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GALLERY OF THE DOLLS

Provincial Museum of Alberta, Edmonton, 1985



Alberta
CULTURE



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Front Cover photo: Fashion dolls, c. 1860 to 1980s
Back Cover photo: Baby dolls, c. 1900 to 1980s

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GALLERY OF THE DOLLS

Norah Wellings sailor and
soldier dolls, c. 1926-40s;
cloth, stuffed



Preface

In May 1984, the members of the Doll Club of Edmonton, the Miniature Enthusiasts of Edmonton and the St. Albert Miniature Enthusiasts came on a tour to the Provincial Museum of Alberta to see our doll and miniature collection. This tour so sparked their interest that this exhibition is the result of the enthusiasm they generated.

About two-thirds of the 125 dolls and dollhouses on display are from the museum's collection, while about one-third have been loaned by the members of these three groups.

The Provincial Museum of Alberta is most grateful for the generosity of local doll collectors in loaning their cherished and much loved dolls to us for this exhibition. We are particularly indebted to Marcie Gailunas, President of the Doll Club of Edmonton, JoAnn Proder, President of the Miniature Enthusiasts of Edmonton and Sheila Forster of the St. Albert Miniature Enthusiasts. Each of these women shared with us their time, knowledge and expertise, and of course, their dolls. In addition to these, we would also like to thank Rose Buckniak, Carol Poole, Jane Kirkwood, Joy Bertsch, Natalie Welter, Gladys Serafino, ShirLee Adamson, Joyce Buchanan, Mrs. H. Hebb, and Lorna Naves, for loaning us material for the exhibit.

Sandra Morton Weizman
Curator of Social History
November, 1985

GALLERY OF THE DOLLS

Bridal doll, c. pre-1860
Wax over composition head
and shoulders, arms and feet
cloth stuffed torso

Jumeau doll, c. 1875
Bisque head, composition
body



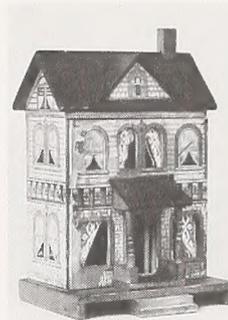
Heinrich Handwerck doll, c. 1900; Bisque head, cloth body



Eaton's Beauty dolls, c. early 1900s; Armand Marseille bisque heads, composition bodies



Inset:
Bliss House, c. 1895- early 1900s; Lithographed paper on wood, lace curtains.
Manufactured by R. Bliss, Rhode Island.



Dolls have played an important role in fashion history from the 14th to the 18th centuries. The fashion doll was the earliest method of illustrating the latest fashions of Paris for foreign courts. Wooden dolls were clothed with attention to every detail in sartorial trends. The fashion doll was the precursor to the fashion plates of the 18th and 19th centuries and to the illustrated fashion magazines of the 20th century.

A very popular doll manufactured throughout the first half of the 19th century was the wax over papier-mâché head and shoulders affixed to a stuffed cloth body. The wax was most commonly used in a layer over some other material such as wood, metal or composition. Unfortunately, the early "ball-head" or "slit-head" technique for inserting human hair into the scalp, by means of a slit cut along a centred part in the head, often resulted in a series of long cracks running down the wax face and shoulders. Many of these early wax dolls suffered disfigurement in this way.¹ From 1825 on, such dolls have had moving eyes, whereby the eyes opened and shut by means of a wire coming out of the body at the waist line. This wire could easily be concealed by the elaborate clothing worn by the dolls of this period. Most of these dolls were made in England.

Many of the most beautiful dolls' heads in existence have been made out of bisque, a hard ceramic material with a matte or non-glossy surface. This was largely due to the dolls created by the Jumeau family firm of France who made the best bisque dolls between 1844 and 1898. At first the Jumeaus imported dolls' heads from Germany but in 1862 started manufacturing their own. The new Jumeau heads were of rare beauty, distinguished above all else by their large, soulful eyes, which were made with enamel. In 1879, Jumeau introduced the ball-jointed bodies which were advertised as being unbreakable.

