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contents

little details

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7 Cabinet of Curiosities

Martha and Michael Puff team up on a miniature project

14 Miniature Bed Rug

Kathleen Savage Browning collection launches an array of new exhibits

16 Antique Cushions

Judi Noakes has found an easy way to brighten up your dollhouse room

20 Nosferatu

Miniaturist Erik Goddard is the master of the miniature dark side

24 Places in the Heart

Joan Warren transports us back to 1935 with her latest room box



56

28 Beloved Room Box

This room box was inspired by Eugene Field's poignant poem

34 Auction of Miniatures

Attend auctions for collector Mickie Haynes' miniature collection

36 Arcade Furniture

Troy Bettridge educates us on antique Arcade cast iron furniture

40 Tudor Style Furnishings

Tanya Harvey shares her miniature furniture with added crewel work



72



24

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 [dollhouseminiaturesmagazine](http://dollhouseminiaturesmagazine.com)

44 Masterpiece Puppies

Julie Parrott's loyal customer introduces us to a talented artist

50 Furniture Gallery

Creative miniature artists share a variety of miniature furniture

54 Binge drinking

A historical lesson on the dangers of drinking more than a mini beer

55 Big Buzz

These pages are filled with news updates, events, and contests

56 Celebration of Minis

Moi Ali shares some highlights from the Kensington Dollhouse Festival

61 Micro Carousel

Theresa Gozeski made a miniature scene covered with a glass dome

62 Little Letters

Feedback and stories from our devoted readers



50

63 Mini Cutouts

Cut out your own Steampunk art and Halloween wrapping paper

65 Glowing Pumpkins

Caroline Wright decided to make her own Halloween decorations

72 Modern Arm Chair

Make a modern arm chair in 1:12 scale with Auralea Krieger

76 Mini Lemonade

Gail Taylor Gismondi makes a pitcher and two glasses of lemonade

81 A Timeless Classic

Vic Newey makes a room for Miss Havisham who is locked in the past



36



welcome

If you have spent months or years working on your miniature project

then you most likely have a real masterpiece on your hands. In this day and age, social media is a large part of our art form. To post on Instagram you can't have anything less than a stellar photo. Facebook and blogs are more forgiving as far as content.

My heart breaks when I see an amazing miniature project online showcased with blurry photos. Photography needs to be considered just as important as the facade you create on your build or the fabrics used to dress a doll. It is JUST as important. Bad photography is like going to a formal affair with great hair, an expensive outfit, but in your bare feet!

Yes, it is a challenge at times, but don't forget we are a very generous community and love to help each other achieve great things. So when in doubt, ask your peers or online mini groups for tips or read one of many great tutorials online.

Our contributors don't just snap a quick photo, they take the time to get the right camera, set the lights, and play with composition. Sometimes I take about 5-10 photos until I get the right one for Instagram. Why would I spend any less time getting it right for something I worked so hard on?

Sharing our creations with others is a large part of why we do what we do. To move and fascinate others. To stir up magic and mystery in our viewers' minds. To inspire them to create. It all comes down to that final step in your creation process, taking the money shot.

So have a look through this amazing issue of *DHM* and enjoy every little artistic detail given to you by wonderful photographers.

Auralea Krieger, Editor
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Justified Sinner's Cabinet of Curiosities

When the mother-son team, Martha and Michael Puff, team up on a miniature project, the results are positively phantasmagorical. Let's take a closer look at this one!

BY DEB WEISSLER

I am a big fan of Douglas Preston's and Lincoln Child's thriller novels," Martha admits. "One of their books is 'The Cabinet of Curiosities.' I've always loved the name. The idea of a shop being a curiosity cabinet was quite appealing. I chose that theme because, over the years, I have amassed a large collection of miniature curiosities; oddities; Steampunk, mad scientist, and fantasy items; as well as unusual leather-bound books."

Many mini collectors buy things they just can't resist, and yet the pieces have no place in their existing vignettes. Martha's pieces, however, were displayed in two vintage curio cabinets. For years they waited there for a new home, until 2014 when Michael attended

a five-day workshop taught by the inimitable Rik Pierce entitled "Duddingwell's Tea Room."

For Rik, this imaginative and versatile medieval half-timbered building was inspired by one of the places he and his wife, Marcia, had stopped for clotted cream and scones while traveling and teaching in the UK. For Martha, it was the perfect venue for her eclectic collection. Michael has worked on the structure, on and off, for the past four years. When he put his hectic and stressful career behind him and retired, he could devote more time to Martha's vision.

"I discovered the world of miniatures when a friend invited me to attend a Tom Bishop show in San Francisco," Martha recalls, "Michael joined us as he, too, was curious

to learn about a hobby for adults. There we met Rik and Marcia Pierce, who were selling his fanciful Paperclay fairy tale structures."

As fate will have it, Shellie Kazan of Shellie's Miniature Mania in San Carlos also attended the show, and she invited Rik to teach a workshop at her store. This led to one of many over the years, and Michael found the prospects of learning to build Rik's structures from the ground up infinitely appealing.

Over the years, Rik, Martha and Michael teamed up to write a series of tutorials that were published in various miniature magazines. That effort eventually resulted in a book entitled "The Magical World of Rik Pierce," co-authored with fellow writer Deb Weissler. A second book of

FEATURE



FEATURE





1 In the upstairs room many pieces from many creative artists fill the space. You may want to take a second look at the skeleton on the wall. In fact, you have to take a closer look in each corner. **2** The house shown from the back.

How-To topics followed. Between all these activities, the Curiosity Shop continued, although it often took a back seat to more urgent projects. But just as oddity collectors took years to amass their treasures, this shop slowly took shape.

The singular glass display cases we call curio cabinets have their origin in the Cabinets of Curiosity that began during the Northern Renaissance. These cabinets of old, some encompassing entire rooms, were created by passionate and wealthy collectors and societal status seekers, who displayed their interests and wealth for others to see.

Whereas scientists and men of medicine often kept their prized specimens hidden away, those who possessed the rarest and flashiest of finds—mostly members of royalty and academia—proudly displayed them in what was known



during Victorian times as Wonder-Rooms. As this tradition filtered down to a burgeoning middle class, the modest curio cabinet was born.

'The Justified Sinner's Cabinet of Curiosities,' as it has come to be known, is a joint effort. Michael handled the overall construction, lighting, and landscaping; Martha coordinated the overall design and demonstrated her well-known interior decorating skills. At times they worked side-by-side in their fabulous workspace that overlooks the Pacific Ocean.

"Our workshop is an enclosed room 15.5 feet long by 11.5 feet wide. It has four large skylights and a high, peaked wood beam ceiling. Glass and wood doors lead into the living room, and large sliding glass doors lead to the outdoors. The room has a natural slate tile floor in earth tones. We have three tall floor units with shelving, four worktables, a small portable saw on a rolling cabinet, and a TV on a wrought iron baker's table." This magical space provides the perfect backdrop for the Puffs' equally imaginative projects.

Before we step inside this fabulous shop, let's pause to admire the garden. "Rik always stresses the importance of landscaping, as it ties the structure to the earth," Martha points out. "Michael handcrafted ivy and blooming Clematis vines to climb the exterior walls, using a combination of leaf punches and Mary Kinloch's laser-cut leaf and petal sheets."

Michael hand-painted each leaf and flower with shades of color to create three-dimensional relief. Carol Wagner, affectionately known as the 'Queen of Roses,' was commissioned to make the pastel rose bushes. The ivy and swan topiaries were hand-crafted by Wilhelmina Miniatures. An imaginative grid of



The doll by Jamie Carrington is having a look around to see what fancies her.





The attic is filled to the brim with mystical relics and creatures that may move when they think you're not looking.

paving stones and fieldstones leads up to the inviting Dutch door.

One step inside and we have been instantly transported to a place filled with magical and wondrous things. The Puffs' biggest challenge was how to display the vast array of oddities Martha had collected and wanted to feature. Michael solved this problem by creating a floor-to-ceiling wall unit with adjustable glass shelves made from laboratory slides. Lighting throughout the shop was handcrafted by Scott Hughes.

We soon discover we are not alone, as Jamie Carrington's Steampunk Sally is also searching for treasures. An outrageous Marabou stork, by the late Annie Willis, hovers in the corner and one has to wonder if it is alive or part of the displays. Whimsical furnishings, like Nicole Walton Marble's circle/desk chair; Brian and Kathy Tepper's "Bad Bird Chair"; and Ken Byers' Shaker side table vie for space amid Greco-Roman pottery, Egyptian statuary, a carnivorous plant in a silver swan container, animal prints, and a cuckoo clock. Magical books by

Ericka VanHorn, crystals and spheres, dinosaur bones, mummies, fine silver, and rare antiques tempt the eye and the pocketbook.

Portions of the second floor seem devoted to the sea – Wendy Smale's genuine shark jaw, jars of shells, Kiva Atkinson's blowfish, mermaid remains, a treasure chest filled with gold coins, and a brass diver's helmet. Not to be outdone

As we descend, our minds are fairly reeling with all the wondrous objects we've seen.

by marine treasures, terrestrial treasures feature taxidermist art, animal skulls, butterflies, rare and extinct birds, a 1492 terrestrial globe, a medical examiner's table, potions, apothecary jars, and vials filled with blood; a collection of African masks by Abigail Thibodeaux, and other wondrous

birds and beasts fill the space.

In the attic on the third floor an odd duo, a skeleton dog and a wooden Pinocchio greet those who dare to ascend. A vintage luggage cart holds a variety of skulls and a craniometer. A raucous crow and owl have taken up residence amid domes of ghoulish artifacts, a vampire slayer cabinet, and an assortment of trunks.

As we descend, our minds are fairly reeling with all the wondrous objects we've seen. What should we take home and what's best left undisturbed? But don't wait too long to decide, because this fabulous structure and its contents are destined for the KSB Miniatures Collection at the Kentucky Gateway Museum Center in Maysville. So many wonderful artists too numerous to mention have contributed to this vignette, and Martha and Michael have worked tirelessly to inventory and credit each and every piece. It's been a labor of love for them both, but it's time to let others enjoy 'The Justified Sinner's Cabinet of Curiosities.' It's on to other projects!



A Miniature Bed Rug Woven Through Time

October sees the Kathleen Savage Browning Miniatures Collection launch an array of new exhibits. Here, we hone in on Pat Hartman's bed rug to explore the stitches of our past.

BY SADIE BROWN. PHOTOGRAPHY BY KIM MCKISSON.

Already world famous, this fall sees the Kathleen Savage Browning Miniatures Collection think big, expanding in exciting directions with a brand-new exhibition. *Scaled to Perfection: A Gallery of New Miniatures* opens its doors on October the 12th, and is already the envy of the miniatures community across the globe. Featuring the debut of the hugely anticipated Savage Manor, an idyllic English mansion inspired by Kaye Browning's own family history and befitting of the aristocracy, these are thrilling times for the collection.

Away from the excitement surrounding the new larger exhibits making their collection debut lies a beautiful bed rug, expertly created by Pat Hartman, and so important that it gains high status with its very own vignette. The rug is a miniature replica of a bed rug made in 1802 by nineteen-year-old Philena McCall in Lebanon, Connecticut. While at the time of writing was not currently on display, the full-size original is now in the state's Wadsworth Atheneum Museum of Art in Hartford. Coincidentally, considering the time of year, the bed cover also perfectly engages

us with the rich warmth of the season's earthy tones.

The 8" by 8" miniature bed rug took Pat four months, or around 120 days, of consistent hard work to complete. The sheer amount of time spent on its creation only serves to add to the fascination around the piece. Pat's keen eye for exquisite detail has successfully managed to incorporate the finest of details from its full-size counterpart, including the four digits representing the year it was made, alongside a variety of characteristics uncovered through every vine and flower.

At this point you might be thinking, 'Yes, this is all very well and good, but *what exactly is a bed rug?*' Known as a 'rugg' during their late 18th and early 19th century heyday, creating these little known and quite literally, heavyweight woolen pieces of American heritage could prove to be time-consuming work for the women who made them. New England is a region with which bed rugs are often historically associated, and you would rarely find a New England resident using a rug to grace the front of the hearth. Instead, they would be used as a cover for a table or

‘The 8” by 8” miniature bed rug took Pat four months, or around 120 days, of consistent hard work to complete.’

bed. Now highly prized, a bed rug dating from 1775 sold at auction for over \$28,000 just four years ago in August 2014.

While most people may have very little knowledge of bed rugs, there are also those, like Jessie Armstead Marshall, who have become a leading light on the subject. A textile conservation graduate, Jessie's fascination for the bed rug led her to undertake the restoration of three rugs dating from the 1700s, a superb contribution towards ensuring





This miniature rug, made by Pat Hartman, is a replica of a bed rug made in 1802.



the survival of as many of these original works as possible. In addition to giving lectures on the topic, Jessie has also written a book to bring bed rugs to the attention of a wider audience. Appropriately titled *Bed Rugs*, her 2001 book may well be the most outstanding and definitive authority on a subject which an online reviewer accurately describes as an almost forgotten ancestor of the quilt.

It's also wonderful to see Kaye's collection once again captivating us with a real piece of history, helping to revive that history and bring it to the forefront through miniatures. A reminder that, in bed rugs alone, we've been bequeathed a carefully woven legacy, demonstrating a vast depth of extraordinary artistic talent and skill.



get in touch

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Make Some Beautiful Antique Cushions

Miniaturist Judi Noakes has found an easy way to brighten up your dollhouse room by adding original cushions to your miniature settee or bed.

