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little details

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welcome

Warmer weather is here and beautiful blooms are popping up throughout

the garden! I enjoy walking through the garden and looking very closely at the flowers. The detailing is perfection! I think Mother Nature must be a miniaturist when I see the tiniest details in the tiniest flower or colorful beetle.

I often have the same amazement when I see the work of so many miniature artists. Their attention to detail is astounding. That sort of talent doesn't happen overnight. It takes trial and error and years of hard work and research. For miniaturists I also believe it is the ability to see things in a different way. Every little scrap piece of packaging could be something amazing.

I was in the hardware store recently and saw a pack of colorful wire connectors. Well, I call them Barbie cups because when I was little I would raid my father's tool box and snatch them all up to fill my Barbie's kitchen cupboards. But don't ask the sales guy in the store where the Barbie cups are because he won't know.

If you are a miniaturist who is striving to be an amazing miniature artist keep going. The harder you work at it, the better you will get!

Auralea Krieger, Editor
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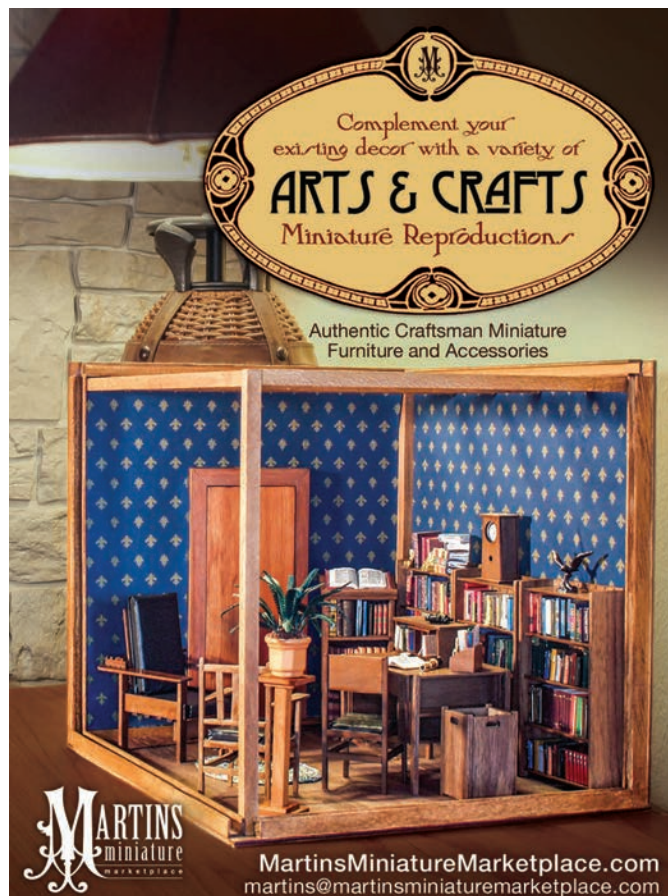
miniature art dolls

by Auralea Krieger



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Flying the Coop

Connie Sauve continues to share her “On the Road Again” vehicle series. In this issue Ma and Pa Kettle are on their way to the county fair.

BY CONNIE SAUVE

This project started when I was searching for metal trucks on eBay and happened upon a whimsical, vintage looking truck. The truck was originally sold as a promotion by Diamond Nuts in 2002, and a bag of nuts was included with the vehicle. I had never seen their vehicles before, and after a bit of researching, found they had produced several vintage vehicles in the series, including several vintage cars, trucks, motorcycles and an airplane. I was drawn to the whimsy of the truck and immediately thought of Ma and Pa Kettle. Even though these two characters were way before my time, and I had never actually seen any of their movies, I had heard of them and that's what I envisioned their truck would look like. I decided

the scene would be based on them and set in the early 1930's.

Since I had the characters already figured out, for a change of pace, I thought it might be fun to actually have the figures sitting inside the truck. The inside of the cab looked plenty big and tall enough for them to sit inside, so now I needed to figure out where they were driving to in their truck. A country farm seemed natural for the style of the truck, and Ma and Pa were going to be heading to the county fair with their prize-winning farm animals, whom they are entering in the fair. All the animals would be in wood cages stacked in the back of the truck.

The vehicles are close to 1:12 scale and look large in a small project, so they tend to take over a scene. I like to have several other things



going on that tells the story, and have the vehicle be secondary. I also like to have a backdrop for my vehicles to help with the storyline. I quickly decided on a row of corn, behind a split-rail fence, next to a dirt road. I thought the green corn would give a nice colored backdrop for the dark rust and black colors of the truck.

The truck needed additional



1 Edna and Bert Kettle on their way to the county fair. 2 The county fair sign is a hint to where Ma and Pa are headed and also the era of the scene. 3 The goose before it was flocked and feathered. 4 The finished goose. 5 There won't be any corn left after the crows are done!





Above is a look at the back of the scene showing all the animals. To the left, the chickens are flying the coop!

rust added and a few other things altered, so I removed some metal bands in front of the windows, and also removed the spare tire on the back of the cab. To make door handles, I used a door handle mold I had made from a different vehicle and poured two resin handles, painted and glued these to the doors.

I didn't care for the truck's wheels as they were too clunky and cartoon looking. I had one, wood-spoked tire in my stash, but couldn't find any more of them or anything similar, even after searching online. I finally contacted the original maker of the wheel and she said she would ship them to me shortly. After a couple months of waiting, I was at the point where I needed the wheels to finish the project and I didn't know if I would ever receive them, so I de-



cided I was going to have to make a two-part mold of the wheel I had, and pour four new resin wheels myself. I had never made a two-part mold before, so I did a bit of research online, then came up with a plan for making the mold and successfully poured the four wheels. After painting, aging

and attaching them to the truck, the new wheels looked so much better!

Fun side story....a couple of years after I was finished with the project, I was looking on eBay and saw an auction for one of the wheels I had been looking for. I won the auction, and when the wheel arrived, to my



The vintage, aged truck perfectly sets off the 1930's scene.

surprise, there were four additional unfinished wheels in the box. The seller was the artist who originally made the wheels, and she had remembered, two years later, that she had promised she would send me four wheels. I couldn't believe how sweet she was to include them for free and what a great memory she had! Miniaturists are such thoughtful people!

For this project, once again I wanted to try and use things from my mini stash. So, I dug through my farm animals and found a cute pink pig, and a sheep, both from Schleich and two geese from Falcon Miniatures. The pig and sheep fit perfectly in the truck bed, and the geese would be sitting on top in their cage.

I like to have a bit of humor in my miniature scenes, so early on I decided to incorporate two flying chickens that were escaping out of their cage. I already had three flying white chickens on order with Teresa Dudley for yet another vehicle project, so I told her to make me an additional flying

white chicken and a colorful rooster to go with this project. They were the inspiration for the name of the project, "Flying the Coop". They wanted no part in going to the county fair!

For this project, once again I wanted to try and use things from my mini stash.

This project was going to require two large, and two smaller wood cages. I had made several cages in the past to hold other critters like: mice, rats, a spider and chickens. I already had one wood crate in my stash that somebody else had made, which would work perfect for the chickens. One less cage to make! I was thrilled, since making the cages is a lot of work. I dug out the supplies I needed and set to work measuring the bed of the truck and the animals.

I was going to need every tiny bit of space for the two large cages, as the pig was too long. After finishing the large cages, they fit exactly inside the bed of the truck, I didn't even have a 1/16" extra space! Too close! Adding hay bits in the bottoms of the cages gave them the final touch.

For the animals, I had been wanting to learn how to fur and feather animals, so this was the perfect time to learn, as I like to learn a new skill with each project. The pig didn't take much work, I just rubbed some antiquing gel on him and wiped it off – done! The antiquing gel made a huge difference and brought out the details of the pig. I put the pig in his cage and shut the door. He barely fit. His butt was against the back bars and his snout had to be positioned to fit between two of the bars on the door. I took a look at his back end and once again, just like in a previous truck project, poor little piggy had to get trimmed a bit. I cut his tail off, carved off some extras underneath it and glued the tail back on.

I worked on the geese next. The standing goose looked more like a large duck than a goose, so I first added a bit of weight to his underbelly using Paperclay. This helped tremendously to make him look more like a goose instead of a large duck. Then I repainted their beaks and feet with orange. White flocking was added to the whole body and head. After trimming some white feathers to size, these were added to the ends of the wings. Then a bit more flocking was added to hide the cut ends of the feathers. I love how they turned out!

Since the sheep was the hardest, I left her for last. She is a Shropshire black-faced sheep, so first I flocked her face, ears and legs with black flocking. Then I glued longer pieces of natural colored wool all over her



Above shows the before and after of the pig. Connie proves you can make a basic store bought pig look like a work of art!

body. After lots of trimming, I had a beautiful woolled sheep. I decided to add a red ribbon with a bell around her neck to make her pretty for the judges at the county fair.

By this time, the flying chicken and rooster had arrived. They had just the right touch of lighthearted humor on their faces. I had Teresa attach a wire coming out of each of their little bums, this was how they were going to be suspended to appear to be flying. It took a bit of thought trying to figure out how to best position them so the wire disappeared. I added a few loose feathers in their cage and onto the wires to help camouflage them and they were ready to take flight. Won't Ma and Pa be surprised when they get to the fair and their chickens are missing?

Next, I started on the landscaping for the base. Once again I used the sawdust, Elmer's Glue and real dirt method to create the dirt road. Nothing makes realistic looking dirt like using real dirt. I then made a split-rail wood fence, and had fun designing the swinging wooden gate. For the gate, I started with a wood wagon wheel in the center and designed around the wheel with split rails. The gate actually swings open and closed, and stays open by hooking

a length of rope around one of the fence posts.

For the row of cornstalks, I was hoping to find some I could buy finished, as I needed 15 stalks, and I was displaying this project in a week at the Good Sam show. But I couldn't find any that looked 'real', so I ended up making them myself. I used online reference photos and figured I

‘Won't Ma and Pa be surprised when they get to the fair and their chickens are missing? ’

needed to make 150 leaves, 40 corn cobs and some of the silk tassels at the top of the stalk. Each stalk took 7 strands to make the tassel, so that's 105 strands. I took a deep breath. This was going to take a while.

I used two different shades of green floral tape for the corn stalk. For the corn cobs, most of them I made totally closed, so I just used Q-Tips for the corn shape and totally covered the cotton tip with floral tape leaves. I also wanted some slightly

open cobs at the top of some of the corn stalks. I had a lot of loose finished slightly open corn cobs in my veggie stash, so I cheated a bit and started with those and just added a couple floral tape leaves so they blended in with the rest of the corn stalk. Once all the pieces and parts were made, I assembled each corn stalk and planted them in the furrows I had made in the dirt. Making 15 corn stalks all at once was a lot of work, but I am SO glad I ended up making them myself.

For the additional final touches, I added a farm dog by Leslie Frick, who is seeing the truck off. I also made a county fair sign on my computer. The sign shows each of the animals in the truck (except the cow). The county fair sign is a subtle hint as to where the farm couple are going with their animals. Sitting on top of the sign is a crow and another one is busy eating a corn cob on the ground. Where there is corn, there has to be crows, right?

The final touch was to make Ma and Pa Kettle, who I decided to name Bert and Edna Kettle. I started with resin doll parts from Marcia Backstrom. I really like her dolls for older people because they have so much character. I painted the



The Schleich Shropshire black-faced sheep before (left) and after (right) adding wool and flocking.

faces of the two figures and then costumed them. I had a beautiful cherry pie in my stash for Edna to hold, she is entering it in the pie contest at the county fair.

Now came the hard part – getting the figures into the cab of the truck! Now that I had the figures finished, the cab didn't look quite as big inside as it did when I had the bright idea to have them sitting inside the truck. I started with Bert, and bent him so he sat exactly as needed. I sent Bert in through the front windshield. I had to put his hands in the correct position on the steering wheel. It took about 5 tries and eventually I got him seated inside. His head hit the ceiling of the truck cab, but he was wearing a hat, so he looked fine. Now it was Edna's turn. I bent her to be seated too and also sent her in through the front windshield. She took a couple tries, but I finally got her into position in her seat.

Next, I added a piece of thin plastic for the front windshield and also windows for the doors, I wanted them to look partly rolled down as it was going to be a hot trip to the county fair. The windows added a lot of detail to the truck. I will have to go back and add windows to all my other trucks now!

I actually had the scene finished

for a couple years, then it dawned on me that I needed a scarecrow for the cornfield. I had remembered seeing a scarecrow tutorial by Joann Swanson in an old *Nutshell News* that I had always wanted to make. I found the issue with the tutorial and made the scarecrow from fabrics and miscellaneous things I had on hand. I tied him to a wood post with a crossbar for his arms. Apparently, the scarecrow didn't turn out scary enough, as two cheeky crows are perched happily on top of him and several others are munching away at the corn, along with a rat also eating

a corncob. Poor Ma and Pa. There won't be an ear of corn left by the time they get back from the fair.

This project turned out to be one of my favorite scenes from my truck series. I love how the figures look inside the truck, with the row of cornstalks and those hilarious escaping chickens. The whole scene just makes me smile!

If you have any questions, feel free to contact me Connie Sauve at cmsauve2@gmail.com. Be sure to look for my two tutorials in this issue as well!





Beautiful Hand-sculpted Babies

Lana Hallas sculpts and dresses adorable rosy cheeked children that are posable and can bring a miniature dollhouse or room box to life.

BY JOAN MCKENZIE

When Lana was 12 years old, she beheld the first doll she became enamored with, which began a lifelong love and appreciation for multiple artisans' 1960s work. This was a German doll which had been gifted to her sister, however it was so precious and fragile that she was not allowed to play with it. This experience, like so many of the rest of us, made her want to own multiple dolls of her own if that day ever became possible.

In the Ukraine, an enormous number of artisans and art lovers have a formidable passion for miniatures. Lana Hallas has been surrounded by miniatures of all kinds for her entire life. As the Ukraine was a former Soviet State, her childhood was Russian

based. An early example of a primitive Russian doll would be the Matryoshka or 'nesting' doll. In 1936 there had been a plan for Ukraine to open its first doll museum. Because of the strained political situation at that time in history, which had been caused

“Lana spends a portion of most days in her own little studio at the top floor of her home in England with plenty of daylight from ceiling windows.”

by the impending World War II, the museum took years to open. Many of the intended toys had been destroyed during the war and many of the country's toy factories ceased production until 1946. On November 16th, 2003, the Museum of Toys opened its doors to the public for the first time. This museum now contains over 10,000 exhibits collected throughout a 70-year period, which include Teddy bears, celluloid figurines, clockwork animals and a multitude of doll shapes and sizes remain on display there.

In 1960s America, a parallel desire to compete with the Matryoshka Russian doll was introduced as an inexpensive alternative, the Roly-Poly dolls began. We called our round dolls



Opposite page: Joan's first little 1:12 scale boy doll made by Lana playing with Tupperware, precious little girl Livia wearing a nightgown and a princess cape, a tiny 1:24 toddler wearing shoes made by Lugart Petit. To the left is Lana's little Joey doll with his Springer Spaniel and Pheasant that were made by Julie Parrott.