In the 1880s, Jumeau's son was credited with the invention of the composition body, strung together with elastic, a method still in use today. The Jumeau composition bodies were painted at the factory; the hair was fixed to the head before it was joined to the neck, and the eyes were by then being made in the same factory. Many of the early Jumeau dolls had no markings, however their distinctive and beautiful features have made them fairly easy to identify.

In 1899, Jumeau and several other bisque doll manufacturing firms merged to form the "Société Francaise de Fabrication de Bébés et Jouets". The Jumeau designs and trademarks continued to be used by the new firm. Some examples bore both "SFBJ" and "Jumeau" trademarks, while others had just the Jumeau name. "SFJB" was still making bisque dolls marked by Jumeau until 1958, when the company went out of business.²

"Eaton Beauty" dolls were a type of bisque head doll typically found in Canada in the early 1900s, and distributed by Eaton's Department Store. These bisques were made in Germany by Armand Marseille especially for the T. Eaton Company. Bodies on these bisque head dolls were made in a variety of combinations, including papier-mâché, wood, kid, cloth and composition.³

Armand Marseille also made the heads for the "Florodora" doll, which was patented in Germany by Borgfeldt and widely sold in North America in the

GALLERY OF THE DOLLS

Kestner doll, c. 1905
Bisque head with fur
eyebrows

Florodora doll, c. 1909
Armand Marseille bisque
head, kid leather stuffed body



Parian head dolls, c. 1875-1890s; Doll on right is "Alice-in-Wonderland" model



China head doll, c. 1890
Kid body



Inset:
Frozen Charlotte, c. early 1900s; China with moulded hat



1901-09 period. These bisque heads were attached to kid leather bodies. After 1909, Florodora heads made by Armand Marseille were used on jointed composition bodies.

All unglazed china heads were made of "bisque", which was a contraction of the technical term for the "biscuit" mix which went towards the making of china, before being dipped in its final glaze and fired. Some unglazed and fired heads were produced without any colouring matter at all. These white heads came to be known as "Parian" because of their resemblance to marble statues from the Greek island of Paros.

Parian heads lent themselves to carefully modelled blonde hair which seemed to suit the dull Parian material better than dark hair. By the same token, the glazed white china heads were most commonly produced with modelled black hair which seemed more appropriate than blonde for the highly glossed china heads. China heads generally had blue eyes, with rarer brown eyes being of far greater value to the doll collector.

The china head was manufactured by being poured in white matte porcelain, then glazed with ground glass and fired to achieve the highly glossed finish. One means of dating china heads has been by the shoulder line. Those with very steeply sloping shoulders were probably manufactured in the first half of the 19th century, as they emulated the ideal fashion silhouette of the 1820s and 1830s, whereas china heads with a squarer shoulder line were probably made in the latter half of the 19th century when the ideal fashion silhouette portrayed in period fashion plates returned to more conventional lines. Furthermore, the painted eyes of early china heads had a red line above them to denote the eyelid, whereas this was absent in later and cheaper versions.

Another method of dating has been by the hair style. China dolls with ear puffs or "Spaniel's Ears" were made before 1865; dolls with waterfall or cascading hair in the back date from the 1870s, and bangs to the 1890s. These dates have corresponded to the period when such hairstyles were fashionable for stylish women. Occasionally, china head moulds were still in use long after a particular hair style had gone out of fashion, but not often.

Another doll made of china that was very popular in the late 19th century to the First World War period was the "Frozen Charlotte". These were manufactured primarily in Germany, with some being made in Japan in the 1920s to 1930s. These were made of both glazed and bisque china as well as Parian and of sizes varying from 1/2 inch pocket-sized figures to 18 inch dolls. Very few of these dolls had clothes, as the smooth, stiff, unjointed dolls were very difficult to dress. The better quality examples usually had some glazed decoration, such as a moulded bonnet or hat, gold lustre shoes or red garters.