BY JUDI NOAKES

This is an instant and clever way to make embroidered cushions. Like many people I could embroider, but don't really have the patience or time. So I have found a quick and easy way to make cushions with embroidered fronts. Just look for hankies, old table napkins, or tray cloths in second hand shops or garage sales, and repurpose them into miniature cushion squares.

Step 1: As you will see from the photos you will need to choose your patterns very carefully. Remembering what the final size of a one-inch scale cushion will be.

I was very lucky to find a Crinoline Lady design from the 1930s, which goes perfectly in my dollhouse of that period.

Step 2: Cut out swatches to the size you need. Being sure to add 1/4" for seam allowance.

You will need

- Antique hankie
- Thread and needle
- Scissors
- Tacky Glue
- Wadding, fine sand or glass beads

Step 3: Stitch the edges together inside out and then turn the pillow right side out.

Step 4: Stuff with either wadding or fine sand (this can be found in model shops) this helps the cushion to sit properly on the settee.

EDITOR'S NOTE

If you are worried about the original embroidery fraying, then add some Tacky Glue to the area you will be cutting and let it dry before you cut out your swatch. You can also use clear seed beads for filler, just put them in their own plain pillow first then stuff inside. They add a nice amount of weight so the pillow can hold its shape and look authentic.



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Nosferatu: A Symphony of Horror in Miniature

“...every known superstition in the world is gathered into the horseshoe of the Carpathians, As if it were the center of some sort of imaginative whirlpool...” *Journal of Jonathan Harker, Dracula by Bram Stoker 1897*

BY DEB WEISSLER PHOTOS BY ERIK GODDARD

Bram Stoker's classic Gothic horror tale begins with English clerk Jonathan Harker, enroute to Transylvania to secure the purchase of a London property at the behest of a Romanian count named Dracula. As Harker travels through the Carpathians on his way to Dracula's castle, the superstitious villagers and fellow travelers warn him not to continue. Following a harried carriage ride through frightful landscapes, his arrival at a dark, mouldering castle fills him with foreboding.

“As I envisioned my diorama, my intention was to include several scenes that lend themselves well to illustration and imagination,” explains artist Erik Goddard, the master of the miniature dark side. “I toyed with the idea of building this as several different standalone scenes, but it didn't really gel with me. Instead I chose a dark, decaying, and unwelcoming castle.”

When Bram Stoker's novel came out in 1897, it introduced the world to Count Dracula, establishing many of the legends and conventions associated with vampires today. It was a story of romance, sexuality, and supernatural horror; subjects that titillated the Victorian public. “Gothic and contemporary at the same time,

the narrative is written as entry-style journals, and the narrative is very effective at conveying the story and plotline,” says Erik. The story is dark and macabre, which is right up Erik's alley.

“The part of the story that most interests me is the journey to the castle, the interaction there between Harker and the Count, and Harker falling victim to Dracula and the realization he is trapped in the castle. Once Dracula departs for London, leaving Harker locked up with the Count's three female brides, the rest of the story is a little less interesting to me.”

‘I’m not interested in using items that don’t play a central role in the story.’

Erik's approach to miniature vignettes features uncluttered interiors and exteriors that are realistically proportional, structures that have stood the test of time and exposure to the elements. “I'm not interested in using items that don't play a central role in the story,” Erik explains. Well aware not everyone appreciates this approach, for those

who do, his structures offer “real world” esthetics difficult to achieve in miniature without time, skill, and lots of practice. This leaves room for potential customers to fill the spaces as they choose.

Unlike many other dollhouse or room box artists who confine their work to a particular genre, Erik describes his work as “all over the board.” Traditional to classic, modern to contemporary, classic Japanese to tree houses, classic horror tales by Poe and Stoker, murder mysteries, and supernatural horror are all fodder for his imagination.

“I'm not particularly interested in vampire stories per se,” Erik confesses. “I just think the original novel, and the various cinematic versions that followed, have provided great material for interpretation. I'm just as interested in other tales of the night: ghosts, apparitions, exorcisms, and supernatural tales from around the world. Anything that causes an unexpected reaction or surprise; a thing out of the blue happening at an unexpected moment; and weird things that you just can't explain. That is the theme I love.”

There have been numerous interpretations of *Dracula*; pulp fiction, films, television series, fantasy and horror novels have all put their





1 The exterior of Dracula's stone 1:12 scale castle in progress.

2 A weathered wood door with gorgeous iron hinges and door pull.

3 Van Helsing confronts Dracula, who has Lucy under his spell. **4** The windows in the dark dusty crypt are filled in with bricks. **5** A shot of Jonathan Harker's humble room.





The three seductive brides of Dracula. Jonathan Harker sits nervously with the Count in front of a grand fireplace.

unique twists on the classic tale. Erik's latest vignette has drawn on three classic movies to illustrate his vision of the story and he explains what each has brought to his castle vignette:

"The first cinematic interpretation of the novel, F.W. Murnau's *Nosferatu* in 1922, is still a classic in horror by any definition. Being silent, the lack of dialogue, music, and special effects actually adds to the fear and dread. He made great use of shadows, lighting, and timing; all of which I love when creating dioramas and vignettes.

In contrast, Francis Ford Coppola's 1992 film version is definitely a reflection of the modern era. Nude scenes, far stronger sexuality and violence, and overwhelming use of film techniques tend to distract from the basic tale. One bright note—Anthony Hopkins made a great Van Helsing and it was his inspiration that I used for one of my figures in the diorama.

But my favorite film version is Werner Herzog's *Nosferatu*, released in 1977. It looks a little dated here and there, but the

essence and the take on Stoker's story is much more meaningful. The brilliant surrealism fits the mood and atmosphere of the story very well. I used the great Bruno Gans as inspiration for the Jonathan Harker character in the fireplace scene." Doll makers Sherry Colvin and Jeanne Rullie brilliantly captured the cast of characters—Jonathan Harker, Lucy Westenra, Professor Van Helsing, and of course the Count.

One of my next projects is to create a series of Hitchcock movies in miniature.

Erik chose to use the term 'Nosferatu' rather than Dracula. Synonymous with the Hungarian-Romanian word 'vampire', the term Nosferatu became a popular vampire legend in the late 19th century, and may be derived from the Romanian 'Nesuferitu,' meaning the repugnant one, or 'Necuratu,' meaning unclean spirit. Either way,

Nosferatu was popularized by Western fiction with the publication of Stoker's novel and the films that followed.

Each interior room represents a scene from the story. All take place within the castle with the exception of the encounter between *Nosferatu*, Lucy, and Van Helsing, which takes place in London. "As with all my work, this model is not interactive—it's all about viewing from a focused point of view," Erik points out. "I knew that I wanted to incorporate the interior scenes as being separate from the castle, so the doorway in the castle as viewed from the outside, does not correspond to the castle's interior room or doorway."

The structure, currently a work in progress, is crafted from wood, foam, plaster, clay, glass, paper, and Erik's odds and ends. It stands nearly three feet high and wide and 18 inches deep. The mood of the interior scenes is captured using different types of LEDs. The castle began as 1:24 scale but Erik soon realized the juxtaposition between the exterior and interior was too conflicting, so in the end he

went with portions of a 1:12 scale castle to minimize size. Doorways and stairways lead off in different directions, implying there is more than meets the eye.

"It took me about 80 hours to create most of this diorama. Sometimes when I work on a smaller project, I work on two or three things at a time in the beginning. But as the pieces become more organic and more complex, all my attention is focused on one piece. One problem I often run into is scope creep, where the original idea evolves into something bigger. I saw

extra space and opportunity and decided to add new scenes, which meant making the coffins, crypt, and stairs. That's why the castle isn't finished yet," Erik laughs.

Erik's favorite take on the tale of Nosferatu is not through blood and terror so much as through psychological fear. Alfred Hitchcock was a master of this technique, and Erik enjoys this kind of anticipation, dread, and unexpected things happening to normal people that turn their lives upside down. "One of my next projects is to create a series of Hitchcock movies in miniature:

Rear Window, The Birds, Vertigo, and Rope. So many of Hitchcock's films involve disturbing situations which lend themselves well to interpretation," says Erik.

Erik's next show will be the Philadelphia Miniaturia, where he hopes to have Nosferatu on display and for sale. He is also teaching two workshops: ageing and weathering exteriors, and creating mood and atmosphere with lighting. For anyone wishing to learn how to create a macabre or psychologically thrilling vignette of your own, this is your opportunity to learn from the master.

The ubiquitous rats that follow Dracula around are a nod to the 1922 and 1977 films.





Places in the Heart

This latest room box from the collection of Joan Warren transports us back to 1935 and Depression-era rural Texas and tells a story that touched her heart.

BY DEB WEISSLER PHOTOS BY MEGAN DIETZ

One look at the 30s-era kitchen in the 1984 film “Places in the Heart” and Joan had found her inspiration piece. The story revolves around recently widowed Edna Spaulding (Sally Fields) who struggles to survive with two small children, a cotton farm, and little money in the bank. Her trio of antagonists—a heartless banker, the Ku Klux Klan, and a tornado—add to the drama. Edna is aided however by an equally loving trio—her beautician sister (Lindsay Crouse), a blind boarder (John Malkovich), and would-be-thief (Danny Glover) -- who conspires to teach this young widow how to plant and grow cotton and ultimately save the farm.

It's a poignant story with scenes both loving and hate-filled. Joan

has chosen to focus on one of the happier moments where her two female boarders gather in the kitchen to mind Edna's children while she is out grocery shopping. Ever mindful that the Great Depression created great hunger throughout America, the rural countryside often fared better as farmers and small landowners grew and raised their own food.

“This wonderful room box was made by artist Nic Nichols,” Joan recalls. “This particular room box was a class he taught at a miniature show, and when I saw it on display I contacted him later, asking if he could make one for me. Nic was well known for his rooms-within-a room box construction techniques and this one is a perfect example.”

The back porch with screened door gives the illusion of a country home coming off the kitchen. A large pantry to the right is typical of farmhouse pantries where farm wives needed loads of space to store canned produce and other necessities. An ante room with a baker's rack to the left provides additional storage. Joan has used her formal interior decorating training to create a prototypical 30s-era farm kitchen, featuring such well-known artists like Jan Patrie, Jason Getzan, Susan Scogin, Betty Blankenfeld, David Booth, Kerri Pajutee, Ken Byers, Hemy and Laura, and Wright Guide Miniatures to name a few.

Let's take a tour of Joan's charming kitchen. The pantry has been filled with packaged dry goods and







The porcelain stove is aged beautifully and adds history to the scene.

groceries typical of the era—Wonder bread, Quaker Oats baby cereals, Kellogg's cereals, Eight O' Clock ground coffee, and canned produce from the garden. An upright vacuum cleaner, considered a luxury in those days, is propped inside.

On the back porch is an oak ice box, a pair of rubber boots, and a basket of eggs, compliments of the black and white speckled hen. Step into the kitchen proper and we spot a pay phone rotary dial telephone hanging on the wall; at first glance an odd choice until one considers this house is filled with boarders and telephone service doesn't come free. The sink with

hand pump and black and white porcelain gas stove with oven comprise the kitchen's appliances. Joan has used her decorating sense to add a colorful fruit basket, copper pot, and white milk glass hen to the stove's storage shelves to offset the stark porcelain.

The kitchen table fairly groans with all the goodness of the farm's bounty and on a work table nearby, a large pot of chicken soup is being prepared for lunch. The two boarders, a well-dressed matron by Glenda Hooker and the African American in country frock by Elle Piccolo certainly look content and well fed. "I substituted the

two male boarders from the film for women only because those were the dolls I had at hand," Joan explains. "The children are different in ages as well. One boarder wears an apron because she was previously a maid. The other I purchased many years before she found a home in this vignette.

I believe the essence of the story is still there however."

Joan's kitchen may harken back to a bygone era, but remnants of it are still alive and well in parts of rural America.

Baby Frank is asleep in the laundry basket, and he was the piece that Susan Scogin submitted to win her Fellow status in the Guild of Miniature Artisans, and where Joan purchased him at the preview show and sale. Little Possum sits on the floor with her toy stove, while nearby perches her Raggedy Ann and Andy dolls. A puppy politely tinkles on some newspaper.

"Her puppy resembles the "Pokey Little Puppy" from the Little Golden Book, which I collect in real life and have that one as a first edition," Joan points out. "The puppy was a custom commission that I ordered online from Kerri. The cat is by Takanashi Takumi of Japan and her kitten is a cast iron piece I found at an antique shop."

Joan's kitchen may harken back to a bygone era, but remnants of it are still alive and well in parts of rural America. It's a charming scene that came straight from a special place in Joan's heart.

Assembling a Beloved Room Box

Joan Warren's room box 'Beloved,' was inspired by Eugene Field's poignant poem that touched her heart. It also represents motherly love in a beautiful way.

BY DEB WEISSLER PHOTOS BY MEGAN DEITZ

Joan first read this poem within the pages of Toni Morrison's 1988 Pulitzer Prize winning fiction novel *Beloved*. It's a powerful story of a former African American slave, the maternal bonds between her and her children and the extreme sacrifices a parent will make to protect their own. Morrison borrowed Field's poem and turned it into a slave spiritual. Field, an American writer and poet, was

known as the 'poet of childhood,' his most famous of which was "Wynken, Blynken, and Nod".

Both of Field's poems share a common theme featuring sleepy tots, the coming of night, gentle rocking, and little eyes. Joan has captured the charms of both poems in her tranquil scene of a mother-to-be and her four children. This large nursery room box was custom made by Susan Fisher, who papered the interior



with the lovely pink and rose pattern wallpaper Joan sent her especially for the project.

