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The walking stick with a secret

The incredible world of gadget sticks

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Gadget or system canes by inventive spirits are perhaps the most fascinating and most collected canes. These quirky creations feature hidden devices such as a fan, an umbrella, a bottle and drinking glass, a perfume bottle or a sword. Sometimes also scalpels and syringes in canes for doctors. Also, musical instruments, fishing rods, telescopes, sewing kits and corkscrews can be hidden in the head of a cane. More than 1500 patents were applied for during the 18th and 19th centuries. The two essential properties of the gadget cane are something hidden and a combination of several tools or functions. In addition to the official term *gadget cane*, there are also the more romantic expressions such as *canes with inner life* or *canes with soul*.

Findings from the tomb of Tutankhamun, as well as medieval bishopric staffs, prove that specially shaped or ornate sceptres have served as symbols of power since time immemorial. But it was Louis XIII who brought the cane to importance as a royal accessory. The king, as his portraits depict, supposedly always held one in his hands. He also gave them – along with valuable snuffboxes – as gifts of honour. Accordingly, gentlemen who wanted to be fashionable never went without this accessory from that time on. At the time, these were sort of ornate rods without a curved handle that were held in the hand or carried under the arm.

The 19th century and the beginning of the 20th century became the age of the cane. The tremendous popularity then created the desire to be seen with a cane. And so a wealth of unique pieces with practical and strange handles and a mysterious inner life were created. The painter Henri de Toulouse-Lautrec, for example, owned a cane containing a bottle that held a pint of absinthe.

This special exhibition features over 250 particularly fascinating system or gadget canes harboring obvious or concealed additional functions. There may be a shaving brush and soap hidden in the handle for men; for women, a little bottle of smelling salts; for the globetrotter, a compass and thermometer. Clarinet canes – rarities created by Swiss instrument maker Ulrich Ammann in around 1800 – are also on display for you to admire. This unique exhibition has come about through loans from private collections in the region. For this reason, it will be shown exclusively in Basel. The exhibition concept is just as unique. State-of-the-art technology will be used to display the system canes in both their open and closed states. A definite must-see!

The history of the walking stick

Walking sticks are generally associated with advanced age – a perception that dates quite far back and possibly originated even before Oedipus's time. This hero of Greek mythology solved the puzzle of the feared Sphinx and revealed that the three-footed creature in the riddle was actually a

reference to humans who have to use a cane in old age during their twilight years as a third foot to assist with walking. In the Old Testament, there is frequent mention of the staff of Moses. He and his brother, Aaron, used a staff to bring the plagues upon Egypt. Egyptian magicians carried canes with handles shaped like a snake's head and were said to be capable of bringing the snake to life. Roman augurs carried an augural staff (*Lat. Lituus*), which they used to draw squares in the sand or point toward the cardinal points when giving a divination. The *lituus* is said to be the origin of the royal scepter as well as the bishop's crozier.

When travelers or pilgrims embarked on a journey with a walking stick in the Middle Ages, they did so not merely as a way to traverse challenging and mountainous terrain and to cross ditches. The hiking and pilgrim's staff also served as a weapon to defend oneself against highwaymen and wild dogs. Traditional hikers still carry such a staff to this day, usually in the form of a gnarled stick adorned with an artistic carving.

It is just as clear from the finds in the grave of Tutankhamen as it is from the medieval bishop's croziers that canes, with special shapes or lavish decoration, have been used as symbols of power since primeval times. Yet it was purportedly Louis XIII who transformed the cane into a royal accessory. As is evident in almost all of his portraits, the king is said to have always held one in his hands.

Around 1600, only the farmers who worked the fief of a prince-elector were allowed to carry ribboned canes carved with images. It was a privilege for people of high status. Anyone who disobeyed this rule was punished with up to a year in a labor camp. In Russia, persons who carried a cane in the presence of the tsar were beheaded. On her travels and hunting trips, Tsarina Catherine II would have farmers and citizens beheaded if they didn't throw away their canes before bowing to the tsarina as she rode by. In England, the Magna Carta laws technically still exist, stating that middle-class citizens can be punished by a judge if they sit down in a closed room with a cane in their hands or if they carry a cane decorated in gold. In France, carrying a cane was legalized during the Revolution of 1790. Emperor Napoleon outlawed canes again as early as 1804.

