



MINIATURE GAZETTE

Official Publication of the National Association of Miniature Enthusiasts

"Only Through Sharing Can We Really Enjoy Our Treasures"



Vol. 6, No. 1

Fullerton, California

September, 1977

Seen through small windows

See Story on Page 25 . . .





OFFICIAL PUBLICATION
of the
NATIONAL ASSOCIATION OF
MINIATURE ENTHUSIASTS

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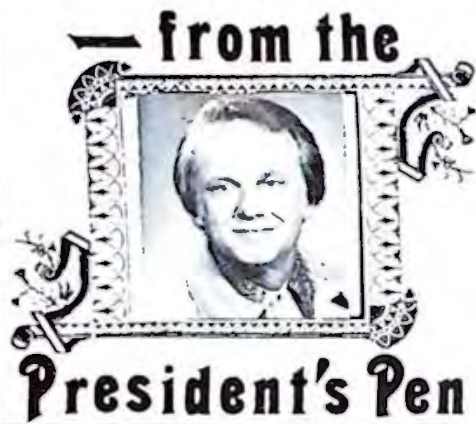
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About Our Cover

This imposing miniature mansion, from
Puebla, Mexico, has been added to the
permanent collection of the Washington
Dolls' House & Toy Museum in Washington,
D.C. Seven feet tall and six feet wide, with a
dove cote, a glass-enclosed elevator, a clock
tower with a clock that works, a formal
garden and a chapel, the mansion, fully-
furnished, was recently found in an antique
shop in Puebla, Mexico.

See Story on page 25 . . .



It is the sincere hope of your
president that each and every one will
try your best to attend a nearby
regional, a national houseparty or a
special miniature exhibit sometime
during the coming year.

There is always much to see, a lot
to learn and people to meet at these
gatherings. Remember, many individuals
have devoted much time, effort, and
talent to produce an affair for our
enjoyment. Also there is a certain
amount of expense involved.

Which brings to mind how important
the dealers are at these meetings.
Without these hard working souls, most
miniaturists would hardly take the time
to attend. There is much joy when
acquiring a new "mini" for our personal
collection. All because these thoughtful
merchants provided it for our approval.

In keeping with tradition, your
president attended the "Miniaturists
Back to College" meeting in Ashland,
Virginia this past June 3rd, 4th, and
5th. Those Virginians really know how
to throw a party! Martha Brayton and
her associates made this weekend one
I'll long remember.

It was great fun to play "Joe
College" for three days. The dormitory
was most comfortable and the food
in the cafeteria was so good this
individual brought two additional
pounds back home to Illinois.

The craftsmanship of the exhibitors
revealed a high degree of talent in a
wide variety of fields such as needle-
work, ceramics, carpentry, furniture
making, etc. It is quite evident that
miniatures being created today are very
technical scale models.

I'm certain from all advance data
that Rose Morris will have the best
houseparty ever in San Diego, Aug-
ust 14 through 17. She is in charge of
providing a four day affair for 700!

So-o-o-o, when you read, hear,
or otherwise learn of a miniature
gathering in your area, try to attend.

As ever,
Jean Elliott



Our National "Houseparty" will be
over by the time this is published but
as of this writing all the bustle and
excitement of pre-convention activity is
governing our minds, hearts and actions
in this particular household.

The few short years that N.A.M.E.
has sponsored National and Regional
Conventions have really brought us a
host of good friends in the miniature
world and now a "Houseparty" is like
a family gathering that my wife and
I anticipate with eagerness. It's a major
event in the year to renew friendships
from past meetings and discover new,
interesting fellow members.

Miniaturists are noted for their
outgoing personalities and ability to
share and I hope that everyone attend-
ing future functions will make a special
attempt to meet *new* people. Going
with your own select group is fun.
We all enjoy being with close friends
but double that enjoyment by making
new friends and drawing that lone
individual into the stream of activity
and fellowship. We'll *all* be the better
for it!

Your editor,
Bob von Fliss



a hat to remember...



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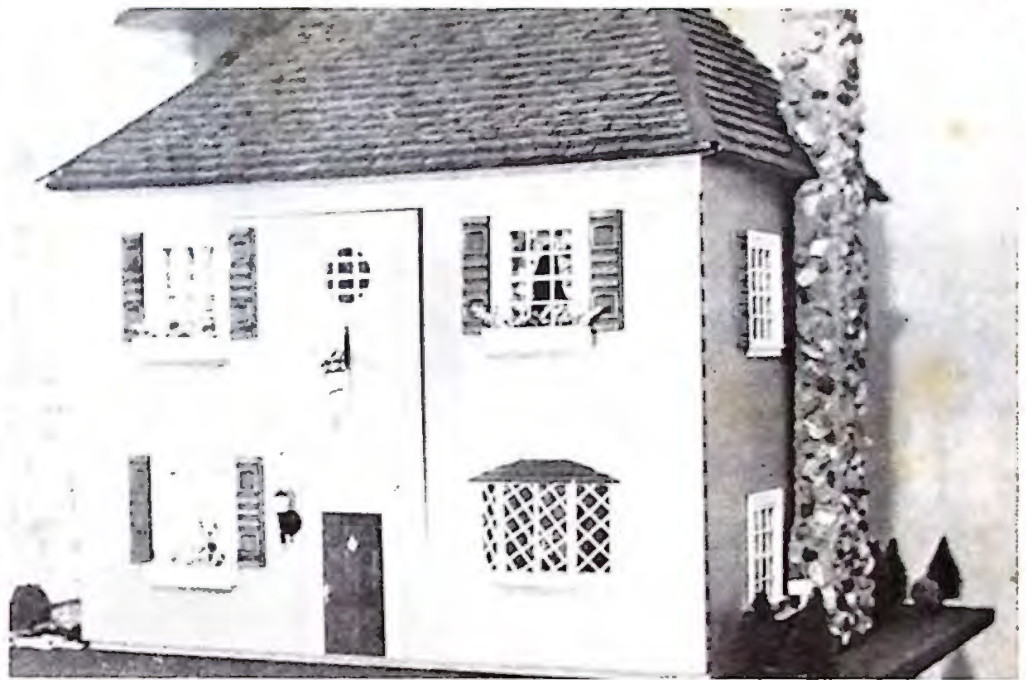
Dear Sirs:

I am enclosing pictures of our "Maiden Voyage" into the wonderful world of miniatures. I became interested in dollhouses and miniatures about five years ago when we visited the Shelburne Museum in Vermont. They had a fantastic display of antique dollhouses and I was then inspired to build my own dollhouse.

My husband, Vincent, built this colonial dollhouse for me three years ago and together we have shared in the furnishing and decorating of our mini-home. I have collected many items at Miniature Shows and various shops and many items in the house are hand-made.

The shingles on the roof were cut from 1" by 1" solid wood and placed on one by one, prior to the packaged shingled day. The stone chimney was framed and each stone placed individually with mini-mortar, as well as our hand-made fireplaces are done up. The windows, hardwood floors and staircase are all hand-made by Vincent. It is completely electrified and reflects a warm glow when lit. The house sits on a base with a "Williamsburg Garden" on one side and wrought iron patio furniture and a rose trellis.

Other features of the house are a beautiful original oil painting of Cypress Gardens, Florida painted by a friend, Mrs. J. Donovan. Also, a grandfather clock which works when wound up. All the curtains, bedspreads, cornices and needlepoint rug are hand-made. The chandeliers are all unique. The wagon-wheel one on boy's bedroom is made by



Vincent, and there are hand-painted and hand-blown glass lights. My favorite is the William and Mary brass chandelier in living room made by well-known miniaturists — Ellen and John Blauer.

I have also made a French dollhouse, a delightful bakery, colorful flower shop and a Millinery boutique. Two months ago I opened my own miniature shop and hope to share this exciting hobby with people in my community.

Our house was on display at the Staten Island Children's Museum during the Christmas season of 1976 and at our church's Mother's Club craft show and most recently I participated in a Doll and Doll House Show for the benefit of Richmond Memorial Hospital. It's a

pleasure to see the enthusiasm among the young and the older people.

I have been a member of N.A.M.E. for three years and I am always impressed and enjoy reading about other people's projects. Therefore, if space warrants it in future issues, please use the enclosed pictures so that others may know we do have miniature enthusiasts on Staten Island.

Thank you very much for your kind attention.

Sincerely yours,
Doris Mongiardini

P.S. I forgot to mention the house has ten rooms plus an attic. The other

Continued on following page . . .

MAIL BAG *Continued* . . .

rooms are not visible from the front. I would also like to state the spinning wheel I am holding, in picture, is hand-made by a local craftsman.

Dear Mr. von Fliss,

By now you have probably received a copy of my how-to book, *The Colonial Dollhouse*. I thought you might be interested in how the book happened to be written, since I am an enthusiastic member of N.A.M.E. and a group of us are currently interested in starting a chapter in this area.

Well . . . I was hooked on miniatures from the first day my daughter, Sally, brought home a carton box to make a dollhouse. The Colonial Dollhouse is based on this project, my first attempt at making "little" reproductions. We didn't feel that we could afford to go out and buy all the necessities to furnish the house and, since we are a do-it-yourself family anyway, I decided to try my hand at making a few pieces. It wasn't long before my neighbors and friends discovered what I was up to. (I was a "closet" miniaturist at first because I thought everyone would think I was in my second childhood and I didn't consider playing with dollhouses a grown-up activity.)

After I was "discovered," the response to my new hobby was really amazing. Other dollhouse enthusiasts were suddenly looking over my shoulder and wanted to know how I made the house and furniture. Of course, I was flattered and delighted to share my patterns and expertise, although I was (and still am) an amateur in this field. I was asked to "show" my house to various groups and asked to teach a course in making dollhouse furniture for the Durham Art Association. It was a little like the blind leading the blind at first. Our meetings became show-and-tell sessions and we all learned from each other. We discovered that we weren't alone in our fascination with miniatures and that N.A.M.E. and other groups were doing exactly what we were.

A friend who runs a local craft store first suggested I gather all my patterns and instructions together and write a how-to book. So I did. I wanted to let others know that making miniatures

does not have to be limited to the experts and that this does not have to be an expensive hobby geared only to the needs of the professionals who use power tools and expensive equipment. My Colonial dollhouse cost about \$25.00 and my chief tool was a utility knife, although I graduated to an X-acto set of knives and a hobby jig-saw when I started to use woods other than balsa.

My adventures in mini-land have added a new and exciting dimension to my life. I have made some wonderful new friends and have attended all the dollhouse sales and N.A.M.E. conventions that I could manage (and still function as a mother and wife). I am constantly learning more about the fascinating world of Lilliput and I am currently working on another how-to book — this time I'm doing a house built in 1920, an era somehow neglected by miniaturists, although one which members of my generation should find near and dear to their hearts.

Best wishes to everyone and keep up the good work with N.A.M.E.

Sincerely,
Phyllis Gift Jellison
Durham, New Hampshire

Dear Joe:

Your newsletter arrived this morning and I thought it was so funny, I have decided to reply. Besides I am in the doldrums these days (an area 15 miles south of S.F.) and facing more root canal surgery tomorrow, Friday the 13th so what can I lose?

I have already sent slides of some of my stuff to Vivian and have nothing more unless you'd like to include a picture of me taken at a picnic in 1937 that turned out exceptionally well. It doesn't exactly come under the miniature category since even then I had a strong resemblance to Tugboat Annie, but if you get desperate for material, it is yours.

