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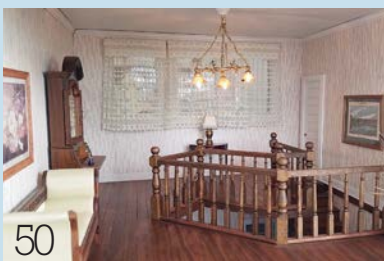
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welcome

As usual, we have some really stunning and creative pieces

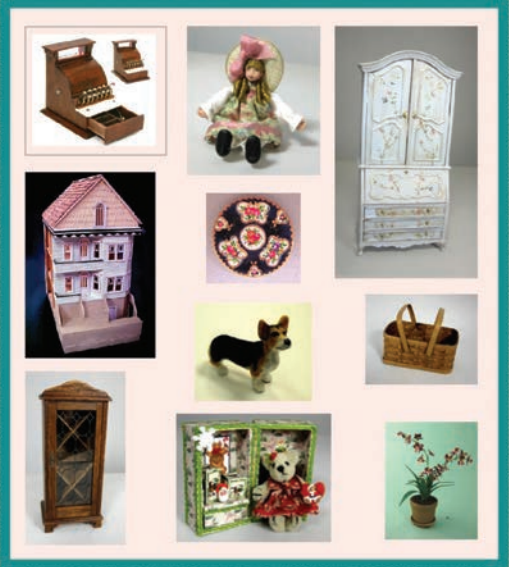
in this issue of *Dollhouse Miniatures*! There is sure to be something to inspire you.

If you are an artist, you have surely been struck with an artist block at some point. This is when your inspiration tank is empty. Causes can be self-doubt, fear of judgement, exhaustion, or even working with a lower skill level. All of this is completely normal. We are not robots. We create from the deepest part of ourselves.

To snap out of it, the most important thing is to not put pressure on yourself. Try some meditation to figure out where the block is coming from. Some other tricks are to rearrange your creative space, spend time with people you love and trust, walk somewhere beautiful, or do other creative activities. Sometimes a beautifully made movie will give me a kick start. Also flipping through the pages of *DHM* or *AM* is a great way to get a creative rush. Be sure not to aim too high if you are just starting to create minis. Start with a few simple things and be proud of work. Then slowly push your skill level. Practice makes perfect, so keep going!

Auralea Krieger, Editor
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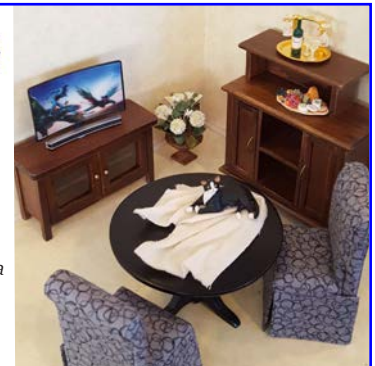
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Step inside Château Boudoir

Miniature artists Chloe Fletcher creates golden sunlight in the south of France within her gorgeous one-inch scale bedroom room box.

BY DEB WEISSLER

Once a thirteenth century fortress, a fifteenth century castle, and then an eighteenth century palatial château, Château de Gudanes lay abandoned until the recent trend in château restorations has rescued it from anonymity. It was a photo of

the château, the afternoon sun light streaming through its tall windows, the soft and dreamy look of a romantic bedroom that inspired New Zealand artist Chloe Fletcher to recreate that mood in miniature.

Chloe's French-inspired room box is quite a departure from her



Beacon Hill mansion we featured in the last issue, but no matter how much her design interests vary, almost every item is hand-crafted in exquisite detail. "I made the bed first and the rest kind of followed," she recalls. "The chair and side tables were repurposed Bespaq pieces, and the fireplace was an inexpensive resin one that I cut down and repainted. Everything else is handmade.

The box was built from MDF, the interior walls are foam core and plaster and card. For building the MDF box I used a jigsaw and a power drill. That's about all I really needed. I picked up an unusual tip on-line from someone who



suggested using tea to age the faux stone flooring. I used coffee for the final application and it not only looks great but smells amazing! I like to age or add patina to my pieces using grated pastel chalk dust. It blends well and provides subtle but satisfying aging."

Her fabrics and wallpaper add opulence and warmth to the traditional coldness of the château's stone floor and plaster walls. Chloe quite often searches on-line for full size fabric or wallpaper patterns, which she then Photoshops in order to repeat the pattern that she then prints onto cotton. She will also use quilters' cotton if the pattern is small enough. Despite its richness,





1



2

1 The fireplace holds many tiny treasures. 2 The chandelier adds elegance to the room. 3 The light coming through the windows creates a romantic mood. 4 Each of Chloe's projects morph over time and can take months or years to complete.



3



4



Chloe dabbed Woodland Scenics Water Ripples over the window panes to give them the look of antique glass.

she rarely uses velvet because it tends to be bulky, but in this case she found some velvet with a very fine nap. The result is a dramatic bed she pulled off with high relief.

"I learned to upholster the way I learn most things, I just have a go and learn from my many, many failures! For this bed I had a vague idea how to do the deep button effect I'd seen videos on people doing in life size. It's just a matter of scaling it down and adapting the process for miniatures. I sketched out the headboard and foot board and transferred the patterns to a sheet of basswood and stiff card stock. Then it was just a matter of building up the shape in layers of thin card. Then I stitched through the layers to create the deep tufted button effect that was then glued on to the bed. I had never made a bed before so it's probably not the ideal technique, but for me the fun part is working out techniques I've never tried before."

Although Chloe doesn't seem to favor certain colors, all of her miniatures made to date have been soft pale colors that create a dreamy mood in almost any light. One of her favorite techniques to achieve that look is how the light filters through the windows. She dabbed Woodland Scenics Water Ripples over the window panes to give it the look of antique glass. It was only fitting that following this technique, the windows should be fitted with rich window treatments.

"As with everything I make, the drapes were a total experiment. I do sew a bit, so I know a wee bit about fabrics, I knew silk, being a natural fiber, would recreate the small folds necessary for realistic draping. I also knew that if I actually sewed them, the thread itself would add bulk and you would



immediately see that they weren't proper dollhouse scale. So with that in mind, I came up with a method of my 'no-sew' curtains. The key is to not flatten the folds, so they look as though they've just been swept back naturally. I have made quite a few pairs now and posted a video on YouTube on how to make them."

None of Chloe's projects turn out exactly how she first envisioned them, but she confesses that if they did, she would likely get bored and never bother with her visions in the first place. Each project morphs over time and can take months or years to complete. Lately she has been taking inspiration from watching videos posted by diorama makers, picking up tips on their weathering techniques and miniature landscaping. Watching these videos inspires her to give back to the miniature community techniques she too has perfected.





"Having lived in rentals and moving a lot, I work crammed in the corner of our living room between the fireplace and the TV. It has great light with big windows all around," Chloe points out.

As with many miniaturists, her family is her greatest fans. »

"My desk is actually a rather nice mahogany dining table we've never eaten at, as I'm sure many fellow mini makers can relate! I did spill some turpentine on it a while ago though and damaged the top so it's got a sheet of MDF on top now. I've never had an ideal crafting situation, my storage is the floor, a spare dining chair, the TV cabinet, the top of the fridge and half of a wardrobe. You can imagine it!"

As with many miniaturists, her family is her greatest fans. Chloe laughs as she recalls her husband wanting to give a go at the hobby, so they settled on a grotty bachelor's apartment. "He successfully glued his fingers to the fire escape and made a wonky chair, then declared that if you can't hit it with a hammer, it's not worth the bother!"

During the Covid pandemic shutdown in her country, Chloe made a few items she sold on Instagram. Once the château room box is completed to her satisfaction, it too will be for sale in order to finance a new project. She welcomes commissions and loves creating tutorials on her YouTube channel.



These Feet Were Made For Walking

Over the next few issues you can learn how to sculpt your very own 1:12 scale doll along with miniature doll artist, Kim McCool. Be sure to follow along!

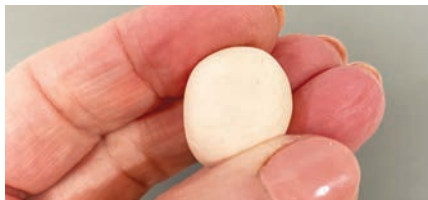
BY KIM MCCOOL

Welcome back! I hope you enjoyed my previous tutorial on making hands and you've gotten the chance to make some. In this tutorial, I'll step you through a simple process of sculpting feet and shoes. This is my approach, find what works best for you. Don't be intimidated or discouraged if your first attempts aren't to your liking. Just scrunch up the clay and start over. Once you've made a few, it will come naturally to you. So - ready, set - GO!

Step 1: Soften a piece of polymer clay by kneading it in your hands until it's pliable and doesn't crack when you roll it. Roll it into a ball.

You will need

- Flesh colored polymer clay
- Various sculpting tools (knitting needles)
- 16 gauge wire
- Wire cutters
- X-ACTO knife
- Pencil
- Super Glue
- Darning needle
- Small hand drill
- Paper towels
- Glass baking dish



TOPTIP

Alternate working on one foot/leg, then the other. This will help prevent the clay from getting too soft.

Step 2: Using your X-ACTO knife, cut the ball in half and roll each half into two coils. They should measure 1.5" long and .25" in diameter.



Step 3-4: Start to shape the foot as seen in the photo. To form the ankle,



gently roll the clay between your thumb and index finger.

Step 5: Using a knitting needle or sculpting tool of your choice, shape the arch and back of the foot.



Step 6: Using a darning needle, gently make a hole in the top of the leg. Then place an aluminum wire in the lower leg to give it some stability. **OPTIONAL:** Place a small piece of wire into the bottom of the heel of the shoe before baking. This will eliminate Steps 8 and 9.



TOPTIP

If you want bare feet for your sculpt instead of a shoe, use the back of an X-ACTO knife and press where the toes would be.



Step 7: At this point, I suggest placing your sculpt in a baking dish and bake according to manufacturer's directions.



To Make a Shoe with a Heel

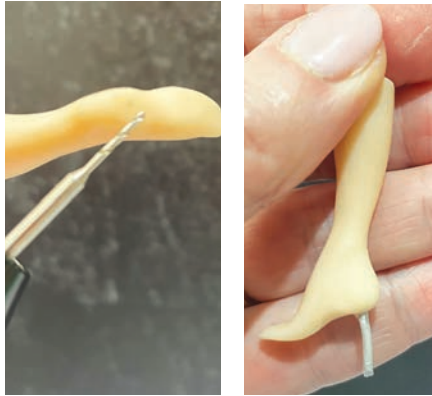
Step 8: Using a pencil, make a small dot on the underside of the foot where you'd like the heel of the shoe to be.



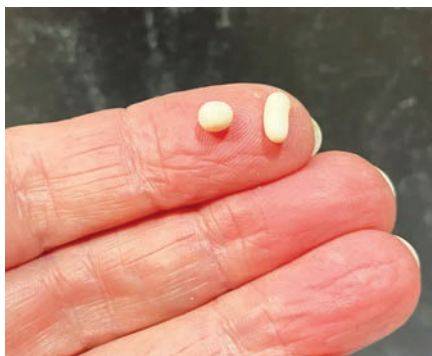
TOPTIP

Many people place the heel too far back. Ideally, it should be under the heel bone and in line with the ankle joint.

Step 9: Using a small drill bit, by hand, gently drill a hole where you've marked and glue a small piece of wire. Let dry. Side note: I don't worry too much about the length of the wires right now. I gently adjust the length after the glue has dried.



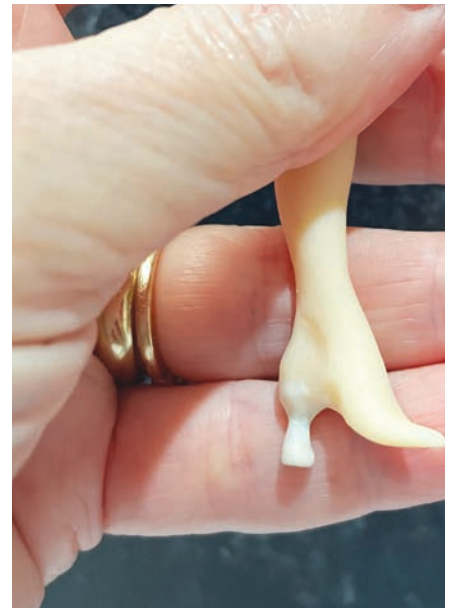
Step 10: Roll a small piece of clay into a ball and then roll it into a cylinder. Make another.



