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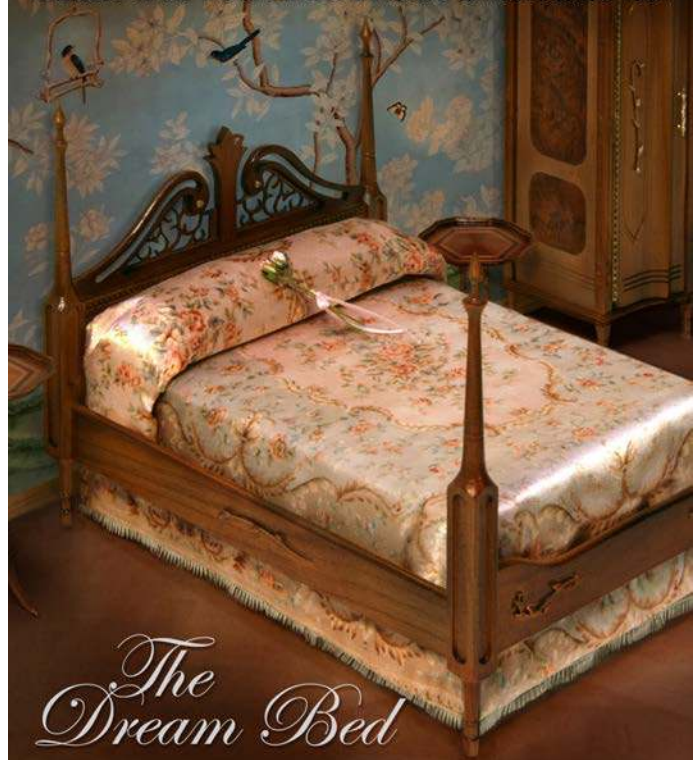
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welcome



This issue is filled with miniature masterpieces dating from the 1700s to present. Every page

either teaches me something new, inspires me to create, or transports me to another time and place. My love for miniatures started as a young girl making homes in dirt holes for my Yoda action figures while on a camping trip. Now I build above ground with much more precision and skill, but still with a creative passion.

As miniaturists, we have a responsibility to keep our art form and our community healthy and prosperous. There is no better way to do this than to spread the word to those who aren't familiar. Anyone who stumbles across the amazing world of miniatures is better for it.

It isn't only a hobby anymore, it has become a respected art form that is now featured in movies, commercials, galleries, and so many other places.

One of the best things for miniature art has been social media. Mainly Instagram because it is such a fast and easy way to invite others around the globe to have a peek inside our magical world. Most don't even realize the scale until they see a quarter or a writing pen next to the subject. Before you post on Instagram, take a moment to think about attracting followers outside of our community.

Try some extra hashtags. If you are posting a dollhouse photo add #architecture or #porch. Take a few minutes to study your photo and add subjects outside of miniatures. This is a sure-fire way to catch the eye of those that may not have discovered this wonderful art form yet.

Once more people realize what the possibilities are in miniature, the stronger our community will be.

Auralea Krieger, Editor
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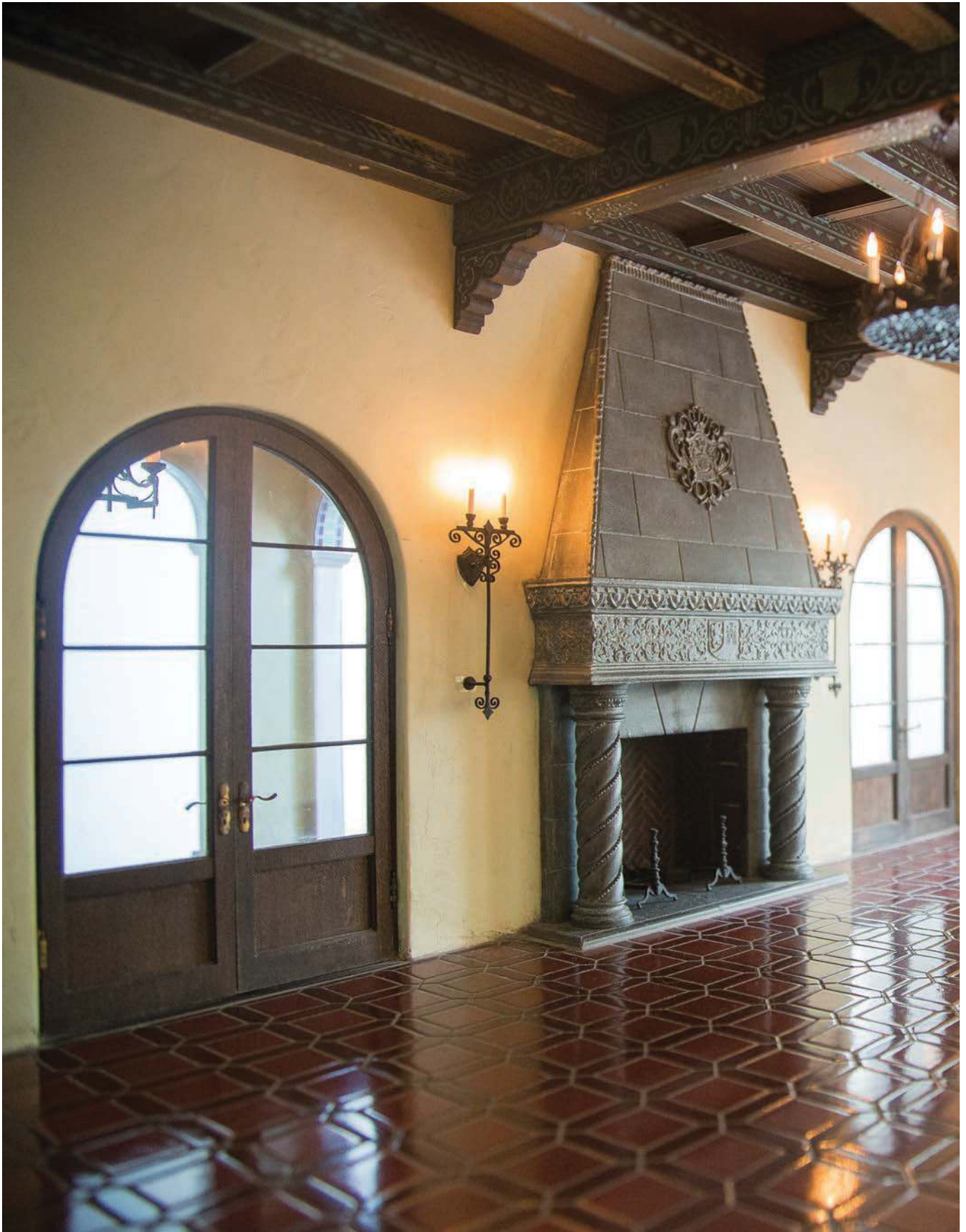
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FEATURE



Visit with Masterpiece Maker Chris Toledo

Growing up with a love for miniature houses led this artist to create a one-inch scale work of art. Let's take a tour of Casa California.

BY JOAN MCKENZIE

When we miniature-enthusiasts think about the greatest artists in our world today, if we narrow the category down to miniaturists, many names will immediately flood our minds. Moving the focus in more specifically, to think about dollhouse details and originality, one name comes to the forefront for me, and that name is Chris Toledo.

To think of Chris as a masterpiece maker is no exaggeration. The amount of uncluttered perfectionist detail he shows in every step that he shares will astound you if you take the time to look at these photographs closely. It is my great honor to share with you readers some of the background that made this very fine young man along with his beautifully breathtaking photographs.

Chris' miniature adventure began as a kid after coming across an issue of *Nutshell News* for the first time. Growing up, he wasn't interested in popular toys and games. Upon discovering the world of miniatures Chris was instantly intrigued.

"I remember asking Santa for my first dollhouse kit around age 8 and sure enough the big guy delivered that year. It was a simple log cabin kit by a company that no longer exists today. I never remember being

so excited on Christmas morning. My dad worked in construction and woodworking while my mom loved to paint and sew. As a result, I always had an interest in art and architecture."

Chris never had an interest in dolls, but he loved everything about the dollhouses themselves. He loved the process, the furnishing, all the details. After finishing the first kit, he knew he wanted to dive further into this world and by age 13 he had completed his third kit.

"Having a father who worked in construction, I learned about the concept of architecture at a very young age. I vividly remember going to work with my dad, who mainly focused on painting and restoring historic homes, and loving the one-of-a-kind details and stories these homes would tell. Once I reached high school I developed more of an interest to pursue architecture as a career, and after graduating, I began taking several prerequisites for an architecture program at a local community college. After my first year I began to realize that although I loved architecture, my love was more for the architecture itself than the actual job."

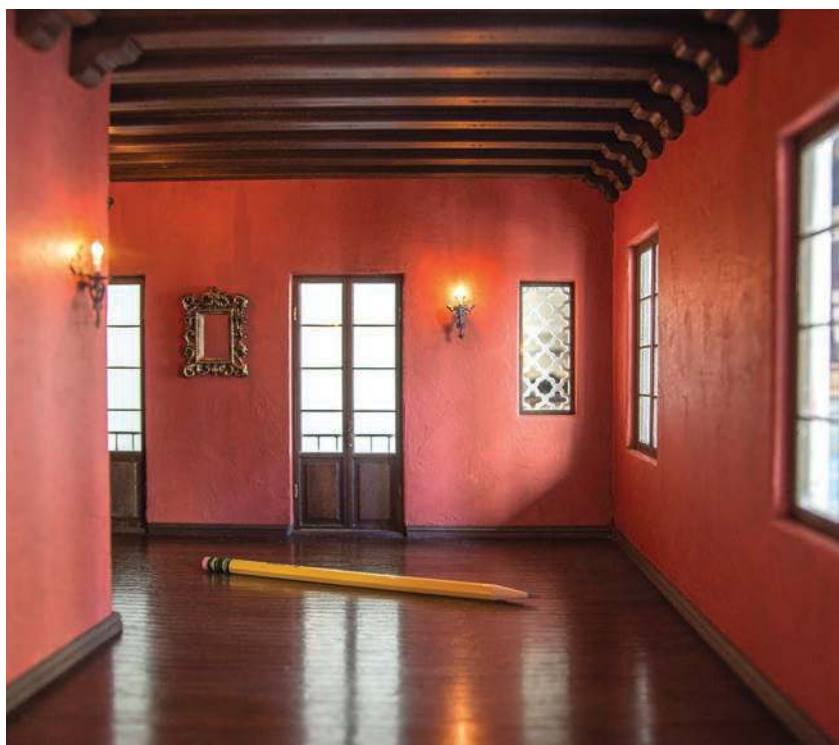
I asked Chris if he has a job outside of making miniatures, "I haven't yet had the opportunity to work on



Above is a view inside the living room of Casa California. Every tile was made by hand. Chris with his masterpiece.

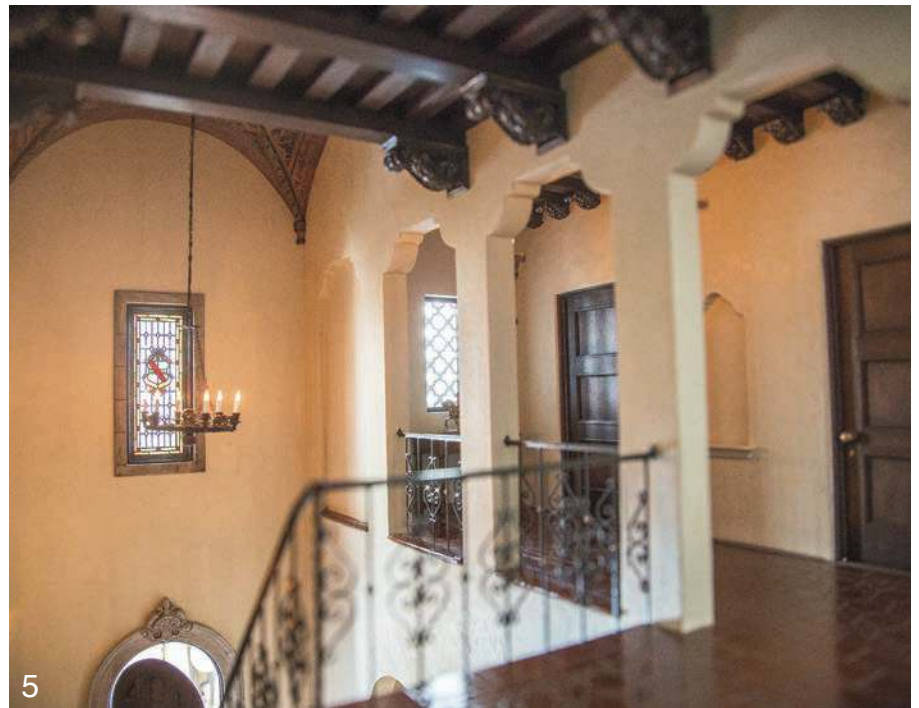
miniatures full-time. I've always kept a day-job involving the arts. In 2009 I received a degree at the Fashion Institute of Design and Merchandising in Los Angeles and from there went on to work in the fashion industry as an Assistant Creative Director, and later as a Fashion and Product Photographer.

During this time, I began painting on canvas. My work spanned from portraits to sceneries on large scale canvases which I showcased at several galleries all over Los Angeles and sold all over the United States. By the time I had hit my 30s, I felt I needed a change in direction and my work began to shift towards





1 The kitchen cabinets in this gorgeous room were all laser cut from Chris' design. 2 The laser cut and hand-painted stove. 3 The grand living room with intricate detailing. 4 The upstairs hall in Casa California. 5 The upstairs hall looking down over the foyer.



graphic and website design which is what I continue to do to this day.'

As a young boy, Chris' friends and family were always supportive of his work with miniatures. When he first started, his father was one of his most ardent supporters and helper. They shared a mutual love of architecture and historic homes. His father was always involved in the construction process and was there to help Chris figure out any challenge he came across. Around age 14, he developed interests of a growing adolescent, but he had a fear of being bullied because his hobby was a love of miniatures. At that moment in time he decided to donate his collection. He always knew that one day he would get back into miniatures but being a teenager that needed to fit-in was his priority.

"As the youngest of three kids, I was the only one who got bit by the miniature bug.

Of all the pieces that I've created, I would consider my current Spanish colonial project, "Casa California" my passion project."

In the late 1990's Chris voraciously watched channels like HGTV and TLC and specifically remembered a season of Bob Villas' "Home Again" where he remodeled a beach home in Spanish style and took inspiration from some of California's greatest 1920s Spanish Architectural masterpieces. Even though at this point he already loved Spanish Architecture, watching this show solidified his yearning to bring this style to the miniature world and thus the concept of "Casa California" was born. The pictures in this article showcase this divine home.

Casa California has a total of 12 rooms. Each room was inspired by or used elements from actual historic 1920's era homes.



The vaulted ceiling in the entry hall features the Toledo family crest.

One good example of this is the living room which was inspired by the lobby of the old Knickerbocker Hotel in Hollywood. The exterior of the house took elements from many Spanish and Mediterranean style homes in the Hancock Park neighborhood of Los Angeles. This neighborhood was widely developed in the early 20th century by "Old Hollywood" trailblazers. When designing the house, Chris put himself in the mentality of the 1920's developers and imagined himself building this castle for his own family in this new developing city. He wanted the public rooms of the house to tell a story about who built this house by incorporating certain elements into the design.