As for the one day affair (ha ha) to take place on July 10th — I don't think I can make it. The thought of being surrounded by miniature cognizenti is very tempting at the "minimal" cost of \$1.00. However, having consulted with George who still maintains the illusion that he is the head of the family, it appears that in our case it would involve an additional cost of \$105.67. This

would cover 3 full tanks of gasoline plus overnight lodging to and fro. This does not cover cost of food or the interest on the loan. The latter is necessitated by the fact that we went bananas at the Burlingame show and spent our life savings.

I have a small complaint. Why does all the exciting stuff seem to emerge from the Southern California area? Well — a lot of it does. Isn't it enough that you have Paul Newman, Robert Redford, Von Fliss and Disneyland (not necessarily in that order) but all the shows seem to be in San Diego and I never ever get to go that far away from home. Of course, we have Bill Briner and John Blauer, but I still wish you'd move the whole operation northward.

Anyway I loved your newsletter. I may just paper the whole damned house with your wallpaper. The big house — not the little one.



P.S. Enclosing a sample of my photography. Just in case you need a good photographer on your staff. I think what it lacks in technical prowess is more than made up for with imagination. I wish I knew what that was in the foreground. Probably a poltergeist.
Ethel Hunt

Dear Bob:

Finally after many delays and disappointments we are folding our tent and moving off to England for a few years.

I'm sure I will miss "sunny" California and my family and the many nice

Continued on following page . . .

MAIL BAG *Continued...*

people I am privileged to know. At the same time I am looking forward to a whole new adventure.

One of my concerns is receiving my Mini-Gazettes while I'm gone. I can't seem to find any info in the Gazette regarding overseas costs. If possible, I'd like to have it sent air mail.

I really enjoy the Gazette — look forward to each issue with anticipation.

Don't know if anyone has commented about the Show in Burlingame. It was a *fine* show. We were impressed by the fine artisanship — many familiar faces and quite a few new ones.

My favorite purchase was a duck egg server done by our own Pat Baron. A very close second would have to go to a Santa punchbowl complete with ladle and four cups that I got from Virginia Hecox. She also does fantastic mini gift packages complete with greeting cards. Sher Madrid did a great yo-yo and paddle and ball and F. Huston does really exquisite flowers, many on real twigs. She even had pats of african violets that are great.

Some familiar faces were Patti and Paul Highfire, Bob and Fran Cook, the Steak family, and what would a show be without Joe Hermes.

I have to say everyone was just great. *Very friendly.*

Pat Bellamy, Harriet Jedlicka and everyone who helped put the show together did a great job.

Sincerely,
Mary Lou Williamson
Ormesby, Norfolk, England

Dear Joe:

I have enclosed pictures of darling handmade furniture I purchased at a very early age, during either 1948 or 1949. Have enclosed 3 photographs of: I - Pieces of furniture which I have in my collection; II - A photo of the original card I ordered from; III - A photo of the back of the card.

I loved miniatures at a very early age and during 1948 or 1949, saw an ad in one of the magazines advertising the furniture which is made of maple by a person by the name of Elias Hjarpe. The spool work is extra well made and the lazy Susan table moves. Purchased the furniture, had a 3-D frame made which I wallpapered and decorated as a wall picture. There were not too many

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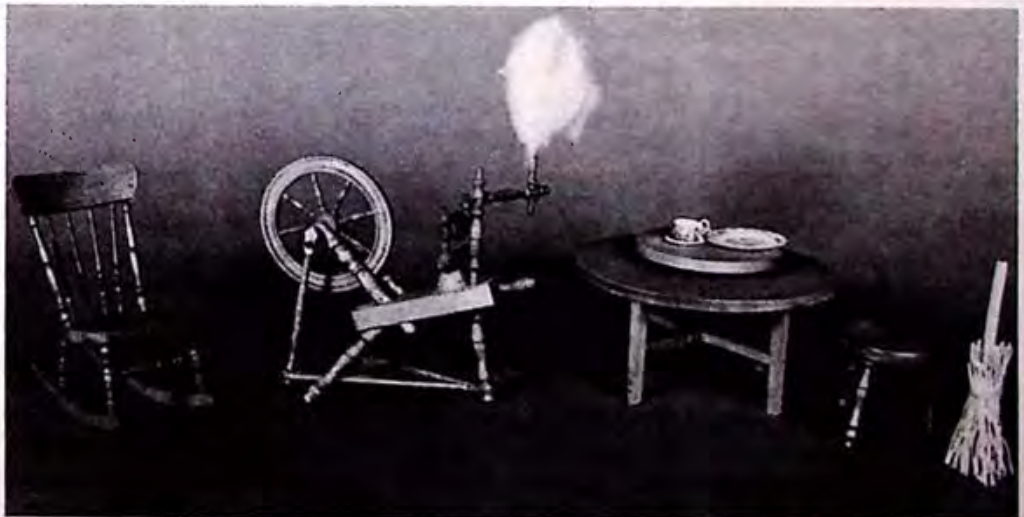
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miniatures that I knew of or could find over the several years after this, and I was only able to purchase several old pieces up and until around 12 or so years ago. Around 12 years or so ago,

miniatures started to appear on the market in more abundance and I restarted buying. In 1968, I started to make several doll house bakery goods.

Continued on following page...

MAIL BAG *Continued* . . .

People liked them so much that I started a miniature business in 1970 and started making 80 doll house bakery items plus many other items in earnest. Started making wood jointed boy and girl dolls around 2½ years ago with the aid of my husband, George. He makes the dolls of wood and they are jointed like the dolls of the 1800s. I paint them, determine the sex and dress them. From that, I went into making tiny 1½ inch dolls for my wooden dolls and make a Gollywog, Raggedy Anne and Andy and a tiny 1¼ inch baby doll. Am learning porcelain doll making now and hope to have more and different dolls on the market soon. Also dress mice, and make mouse houses, mouse rooms and other miniature pictures.

I am very fortunate as my husband does all the cutting of wood for my pictures and houses and my son, a professional photographer, does all of the pictures that I need for advertising and just to keep, of my miniatures. It's fun to have all of us working together.

Hope the readers can come up with more information on Elias Hjarpe as I dearly love his work.

Very truly yours,
Mimi Berticevich (Mrs. George)
Tahitian Tikis Imports
1785 Vistazo West
Tiburon, Calif. 94920

P.S. Made a country store in 1968 which prompted the making of bakery goods. Have made over 15 pictures, rooms, etc.

Dear N.A.M.E.

My wife has been keenly interested in miniatures, dolls' houses and dolls for many years — we are both very "senior citizens." However, in spite of the encumbrance of a wheel chair and arthritic problems, she still enjoys assembling tiny things into a semblance of reality — as closely as the availability of suitable material allows. I am a music educator — and feel the need to be involved with the miniatures for the therapeutic effect this activity has for my wife — I have to admit a pleasurable reaction too — we have met so many kind and dedicated individuals who have become dear friends.

One of our frequent pleasures has been the activity of sharing pleasure



with other collectors — our guest list has surprised us!

To further the ease of communication, we have sent slides to a great many friends — some of whom have included them in publications.

Do you think that the readers of the N.A.M.E. periodical would like to see pictures from her latest project — completed during a period of less than a month.

Photos are from the room (case) by Ted Norton Furniture by Betty Valentine, Mell Prescott and Ted Norton. The family — all originals created and costumed by Marty



Saunders — seem to make the room "come alive!" Accessories are also precious "hand-mades" — bowl of roses by Brooke King; the lovely china set by Freida Leninger; a few decorative items "borrowed" from other houses. The mirror and pictures are from the Szalasi house.

Many friends are surprised at the speed of accumulations — again we can only repeat our expression of deepest gratitude to the dear friends whose sympathetic attitude and prompt cooperation have made this possible.

We enjoy sharing pleasure with others.

Sincerely,
Hazel Ray Knapp
Exeter, R.I.

Dear Bob:

"Thank you" from me to everyone in miniatures for being so kind and thoughtful to me while I was ill. There have been at least 100 cards and letters and everyone at the Pacific Design Center who signed cards and gave towards my "bunny" — there's no way I can thank all my friends personally.

I'm feeling my old self again — just itchin' to start some excitement!

Sincerely,
Brooke Tucker
Burbank, California

Continued on following page . . .

MAIL BAG *Continued* . . .

Dear Bob:

Here's an idea you might like to pass along, or maybe it isn't original. It's new to me. When my friends come and bring their kids to see my doll houses, of course, we have to tell them not to touch anything, but their little hands have a hard time resisting. I sympathized with their frustration, so what I did was make a little mouse house, decorated it with adorable but sturdy Eastern reproductions, installed two mice in it, and it's indestructible. So after they look at the houses they can't touch, I show them the one they can, and they have a ball living in this cottage (one room and a loft) with the mice. It turned out to be a marvelous solution to the problem, and the kids are thrilled when they find out they can play with this one. They love the fully-clothed mice.

You can imagine what it looks like by the time they leave, but it only takes me two minutes to set it straight again. It's a gorgeous little cottage done entirely in blue and white with touches of red - children's colors. They like it better than any of the others.

A Hillhouse stenciled bachelor's chest doesn't impress them nearly as much as a mouse in a blue top hat standing next to a bicycle!

I'm sure everyone has been confronted with this when children come to see their houses, and after saying "Don't touch" forty-seven times, you're a big hero at the end of the tour when they are told they can play with the last house.

Helen Powers
Danbury, Ct.

Dear N.A.M.E.:

Hi! I just wanted you to know what your first Canadian Club is up to. I've written up an article for the Gazette and hope you will publish it. (Story on page 39.)

In case you're interested in a little history. The Toronto Miniature Club is forty miles from Hamilton. It was started by a former member of the Hamilton Club, Margaret Everett. There are even three people who belong to both clubs, myself included.

Yours Sincerely,
Patty Marshman

Hamilton, Ontario, Canada

THE WHITE HOUSE

WASHINGTON

June 23, 1977

Jean Elliott
President
National Association of
Miniature Enthusiasts
P.O. Box 2621
Anaheim, California 92804

Dear Jean Elliott,

On behalf of Amy Carter, I am writing to thank you for declaring Amy a member of the National Association of Miniature Enthusiasts, and for sending the informative catalogues. It was thoughtful of you to remember her in such a nice way.

Amy appreciates your interest and consideration. She is always pleased to hear from those who share her interests.

Sincerely,

/s/ Rhonda Bush
Director of Correspondence
for Mrs. Carter

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Editor: Jo Ann Jones, Box 334, Laguna, CA, 92651 ...

Las Vegas Miniature Enthusiasts

(Compliments of the NEVADAN)

Massive hands, dark with the ground-in after effects of working on engines, were delicately rolling dough to make diminutive roses.

Nearby, the hands of an 8-year-old girl were attempting to do the same thing, and throughout the room roses were being made fast and furious by other hands belonging to members of the Las Vegas Miniature Enthusiasts—people of varying shapes, sizes and opinions.

These are people who like to play with dollhouses, making the exteriors and interiors either from scratch or from kits.

Part of the fun is the doing, as well as the having, miniatureists avow.

The 20-plus members of the club, which was only formed last August, boast a wide range of talents and collections, but all those who belong are, as their name implies, enthusiastic about the art of miniatures.