Weebles – the commercial meant to force desire in children with a catchy musical commercial jingle that rang out “Weebles wobble but they don't fall down.” The Weebles did not have tiny dolls inside of them, but their own charm was undeniable. There was even a Disney Mickey Mouse version.

Many Ukrainian women make miniature dolls as toys for their own children and some realize their distinct talent and will also sell on platforms such as eBay, ETSY, and miniature shows to supplement their income.

Lana lived the first few chapters of her life in the Ukraine, until she sadly and suddenly lost her first husband, and her little daughter as well as lost her father to an untimely early death. Sometime

later she met David Hallas, who wanted her to move to Great Britain and to marry him. It was a daunting change that was ahead of her, as she would be moving overseas to a new Country, having to learn a new language, leaving behind all of her lifelong friends and beloved extended family, but she managed the courage to take this brave step and begin anew.

When Lana first arrived to relocate permanently in England, social integration was somewhat difficult due to what she considered to be her initial capacity for accurate English and not adapting quickly enough to English customs and subtleties. Her husband David was completely supportive and did not need her to work outside their home as they were financially

secure. In 2014, when Lana was 42, she began creating her own miniature dolls.

Lana spends a portion of most days in her own little studio at the top floor, of her home in England with plenty of daylight from ceiling windows. This attic room is known as her ‘peaceful place’. With the daylight to inspire her, the walls are also surrounded by scale drawings, tools, and anything else that she could possibly need to create darling and unique miniature scale 1:12 and 1:24 scale children for dollhouses.

Once she had discovered the little studio in her home's top floor, her potential experimental doll making career became exciting for her as well as to those of us who cannot create to our own satisfaction.

The first doll that she made was a little boy doll which she considered to be a disappointment. However, she cannot make herself part with him.

Most doll artisans that I have known tell me that painting eyes and getting skin color to be accurate enough is the most challenging part of creating miniature dollhouse dolls, and Lana is no exception to this sentiment.

Lana believes that for as long



1 Lana's Little Boy Blue with his precious lamb made by Julie Parrott. **2** Lana's very first ball-jointed doll is exceptionally precious. **3** Little Tristan was a commission doll. **4** Baby sitter Aunt doll wearing clothing by made by Georgiana Angelieri.





Mama with her baby. A toddler plays with her pink piggy. A fun loving little girl holding a teddy made by Anna Braun.

as dollhouses are passed from generation to generation, there will always be people who love unique little creations, especially when there are people who recognize unmatched workmanship that goes into the conception and end result. Dollhouses go back at least 500 years from when the Dutch would make 'Baby Houses' that contained highly detailed replicas of furnishings from their own homes.

A few years back there was a BBC version of the Bestselling novel called "The Miniaturist" by Jessie Burton, that represented life in the 17th century where just such a glorious Baby House was featured. This movie contained most of the furnishings made by contemporary

miniaturists from all over the world.

I found myself wishing that the camera had lingered on the tiny meticulous pieces for far longer. Whereas in truth, no amount of time would have been adequate to satisfy me. I compare this to attending a Miniature show with hundreds of tables filled with unique and precious miniatures. The Artisans in the miniature world are such a lovely group of people. Each one does something different from the next, so there is little competition. In fact, if you ask one Artisan where you might find a miniature similar to a Laura Ashley design chair they often are able to direct you to the very table you must visit next! When they

collaborate on a project the end results are often breathtaking!

For at least 5 years now, when I look at one of my little masterpieces made by Lana Hallas, I still find them to be completely irresistible. I am at the point where I cannot fit any more dolls into my dollhouse, so I have to talk myself down with the mantra, "You do not NEED more". Then I look over the little collection of my darling miniature children that Lana has made for me over the last many years and know that I have more than my fair share.

Photos shown in this feature are from my own collection. We hope you enjoy perusing these photographs.

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Magical Miniature Animals

Katie Doka's miniature artwork represents elevated artistic quality, delicate attention to every detail, and a profound love of the miniature art form.

BY JOAN MCKENZIE

When Katie was a small child, she spent a great deal of time with her grandmother. It was during those wonderful visits where Katie learned how to make tiny dolls, animals, and furniture from a single withered corn plant. This was a completely enchanting experience for her as a little girl. From that time on, she always wanted to make her own toys. Those lessons helped Katie make the most of her creativity. She finds herself usually making miniature animals in 1:12 scale, primarily the bird family, because she is so drawn to the colors of their plumage. Katie believes that our love of miniatures is often rooted in our childhood.

In 2008 she first began to make miniatures for sale. In the begin-

ning, she was making human figures in 1:8 and 1:10 scale. Between the years of 2008 and 2012, she held several successful doll-making courses for adults.

Beginning in 2012 she began focusing on dollhouse miniature animals in 1:12 scale. Katie finds it to be a fulfilling experience to recreate a tiny animal as true to life as possible. When one sculpture is completed, she usually feels that it has come to life, or is just about to make a move and possibly fly away. The realism that she seeks upon undertaking each miniature animal becomes evident from her pictures, but I promise you, to see these tiny creatures in person is another experience entirely. Personally, I have a difficult time making a choice between one of



Miniature artisan Katie Doka.

her snowy owls, or tiny mice with swiss cheese – and her vast line of diminutive birds are unparalleled. In addition to working in miniature she has held a full-time job as a visual arts teacher since 1997.

Initially, making the feet of birds in a realistic fashion was caus-



1 A 1:12 scale African Toucan is perched on a paintbrush. 2 A baby raccoon plays on an old stump in the forest. 3 A tiny hedgehog as big as a pea. 4 An owl bringing food back for its baby. 5 The attention to detail on these birds is astounding at such a small scale.



FEATURE



1



2

1 A tiny chipmunk has found a delicious mushroom. Will he share it with his bird friend? 2 A little birdie who loves to read. 3 The tiniest mouse compared to grains of rice. 4 A gorgeous parrot with a flower in its beak.



3



4



A snow owl and two tiny little mice having a cheese feast.



of special request orders that are usually from repeat customers. However, after attending a miniature show as an exhibitor she usually gains a whole new group of enthusiasts who quickly recognize authentic artistry, yet she understands that they could never realize how long it takes to achieve the exact desired outcome. She finds

ing Katie some difficulty. After two years of trying new methods, she has managed to develop a distinctive technique for this former issue. The toes and wings of her birds are all posable.

The materials that she uses include polymer clay, jewelry wire, cotton threads, oil paint, art ink, pastel chalk, resin and acrylic paint. She finds that she must pay special attention to cleanliness of the work surface and tools. All too often, one tiny spec or paint dust may ruin her entire effort. When her creation is completed, she always checks the work on a blown-up photograph and corrects anything if it becomes necessary.

Katie's work represents elevated artistic quality, delicate attention to every detail, and love of the miniature art form.

Katie primarily has a backlog



A majestic bald eagle scooping up a fish from the river for dinner.

that often she has to part with some of her favorite prototype pieces, knowing that she should probably be able to recreate it someday, but once a bird has flown, it is unlikely that she will ever recreate it exactly as intended.

Her work is sold online and at shows. In April of 2019 she journeyed from Copenhagen to The Tom Bishop Show in Chicago, Illinois for the first time. She found this to be a wonderfully fulfilling experience as she was able to connect with her own favorite miniature-makers and with many ardent customers, both established and new.

‘Katie is an exceptionally talented sculptor, and she makes her tiny figurines out of a small piece of polymer clay.’

While Katie has been a member of IGMA since 2014, she has not had the time it requires to apply for Artisan status. There is a lot that goes into the application, submitting physical examples of her work, as well as detailed paperwork, so between her full-time job of teaching and trying to take care of her patient customers she has not yet had time to begin the IGMA Artisan application process.

Recently Katie received a unique request from Rahmi M. Koç Museum in Istanbul to make some miniature birds and wildlife scenes. This should be completed by September 2021.



A 1:12 scale handmade cardinal gracefully landing on a pine branch.

Being a visual arts teacher is a good foundation for making miniatures. As noted earlier, in recent years she developed her own unique techniques that include her bird's feet and wings, which have become stable and posable. A simple toothpick is her favorite universal tool.

In Katie's opinion, the miniature world seems to be facing significant changes. Some miniature makers are increasingly using a 3D printer. If this becomes acceptable to customers, it will change everything, and she feels into the wrong direction. Katie is an exceptionally talented sculptor, and she makes her tiny figurines out of a small piece of polymer clay. This process alone takes several hours, then she has to paint and feather the creation along with other finishing techniques.

With the 3D printer, the basic figure can be completed within a

few minutes. The other operations are essentially the same, but the entire process is much faster. The printer version is made to appear more 'perfect', more symmetrical figures, without flaws. The question becomes, where does the actual art become identified? Also, how will the buyer or museum curator distinguish which is the handmade sculpture and which is the 3D printer version beneath the paint and fur?

For many years now, there has never been a time when Katie has not had multiple orders waiting to be fulfilled. She has no choice but to work slowly and carefully, but it takes time to recreate a beautiful creature as nature intended. Fortunately, her collectors and customers tolerate this wait and Katie remains eternally grateful to them.

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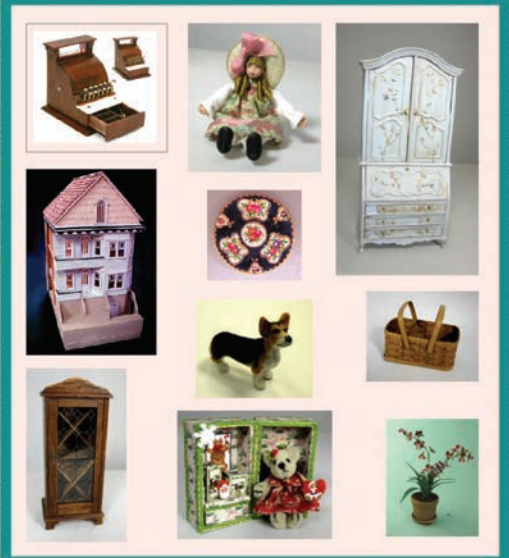
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Stroll Down L'allée des Boutiques

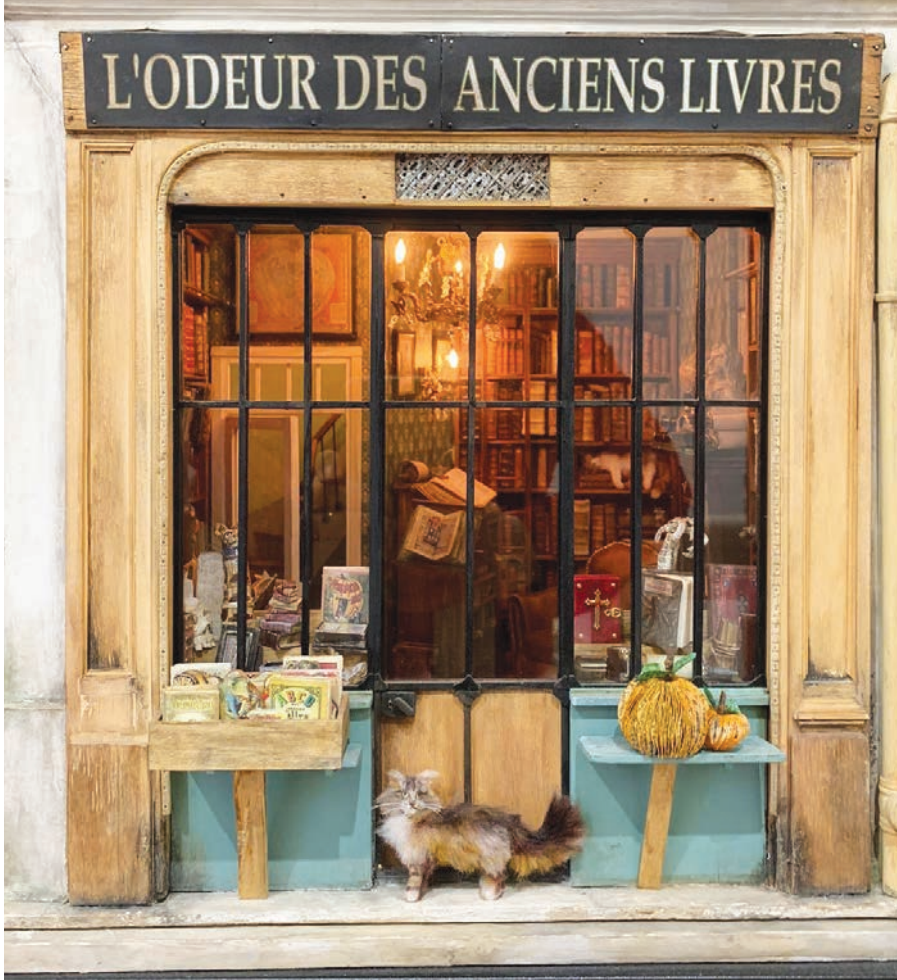
Let's step inside L'odeur des anciens livres. A comfortable bookshop filled with dusty books and manuscripts as well as some furry friends.

BY DEB WEISSLER

For several years, French miniaturist Catherine Lenoir has been building a street she calls L'allée des Boutiques, or the shopping alley, and filling it with Parisian shopfronts fashioned after the early twentieth century. It is an era for which she has developed an affinity after listening to stories and memories passed on to her by her beloved grandparents. In Catherine's mind, she has also followed in the footsteps of a popular French comic character from the 1950s, Asterix the Gaul, whose figures were faithfully reproduced in miniature decades later. Catherine, too, is all about tiny.

As a child, she adored playing with dolls and miniature dinettes. She loved dressing her dolls and helping her father craft furniture in





11 shops, ranging from a bakery, butcher, and bistro that satisfies the palates of local residents, to a barber, millinery, antiques, books and even a cat accessory shop for the pleasure of local felines.

Her storefronts are inspired by the overlapping eras of Art Nouveau, Art Deco and the Golden Age of French design. Once she decides on a theme or genre, she researches storefronts on the Internet until she finds one with a pleasing facade. These inspirations still exist, full size, in Paris so it's relatively easy to settle on a look, size, furniture, and accessories characteristic of the period.

One of Catherine's favorite creations is a bookshop called L'odeur

The 1:12 scale storefront has beautiful windows showing books on display.

which to place them. It was during a trip to England at the age of 12 that she discovered Queen Mary's exquisite dollhouse and found it quite extraordinary. She would not buy her first dollhouse kit until she was a young adult, but by then she had accumulated enough miniatures to furnish it. After years of careful woodworking and assembly, when her own daughter asked for a dollhouse made of plastic, Catherine was appalled!

"It was the purchase of a second kit that I discovered my ability to accurately reproduce certain objects," Catherine recalls. "That's when my passion for creating my own miniatures began and I continue to escape into this small world that has surrounded me for 16 years now."