The beautifully detailed and vaulted ceiling in the entry hall features the Toledo family crest while being adorned with some of his favorite natural elements. The dining room continues the same family crest motif,

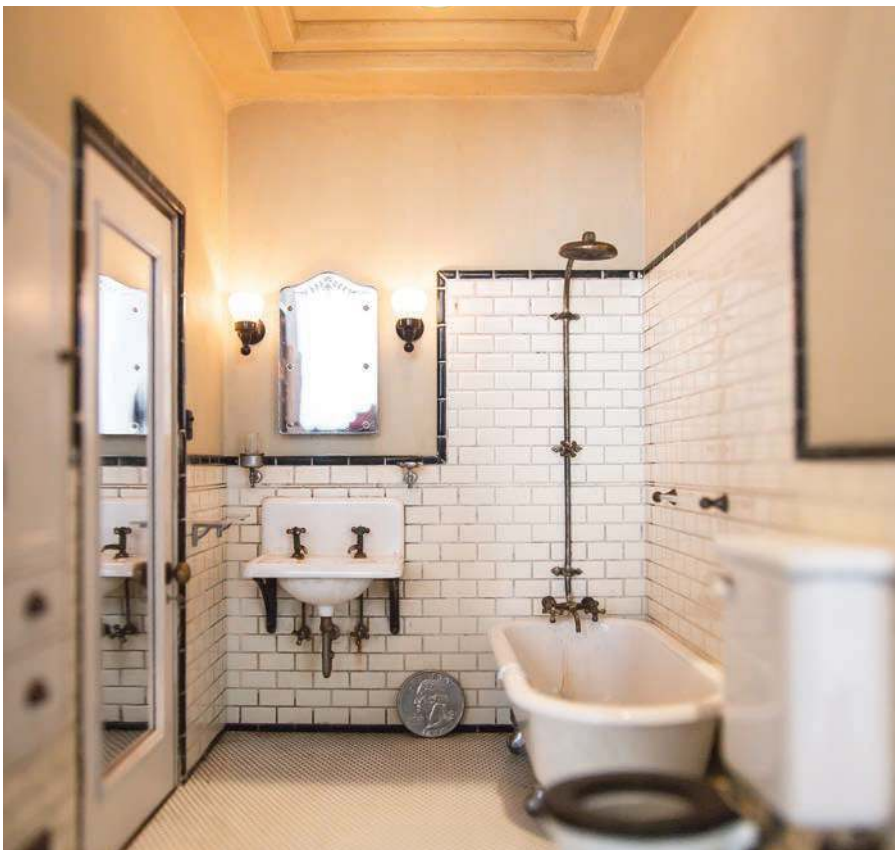
as well as incorporates the crest of Argentina (where his family originally came from) carved into the spectacularly ornate ceiling.

The tile designs around the house were also inspired by real tile designs from his trips to Spain and Italy. Chris made each and every tile by hand. There are no shortcuts taken in this labor of love. When it came to building the house, he used a variety of tools including his laser cutter which he used to create a base for most of his pieces before finishing them off with more intricate hand tools and custom finishes. Some of the other tools he relied on were his Dremel which he noted he would be lost without, as well as his router table which he used to create some of the moldings and trims throughout the house. Since the house also featured a great deal of ironwork, Chris taught himself to solder and create various designs using brass tubing and jewelry findings.

FEATURE



Two of the bathrooms in the Casa. Both full of charm and detail. The subway wall tiles were all assembled by hand.





Many of the sconces in this house were modeled from actual antique sconces. Plus, a view of the master suite.

He also relied greatly on his painting ability. Luckily, with an already established background in painting, he was able to create many of the realistic finishes and aging treatments that truly give this extraordinary masterpiece of a house a soul.

"When creating my miniature pieces, I always take inspiration from my surroundings. Living in Los Angeles my whole life, I was never a stranger to early 20th century 'Revival' Architecture. From the Spanish/Mediterranean and Tudor Revival mansions of the 'Old Hollywood' era, to the cozy Arts and Crafts style bungalows, the inspiration came from every direction. Living in an age of modernization, I also felt the need to preserve these architectural styles, which in some way fueled my inspiration."

Chris has always found working with miniatures to be a relaxing experience. Although, he did acknowledge that there are segments of making miniatures that he wishes he could just hit the fast forward button to something a bit more exciting. But in the end, it turns out to be part of the total experience. As an artist, Chris finds both joy and excitement

in overcoming challenges and exploring new ideas.

"For as long as I can remember, immersing myself in something creative has always been the best remedy for any negativity in my life."

“When creating my miniature pieces, I always take inspiration from my surroundings.”

"Aside from miniatures, I have always loved painting on canvas, dabbling in Interior Design, furniture making (full size), wood working, sewing, photography, and botany. Even though my love for miniatures started in the 1990's, I feel like my journey into the world of miniatures has just begun. With every project I do, I am constantly learning more about the craft and more about myself as a person. Each day I am continuously inspired by artists such as Robert Dawson of "The Modelroom" or the husband and wife duo Mulva-

ny & Rogers. I see the work of these masters and feel an exhilarating drive to push myself further to learn new techniques and improve my skillset. As far as my future with miniatures, I would love to one day see my pieces in a museum where they can be enjoyed by others and inspire people in the same way I continue to be inspired. I would also love the chance to one day teach my craft to others and do my part in further developing this incredible community."

Chris has over 23K Instagram followers under the name "ibuildsmallthings". Yes, he does build small things. But he does it in such a way to make one want to shrink themselves for a short while, like Alice from Wonderland, and explore his creations inside and out, jaws dropped, eyes popped and smiles wide. For the joy this young man has shared with us in this world, all the while holding a full-time job, I for one am wholeheartedly grateful.



artist details

Chris Toledo Miniatures

Web: www.toledominiatures.com

Valuable Tips and Techniques

Sometimes just understanding what goes into creating a masterpiece helps us to really appreciate the finished work of art. We've asked Mark Turpin to share some insights.



In issue 66 of *Dollhouse Miniatures* we shared Mark Turpin's gorgeous build named Birch Hill. We are honored that Mark has offered to share some of his techniques and building tips with us in this issue of *DHM*.

What are your top three adhesives and for what do you use them? Elmer's Carpenter's Wood Glue (I prefer their yellow glue over the tan 'max' glue), for structural work where you need strength and a permanent bond; Titebond II Wood Glue (blue label) or III (green label) for gluing exterior trim; Aleene's Original Tacky Glue for lightweight interior trim as well as anything you might need to remove. Also good for fabric, by thinning slightly with water and used sparingly.

What finish do you prefer on your hardwood floors (if they are real wood)? If not wood, what do you prefer to use? Minwax Wood Finish Stain (water based; non gel) on real wood. I like to use wood veneers, which can be cut into strips using an X-ACTO knife. Some veneers, like cherry, have smaller grains than others; Woodcraft and similar stores usually have a good selec-

tion. The strips are easy to cut, glue, and sand by hand or with a mouse sander. I glue them to illustration board outside of the house, for easier installation when completed.

When drawing up your initial design do you use pencil/paper or a computer? I first start with pencil and paper to sketch my ideas. I like to work in locations where I feel creative, which usually leads me outdoors. Many of my ideas have arrived at various beaches or on long walks. Fresh air clears the mind and provides room to create.

Then I go back to my computer and transfer the ideas to AutoCAD, to see how they can be constructed and assembled. I draw all the floor plans, elevations and interior sections, plus doors, windows and trims in detail, but with flexibility in mind. Occasionally there are minor changes along the way once I see the spaces taking shape.

Are your stairs built from scratch or are they kits that you add to? **Any tips on stair building?** At first I bought assembled curved staircases for specific traditional houses and then added to those. For my contemporary houses I started building staircases from



“Many of my ideas have arrived at various beaches or on long walks.”

scratch for a more unique look. For example, Aqualina has a floating staircase with steps attached to the frame of the structure. Birch Hill has stairs made from basswood and built into the house in a more traditional way.

Graph paper is helpful when



you are planning staircases, and keeping the staircase sections at 45 degree angles makes them easier to build and assemble.

I like to devote plenty of space for staircases, because people who are not familiar with miniatures seem to enjoy finding their way through a house where the staircases lead somewhere. Perhaps they may have an 'a-ha moment' and get hooked on miniatures themselves, if they see how interesting a small scale house layout can be.

Observing someone's delight as they discover the inner workings of your house is a great reward. Planning the layouts is a lot of fun, like creating a puzzle in a way. Visualizing and planning 3D spaces

is also a great way to exercise and challenge your mind.

A few tips

Along with adequate space for stairs, I like to make sure the walls appear thick enough for the style, not just for strength. If you are building a brick or stone house, the walls should be thicker than a wood framed house. You can beef up the appearance of wall thickness with additional trim, or by planning adjoining rooms that are accessible from a different side of the house.

I have built front opening houses and others, but I enjoy building houses that have multiple points of access and are not just cabinets. I'd



The photos above show the stairs during and after construction.

like to do more structures that open like puzzles. I think some of the antique houses have such details. I enjoy planning rooms in which I would like to spend time. I have seen decorated miniature rooms on Pinterest that look so comfortable I would like to move right in.

My favorite rooms are usually bright with plenty of windows and high ceilings, but I also like warm, cozy rooms. Planning spaces we would like to live in is probably one of the primary things that those of us who love miniatures enjoy most about this hobby. See more of my work at www.markturpin.com.

A Marriage Proposal Through Miniatures

Kath Holden from Delph Miniatures made a special one-inch scale SMEG fridge for Paul Ferry to use as part of his planned proposal of marriage.

BY KATH HOLDEN

May 9th, 2018 Paul emailed us asking if we could make a Barbie-pink. SMEG fridge. I sent a link to our website and asked if our Trendy Fridge was okay. He replied, "Yes!"

Paul asked if I could add the SMEG logo, and that he'd need it for the end of July. I told him I could add the lettering, but it might be slightly different, and I could meet his deadline. Then Paul's exciting reply came back, "It's for a slightly elaborate (and inside-joke) marriage proposal while we're away on holiday."

I replied, "I will certainly make sure you have the SMEG by then!" We were really excited! What a lovely thing to be involved with.

Then Paul asked about personalizations, "Would it be possible to put a little inscription on the back with our names and a heart outline? Also add a mini bottle of HP Brown sauce in the door? Ash is obsessed with brown sauce!"

I replied, "Yes, I can do that. I'll add a shelf to the door for the sauce (I'm obsessed with tomato sauce, when my husband asked my dad if he could marry me, my dad said as long as he could keep me in tomato sauce he could have me!)."

My mind buzzed with the alterations to add shelves inside the door,

and where to get a mini bottle of HP Brown Sauce. The only miniature show came and went, no HP Sauce, so I'd have to make that too.

With a real HP bottle in front of me, I created two perfectly shaped HP brown sauce bottles from plastic. I carved and sanded the plastic, painted them brown and they looked great. Now I needed the classic label. After searching the internet for HP brown sauce labels, I found a flat one not on a bottle. Jackpot!

I adjusted the size in my design program. For the neck of the bottle I copied the HP Logo and matched the color to create the classic blue collar. They looked fantastic!

On to the fridge – I poured the resin, with white pigment so that the inside of the fridge/freezer would be white, into its molds. I then extracted the fridge from its molds.

The door shelves looked good when I'd finished them, but as they stuck out from the door, I had to make the shelves and salad drawer inside the fridge shallower back to front. I was proud of how it all turned out. Placing the SMEG letters was



a heart stopping moment, one slip of a tweezer and I could lose a letter, or drop it in the wrong place! In the end it went just as I'd hoped.

On June 21st I took photos and emailed them to Paul, asked if Ash was a miniaturist and if he'd let us know Ash's answer! Paul replied "That's brilliant thanks Kath, I'll let you know!"

Turns out Ash isn't a miniaturist but she is very into pink SMEG fridges. Our fingers were crossed through July for Paul's proposal.

On August 10th I got an email from him: "Hi Kath, Just to let you know that it all went brilliantly and the fridge was perfect! And thankfully she said yes! Some photos of the fridge from the balcony are attached."

You can't go wrong when you propose through miniatures. Have a Happy Valentine's Day!

The happy couple after the proposal.



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Miniature Show Highlights

Judi Hamilton shares some memorable miniature works of art from the 2018 Denver Museum of Miniatures, Dolls & Toys Show and Sale.

BY JUDI HAMILTON

The Denver Museum of Miniatures, Dolls & Toys held their 38th annual Show and Sale this past September 2018. While the Museum is temporarily closed, this large fundraiser will continue each year. It is the one time each year that Denver area miniaturists get to host guests shopping for mini

treasures from over 50 artisans. If you haven't experienced the show, you are missing out! In addition to being surrounded by beautiful Colorado mountains, you also get to visit with friends, attend workshops, enjoy delicious banquets, discover exhibits, take part in coveted raffles and auctions, and purchase miniatures

Above left: Dressed mice by Carla Gaustad. Above: Dressing table and chair by Bobbie Johnson.

for your own collection. Be sure to join us in September 2019 for "MINI OBSESSIONS; WHAT'S YOURS?" (P.S. Do your dollhouse dolls have their own mini collections? Are they as obsessive as you?). Enjoy this sampling of artisan miniatures from the 2018 Show.



show details

SAVE THE DATE!

The Denver Museum of Miniatures, Dolls & Toys 39th Annual Fall Show and Sale
"Mini Obsessions, What's Yours?"
September 4-8, 2019
Greenwood Village, CO

Chair: Judi Hamilton
judimuseumfallshow@gmail.com
Phone: 720-879-1820
Web: www.dmmtdt.org/fallshow

SHOW REPORT

► Table with food by
Dollhouse Land



artist details

Dollhouse Land

Laura Crain

Phone: 949-496-9841

Email: lauracrain2@aol.com

Facebook: facebook.com/Dollhouse-Land



▲ Cuckoo Clock
by Ken Byers



▲ Silver Pickle Caster
by Pete Acquisto



▲ 144 Scale Dollhouse/Table
by David's Dollhouse



▲ Doll box by Cathy Skeris
Workshop: Doll in Case



artist details

David's Dollhouse

Englewood, Colorado

Email: david@davidsdollhouse.com

Phone: 303-550-8528

Web: www.davidsdollhouse.com



▲ House by Shaun Crawford
Workshop: French House



► “Up” Balloon House by Betinha Murta



▲ 1/4” House by Debbie Young





'A Harry Potter Christmas'

Every year Conal makes a miniature present for his wife. Because they are such big fans of Harry Potter he made a Harry Potter Christmas table decoration from scratch.

BY CONAL OAKES

My wife and I are big fans of the Harry Potter novels and films, and now that our children have become interested in them, it has become a family affair! This piece was a Christmas present for my wife.

I actually had this idea in my head from the start and I envisioned the train going from house to house, but I underestimated the size it would turn out to be as I tried to replicate the buildings in as much detail as possible using stills from the Harry Potter films.

This specific piece was scratch built from materials found around the home with the exception of a turntable motor taken from a second-hand jewelry display turntable and colored LEDs.

The main structure was made

from a Pringle's tube cut in half and attached on either side of a detergent bottle. The houses are made from card, balsa wood, toothpicks, and overhead projector acetate sheets.

The Hogwarts Express was made using the hollow body of a coloring pen, a toothpick, a hollow plastic lollipop stick, a cotton swab, coloring pencil lead, and wire from the inside of a plug for the fine detail. The pictures should help show what I mean by this as I'm sure it sounds a bit confusing!

The Whomping Willow was created using modelling putty and the bristles from a floor brush to simulate the branches. The gold and silver Christmas baubles were made using the very small cavity wall insulation polystyrene beads that happened to have been blown

out of a small hole in the extractor fan leading to the outer wall of the house one very windy afternoon!

The Hogwarts Express moves around the houses using a small motor taken from a second-hand jewelry display turntable.

I have found that I am now a bit of a magpie, storing any small bits of plastic, card, metal, etc especially strange shapes, in a 'bits' box and the fun part is seeing what can be made from very run-of-the-mill household items. I was particularly pleased with the small Hogwarts Express Train as it was built entirely from random bits and pieces from my bits box! I have found that a very sharp blade works best for the fine detail and I am forever changing the blades to obtain the very fine cuts necessary for working in that detail.