Step 11: Push the cylinder onto the wire heel of each shoe.



Step 12: Using a sculpting tool of your choice, smooth clay around the wire, shape the heel and blend.



Step 13: Bake according to manufacturer's directions.

Step 14: Now using your imagination and creativity the fun begins! You can decorate to your heart's content. Paint with acrylic paints, glue on beads, jewelry findings - whatever you like.

Congratulations! You now have



created "Shoes made for walking"! You are slowly creating your dream doll in miniature. Stay at it, don't give up. In the next tutorial, I'll step you



through making the torso. Above are a few other feet samples. Until next time remember, "If you can dream it, you can do it."



See more of my work at <https://kimmccoolart.wixsite.com/kimmccoolart>

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From Russia With Love

Catherine Palace makes a rare appearance at the Kathleen Savage Browning Miniatures Collection and we are lucky enough to share some highlights with you.

BY SHARON DODDROE PHOTOGRAPHY BY KIM MCKISSON

The 1:12 scale Catherine Palace by Robert Dawson is a massive miniature structure many have heard about but few have seen.

Inspired by the legendary residence of the Russian czars, it was held in a private collection prior to its donation to the KSB Miniatures Collection in 2015. Due to its 6 by 12-foot size, however, it has only been displayed three times. It is now making its fourth appearance in the collection's latest exhibition, *Scaled to Perfection: Encore!* at KYGMC in Maysville, Kentucky.

"Russian history is fascinating, especially anything that has to do with Catherine the Great," says founder and curator of the KSB Miniatures Collection, Kaye Savage Browning. "When people see the palace, they are immediately struck

by its opulence. They are, of course, overwhelmed by the scale, but I think they're also astounded seeing how extravagant the royal home really is."

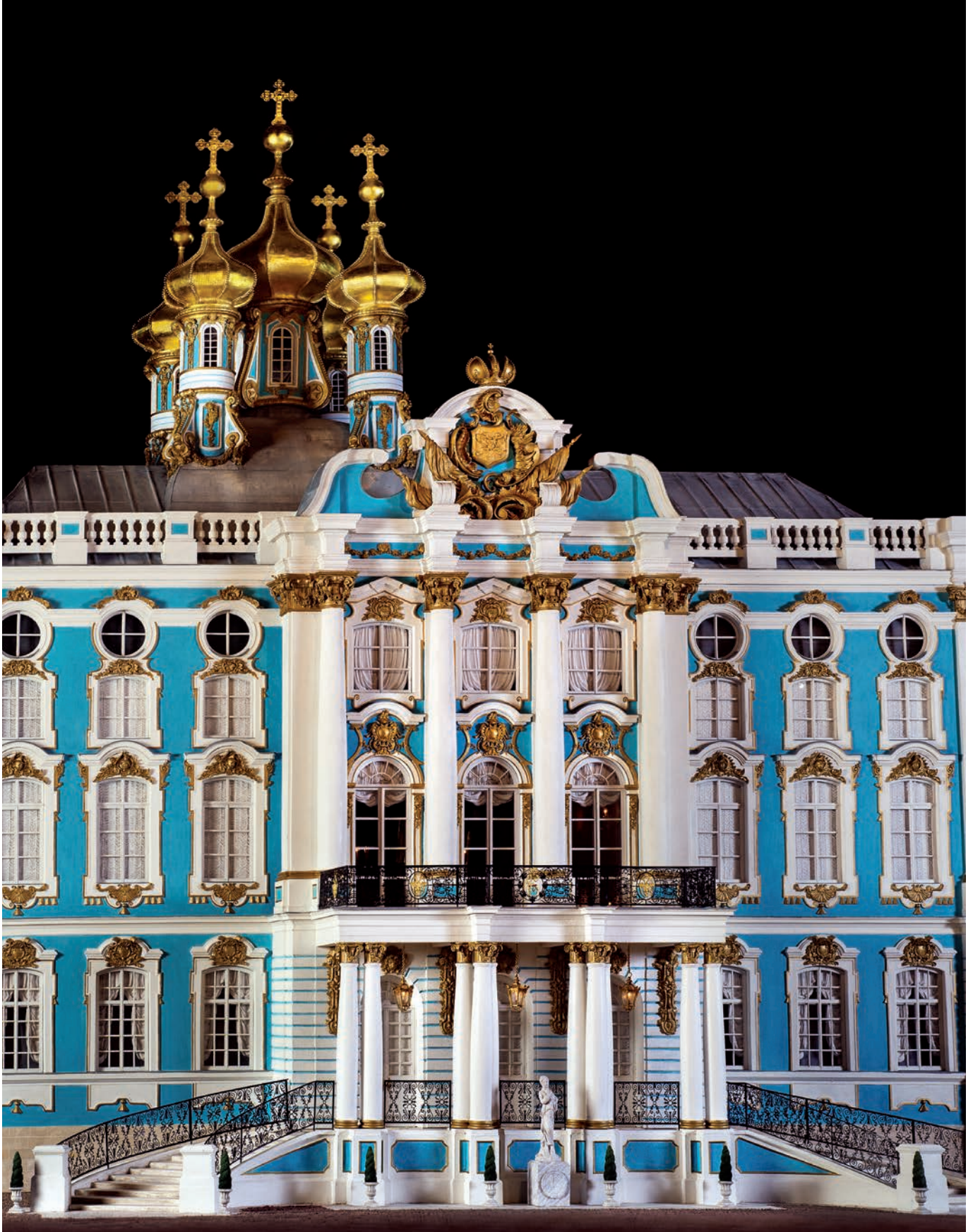
“When people see the palace, they are immediately struck by its opulence.”

And it is. What started out as a small stone house built by Peter the Great for his wife Catherine I in 1717 became transformed throughout the years into a residence to rival Versailles. The home's empresses spared no expense in design or materials, causing much political disdain over their excess. Through the years,

the wars and the whims of its owners, the palace would be destroyed and rebuilt several times, but its intriguing story continues to inspire.

Robert's journey to create Catherine Palace is just as enchant-

Shown above, the crystal and gold chandelier by Frank Crescente was added by Kaye Browning after the donation of Catherine Palace. The photo to the right shows the exterior of Catherine Palace by Robert Dawson from the KSB Miniatures Collection. Pieces by Gilbert Mena, Ligia Durstenfeld, Geoffrey Wonnacott, John Hodgson, Jean Claude Martin, Elisabeth Andrews, Patricia Herbillon, John Davenport, Nancy Summers, Denis Hillman, Nicole Walton Marble, Stephan Wein, Miyuki Nagashima, Le Chateau Interiors and other fine makers can be seen throughout Catherine Palace.





During construction, Robert envisioned Mozart playing in the Great Hall where the finest of ceremonies and banquets would take place. The photo to the right shows a close-up of the exquisite exterior porches.

ing—beginning in 2002 when he was commissioned by collector Carole Kaye to re-create the Russian castle in 1/12 scale. A year later, the British miniaturist found himself in St. Petersburg studying the estate's architecture. He was able to view many details that most visitors are not able to see and amassed tremendous amounts of research from experts and books. "It got its distinctive fairy-tale appearance thanks to the hundreds of architects, painters and sculptors who realized the fanta-

sies of its three mistresses: Empress Catherine I (for whom the palace is named), Peter and Catherine's daughter Elizabeth Petrovna and later, Catherine II, known as 'Catherine the Great.' It's the perfect example of Russian Baroque, a style which was considered to have reached its peak in this building."

The interior was equally lavish, says Robert, with the rich gilding of the palace exterior matched by its use inside the palace. "There was no interior anywhere to compare with

Italian architect Francesco Rastrelli's work inside the Catherine Palace." Many historians agree with him, so one can only imagine his dilemma of re-creating Catherine Palace, knowing that his work could only interpret a small section of the enormous structure.

In the end, he chose to replicate just the central bays of the palace and admits to taking creative liberty with an important exterior element. "I couldn't resist adding the striking golden cupolas that were, in reality,



down at one far end of the building," he says. "I also had to choose which six of the many rooms to replicate. The Amber Room was, of course, a must. Another room that I particularly wished to re-create was the tiny 'Snuffbox' of Catherine's, lost to war-time bombs. Luckily, we were able to redevise it thanks to a remarkable

set of old photographs and a contemporary watercolor."

Robert and his team at the Model-room spent about one year constructing Catherine Palace. It was a history lesson, an architectural adventure and an opportunity of a lifetime for the celebrated miniaturist. Many who have viewed Catherine Palace at the

KSB Miniatures Collection have called it breathtaking. You decide as we take you through Part 1 of Robert Dawson's interpretation of the famous home of Russian czars in miniature.

A Grand Entrance

The imposing sky-blue exterior with gold spires and iron railings is a sight



Robert created the models of the mounted toy soldiers after seeing a contemporary painting of the palace. They are featured on the set. Miniature replicas of Imari porcelain pieces line the walls.

to behold reaching almost 12 feet in height and weighing 700 pounds, but the interior of this royal residence will astonish—starting with the entrance to the palace. In the real palace, the main staircase is flanked with marble and ornate balustrades. Robert artistically simulated the ornate stone work and moldings complement-



second floor of the main staircase.

ing the architecture with displays of Imari porcelain on the staircase walls to add a richness to the white backdrop. Kaye added an elaborate blue, gold and crystal chandelier by Frank Crescente to dramatically light the foyer.

The Great Hall

The Great Hall, or “Bright Gallery” as it was called in the 18th century, was the largest state room in the real palace encompassing 8,600 square feet. Part of the Golden Enfilade, a sweep of rooms on the first floor of the palace accessed by the main staircase and linked by carved and gilded doors, it is where the finest of ceremonies, masquerades and banquets took place, says Robert, who envisioned many historic scenarios as he replicated the look of each room.

“Our hall is a fraction of the size of the hall in the palace,” he explains. “We were initially puzzled as to how to furnish it as, in reality, it would have been peopled by guests and courtiers. We decided to make it the scene of a harpsichord recital, perhaps by the young Mozart, himself, as he did, indeed, visit St. Petersburg to play. The harpsichord is a copy of a Kirkman harpsichord, which was a joy to research and make.”

In the miniature, hundreds of candle lights were used to replicate how this room may have looked. “The abundance of gilt framed mirrors with candles fixed to the sides made this fantasy universe of carved sculpture come alive,” says Robert. “This was also the first time I had used genuine 22K gold leaf in such abundance on the internal decoration to achieve the particularly intense sheen of gold required. Each sheet of the real gold leaf was cut into tiny squares and gently laid onto the particular piece of decoration which had been painted with ‘size’ before application.”



Above is a close-up view of the Geoffrey Wonnacott table in the Amber Room with hand-painted porcelain by Miyuki Nagashima.

The Amber Room

Perhaps the most famous room of the real Catherine Palace is the Amber Room, constructed of glowing mosaic panels of amber framed with mirrored pilasters, gilded carvings and sconces. Considered “the eighth wonder of the world” before it disappeared during World War II, there have been countless theories as to what happened to the priceless pieces, explains Robert.

“The Amber panels, given to Peter the Great in 1717 by the King of Prussia, were taken during the World War II by invading German troops to Königsberg and subsequently lost in the retaking of that city by the Soviets at the end of the war,” says Robert. “Recently, however, a convincing theory has it that the Red Army, itself, accidentally destroyed the stored panels whilst taking the city—a fact that was covered up by subsequent authorities,” he continues.