With her love of architecture, music and fashions from 1900 to 1930 firmly entrenched in her mind, she set about populating an imaginary street with a series of





In this cat friendly book store, the shelves become great napping opportunities for feline visitors.

des anciens livres or 'bookstore of antique books'. It's filled with hundreds of antique and gently loved books, ancient scrolls, manuscripts and art prints. "This shop is intended to be chic like a luxury boutique that could have been found on the streets of Paris in 1930," she explains.

Catherine built the shop by hand, from the ground up, using wood, card stock, plaster, polymer clay, resin, beads, buttons, brass, wire, paint, a printer and lots of imagination! Although at times she will take photos of the various stages of construction, she finds photographing time consuming and takes away the fun and spontaneity. "For the design of the shop, either I start with the objects and furniture and build the model





around them, or it's the other way around. I have no set convention. My only constraint is the size of the models. I start with a drawing of the front facade and adapt by objects and furniture accordingly.' Everything about the project remains fluid until near the very end.

The bookshop contains almost 600 books, 200 of which are books

“I start with a drawing of the front facade and adapt by objects and furniture accordingly.”



An antique style book is on display.

that open with double-sided printing. It was a huge endeavor, with lots of research and printing. There are books dating from the fifteen to sixteenth centuries with fabulous engravings and illustrations. “I use the images of the manuscript pages that I have captured on sites where the actual manuscripts have been digitized, such as the French National Library. The drawings are beautiful but the texts are illegible because they are too small. I do not rework the texts.”

Unlike many miniature books that have leather covers, Catherine's book covers are made from paper, with techniques that give the illusion of old leather. “I rework the different images with an image software

Every corner of this piece is filled with miniature treasures.

to form a total cover, front, back and edge of the book. Then I use a lot of wood stain, watercolors, felt-tip pens to give an aged look to the books and I finish with a matte varnish."

Others, such as prayer books, are made of fabric with nail-head decorations to imitate precious jewels. "Since I am a science teacher, I have reproduced anatomy books with fabulous drawings and engravings of the human body. All religions and cultures are represented by the Bible, Koran, Torah, Buddhism, etcetera." And there are nods to the books from Catherine's childhood and favorite comic books as well. As a nod again to *Asterix the Gaul*, it is interesting to note that comic books are among the best selling items in French bookstores.

An antique secretary, a globe, and a bust of French playwright and poet Molière vie for space beside a comfy chair and round out the shop's décor. It is a place one could spend hours or days, leafing through ancient tomes, searching for a favorite author or discovering new ones. And when one has the desire to stretch their legs, there is the rest of *L'allée des Boutiques* to explore.

Catherine has mastered many building skills over the years and can make most of her structures and accessories by hand with the exception of metal working and glass. Years ago she attended a few exhibits where she sold some of her figures and scale models, but in recent years has concentrated on her own collection. "At the moment I don't want to part with my shops, I'm too attached to them. I consider them to be unique pieces, totally handmade and they have required hours of work, knowledge and love."



Making Some Miniature Cornstalks

Connie shares how to make some corn to add to your miniature garden or farm scene.

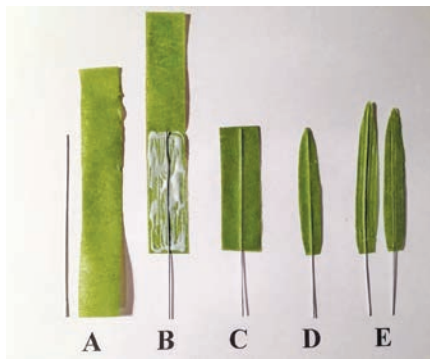
BY CONNIE SAUVE

Fill your garden or farm scene with green growing corn stalks in one-inch scale. You can also alter the color and omit the corn cobs for fall decorations. We would love to see what you can do!

Leaves

There are 10 leaves per cornstalk.

Step A: Using #26 or #28 gauge wire, cut 8 - 2-1/4" long and 2 - 1-3/4" long wires. Using Medium Green floral tape, cut 8 - 3" long and 2 - 2" long.

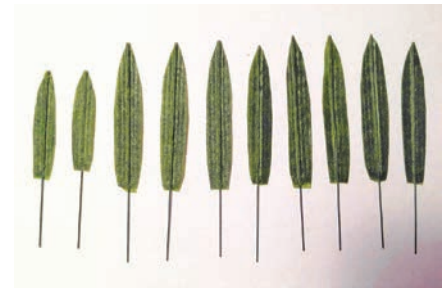


Step B: Fold each piece of floral tape in half to find middle. Spread glue on half of tape. Place wire centered in glue.

Step C: Fold over tape and press firmly together. Should be flat on one side, and wire showing on other. Make 8 long pieces and 2 short pieces. Let dry overnight, this is important, as Step E doesn't work well when the glue in the leaves isn't dry.

Step D: Cut out the leaf shape. Should be pointed at the tip and leave slightly squared at the base.

Step E: Using your metal lice comb, take each leaf and brush 5-7 times each side. Start the comb on the flat side, then flip over and comb the other side. You are trying to make stripes on the leaf.



These are the leaves finished to make one cornstalk. You will need 2 short leaves and 8 long leaves.

Corn cobs

I used 3-4 corn cobs, per cornstalk. For one or more corn cobs on the cornstalk, you can have the yellow corn showing. If making a row of cornstalks, mix each stalk using 3-4 cobs, and have some show the yellow corn and some not. This will make the row much more realistic if you don't make each cob look exactly the same.

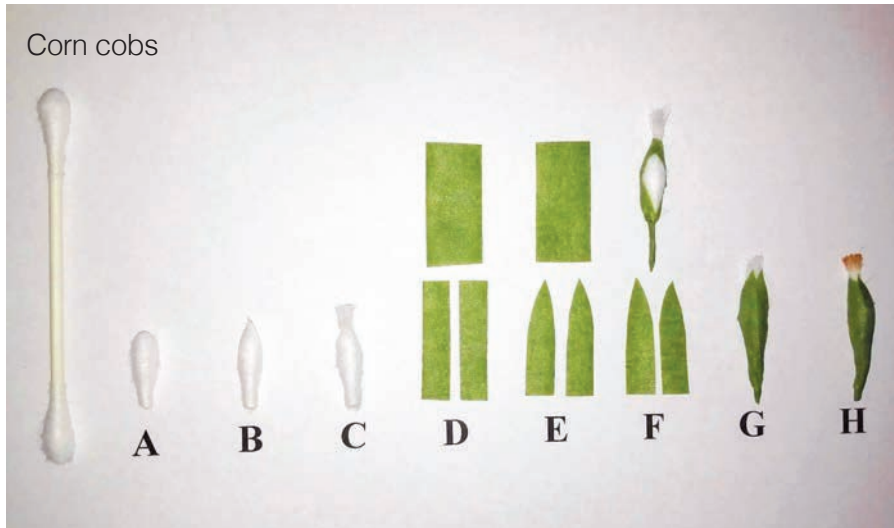
Step A: Take your Q-Tip and wire cutters and snip off the cotton heads. You will need 3-4 cotton tips.

Step B: Pinch the end of the cotton so it turns pointy and corn cob shaped.

Step C: Glue a bit of off-white wool or yarn to the tip.

You will need

- Light green floral tape - Corn cobs and wrapped stalk
- Medium green floral tape - Leaves
- #26 or #28 gauge green floral wire
- #20 gauge brown paper covered floral wire
- Q-Tips
- Tan colored fine sand
- Off-White thread
- Raw Sienna paint
- Metal lice comb - found at Sally Beauty Supply
- Yellow Fimo
- Off-White wool or yarn
- Wire cutters
- White glue



Corn cobs

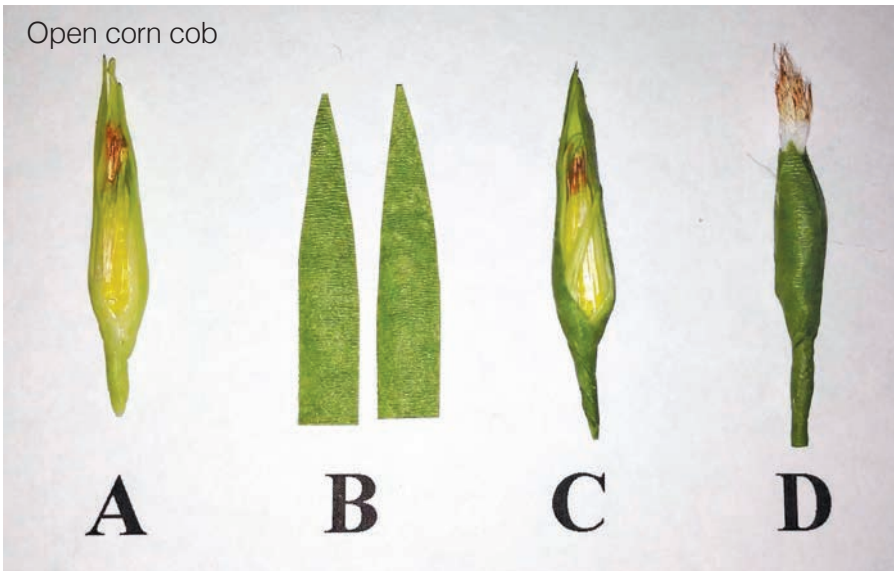
Step B: I then cut a few long narrow leaves from the light green floral tape.

Step C: I glued them over the existing leaves. Make sure to leave a bit of twisted tail at the base.

Step D: This is one of the closed corn cobs made with the Q-Tips..

Corn Tassels

Step 1: Cut 7 bits of off-white thread about 3/4" long. Place some white glue in a small container and water it down. Dip half the thread in the watery glue and immediately dip in the fine tan sand. Do this to all 7 pieces of thread. Lay aside to dry.



Open corn cob



Step 2: Glue the 7 pieces of thread together keeping the middle thread the tallest. Spread each thread out so it forms the tassel.

Step 3: Cut a 5" piece of #20 gauge brown paper cover floral

Step D: Cut 2 - 1" pieces of Light Green floral tape. Cut one of the pieces in half lengthwise, to make 2 thin pieces.

Q-Tip, layering slightly. An alternate way to do this step is to make 4 narrow leaves and layer them around the cob.

Step E: Cut the 2 narrow pieces of tape into leaf shapes.

Step H: Lightly paint the tassel ends with Raw Sienna paint.

Step F: Spread glue on the larger piece of floral tape and wrap the Q-Tip like a blanket, slightly overlapping near the tassel. Twist the tape at the base.

Making an Open Corn Cob

Step A: I cheated a bit and used a purchased open corn cob. Or you can make your own corn using yellow Fimo. This corn cob is really nice, but I needed it to blend in with the rest of the corn stalk.

Step G: Glue each narrow leaf to cover up the rest of the exposed



wire. You can make your corn as tall as you want, cut this longer if you want taller corn or shorter for smaller corn.

Step 4: Glue the tassel to the tip of the wire.

Finishing the cornstalk

This cornstalk has 3 cobs where none of the yellow corn shows. See the first picture for a cornstalk that shows the corn on the top cob.



Step 5: Using the Light Green floral tape, start wrapping a couple wraps at the top covering up the white thread of the tassel. Stretch the floral tape as you go, this is what makes it sticky.

Step 6: Place one of the short leaves on the stalk and wrap it in place. Place the second short leaf opposite the first leaf and wrap it again.



Step 7: Wrap the stalk about 1/2", then add a corn cob by gluing the twisted tail in place. Wrap around the corn cob tail once, then add a leaf on top of the corn cob, and wrap again.

Step 8: Every 1/2" add a leaf or corn cob/leaf combo. Alternate sides of the stalk when you add a leaf.

Step 9: Once all 10 leaves are wrapped on the stalk, finish wrapping to the bottom of the stalk.

Step 10: Bend leaves into shape. Refer to real photos of cornstalks.

Step 11: Make furrows of dirt. Drill a hole in the dirt and through your base. Glue cornstalk in place. I positioned the cornstalks about 1" apart.

I made 15 stalks for my "Flying the Coop" scene. Make as many as you like! If you have any questions, feel free to contact me, Connie Sauve at cmsauve2@gmail.com. You can also call me at 209-329-8978.



Visiting Alison's House

Aaron Friedman built his fourth dollhouse especially for his granddaughter, Alison. The inspiration came from house plans in a catalog and a lot of research.

BY JERE FRIEDMAN

When Aaron Friedman was ready to build his fourth miniature house, it was for his granddaughter Alison. Over the years, as he immersed himself in his hobby, he had fine tuned his woodworking skills and developed an eye for architectural elements faithful to the eras he was replicating. For Allison's house, Friedman recalled, "I looked through a lot of magazines and I looked at a lot of pictures, and finally decided upon an English Tudor-style house." He decided to base Alison's House on a design he found in a catalog of house plans. He used the picture of the front elevation of that house to create the exterior elevation.

The house features brick siding around the ground floor level made

from oven fired miniature bricks and mortared joints. The stepped brick chimney creates visual interest, along with the dramatic chimney pots.

‘He glued on more than 4,000 cedar shingles and included copper rain valleys.’

The exterior of the second floor is finished in stucco, with exposed oak beams stained dark brown, reflecting the Tudor style. Friedman made the stucco from patching plaster, which he applied with a small brush in a swirl pattern

and then painted. He glued on more than 4,000 cedar shingles and included copper rain valleys. He also hand-made the wooden attic ventilation louvers at the top of the roof gables. A French door on the second floor opens out onto a balcony that overhangs the front entrance.

Friedman also handmade all the windows with diamond striping to create the look of leaded mullions because he couldn't find Tudor-style windows in the sizes he needed. The house is surrounded by flower beds, with wooden lawn furniture and a miniature bird fountain. The slate flagstone front porch and walkway were laid one stone at a time.

Upon entering the house, visitors first arrive in an oak paneled entry



An exterior view of Alison's House is shown on the opposite page. Above shows a detailed view of the front entrance. The balcony above the front entrance has two vibrant blue chairs.

hall furnished with an umbrella stand, an Oriental rug, roll top desk and swivel desk chair. Sliding pocket doors lead into the decidedly masculine great room.

The floor in this room is made of strips of hardwood glued down individually, stained and varnished. The ceiling features Tudor-style exposed oak beams. Friedman added a hearth to a commercial fireplace made by Braxton Payne. An upholstered sofa and wing chairs are color coordinated and arranged on a blue area rug in front of the fireplace.

A focal point of the great room is the large custom bar that Friedman designed and built from strips of walnut. The fully stocked bar includes a brass foot rail and shelves for its many glasses and bottles. A



grand piano stands at the opposite side of the great room.

Next to the great room is a library with a game table and four chairs. A card game is under way and open cans of beer are set in the built-in coasters at each corner of the table. The window in one wall is surrounded by a stately wooden floor-to-ceiling built-in bookcase filled with leather-bound volumes.

In the kitchen, Friedman chose

‘The house is surrounded by flower beds, with wooden lawn furniture and a miniature bird fountain.’

FEATURE

- 1** A view of the rear of Alison's House showing the interior rooms.
2 A detailed look at the dining room. Friedman handmade the windows throughout the house with diamond striping to look like leaded mullions. **3** The dining room.
4 The great room.