1 One of the four sides of this tiny piece. The train actually has a small motor and runs around the piece. Dimensions are 9 3/4" tall x 7" wide. **2** The Harry Potter Christmas table decoration shown with the lights on. Conal usually makes a Christmas Bauble every year but this project shows his skill set in a new way. You can see Conal's Christmas bauble in the previous issue of *DHM*.

One of the more difficult tasks was finding a glue that I was totally happy with. I mainly use very small amounts of super glue but I found early on in the project that it began to fog up all the acetate windows and I did not know how to keep the acetate window in place as PVA glue was not fit for purpose. I ended up having to slice very small strips of double-sided tape for each window! As it turns out, I found out after I had finished that 'Canopy Glue' would have been perfect for the job. If only I had known it existed! I have purchased some now and it is very good but not quick drying.

I also found it quite difficult hiding the wires to the LEDs as there are at least two LEDs in each individual house, three to light up the Hogwarts Express and three used as uplighters for the Whomping Willow. The wires normally have to be concealed under the flooring area or inside the structure.

A couple of days before Christmas Day, with this particular model, I was working late into the evening and managed to cut through the lead wire running to the battery. As a result, nothing lit up! At this point they were all hidden, so I had to carefully run through all the areas

the wires were laid down to find the break in the circuit. Thankfully I was able to find the break and repair it!

My favorite part about this piece would have to be either the Hogwarts Express or Hagrid's Hut. Hagrid's Hut nearly drove me mad however as I realized early on that to get the realistic effect I was looking for I would have to tile the roof properly. I think there are hundreds of little tiles about two mm wide on that roof!!

My favorite part about this piece would have to be either the Hogwarts Express or Hagrid's Hut.

The part that was the most fun to create would have to be The Hogwarts express, especially seeing it move through the arches for the first time!

I also loved making the Weasley's home. If you look really carefully you will see a Christmas Tree on the landing and you can see into their kitchen as I obtained a photo of the inside of the house,

shrunk it in size and placed it inside the model. It's little details like that, that I love creating the most: little things that not everyone will realize are there.

As Vice-Principal of a Primary school and having three young children there isn't really time for any model work during the year but I always make time for this project as my wife and family love them and I love making them. I find creating in miniature very relaxing (unless you cut through the wires two days before Christmas or slice your hand requiring an all-night hospital trip, five stitches and a tetanus injection on the 23rd of December!

Working in miniature requires extreme concentration and it is a time where you leave everything else behind you. All the stresses from work and plans for the day are gone for a period of time and I find that very beneficial. All crafters should make time for their hobby as it will improve their well-being.

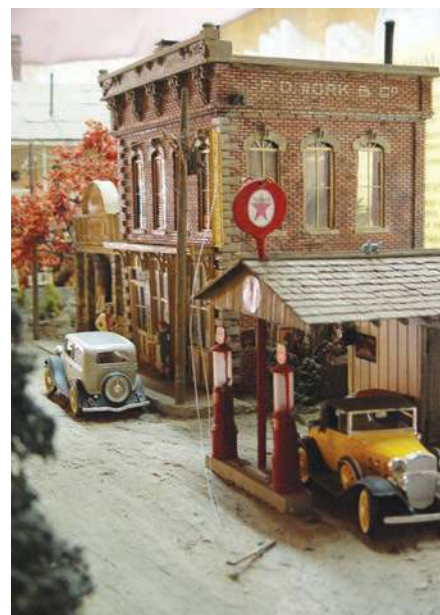
I just want to say a massive thank-you to *DHM* for showing an interest in my hobby as it is just something I do as a bit of fun for my family. You have been very kind and supportive and it is lovely to think that someone else gets a wee bit of pleasure looking at them.

FEATURE



All the photos on this page take you through the building process. This piece was made mostly with things we have in our home on a regular basis or are easy to find.





The History and Evolution of Dollhouses

Miniature dollhouses have been a known part of human creation for nearly five thousand years. Since then they have been evolving in many ways.

BY PAM NORTH

In a world fraught with chaos and constant change, it is understandable that one would seek a world of order and beauty, a place where control could be exercised and established, and balance achieved.

Enter the dollhouse: the perfect microcosm where one's own individual tastes may be completely achievable and ultimately realized, whatever the period, décor, or theme. It is simply a toy home in miniature.

The origin of the very first dollhouse is lost in history. Who knows when the first child arranged rocks, pieces of wood or other simple, natural materials to simulate his vision of his home? The earliest known miniatures were found in Egyptian tombs. Created nearly five thousand years ago, these were wooden mod-

els of furnishings, boats, servants, livestock, and pets placed in the pyramids, but were representations of essentials for the buried king to have in the afterlife.

Today's dollhouses trace their history back about four hundred years. In the late 17th century in northern Europe, early versions of dollhouses came into vogue. Designed for adults, they were more displays of wealth than a venue of play, and rather than a depiction of houses, they were wooden cabinets with hinged doors that could be closed to hide the contents from prying eyes, dust, meddling children, and mice. Inside the 'cabinet houses' were collections of tiny furniture and miniature household objects that often were versions of what existed in the owner's own rooms.

'Baby houses' took their name from being 'baby' replicas of the owner's home rather than any connotation of association with a small child. The toy aspect wasn't to come until much later. Exclusively the playthings of adults, baby houses not only showcased finely made furnishings of exotic woods, metals, fabrics, and other materials, they also served as symbols of a lady's wealth and refined tastes. Smaller dollhouses with more realistic exteriors appeared in Europe in the 18th century.

The 19th century brought changing definitions of childhood and the role of play, which contributed to a climate that ultimately spawned dollhouses as toys; however, it took the industrial revolution's mass production methods to make them



Opposite page (Left to right) Late 1700s cabinet dollhouse room, Street scene, "Somewhere in Time" by Bill Langford. **1** Cabinet dollhouse room, late 1700s.

All photos courtesy of Denver Museum of Miniatures, Dolls and Toys. **2** German Gottshalk farmhouse 1890-1910, collection of Auralea Krieger.

an affordable and mainstream commodity, allowing dollhouses and mini-furniture and accessories to become inexpensive enough to be regarded as toys.

The most prized dollhouses and dollhouse miniatures were produced by Germany until World War I, with Central Europe, Britain, and North America as their markets. Germany's involvement in WWI seriously and adversely affected both its production and export, creating a niche that quickly was filled by enterprising manufacturers in other countries.

After World War II, dollhouses were mass-produced in factories on a much larger scale, but with less detailed craftsmanship than before. By the 1950s, the typical dollhouses commercially sold were made of painted sheet metal, and were accessorized with simple plastic furniture.

Dollhouses continued to be a favorite plaything of American children throughout the 20th century and remain popular today. They help acquaint children with architectural style, interior design and

function, and household management. Dollhouse play also encourages kids to use their imagination to create their own stories about families, and to envision their own environments.

In dealing with the subject of dollhouses, the evolution of one aspect becomes increasingly important, and that is scale. In the cabinet houses and baby houses of the 17th and 18th centuries, scale was given only a casual nod, with proportionate relationships often slightly and

happily out of whack.

Vintage collections of dollhouse miniatures reflect these slightly skewed and haphazard mixes, each with its own inherent charm. Early versions of dollhouses of the 19th and 20th centuries also rarely had truly uniform scales, although scale ratios became closer overall than what their predecessors had portrayed.

Contemporary children's play dollhouses are mostly in 1:18 (2/3") scale and 1:6 (Barbie size), while 1:12 (1") scale is more common for dollhouses made for adult collectors. Other scales, even smaller, also have become popular – 1:24 (half-inch), 1:48 (quarter-inch), and 1:144 (dollhouse for a dollhouse), allowing the smaller dollhouses to be collected by those who have space





1 Jolly Twins plastic dollhouse furniture, made by Renwal, late 1940s. **2** Contemporary dollhouse kitchen from Robert Probst dollhouse, built for his daughters. **3** Dollhouse, *The Astorian*, built by Noel and Pat Thomas, 1978. **4** Street scene, *Somewhere in Time*, by Bill Langford. All above photos courtesy of Denver Museum of Miniatures, Dolls and Toys.



considerations in their living quarters, or who simply want to be able to collect as many as possible. Scale has become much more important with the evolution of dollhouses from a child's plaything to a hobby for adults.

Beyond the toy and hobby aspects of dollhouses, they even have achieved art status and value as historic comments, making them worthy of display in many museums of stature throughout the world.

Dollhouses as a hobby offer endless possibilities for crafters and collectors, with all the levels of venues that are available in today's market. Most dollhouses have open backs, with a finished exterior closing in three sides, but variations have evolved, including hinged halves, hinged fronts and

roof sections, L-shaped floor plans, etc. From basic kits to room boxes to finished houses and shops to custom-built structures made to the

“The earliest known miniatures were found in Egyptian tombs.”

customer's order, the hobbyist can enter at any level, progress in ability and conceptual design, and have the fun of fulfilling his imagination. A constantly burgeoning number of manufacturers and artists endeavor to tempt the collectors and enlarge the market of available products.

The range of available furniture, accessories, interior decorations,

dolls, pets, and other items has never been more extensive, and if the hobbyist prefers or is financially constrained to create his own, the technical help is there as well, from basic building materials and kits to realistic faux finishes to complete how-to instructions.

There are books, classes, online seminars, shows, clubs, and contests to inform, inspire, and teach the required skills. Enthusiasts readily share their ideas, products, and no longer needed items online, sharing their interests and often creating relationships in the process.

Dollhouses and miniatures provide a wonderful realm that encourages creativity, imagination, friendship, and a wonderful venue to create our own perfect worlds in one that often is decidedly less so.

Colleen Moore's Fairy Palace, photo courtesy of Museum of Science and Industry, Chicago, IL.



Creating a Room Box for Giddy Tweens

Joan Warren's room box *Boy Crazy*, was inspired by memories of when her daughters were twelve years old and two dolls she happened to see at a doll show.

BY DEB WEISSLER PHOTOS BY MEGAN DEITZ

When "sugar and spice and all things nice" little girls transition into the giddy world of tweens, parents can expect their evening hugs to be replaced by 'Keep Out' signs on their daughters' bedroom doors and giggles to cease the moment you walk into the room. It's that transition between childhood and the angst of the teen years waiting just around the corner. One minute they are snuggled up with a favorite teddy bear, the

next they are swooning over their favorite rock star. Joan Warren has captured those heady years in a heartwarming room box she calls "Boy Crazy".

"Although my two daughters, Melissa and Heather, are ten years apart, when I spotted Susan Scogin's dolls at the Doll Show at Disney World in the late 1990s, her two dolls reminded me so much of my girls when they were twelve year old, I found the pair hard to resist," Joan recalls.



“The room is perfectly transitory in capturing two girls on the cusp between childhood toys and teenage boys.”

At the show the two pre-adolescent girls were named Mall Girls, as Susan envisioned the pair walking through a shopping mall.

A secret diary and tiny pen on a comfy bed with beauty products and the all important phone on the night table.





As it turned out, they were the only dolls that did not sell at the show. When Joan returned home, she pondered only briefly but since nothing excites her more than an exquisite doll, she called Susan and put them on layaway. Now the dolls needed a special home.

At the time, Joan could not afford an expensive custom outfitted room box, so she contacted IGMA Fellow Paul Moore and asked if he could construct a plain square box with four walls, a window and door, and she would take it from there. He agreed and at the last minute Joan sent him the striped wallpaper.

Joan decided to create a diorama based upon her daughters' bedrooms, combining all the things they individually

Joan saw the tween dolls in the 1990s and knew she wanted to make a room box inspired by her children.

loved as tweens into a single vignette. The room is perfectly transitory in capturing two girls on the cusp between childhood toys and teenage boys. For those of us who have ever raised little girls, this charming vignette is instantly recognizable. Each carefully placed item was chosen with that transition in mind.

The all white furniture provides a bright palette to showcase Joan's custom pieces. The bed's colorful yo-yo quilt was a commission, and a very unhappy bulldog, sporting a doll's dress and made by Liz McGuinness, can be spotted sitting on it. The desk, chair, and pink book





An adorable miniature multicolored bunny and bear sit atop the colorful hand-painted dresser drawers.

cork board, and diary. One of Joan's favorites is the training bra hanging on the door knob!

Beside the bed, a charming picket fence and bird house night table displays the exciting things tweens enjoyed then and now: a cordless phone, hair dryer, blow dryer brush, and lipstick tube in a soft shade of pink. "There are pictures on the walls of my real children, as well as a painting that I did of a little girl skipping happily up the path to a castle," Joan points out. "The Birthday Party painting was done by Melissa Wolcott and Karen Markland made the pretty 'Keep Out' sign."

‘One of Joan’s favorites is the training bra hanging on the door knob! ,

The room not only reflects her daughters’ favorite things but also many of Joan’s: miniatures, antiquing, painting, and animals. "I appreciate the work of others, as well as my own work, such as my paintings. Of all my hobbies, I love miniatures best. It is a scale that can take you wherever you want to go without ever leaving home!"

Joan’s favorite and most admired miniature artist of all time was Tom Roberts who, over a period of more than 70 years, built more than 40 miniature room settings. He once gave Joan an enormous compliment she will treasure forever; he said he

admired her room boxes and the use of dolls within them. Tom never included dolls within any of his own exquisite vignettes, and so he admired those who did.

Joan recently rescued a little Yorkshire terrier mix from a kill shelter in North Carolina. "If Heaven is missing an angel, he must be it," says Joan. "I saw his picture and fell in love. He gives the house new life and love. I named him Chance because not only did I give him a second one, but I was always a huge fan of Tennessee Williams, whose stories took place in the South. Paul Newman played the character Chance Wayne in Williams’ "Sweet Bird of Youth".

This has Joan contemplating a future diorama: "The Hustler", starring Paul Newman and Jackie Gleason. "Of course you would need the proper character dolls," Joan admits, but there’s no denying she will likely come up with a source for both!



bag were custom made by Nancy Summers. Victor Franco made the desk lamp and water bottle.

Hanging from clothes hooks are two knitted sweaters, custom pieces by the Lady of Vancouver and based upon Joan’s own designs. One is an argyle pattern, a popular sweater design at the time and the other sports the word 'Guess', a well known name brand. Perched upon an oriental box in the foreground is Liz McGuinness’s delightful Gizmo, based upon an animated character from the movie "Gremlins". It is one of Joan’s favorite pieces in the room box.

Every surface is filled with reminders of her daughters’ lives: stuffed animals, pick-up-sticks and jacks by David Krupick, a Cabbage Patch doll, Beanie Babies, Nancy Drew mysteries, Highlights magazines, posters and pin-ups, a

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Scaled to Perfection

The KSB Miniatures Collection greets a new year with an exciting new exhibit. We are excited to share a sampling of this outstanding showcase of miniature works of art.

BY SHARON DODDROE PHOTOGRAPHY BY KIM MCKISSON

From legendary houses of the past to items from acclaimed artisans of the present, the KSB Miniatures Collection's latest exhibition *Scaled to Perfection: A Gallery of New Miniatures* showcases an amazing array of talent from all aspects of the miniatures world.

There has never been a better time to visit—you will not only see the original items in the 3,300-square-foot collection, but also the newest acquisitions in the additional 2,000-square-foot gallery and Robert Dawson's *Catherine Palace* (both through May 31st). Kaye Browning's latest commission, *Savage Manor* by Mulvany & Rogers, highlights this much anticipated event, and if you can make it before January 20th,

you'll also be treated to the collection's celebrated holiday displays.