Doll maker Dorothy Hoskins captured the perfect look of an expectant mother in a sculpted figure that resembled Dorothy's own mother. She created a doll that is clearly enjoying having her feet up after a long day while she knits wee garments for her baby and watches her other children play. Dorothy customized the Bespaq chaise to fit Joan's own vision to own an expectant mother doll was inspired by Mrs. Darling, from the classic film "Lady and the Tramp".

The baby sweater, hat, and booties were custom made by The Knitting Lady of Vancouver. Beside Mother sits one of her daughters, holding a skein of yarn. Joan admits



The little ones play with their toys while mother knits something special for the new baby. On the right is a hand-stitched piggy watering the flowers and an Easter basket.

When the busy day is done
And my weary little one
Rocketh gently to and fro;
When the night winds softly blow,
And the crickets in the glen
chirp and chirp and chirp again;
where 'pon the haunted green
Fairies dance around their queen,
Then from yonder misty skies
Cometh Lady Button Eyes.

*Excerpt from Lady Button-Eyes
by Eugene Field Sr. (1850-1895)*





this little girl, by doll maker Susan Scogin, was an afterthought following a Guild Show in New York several years ago.

"I had bought two blonde sisters from Susan at the show, and later wished I had bought the third doll when I decided I wanted her too. I called Susan and upon learning the doll had not sold, we met for lunch where I bought her," Joan happily recalls. The two sisters at play on the floor are admiring their Penny Thomson dolly, which placed second best in show at the Kensington Dollhouse Festival last year.

Joan has filled the room box with white wicker by miniature

‘Beside Mother sits one of her daughters, holding a skein of yarn.’

artist Leilani Warling that blends well with white painted wood and metal furniture pieces for a light, airy look. Several delightful miniature accessories by such artists as Mary McGrath, Hope Elliot, Marjorie Adams, Teresa Layman, Janet Middlebrook, and Marnie Cardin fill the room with fun and whimsy.

Joan proudly points out a

signed Robert Olszewski figure perched on the day bed. "I was lucky enough to meet him at a Guild Show years ago where he was signing his pieces and decided to display this piece in the room box," says Joan. Nearby, on the day bed, lays Karl Blindheim's delicate Italian greyhound.

Mother and tots have had a long and busy day. As night winds softly blow, crickets chirp in the glen, moonbeams glow through misty skies, and playthings lie sleeping on the floor, it's time to send all off to their beds, as Lady Button-Eyes smooths their eyelids down to sleep.



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An Auction of Custom Built Miniature Houses

Auctions for collector Mickie Haynes' astounding miniature collection will be held on October 2-3, 2018 in Denver, Pennsylvania by Morphy Auctions.

BY BILL HAYNES

Mickie Haynes had a love for collecting antique dolls and miniatures that was exceeded by few. Over 35 years, she amassed a collection of antique dolls, doll accessories and furniture miniatures while doing shows from California to Maryland.

Her favorite shows on the East Coast were the Eastern National Doll Shows, held at the Gaithersburg Fairgrounds. Yet she loved going to Renningers in Kutztown, Pennsylvania to search for unique pieces.

Her trips to the East Coast excited her because she nearly always flew into Roanoke, VA, visited her parents and then loaded her dolls in the back of her father's pickup truck and drove north.

On the West Coast, she travelled to California for decades to exhibit primarily at two shows, the All-American Toy Show in Glendale

and Angel's Attic Deacquisition Sale in Santa Monica. Angel's Attic was her favorite because of the large number of miniatures exhibited. Mickie was such a fixture there that one year Angel's Attic changed the weekend of the show because she had a conflict.

During her last 20 years, she moved toward collecting miniatures that filled three huge dollhouses, which her father – Troy Cave, a master craftsman – built for her at his home in Virginia. Her passion was to fill those houses with what she called “wonderful pieces.” She became a member of the National Association of Miniature Enthusiasts, exhibited at NAME shows, UFDC shows, the annual national and regional shows.

It was in the early 1980s that Mickie came to my office and without hardly taking a breath said, “I want money. I’m going to buy a salesman’s sample stove collection from Ralph and Elmer.” Ralph and Elmer were, of course, Ralph Griffith and Elmer Bell, two names

that may just live forever in the doll world. But, let me back up a little.

Mickie’s first store front operation was in a mall on the corner of Camelback Road and Central Avenue in “Uptown” Phoenix, Arizona. Previously, she had been doing doll shows around town, with most of her dolls being Armand Marseilles, but with her eye for quality she soon moved on to high-end dolls.

Somewhere along the way, Ralph and Elmer had heard there was a new doll dealer in town. So, they visited her. It was the start of a mutually beneficial relationship. Sometimes they sold her dolls, sometimes they bought dolls from her, and along the way they mentored her.

The mall experience gave her confidence to open a shop, where she entered the doll world in a grand way. It was located on 7th Avenue, just north of Indian School, which is now the heart of the vintage Melrose district in Phoenix. She operated her shop there for ten years.

As for the salesman’s sample stove collection, there were eleven. Mickie flew to Kansas City, made the purchase and started packing them. Later Elmer told me, “I couldn’t believe it. She didn’t ask



Top: Photo of the second large dollhouse Mickie's father built is made from Cherry wood. Left: One of the large dollhouses Mickie's father built. Replica of a house built in the 1870s.

me for a bit of help, just started packing up the stoves." To say that Mickie was confident and independent is putting it mildly.

During her years of doll shows, exhibits and UFDC conventions, she sold the stoves, and they are now spread around the country. Sandy Kralovetz, another still active avid collector and long-time friend, has one or two. And, it was Sandy who caused Mickie – indirectly – to migrate to miniatures.

A little known but eclectic collector named Lenore Thomas lived in The Valley. Somehow she and Mickie connected and became the best of friends. Lenore owned some fantastic dolls that she bought for a few dollars –literally – while living in Paris prior to WWII. Lenore also collected miniatures and owned an antique dollhouse built in 1870 by Joseph Zumbusch.

When Lenore passed, the house was sold at Withington Auctions, and Sandy Kralovetz bought it. So, Mickie had her father build a replica, which was the first of three huge dollhouses that he built. The replica was built with black walnut as was the original. The Joseph Zumbusch house is briefly described in Flora Gill Jacobs' "A History of Dolls' Houses." Both houses are 6' tall, 45" wide and 21" deep.

After completion of the replica of the Joseph Zumbusch house, her father built one of cherry wood (pictured with Mickie) and the design was based on the Hatherlow House, architecture that was popular in Victorian England. The house, which was built of solid cherry, not stained.

The Hatherlow is discussed in *The Collector's History of Dolls'*

The 3rd and largest dollhouse Mickie's father built. It stands 7'6" tall, 5". wide and 28" deep. All of the large dollhouses have inlaid wood floors.

Houses, Dolls' House Dolls and Miniatures by Constance Eileen King.

The last house built by Mickie's father was of bird's eye maple, a rare wood. He trimmed the house with black walnut. It was the largest of the three, 7'6" in height, 5'8" wide and 28" deep. It is unlikely that dollhouses of this magnitude will ever be built again.

Undoubtedly, Mickie was drawn to miniatures because of vacations to southern California where we visited Knott's Berry Farm in Buena Park and the Motts Miniatures exhibit. Mickie became good friends with Barbara and Elizabeth Mott and later purchased many items from them when their lease was cancelled by new owners of Knott's.

She visited the Motts often and enjoyed spending all day viewing and exploring the miniatures they had created over 60 years. She adored their creativity and treasured many of the pieces she was

able to acquire from them, especially wonderful items that Allegra Mott or her husband DeWitt Mott handcrafted. Some of those pieces found residence in the custom houses built by her father.

Mickie often talked about creating a virtual museum website to share her passion with others who could not travel to Phoenix. After her passing, her daughter Shannon took to implementing this project and her dollhouses can be seen at www.mickiehaynes.com.

Sadly, none of Mickie's children (or grandchildren) inherited Mickie's love for miniatures. Her collection will go to auction with Morphy Auctions on October 2-3, 2018 in Denver, Pennsylvania.

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Arcade Cast Iron Dollhouse Furniture

Collector Troy Bettridge graciously educates us on antique Arcade cast iron dollhouse furniture and shares some of his personal collection.

BY TROY BETTRIDGE

The Novelty Iron Works Company got their start making spring hinges and coffee grinders in 1868. In 1874, the company expanded under a new name, The Arcade Manufacturing Company of Freeport, Illinois, until a fire destroyed the plant in 1893. The company rebuilt and re-tooled to include cast iron banks

By the 1920's the company was producing cast iron toy cars and after much success they decided to create toys with girls in mind. The first item was a toy food chopper which led to the development of the miniature cast iron stove. The stove was successful and led to the development of the entire kitchen line and eventually lithographed cardboard room boxes that could be put together to form a house. Cast iron

furniture at 1:16 was developed for every room of the house.

In 1926, the company had sales offices in New York, Philadelphia and Chicago and promotional marketing material added "The Arcadians." These elf-like creatures were shown in advertisements building and painting the toys. Arcade toys were sold both by catalog and in stores.

‘Arcade toys were sold both by catalog and in stores.’

A children's story book called The Arcadians was published in 1927 and featured all of the cast iron toys that the company pro-



duced including dollhouse furniture, farm equipment and vehicles in an effort to promote the toys. Advertisements encouraged children to write to the company and receive a free copy.

The company produced dollhouse furniture from 1923 – 1936.



1

Opposite page: A reproduction display of the Arcade laundry room lithograph. **1** The Arcade laundry set included a Thor washing machine with a working ringer and a large double boiler plate with a cast iron pan. The set also included a large double sink stamped with the Standard brand and a Thor clothes press or 'wrangler' with a large nickel plated iron and a white wooden dowel that spins. Note the nickel plated agitator that goes inside the washing machine.

2 The dining room replicated heavily carved wood and the set included a table and chairs, a sideboard, and tall cabinet with working drawers. The set came in bright red with painted gold accents.

3 The Arcadians book cover circa 1927. Pages from The Arcadians book showing how the toys were illustrated throughout the book both in the borders and within the story line. **4** A breakfast nook set included two bench seats with high backs and came in a variety of colors and a couple of different styles. The ice box has working doors and included a glass 'ice block' that is shown on the table.



2



3



4

FEATURE



1 Original popular kitchen items included a Roper gas stove shown in this display. A Hoosier cabinet with some working doors and a pull-out shelf is in the background and an Alaska Ice box is shown on the left.

2 Here is a view of the same kitchen. The Arcade kitchen sink can be seen next to the ice box. **3** This photo shows some of the 'newer' electric appliances from the 1930's. The sink is marked Kohler and features an electric dishwasher with a nickel plated door to the right. The refrigerator is modeled after an electric model. The small table features a working drawer. **4** The back or bottom of each piece of cast iron furniture was embossed with the company name ARCADE MFG CO. FREEPORT, ILL. and a metallic decal which read AN ARCADE TOY was positioned somewhere on the piece. This photo shows the bottom of the Crane bathtub.





They secured contracts with companies to produce realistic replicas of popular full-size items of the day and used their names on the toys. Many of the companies are still in business today, including Kohler sinks, tubs, and toilets. Other brand names included the Cable brand grand piano, the Thor washing machine and the Alaska ice box. Other sinks and bathroom fixtures were duplicates of Standard brand and Crane brand. The line also featured the Roper brand stove and the Simmons bedroom set.

I created a copy of the laundry room lithograph room box to display my Arcade laundry room pieces. The room is pretty large even by today's standards and has quite a few interesting details printed on the walls including electrical outlets, a water heater, wall sconces, base board, windows with curtains and crown molding. I have added a few extras to my display including some ceramic 'newborn puppies,' a smaller scale Kilgore washing machine and a cabinet of cleaning supplies.

The Crane bathroom set included a sink, tub, toilet, small round bench, and a shower basin. The chair shown is also by Arcade.

1 The Arcade living room pieces were introduced in 1929. Pieces include a sofa with removable cast iron cushions, a matching easy chair, a tall secretary with working drawers, and a ladder back chair. The Cable brand grand piano has a cover that opens and closes over the keys, a movable lid and an adjustable music stand that lifts up. The fireplace in the photo is not by Arcade. It is actually a cast iron door stop. The candlestick phone on the desk is from the same period and is by a company called Tootsietoy. **2** The Arcade Simmons bedroom set included a double bed, a dresser with a mirror and working drawers, a desk with a working drawer, and a rocking chair.





A Love for Tudor Style Furnishings

As miniaturists we wear many skillful 'hats'. One of Tanya Harvey's 'hats' is embroidery and crewel work which she loves to incorporate in her Tudor style furnishings.

Tanya Harvey makes miniature hand-sculpted dolls, curtains, handmade flower arrangements, dressed furniture, and accessories. If you are a subscriber to *American Miniaturist* you will remember her beautiful dolls in issue AM182. Her Tudor style furniture is just as amazing which is why we are highlighting her collection in this issue of *DHM*! Let's get to know her even better and enjoy her creativity.

When did you first become interested in miniatures?

I first became interested in miniatures fifteen years ago when I was on my honeymoon in Wales. My husband and I were out one day and we came across a dollhouse shop with houses

and lots of other wonderful things which I had never seen in my home country of the Ukraine.

Before then the only dollhouse I ever saw was the one in the Winter Palace in St. Petersburg, which used to belong to the Tsar's children, so the idea of owning my very own dollhouse was beyond my wildest dreams.