A variety of different social trends appeared in the 18th century. Fashion evolved rapidly in association with the economic situation of many countries. The walking stick as a fashion accessory was subject to considerable changes in taste. Artists created sophisticated objects for people wanting to show their status with luxurious items in the latest fashion. This gave rise to delightfully designed canes and walking sticks. Near the end of the century, the French king was deposed, taking the mindlessness and aesthetic frivolities of the era down with him. The walking stick lost its significance as a symbol of noble authority and power. It came to symbolize the violence of the Republicans. Even the long walking stick used by women – decorated with colorful ribbons – became a symbol of the revolution, because Mademoiselle de Montpensier used it to brandish the colors of the *corvée* and to signal the canons at the Bastille to fire on royal groups.

At the beginning of the 19th century, the walking stick retained its elegant yet sober shape in England. In France, however, the historic fallout from the Revolution influenced its shape. It would be reasonable to presume that the cane had lost its meaning as a symbol of the hated nobility. Yet the upcoming bourgeoisie usurped the cane and used it as a symbol of their newly won power. From 1796 to 1802, the young revolutionaries wore bizarre outfits and carried rough, gnarled

canes. These young men were called Incroyables ("Incredibles" or "fashionmongers"). They exchanged messages with each other by lifting and lowering their canes in accordance with a code known only to them. These canes were also used to beat up political opponents. Since carrying canes with weapons and using them in political fights had at the same time become quite common, Napoleon issued a decree in 1804 that outlawed the carrying of any kind of walking stick. This decree proved so unpopular that it soon had to be retracted again. From that point forward, the walking stick was an object for all social classes and thus became a part of normal clothing.

In 1848, revolution spread from Paris to Berlin, becoming very bloody in March of the same year. One of the demands made by the revolutionaries was the abolishment of the many pointless decrees. The outlawing of canes for certain social classes, which King Frederick William IV lifted on 16 August, must have been one of these. Over one million walking sticks were purchased in Berlin alone over the course of one month. At the time, the walking stick was less a fashion accessory and more a symbol of a certain level of distinction. A subtle game developed for displaying one's social status. A person would carry the cane that was the best fit for their mood and character. "Show me your cane and I'll tell you what you own" was the unspoken motto.

In about 1890, there were approximately 250 shops that stocked canes in a single quarter in Paris. London and America were no different. Canes could cost a fortune. An enormous quantity of walking sticks was produced in the 19th century. Production quickly moved away from craftsmen and became industrialized. Steam power was soon used to bend wood. As a result, walking sticks with the rounded hook at the top for hanging them around the arm became very widespread. Walking sticks were produced not only using valuable materials, but were also made using more modest materials for the masses. Factories naturally played a major role in the emerging industrialized countries. High demand simultaneously inspired people to make sure they weren't strolling around with the same cane as everyone else in the world. This gave rise to bounteous unique canes with practical and singular handles, all sorts of decorations, and mysterious interiors.

Since the streets were exceedingly dirty at the time, walking sticks bore long ferrules made of brass, with or without prominent tips, or made from forged iron. In the 18th century, only courtly canes didn't have them.

At the turn of the century (1900), the revolutionary new style referred to as Art Nouveau permeated every aspect of life. All art, from architecture to interior design and everyday objects, was given a uniform appearance. Flowing lines, warped shapes, and a calligraphic elegance inspired by the plant world predominated in Art Nouveau. Exquisite and fanciful handles also reflected the Art Nouveau style. During this time, the walking stick was just as much a part of a man's outfit as shoes, hats, or belts. Footpaths were full of people carrying walking sticks. The cane thus established itself as an important item of urban and rural life in the entire Western world.

After the First World War, however, the faithful walking companion fell on hard times and the cane lost its status. The Industrial Revolution marched inexorably forward as social upheaval transformed people's habits. Fashion changed with the times: decorations became simplified and geometrical, with angular shapes becoming especially popular. Three types of walking stick in particular took on a certain symbolic value in these years: First there was the extremely elegant walking stick carried with a dress coat. It possessed a shaft made of valuable ebony, a ring made

of gold or silver, and a pommel of ivory or crystal. It was held under the left arm and people liked to use them to call taxis. In the 1930s, men about town, revelers, adventurers, and even professional players liked to carry such walking sticks. The second type of cane was especially widespread in Italy and bore the emblems of fascism: eagle and fasces (a bundle of rods with an ax). This cane was strong and gnarled and was used by the earliest fascists to strike their political rivals. It is known as a *manganello* (truncheon). The third type of cane was the walking stick made of thinner, flexible bamboo that appears in Charlie Chaplin films, where it serves as an accessory, helping to create a caricature of middle-class society.