The new exhibit consists of 10 structures, 19 pedestaled room boxes and settings and 24 wall cases and vignettes. Furnished houses include *The Whittier* (1984) and *Megler Landing* (1981), both by Noel and Pat Thomas. *The Whittier*, kept in the private collection of Sarah Salisbury until her death, is widely known in the miniatures world, but few have seen it in person until now. Other structures include *Stonewood Cottage* by Ron and April Gill and recently acquired Pam Throop houses: *Folly Cove*, *Folly Lane*, *Davidson Shop in Williamsburg* and the historic *Paul Revere House*, which will be featured in the next issue. Here is just a sampling.

The KSB Miniatures Collection is located in the Kentucky Gateway Museum Center in Maysville, Kentucky. Scaled to Perfection: A Gallery of New Miniatures runs through May 31, 2019. More information at www.ksbminiaturescollection.com

The Whittier

Kaye furnished the perfectly aged Craftsman-style bungalow with Mission Revival and Arts and Crafts-style pieces, including an exceptional library table by Mark Murphy, based on a piece designed for the famous California Gamble House.

The cherry library table has 182 ebony pegs with identical working drawers on both sides. He also created the chairs. Art glass screen by Ron Chase.

FEATURE



Above shows the exterior of *The Whittier* by Pat and Noel Thomas. Below is the interior showcasing the dinning room.



FEATURE

Manhattan Penthouse

Manhattan Penthouse by Paris Renfroe. This is Kaye's first piece by Paris, as well as the collection's first contemporary work. "I knew it would be a perfect place to exhibit my pottery collection by Jon Almeda," says Kaye. While she

provided a few furnishings, Paris made most of the items for the modern mini abode that features a background view of the new World Trade Center. Chagall painting by Melissa Wolcott.

Bedroom from Paris Renfroe's Manhattan Penthouse.



Built-ins and artistic glasswork are just some of the details of the Arts and Crafts period featured in *The Whittier*.



Below is a view of the Manhattan Penthouse by Paris Renfroe.



Tanzanian Wildlife Refuge

ExhibitED25: The background for the Tanzanian Wildlife Refuge, which measures almost six feet across and three feet high, was designed and created by Carey Seven. This partial view features antelope and a spotted hyena by Elizabeth McInnis, elephants, giraffe, hippopotami, zebra and chimpanzees by Kerri Pajutee, and birds by Beth Freeman-Kane.



Adult lions by Elizabeth McInnis and lion cub by Kerri Pajutee.

Paul Moore House

Office in the Paul Moore House. Clock by Malcolm Hall. Chairs and commode by Herbillon. Aquarium by Miyuki Kobayashi. Painting of girl by Paul Saltarelli. Carpet by Phyllis Stafford.

The bedroom in the cabinet house includes a still-life painting by Johannes Landman, silk pillows by Charlotte Hunt, Jim Pounder lamp and Phyllis Stafford carpet. The Chanel bag and key fob are by Alice Zinn. Gerry Rynders' hand-blown glass chandelier.

The office of *The Paul Moore House*.



FEATURE



The gorgeous bedroom and dining room inside *The Paul Moore House*.

Carpet by Frances Peterson. Hepplewhite dining room table and chairs by Mark Gooch. Hydrangeas by Natalie Wright. Candlesticks by Obadiah Fisher. Wine glasses and decanter by Gerd Felka. Jim Pounder lamp. Painted commode by Renee Isabelle.

Vignettes and Individuals Items

1 Chair: Nancy Summers. Toile settee: Betty Valentine. Carpet: Phyllis Stafford. Tea Table: Carol Hardy. Brass candlesticks: Wm. R. Robertson. Books and jewelry box: Tine Krijnen. Settee pillow: Rachel Roet. Bed: estate piece. Jewelry on stand: Lori Ann Potts. Cats: Karl Blindheim.

2 Console Tables left to right: Barry Hipwell, Renee Isabelle, Herbillon. Bird cage: Ursula Dyrbye-Skovsted. Rug: Sarah Salisbury estate. Tapestry chair and stool: Lilli Ann Hamilton. Tapestry firescreen and wall sconces: Le Chateau Interiors. Vases: Tricia Street. Wall tapestry: Lucy Iducovich. Books: Tine Krijnen. Hydrangeas: Gill Rawlings.





3 Harpsichord by David Iriarte: The Spanish miniaturist crafted this working instrument after the 1652 original by Ioannes Couchet of Antwerp, acquired by France in 1701. A music box on the underside of the instrument plays 24 different harpsichord pieces—the same songs that were once recorded on the original.



4 Sewing etui by Jens Torp: This 18th century sewing etui made from 18kt gold, platinum, sterling silver, ivory and mother of pearl is extraordinarily detailed and includes moving scissors, a thimble, needle holder and other items a seamstress would require.



5 Louis XV style microscope by Wm. R. Robertson: The original 1760 model by Claude-Simeon Passement resides in the Metropolitan Museum of Art. The 1/12-scale model is made of 24kt gold, nickel, silver, wood, glass and shagreen. The working microscope contains more than 100 parts and stands two inches tall.





Savage Manor

Created by Kevin Mulvany & Susie Rogers, the KSB Miniatures Col-

lection's newest commission is a depiction of the 16th century home of one of Kaye's ancestors,

Thomas Savage, Archbishop of York from 1501 to his death in 1507. It includes work by David Hurley, Nicola Mascall, Malcolm Hall, Mark Gooch, Henny Staring-Egberts, Jens Torp, Susan Parris, Ray Storey, Chris Malcomson, Frances Peterson, Phyllis Hawkes and Robert Ward. We'll take you inside this incredible structure in a future issue. The new exhibit at the KSB Miniatures Collection features Savage Manor by Mulvany & Rogers, 10 structures, 19 pedestaled room boxes, 24 wall cases and vignettes and several outstanding individual items.



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Artists featured: Framed photos top to bottom- Mo Tipton, Gail Taylor Gismondi, DANA, Angie Scarr, Mo Tipton, Auralea Krieger, Inmaculada Burgos Ruano, Mari Meredith. Silhouettes from left to right - Auralea Krieger, Anne Kearney, Kris Compas, Sadie Brown, Danielle Muller



Add a Competitive Game to Your Dollhouse

A game of spontaneous decisions and determination. It's your move – keep ahead of the game with a chess board and pieces for your dollhouse.



Chess in the 19th century was very much a game for educated men, or those who saw themselves as such. It was a genteel game, but increasingly more competitive gentlemen played. There was much interest in the game, brought on by books and the popular matches between champion players, yet the social image of chess in the 19th century was set to repel

those not of genteel status as well as women and the young.

Chess clubs only appeared after the 1870s in universities and the standard of play stayed very low until 1914. After that, the changes in Europe from World War I affected almost every social activity, including games and sports.

In the last part of the Twentieth century, chess has become a popu-

lar game for all age groups, genders, and ethnicities. There are many chess tournaments and organizations where members can play against people from all over the globe and be ranked on the worldwide scale.

There are chess computer games. It can even be played over the Internet and in informal chess clubs in schools. Chess is truly one of the most popular and timeless games ever.





Putting the Cart Before the Horse

Graham Green started by making miniature truck models but when he first saw some full sized horse-drawn vehicles he was hooked and began a new adventure.

BY DEB WEISSLER

Putting the cart before the horse" has been a popular idiom as far back as the Renaissance, and has often implied that putting the cart first means doing things in the wrong way, in the wrong order, or with the wrong emphasis. In the case of Australian miniature artist Graham Green, his scale model carts do come first, horse or no horse.

Graham's handmade horse-drawn carts, wagons, and omnibuses embody the story of transportation prior to the invention of the internal combustion machine. It's hard to imagine a world without cars, trucks, and buses, but prior to the twentieth century, carts and horses went together like a hand in glove. Every city and town was filled with carts, wagons, carriag-

es, and specialty vehicles conveying goods and passengers. From around 3500 B.C. on, horse-drawn vehicles made the world go round.

For most of the Middle Ages, carts and wagons in Europe differed little from those of Roman times. Four wheels and no suspension or steering meant a rough ride over roads that varied from narrow dirt tracks to hand-laid cobbles. In the fifteenth century, wagon makers in Hungary reportedly came up with the idea of mounting smaller front wheels onto their wagons, allowing them to turn more easily and more stable. Soon they added suspensions to absorb some of the shocks of the road.

By the end of the eighteenth century, hundreds of specialized horse-drawn vehicles were key ele-

ments in the settling of new territories: linking rural farms and cities, providing vital transportation to a growing marketplace, contributing to the growth of urban centers, creating wealth, and the rise of consumerism. Graham's historically accurate vehicles are the epitome of commercial vehicles that plied the roads into the early part of the twentieth century.

Graham had been making scale model trucks for decades but had not yet garnered any awards in competition events held by the Australian chapter of International Plastic Modellers Society (IPMS), a group of modeling enthusiasts. Deciding to try another genre besides trucks, Graham made a scale model cannon that immediately caught the judges' eyes and



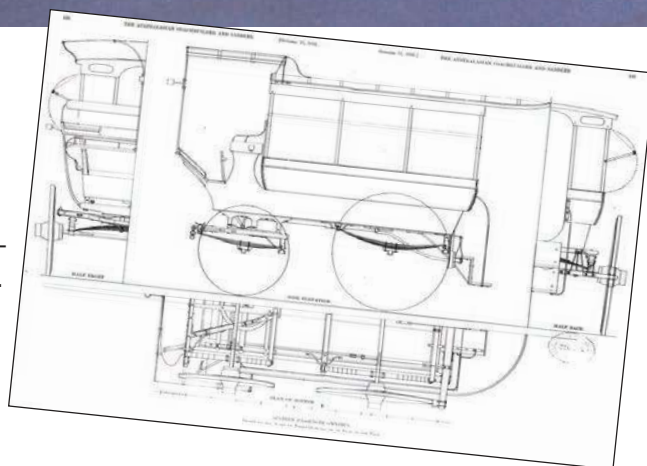
earned first place!

"Whilst making the cannon, I realized the wheel spokes I had made were all wrong," says Graham wryly.

"I soon discovered what shape spokes should be, and when I saw some full-sized horse-drawn vehicles I was hooked!"

Over the years he has collected hundreds of original drawings of horse-drawn conveyances that were printed in "The Australian Coachbuilder and Wheelwright 1880 through 1930". Using the original working drawings of prototype vehicles, Graham scales the drawings down to size to create OOAK 1:12 scale models. In this issue we are featuring two iconic nineteenth and early twentieth century vehicles: a sixteen passenger

The Omnibus. This historically accurate drawing from 1896 shows where every bolt has to be placed and what sizes the timber pieces have to be. This makes it easier to scale down all this relevant information to whatever size you need it to be.



Omnibus (Horsebus) and a Plate Glass Float.

Omnibus is Latin meaning "for all", and refers to a passenger vehicle originally covered or enclosed. In this case, Graham has created a Wagonette, a single horse-drawn passenger wagon. Meticulously constructed down to the finest de-

tail using mainly Tasmanian Myrtle, styrene, and brass, his white Omnibus is trimmed in green and gold, with lettering announcing the various stops along the way. It is a large enclosed vehicle with spring suspension, mounting steps at the rear, a set of benches along the right and left sides of the box, and



1



2

1 The detail of the sigwrioting/ pinstripping was done with an ALPS MD 5500 Printer, using CorelDraw and printed on a decal. 2 The back of the vehicle. 3 The handmade coach bolts and nuts that Graham made by the hundreds. 4 The side lamps have reflectors added as well as a red tail light. 5 Cart sown from underneath.



3



4



5

lamps to see the way in the dark or foul weather. Cloth forms the roof covering over the driver's seat.

Graham was inspired to recreate this Omnibus in 1:12 scale after watching a vintage short film about the City of Brisbane and a couple of Omnibuses caught his attention. Discovering he had a set of working drawings, he set to work. "It is 100% scratch built," he points out, "Every nut and coach bolt used on it is handmade by myself; even the decals. I used a full size vehicle in the Cobb & Company museum in Toowoomba for reference and the color scheme. I

used an ALPS MD5500 printer to make the decals."

Graham's green and yellow Glass Float with cranked axle refers to a vehicle built so low to the ground that, to an onlooker, seemingly floats over the ground. The cranked axle, or bent rear axle, has the tray or body even lower to the ground, enabling easier loading and unloading.

Graham had a working drawing originally done by J. E. Bishop in 1915 and liked its unique profile. This particular conveyance was used to carry large sheets of plate glass. His model has wheels that turn and hub brakes that are fully operational.

"Normally one strong horse was placed in the shafts," Graham explains, "but if needed you could add an extra horse in tandem if the load was very heavy or traveling through a hilly area. This vehicle would never get up any pace whilst traveling loaded, and in order to hold the glass in place against the movable frame, a couple of heavy 'bods' would lean their backsides against the sheets of glass."

Although Graham does not teach workshops to other modelers or miniaturists, he has shared his wheel-making techniques on a Facebook site. Now that he has mastered the proper technique in creating iconic spoked wheels, he has made several other conveyances he will share with us in future issues. Meanwhile he continues to create other conveyances from bygone days; his next project is a 1:12 scale Pie Cart.

Shown is the Plate Glass Float with a cranked axle. The safest way to carry large sheets of glass at the time.





Strombecker Miniature Collection

Collector Troy Bettridge shares his vintage Strombecker dollhouse furniture collection and also educates us with some interesting facts about the company.

BY TROY BETTRIDGE

The Strombecker company produced many different types and scales of wood dollhouse furniture. J. F. Strombeck, known to his family as 'Fred', started his company in 1911 producing tool handles from scrap wood thrown out by the John Deere plant in Moline, Illinois.

The company started out as the Strombeck-Becker Manufacturing Company and expanded to making toys in 1919 starting with slot car racing sets and airplane kits. By the 1930's they expanded to add dollhouse furniture to their toy division.

The company produced affordable dollhouse furniture from 1931-1961 for the middle class. The company produced both painted and stained wood furniture at both

3/4" and 1" scale. A 3/4" scale room of painted furniture sold for \$1 per room in 1931. During the mid-1930's, the company also produced five rooms of 1" scale furniture, mostly made of walnut.

The living room couch and chair were flocked and produced in different colors. Advertisements called the flocked finish 'Dubonnet Izarine simulate upholstery' to simulate mohair. I have seen green, blue, and brown.

The company kept changing the design of lines to keep up with the times and compete with other companies. In 1936, the company produced a living room radio that rested on the floor on feet instead of the up on legs.

They also produced a kitchen stove that was a floor model. The



Troy was raised in rural Nevada and now resides in Oklahoma. He is an architect, husband, father, blogger, and a devoted miniaturist.

company produced five box room sets which sold for \$2.00 each. They included a living room, a



1



2



3

OPPOSITE PAGE This painted green kitchen set dates from the early 1930's. The set came with matching decals on the chairs and the refrigerator. The four-legged stool was introduced with sets in the later 1930's and the small stool is from a 3/4" scale set. Advertisements listed the range as 'gas-burning' and the refrigerator as a 'G.E. refrigerator'. **1** The green flocked couch, arm chair and ottoman, floor lamp as well as the two tables in the foreground were standard box-set pieces. The fireplace, grandfather clock and round tilt-top table in the corner were all individually sold pieces and date from the mid 1930's. The clock on the mantle was sold with the bedroom box set. **2** The brown flocked couch, arm chair and ottoman in this set date from the early 1940's. Note the change in the style of the arms. The floor lamps and the six-legged table are from box sets from the mid 1930's. The tobacco felt rug dates from the same period. **3** Strombecker walnut pieces are all identified with the companies' gold lettered stamp. It didn't change too much over the decades. 'Made in the U.S.A.' was added early on and other variations varied to show if a piece was from the custom line or in the case of the six legged table, to show that only the top was walnut.

dining room, a kitchen, a bedroom, and a bathroom.

