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little details

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welcome



I am so very proud of where *DHM* is headed. I also love the addition of antique

miniature stories in each issue. For me, personally, there is something so mysterious and alluring about a vintage dollhouse.

It is so tantalizing to see unfamiliar materials and building styles.

The funny thing is that most of the materials used are very basic compared to now, but they seem so much more intricate. We take for granted our tiny floor moldings with curves and grooves, but in antique houses so many things were made by hand, not by machines.

What I love most is the ease in decorating a vintage house. The blankets don't have to be adhered to the bed to look perfectly real. They should have some fluff to them and be placed on the bed naturally. Everything doesn't have to be to scale either. In fact, that is what adds to the allure of an old dollhouse. My favorite thing is showing the wear and tear with pride.

I do love trying to master realism in some of my houses, but when I work on my vintage house I can let go, keep things simple, and stage each tiny historic piece so that it is in some sort of harmony with the rest of the house. It is more of an organic process than forcing fabrics and wood to do something they don't want to do in such a small scale.

Don't be afraid to expand your horizons with miniatures. You don't have to have just one style you're interested in. Take a look through each issue of *DHM* and see what piques your interest. I read something a long time ago that said if something inspires you, it means you are capable of mastering it. All you need is time and patience. Until then, sit back and enjoy the following pages of inspiring miniatures.

Auralea Krieger, Editor
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There's Joy in the Tiniest Details

Aleah Klay, one of our most exciting and best loved character artisans, discusses how she brings the magic of personality into the miniature world.

BY SADIE BROWN

How many times does a writer get the chance to type the words, 'patriotic mouse'? This wonderful little creature was created as a symbol of hope for the future of a very united, United States, brilliantly showcasing an artisan perfectly described as a visual author. (photo 1).

Entirely self-taught, Aleah's Klay's eclectic creations each tell their own tale, her work simply sowing the seeds of the opening chapter, the remainder of the story yet to be determined by the individual's imagination. Her beautiful miniature mouse lady, seen hailing a cab, is a perfect example of this (photo 3). Standing at just 1 inch tall, she remains blissfully unaware of the silver coins falling to the floor from her bag. What is her story? Where is

she going? What happens next? The possibilities are endless!

Born in California, having also lived in Switzerland and Utah, Aleah is well travelled. Now based in sunny Florida, she indulges in some of her favorite pastimes outside the miniatures scene, including nature

“The emotion, and storytelling elements are what I love to see come alive while working on them.”

and performing improvised comedy at her local theater. However, it was a fascination with polymer clay which began turning the pages on an

exciting chapter in Aleah's life. Her interest in clay began with a volume entitled, simply *The Incredible Clay Book*, which in turn lead her to begin sculpting her own world of figurines. It was, though, the advent of the .com era which changed everything. “I started searching other doll sculptors and eventually found miniaturists,” she says, “I found many artists in the art dolls and miniatures communities. I fell in love with character art dolls, artist teddy bears, and highly detailed miniatures. My characters are a combination of all these loves.”

Unable to recall the first character to set their dainty miniature foot on her worktable, Aleah remembers one early project well to this day. “A set of little polymer clay finger puppets were nearly first,” she



Previous page: "Out for a drive."

If the ruler was not there, you never would believe how tiny this little scene is. **1** Aleah's tiny patriotic mouse wishes everyone a Happy 4th of July! **2** Aleah's angel mouse with delicate wings is 3/4" tall.

3 "Hailing a cab." Note the tiny coins spilling out of her purse (1" tall).

4 The roar of art. Aleah's dragon figurine also features two tiny mice. The dragon is just under 2" long.

recalls. "They made me laugh. Brightly colored, googly eyed, funny little things."

Each figure takes anywhere from between six and twenty hours of dedicated work to complete before it is delivered to its forever home complete with certificate of authenticity.

While creating, Aleah enjoys listening to music and audiobooks, children's books, classics, histories and poetry all amongst her favorites as she enjoys their inspirational effects. "I also sometimes work outside in a park and am literally working among wildlife," Aleah explains, discussing an idyllic environment for an artist who animates tiny characters from the animal world. "Recently, I

was working alongside a great blue heron, he caught and ate a fish while I was watching him. Sometimes inspiration comes from images and from people watching or conversations. I've also used brainstorm techniques like word association, and just playing with objects. Sometimes I set up a camera and start acting out emotions and situations."

Aleah stops and absorbs all those tiny details which many of us with busy lives might miss, so is it important to her that her pieces always tell a story and bring a little bit of magic into people's lives? "Yes, I want my work to be a source of fun and joy for collectors," she says, no hesitation. "The emotion, and storytell-

ing elements are what I love to see come alive while working on them. It is fun work."

Aleah tells me a little about the process of making her miniatures, from their humble beginnings as a simple wire armature, before a sewing needle and X-Acto knife come into play as she adds fine details. "Costumes are sculpted after the figures themselves. The clay is baked and I then add fur a few strands at a time. The fur is painted using chalk pastels and acrylic paint," she explains. It all sounds so straightforward, but there is no getting away from the fact that Aleah is working on incredibly small pieces. With the majority of completed characters being less than 1 1/2" in height and their



1



2



3



4



5

1 The delightful little mouse that Aleah's recent online class was based upon is 1 1/4" tall. **2** Who wouldn't want to give this gorgeous teddy a home? **3** Sparrow and apples, a rare still life sculpture from Aleah's portfolio (1 1/2" tall). **4** The magic of miniature puppetry! (2 1/4" tall). **5** Aleah's delightful flower seller is 1 1/2" tall.

accompanying accessories mind bogglingly small, is there anything which proves especially complex? "Scaling all accessories correctly and having them work well with the overall size of the character," Aleah affirms, "I find myself re-sculpting accessories, things like little tea cups, flowers and toys all the time. It's easy to sculpt them too large!"

Aleah's characters wouldn't look out of place should they suddenly find themselves transported inside an animated film, enchanting their young audience as they go about their daily adventures. However, my eye was also captivated by a piece which looks as though it was drawn straight from our own world. A sparrow flying down to land on a basket of tipped apples, this is a miniature which also had its challenges, as Aleah explains; "I wanted the sparrow to stand out against all other elements of this piece, which meant finding a way to dull the red in

the apples so that it was not going to overpower the color of the sparrow." Not wanting the apples to appear too light or too pink, Aleah decided to mix the browns she was working with for the sparrow with reds which had a dark pigment, whilst using less pigmented and translucent reds for the apples. The solution worked perfectly, and the result is miniature art at its finest, providing a detailed look at two homegrown garden favorites! Amazing is a word all too often bandied around nowadays, used to describe an especially coveted coffee or slice of cake, but here its use is apt. The skill found in the tiny sliced apple is exceptional, no feature too small to be left unseen.

"It's important to me to try realistic pieces now and then," admits Aleah, "They are so challenging. I learn and feel a little more evolved as an artist after each attempt. But my love is with anthropomorphic characters. I always go back to them."

Admiring the cast of characters Aleah has built through her work, it's easy to see why she returns time and again to the mice and friends who have made her name. Who wouldn't find themselves captivated by such diminutive creatures with big personalities? From a dragon taking a mouse and her baby on a road trip to an exquisite little teddy bear, there is something in Aleah's portfolio that appeals to everyone. "If you are new to the hobby, try it out," Aleah encourages, "If you are a long-time collector, reader, or a fan of the AK mouse characters, thank you for reading and following my work. The mouse characters are fun to create, and I have an amazing community to be creating for."

Sharing her talent with others is something which brings Aleah a huge amount of joy, and this spring she taught a class, showing how to create one of her delightful tiny mice. An online class, this allowed fans of her work from across the globe to become involved without leaving home, and goes back to the roots of Aleah's own discovery of the vast miniatures community all those years ago. Now, inspiring others and herself a much-loved star of that community, it just goes to show that you never know what big things can happen in a small world!

The Building of the Belmont Dollhouse

Miniaturist Kristine Hanna creates a marvelous modern 1:12 scale dollhouse with touches of 3D printed accents for a miniature contest.

BY PAM NORTH

Never hesitate to try something new. Kristine Hanna's recent project, The Belmont Dollhouse, was her very first dollhouse, and it won 3rd place in the 2017 Hobby Builders Supply 24th Creatin' Contest. "Their Craftsman Cabin kit was the first dollhouse kit that really gave me the confidence to make a full-sized dollhouse," she explained. "I had been wanting to do a from-scratch build, but it seemed too overwhelming. The kit was the perfect way to start creating, plus the one-year contest deadline gave me leeway to complete it."

The Ontario, Canada resident described her process: "I immediately fell in love with the kit's blend of modern and traditional design. The little windows in the loft space made me think of modern homes with glass fronts, and I envisioned having a long window at the top that invited the outdoors in; the large skylight also was a huge plus. I named the house after the lake where I vacation during the summer."

She made almost everything in the house from scratch, designing the custom kitchen, vanity, and most of the furniture in a vector-based drawing program, and cutting it out on a laser cutter at her local

library. She also designed all the faucets, shower fittings, toilet, and exterior lights in 3D, and had them printed in different plastics, then painted them. "I have used both laser cutting and 3D printing before in my miniatures, but I think I really pushed myself with this build to make my pieces more detailed and lifelike. The hardest part was learning to keep the integrity of the material when scaling things down so small. I was so pleased that the faucets could be printed with such small diameters, yet still be durable to paint and use."

“I was so pleased that the faucets could be printed with such small diameters, yet still be durable to paint and use.”

"One of the newer materials and techniques for me was using mirrored acrylic," she continued, "The mirror in the bathroom is

a laser-cut piece of mirrored acrylic, with a laser-cut piece of basswood for the frame. I was able to customize the size and shape of the piece to make it fit perfectly in proportion to the vanity. Going modern meant that I had to custom-make many of the finishes for the house. I love stone siding in real-life and was able to replicate that look with cork and paint for the exterior and fireplace. The tiles in the bathroom and kitchen were laser-etched, painted, then grouted. I love the way they shine in the light, and by making them myself, I was able to mix together shapes and patterns. For the wood siding and floor, I milled down roasted maple into planks to get a natural-looking grain. Most of the windows in the main house are





Miniature artist, Kristine Hanna, used cork and paint to create the illusion of stone siding for the exterior and the fireplace. House shown with sun setting.



FEATURE



1 For the wood siding and floor, Kristine milled down roasted maple into planks to get a natural-looking grain. **2** The lights are on a dimmer, which is ideal for turning down low to photograph. **3** An inside view of the bedroom and bathroom. **4** The windows were made using real glass, but Kristine decided she will use Plexiglas for her next project to help with weight and simpler cutting.





made with real glass. The folding doors on the front of the house took me three months to make because the measurements had to be exact; they were very tedious but worth it! I used pins on the bottom corners to make them run along a small track. In retrospect, after finishing all the windows in the main house, I've decided that clear, thick, good-quality Plexiglas is

The faucets were 3D printed at a very small diameter, but were still able to be durable enough to paint and use. The tiles in the bathroom and kitchen were laser-etched, painted, then grouted. 3D printing adds a different style of realism to this miniature house.

much preferable to glass; it gives the same effect, but is much lighter, cheaper, and easier to cut! The lights in the build are mostly LED, with a few traditional dollhouse lights and bulbs.

My favorite find was a dimmer remote from Evan Designs Model Train Software; it's great for dimming the lights when photographing or adjusting the brightness of the interior kitchen cabinets. The double oven is a kit I modified. The folding windows at the front ended up being my favorite part of the house. Not only do they offer a lot of light and





FEATURE



The mirror in the bathroom is a laser-cut piece of mirrored acrylic, with a laser-cut piece of basswood for the frame.





A warm glow in the fireplace. Kristine made the most of this kit and found that it kept getting larger as she worked. She now has it on display in her home to show what she creates.

visibility into the interior, but they also open, allowing hands in to decorate, a great option when the dollhouse is on display with its back against a wall. Pieces by other miniature artisans include the dining chairs and the candles and soap."

"For a while I was afraid the project would look too much like a 'rustic cabin' for my taste, but as soon as I put the white stone siding up on the exterior, it magically transformed the house into that modern style I was aiming for. Things started falling into place after that, making it much easier to really narrow down the design and decor elements. It would have been better to plan more at the beginning, and for my next dollhouse I've spent more time and effort visualizing what I want to happen before I start. That said, I learned so much with this build.

One thing I confirmed while

making this house is that I like large miniature spaces to work with! It seemed the kit kept getting bigger and bigger in order to fit in all my ideas, and I'm learning how difficult it is to find space to keep large miniature pieces! For now, though, I'm enjoying having a permanent dollhouse to display and show people what I do. As a blogger and part of the online miniature community, I loved getting to talk with other entrants about the build. Seeing everyone do their own take on the same kit was not only a lot of fun but really inspiring."

It's on to the next horizon for her. "I'm currently working on my next dollhouse," she confirmed. It's going to be a scratch-build in a transitional style, a little mix of modern and traditional. I like the way the style stays warm and elegant in a timeless kind of way. I'm blogging about my progress and the things I'm learning along the way!"



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Self taught French artist Patrick Duclou is building miniature masterpieces with the essence of European charm while living in the country of Thailand.

BY PAM NORTH

Patrick lives and works in Lopburi, 140 km north of Bangkok, Thailand. After teaching English in France for 20 years, he moved to Thailand in 2006. He began building 1:12 scale miniature projects in 2012, using vintage black-and-white photographs of a 1900s French shop. "Building French shops and houses probably reminds me of my roots, allowing me to stay connected with the French culture and art de vivre," Patrick explained. That classic French style is the highlight of his structures.

A teacher at the University in Thailand, Patrick manages to combine his career and miniatures. "Time management and space can be two factors that can be difficult to associate with daily life. I can get so addicted to a new project that I may lose track of time, suddenly realizing it's 2 a.m. Cutting wood with a machine or routing Plastwood can make a lot of dust, and as I don't have a real workshop, I have to make sure everything is 'back to normal' when I am through. My workplace is a room where I keep the houses and shops I've built, along with all the tools I need. That's where I work most of the time."

