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Dollhouse Miniatures
PO Box 219
Kasson, MN 55944

To reach us: (507) 634-3143
Toll Free: 1-866-606-6587
Email: info@dhminiatures.com
Website: www.dhminiatures.com

UK: PO Box 2258, Pulborough
West Sussex RH20 9BA
Phone: 01903 884988

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kelly@ashdown.co.uk
Editor: Auralea Krieger
Email: auralea@ashdown.co.uk

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Email: usoffi_e@ashdown.co.uk

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Wealthy children had many rules they were expected to follow



welcome

The coldest months are ahead of us and what better way to keep warm than

making miniatures inside!

Many miniaturists tend to make summer scenes in the winter to stay in a warm frame of mind. Some even make Christmas in July to cool things off. The beauty of this art form is the freedom in creating any scene you want any time of the year!

We have some really amazing content in this issue of *Dollhouse Miniatures*. From modern to vintage, each page will inspire you and indulge your love for miniatures.

I remember at 16 years old, my sister's boyfriend sculpted a bathroom set for my dollhouse. Looking back, it was a tad lumpy and bumpy, but I was so thrilled to place it in my little house. Then, fast forward 22 years later, I purchased my very first Reutter Porzellan bathroom set.

I don't think I will ever forget that first handmade set. Not because it was perfect, but because someone thought about me enough to make it. Even if he was only trying to score points with my sister, I was still grateful. As for the Reutter set, it was a thrill to be able to purchase such a beautiful set.

I think that is what makes up a great collection; a mix of old and new, humble and expensive, things we make ourselves and things we purchase from others. Then while we are admiring our collection, we remember all that were involved in the journey of every little piece.

Auralea Krieger, Editor
auralea@ashdown.co.uk



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A stunning ball gown in the Louisiana Bedroom, 1800-1850, suggests a young woman being fitted or her appearance at a Christmas ball. Festive gold ornaments hang from the dress.



The Thorne Rooms Adorned

Their enchanting holiday transformation tells a moving story of Christmas Past. Let's take a stroll through five centuries of European and American holiday traditions.

BY VIRGINIA CHASE SANDERSON

Visitors to the exhibit don't expect to see the dark side of the story, so they are surprised when they come to E2, a room purposely left undecorated. Its placard begins, "Can you imagine Christmas being banned?" Many young visitors will learn, for the first time, that the Puritan dictator Oliver Cromwell outlawed Christmas in England for a long and troubled twelve years during the Protestant Reformation. Lindsay Mican Morgan, my tour guide today, elaborates: "The story goes that he would actually send people out on Christmas Eve and Christmas Day, walking around making sure nobody was having any festivities, trying to smell out mincemeat pies or anything else that might be associated with Christmas. These people were re-

ferred to as the 'mince-sniffers!'"

Lindsay Mican Morgan is curator of the Chicago Art Institute's Thorne Rooms gallery--68 flawless miniature European and American interiors. Morgan's daring and inspired idea of decorating some of the rooms for the holidays has made the Chicago Art Institute's best-loved exhibit into an annual holiday attraction without rival. During the Holiday Thorne Rooms exhibit, running from Thanksgiving to January, almost 1500 people throng into the gallery each day, an overwhelming crowd. One morning in early January, before the doors opened, Morgan took me on a little tour of her holiday rooms--12 rooms decorated for the holidays so far, with more to come.

The winter holiday touches are like pixie dust, tiny bits of magic

settling on the rooms, bringing them to new life. Small people have been busy. Someone has hung garlands on the stairs and a mistletoe ball over the door in the hall. Cookies cool on tables. Ice skates are left hanging momentarily on a newel post near the door. These touches, so evocative of life lived, are not arbitrary or cute, but stunningly accurate, the fruit of painstaking and lengthy research. They take us on a holiday tour through European and American history, from the 16th century through the 1930s.

The ice skates in the Pennsylvania Dutch kitchen are a good example of the care Morgan takes. After researching the type of skate she would need, she found the prototype for her replica with the help of a woman in upper Michigan



1



2

who had the largest skate collection in the United States. She then made this pair of 18th century ice skates with their beautiful swan-head prow, under the tutelage of Chicago miniature artists Alison Ashby and Steve Jedd.

The other wonders of the Pennsylvania Dutch kitchen bring to light the culture of the early German immigrants. For them, instead of Santa Claus, the gift-bearer was the Christ child, riding a donkey laden with gifts. In front of the fireplace a little

OPPOSITE PAGE: English drawing room of the Victorian period and Otto Natzler Menorah by Sutton Morgan. **1** This English drawing room displays the first Christmas tree in England, Queen Victoria's own tree, from 1840. **2** In the Pennsylvania Dutch kitchen, cookies are being prepared. Food artist Cristina Minischetti made the cookies and almost all of the other holiday foods on display.

rye basket represents the manger. It contains a swaddling cloth, and nuts and cookies for the Christ child. Hay to feed his donkey is heaped at the bottom of the stairs.

On a table, cookies are being made in quantity. "People would make these big batches of cookies, large wash baskets full, ready to pass out to visiting guests," Morgan



1

explains. She points out that the hand-carved wooden cookie mold on the table is from the period, and that such molds are still being used today.

As I stop to marvel at each room, I realize that the rooms are real in a profound way. Each small replica is made of the very materials of our larger world. It's not a photograph;

it's not virtual. It's the real thing, just smaller, which accounts for the dizzying and continuing magic of the rooms. Peer in with your eye at about 5 inches from the floor of the room (the height of a miniature person), and you—enter the room!

As I do now, stepping into the English Great Hall from the second half of the sixteenth century. The



2

1 New Mexico Dining Room c. 1940, ready for the celebration of Las Posadas, a ritual re-enactment of Mary and Joseph's search for a lodging in Bethlehem. **2** A pair of skates from the era and region and hay for the Christ child's donkey in the Pennsylvania Dutch kitchen. **3** A Devil's mask to scare away Mary and Joseph when they knock at the door. **4** Nativity scene with starburst by Sutton Morgan.



3



4



A panorama of Paris at night, as seen from the balcony of a 1930s apartment. At the time, the Eiffel tower was actually lit up like this, with 250,000 lights.

to every English Christmas; it was served in huge ornate bowls. Morgan commissioned William Robinson to create this one, a replica of a wassail bowl in the Victoria & Albert Museum.

"The spices go in the little top compartment of the bowl, and the whole thing comes apart," she explains. "Everything Bill makes has to function, and has to be made from the materials that would have been used, in this case a type of wood called *lignum vitae*, a tropical hardwood that's very oily, so it repels water." Robinson, one of today's most skilled artisans, has been a mentor to Morgan over the years. "He is a

history buff, and in particular a tool history buff, so he actually used the type of 17th century lathe that was used to make the original!"

The banquet table is set with the dessert course, called the sugar course. "It was quite the elaborate affair," Morgan tells me. "Only the upper echelon of guests would have been invited to the sugar course. Sugar was truly a luxury item, a thing to show off how wealthy you were. And amazingly expensive. It was literally kept under lock and key. There was a confectioner on staff, and usually the wife and confectioner had the keys, and that was it."

"There are funny stories about the consumption of sugary goods back in the sixteenth century," Morgan says. "People didn't have the best dental hygiene back then, and because of all the sugar the wealthy people were eating, their teeth were turning black, and people who weren't quite as wealthy, to mimic that, would use charcoal to blacken their teeth."

The beautiful New Orleans bedroom was an early triumph for Morgan. "I found a really wonderful diary by a young woman who describes herself getting dressed up in a ball gown that had ornaments hanging from it. That really inspired us. I worked with Maria José Santos from Spain. She does beautiful figures in period costumes, but since Mrs. Thorne was opposed to having figures in her rooms, we came up with the idea of doing a dress form, as if a young woman were going to be fitted."

E14, an English drawing room of the Victorian period, contains another masterpiece, Morgan's Victorian Christmas tree. It reproduces one of the earliest Christmas trees in England, Queen Victoria's own Christmas tree from 1840. When Victoria married the German Prince Albert, she introduced the German tradition of Christmas trees to her English subjects, and Christmas trees soon became hugely popular in England.

The tree looks a little spindly for our taste. But Morgan held fast to what she knew about the Victorian era. The German tradition was to use small fir trees no taller than four feet, suitable for a tabletop, and to cut their branches into artificial tiers or layers. The tree ornaments, as well as the toys and dolls under the tree, are based on a famous engraving of the royal family around their

tree, the very illustration that led to the craze for imitation.

Morgan talks about the many satisfactions of her seasonal decorating project. "I loved the idea of being able to show people that there are still miniature artists making things now of the quality Mrs. Thorne demanded." Morgan has commissioned work from many stellar miniature artists. She has perhaps worked most closely with Cristina Minischetti of Italy, who not only made all of the sugary foods for the Tudor wassail scene, but most of the foods for the other rooms, among them a marzipan hedgehog, a traditional Twelfth Night cake, tamales, a Mexican fruitcake, and sugar tortillas, called *buñuelos*. Not to mention the nuts I think I saw in a crystal bowl in the Victorian parlor. Do you know how small a walnut is in one-twelfth scale?

Another gifted miniaturist, the ceramic artist Sutton Morgan, created the wood and ceramic crèche for the Monterey, California room, copying the dramatic starburst altarpiece from the Carmel Mission in Monterey. For the Hanukkah room (A37, California Hallway circa 1940), she replicated a menorah by Otto Natzler, from an original in the New York Jewish Museum.

Morgan has had more to do behind the scenes than a visitor to the rooms might realize. Summer rooms had to be made into winter rooms, which meant creating alternate backdrops depicting snowy scenes. The most spectacular backdrop was made for a Paris apartment from the 1930s, whose balcony overlooks the Eiffel Tower. For the holiday cocktail party Morgan envisioned, she turned day into night, and lit up the Eiffel tower. Here again, nothing was arbitrary. The lights on the

tower are replicated from the era: Morgan discovered that for almost a decade during the twenties the Citroën car company used the Eiffel Tower to promote its brand, using 250,000 lights.

Now, just minutes after the opening of the gallery, we can hardly hear or see each other, as we keep getting separated by clusters of excited new arrivals. It's hard to make our way through the gallery to our last stop, the New Mexico room.

This room depicts the religious celebration of Las Posadas: people visit one house each night for nine nights, as Mary and Joseph looking for a room at the inn. The procession is refused lodging, though the hosts often provide refreshments. At each stop, passages of scripture are read and carols are sung. I ask about the devil's mask lying on a small chair. "Usually, whoever was turning away Mary and Joseph would wear a devil's costume or devil's mask to send them away."

“Morgan has had more to do behind the scenes than a visitor to the rooms might realize.”

Morgan did not initially intend to do something so bold as to invade and alter Mrs. Thorne's precious rooms. She had thought originally of some kind of Christmas event in the gallery, outside the rooms. But the head of the Chicago Art Institute, whose wife was a great fan of the Thorne rooms, suggested, "Why don't you do things inside the rooms?"

Morgan was shocked. "I didn't



This ornate wassail bowl, by miniature artist William Robinson, replicates a seventeenth-century piece from the Victoria & Albert Museum.

know if I dared change anything! I didn't want to overreach or be presumptuous. Then I started thinking about all of the period rooms I had seen decorated for Christmas, at all the house museums I had gone to. My colleagues affirmed that it was normal to do this to full size period rooms, as a way to see further into what living at that time was like.

"The kicker for me was when I talked to Mrs. Thorne's granddaughter. She sent me a snippet from Mrs. Thorne's diary, which talked about how much she loved Christmas--and then she told me that Mrs. Thorne had even talked about decorating the rooms for Christmas!"

When Lindsay Morgan inaugurated the Holiday Rooms exhibit, she stepped beyond fulfilling Mrs. Thorne's job requirements. In following her intuition, she has done something Mrs. Thorne would have loved. In entering the mind and heart of Mrs. Thorne, she has reached a realm of pure poetry.

This year the exhibit opens November 22 and continues through January 7, 2020.



Sweet Stolen Morning Hours

Fumiko Ogawa's passion for smaller scale miniatures shows in her detailed creations. From room boxes to opening dollhouses. Each piece is a true work of art.

BY JOAN MCKENZIE

When Fumiko Ogawa was a young Mother with ever increasing responsibilities, she set her alarm clock for one hour earlier than was required so that she could begin her days with an hour of quiet joy. During this hour she would work on her passion for making 1:24 scale miniature dolls and scenery.

One of the things she enjoyed most about this stolen hour was working with the many fabrics and antique laces she had protectively stored for costuming.

At the end of the day when the children had been settled into bed and the housework was in order, she would return to her desk again for another hour. What a lovely plan she made incorporating this daily discipline she followed ritually. That

must have been so pleasurable and satisfying. I don't know many people who take care of 4 children and a home who manage to fit too hours of creativity into each day!

Fumiko did not own a dollhouse as a child, but she has one now! As a little girl from the age of 7 she began collecting tiny furniture from a local department store in Tokyo. She would bring the tiny furniture home and examine them. Soon after her needles and thread were on her desk as she began embellishing the furniture with lace doilies, bedspreads, pillows and sheets.

As a young woman she was trained by artisans to make traditional Japanese dolls. She attended school to study haute couture specializing in dressmaking.



Miniature artist Fumiko Ogawa.

This training is evident in the way each of her tiny dolls are clothed in highly detailed sewing that includes smocking and pleating in 1:24 scale. Fumiko taught herself to

FEATURE



Above shows a gorgeous dress boutique in 1:24 scale and below are an assortment of beautifully dressed dolls.



FEATURE



1 Tiny dolls and vignettes. 2 A 1:24 scale boutique display. 3 Dolly sits down for tea time. 4 A 1:24 room box full of the tiniest dresses and shoes. 5 This Christmas room box is 1:24 scale and full of tiny treasures including a decorated Christmas tree!





A whimsical kitchen room box in 1:24 scale. Complete with cakes, cookies and everything you need to make mini goodness.

take the learnings from school and reduce the size to the very small half scale that she preferred.