In 1938 the company produced a more expensive one-inch scale walnut line of furniture and each piece was sold individually. The pieces were advertised at being 'custom built' and prices ranged from 40 cents for small pieces to \$5.00 for the grand piano which contained a wind-up music box.



1 The standard box set of walnut dining room furniture from the mid 1930's came with a large buffet with a working drawer, a smaller server table, and a six-legged table with four chairs. The server cart came standard in sets in the 1950's. **2** This ensemble of furniture from late 1930's is made up of pieces from the more expensive individually sold line. The buffet features a burlled walnut top and doors. The chairs have textured leather seats. Also shown are some of the more unusual pieces – the Governor Winthrop desk and Governor Winthrop Secretary. Both pieces have curved front working drawers and the secretary has a selection of colorful bound books behind operable glass doors.





1 This Deluxe bedroom set dates from the late 1930's. The original set featured two twin beds, a night stand, a vanity, and vanity bench, a chest and one lamp. The tall chest of drawers is from the 1950's. **2** These entertainment pieces show the breadth of changes that the company made over the years. The small table top radio dates from the early 1930's and sits atop a radio from the mid 1930's. The floor 'Philco' radio and grand piano are from the custom individual line. The grand piano features a wind-up music box. The TV set is from the 1950's and features a decal of a circus scene. **3** This painted green bathroom set dates from the mid 1930's. The set features a tub, a toilet, a sink, a clothes hamper with a working lid, and an electric heater. The original set also came with a bench and a towel bar. The trash can and scale are from a 3/4" scale set from the same time period.



“The company kept changing the design of lines to keep up with the times and compete with other companies.”



The furniture was carried by department stores or could be ordered directly from the factory.

Almost all Strombecker furniture is marked on the bottom or back with gold letters. In 1961, the Cosmo/Dowst company (producer of TootsieToys) bought the Strombecker Corporation and operated under its name until 2004. The resulting company finally had to close the operation in 2005.

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 flower crate kit donated by Janny Warnaar! All it takes is a small paragraph for our random drawing! Send your entry to **DHM67 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, January 18, 2019**. Visit Artofmini.com to see more.



Recent winners

Highlights contest

Joyce from Kettering, OH

Baubles kit giveaway

Elizabeth from San Antonio, TX

Placemats giveaway

Sharon from Marlborough, CT

Santa Claus giveaway

Annette from Beaufort, NC

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



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

Fire extinguisher giveaway

We are donating this 1:12 scale fire extinguisher to give away. Send your entry to **Fire extinguisher giveaway DHM67**, 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, January 18, 2019**.



Stained glass design sheets giveaway

John Fourth of 4th dimension woodenheart is donating a set of 10 thin acetate sheets with stained glass designs to give away. Send your entry to **Stained glass giveaway DHM67**, 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, January 18, 2019**.



Reutter Porzellan has a new distributor in the USA

Karen Aird Miniatures has been in business for almost 30 years. In 1990, Karen started her first business "Jantz's Glass & More", which became "Karen Aird Miniatures" when she married her husband Andrew in 1998.

Karen has a wealth of experience in the business. She has had dollhouse stores in New Jersey since 2001 and they are well-known faces at Dollhouse Shows all over the US. Karen has also been wholesaling

since the late 1990s, when she started representing manufacturers from England in the USA.

Karen has sold Reutter Porcelain for over 20 years and is excited to the new USA representative by the Reutter family. You can view the Reutter Porcelain products on the website www.reutterporcelainusa.com.



Miniature turnings

Catherine Lawrence wanted to share her room box full of work from Brian Hart who was featured in our last issue of *DHM*.

This little box was originally supposed to be a man's library but my son Tim, who makes all of my room boxes, erred in the measurements, so I decided to make a different setting. All of the wood and acrylic turnings are by Brian Hart, who makes such beautiful pieces.

The lathe turned tops are removable. The furniture pieces in the box are from a stash of House of Miniatures kits that

I have had in the closet for many years and Mr. Wheaton is a dapper resin figure purchased a long time ago.



A Tribute to Anne Day Smith

On Wednesday, October 31, 2018 we lost a wonderful miniaturist who made an immense impact in our miniature community. Let's keep her in our hearts and memories.

BY CONNIE SMITH

My mother-in-law Anne Day Smith introduced me to the world of miniatures through her monthly articles with *Nutshell News* and I attended many miniature shows with her, as did my husband, Stephen. When he was in high school, he helped her take photographs of miniatures until he went off to college. That is when he helped her learn about the camera, and from there, she did her own photography. Now all these years later, my husband and I have over 10 dollhouses and dozens of room boxes and vignettes in our home.

She was very well known and loved around the world for her contributions and interest in the miniature world.

Many miniature artisans felt like they had made it when Anne came to interview them for an article in a magazine or a story about them in one of her four miniature books.

Anne married 2nd Lt. Gerald Hunt Smith, U.S.M.C., on December 21, 1957. Together they raised three sons, David, Frederick and Stephen. Anne worked in various positions including as a NASD Registered Representative and a back office manager for a small regional stock brokerage company. She also worked in San

Francisco for the Bank of America where she was chosen as one of the first three women to be trained as a lending officer.

In the late 1970's she began the profession she would follow for the rest of her life. Combining an interest in writing going back to her school days and a love of miniatures, Anne began writing about the people who create and collect miniatures for several magazines devoted to the hobby, as well as newspapers and books. She traveled extensively, covering miniature shows, visiting collections, and interviewing and photographing the work of miniature artisans.

Anne was the author of four books about miniatures, and contributed to two others. She was a member of the National Association of Miniature Enthusiasts' (NAME)



Academy of Honor and served a four-year term as its Chairman. She was also a member of the International Guild of Miniature Artisans (IGMA) and served on its Board of Trustees in the late 1990's. She was included in the 2007 Edition of "Who's Who of American Women".

She is survived by her husband Gerald H. Smith, three sons, David D., Frederick D. and his wife Cynthia, and Stephen P. and his wife Constance, seven grandchildren, two brothers, Jonathan R. Day and his wife Linda, and James F. Day and his wife Linda.

She will be truly missed.





Miniature Mackintosh Dollhouses

Moi Ali marks the recent 150th anniversary of the birth of Charles Rennie Mackintosh by showcasing two miniature homages to Scotland's most celebrated architect.

BY MOI ALI PHOTOGRAPHY BY MURIEL AND DAVID WATSON

Ask anyone in Scotland to name a famous architect and everyone will chant "Charles Rennie Mackintosh"! He invented Scotland's unique take on Art Nouveau. Mackintosh was also a designer and artist who had a big influence on European design. He even designed distinctive furniture that has stood the test of time. Many of his unique furniture pieces are still in production today.

Back in 2000, British company Dolls House Emporium (DHE) created an unusual one-inch dollhouse kit as a tribute to Mackintosh. There is a fully built version of that house in the collection of the celebrated Victoria and Albert Museum (V&A) in London. It forms part of their extensive collection of dollhouses at the Bethnal Green Museum of

Childhood, also in London. The DHE house is not actually a copy of a real Mackintosh design. Instead, it was intended to capture the essence of the architect's work. Sadly that kit – and DHE's fantastic range of complementing Mackintosh furniture – is now discontinued.

Fortunately second-hand Mackintosh dollhouses can very occasionally be found on online auction sites. I was lucky enough to secure one recently. As I researched it on the internet, I discovered another DHE Mackintosh dollhouse on a miniatures blog. Like mine, it had been purchased second-hand on Gumtree, a website for selling anything and everything. Just like me, the owner of that one, Muriel Watson, had coveted it for years. The coincidences did not stop there! Muriel

also lived in Scotland. We already had so much in common! It turns out that retired Muriel, who lives in Aberdeen in the north east of Scotland, is the lucky owner of not one, but two magnificent Charles Rennie Mackintosh (CRM) houses.

However, her DHE Mackintosh house was anything but magnificent when Muriel purchased it. The previous owner was a teenage girl who was seriously into shocking pink! To my knowledge, Charles Rennie Mackintosh never designed houses in Barbie pink! It took Muriel four coats of paint to purge the pink. Bizarrely, one of the rooms in the dollhouse sported Manchester United wallpaper – a well-known British football team – and a snooker table! Another, somewhat inappropriately for a young girl, had Playboy wallpaper.



The two photos on the previous page as well as above and below are all rooms from the 1:12 scale dollhouse.

Muriel set about some serious renovation. This involved laying nearly 2,400 individual roof tiles; stripping the wall and floor papers within; fixing the lighting, much of which was held together with sellotape; and repairing damage to some of the decorative details.

I asked Muriel about her interest in miniatures: "I have been into miniatures since the late 1970s, but at that time I was working hard and did not have a lot of time to spend making minis. By the time I finally saved enough to buy the Mackintosh house I had coveted, I was sad to discover that it had been discontinued by DHE. It was near-impossible to buy a second-hand one without taking out a mortgage! They were rare and pricey! Then one day I found an advert on Gumtree and



went to see the house."

Despite its obvious flaws, and the fact that structurally the house was not in a good state, Muriel went ahead with the purchase. "You might think I was mad, but the dollhouse had all of the original lights, which are really

difficult to acquire, so I bought it. The house is huge, but I managed to transport it home in the back of my car. I stripped it all down and redecorated it, as well as searching the internet to find someone to make me grey slate-like tiles for the roof."



1 The 24th scale dining room with stylish furnishings. **2** The 24th scale master bedroom with an Art Deco fireplace. **3** Blue and white stripes in the 24th scale child's bedroom. **4** The 24th scale music room has clean lines and simple black furnishings.



As a stickler for detail, Muriel researched Mackintosh by visiting Hill House in Helensburgh, one of his most famous commissions, as well as the Hunterian Museum in Glasgow and House for an Art Lover – all sources of authentic CRM detail. She told me: “I travelled to Glasgow, as it has lots of Mackintosh architecture, including the beautiful Willow Tea-rooms, which was also an inspiration for me. From then on, I was hooked on Mackintosh-style minis.”

The next challenge was furnishing it. “I searched and searched, as Dolls House Emporium didn't have any stock left. I trawled auction sites, and managed to pick up one or two bits of furniture whenever we went on holiday. I also emailed lots of miniature shops to ask if they had any of the furniture. I was very lucky to find some at a lovely shop in Inverness, which is not so very far away. It took ages to find all of the furniture. Meantime, I read all I could about CRM style and decoration.”

Muriel continued: “For all my mini houses I like to put in lots of details. For example, I don't just buy a table; I insist on adding a tea service, wine glasses or books to bring the table to life! My rooms are packed full of the items that a full-size room would have. Mackintosh foresaw the Art Deco style, with his geometric motifs. I have therefore added a few Art Deco touches, such as using Art Deco style earrings



from my late mother-in-law, which make perfect wall ornaments."

As a Mackintosh enthusiast, Muriel also has a half-inch scale CRM house, which was a special commission from Toptoise, Scottish makers based in Selkirk near the English border. Abbotsford Lodge is a replica of an actual house in Galashiels in the Scottish Borders, and the inside is recreated in Mackintosh style. Muriel asked Chris Rouche from Toptoise to install CRM fireplaces when he was making the house, and he also managed to make the turret removable so that she could include even more CRM furniture!

The blue bedroom in that house is based on a house Mackintosh designed in England, 78 Derngate in Northampton. "I really loved the design," said Muriel, "It was impossible to find 24th scale CRM furniture so I commissioned the beds, cupboard and footstool from a wonderful miniaturist in Colorado whom I became friendly with when she saw my video on the large CRM house. Her husband made most of the 24th scale

CRM furniture for me. He even went so far as to make a curved cabinet for the tower room."

Muriel had added archetypal Mackintosh details throughout her CRM houses. "For example," she told me, "I added a Glasgow rose tiny metal detail to the large bed in the big house. I also made a Scottish kilt for the bedroom, and placed clothing inside the wardrobes. Mackintosh often included pink glass details on his doors to add extra interest. I

have put tiny pink hearts on some of the doors in my little houses as an attribute to him."

So addicted to CRM style is Muriel that she has just bought a quarter scale CRM dollhouse made by Toptoise. Again it's an actual house just outside Inverness, in the north of Scotland, called The Artist's Studio. Furnishing that was very challenging: "It was very difficult to source the furniture for the 12th scale house, almost impossible for the 24th... and the 48th scale was a different universe altogether! I eventually found some wonderful makers such as Jane Harrop, who now does CRM kits. I got some quarter scale easels for the studio from her. I have also used 3D printed furniture, which can have amazing detail when painted in CRM style."

Who was Mackintosh?

Born in Glasgow on 7 June 1868, Mackintosh came to be regarded as one of the most creative figures of the 20th century and a leading figure in both the Scottish Arts and Crafts Movement and European Art Nouveau. His work can be seen in his home city, in the buildings and interiors, and in the city's museum collections.

Get the Look!

Create a miniature homage to Mackintosh! Simply make a rectangular room box, then give it an authentic Mackintosh feel by introducing some of his key design elements:

- Flat white walls with no cornicing or dado
- Simple black ebonized furniture
- Purple and green accent colors
- Minimalist interiors, no clutter
- The 'Glasgow rose' motif on walls, fabrics and furniture

- Stenciled furniture, textiles, and walls
- Stained glass inserts in furniture, doors, and lighting
- Black metalwork inside and out
- Elongated forms such as very high backed chairs
- Geometric forms such as straight lines, grids, and ladder-back motifs
- Harmonious schemes in which furniture, lighting, and textiles coordinate

Identifying Tudor Period Architecture

For those with interest in architecture or a desire to build a Tudor dollhouse, Brian Long continues educating us in all things Tudor in part two this feature.

BY BRIAN LONG

Last issue we looked the external architectural styles of the Tudor period and as promised, we finish off with a brief overview of window and door shapes around this time. After that we sneak inside for a look at little things for little people.

Door and window shapes

Builders used much the same shape for doors and windows in their houses, be they made from stone or wood.

Lancet

This door shape has been with us since the 13th Century, although it has been in decline since 1450, but it is found in quite a lot of Tudor buildings.



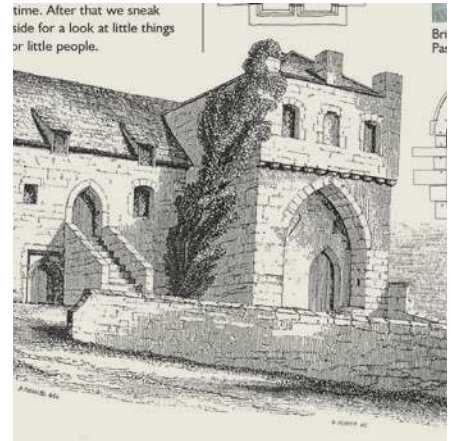
Tracery

A later window style but one that died out sooner was windows with square heads over an ornate tracery. This was old hat by 1550.



Mullioned

Starting up around 1550 was the mullioned window with each light having



a flat or square head. Shorter lived yet and back in fashion today were the windows with a depressed arch.

Oriel

Windows projecting from the walls of houses not only let in light but were quite an ornamental feature, many having window seats in them. Still with us today, they began in the 13th Century.



In brief, mullioned windows with flat or arched heads are tops for Tudor houses with the pointed arch on its





way out, but still around in earlier houses. Anyone wanting to make a statement should use at least one original window.