In 1929, there were 265 cane factories in Germany and over one hundred handle factories. Alpenstocks, patented canes, and strolling canes were offered in addition to women's and children's canes. As early as 1931, however, a professional journal reported on the disastrous decline in demand for walking sticks. Young men weren't using their first earnings to purchase a walking stick anymore. It would be safe to assume that sports were one reason for the decline. You didn't go off to play sports with your walking stick, so people started not carrying them at all. Modern means of transportation such as the bicycle, motorcycle and car also contributed to the demise of the walking stick as an indispensable accessory. Poor economic conditions, changing living and transportation conditions, new fashions, and finally the Third Reich – where walking sticks were seen as relics of the old times – resulted in the ultimate disappearance of the walking stick within a few years.

The walking stick is now mainly regarded as an old-fashioned accessory, although it is also used as sports equipment when trekking or as a technical aid when engaging in ever-popular Nordic walking. At the same time, the walking stick has been known to enjoy popularity among more than just collectors fascinated with its history and craftsmanship. As society ages, the good old cane has also made a sudden comeback – simple, clear, and made in a variety of colors. The crutch looks almost youthful in this form.

The cane and the lady of society

When the cane became a fashionable accessory for the man of the world, women didn't want to be left behind as far as this trend was concerned. There were three understandable and, in part, purely practical reasons for the success of the women's cane, namely the emerging ideas of emancipation, high heels, and the pure fun of this playful fashion accessory. Women's canes incorporated a vinaigrette, a tin for smelling salts, a powder box, or even a foldable fan in the handle. Sometimes canes were also combined with an umbrella located under the pommel. Here the disadvantage was that the lady would have to take the end that had previously been touching the ground in her hands in order to open the umbrella. There were also system canes for women with weapons hidden in them. This allowed the lady to protect herself against attackers as well as wild dogs that ran loose in the cities. Examples of all of these interesting system canes can be found in the exhibition. As women's fashion became ever more masculine, women liked to hold crops in their hands. In 1850, when women were smoking on public streets for the first time, they were of course also carrying walking sticks with them. Around 1900, women's desire for emancipation meant that the cane became their companion. The elegant English lady carried a cane!

The book of cane-carrying etiquette

The first booklet offering advice on how to avoid accidents with canes and umbrellas appeared as a guidebook very early on. The second edition of the guidebook for cane and umbrella carriers appeared in 1808. Walking along elegantly with a walking stick in hand isn't as easy as you might think. It was expected that the cane accompanies one's natural motion, rather than support someone as they hobbled or limped along. Practice and patience are required in order to accomplish this, though. Narrow footpaths also caused problems with cane carriers. This explains accounts and complaints from the time after the use of canes on the street became more widespread: A walkway is there for everyone, but it isn't without restrictions for the individual. If someone, out of disregard for the comfort of others, unnecessarily takes up space for four to six people, then you would be justified in considering them a public nuisance and whom everyone has the right to get rid of. This is referring to cane carriers. One very rude gentleman, who surely was not acting in such a way intentionally or maliciously but who rather was simply imprudent, would sink his cane into a dirty mess on the street and then wipe the dirty cane off on the clean dress of the next woman to pass by. Another would twirl his cane through the air, even though it seemed almost certain that he would hit someone nearby, break a lamp, or shake the dirty mud from the street onto the backs or faces of other pedestrians in front of or behind him. A third would clasp his cane or umbrella under his arm and, when moving forward, would spear the cane into the eye of a faster-walking passerby or, when bending over, would push the cane into the chest of a passerby or soil his clothing. If such a cane carrier were to turn to the side on the street, he would become a kind of turnstile. His cane would dominate the entire sidewalk. Any passersby would be hit in the neck or face and all would be forced to get out of the way. The worst nuisance by far for passersby was posed by the great number of cane carriers who, in haste, would push their canes against the ground so they protruded out at an angle, thus taking up an unreasonably large part of the sidewalk and invariably causing anyone who wasn't paying close attention to their steps to come crashing down. To guard against or even prevent all of the problems described, the following recommendations were given: the walking stick or closed umbrella should be carried as close to the body as possible, in front of the carrier if possible and always in the vertical position.

Rules for handling a cane were constantly being published in magazines and fashion books. There is evidence that a school was opened in 1710 where people could learn the proper way to carry a cane.