The name "Frozen Charlotte" originated in the 1830s in the United States when William Lorenzo Caiter, a Vermont songwriter, wrote a tearful 22-verse ballad about Charlotte, a vain little girl who refused to cover her party dress with a coat while riding in a sleigh on a bitter winter night. Charlotte subsequently froze to death in a rigid position. Hence the name "Frozen Charlotte" developed for any small unjointed china doll moulded in one piece.⁴

GALLERY OF THE DOLLS

Half-dolls

L. to R.: Whiskbroom doll,
porcelain, c. 1920s;
pincushion doll, bisque head,
c. late 19th century; tea cosie
doll, porcelain with crocheted
skirt, c. 1930s



Brownie dolls, c. 1892
Lithographed cloth, stuffed;
Left - "The Dude"; Right -
"The Irishman"



Aunt Jemima, c. 1920s
Lithographed cloth, stuffed



A

nother doll commonly made of china as well as of bisque composition and Parian, was the "half-doll". These have been found attached to pincushions, tea cosies, whiskbrooms, candy boxes, hat-pin holders, lamps, powder puff receptacles, trinket boxes, and other objects.

The popularity of the pincushion doll, for example, did not reach its zenith until early Victorian days when pins were machine made and available in quantity. Bazaars were in vogue at this time and stalls selling hand-made fancy work included pincushions which could be made with scraps of left-over materials. When dolls with china heads became popular in the 1860s, these doll heads were used instead of the earlier wooden and composition heads. *Godey's Lady's Book*, a women's fashion and domestic arts magazine published in the U.S.A. in the 19th century, gave complete instructions for the making of a pincushion doll in several of its issues published in the 1860s.⁵

The firm of Dressel, Kister and Co., of Passau, Germany, made some of the finest china and porcelain half-dolls. Although they were manufacturing porcelain since 1710, their half-dolls were not exported to the North American market until the early 1900s.⁶ They reached their zenith about 1925.

Collectors have preferred dolls with arms away from the body as these show finer workmanship. The better the detail, the higher the value of the doll. Half-dolls holding fans, mirrors, books, teacups, letters or other accessories, if produced in accurate proportion and detail, have added interest and value. To the museum curator such "function-performing" dolls have been of interest in that they were a reflection of society's views of women's work and domain.

The finest half-dolls were produced in Germany, while lesser quality examples were manufactured in Japan. Some were known to be reproduced by the Fulper potters in the United States during or just after World War II.

The late 19th and early 20th centuries saw the introduction and manufacture of a variety of cutout cloth dolls. In 1876, the Arnold Print Works of North Adams, Massachusetts, was established and they became famous for their printed cloth dolls and animals that were sold by the yard to be cut out and stuffed at home. They printed the 1892 copyrighted "Brownie" dolls by a Canadian, Palmer Cox.

Brownies like fairies and goblins are imaginary little sprites who are supposed to delight in harmless pranks and helpful deeds. They work and sport while weary households sleep and never allow themselves to be seen by mortal eyes.

- Palmer Cox, *The Brownies: Their Book* (1888)

The "Brownies" were a tradition in Cox's native Scotland. However, Cox's illustrations gave them their modern dress, individuality and character; the Scotsman with his tam o'shanter, the Dude with top hat and monocle, and the Irishman, were just a few of the many different Brownie personalities. When

GALLERY OF THE DOLLS

Kestner Character baby, c.
1909; Bisque head,
composition body

Campbell Soup Kid, c 1940s
Composition head and body



Armand Marseille Dream
babies, c. 1925
Bisque heads, composition
bodies



Baby Bye-Lo doll, c. 1927
Bisque head, cloth body



Eastman Kodak patented its new small box-shaped camera in the early 1900s, it was named the "Brownie camera" after Palmer Cox's dolls, and all the early period advertising for the camera included photographs of the little Brownie dolls dancing around the Brownie camera. This was the birth of the advertising doll, which were either dolls created to advertise specific products, or products promoted in conjunction with already existing dolls, such as the Brownies.

Many of these early 20th century advertising dolls were obtained by sending coins and box tops to manufacturers, who, through this method, advertised and promoted the sales of their products. This was especially the case with makers of breakfast foods which led to the creation of such characters as *Aunt Jemima and Family*.⁷ These came as cloth dolls ready to cut out, stuff and stitch together.