Interior furniture

Many people are put off ever trying a Tudor house, thinking they are too sparsely furnished. By our standards, they were uncomfortable, but not sparse. Tudor folk could clutter up a house with the best of us. I have in the past used probate inventories from period wills to help furnish a dollhouse, but these can only be used for a guideline, and not the full picture. If you are furnishing a Tudor dollhouse there are some classic mistakes to avoid:

Pitfalls

- The dresser in Tudor times was a side table on which food was dressed, not what we now know as a traditional dresser with cupboards in the base and a plate rack above. They did not come in until the early 18th Century.
- Bed warmers shaped like a frying pan with a long handle did not come along until the late 1600, with the bed car or bed wagon being used in Tudor times.
- Half tester beds are as a rule late Georgian in origin, but you may come across one made up of Tudor timbers. For example, there is one at Baddesley Clinton, said to have been found in an Inn at Appledore in

Kent and to be made of wood from a Spanish galleon of the Armada (1588). As with most of these beds, they would seem to be the work of later generations not wishing to spoil the Tudor ambience of a room, but not wanting an overpowering four poster, so used original timbers to make a more fashionable piece, with a suitable antique look.

Little things for little people

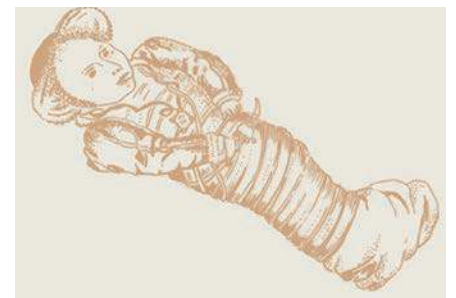
Not everything is listed in an inventory with many items being lumped together as if of no importance. Also, it is rare to find anything to do with children listed.

The cradle, the baby walker and potty chair are not to be found, but we know they existed by the very fact that they are still found. Paintings of the period show them in use and include toys and other items from the nursery.

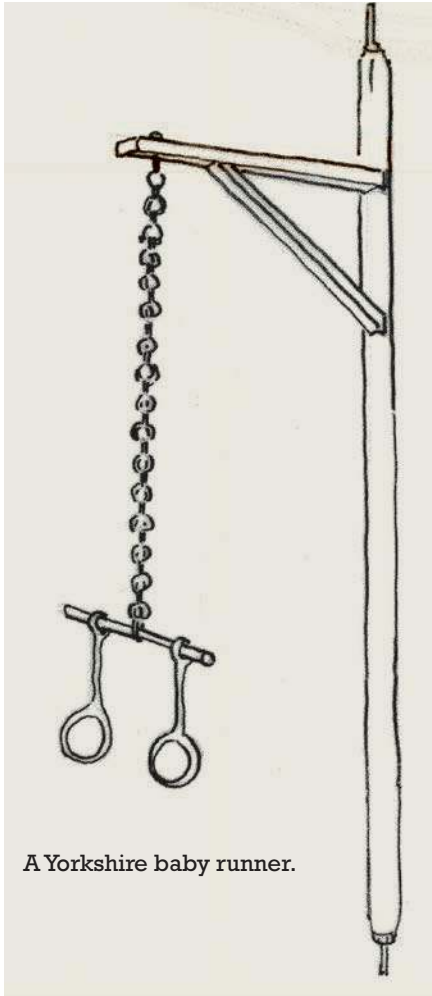
This issue we are looking at some of the little things used by little people, with a view to further cluttering a Tudor or Jacobean house with what were essential items in their day.

Lord Byron (1788-1824), God bless him, said, 'One cannot love lumps of flesh, and little infants are nothing more.' So why have parents throughout the centuries ensured their safety, health and happiness inventing Santa, fairies and many more just for them?

From early times new born children were swathed, swaddled and



Baby in swaddling bands c1581.



A Yorkshire baby runner.

cocooned like a chrysalis prior to being placed in a cradle. The oldest known British cradle dates from the 15th Century, but legend says it is much older, having been used by the infant Henry V born in 1388.

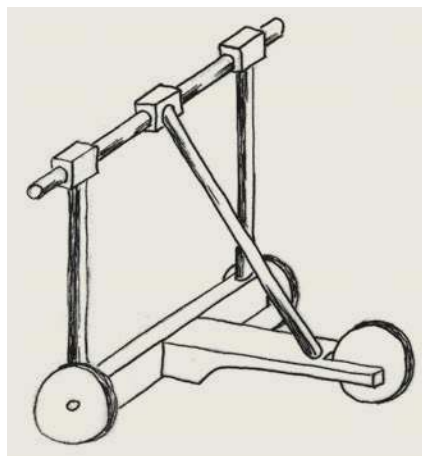
Henry spent his early years at Courtfield, near Monmouth where the cradle came from, but that is the only connection. It was sold off in the 18th Century, passing through the hands of many collectors, only to be purchased from Christies by Edward VII in 1908. It is now on loan to and displayed by the London Museum.

Consisting of a substantial wooden box, it is supported by two chamfered posts with an eagle on the top of each one. There are three slots of holes high up in the sides, which

would have been for straps, or the ends of swaddling bands to pass through to keep the baby and its ample bedding secure.

Another cradle of 1522 had five silver buckles on either side to secure the swaddling bands. A number of miniaturists make this cradle but have straps pulled tightly from side to side with the poor child resting on the top, like a small version of a trampoline.

Hardly tender loving care. The wicker or woven cradle, mounted on rockers, has been much overlooked by Tudor enthusiasts and was light, cheap, and easily burnt when contaminated. Cheaper wooden cradles were often stained, grained or painted to look like some superior wood on the outside. The inside was painted a dirty shade of sage green in memory of the custom of filling the bottom of the cradle with sphagnum moss.



The virgin's walking machine

Up, up, and away

A 14th Century depiction of 'The first steps of the virgin' shows her being fussed over by mum and dad while she struggles to coordinate her feet with the forward motion of a primitive baby walker.

It is a type I have never seen in miniature yet only too easy to make.



The circular framed type of baby walker dates from 1600 and was still being produced in large numbers in the Regency period. The earliest push chair I know of is of the same basic design as the circular baby walker, but instead of being open at the bottom it is mounted on a flat board, which has a set of four wheels or casters allowing it to be pushed.

There is a family of 'going pins' or 'baby runners', which were fixed so that the baby could not wander beyond a certain safe area. These were mounted on a vertical post, which was fixed in the floor by a metal pin, with the other end being held in a beam overhead.

At baby height there was a retaining hoop of wood, metal or leather, to hold the child while it made sense of being upright. A further Yorkshire variation is of the same basic idea but the child was held on the end of a rope or chain, with hoops under its arms.

More recently the 'baby jumper' or 'patent infant gymnasium' was introduced from America (1848). A harness of leather enclosed and secured the child in a canvas seat



hung by a strong elastic band from the ceiling, a beam, or door frame.

Adjusted so that the child's feet could just touch the floor, he or she could bounce happily for many an hour. As with our table legs at home when I was a child, all legs had to be covered and out of sight so on this contraption a modesty apron was attached for decency's sake.

When you've got to go

'Going chairs' of the 16th Century were a multi purpose affair being a box on wheels with a seat inside. The



German seesaw. These were found in all periods so for a Tudor example have fun with the mythical beasts.

seat could be simple and in front of the sitter a tray for toys and food. On the other hand a potty or wooden bowl may have been set into the seat so that when the child had 'been', it could get up and go. But alas the smell would follow.

Others had a drawer under the seat in which was placed a hot brick to warm ones nether regions.

Rocking chairs with wooden

bowls or pots in the seat were common from the late 17th Century until the mid to late 19th Century, but most have now lost their bowl. But rocking was of great comfort and could be fun with seesaws and rocking horses of sorts being with us since at least the 16th Century and developing into works of art in the hands of Georgian and Victorian craftsmen.

little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

My favorite highlights in *DHM65* September/October were many but the best was the modern arm chair tutorial by Auralea Krieger. I have tried many times to make a decent looking couch or chair. If I was two years old I would be proud of what I made in the past. When I saw her instructions, plain and clear, for the making of her chair, I thought, "Why not?" I can just add it to my other odd looking furniture.



Well it took me two days, but I did it! I now have a decent looking, usable chair. I even made it in white! I changed it a little bit but it will work quite well in my dollhouse. Thank you, thank you Auralea Krieger!

Betty from Rochester, NY

Proud contributor

What a lovely issue! The *DHM66* November/December issue is simply full of amazing miniaturists and their contributions. How proud we are to be included in this fine company, and what a pleasurable surprise it was to see our latest edition The Dream Bed, on the cover.

Your magazine redesign is a testament to making a fine publication even better, with thoughtful presentation and a fine tuned design aesthetic.

Thank you, and all of Ashdown's staff



for this uplifting contribution to the miniature art form.

To quote Auralea from her welcome letter: "We miniaturists, as a community, inspire each other everyday." How true, and how beautifully you have presented this universal inspiration in your latest issue. Thank you again for including us.

**Millie and Ferd from
Thousand Oaks, CA**

Giveaway winner

I don't know if you can hear them from where you are, my wee witches, I mean.

When the little Halloween sign kit gift arrived and the wee witches at Golly's Ghastly Pie Stand got wind of it, they began to howl with glee! The sign reads, "Well Behaved Children Welcome, the rest will be made into pies." Need I tell they hung the sign right up on a post near the cash register and there it will stay? Thank-you so much to you for gifting it to me and to Green-Gypsies.com who provided it!

Eleanor from Hingham, MA



Giveaway winner

What a nice surprise to find the 1:12-scale dish drying rack set in my mailbox today! I love it. And it was wrapped so beautifully and carefully, also.

Thanks so much and thank you for giving your readers the opportunity to win, simply by sending in an email. It's very generous of *Dollhouse Miniatures*. Keep up the good work!

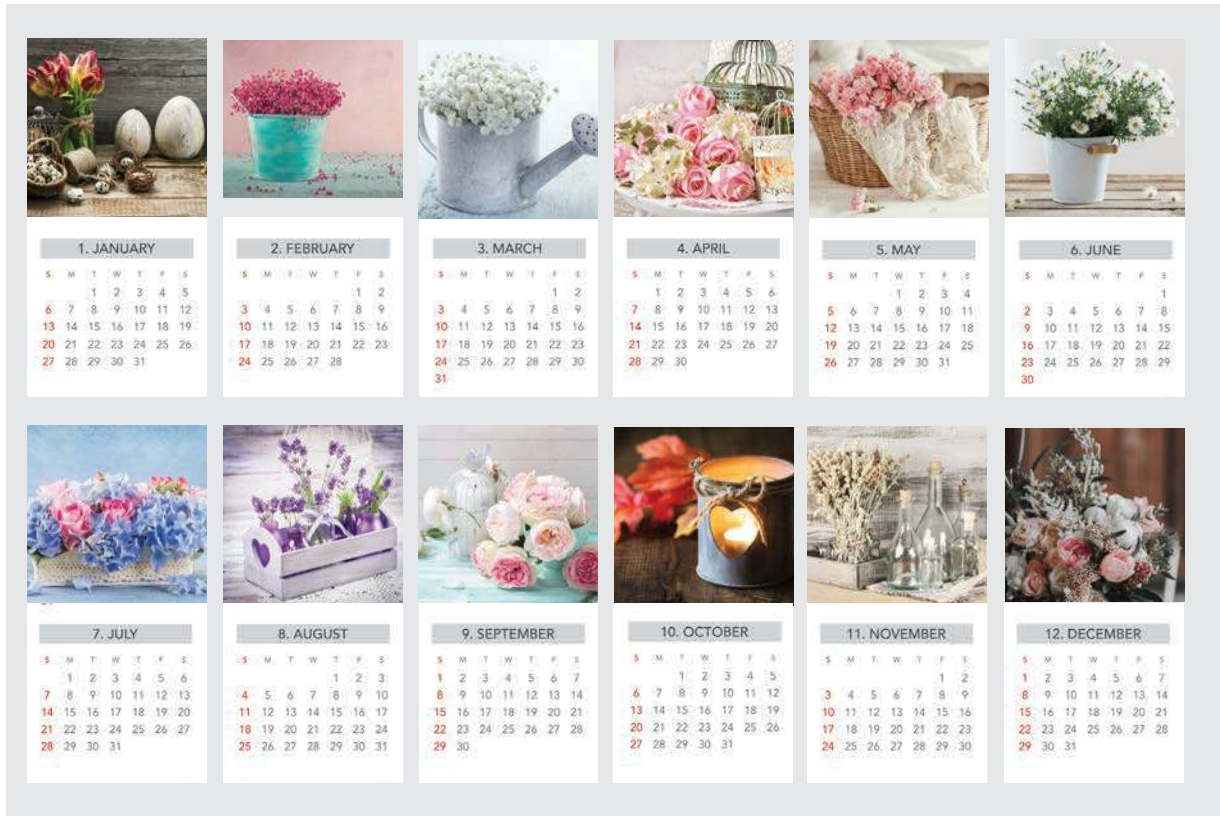
Helen from Belle Plaine, MN

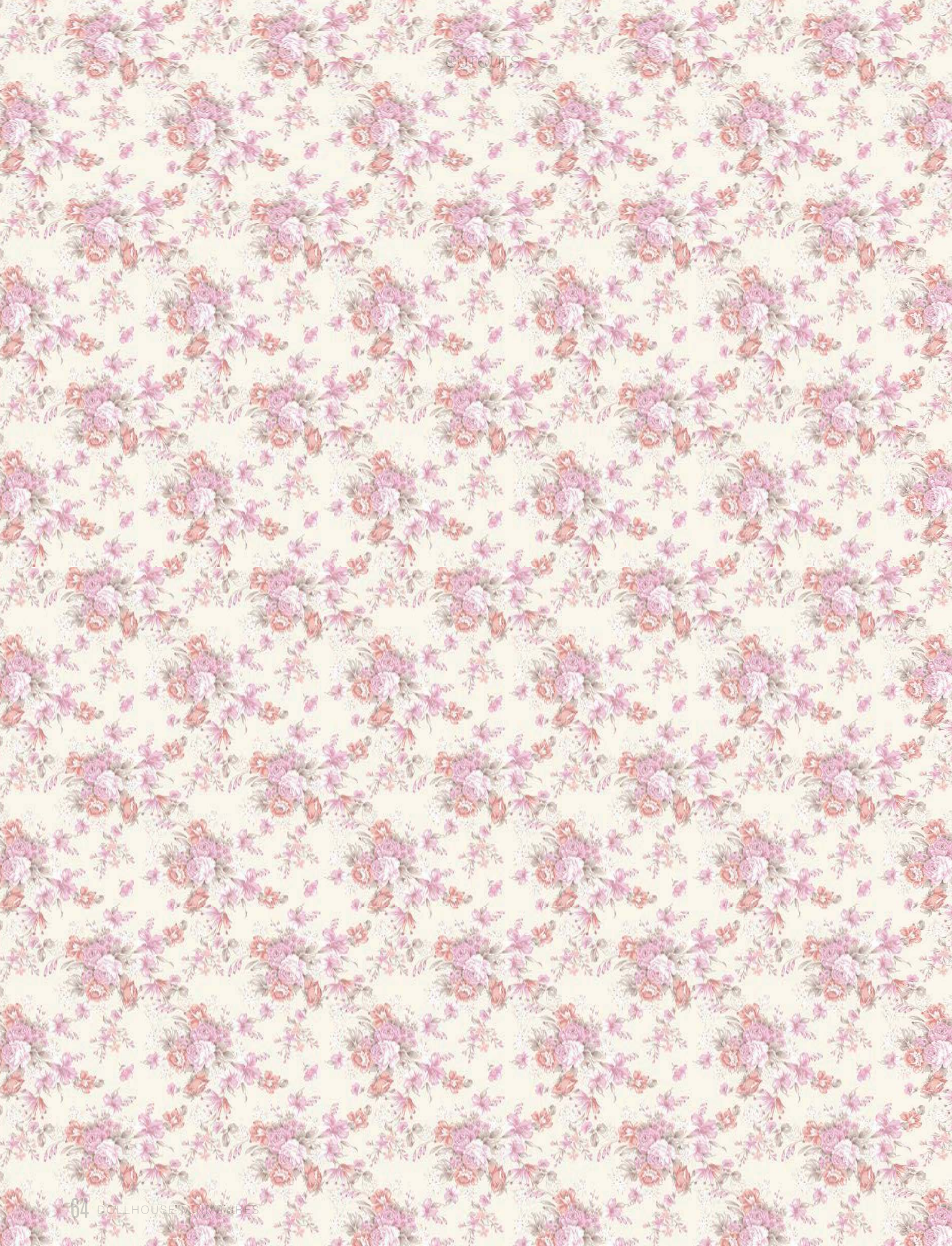


CUTOUTS

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2019 calendar and paper dolls.





calendar listings

January 19 Sarasota, FL

Sarasota Fun in the Sun (formerly Molly Cromwell Presents). Join us at our new location! Holiday Inn Airport 8009 15th Street East Sarasota, FL 34243 Saturday 10am-5pm. Admission: Adults \$7, Children under 12 \$3. Workshops Jan 17 & 18. Escape the winter blues for some fun in the sun with our wonderful vendors! Visit our website at <http://miniaturiaunlimited.com> or call 267-684-6276.