‘A focal point of the great room is the large custom bar that Friedman designed and built from strips of walnut.’

light maple for the cabinets and furniture to provide relief from the dark oak floors, paneling, and furniture in the other rooms of the house. The kitchen floor is made of bright yellow, orange, and white vinyl tile. Pale yellow wallpaper adds to the airy atmosphere.

Details of the great room, including the fully stocked bar. You can imagine this is a wonderful space to entertain guests late into the night.



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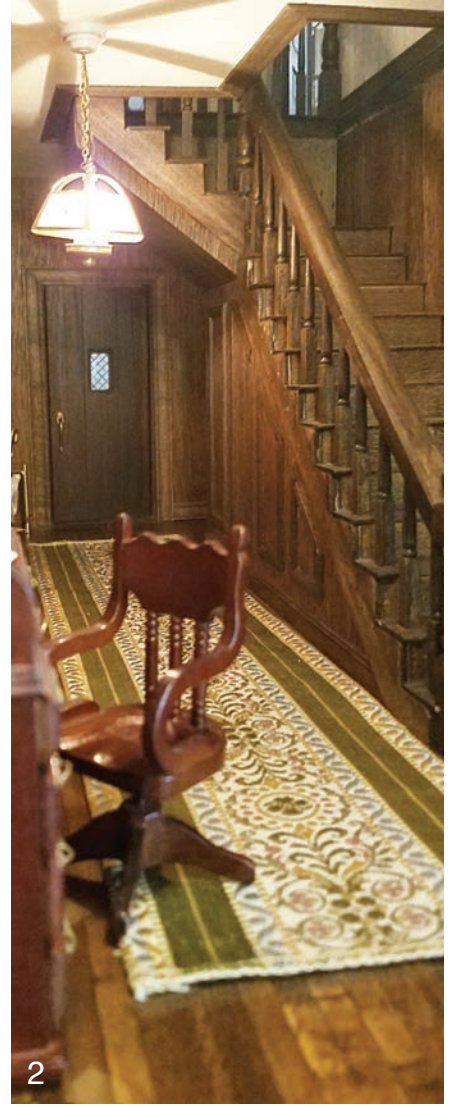
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FEATURE



1-3 Various details of the entry hall. Friedman handmade the wooden staircase that leads up to the second floor. A vintage strip of ribbon works perfectly for the entry hall runner.



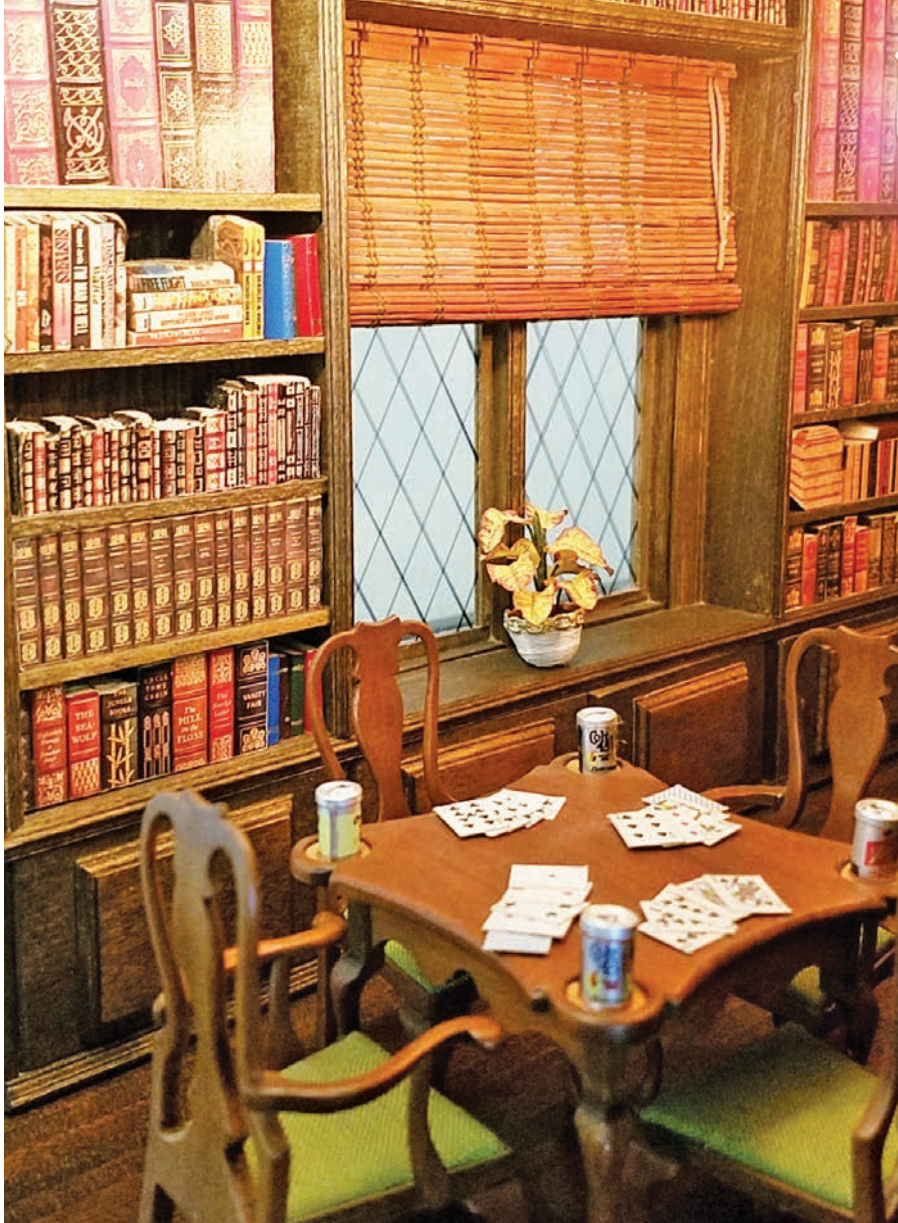


The kitchen, shown above, is decorated in bright vintage colors. To the right you can see the library is the perfect place to gather for card games or to read a good novel.

A wooden butcher's block island stands in the center of the room, with copper pots and pans hanging above. The blades on the ceiling fan in the center of the room actually rotate. Wicker baskets and a set of turquoise ceramic bowls are lined above the wall cabinets. Aaron's wife, Sarah, cross-stitched the homey sampler hanging on one wall.

A door from the kitchen leads into the adjacent dining room. "One of the most difficult things about building a dollhouse," said Friedman, "is showing a room behind a room. In this case, we have the kitchen with the dining room





The card table in the library has cup holders. Below, the roomy master bedroom has touches of green that play off the dark wood trim and door. To the left is a nice place to relax with a warm cup of morning coffee or tea.

behind it. In order to achieve this, I found it necessary to put a hinge in the exterior wall so that I could open up this part of the house." The dining room has heavy oak furniture in keeping with the oak beams and paneling prevalent throughout the house. A crystal chandelier over the dining table lights the room, and matching crystal candelabras are set on a side table against one wall. An elegant silver service is displayed on open oak shelving opposite.

A handmade wooden staircase leads from the entry hall up to the second floor. Here, the large master bedroom features a hand-laid wood veneer parquet floor. The master bed has a headboard and



foot board crafted in an unusual serpentine pattern. Long-time family friend Pearl Brook made the lace bed covering and the delicate nightgown arranged atop the bed.

‘The master bathroom has pink floor tile and pink wallpaper, pink porcelain fixtures and accessories.’

Friedman cut pictures of famous paintings out of a magazine, put them into hand-made frames, and hung them on either side of the bed. Framed photos of Alison and her brother, Nick, are prominently displayed on the dresser. A sitting area opposite the bed includes a window seat and storage area that Friedman custom built to fit under the angled ceiling. The furnishings are set off with a needlepoint rug



made by Sarah. A chandelier and two unusual tulip torch lamps were purchased by the Friedmans during a trip to Hawaii.

The master bathroom has pink floor tile and pink wallpaper, pink porcelain fixtures and accessories.

The master bathroom is pretty in pink.

A framed collection of tiny sea shells hangs on a wall. An octagonal diamond glass window in the rear wall brings additional light into the room.

A second bedroom on the other side of the upstairs hallway has blue carpet that matches the wallpaper. The bedroom furniture features wicker panels on the headboard, rocking chair, and the doors and drawer fronts of the dresser, armoire, and nightstands. A white lace coverlet adds texture to the white bedspread. An elegant black nightgown, made by Pearl Brook, has been carefully placed across the bed. A number of wrapped gifts have been set on the bookcase and atop the armoire, awaiting a party.

Behind the second bedroom is the children's bedroom and nursery, which includes a crib with frilly lace canopy. There is also a youth bed and toy chest under the window. Children are playing





1 The upstairs landing has balcony doors that open. **2-3** The nursery is a fun place for the children to play. **4** The second bedroom with light streaming in through the window.

with their toys on the floor. Sarah cross-stitched the pictures hanging on the wall. The entire house is an elegant replication of modern Tudor style. It took Aaron and Sarah eleven months to build Alison's House, which was completed in 1984. Alison's House is part of the Aaron and Sarah Friedman Miniature Gallery on permanent display at the History Museum of Mobile, Alabama.

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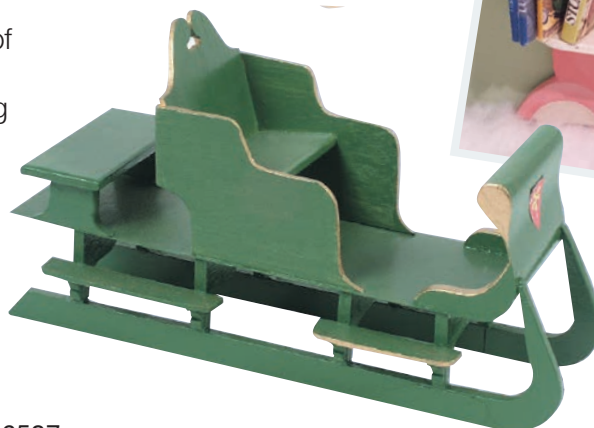
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Artists featured: Framed photos
top to bottom- Kate Andrews,
Auralea Krieger, DANA, Sadie Brown,
Mo Tipton, Elize van Es, Randall
Castle. Silhouettes from left to right -
Sherrill Necessary, Rina Vellichor,
Elize van Es, Brian Long.



Furniture Upholstery in Miniature

Marcia McClain has taken her career as an interior designer to new and delightful miniature heights while creating 1:12 scale furniture.

BY JOAN MCKENZIE

For many years now Marcia McClain has been a well-known custom miniature furniture maker from North Granby, Connecticut. She also creates matching window treatments, framed and matted prints, rugs and accessories for miniature rooms. In 1979 Marcia's husband signed her up for "Kit of the Month" club, which was offered by the X-Acto company, further leading her to a nearby miniature dollhouse store. Marcia had fondly remembered having a tin dollhouse as a child, but her eyes were soon opened to the finely evolving art form compared to the miniatures of the late 70s. It was not long before her desire to create in miniature overtook her original career, so she reinvented herself one more time to become Marcia 2.0.

Prior to her miniature induction, Marcia had been a freelance interior designer and holds a degree in Interior Design. She had many years of experience working for a major department store with a large Interior Design Department prior to expanding on her own to limitless possibilities. These days she has precious grandchildren who get quite enthused about all of her latest creations. It is always a delight to have someone this special in your life who lives nearby and also admires your work. The muse in this case is an all-encompassing force of mutual love to be inspired by.

Most of her sales happen at the various miniature shows across the USA as well as from repeat customers. She is known as an active and enthusiastic IGMA Artisan who has



Miniature artist Marcia McClain.

conducted classes at the Guild Show and Guild School. She also spends time at some of the local dollhouse shops who have hired her to give demonstrations. Marcia plans to keep creating and working with collectors. When she finds time, she will make more items for herself and pass them down to her family.



Opposite page: The couch Marcia made for Joan to match the 'Monsters Inc.' movie theme.

1 A white on white woven ribbon spread for a Roger Gutheil four poster to be positioned against wallpaper with a checked bolster and wing chair as an accent to the wallpaper pattern. **2** Simple swag and jabot valance over straight drapes made elegant with rich colors. **3** Bow canopy bed by Roger Gutheil dressed simply with soft gathers for use against a floral striped wallpaper.



Marcia loves it when she creates a miniature scene and watches as most people look at photographs and become initially misled into thinking that they are looking at a full-size room. This reaction never provokes anything but delight in most miniaturists.

The most challenging part to her job has always been finding enough



sophisticated and beautiful fabrics to work with. If a print is requested by a customer, the scale must be exactly right in order for it to work as a refined miniature piece. Marcia's favorite tool is a plain orange stick

that has been worn to a silky smoothness from continued use.

I have been fortunate enough to have several commissioned pieces of furniture and bedding made by Marica from several years back.



1 The draperies are done in a patterned silk to emphasize the height on the room. **2** Wing Chair in ribbed silk. **3** Tretter's bed dressed for a Man's attic bedroom. **4** Ladies chair done in soft colors and petal skirt. **5** Living room of the antique house done with draperies that tie all the colors together.



4

5



A bed by Keith Bougourd was replicated from a bed in Ann's Fairfax House.

to the bottom of the couch that is just the right finishing touch. I have never been anything but short of elated and filled with gratitude for her efforts. Marcia is exceptionally brilliant!

One of the few positive things resulting from this terrible Pandemic is that more people are expanding their miniature collections and investing in higher quality items instead of buying the mass-produced items from China. Marcia and all of the other fine miniaturists that I know are quite hopeful that this recent surge of interest in all things small will continue for a long time.

Marcia plans to continue to keep creating when and if demand abates. If that happens, she will begin to make some lovely items for her own dollhouse, that will eventually pass down to her beloved grandchildren.



artist details

McBay Miniatures

Email: mcbayminiatures@cox.net

Web: www.mcbayminiatures.com

When I look at my own miniature collection, I always associate the artisan who had brought my request to life, and I remember how their suggestions have made my original requests so much better than I originally imagined.

My bunk bed set for the boys' bedroom is a case in point. I gave Marcia the color scheme I was hoping for, but when I saw what she created I was overwhelmed with gratitude. To this day I have the identical feeling looking at what she has made for me over time. And I should add, everything that she has made has also been very fairly priced.

At one point I wanted a color scheme for my living room to have the colors of "Sully – from the Pixar movie 'Monsters Inc.'". Not only did she get the colors exactly right, but she also added a small striped trim



This lovely bed was created to remind Marcia of a bed in her Grandma's farmhouse.

collector's corner

THIS MONTH MARY L. MARTIN SHARES HER TIMELESS VINTAGE COLLECTABLES AND HER MINIATURE WOODEN FIGURES THAT DELIGHT ALL AGES.

Ahh, it is a sunny, pleasant spring day. The bunny band emerges from their burrows to treat their families and forest friends to a concert as they usher in spring. The bunnies, chipmunks and squirrels gather to enjoy the music. Birds gather in the nearby trees and at times add their harmony. The baby bunnies listen as they enjoy a fresh green sprig of grass or clover.