“After decades of searching and

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Patricia Herbillon's marquetry desk is topped with reclaimed ivory turnings by Gert Vogels. Objets d'art include Stephan Wein's amber ship and Ligia Durstenfeld's Fabergé eggs.

with legends of their hidden whereabouts keeping treasure hunters busy, a copy of the room was finally completed after more than 20 years of work and of a cost of about 12 million dollars. It was opened by President Putin in 2003 as part of the 300-year celebrations of St. Petersburg.'

Robert created the intricate walls of the Amber Room miniature in steps. After the architectural decoration was applied, the pattern for the amber was engraved into the surface of tiny pieces, each no more than about an eighth of an inch and individually painted to replicate amber. Thin layers of varnish were then built up over the pieces to give the depth and translucency of the fossilized gemstone. Kaye added several period pieces to the room including a John Davenport writing desk with hand-painted porcelain panels, a marquetry desk by Patricia Herbillon and objets d'art such as the ivory turnings by Gert Vogels, sculptures by Stephan Wein and Fabergé eggs by Ligia Durstenfeld. This room was actually used in the filming of Travel Channel's *Mysteries at the Museum*. Next issue: See how and where the imperials dined, a study to die for and the elusive private chamber of Catherine the Great.

Catherine Palace is on temporary display at the KSB Miniatures Collection in Maysville, Kentucky, during the exhibition *Scaled to Perfection: Encore!* Running until December 31, 2021.





collector's corner

THIS MONTH WE GET TO KNOW ROBERTA LOIS GOLDBERG.
HER MINIATURE DOLL COLLECTION FILLS HER BEAUTIFUL HOME.

My father was a women's shoe-maker in Missouri and came home to Boston, MA on weekends. My sister and I were very sick as children and spent every winter in the hospital so we moved to warm California and lived above a liquor store while my father learned the business.

I never had a doll because we were very poor, but as long as I

had the love of my family, I was fine. My father worked hard and we eventually got our first home. At age 11, I began working at a local hospital selling newspapers then met a physician named Dr. Giorgi who put me through nursing school. I worked at that same hospital for 23 years and had been promoted to Head Nurse. When I got married, my husband bought



me my first doll.

My home is decorated in a French Victorian style so I started collecting Victorian and French miniature dolls. I have been collecting for 3 years and now have 59 dolls displayed throughout my living room. I transformed my own curio cabinet into 6 different miniature vignettes. When my friends come into my home, they are completely taken aback at seeing my vast collection.

My all time favorite miniature scene is the tribute to my Mummy and Daddy on a cruise. The dolls were made by Terri Davis, Maria Narbon. The Duchess and the Duke, with his high hat in the air, were gifted to me. (Image #1).

The second favorite scene would be on my fireplace mantle with Mozart and Marie Antoinette made by Terri Davis. Dani and Viola Williams made the lovely 18th century couple (Image #2).

The third favorite scene is arranged in my French piano. It is



MANY OF HER PIECES REFLECT OTHER INTERESTS IN HER LIFE.



3

a masquerade ball and the dolls were made by Natalie Mori of Paris, Pat Jackson and Annie Ross (Image #3).

I belong to several miniature groups on Facebook and when I display and post one of my vignettes, I get so many wonderful compliments from people around the world.

I have been asked to have tours of my collections. During the holidays, I always have parties for the children of the nurses, health care workers and I make sure all the children leave with a gift.

I have traveled the world through the Internet and have met and traveled to many countries online including Russia, Spain, Italy, England, France, Holland and United States to meet such incredible miniature artists and purchase their creations. As a consequence, I have received dolls from all over the world.

What does my family think of my collection of miniatures? I believe they are very proud of me. They know I love giving of myself to help my fellow man. I believe the teachings of my



Above is a scene depicting Marie Antoinette shopping in a French boutique. Marie was made by Annie Ross along with the other lady in pink and the lady with red hair in the back. The mannequins were made by Michele Dormer of Ireland. I have included jewelry, shoes with rhinestones and French perfume bottles to add to this stunning vignette.

family have brought me to whom I am today. I have lost my Mummy, Daddy, sister, husband, but I am so grateful to have been able to have such a loving family.



Above is Princess Eugenia and her court. These dolls were made by Helen Reijnen from Brussels. I have mirrors on the sides with the picture of Princess Eugenia and her court on the back wall. I included my mother's antique tea cup and saucer and one of my bunny figures who is standing in the back and serving desserts.



A House with a Dragon

New Zealand miniature artist Rebecca Reckin tried her hand at a one-inch scale fantasy project for a contest and she won the grand prize.

BY PAM NORTH

As a child Rebecca Reckin used to make things for her dolls; her mother collected dolls and loved crafts so it was natural. It wasn't until about 2014 that Rebecca discovered miniatures. She and her teenaged daughter bought a couple of 1:24 scale kits online, and from there, despite no formal training in making miniatures, she was hooked. Her daughter had been making polymer clay food for her dolls since she was about 10. "Having home-educated for most of my kid's schooling, we had a lot of time for creative fun and learning," Rebecca reminisced.

Working in miniature has its difficulties where she lives. "While we have a few online dollhouse/miniature shops here in New

“While we have a few online dollhouse/miniature shops here in New Zealand, mostly I order from overseas.”

Zealand, mostly I order from overseas. Especially given the last year, this has been hugely problematic. I've had to be very patient, one time waiting on an order from Russia which took 202 days to get here! This is why I mostly make things rather than purchase ready-made items."

She is not likely to abandon her hobby, however. "What I love most

about miniatures are two things: First, I love the challenge of making something tiny based on a full-size item. Second, I love being able to build things you can't find in real life – things from your imagination like dragons!"

Inspiration is easy for her. "It's everywhere, literally! From TV programs like *Outlander*, to my imagination, to looking at other cultures or within my own family."

Her recent ambitious project was her *Hic Sunt Dracones, Here Be Dragons*, done in 1:12 scale. It was her first-time entry for a Creatin' Contest (held by HBS/miniatures.com), and she was the Grand Prize Winner for 2020. "Each year HBS puts out a kit especially for the contest," she explained. "I had been wanting to work on a fantasy



FEATURE



1 The outdoor furniture has been toppled over. **2** A small bird cage. **3** The sleeping dragon that Rebecca hand-sculpted and painted. **4** A look at the entire build from the side.



project, and almost immediately upon seeing the kit, the thought of having a derelict cottage and a dragon came to mind."

She used almost the whole Creatin' Contest kit, which was comprised of MDF flooring, a small mezzanine, two walls, two windows and a door. "I didn't use one of the windows or the steps. Almost everything else I made. The gorgeous birdcage I bought from Lidi Stroud. I made the wee bones in the bottom! I used a couple of purchased accessories, and the chair was a kit. Pretty much everything else I made."

Other materials used to make the piece were: rigid foam board, Paperclay, Sculptamold, resin, polymer clay, wood, card, and wire. Many of the techniques to build it she learned hands-on as she went. "I used Rik Pierce's Techniques book for the walls and



The long abandoned house is covered in overgrown moss and ivy.

roofing," she shared. The hardest part about making the miniature was that she had to pull out the entire stream and the surrounding rocks twice and completely re-do them before getting the resin right, an effort that took her a month. "*Hic Sunt Dracones* didn't turn out completely as I envisioned; originally I wasn't going to have a stream at all!"

Her favorite parts about the piece were the internal roof, the doorway, and the broken wall/window, but the element that was the most fun to create was definitely the dragon. "As New Zealand was in a full lockdown at the time, I was able to sit down with my daughter and her partner and we all made dragons. James, my daughter's partner, loves



dragons so that was really fun. The first dragon took me about 24 hours to make but was a little small for the area. The second dragon took about 20 hours. I still haven't perfected the wings so I am considering making another."

She doesn't plan to sell *Hic Sunt Dracones*, but rather display it in her home. She has had work in a local exhibition before, so the piece may have a similar future.

While she made the piece especially for the Creatin' Contest, it was a theme she had wanted to explore for some time. "There were so many challenges in this project, and so many techniques that I hadn't used before. Certainly I loved making everything look





“The second dragon took about 20 hours. I still haven’t perfected the wings so I am considering making another.”

so old and worn, whereas in the past more often than not I’ve made everything new and shiny!”

She is optimistic about the future of miniatures, saying, “I think it will grow as more and more people become aware of this art/craft form, and as it becomes more readily available to people, I’m certain that this hobby will expand.”

Rebecca already has her next project in mind, as she will be

entering the Creatin’ Contest 2021. She plans to complete a Finnish house she has been building first. “I think I also want to do smaller pieces more often to give myself the opportunity to continue to learn and grow without continually working on projects that take months and months to complete,” she said.

Enjoy This Heartfelt Holiday Room Box

Allow your eyes to linger over the details of another magically assembled scene from the collection belonging to Joan Warren.

BY JOAN MCKENZIE PHOTOGRAPHY BY MEGAN DEITZ

Joan Warren has one of the most enviable miniature collections outside of any museum in the USA. She began collecting miniatures when she was a young child. She enjoyed other activities as a teenager and as a young adult, but returned to her miniature passion during her early 30's. She had been browsing in a local miniature shop that also had some lovely artisan crafted

miniatures by Ann Caesar. It was at that shop that she spotted her first copy of *Nutshell News*. Next, she attended her first miniature show, met the wonderful doll artisan named Susan Scogin, and remained an admirer and a friend for several decades that followed.

In this feature Joan is allowing us a glimpse of her newly assembled room-box with children playing dress-up as nurses, in



their bedroom during the indoor warmth of one holiday season. Depicted here is a unique room box created 30 years ago by Susan Fisher from Connecticut. Originally this room box had a colonial theme, which Joan immediately recognized as something that she would eventually transform. Today we view it as a living room set in France. Several years after having sold the original contents, Joan decided it was time to give this room box an entirely new life and look simply by changing the wallpaper and the furnishings. Joan says this is simple, but she is just being humble. Her artist's eye has always been able to select the most unique miniature items that go together beautifully. It is as if the entire room box had originally been designed to be exactly what we are now viewing.

The primary Artisan that Joan worked with to create this scene is the well-known doll maker Svetlana Blasing from Germany. Svetlana made every doll shown





The little girls play dress up as nurses during the holiday season.

here except for the small child descending the steps wearing a white nightgown, which was made by Joan's friend Susan Scogin. Svetlana has been brilliantly helpful bringing Joan's visions to life. She clearly prioritized Joan's vision, and created the special request within one week's time. Joan knew she could rely on Svetlana to complete this vision as they had worked together multiple times in the past with pleasing results. Other pieces had been previously found online or used from Joan's own collection.

Tiny Dollhouse of NYC is another reliable source for many of Joan's miniatures. Leslie Edelman is the owner of that shop. Joan finds him to be a sincere and kind man who is a pleasure to work with. Joan bought many of the finer miniatures in this room from Leslie, beginning with the 'Natasha' daybed.

While it took approximately 4 months to complete this room-





1 Natasha Sleigh bed dressed by Marcia McClean. **2** A delicious cake is ready to be eaten.

3 A view of the room box from the left. **4** Mother and daughter are holding hands. The one-inch scale mother and daughter were made by Svetlana Blasing.



box, Joan knows instinctively what miniature belongs in any setting that she is working on as soon as she sees it, but they are usually costly, so she must often work slowly, so her room-boxes often do not get completely furnished for multiple months. It is always a happy feeling when she discovers that she has the exact right complimentary pieces to finish her concept entirely. The 'Natasha' vintage day bed and the Art Deco vintage chair by Lynn Whisenant, with the hand painted tiger stripes on suede, was found at 'Tiny Dollhouse' web site. Joan always knew that these items would complement her special daybed. She had experienced the same





Another one of Joan's beautiful scenes where every item is a work of art.

joy upon discovering the items by Áurea Segura. Áurea's work is often breathtaking, as she is a brilliantly talented Artisan. The hand-painted cabinet which had been rendered with a beautiful winter theme was another stunningly inspiring piece that Joan added to this setting - that had also been created by Áurea.

Joan has always loved winter scenes, so finding these two complimentary miniatures sparked her creativity rush making all of Joan's ideas suddenly come together to complete the design for this room-box quite easily. After finding the basics, these were the staples that provided the anchors for her story.