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.sdminiature-show.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.

February 16-17 Orlando, FL

Orlando Miniatures Festival (formerly Molly Cromwell Presents). Our Fourth Year at our new location!! Hilton Garden Inn 11400 Marbella Palm Court Orlando, FL 32836. Preview Saturday 5pm-8pm, Sunday 10am-4pm. Preview Admission \$18. Admission includes early buying privileges, 2 day admission, and Saturday night Pizza Party. Sunday Admission: Adults \$7, Children under 12 \$3. Workshops Feb. 15 & 16. Escape to sunny Orlando! Minutes from Disney attractions, you can merge your passion for miniatures, with a family vacation, and beat the winter blues! Visit our website at <http://miniaturiaunlimited.com> or call 267-684-6276

April 13 Paramus, NJ

Karen Aird & Lorraine Scuderi are pleased to present the 1st Annual Spring Dollhouse Show, Saturday April 13, 2019, 10am - 4pm. Elks Lodge, 200 Route 17 North, Paramus, NJ 07652. Admission: Adults \$6, Children 12 & under free. For more information: karensdollhouse.com or store.lorrainescuderi.com

April 25-27, 2019 Schaumburg, IL

The Miniature Show-4th annual. A Celebration of Artisans of Miniatures. Hyatt Regency, 1800 E. Golf Rd, Schaumburg, IL 60173. The work of over 600 miniature artists will be exhibited. Preview Thursday 11am - 5pm. Dinner buffet-Thursdays 5-6pm. Preview tickets \$25 and include a 3 day pass and Friday Happy Hour. Friday show hours: 11am-6pm with Happy Hour from 4-5pm.

Saturday show hours 10-3pm. Admission: Fri. and Sat. \$10, Sat. \$5. Free shuttle service from airport to Hyatt (room rate only \$99 per night). Free shuttle between Hyatt & Marriott Thurs-Sat. For more information: www.theminatureshow.com, Email: g.a.madl@sbcglobal.net

May 17-18 Waukesha, WI

Milwaukee Dollhouse and Miniature Show. Waukesha County Expo Center, 1000 Northview Rd, Waukesha WI. Fri 4-8 Sat 9-3. We will be having raffles, attendance prizes, workshops and kids make n takes. For more information contact tdminiatures@sbcglobal.net Watch Miniatureshows.com for more information on classes and dealers as they post.

June 28-29 Dallas, TX

Dallas Miniature Showcase. New dates: June 28, 2019 & June 29, 2019. New location: Doubletree by Hilton Dallas near the Galleria located at 4099 Valley View Lane, Dallas, Texas 75244. Outstanding workshops offered. Workshops begin June 27 through June 30. For Information contact charlesharville@yahoo.com, www.dallasminiatureshowcase.com

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special exhibits

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Carmel, IN

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 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.

Now through January 6, 2019

Carmel, IN

Museum Founders' Exhibit & 25th Anniversary Celebration

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.

Now through 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. Gala Celebration April 30 to May 2, 2019. 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

Make Authentic Looking Rust in Mere Minutes

Andy shares how to create authentic corrosion on the 1949 Ford using Deluxe Materials Scenic Rust as well as a few other handy products.



BY ANDY ARGENT

The interest in doing this type of model comes from a lifelong interest in all things Fifties: music, fashion and classic American cars. I have owned a lot of classic cars over the years from Thunderbirds to Fords to Buicks and I currently own a 1952 Oldsmobile that is a custom Ledsled.

I have seen many rusty relics in the past and this has led me to make them in scale. I have made classic car models for years but always with a nice shiny paint job. To do them all rusted up is very interesting and rewarding. This is the background as to how the '49 Ford has come about. John Bristow of Deluxe Materials saw my skills on a rusty Chrysler 300 and tracked me down to commission this new project on the '49 Ford.

Rust is an every day sight on steel built motorcars of this age and it can be difficult to model effectively. In this article, with my photography and a few notes, I am able



to show you how to create authentic corrosion on the 1949 Ford. Unlike paint, Deluxe Materials Scenic rust is real rust that can be applied to any paintable surface.

Step 1: When completed, the '49 Ford was painted in burgundy and left to dry overnight. Then a layer of hairspray was added to the finish and left to dry for a few minutes.

Then some grey paint was sprayed onto to the model. This was left to dry for several minutes. Then I started to distress the paintwork with a cut down stiff brush to represent chipped and old paint. This is a good base for the Scenic Rust treatment that follows.

Step 2: Then I mixed the Scenic Rust Powder with the Scenic Rust Binder following the clear instruc-

You will need

- 1949 Ford Kit or similar
- Scenic Rust Kit DBD27 combined contents 100g
- Plastic Magic DAD77 40ml
- Plastic Magic DAD83 40ml
- Roket Rapid DAD44 20g



PROJECT



tions on the box. This was painted on all the areas where I wanted the heaviest rust.

Step 3: This shows the dried Rust Powder/Rust Binder mix on rear of the vehicle is careful to try and get a realistic balance at this stage if you don't want to end up with a completely rusted out vehicle. If you do want a completely rusted out vehicle then paint over the whole model. I wanted a happy medium.



Step 4: Applying Scenic Rust Developer. The developer is applied with a fresh clean brush to the dry



Rust Powder/Rust Binder mix as in instructions.

When dry, I then applied the Scenic Rust Developer to all the areas that I treated with the Powder/Binder mix. This was then left overnight to fully react and develop rust.

Step 5: These photos show close ups of the rust effect after one day. As you can see you really do see the true effects of this rust treatment.

That's all there is to the scenic



PROJECT



rusting. All that is needed after this is some use of pigment powders and some filter washes to further age the appearance. You end up with a very realistic looking rusty vehicle with real texture.

I have used Deluxe Materials Scenic Rust several times and been rewarded with many people asking, "how do you get your vehicles so life-like?" I hope this will encourage miniaturist modelers to try this excellent product which you can buy from your local miniaturist dealer.

John tells me that he has set up distribution for Scenic Rust in North America; it is distributed to dealers by Aztec Imports or purchased direct from his website www.deluxematerialsus.com.



back issues

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Issue 66, Nov/Dec '18

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- Ferd Sobol Dream Bed
- Birch Hill; Mark Turpin
- 1981 Victorian Resurrected
- Holiday Gallery of Artists



Issue 65, Sept/Oct '18

In this issue:

- Martha Puff Collection
- Erik Goddard Creates
- Fine Furniture Gallery
- Masterpiece Puppies



Issue 64, Jul/Aug '18

In this issue:

- NYC Apartment
- The 1st President
- Tahitian Room Box
- Patrick Duclou Charm



Issue 63, May/Jun '18

In this issue:

- Italian Farmhouse
- Rembrandt House
- A Taste of Scotland
- A Touch of Paris



Issue 62, Mar/Apr '18

In this issue:

- Half Scale Bedroom
- Mini Shoe World
- A Tuscan Holiday
- Animal Artists' Gallery



Issue 61, Jan/Feb '18

In this issue:

- Miniature Masterworks Show
- Bad Birds Rainbow Hand & Kathy
- A True Inspiration, Rik Pierce



Issue 60, Nov/Dec '17

In this issue:

- Blulette Meloney Tribute
- Christmas Showcase
- Peacock Rug



Issue 59, Sept/Oct '17

In this issue:

- Kensington Show Recap
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Stitching in Miniature for a Loved One

Making a miniature gift for someone creates something special and is an easy way to express your feelings and will last for years to come.

BY RONNIE GODFREY

MOne thing that never goes out of fashion is falling in love, and with Valentine's Day in February and Mother's Day in March it is the time of year to show it!

I've turned my hand to a few accessories to adorn rooms dedicated to the theme of love, all quick and easy to make in basic cross-stitch. I used time honored motifs and a book of quotations to find suitable motif for the sampler.

The tablecloth and cushion patterns are for 1:24 scale, but of course this can be adjusted to fit any size of furniture. The sampler is worked in 1:12 scale.

You will need

Sampler

- 28 count fabric 2 1/2" x 3"
- DMC embroidery cotton – pink 3716, dark red 814, green 367, light green 368

- Fray Check

Cushion

- Two pieces of 32 count fabric approx 2" square
- Polyester filling
- DMC cotton – pink 3716, white B5200

Tablecloth

- 32 count fabric 3" square
- DMC cotton – pink 3716

I used 28 count, even-weave embroidery fabric for the sampler and 32 count fabric for the tablecloth and cushion, making one cross over one thread of the fabric using one strand of stranded cotton throughout.

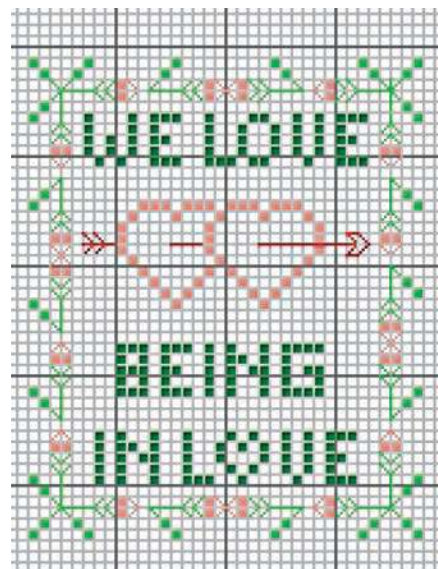
Love sampler

Step 1: Start above the center line and sew the hearts.

Step 2: Use a straight stitch to sew the arrows.

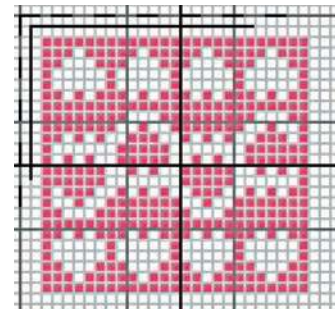
Step 3: Sew the lettering.

Step 4: Sew the rosebud border.



Step 5: On the wrong side, paint a line of Fray Check over the edge of the flowers, extending at least four threads further out. Leave it to dry thoroughly.

Step 6: Cut around the sampler and the frame.



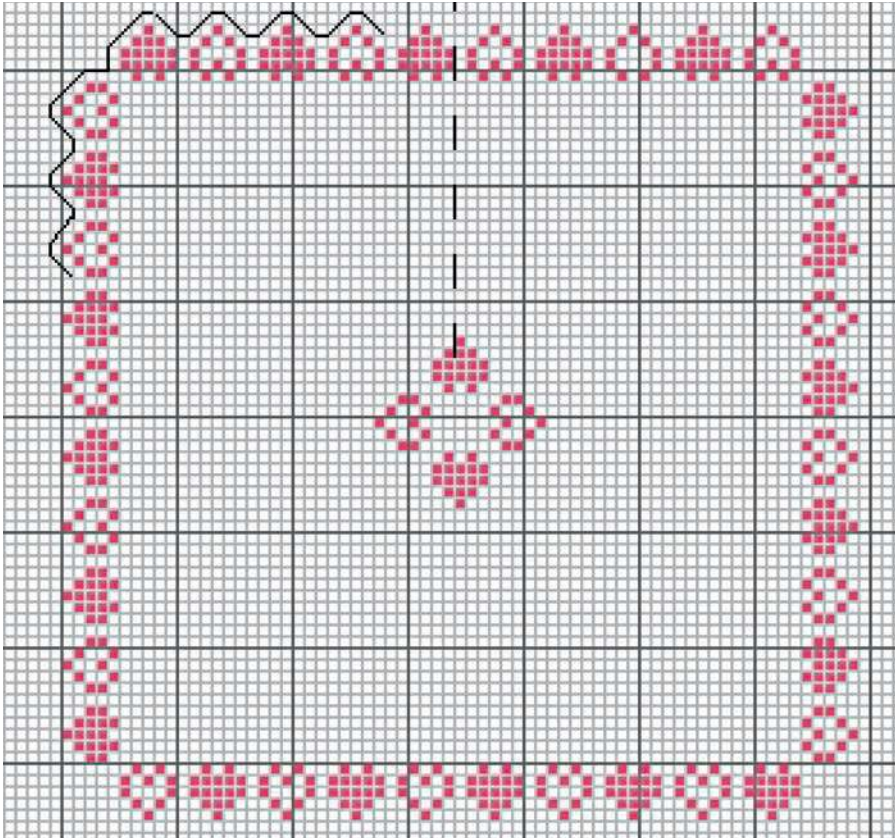
Hearts cushion

Step 1: Following the pattern, sew the pink bands above and below the hearts.

Step 2: On the wrong side, paint a line of Fray Check over the edge of the pattern, extending at least four threads further out. Leave to dry thoroughly.

Step 3: Making sure that the threads are aligned correctly, lay the wrong side of the embroidery on the plain square of fabric.

Step 4: With white embroidery thread, use running stitch over two



threads and sew the two pieces of fabric together along three edges, leaving the thread in the needle after the third edge.

Step 5: Stuff the cushion.

Step 6: Continue with running stitch to close the fourth side then fill in spaces of first line of stitches.

Step 7: Finish the thread neatly.

Step 8: On back of cushion, paint a line of Fray Check over the running stitches to the edge of the fabric. Leave to dry.

Step 9: Cut the surplus fabric away, one thread from the running stitches.

Hearts tablecloth

Step 1: Start at the center, sew the four hearts.



Step 2: Sew the hearts around the outside of the cloth.

Step 3: On the wrong side, paint a line of Fray Check over the edge of the motifs, extending at least three threads further out. Leave it to dry thoroughly.

Step 4: Cut around the hearts as the diagram shows.

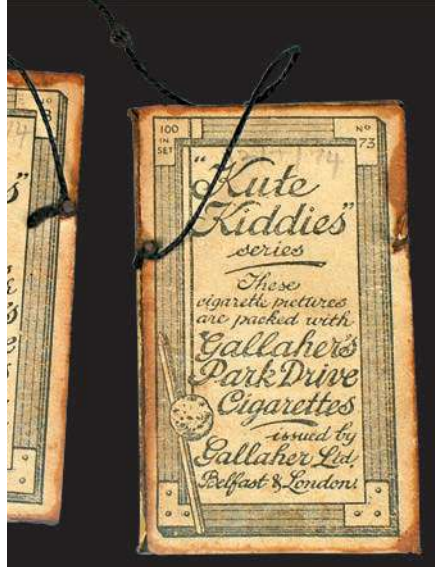
Facts about Samplers

The first known English sampler was made by Jane Bostoke in 1598. Although the earliest dated samplers come from the 16th century, they were probably stitched long before then.