Inspiration for him comes from old photos and prints: "They inspire me. I can't work with just my imagination. When I travel in France once a year, I also take a lot of pictures of buildings I like. I get prints from flea markets when I am in France, and I take a lot of measurements in situ if I can, to be as close as possible to the reality. Then I draw a basic sketch of the building on paper or with a computer program. This allows measurements to be precise enough."

Parting with his completed projects is not difficult for him. "For me, the most important part is the building process, not the accumulation of furniture and paintings inside the buildings I make. Truthfully, I'm not that interested in dollhouses, but I love new challenges. Each of my creations have been big challenges, as I have never attended any workshops or studied model making at school. I learned everything by myself, or from tutorials on YouTube, on how to use small machines. I learn by doing, and doing again."

Patrick doesn't sell his buildings, as shipping from Thailand to Europe or the US would be too



expensive. He presently doesn't conduct workshops, but will retire soon, giving him free time to teach people how to 'weather' a building.

Patrick knows what he loves about miniatures, "I love to see the evolution of a project, from the first sketches to the finished house. It may take months, but it's always a big reward to look at something you've built from a piece of wood. I also love painting and aging the houses and shops that I build. Building miniature houses is my way to meditate and get away from the stressful lives we have. It can be a therapy. It teaches patience and stimulates our sense of creativity."

His miniature table saw and router have become indispensable. "I'd love to have a CNC to cut windows or architectural elements



Patrick shown weathering his two French boutiques before they go to the US. Because he lives in Thailand, he prefers to work outside most of the time. The temperature rarely goes below 28 degrees celsius so he enjoys painting his buildings under the shade in his garden. To the right is La Villa.

when there are many that are all identical." CNC (Computer Numerical Control) machining is a process used in the manufacturing sector that involves the use of computers to control machine tools, including lathes, mills, routers and grinders.

Patrick shared his biggest difficulty in working in miniatures: "It's the decision that something is finished and doesn't need anything else. You always can add details





1 The stable building was made to accommodate many horses. **2** La boutique du tailleur is the first model Patrick ever built in 2012. It is based on a vintage black and white postcard. **3** Tea is served on the grounds in front of the stable building. **4** A closer look at the La Villa. **5** The elegant dining room in L'Hotel Mame.





L'Hotel Mame in Patrick's studio. The whole building was painted and weathered with acrylics. He used an airbrush for the first layers then weathered the building with brushes and sponges. Below is the gorgeous parlour room in L'Hotel Mame.





One of Patrick's lovely shops shown with furniture and items displayed for sale.

to a house or a shop, but do they make it look better? I have seen pictures of rooms that originally looked perfect, but became a mess later with an accumulation of extraneous, unneeded elements."

The future of miniatures intrigues him, "It's changing so quickly with 3D printing, laser cutting, etc. Things that were very difficult to do in the past can be done easily, if you know how to use the right program with the right machine. I think we have to accept progress and follow it. These new technologies are changing the concept of miniature building, but they also will allow more people to afford those purchases. Some artists will continue to work on unique pieces that most of us can't afford, but also on the market, there will be beautiful houses or pieces of furniture that you and I will be able to buy."

Patrick shares more details with us about the L'Hotel Mame and the stable building.

The stable building

I guess it would be very nice to have a cup of tea in the garden next to the stables. In most properties, horses and carriages were a sign of wealth and people spent a lot of money on beautiful horses and built stables in the style of the main building. The one I did could accommodate 5 horses to pull the carriages and a pair of horses to go hunting. Two carriages could be stored as well under the groom's bedroom.

L'Hotel Mame

This particular hotel was built in 1768 for Gilles Lefevre de Montifray, a rich merchant. It's an example of an XVIIIth Century construction, with a classic architecture. It is located in Tours, my hometown.

Although I used pictures of the actual Hotel Mame in Tours, I had no pictures of the interior, I visited similar XVIIIth century houses and created the dining

room combining different elements, The floor is made of large white clay tiles with smaller black ones in the angles, They are designed by French Henry Bart and are made of stone powder, Once the tiles are grouted, beeswax can be applied and each tile has a different tone, The doors were made by American Jim Coates, I got the chairs from Bespaq and re-upholstered them.

The fabric for the curtains comes from Spain Les Chinoiseries. I'll share one secret with you...do not use too much fabric to make curtains, some interiors look perfect but the curtains look too heavy or too present. I use a pleater and only a little fabric.

The silver on the table comes from Russian artist Dmitri Shevchenko (<https://shew-jewelry-house.ru>) who creates beautiful pieces. Glasses and bottles are made by Thai Siam Winesiam.

French families were proud to serve important dinners with as many as ten courses to their guests and, of course, to serve some rare French wines.

In French, the word Hotel may apply to a private house as long as it is a big, elegant house. We even say "Hotels Particuliers" for swanky residences in Paris, Lyon or Bordeaux or you can say Maisons de famille.

On the ground floor is 'l'entrée' the hallway, 'le salon' to receive guests and 'la salle à manger' for dinner parties, on the first floor, bedrooms bathrooms and the 'billiard' room. Though this project is in 1:12, it is a big house!

Kitchen and other utility rooms were located in the basement. The roof style is called 'toit à la Mansard' which allowed servants to have bigger rooms, where they could actually fully stand upright.



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America's First President

Our nation's history collides with the wonderful world of miniatures in Kaye Browning's world-famous collection and includes a connection with America's first President.

BY SADIE BROWN PHOTOGRAPHY BY KIM MCKISSON

Earlier this year, The Kentucky Gateway Museum, which houses the KSB Miniatures Collection, hosted the National Archives *Chartering Freedom* exhibition. Featuring reproductions of the Declaration of Independence, the Bill of Rights and the Constitution, they could not have chosen a more perfect venue than the home to Kaye Browning's collection.

Kaye never ceases to amaze and inspire the miniature world she finds herself at the heart of, her illustrious collection a roll call of the greatest miniature artisans, drawing us into a fascinating, varied world which features two of the nation's Founding Fathers and the small-scale roots of the United States.

Vignettes depicting George Washington's office and Martha

Washington's bedroom sit alongside the Thomas Jefferson room box, inviting the viewer into history. This is, albeit, with a little creative license. As Kaye points out, George Washington wouldn't have owned a Stars and Stripes cushion! However, created by the late Ruth Nalven, it remains a superb addition, delivering a fabulous splash of color.

These are miniature roots which run deep for Kaye, who has her own family connection with America's first President. "I am very proud to say that I am a descendant of the Ball family, from which George Washington's mother was descended," she explains, "It would be nice to say I was descended from George, but he had no children, so it would have been from one of Mary Ball Washington's other sons."

With a long-standing interest in genealogy, Kaye has carefully researched her ancestors from England's leafy Cheshire, culminating in the imaginative commission of Savage Manor, the beautiful upcoming addition to the collection by Mulvany and Rogers. Now, though, she has begun a new journey of discovery. "I'm embarking on the Ball side which includes my paternal grandmother's relatives," says Kaye. "We recently had the opportunity to visit the George Washington House on the island of Barbados, where George went when he was 19 years old to attend to his ailing half-brother, Lawrence Washington. In their historical account, George met up with Ball cousins here in Barbados, which was fascinating to hear. The family plantation, Ball Plantation, still





1

1 George Washington's office, Kaye's enchanting window into history. **2** The working manicure set at the heart of Kaye's Martha Washington vignette. **3** Martha Washington's bedroom features a needlepoint stool by Annelle Ferguson. **4** The antique volume, sitting on the bedside table, was discovered by Kaye in a Maine rare bookstore.



2



3



2

4

Kaye's stunning vignette based on Martha Washington's bedroom.



exists today and houses the Barbados Horticultural Society.'

Was it this family connection which inspired Kaye to create her George Washington's office vignette? "Absolutely," she affirms, "But more than that, it was the miniature replica of the desk he used as President of the United States, made by Julian Biggers, that inspired me to create the vignette. Franklin Roosevelt went on to use that desk when he was President."

An iconic piece of furniture, the incredible accuracy lavished on the desk by Julian showcases the complex things which can be achieved in miniature. The tiny handles are exquisite, but what happens if you open the drawers, are there any treasures squirreled away inside? Sadly not, but Kaye's recent trip to Barbados may have provided inspiration. "I found out that George was actually versed in the art of spying, which helped him during our War of Independence. I would like to think

that there were maybe some papers or other items in the desk drawers left over from that historical time."

Kaye also incorporates a replica of a special pair of brass candlesticks into the scene, the originals passed down from Mary Ball Washington to her family, and just one of the items which make the room sparkle with historical elements. Who could miss the stunning 1:12 scale reproduction of German American artist, Emanuel Leutze's famous 19th century painting, *Washington Crossing the Delaware*?

Skillfully brought down to size by Christopher Whitford, the painting depicts George Washington crossing the river with the Continental Army during the War of Independence on Christmas Night 1776.

Leutze's original painting had a troubled existence, restored from fire damage sustained in the artist's studio not long after completion, before eventually falling victim to an Allied bombing raid in 1942. However, an identical painting by Leutze today hangs on the walls of New

York's Metropolitan Museum of Art.

Kaye talks fondly about two other iconic pieces which draw you into a vignette which immortalizes US history in small scale: "The brass replica of an early steam engine that is on the shelf was purchased from W. Foster Tracy," she points out, "It's suitable to the scene because this type of steam engine was used during Washington's time. The eagle on a branch was made by Mary McGrath. I felt it to be poignant as the eagle is our national bird."

As George Washington's wife, Martha had the honor of being the first in a long line of strong women to become First Lady. "Martha was such a helpmate to George, joining him on the battlefield in the dead of winter to help care for the wounded and sick soldiers. I felt it fitting to honor her, as well," says Kaye, discussing the beautiful bedroom vignette she has poured her heart into. "The bed, by Le Chateau Interiors, is from the same period Martha spent with George at Mount Vernon, so I chose to portray

The Thomas Jefferson Room.





The Thomas Jefferson room in one-inch scale.

that era." One of the most exciting miniatures found within the scene is an 18th century manicure set by St. Leger, and having explored some of the world's finest dollhouses, I can honestly say that uncovering tiny items with working parts never becomes 'ordinary'!

The third scene in Kaye's collection with deep heritage roots is a collaborative effort by Cincinnatians, Charles Tebelman and Jack Kuresman. Reflecting another of the nation's Founding Fathers, the Thomas Jefferson room box, like everything in this breathtaking collection, is a work of art, finding it's home with Kaye almost a decade ago when Charles made the decision to downsize. "They added pieces of furniture by Randy Himes, as well as items from well-known artisan, Allen Thede," Kaye tells me, describing the United States' third President as a lover of knowledge, a gardener, an inventor, an avid letter writer and documentarian, all things mirrored in the room box. An avid letter writer indeed, it's suggested that Thomas Jefferson wrote a staggering twenty thousand letters during his lifetime.

Pointing out to Kaye that these scenes are, in many ways, American history in their own right, I wonder if she also sees them as something which will help to tell the country's story to future generations? Kaye's reply is as thoughtful as ever: "My hope is that all of the miniatures in the gallery will help younger generations understand how those before us lived," she says, "The clothing, tools, furniture, and all the other accessories used in everyday life throughout the past offer a unique teaching experience and glimpse into history. I always get

a thrill overhearing children in the miniatures gallery comment about seeing this or that piece in their grandmother's home or in their own home. It really gives them the opportunity to relate."

An especially exciting time of year to visit the KSB Miniatures Collection with a growing family, July sees the addition of exciting patriotic vignettes. "We have a fireworks booth and picnic scene with all of the trimmings, including games, popsicles, and items depicting Uncle Sam," explains Kaye. "It's really fun for the younger kids as these exhibits are more whimsical than the majority of miniatures in the gallery."

It's always wonderful to hear Kaye talk with such an infectious enthusiasm about the ways in which miniatures bring stories and history to the next generation. After all, the future is what the Founding Fathers fought so hard for all those years ago.



artist details

KSB Miniatures Collection

215 Sutton Street

Maysville, Kentucky 41056

606-564-5865

www.ksbminiaturescollection.com

facebook.com/KathleenSavageBrowningMiniatures







A portable 1:12 scale writing chest.



Shop cabinet in beech wood (50 drawers).



A chest of drawers made from wood.

Artisan Showcase

OUR FEATURED ARTISAN FROM THE MINIATURE SHOW: CARLOTTA ROSSI



I make miniature 1:12 scale furniture and small accessories. I started more than 15 years ago making pub, bar, and restaurant furniture and accessories. I made counters, shelves, tables, and benches for miniature pubs. I always love to create an 'atmosphere,' not just furniture.

I mostly like working with wood, so in the last few years I have been dedicating myself to furniture—inspired by old shops as well as office furniture.

I live in Italy and in our old-fashioned town there are still many old shops with big cabinets with small drawers, shelves, and windows.

I've always been attracted by those old shops like the grocery, emporium, and apothecary. I enjoy making these old cabinets with many drawers and shelves

that can be filled with everything you can imagine.

I have always loved miniatures. I had a small dollhouse when I was a child and as an adult, more than 20 years ago, I started making a new one from scratch. The first furniture I made was made from cardboard, then I started working with wood and have never stopped.

I love reproducing everything I like and would like to have in real size! Our real size houses cannot contain all the furniture and the beautiful things we love. Making miniatures is a better way to have the world we would like to have, literally, in our hands.

Before this became my full-time job I studied restoration of ancient furniture, now I am applying that to my miniatures skills in wood working. I also learned so much from my father who is a retired carpenter.

For the future, I have many new projects in mind, some new

vintage furniture is coming. I am also working on vintage furniture in 1:24 and 1:48 scale. A very difficult challenge that I am very excited about!



Pub counter and shelves with accessories.

artist details

Cinen Miniature

Carlotta Rossi

Etsy: etsy.com/shop/cinen

Web: www.cinen.it

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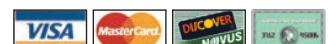
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A Celebration of Miniatures

Artists and collectors from around the world flocked to The Miniature Show in Chicago this April, celebrating the wonders of all things miniature.