By the 18th century, cane etiquette enjoyed general acceptance among the population in Europe. You never saw a gentleman walking through the streets with his cane under his arm or leaning excessively on his cane during a conversation. It was also considered impolite to use the cane to write in the sand or on the ground or to drag it behind you while walking. It was very important to avoid carrying the cane when visiting people of high rank.

The decorative cane and the folk-art cane

One thing is for sure: not all canes are equal. There are different types of canes, such as the hiking sticks for which – unlike the walking stick – practicality is the focus rather than looks. There are generally three different types of walking sticks: decorative canes, folk-art canes, and system canes. Decorative canes exist mainly for the purpose of making the carrier stand out more and

take center stage. In most cases, they have a purely aesthetic purpose. The multitude of materials and shapes of these decorative canes is limited only by the imagination of the craftsmen who make them. Ivory, gold, silver, porcelain, jewels, enamel, and even glass were very popular materials for this.

Folk-art canes are a different story, since they are meant to draw attention to the maker. These canes aren't decorated with gold and gemstones, but rather with intricate carvings. Hiking sticks are typically simple walking sticks for men and light designs made of bamboo for women – or weighty hiking sticks decorated with what was once a hiker's pride, namely hiking stick medallions, showing the places where the hiker had walked.

System or gadget canes

The inventive spirit behind system or gadget canes may make them some of the most fascinating and most collected walking sticks. For as long as there have been canes, there have been inventors and tinkerers. They would add something to the canes or hide something along the shaft or in the handle. One big incentive of system canes was humor. People wanted to surprise and astound others or get them to laugh. The term "gadget cane" clearly illustrates this. System canes were very popular presents that would bring a smile to someone's face or awaken a person's creativity and unfulfilled desires. One good example of this is the botanical explorer cane, which contained tools for the dream job of botanical explorer in far-off lands in the 18th and 19th centuries. These garden tools weren't all that practical otherwise. Among the diverse array of cane types was a walking stick with a knife or a whiskey bottle complete with whiskey glass. One version that pharmacists liked using contained small bottles with special tinctures. Inventions such as the bicycle cane, which had a sort of foldable emergency bicycle attached to it, or better-known creations such as the cane umbrella, the so-called swordstick, or the cane gun were also much sought after. Examples of all of the system canes mentioned above are featured in the exhibition. Imagination has no boundaries as far as these were concerned. It therefore followed that applications for over 1,500 patents for gadget canes were filed in the 18th and 19th centuries. The right one was available for every taste – whether a round, curved handle tipped with steel or iron, with a blade, or with other curiosities – but they were always sumptuous, unique, and made with great, refined craftsmanship. Very humorous automatic canes with the head of an animal as the handle are also certainly not to be forgotten. If you press on a button, the dog opens its mouth or the bird its beak. There were canes with a fool's head whose eyes turned and tongue came out or with an ivory skull whose eyes rolled and jaw opened and closed. Such playful things were extremely popular at the time.

System canes housing an obvious or inconspicuous additional use are especially fascinating. Physicians liked to use canes with scalpels and syringes in them, and women liked canes containing fans and binoculars for strolls.

For several centuries, artisans created complicated and costly canes for the men of high society. The inventory of Greenwich Castle, for example, lists a cane belonging to English King Henry VIII (1491–1547) said to contain an entire toolbox in its handle with pliers, ruler, knife, rasp and touchstone set in gold. Furthermore, it also contained a small perfume bottle, a sundial, and a

compass. In the 18th century, system canes with accessories were becoming ever more widespread.

Multipurpose system canes were still being produced in the second half of the 19th century, when the system cane had already become a mass-produced item.

Self-defense canes were one of the many types of system cane. A weapon such as a dagger, dirk, pistol, or gun was always hidden inside. The thrill of invention and design gave rise to countless canes with hidden weapons for beating, stabbing, and shooting.

Despite the great wealth and diversity of system canes, it is possible to organize them into cohesive groups. The first group would most certainly encompass professional canes that were truly functional. Included in this group were canes with tuning forks in the shaft for musicians or rulers for fabric merchants, shoemakers, and coffin makers. The second group encompassed the practical canes that made it easier to go out or were helpful to hikers or hunters. This included canes with pipes in the handle and space to store tobacco. Also, in this group were canes containing candles or flashlights for reading building numbers in the dark. Cane seats, dog whistles, canes with fishing rods or butterfly nets, with spyglasses, with dice, or with musical instruments. Gag or gimmick canes comprised the third group. These include automatic canes with handles shaped like a figure that would move its eyes and stick out its tongue at the push of a button. Canes with instruments, clocks, microscopes, magnifying glasses, and odometers comprised the fourth group.