Although we did not end up buying anything that day, seeing that shop sowed the seeds of a deep interest.

After my daughter, Alison, was born we decided that it would be a wonderful idea to build a dollhouse for her.

Then, after we made the dollhouse, I tried to find some soft furnishings, but I couldn't find any in the shops that I liked, so I decided to make my own. They turned out

quite well and the owner of a local dollhouse shop asked if I could supply some items for them.

What do you do for your career?

Originally I was teacher of history, but now I am a full time miniaturist, as it allows me to combine my family life, my love of crafting and my love of the past.

Where do you find inspiration?

I find my inspiration in history. I love to visit the many historic houses and halls here in the UK, and see the wonderful interiors and decorations, which I can recreate in miniature. My father makes the wooden furniture and I finish the pieces with prints, crewel work, hand embroidery, etc. My father is a retired engineer who is enjoying



Opposite page A Tudor style church lectern book table, kitchen board chairs, and Monk's table. **1** A settle with Tudor motifs. **2** A Monk's table. **3-4** Hand embroidered crewel work fire screen. **5** Replica Tall Settle from Wrightwick Manor. **6** Handmade Crewel work, hand-embroidered half tester bed.





1 A handmade Leonardo da Vinci book displayed on a table with quills and ink holder. **2** Handmade 1:24 scale dressed book shelf. **3** Handmade 1:24 scale Tudor settle with Tudor motifs.

the challenge of making miniatures. He lives in the Ukraine so it is quite an unusual pastime for him.

Describe your workspace.

I don't have a dedicated studio or workshop, so I mainly utilize our conservatory as a workshop when the weather permits.

What do you love most about miniatures?

I love history and miniatures let me have my own small time machine so I can travel into the past. I can let my imagination run wild and

can reproduce small items from all periods. I also love the uniqueness of each project.

Are there any other artists whose work is included in this piece?

The settle itself was made by my father, Ivan Kovbasa, who hand makes a lot of my furniture. I then finished and dressed the pieces. The settle is made from real wood finished with Jacobean oak wax. The scenes are printed onto cotton material. Other items are made from wood and dressed with cotton, printed paper, etc.

Do you have any formal training in your miniature field?

I don't have any specialist training in miniature making, but in my home country of the Ukraine, there is a strong craft tradition. I have always enjoyed crafting, sewing, and embroidery. I was six years old when my grandmother started teaching me these skills.

What is your most valuable tool?

My most valuable tools are my sewing needles. Many of the items I make require some form of sewing or embroidery.

Why did you make this piece?

I found it is very hard to find



Above is a handmade 1:24 scale Tudor dressed book table and below is a 1:24 scale Tudor bed with hand-embroidering.

dressed Tudor furniture and other items for my own vintage Tudor house so I thought I would try to make them myself and sell them. I thought the tall settle was unique and very interesting.

What do you think about the future of miniatures?

Although many miniature items are now mass produced, I think in the future there will always be a demand for high quality hand crafted items. It would be nice to see more young people involved.





The Masterpiece Puppies

One of Julie Parrott's loyal customers is also one of her biggest fans and graciously shares her collection and introduces us to a very talented miniature artist.

BY JOAN MCKENZIE

For some people, a dollhouse is only filled with furniture, positioned perfectly in place with everything to exacting standards. For others the preference is to have that furniture messy with newspapers, dishes in the sink and 'shabby chic'. For my own vignettes that I enjoy assembling the house must be teeming with children, sometimes 3 and 4 to a bed, combined with elderly yet obviously kind grandparents and most of all each room should have at least one dog! I'm not certain why this has become my Utopia, because I am terribly allergic to pets, but I have always loved dogs. A few years ago, I found a wonderful artist who has astounded me time after time when I behold in my hands what she creates.

I have become completely smitten with dollhouse miniature animals created by Julie Parrott. It all began when I won my first auction on eBay for her tiny yet perfectly scaled sheepdog with white and grey faux fur. When this puppy arrived from England I was thrilled by the details. The little paws, the soft pelt of fur, the eyes, the teeth and especially the tiny tongue! Something compelled me to look at this little work of art closely so many times, which eventually left me wanting to know more about Julie the artist. Fortunately, she has shared her story with me.

Julie grew up with two older brothers who were interested in action figures, motorbikes, and airplanes. As a young girl she may have been a bit of a tomboy. Dolls had no place in her toy box, but she always had a



Miniature dog artist, Julie Parrott.

fascination for dogs and animals of all categories. Julie found herself yearning to create as she wished that one day she could use her dreamed of creative skills in some way.

For many years Julie worked



Opposite page: A post man with his beagle helpers. Nobert is a 3-lb registered therapy dog with a big heart and this is his 1:12 replica. The world is this Terrier's oyster! **1** A handmade 1:12 scale German Shepherd. **2** An adorable white and cream Lhasa Apso. **3** This little Spaniel makes the perfect best friend.

as a landscape gardener. A few years back Julie made character clay sculptures of peoples' beloved pets. There was even a time when she was housecleaning as a means of income. When I learned this, I showed my first few puppies to my husband and he just shook his head and said, "Imagine all of this talent could have been wasted if she had not found her way to this career choice." I agree with him most wholeheartedly.

In 2013 Julie discovered Kerri Pajutee's miniature animals. Impressed with the lifelike miniatures, Julie decided to try to make miniature pets using a tutorial created by Kerri.

Within two years Julie developed her own technique and in 2015 was awarded IGMA Artisan status.

Julie's family is very supportive

of her choice as a miniaturist. She considers her mother to be her greatest fan. Julie has two daughters. Her 10-year-old daughter Mia also likes to create with clay. Mia has an acute eye for detail and if Julie is making a miniature but just can't seem to get the results she desires, little Mia will instantly tell her what needs to be changed.

Julie works on miniatures 5 days each week, interspersed with school runs, dog walks, cooking and household chores. She enjoys working from home and feels quite fortunate to have a workshop in her back garden which her husband built. The workshop is detached from the house, which allows her to escape and work in peace, staying focused on the creations. Sometimes it can be a little lonely with no work colleagues

but most days she is happy with the peace, quiet, and the multiple glories of nature from her flowers, trees and the woodland creatures playing outside her windows.

Much of her inspiration comes from the antics of her own pets, a lovable cocker spaniel, a respectable 20-year-old tabby cat and a one-year old Maine Coon cat. Julie often takes photos of them for reference poses to use in her future miniatures.

Making miniatures can be quite therapeutic most of the time, but sometimes it can be frustrating. She enjoys the sculpting process more than anything. The furring is a very precise component to the creation which can be quite complicated. Julie often tends to end up covered in merino wool, alpaca fleece, and faux-fur during the process, but this final



1 A loving pair of St. Bernards have the mellow personality that is perfect for dress up time.
2 This Portuguese water dog lays faithfully at the foot of the bed.
3 A sweet Basset Hound with his tongue hanging out. **4** No arm chair is complete with out a handsome Scottie sitting on it with loving eyes. **5** The Postman is greeted with much enthusiasm.





“Ruh-roh” looks like someone is a bit big to be climbing furniture.



1 “Shake” is this old hounds favorite command. 2 Pinkie is a Mongrel, which means a mutt. Mutts tend to make the best pets!



artist details

Dolls House Pets by Julie Parrott

Email: roolie8@aol.com

FB: Dolls House Pets by Julie Parrott

Instagram: DollsHousePets

step in her process allows her to see the animals transform into the desired result which is highly satisfying.

Julie lives in a quiet but ever-expanding village on the east coast of the UK. She feels quite lucky to have a beach nearby. There are also wonderful countryside walking areas brimming with wildlife. These are strongly inspirational factors in her miniature making. A brisk walk with the sea air or rolling landscapes refreshes Julie's ideas for miniatures. Life is at a steady pace there on the east coast of England and that's exactly how Julie loves it.

My own restored dollhouse has quite a variety of Julie's miniature puppies that I consider to be masterpieces, every single one of them. I hope you will enjoy viewing them in this feature.





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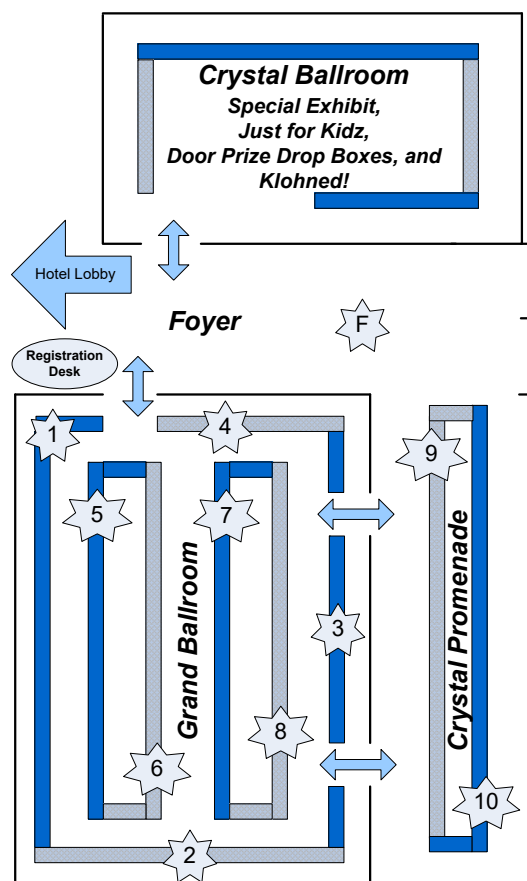
To be admitted on November 2, you must purchase a preview ticket for \$25 (covers full weekend admission). Preview hours are Friday 6pm - 9pm and Saturday 9am - 10am. Preview includes hors d'oeuvres and a cash bar.

Please call or email for information or tickets, preview tickets & workshops are available for advance purchase online.

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Artists' Gallery

This selection of skilled and creative miniature artists share a variety of miniature furniture that was made with care and precision.



◀ **J. Getzan**

A selection of handmade bronze tree chairs with a matching table.

▶ **Fernando Setien**

"This is a replica of the Paola sideboard made by Oswald Vermaercke in 1959. In this piece the selection of the grain is very important, as it becomes part of the decoration of the piece. One of the most difficult parts for me was to find and make the right angle for the inclination of the front legs."





◀ Ferd Sobol

The Federal Dresser offers six drawers with petite gold hardware for storage, and is crowned with a mirror appointed with floral detailing. Slender carved legs hold the dresser via petite florets at the front corners.

▼ İbrahim Kaçar

"There is a separate story and spirit for all of my pieces because they are handcrafted. I feel different emotions when I look at every one. As a boy in Turkey I worked with my dad as he made furniture and I made small objects from a tree. Twenty years later, when I discovered miniatures I decided to transform these objects into art. I create using wood from exotic trees, brass, aluminum, and iron."



▼ Keith Bougourd

A handmade miniature replica of an antique Chippendale makeup table.



▼ Michael Walton

A handmade version of Marie Antoinette's dog bed. What a lucky pooch!



◀ **Lars Mikkelsen**

This 1:12 scale Mission style sofa was handmade with clean lines from wood.

▼ **Pat Sweet**

This world globe is made with care from wood and jewelry findings.



▶ **Maritza Minatures**

A gorgeous gold chair with a delicate design on the fabric and a cabinet with ornate doors.



▼ **Kamilla Długowolskan**

"This pastel mint colored bed was weaved with hand-dyed cotton thread. When I started to work on this bed my idea was to make it look delicate and elegant, somewhat like a bed for a fragile princess or a young Victorian lady from a wealthy family."



▼ Mel Sebastian

The Copper bed is constructed from Tasmanian Oak wood, copper foil, and metal findings. I wanted to create a Bohemian Chic feel to this piece so the timber was left lightly sanded to allow for the grain to show through.

The Miner's couch is an iconic piece of Australian furniture, the Miner's Couch was often made from repurposed woods from a variety of sources including crates and railway sleepers. Some details were scorched into the wood using an old soldering iron.



◀ Uncle Ciggie Miniatures

"Each of our wicker dollhouse pieces are meticulously handcrafted. This chair and ottoman set are no exception."



▶ Kris Compas

This 1:12 scale French Country sofa is handmade and is Kris' own design.



If You Over-Drink Your Brain Will Shrink

Have you ever heard of the gin craze of the 1700s? Nearly 300 years later, the common drink has changed, but it still remains a familiar story.



Newspapers frequently carry reports of binge drinking among today's younger generation, but this is not a new craze – far from it. Drinking played an extremely important social role in 18th Century England, particularly with men, in whom it was considered manly. At times, especially during the 'gin craze' of the 1730s and 1740s, consumption levels rocketed alarmingly, creating vast social and medical problems and causing public concern.

The medical experts of Georgian England had no doubt that heavy alcohol consumption was often responsible for ill health and disease and also was one of the triggers of madness. In response to the trend, medical professionals circulated literature advising moderate consumption only. Sound familiar?

Gin was widely sold in streets, houses, shops, and prisons. The results were disastrous, with neglect of duties, fights, crime, and health damage. For nearly a decade, burials exceeded births. The British Parliament was forced to institute no fewer than eight Gin Acts, which progressively raised taxes and limited places of sale, which resulted in a fall of consumption and ended the gin craze altogether.

The Victorians had their problems too. It was common for households to brew their own beer and wine. Men, women, and sometimes children drank beer just to refresh themselves, not to get drunk, a bit like having a cup of tea these days. In fact, drinking beer was so popular that in 1876 every adult in Britain was estimated to be drinking an average

of 34 gallons of beer a year.