Prior to creating this room-box, Joan had purchased some enchanting dolls identified as little

children dressed as nurses, created by Svetlana Blasing. The expression on their faces is priceless as they are examining and treating their tiny little bear patients. Joan was thrilled to find these, loving the fact that they are so precious.

The very first piece that inspired Joan to begin furnishing this room box was a glorious vintage daybed made by Natasha. She found this piece on Etsy and instantly fell in love with it. It is a piece that will always maintain its value. Marcia McClain, who has been previously featured in *Dollhouse Miniatures* magazine, is a master at dressing miniature beds, was enlisted to redress this bed exactly to Joan's specifications. After this first treasure was acquired, everything else fell into place.

As mentioned earlier, the little girl descending the steps is one of Susan Scogin's dolls. Susan is one of Joan's favorite doll makers whose dolls she treasures. She was lucky enough to find this little innocent child for sale on an Etsy ahop. Since she was already dressed in a nightgown, she immediately envisioned her to be coming down the steps from her bedroom on a snowy winter's day. Of course, she decided that she had to provide all the necessary playthings for her dolls. One toy is a darling Renwal plastic piece from the 1950's.

For Joan, designing miniature room boxes are a rewarding past-time that she loves with all her heart.

Over the fireplace hangs an oil painting that is quite old, so Joan added gold leaf to its frame which adds a special touch to tarnished gold and gave it renewed life.

In this room, that is the only oil painting displayed. The other pictures that hang on the walls are all very lovely paper reproductions of paintings that are framed, which saved quite a bit of money.

When Joan finally put the last item into this room box she knew that her vision had been realized and her imagination had been brought to life as she had originally intended. For Joan, designing miniature room boxes are a rewarding past-time that she loves with all her heart.

An Interview with a Miniature Artist

Natalia Frank interviews miniature artist Nicola Mascall, one of the masters of petit point in small scale.

BY NATALIA FRANK



Do you find it difficult to introduce yourself as an artist? If yes, you're not alone. "I'm an artist" doesn't seem to roll off the tongue easily. There isn't an official governing body that confers the title of 'artist' on anyone.

I would like to introduce my new interview series, *An Interview with a Miniature Artist*. Each issue we will get to know more about the talented people who share their work with us. The purpose of this series is to acquaint you to different artists and designers who work in different media of the miniature needlework. The series will allow us to get to know miniature artists as they share their background, techniques and give creative advice.

What are you specializing in?

I don't specialize in one thing, but I have a preference for Aubusson carpets, and I love designing and stitching early pictorial wall hangings.

What made you decide to focus on Petit Point? Did you know instantaneously that this was what you wanted to do (and do extraordinarily well), or did it develop over time?

I began making miniature samplers back in 1992 but quickly progressed to pillows, footstools, etc.



The piece shown above is titled, *The Temple*.

Creating miniatures is a very niche form of art. How did you get started designing and creating your own patterns/miniatures?

I have a degree in Art and design which led on to illustration. I think my tapestries are an extension of this. It was not until I got my first computer and gained some skills on it, that I was able to create the carpets, wall hangings etc., I make today.

What is the process of creating a new pattern or product? How much research goes into a pattern, and what inspires you to create a new one?

Whatever takes my eye. Maybe I will spot something online or in a book, museum, historical building. I also take on commissions and the customer usually provides me with pictorial reference. The process can be long in creating the design/pattern. When charting a carpet (for example) and using my invaluable



Above is *The Kiss*. The piece on the right is a reproduction from one of the tapestries from the set of tapestries, *Acts of the Apostles* from the 1500's.

cross-stitch design software, I will first work out how many stitches I need for the size required.

Then, I roughly map out the design. Gradually, I build the design up until I am happy with it. Once stitching is underway, I make changes to the design along the way, if necessary. I use a slightly different process when stitching a more pictorial scene such as a wall hanging. I make a rough chart to begin. I try to create a pattern for the main elements in the design, such as figures foreground foliage etc., but much of the design gets left to 'free-hand' stitching!



What other forms (i.e., different fabrics, materials, needles, etc.) do you work with?

I do not really find time to branch away from Petit Point. Sometimes, I do a little knitting in the evening but like to stick to simple stuff as by then I am through with concentration!

Do you feature your work at specific festivals or shows, competitions?

The last few years I have only been participating in the London Dollhouse festival, which this year has gone on-line for obvious reasons. I have entered the associated PIMA competition several times and have been incredibly grateful to have won a first and a second place. It is quite a stressful experience entering that competition as the standard is exceedingly high. It requires a lot of valuable time to, not only make something special but also to decide what to make. If you feel you have put your heart and soul into a project, it can come as quite a blow if your efforts are not rewarded with a top place or commendation.

How are you preparing for shows?

My prep for the online shows has been quite different from an actual show as I have concentrated on making items to sell in my Etsy shop. My stock of kits has greatly depleted because there is no pressure to have full stock at an actual fair.

If someone is just starting out with Petit Point in miniature, how and what would you advise them?

My first recommendation would be to research the competition and find your unique style. Ask yourself, what could you offer that others perhaps don't. Do your research on possible materials. If at first, you don't succeed – persevere! Ignore the doom merchants. Don't expect to get rich quick (if ever). Follow your passion!

What is the best piece of advice you've been given?

When I first started sewing my miniatures I was using a 40 count 'Aida'. It was pointed out to me that I may wish to investigate a fine mesh fabric called 'silk gauze' and where it may be purchased. I found out that this fabric came in many different stitch counts and due to the fineness of the fabric, it was far more suitable to the precision work required in miniatures. I have never used any other fabric since receiving this advice!

Who/What are your biggest influences?

My mum, she was a brilliant seamstress. Daphne Turner, who died in 2005 was a huge influence. She produced the finest, most detailed, inspirational pieces and was the first and one of the very few artists to work on an incredible 112 count silk gauze. She offered tremendous encouragement to me when I first started out.

How would you describe your current project to someone at a dinner party that is never heard of you and your work?

I would say that I am designing and micro stitching a 12th scale copy of an antique carpet for a wealthy, collector's dollhouse.

What does your Artwork represent?

I love attention to detail, I have a great sense of color, I can be impatient (hence, not always finishing a chart, before I start stitching), and a bit untidy! (My backs are never perfect!)

What gives you the most joy?

Starting a new commission and positive feedback from happy customers. Professionally, what is your goal?

My goal would be to continue my enjoyment of this unique profession with my ongoing passion.

What is/are your weakness/es?

I am a bit of a workaholic. I wish I had an army of elves to help with the housework!

What is the best thing about being an artist?

The best thing is to be able to combine your passion with your full-time job and not feel as though your talents are being wasted.

What is your strongest memory of your childhood?

Holiday with my Granny and making things together!

The piece below is titled, *Vulcan and Venus*.



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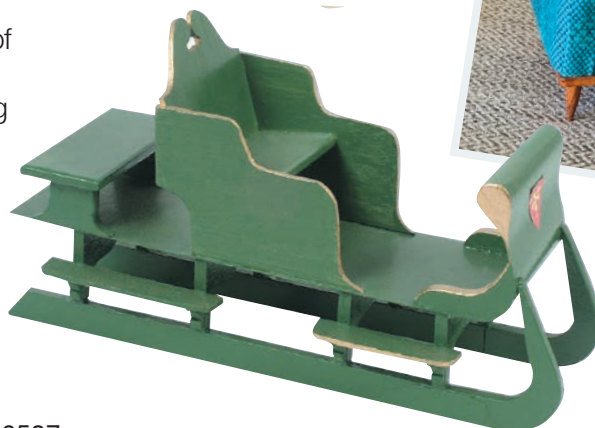
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Artists featured: Framed photos
top to bottom- Auralea Krieger,
Elize van Es, Jeff Winkel,
June Sprigg Tooley, Mo Tipton,
Jessica Cloe, Sherrill Necessary.
Silhouettes from left to right -
Kris Compas, Rina Vellichor,
Belinda McWilliams, Brian Long.



A Miniature Trip To The Lake

Connie Sauve continues to share her “On the Road Again” vehicle series. In this issue Connie takes us on a road trip in a 1:48 scale camper scene called, *Roughing It*.

BY CONNIE SAUVE

When I moved to Arizona from California in 2015, I joined the Tucson Miniature Society (TMS). The TMS club has put on a miniature show every year since 1979. The club likes to pick a theme for the show and any member that wants to, can make a project that ties in with the theme to display in the exhibit room at the show.

In 2019, the TMS decided on the theme ‘Mini Roads Traveled’. One of the club members had a wonderful camper trailer that the club decided to take on as a club project. She generously volunteered to make up the 1:12 scale kits for each member that wanted to do the project. I loved the camper, but really didn’t need another large involved project to work on.

Then I remembered I had a 1:48 scale Miss Lydia Pickett’s Traveling Trailer kit from Robin Betterley, in my mini stash. This was the perfect time to finish one of my kits that I’ve had for a while.

I pulled out the box that had everything I’ve collected for the camper project. When I first bought the kit, I knew I wanted a car to look like it was pulling the camper. I settled on a green 1953 Buick Skylark, 1:43 scale die-cast car from Franklin Mint, made in 1987. It was a close enough scale to the 1:48 scale camper. The green color went beautifully with the greens of the camper.

I started this new project by building the camper. Robin Betterley’s kits go together beautifully, and have everything needed to

complete the camper and all the furnishings inside. I only made a few changes to the camper as I loved it the way Robin designed it. I added some red crystal tail lights to the back of the camper and also a license plate. The kit came with a wood box for the front, but I really wanted propane gas tanks at the front of the camper, so I made them from scratch using large wood beads. The top and bottom are cut from a plastic straw. Once I had the tanks finished, I sprayed them with Rust-Oleum Heirloom White spray paint. Then added a metal spigot for the tank valve.

After working so hard on all the furniture and accessories inside the camper, I wanted to make sure the interior had lights to see all the details. I used an LED Nano bulb



FEATURE



1



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1 The dog has its own bed, but when the master is away the big bed is better. **2** There is an even smaller scale version of the camper inside the 1:48 scale camper! **3** The sitting area outside the camper. **4** Connie even made tiny propane tanks. **5** A full view of the inside of the tiny camper.



3



4



5



inside on the ceiling and added a flower shaped bead I had in my stash for the shade. This is the only light I needed for the whole project, which made the wiring very simple for a change. The wire goes out the bottom of the camper, through the base and out the back of the wood base of the display case. The on/off light switch is glued to the back of the wood base so I don't have to take off the glass cover to turn the camper light on and off.

The tiny furniture was easily painted by first assembling each piece. I then used a piece of double-stick tape in a cardboard tray and stuck the furniture to the tape. I used a light coat of Heirloom White spray paint to quickly paint the furniture. The interior furniture pieces were so much fun to finish and accessorize. All the fabrics and accessories were included in the kit. I added an O scale dog on the bed, some dog dishes and a potted



flower on the table.

As I was building the camper, I was designing the landscaping in my head of how I wanted the finished scene to look. I decided on a wooded camping scene next to a lake. Hobby Lobby had a nice six-sided glass display case that I thought would be a fun departure from a square or rectangle shaped scene. The angles on the case gave me some great areas to highlight the various parts of the project.

Once I had the display case, and also the camper and car which are the two major pieces of the scene finished, I was able to lay out the landscaping and test where I wanted to place them. The back left corner was perfect to position the open side of the camper right next to the glass, so the interior can easily be seen. The back right corner worked great for the dock. I positioned the whole scene on an angle, so I had a large area of land and also a large area of lake to work with.

For the lake, I painted the bottom using blues and greens with black in the middle to create depth. For the front edges of the lake area, I cut some narrow pieces of acrylic and surrounded the edges of the lake with them. I sealed the acrylic well in the joints with clear silicone so when I was ready to pour the resin later, it wouldn't seep out. I also sealed the dirt banks of the shoreline with white glue.