Another famous advertising doll dating from the early 20th century was the Campbell Soup Kid, invented for the Campbell Soup Company's advertising account in 1904 by Grace Wiederseim Drayton of Philadelphia. The "Kids" were starring in streetcar ads in 1905, and by 1909, the first Campbell Kid dolls were produced. The original line was of stuffed velvet dolls made by Sackman Bros. Company and then by Horseman Co., Inc. in 1910. Composition and more recently plastic examples of the Campbell Soup Kids have been manufactured.

The baby doll was a comparative late comer into the world of dolls. Victorian pictures of children with their dolls generally portrayed them holding what resembled tiny adults in their arms, while they themselves were dressed as miniatures of their parents. Just as children were dressed like adults and expected to conform to adult standards of behavior, so dolls were dressed in adult clothing and their features were adult-like as well. However, the baby has always had strong appeal to the future mother in little girls. Therefore, the baby doll, once introduced, became extremely popular and has remained so to this day.

The German doll manufacturers such as Kestner and Kämmer and Reinhardt started making "character babies" in the early 1900s. Character babies were made with very realistic features and resembled real children, after which many were modelled. They had glass or painted eyes, bent-limb bodies, usually moulded hair, and chubby bellies and thighs, just like actual babies. Often the heads for these dolls were manufactured by the Simon and Halbig Company.

The "Bye-Lo Baby" was a doll invented by sculptress Grace Storey Putnam. The doll was modelled on a three-day old baby in a Salvation Army home in 1919.⁸ Borgfeldt Company of New York patented the doll in 1923 under the Baby Bye-Lo trade name, while the bisque heads were manufactured in Germany. The Baby Bye-Lo was not available for sale until 1927.

The Armand Marseille Company in Germany started manufacturing a similar realistic doll known as the "A & M Dream Baby" in 1924-25. The bisque heads were made in both flange neck and socket neck types. The doll came with rubber or composition hands and glass moving eyes.

By the 1930s, the German bisque dolls had been supplanted by the unbreakable rubber, composition and plastic dolls which were manufactured in great quantities by the burgeoning doll industry in the United States.

GALLERY OF THE DOLLS

Kewpie dolls

L. to R.: vinyl Kewpie with hands on knees, c. 1980; celluloid Kewpie, c. 1930s; celluloid shot glass holder Kewpie, c. 1930s; celluloid Kewpie in crepe paper dress, c. 1920s-30s; rubber Kewpie, c. 1950s-60s; bisque Kewpie, c. 1916-20; celluloid carnival Kewpie, c. 1940s-50s; bisque Betty Boop with painted moulded clothing, c. 1920s; vinyl "Kewpie Goes to School" doll, c. 1980s



Schoenhut sailor doll,
wooden, and Schoenhut
piano, c. 1910s



Skookum Indian dolls, c.
1916-20s; composition and
paint. Invented by Mary
McAvoy, manufactured by
H.H. Tammen Co., Denver,
Colorado



Rubber dolls were especially suitable for bathing, feeding and nappy-changing, all of which were natural functions of future mothers towards their babies. Celluloid was also widely used for baby dolls and Kewpie dolls in the 1920s and 30s. It was washable and therefore considered to be very sanitary. A compressed solution of nitrated cellulose in camphor, it was originally an English invention, but developed in the United States for toy manufacture and first used for making dolls in the 1880s. Celluloid dolls lost their popularity as they cracked and dented easily and were highly flammable.

In addition to celluloid, the Kewpie doll has been made of rubber, bisque, plaster, wood, metal and confection, and modern unbreakable vinyl. The Kewpie first appeared as a series of drawings in the *Ladies Home Journal* of 1909. Rose O'Neill copyrighted her invention in 1912 and patented the Kewpies in 1913. She was said to have based their wide-eyed and round bellied appearance on Palmer Cox's Brownie dolls of the 1890s. The first Kewpies were manufactured by J.D. Kestner in Germany and their importation to the United States was sponsored by George Borgfeldt and Company of New York.⁹