While the concert keeps all of the animals gathered, the matriarch bunny is behind the bandstand area coloring eggs for an egg hunt after the concert.

The bunny band and the bunny coloring eggs are vintage collectables which were

made in Japan. All of the figures, instruments and accessories are wooden. All are hand-painted; details are clean and clear. The paint is glossy and smooth. The colors are a mixture of pastels and vibrant tones.

The band is a Mid-Century Collectible, 1950s, by Japan, Napco, Occupied Japan.

Why are these small, wooden, figures collectible? The allure of the small animals, angels, holiday figures and accessories, is multi faceted. All capture attention and bring smiles to faces as well as joy to hearts. For a moment people are drawn to the subject presented. Next, what they are doing or representing is acknowledged. The accessories draw attention too. The color, detail and style of painting create a feeling of satisfaction. It could be that next the thought becomes: *I want*



that. I want to take that home. I will love that forever. I will share this joy with family and friends. You have to have it. Right then it becomes a collectable.

The bunny band has been displayed in a scene created to show how much fun it is to use the wooden figures when an idea pops up. Celebrating the arrival of spring and being outside with friends seemed like a really good idea this year. The figures are temporarily placed into scenes, on cakes, on shelves or any place that allows you to enjoy them.

The Erzgebirge Wendt and Kuhn sewing girl to the left is precious. What a lovely representation of a young girl perhaps mending her doll. Or maybe she is thinking of making clothes for her doll. She might have the doll with her for support as she awaits a sewing lesson.



GRAND CHILDREN HAVE ENJOYED THE PENGUIN BAND.



How do you know this is an original collectible? In this case there are two, aged but in good condition, stickers on the bottom of the bench. They allow us to know that this was made in Germany and the trademarks indicate the makers. Do examine the piece and compare it to the original; in this case a small fabric patch is missing from the girl's left hand.

The penguin band above was purchased on a cold, snowy, windy day in 1955 in Wooster, Ohio. A nine year old girl convinced her father that it was wise to spend the five dollars she saved from Christmas gifts and allowance to buy the penguin band. After listening to her father's information about the importance of depositing her five dollars in her savings account, Mary, decided to buy the penguins anyway.

The penguin band was displayed in her room, played with and shared with her friends when they came to visit. Over the years the penguin band traveled with Mary to college, travels with her husband and children as they moved every two or three years. Grandchildren have enjoyed the penguin band. One year in North Dakota, following several blizzards, the penguin band decorated a friend's going away cake. The enjoyment of the penguin band is timeless. Now as an

investment it has shown to be quite a good possible return on her five dollar expenditure – but why would I ever sell my penguin band?

Angels are very common wooden figures. The group shown above are mostly from Germany and Italy. The two angels playing instruments are from Italy. Both have solid color dresses with dots. Both have gold disk halos. However the faces are painted differently; one with almond shaped eyes the other with dot eyes. The wings are of different thickness and shape. Both are most likely made by the same manufacturer but during different years. It makes it more difficult to identify makers when so many attributes are changed year to year. The search for information takes longer but is possible to identify maker and year.

Another group consists of four tiny Santas, 1/2" tall, from Spain and a larger blue eyed Santa from Germany. The others are from Italy or other



countries. The trees are similar in design to trees from several countries, and, there are no identifying marks. The snowman has an orange beak for a carrot nose.

Angels on rocking horses or riding sleds are also common. This group below are again from a variety of countries. Oftentimes ornaments and figures are from Scandinavia, Russia, German, Italy, Spain or Poland. All are a cherished part of my collection.





Making a Home for Tynietoy

Susan Bukowski's passion for antique miniatures was reignited after receiving a mysterious Jenny Lind spool stand in a miniature furniture lot that she purchased.

BY SUSAN BUKOWSKI

My fascination with dollhouse began during a childhood vacation after a serendipitous visit to a Dollhouse Museum. I left clutching a few post cards and filled with wonder. For Christmas that year, I received a copy of the dollhouse featured on my post card. Dollhouses have been a joyful part my life ever since.

A few years ago I first saw Tynietoy dollhouse miniatures, whimsical copies of Colonial and Federal antiques. Many of the miniatures have lovely painted designs. Yet I told myself that I did not 'need' to start another miniature collection. I would harden my heart against any Tynietoy miniatures for sale and congratulate myself on my hard earned practicality.

However, a Tynietoy spool stand from the Victorian Bedroom set snuck into my house embedded in a box lot of miniatures. The stand made me smile by recalling the Jenny Lind spool bed from my childhood. The Tynietoy treasure was given a place of honor on a shelf.

And once a door is cracked open—it wasn't long before other Tynietoy pieces began to take up residence on that shelf. Often the pieces had evidence of play by generations of children.

I wondered about the origin of these delightful miniatures. I learned that the company was started by two women. As so often happens, some of the best things in life come during a hardship when a choice must be made. In the case of Tynietoy, its beginnings were

sparked by a global crisis — World War I.

Marion Perkins was born in



Susan's 'Tynietoy' Dollhouse.



The colorful kitchen in Susan's house is filled with vintage beauties.

Providence, Rhode Island in 1872. Providence was the home of several toy companies including Bliss Toy Company, the maker of wooden toys with applied paper graphics. Bliss began making dollhouse in the 1880s. However, until the onset of World War I, Germany was the dominant source of toys. The War also caused a severe decrease to Miss Perkins's interior design business. She was a member of the Handicrafts Club in Providence, an organization of artists and artisans dedicated to preserving the traditional handcrafts.

Around 1917, Miss Perkins

crafted a miniature rush-seat ladder back chair. She was soon making miniatures to sell, setting up her business in a small, leaky space on the upper floor of

“I learned that the company was started by two women.”

the club. Her friend Amy Vernon joined her in the business. In 1923 a famous Handicraft Club artist, Sydney Burleigh, aided in refining the Tynietoy miniatures and adopted the use of a standardized scale. The logo used by Tynietoy

is a two story house with a ladder back chair on the right and a pine tree on the left. The earliest Tynietoy miniatures had a paper label which was replaced by an ink stamp of the logo applied directly to the wood was used. In 1930 the labeling technique was changed to using a branding iron.

By 1930, the company employed 50 expert craftsmen. The lovely painted designs have been both attributed to students at the nearby Rhode Island School of Design and to two women artist from the Handicraft club. While the furniture forms are derived from Colonial and Federal antiques, the paintings are reflective of the graphic and color trends of the 1920s and 1930s.

FEATURE



1

1 Living in the dollhouse are six 1920s German bisque dolls which includes a maid, a nanny and a vintage chenille terrier dog, the beloved family pet. **2-3** Tynietoy Empire Sleigh Bed and Spool Stand. **4** The dining room is on the lower left of the dollhouse.



2



3



4



Above the kitchen is the parlor . As Tynietoy did not make bath furniture, this 1920-30s bathroom set was made in Japan.

\$400 in the 1930s. In 2021's dollars, that 1930s \$400 is worth about \$6,225.00! Therefore, Tynietoy produced a much larger quantity of miniature furnishings than Tynietoy dollhouses to house it.

So when my Tynietoy collection had begun to outgrow its allotted two shelves, I began to search for a dollhouse home. I was thrilled to find a seven room 1920s -1930s era, homemade dollhouse with two small rooms tucked up under the eaves. The high ceilings on the first two floors easily accommodate the slightly oversized Tynietoy miniatures. Unfortunately, the room depth is relatively narrow making it a bit pinched and awkward to arrange the furniture. But oh, what a joyous find!

The clapboard exterior is covered with an old coat of buttery cream paint. The trim and roof are painted an iconic 1930s pistachio





Next to the parlor on the second floor is the master bedroom.

green, although there is evidence of an original red trim color. The double false front door is protected with a simple peaked roof supported on the sides with brackets

On the inside, all of the rooms had been whitewashed with the same cream paint from top to bottom. I excitedly placed my Tynietoy miniatures into the dollhouse, but they looked "blah". Inside there was no contrast to the all covering cream paint.

I poured over photos and descriptions of the Tynietoy built dollhouses. I studied paint colors from the Colonial Revival and Arts and Crafts time periods. My interior redecorating began with painting the floors a dark brown to conjure the feel of wood stain. The kitchen in the Tynietoy "Colonial Mansion" has a black and white checked

floor. I used an Ecru and dark blue small check paper flooring in both the kitchen and tiny bathroom.

I saw that the walls of the Tynietoy dollhouses did not sport wallpaper which is reflective of the Federal era style of the miniatures. Also patterns on the walls would compete with the lovely painted Tynietoy miniatures. The Tynietoy Mansion kitchen is often painted a dark green color. I chose a lighter tint for my dollhouse kitchen and used the same color in the tiny top floor nursery. The master bedroom and bath were painted a pale duck egg blue. The dining room was painted a very pale dove grey and the dormer bedroom a pale warm pink.

The Tynietoy Mansion dollhouse has a music room with a hand-painted Colonial era wall mural. I was thrilled to come across vintage dollhouse wallpaper of a mural of Colonial Williamsburg in soft muted colors. This Williamsburg mural

in my 'country cousin' of a dollhouse wonderfully calls to mind the painted Tynietoy mural.

I made simple muslin curtains edged with tiny ball fringe for all of the windows except the kitchen. In this room I made café curtains topped with a valance from a scrap of antique curtain netting trimmed with rick rack in the same dark blue as on the floor.

Tynietoy dollhouses have simple woven or braided rugs on the floors. Most of the rugs in my dollhouse are Tynietoy made rugs. The three exceptions include the rug in the parlor which is a wool needle punch diamond design rug from the 1940s. The bath has a vintage wool white and pale blue crocheted oval rug. In the nursery is a modern made rag rug.

I tested placing a chandelier in the dining room, but none looked right. The Tynietoy dollhouses usually do not have chandeliers,



- 1** The modest nursery in the dollhouse with an antique baby doll.
- 2** Bliss made dollhouse from 1901.
- 3** Inked Tynietoy logo on the back of a Tynietoy phone book.
- 4** Tynietoy also offered miniature accessories from other manufactures including metal miniatures made by the German company Gerlach.
- 5** Furnished girl's bedroom.





The center chair is an early Tynietoy chair. The other two are later Tynietoy ladder back chairs in the large 1:12 scale.

perhaps in part because the doll-houses were available with electric lights – a single central ceiling bulb in each room.

Now I was ready to move in all of the Tynietoy miniatures and this time it was so rewarding!

In the dining room on the lower left, the Tynietoy furnishings include the red painted screen, a Sheraton sideboard, a banjo clock, a Sheraton round table, four painted seat Hepplewhite chairs, and a card table. The corner cabinet was made by Chestnut Hill Studios, a maker of fine miniatures from 1947 through the 1970s. The cabinet holds vintage milk glass dishes. All of the accessories are German made from the 1920s to 1930s. German framed landscapes hang on the walls.

Next to the dining room on the ground floor is the kitchen. The Tynietoy miniatures in this room include the kitchen table and three kitchen chairs, a high chair, a

telephone stand, a phone book, a framed silhouette, and a wag-the-wall clock. Tynietoy relied on other manufactures for the stoves and icebox. The sink, similar to a Tynietoy sink, was made by Wisconsin Toy Company in the 1930s. On the icebox is a 1930s wicker desert

“Now I was ready to move in all of the Tynietoy miniatures and this time it was so rewarding!”

rack made by the Wicker Toy Mfg. Many of the kitchen accessories are period German miniatures including the red carpet sweeper, the green metal cutlery tray, green handled iron, and the electric fan.

Above the kitchen is the parlor furnished with Tynietoy miniatures

including a Sheraton sofa, two wing chairs, a fireplace, a tilt top stand, an empire chair, a bookcase with paper books, a grandfather clock, a sewing stand, an empire mirror, wooden candle sticks, a red metal bread basket, and brass and-irons. The radio, tray with pitcher and glasses, the ash tray, and the silhouettes are all period German miniatures.

Next to the parlor on the second floor is the master bedroom which contains a Tynietoy four poster bed with bedding copied from the original. Other Tynietoy pieces in this room include the bonnet top highboy, an empire dresser and chair, a cradle with original bedding, a Terry clock, and a red Queen Anne glass. The German accompaniments include the typewriter, the folding knitting stand, the hunt scene picture, and the candy container hat box. As Tynietoy lamps are rare and quite costly due largely to the fragility of the paper shades, I

made the lamp using a Strombeck-er wooden vase and painting a copy of a Tynietoy shade.

On the top floor the central room is furnished as a girl's bedroom and contains a Tynietoy empire bed, a low boy dresser, a bow front chest with a dressing glass, a ladder back chair, and the spool stand that started it all. The room is accessorized with antique German items that include a collection of three tiny Carl Horn bisque dolls, a bird cage, and small cardboard house. On top of the chest are two small vintage rose covered perfume bottles. The little lamp is another Tynietoy copy made by me.

One tiny end room is just large enough to be a nursery and hold a pink Tynietoy crib, a nursery screen with painted bunnies, a nursery table, and chair. German pictures from the 1920's of children playing, hang on the walls. The little bisque clown cake decoration came from my grandmother's home.



A look at the overall inside of the beloved vintage dollhouse.

The other tiny room is the bath room. As Tynietoy did not make

bath furniture, this 1920-30s bathroom set was made in Japan. The white Tynietoy table is from the maid's room set. The stool and mirror are also Tynietoy. Two Cracker Jack prizes, a sail boat and a tug boat, accessorize the room along with a German made hairdryer and miniature boat-in-the-bottle. The pink waste can is a 1940-50s era Grandmother Stover miniature.

My cozy dollhouse for my Tynietoy treasures is now complete and quite full. I carry the romantic notion that a Tynietoy made dollhouse will someday cross my path and provide me with room to expand this beloved collection. I already have a few extra Tynietoy miniatures on a shelf – just waiting.



Tynietoy painted screen and wing chair.



artist details

Susan Bukowski

Antique & Vintage Miniatures

[Etsy: Etsy.com/shop/ChildhoodNeverEnd](https://www.etsy.com/shop/ChildhoodNeverEnd)



The Perfect Birthday Gift

Sandra finds a house she could happily live in and not change a thing — it's a property with a full address, not just a name.

BY SANDRA HARDING

I know for a fact that Helle Bisgaard Kristensen has at least 20 dollhouses as she told me so for an earlier article about her Pink House in issue 313 in 2018. I am also reminded that she had her first Lundby when she was just three-years-old, and has continued to this day to be a Lundbyte (did I just make up that name?) What she did not tell me at that time is that each of her houses has an actual address which is a new one on me, and the house I'm talking about today is actually 2 Sheep Lane, Sheep City, Denmark. This one happens to be a special one as it's from about 1957 and was one of the first made by Lundby.

It had also been on Helle's wish list for ages and she was delighted when her husband presented her with one for her birthday in 2018, amazingly

with original wallpapers. Lucky girl! The house is mostly furnished with original Lundby and Lerro furniture, with a few other makes added. Helle also makes a lot of the accessories and she loves the mix of the old with the new, including curtains which Helle cleverly created using glossy paper and real lace underneath — very smart.