Church leaders and medical professionals joined forces to encourage the population to drink less beer, or even stop altogether. They attracted a lot of followers and even tried to make it illegal to drink alcohol – although this law was not passed. Drinking featured in society as much then as it is now.



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 dish drying rack set! All it takes is a small paragraph for our random drawing! Send your entry to *DHM65* 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, September 14, 2018**.



Recent winners

Highlights contest

Tony from Allentown, PA

Cabinet set giveaway

Sandra from Wayne, OK

3 tiered stand kit giveaway

Julie from Aubrey, TX

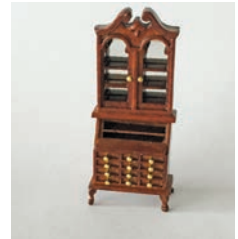
A little reminder. Please remember to add ALL of the required info in your contest entries so you can be considered for the drawings!



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

Cabinet give away

Alex Zohar is donating this quarter scale cabinet to give away. Send your entry to Cabinet giveaway *DHM65*, 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, September 14, 2018**. Visit www.miniland.ca to see more.



Halloween sign kit give away

Green-Gypsies is donating this "Well behaved children welcome" sign to give away. Send your entry to Halloween sign give away *DHM65*, 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, September 14, 2018**. Visit www.Green-Gypsies.com to see more.



Museum of Miniature Houses & Other Collections will feature

The Sahlberg: A collaborative miniature masterpiece

The Museum of Miniature Houses & Other Collections is featuring The Sahlberg, an elaborate miniature house measuring over 4 feet tall, 6 feet wide and 2 feet deep. This work of art is the result of a collaboration of many well-known miniature artists including Jimmy Landers. The Sahlberg is expected to remain on display through January 6, 2019.

Museum Founders' Exhibit & 25th Anniversary Celebration

September 12, 2018 - January 6, 2019.
The Museum of Miniature Houses and Other Collections, celebrating its 25th anniversary of being open to the public, proudly presents the works of the museum's founders: Suzie Moffett, Suzanne Landshof and Nancy Lesh. Exhibits include Nancy Lesh's exact replica of her childhood home, Suzanne Landshof's Victoria's Choice (her first completed house) and Suzie Moffett's Saltbox Wedding House.

News from Reutter Porzellan

Karen Aird Miniatures is happy to announce, along with Reutter Porzellan Germany, that they have obtained the exclusive wholesale rights in the USA. For more than 70 years Reutter Porzellan has been creating their miniature collections in their own facility in Germany. They are famous for their attention to detail and specialized craftsmanship. For more information, see ad on page 32.





A Celebration of Miniatures

Moi Ali visits the United Kingdom's leading international miniatures fair in London. She is excited to share some highlights from the Kensington Dollhouse Festival.

BY MOI ALI

Kensington Dollhouse Festival (KDF) – formerly the London Dollhouse Festival – is one of the leading international events for miniature enthusiasts. Established in 1985 by miniature enthusiasts Caroline Hamilton and Sue Atkinson, it has been run by Charlotte Stokoe since 2005. She introduced other events alongside the main show, including workshops (in association with IGMA – The International Guild of Miniature Artisans), tours to places of interest, free children's activities & the PIMA's (Perfection in Miniature Awards). For over three decades, the organizers have searched the world for the best artisans who can perfectly replicate life in miniature.

Over 170 artists from across the world attend the KDF shows, which take place every Christmas and

again in May. Around a quarter of exhibitors hail from outside the United Kingdom, which gives the event a truly international feel. Some make lavish mansions and grand furniture, while others create more everyday – but nonetheless exquisite – items.

The quality and variety at this show is such that some visitors travel to London annually from Asia, America, Africa, Australia, and across Europe just for the Festival. Almost everything on sale is handmade. The organizers will not accept just any exhibitor wishing to showcase their wares. No, to maintain standards, would-be artisans must demonstrate their skill at interview before being offered a stall.

At this year's May event, some very special creations were on display for visitors to marvel. Follow-

Above left: Savage Manor by Mulvany and Rogers. Above: Broken Dream House by Lori Nix and Kathleen Gerber.

ing the television adaptation of Jessie Burton's best-selling novel *The Miniaturist* by the BBC (British Broadcasting Corporation), a custom-made replica of the cabinet house upon which the novel was based was on display. Made for the TV series, it was a perfect recreation of Petronella Oortman's iconic 17th century dollhouse, which can be seen in the Rijksmuseum in Amsterdam. This nine-roomed cabinet house had pride of place near the ticket desk.

I'm a huge fan of British makers Mulvany and Rogers, so I was delighted to see their latest project, *Savage Manor*, debuting at the show. Susan Mulvany, who was doing

▼ **David Hurley**

David specialized in 1:12 scale hand-carved wood furniture. Shown below is an Elizabethan buffet and chest.



▲ **Arjen Spinhoven**

A replica of a 1900 French Art Nouveau table in one-inch scale.



▲ **Valeria Bonomi**

A stylish matching purse and shoe set made by hand.

► **Janny Warnaar**

A romantic bench with a hand-painted lamb and story book.





◀ Le Coffre d'Emilie

This pink teddy bear rides a sheep pulling an ornate Easter egg.



◀ Reina Mab

A small case filled with vintage style miniature treasures.



artist details

Reina Mab Miniaturas

Email: Info.reinamab@gmail.com

Phone: +54 11 4782 0736

Web: www.reinamab.com.ar

a book signing at the show, described it as a "quintessential English Manor house". It was inspired by the imagined ancestral family house of their American client, who has English ancestry. It is an historically perfect creation.

Savage Manor, which is still under construction, was filled with their American client's collection of fine miniatures, shipped over just for the show, including specially commissioned pieces such as carved gilded chairs by Mark Gooch and real silver fire irons by renowned silversmith Jens Torp. The lucky owner was there herself too, snapping up many more items to go inside this most amazing creation.

A more unusual exhibit was Broken Dream House. Commissioned by British insurance company Direct Line, it was created by respected American artists Nix & Gerber. Their scenes of buildings, houses and cities avoid the perfectionism and idealism too often seen in miniaturism. Rather, they capture

destruction and decay. The aim of the commission was to illustrate the destructive and costly effects of water damage to homes.

Cocreator Lori Nix said: "The opportunity to show how lives can be turned upside down by a leak in the home, through the medium of destroying a classic dream house, was too irresistible for us. This work is a great example of how our miniatures can connect people to situations which are often too

emotionally charged for them to effectively imagine."

The show saw the perfect mix of both new and returning exhibitors. Debuting at the Christmas show was Italian maker Alemikimikri, who returned for the May show. Another new exhibitor was Mini Made in Italy, with delicious-looking polymer clay cakes and pastries... and pussy cats too! Also Amanspeak Miniatures, a UK maker. Another British artisan was Gabriel Eden



▶ Graham Wood

Beautiful English houses built from scratch in one-inch scale.

SHOW REPORT



◀ Robert Stubbs

A close up of a handmade window from one of Robert's amazing dollhouses.



▲ Keith Bougourd

This handmade Blue Roof Gottschalk is a faithful 144th scale copy of model number 3850 and opens to the side.



◀ Rohit Khanna

A boule work desk (named after the French cabinetmaker Andre Boule) with a key that locks and unlocks the real working lock.



artist details

Rohit's Miniatures

Rohit Khanna

Email: info@rohitsminiatures.com

Phone: +919876174226

Web: www.rohitsminiatures.com



James, who made his debut at the City of London Dollhouse Festival in January. Scottish miniatures in the style of Charles Rennie Mackintosh were created by Ian Macaulay of One Twelfth Scale. Ian's work is based on real Mackintosh designs and is perfect in every detail.

I was thrilled to see Dutch architect and miniaturist Arjen Spinhoven, as I have bought his unique laser-cut kits and accessories from his website in the past. It was great to finally meet him.

Returning to Kensington after six years was Felipe-Royo from Spain, with hand decorated furniture, tiny dolls, linen and ceramics. Also returning after a similar period was Georgia Marfels from Germany, with her witchy and spooky offerings, push molds and glass domes which can be purchased mail order via Etsy. All the way from Sweden was Hesseborn Fine Miniatures, with hand-made and hand-painted miniatures, mainly in the Swedish Gustavian and folk art styles.

American makers showing at Kensington for the first time included Hana Mini, with custom design petitpoint rugs, doormats, pillows, furniture and other items.

One of my absolute favorites – as evidenced by the fact that I made a purchase from him – was Ricardo Snitcofsky from Reina Mab Miniaturas, all the way from Argentina. His pieces were not only totally delightful, they were totally affordable too! His wares included vintage telescopes, cameras, gramophones, tiny children's theatres and period-style radios.

It took me a full day to do the show justice, allowing for a short lunch break at the on-site café. Then I caught my flight home to Edinburgh, Scotland laden with tiny goodies and brimming with inspiration. Can't wait for the Christmas show!

► Fatima Dona

A beautiful hand-painted masterpiece in an ornate gold frame.



▼ Vera Rijgersberg

A romantic room full of hand-made miniature pieces.



Displaying a Micro Carousel Collection

Theresa made a miniature scene covered with a glass dome to pay tribute to the magic of the carousel using tiny kits.

BY THERESA A. GOZESKI

People of all ages fall under the spell of carousels. The animals to ride, the whirling and up and down movements, the music, the colors and lights; all enthrall one in an experience that is most pleasantly magical.

Here is my small homage to the world of carousel critters. First, I decided to do my scene under a glass dome that is approximately four and a half by seven and a half inches and sits on a wood base.

I hand-painted an unfinished wood cabinet. The background wall is printed scrapbook paper glued onto card stock.

I chose small wood blocks and spare wood slats cut to size to glue together and then glued to the lower back edge of the wall. I then determined where on the base the wall should sit.

My favorite part of this delightful project was filling the shelves of the cabinet. I first made the carousel horse plaque using the tiny print, card stock and glue. Secondly, and this is what took the longest to do, was making each tiny carousel animal figurine. I found these

tiny kits online. Each one has a molded, unpainted carousel animal already glued to a gold spiral metal pole. The base comes molded and unpainted also, and there is a gold metal bead for the top. One can trim the pole with scissors to the desired height. A tiny tipped brush and a wood toothpick worked well for the painting. I finished off each with clear sealer.

Once all were completed, I chose where to place the plaque and each figurine on the shelves. I used a dollhouse non-permanent adhesive that keeps each in place, but can be removed at any time.

For final additional accents I added a metal and enamel carousel (actually a pendant with hanging

loop removed), a porcelain carousel swan figurine (actually a French feve), and a sweet resident ginger kitty named Carou.

He thinks he should be a model for the best carousel animal ever!

Hope you enjoy my carousel homage. It always makes me smile when I see it!

Fun Fact

Fève is French for "bean." Fava beans were used originally, and in the 1800's bakers changed to tiny porcelain figures. They are made to be put inside a 'King's cake' for the Epiphany holiday, which is celebrated every year on January 6th, the twelfth day of Christmas. Whoever finds the feve in his or hers slice of cake is king for a day. Many are even dollhouse miniature size.



little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

Dollhouse Miniatures has never looked better! I have been downsizing my subscriptions to miniature magazines, but there was no question on which two I would keep receiving, *AM* and *DHM*. Patrick Duclou's houses made my mind dance with so many creative ideas and how wonderful that he can paint them outside with the climate in Thailand!



Kaye Browning's collection always impresses me and Troy Bettridge always has such informative things to share about his wonderful vintage collection. How sweet of him to take the time to share and educate others.

That little circus gypsy wagon by José Pereira Torrejón was full of hard work. I am amazed that he has only just started making miniatures. Keep up the good work and thank you for all that you do for us miniature maniacs!

Kerry from Brooklyn, NY

May/June highlights

Oh my how can I pick my favorite highlights from the May/June issue. I love Artist's Gallery, showcasing fine miniatures from top artisans. My favorites were the sewing room by Dorota Mateusiak, I love to sew and this takes me back to when my girls were small and I made their dresses. Hermann



Straeten's amber vessels are exquisite.

I also enjoy Artisan's Showcase. I love reading the artisan's personal stories, how they got started in miniatures, where they get their ideas and how they create and execute these ideas. Added bonus, meeting them at The Miniature Show and seeing their work in person.

As a lover of fine cheeses, I enjoyed the story on Ratty's Cheese Shop. All the cheese looked good enough to eat! the wee mice choosing their favorite cheeses are so adorable. Thank you and your staff for such a wonderful magazine.