The scene now needed some figures, so after a bit of searching online to see what was available, I bought two different sets of O scale model railroad figures by Woodland Scenics, to populate the scene. One set came with two canoes and four figures. I liked the red canoe and chose two of the figures to be canoeing. The third figure I used



This is a wonderful camping scene in 1:48 scale.

to lay in the hammock which came with the camper kit. The final figure looked like she was wearing a bathing suit, so I repainted her top, cut her at the waist since the water is only about 1/2" deep, and she is one of the women swimming. The second set of "O" scale figures from Woodland Scenics came with a dock, three figures, and an aluminum boat which I didn't use. The man and boy I used as they came. The woman became my second swimmer, so she was repainted

and cut at the waist too. I decided the swimmers looked more like they were floating around in the water instead of swimming, so I made two black inner-tubes from Fimo for them to float around in, which also helped hide the fact that they are cut off at the waist. The inner-tubes added a lot of fun detail to the girls.

I laid out all the figures, canoe, camper, car, and dock on the base, so I could better envision where all the trees and landscaping would go and what I needed to buy. The dock



1 The back of the camper shown in the setting with a tiny squirrel.

2 Three ducks paddle about by the pier. **3** Connie added two campers that are enjoying the afternoon canoeing on the lake.



sat too low in the lake, so I added wood to the posts to make them longer so the dock sits above the waterline. By the time I was ready for the landscaping, I had a better idea of how I wanted the scene to look. I found some nice model railroad trees at the craft stores, also bushes, cattails, rocks and green foam for the patches of grass. It was so much fun adding all the greenery. It made the scene come alive!

The next big step was adding the resin. I mixed the two-part resin, and poured it so the lake level was the same height as the acrylic edges. Before the resin had completely set up, I added the canoe and floating girls to the top of the resin. I added some texture to the

perfectly smooth lake surface by adding Water Effects by Woodland Scenics. Additional ripples were also added to the water around the floating figures and canoe to give the water some motion.

I couldn't resist putting a few critters in the landscaping. I love adding details like this! The raccoon is ready to climb the tree, a little squirrel is checking out the new camper and there is a cute little skunk sneaking up on the guy in the hammock. The little stinker is by Barbara Meyer, as are all the critters. I bought the tiny metal ducks on eBay and painted them to look like male and female mallards. They are 1/4" long!

The final touches to the project

were adding the dad getting his fishing gear out of the car, and the little boy and his dog showing off the fish he caught. I also added a campfire and a couple logs to sit on. Who goes camping without a campfire to sit around? There is even a tiny metal coffee pot, percolating next to the campfire.

I had so much fun creating this scene, it brought back memories of when my family used to go camping. If you have any questions, feel free to contact me, Connie Sauve at cmsauve2@gmail.com



Welcome to Hannah's House

Aaron Friedman built a one-inch scale Victorian-style farmhouse with a contemporary flair for his granddaughter, Hannah.

BY JERE FRIEDMAN

By the time Aaron Friedman completed 'Hannah's House' in 1994 he exclaimed, "If I build another one, we will have to move!" The Friedmans had already added a large room onto their house several years earlier to display all of the miniature houses they had made for their granddaughters. As it turned out, Hannah would be his last granddaughter.

Friedman chose to build a Victorian-style farmhouse with a contemporary flair. Similar to the way he went about designing 'Alison's House', Friedman based the exterior of this dollhouse on a design offered for sale in a contemporary house plans catalog. The design was just a starting point, however, because Friedman



Before building this house, Friedman created a one-eighth inch scale model.

modified the original look of the exterior to include an octagonal front corner topped by a Queen Anne turret.

As with most of his other miniature houses, Friedman did not

work from detailed plans. Before beginning construction on 'Hannah's House', Friedman created a one-eighth inch scale model from thin pieces of wood to work out design issues and proportions.

In keeping with many Victorian farmhouses of the era, the exterior is painted bright blue with white trim around the doors and windows. The front porch is framed by wooden banisters and railings, turned wooden columns, and gingerbread trim under the soffits. The roof is a combination of standing seam copper panels and cedar fish scale shingles. The front door features a beautiful leaded and frosted glass window.

“The roof is a combination of standing seam copper panels and cedar fish scale shingles.”

The front and sides of the house are beautifully landscaped and lush ferns are suspended in baskets hanging above the front porch. In the back of the house, just outside the kitchen, a patio with grey slate pavers, redwood chairs and table, floral seat cushions and umbrella, and barbecue grill invite residents and guests to relax and enjoy a warm summer evening.

The first floor, entry foyer, parlor and dining room feature hand-cut walnut floors. The parlor is furnished with a sofa and two wing chairs upholstered in a floral pattern with matching drapes and valances. A pink rug with a teal and beige border is on the floor.

The adjacent dining room is decorated in a gray and pink color scheme, with a petit point rug handmade by Aaron's wife, Sarah Friedman. Striped wallpaper and mahogany Queen Anne style furniture compliment the



There are grey slate pavers on the porch just outside the kitchen.

furnishings in the parlor. A vase filled with beautiful blooming red roses, made by family friend Pearl Brook, is set in the center of the dining table.

The kitchen opens onto the dining room. Here, the bright white kitchen cabinets, breakfast table and chairs,

and appliances stand out in stark contrast against the brown and white striped wallpaper and chocolate brown and white ceramic tile floor set in a checkerboard pattern. Sarah needle-pointed the white hand towels with burgundy checkerboard trim hanging by the kitchen sink.

1 The formal buffet in the dining room. **2** A stylish Queen Anne table and chair set fills the dining room. **3** The downstairs bathroom is very sweet in pink and blue with many accessories.



FEATURE

These match the delicate lace window treatments with burgundy trim made by Pearl Brook.

A generous bedroom and bath on the opposite side of the front entry completes the first floor layout. The bed, night stand, mirrored dressing table and armoire are painted light green with a floral design. Other furniture includes a wingback chair and ottoman and a chaise lounge upholstered in floral patterns. Lace curtains and valances cover the windows, and a picture of Hannah with her older sisters, twins Jessica and Kaitlin, hangs above



The first floor bedroom.



The kitchen is clean and fresh in white and brown.





the wingback chair. Plush pink carpeting completes the look.

The pink theme of the bedroom carpeting continues into the adjacent bathroom, which has a blue and pink tile floor, blue porcelain fixtures, and frilly pink lace covering the vanity, stool, and window valances. The tub, toilet and sink have hand-painted floral designs and gold fixtures.

A formal walnut staircase leads from the ground floor to the rooms above. The upstairs landing is furnished with an antique drop-front secretary desk and an upholstered bench. The master bedroom and bath are to one side of the landing and a third bedroom and bath are on the other.

The master bedroom is a cozy retreat, featuring a mahogany four poster bed, chest of drawers, night stand, and blanket chest set atop a rich maroon carpet. A framed photo



The downstairs entry way and a grand staircase.

of Hannah hangs over the bed. A love seat with floral upholstery and mahogany coffee table create a cozy sitting area. A mahogany writing desk and chair in the bay window, a television and stereo system and bookcase filled with books provide the option of work or relaxation. The maroon carpet continues into the master bath, with its pink porcelain bathtub, sink and

toilet. Sarah handmade the stacks of pink towels and sheer lace curtains cover the windows.

The guest bedroom is decorated with pale green striped wallpaper and matching carpet. The room is furnished with a richly embellished mahogany bed, armoire, dressing table and stool, and clothes valet. A wingback chair and ottoman are covered in complementary pale



The master bedroom. Sarah Friedman handmade the delicate window curtains.

green and pink floral upholstery. At the far end of this bedroom is a bay window that has been furnished as a nursery. It has a white wooden crib and rocking chair, as well as a child's rocking horse and other toys.

The Friedmans continued the pale green carpet and wallpaper

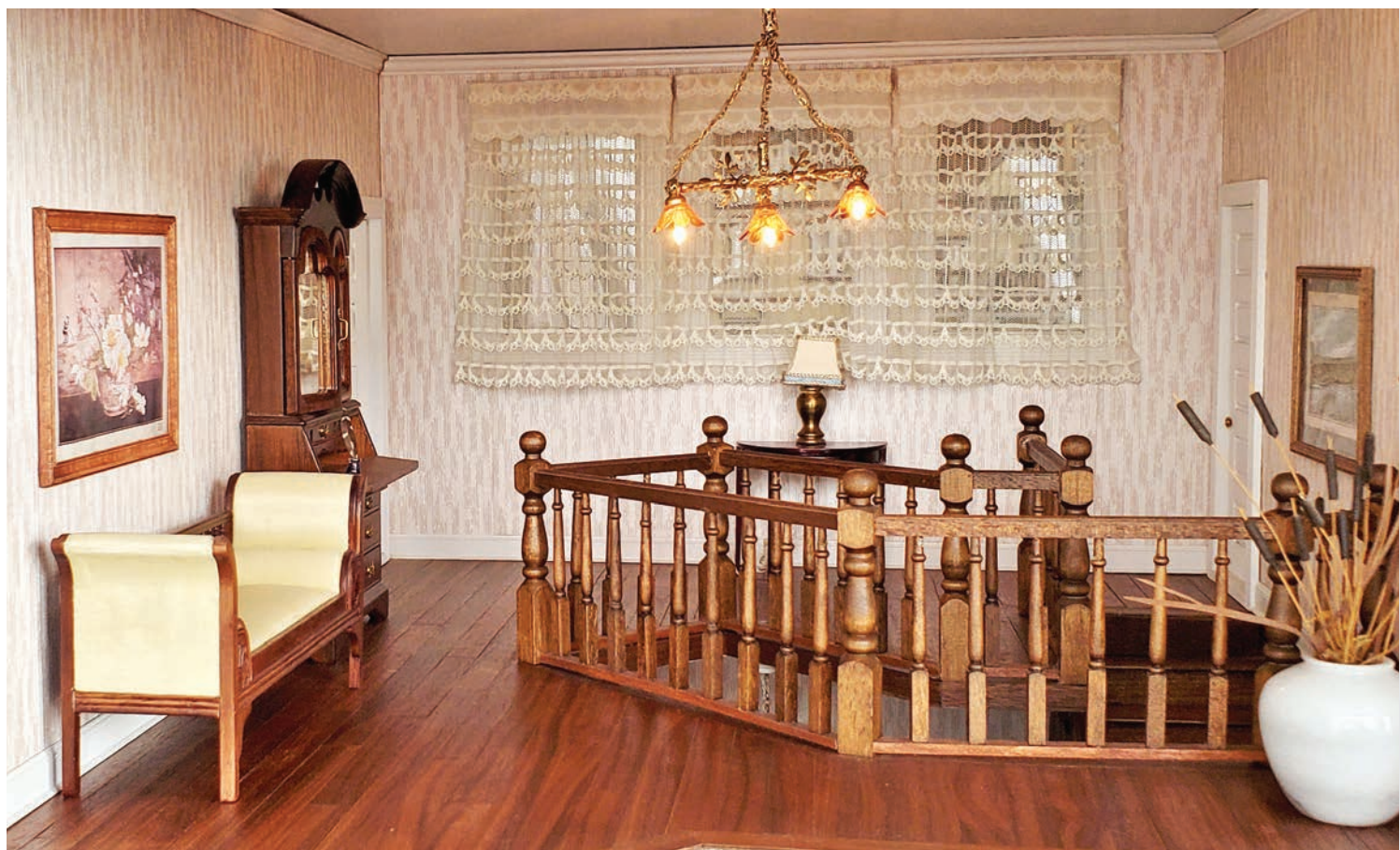




1 The nursery is filled with hand-painted furniture. **2** The upstairs bathroom. **3** The guest bedroom also serves as the nursery.

from the bedroom into the adjacent bathroom. This bathroom has ivory colored fixtures with hand-painted floral designs and gold handles. Once again Sarah has made piles of pale green towels stacked on a wicker corner shelf unit.

So many miniatures seen in the Friedmans' houses were improvised from every day items: benches made from film containers and bottle caps that became baskets and flower containers. Sarah and Aaron coordinated the



The upstairs hall is stunning with the wood banisters. Below is another look deeper into the parlor from the dining room.



colors and collaborated to choose the furniture, accessories, floor and wall coverings, and upholstery used throughout the house. The couple's long-time friend, Pearl Brook, made many of the curtains, bedspreads, flowers, and other tiny accessories.