She also made the lovely blinds in the bathroom and there is even a knitted toilet roll cover on the lavatory. Well I never. The extraction hood in the kitchen is yet another of Helle's makes, using the exact measurements given to her by a friend who has one. The cupboard on the kitchen wall, and the cabinet around the metal fridge, were also made by Helle.

The couple in the photographs

are Mr. and Mrs. Anderson (we are not on first name terms yet), a young couple without children as they are still busy working. Mr. Anderson is an accountant who works from home and Mrs. Anderson is a dedicated housewife who loves to cook and clean.

She is very proud of the fact that she has an electric vacuum cleaner and hairdryer, very new in the 1950's, and the first in her whole area she thinks. She has started collecting small decorative owls to remind her of their local forests where they both like to walk when they have time.

Mr. Anderson has a passion for cars and is very knowledgeable about them. He has started collecting model cars and hopes to build one of his own classic cars one day,



in full size. Mrs. Anderson likes the idea of sitting in the passenger seat in an open topped beauty, but time will tell. In the meantime she wants to get back to the reality of cooking supper for them both. This house is obviously well looked after by the couple who have very good taste and it's quite lovely. I just love the staircase — just the right finishing touch. I could live in it myself and wouldn't change a thing



Add a Scarecrow to Your Summer Garden

Connie Sauve shares how she made the delightful scarecrow in her *Flying the Coop* project.



BY JOANN SWANSON AND CONNIE SAUVE

Follow along and make your own scarecrow for your miniature vegetable garden or just for some fun fall decor.

Step 1: For the head, cut a 4-1/4" circle from your fabric. With your fingernail, scratch along the edge of the round piece of fabric to roughen up the edge.

Step 2: Sew a gathering stitch about 1/4" from the edge all around. Pull gathers into the pouch piece, shape leaving bottom open a bit to add stuffing.

You will need

- Lightweight, close-weave fabric in tan (for head), tiny plaid (for the shirt) and a solid color (for the pants)
- Felt or loose weave fabric, in gold or tan for the hat
- Felt or muslin for gloves
- Poly stuffing
- Acrylic paint – black, white, brown and red
- Wood dowel for stand
- Tacky Glue
- Fabric Stiffener or watered-down white glue
- Natural color straw, raffia, sea grass
- Thin twine



Step 3: Firmly stuff head to a round shape and tie off the gather thread.

Step 4: Adjust folds around the head so all the folds are to the sides and back leaving the front smooth for painting the face.

Step 5: Paint the face with acrylics following the photos, or create your own. Remember, the face does not have to be perfect – it's a scarecrow! Let the paint dry.

Step 6: Prepare the hat by cutting a



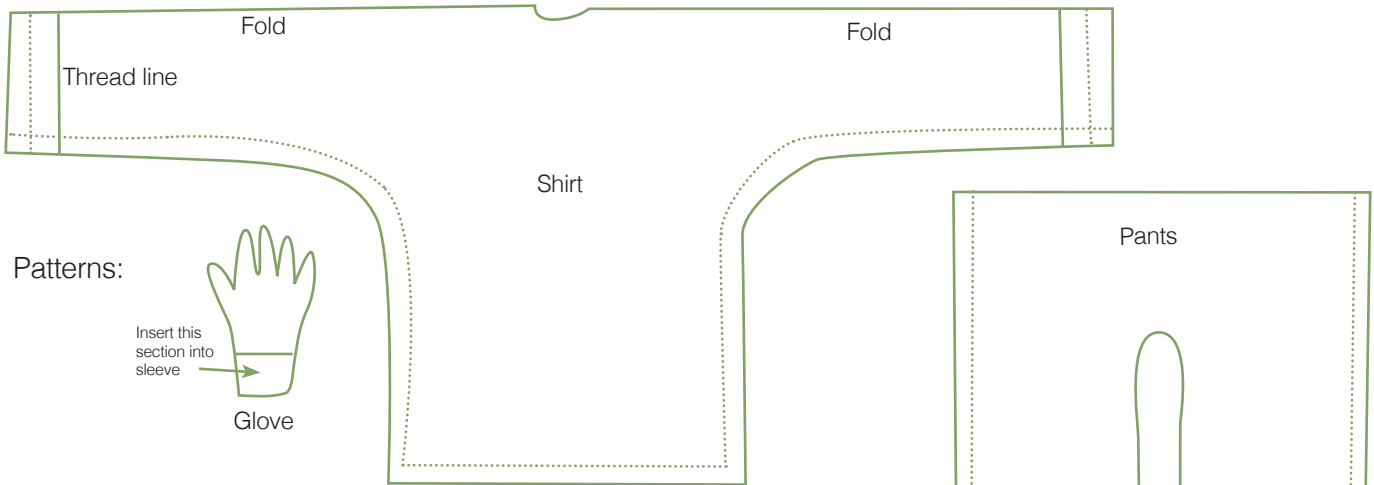
3-1/2" circle from your fabric. With your fingernail, scratch along the edge of the round piece of fabric to roughen up the edge.

Step 7: Mark the center. Saturate with fabric stiffener or watered-down white glue. Dab off excess with a paper towel.

Step 8: For a pointy hat, stretch over the top of a bottle with a pointed tip that has been covered with plastic wrap held in place with a rubber band. For a flat style straw hat, use a flat cap bottle about 1" diameter.



PROJECT



Step 9: Hold the fabric in place with a rubber band, and flare out the remaining fabric at the bottom to form the brim of the hat. Let dry completely before removing.

Step 10: For the shirt, cut the fabric on the fold. Leave the bottom of the shirt and the sleeves as a raw edge. Pull the threads about 1/8" on all four straight edges and roughen up the fringes with your fingernail.

Step 11: Sew or glue the underarm side seams. Turn right side out.

Step 12: Add a pocket and placket down the front for added details.

Step 13: For gloves, glue two pieces of fabric together for double thickness.

Step 14: Soak the fabric with fabric stiffener or watered-down white glue. This will make cutting the fingers out much easier.

Step 15: Cut gloves from fabric using pattern given.

Step 16: Stuff sleeves and shirt with stuffing. Glue gloves into sleeve openings.

Step 17: Make pants by cutting two pieces of fabric using the pattern provided.

Step 18: Pull the threads about 1/8" at bottom of the pants legs to fringe and roughen up the fabric with your fingernail.

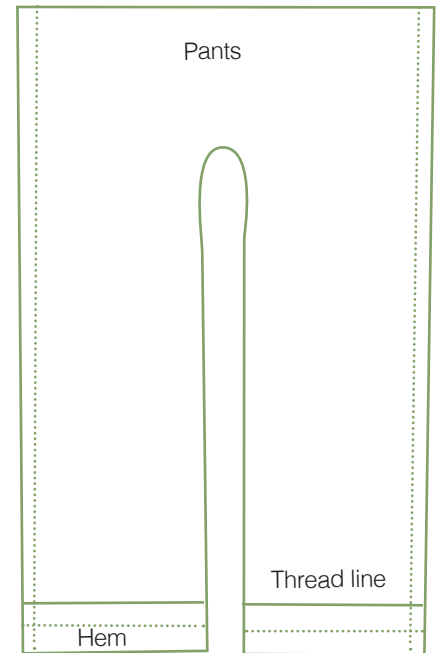
Step 19: Place the right sides together and sew or glue the seams. Turn right-side out and stuff.

Step 20: Glue the top of the pants inside the shirt. The amount of pants glued inside of shirt will determine the scarecrow length (5").

Step 21: Using chosen straw material, glue the straw pieces into the bottom of the legs so the straw is hanging out the bottom.

Step 22: Tie the twine around the bottom of the legs. Mini boots or shoes may be used rather than straw, or use both.

Step 23: Glue the head on top of the stuffed shirt.



Step 24: Cut the rubber band from the dried hat and free it from the bottle top. Tie the twine around the hat just above the brim. Glue the hat on the head.

Step 25: Glue the straw under the hat brim for the hair and let the glue dry. Trim and adjust wisps of the straw.

Step 26: With glue, tuck some wisps of straw to hang out the bottom of the shirt, the pocket, the inside sleeves and around the gloves. Tuck the straw into the folds of the neck piece.

Step 27: Use a wash of brownish/black acrylic paint on the wood stand, straw, hat and clothing of the scarecrow for an aged and old outdoors look.

Step 28: For the stand, use wood cut to 1/8" x 3/32" x 10" and cut one 6" piece and one 4" piece.

Step 29: Glue the two pieces of wood together making a cross.

Step 30: Age the wood using a dirty water wash.

Step 31: Wrap where the wood crosses with a length of twine.

Step 32: Position your scarecrow on the wood stand with the arms on the cross-piece and glue. Tie twine around the wrists and the wood to secure in place.

Step 35: Also wrap twine around the waist and wood stand to secure the waist to the stand.

If you have any questions on this how-to project, contact Connie Sauve at cmsauve2@gmail.com.



Gina's Instagram Favorites

Hello! I'm Gina Theesfield, a proud part of the Social Media team for *Dollhouse Miniatures* magazine. Like all of you, I am a miniature lover, so I'm thrilled to be highlighting some of the spectacular Instagram pages that catch my eye. You will be sure to be inspired by their miniature art.



[Ponsayaka2](#)

Beautiful miniature food creations.



[Linda_creazioni_miniaure](#)

Wonderful ceramic and polymer clay miniaturist.



[Cinen.mini](#)

A master of miniature cabinetry.

Visit Gina on Instagram at [calico_garden](#)

big buzz

CONTESTS, PRODUCTS, NEWS, & VIEWS FOR MINIATURISTS

Highlights contest

We would love to know what your favorite highlights were in this issue of *DHM*. You could win this 1:12 Gothic dormer with owl and gargoyles made by Rik Pierce at FrogmortonStudios.etsy.com.

All it takes is a small paragraph for our random drawing! Send your entry to **DHM81 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 **Thursday, June 17, 2021**.



Recent winners

Highlights contest

Margerie from Lewiston, ME

Gerbera kit giveaway

Barb from Essex Junction, VT



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

Dinner setting giveaway

Barbara Schuckman is donating this 1:12 dinner setting kit to give away. Send your entry to **Dinner setting giveaway DHM81**, 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 **Thursday, June 17, 2021**. See more of Barb's work at <https://miniatures-by-barb.com/shop/>



Please note

We are no longer using months to distinguish our issues, but are strictly using issue numbers.

If you are calling or emailing us asking about an issue, please be sure to use issue numbers and not months when querying.

Customer Service Queries

Due to the effects of the pandemic, we have very limited phone support available. Should you have a query, please email us. You can address your email to usoffice@ashdown.co.uk and please be sure to include your name and complete address along with the details of your question or problem. We look forward to helping you via email!

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

Past Issue Highlight!

Be sure to see the amazing miniature luxury closet by Cindy Coons in *DHM80*!



little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

Denise Morales out did herself with that Easter room box! So much miniature 'candy' in there I could not stop studying every little corner. It really is astounding how many ordinary things we can turn into magical miniatures when we use our imagination.

Making a mini Easter tree is such a fun idea and one I will be starting today! Thank you *Dollhouse Miniatures* for always giving me fun ideas by showcasing such amazing artists!

Jenny from Orlando, FL

Highlights

So many great articles to choose from as highlights! I debated several minutes as to which article to choose and even reread some of them a second time! I ended up choosing the article about Wendy France and her handmade quilts. Quilts as accessories in a scene add so much. Her quilts were especially lovely, and it made me realize how much I admire miniaturists who like to sew! Sadly, needlework is not something I enjoy, but should be on my list of future learned accomplishments!

Nina from Syracuse, IN



Types of miniatures

I have been seeing a lot more dioramas out there and have become fascinated with them. I have been making one-inch scale dollhouses for years and never really thought about making buildings that you can decorate inside. Then I see these small scale villages or street scenes and I fall in love.

Nick Busch's little village scene in *DHM* issue 80 made me so happy and has inspired me to start drawing out a smaller scale village myself! It will be



hard not making the insides of the little houses but I want to try it!

Carol from Boston, MA

back issues



Issue 80

In this issue:

- Aurearte Miniatures
- Mark Turpin's Creation
- Cindy Coon Luxury Closet
- Heart Macaron Cake



Issue 79

In this issue:

- Stoneybook Farms
- Horse Carriages
- Italian Cantinetta
- Pet Boutique



Issue 77/78

In this issue:

- Spook'tacular Remodel
- Christmas Inspiration
- Miniature Paintings



Issue 76

In this issue:

- Piano Collection
- Charming Book Store
- Make a Garden Deck
- Regency Library

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Issue 75

In this issue:

- Stained Glass Lamps
- Mother's Day Gallery
- Aida Pravia's Furniture
- Carl Larsson's Cottage

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Issue 74

In this issue:

- Chests and Trunks
- Make a fireplace
- Good Sam Showcase
- Almaira de Jonge

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Issue 73

In this issue:

- The Thorne Rooms
- Morning Glory Project
- Strombecker Furniture
- The Jacobean Period

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Issue 72

In this issue:

- Christmas Workshop
- Storybrook Cottage
- Dollhouse Exteriors
- Craftsman House



Issue 71

In this issue:

- Miniature Paintings
- Miniature Pianos
- Fantastic Beasts
- Master Doll Maker

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Issue 70

In this issue:

- Japanese Retreat
- Mini Toy Shop
- Italian Newsstand
- Miniatures on Film

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Issue 69

In this issue:

- Strombecker Furniture
- Creating La Sposa
- French Feves

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Issue 68

In this issue:

- Artist Pierre Mourey
- Ferd Sobel Tutorial
- Mark Turpin Contemporary Art

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Issue 67

In this issue:

- Chris Toledo Casa
- Tips from Mark Turpin
- Dollhouse History
- Tudor Architecture

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Issue 66

In this issue:

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

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Issue 65

In this issue:

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

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A Peter Rabbit Holiday Bauble

Conal Oakes makes a Holiday bauble every year for his wife's Christmas present. This past year he was inspired by Peter Rabbit.