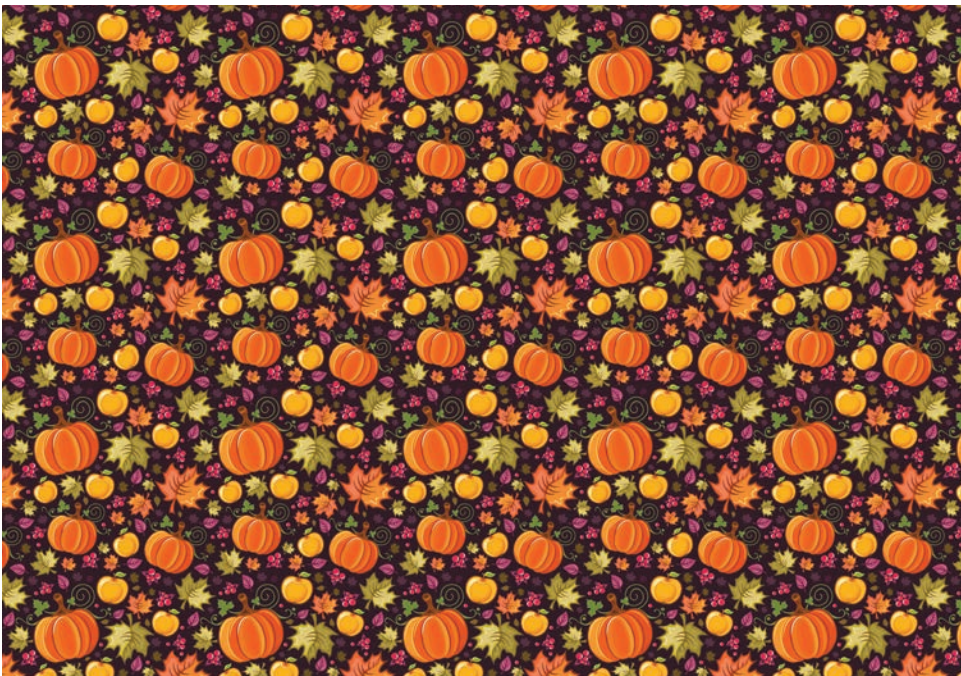
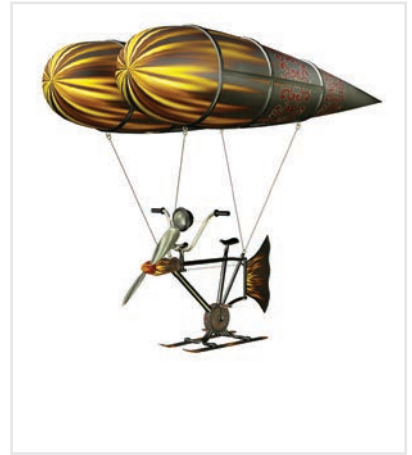
April from St Petersburg, FL

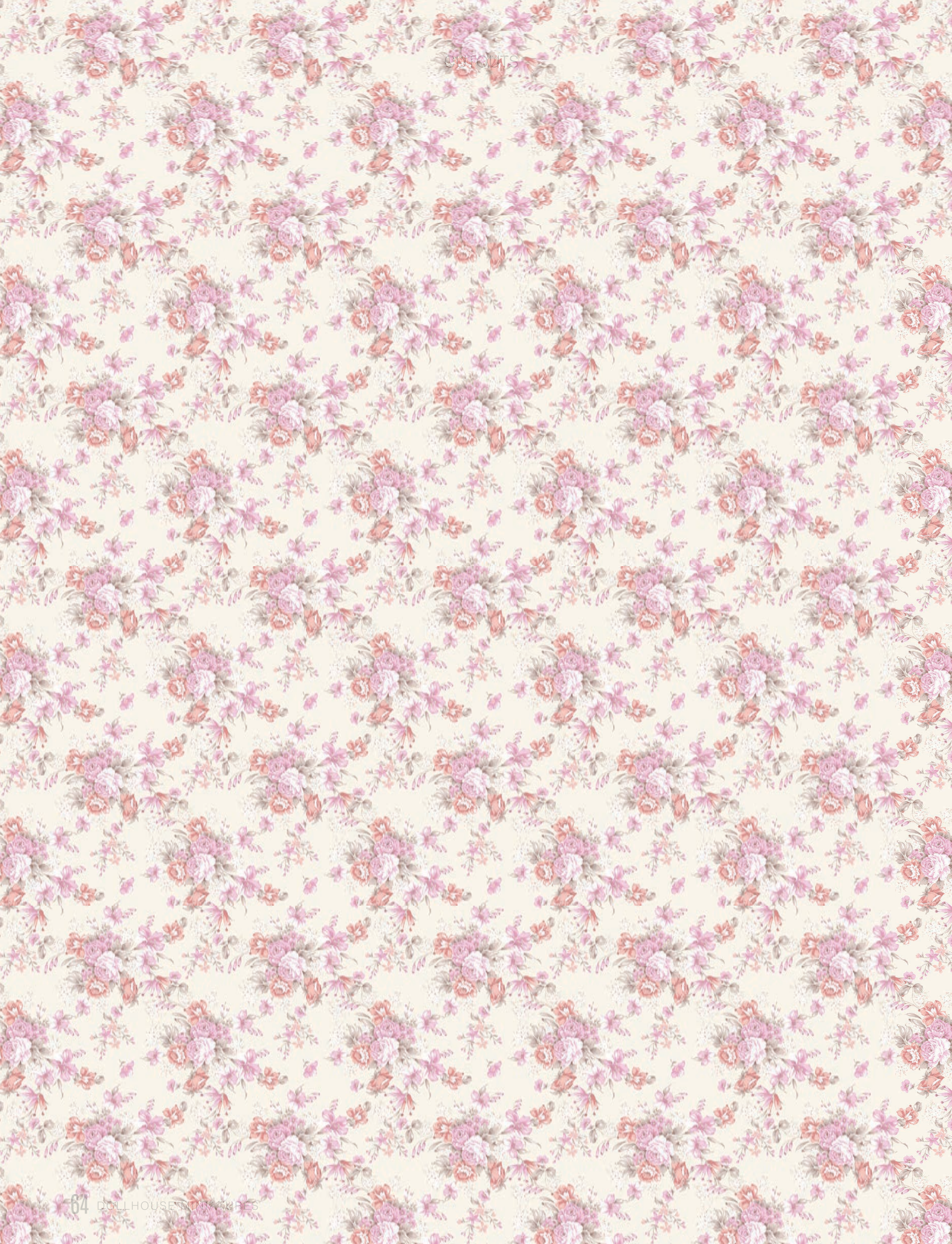


CUTOUTS

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Steampunk posters, Halloween wrapping paper, and decorations.





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Glow In The Dark Pumpkins and Ghosts

After finding it difficult to buy items for her miniature haunted house, Caroline Wright decided to make her own Halloween decorations and shares how she did it.

BY CAROLINE WRIGHT

Since I got hooked on the world of dollhouses many years ago I have always wanted to create something different. I started by wanting to buy all my needs ready-to-use, but found that the people selling exactly what was in my mind were few and far between. I started to think that maybe I should try to make them myself (something that had not even crossed my mind before).

Although I have had no training, I have always been quite creative and crafty from a young age. So I gave it a go and was quite surprised with some of my results. So I made lots of extra things and distributed them amongst my family members, who are also into the dollhouse scene and got some very positive feedback from them.

It was because of my difficulty to source Gothic style accessories for my haunted house and witches shop, I decided to either make from scratch or alter items.

I have redecorated miniature furniture in the past to get the effect that I need or if I still can't get the right thing, I ask my husband to have a go at making things—either with my drawn plans, or after a description of what I want, he disappears into the garage and within hours he brings me a finished item!

My glow-in-the-dark pumpkins came about one evening while I was playing with my ever growing collection of polymer clay. I left the kitchen after about half an hour of staring at the table with no ideas at all and upon returning to my table I had not yet turned the lights back on, I saw my latest purchase glowing brightly on the table (a block of Night Glow Fimo clay).

Then together with my need for

a light up pumpkin for my display, that did not require an electricity, I started making my own version.

Once they had been baked and I saw how they had turned out and how brightly the clay glowed in the dark. I have made two sets of my glow in the dark pumpkins for you; bright orange and darker orange. For the best glow-in-the-dark results, hold their faces towards a light, but not touching.



Halloween Pumpkins

You will need

- Fimo Classic Orange (No. 4)
- Fimo soft Brown (No. 75)
- Fimo Soft / Effect Night Glow (No. 04)
- Sharp craft knife
- Smooth and flat knife-proof surface to work on
- Plastic clay tool (curved with pointed end and thin edge)
- Flat baking tray (I use a Pyrex glass baking tray)

Step 1: Cut a piece of the Night Glow clay (approximately the size you want your pumpkin) and roll it between the palms of your hands to make it into a ball. I usually make a few of these at the same time and put them to one side.

Step 2: Blend a piece of the orange clay with a very small piece of the brown clay, by squeezing and folding between thumb and fingers until color is the same all the way through. You can alter the color by either adding more orange or more brown to get the desired shade.

Step 3: Use a polymer rolling pin to roll the orange/brown clay into an even sausage shape and lay across the pasta machine and roll through on the thinnest setting, or if hand rolling roll to about 1mm thick.

Step 4: Lay the clay sheet on work surface and cut into strips that are slightly wider than the pumpkin balls already made, carefully with a sharp craft knife. Any spare pieces of clay can be rolled together and put back through the pasta machine, so there is no waste.

Step 5: Starting at the end of one of the clay strips, take your night glow ball and roll along the clay until you have gone all the way around and the clay sheet only slightly overlaps and cut away from main strip with knife. Then push the clay together at the top and the bottom, so the layer of clay is completely covering the inner ball (if you have a gap, just cut a small patch and stick it over the gap).

Step 6: Roll the ball between the palms of your hands until it is completely smooth and you can no longer see any seams in the outer layer of clay (do not press too hard, you do not want to squash them).

Step 7: Sit the ball of clay on your work surface and using the wrong end of a small paintbrush (or thin clay tool), push it gently into the top of the ball of clay. Not too far, just enough to put a stalk in. This will also give the pumpkin a flat bottom, that will keep it sitting straight up.

Step 8: Take a small piece of the plain brown clay and roll it into a small thin sausage shape (about 2-3 mm wide and 4-5 mm long, depending on the size of the hole you have made. Put the clay into the hole and

gently push down on the top (not all the way down, as you want it to stick up), this will also give it a flat top.

Step 9: Using the curved clay tool, gently press the thin edge, starting at the top next to the stalk, press and roll down following the curve of the ball and stopping at the flat base. You may want to practice on a piece of plain clay, that you can squash down and reuse again later. Do this all the way around, leaving a gap between each one, you do not have to be precise with the size of the gaps.

Step 10: Now you can give it a face! Holding the pumpkin very gently, between thumb and forefinger of one hand and holding the craft knife in the other, cut out the eyes as follows: Decide where you want the eyes and put the knife into the left hand side of the triangle and pull it back out again, then put the knife tip in the clay to make the right hand cut and pull back out. Put the knife tip in again to make the



TOPTIP

Use a pasta maker to roll out the clay. This gives thin sheets quicker than hand rolling saving a lot of time and rolling out space normally needed. It also gives uniform thickness throughout, but you do need to remember to wipe it down between colors (I use baby wipes and then some dry tissue). Please note, I do not use my pasta machine for food.

PROJECT

bottom cut (joining the bottom left and right corners), when pulling the knife out, carefully scoop out the middle piece of clay. Once the eye has been formed, use the knife tip to tidy up the edges by gently pressing the side of the blade against the edges to flatten the clay. Decide where to put the second eye and repeat.

TOPTIP

When working with colored clays, you will find that your hands take up the colors from the clays. This can be a real pain if they mix with the colors you later use (especially white). Washing your hands with soap and water between each color is an unwanted disruption and is not very successful, as they are waterproof. The tip I was given, was to keep a pack of baby wipes to hand. These remove all traces of clay and coloring and because they are moisturized they stop your hands from drying out. They are also good for wiping down your work surface.

Step 11: Do the nose the same way, but make it smaller than the eyes.

Step 12: For the mouth, just push the knife tip into the left hand side and cut towards the middle of the mouth and then taking the knife out of the clay and start again from the right hand side, careful to meet in the middle. Using the side of the knife blade, push down on the middle of the bottom 'jaw' to open up the mouth.

Step 13: The pumpkin is now ready to bake (although I tend to wait until I have enough on my tray to make it worth putting the oven on). Follow the baking instructions on the Fimo clay packs. Do not use too high a temperature or leave in too long, as the clay will burn and everything comes out brown!

Step 14: After the 30 minute baking time (keeping an eye on them), take them out the oven and leave to cool.

Step 15: To get the best glow in the dark effect, hold near a light, then turn the light off and watch it glow! For the original bright colored pumpkins just use the following colors and do not mix with others: Fimo Classic orange (No. 4) – pumpkin, Fimo Soft (53) green – stalk.

Halloween Ghosts

You will need

- Fimo Soft / Effect Night glow (No. 04)
- Fimo Soft / Classic Black
- Sharp Craft Knife
- Circular baking cutter – 37mm diameter
- Smooth and flat work surface
- Flat baking tray

Step 1: Soften a lump of Night Glow clay in your hands and roll in to an even sausage shape and feed into pasta maker or hand rollout into a sheet approximately 1-2 mm thick.

Step 2: Roll a small ball of Night glow clay (about 5 mm wide) and put to one side.

Step 3: Using the metal baking cutter, cut a circle out of the rolled sheet of clay (you may need to use a sharp blade to lift it up of the work surface).

Step 4: Holding the ball of clay, place the cut out circle on top, then push the circle of clay around the ball (only about half way) and then play with the 'skirt' of clay to get the 'waves' and stand it up on the baking tray.

Step 5: Cut off very small pieces of black clay and roll into round balls and press to the head for the eyes.

Step 6: It is now ready to bake, following instructions on Fimo clay packet (I would put mine in with the pumpkins, for the same time), but again keeping an eye on them.

I do not give exact quantities for blending colors or sizes for pumpkins. This is because no two pumpkins in real life are the same color or size. You can change the colors I have suggested to suit yourself. Sizes are down to the individual. The shapes can also be manipulated to be tailored short, fat, or thin. You can give them all their own expressions as well. Make some sketches first.

EDITOR'SNOTE

If you already have pumpkins, get some glow in the dark paint and give them a light coat. Or only paint the eyes, nose, and mouth!