One of her specialties is rose making. She does this using 2mm silk ribbon. Tiny roses adorn her little dolls hair and their dresses. Incorporating the finest of laces is another one of her signatures in her work.

Everything I looked at that she had on display at the Chicago Miniature Show last April was exquisite beyond my descriptive capabilities. I was floored! Physically and mentally floored. I was affixed in her presence as she showed me pictures of the items that had previously sold. Fumiko gets a lot of encouragement from her immediate family to continue her craft. She also makes 1:12 and 1:48 dolls on occasion, but the 1:24 scale is her preferred size.

Most of the photos in this feature are 1:24.

As a wife and a mother of four grown children along with five grandchildren Fumiko is extremely busy. But even that little seven-year-old girl knew that she wanted to create miniatures. Her dedication to perfection has paid off as she is such a highly respected artisan in Japan as well as worldwide.

When she has a vacation, she tries to choose places that have art museums where she can study more costuming. She also enjoys going to clothing stores when she is abroad to select from lovely fabrics and well-made children's clothing styles for her grandchildren.

Fumiko belongs to the Japan Dollhouse Association. She also runs a workshop once a month at Nihonbashi in Tokyo. In Japan, there is an antique dollhouse museum

called the Hakone Doll House Museum. Fumiko has had exhibitions in the Hakone museum along with other great artisans. She has also had her work on display at the Spanish embassy in Japan.

In recent years, miniatures have become extremely popular in Japan. Young people who have been taught this craft have expressed a great deal of interest in miniatures using newer technology aids. Fumiko feels as though the quality has increased considerably, and it has now become possible to create an exquisite miniature in a much shorter time, having the end product be comparable to things purchased by masters in miniature overseas.

And so, like everything else, those miniatures will evolve, like everything else. But there is no greater thrill for those of us miniature lovers to hold a one-of-a-kind

fine y hand-crafted tiny object that is perfectly configured such as the gloriously detailed work that Fumiko creates.

Fumiko has exhibited at the miniature show in Tokyo for twenty years. Her sales have increased every year since the beginning. Her next show is on June 13 and 14 of 2020. She notices the crowd size and knows from her communications that other artists agree with her. If the show lasts for three days, they often end up selling out on the first day. It is very heartwarming to see so many young people entering into this art form.

It seems there are never two people who do things exactly alike, which means that everyone has created their own specialty and there is room for all to live and work in harmony. If you do go to the Chicago Miniature show next April in 2020, try to get there on the opening day. You will be thanking me for this advice. You're welcome!



Above is a gorgeous dress boutique in 1:24 scale with handmade dresses. Below is a dress shop for little girls with handmade dresses and tiny hats.



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M. W. Reutter Porzellan

A family business that started over seven decades ago is still running strong and providing high quality miniatures to miniaturists all over the world.

BY DEB WEISSLER

It all began with Grandmother Martl. At the end of World War II she was living in her home town of Denkendorf, a charming little town near Stuttgart in the south of Germany. Martl was a teacher who decided to pursue a career in handicrafts, so she entered an apprenticeship for potters. At graduation, she was required to present a piece of her work, so she equipped a dollhouse with miniature pottery.

Germany was famous for the most prized dollhouses and dollhouse miniatures up until the war. Many of them were produced in Nuremberg, which since the sixteenth century was coined the toy city. Their well known Nuremberg kitchens were extravagant room boxes filled with miniature domestic household items



designed to teach young girls the art of keeping a proper house.

Her graduation work piece was well received and this gave Martl the idea for a family business. When Martl married Willy Reutter in 1948, Martl entered a small pottery in the commercial register while Willy con-

The Reutter family in their shop.

tinued to work his old job as a precision mechanic in order to provide a steady income.

The pottery proved so successful that by 1954 Martl and Willy knew they had to streamline their processes



1

and start producing fine porcelain rather than pottery. Willy gave up his old job and the M. W. Reutter Porzellanfabrik GmbH was founded. To this day, all their miniature porcelain carries the Reutter logo that encompasses the initials of its founders: the inverted letters 'M' and 'W' inversely framed by stylized 'R's.

"Handcrafted art was quite popular after the hard times of the war as people were looking for things to enjoy and treasure," explains grandson Philipp Reutter. "Miniatures were just the right thing to imagine and fantasize about the new post-war world."

As early as 1950, M. W. Reutter was one of the first companies to exhibit at the emerging Nuremberg Toy Fair, displaying a small assortment of porcelain products. Each year the annual fair became increasingly successful until it was no longer feasible for the Reutters to produce inventory as one-offs on the potter's wheel. Unable to find a new location in Denkendorf, the company

moved the raw material part of the production to Frickenhausen in nearby Nürtingen in 1968, while all the finishing and finishing work was completed in Denkendorf.

Their miniatures in those years were very colorful with folk art and country designs. Most of the miniatures were real play toys but, as shadow boxes grew in popularity, the company increasingly turned out miniatures perfect for decorations in wall displays and dollhouses.

In the mid 1970s, the company began the first of many collaborations and licensing with Sarah Kay that turned out to work very well. Other well-known artists and writers followed, including Beatrix Potter, Hummel, Sarah Kay, Walt Disney, Paddington Bear, and several beloved fairytales. By 1979, a new industrial zone was established in Denkendorf and M. W. Reutter took the opportunity to reunite their facilities in a newly built factory in Denkendorf.

By the 1980's, miniatures had be-

Opposite page: A picnic basket vignette. This little vanity is full of everything needed for primping and beauty touch ups. 1 This little outdoor seating set is the perfect addition to a garden area or porch. 2 A metal bread rack full of an assortment of breads and a tea pot with a creamer and sugar bowl.



2

come increasingly popular and the company was catering more and more to this growing hobby. Where their product lines were originally 1:9 and 1:10 scale, they needed to downsize to 1:12 scale for the growing American and English markets. Step by step, the entire collection quite literally shrank in size. Materials became thinner, details finer and smaller.

In 1993 Willy Reutter passed away



1

1 This Christmas baking vignette is full of details. **2** An exquisite Hummel tea set in miniature.

and Martl followed four years later. Both were active until their passings and their legacy lives on in the willing hands of their family. After more than seven decades, the Reutter family is still actively involved in the business of making miniature porcelain.

Son Bertram Reutter has been CEO for more than 40 years and is the heart and soul behind finding new designs and products. His wife, Karin, is in charge of production, granddaughter Michelle handles graphic design and social media, and grandson Philipp is in charge of finance, IT, and marketing accounts. All told, there are 25 employees involved with production and distribution to customers worldwide.

“After more than seven decades, the Reutter family is still actively involved in the business of making miniature porcelain.”



2

As Philipp is quick to point out, “if you are into miniatures, you know Reutter Porzellan. We sell about 300,000 pieces per year worldwide.” With over 600 designs and up to 5000 individual pieces, there’s something for everyone, regardless the era. The company also has a children’s tea set collection and souvenir line. In any given day the factory produces 1000 pieces of porcelain with the goal of creating everyday items in miniature in realistic form. Collectors can deco-



A stunning 1:12 scale fireplace vignette with an assortment of accessories.

rate every room in their dollhouses or room boxes with fine porcelain and never run out of ideas.

The Reutters explore the world, attempting to mirror furniture and décor popular during the last couple of centuries. A great deal of work goes into finding and examining just the right pieces in full size in order to reproduce them into realistic miniature models. Buyers demand authenticity and desire pieces that are typical of an era or things they remember from childhood.

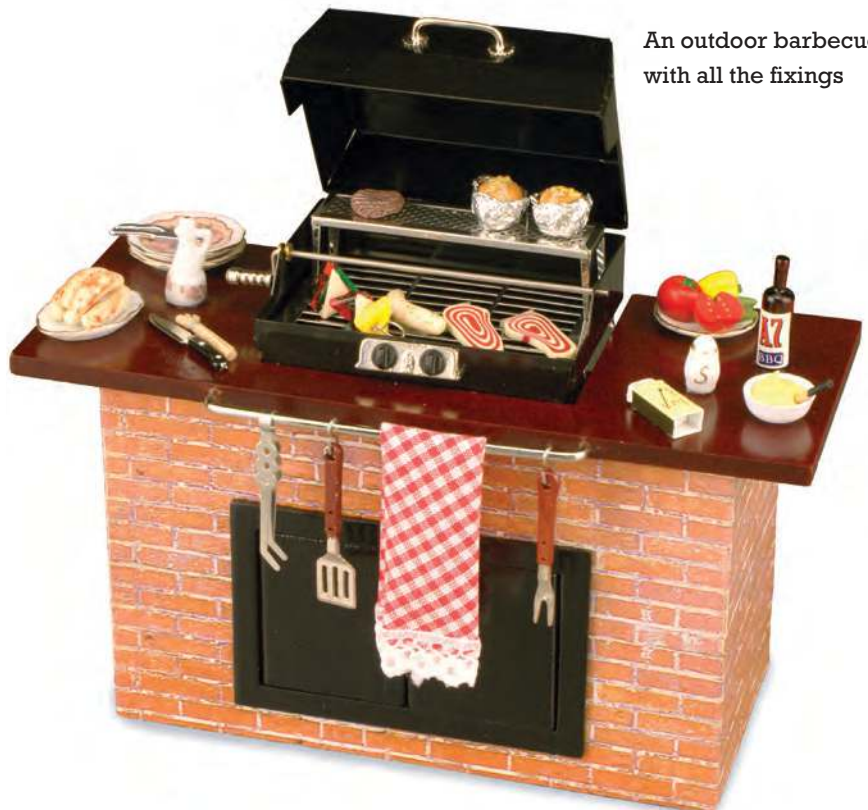
Throughout the year, the team under Bertram's leadership collects new ideas and mulls over what may be missing in the M. W. Reutter collection. Once a new topic arises, they begin searching their vast inventory looking for matching pieces that will work well with the new items.

"After that, the real work begins," Philipp explains. "We do some concept drawings and try to procure the items in the proper materials. Once the first samples are made, we start

arranging all the pieces until we have a miniature vignette that displays the Reutter flair."

Combining their fine porcelain with select accouterments representing various cultures, such as pretzels from Germany, baguettes from France, muffins and doughnuts from the US, and sushi from Japan, M. W. Reutter can create porcelain vignettes unique to many countries. To date, they sell to over 60 countries. In the US, Karen and Andrew Aird of Karen's Dollhouse Shop in Whitehouse Station, NJ have become the new distributors for M.W.Reutter Porcelain.

With an ever growing catalog, to try and name some of their best selling items is nearly impossible, but the line of porcelain tea and dinner sets are stand-outs. So special in shape and design, they



An outdoor barbecue with all the fixings

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took years to find the best porcelain material to create their delicate and refined design

“After more than seven decades, the Reutter family is still actively involved in the business of making miniature porcelain.”

The folks at M. W. Reutter stay in constant contact with customers, agents, and distributors, collecting feedback and ideas in order to fulfill their collectors' needs. They also enjoy attending miniature and trade shows in both the US and UK. Today they are the only miniature porcelain manufacturer in Europe and are proud to have the greatest variety of porcelain in the world.

Philipp believes that dollhouse miniatures today appeal to so many because it enables us to escape into our own little worlds, giving back a great deal of satisfaction and pride when we complete a project. “If it

1



1 A miniature cupboard full of beautiful accessories. 2 A beautiful pink rose bathroom set.



2

can ever be considered completed!" he laughs.

The town of Denkendorf acquired Martl's collection of miniature and full size porcelain creations and these pieces can be seen in the historical museum of the town, which also documents the history of the Reutter family dating back to the 18th century. The Reutter name is synonymous with new and innovative miniature porcelain, perhaps ensuring the family's legacy into the next century.

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A Passionate Pursuit of Mini Books

Patricia J Pistner, a member of the Grolier Club in New York, invites you to take a peek at a few of her treasured miniature books that make up her coveted collection.

BY PATRICIA PISTNER

My grandparents gave me a dollhouse for my 6th birthday. This sparked a lifelong interest in art, architecture and design. I decided my house needed books, so at the age of 7, I began crafting miniature books by cutting small pictures from "Parade Magazine" and writing little stories on one-inch squares of paper that I cut out and collated. My binding mechanism was a staple gun. I loved those books! Unfortunately, my parents inadvertently left my beloved dollhouse and its dear books in the attic when they moved. I was already in college by then and my interest in miniatures had been put on the back burner.

When my husband Steve's first granddaughter was born in 1984, my thoughts returned to that dollhouse.

“In 2008, the director of Rare Book School proposed me for membership in the Grolier Club in New York.”

He was CEO of Montgomery Ward's at that time. I marched him kicking and screaming to the local dollhouse shop, stating we were going to build a dollhouse for Nicole. Over the next decade, we built 6 more, age appropriate dollhouses for each of the little girls in both of our families. It was at a dollhouse fair in 1984 that I found my first professionally crafted miniature books made by Barbara Raheb.



Miniature book collector Patricia Pistner.

I was thoroughly smitten!

Steve and I began attending the London Dollhouse Festival, as well as the IGMA, Chicago and Florida shows. Our interest in finely crafted miniatures grew significantly. In 1990 I decided it was my turn.

I researched 18th century French



design and commissioned “the Pistner House”, a 9 room, 18th century French style townhouse. More than 65 artists and artisans from around the world made exact models of my favorite furnishings, art and accessories. This was a ten-year project from 1990 though 2000. The Pistner House was exhibited at the Naples Museum of Art (now the Baker Museum) from 2000 through 2007. I curated twelve fine scale miniature exhibitions in both the museum and the Naples Philharmonic during that time.

In 1990, I decided that a fin French home would certainly have a library, and that my shelves would be filled with real, printed books. That was a life changing decision! When my miniature home arrived in Naples, it was apparent that I had to step up my collecting of miniature books to fill the library shelves.

It was then that I read an article in a Miniature magazine about Kal Levitan, a renown miniature book collector, who was selling his collection through Bromer Booksellers in Boston. Interestingly, Neale Albert, another fine scale miniature books because of this article. Miniature collectors Adelle Venus and Grace Broecker also collected miniature books.