Mary Beth Little, who is president of the Las Vegas Miniature Enthusiasts, said a number of men have expressed an interest in joining the club and their first male joined at the last monthly meeting.

This fellow, Craig Heki of Henderson, said he's building a dollhouse for his wife, not his two girls aged 3 and 1. A utility man at Kerr-McGee, he just got started in miniatures a couple of years ago. So far, he has built from scratch a canopy bed and enough furniture for a living room. The next step is to start the actual house, which under his wife's direction is to be modern.

"It's my wife's house and she tells me what she wants and I make it," Craig Heki laughed. "The girls? They aren't gonna be able to touch it."

And that's the usual case with these collections — it's a no-no for the kids to play with them.

This is not to say that kids don't. Look at the publicity given to Amy Carter's dollhouse when a photographer snapped President Jimmy Carter helping move it to the van which transferred it to The White House.



Belinda Little checks out some of the miniatures belonging to various members of the Las Vegas Miniature Enthusiasts, such as a brass bed, tapestry rugs, a television set, a stove, an old-fashioned kitchen sink and a china cabinet.

An enterprising dollhouse manufacturer immediately issued a press release with "Build a house like Amy's" blazoned across the top, promoting the Cape Cod pattern.

Mary Beth Little, who also acts as a supplier for some 30 companies dealing with miniatures, said she noticed an upswing in the sale of dollhouses this past Christmas, both for children and for collectors.

An administrative assistant at the Silver Slipper, Mary Beth puts to rest the theory that anyone interested in miniatures must be of a meticulous nature. "Some are, and some aren't," she declared. "Some of the girls put their things together real hastily, others take the time to do incredible detail work. Some will put down contact paper for the floors, knowing that in a while it will have to be replaced. Others will use balsa wood for flooring, making parquet floors which call for inlaid wood in geometric forms."

This first year of the club's existence, Mary Beth is emphasizing learning how to make things. At the last meeting, they made miniature roses to place in tiny vases. They also saw how to make



Club members study Betty Neiswender's technique for making paper-mache bricks for their dollhouses.

Continued on following page . . .

LAS VEGAS MINIATURE ENTHUSIASTS *Continued...*

Photo by Tom Jones IV

paper-mache bricks for dollhouses.

At another meeting, they learned to hook miniscule Persian rugs and at the upcoming meeting, they plan to show how to macrame potholders and plant hangers. Future plans call for instruction in using dough to make vegetables.

The usual scale for the miniatures is one inch for one foot, Mary Beth explained, although other sizes are used, such as three-fourths inch to a foot.

"I'd say some 95 per cent of the collectors are into antique replicas with another three percent into Provincial and maybe two per cent into modern," she said.

The dollhouses themselves are the most difficult items to get, according to Mary Beth. Of all the companies she represents, only three carry dollhouses, and the reason she goes with these three is because they are made of ponderosa pine and are more durable than some models.

A sense of history is often a part of the enthusiasm for miniatures. Collections noted for their accuracy in historical detail are highly regarded and written up extensively in publications catering to miniaturists.

Enthusiast Susan Moreira is making a Victorian dollhouse and is planning on putting together the Walton's farmhouse soon. She pointed with pride to several antique miniatures from Europe. She also put together a Christmas scene in a five-gallon aquarium.

Linda Trettin, who made a miniature refrigerator from a kit, adapted it so a light pops on when the door opens. She also had her husband make separate racks, each with 26 soldered pieces.

Her tri-level modern dollhouse was built by her grandfather when she was 4-years-old and contains an exquisite baby's beret one-quarter of an inch in diameter. Linda has also worked extensively with dough, making vegetables and a relish plate complete with radishes, carrots and celery.

Betty Neiswender lists the highlight of her vast collection as an eight-room dollhouse which she built herself — a composite of all the houses she lived in as a child in Pennsylvania. Furnished with hand-made ceramic and wood furniture and accessories, it also is filled with dolls dressed appropriate to the 1930s era. A working clock and radio are contained within.



Kits for miniaturists are becoming more popular since for less than \$15 one can make an entire room of furniture such as these pieces designed for a music room.

Betty also built a replica of her grandfather's country store circa 1920, as well as numerous fairy tale scenes.

Her own future plans call for putting her ceramic molds for dollhouse decorations on the market later this year.

Mary Beth said there are no stores which cater exclusively to miniaturists in Las Vegas, although with the growing

interest, she expects there may soon be such a place.

Mary Beth said now that the membership, which originally started with nine, has grown to 20, the club will probably stop meeting in the individual homes, as soon as they can find a good location. They plan to make more of a

Continued on following page...

LAS VEGAS MINIATURE ENTHUSIASTS *Continued...*

push to recruit additional members soon.

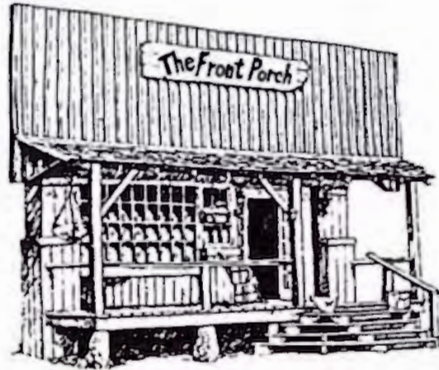
The members participated in the 5th Annual International Scale Model and Hobby Show last July 10 and 11 at the Las Vegas Convention Center and many members attended the national convention of N.A.M.E. when it was held in San Diego in August.

Mary Beth feels there are a lot of people interested in miniatures and she hopes to see the membership in Las Vegas stretch into the hundreds. From comments overheard at flea markets where she had displayed items, she realized that people generally don't think of it as a suitable hobby for adults. "People would come up and sigh, 'Oh, I've always wanted a dollhouse, but I don't have any children,' or 'All I have is boys.' Many remember dollhouses they had in their youth." But she feels people are overcoming their hesitation and starting collections of their own without any pretense that it is for their children.

She started a collection for her daughter, Belinda, but now they have separate collections, one for her to play with and another for her daughter.

Part of it may be the resurgence of nostalgia at every level, part of it is due to the appreciation of the detailed craftsmanship and part of it is just for the fun and imagination of it — but

whatever the cause the interest in smaller things is getting bigger and bigger (the interest, but not the items).



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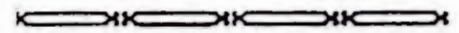


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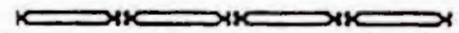
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A Plan to Protect your Creative Miniatures

By BETTY JEAN SHELLY COOK

In the United States two methods of protection of ideas, unique objects, and new and unusual processes are copyrights and patents. Originally the patent was recorded in Washington and accessible to all to view. This is still correct. Thus could be granted a patent with the explicable rights to protect the use, selling, or profit making from an invention or process.

A copyright was similar in explanation and also for a stated period. However it originally designated the right to publication, production, or sale of the rights to a literary, musical, or artistic work or a manufacturing or advertising label.

With the passing of years the patent office became a very important repository of information and became surrounded by a legalistic order to interpret the intentions of the laws which incidentally are federal and have been subject to change by congress and rulings of the courts. The System as it exists, is growing even more complex and cannot be more simply explained than your income tax rules.

To copyright, the fee is six dollars and you get further information from the Registrar of the Library of Congress, Washington, D.C. 20559.

The copyright you get in 1977 will last twenty-eight years before you have the first right to renewal. But because the laws are to change in 1978, the copyright you get after January first is in effect until your death and for a certain number of years afterwards. Thus now your copyright becomes a part of your estate.

Few miniaturists really create; they copy a larger version. That item may be cabriole legs, a dry sink, a canopy bed or an oriental carpet.

Being creative is taking the idea of something else; such as, using a swan as the arm of a chair and connecting it to a back and feet or legs that flow gracefully in art nouveau sweeps. For an item to be considered different, it must be at least twenty percent different from any other item similar to it, even though

both objects are called the same name, such as, chairs, beds, etc.

If you market this chair; sign and date it. You now own this design, provided you copyright it or have in process an application for copyright.

If you are a truly creative person, you will have many good ideas. Even though the cost of a copyright is nominal, it can mount up if you are an active creative person.

A simple and effective way to protect your design is to photograph the item on top of the front half of that days' newspaper and a friend's face. Usually the friend can hold all this under his chin like a mug shot. Do not use your spouse, because in some states a spouse can not testify for or against the mate. This photograph can be done with a simple instamatic and in black and white, but do get the photo. Write a very detailed description and an architectural drawing showing actual dimensions. This does not have to be done by an expert, but do as well as you can. Xerox a copy of all these things plus the top half of the current daily front page of the newspaper. Put the copies all in one envelope and mark it ORIGINAL and what the item is. Address these to yourself. Take both to the post office and mail both to yourself being sure the post office clerk stamps across the seals on the back and send them by REGISTERED MAIL. These dates and seals are very important for your protection.

Do this before you show your great idea to a houseparty or put it in any exhibition.

When you receive the envelopes back, DO NOT OPEN. File and save for the emergency of a possible copy of your design. This will protect you in court.

The reason for mailing two envelopes is that in the event you need to prove your design was first, you can open the xerox copy envelope in the presence of your attorney, your opposition and his attorney and state that you have the original in a safe deposit box; which if it

gets this far you will have that important envelope in a safe deposit box. If you open the original, you automatically lose your case, because you have destroyed your own evidence. However, the opening of the xerox copy for the opposition will usually end the matter.

If you want retribution; such as from a company that has made nationwide distribution of your idea, go to court. The court can order an accounting of the profits made and award retribution accordingly. So let the judge open the original envelope.

Original inventions are the basic things to patent, i.e., the first electronic watch was a totally new way to keep time. This concept and method of measuring time was created by Mr. George Theiss, who later named the watch the Pulsar. He then sold the right to produce the watch to a large company, but he has spent the last ten years in court proving he invented it first. So have countless other American business men spent their money and time in courts proving they invented something first.

This all sounds very grim. But the really smart man was Mr. Thomas Alva Edison. He eventually put together a research and development laboratory that he totally owned. Then when someone wanted something invented or needed a new concept or method of doing something already being done, he paid X amount of dollars to Mr. Edison's laboratory to do this for him. Mr. Edison received money, had the enjoyment and satisfaction of doing the work, and had no problems with attorneys and spending time in court or red tape.

Information about patenting inventions can be acquired from the Commissioner of Patents, Washington, D.C. 20231. At last check, a patent could be issued after a patent search fee of fifty dollars was paid to the patent office and there did not come to the surface anything like you had, or at

Continued on following page . . .

A PLAN TO PROTECT YOUR CREATIVE MINIATURES *Continued...*

least what you were proposing to patent was different enough to warrant a patent.

The secret of success is how well your drawings, photographs, descriptions, original witnesses, etc., are first fed into the patent office. Because this is what all legal work will be based on, provided it is necessary. But if you do build the better mouse trap, everyone wants part of the action and you have to start suing. This is where correct prevention prevents loss of thousands of dollars.

Consider all these things first, then if you have to go into the courtroom, **START** with the best attorney and backup material you can have. You will need all the help and money you can get. Just being right is not really enough.

The jewelry and fashion designers have recently actually received retribution awarded by courts. The jewelry trade designers and store owners have a very effective organization called the Jewelers Vigilance Committee. Every jeweler and designer that wants to, can belong to this group for a nominal amount each year.