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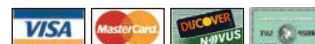
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A Modern Arm Chair for Your Dollhouse

Make a modern arm chair in 1:12 scale. This is a great technique to get the furniture you always wanted! Get creative and make your own furniture design.

BY AURALEA KRIEGER

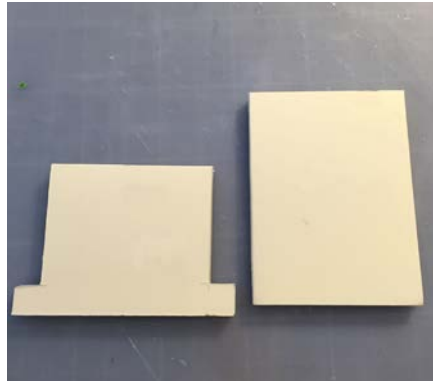
I wanted a pristine white arm chair for my Kinfeld project in a modern style so I got to work! After successfully making a couch, I thought an arm chair would be a nice companion. This is a simple process if you take your time and keep a clean workstation.

How I would love to have a white chair in real life, but life happens and before you know it, it's not white anymore. But in miniland it can be white and pristine for much longer!

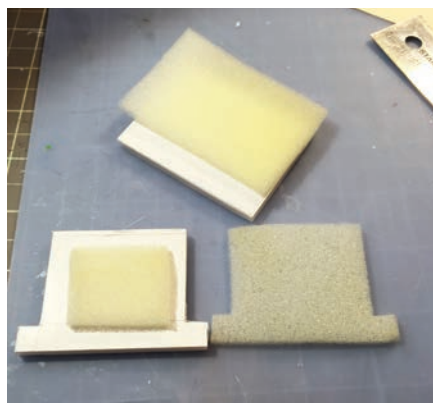
Step 1: Sharpen your knife blade and use some tracing paper to transfer patterns so you don't have to cut up your precious *DHM*!

Step 2: Start by cutting the back

and seat cushion templates from foam board.



Step 3: Cut your foam batting templates by tracing the foam board.



Step 4: For the seat, place the smaller foam batting piece on the center with a spot of Tacky Glue in the center and then a spot of Tacky Glue in the center top of that piece and place the 2nd batting piece on top. Let dry for about 15 minutes.



Step 5: Put a spot of glue on the back foam board piece and place the batting on top. Keep it flush at the base. The top will wrap over later. Let dry.

Step 6: Cut some white cotton fabric. Keep those fingers and your cutting board clean!

Step 7: Lay your back and seat pieces foam side down on the fabric and cut out the fabric with about an inch allowance all around.

Step 8: Start folding over the extra fabric to the back and glue down. Snip out the corner pieces so they fold over nicely. For the seat fold the sides and the front first. You can see I cut too much off the back of the 'ears' that stick out, but it will be up against the arm of the chair so it won't be noticeable. I put a spot



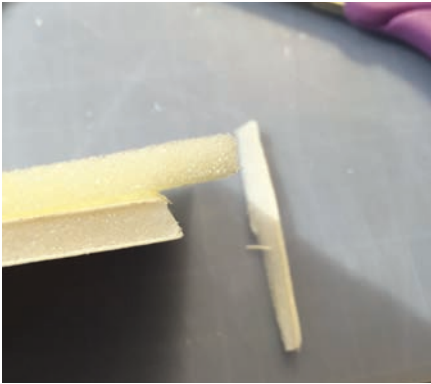
You will need

- Foam board
- Foam batting
- Card board
- Card stock
- Cotton fabric
- Tacky Glue
- Hot glue gun or wood glue
- Craft knife
- Ruler
- Scissors
- Wood
- Paint
- Varnish

PROJECT

of Tacky Glue under them to keep them down.

Step 9: For the back cushion, fold the sides and glue and then the bottom. For the top you want that extra foam to fold over with the fabric to make a smooth top.



Step 10: Cut a piece of card stock to 1/4" x 4".

Step 11: Run glue along one side with your finger and press onto a white fabric strip.

Step 12: Trim fabric so it can wrap over the card stock to the back without overlapping itself. Run glue along and press down.

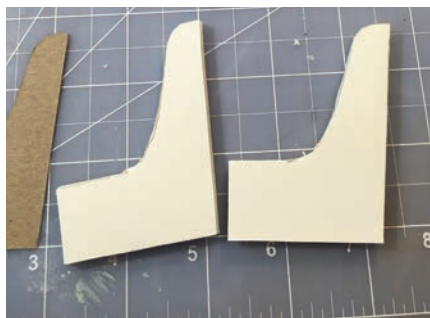
Step 13: Start by gluing it to the back of the seat cushion 'ear' and then around the front to the other side and snip off any extra. Not too much glue, you don't want it to squeeze out.



TOPTIP

When applying fabric always try and think what piece is in the back and then work your way forward. This will give you clean seams.

Step 14: Cut the base pieces and sides of your chair from foam board. I cut a cardboard side template and traced it onto the foam board 2 times.



Step 15: Glue the base pieces together.

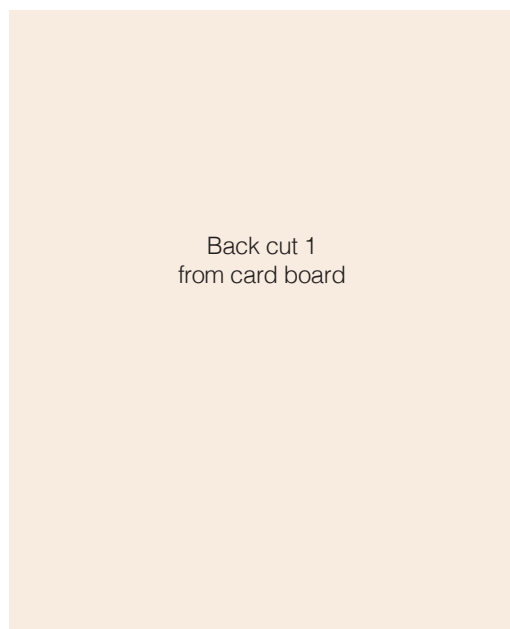
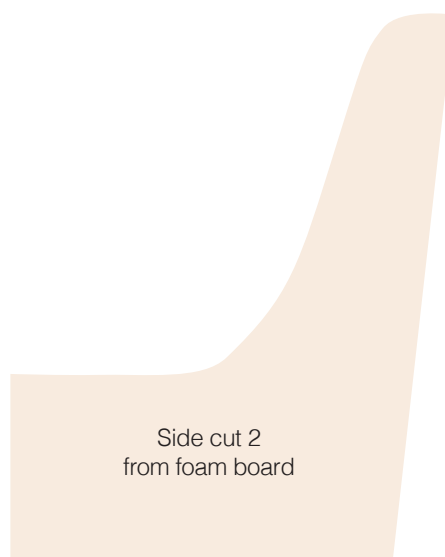
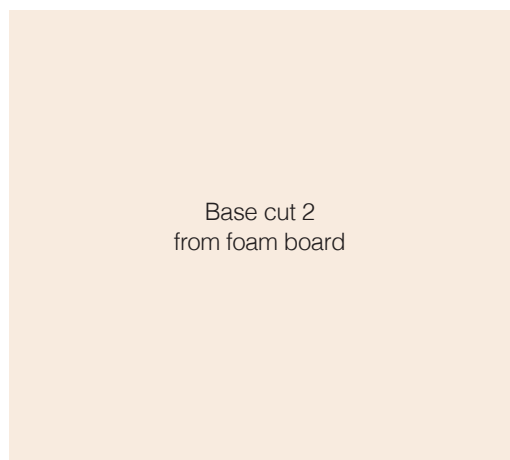
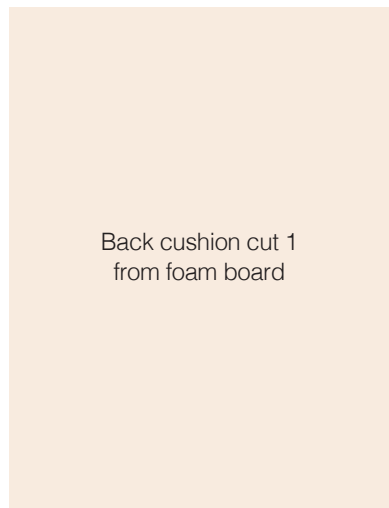
Step 16: Cut your back piece from cardboard



Step 17: Test fit your side pieces and your back piece to the base. This is important because there are different thicknesses to foam board and the card board you are using. You can see in my photo I had to

PROJECT

Patterns



PROJECT



trim a portion away from my side arms to accommodate the cushion. Make any adjustments before you glue anything together.

Step 18: Use a hot glue gun to glue the back to the base and then the sides to the back. Use just a little to keep it smooth. You can try Tacky Glue here if you prefer.

Step 19: Start wrapping your chair with fabric. I did the side first with overlap all around. Then the front, fold in for clean side seams. Then glue on the inside that folds onto the arm.

Step 20: Snip as you go for curves. This allows the fabric to cooperate with you.



Step 21: Trim the arms and front with the same trim method you used on the cushion.

Step 22: Place your back cushion in and then your seat cushion.

Step 23: For the feet, I cut small pieces of mat board (glued together 2 for each foot) and painted them dark brown. Then simply hot glued them to the base of the chair.

There you have it! It can be very addictive and rewarding to make the exact piece you want for your mini home. I also made a couch



with the same method. To see more of my Kinfeld visit thekinfelddollhouse.blogspot.com



One Last Mini Taste of Summer

There is nothing like a cold glass of lemonade on a hot summer day. Let's make a miniature pitcher and two glasses of our own to say goodbye to summer.

BY GAIL TAYLOR GISMONDI

As summer days dwindle, we try to capture the remaining time in the hot sun with swimming, outdoor activities, and barbecues. Part of a traditional summer day is enjoying a cool glass of lemonade while lounging in the sun. In this tutorial I will show you how to create a pitcher of sparkling lemonade for your miniature guests.

Step 1: Using your blade, scrape off some pink pastel. (You may want to

add more depending on the shade that you see after mixing it into the resin and hardener.)



Step 2: Next, put on your rubber gloves and pour resin into the first medicine cup. Note the amount you use, and then pour hardener into the second cup making sure that it is the SAME quantity of resin you poured. FOLLOW MANUFACTURER'S INSTRUCTIONS. Make sure you're working in a well-ventilated room.

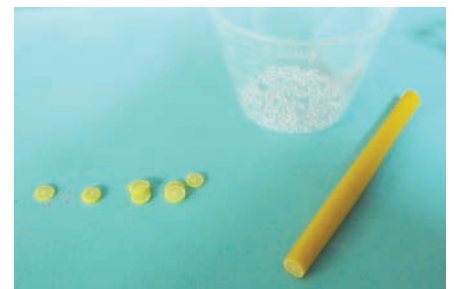
Step 3: Mix the resin and hardener together. Mix for at least 1-2 minutes using your coffee stirrer. Use a steady rhythm. If bubbles appear and you don't want them, you can lightly blow on the mixture after mixing taking care not to inhale the fumes.

Step 4: When you feel you have mixed the resin and hardener thoroughly, begin stirring in the pastel a bit at a time until you have your desired color.



Step 5: When you are satisfied, you can begin placing the mixture into your lemonade container by placing a drop at a time using a toothpick. It is a somewhat tedious process but will ensure that you don't drop resin on the outside of your pitcher.

Step 6: At this point you may also want to add glass beads and a few lemon slices to the pitcher. I usually reserve a lemon slice and 'ice' for the top of the pitcher. You can make a cane of polymer clay lemon slices or purchase them in your local shop or online. Making canes takes



You will need

- B-Resin and Hardener
- X-acto knife or blade
- Palette or dish in which to scrape pastel
- 2 disposal cups preferably small medicinal cups which have measurement guides on the sides
- Bright pink soft pastel
- Glass or plastic container
- Miniature drinking glasses
- Miniature pitcher
- Clay lemon slices
- Coffee stirrers
- Toothpicks
- Tiny clear beads for 'ice'
- Ceramic tile
- Rubber gloves

practice, but is well worth it so that you have an extra supply on hand.

Step 7: Now carefully add the mixture to the glasses you wish to fill. This is a bit trickier due to the size of mini glasses, so go slowly, and make sure you use the fine tip of the toothpick. Use a clean toothpick for each glass to prevent spilling mixture on the outside of the glass.

Step 8: Allow to dry in a cool, dry place for at least 24 hours.

Drinks are now ready to be served! I like to place the pitcher and glasses on a colorful tray for serving in the garden, but the possibilities are endless. You might want to make a lemonade stand or buffet table, or even set up a beach scene.

TOPTIP

You can make other 'ice cold' mini drinks by following this tutorial and substituting different colors of soft pastels. I used purple and lavender to make grapeade.



You can contact Gail at [etsy.com/shop/kensingtonminiatures](https://www.etsy.com/shop/kensingtonminiatures)

EDITOR'SNOTE

Gently tapping your container on a surface can also help release tiny bubbles. Much like baking a real cake! You can also use a straw to blow on the resin to release big bubbles. This will help you to remember not to breath in the fumes.

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calendar listings

Special Exhibits

Now-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/

Now-January 2019 Carmel, IN

The Sahlberg: A collaborative miniature masterpiece

Starting June 27, 2018, the Museum of Miniature Houses & Other Collections will feature The Sahlberg, an elaborate miniature house measuring over 4 feet tall, 6 feet wide and 2 feet deep that has unexpectedly become available for our museum to display. Jimmy Landers and Carl Sahlberg are the main architects. Seven other miniature artisans collaborated on the project, including Linda Orleff of Lighting Bug Ltd. who designed the wall sconces, a two-tier chandelier, and other fixtures, and Barbara Sabia who custom-made the 10-inch high stained-glass windows in the library. The house is available and anyone interested should contact Jimmy Landers at 812-536-3898 or jhlcs@psci.net. The Sahlberg is expected to remain on display through January 6, 2019.