As with all Friedman's dollhouses, architectural elements are remarkably detailed, especially considering Aaron worked with just a table saw, jig and saber saws, a few Dremel tools and hand tools. Once completed, Friedman had 'Hannah's House', like all of his others, professionally photographed out on the family lawn.

The house is now part of the Aaron and Sarah Friedman Miniature Collection on permanent display at the History Museum of Mobile, Alabama.



Keeping Stories Alive in Miniature

Ken Hamilton uses his artistic skills to capture the ever-changing architectural landscape in the heart of South Carolina.

BY SADIE BROWN

Ken Hamilton is a multi award-winning artisan. Much of his work takes us straight to the heart of South Carolina's ever-changing architectural landscape, and captures it for posterity. Ken sets a high benchmark for the term visual storyteller, recreating real pieces of genuine local history in small scale. "Inspiration is everywhere in Charleston, from wonderfully detailed historic structures to buildings that house family-owned small businesses, and each has a unique story to tell," he says, bursting with boundless enthusiasm for his surroundings. "Initially I was merely visually attracted to these buildings and used them as subjects in my work, but soon realized that many of these pieces of local history, particularly the small businesses,

were slowly disappearing. They deserve to be somehow documented and preserved. In my case, it's recreating them in miniature."

But just how many of the Charleston landmarks Ken has captured through his work have been lost to time and change, leaving his finely crafted models as an important legacy? "Currently, I can name at least five, including some that were vibrant parts of their respective communities until just recently," he muses, adding that when he initially recreated these buildings in miniature, he hadn't anticipated their demise. "I had no idea the miniatures would be their legacy. One example is 'Martha Lou's Kitchen', a nationally known, award winning 'Soul Food' restaurant that has been around for years.



Miniature artists Ken Hamilton. The top of page photo shows the 1/32 scale version of Martha Lou's Kitchen and above is the full scale version.



Ken's current project is titled, 'Kosmic 'Kaps'. It is an entirely scratch built rendering of what he describes as the ubiquitous roadside hubcap store. This is a kosmic idea in 1:24 scale!

FEATURE



1

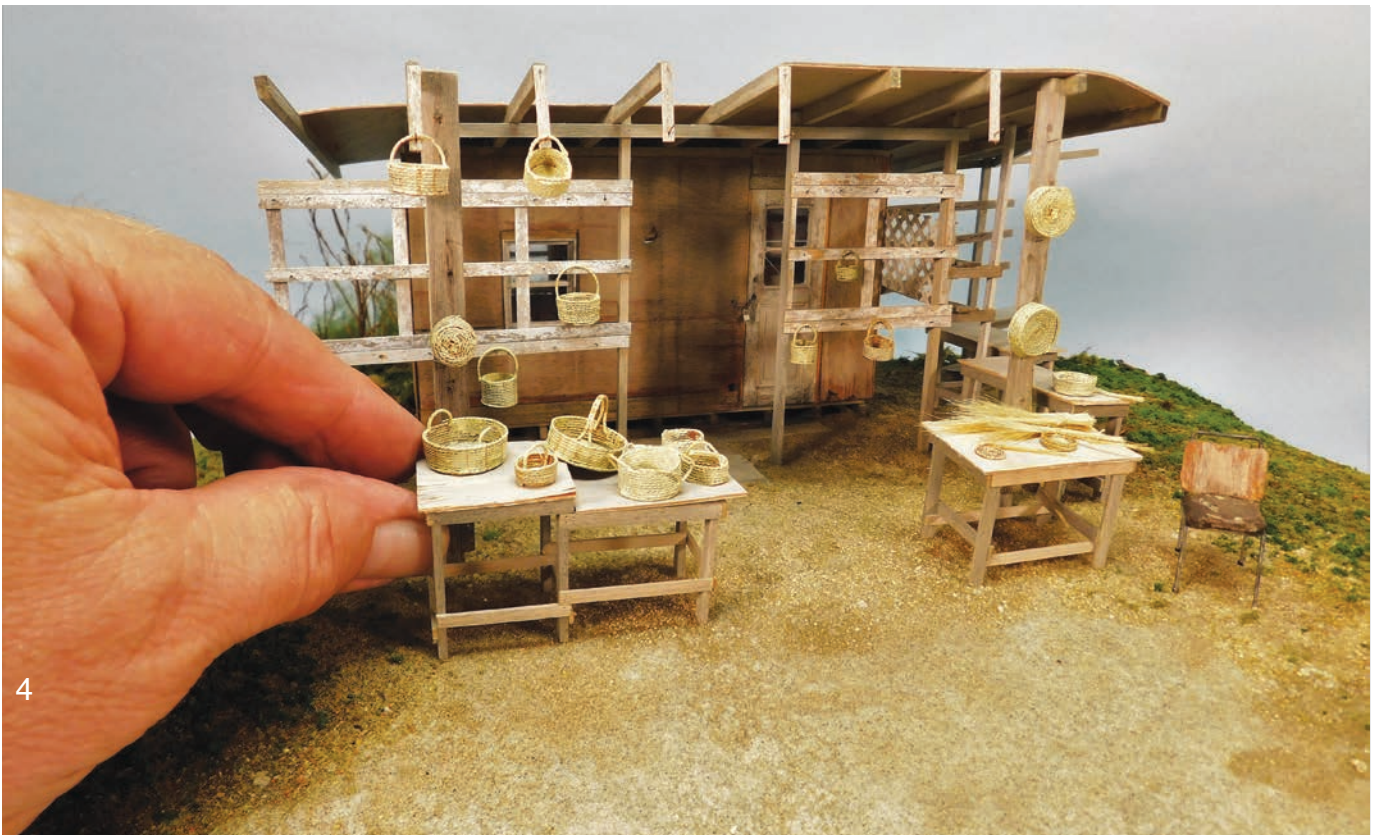


2

1 The Charleston Battery is half-inch scale. **2** Little Blue is 8 inches high. **3** The King's Grocery store in half-inch scale. **4** Ken's example of a sweetgrass basket shack in half-inch scale.



3



4



Above is an example of a Charleston single house in small scale. On the right, Miniature meets reality with Wando Shrimp Co!

while the business was in its prime. Since then, it's been easier to find abandoned small business structures than those still operating."

Sometimes though, it's coastal erosion, the weather and Mother Nature which brings about the catalyst for change, rather than the needs of the inhabitants. The saying "tide and time wait for no man" proved to be especially apt for 'Little Blue', the iconic cabin on pilings in Hunting Island State Park, demolished several years ago. Ken's 8" high replica is not only outstanding for the way in which it so beautifully captures this much-loved structure, but also for the

realistic waves beneath the buildings, the tide rolling in.

Ken's love of model making stems from childhood, and he fondly recalls an ocean liner kit as amongst those early efforts. Today, intrinsic to all his models is the way he engages his audience with that incredible sense of atmosphere, and nowhere is this more evident than in his exceptional 1/60 scale shrimp boat diorama. "That was an unexpected surprise. I had just finished a complicated long-term project and wanted to build a simple, straight-from-the-box plastic model with no additional detail that wouldn't take too long to complete, before the next big project," he explains. "The shrimp boat seemed like a good choice, especially since I had never built a model of that type before."

Ken began with the kit but ended up using mainly just the boat's hull, choosing to build the majority of the other elements completely





Carolina Rice Gate is half-inch scale.



from scratch. The well thought out project involved plenty of research, including several visits to a nearby docks where Ken discovered the intricate workings of the shrimp boat for himself. The finished design has received compliments from figures within the shrimping community and it's easy to see why Ken admits the boat has become a personal favorite. No detail proved too small. "The tiny scale shrimp on the sorting table were created by using painted brass cuttings from my lathe, which I always save because '...you never know...'" Photographed by the shore at sunrise, the eye really is teased into believing you're looking at a full-size boat!

Back indoors, Ken's recently completed abandoned kitchen interior is equally enthralling. The project features elements created using real building techniques, giving the scene that authentic appearance when it was subsequently 'damaged' to create that dilapidated effect. The scene's crowning glory, however, is the distressed

plaster lath ceiling and walls, something Ken shows us how to recreate ourselves in an exciting tutorial this issue. "Again, it's a feature that was constructed following prototypical building practices," says Ken. "which allowed the walls and ceiling to be 'deconstructed' in a prototypical manner as well."

Putting a smile on peoples' faces is Ken's current project, 'Kosmic 'Kaps', his entirely scratch built rendering of what he describes as the ubiquitous roadside hubcap store. The hubcap 'flowers' on the side of the building are an inspired addition and as with many of Ken's designs, incorporates hints of another layer with an intriguing office interior. "I've always been fascinated by the gaudy glitter of a small building covered with hubcaps. I suspect small businesses such as this will also vanish over time," he says sadly. "I didn't have anywhere near enough model car hubcaps to do the scene justice, so I enlisted the help of several of my model car buddies who graciously raided their spare parts bins and sent

along more than enough hubcaps to create the effect I was after. In fact, I might have enough left over to do another one!"

Represented by Lowcountry Artists Gallery in Charleston's East Bay Street, Ken has also been flying the flag for miniature art during a recent foray into the world of television, after a local channel showed interest in his work. "Although the host of the show was gracious, I felt my on-air presence was more like a deer-in-the-headlights and I literally have no recall of how I answered the questions, but others were very kind to say they enjoyed my 10-minutes of television fame." Eloquent and extremely knowledgeable in his field it seems certain that Ken is being extremely modest in his words! The buildings he recreates in small scale tell the story of places which have lived a life through many eyes, often across the generations. Stories which, thanks to Ken and the world of miniature art, can now continue to enthrall for many years to come.

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 vintage Reutter Porcelain Set.

All it takes is a small paragraph for our random drawing! Send your entry to **DHM84 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, November 18, 2021**.

The Museum of Miniature Houses and Other Collections
Web: www.museumofminiatures.org



Recent winners

DHM83 Highlights contest

Arlene from, Denver, CO

Market stall giveaway

Marie from, King of Prussia, PA

Gothic dormer giveaway

Peggy from, Oklahoma City, OK



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

Market stall giveaway from Karen's Dollhouse Shop

Enter to win this 1:12 scale market stall with a selection of fruit, vegetables and even a caged chicken! Send your entry to **DHM84 Market stall 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, November 18, 2021**.

Karen's Dollhouse Shop

Web: www.ReutterPorcelainUSA.com
www.KarensDollhouse.com



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!

Reutter Porcelain contest

Enter to win this vintage Reutter Porcelain Set. Send your entry to **DHM84 Reutter Porcelain 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, November 18, 2021**.

The Museum of Miniature Houses and Other Collections

Web: www.museumofminiatures.org



little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

I stopped in Chicago on my way to Ohio specifically to see The Thorne Rooms at the Art Institute there. But because of Covid it wasn't open. I was so bummed. When I arrived home I was a very happy little miniaturist because my *Dollhouse Miniatures* issue 82 had arrive and featured some of those wonderful rooms. I've poured over them many times – even with a magnifying glass so I didn't miss any of the details. You certainly brightened my days after being so disappointed not getting to see them in person. Thanks for a wonderful magazine.

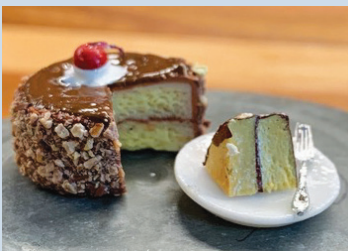
~Louise from Modesto, CA

Church in miniature

It's always tricky to select one favorite feature out of many in *Dollhouse Miniatures* issue 82. But when I saw the English Roman Catholic church in "Where Fantasy Meets History," I was hooked! So many intricate features

Be our Star letter winner next issue

You could win this 1:12 scale cake just by sending in a letter with whatever is on your mind about miniatures or an issue of *DHM*!