Even in the heyday of system canes, these were in no way commonplace, but rather were symbols of prestige. System canes are rarely aesthetically pleasing on the outside, but are usually practical and inconspicuous. This meant that they often were not put on display and tended to end up in the basement or the attic. Their content was thus often forgotten or damaged. Complete system canes therefore tend to be very rare, and the more they have going on inside, the rarer they are. Today, this is reflected in the prices that such system canes command at auctions.

The cane as a collector's item

The cane is of course a very desirable collector's item today. Men especially tend to dedicate themselves to this passion. So, it came as no surprise when an item went for a collector's dream price near Los Angeles. The item was valued at 120,000 to 150,000 dollars – even though it was nothing but a simple bamboo cane. Of illustrious provenance, however: It was Charlie Chaplin's companion in his film classic *Modern Times*. Ultimately, it was sold for 420,000 dollars.

Plenty of passionate cane collectors existed in the past as well. According to drawings by Howard Carter, Pharaoh Tutankhamen owned a collection of walking sticks and staffs. Various chambers held a large quantity of canes clad in metal, colorful bark, and glass drips decorated with feathers, colorfully iridescent beetle carapaces, or animal ornaments. They were usually made of hardwood and covered in hieroglyphics. Frederick II had a large collection of luxurious walking sticks and snuff boxes. As many of his portraits show, he was in the habit of supporting himself, bent slightly, on a cane. After the Seven Years' War, a type of cane with a handle that wasn't curved but rather joined the staff at almost a right angle became well known as his constant companion, and has since been referred to as the Fritz cane and this style of handle as the Fritz handle. This remains a fixed term used by cane enthusiasts even today. The simplicity of the pictures drawn by artists

such as Adolph Menzel belie the fact that Old Fritz's canes were more than just cheap accessories. The king paid Johann Ernst Gotzkowsky, who also supplied his army and established the first porcelain factory in 125 thalers for a crutch covered in with mother-of-pearl. A rounded pommel with diamonds even costs 2,270 thalers. An infantryman's salary at the time was one and a half thalers per month. Of course, the king possessed many more canes than just these two.

He was outdone, however, by one of his contemporaries whom he hated – Saxon prime minister Heinrich, Count von Brühl. It was reported that, to go with his three hundred suits, he owned three hundred snuff boxes and three hundred canes that he selected in accordance with the duties of the day to create the most striking combination.

Other famous personalities such as surrealist painter Salvador Dalí and statesman Sir Winston Churchill were known to be cane collectors.

The cane collector community is constantly growing. Increased demand has resulted in a larger offering. Very interesting items are constantly going on the market, but at a price. Canes with golden handles contain materials of very high value and have an almost magnetic appeal. The most expensive ones are canes in high demand in other areas. A clock collector might get excited about a clock cane and be prepared to pay a high price for it. A camera cane attracts photographic collectors, and rarity certainly has its price when it comes to system canes.

Cane collector Niklaus Stoecklin (1896, Basel–1982, *ibidem*)

Not only was Niklaus Stoecklin a great Swiss painter and graphic designer, but he was also a passionate cane collector. His collection comprised 99 items. He didn't want more – since there were 99 hooks on the narrow board in the entryway to his house, where they were all hung in a row for everyone to see. It all started with a cane that Niklaus Stoecklin received as a gift. This one inspired him to collect fancy canes, and over the years, his collection grew to 99. He would not hesitate to part with a cane if it meant incorporating a more original piece into his collection. For a dedicated collector, quality was more important than quantity. Three canes from his former collection can be seen in the exhibition: a unique cane containing a travel pharmacy with six little bottles of toothache, cholera, and spirit of ether drops, Goulard's extract, tincture of arnica, and ammonia liquid, a cane with a spyglass and compass, and a herder's cane with a flute. Also, on display are the artistic watercolor drawings meticulously crafted by Niklaus Stoecklin.