BY LAUREN C. NIELSEN

For the third year in a row, The Miniature Show: A Celebration of Miniatures went on without a hitch at the Hyatt Regency Hotel in Schaumburg, Illinois, April 26-28, 2018. The show truly lived up to its name; it was a celebration of all things miniature for artists and collectors alike.

Prior to the show beginning, visitors could register and attend workshops Tuesday through Thursday, led by various artists in attendance. Workshops included an Art Nouveau Armoire with Arjen Spinhoven, Ms. Justine with Elle Piccolo, a Quarter Scale Four Room Bungalow with Gail Hart, and many more.

Beginning at 11:30am on Thursday, Preview Ticket holders and artists were invited to gather in the ballroom foyer and hallway to enjoy

a large luncheon buffet and a drink of their choice. While waiting for the Preview Show to begin, visitors were also able to take in a presentation by Eliza de Sola Mendes on "A History of the Victorian Dolls' House: Living Large in a Small House." This short presentation followed the ways in which miniatures were a part of Victorian life.

From the front of the line, waiting for the Preview Show doors to open, there were miniaturists lined up as far as the eye could see. Everyone had their shopping bags, lists, and show floor map in hand, ready to find all of their must-have miniatures. Artists from Germany, Spain, France, the United States, Canada, and more were in attendance, many of whom had never attended the show before.

A stunning floral tribute to Greg

Madl's late mother, Jean was also set up during the show. Jean Madl was a wonderful supporter of the show and was missed by many.

The Preview Show ended at 6pm with miniaturists leaving with their arms and bags full of treasures, many of which departed saying, "I'll be back tomorrow!"

Friday arrived—the first full day of the show—as did dozens of miniaturists. Throughout the day, shoppers came and went—some were new to the miniature scene, some had visited the Preview Show the day before, and some were long-time show attendees.

Collectors and artists had a lovely time meeting one another, talking about tips and advice on projects, and sharing pictures of their dollhouses and room boxes. Artisans

SHOW REPORT



▼ Brady Stitchery

This gorgeous cane back chair has a hand-stitched cushion and fun pillow.



artist details

Brady Stitchery

Email: bradycheryl1@gmail.com

Phone: 502-899-7064



▲ April's Crocheted Mini

An adorable dolly in a wardrobe case, complete with an extra outfit to change into. Crocheted in miniature by April Haswell.



artist details

April's Crocheted Minis

Phone: 727-666-0367

Email: ahaswell@outlook.com

Web: etsy.com/shop/AprilsCrochetedMinis

► Elle Piccolo

This 1:12 scale lady was hand-sculpted with meticulous precision to make her look realistic and to add a touch of personality to her being.



artist details

Elle Piccolo West

Email: epartdol@hotmail.com

Phone: 757-355-4011

Web: www.ellepiccolodolls.com



▲ Sarah & Bill West

Bill and Sarah West showcased their selection of Southwestern pottery.



artist details

A Little Something for Everyone

Sarah & Bill West

Email: alsfewest@aol.com

Phone: 303-979-0625



◀ Looking Glass Miniature

A display of potions and poisons for dark magic, based off of Borgin & Burke's from Harry Potter.



artist details

Looking Glass Miniature

eBay: ebay.com/usr/looking_glass_miniature

Etsy: etsy.com/ca/shop/lookingglassminiature

Web: www.lookingglassminiature.com

had a chance to mingle with each other at their tables, sharing stories and their prized pieces.

By late afternoon, everyone was looking forward to the Friday Happy Hour which included a drink of one's choice, and chocolates from around the world, brought by artists and available on the show floor. The Happy Hour also included artist demonstrations taking place on the show floor, during which select artists taught show attendees a quick technique or miniature project.

Saturday, the final day of the show began at 10am and lasted until 3pm. This last day of the show saw miniaturists truly celebrating the hobby. Attendees were attentive and eager to purchase pieces and to learn about their origins. Artists were happy and willing to share their work with everyone in attendance. Show provider, Greg Madl, greeted attendees and talked with them throughout the three-day event, helping them find exactly what or who they were looking for.

As the show came to an end, miniaturists rushed around the show floor, making sure they had everything they wanted and had met everyone they admired in the industry. Tired but happy, artists and collectors alike had a fun and successful show. Everyone is looking forward to the fourth year of The Miniature Show which will be held on April 25-27, 2019.

► Hart's Desire

The beautiful 144th Inch Scale Storybook Tattington Cottage is based on a home designed by Storybook Homes, a cottage design firm.



artist details

Hart's Desire Miniatures

Email: gailmdom@aol.com

Phone: 952-887-2875

Web: etsy.com/shop/hartsdesireminis



◀ Here today Gone Tomorrow

1988 Judy Beals Birdcage, Barbara

Ann Meyer Birds



artist details

Facebook: [Here Today Gone Tomorrow](#)

eBay: [scraphooked & born-again](#)

Email: hollywood13@windstream.net

Phone: 270-622-1629



▲ Atelier 1:12

A suitcase full of fun with a variety of 1:12 scale toys.





▲ **Itsy Bitsy**

This designer bag is accompanied with fun accessories perfect for a mini day full of shopping. The little dog companion that's tagging along is by Anna Ryasnova of Needle Felted Animals.



artist details

Itsy Bitsy Mini LLC

Phone or text: 347-524-9569

Email: itsybitsypaper@gmail.com

Web: ibmini.com



► **Minimania by Ania**

A glass vase full of handmade daffodils.



▲ **Robin Betterley**

The detailed quarter inch Olde Crowe Apothecary has a removable front panel and roof.

◀ **Janny Warnaar**

Cute little meerkats all tucked in for bedtime.



Add a Personal Touch to Your Dollhouse

Deciding on a new dollhouse is an important step and when Felicity Price wanted a new one, she knew she had to have exactly the right things all under one roof.



BY FELICITY PRICE

When I asked Mike Marsden to make me a dollhouse, neither of us knew quite how large the project would eventually become. Having previously sold all my other houses prior to moving house, I wanted to put 'all my eggs in one basket' and have a house which would be able to encompass all my fantasies under one roof. Thus like topsy, it grew and grew until Mike finally delivered the beautiful seventeen room mansion which I feel so lucky to own.

The owner is a semi-retired, but immensely dashing, adventurer and traveller of the world, Sir Rupert T. Lytle. He uses his new home to house the treasures and oddities collected on his many exciting journeys. This, of course, gives me scope to utilize all the treasures and oddities I have col-



You will need

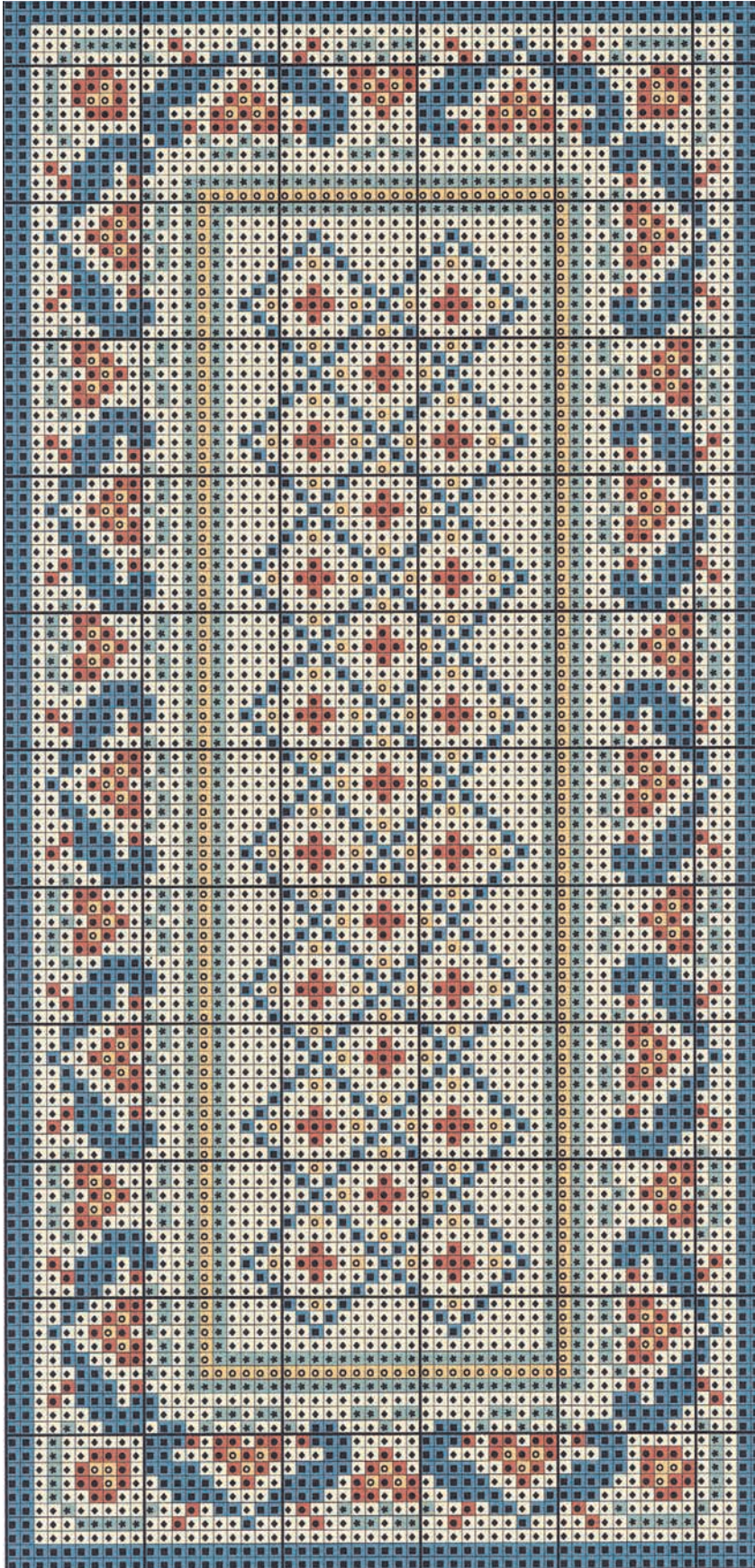
- A piece of 22 TPI cotton canvas about 20 x 12cm
- Size 26 tapestry needles
- Anchor stranded cotton threads:
 - 275 off white 9 meters
 - 161 blue 5.5 yards
 - 214 green 2.7 yards
 - 339 rust 2 yards
 - 301 yellow 1.6 yards

lected on my many exciting trips to dollhouse shows!

Needlework designs

Karin Larsson's own needlework lends a unique and personal touch to her home at Lilla Hyttnas and my needlework designs aim to not

only recreate that look but also to bring together the different features in Olaf's kitchen. The checkered patterns and the heart design are typical of folk embroidery from northern Europe and the little bird is a motif which features in many Arts and Crafts patterns by



designers such as Voysey, Morris, and de Morgan and echoes Olaf's own interest in birds, ducks in particular.

To work this rug

You may use half cross, petit point or tent stitch to work the rug. I prefer to use basket weave stitch which is tent stitch worked diagonally across the canvas. When you have finished all the stitching, trim spare canvas to leave a margin of about 1.5cm, fold under and press to the wrong side of your work, mitering the canvas at the corners.

You may now line the rug with a fine fabric but I prefer to simply iron on a medium weight Vilene which not only hides and protects the back of your work but also helps to keep it flat. The sharp eyed amongst you will notice that I actually made a slight deviation (accidentally) from the pattern so do follow the pattern and not the picture.

You may of course use any colors you wish but if you intend to make changes do remember to keep the contrasts between the main elements of the design. Different methods of stitching may use more or less thread. The finished size is approximately 13 x 6.5cm.

The incredible house built by Mike Marsden of yesteryear homes.

Copyright Felicity Price 2018



A Tropical Tahitian Artist Room Box

An old Nic Nichols room box, a beautifully sculpted doll, and a love of Paul Gauguin's paintings inspired Joan Warren to create a miniature tropical vignette.

BY DEB WEISSLER

While living in NYC, miniaturist Joan went to pick up a custom room box made by IGMA Artisan Nic Nichols, but wound up coming home with two. While she was at his home, she spotted an attic room box sitting up on a shelf, and Nic explained it was one of the first room boxes he had ever made. The little attic box spoke to Joan so it came home with her, only to languish on her own shelf until inspired to finish it.

Joan loved the work of Alaskan doll maker Dorothy Hoskins and asked her to create a OOAK Tahitian doll that Dorothy sculpted out of a single piece of porcelain. Joan named the doll Leilani. She crafted a strand of freshwater pearls to hang around the doll's neck and placed a magnolia in her hair. An admirer of French painter Paul Gauguin's colorful works of art, Joan decided that her Tahitian lady would be an artist at work in her home studio.