Shortly thereafter, I attended my fi st Miniature Book Society Conclave (mbs.org). At the book show, I asked every dealer if they had dollhouse sized miniature books. Fortunately,

they did. After 6 hours of looking at books, I was hooked. There were so many interesting books! I came home with many books that mea- sured no more to 3” (in length, width and height). I was now an official miniature book collector too!

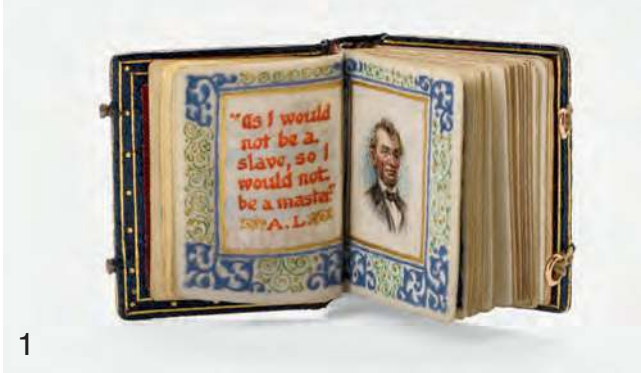
By 1999, my interests shifted to antiquarian miniature books. My collecting path came into clearer focus after taking the Intro to the History of Bookbinding class at Rare Book School (rbs.org) at UVA in Charlottesville. This led to the goal I pursue with a passion: assembling the most esthetically compelling, representative samples of the history of the book I could find in the smalles

1-2 Gurmukhi Jap Ji Manuscript India, late 19th c. The Jap Ji hymn is the firs sacred composition in the beginning of the Sikhs’ holy scripture, Guru Granth Sahib. A profound liturgical text, Sikhs recite Jap Ji every day in the morning before the dawn breaks.

3 Album of Silhouettes c. 1850. The leather cover, the clasp, and the gilt fore-edges of this book mimic the its full-sized counterpart, an album for prints and drawings.



Original 1923 Printing Blocks for the 1923 edition of Horace’s *Carmina Sapphica*, and a set of unfolded and uncut sheets of the book block, a mock up of the binding and two additional new plates for the 1983 edition; housed in a clamshell case. These plates were used to print the Ashendene Press contribution to Queen Mary’s dollhouse library.



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4

1-2 Abraham Lincoln Two Speeches [consisting of:] On the Field of Gettysburg; the Second Inaugural Presidential Address
Manuscript with painted portrait of Lincoln. Written and illuminated on vellum by George Sangorski, c. 1930. **3** Miniature Pentateuch bound in cream-colored paper impressed with small dots to imitate leather and housed in a gilt metal, hinged locket case, with magnifying glass mounted on the front cover. The letters "KOTM", signify the Knights of the Maccabees, a organization established in Canada in 1878 that specialized in selling life insurance to its members. In addition to its use as a bible that could be read with the aid of the supplied magnifying glass, the ring at the top of the case suggests an alternate usage; this book was likely worn as a necklace and perhaps served an amuletic purpose, conceivably assuring the owner, a member of the Knights of the Maccabees, a long life. **4** Paris Almanacs (1790–1848) in Gilt Brass Bookcase with Crystal Windows Second half 19th c. Bookcase: Gilt brass and bevelled crystal windows on the French doors and side panels; glass shelves. Raised on toupie feet (216 × 131 × 74 mm).



1



2



3

sizes, from the time of the earliest cuneiform tablets to artists' books and design bindings of today.

In 2008, the director of Rare Book School proposed me for membership in the Grolier Club in New York. The Grolier is the oldest and most prestigious bibliophilic club in US and one of the most highly regarded in the world. It is an honor to be a member and even more of an honor to have your collection exhibited at the Grolier.

After 5 years of working with 25 scholars to write the descriptions of my books, *A Matter of Size... Miniature Bindings and Texts* from the Collection of Patricia J Pistner exhibition opened in March of 2019. It garnered a 3/4 page review in the New York Times, Friday arts edition! The 436-page exhibition catalog is almost sold out! The books are back on my shelves now, but the search, my never-ending joy filled search, continues!

1 Collection of Barbara J. Raheb Books, 453 vols. 1975–2000.

2 *La collection minuscule*, 8 vols. Pairault & Cie, 1895-1898. Originally in paper wraps, bound in 2000 by Robert Lyon of Williamsburg in the 18th c. French style. **3** The Bible in Miniature [sic], or a Concise History of the Old & New Testaments. London: E. Newbery, 1780

A Mini Trellis Full of Morning Glory

Make a 1:12 scale morning glory vine for your dollhouse garden or house front. Follow these easy steps by Jo to bring your garden inside this chilly winter.



BY JO BEVILACQUA

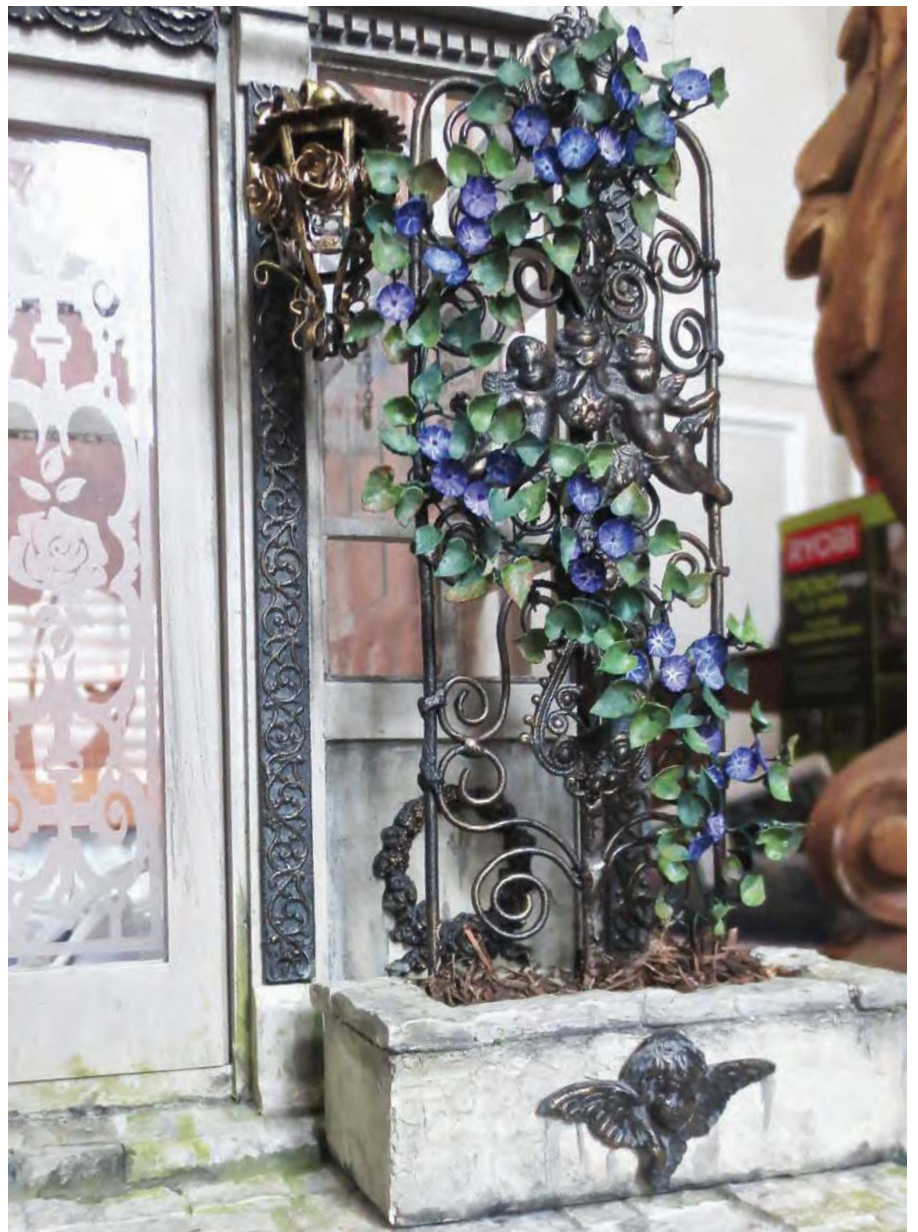
If you have a love for gardening then it only makes sense to recreate your garden experience into miniatures. I actually taught my first class teaching a clematis vine in a clay pot and trellis in 2004. Morning glory was the last garden that I created and was the smallest, although the most complex and detailed of all of my gardens.

Step 1: Begin by cutting 2 -9" lengths of florist wire.

Step 2: Cut brass wire into 15 pieces that are 2 1/2" long.

You will need

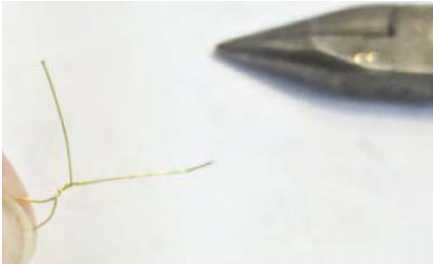
- Round ball tool for curling or glass head straight pin in an X-ACTO knife handle
- Fine scissors
- Art paper
- 28 gauge brass wire
- 20 gauge florist wire
- Needle nose pliers
- Wire cutting pliers
- Fun foam
- 1 can of green spray paint
- T-shirt paint
- Pointy sharp tool
- Acrylic paints - Avocado light and medium, Burnt Umber, yellow, white, Royal Blue, purple, black



PROJECT

Step 3: Cut brass wire into 30 pieces 1 3/4" long.

Step 4: Lay the shorter brass wire over the 2 1/2" long piece of brass wire. Apply pressure with needle nose pliers in the center, twisting tightly in one direction until the joint is tight.



Step 5: Repeat this process on the opposite end of the 2 1/2" piece. It should look like bird foot on each end. This is a branch. Make 6 of these branches.



Step 6: Begin at the end of the green wire and attach one of the double bird foot pieces to this first wire.



Step 7: Add these branches along the first wire. The piece should have 5 of the branches on the limb.

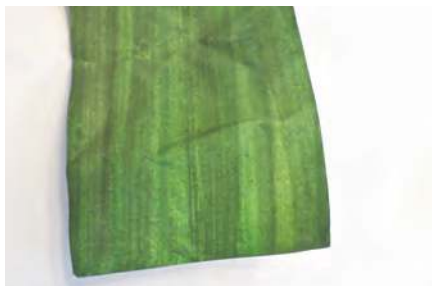


Step 8: Spread all the branches outward all along the limb. Apply the T-shirt paint. I use a bright color. This paint will lock the branches onto the limb so that they won't move.



Step 9: Pose each branch on the limb once the paint is dry.

Step 10: Using art paper, paint with green acrylic paint in streaks lengthways for variegation in color. Paint both sides of the paper.



Step 11: Cut the painted paper into 1/4" to 3/8" wide strips by 2" long for the leaves.



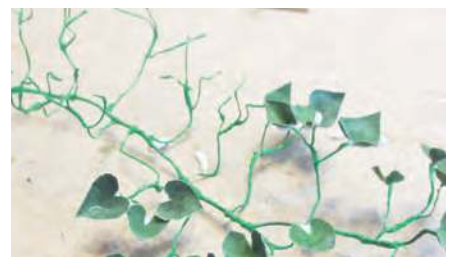
Step 12: Cut small heart shape leaves. You can fold the paper in half and cut it to achieve the difficult heart shape leaves.



Step 13: Use the curling tool or glass head straight pin inserted into an X-ACTO handle. Roll the ball end gently over the paper on the fun foam.



Step 14: Bend the wire tips into an 'L' shape on each branch tip, so the ends are flat for applying leaves. Add a dot of craft glue to each wire end. Let dry, then reapply another dot of craft glue to the wire ends again. Apply a leaf to each glue dot. Take your time here and do only a few at a time.



PROJECT

Step 15: Once all the leaves are applied to the branch tips and dry, apply more glue to the back of each leaf once they have been glued to the wire branches.



Step 16: Spread the branches on the limb to the position you want them with the leaves now on. Tape the end of the limb onto a piece of cardboard and spray the entire vine with green paint on both sides.



Step 17: Flower tubes: Use either stationary paper or art paper, cut into triangles with tips cut off in a trapezoid shaped. They should be approximately 1/4" in length by 3/16" on overall size.



Step 18: Lay the pieces onto the fun foam. Gently roll the little pieces so they are partially curled.



Step 19: Apply craft glue to the pieces, smoothing the glue thin.



Step 20: Roll the flower stem tube into an angled cone. Let them dry.



Step 21: Paint the art paper purple and Royal Blue on both sides. Use a 1/4" hole punch (regular 3 ring binder size) and punch the flower circles out. Use the curling tool to slightly curl the circles.

Step 22: The flower cone stems will become the throat to each petal (hole punched circle) and you want them pointed on one end and flanged out on the wider end. The wider end will attach to the circle punched petal. Add glue to the throat cone and then apply them onto the center of each purple circle.



Step 23: Use the pointy tool and open up the round part flower (in the center of the circle) to open into

the tube – the throat of the morning glory flower.



Step 24: Paint the flower face with the lighter blue/purple, then apply the darker color over it while shading the outer edges so they are darker.

Step 25: Paint the under sides of the circle flower in a streaks of white, purple, and Royal Blue.



Step 26: Using white paint, add a fragile star shape from the center to the outer edge.



Step 27: Apply the vine to your chosen trellis. Pose it in place. You may use a finer bass wire or thread to tie the vine to the trellis.

Step 28: Lastly, decide where to apply each blossom on the vine. Add a dot of craft glue to both the vine and to the tip of the cone stem, press in place.

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Some Miniature Fun in the Sun

Kristine Hanna's one-inch scale backyard retreat is just the thing to ward off our winter blues. Let's have a look around while soaking in some sunshine!