Karen's Dollhouse Shop

Karen & Andrew Aird

Web: www.ReutterPorcelainUSA.com

Web: www.KarensDollhouse.com



of that church scene reminded me of several churches where I was a member, and also the Catholic church I currently attend. I am always amazed by the detailing, the muted colors, wood carving of the altar, and life-like Crucifix – in those churches and also in this scene. Wow – what a labor of love! The other rooms shown in the article are breathtaking, too. How I'd love to live in a house with a wall mural and curved stairway like the one on page 28! Bravo on this inspiring article, and so many others in that issue!

~Helen from Belle Plaine, MN



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 - December 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

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. 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. You may purchase from dealers during Preview hours! 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.

Nov 12 - 13

Chicago, IL

Chicago Autumn Showcase of Miniatures will be held at the Holiday Inn at 1000 Busse Rd, Elk Grove, IL. Show will be on Friday from 4-8 pm, Saturday 9 am - 3 pm. Classes on Friday. For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

January 29-30 2022

Culver City, CA

35th Annual Miniatures West Show and Sale has a new date! January 29-30, 2022 * Culver City, CA Show and Sale, Courtyard by Marriott, 6333 Bristol Pkwy, Culver City, CA, 90230, Saturday 9:30am-4:30pm. Admission: \$7 adults, \$3 children 6-12. No strollers. Free exhibits. Info: Nancy Branch, 310-454-2054, wbranch@earthlink.net. Workshops by pre-registration on Sunday. Info: Rosa Rothering, 310-467-5590. Website for more details: miniatureswest.com

February 5 & 6

San Diego, CA

47th Annual Miniatures Show & Sale will be held on on Saturday, Feb 5th from 10am - 5 pm and on Sunday, Feb 6th from 11 am - 4pm. The show will be held at the San Diego Marriott Del Mar, 11966 El Camino Real, San Diego, CA 92130. Exhibits, Sales & Workshops. Adults \$10 Children (8-12) \$5. FREE Sunday with paid Saturday. For more information visit www.sd-miniatureshow.com Facebook [sdminiatureshow](https://www.facebook.com/sdminiatureshow) or Instagram [@sandiego.minishow](https://www.instagram.com/sandiego.minishow) Email: sd.minishow@gmail.com

April 3, 2022

Claymont, DE

The First State Mini Club 45th Show and Sale, 10 AM-4PM, Crowne Plaza Wilmington North, 630 Naamans Rd, Claymont, DE (just off I95). Admission \$5 adults, \$2 children. Exhibits, 50 vendor tables, door prizes, grab bags, yard sale. Tax-free shopping. <https://www.firststateminiclub.org> email firststateminiclub@gmail.com

LET US KNOW ABOUT YOUR SHOW

For a nominal fee you can secure your listing on our calendar page: adsales@ashdownmagazines.com or (507) 993-8416. Dollhouse Miniatures, PO Box 219 Kasson, MN 55944



Château du Grand-Lucé

This Tudor dollhouse was transformed into a formal French country home. Now it is dressed up for the holidays. Let's have a look inside this festive home.

BY DEB WEISSLER

When Cheryl Farrar spotted the large Tudor-style dollhouse for sale on Facebook Marketplace, she immediately reached out to the seller. She wanted this dollhouse! She had been searching for some time to find a grand structure she could decorate to reflect her own home's French country décor. She knew that transforming a Tudor to a French Country estate would be no small task, but it was also a project she could sink her teeth into.

When setting up a time and date to pick up the dollhouse, imagine Cheryl's great disappointment when the owner announced she had sold it to someone else. Fortunately, the sale fell through and she brought home the dollhouse of her dreams. Knowing both the exterior and interior

would require extensive remodeling, in her mind it seemed easier to try and build a château from scratch or a kit. That was two years ago and, so far, seven of the nine rooms have been completed, and thousands spent on furnishings and accoutrements.

The dollhouse was originally a center hall Colonial decorated as a contemporary Tudor. It had been constructed by the original owner's grandfather from a kit and its interior was firmly stuck in the eighties. Out went the carpets and wallpaper, the flooring and fixtures. Cheryl, a perfectionist, admits she cannot commit to working on just one room at a time. "When I begin a new house, I immediately plan what it will become. Then I literally hit Etsy or the annual Philadelphia Miniaturia and start purchas-

ing for multiple rooms at a time. There are wonderful artisans from all over the world at the show and I purchase whatever I want because the show always falls on my birthday weekend!"

The exterior retained its Tudor-style brick and timbers, but required custom doors, railings and numerous balconets or false balconies to transform its looks. Balconets are common architectural features in France and the Mediterranean countries, and are often referred to as Juliet balconies. Cheryl turned to metal artist Gabriella Barbacci to create the balconets in wrought iron scroll for each of the twenty-six windows.

Cheryl not only envisioned a formal French country estate, she also wanted it decorated for Christmas! As a dental hygienist by day, in the evenings she loves chatting with and

FEATURE



FEATURE



1 The grand bathroom has a step up tub. **2** The left side of the bathroom has a delicate feminine touch. **3** The front entrance is decorated for the holidays. **4** Even the balconet is festive! **5** The living room has a gorgeous chandelier and a fully trimmed Christmas tree.





The nursery was decorated in a fairy tale theme. It even has miniature glass slippers and princess crown.

sharing her love for French country décor with her Facebook group who share the same decorating interests. When posting photos for her group to see, they never know if they will be seeing Cheryl's own home or her dollhouse. Both are exquisite.

The dollhouse is filled with numerous furnishings and silk window treatments by miniature artist Maritza Moran. Cheryl and Maritza have become good friends and share ideas by phone almost every weekend. Other artists have helped fill the château with treasures –Valeria Bonomi's fabulous shoes and bags, Mariangela Gagliardi's mouth-watering food, pets from Paizley Pawz, Ewelina Hasnik, and Valeria Erokhina, Deb Anderson's fine art and Cheryl's sister, Michelle Pascarella. Michelle Currie created holiday swags for each window, along with holiday greenery in urns for the front porch. Cheryl painted the exterior doors the same red color as her





The formal dining room also has a beautifully lit Christmas tree.

own home. She added functioning carriage lanterns to both upper and lower levels, and two recumbent lions bracket the front entrance half walls. The landscape features evergreens and a snowman flocked with snow.

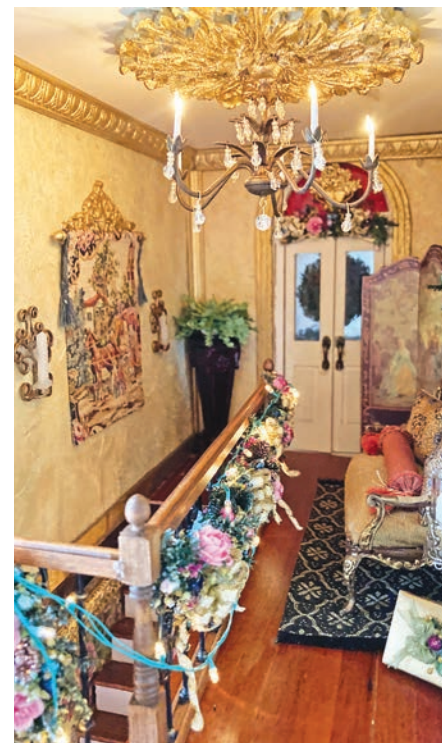
Inside, this former Tudor now reflects all the over-the-top opulence of formal French country design. Cheryl invites us to step inside for a look.

"In the kitchen, clay terracotta tiles from France were painstakingly hand-painted and laid out by Maritza Moran. She basically did the same thing fabricating the Tuscan-style brick wall in my dining room to add the perfect patina. She made several of my silk window treatments and only she can give them that natural billowy, puddling appearance that I truly love. I painted and distressed the cabinetry and floor units, then Maritza added her faux granite to the top and it came out amazing! The real challenge was illuminating the cabinetry and under cabinet space as well as the range hood, but

I believe that is what truly gives it the most realistic effect.

The living room is very formal and festive, and has just the right balance of pinks and golds, my favorite color combination. I try to envision a place where I would feel cozy and warm and yet be surrounded by a sense of opulence. I think I have achieved that in this room. The dining room is dimly lit and inviting to guests. Artist Michelle Currie has created exquisite garlands and wreaths which adorn every room. We worked very closely in creating the perfect holiday pieces. The tree in the dining room is adorned with grape clusters and fruits dusted in glitter, the credenza with hand-painted rooster and flower details is Maritza's work and is amongst my favorite of pieces.

The nursery is decorated in a fairy tale theme right down to the glass slipper and crown. Maritza created the entire nursery while I purchased most of the toys from Etsy and they hail from all over Europe. In the bathroom I wanted to cre-



The upstairs hall has holiday garland draped across the banisters.

ate an over-the-top opulent space. It was so bland and dated before I transformed it. The fixtures came from Etsy. I still have to complete the master bedroom and I'm adding a walk-in closet."

For Cheryl, it is so rewarding to see a project come to fruition, heightened by acclamations received from Facebook friends, patients and family. She admits that she fails at times to savor each moment as she rushes to completion and then regrettably has nothing left to create.

Cheryl looks back on her nearly five decades of dollhouses and treasures every one. What began with a tin painted dollhouse at age six, then advanced to a Colonial hand-built by her dad that he fully electrified and created a chimney that smoked, Cheryl has now taken this diamond-in-the-rough and transformed it into a beautiful representation of classicism and modernity.

back issues



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- Ferd Sobol's Creation
- Addams Family Expansion
- Chloe Fletcher's Artistry



Issue 82

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- Kathleen Holmes Kitchen
- 1:144 Scale House
- Tribute to Rik Pierce



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- Miniature Cornstalks
- Miniature Animals



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Distressed Plaster Lath Walls and Ceilings

Miniature artist, Ken Hamilton, shares how to create some distressed plaster lath walls and ceilings with these great tips and techniques.



BY KEN HAMILTON

Before plaster board found wide favor in the 1940s and '50s, finishing walls and ceilings utilizing lath and plaster was a common building practice. The process involved nailing thin wooden strips (lath) horizontally between the wall studs and ceiling joists. A small space was left between the strips and a minimum of three coats of plaster were applied to the lath. The first coat filled the gaps between the lath and created 'keys' on the backside of the strips to lock the plaster to the wall. A rough second coat, sometimes containing horse hair to provide added strength, was followed by a thin



You will need

- Basswood
- Thin sheet of cedar from cigar box
- Small saw
- Knife
- Ruler
- Wood glue
- Tape
- Plaster
- Palette knife
- Card stock or styrene
- Sandpaper
- Alcohol and India ink
- Black paint
- ScotchBrite pad

top layer of plaster that provided a smooth, finished surface.

That process is extremely labor intensive and time consuming. It's also quite visually interesting and can be duplicated in miniature by following a few easy steps. The ceiling of a 1:24 scale diorama will serve as our example, but the same steps would apply to wall construction as well. Our goal is to create a visually interesting miniature that exhibits a great detail of decay, including deteriorating plaster on the walls and ceiling. In order to

achieve that we need to 'deconstruct' the surface to see what's happening behind the plaster.

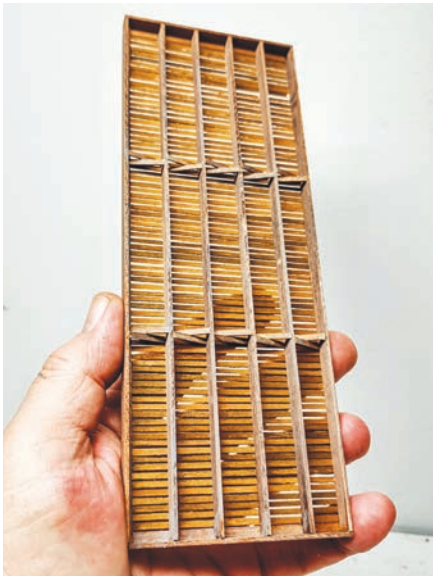
Whenever possible, I follow accepted real-life building practices, which allows for greater flexibility when it comes to detailing and weathering. In the case of the abandoned kitchen featured here, correct framing and construction, even if it was to be hidden, enabled me to make changes as construction progressed. I chose to make the ceiling a lift-off unit so it could be removed for photographic pur-

poses. It also allowed me to detail above the ceiling with exposed knob-and-tube wiring.