As with all of Joan's vignettes, she wove a storyline, and since many of her own paintings possess a very romantic quality, this is the tale her room box tells:

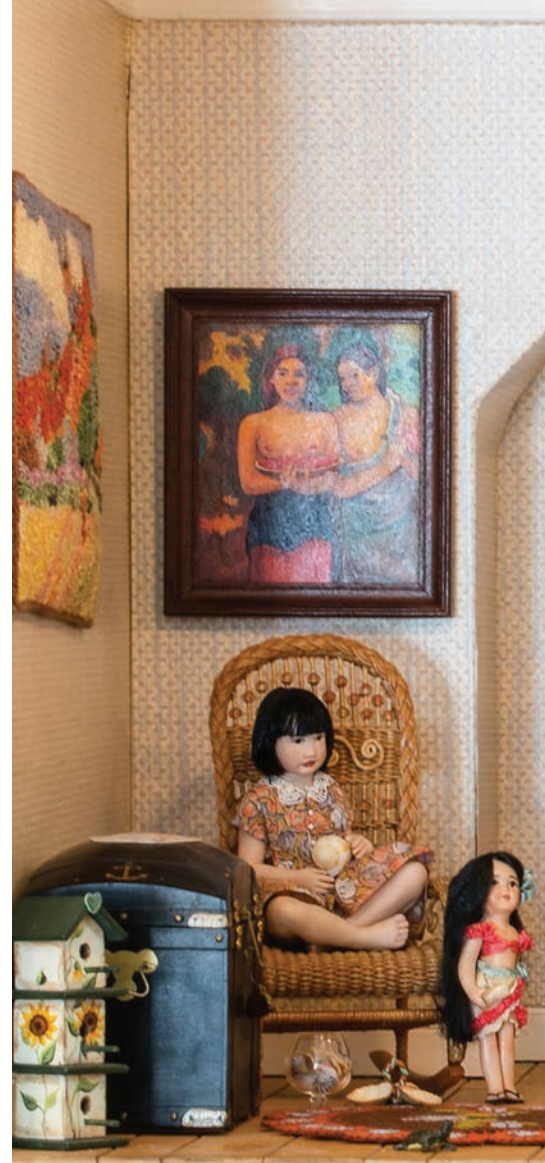
"There once was an Air Force pilot who was stationed in Tahiti.

He met and fell in love with a beautiful Tahitian girl named Leilani. They were married and he brought her back home in England. She then made the attic her art studio. The little Eurasian girl (Susan Scogin), who is their daughter, loves to spend time with her mother in the art studio watching her paint. She paints mostly in the style of Gauguin and is surrounded by her paintings on the walls. Leilani keeps her

“An admirer of French painter Paul Gauguin's colorful works of art, Joan decided that her Tahitian lady would be an artist at work in her home studio.”

husband's post cards and letters surrounding her as well as his photo and medals in a frame. Her husband is away on a mission and they are anxiously awaiting his return.”

Joan has created the look of a



tropical bungalow in which Leilani reclines. Beside her is a bowl filled with luscious fruit by Jan Patrie. An iguana, cockatoo, and monkey by Liz McGuiness are her constant companions and help remind her of her island home. A delicate Victorian-style bird cage, crafted by master artist David Krupick, houses a flock of parakeets, and pigeons roost upon the window frame, all by Mary McGrath.

The colorful paintings on the wall are by Paul Saltarelli, while a knotted work of art, a scene of Tahiti by Gauguin, was reproduced in miniature by Marnie Cardin. The captain's sea trunk and art supplies and easel were purchased from the late Eileen Godfrey, whose shop in Pound Ridge, NY Joan loved to



Leilani lounges in her beautiful studio filled with all of her favorite things. The wonderful window shades were made with real pine needles.

frequent. The wicker chair is by Rhea Strange.

The unusual window shades were made from real pine needles artist Mary Jean Emory gathered in her own backyard. The three-tiered birdhouse is by Karen Markland. The tiny turtle was a door prize Joan won at a miniature show, and the shells scattered about were gathered by Joan and her grandson from a sandbox at the Aquarium of North Carolina.

Small in size but big on charm, Joan's "The Tahitian Artist" paints a colorful and romantic postcard of the faraway South Pacific.





1 There is a small sink to keep the paint brushes clean as well as a pet Cockatoo on a perch. **2** A pet Iguana roams around the studio. **3** Beautifully handmade dolls on a 1:12 wicker chair and a bowl of tiny real shells. **4** Joan has made a wonderful scene showing a painting in progress and a curious little monkey on a stool. Below is a photo of the husband pilot and his framed medals of honor.





Creating an Apartment in The Dakota

A legendary NYC apartment building, the year 1962, and a time filled with music and magic have inspired Joan Warren's latest room box project.

BY DEB WEISSLER

Director Roman Polanski's cult horror classic, *Rosemary's Baby*, was an instant hit in 1968 when it debuted; grossing \$33.4 million, more than ten times what it took to produce. Joan, a New Yorker at the time, fell in love with the apartment building, The Dakota Co-Op on West 72nd Street, whose exterior was used for the film. Built in 1884, it is considered to be one of Manhattan's most prestigious and exclusive residential addresses.

The building's high gables, deep roofs with dormers, terra-cotta spandrels, niches, balconies, and balustrades give it a German Renaissance character, but its interior layout and floor plan is pure French; a hot architectural trend at the time it was built. No two apartments are alike, although they share commonality in

‘It led me to throwing a party, with music playing as guests are beginning to arrive and the food and drinks are displayed on the coffee table.’

that all the major rooms are connected to each other, and also accessible from a central hallway. This arrangement provides perfect flow for guests being entertained, and it was this layout Joan had in mind for her vision of “The Dakota”.

“It is such a beautiful and interesting co-op,” Joan recalls, “having most

unusual layouts, lovely details such as crown molding, and spacious old rooms that my imagination could just run away. It led me to throwing a party, with music playing as guests are beginning to arrive and the food and drinks are displayed on the coffee table.”

Joan wanted this room box to be different from anything else she had ever done before, so she commissioned Peter Tucker to recreate a small portion of the movie's apartment as she envisioned it. The room box is dedicated to Joan's childhood friend, Donald, and the year is 1962.

Well before this room box came along, Joan discovered Anna Hardman's doll “Jamila,” an African woman carrying a baby on her back. It was love at first sight and Joan tucked the doll away until she found



Previous page: Miniature replica of actor Marlon Brando (1924-2004) stands in front of the fireplace. **1** A full view of the 1:12 scale room box. **2** Isaac Hayes Jr. sits on the beautifully made sofa, making music.

“It led me to throwing a party, with music playing as guests are beginning to arrive and the food and drinks are displayed on the coffee table.”

the perfect venue in *The Dakota*.

Joan's first guest to arrive is singer, songwriter, producer, and actor Isaac Hayes Jr. (1942-2008). A force behind 1960s Southern soul music, his song, “Soul Man” is recognized as one of the most influential songs of the past fifty years by the Grammy Hall of Fame. Joan commissioned Sharon Cariola to create this doll. Scattered at his feet, on Joan's hand-

made petit point creation, are some of her favorite record albums in miniature. “I think Donald will recognize them,” she smiles.

Next to join the party is actor Marlon Brando (1924-2004) as he appeared in the motorcycle gang film classic “*The Wild One*”. Nearby, over the fireplace is a three-dimensional diorama of Charlie Chaplin and the *Keystone Cops* by Penny Thomson,

which brings another slice of the movies to the scene.

The typewriter on the Shaker table by Ken Byers is a nod to the way novels and news articles were written in the sixties. Isaac's pit bull terrier by Kerri Pajutee sports a gold chain collar to match that of his owner's. Autumn Leaf Miniatures supplied the nachos while SP Miniatures



There is such amazing detail in the miniature record player in the hall.

and Lilliput Land filled the room with furniture. Other artists featured include East to West Miniatures, Jim Pounder, Barbara Stanton, Paul

Saltarelli, and Henry and Laura.

Joan points out other features. "There was an antique shop going out of business in Wilmington, NC

last summer and, as I like to browse in these places, I found some treasures. I came across a miniature Imari vase, an ivory Buddha on a walnut stand, and an ivory Virgin Mary on an ebony stand.

There was also what looked like an umbrella stand from England that was to scale. I think they all look great and add interest to the room. The two miniature soda bottles were purchased in an antique shop in Southport. Nothing looks out of place and everything definitely adds interest."

Joan looks back on 1962 as a watershed moment in her life; a time filled with music and magic that can never be recreated, except in miniature. Her room box has done all that and more.

A few more close up photos showing the perfectly staged room box.





A Collection of Vintage Miniatures

Collector Troy Bettridge found the start of his Hall's Lifetime furniture collection after he asked an antique store owner if there were any dollhouse miniatures in the shop.

BY TROY BETTRIDGE

I stumbled across the start of my Hall's Lifetime furniture collection at a vintage furniture store in Tulsa, Oklahoma. After poking around the shop and finding no miniatures, I asked the gentleman at the desk if they had any old dollhouse furniture. He told me that he had a shoebox full in the back and returned shortly to show me. I looked it over and decided it was worth the \$20 that he was asking for it. I have to admit that I was not really aware of the Hall's Lifetime furniture line, luckily most of the pieces are marked with shiny metallic stickers. I became fond of the line because it was manufactured during my youth, even though I didn't learn of it until my adult life.

Hall's Lifetime Toys was based in Chattanooga Tennessee. They

got their start with a canopy bed. Charles Hall took it to the New York Toy Show in 1942 where it won several prizes and was featured in an

“I stumbled across the start of my Hall's Lifetime furniture collection at a vintage furniture store in Tulsa, Oklahoma.”

article in the New York Times. The story goes that while at the show, he took orders for over 2,000 beds. He returned home, rented a store,



hired some workers from a local furniture plant and before he knew it, he was in the toy business. The bed was eventually made in 5 different sizes and was the backbone of the business. The furniture in the 1950's was for 8" dolls like Ginny, Muffy, Ginger, Madame Alexander.



Opposite page: 1:12 scale bed-room from the Mini-Line features a signature Hall's canopy bed that made the company famous. This set has the original gold color canopy and bedding. The furniture was constructed from stained plywood and press board and included a dresser, night stand, and a chest with working drawers and a mirror. Catalogs also advertised a wardrobe and baby cradle.

1 The living room set is 1:12 scale and came in either red or gold fabric. The original set included a sofa, side chair, coffee table, and a television set with paper decal graphics. **2** The less expensive kitchen set dates from the 1970's (1:12). The doors and drawers are non-working. The same metallic sticker was used on the stove in both the basic kitchen sets and the more expensive Mini-Line. **3** Some of the kitchen pieces in the basic sets were accented with patterned vinyl. **4** This avocado green kitchen set is from the Mini-Line with working doors under the sink, the refrigerator, and oven. The counter top is covered in a vinyl. The oven has the same metallic sticker that was used on the less expensive line.



1 The 1:12 scale blue bedroom pieces shown are from the less expensive line and are made from painted press board and plywood. The blue floral bedspread is original to the set. The drawers in the dresser are non-working.

2 The basic 1:12 scale bathroom set were painted in a glossy off-white. The original box set included the toilet with movable lid, the sink, the bathtub, and a non-working hamper with a basket-weave textured front.

3 The more expensive 1:12 scale bathroom from the Mini-Line included a larger corner tub with a wire faucet and metal knobs. The double sink had the same faucets and working doors with wire door pulls. The toilet has a working lid and a wire flush valve. This set also included an embossed hamper and a plush rug with hemmed edges.

4 The nursery set (1:12) was constructed from painted pressboard and wooden dowels. The drawers are non-working and some sets included a changing table. The set also included a crib, a play pen, and an embossed hamper. The sets came in blue and pink and some included decals on the crib and playpen.

Later there were sizes made for Barbie. There were 3 styles of headboards for the canopy beds.

Hall's became the largest manufacturer of wood doll furniture, and was sold nationally in FAO Schwartz, I. Magnin, Saks Fifth Avenue, and Marshall Fields and by mail order catalog. When Charles Hall passed away in 1959, his wife

Marie took over the company and added dollhouses to the product line. The houses sold for \$25 in 1964. Mrs. Hall brought on two partners and they continued to sell dollhouses and furniture until the late 1970's. Box sets of furniture sold for \$12 in 1976 and individual pieces could be ordered by catalog for \$4-\$7 each.

The Mini-Line has gold metallic

labels with red and black lettering while the earlier and less expensive furniture has a more simpler silver metallic label with block letters in black.



The signature Hall's canopy beds that made the company famous.



Discovering Vintage Dollhouse Stories

After years of collating information, Marion Osborne shows some of the many designs in the Amersham range of dollhouses.

BY MARION OSBORNE

Any collector tends to ask questions and seek information on some, if not all, of their prized possessions, whether they collect dollhouses, pan pipes, barbed wire, or any other items. Gradually they build up a partial picture over the years and most people are willing to pass on this information to others. That is where I come in. My role is that of a central database and for the last 20 years or so, information and photographs have slowly trickled in to me. Eventually I try to put some of the known facts on paper.

As I have pointed out to fellow collectors, it is not possible for one person to collect all dollhouses and their contents; full scale houses do not have elastic walls, so I am very dependent on others. Feel free to give positive criticism, or to add to what any article says and eventually another article will appear with the new information. No matter how small the collection is, there is bound to be at least two or three pieces, if not more, that are unusual and of interest.

A couple of years ago the Amersham file was full to bursting and it was necessary to extend it, so I decided to make a proper job of it, all the contents came out and a rare mess it

made. Then gradually it was sorted into sets. It was surprising how many variations there were. Amersham seems to have had the same policy as the post war Gee Bees, with slight changes in the designs every year to keep it fresh and interesting.

As a result there are over 50 different designs in the file, which is certainly surprising as Amersham only made houses from about 1930 to the mid 1950s. Some designs were spread over a series of houses and others appear to be odd ones. The names are basically my own to aid finding the correct type in my files, now there are two of them, though a

third one is imminent.

Like Tri-ang and various other dollhouse makers, the flat roofed houses of the 1930s were included in Amersham's portfolio. The first Sun House appeared in the 1933 Toy Trader, but as Sheila Puzey has a

Above photo courtesy of Rosemary Crane a dollhouse of several styles. Below is an Amersham Villa—single gabled with an integral garage, exterior and interior views.





near complete version, there is no need to show the advert. Her house is only lacking a chimney on the roof and a fireplace. It is most unusual in having the suntrap still sitting on roof and curtains at every window throughout her house. There are several more in the series, but none have come my way.

The second type of Sun House, unfortunately not pictured, appears to be very similar to the first, but has curved windows at the corner. These curved window Sun Houses are shown in a Curry's Gift catalogue dated 1939, so how long both types were for sale is anyone's guess, presumably they did not overlap.

Rosemary Crane's larger white house appears to be a combination of several styles, but the upstairs windows are definitely curved. The interior is lacking wallpapers, and is unusual in having only four rooms. The downstairs has a long room on the left, but upstairs the longer room is on the right. There are no stairs, which is unusual for such a relatively large house; the dimensions are 41 1/2" long, 17 3/4" deep and 21" tall. The only architectural features inside are arched doorways between the rooms. Of course there may have been fireplaces, but they are no longer present. An even larger version of Rosemary's Sun

House is in existence, complete with a double garage.