BY DEB WEISSLER

While many of us are busy indoors at this time of year, Kristine was delighted to discover how much fun she had creating an outdoor setting. As a modern-style miniaturist and blogger, she wanted to create a contemporary space with the strong structural elements and clean lines that define contemporary architecture, yet present a space that was also warm and inviting.

She was drawn to a split level patio retreat, complete with swimming pool and ample spaces for lounging and entertainment. She liked the way this multi-tiered design enabled viewers to see the complete backyard space without building a sprawling complex. This also gave her the opportunity to create defined lounging and dining areas. It's the ultimate backyard oasis!

The substantial asymmetrical stairs help draw the eyes upward, from the terrace below to the horizontal privacy fence above. In between, the garden planters placed at various heights mimic the asymmetry and add color and architectural interest to the hardscaping.

To create this inviting backyard, Kristine combined several pieces she had received from Hobby Builders Supply, and added items



Miniature artist Kristine Hanna.

she had stashed from her various custom dollhouse projects. Together she combined wood, MDF, plaster, stone, acrylic, and lighting into a multi-dimensional outdoor space that invites one to linger and enjoy the warmth of the day. So let's take a tour while Kristine points out her favorite features.

"I began with the construction of the base. The stairs were the first thing I put together. It was much easier to make the second level fit the height of the stairs, rather than adding on stairs later and trying to get them to fit. The deck base was made of 1/4" MDF and cut on a table saw. I left the back of the deck open so I could hide and access the electrical wiring. I also framed in a rectangular section for the pool to sit down in. After the basic shape of the deck was created, I started adding

my planter boxes around the edges and before I knew it, my original design had doubled in size!"

To simulate deck boards, Kristine used a roll of thin birch veneer cut into strips with a laser cutter that she then cut to fit with a hand-held mite tool. She used a heavy book to hold the decking in place while the craft glue dried. Before staining, she used a palm sander to smooth the surface.

"To visually separate the lower level of my outdoor space from the upper level, I made mini patio pavers, using 1/16" balsa wood, which was very soft and easy to hand-cut into squares. I glued them down and then painted them a light gray. Once dry, I used drywall spackle as grout."

A fence is always a desirable feature in a suburban landscape





An overall view of the gorgeous pool deck with the fence lights on. An intimate table to have summer meals.

when air flow and privacy are desired. To create the wooden fence, Kristine used a combination of strip wood and laser cut basswood sheets. The fence row is one long sheet, but Kristine cleverly used several vertical posts to give the impression of individual fence sections. She kept the spacing tight to keep the focus on the deck.

To add a pop of color, several planter boxes add three-dimensional textures around and through the vignette. Creating them was challenging and time-consuming but the hard work and effort really paid off.

"I decided to fill them with Styrofoam and foam board to





1



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1 The 1:12 scale deck table is full of refreshment for a summer day get together. 2 A blooming flower box. 3 The fencing has lighting accents. 4 A closer look at the working lights along the deck steps. See the tutorial in this issue to add lighting to your miniature garden.



3



4



Another view of this stylish modern miniature pool deck.

raise the level of the soil beds.

I found some fine faux turf at my local hobby shop that looked remarkably like the real thing.

After some trial and error, I found the best way to apply was with spray adhesive craft glue.

The larger plants and bushes were easier to place in the gardens; however, the loose fiber fluff took a bit more patience. I followed the same technique I used with the soil and sprayed layers of adhesive and fiber fluff together. I really love how they came together, I think they make the garden! The bushes were also a great find! They are the tops of fiber stems from the craft store. Their tiny bead-like tops look just like fiber wiring plants, and they cover a larger area too."

Of course our eyes keep wandering back to the swimming pool, and Kristine admits this was her favorite part of the project. She used bubbled acrylic for a water-like texture and the blue-green color creates the illusion of water, with or without the lights. The lights reflecting off its surface give the impression of water ripples in the breeze.

Lighting makes any outdoor space inviting after dark and Kristine wanted an illuminated space without being overpowered. "I highlighted important areas of the deck, like the steps and the fence. I love the way the bench at the very back illuminates at night to reveal this cozy little nook.

The lighting fixtures themselves are made from pretty simple objects. I made the fence lights from rectangular styrene tubing and the stair lights from re-purposed drawer pulls. Since I used LED lights, I don't have to worry about them getting too hot. The wiring is all hidden in the planters and under the deck."

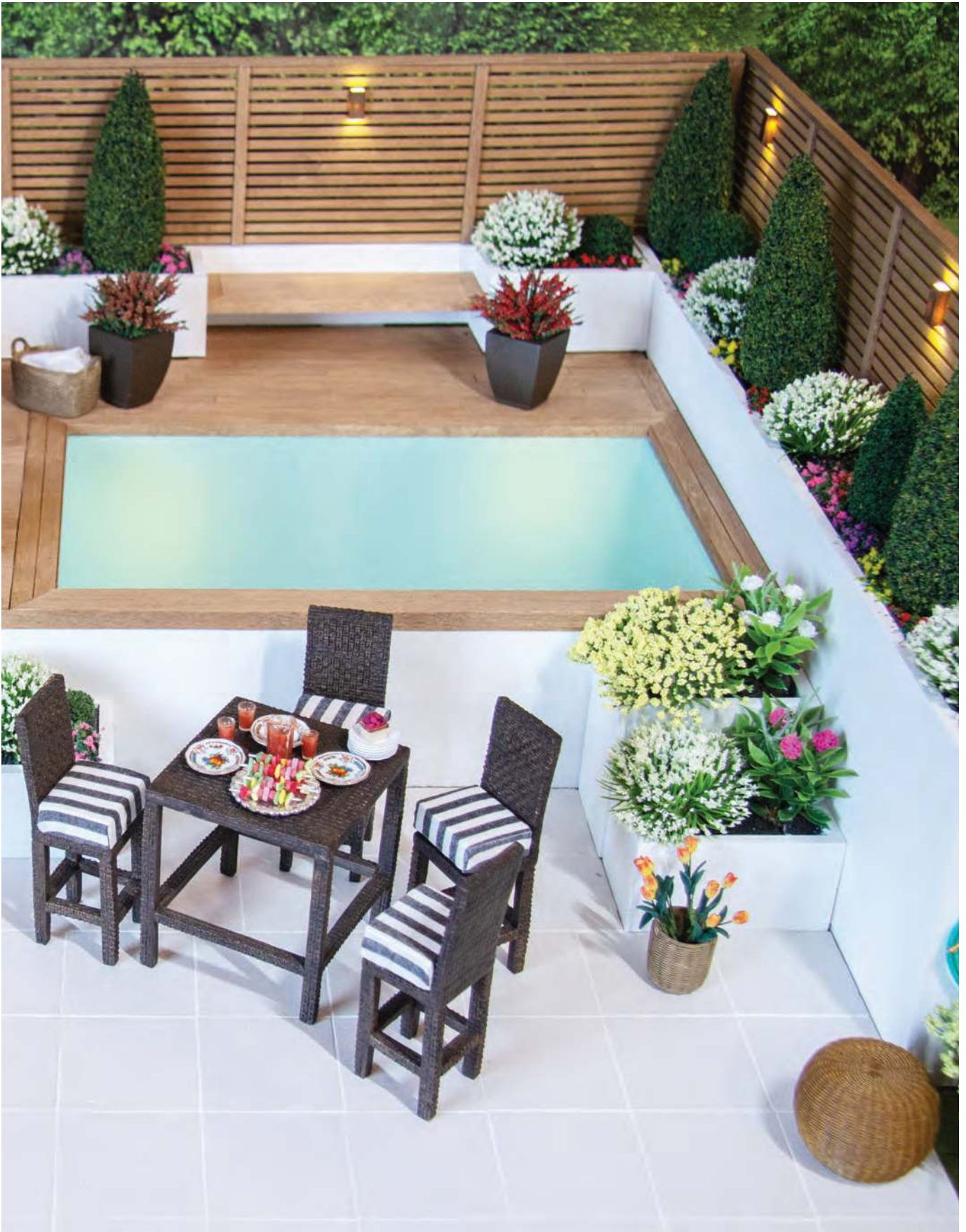


Take a midnight dip and relax on the chaise lounge on a warm summer night.



No outdoor space is complete without furniture and accessories. Kristine liked the contemporary outdoor wicker furniture but felt a pop of color and vibrant material would warm the space. She made several seat cushions from foam board, covering them with a thin stripe fabric for a comfy look. Drinks and food set out offer a taste of summer all year round.

"I was genuinely surprised by how much I enjoyed making and decorating an outdoor scene! So many great holidays and events take place outdoors, and now I can't wait to decorate and add items as the seasons change. It would be easy to add a more seasonal twist with new plants in the potted planters or fallen leaves across the floor. From now on, I'm definitely going to try and add more outdoor spaces in my future builds, I'm developing a green thumb!"



Install Some Modern Mini Deck Lights

Adding light to an outdoor scene is easier than you think. Follow along with Kristine and bring our miniature garden to life with a little mood lighting.

BY KRISTINE HANNA

These modern deck lights easily take your outdoor scene from day to night. They use miniature drawer pulls to create that rounded shape and style to direct the light downwards – just like the real thing! Even better, there's no soldering required.

Step 1: Map out the placement of your deck lights and consider where your wires will hide. I chose to put one deck light every second stair and hide the wires inside the planter boxes and under the deck. Mark the location of where you want the lights with a pencil then drill a hole in each marked spot with the 1/8" drill bit. You might also need to drill extra holes to run wiring through walls and obstacles.

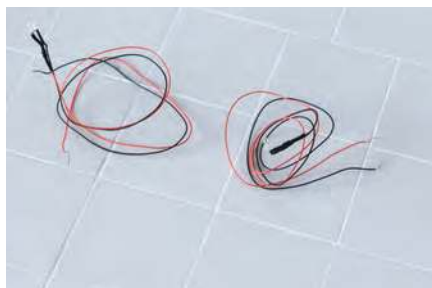
You will need

- Power drill with 1/8" drill bit
- 3mm LEDs in warm light
- Wire strippers 20-32 AWG
- Hook up wire
- Shrink tube in both 1/8" and 1/16"
- Hair dryer
- Miniature drawer pulls
- Dollhouse transformer or battery pack with switch
- Masking tape



Step 2: To wire your lights, you will need to connect all your red/positive wires together and all the black/negative wires together to the power supply.

The size of your project and

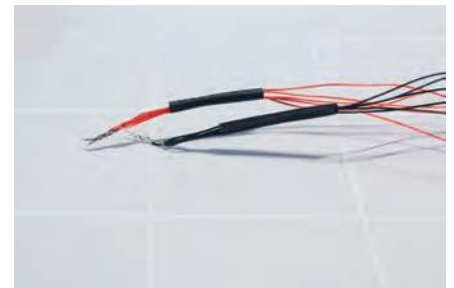


the length of your LED wires will determine how much extra wiring you will need to do. You might need to add extra length to your LED strands to reach the power supply like I did.

To extend your length, start by cutting extra long strands of both the black and red hookup wire and use wire strippers to trim them. Also cut 1/2" pieces of the shrink tubing for each connection.

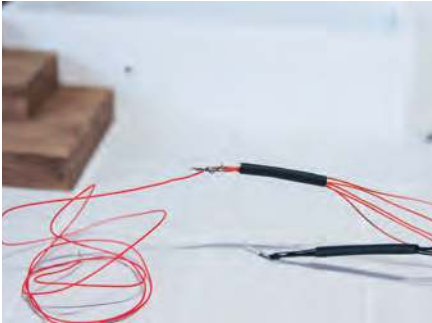


Step 3: Twist all the red wires from the LEDs together and then the same with the black. Thread the piece of shrink tube over the group.

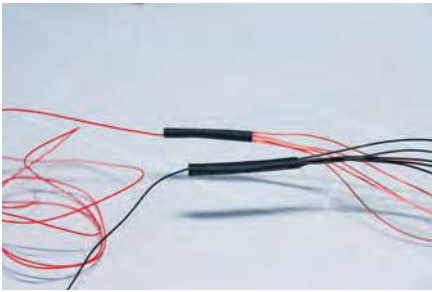


PROJECT

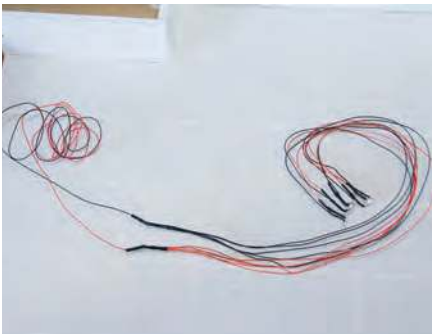
Step 4: Take your extending wire piece and twist it firmly together with the grouped wires. Make sure all the wires are touching each other.



Step 5: Slide over the piece of shrink tube, so it covers the exposed wires.



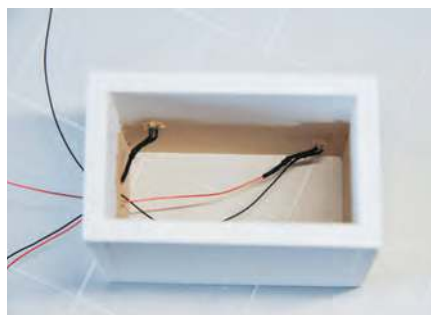
Step 6: To secure the shrink tube and protect the connection, take a hair dryer and blast the shrink tubing with hot air. The rubber will shrink and create a tight fit around all of the exposed wires.