Possibly the members of the National Association of Miniature Enthusiasts would like to have a similar organization. Maybe five dollars a year from us individually could give us a protective service and place a lobbyist for more

protective rights along with the jewelry and fashion designers.

There are some items that I produce that I consider worthy of copyrighting and if it is something I "mass" produce, I put a tag with the item that has a original Certificate of Authenticity that this is number one or two of a limited edition of fifty. This can be used for anything you produce. **ALWAYS** sign and date each piece. To design, sign and date inconspicuously each piece is one of the best, if not the best, thing you can do for protection.

If you have constructed or invented some novel method of miniaturization with commercial possibilities then you may want to consider a copyright, a patent lawyer, and a patent to protect your valuable production. Remember, an ounce of prevention is worth a pound of cure.

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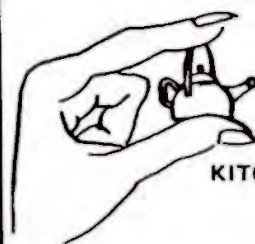
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SEPTEMBER WORK PROJECT

instant table

MATERIALS NEEDED:

2" diameter cylinder of styrofoam 2" long

4 large glass-headed pins

4 10mm oval wooden beads

2 circles of white cardboard 2" in diameter
(railroad board or shirt cardboard)

7½" square of small print fabric

16 sequin pins ½" long (regular sewing pins will do but are a bit more difficult).

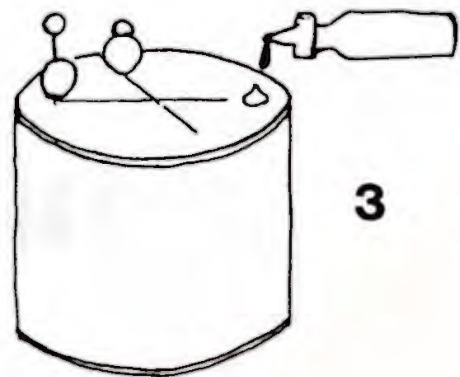
20" of ¾ inch ruffled lace edging

Needle

Thread to match lace

DIRECTIONS:

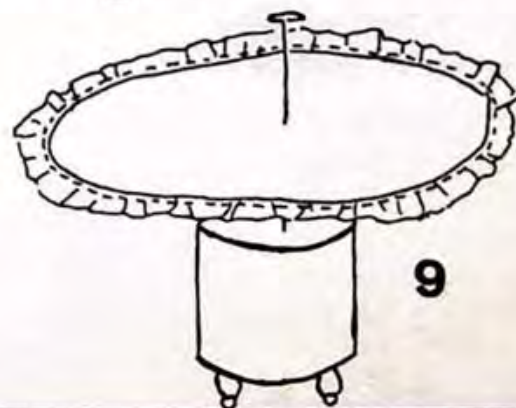
1. Glue the cardboard circles to the top and bottom of the styrofoam cylinder.
2. Put 4 dots of white glue in spots equally spaced around and ¼" in from the edge of one of the cardboard circles.
3. To make the table legs put glass headed pins through the beads and press into the cardboard and styrofoam at the glue points.
4. Allow this unit to dry upside down with a light weight on it to keep the cardboard flat. (15 minutes is long enough.)
5. Cut out the material using the circle pattern. Cut on the solid line.
6. Leaving the pattern pinned to the circle, but away only the pattern, not the material, on the dotted line.
7. Pin the lace edging to the fabric so that it just touches the paper pattern which is still pinned to the material.
8. Sew the lace edging in place with a running stitch about 1/8" from the top of the lace edging.
9. Mark the center of the circle of material before removing the pattern. Pin the center of the fabric to the center of top of table form.
10. Pull the material down into 16 even drapes and use the small sequin pins to hold the drapes in place. Hide the pins behind the top 1/8" of lace edging.



3



8

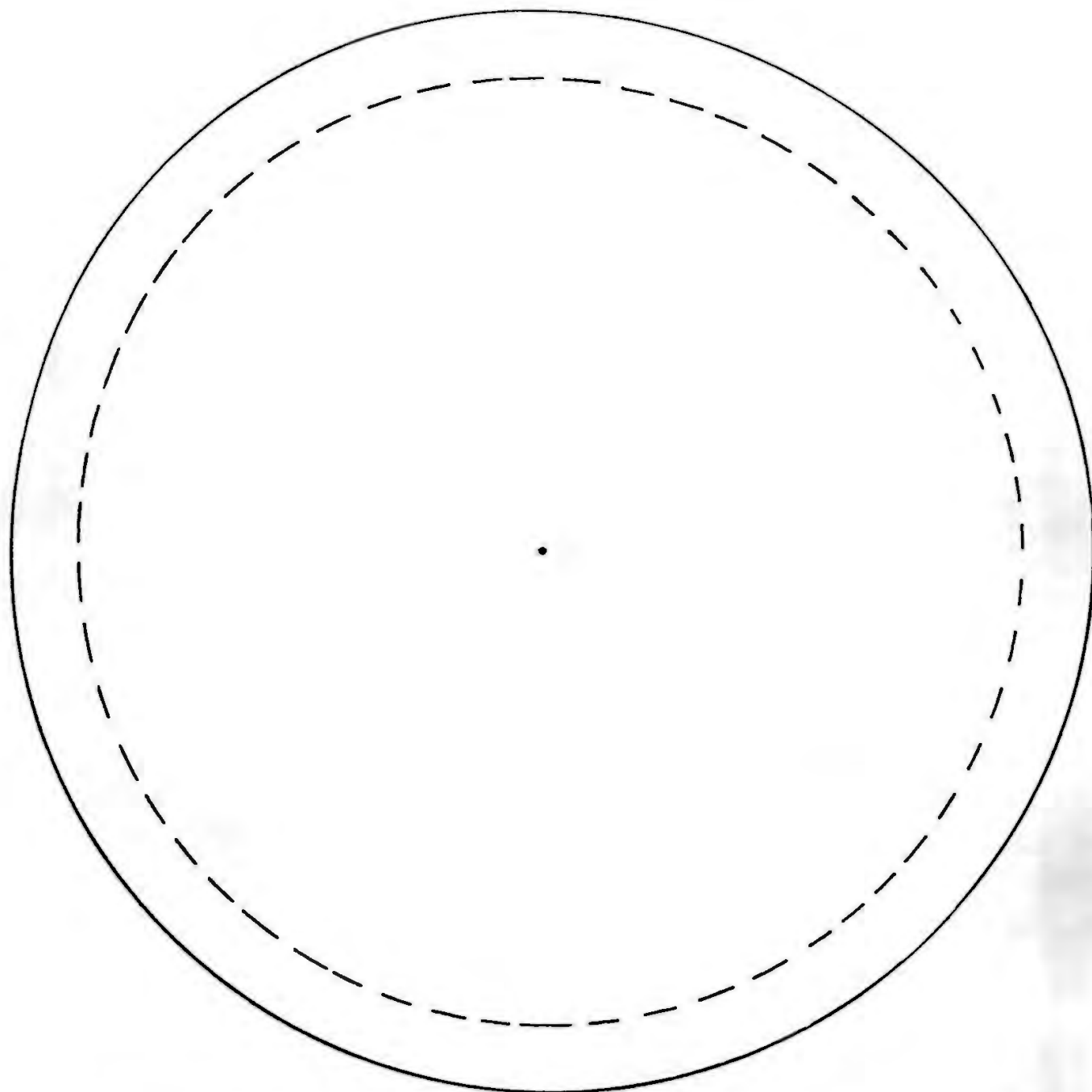
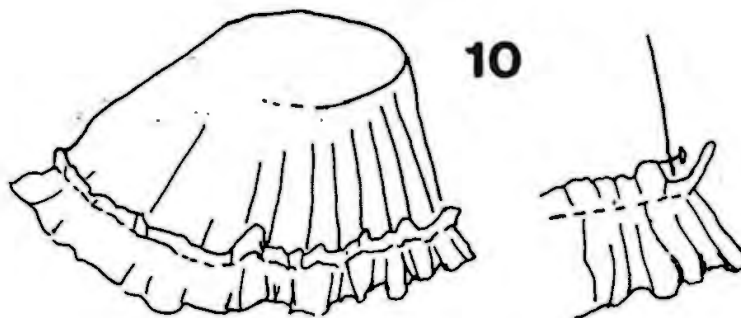


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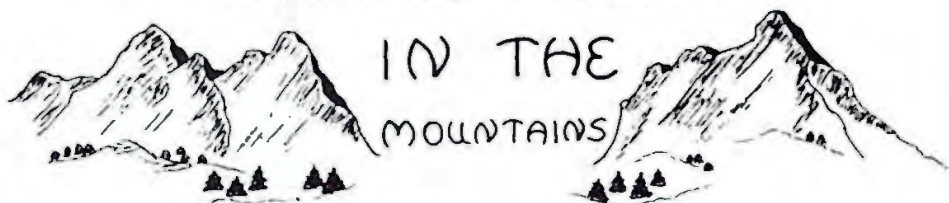
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INSTANT TABLE *Continued...*

This project was adapted by Pat Bellamy, of The Dollhouse Factory, from an original by Judy Berman.



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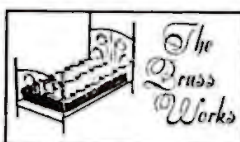
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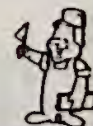
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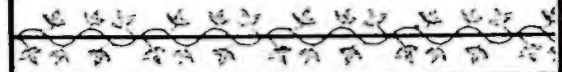
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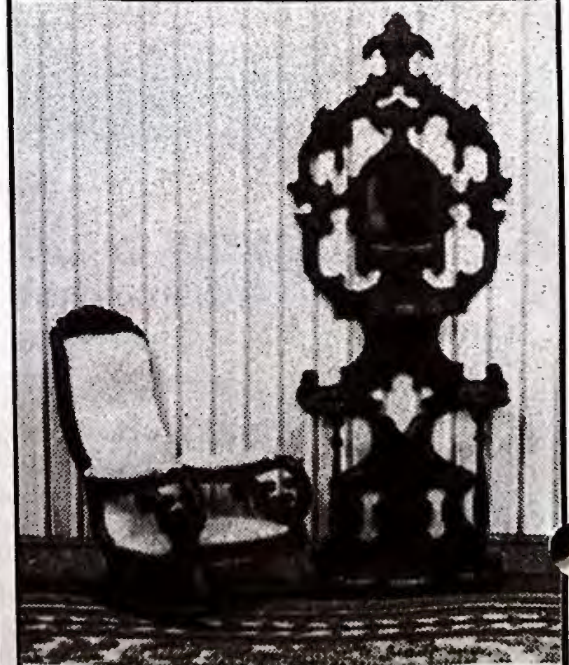
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Creating Another World

By JOYCE MILLER

Although speedy, efficient mass production threw hand craftsmanship into a decline decades ago, the art continues to thrive in the world of miniatures.

"It's the most fascinating hobby. You can be very nervous, very uptight, but then you start working with your miniatures and you relax and go into another world," according to miniature collector Alice Hollman, owner of Alice's Wonderland, a Burbank, California Miniature Shop.