The largest Amersham Villa is depicted in the advert in the Toy Trader, April 1933 shown courtesy of Toys 'n' Playthings (purchased Toy Trader magazine 2000). There are several known in this series. The smallest is single gabled with one wing; slightly larger is the single gabled with one

“Some designs were spread over a series of houses and others appear to be odd ones.”

wing and a sloping garage roof on the left hand side; another style is the single gable with a wing on either side, one of which incorporates a garage. There is a double gabled version with no garage. The large house in the advert is complete with a garage.

The single gable with two wings is shown on the previous page. I used to own this house, and it is rather nice. This was pre digital cameras, back in the 1980s. I only took these photos before selling it on. The house is 15" tall, 18" long and 6"

Photos courtesy of Sheila Puzey. The exterior and interior of her sun house.

deep. There is one long room upstairs and a shorter room downstairs. The windows are square paned and most unusual in that there is a central pole that each window can pivot around. This means that when you pick the house up and tilt it slightly back all the windows flip round and show their inside part. On returning the house back to its position the windows have to be flipped back to the correct outer side. The interior is wallpapered, the stairs are on the left hand wall and therefore barely visible, and I cannot recall the flooring paper. The roof is made from wood and impressed to look like tiles. Note there is a batten running the length of the front to give the front strength, which can be used for small pieces of furniture.

I can remember that the door knocker on the dark stained front door was nonknocking, a cast item that was perhaps more authentic than the Tri-ang spoon knocker in appearance. The oval items in front of the dollhouse are pictures, which are probably 1930s German.

Amersham small-scaled houses

The first house has appeared in other articles, I have photos of

three different houses of this type, so it seems it is not exactly rare. The noticeable feature of this house is that from the outside it appears to be a two-story house, but on being opened there are two rooms side by side, as illustrated beautifully by Jim Osborne's house, shown opposite page (photos 2 and 3).

‘As a rough ‘rule of thumb’ if the label is metal, then it is pre 1940.’

Sheila Puzey has the same house shown below, but her window frames are painted green. Presumably the green is original, and is the only one I have come across. Windows open using a central pole, as mentioned in my first article. You may just be able to make out the Amersham label on the front of the base. As a rough ‘rule of thumb’ if the label is metal, then it is pre 1940. After the war, sticky paper labels were used.

However, if the label is missing you can check to see if there are

Sheila Puzey's house exterior.



any nail holes in the center of the upright to the base, or if there is a slight outline under a new coat of paint. Collectors frequently have to be detectives looking for faint clues.

A slightly larger version with two windows on the left side over the front door is shown in a 1937 catalogue for Manufacturers Accessories Co (1924). It also has a small roof over the two lower windows and a round porch over the front door.

Photo #1: Exterior of Jim Osborne's other Amersham house.

I cannot show the page due to copyright laws. This house is surprising as it has a ceiling dividing the space into two stories on one side, but not on the other. One thing about Amersham is for sure, they had no hard and fast rules, and to my mind the architecture is frequently a trifle bizarre or unusual, yet they have a greater decorative value than many other makers. However, despite all the detail on the outside, the interior is disappointingly plain, with the main decoration being provided by the wallpapers. Very few architectural details such as doors, stairs, or fireplaces are to be found except in the more expensive ranges. It is almost as though they ran out of steam and budget after finishing the outside.

Another step up and again Jim comes to the rescue with his second house (photo 1). The link is a little hard to see in that there



are two stripes of timbering down the front. The add-on garage with sloping roof, red door and trim is also unusual in having the triangular bay window, comprised of two windows coming to a point. In

“The upstairs wallpaper is certainly lively and by comparison the downstairs papers pale into insignificance.”

an American book this model is shown without the garage. The upstairs wallpaper is certainly lively and by comparison, the downstairs papers pale in significance.

I have seen other houses that have the lino paper on the floor

which was available from Hobbies Annuals from the 1930s to the 1950s. It is possible that Sanderson, a well-known wallpaper company, printed the Hobbies papers. My own theory is that by the end of 1939 into 1940, small scale papers were in very short supply and only Sanderson kept going, therefore the manufacturers had little choice but to use this lino paper, for both Tri-ang and Amersham houses until after the war. I do hope someone can come up with an alternative idea?

The last house belongs to Andrea Hall. She says that the exterior is all-original, apart from the front door furniture, which has been replaced with a Tri-ang spoon knocker and letters plate. Again, this is unusual as it has a

Andrea Hall's unusual little house.

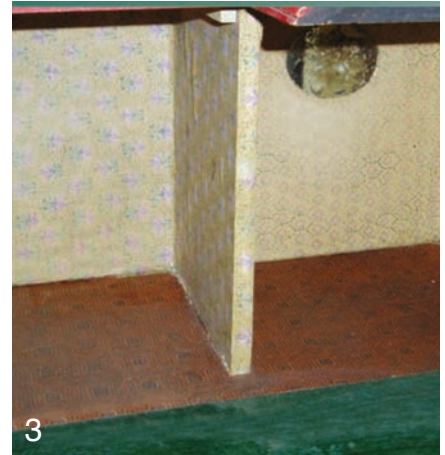


Photo #2: Showing the outside of Jim Osborne's Amersham house Photo #3: Jim's Amersham house above, seen from the inside.

sloping roof over the garage. The space created is probably not included in the upstairs bedroom. It does not have the usual raised base, and I have no idea if it can be dated to pre or post war, after all, where would Amersham put their label? It would have to be anywhere except on the base.



big buzz

CONTESTS, PRODUCTS, NEWS, & VIEWS FOR MINIATURISTS

Highlights contest

We would love to know what your favorite highlights were in this issue of *DHM*. You could win a 1:12-scale pewter tankard set! All it takes is a small paragraph for our random drawing! Send your entry to *DHM64* Highlights contest, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name and address. The deadline for this contest is **Friday July 20, 2018**.



Recent winners

Highlights contest

Gail from Troy MI

Vase set giveaway

Linda from West Hartford, CT

War documents giveaway

Renee from Winthrop, MA

A little reminder. Please remember to add ALL of the required info in your contest entries so you can be considered for the drawings!



Be sure to like and follow
Dollhouse Miniatures magazine
on Facebook, Twitter,
and Instagram!

Cabinet giveaway

Alex Zohar is donating this quarter scale cabinet to giveaway. Send your entry to Cabinet giveaway *DHM64*, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name and address. The deadline for this contest is **Friday July 20, 2018**. See more of Alex Zohar's miniatures at www.miniland.ca



3 tiered stand kit giveaway

Janny Warnaar is donating this rustic 3 tiered stand kit to giveaway. Send your entry to 3 tiered stand kit giveaway *DHM64*, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name and address. The deadline for this contest is **Friday July 20, 2018**. Visit Artofmini.com to see more.



Documentary filming of Delph Miniatures

Early in April, Kath Holden from Delph Miniatures received an email from Ellen Evans, a Documentary Filmmaker, looking to make a short film about a miniaturist to be screened at the Sheffield Documentary Film Festival in June. Having looked through their website she was interested in their unique take on miniatures.

Kath was busy and didn't answer straight away, but soon received a phone call back from Ellen! One exciting conversation later, a visit was arranged for the recording of an audio interview at Kath's home.

About a week later Ellen and Camera-man Tom descended on Delph, complete with a ton of equipment for filming sweeping shots of their work areas! After demonstrations and the best miniatures had all been filmed, they departed after thirteen hours leaving Kath feeling like a whirlwind had just had just blown through! They joined Delph again for set up



and a day's selling at the Kensington Dollshouse Festival, and filmed lots of other miniaturists at the show.

Kath shares, "It's certainly been an interesting experience and we will receive the finished film to use as we wish after its first screening and a showing on Channel 4 in the U.K. later on in the year. We'll let you know when it is available for you to view on our Facebook page."



The after party.



The Porch is a brand new theme item.



A romantic miniature scene.

Artisan Showcase

OUR FEATURED ARTISAN FROM THE MINIATURE SHOW: JANNY WARNAAR



Our company creates atmosphere in miniature and we are in constant motion with the development of new and innovative laser cut and paper kits. We specialize in individual miniatures that are theme related.

Since childhood, I have had a long cherished wish to have a dollhouse of my own. After quitting my job, my wish finally came true. There was finally time for me to explore the miniature world.

What my husband and I love

most about miniatures is that anything is possible. We, like most of this miniature world, can create a dream world into a real (miniature) world. For instance when we are working on new themes, this small world becomes our 'real' world. It should feel 'alive' and be able to tell a story that holds your attention. We love the idea of times gone by and this is reflected in our miniatures scenes and themes.

We like old and rustic colors that evoke memories of the past and moments of joy.

The miniature world is not about money for us, it is about sharing the same feeling and meeting people worldwide. We are so looking so forward to visiting Chicago again! I hope you come to our stand and let yourself drift along with Artofmini.com. Our world is full of stories and fantasies. Experience the luxury of the past glory and be inspired.

We don't know what will be next for us or our creations. Only time will tell.



The Restyle Theme: Is a theme using 'old' materials to make new furniture. All furniture (kits) are made from old door panels. In these scenes, the old and the new go together in harmony.

artist details

Artofmini.com

Janny Warnaar

Email: info@artofmini.com

Web: www.artofmini.com



A Vintage Style Circus Wagon

José Pereira Torrejón learns many new skill sets while making a miniature circus wagon in a vintage style for the strongest man on earth.

BY JOSÉ PEREIRA TORREJÓN

I was born in Montevideo, Uruguay, and have been a resident of The Netherlands for almost all my life. In my day to day I work in the Finance department of a large, petrochemical company, and take a keen interest in everything related to culture and the arts. I never thought of working on miniatures until two years ago, when the purchase of a 'shadow box' full of magical, tiny items, ignited a new passion!

Without any formal education in miniatures, I decided to create the very first 'shadow box' of my own. Sure, I have been drawing and painting all my life, as well as having a keen interest in photography, art, literature, films, and history, among other things. But when it

came to miniatures, I was a total rookie. Yet that didn't stop me from giving it my best shot. And while at it, I learned that the above skills and interests would prove invaluable in this art form.

The box became a tribute to a Slovak painter named Miroslav Pecho, whose dark and mysterious work I admire. I decided to 'recreate' his studio in miniature format, using a bit of 'artistic license' in the process, and went out of my way doing so. Mister Pecho was thrilled with the result, and today the shadow box keeps him company in his studio in Slovakia.

Encouraged by this first success, I went on to create six more shadow boxes around specific themes, all 'dark, dusty, and shadowy'—a style that would quickly become

something of my trademark. And the Old Circus Wagon, the feature of this article, is no exception!

Now, most people associate a circus with bright lights, cheerful colors, clowns, and acrobats. But when it comes to my miniature wagon, all the above goes out the window. For starters, the setting for the wagon is not the 'here and now', but the late 1920s. This was a period in history that, albeit culturally very interesting and innovative, was also ominous, and politically and economically unstable, at least in Europe.

The circus wagon reflects that, in a way, by being somewhat ambiguous. It's not colorful, nor cheerful, but can best be described as nostalgic. Its color palette is rather subdued yet the



FEATURE



1



2

1 The wagon diorama sits on a small plot of land. 2 A view of the wagon entrance. 3 Grass detail on the track. 4 The dirt, which consists of earth and sand from the Black Sea, was attached to the surface using diluted white glue. 5 The wooden fence shows a variety of old German ads of the period.



3



4



5

6



The photo on the small dresser is of Delmira Agustini, a poet from Uruguay.

choice of warm earth colors makes the wagon, especially its interior, look quite cozy and welcoming.

The project can be divided into three sections: the wagon itself, its interior, and the platform on which it stands. All three sections were designed separately and with the same high level of care and attention to detail.

The wagon was built from scratch and is of my own design, based on studying many examples of vintage circus and gypsy wagons. Its chassis comes from a wooden hay wagon model. It was rather rudimentary with very few details, but it helped to give the project a starting point. The whole thing proved to be quite challenging, as I had never done anything like it before, also because I wanted the side walls and the roof to be removable to allow inspec-

tion of the wagon's interior. It cost me countless hours of trial and error, but when it was finally done it certainly looked the part! The wagon stands 5" tall, is 6.5" long, and is 2.5" wide. It's an all-wooden construction except for the metal roof, which is lined with wood on the inside.

The interior proved to be another challenge, as its measurements didn't allow the use of any readily available miniature furniture. Whatever I tried, it was either too big or too small. So here too it was mainly a matter of building from scratch, which, like the wagon itself, proved far from easy.

I decided this wagon to be the living quarters of *The Strongest Man on Earth*, and pack it full of furniture, props, and vintage circus posters. All was done very meticulously and I think that in



that respect the images speak for themselves. Most of the items were made by me with some noteworthy exceptions: the little tea pot, the green clock, the little mirror, and the platter with sliced bread and coffee cup were hand made by my friend and fellow miniaturist Rebecca Micallef especially for this project. Between you and me: I put real coffee in that cup!

For those who wonder who the beautiful lady is in the framed picture next to the bed, she is Delmira Agustini (1886-1914), a poet from Uruguay, my country of origin. She became quite famous in all of Latin America in the early 20th century because of her progressive and controversial writings. She specialized in the topic of female sexuality during a time when the literary world was dominated by men. She died tragically at a very young age and became a symbol against gender violence, eons before the #MeToo movement rocked the news headlines.

On the bed, there is a miniature copy of her famous book *The Empty Chalice*. I allowed myself the audacity of placing a miniature book with my own poems next to hers. So yes, the wagon is pretty much a loving tribute to Delmira and her courage!