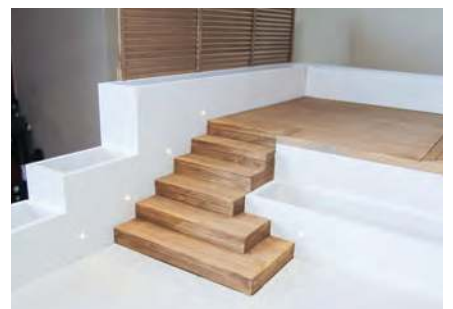
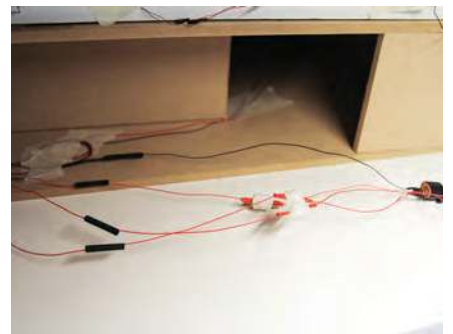
Step 7: Now you have enough wire to thread through to the back of your project. It's always a good idea to test your lights at this stage and make sure your connection is reliable.



Step 8: Push the bulbs of the LEDs into the 1/8" holes you made and secure with masking tape. LEDs never get hot, so you don't have to worry! Thread the rest of the wires through to the back of your project.



Step 9: Connect your light wiring to your power source. Twist together the red and black light wires to their respective red and black power source wires. Cover with shrink tube and add heat to



PROJECT

secure. You can either use a battery pack or a dollhouse transformer. I used one with multiple switches to separate the different lighted areas. Each section of my lights has its own button switch to turn them off and on.

Step 10: Turn on your lights to once again make sure everything is working. With the lights still on, take the drawer pulls and glue them over the lighted holes. Take



care to make sure the top of the drawer pull is firmly on the wall. You don't want any light shining anywhere but from the bottom.

Step 11: Finally, the drawer pull holes come with two holes you will need to conceal. You can use tiny nails, but I found painting was a quick and easy disguise.



You can use this method to create all kinds of lighting options for your scene. I added extra lights in my pool and fenced area too. You could also change the direction of the light by swivelling around the drawer pulls so that the light is directed upwards. See more of my work at www.paperdollminiatures.com.

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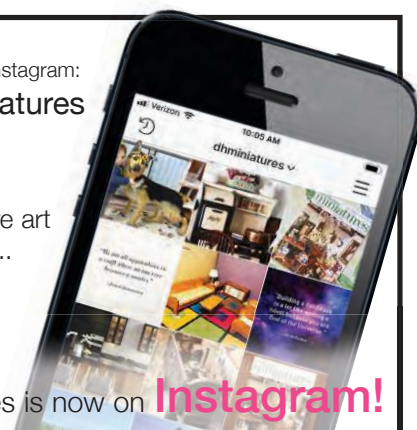
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Creating a Tiny Time Capsule

With a background in interior design and the desire to recreate her mother's childhood home, Marcia began collecting all the right pieces to make a work of art!

BY MARCIA MIX PHOTOS BY MARCIA MIX AND MARGARET HENNES

Marcia Mix is an interior designer who specializes in small spaces...VERY small spaces. Beginning at age five with shoeboxes cut out to make doors and windows, she has created miniature interiors since she was a little girl. Inspired by a family tour of Colonial Williamsburg, she embarked on the first of a series of projects combining historic decorative arts with crafting in the form of a cardboard recreation of an eighteenth-century home.

Over the years, as she became increasingly skillful at snipping, sewing, gluing and painting, Marcia's miniature projects explored different styles and scales. She created room boxes as gifts for special occasions, a four-room house in 1:24 scale furnished with a Tootsie Toy collection, a vintage one room cottage in 3/4" scale featuring Kage and Strombecker pieces, and an antique Victorian house in 1" scale. Each was carefully researched to reflect the decorating trends popular in its era.

All her projects portray a specific time period. This focus on historical accuracy has been bolstered by her interior design career and years of experience as a docent at Winterthur, the huge

Wilmington, Delaware museum of American decorative arts.

The library there, only a few miles from Marcia's home, and the internet have become the main resources for her research. Internet shopping at auction sites and in dollhouse stores around the world has been especially helpful sourcing vintage and antique items.

Beginning at age five with shoeboxes cut out to make doors and windows, she has created miniature interiors since she was a little girl.

"My minis let me be not just a decorator but also a curator," she says. "I begin my projects where curators of full-scale historical museum rooms begin, with careful attention to the time, place and circumstances of the people who might have inhabited them."

For her most ambitious project, "1915 House," Marcia spent hours researching and planning before

she so much as picked up a craft knife or paintbrush. The house was inspired by her mother's one hundredth birthday in 2015.

Looking through family memorabilia, Marcia became curious to know more about what life was like in America when her mother was born. Lacking detailed information of her grandparents' home and interior photographs, she relied on research and her imagination.

"All I know about the home my mother grew up in, is that it was a foursquare-style house built around 1900 in Brooklyn, New York. My family enjoyed a comfortable, but hardly opulent, lifestyle. Those facts were the springboard for the choices I made furnishing this dollhouse."

The interior decoration reflects a middle-class family striving to keep up with changing styles and new technology in 1915. Fashionable





By 1915, labor-saving devices and new technology were revolutionizing the kitchen. The coal stove is nineteenth century technology—but hot and cold running water, an icebox (in the far corner), and even an early electric toaster, bring later improvements into Marcia's kitchen.

lightweight curtains, made by Marcia from antique lace trims, and an Arts and Crafts rug update the decoration in the parlor. A gramophone and a postcard album enable the family to keep up with these popular new pastimes.

A telephone on the kitchen wall provides a new means of communication. In the master bedroom, 'golden oak' furniture, an Art Nouveau-style screen, and 1910 wallpaper – a mini version of a vintage full-scale pattern – update the décor. And, as Brooklyn had electric lighting by 1915, all the rooms display vintage-style electric light fixtures and lamps. From the Colonial Revival style

chandelier in the dining room to the lamps with their glass shades in the parlor to the single light bulb dangling from the maid's room ceiling.

However, Marcia purposely did not seek to show a completely up to the minute interior, as that would have been beyond a middle-class budget. She furnished the spare bedroom with second best: an outdated mahogany dresser and an inexpensive wicker chair. The cook still works at a coal stove. The maid in her attic room makes do with a bowl and pitcher instead of running water. Even the full bathroom on the second floor, with its footed tub and beadboard



The 1915 House includes many details which reference Marcia's family. Peak Freens biscuits—a British brand available since 1857—were family favorites, as were the sugar cookies the cook is cutting out. Instead of the more usual blue and white kitchen, Marcia chose a cheerful red and white scheme, and commissioned red and white potholders (1/2" square) to match.

paneling, is not in the latest style of 1915. Nevertheless it would have been viewed as a relative luxury in an era when many Americans lacked indoor plumbing.

Marcia researched everything in the rooms, right down to the patent medicines on the bathroom

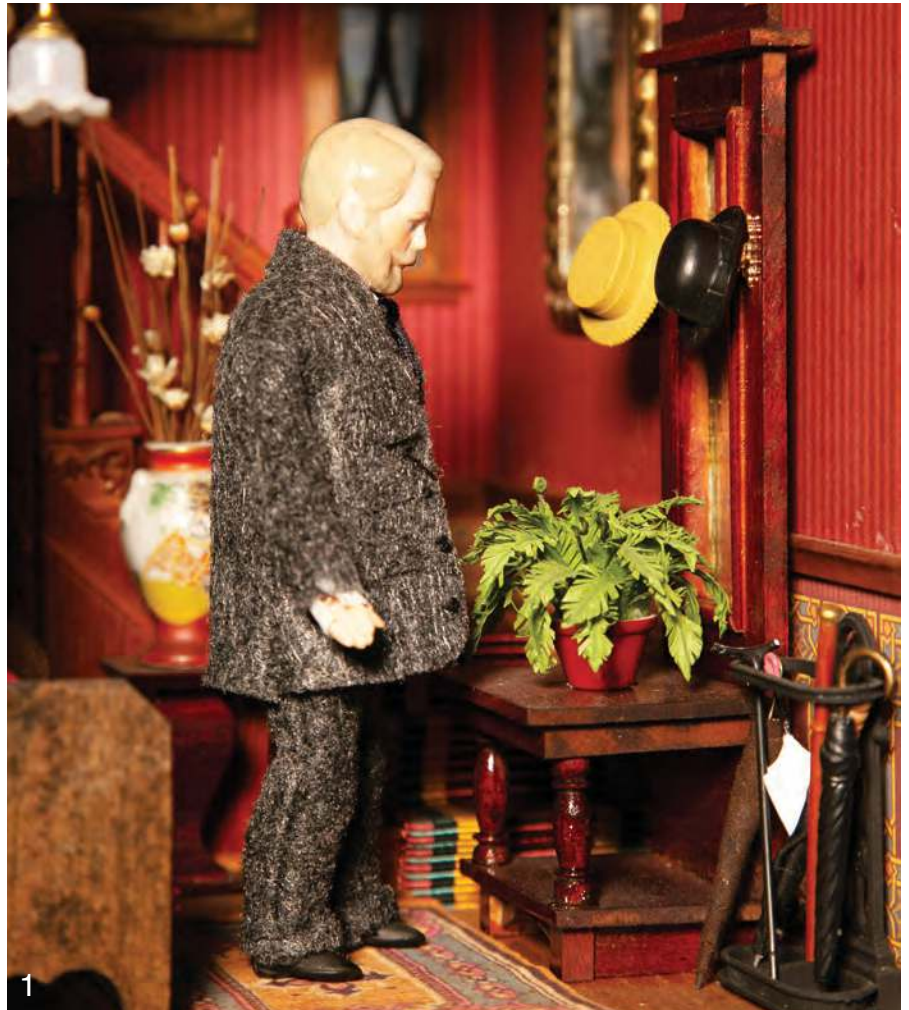
1 Marcia researched clothing details as carefully as furnishings. She created the man's suit from black felt, with tiny beads for buttons, and a starched collar made of paper. Hanging on the hall mirror are both a straw boater for summer and a derby hat for winter. The decorative stand contains his umbrella and cane.

2 The "house" is actually a series of room displays. The stairs in the hall go nowhere, and the rooms don't connect. As an interior designer, Marcia was more interested in creating interiors than miniaturizing a building.

shelf, the brand of biscuits in the kitchen, and the sheet music on the piano, to document their existence in 1915. Not all of the furnishings began as dollhouse items, however. The vintage wall calendar in the maid's room showing January 1915, the month Marcia's mother was born, was an early giveaway of some sort. The green trunk in the upper bedroom was originally a candy tin. The gramophone in the parlor is a vintage pencil sharpener.

A few items are family mementos. The dog figure in the kitchen table originally belonged to Marcia's great-grandmother and the ottoman in the parlor began as her grandmother's pincushion.

To this, her most personal project, Marcia also added dolls representing family members. In the nursery, the doll with the long braid recalls Marcia's mother as a child with hair so long she could sit on it. The little boy is Fred, her mother's brother, and the blonde





The Raggedy Ann doll in the doll carriage was new in 1915. “Teddy” bears were only a few years older, having been introduced during the Presidency of “Teddy” Roosevelt. Checkers, blocks, pull toys and children’s books already had been popular for decades, but now were produced in brightly-colored versions at affordable prices.



Surprisingly, the deer head over the fireplace is historically accurate-- Marcia found several vintage photographs documenting deer heads as dining room decorations. The lace curtains are dollhouse antiques, and the tablecloth is a handmade doily discovered at an outdoor rummage sale in Italy.



girl entranced with the dollhouse's dollhouse represents Doris, her mother's earliest friend.

Nettie, the young cousin who helped around the house, appears in a formal maid's uniform. The cook, however, is not modeled on any family member; she was inspired by Mrs. Patmore from "Downton Abbey". The 'parents' were purchased inexpensively as part of a large lot of vintage dolls. They were dressed by Marcia in historically accurate clothing; the mother in a dress cut from an antique lace handkerchief, and the father in a suit of felt with a ribbon tie.

The house itself is a Real Good Toys Showcase, which she purchased assembled by the manufacturer. It appealed to Marcia because of the flexibility it

The muted tones in "1915 House" were popular in that era and help the vintage effect.

offered in placing room dividers to create rooms of varying sizes. The decision to divide it into nine rooms (parlor, entrance hall, kitchen, dining room, bedroom, bath, nursery, 'spare' room and maid's room) meant the rooms would be unrealistically small.

The parlor, the largest room, is only 12" wide and 10" deep. It displays far too many furnishings actually to be comfortable in a 12' by 10' room, but Marcia,

1 Marcia also collects vintage postcards—an interest reflected in the tiny postcard album on the ottoman. The ottoman itself is Marcia's grandmother's pincushion, and the gramophone is actually a pencil sharpener. **2** Upright pianos, Tiffany-style lamps, potted ferns and Arts and Crafts-style carpets all were popular in 1915, as was the beaded curtain in the doorway, which Marcia made from a sample of upholstery trim. The oval picture frame is among those throughout the house which she crafted from antique jewelry findings

just like historic Edwardians, wanted to display every piece she had collected, and enjoys the organized profusion that resulted.



To be sure everything would fit she relied on the same kind of detailed floor plans she draws up for her interior design clients. She finds that working in miniature, precise coordination is even more important than when working in full scale. "Your field of vision is so much smaller," Marcia points out. "Attention to exact size and color are critical."

She pays as much attention to color schemes as she does to furnishings. The muted tones in "1915 House" were popular in that era and help the vintage effect. Believing that a soft off-white blends in better with vintage wallpaper patterns and antique lace, she avoids bright white, repainting new white items and ageing new fabrics in a quick tea bath.