In wooden shadow boxes with glassed-in front panels, Mrs. Hollman decorates and furnishes models of the living rooms, boudoirs, and dining rooms she sees in her mind's eye. She's an interior decorator who doesn't have to worry about the whims of a hard-to-please client.

After putting in windows, carpeting, wallpaper and furniture, Mrs. Hollman finishes off the miniature rooms with tiny replicas of everyday items, which she has collected from shops all over the United States and in Canada.

"For 18 years I've been a collector," Mrs. Hollman says. "Everywhere my husband and I go, miniatures are the first thing I look for."

Mrs. Hollman says it takes literally years to collect enough miniatures to furnish one room to perfection. Touches like an inch-high copy of the New York Times thrown on a chair, tiny bath towels and a gold watch that measures 1/16 of an inch, give the rooms a lived-in look. The only thing missing is a tiny family to populate them.

Mrs. Hollman has tried her hand at building her own furniture. Two of the rooms she created in her home workshop, a young girl's frilly pink bedroom and a country kitchen, are furnished with pieces she designed and cut out with her small electrical saw.

"I took up furniture-making because I wanted to find out why furniture is so expensive," Mrs. Hollman says. "Now I know."



Two of the miniature rooms Alice Hollman created in her home workshop are a clock shop (top) and Christmas at Newport Beach, a model of her own living room, at a scale of one inch to one foot. The clock shop, Mrs. Hollman says, contains at least 150 tiny clocks. The miniature enthusiast wallpapered and carpeted both rooms, then furnished them with miniatures she has collected from all over the United States.

The pink bedroom, entitled Eleanor's Room with no one in particular in mind, features a bed covered with a pink-flowered quilt, its 1/2-inch squares sewn together by a friend of Mrs. Hollman.

Mrs. Hollman made the pink-flowered drapes and papered the walls with cream-colored paper with intricate pink designs.

Postage-stamp-size bath towels hang from the towel rack in Eleanor's adjacent powder room, and statues of pink cherubs adorn the wall above the porcelain bathtub.

In the country kitchen, it's the tiny details that give the room its cozy authenticity.

A tiny muffin tin sits atop the stove, and on the wall is a spice cabinet which

holds tiny stoppered bottles that contain real cloves and cinnamon.

A meatgrinder is attached to a counter, and someone has piled dishes in the old-fashioned sink. A pantry closet behind the kitchen is well-stocked with brand-name boxes of corn flakes and pancake mix.

Mrs. Hollman and her husband, Douglas, have a special fondness for clocks, so one of her rooms is called Hollman's Clock Shop.

She estimates it holds at least 150 miniature timepieces — replicas of grandfather clocks, cuckoo clocks, Dresden clocks, cherub clocks, ceramic clocks, alarm clocks.

In searching for the perfect

Continued on following page . . .

CREATING ANOTHER WORLD *Continued...*

accessories for the different rooms she has created, Mrs. Hollman has discovered what is almost a subculture of artists specializing in miniatures.

One woman sews doll-sized millinery made of elegant pastel fabrics with matching purses. Another fashions one-inch Raggedy Ann and Andy dolls with intricately painted faces.

Delicately frosted cakes the size of a thumbnail are the speciality of one miniature-maker. Other kinds of edibles, from bunches of miniscule grapes to lattice-top cherry pies, are colored, sculpted and baked hard by another artist.

Brightly painted toy horses are the speciality of another craftsman. "Do you know it takes 14 different applications of paint to make these little horses?" Mrs. Hollman says in wonder.

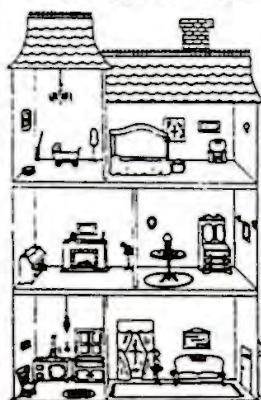
"These fine things — there's no way they can be put out by production," she continues. "You couldn't order 10 dozen of them — they couldn't produce them."

"Making miniatures is definitely an art, and it is certainly an art to put together a room," she adds.

With miniatures made of almost

every conceivable item that exists in the normal-sized world, Mrs. Hollman says the hobby's fascination "is endless. You never want to stop, the more involved you get."

For her next miniature project, Mrs. Hollman is having trouble deciding between two favorite kinds of rooms — one with an Oriental theme, or a dainty hat shop.



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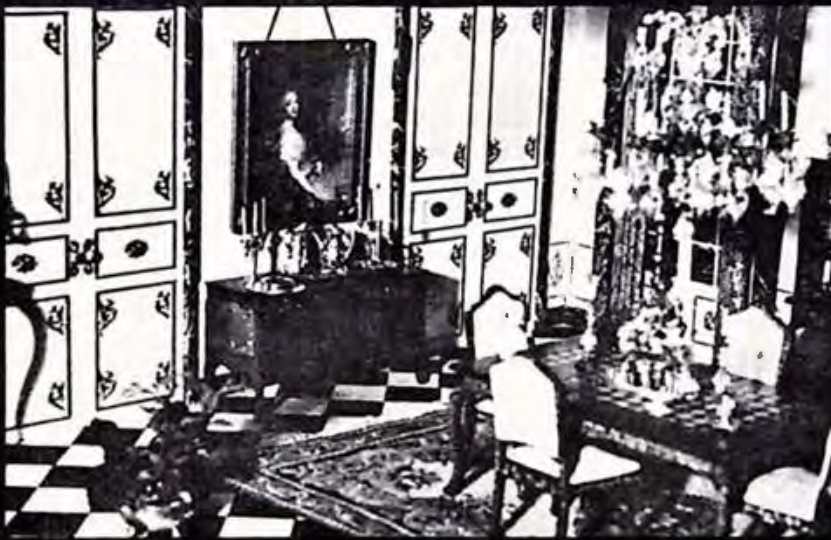
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This is the world offered in the new magazine, *Miniature Reflections*, which is a professionally printed high quality publication covering the world of miniaturia in vivid color photographs and descriptive essays. In the first several issues, a very special multi-part interview with Mr. Eugene Kupjack sets the pace for covering the highest quality miniatures, with many photographs of Mr. Kupjack's fine rooms. The Thorne rooms are also features (some in full color for the first time in any publication) and many other exceptional miniature collections are also covered. Miniaturists such as Jim Marcus, Hermania Anslinger, Bill Pickerill, Tom Devereux, and many others, offer photos of their creations, thoughts about their works, and insight into the world of the miniaturist. Covered also are newcomers, offering high quality miniatures and new discoveries.

To back up THAT kind of quality, the magazine also covers high caliber plans to help any miniaturist create high quality miniatures. Authentic plans are covered best when made by masters, so the MRS has drawn from the greatest masters, Sheraton, Chippendale and others, to present plans, and master miniaturists take the creator through the making, step by step.

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TAKING A
GOOD LOOK AT OURSELVES



"WORKSHOPS IN MINIATURE"
McLean, Virginia

As a subscriber of N.A.M.E. and avid reader of *Miniature Gazette*, I thought I'd like to add our efforts to your collection. My club is the "Workshops in Miniature" of McLean, Virginia. Here is a photo of the house my husband built last July — while recovering from surgery yet! It's our first attempt and is 48" wide, 5' tall and each floor is individually lighted by switches at the back and the roof shingles are matt board gessoed (there are 1,000 roof shingles). The floors are balsa, scored, and stained and coated with polyurethane. Also included is a photo of the dining room. Of course, none of this is really finished and I guess it will take forever, but it's fun.

The house is a sort of copy of the Faith Bradford House in the Smithsonian, and also that of a friend, with her gracious consent.

I've been collecting about 4 years seriously and secretly long before that. My very first pieces were made by Warren Dick who used to be with Mark Farmer Co. Now I make and sell bed linens and pillows myself, and, of course, the money goes back into more minis.

I have a retarded girl and I'd very much like to do a small dollhouse to donate to her school for home economics to show the girls furniture styles and arrangement and colors. They are trainable retarded with I.Q.'s of 65 or less, so it would need to be simple (any suggestions from readers?).



Our club is very talented and most members have a special talent. One does fantastic toys and little games, hat boxes, etc. Another, needlepoint. Still another, beautiful foods and plants of bread dough. We have tried tables, beds, chandeliers, dolls — you name it!

This is my largest house, but I have a room downstairs devoted to miniatures and it's filling up rapidly. It has a combination lock on the door to keep out little hands. I keep 3 day care children in addition to my three. The one beside the house is my Tom who is

nearly six. He learned very early that Mom's "little things" are hands off.

Right now I can't wait to get the moulding and doorways down so I can get out the furniture stored in drawers and start "setting up housekeeping." Right now the only room half done is the governess' room and nursery (incidentally, paper in the nursery — top floor over Tom's head — was on a baby gift to Tom when he was born). I save everything!

Frances Pierce
Fulton, Maryland

TAKING A GOOD LOOK AT OURSELVES *Continued...*

HIGHLY ORIGINAL MINIATURE ENTHUSIASTS C-134

One warm, lovely night in September, approximately 35 enthusiastic miniature artists gathered in a renovated octagon barn to discuss organizing a miniature club. After much bantering about of days, times, places to meet, membership fees, etc., we dispensed without having made any major decisions.

At this point, we were not sure we would ever get this project off the ground. But, because of the dedication and hard work of Sue Bennett, we had our first meeting at her home in October and had gathered 10 Highly Original Miniature Enthusiasts.

H.O.M.E. is a working club and each month a different member takes over the meeting and teaches us how to make a little mini something. The enthusiasm and talent is overwhelming. We've learned how to make flour sacks, bear rugs, plants, Christmas decorations, stained glass, ceramics, and leather-bound books.

Of course, all of this could not have been accomplished without the kind



generosity of Dorothy and Dick Ong, who have donated the use of their garage and good coffee for our meeting.

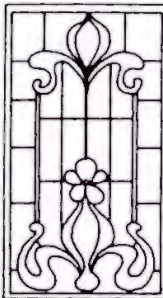
Now, most of us think of a garage as a place to store lawn mowers, garden hoses, and garbage, let alone cars. Dorothy's garage is carpeted, and has every conceivable piece of equipment to make the hobbyist think he's died and gone to heaven.

A large table sits in the middle of the room where we work, laugh, share ideas and eat homemade cookies. It is a very congenial group of people who look forward to every 3rd Wednesday of the month to getting together and letting their "free child" take over for one delightful evening of creativity.

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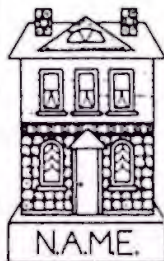
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WATCH FOR CHOICE "HOUSEPARTY HELPERS" IN THE DECEMBER GAZETTE.

Seen through small windows

Why should it be that a crystal chandelier two inches in diameter, illuminating an 18-by-18-inch room, has such candle-power for the imagination?

Some doll houses, of course, at least pretend to be children's playthings, and their appeal is explained in terms of a child's need to have the huge trappings of the adult world scaled down to manageable size. In those little rooms, a child's fancy can restage the dramas of the family giants so they come out right. What is so dismayingly uncontrollable in the large can be dominated when the measure is inches instead of feet.

Something of the same desire to see reality reduced to toy dimensions probably lingers in the grown-ups who collect, or furnish, or simply enjoy looking at, doll houses. Which of us, after all, has not had occasion to wish the universe less vast and intractable?