The platform on which the wagon stands gives the project a nice finishing. It depicts a forgotten corner of what could be a disused marshalling yard or industrial area. This is illustrated by the half-buried railway tracks, and derelict railway signal. The wagon stands on crumbling concrete slabs made of cardboard. There is also a wooden fence showing old German ads of the period (the circus was performing in Berlin), among which posters announcing Fritz

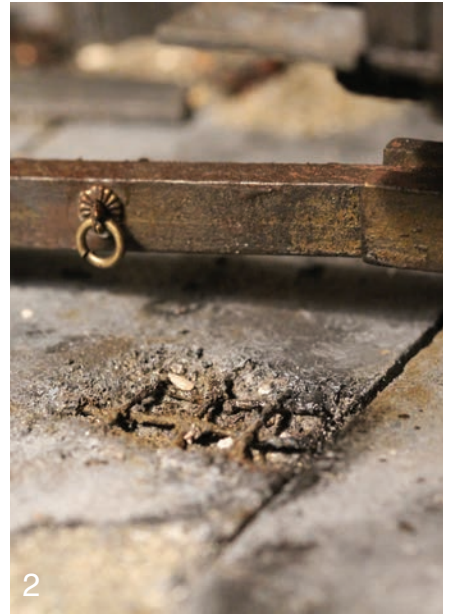


Lang's famous 1927 film *Metropolis*. Great care was given even to the smallest of details. The earth used is real, as is the sand, which was brought to me from the Black Sea by a dear friend.

I learned a lot of new things and techniques during this project, from designing and building a wagon, to creating weathered structures, including the solidification of loose materials like earth and sand.

After completing this project, I finished a new shadow box titled *The Creature in the Wall* and built an 'O Gauge' tanker railroad car, using a derelict example. The tanker was finished with the logo of the chemical company I work for.

Currently I'm working on a vintage, two-story dollhouse, which needs tons of TLC, and will be finished in a way inspired by the Art Deco style of the 1920s and 30s.



1 The wall of the wagon. **2** The metal grate showing through the concrete slab was made of metal wires for enhanced realism. **3** The moss was created using weathering powders. **4** Real wood was used to make the fence. **5** *The Empty Chalice* book is on the bed. **6** The wagon's chassis came from another model.



little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

I want to thank you for allowing me to share my own room boxes as well as this fantastic hobby with your readers. I am so touched and thrilled whenever I see one of my pieces published in your magazine. There is nothing quite like sharing, as well as giving and getting new and innovative ideas from *Dollhouse Miniatures*!

Joan Warren from Wilmington, NC

Thank you

Thank you so much for the lovely gift that you sent in thanks for my subscription. Reutter porcelain is really lovely. I like the project *Baking In Miniatures* too. They are very realistic. Thanks also for the quick delivery of the first issue of the *Dollhouse Miniatures* magazine. That was fast!

Elise from Lynchburg, VA

Last issue highlights

Anything French inspires me so, of course, I loved *A Touch of Paris* and



was intrigued by the slight difference in scale to make the background appear distant. I have done this myself to make a small space seem larger.

I also loved Aurea Segura's amazing work on her French pieces; the gorgeous Rembrandt House; the deliciously enticing Tuscan Farmhouse; the wonderful Aboriginal Masks; the scenes; the

American Colonial dollhouse, as I am working on one which will be only 1 of 2 American buildings in my collection – the rest are French and English. Also, thank you for the lovely story on Denver's Museum of Minis and for all the great work you all do putting these issues together.

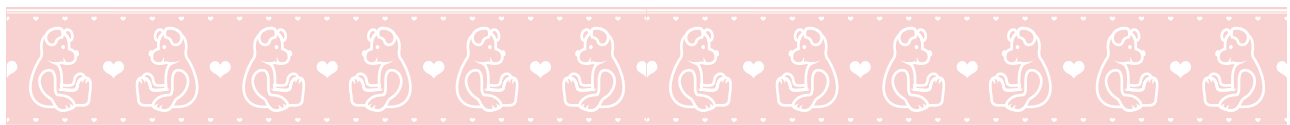
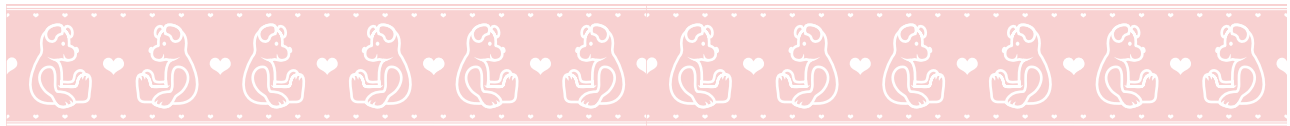
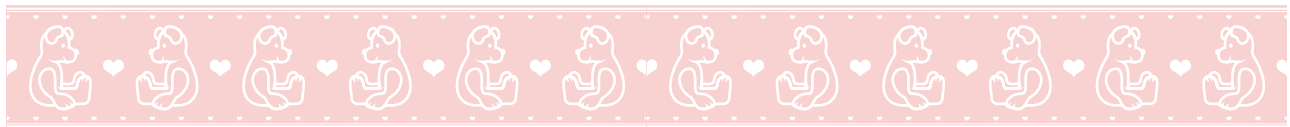
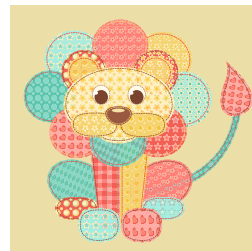
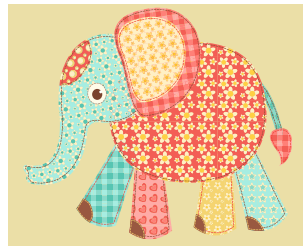
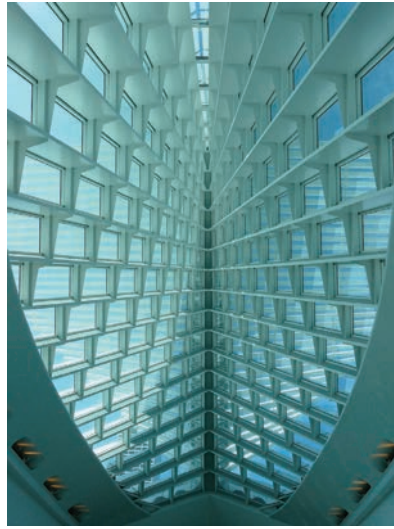
Arlene from Denver, CO



CUTOUTS

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Modern art and nursery art to frame. Nursery teddy bear border.





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Status Symbols Through History

They may just be an item that people have sat down on through the generations, but the humble chair has always been a reflection of a family's position in the community.

Through the centuries, chairs have always reflected the class or status of the family that own them. If they were rich, then only the finest wood and leather would have been used; for the poor, just a roughly made wooden chair or stool.

It was the Romans that introduced the design, as we know it today, to the Western and Northern European regions of the world; this consisted of the back rest, four legs and a seat. Although it is known that the Ancient Egyptians and the Greeks both were using this style of chair long before the Romans.

Each period has produced its own style using materials that were available, and there have been many periods where designs have been reinvented.

In the late 18th century most car-

penters and designers had got the message that chairs should actually hug the contours of the human body for comfort. Chairs had bow shaped backs and curved legs; armrests were padded as were the seats and often they were richly embroidered. Most chairs in England during this period were made of walnut and mahogany, wood that was being brought in from abroad. In the 19th century in England simple medieval designs were reintroduced. This was also the period where chair legs (along with tables) were covered by the Victorians as they thought they resembled those of women's – which raises an alarming prospect that there must have been some strange looking women hobbling about in 1846.

In the twentieth century, wood went out of fashion for a while, as

chrome, metal tubes, and glass became fashionable. Then the Scandinavians brought wood back to Europe with their use of pine that was easily re-grown, and the use of hardwoods became less popular.

Today we look to furniture that is produced using materials that are eco friendly, wood from renewable forests; plastics and foam that do not harm the environment, and repurposing furniture – giving old furniture a makeover or using it in a new way!

Tudor

Early Tudor furniture was very similar to the Medieval and Gothic periods; large, heavy pieces that were only made to serve a purpose. People had very few furniture possessions, and the poor would have only the very basic stools or tables.



Even in the wealthier large houses there would be only beds, benches, stools, tables, and coffers. Chairs were only made for the Master of the house; most members of the family would have sat on stools.

Elizabethan

The Elizabethan period continued very much as the Tudor, but by the end of Elizabeth's reign, furniture was being influenced by the Renaissance movement, that was brought in from Holland, Germany, and Finland, making furniture lighter and introducing a more elegant design.

Jacobean

The Jacobean furniture continued to be made of oak and of a solid, sturdy construction. It was only later in the period that styles were influenced by the greater use of padded upholstery, embroidery and carving.

Charles II

As Charles II spent many years in exile in the fashionable centers of France and Holland he had learned to admire their styles of furniture. So, on his return to England many of the French and Dutch baroque ideas were introduced into English furniture.

Elaborate furniture of the Louis XIV Baroque style, spread into the homes

of wealthy Londoners. Many were veneered, gilded, marquetry-inlaid and lacquered. However, in provincial areas of England, country furniture continued being made of oak in the semi-Gothic Jacobean styles.

William and Mary

This furniture was very decorative, as they brought many Dutch cabinet makers and craftsmen to England; they were regarded as very skillful in furniture design. Furniture continued to be very decorative and walnut was introduced as an alternative to oak.

Queen Anne

It was in this period that English furniture took on its own design and competed happily alongside that of the French and Dutch. It started to become elegant, well proportioned and decorative. Walnut had become the main timber to be used. The claw and ball foot made its appearance in English furniture design; lacquered work was also used as decoration during this period.

Georgian

During the Georgian period, English designs continued to be popular, with many new ideas being introduced. One of the changes that took place was the replacement of walnut

Opposite page: A Victorian Ladies "Balloon" Chair. George III carved mahogany armchair with triple pierced splats and carved rosettes on taper legs to spade feet, circa 1790. A pair of George I walnut, beech and marquetry side chairs, circa 1725. **1** A George II mahogany comb-back Windsor armchair, the back with a shaped and scratch molded crest, with outscrolled arms, the shaped seat raised on four cabriole legs with pad feet, united by turned stretchers, circa 1740. **2** A 19th century mahogany Gainsborough armchair in the Chippendale taste, elaborately carved with leaf scrolls, on four cabriole legs bearing cabochon motifs, the front knees descending to tightly scrolled feet, circa 1870.

by mahogany. Mahogany was first brought into England from the Indies by a carpenter on board St Walter Raleigh's ship in 1595. It became popular amongst cabinet makers because of its strong, close grained wood and the rich dark red color.

This was the age of the great designers; Chippendale, Adam, Hepplewhite, and Sheraton helped create masterpieces that are being recreated up to the present day. As the Georgian period progressed so did the furniture, simple designs were sought. In general, curved lines became straight, ornament was abundant and sometimes intricate, but of a less robust character and was usually painted inlaid or applied in low relief.

Regency

In the Regency period actual copies of ancient furniture were made renewing the interest in Egyptian furniture. This neoclassical style can

be found in many pieces by Robert Adam. The style became known for its plain, slender, elegant lines, avoiding shapes and curves for surfaces.

The use of carving and elaborate forms of decoration and ornament-like marquetry declined. The use of brass work and the striking colors of wood such as rosewood and zebra-wood were used alongside mahogany, and French polishing was used extensively.

Victorian

This was the start of the furniture manufacturing industry, as machinery was now being used in factories, which now employed thousands of people. With an increase in the numbers of middle class homes, more furniture was needed and it was made in many different styles. Customers were not only wanting style but comfort. Furniture became more imposing, rounded, with ample ornament, decoration, curving and gloss, and turned legs replaced the straight leg of earlier periods. Furniture was mainly made in mahogany and rosewood with some use of oak and lacquered furniture.

Edwardian

Furniture makers in the Edwardian period went on to increase production using designs and styles from past eras, although furniture became smaller to fit into the much smaller homes that were being built. Mahogany was still the main timber of choice and many of the decorative inlays that tended not to be used in the Victorian times were re-introduced. Furniture became affordable during this period.

Hopefully this trip through history will help you when deciding which piece will work best in your dollhouse or miniature scene.

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calendar listings

Special Exhibitions April 21-October 7 Basel, Switzerland

The exquisite costumes of Venetian Carnival balls. Artistic single pieces of today based on the models of yesterday are on exhibit at the Spielzeug Welten Museum Basel beginning April 21st. This special exhibition is permeated by the charm and mysticism of Carnival in the splendid palazzi of Venice. It focuses on the exquisite costumes that continue to give the Venetian Carnival balls their legendary extravagance to this day. The costumes of the special exhibition come from a private collection and were custom-made by the best craftsmen and women in the industry. These include the exquisite costumes of Jacky Blanchard, exquisite umbrellas by the Maître d'Art Michel Heurtault, and the ornate fans by Sylvain Le Guen. All raw materials come from France or Europe. Hours: Tuesday-Sunday 10am-7pm. Admission CHF 7.00/5.00 Children up to 16 years old are free. For more information: www.spielzeug-welten-museum-basel.ch/de/

June 22-24 Lakeland, FL

Miniatures Weekend: Presented by the Lakeland Miniature Guild. Friday Pre-registered workshops. Saturday Pre-registered Fun Day. Show Preview: 5pm to 8pm. \$15. Sunday, 10am to 4pm 33rd Annual Dollhouse and Miniatures. Show and Sale. Babes in Toyland. Adults \$8, Children 6-12 \$1. The Hilton Garden, 3839 Don Emerson Drive. Info: www.lakelandminiatureguild.com Show info: Pat Gazie (407) 733-7988 disniedoll@aol.com Lakeland Miniature Guild, PO Box 6134, Lakeland, FL 33807.