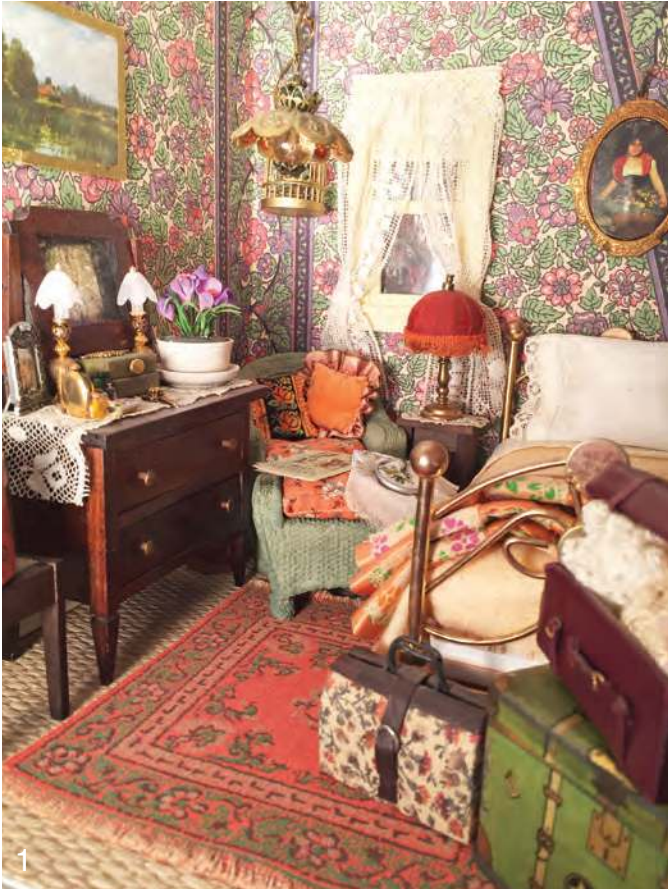
Marcia added one feature the showcase format lacked: windows.

She trimmed 1/4" foam board to the size of the interior back walls, cut openings where she planned windows, and glued exterior views behind the openings. The result was new back walls the perfect depth to insert standard dollhouse windows. It's a technique she developed over the years for room boxes, and like all her miniature skills, it is self-taught.

She never has had a class or a course in mini-making, enjoying the challenge of figuring out for herself how to create what she envisions. Over many years, she has improved with practice, learning from her various projects, sometimes the hard way. Her earliest room box, put together and then decorated, quickly taught her how much easier it is to do as much as possible before assembling a space.

1 The wallpaper border is dollhouse stock printed in 1913. The braided rug is an antique silk lamp mat found in a flea market. Marcia furnished the 'dollhouse's dollhouse' with 1:144 scale molded pewter pieces, which she painted. By 1915 dollhouses were available in a huge variety of sizes and prices. Family photos show Marcia's mother playing with one as a child.

2 The medicines on the shelf are miniatures of patent remedies available in 1915. Although the vintage plumbing fixtures are modern reproductions, the wallpaper is genuine antique dollhouse paper. Marcia used every square inch of the single small sheet available to paper above the paneling. The neatly folded towels are bits of twill tape.



For “1915 House,” room dividers and the foam board back walls were painted and papered separately before being glued in place. The windows were inserted into their cut outs with their window shades and curtains already glued on them.

To keep costs within reason, Marcia sought out antique items which were a bit imperfect, and therefore less expensive than pristine examples. A little creativity worked wonders. The dining table, for example, a Schneegas antique designed to extend, had been clumsily ‘repaired’ by gluing it shut, making it both attractively priced and a good fit in the small dining room.

The Schneegas dining chairs are an assembled set, painted to match the sideboard from another maker. The antique

‘The maid in her attic room makes do with a bowl and pitcher instead of running water.’

bed, nightstand and dresser in the nursery, likely Gottschalk, already had been repainted rather haphazardly when Marcia purchased them. She liked that paint effect, and copied it on the toy shelves. Elsewhere legs were added to the green-painted dresser to raise it up; a plant stand was cut down to become a table; wobbly parts were reglued, missing bits created.

What’s next for this dedicated miniaturist? “My husband and I

1 Marcia used lightweight craft felt for the ‘wool’ blanket, and antique handkerchiefs with fancy edging to make the lace-trimmed bedlinens. The grass “matting” on the floor, popular in 1915, is a modern textured wallcovering sample. **2** The maid’s room is more carefully coordinated than was typical of servants’ quarters in 1915. Marcia believes dollhouse rooms need to be tightly coordinated if they are not to seem ‘busy’. The hat was inspired by the one Daisy wears in “Downton Abbey.” The coverlet was Marcia’s first effort at quilting.

are in the process of downsizing, and as every miniatures enthusiast



1 Marcia combined many decorating influences popular in 1915—the Art Nouveau screen, the golden oak dresser, the Colonial Revival wing chair with its ruffled skirt—mirroring the eclecticism prevalent in many middle-class homes. The wallpaper is a miniature reproduction of an actual 1910 European paper.

2 Some of the cardboard furniture made for her miniature Williamsburg house.



knows, there's nothing 'miniature' about the amount of space the hobby requires. The tools and materials needed – two dressers full, in my case – a place to work and room to display the finished houses, add up to a lot of space.

I need to think about selling or donating some of my projects. But that doesn't mean I'm retiring from miniatures! I plan to go back to where I began, and finish my cardboard Williamsburg house. Requiring little more than card stock, paint and sharp

“I plan to go back to where I began, and finish my cardboard Williamsburg house.”

scissors, it will provide plenty of scope to do what I like best: cut out and paint. I'm still far more at home with scissors than a craft knife. That house has been waiting patiently for more than fifty years, and I think its turn has come!”





Strombecker Dollhouse Furniture

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

BY TROY BETTRIDGE

I am constantly amazed at the sheer quantity of Strombecker furniture that is still around.

I was reminded of this on a recent trip to Utah, where I came across a 1930's painted wooden gas range at a local antique mall.

The Strombecker company dominated the dollhouse furniture market for nearly four decades between 1931-1961. The company produced many different types and scales of wood dollhouse furniture. J.F. Strombeck, started his company in 1911 producing tool handles from scrap wood that was discarded by the John Deere plant in Moline, Illinois.

The company started out as the Strombeck-Becker Manufacturing Company and expanded to making toys. By the 1930's they

added dollhouse furniture to their toy division. The company produced affordable dollhouse furniture from 1931-1961 for the middle class. The company started off making 1:12 scale furniture, then added 3/4" scale lines to be more cost effective. Early box sets of painted furniture sold for \$1 per room in 1931.

Factory finished pieces came finished with a glossy enamel paint, some pieces had decals and some were decorated with silver or gold metallic swirls. Later in the company's history, unfinished wood furniture was sold in box sets. This allowed children to choose colors and paint themselves. The company kept changing the design of lines to keep up with the times



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

as well as compete with other companies. When they started out, they produced pianos and large



OPPOSITE PAGE The blond maple natural finish bedroom was introduced in the 1950's. It featured the same design as the 1940's bedroom furniture but in a maple finish instead of a painted finish. The set featured two beds, a nightstand, a vanity with a bench, a chest of drawers, two lamps and newly designed rectangular clock radio. The vanity is a painted piece from the 1940's.

1 The 1:12 scale painted red living room furniture first appeared in the early 1930's. The original set included a couch, armchair, footrest, grandfather clock, end table, a tall sofa table and a floor lamp. The 1:12 scale grand piano was sold separately. The painted fireplace is not Strombecker, but is from the same period and was sold by Marshall Fields & Co.

2 This standard box set of walnut dining room furniture dates from the 1950's. Note that the style of chairs is more angular and 'modern' and the buffet and table both have straight tapered legs. The buffet also features a working drawer. The wooden candles and bowl on the table were sold as part of the set.



console radios, which were later replaced by the television and a small clock radio.

Unlike the walnut pieces of furniture that were marked with the company name and slogan, the painted furniture is not marked. Other manufacturers copied the Strombecker designs and it is sometimes hard to tell which pieces are the Strombecker brand, and it is not uncommon for people to refer to most dollhouse furniture from this era as Strombecker.



1 The 1:12 scale bathroom changed very little between the mid 1930's-1950's. In the 1940's the fixtures changed from blue to 'ivory' and the vanity was not sold with the set after the late 1940's. The sets included the electric heater and clothes hamper with a working lid, a small stool, and a trash can. **2** The blue flocked Davenport (couch), armchair, ottoman, and floor lamp as well as the two tables were standard box-set pieces from the 1950's. The radio was replaced with a television set. The updated 1950's Davenport and chair have rolled arms and square feet. The walnut fireplace is Strombecker and from the 1930's.





1 This 1:12 scale painted kitchen was first sold as a box set in 1931. The off-white colored set came with two chairs, a table, a Hoosier style cabinet and the refrigerator with a monitor on top. The four-legged stool was also part of the set. It was common to purchase a cast iron sink and range to go with the furniture. This wooden painted gas range was introduced in 1935.

2 This photo shows the evolution of the 1:12 scale kitchens. Strombecker was constantly introducing new pieces to keep up with current trends. The green colored pieces on the left are the original designs from the 1930's, while the sink and table on right date from the 1950's. The table and chairs went from orange in the earlier versions to red in the 1950's.



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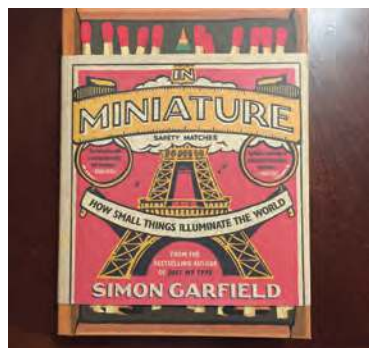
CONTESTS, PRODUCTS, NEWS, & VIEWS FOR MINIATURISTS

Highlights contest

We would love to know what your favorite highlights were in this issue of *DHM*. You could win this book about miniatures by Simon Garfield.

All it takes is a small paragraph for our random drawing! Send your entry to **DHM71 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 *DHM* issue, your name and address as well.

The deadline for this contest is **Friday, January 17, 2020**.



Recent winners

Highlights contest

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Volker kit giveaway

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



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Bench kit giveaway

Red Cottage Miniatures has donated this half inch scale bench kit to give away. Send your entry to **Bench kit giveaway DHM73**, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include *DHM* issue, your name and address. The deadline for this contest is **Friday, January 17, 2020**. See more of their work at <https://www.redcottageminiatures.com>.



Congratulations!

We at Dollhouse Miniatures would love to share our warm congratulations to the Artisan status of membership in IGMA for 2019. These awards represent best in class of the worldwide miniaturists, and we are here to champion these people who have worked so very hard to excel!

- Tineke Beiler, *Netherlands - Needlework*
- Alexandra Cantatore, *Italy - Accessories*
- Marie Creutz, *Sweden - Leather Shoes and Boots and Accessories*
- Terri Davis, *USA - Animal Figures*
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- Victoria Morozova, *Russia - Furniture*
- Natalie Naumenko, *Canada - Animal Figures*
- Christine Pratt, *USA - Needlework and Textiles/Weaving*

Enormous congratulations to the prestigious Fellow status of membership from IGMA for 2019. This award demands multiple precise master level intensive requirements. Their work is almost too beautiful to look at. We can tell that anyone who achieves this level has put their heart and soul into it. Well deserved.

- Valeria Bonomi, *Italy - Accessories/Shoes*
- Tine Krijnen, *Netherlands - Book Binding/Accessories*
- Susan Van Tubbergen, *USA - Pottery and Porcelain*
- Gideon Wolf, *USA - Intricate Furniture*

Share your collection with DHM

If you have a miniature collection that you would like to share with the world please consider being a guest in our Collector's Corner! We are always looking for devoted collectors. To be considered, please email the editor at auralea@ashdown.co.uk with a brief description of your collection and a few photos. We know our readers would love to see your treasures. To the right is the collection of Elaine Dunisch, this issues Collector's Corner feature.





Tiny Toddler Treasures

From a young age Karen Tadman was encouraged to create with her hands and now she has grown into an amazing artist who makes sought after miniature dolls.

BY JOAN MCKENZIE

Karen Tadman makes a wide range of different miniature figures, including babies, toddlers and young children in 1:12, 1:24 and 1:48 scale. She also makes tiny toys and recently after several years hiatus, she returned to making miniature sculpted teddy bears as well. When she started making miniatures, teddy bears were the first items that she decided to sell. This is how the name of her business was chosen.

When Karen was a child, she did not have a dollhouse, but her Mother was exceptionally creative, so they always had craft items around to make things. They would make dollhouse room boxes for their tiny dolls out of cardboard boxes and then make furniture from things like matchboxes and Popsicle sticks.

Accessories were made from clay and Playdough.

Karen's mother always had a huge supply of craft items handy because she operated her own nursery school. She would always encourage Karen to create her own fun and use her imagination. Her mother was an artist for her entire life, always making her children their cuddly bears, puppets, and dolls that often had a dual purpose.

If you turned the doll inside out it became a completely different toy. All of her handmade toys had clothing and blankets made by her mother. Karen and her siblings always had clay available, so she used to make tiny fruits, vegetables and clay sandwiches for her dolls to pretend-eat.

Karen cannot remember a time when she wasn't interested in min-



Karen Tadman with her family.

iatures. It always delighted her to see anything diminutive. She did not know that actual dollhouse miniatures existed when she was a child, but she was always fascinated by things like key chains as they had tiny versions of things hanging from them like tiny shoes or tiny notebooks and teeny pencils. She collected erasers as well.

OPPOSITE PAGE: A few of Karen's dolls from Joan's collection. The little boy is practicing to be a speed racer and the little girl is taking her bunny for a ride.

1 A little hand sculpted toddler in shorts playing with a bunny.

Look at those cute pudgy knees!

2 It doesn't get much cuter than brothers with matching outfits

3 Time to open some presents! These 1:12 scale dolls are beautifully dressed for colder weather.



When Karen was a member of Brownies, they had a task to collect as many tiny things that they could fit into a matchbox. This is where Karen discovered her true calling, collecting the tiniest items she could find to fit inside the matchbox. She always loved anything small and cute that could fit into her pocket.

“She always loved anything small and cute that could fit into her pockets.”

Karen works full time in a furniture shop that she owns with her husband, Gary. She knows that she is lucky to have a small room at the office where she often creates miniatures when it is not busy in the shop.

All of her family loves the miniatures that Karen makes. Her daughter, Gemma, always wants just about everything that Karen makes and she treasures the smaller scale things the most. Gemma has recently completed her own 1:48 scale house and furnished it all with tiny items from kits. Karen's son Liam followed her into making miniatures for a few years, but he now primarily makes



larger items. Liam collects “Toy Story” memorabilia and he also creates items for collectors that the film did not produce.