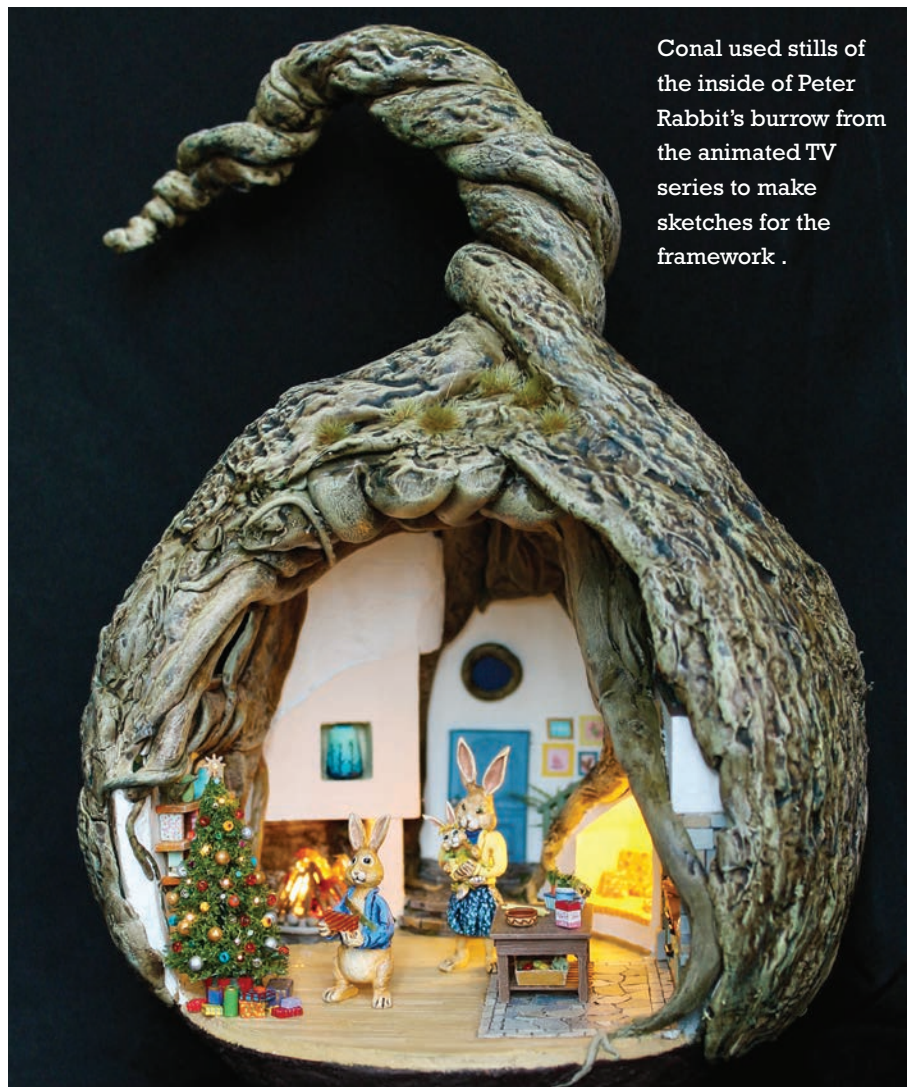


This year's Christmas bauble was based on the Peter Rabbit series of books by Beatrix Potter as my wife read the books as a child and really enjoyed them. My daughter Aoife is also a big fan of the animated series, so I thought they would both really enjoy the surprise on Christmas morning!

I used a bauble similar in size to the *Wind in the Willows* inspired bauble that I had created a couple of years earlier as I imagined they would complement each other in style and aesthetic, especially as they both had a woodland themed outer shell.

A difficulty from the onset was positioning the key features of Peter Rabbit's burrow inside the spherical bauble. This is always a tricky but enjoyable challenge! I drew a sketch of the kitchen, snug, doorway and fireplace, and traced a rough copy onto the sides of the bauble to help with scale. I used false perspective on the doorway and plant pot, shrinking them in size slightly, to give the illusion that the door is further away than it actually is. This also had the added effect of drawing the eye to the very back of the model.

This year I tried to create as realistic a lighting effect as possible and was able to source flickering LEDs for the fire and a cold blue-white



Conal used stills of the inside of Peter Rabbit's burrow from the animated TV series to make sketches for the framework.

LED light for the moon that can be seen if you look closely through the window in the upper left-hand section of the bauble.

The onset of lock down this year enabled me to start earlier and gave me more time to work out the finer points of the scene, and as a result I



was able to add in more detail. I can be a bit lazy with the design process, preferring to jump right in to the build and this has often caused problems further down the line with certain aspects of the bauble, especially with the fitting of lights and light switches, but the extra time I spent with planning really paid off and the build went very smoothly. But, you guessed it, I still ran out of time!

I was able to present my wife with Peter's completed burrow on Christmas morning, but Peter, Josephine Rabbit and Cottontail didn't arrive until late January. In actual fact this worked out better for me. In previous years I have left the characters until a few days before Christmas, looking back, I feel that some of the characters were rushed and not to the same detail or standard as the

bauble itself.

This year, as I wasn't restricted to a deadline, I took my time with the characters. I used Sculpey for the main shape of the figures and, once hardened, I added 'Green Stuff' for the finer detail. As the characters were the main focus point of the bauble, I kept a close eye on scale.

My favorite part of the build this year had to be Josephine Rabbit's kitchen as it was good fun working out what odds and ends from my 'bits' box could be used for the variety of kitchen implements. I always enjoy seeing if my family can work out what each item is made from. I ended up using a drinking straw for the pots and part of a contact lens case for a frying pan! Probably one of the trickiest things to recreate this year was the small vase of daisies that you can see in the left-hand corner of the kitchen. I had to hold my breath for that one!





Crochet in Miniature

Mariella Vitale is skilled in miniature crochet, creating stunning fashion accessories and small bears. Completely self taught, her detailed work will amaze you.

BY JOAN MCKENZIE

For as long as she can remember, Mariella Vitale has always been fascinated by miniature things. She grew up in the Lombardy region of Italy, county Rocca d'Evandro which is near county Frosinone. As coincidence would have it, this is the closest area where my own beloved father and his entire family lived until 1936, when World War 2 was looming, and my family moved to America. Because this small area of Italy is spread about by multiple generations of extended families, Mariella and I feel as though it is quite possible that we may be related.

Mariella would always imagine she could see an entire world in one tiny space. There is something magical about having something exceptionally small, that one can hide

in a pocket or a purse that made her love miniatures and stimulated her imagination to create her own version of what she desired most.

When she was a small child, she did not have a dollhouse to play with as they were thought to be far too expensive. She used to draw miniature households, including furniture, landscaping and other accessories on pieces of paper to play with. She remembers playing with her young brother under their dining table with drawings of the inside of a boat.

She loved to tuck away something small into her schoolbag, a piece that she associated with 'home'. It was not always a doll, it could be a little charm, a doll's mirror, a wild chestnut or even a dried leaf. These days, even as a grown up, she still travels with something small in her



Miniature artist Mariella Vitale.

bag, which is usually something that makes her feel connected and brings her happiness. When she travels, she always has a crochet hook and a small ball of yarn with her hidden in a tiny box. Included



there is almost always at least one miniature bear or a tiny doll.

For the last several years she has been given the highest honor of an International Guild of Miniature Artisans Fellow Member. The work from the pictures shown as a collaboration with Valeria Bonomi shows details of the crochet work of Mariella's handbags and hats, decorated by her dear friend Valeria Bonomi with exquisite flowers and leather accents.

Mariella is also a successful writer. Her specialty is writing details about Amigurumi Crochet Books for an Italian publisher – Il Castello Editore. She is working on getting these translated for an English publisher. She already has four published books and another two have begun.

When Mariella makes her tiny bears, she puts all of her happy thoughts and positive vibes into making them. She finds that they

all have different faces and expressions, as if they are born with their own personality. She always keeps the prototype of the original design. This is where she acknowledges that she has a small box full of tiny bears and dolls that she will never part with.

‘When she travels, she always has a crochet hook and a small ball of yarn with her hidden in a tiny box.’

She sells online and at miniature shows and also offers her crochet patterns so that others will be able to create their own miniatures. It is Mariella's intention to teach a class at the upcoming IGMA School



Opposite page: A matching handbag and hat set crocheted in miniature. **1** A collection of miniature items showcasing Marcia's amazing crochet skills. **2** A sweet little panda bear in a 1:12 scale setting.

in Castine. This time she will be teaching students how to make a crocheted miniature bear. The class will have the option to choose the thickness of the yarn. People may start with a larger hook and a thicker yarn and then move onto the smaller versions once they have mastered the larger versions. It is Mariella's thinking that once this is accomplished, they too will be hooked on familiarity with the smaller size scale.

She has a micro crochet Pooh Bear that is on display in a museum in Japan and a there are multiple pieces that are in private collections around the world. I also own several of her little masterpieces that I hold very dear to my heart.

Mariella's lifelong dream of making her miniature art her main source of income has come true for her. She practices strict focus with every piece she makes. If she misses one stitch the entire piece

can be ruined. Often she has found that she has had to build her own tools to make the pieces her imagination comes up with.

‘She is a self-taught miniaturist and feels as though she still has more to learn.’

Mariella does not have any formal training. It has always been a combination of her imagination and the crochet and knitting skills imparted to her from her Grandmother when she was a small child. She learned to embroider in elementary school. Since that time, she has tried every kind of craft she has encountered. She is a self-taught miniaturist and feels as though she still has more to learn. She admires many other miniaturists and wants to continue to learn new skills in order to potentially achieve perfection in her work.

The tools she cannot live without are her own two hands for molding tiny items with cold porcelain. In addition, she goes nowhere without a crochet hook, a good pair of pliers, tweezers, and scissors. And last but not least, a really good magnifier!

We have all seen a growing interest in miniatures from young people on Instagram, probably because



A handbag, hat and shoe combination that is perfect for a relaxing resort. Below shows a collection of miniature bears made from crochet.

this is social media based on beautifully clarifying photographs. The interest in miniatures of all kinds has grown during the pandemic. However, whatever can bring us joy

during the difficult times is good not just for miniaturists but for those who appreciate learning more about this historical art form.



calendar listings

Due to the current pandemic, please be sure to double check with the show provider's website and social media pages for the latest up to date information.

April 6 - Dec 31 **Maysville, KY**

Scaled to Perfection: Encore! April 6 to Dec. 31, 2021 Maysville, KY. KSB Miniatures Collection at KYGMC. Back by popular demand, the KSB Miniatures Collection is pleased to announce a repeat presentation of its widely acclaimed 2018-2019 exhibition of new miniatures, Scaled to Perfection. Catherine Palace on temporary display Oct. 1 to Dec. 31, 2021. Details at www.ksbminiaturescollection.com

May 21 - 22 **Cleveland, OH**

Cleveland Dollhouse and Miniature Show will be held at the Holiday Inn, 780 Beta Drive, Mayfield Village, OH. Show hours are Friday 4 PM to 8 PM and Sat 9 AM to 3 PM. Classes are on Friday. For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601

July 15-17 **Chicago, IL**

Chicago Spring Showcase of Miniatures will be held at Wyndam Garden Hotel 1725 E Algonquin, Schaumburg, IL. Show will be held from Thursday, 12 PM to 8 PM, Friday from 12 PM to 8 PM and Saturday from 9 AM to 4 PM. Classes will also be offered. For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

August 6 - 7 **New Brighton, MN**

Minnesota Dollhouse and Miniature Show will be held at the New Brighton Community Center, 400 10th Street NW, New Brighton, MN. Show hours are from Friday 4 PM to 8 PM and Sat 9 AM to 3 PM. Classes will be held on Friday. For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

Aug 20 - 21 **Ann Arbor, MI**

Ann Arbor Dollhouse and Miniature Show will be held at the Wyndam Garden hotel 2900 Jackson Ave, Ann Arbor. Strollers welcome. Show will be held on Fri 4 PM to 8 PM and Sat 9 AM to 3 PM. Classes are on Friday. For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

Sept 17-18 **Indianapolis, IN**

Indianapolis Dollhouse and Miniature Show will be held at the Cambria Hotel located at 18592 Carousel Lane, Westfield, IN. Show will be held from Friday 4 PM to 8 PM and Sat 9 AM to 3 PM. Classes on Friday. For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

November 5 - 7 **Cherry Hill, NJ**

Philadelphia Miniaturia 2021 will be held at the Crowne Plaza Philadelphia/Cherry Hill located at 2349 W. Marlton Pike, Cherry Hill, NJ 08002. Room block November 1st to 8th, 2021 with room rates are \$109/night plus taxes. To be admitted on Friday Preview, November 5, 2021, you must purchase a Preview Ticket for \$25. (covers full weekend admission). Preview hours are Friday, 6pm - 9pm and Saturday, 9am - 10am. These badges include Friday hors d'oeuvres & cash bar, three-day admission, early shopping Friday 6pm to 9pm and Saturday morning 9am to 10am. You may purchase from dealers during Preview hours! When you purchase your ticket, simply tell us your name (and your friend's names) and your name badge will be waiting for you at our registration area. Take a workshop and learn something new from some of the best instructors in the industry! Workshops listed on our website. For Daily Show General Admission - pay at the door Saturday, November 6, 2021 the show runs from 10am to 5pm and Sunday, November 7, 2021 10am to 3pm. \$10 Adults per day and \$4 Children under 10 years old per day. Lunch will be available for purchase each day.

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A Comfortable Mini Mattress

Add a comfy mattress to your miniature bedroom scene with this fluffy, thick mattress. All you need is fabric, sewing supplies and some filling!

BY AURALEA KRIEGER

I have finally figured out how to make a well shaped mattress. This is a great way to get a nice thick mattress without having to wrap foam board or wood.

Step 1: First, measure your bed and cut a pattern.

Step 2: Lay 2 pieces of fabric, good-sides-in, and pin together. My photo shows no pins but please do this to keep the fabric from sliding.

Step 3: Lay the pattern on the fabric and draw around it 1/2" larger.

Step 4: Then draw your seam about 1/8" to 1/4" inside the edge.

Step 5: Cut out the corners as shown.

Step 6: Sew all three sides and leave the short fourth side open in the middle (only sew a bit on the left and right ends).

You will need

- Fabric
- Pencil
- Scissors
- Needle and thread
- Pins
- Stuffing



Step 7: Pinch each corner, keep the excess material from the seams flat.



Step 8: Put a pin in about 1/4" down from the top.



Step 9: Run a stitch about 1/8" down to close all four corners.



Step 10: Turn the mattress inside out and fill with stuffing.



Step 11: Use a ladder stitch to sew the opening shut.

Step 12: I eyeballed the tuft locations, but you can add light pencil marks on the fabric with a pattern if you like.

Step 13: Make a knot on your thread (or embroidery thread) push straight through, pull tight then stitch through 2 more times and make a finishing knot.

Step 14: You can work the stuffing around with a needle or your fingers by squeezing it.

Visit me on my Instagram account @auraleakrieger.



Become a *Dollhouse Miniatures* contributor



Connie Sauve



Troy Bettridge



Chris Marlow

Tell us your story

Do you love making miniatures and/or miniature scenes? Do you have an collection of miniatures? If so, then we want to hear from you! Send in your story (no more than 750 words, please!) and some photos to be considered for publication.

Keep us in the loop

Are you a member of a miniature group, charity, or show? Or do you know of an upcoming event or mini-terrific news story? Keep us in the loop by sharing it with us!

Teach us

If you have a passion for teaching miniatures, or dollhouse tips, tricks, and techniques, then we'd love to hear from you.

How to submit

We want to hear from all miniaturists, and those who have a passion for this wonderful art form. Do you want to be a part of our next fun, fresh, and fabulous issue? Email your ideas, contributions, and questions to auralea@ashdown.co.uk.

We look forward to you joining the *Dollhouse Miniatures* team!



Discovering a Talent in Miniatures

Glorious 'comfort food' by the young Maestro – Cristina Hampe from Germany. Cristina is having a moment – and it's going to last a lifetime!