June 30 Acampo & Woodbridge, CA

Dollhouse Miniature Show & Sale in Wine Country. Dealers and Dollhouse Enthusiast Selling Dollhouses, Furniture Electrical, Miniatures and Accessories. 2 shows at once. Over 75 tables of miniatures. Two shows at 2 locations to accommodate all the miniatures. Over 40 room boxes and dollhouses. Shows less than 2 miles apart. First Show hours: 9am-3pm, Lodi Moose Lodge, 3824 Woodbridge Rd. E, Acampo, CA 95220. Second Show hours 11am-7pm, Elks Lodge, 19071 N. Lower Sacramento Rd, Woodbridge, CA 95258. Adults \$7, children under 12 free. One admission for both shows. For more information contact: Leslie Flint at miniatureswaterfront@aol.com, Debbie Heard at fjdebbe@aol.com www.miniaturesonthewaterfront.com

July 7 Wilmington, OH

The Holiday Happenings, Dollhouse and Miniature Show and Sale will be held on July 7th, 2018 from 10am to 4pm at the First Christian Church, 120 Columbus Street Wilmington,

Ohio 45177. Contact Hickory Grove Studio Promotions, Dorothy Henry at 937-382-0506 or hgs promotions3@gmail.com for more information about Holiday Exhibits, Booth Space and Sales.

July 15 Fogelsville, PA

The 41st Annual Dollhouse and Miniatures Show and Sale, sponsored by the Lehigh Valley Miniatures Club "Small on Scale", will be held from 10am to 4pm at The Holiday Inn, 7736 Adrienne Drive, Breinigsville, PA 18031 (Exit 49A off I-78 onto Rt. 100 South. First right on Penn Drive, then turn right.). Admission: \$5 Adults (\$4.50 with coupon), \$1 children under 12. Exhibits, free parking, food available. Free children's class. For more information: Jo Roseberry- 570-213-3016 or jolen@ptd.net or Mary Breidinger-610-762-8370 or mbreidinger4547@gmail.com Web: www.lehighvalleyminiatures.com Discount coupon can be found on website. Show proceeds benefit charities and educational endeavors.

August 3-4 Minneapolis, MN

The Minneapolis Dollhouse Show will be held Friday, August 3 from 4pm to 8pm and Saturday, August 4 from 10am to 4pm at the Doubletree Hotel North, 2200 Freeway Blvd, Minneapolis, MN 55430. Classes, attendance prizes and raffles and more. For more information see miniatureshows.com or contact Teresa Zwiener by phone: 314-277-2601, or email: tdminiatures@sbcglobal.net

September 8-9 Greenwood Village, CO

The Denver Museum of Miniatures, Dolls & Toys 2018 Fall Show and Sale "Bon Appetit" will be held September 5-9, 2018. Sales and Exhibit Rooms open Saturday and Sunday, September 8 & 9, 2018. Workshops and other special events Wednesday through Friday, September 5, 6, and 7. For more information visit our website: www.dmmtd.org/fallshow/ Show Chairmen: Judi Hamilton and Deanna Thomas (Judi: 720.879.1820; judifallshow@gmail.com) (Deanna: deannalt@comcast.net)

October 5-6 St Louis, MO

The St. Louis Dollhouse and Miniature Show will be held, Friday, October 5 from 4pm to 8pm and Saturday, October 6 from 10am to 4pm at Machinist Hall, 12365 St Charles Rock Rd, Bridgeton, MO 63044. Classes, attendance prizes and raffles, and more. For more information see miniatureshows.com or contact Teresa Zwiener by phone at: 314-277-2601 or email: tdminiatures@sbcglobal.net

October 6-7 Clackamas, OR

Portland Miniature Show, October 6-7, doors open both days at 10am. Monarch Hotel, I-205

at Sunnyside Rd. and Sunnybrook Blvd. 12566 SE 93rd Ave, Clackamas, Oregon 97015. Free parking or take Max Light Rail Green Line. Holodeck, a 3-D photographer, returning to take your image free so that you can order a dollhouse-size version of yourself. Classes, door prizes, food, no stairs. For more information: www.portlandminiatureshow.com

October 13-14 San Jose, CA

Good Sam Showcase of Miniatures-The 2018 Good Sam Show-43rd Annual. Saturday 10am-5pm, Sunday 11am-4pm. Doubletree Hotel, San Jose, CA (1/2 mile from San Jose International Airport) 2050 Gateway Place, San Jose, CA 95110. Admission Adults \$7, Children (5-12) \$3, Children under 5 free. No strollers please. Free door prizes, a special children's drawing daily. One day workshops held on Friday, October 12th. Saturday Children's pre-registered workshops. Free tools & techniques seminar on Sunday at 9:30am. Benefit for the PlaneTree Health Library. For more information contact: Ruth Heisch, chairman, grouchybeartoo@aol.com, 408-997-1004 or Michael Puff, dealer chairman, michael@mpuff.com, www.goodsamshowcase.miniature.net

December 2-10

Danube River, Nuremberg to Vienna

Molly Cromwell Danube River Christmas Market Cruise. Grand Circle Cruise Line's 2018 Christmas Markets Along the Danube. E-mail address for brochure. aNuremberg to Vienna is our route, with lots of fairy tale towns, shops and miniature events for my Group. Workshops by Debbie Young and Ruth Stewart while cruising - we'll have a mini miniatures show, a Santa exchange and visit some wonderful miniature shops. All meals included plus wine & soft drinks at lunch and dinner. Use GCCL's air plan or reserve your own. Reserve your deck, cabin and departure city now by calling 1.800.597.2452, press 2 and give the Travel consultant your departure date and Group code G8 20068. www.mollycromwell.com, email: mollycromwell@aol.com

April 25-27, 2019 Schaumburg, IL

The Miniature Show. Hyatt Regency, 1800 E. Golf Rd, Schaumburg, IL 60173. The work of over 600 miniature artists will be exhibited. For more information: www.theminatureshow.com, Email: g.a.madl@sbcglobal.net

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Add an Art Deco Design to Your Mini Space

Follow along and make a one-inch scale geometric rug, made for an Art Deco style room. The colors can be switched to match your personal style.



Chic, elegant living was the style of the 1920s. Walls were most often painted white and a generally neutral palette allowed the focus to fall on the ornaments and furnishings in the house. Furniture was bold and chrome and stainless steel were common accents against black and sleek, polished or lacquered surfaces.

Key features in Art Deco design were the strong geometric shapes and asymmetrical, striking forms. Carpet designers of this era, such as Frank Lloyd Wright and Charles Renee Mackintosh are renowned for using squares in their designs. Frank Lloyd Wright in particular designed one called 'Imperial Squares' for the Imperial Hotel in Tokyo in 1923. So this carpet design, with its varying sizes of squares, is perfect for the sitting room.

Step 1: Cut out your piece of 18 thread canvas to approximately four inches by six inches.

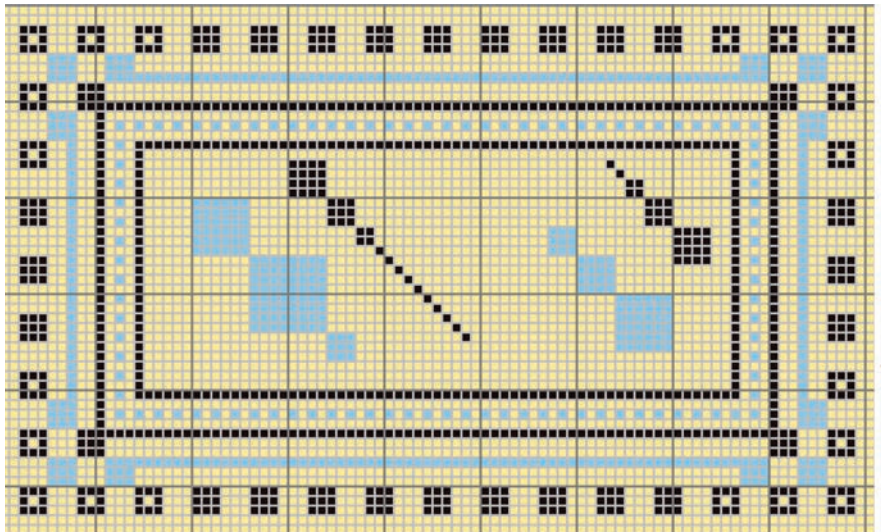
You will need

- Piece of 18 threads to the inch canvas approx 4" x 6"
- DMC thread – gold, light blue, black and light beige

Step 2: Use three strands of thread and work a half-cross stitch. Use the pattern template as a guide and work each color in turn.

Step 3: When stitching is finished, cut the edge of the canvas to leave four empty rows.

Step 4: Mitre the corners, fold the edges under and use fabric glue to secure and hold in place.



Set the Table with Some Steak Pie

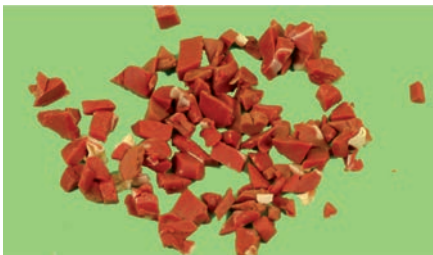
Miniaturist Christina Ludlam serves up some traditional English grub. Make this one-inch scale steak and ale pie to place in your special scene.



BY CHRISTINA LUDLAM

Being British means loving a good savory meat pie, and nothing is better than a steak and ale pie.

Step 1: Roughly chop reddish brown, Red, Terra-cotta, and Champagne polymer into small pieces and bake for 10 minutes at 266F.



Step 2: Combine white (6 parts), translucent (2 parts), and Ochre (1/2 part) for the pastry mix. Blend until it is a uniform color. Line a pie dish or plate with pastry mix.

Step 3: Color 1 teaspoon of liquid Fimo/TLS with a touch of brown and red oil paint. Mix with 1 teaspoon of the chopped meat mix. Place the meat mix on top of a lined plate and bake at 266F for 5 minutes.

Step 4: Color 1 teaspoon of liquid Fimo/TLS with a touch of brown and red oil paint. Mix with 1 teaspoon of the chopped meat mix. Place the meat mix on top of a lined plate and bake at 266F for 5 minutes.

Step 5: Roll a small piece of pastry mix to 1mm thickness using a glass bottle or pasta maker. Take a miniature plate as a template and cut a circle of pastry and remove a triangular piece with a craft knife.

Step 6: Gently press a circle of



pastry mix to cover the meat layer and use a toothpick to indent the pie edge.

Step 7: From a triangular piece of pastry mix, cut tiny strips approximately 6mm x 1mm and gently squeeze each end with thumbs and forefingers to make leaf-shaped pieces to decorate the top of the pie. Veins can be marked on leaves using a craft knife or a toothpick.



Step 8: Dust lightly with Ochre, Terra-cotta, and brown pastels and bake at 266F for 15 minutes. Seal the pastry with matt varnish and use a small paintbrush to seal the meat layer with gloss varnish. Serve and enjoy.



You will need

- Liquid Fimo
- Oil paint: Brown, Red
- Pastels: Ochre, Terra-cotta, and brown
- Polymer clay: Reddish brown, Red, Terra-cotta, Champagne, white, translucent and Ochre
- Matt varnish
- Gloss varnish
- Glass bottle or pasta maker
- Pie dish
- Plate
- Paintbrush
- Craft knife
- Toothpick

Make a Gorgeous Gown for the Venetian Ball

DANA has made a beautiful doll, Lucia, and she is getting dressed to go to a Venetian ball. Follow along and dress your own doll for an extravagant event.

BY DANA

Greetings and welcome to my Venetian doll dressing tutorial, to celebrate the Spielzeug Welten Museum Basel. They are having an exhibit of Exquisite costumes of Venetian Carnival balls this year. And I hope to provide you with inspiration to make your own!

Step 1: To begin dressing Lucia, assemble a doll on a doll stand, with two cosmetic sponges glued on her hips to pad the skirt.

Lucia's underskirt

Step 2: Cut a 4 1/2" x 10" rectangle out of the tan silk jacquard material.

Step 3: Turn under the bottom edge to the wrong side and glue for a hem.

Step 4: Overlap both side edges to the wrong side and glue.



Step 5: Hand pleat material to the front of the doll only. You can hold the pleats in place with pins until you are satisfied with the placement. Then add a drop of glue under each pleat to hold in place.



The reason we are only pleating the front of her underskirt, is so that the back lies flat under the full overskirt.

Lucia's overskirt

Step 6: Cut out (2) 5" x 6" pieces of the purple print material.

Step 7: Turn under the very bottom edge to the wrong side and glue for a hem on both pieces.

Step 8: Carefully cut out a design edge from front-side edge (see photo). Then run a glue line along this cut out edge to prevent fraying.



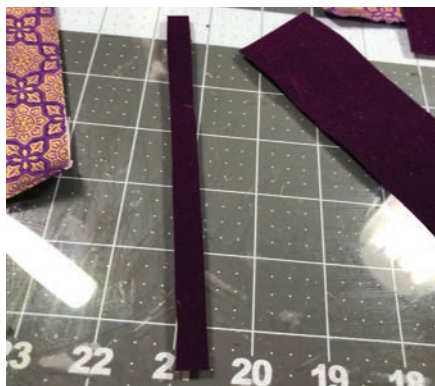
You will need

- Doll stand
- Batiste
- Assembly materials
- Cosmetic sponges for side padding
- Small sharp scissors
- Aleene's Original Tacky Glue
- Zap a Gap gel Super Glue
- Needle and thread
- Pins
- Paint or nail polish for shoes
- Ruler
- Cork or macrame board
- Index card
- Thin pointy tweezers
- Wire
- Wire cutters
- Beads
- Flat toothpick (included in kit)
- Finger nail polish for above
- Dress materials and trims
- Doll
- Viscose
- Netting for veil
- Rhinestones
- Wire
- Flower

Step 9: Cut out (2) 1/4" by 5" strips of the purple velvet trim to glue UNDER this design edge. It will look like velvet decoration, how

PROJECT

cool right? Repeat this step on the other overskirt piece.



Step 10: Lastly gather each skirt piece at the top. Then glue on each side/hip of the doll.



Step 11: Overlap edges at the back and glue, for a center back seam. The reason I gather two pieces of the material separately, and then overlap to make a skirt is to control the gathering placement on her hips.