Karen is always thinking about what she will make next. She finds inspiration everywhere she goes. If she sees little children wearing cute outfits or holding a toy in a certain way, she often thinks, “I MUST make that!” She always has a notebook with her or her iPad so that she can make notes to act on when she has the chance. Some ideas will stay in her mind for years until they finally

come to completion.

She often has a doll or a bear that she or Gemma cannot abide parting with, so they may keep these pieces for several months before they will allow themselves to let them go. She must always repeat to herself, in most cases the treasure she makes will be going to a good and welcoming home.

Karen's workplace is completely portable. She has a work box that holds all of her essential supplies that she takes everywhere. She does not take custom orders. If she did take



1 Playtime in the dollhouse. **2** This 1:12 scale doll has her own doll, both sculpted by Karen. **3** Doggy kisses! **4** This tiny boy is placed in a 1:12 scene. **5** A little girl and her teddy bear. **6** These two little ones are cute as can be.





Each of her little dolls have their own personality based on their sweet little outfits and hairstyle .

custom orders, she would have to allow for other people's ideas for a doll that she may not want in circulation representing her work. And then there would also be dealing with buyer's remorse – some tiny detail was not exactly right. With her method of selling, she encounters none of that hassle. All of her work eventually ends up for auction on eBay. This is the method she has always used to sell her miniatures since 2004. "If it ain't broke – don't fix it!"

She is also known to be exceptionally helpful to new artists who are looking for advice. The great miniaturist Iris Bodenbender spent quite a bit of time with Karen before she made her own dolls which turned out to be exactly what she needed to get started. You can actually see the influence of Karen in the dolls made by Iris, and yet they are distinctly different. Iris came away from her time

spent with Karen filled with gratitude and excited to begin the process, and with an open invitation to speak as often as necessary in order to get herself going. Karen feels as if there is room for everyone out there. Iris is eternally grateful to Karen.

Some ideas will stay in her mind for years until they finally come to completion. ♡

Karen has not yet had any workshops as she is painfully shy in person. She thinks she might end up hiding throughout the entire lesson. However, she has made a few wonderful YouTube videos which

were fun to make. She might make more tutorials in the future, but they are quite time consuming to make and edit.

Still, there are some delightful tutorials out there that she made which is exceptionally generous on Karen's part. I challenge you to check out these tutorials and then tell me that it looks easy. So many steps, but the outcome is amazing every time!



little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

Last year I purchased a large, handmade, fully furnished dollhouse at an estate sale being held for a talented miniaturist artisan who had passed away in her 90's.

I was not familiar with the Petite Princess Fantasy furniture and dolls made by Sears in the 60-70s until reading the recent article about Troy Bettridge's collection in *DHM* September/October 2019.

I was so excited to find over 42 pieces of the same furniture and several dolls in the house I purchased! After identifying the furniture it was like viewing the dollhouse all over again for the first time.

I wanted to thank you for that and printing such a wonderful magazine chocked full of surprises and inspiring articles and beautiful photos! Oh and by the way the first name of the woman who built the dollhouse I purchased was, Lola. This is not a common name to find, but just so happens to be my middle name. Hopefully she's smiling down on the new owner.

Linda from Porterville, CA

Inspired

Oh my gosh, I was blown away when I saw the article on *The Challenge of a Rococo Overmantel*. I am building a Victorian dollhouse from a kit and am styling all of the common rooms in Rococo style. I have painted many miniature paintings of the day and old masters as well with hand piped plaster



ornate frames. I have also begun making chandeliers with antique crystals. To see Sue Cooks' process on the mantel was pure joy. Her mastery is breathtaking and inspiring as well. I hope to try her method very shortly. Thanks for showing the grandeur of Rococo.

Helen from Belle Plaine, MN

Collector

I loved the article on the petite princess furniture. I remember it from my childhood and I was able to buy two rooms of furniture at a NAME auction a few years ago. Before my aunt passed away, she gave me a few pieces that she had collected. It brings back many pleasant memories.

Gail from Westford, MA

A shared passion

I am completely enchanted by Joan McKenzie's *Imaginary Friends Toy Shop*. Her love of miniatures in her childhood reminds me much of my own. The bear with the ballerina skirt looks so familiar to me, as I have visited The Enchanted Dollhouse in Vermont once or twice, and I remember having had that same ballerina bear. Unfortunately I

don't have any idea where it is now, but much like Joan, my love for this hobby continues to grow and when it comes to my indulgence with it, it is difficult for me to set limits.

The Toy Shop is the most charming and darling thing I have ever seen. It certainly made my heart skip a beat! What a gorgeous collection of toys all under one roof. Thank you so much for sharing!

Joan from Wilmington, NC

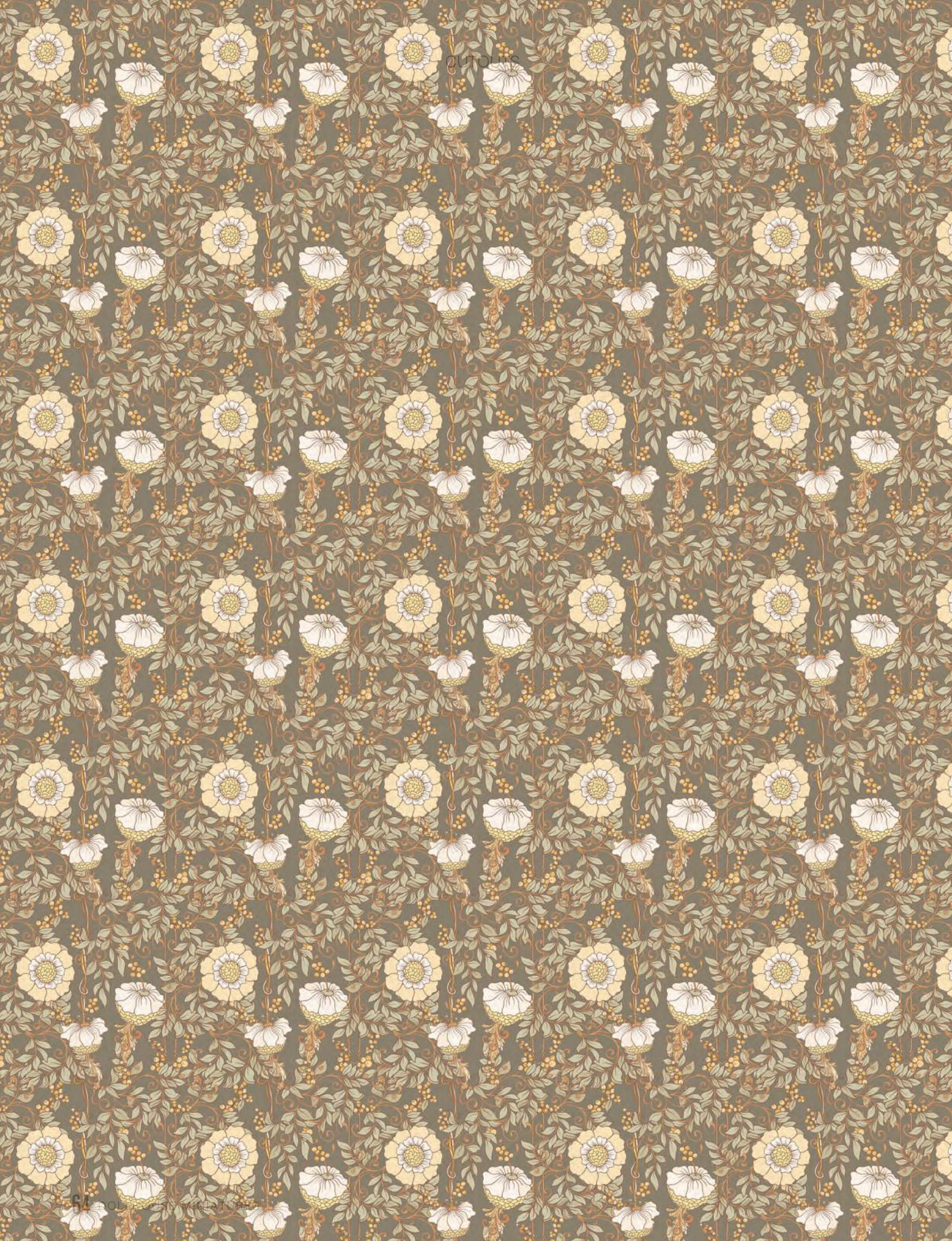


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Make up trays, 2020 calendar - birds by Ondrej Prosicky and artwork





quod

Making your Dollhouse Period Specific

Tim James sheds light on all of the things that make up the Jacobean period for those that are planning a specific project or want to add to their existing one

The Jacobean period spans from (1580-1640) and is a very rich and full-looking style to cover; a definite must if you have a passion for dark wood and pewter. Wood, chiefly oak, was seen everywhere, so use oak or a dark stained wood to create panelling in square or rectangular shapes on the walls.

Floors should be bare wood plank, or parquet, although stone is also applicable. Unless your house is owned by a rich businessman with trade links to exotic climes, the average household would not have had elaborate carpets and rugs, rather than woven rush matting. However a large, wall-hung, decorative tapestry would be placed on one wall as a feature and to help keep out draughts.

Furniture was heavy and deeply carved to accentuate shape, such as on table legs and banister posts, which became very bulbous. Put built-in cupboards in recesses and benches under windows; perhaps a decorative room screen too. Chairs were far from soft and comfortable and would be heavy, carved wood upholstered in leather, dyed in deep jewel colors such as red, blue, green or yellow.

At this time, symbols of heraldry were still used to show loyalty and

status, with coats of arms incorporated over a fireplace and into wall and furniture design. Every era has its favored design motifs and the Jacobeans went for marine motifs, such as mermaids or giant shells, waves, dolphins and seahorses.

With no central heating, fireplaces would have been large and decorated with carved stone or a

large, dark overmantle. This gives you an excellent opportunity to accessorize with pewter and silver in the form of plates, candlesticks, goblets and other trinkets. I hope this information has helped get the flavor of Jacobean style. This is a rich and robust theme with plenty of softer touches and intricate details to indulge in.





A Tour of the Kinfeld Dollhouse

A scratch build pushed Auralea Krieger to be innovative and patient while constructing this 1:12 scale dollhouse using lightweight materials.

BY AURALEA KRIEGER

Out of the four dollhouses I have designed and built, the Kinfeld is by far the largest and most pristine. With three floors, ten rooms and two porches, I thought it would never be finished but here it is complete and now sold. Before it heads off to its new owner, I thought I would share a feature article about this build.

It started while I was working on dollhouses that were meant to be aged and worn. I desired a house that was clean in design. After swooning over a few Victorian houses online, I found three that inspired me and I drew up plans.

The exterior is a mix of features from those houses, but the interior is from my imagination. I envisioned an old Victorian fire-upper in modern times.

I wanted this build to be a strict build for me. If I felt so-so about anything I made, I forced myself to make it again until it was 'perfect'. It was a challenge to push my technical skills as well as my patience. I also wanted it to be light-weight so I could move it around easily. To do this I used double layered foam board for the structure. Unfortunately I made a critical error when shopping for the base wood at the hardware store early in the a.m., before I was fully awake. Instead of light-weight pine I ended up with a much heavier wood. So it has more weight to it than desired.

Each piece of siding was hand-cut from archival mat board. Every window and door in this house was handmade. All of the window corbels were made from clay in a





The Kinfield dollhouse shown in full with grand double doors at the entrance.

handmade mold, then sanded and painted. Once I was ready to start the attic and porch corbels I decided to cut pieces from wood molding. The two fancy brackets on each side of the front door were hand cut from mat board and sandwiched onto small pieces of wood, then filled in with wood filler. After some sanding and painting, they were glued on.

I was really perplexed on how to make all of those circles on the top of the porches. I ended up using quilling paper strips which I wrapped until they were thick enough. The porch roofs were painted by spraying and hand-painting to look like metal. The house roof shingles started as black paper then spray-painted with textured paint. I could not have been happier with how they turned out. I cut the strips just as real roof-

ing strips would be and applied them to the house.

The Mansard roof went much easier than I thought it would. I designed brackets in the shape desired and adhered heavy-duty water color paper (with the window holes pre-cut) then covered that with black paper that already had the shingles adhered to it.

The tower construction loomed over me for a month or so until I decided to just jump in. If I break down a tough build into small steps it takes the pressure off and I naturally come up with solutions as I am building.

It's a good thing I recorded how I made the tower on the Kinfield's blog or I never would have remembered. It was a combination of wood, wire, poster board and mat board along with the engineering gene I got from my father! That was



the most difficult part of the build because of its complexity.

I love the steps that go to the front door. For whatever reason that is my favorite feature. The curve of the step walls are so beautiful.

I wanted to protect the interior of the house from dust so I made sliding doors for easy access. I had one of those giant cube domes in





Some beautiful moments happening on the roof. All the doors and windows were made from scratch. A closer look at the working doors on the Kinfeld's front and side porches.

the past and found I never wanted to deal with lifting it or I would need help and would get frustrated when no one was around to help lift it. So I made acetate sliders for the left and right sides of the house to make them manageable. If they ever get scuffed or damaged they can easily be replaced. The attic panels are secured with a few pieces of white Velcro at the top and their base is in a groove.

The chimney was the last addition. I knew it needed one but I was used to the silhouette of the house without one. So I made it removable. This way the new owner has a choice and when it gets moved the chimney won't get damaged.



This house is definitely eye candy or as one of my friends calls it, miniature porn. It felt great to make a house so slick and clean but I know in my heart I am a mixed media girl who likes a dollhouse that is aged, lived in and tells a story. So I have sold this beauty to help raise money and

make space for the newest piece in my collection... a Rik Pierce collaboration house!

I will be sharing the rest of the Kinfeld in upcoming issues, but if you would like to see in-progress detailed photos from the build, you can visit thekinfelddollhouse.blogspot.com.