Niklaus Stoecklin was a primary practitioner of New Objectivity and Magic Realism in addition to being a prominent poster designer. He grew up in Basel as the son of a merchant and learned the handcraft of artistic painting from his uncle, the painter Heinrich Müller. For decades, Stoecklin also devoted himself to poster design. His public works, including the mural over the wedding announcement boards at the Basel Münsterplatz (1920) and his work as a lamp artist for Basel Carnival, garnered him widespread recognition. Furthermore, he also designed a few stamps for Swiss Post.

Ulrich Ammann (1766–1842)

Switzerland's Ulrich Ammann, of Alt St. Johann (Haltweg), is one of the best-known flute cane and clarinet cane makers of his time by far. His instrument canes could be used as alpenstocks and were well known and highly desirable among French officers the world over in the Napoleonic era. Two of these very rare clarinet canes can be seen in the special exhibition. Only very few of these treasures are known to have survived.

Ulrich Ammann's father was a farmer who also worked on the side as a butcher, cobbler and carpenter, and made all kinds of household and agricultural devices out of wood. Young Ammann helped carve these devices, but preferred to work on musical instruments. At the age of ten, he made a violin on which he tried to learn to play. He also made flutes and other wind instruments. After he was denied an apprenticeship (with Hans Melchior Grob), a home organ owned by a neighbor inspired him to build his own. He succeeded in building it after working on it for four years from 1780 to 1784. The five-piece instrument remained the only organ he created. Ulrich Ammann later made his mark as a wind instrument maker and gained renown mainly for his flute canes and clarinet canes. He made original hiking sticks with (collapsible) spyglasses, fountains, or integrated tobacco machines. The masterpieces could be used simultaneously as flutes or clarinets. Ulrich Ammann died in 1842 in Nesslau at the age of 76, and due to his negative experiences at school, he donated his fortune to the parents' committee of Alt St. Johann.

Cane anatomy, materials and makers

Most canes are anonymous, with an unknown history and unknown makers. Very few handle carvers and goldsmiths are known by name, since very few signed their work. Porcelain handles are almost never marked. For precious metals, the inspector's mark (stamp, branding, seal) is the only aid in determining the date when the cane was made. Master labels are often very difficult to decipher. If the labels are on the ring (cover at the transition between the handle and shaft), they are often not reliable, since the handle could have been remade. This means it is only possible to clearly identify signed canes, stylistically distinctive ones like those from the Fabergé workshop, and some porcelain handles or industrially produced canes shown in catalogs. Sometimes a registered patent can also help to identify the producer.

As with any other objects, there is also specific professional terminology for canes relating to certain components, what they are made of and how they are composed. Here is a short introduction:

The handle is made out of a wide variety of materials and shapes. The oldest cane handle is the pommel or knob. All curved handles are crooks, a designation for curvatures and bends. A T-shaped handle, the double crook, is known as the Fritz cane. Handles that are bent to one side, are straight or round, are called hooks. Another handle type protrudes like a Y. Hunters like to rest their rifles or shotguns on them.

The collar (the ring) covers the transition from handle to shaft on a multipart cane. It can also help keep the handle on. This ring can be made from aluminum, nickel, brass, copper, nickel silver, or, on the better canes, artfully woven silver wire. On silver and gold rings, the engravings (embossing) can tell us something about the origin and age of the canes. Rings from the Fabergé

workshop fascinate with their opalescent enamel in a moiré or wave pattern (hatch-marked base). There are also rings made of ivory, buckhorn, ram's horn, wood, and leather.

The long, slender part of the cane is called the shaft. The shaft is usually made of wood.

The ferrule is the lower closure on the cane. This protects the shaft from dirt and is also decorative. Ferrules are forged out of metal, either iron or brass. Later ferrules are made of a combination of brass and iron in such a way that the brass jacket covers the shaft and the iron plate or tip is soldered on with soft metal. The advantage of this is that the worn or rusted iron end can be easily replaced like the sole of a shoe. The shape of the ferrule depends on how the cane is used. A hiking stick or alpenstock must have a pointed end. On strolling canes, the ferrule can be made of horn or ivory and is called a tip.

Facts & Figures

Opening hours

Museum, Tuesday to Sunday from 10 to 18

Museum, in December, daily from 10 to 18

Ristorante La Sosta and Boutique, daily from 9.30 to 18

The Swiss Museum Pass and the Museum-PASS are valid for the *Spielzeug Welten Museum Basel*.

Admission

CHF 7.00/5.00

Children up to 16 years of age are free when accompanied by an adult.

No additional charge for the special exhibition.

The building is accessible by wheelchair.

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