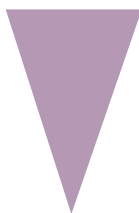
Step 12: To make Lucia's decorative bodice, cut out a 4 1/2" x 1 1/2" rectangle from the dress material.

Step 13: Turn under the top and the bottom edge to the wrong side and glue to make a very narrow hem.

Step 14: Put a light layer of Tacky Glue around her porcelain torso (back, sides and front) and let the glue get tacky.

Step 15: Now pull the bodice strip around her torso tight, with the ends of material meeting at her chest. Cut off the excess material (this area gets covered with triangle stomacher). Depending on your doll you may wish to shorten or lengthen.

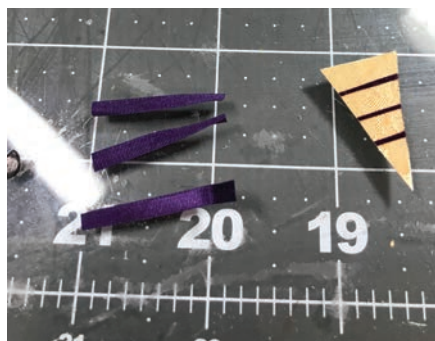
Pattern



Step 16: The stomacher is put together like a puzzle. There are many little decorative pieces that make up this pretty decoration. To start, cut out the 'V' shape stomacher pattern on an index card.

Step 17: Next, cut out the stomacher pattern again, from the silk material and glue together with the index card.

Step 18: Cut out several small strips of the purple velvet ribbon and glue across stomacher horizontally.



Step 19: Cut (3) 1" silk ribbon pieces.

Step 20: Glue the edges together to form an 'O'.

Step 21: Put a dot of glue in the middle of the 'O' and press down to create an instant bow. Put a bow on each velvet horizontal strip.

Step 22: Glue a gold thread around the edges of Lucia's stomacher.

Step 23: Glue the stomacher on the front of doll as shown in photo.

Step 24: Piece cut a small design from the purple material and glue at the top of stomacher. After the doll has her sleeves finished, you will be adding more decoration to the stomacher.



Lucia's sleeves consist of three different parts. A batiste under sleeve, (2) piece cut designs from the dress material, and finally a gold silk sleeve topper pouf.

Step 25: Before we start on her sleeves, insert the doll's arm into the torso and check the length. Cut off any excess. If you are unsure of length of arms, simply stand in front of a mirror.

Step 26: To make the under sleeve, cut out (2) 3" x 2" pieces of batiste.

PROJECT

Step 27: Run a gather down the middle of each rectangle.



Step 28: Turn under one short edge of under sleeve rectangle for a cuff.

Step 29: Put glue on the doll's arm.

Step 30: Lay under sleeve on top of her glued arm, and gently press the pleats as flat as possible into the glue.

Step 31: When dry, wrap the material under her arm, cutting off any of the excess and gluing flat. This raw seam will be covered by the purple print cut out designs.



Step 32: Piece cut out the design as shown in photos.

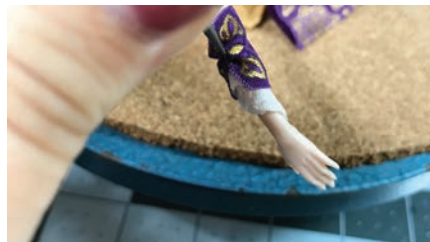


Step 33: Seal the edges of piece cut design with glue to prevent fraying and set aside to dry.

Step 34: Glue each piece around the arm as shown in the photo.



BEFORE the glue is set, carefully PINCH the center of design to give a little faux gather.



Step 35: Repeat the sleeve steps for the other arm.

Step 36: Time to create the last sleeve part, the pouf. Cut (2) 4" x 2" rectangles of the gold silk.

Step 37: Turn the very edge, of the entire rectangle to the wrong side and glue.

Step 38: Glue the side edges together to form a tube.



Step 39: Gather the top and the bottom of tube tightly and slide on top of the sleeve/arm.

Step 40: Run long stitches through the sleeve as desired and pull tight. This will make the sleeve pouf.



Step 41: Now glue the arm into the doll's torso.

Lucia is now dressed and waiting your special design elements. I have shown several different ways you can decorate her below. However, half the fun in creation is listening to your inner muse!

Step 42: Cut off small section of gold trim and pull the edge (similar to Bunka).



PROJECT

Step 43: Glue this trim around the top of the sleeves and the bodice to finish the edges.

Step 44: Cut two little parts from gold embroidered trim. I purchased this at the fabric store if you want to buy some for yourself.

Step 45: Glue on bodice front.

Step 46: As a little extra hint, I took a nail polish and lightly went over top of this gold trim – to better blend to the gold in dress pattern.

Step 47: I then added one of Mari's beautiful lavender metallic roses to finish off the beautiful bodice!

You can now add any beading or jewelry as you desire. Lucia's wiggling, is simply done by making my basic wiggling cross.

Step 48: To begin, glue a realistic hairline on dolls head.

Step 49: Lay a strip of viscose from nose to neck (the direction) and gently press into tacky (partially dried) Tacky Glue.



Step 50: Glue a line of glue from ear to ear.

Step 51: Lay a strip of viscose from ear to ear over this line of glue.

Step 52: Let the hair dry, and then twist into a bun.



Step 53: Add a few curls to soften her face, by winding damp viscose around a knitting needle and letting dry overnight.



Step 54: Cut out a small piece of netting or lace for her veil, and glue

at the top of the head by the bun.

Step 55: Decorate the veil with another piece of the trim, wire for a forehead necklace and glue one no-hole bead for decoration.

Step 56: Lastly, create a mask using a download photo from the internet. Seriously! I simply found a mask I liked, and printed it off on my computer a few times, until it reached the perfect size!

Step 57: Then I glued on a bit of matching black lace (from her veil) for decoration.

I hope you enjoyed our Venetian doll dressing tutorial. Look for my other miniature Venetian gown tutorial in *American Miniaturist* July AM183.



Getting inspired

Showing at the Spielzeug Welten Museum Basel: The exquisite costumes of Venetian Carnival balls. Artistic single pieces of today based on the models of yesterday. Now through October 7, 2018. Visit www.swmb.museum.

This special exhibition is permeated by the charm and mysticism of Carnival in the splendid palazzi of Venice. It focuses on the exquisite costumes that continue to give the Venetian Carnival balls their legendary extravagance to this day. Only the most elaborate costume will suffice for an appearance at one of the famous private balls.

The perfect interplay of work from a variety of craftsmen and women is essential to the creation of the gown. A goldsmith who has mastered the art of enameling is needed, or an umbrella maker who can make the perfect old-fashioned parasol. You won't get anywhere without an artist who can make the obligatory fans or a cobbler to create suitable customized footwear. The outfit is the main concern. Plenty of creativity and exemplary craftsmanship are a must. Only the finest and most exquisite materials are even considered.

Records from the year 1094 are the first to make mention of the

carnival in Venice. It experienced its heyday in the 18th century. Celebrating Carnival has always been a boisterous affair for Venetians. It lasts 11 days and has come to be one of the most famous celebrations in the world. The purpose of the carnival is to make fun of the established upper class. The historic backdrop of the city puts the finishing touch on the Venetian Carnival. Its revival in the mid-1970s has allowed many handicrafts previously threatened with extinction to flourish. The costumes of the special exhibition come from a private collection and were custom-made by the best craftsmen and women in the industry.

These include the exquisite costumes of Jacky Blanchard, exquisite umbrellas by the Maître d'Art Michel Heurtault, and the ornate fans by Sylvain Le Guen. All raw materials come from France or Europe and all work was done in France or elsewhere in Europe. Many techniques on the verge of oblivion were rediscovered, but some knowledge is unfortunately gone forever along with its Maître d'Art. For more information, see advertisement on page 83.



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Miniature Pets for the Dollhouse

Include furry, feathered, or finned members in your family and you are likely to have a miniature home that is healthy and happy.

We love pets and consider them to be part of our family. Pets love us unconditionally. They're also great for our health – mentally and physically. Caring for pets can boost self-esteem, prevent loneliness, and even lower heart rate and blood pressure in some people. It is no wonder that they are a frequent and natural inclusion in our dollhouse families too. Let's celebrate them by looking at some of the family favorites to include.

Dogs come in all shapes, sizes and colors, just like people. It stands to reason that there is a dog to suit everyone – even in miniature. Dog lovers usually know when they've found the dog for them; be it a look-alike of a childhood favorite or a breed you have always wanted and never owned.

It seems that the connection between human and dog is almost instant and whether you are after a friendly lap dog or a hard-working country dog you can find it in miniature. In country houses where the gentlemen go hunting and fishing, a gun dog of some sort is as essential as a dining table. More feminine households might prefer a small terrier or passive Labrador for the suggestion of a trusted companion.

Makers offer a personalized service to color your miniature four-legged friend so it is specific to you. Of course you can always buy a resin one and do it yourself.

Cats are prone to get up to all sorts of mischief and there are plenty of miniature felines on the market in a variety of poses.

Where cats are concerned, there are plenty of accessory items too. Besides rodents in the kitchen and bowls of cat food, scratching posts are a nice piece of pet furniture and can easily be bought – or made in miniature.

Scratching and climbing are highly enjoyable feline activities and are part of the essence of being a cat. This allows us to have a field day with how we position our

pets around our dollhouse rooms. Where dogs say something about the packing order and stability of a family, cats are ruled by no one, but never fail to make a setting look like home – especially with the suggestion of a little mischief.

Furry critters

Growing up with a pet can be a wonderful experience for children as it gives them a sense of responsibility. This often starts with rabbits, gerbils, hamsters, guinea pigs, and other little furry critters. Small, furry animals are never too hard to make yourself, but if you would prefer to buy, makers sell hamsters in various colors, plus the hutch and feed.



**Dogs by
Bjarnesonn.**





Cats by Falcon Miniatures, Utterly Horses, and Pocket Pets. Hamsters by Kristin Castenschiold. Rosie Duck; rooster at a messy sink by Lily-Anne. Peacocks by the late Annee Willis.

Feathered friends

So as not to make your dollhouse family seem cruel, house your bird in the largest cage you can. If you just don't have the room for the commonly available parrot, consider a smaller bird. If you have a lot of space, you may consider building an aviary onto your house.

Of course the opportunities for free-range bird life is great if you favor the more rural approach. Hens, geese and field birds are in a plentiful supply and often feature in rural dollhouse settings, including having strayed into the kitchen, as pictured here at this messy sink.

'Not pets,' you might think, but depending on your setting, wild birds still qualify. Geese have been domesticated for centuries and peacocks, like the ones here, by the late and dearly missed Annie Willis, would have been considered a regal pet in Tudor times and an

essential fashion statement parading on the grounds. The only difference being they sometimes ended up as dinner too, but we won't go into that.

Perhaps if you can't decide on one pet to include it is time to consider opening up your house to a menagerie of all creatures great and small – otherwise buy a room box and start that vet clinic. You would never be short of customers.



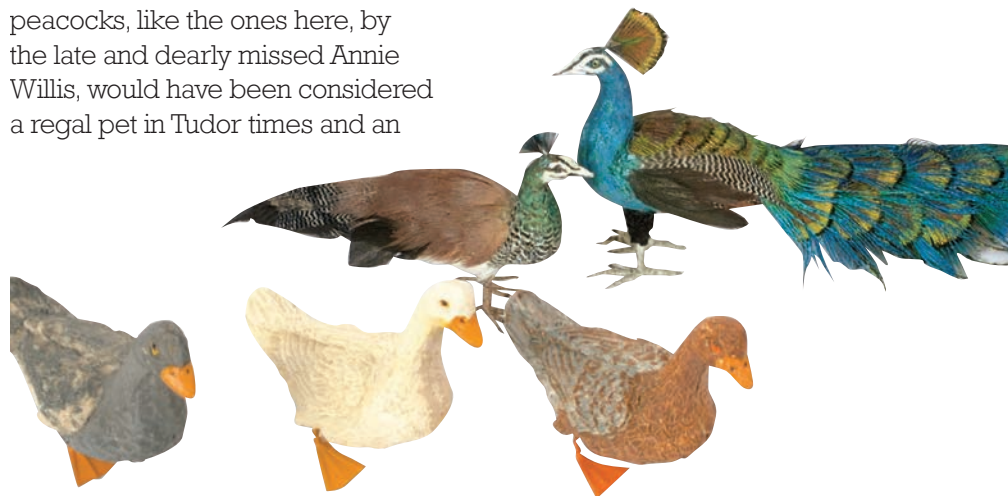
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In the Spotlight



The Little Dollhouse Company in beautiful Toronto, Canada has been a destination for miniaturists for over forty years. In 2004, the store moved to a much larger and renovated space to keep up with the store's growing stock. It is now the largest store in Canada devoted solely to the dollhouse hobby. Master dollhouse builder John Fowler supervises the store's on-site workshop, where they design and build their own line of top quality dollhouse kits. These kits boast strong wooden construction, real cedar siding and authentic Houseworks windows and doors. In the 3,000 square foot store space, owner Maria Fowler and staff look after an amazing array of dollhouse furniture, accessories and building supplies. Maria makes it her personal mission to stock everything a miniaturist could want—it is almost impossible not to find what you're looking for in this exceptional store.

In addition to their own line, The Little Dollhouse Company stocks a wide variety of other dollhouse lines in kit or assembled form. They also carry building supplies like wooden trim, architectural details, flooring, wallpaper, windows, doors, and electrical lighting from around the world. When it comes time to decorate, they have everything from high end furniture lines to beautiful and rare artisan originals, and of course all of the major brands. There is truly something for every budget and every age. An assortment of sturdy furniture and economical accessories makes the store a great place to introduce young collectors to their new hobby.

The Little Dollhouse Company is open Tuesday through Saturday from 10am to 6pm. Closed on Monday and Sunday. It is centrally located in uptown Toronto at 612 Mt. Pleasant Road. Mail order is available by phone or through the web site at www.thelittledollhousecompany.com. For directions or questions, please call 416-489-7180. You can also call toll free at 888-763-8966.



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