Step 1: The ceiling unit was built using scale 2"x 8" basswood joists stabilized with basswood cross bracing. Since the ceiling would be viewed from both top and bottom, both sides needed to be equally detailed.

Step 2: The lath strips were cut from a thin sheet of cedar found in a cigar box. Nominal 1/64" craft plywood could also be used. Strips are cut approximately 2" wide. Width is not an exact issue since builders of the period tended to use any scrap wood they could find.

Step 3: The strips were glued to the joists leaving a bit of space between each piece. Spacing isn't critical as long as there is a gap for plaster to ooze through.



Step 4: I wanted the ceiling to exhibit a great deal of weathering, including areas of plaster that had broken away from the 'keys' and fallen to the floor. The first step was to tape off areas on the underside of the ceiling where plaster had col-



lapsed. A thin layer of plaster was then spread over the other sections, gently pushing the plaster through the spaces between the lath strips. The plaster was applied with a flexible pallet knife but a thin piece of card stock or styrene could also be used. I proceeded carefully so as not to push through too much plaster, referring to photos of real plaster lath ceilings for guidance.



Step 5: Invariably, there was too much 'ooze' in some locations. When the plaster dried, the excess was easily chipped away with a hobby blade.



Step 6: A second layer of plaster was applied over the 'key' coat to create the finished ceiling. After it dried, this layer was sanded smooth to complete the effect.

PROJECT



Step 7: Removing the tape revealed the clean, exposed lath where the ceiling had fallen, but those areas required one more step. Then I carefully applied plaster into some of spaces between the wooden strips. This step was not performed during the application of the initial 'key' coat because it required more finesse than was necessary during that step.

were left behind when the ceiling broke away and collapsed. However, since age was responsible for most of this damage, some additional weathering was required.



Step 8: Note how the exposed lath on the finished ceiling exhibits the subtle remains of the 'keys' that



Step 9: Water damage and mold was replicated by applying thin

washes of alcohol and India ink and dabbing on spots of black paint with a ScotchBrite pad. The ceiling was further damaged by pressing down on some of the lath strips from above, causing them to crack and break the plaster beneath them.



Step 10: The condition of the completed ceiling adds to the effects of age and neglect that have taken over the abandoned kitchen. Wall sections were 'deconstructed' using the methods outlined above.

Step 11: The finished piece, a 1:24 scale abandoned kitchen, exhibits peeled wallpaper, distressed plaster and deteriorating wooden cabinets while the dull sheen of the ham-

PROJECT



mered tin door of a former pie safe stands alone as a modest memory of the kitchen's vibrant past.

Step 12: This 1:24 scale hallway diorama exhibits a missing section of plaster, exposing both the lath as well as inside the wall of an adjacent room.

Since plaster lath construction was common from the mid-1700s until the 1950s, it would be appropriate for use in just about any miniature structure built to represent a time period within that range. In order to appreciate the artistry of the technique a portion of the smooth plaster surface would have to go, but to me the visual impact makes up for the loss.

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A Gift to the American People

Miniature artist John Zweifel created the miniature White House to celebrate the US Bicentennial and honor the home of the presidents.

BY JILL FRANK KASSANDER

More than 50 million people have enjoyed the opportunity to peek into the over 120+ rooms in the White House – the miniature White House Replica that is. That extraordinary reproduction is the masterpiece of miniaturist John Zweifel who passed away on December 30, 2020 at the age of 84.

John's love of miniatures started at a young age. He began carving wood and creating dioramas when he was 6 years old. In many interviews John talked about visiting a circus with his grandfather and then recreating it in miniature so he could share the experience with his grandmother. By the time he was 14 years old he had amassed over 12,000 items to create his "Greatest Little Show on Earth" traveling

miniature circus exhibit.

It was a 1956 visit to the White House in Washington, D.C. that set his future in motion. Like other visitors to the White House, he discovered the tours show very few rooms. But John wanted to see them all and he wanted that for every

visitor. His dream to share this symbol of American democracy would turn into a twenty-year mission and a lifelong project.

Over the years John honed his skills as an artisan. He studied art, architecture and sculpture at the School of the Art Institute of Chi-



An overview look of the interior rooms in the White House replica.



Shown above is the State Dining Room. To the right is a memorial to John.

cago. He married interior designer Jan Cleary and they used their combined talents to create many amazing miniature exhibits. They even set up a miniature display at the Circus World Museum in Baraboo, Wisconsin while they were on their honeymoon.

The success of Mrs. Jacqueline Kennedy's tour of the White House on television in 1961 rekindled John's desire to build the replica.

"The authenticity of the project was of the utmost important to him," shared Tommy Candido. Tommy is the curator of the Presidents Hall of Fame in Clermont, Florida where the replica is in on display. "The materials used to create the miniatures were authentic to the original materials in the White House

from the hand-carved woods to the paintings done by hand to the chandeliers made with handblown glass and real crystals."

That level of detail was possible because of the connections John had made starting with the Kennedy administration. John won over the President and his family with his excitement and talent. They allowed him and Jan to examine rooms not open to the public. The young couple got to work taking hundreds of measurements, drawing sketches and floorplans, and taking extensive notes to enable them to create everything in miniature.

After the assassination of President Kennedy, John was unable to get back into the White House. However, President Gerald Ford



opened the doors to John once again. In addition, Rex Wayne Scouten, who served as the White House Chief Usher and then Curator, was an invaluable resource.

The White House Replica was completed in time for the nation's 200th anniversary. It was designed to look like its full-size counterpart did on July 4, 1976. The enormous



1 1992 Building of the White House East Room. **2** The new permanent home of the White House replica. **3** The Kennedy Oval Office.



feat involved thousands of volunteers and gifted artisans providing more than 500,000 man-hours.

John considered The White House Replica his "gift to the American people." It is 1:12, weighs 10 tons, and is 60 feet long and 20 feet wide. The replica has traveled to all 50 states as well as England, Japan and the Netherlands.

Perhaps the most familiar room in the White House is the Oval Office. The first Oval Office was created by President Taft. John also replicated each of those Oval Offices in miniature starting with President John F. Kennedy. They are on display along with other presidential memorabilia at the Presidents Hall of Fame.

Of course, the real White House is constantly changing with each new president and the availability of new technology. Each new administration has given John and his team access so the White House Replica can reflect that continual growth. Visitors are fascinated by the working flat screen televisions and other updates each time they see it. Miniaturists from around the world recognize the enormous amount of work to exact the level of detail present in the White House Replica. Americans appreciate John's patriotism and the gift he created for all generations.

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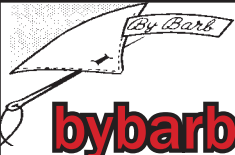


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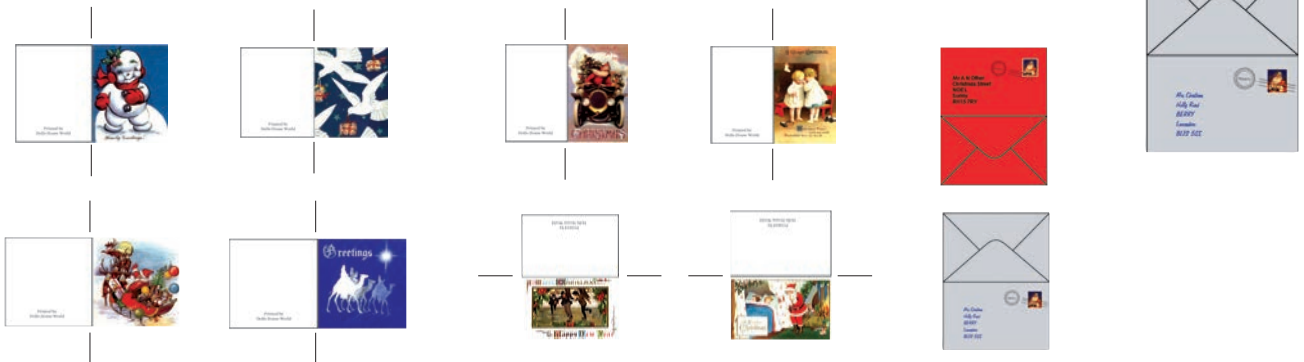
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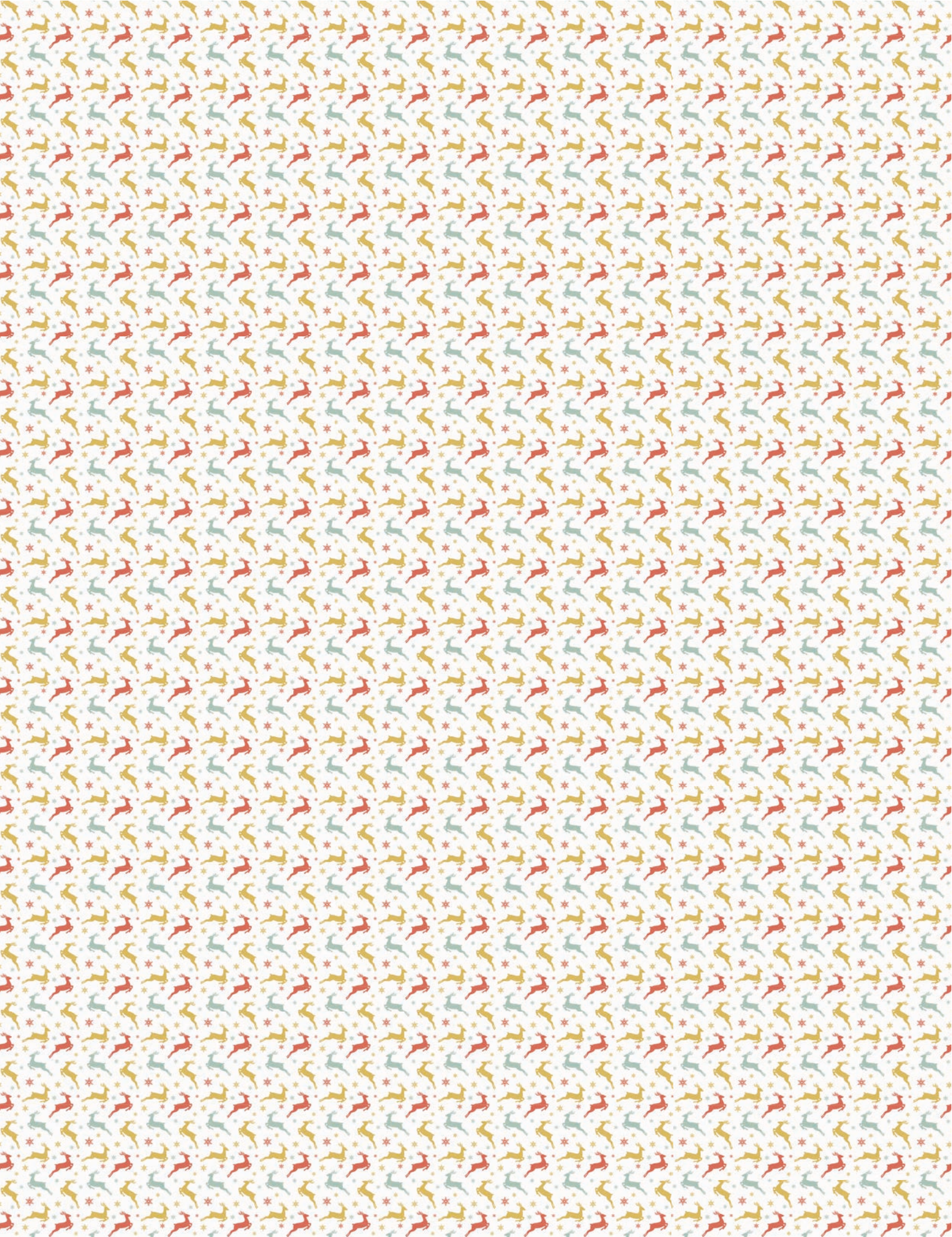


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