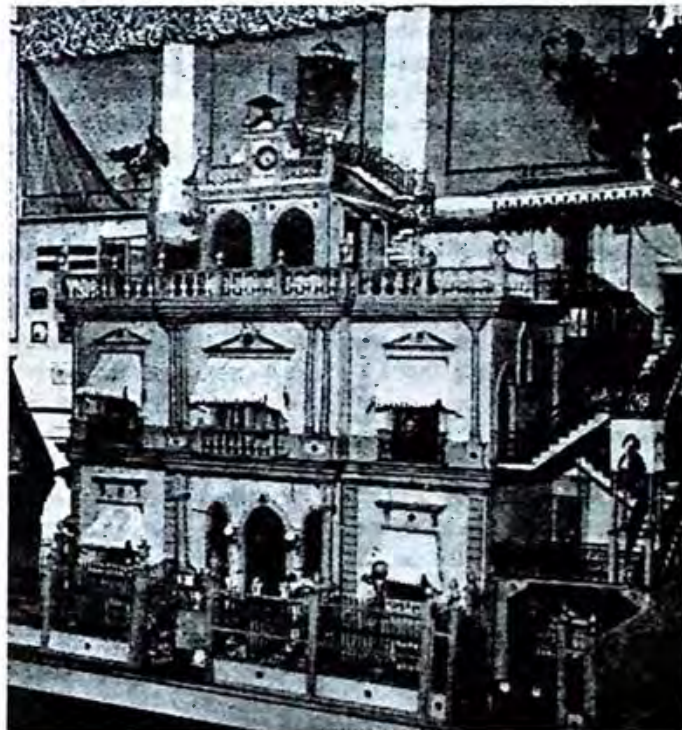
One way to react to the uncomfortable immensities is to counter bigness with bigness. The height of cathedral spires and skyscrapers has long been recognized as protest against the limits of human stature and the finite nature of human experience. There are great stone faces from Easter Island to Egypt making the same assertions and denials.

But it can be done in a little room with tiny clocks and chairs and candelabra, too. Miniaturizing represents the other side of what you might call the Mount Rushmore impulse.

Even this does not fully explain the fascination of doll houses, however. The sheer joy of contemplating ingenuity is there as well. A replica of a real fountain that actually sends its ornamental waters into decorative cascades! A little elevator that goes up and down! Mirror frames and carpets and doll clothes that reproduce in faithful detail the artifacts of bygone periods!

The Dolls' House and Toy Museum started by Flora Gill Jacobs at 5236 44th St., N.W., Washington, D.C. Mrs. Jacobs, an internationally recognized expert on doll houses has made a remarkable collection available for public viewing (11 to 5, Tuesday through Saturday; Sunday, noon to 5; admission \$2 for adults, \$1 for children under 14).

And now, this collection has been enlarged by a miniature mansion from Mexico — a unique structure, bigger, more elaborate, more individual than anything else of its kind in Washington and perhaps anywhere. Seven feet tall and six feet wide, it reflects the mixture of French and Moorish architectural influences characteristic of the houses wealthy people built in Mexico during



the mid-19th Century reign of the French emperor Maximilian.

There is a dovecote, an aviary, an elevator, an outdoor stairway with what purport to be wrought iron balustrades. There is a chapel with full ecclesiastical furnishings.

With an endearing parallelism to the way things happen in the larger world, the house was apparently modernized some time in the 1920s, after being built around 1890. There are electric lights and there's a Paige touring car of

appropriate size in the driveway.

Three-dimensional history, seen through the small end of the telescope, the Puebla house, as it is called, is a curiosity made the more curious because even the ingenious Mrs. Jacobs has been unable to learn anything about its background before 1922. But then, the old truth that there is no beauty without some strangeness in it can apply to doll houses as well as to anything else. What we do know is that we are all in luck with Mrs. Jacobs' find.



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Orville Elton, interior designer and A.I.D. member, is a collector of miniatures. His collecting began at the age of 5, with a miniature satin book. This book is among four hundred added since then. His collection now numbers 24,000 pieces. Some date back 400,000,000 years. He has purchased many items from the late Jules Charbneau World of Miniatures collection. When on exhibit 64 display cases are required. Orville Elton now makes his home in Seattle. A few of the many curios and miniatures in the collection are:

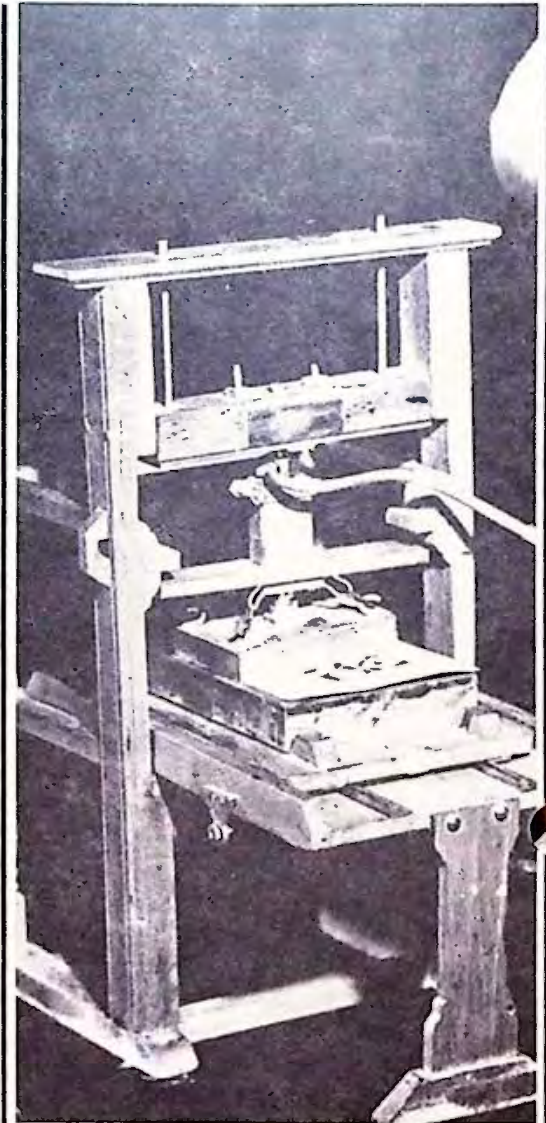
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Continued on following page . . .

"SEEING IS BELIEVING" *Continued...*



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Windows

Windows in an antique dollhouse are gateways to the past,
 For we who are the lucky ones, the Miniature Enthusiasts!
 As we peer inside to view the scene, time stops for us, and joy is keen,
 For we can feel, and taste, and savor
 Lives which had a different flavor. . . .

Do you see them there?

I'll bet that's Father's Favorite Chair!
 He's out right now, but he'll be back. . . .
 His paper's there, and pipe and rack;
 His slippers, too, and horehound-candy sack.

A tiny table's set for tea, (Waiting, perhaps, for you or me?)
 There's tiny cookies on a plate, brought by the maid,
 whose name is Kate.

There's cups and saucers, napkins, too;
 I'd love to be there, wouldn't you?

And there by the window, can you see?
 A sunny corner, where a child might be
 Engrossed with all his games and toys,
 Things always loved by girls and boys. . . .

There's a Teddy Bear, and jacks and ball,
 And marbles, and top, and skates, and doll;
 A checker board, and rocking horse,
 And a choo-choo train, of course!

Let's peek into the kitchen, and see if dinner's ready yet. . . .

Ah yes, a roast is cooking, and the table's set;
 There's tiny spoons, and knives and forks,
 And platters of food, and bottles with corks.

Aromas of bread and cake and cookies seem to fill the air;
 Pots and pans are on the stove, and signs of life are everywhere. . . .

There's wood by the range, and food by the sink,
 And dishcloths, and potholders, and towels in pink;
 And flour, and sugar, and 'taters in sacks,
 And ladles and spoons, and dishes in racks.

Of all the wonderful places to be,
 The kitchen's the very best, you see!

Let's go upstairs, and see the rest of the house. . . .

Look, there by the closet, and you'll see a mouse!
 Now down the hall, past the coat-rack and table
 Where a bedroom is located, there 'neath the gable.
 The beds are turned down with loving care,
 For the comfort of family, who'll later be there;
 The pillows are plumped, and bedclothes laid out,
 And quilts folded back, by Mother, no doubt!

In the bathroom, fresh washcloths and towels are hung,
 With pretty guest-towels on the top rung;

A basin and pitcher, and soap in a bowl,
 And a place to hang clothes, there on a pole;
 On the shelf, there's a shaving brush in a mug,
 And on the floor, there's a hand-braided rug.

Some think that a dollhouse is only a game,
 A toy for a child, or nearly the same;
 But you and I know that is not true. . . .
 There's a WORLD waiting there,
 For me, and for you!!



SEPTEMBER WORK PROJECT

Quilling Miniature Flowers



GENERAL INFORMATION ON QUILLING:

Quilling is the art of rolling, gluing and shaping narrow strips of paper into beautiful designs.

It is a craft enjoyed by all ages and offers something for everyone at every level . . . from the very basic designs assembled on a flat surface, to the more elaborate free standing and dimensional patterns — from the quick n' easy to complete patterns to the advanced designs with intricate patterns of filigree.

The best type of tool to use when quilling is one that is comfortable to hold, preferably one with a good sized handle to prevent a cramped feeling in the hands when quilling for a length of time.

Quilling paper is found in craft shops in a rainbow of colors and a variety of widths. It is offered in single packages or in kits. Quilling kits are very complete and convenient, in that they generally contain all or most

Continued on following page . . .

QUILLING MINIATURE FLOWERS *Continued . . .*

of the items necessary to complete the project. (A good quilling kit is usually packaged with a label stating the extra items not included in the kit, but necessary for the completion of that kit). A basic quilling kit generally contains a pattern, instructions, paper to fulfill the pattern requirements and numerous extras determined by the requirements of each individual design, (paper cutouts, wire stems when needed, etc.).

HISTORY OF QUILLING:

The Renaissance period is said to have begun in Italy in the middle of the 15th century with the invention of printing. The Renaissance did not have a sudden beginning or ending, but during that period many new things happened. One of them was a new spark of interest in arts and learning. Thus, in the 17th century came a new art called quilling, and is said to have been done by Italian and French nuns in creating beautiful designs to decorate religious articles. From that time, quilling and many other arts, spread into France, England, and other parts of Europe, and later into Colonial America. As quilling became more popular, ladies of the 17th and 18th centuries used it to make decorative borders around mirrors, and to decorate pieces of furniture.

The methods used to do quilling have not changed a great deal, for it has always been done by winding narrow strips of paper around a slender needle-like object. The actual materials used have been changed somewhat with modern day equipment. In the 17th century, very thin strips of paper were cut by hand from the gilt (gold) edges of book pages. The paper in those days was rolled on a large round hollow feather, known as a quill, and thus quilling got its name. (If you are a book collector and find many pages with the edges torn off, you can be fairly certain that the book had once been in the hands of a quiller). Now in the 20th century, we have pre-cut strips of paper in many colors and in different widths, and quilling tools of many types for winding those machine cut strips of paper . . . and we can purchase all of these items in modern day arts and crafts shops — how very fortunate we are!

Pot of Daisies on Flower Stand

By PAT SNIDER

Note: Before beginning this design, the beginner should study the "quilling Techniques" and practice making a few tight rolls. As you assemble each part of this design, apply glue sparingly with the tip of a flat toothpick for neat results.