The Kewpie was sufficiently doll-like to appeal to children and impish enough to appeal to adults that the Kewpies appeared as dolls in the home, and as figurines on the radiator caps of cars. After World War I, their design could be found on printed fabrics, as a decoration for nursery china and on wallpaper. They were used at fairgrounds on the shooting range as both the target and the prize. They were made up into lamps, inkwells, spoon-handles and brooches, notepaper, sweetmeats, toilet soaps and as cut-out paper dolls. Joseph Kallus worked with Rose O'Neill in the modelling of the Kewpie dolls. He became the sole maker of woodpulp (composition) Kewpies in the U.S.A. under the auspices of the Cameo Doll Company. Joseph Kallus continued to make Kewpies from 1916 to the 1970s.¹⁰ The Kewpie has been the one doll that has been made in the greatest variety of materials consistent with technological changes in the doll manufacturing industry.

The A. Schoenhut Company of Philadelphia, makers of dolls and toys, was founded in 1872 by Albert Schoenhut who had earlier emigrated from Germany. In 1911 he patented the spring-jointed wooden doll. The doll's main feature was the unbreakable nature of its parts and its indestructible metal joints. The hair was either carved, painted wood or mohair wigs, and Italian sculptors were hired to mould the dolls' faces. Called the *All Wood Perfection Art Doll*, it was extremely well constructed, with pierced feet which enabled it to assume many postures when mounted on its provided metal stand.

The Schoenhut Company differed from the other American makers of wooden dolls in that it continued to introduce different models almost every year.¹¹ Some of the dolls had open mouths with teeth made of metal. Harry Schoenhut, Albert's son, designed the dolls after 1916, and he was responsible for the introduction of the walking doll with shoes specially constructed to enable the doll to keep its balance. The 1930s witnessed the demise of the Schoenhut Company, considered by many to be the finest of American-made dolls.

GALLERY OF THE DOLLS

Celebrity dolls

L. to R.: Barbara Ann Scott doll, composition, c. 1940s; Wayne Gretzky, vinyl, 1980s; Shirley Temple, Canadian-made, composition, c. 1930s; Marie Osmond, vinyl, c. 1970s; Princess Diana, china, c. 1980s; Mr. T. doll, vinyl, c. 1980s; Karen Magnussen doll, vinyl, c. 1970s; Shirley Temple, American-made, composition, c. 1930s; Kiss doll, vinyl, c. 1980s



Dionne Quintuplets, composition, c. 1934



Toni doll, c. 1950s
Hard plastic



Chatty Cathy doll, c. 1960s
Vinyl



Another important phenomenon in doll manufacturing has been the celebrity dolls or dolls representing famous personalities. The first well-known figure to be reproduced in doll form was probably Queen Victoria in costumes depicting her coronation. However, the celebrity doll has been primarily of the 20th century as by this time period technological developments enabled dolls and toys to be manufactured on a large scale. Most celebrity dolls have been of entertainment personalities while some have been of athletes and politicians. Some of the more famous celebrity dolls manufactured have been of Shirley Temple, Barbara Ann Scott the skating champion, the Dionne Quintuplets depicted at various stages of their childhood, Charlie Chaplin, and in more recent years, television star idols produced in sets like "KISS", four male musicians in Kabuki makeup, Princess Diana and Prince Charles, Marilyn Monroe and Wayne Gretzky. Celebrity dolls will probably always be very popular among both adults and children because they are "someone", not just dolls without names or identities.

Immediately prior to World War II, the material most commonly used for dolls was composition. It was not the best type of material as it cracked, peeled and warped from high levels of heat and humidity. Plastic, a petroleum by-product, was discovered during the 1940s as a result of scientists working with new synthetics for war supplies. The advent of plastic allowed doll manufacturers to create dolls with greater detail including sculptured, graceful hands, fingers and limbs and new hairstyles made of Saran, Dynel and nylon. Dolls were even packaged and sold in plastic.