It is thought that sampler stitching was carried out by young girls to teach them the skills in stitching for use as she grew up, as all women were expected to be able to stitch. General needlework was done by the servants of the house, but a lady showed her talent in decorative work. A sampler would include a variety of different stitches, and would be kept by the girl as a reference for future work, it would probably have been her first attempt at stitching.

During the 17th century, the style of samplers changed to include random motifs worked in silk, which were then often added to bed hangings or other furnishings. It was also during this period that pattern books became available, so samplers became less of a work of reference. From the mid-18th century, it became popular for young girls to work samplers as part of their education, of which needlework formed a major part. These samplers began to take on the designs probably best known today, with decorative borders, alphabets, motifs such as animals, flowers and houses, and they often contained some sort of verse or saying.

Then during Victorian times, samplers became more pictorial and became decorative articles to be hung by proud parents on the parlor wall. Then as the designs became more elaborate, incorporating larger pictures, so the number of different stitches used was reduced, until only one stitch remained in use, thus ending up with the cross stitch samplers that we know today.



Antique Dollhouses on Display

A visit to The Wizard's Attic at the Hove Museum in the UK reveals four dollhouses that were made with care long ago and are now cherished for the public to visit.

The Hove Museum in the UK has a childhood room, which contains a large and very important cross section of toys from around 1700 onwards. Following the horrors of the Second World War, there was a movement towards child centered time, and the idea that children should have a museum, or at least a display about them became fashionable.

This room is called the Wizard's Attic, which is home to a friendly wizard who repairs old broken toys with the help of his team of mice. Highlights include dollhouses, dolls, teddies, a working train set, a workshop for broken toys, and a bedroom split by time.

It took some time to decide which of the toys would go into the exhibit and to establish docu-

Whoever Mr. Taylor was, he certainly had a creative streak. Here are a few examples of cigarette cards he framed and varnished for pictures. The Nook dollhouse, made by Mr. A Taylor in 1920 for his daughter Kathleen.

mentation. Of the 30 dollhouses that were in storage at the Museum, only four went on display, all donated by local people. Let's visit them.

The Nook

This dollhouse is: 25" tall by 19" wide by 12" deep. Donated by Mr. A. A. Taylor in 1974, the Nook is a cozy two-up, two-down circa 1920. It has a gable front and a pebble dashed exterior with a tiled roof. The balcony gives an elegant feel with French windows that open





from the second bedroom. Inside the original wallpaper is retained, the red in particular, adds to the warmth of this particular abode.

Mr. Taylor originally made the Nook for his daughter, Kathleen in 1920. He built it in his parent's back room in Stanford Road, Brighton prior to starting his own business of hard and softwood joinery.

There are a few items of furniture to accompany this house, many of them homemade. One of the most charming is the collection of tea and cigarette cards that the owner framed and varnished to make pictures, DIY miniatures of the Twenties. Another improvement to the Museum's display is a periscope that will allow visitors to enjoy the houses inside and out once they have been furnished for

the exhibition.

Carter House

This dollhouse is: 22 1/5" tall by 33" wide by 14" deep. So named because a Mr. D. Carter donated it in 1977. Unfortunately there isn't much else known about this exhibit, other than it is believed to have been made for Mr. Carter's family in the late 18th/early 19th century.

The architectural style is fairly grand with an ornate balcony, lion motifs over the windows, and classical references, such as the moldings around the top of the external walls.

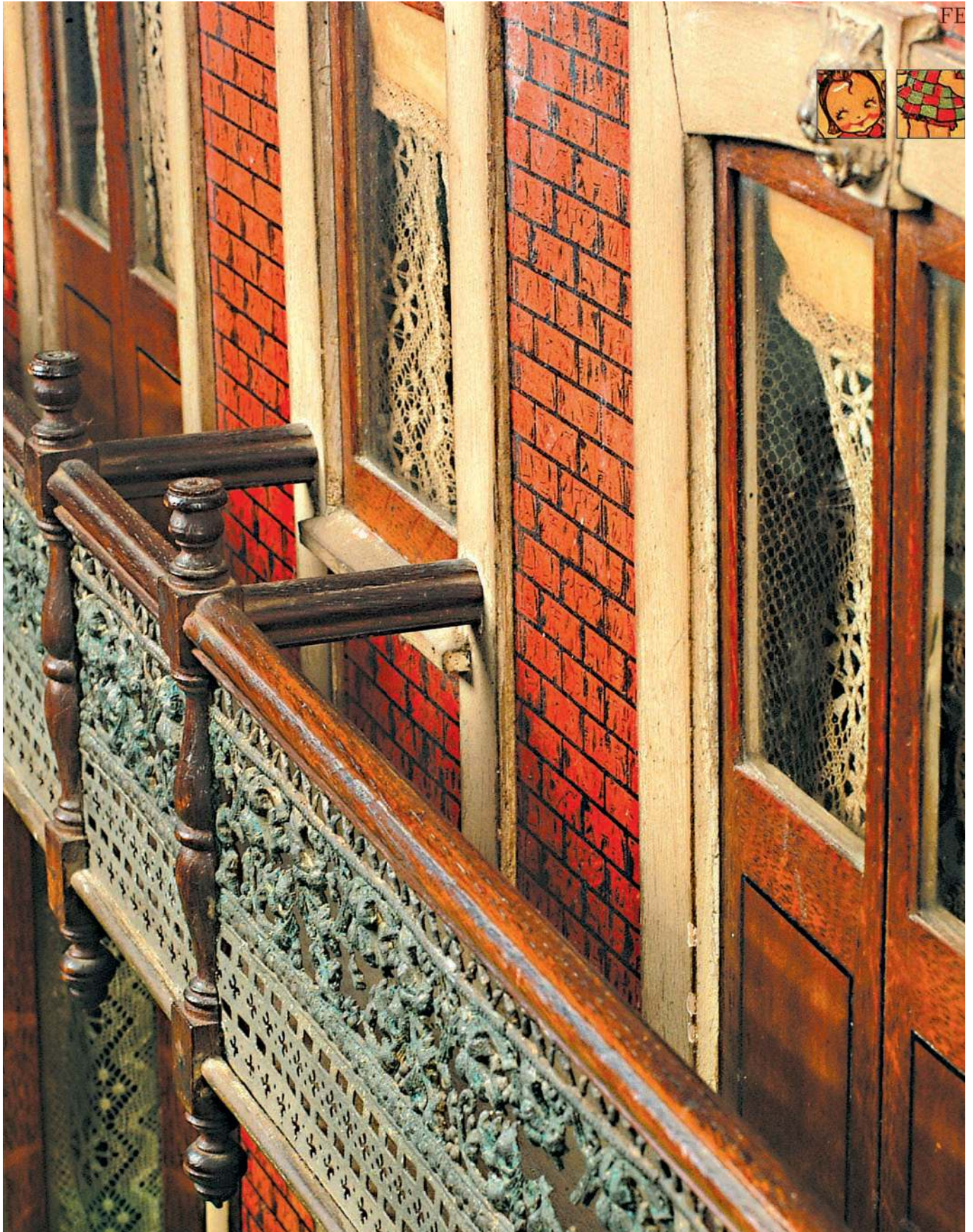
Tri-ang No: 91

This dollhouse is: 27" tall by 30" wide by 17" deep. Mrs. A. Purvis of Sompting donated this fine example of a Triang No 91 in

The Carter house shown from the front.

1978. The 1938/39 catalog reads: 'Entirely new design. Hinged front opening in three sections, five rooms, including bathroom with dummy bath, dummy fireplaces, two electric wall lights. Opening metal frame windows. Imitation brickwork on lower house.'

Surprisingly all of the windows are intact and have faded blue curtains attached. Inside all the rooms are wallpapered, which may well be original, as is the floor paper. Fortunately this Tri-ang has not been subjected to the evils of emulsion inside or out. The papered exterior has been left, even if worn in places. The roof remains dark grey, the front and garage doors are still painted green and the green



FEATURE



Triang No 91, donated by Mrs. Purvis in 1978 shown from the front. Three door open to reveal the inside of the house.





paper shutters on either side of the top front window are intact.

This particular exhibit comes with an assortment of furnishings, which have obviously been collected over a period of time, as there are too many to show all in one go.

The white mansion

This dollhouse is: 27" tall by 35" wide by 16" deep. Donated by Miss. M. Mitchell, the white mansion could also be a villa, with its green roof, tower and roof garden. The building has an open back for easy access to all rooms – a large entrance hall with chandeliers,

lounge, drawing room, kitchen, two bedrooms, nursery, and attic. The middle section at the front is also removable. Although the owner thought the house was handmade in the Thirties, the accompanying furniture is the plastic variety that was so popular in the Seventies. It also has metal, diamond lattice windows, perhaps by Romside, which were hinged at the side with butterfly fastening and suggest that the house may in fact be post-war. The white mansion is very individual in style, even if a bit rough in terms of carpentry, and must have been loved.

The mansion is blessed with an assortment of furniture which is on display.

For those who want to learn more about the collections, a re-



search room will include a library relating to the topics of the galleries and more detailed information about certain objects.

Whether you're interested in toys or not, Hove Museum and Art Gallery is nice to visit in itself. The Museum is housed in a Victorian villa, built during the 1870s for John Oliver Vallance. John Oliver died in 1893, but his widow continued to live in the villa until 1913. During the First World War the building was used to house German Prisoners of War, and in 1923 it was converted into flats. Finally in 1926 it was purchased by the Hove Corporation for use as a museum for £4,000. The museum first opened to the public on February 2, 1927.



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Make a Comfortable Miniature Day Bed

This romantic miniature day bed will be the perfect piece of furniture for your little cottage or for a small bedroom. Have fun and make it your own.

BY CAROLINE DUPUIS

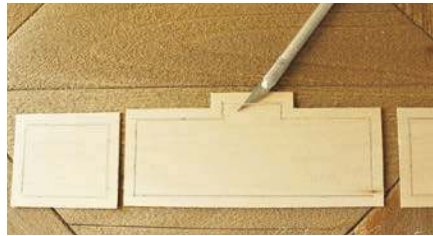
This little 1:12 scale day bed is the perfect addition for a room with little space. It can be a sofa during the day and a comfy bed at night.

Step 1: First, let's cut the wood. I used a small box cutter. A craft knife works too. You need a back piece and bottom piece that are both 6 1/4" x 2 3/4". The 2 side pieces are 2 7/8" x 2 3/8". And the bottom rail is 1/2" x 6 1/4".

Step 2: Let's make the back of the bed a little more interesting by cutting a nice detail at the top. I cut 2 1/8" from the side and 3/8" from the top. Now the sides of the bed will be even with the back when they meet at the corners.

Step 3: I drew a line all around the back and 2 sides 1/4" from the edge. I'm going to cut a channel all around to make a nice groove

detail. I used an X-ACTO knife to cut and lift the wood. Don't cut too deep. We only want to take off one layer of wood. Remove the wood inside this little channel you cut.



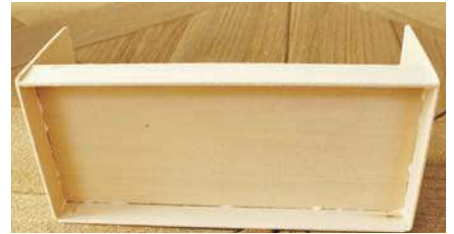
Step 4: Sand inside the groove. Also sand all the edges of your sides and back pieces of the day bed.

Step 5: It's now time to glue the bottom of the bed. I marked all the pieces to make sure the bottom will be straight. I drew this line 1/2" from the bottom. We'll be using the 1/2" rail we cut out earlier in the front of the bed under the bottom.

Step 6: Glue everything together. I glued the bottom to the back first and then each side. Lastly, I glued



the 1/2" rail to the front, under the bottom and between the sides.



Step 7: Let the glue dry completely or the wood will warp and un-glue with the paint application.

Step 8: To make the pretty decorative relief I used card stock and cardboard. To make a flower, I used card stock cut into a flower shape. The flower shape is 3/8" wide. I used 3 flower shapes to make one rose. The middle is rolled and glued onto one flower shape and then glued onto another flower shape.



Step 9: The leaves are cut out of cardboard (like the cardboard from a cereal box). Make a pretty composition.

You will need

- Basswood Sheet - 1/16" x 4" x 24"
- All purpose glue
- Paint
- Sandpaper
- Craft knife/box cutter
- Stair spindles or 1/8" dowel



PROJECT



Step 10: You will want to harden the flowers or they will lose their shape with the paint. I used Modge Podge. You can also use white glue. Let dry completely.



Step 11: The legs of the bed are 1 1/8" long. I used stair rails that I cut to size. But a simple dowel 1/8" in diameter works too. Glue your legs in place and allow to dry completely.



Step 12: Once everything has dried, we can paint! For a true shabby chic look I would first paint the bed grey, let dry, cover with glue, let that dry for 5 minutes, and apply a thick coat of white paint. You will get a gorgeous crackle effect, but for this bed I painted 2 coats of white.

Step 13: Then I took a pencil that I cut with my box cutter to expose more lead and applied it into the grooves and around the edges. The more you apply the more dramatic the effect. I did mine pretty light.

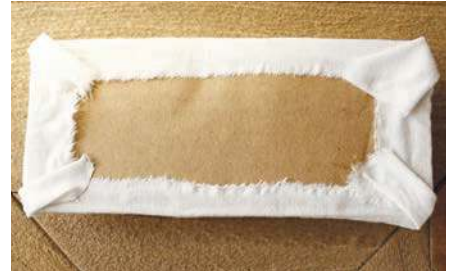


Step 14: Once you wet the lead with your last coat of white paint, you will get a soft grey highlight to all the places where you applied the lead.

Step 15: The mattress base is a piece of cardboard 2 5/8" wide x 6 1/8" long. I hot glued some stuffing/pillow filler on top of the cardboard and trimmed it neatly. There's 1 3/4" of stuffing on my bed.



Step 16: Next, I covered with fabric. The fabric piece is 8 3/4" x 4 3/4".



Step 17: Hot glue the cardboard mattress to the bed. Now dress the bed with bed skirt, blankets, and pillows. I put a dot of glue to hold the blankets in place. Some places I used hot glue.



Step 18: For the pillows, I fill them with candle filler sand. This makes the pillows heavier and look much more realistic.

See more of Caroline's work at cinderellamoments.com.



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In the Spotlight



Shop owner, Julie Silvester

*A*nother story about how miniature shops are started today. We feature Lilliput's Dollhouse Shop. It all began when Julie Silvester started an online miniatures business in 2013 to help defray the cost of sending her daughter to a private school that specializes in dyslexic children. One day while shopping in Tom O'Dea's Dollhouse Shop in Richmond, she mentioned to the owner that she had always wanted to own a miniature store. Well, he was ready to retire so she took over his store in October 2014. When she got the keys to the store, she headed directly to the shop with her daughter. They both had such fun looking through all the wonderful miniatures that they now owned. It was like a treasure hunt.

In June 2015 she moved the store to its new location in Lauderdale Square Shopping Center next to Sherwin Williams in Henrico, VA for several reasons. It is now handicap accessible to get into the store as well as the restroom. This new space also is several hundred square feet larger, much brighter and has a wonderful at-the-door parking area. Located in Central Virginia just minutes from Short Pump Town Center, 288 and 64.



Houseworks items on display

The number of items and lines has been expanded and the inventory is constantly changing as they add new items every week including: Houseworks products, Cir-Kit lighting accessories, Bespaq, Reutter Porcelain, over 250 wallpapers, landscaping, dollhouse dolls, Real Good Toys, Dolls House Emporium, curtains by Hart's Desire, handblown glass by GlassCraft UK and various furniture lines. Lilliput's has something for everyone.

Julie suggests that you call before coming to the store as emergencies do happen with two children still at home.

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