MATERIALS REQUIRED:

Quilling Tool — #902

Quilling Paper

1/8" wide — any color desired for pot . . .
(Gold or Burnt Orange very good)

1/4" wide — Bright White for Daisies

1/8" wide — Yellow for flower centers (#335)

1/8" wide — Olive Green for leaves (#2235)

1/8" wide — Dark Brown for flower stand (#1035)

Dark Brown Paper — Any good writing paper (may be a lighter shade of brown to blend, rather than match Brown quilling paper.)

Covered wire — Florists type, about 6" long for flower stems.

Uncovered wire — Slightly heavier wire to serve as center support for flower stand.

Glue — White, fairly thick, fast drying.



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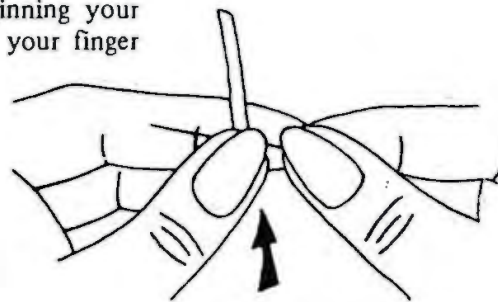
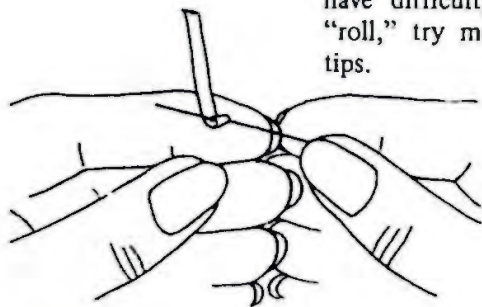
QUILLING MINIATURE FLOWERS *Continued . . .*

Moss – Small “pinch” to fill pot and anchor stems.

Helpful Tools – Tweezers, small sharp straight blade scissors, and wire cutters.

Quilling Techniques


Starting with a length of paper, place end between thumb and index finger, then pinch tip edge of strip around quilling pin. If you have difficulty in beginning your “roll,” try moistening your finger tips.




DIMENSIONAL TECHNIQUE

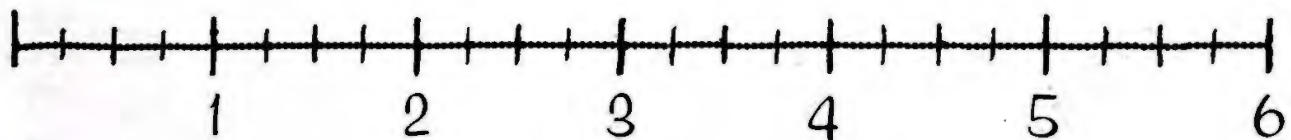
To add dimension to your quilling you may wish to roll the paper slightly to one side.

OR

DIMENSIONAL TIGHT ROLL 
Make tight roll, then push up from underneath with toothpick.

The beginning of the roll should be tightly wound. This will insure you of a tiny round center and roll strip to the end and glue the loose end down.

TIGHT ROLL 
Roll tightly and glue before removing from pin.



(Most supplies necessary to complete this project may be found at your local craft shop.)

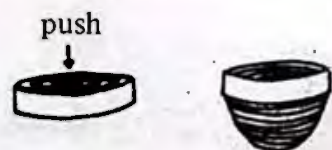
QUILLING

Pot – As you complete your pot, compare shape and size with drawing.

Gold:
(or whatever pot color is desired)

2½ full length strips

Glue the 2½ strips together end to end, overlapping slightly. Using your Quilling Tool, make a tight roll from the long continuous strip, as shown. Continue to roll tightly, gluing end securely. You may find it easier to remove partially rolled piece from tool and use fingers to complete rolling. Push center of tight roll *carefully* with both thumbs, gently forming pot shape,

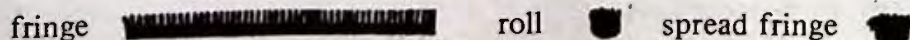


about ½” high. When desired size and shape pot has been made, apply glue around inner sides to retain dimensional shape. Insert a “pinch” of moss into pot while glue is still wet.

Fringed Flowers –

Bright White: 6 pieces 3” long
Yellow: 6 pieces 1” long

Fringed potted daisies
Dimensional Tight circles (daisy centers)



QUILLING MINIATURE FLOWERS *Continued...*

Make dimensional tight circle for yellow flower center. Fringe white strips (as shown) by making cuts along one edge of center of strip. Finely cut fringe will produce the most delicate flower. Glue one end of fringed piece to yellow dimensional tight roll, fringed edge facing up, and wrap entire fringed strip around flower center. Apply a dot of glue with toothpick to end of fringed strip, and hold in place till dry. Separate and spread fringe outward with fingernail. Construct remaining 5 fringed flowers in same manner. Cut 6 covered wire pieces $\frac{3}{4}$ " - 1" long. Apply drop of glue to tip of each wire stem and insert into white fringed flowers. Apply glue to remaining end of covered wire and insert into moss filled pot.

Daisy Greenery -

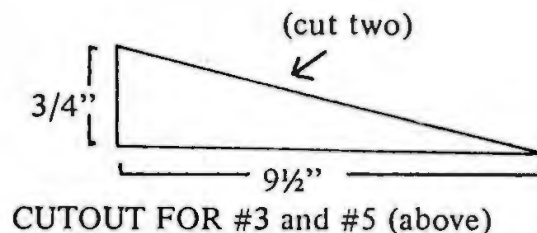
Olive Green: 6 pieces $1\frac{1}{4}$ " long (cut from quilling paper)



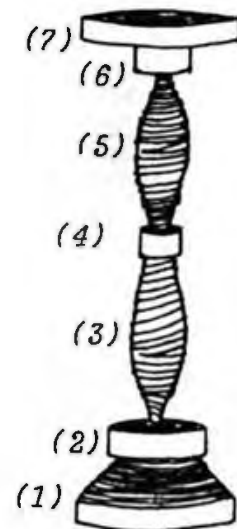
Flower Stand - The uncovered wire serves as both the tool for rolling stand sections and as its center support. Make loop in one end of wire with pliers. (This will fit under piece #1 - base.) Roll pieces in order shown, using dark brown strips of quilling paper and triangle shaped dark brown paper cutouts. As pieces are made, push to end of wire. Put a touch of glue on wire under last piece (top of stand). When dry, cut wire even with top of stand.

- (1) Glue 3 entire strips end to end, overlapping slightly. Form tight circle and glue end down. Push into cone shape as shown. Apply glue around inner edges to retain shape (base).
- (2) Tight circle, using 1 entire strip.
- (3) Roll cutout, beginning at widest end and gluing final pointed end down.

- (4) Tight circle, using 6" strip.



- (5) Rolled cutout as for #3.
- (6) Tight circle, using 10" strip.
- (7) Tight circle, using 3 entire strips of paper as for #1. (stand top)



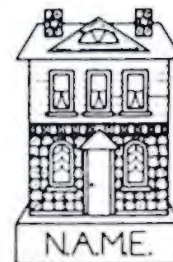
FLOWER STAND

FINISHING NOTES - Apply glue to underside of *pot* base and place on center top of flower stand. Hold in place for a moment until pot is stationary. Spray with clear acrylic sealer suitable for paper.

This beautiful basket of daisies on the flower stand may be used in numerous ways. It adds beauty to any room of a dollhouse, or is equally beautiful displayed alone in a clear cube container, (found at most craft shops) and placed on your living room "knick-knack" shelf.

N.A.M.E. MEMBERSHIP INFORMATION

National Association of Miniature Enthusiasts
P.O. Box 2621, Anaheim, California 92804



The National Association of Miniature Enthusiasts has been organized to serve the miniature collector and builder; and its object is to create, stimulate and maintain a national interest in all matters pertaining to miniature collecting and building, and to encourage new and creative talent.

There are basically *three* types of membership in the National Association of Miniature Enthusiasts:

- (a) Individual Memberships
- (b) Club Memberships
- (c) Associate or Family Memberships

Cost of joining N.A.M.E. depends on which of the above memberships you desire and at what time of the year you apply for membership. The fiscal year of the Association begins on August 1st of every year and regardless of when you join N.A.M.E. during your first year, *all* memberships are renewable and due *every* August 1st. Consequently, a prospective member joining after February 1st would have less than six months membership in the association before his dues for the following year would become payable. Therefore, the Board of Directors instituted a "half year plan" which allows those "late in the fiscal year" joiners a reduced rate for their initial membership and in the case of both the Individual Member (a) and the Club Member (b), they will still receive all four issues of the Miniature Gazette that will be published during that particular fiscal year.

A. INDIVIDUAL MEMBERSHIP. Any person desiring membership in the National Association can do so by applying directly to the National Headquarters (N.A.M.E., Box 2621, Anaheim, CA 92804) and upon approval of the Board of Directors will receive an Individual Charter, a current membership card and the four issues of the Miniature Gazette that will be published during that fiscal year. If they join between August 1st and January 31st, the cost to join is \$10.50. If they join between February 1st and June 1st*, the cost to join is \$8.50. Dues thereafter are \$8.00 a year and are due the next August 1st and every August 1st following.

B. CLUB MEMBERSHIP. Any group of persons (two or more) desiring to form a N.A.M.E. chartered club must obtain a club charter which is a one-time \$10.00 fee and covers all members in that particular club. Club members do not receive an individual charter, therefore their initial cost to join is less than an individual member. The cost for each club member to join N.A.M.E., if joining between August 1st and January 31st, is \$8.00. If a club member joins between February 1st and June 1st*, the cost is \$6.00. Every August 1st thereafter the club secretary or representative sends in \$8.00 for each member.

C. ASSOCIATE OR FAMILY MEMBERSHIP. Any person desiring membership in N.A.M.E. who *resides at the same address* with a current full member of N.A.M.E. can become an associate member of the organization at a reduced rate. An Associate or Family Member of N.A.M.E. has all the privileges of a full member but does *not* receive the second copy of the Miniature Gazette. An individual charter is not required for this membership but is available upon request for an additional \$2.50. Cost to join for each Associate Member if joining between August 1st and January 31st is \$4.00 and, if joining between February 1st and June 1st*, the cost is \$2.00. Then the renewal fee for an Associate Member is \$4.00 a year thereafter.

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B. CLUB MEMBERSHIP

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Cost to Join:

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If joining between February 1st & June 1st*.....	\$2.00

* No memberships are processed between June 1st and July 31st and any applications for membership received during that period will be held over to begin with the new fiscal year on August 1st. Member will be billed for any differences between amounts received and a full years new membership cost.