BY JOAN MCKENZIE

Look through any miniature magazine and you will probably see at least one recreation of food in 1:6, 1:12, 1:24 and even 1:144 scale. Many of us have our favorite artists that we go to whenever some special food is needed for a miniature scene. There is a new young woman in the mix right now and she's taking the miniature world in an upward swirling storm of excitement. I, of course, think I discovered her but everyone that I speak to thinks that they discovered her. At least this is the first authorized magazine feature where she has allowed us into her world to learn a little more about her and the road that brought her to us.

In 2013 Cristina Hampe watched a YouTube video/tutorial on how

to create miniature food, and she was immediately interested to begin trying to see if she too could be creative enough to make tiny dollhouse food that looked good enough to eat! She began by making a few mistakes, but she kept trying until she finally achieved her desired effect.

Only recently has she managed to combine her love for cooking with her preferred mixed media art form that is making people sit up and take notice.

As a child, Cristina didn't own any typical toys or dolls. She played outside most of the time, where she made all of her own toys. She created very small houses for insects and birds and a corn husk doll. She would use anything she could find in nature that looked



Miniature food artist Cristina Hampe.

interesting, like moss, sticks, rocks and clay. Despite any obstacles in her personal life, she was a very happy child. She always assumed that all people enjoyed their



Opposite page: Handmade 1:12 scale blueberry cheesecake and chocolate chip cookies.

1 Miniature crepes and jam being prepared on a board. **2** A preparation board of fettuccine that looks good enough to eat!

When she was thirteen, she moved to live with her father. Her parents were in the process of getting a divorce, so she was forced to move to a school near where her father lived. This was a particularly difficult time for her. At age 15 she told her father that she wanted to go to art school. His response was, "What? Only lazy people go to art school, only people who do not want to work." He sent her to metal working school because he thought that she could make money at this.

She spent four years at that school. Everything she learned related to painting, drawing,

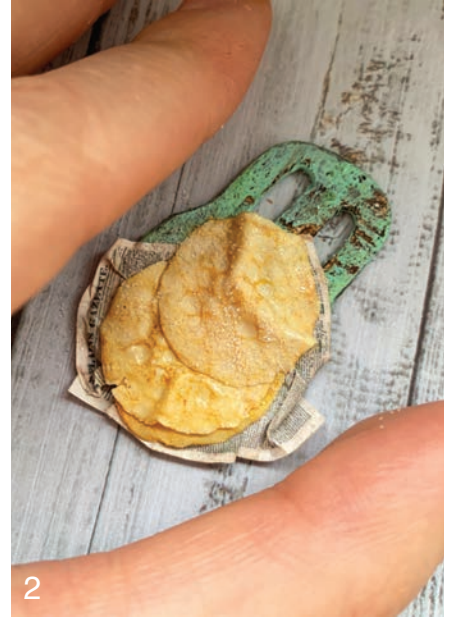
own quiet creative moments, so whatever she created was never something she shared with others.

become creative – something like the old adage: "Necessity is the mother of invention."

As a child Cristina didn't own any typical toys or dolls. She played outside most of the time, where she made all of her own toys.

Cristina grew up in an unconventional family structure. Her birth parents gave her away as an infant. Her grandmother's sister, who didn't have any children, took her in to raise as her own. She didn't have much food to eat or much in the way of clothing to wear, but she always had a roof over her head. She always thought that when we grow up without very much, people





1 Tiny olives in Cristina's own handmade pottery. **2** Delicious looking pancake crepes. **3** A bowl of pears and plums looks so real in her own pottery. **4** Mouth watering Roast . **5** Fresh tomatoes make a delicious tomato pie!





Christina also makes her own miniature pottery. Shown above are new pieces.

sculpting, ceramics and miniatures, she managed to learn on her own through trial and error. But that might not have happened if she had not had support from other people, especially strangers, who were encouraging her to find her true talent and then pursue it to attain the best possible version of her art form.

When she left home after she finished school, as was the norm for her, she had no one to help her. No support from anyone, until she needed a place to stay. It was at that time that she found a geography teacher who allowed her to stay at her house, which she paid for by trading her personal artwork. All over the house the Geography

teacher had multiple paintings by Cristina. Art has always been her saving grace. It has always been her gift that got her through the toughest of times. Today Cristina has two small children, ages 4 and 7, but she has no time for additional work outside the home besides her art keeps her busy, so she is enormously grateful to have found the path to channel her creativity.

Her first room box was a medieval library. She spent a great deal of time with each individual book that she created. This was still early on in her experience with miniatures so she felt that she had not yet achieved her peak of excellence, but she would still look at what she had created with a sense of wonder. Cristina still misses that library to this day.

She began her mini business by putting a few things on eBay, but now she has also started a small shop on Etsy. Last year she actually created her own website! Having taken a course that went on for 11 months in web design I can attest to the intricacies involved in coding





as nothing like working with clay and throwing miniature pots – there seems to be no task too daunting for Cristina to attempt.

She is also proud to be a new member of IGMA, but she will have to wait a full year before trying for Artisan status. I cannot imagine her incredible talent being overlooked.

Europeans often express love by sharing exceptional food. Making someone's favorite dish is a way to honor those we love. One special dish may have a way to capture the essence of love, emotion and memories tied to special dinners, cherished loved ones or a happy memory of the way you felt in that special moment.

To think that a small object can provoke such distinct memories of all the sentiments and joys of an entire lifetime just by being a mouth watering special replica is quite a profound discovery.

Cristina experiences one guilty pleasure from reading feedback written by her customers who admire something she has made. If her customers take the time to write about how her art touches them and brings them back to a wonderful time and place her art has reached it's intended audience. Most people have good memories

about the smells, aromas and other sensory pleasures of their favorite foods – it's one of the universal languages that requires very little interpretation.

Her pasta machine is the one tool that she cannot live without. She uses this to mix her polymer clay. Polymer clay can be hard to mix by hand. If it was not for her pasta machine her hands would ache every day. She has one pasta machine for polymer clay and another one only for actual pasta.

At the time of this writing this, Cristina has not yet been to a miniature show, however every day

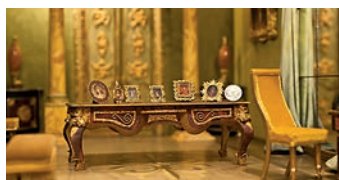
- 1** Amazingly realistic pear pie.
- 2** A plum tart in the making.
- 3** A pear tart in the making. The cut pears even show browning.

she finds that she is more in love with everything miniature that she finds on social media.

We at Ashdown are certain that as word spreads about her unique and exceptional talent that this is about to change rapidly, as our Cristina is definitely having a moment and this moment is going to last her a lifetime if we know anything about miniatures!



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CALIFORNIA

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 5063 Cass St.
 San Diego, CA 92109

My Dolls House
 1218 El Prado Ave
 Torrance, CA 90501

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 5150 Geary Blvd.
 San Francisco, CA 94118-2816

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Ron's Miniature Shop Inc
 751 W Colonial Dr.
 Orlando, FL 32804-7343

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 3555 Lawrenceville Hwy
 Lawrenceville, GA 30044

ILLINOIS

Tom Thumb Hobby & Crafts
 6001 Gross Point Rd
 Niles, IL 60714

INDIANA

Museum of Miniature Houses
 111 East Main Street
 Carmel, IN 46032

MICHIGAN

Wee Dollhouse Shop
 140 South River Ave
 Holland, MI 49423

MONTANA

The Treasure Chest
 1612 Benton Ave.
 Missoula, MT 59801-7818

NEW HAMPSHIRE

Earth & Tree Miniatures
 276 Rt 101 #1
 Amherst, NH 03031-1732

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 14 Main Street
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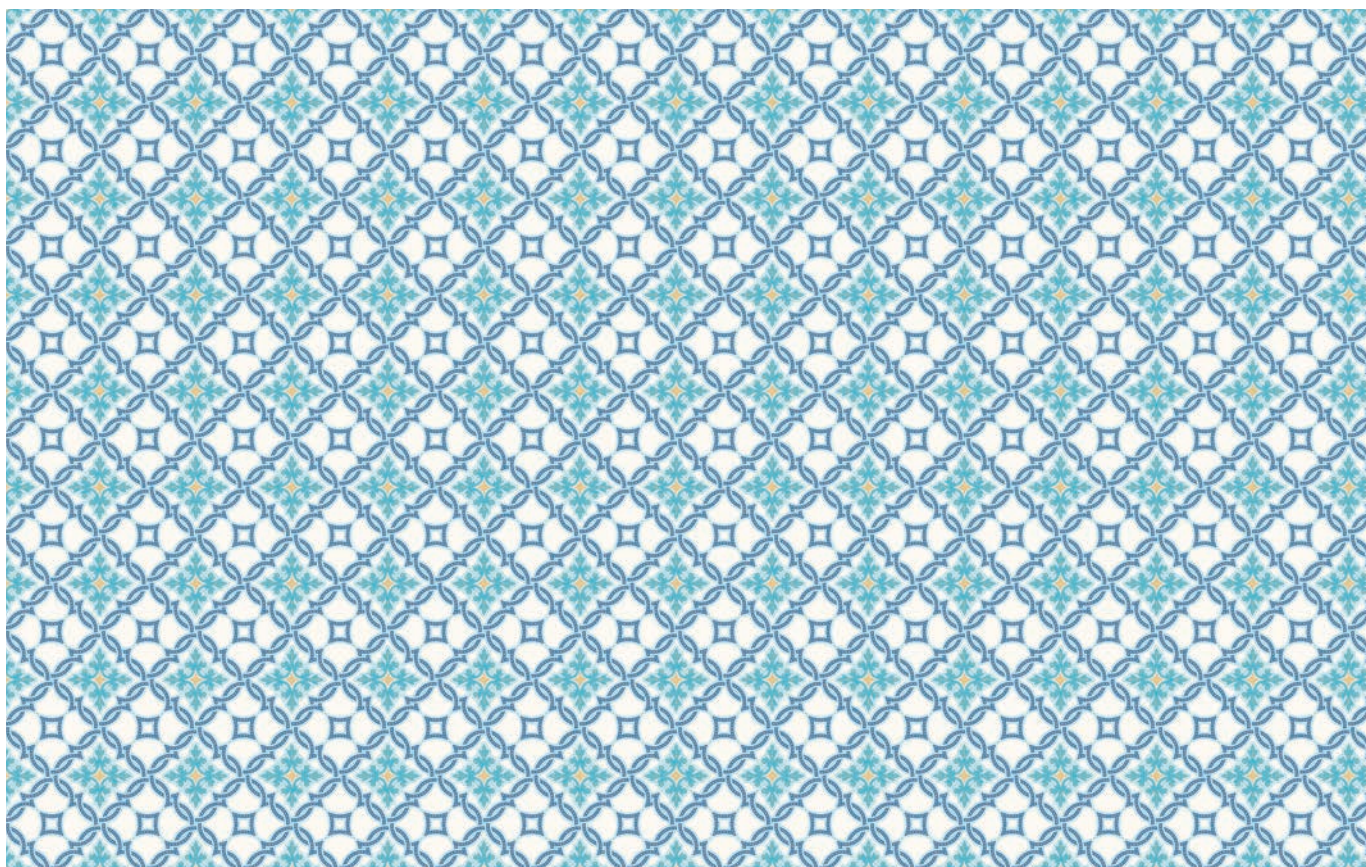


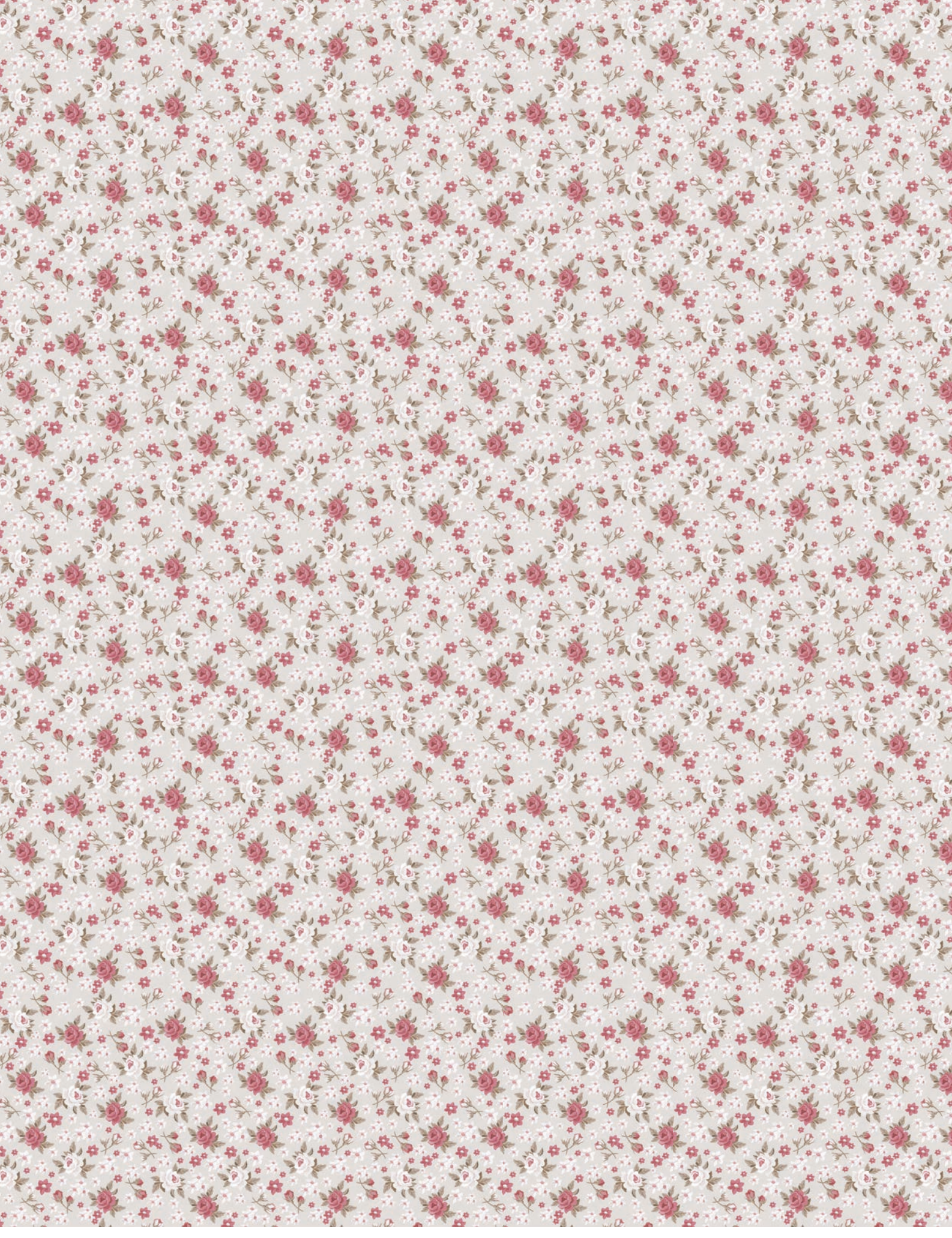
  

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