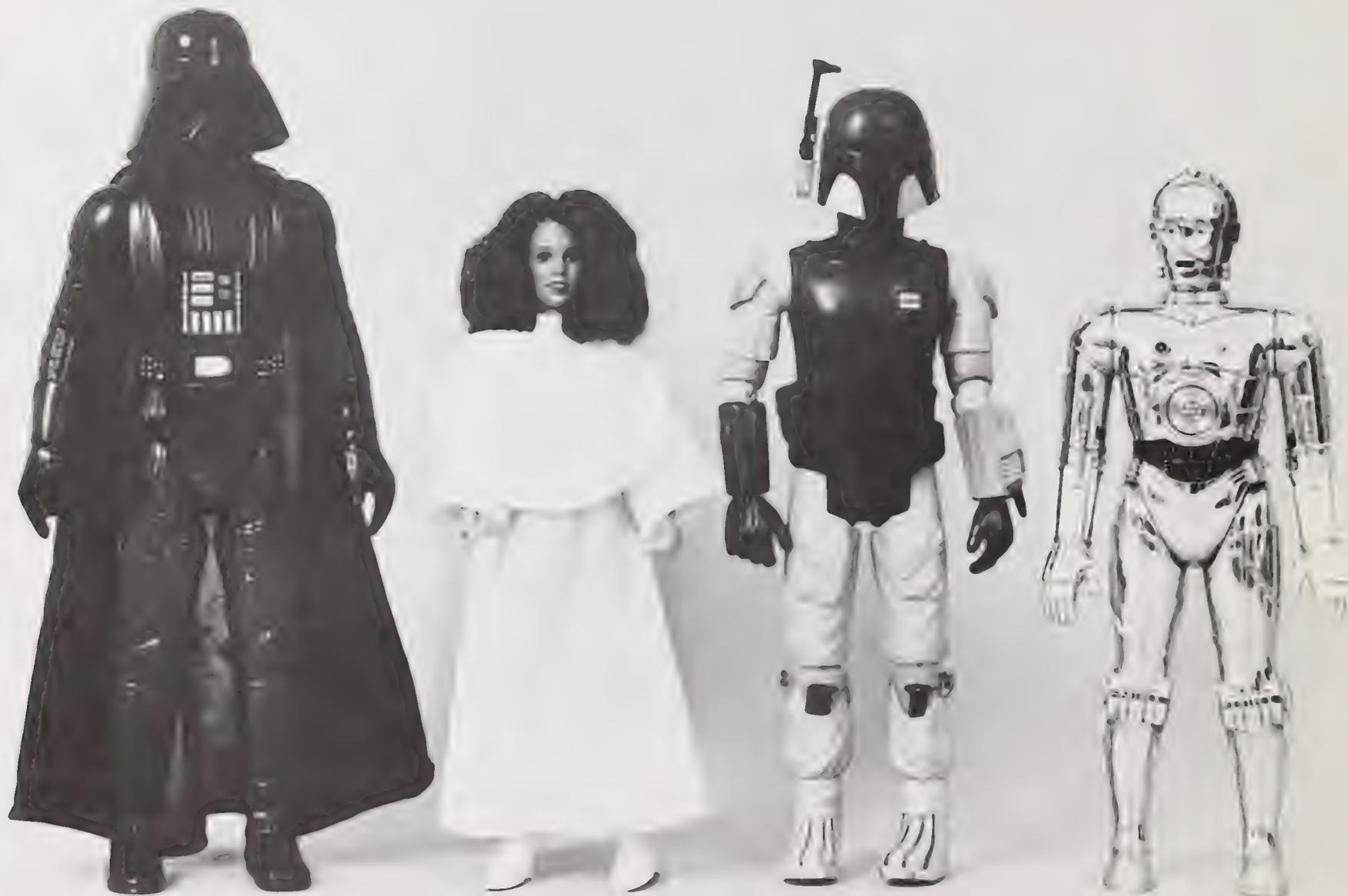
Hard plastic dolls were first manufactured by Ideal, Vogue and Madame Alexander.¹² One of the first and most popular of these was the "Toni" doll, created in 1949, and manufactured by the thousands for the "post-war baby boom". In 1958, after the American Character Doll and Toy Company took over the making of "Toni", she had blossomed into a mature woman, and was no longer a young girl. She now had high-heeled shoes, a bust and an adult face. She also became an "advertising doll" due to her connection with the "Toni" permanent wave product.¹³

1959 marked the year of the first "Barbie" dolls on the market. Barbie was an accurate representation of North American society's values in the 1960s and 70s. She had 22 outfits in 1959, while today she has 49 in three price ranges and many accessories. Her outfits have portrayed her as a ballerina, nurse, baby sitter, career girl, designer, Olympic athlete, actress, astronaut, and so on. Her life has been very active with her many diverse interests, such as fishing, skating, skiing, swimming, bicycling, jogging, roller-disco dancing, camping, horseback riding and even clam digging.