Sept 12-Jan 6, 2019 Carmel, IN

The Museum Founders' Exhibit & 25th Anniversary Celebration will be held Sept 12, 2018 through January 6, 2019. The Museum of Miniature Houses and Other Collections, celebrating its 25th anniversary of being open to the public, proudly presents the works of the museum's founders: Suzie Moffett, Suzanne Landshof and Nancy Lesh. Exhibits include Nancy Lesh's exact replica of her childhood home, Suzanne Landshof's Victoria's Choice (her first completed house) and Suzie Moffett's Saltbox Wedding House, decorated for a wedding reception. The exhibit will include other pieces made by the founders that are not normally on display.

Oct 12-May 31, 2019 Maysville, KY

Scaled to Perfection: A Gallery of New Miniatures

The KSB Miniatures Collection is celebrating ten years with an eight-month exhibition highlighting hundreds of new miniatures. Be the first to see Savage Manor by Mulvany & Rogers, never-before-displayed houses by

Noel and Pat Thomas and the late Pam Throop, plus fine-scale acquisitions from Bill Robertson, Althea Crome, David Iriarte, Jens Torp, Phyllis Hawkes, Pat Hartman, Chris Malcomson, Victoria Morozova, Lee-Ann Chellis Wessel and many more. Check the website for updates on hours, admission and special events. KSB Miniatures Collection, 215 Sutton Street, Maysville, KY 41056, (606) 564-5865, www.ksbminiaturescollection.com

Miniature Show Dates

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, 2018. For more information visit our website: www.dnmmdt.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

October 28 Greensburg, PA

The Excelsa Health 40th Annual Westmoreland

Hospital Auxiliary Dollhouse & Miniature Show & Sale will take place on Sunday October 28 from 10am to 4pm at the Ramada Hotel, 100 Ramada (formerly Sheraton) Drive, Greensburg, PA 15601. Admission: Adults \$5, Children \$2. Free special event for children. Free parking and also finished houses on display. For more information contact Nora Kemp, 724-832-1687 or norsmyth@aol.com. or like us on Facebook: WHA Greensburg Dollhouse Show or visit our website: <https://sites.google.com/site/westhospitaldollhouse/home> Hope to see you there!

December 2-10

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February 2-3 San Diego, CA

San Diego Miniatures 45th Annual Show & Sale, Saturday 10am-5pm, Sunday 11am-4pm, Marriott Mission Valley, 8757 Rio San Diego Drive, San Diego, CA 92108. Adults \$8, Children 8-12 \$2. Credit cards accepted. Exhibits, workshops, classes and sales. Text MINIS to 22828 to receive email reminders & special offers. For more information: sd.minishow@gmail.com, www.sdminiatureshow.com

February 9 Culver City, CA

33rd Annual Miniatures West Miniature Fantasy Show and Sale. Courtyard by Marriott, 6333 Bristol Parkway, Culver City, CA 90230. Admission is \$7 for adults, \$3 for children under 12. Free exhibit room. Workshops on Sunday, February 10. General and dealer information: Nancy Branch (310) 454-2054, email wbranch@earthlink.net. Visit our website at miniatureswest.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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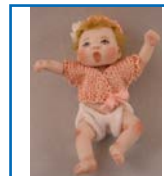
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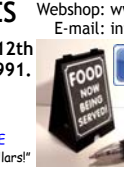
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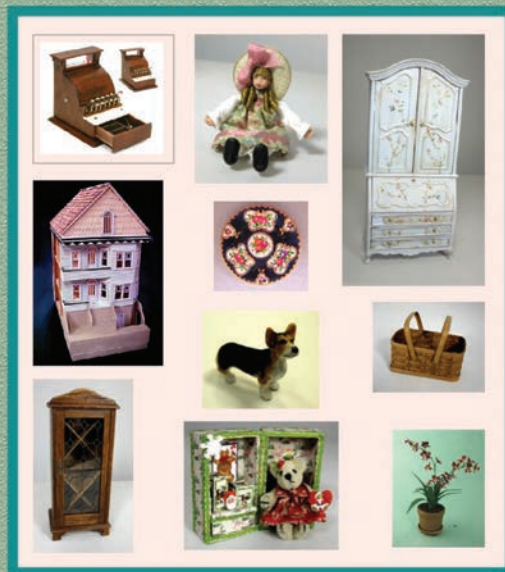
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Advertiser's Index

ALESSIO MINIATURES.....	2
ANNE GERDES WEB DESIGN.....	33
AR MINIATURES.....	18
ARENE AND KATE'S.....	79
BILL HAYNES.....	6
BY BARB.....	79
CAROL SHERRY MINIATURES.....	19
CHAUTAUQUA MINIATURES.....	79
CORTLAND C DOAN.....	2
CRAFTOPTICS LLC.....	33, 79
CYNTHIA HOWE MINIATURES.....	79
DANA BURTON.....	19
DELPH MINIATURES.....	79
DOLLHOUSE DREAMS.....	79
DOLLHOUSE LAND.....	3
DOREEN SINNETT TINY DOLLS.....	33
THE ELEGANT DOLLHOUSE.....	79
FANTASY LAND OF MINIATURES.....	79
FINGERTIP FANTASIES.....	32
GOOD SAM SHOWCASE.....	17
HANKY PANKY CRAFTS.....	80
HAPPILY EVER AFTER.....	32
HOUSEWORKS.....	84
INLAY PRODUCT WORLD INC.....	79
JIM LARSON DESIGNS.....	19
LARRIANNE'S SMALL WONDERS.....	83
LONGEFELLOWES DESIGNS.....	79
LOVELY LITTLE LIFE	
MINIATURES.....	33
LYNLOTT MINIATURES	83
M & L MINIS BY KAREN.....	18
M.W. REUTTER PROZELLANFABRIK	
GMBH.....	32
MANHATTAN DOLLHOUSE.....	83
MARTIN'S MINIATURE	
MARKETPLACE.....	32, 83
MIDWEST MINIATURES MUSEUM.....	8
MS PEGGIE'S PLACE.....	79
MUSEUM OF MINIATURE HOUSES	
AND OTHER COLLECTIONS.....	2
MY DOLLS HOUSE.....	79
RAGGEDY D'S MINIATURES	79
RAINBOW HAND & KATHY.....	19
REAL GOOD TOYS.....	2, 79
RON'S MINIATURES	80
SALLY MANWELL & THE QUARTER	
SOURCE.....	18
SDK MINIATURES.....	80
SUE HERBER.....	79
SWAN HOUSE MINIATURES.....	3
TEXAS TINY.....	79
THE FERD SOBOL EDITIONS.....	18
THE MINIATURE CELLAR.....	80
THE TOY BOX.....	33
VALERIE ANNE CASSON.....	18
WILD WOLF MINIATURES.....	18
YVONNE DAVID.....	79

A Miniature Replica of a Timeless Classic

What the Dickens has Vic Newey been up to for a stunning commission? Looks like mouse holes, moths, and Miss Havisham who is locked in the past.



Hands up if you have read *Great Expectations* by Charles Dickens? For those who haven't it is an absorbing tale of Pip, a poor village lad, and his expectations of wealth. The cast of characters include kindly Joe Gargery, the loyal convict Abel Magwitch and the haunting Miss Havisham. It is the latter who is the subject of this evocative room box by Vic Newey.

Here sits Miss Havisham; a frightening, elderly woman who seems locked in the past. Jilted some 30 years ago, she wears ancient bridal attire with the rotting remains of the feast that never was and seldom moves from the dusty, upper rooms of her home.

Vic has made this scene not once, but twice. The first was for an American living in Italy and then for a customer in Surrey, UK.

Miss Havisham, a doll from 2006 comes courtesy of Jill Bennett – a doll maker with many years experience. Jill considers her dolls an ideal vehicle for her three great interests: story telling, the theatre and social history. She tries to make each doll a person, with individual personality and clothes to match, whether they are aristocrat, servant or street urchin.



Naturally creating the unsettling Miss Havisham was a challenge to relish. The room, carefully created by Vic, features mouse holes and cobwebs to add to the aged effect of the interior. Vic's daughter, Jessica, made the table dressing, which includes the bones of a mouse, eaten long ago and various cobwebby utensils on a moth-eaten tablecloth.

As is usual with all Vic's work, the paint treatments used are water based emulsions.

Vic's daughter Jessica created the elaborate table dressing.

Even the gilt on the cornice is gold powder mixed in glaze. Vic likes everything to dry quickly and never uses oil based paints anywhere in his settings. The dollhouse wallpaper came in wide pieces so he cut it into strips to simulate the correct width when shown peeling off the wall. It was important to remember that in Miss Havisham's day, wallpaper was

hand printed and was much wider than our current 21" rolls.

"When I used to work in TV scenery for the BBC we often had hand-made 4 foot wide paper for some of the sets, to replicate rooms exactly like this," said Vic. "I can't imagine what it must have cost, as it had to be trimmed with a straight edge on both sides before we could use it."

Vic's background has stayed with him and he remembers it fondly. "I recall the weird smell and the dye coming off on our fingers and how it fell apart in our hands if it soaked too long. Even worse was that we often had to age the paper, which meant making it look faded by spraying lighter colors,

or darker, to make it look grimy - happy days!"

Even though Vic has exhibited at shows all over the country for years, you can never prevent the inevitable from happening.

"I had to do a repair to the chandelier when I got it back home as it broke its wire during transit to the show and as the wiring was buried in the ceiling it was a real pain to dig it out to replace. When I posted it off to the customer later in the week I made sure the chandelier was surrounded by sponge rubber so it couldn't move!"

Soon after this piece was seen he received orders for a similar setting from the US.

"One lady said she wanted it all drab and dark as this is how it would have been in Victorian times. I had to point out that although Dickens wrote this story in Victorian times, the dark and dreary era was post 1861 when Victoria and the rest of the Nation went into mourning over the death of Prince Albert."

But it seemed the lady concerned needed further persuading not to muddle her eras, as Vic explained. "I then pointed out that the setting shows 30 years of decay, which means going back to Georgian/Regency era, which was full of big patterned wallpapers, marble and gilding. Needless to say she has seen the 'light.'"



Miss Havisham in her forgotten room, in a tattered bridal gown, with the remains of a feast that never took place.

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Dollhouse Dreams

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Fort Madison, IA 52627
319-372-0599

In the Spotlight



A great place to satisfy the desire for dollhouse miniatures, **The Toy Box** in Historic Cocoa Village in Florida was opened in 1981 by Jan and Ralph Paige. However, after 30 years it became apparent that due to Ralph's health problems something had to change. In June 2011, after retiring from the Kennedy Space Center, the new owners Jim and Linda Butts bought the shop keeping the name and expanding the main lines as well as adding new lines and artisans to the inventory.

Jim built dollhouses in his spare time while working at the Space Center. He started selling them in a section of a friend's craft store and then opened a small miniature store in Titusville including items to fill the dollhouses. They now have realized their dream with **The Toy Box** which is one of the largest complete dollhouse and miniature stores on the East Coast of Florida. Customers will find miniatures for all ages and collectors with the dollhouses, furniture, accessories, electrical and building supplies. This includes a large display of Houseworks products with the resin dolls and LED lights highlighted in dollhouse room displays.



Owners, Jim and Linda Butts

In this full service store, Jim builds and repairs dollhouses for those who prefer someone else to "do the work" as well as providing free advice and help to everyone from novice to collector. Linda makes sure that customer's desires and needs are met by having everything in good supply or will order. Customer Service is a top priority.



The Houseworks line is extensive...

When you are in Florida, stop in and visit Jim and Linda at **The Toy Box** located at 419 Brevard Ave, Historic Cocoa Village, FL 32922 near the Florida Historical Library. Open Tuesday - Saturday 10am to 5pm. For directions, call 321-632-2411 or check out website at thetoyboxstore.com.

The Houseworks resin dolls



2388 Pleasantdale Road, Atlanta, GA 30340
770-448-6596 Fax 770-448-3350
www.houseworksltd.com
Email: nancy@benamy.com

Tom Thumb Hobby & Crafts

6001 W Gross Point Road
Niles, IL 60714
847-869-9575

The Divided House

145 Elm Street
Salisbury, MA 01952
978-462-8423

The Robin's Nest

Raynham Flea Market
480 South St W
Raynham, MA 02767
617-733-3724

Great Lakes Hobby & Toy

43055 Van Dyke
Sterling Heights, MI 48314
586-254-1600

Schaefer's Hobby Shop

11659 Gravois Rd
St. Louis, MO 63126
314-729-7077

Circus Dollhouse

445 Route 23 South
Pompton Plains, NJ 07444
973-839-7990

Miniature Cottage

410 East Iris Drive
Nashville, TN 37204
615-298-2872

Lilliput's Dollhouse Shop

3167 Lauderdale Dr
Henrico, VA 23233
804-285-8484

Ware House Miniatures

16 West Beverley Street
Staunton, VA 24401
540-849-8184

The Little Dollhouse Co.

612 Mount Pleasant Road
Toronto, Ontario
M4S 2M8, Canada
416-489-7180

Toad Hall Toys

54 Arthur Street
Winnipeg, Manitoba
R3B 1G7, Canada
204-956-2195