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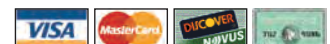
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calendar listings

January 18 Volusia County, FL

The annual DIME Miniature Flea Market will be held on Saturday, January 18 from 10AM to 4PM at the Volusia County, Florida Fairgrounds - Daugharty Building. Admission is \$5. Limited vendor tables still available for \$50. Please email Tammy Jones tjj100557@gmail.com for more information.

February 1-2 San Diego, CA

The 46th Annual San Diego Miniatures Show & Sale will take place Saturday, February 1 from 10am to 5pm and Sunday, February 2 from 11am to 4pm at a New Location, Marriott Del Mar, 11966 El Camino Real, San Diego CA 92130. Adults \$8/Children (8-12 \$2). Credit Cards Accepted. For more information, visit our website at www.sdminiatureshow.com. Tickets available now on website!

February 8-9 Culver City, CA

34th Annual Miniatures West Fantasy Show and Sale. Courtyard by Marriott, 6333 Bristol Parkway, Culver City, CA 90230. Admission \$7 for adults, \$3 for children under 12. Free exhibit room. Workshops on Sunday, February 9th. Show time is 9:30 am - 4:30 pm. General information and dealer information: Nancy Branch 310-454-2054, email wbranch@earthlink.net Visit our website at www.miniatureswest.com

February 15 Augustu, ME

Whitefield Lions Club 34th Annual Model Railroad and Miniature Dollhouse Show on Saturday, February 15, 2020. Show runs from 10 AM - 3:30 PM. Show held at the National Guard Armory, Western Avenue. Show features operating layouts and miniature displays. Refreshments available. Admission: adults \$5, under 12 free, family

\$10. For more information contact Steven P. Laundrie, 50 Fairview Ave., Randolph, ME 04346. Phone: 207-582-1410, Email: slaundrie@roadrunner.com and Facebook: @modelrailroaddollhouseshow

February 24-25 Las Vegas, NV

Announcing the annual wholesale miniature show in Las Vegas. International Market of Miniature Artisans website: IMOMALV.COM. February 24th & 25th 2020 at the Goldcoast Hotel & Casino, 4000 W Flamingo Rd, Las Vegas, NV. Show times are 23rd (Setup, Sunday): 10:00 AM – 6:00 PM, 24th (Show, Monday): 9:00 AM – 5:00 PM, 25th (Show, Tuesday): 9:00 AM – 4:00 PM. Must register online or contact Cindy Gonzales for more information at IMoMA.LV@gmail.com. Come join the fun!

February 29 -March 1 Phoenix, AZ

Phoenix, Arizona Miniature Show & Sale on Saturday, February 29 & Sunday, March 1, 2020 Saturday show runs 9 AM to 5 PM, Sunday is from 11 AM to 4 PM. Show features a Sales room, exhibits, raffles benefiting charity, Door Prizes and a free "Make-and-take project for children ages 4 and older. Admission Adults \$8, Children under 12 \$2. Location Arizona State University - West Campus, 4701 West Thunderbird, Phoenix, Arizona 85069. For more Information visit: www.phoenixminiatures.com or call 480-466-9691 Email: phxminishow@gmail.com

March 22 Claymont, DE

Sunday, March 22, 2020, 10 AM- 4 PM. The First State Mini Club is offering its 43rd annual Show and Sale at the Crowne Plaza Wilmington

North in Claymont, Delaware. Featuring about 50 vendor/artisan tables, exhibits, make-and-take, Saturday workshops, door prizes, free parking, no taxes. Adults \$5, Children under 12 \$2.50. www.fistateminiclub.org for more information or email: fiistateminiclub@gmail.com

March 28 Paramus, NJ

2nd Annual GARDEN STATE DOLLHOUSE SHOW & SALE presented by Lorraine Scuderi & Karen Aird. Classes offered on Friday, March 27th from 8am - 5pm. To register for classes/workshops, please visit www.Karensdollhouse.com or www.LorraineScuderi.com The show is Saturday, March 28th from 10am - 4pm at the Paramus Elks Lodge, 200 Route 17 North, Paramus, NJ 07652. Admission \$6.00. For further information, please visit our two websites or call Lorraine Scuderi at 732-216-4729 or Karen Aird's Dollhouse Shop at 908-766-3777. **Please Note: The Elks Lodge is Located Behind Raymor & Flanigan, Please turn into the Raymor & Flanigan parking, as the Elks Lodge is behind the store.

April 11 Carmel, IN

Museum of Miniature Houses HUGE ATTIC SALE! Saturday, April 11, 2020, 9am to 3pm. Carmel Lions Club, 141 E. Main St., Carmel, Indiana. Location is just next door to the Museum. Dollhouses, room boxes, furniture & accessories. 100's of kits this year! H.O.M., Chrysnbon, Scientifi, Shenandoah. Come to the Museum, too, for more great Attic Sale bargains.

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collector's corner

THIS MONTH WE GET TO KNOW ELAINE DUNISCH AND TAKE A LOOK AT SOME OF THE MINIATURE TREASURES THAT MAKE UP HER COLLECTION



I started my love of miniatures over 40 years ago. I originally had a German doll collection, which was sold when my daughter, Kim started to walk. I was afraid she might break them, as I had the dolls all over the house.

I then bought a large dollhouse from Macy's in 1978 and started to attend shows, conventions, and miniature shops to buy furniture and accessories. It really is an addiction. Once you start, you can't stop adding to the collection. I did not have a dollhouse growing up, so I'm not sure where this fascination came from.

I joined the local club Lakeshore Miniature Makers in 1979. We meet monthly, and are very active with displays and exhibits in the community. I held an office of some capacity for over 25 years and am still the contact person. In addition to the club, I also have a group that meets at my home weekly. I work in all scales from scratch and kits. I take as many classes as I can. You will always learn something!

1 A vast collection of display cubes.

2 Ann and Andy display. **3** Elaine standing proudly with miniature replica of an actual farm house in Cleveland, WI.

It was made exactly like the blue print, which even includes closets in the bedrooms. **4** An overview of this wonderful collection. **5** These shelves house a variety of display cases in different scales. **6** Cigar box house: This was a club project. Twelve members made one and they all turned out quite differently.

It's a wooden cigar box with an added top floor in 1/4" scale. The actual pattern was from Madelyn White of MN.

ONCE YOU START, YOU CAN'T STOP ADDING TO THE COLLECTION.





The Servant's Quarters

Charles and Maria Duncan share what goes on downstairs in their one-inch scale Montpellier Terrace. Without the servant's the house would be in disarray.

Charles and Maria started researching their project back in 2000 when they first discovered the world of miniature houses, but at that time they had no idea how sophisticated dollhouses were, and were unaware of the skills of the craftsmen and women who were involved in creating the miniature furniture, lighting, cast ironwork and furnishings that can be found around the world. After searching through the ready made houses and kits available, Charles and Maria decided that the only way they would get the house they wanted was to build it themselves.

Let's pay visit to the servants' quarters in Charles and Maria Duncan's Georgian-style mansion. A large Georgian house has an

army of servants; from the footman at the front door, to the boot boy who shines all the shoes, and who can only be found in the basement.

Stairs for the use of servants only allow the staff to move around and carry out their duties without being seen by members of the family or guests. The aim was for the house to function smoothly and efficiently, with the family being as unaware of the servants as possible. The making of fires and the cleaning of those parts of the house used by the family are dealt with before the family are about in the mornings.

The staff start work early in the day and remain on duty until the family retire to bed. Many servants are only given half a day off each week, although most are allowed to attend church on Sunday, as long

as they are back ready to serve Sunday lunch.

Some of the staff are with the family for many years and the old housekeeper still has her own room in the servant's quarters. She never married and having brought up two generations in the house is considered part of the family, and therefore will go on living there with her friends around her.

A vast amount of linen is used throughout the house, including tablecloths, sheets, pillowcases, towels, clothes for the family and those of the staff. There is plenty to keep the laundry maids very busy, not to mention the mountain of ironing that never gets any smaller, but the job is made a little easier with the latest stove for heating the flat irons.

On the left is a staircase for the servants to go about their business, unseen by the members of the family.



FEATURE



Of course, Cook and her many helpers carry out some of the most important jobs as they feed the family and the staff. The Master and Mistress love to entertain so the kitchen staff are always busy. There are shooting parties, summer picnics and

There are shooting parties, summer picnics and birthdays, and at Christmas the house is full to overflowing with guests. Even if there aren't any guests the larder always has to be kept full with jams, chutneys and meat products such as pies, brawn and pressed hams. The lady of the house is aware of all the work involved in catering for large numbers of people so she is

The room is simply furnished it has everything the maids need; fresh curtains and bedding will be added when they move in. The furniture is plain pine and the beds have cast iron headboards. The sewing and ironing room, shown below, is always a hive of activity, and has one of the latest coal-fired stoves specially designed for heating the flat-irons.



always looking at the latest pieces of equipment available, such as the cake mixer, meat press, ice cream maker and even an orange slicer.

All of these useful miniature devices have been engineered by Barry Harris and they really work. They certainly help to make Cook's job a little easier.

The large red and gold dining room is in constant use and the silverware keeps the male servants occupied; they are never without a cloth in their hands. The large silver epergne and tureens are all delicate pieces so need careful handling, as does the beautiful dinner service and the glassware. The house runs like clockwork and the Master and Mistress, I am sure,

The lower front hallway has a toilet and the floor hatchway is the access to the cellar below. The old housekeeper's room is shown below.





appreciate all the hard work done by all of their staff.

As is their way, Maria and Charles have done a great deal of research in the planning of the servants' part of the house. Note the laundry with the washing machine and the kitchen where all the beautiful, but very functional, blue and white china is on display.

When you take the stairs down into the basement, you will find the rear garden has a cobbled road-way. This leads to the large wooden double doors that give access to the impressive wine cellar.

Eventually a wrought iron gateway will lead to a formal garden with a croquet lawn. Another gateway will lead to a road scene with cobbled road and pavement, complete with a coach and horses, some pedestrians and a flower seller; all of this part of the project will be added later.

This beautiful dollhouse is an on-going project for both Charles and Maria.

The Cook's domain! Wherever you look in the kitchen, shown below, there is food being prepared. The laundry room always has plenty of washing to be done.



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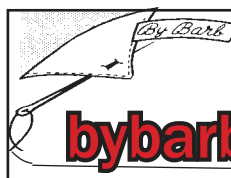
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An Assortment of Valentine Goodies

Make a selection of natural looking Valentine's Day miniature cookies for a rustic bakery display. Or wrap them up as a homemade/handmade gift!

BY AURALEA KRIEGER

I have been working on my tree elf bakery and wanted to make some special sweets for Valentine's Day. I would imagine they can only get color from berries and don't have all the fluorescent artificial colors that are used in our world so these treats are made to look all natural! If you prefer artificial colored treats, just make adjustments as needed.

Step 1: I started with the 'jelly' filled cookies by rolling out some dough colored clay to about 1/16" thick. I used a straw that I snipped down as a cutter.

You will need

- Polymer clay - dough color, dark brown
- Straw
- Coarse and soft paintbrushes
- Clay roller
- Artist pastels - yellow, orange, brick red
- Baking tile
- Craft Paint - white, brown, reddish-pink
- Tacky Glue
- Toothpick
- Ball stylus tool
- Tiny paintbrush
- Gloss varnish

Step 2: Texturize with a small coarse brush by gently dabbing the clay all over.



Step 3: Rub some yellow, orange and brick red colored pastels sticks on paper so you get chalk dust.

Step 4: Brush the colors on the cookie with a small brush while referring to a real baked cookie for color placement.



Step 5: Now move to another section of your tile and roll out a tube of clay and slice it into equal sizes. You may want to do a test heart first so



you know how big to roll the balls. I just guessed.



Step 6: Roll the slices into balls and place two side by side.



Step 7: Flatten them out by pressing your finger on them and then gently use your finger to merge them together to make a heart shape. Rub out the crease in the center.



PROJECT

Step 8: Texturize with a small coarse paintbrush.

Step 9: Brush the pastel dust on them as you did the circle cookies.



Step 10: Next up are the chocolate biscuits! Roll out a clay tube and cut even pieces as shown.

Step 11: Then press down with your finger and round the corners.



Step 12: Texturize with a small coarse brush.

Step 13: Now roll some tiny balls with the brown clay and gently press them into the tile just enough so they won't roll away.



Step 14: Bake every thing following the product directions. Let cool. Keep on the tray so they stay stuck for painting.



Step 15: Put down some tape, sticky side up, and lay half of your round cookies on it inside facing up.

Step 16: Mix up a little Tacky Glue and some jelly colored paint. Mine came out a little pinker than I wanted, but once it was sandwiched it looked pretty good.

Step 17: Use a toothpick to put the 'jelly' on the cookies. Let it get a little tacky.



Step 18: Gently press the lids on each one and let dry.

Step 19: Dip a fine tipped ball stylus tool into white paint and draw

squiggles on the chocolate biscuits and candy balls. Let dry.

Step 20: Dip a fine tipped ball stylus tool into brown paint and draw the inside of the hearts on the heart cookies. Let dry.



Step 21: Put gloss varnish on the chocolate icing and white chocolate icing with a tiny brush.

Step 22: Arrange in a little basket or box! To see how I made the hanging hearts check out the February issue of *American Miniaturist*.

A detailed miniature dollhouse interior. The room features green patterned wallpaper and a grey fireplace. A doll in a white dress and pink hat sits in a black stroller on the left. A doll in a white dress sits on a rocking horse in the center. A doll in a blue dress and white apron stands on the right, holding a baby doll. Various toys are scattered on the floor, including a train, a boat, and a small house. A striped armchair is also visible.

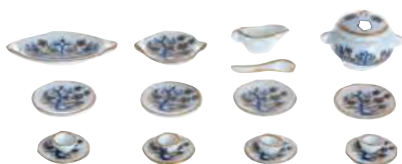
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