Barbie, like the culture she has represented, has been a conspicuous consumer. She owns a ten-speed bicycle, a dune buggy, several sports cars, a camper, a beach bus, a motor home, a catamaran, a yacht, a private plane, a real garden and a swimming pool. She also has 11 houses and 46 friends.

GALLERY OF THE DOLLS

Star Wars dolls, c. late 1970s
- early 80s
L. to R.: Darth Vader,
Princess Leah, Boba Fett,
C3PO; vinyl, metal and cloth



Malibu (suntanned) Barbie, c. 1975; vinyl



Skipper doll, c. 1964
vinyl, in ballerina outfit



Hand-made Michael Jackson
Cabbage Patch doll, c. 1984;
cloth, stuffed



In her 26 years of existence, Barbie has had four different faces and more than 40 subtle facial changes. The idea that "blondes have more fun" was discovered by Mattel, Barbie's manufacturer, in the early 1970s. Since then, it has produced blonde Barbies almost exclusively.

"Barbie" has been a major trend in doll history because she was one of the first adult dolls with a full adult female body. She was also very important in that she was among the first toys advertised on television, which has been a significant factor in her success. She has also been an indicator of the status quo, that is, a reflection of those things most valued in our culture. For example, in the 1960s, she went to proms, barbeques and obtained a college education, at a time when these things were all very much a part of the American dream. By 1974, however, Barbie was a glamorous movie star who drove a "Starvette".

Barbie has always been an accurate reflection of our lifestyle trends. She has always remained slightly behind in fashion and is therefore always perceived as being fashionable. Her clothes have been produced just after Calvin Klein or Yves Saint Laurent makes them famous. Her well constructed and detailed clothing ensembles have been an essential part of her active lifestyle.

The most famous doll of the 1980s has been the *Cabbage Patch Kid*, originally designed by Xavier Roberts and sold through *Babyland General Hospital*. These dolls are soft-sculptured, all fabric, with puffed-out chests, arms thrown back as though ready for a hug, and little puckered-up mouths, just waiting to be kissed. Each doll is packaged in its own individual outfit with a disposable diaper. Each one comes with its personal name printed on a birth certificate and a brief personality profile. The "new parents" receive adoption papers to fill out and return, a note of congratulations and a birthday card one year later.¹⁴

It is interesting to note the shift in popular interest from the grown-up sophisticated Barbie doll back to the baby doll, which has experienced popularity so many times throughout the 20th century. The implications of this new trend of "adopting" baby dolls has made a strong statement about people in modern society. We are either seeing a trend towards a new baby boom or else the reverse, in that people are stating their preference to adopt inanimate dolls that require no care, feeding or other responsibilities of real parenthood. Whichever the case, dolls of today, although not as beautiful or delicate as the wax, bisque or china heads of the 19th century, are certainly far more durable and easier for children to play with.

Pearly Queen doll, c.
1930s-40s; cloth, stuffed,
hand-made



Footnotes

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4. Edward R. Fish, "Frozen Charlotte", **Western Collector**, March 1969, p. 116
5. As cited in Albert C. Reci (ed.), **Spinning Wheel's Complete Book of Dolls**, New York, 1977, p. 187
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Lenci dolls
 Left - Spanish lady, felt, c.
 1925; Right - Pluci, the golfer,
 felt, c. 1980s



Boudoir doll, c. 1930s
 Cloth, stuffed



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GALLERY OF THE DOLLS

Russian tea cosie doll, c.
1980s; cloth, quilted skirt



Rag dolls, c. 1930s-50s
Hand-made of old clothing
scraps and socks



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