CHARTERED CLUB INFORMATION

If two or more of you would prefer to join N.A.M.E. as a club rather than an Individual Membership, these suggestions are the recommended steps to follow in establishing a Miniature Club in the National Association of Miniature Enthusiasts:

1. Meet with those in your area who are interested in forming a club. (Or, one person intending to form a Club may pay the Club Charter Fee of \$10.00, with the intention of adding members in the future.)
 - A. Determine the theme of your club: i.e., study, collecting, building, etc.
 - B. Draw up a set of By-Laws that will show the organization of your club; these may simply state that all duties are voluntary, and give the frequency of meetings.
 - C. Determine the number you wish to be in your club; some enjoy a large informal club while others wish only a few members so they may all work around a table.
2. Choose a name for your Club. Upon submittal, N.A.M.E. will apprise you if this name has already been chosen, and a suggestion may be made for alteration, to avoid confusion.
3. Elect Officers, or simply a Chairman to act as liaison between the Club and N.A.M.E.
4. Make three copies of an alphabetical listing of officers and members and their correct addresses WITH CORRECT ZIP CODE. (The postal department refuses to deliver the MINIATURE GAZETTE without a zip code.)
5. A Charter Fee of \$10.00 is required to establish a Club membership in N.A.M.E. This is a "one-time" payment.
6. Each member of N.A.M.E. is required to pay \$8.00 annual dues, which includes a membership card and the quarterly editions of the MINIATURE GAZETTE.

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BANQUET

WORKSHOPS

OUT OF THE WOODS

BY


Jim Marcus


Jim Marcus 1977 Printed in Illinois - Chicago - California 1982

Let's face it! When you're going to build yourself a dollhouse that may be passed along in your family for generations; and when the making of the dollhouse will take lots of hours on your part to construct, it is a bit foolish to try to get a bargain on the woods you use in construction. This does not mean that the best choices will necessarily be the most expensive, but this is the case in many instances — still the cost of all the building materials is low in relation to the eventual value of the collection of miniatures that you may acquire over the years — so it is a good idea in terms of avoiding future regrets to avoid being price conscious in this area.

Now that I have argued the position of using the best materials, I should point out that this trick in buying "the best" is often in knowing what to ask for. You will want to buy the materials that are most appropriate for the use you have in mind. In this regard, the man at the lumber store is not in a very good position to help you, as his point of reference has a lot to do with cost-conscious builders of common cabinet work. So I will try in this article to describe the materials that will cause you the least trouble in building a dollhouse specifically.

Plywood — the basic material you will use in walls and/or floors and countless other ways — comes in a variety of types and grades.

First, in discussing plywood, I would like to dispel what I consider a myth. I have heard some say that birch plywood (sometimes known as "Baltic" plywood) is what should be used. I disagree, in the sense that it is not easily acquired as it is usually sold primarily in wholesale lots to cabinet and furniture makers. It is also roughly triple the price. If you are of a mind to use it and can find it, it probably is

the best, but I think it is not sufficiently better than my recommendations to justify the cost.

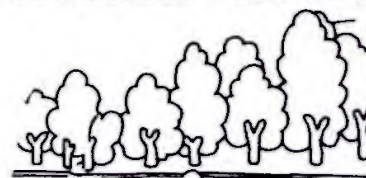
I would, instead, recommend buying Fir "A/B" plywood. What is usually referred to as "Plywood" is "A/D" plywood. This is a shop grade plywood that is sturdy and ostensibly has one side of good wood and the other side full of knot holes and splinters.

"A/B" plywood, on the other hand, is good on both sides and is sanded on both sides. This means that you don't have to be careful to keep the good side facing the interior when you cut out your planned shapes. As to the thickness you should use, I use and recommend 1/2" thick ply — thinner sheets tend to warp to a greater degree than 1/2" stock and therefore a choice of thinner plywood will cause lots of problems later.

If you have had splintering problems when using plywoods on your table saw, buy yourself a "plywood blade" — if you're a well-monied pro, buy a 60-80 tooth carbide blade.

Now, of course, there are uses for thinner plywood where the wood will be adhered to various forms or laminated so warpage will not be a problem — often things like roof structures can best be made with thin plywood if only to keep the weight down. There is a type of plywood I use in these areas that I have been pretty satisfied with — it is 1/8" mahogany plywood. This is an excellent example of when "knowing what to ask for" is useful. I virtually guarantee you that if you ask the lumber store man for 1/8" ply he will say he doesn't carry it — but ask him for a "doorskin." This plywood comes in 3' x 7' size usually, so it may require some planning on your part to know how much you will need. Luckily, it is cheap — around \$4.00 a sheet.

If you plan to make your own siding, I would recommend buying *clear* pine. I usually buy 1' x 10" boards as they are easiest to handle on the table saw when cutting strips. I have a friend who uses clear redwood for this purpose. I have not tried it as yet, but if you find you can't find *clear* pine, that would be a good alternative.



When using hand-made siding you have stripped out of clear lumber, it is best to cut the siding first and put it in an open box in the hottest area of your house for a few months to let it dry (and shrink) to the degree it is going to do so before you apply it.

If you will be making brackets, small turnings, doors, or other small details which will be cut to shape then carved and/or sanded, a good wood to use is *Jelutong*. This is a tool and die maker's wood which has virtually the same characteristics as bass wood, except it is easier to carve and yet will hold tight detail where necessary. This wood is not available at your local lumber store but is worth a little looking (hardwood supply stores) to find. It sands very easily and is an excellent choice for detail work. It usually comes in random sized boards that must be cut down to your required sizes. If you can't find this wood, a good substitute is poplar. It is a bit harder, but also an inexpensive wood with bass wood-like characteristics. Bass wood is fine, but I prefer the two woods mentioned above.

Well, that is most of what I would say, except that often the lumber stores will try to sell you clear fir instead of clear pine — it is too brittle and is not only more difficult to cut, but splinters like the devil — avoid it. If necessary buy common pine and discard the parts with the knots. Also, particle board is not a bad choice, in my opinion, for use on interior walls and floor structures, as it has no grain characteristic to cause warpage.

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Canadian Mini-Fest!

by PATTI MARSHMAN
Club Chairman

Last May, the Hamilton Miniature Club (first Canadian Club) celebrated its second birthday.

Shortly after that, on June 4, we held our first show, the Mini-Fest. It was held in St. Giles United Church in cooperation with the women's unit.

The lawn of the church displayed a five by three foot miniature version of the Place D'Alveccio, Florence, Italy.

There was a minimart which contained the displays of local dealers and club members.

The main gymnasium held displays from about 100 craftsmen in some capacity of miniatures. This includes trains (on the stage area), dollhouses, mini-rooms, a tree stump house, petit point, metal work, and demonstrators. Mr. and Mrs. Tulline (of Toronto Association of Miniature Enthusiasts) and Donna Murphy, demonstrated the uses of a Dremel and lathe. The highlight of the show had to be 87 year old Florence Millson. She did a painting six feet long, two feet high of a pioneer village and then extended the village out in front to make it three dimensional. It was beautiful and quite believable! She even wore a period dress that day.

In the church parlour we held Mini-Music Shows three times during the afternoon. Young children from the Royal Hamilton College of Music performed their singing violin and piano talents. (All three shows were different.)

Mini donuts and punch was served.

The show was one day from noon till nine, yet over 600 people attended. We feel it was a success and hope to do a bigger and better show next spring.



Our second birthday party held at residence of B. McPhie, Islington. (L to R) Patti Marshman, Fran Templeton, Ruth Glenn, Sue Peacock, Doris Hyde, Donna Murphy, Ruth Marshman, Bonnie McPhie, Sue MacKenzie. Absent, Catherine Joan Zimmerman



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California Craft Wholesaler Hosts Jackie Dieber Workshop

An enjoyable and instructive 3-day Seminar for Miniature and Craft Shop owners was sponsored by and held at Nash Wholesale Craft in Anaheim, California on May 17, 18, and 19th and those attending learned how to construct, paint, and wallpaper a "Heartford" Doll House.

The Instructor, Jacqueline Kerr Dieber, author of a number of doll house construction plans and operator of her own successful custom miniature business, "Green Apple Miniatures," awarded each participant a certificate and membership in the "Plaid One to One Guild."



Jackie Dieber



Jackie Dieber points out construction detail to Ivan Lee Nash (left) and Ivan "John" Nash (right)



Dee Hale of the "Crafters" Shop in Yorba Linda, California with her partially completed "Heartford" House.



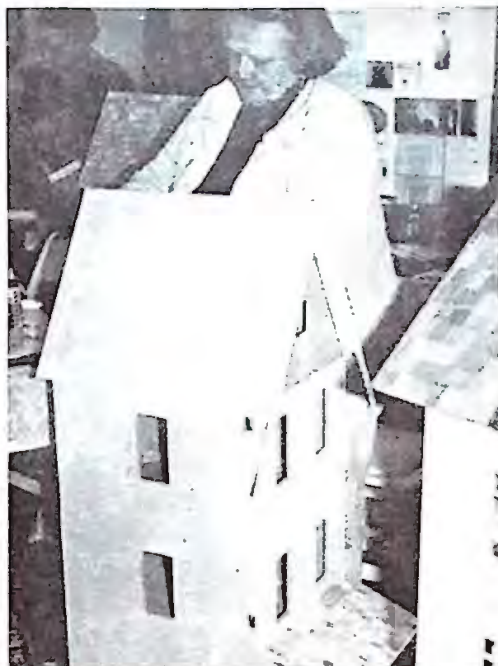
Dorothy Crawford (left) of Nash's and Doris Schooling, owner of two fine California shops, "Handmade 'N Boutique" of Big Bear, California and "Dresser Drawer" of Downey, California.



Judy Crawford, employee of Nash's and everyone's favorite "Girl Friday" shows a nearly finished model of the project.

Continued on following page . . .

JACKIE DIEBER WORKSHOP *Continued...*



A busy Stacy Nastasi of the "Family Heirloom" in Azusa, California, and her rendition of the workshop.



Ivan "John" Nash admires the doorway being fitted by Alice Thames of "Alice's Imagination Shop" in Torrance, California.

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(Address your correspondence directly to N.A.M.E., P.O. Box 2621, Brookhurst Center, Anaheim, Calif. 92804.)

You are invited to contact your Regional Director with your ideas, questions, or problems . . . they will be most happy to help you.

Lloyd McCaffery - Miniature Ship Enthusiast



A full time professional artist; more specifically, a miniature ship sculptor. As a member of the Society for Nautical Research, England; the Nautical Research Guild, United States; and the Nautical Society of Oregon, Lloyd McCaffery has developed a strong concern for accuracy and high quality.

Every piece of work produced must be the very finest of its kind. Due to the fine quality and scarcity of these sculptures, they become collectors items. Through constant experimentation and practice, he has developed the requisite skills and techniques needed to produce works that are among the finest ever made. All details of the vessels are faithfully reproduced, including the framing, planking, copper sheathing made of individual plates, deck beams and knees, gratings, ringbolts and treenails.

While the accepted model standard is a quarter-inch equaling a foot on the original craft, McCaffery often works in 1-32nd scale. That means each quarter-inch on his model corresponds to eight feet on an actual ship.

Finding materials for these sculptures requires intensive research. The rigging is made of brass, copper, magnesium and silver wires; as well as human hair. The application of natural finished wood is a study in itself. Mr. McCaffery cuts and seasons most of the wood, including apple, pear, holly, hawthorn, and boxwood. These have the fine grain and texture necessary to make the small timbers used in miniatures. In addition, each sculpture is custom mounted on a base of rare burl wood, with an inscribed nameplate and glass or plastic case.

The period of 1650 - 1790 is of particular interest to Lloyd for those vessels usually had a great deal of intricate carving. To emphasize the beauty



FINE TOUCH - Internationally known model-ship builder Lloyd McCaffery.



and constructional details, the plank on frame method of construction is preferred.

During his career, he has made models for both individual clients and museums. He has models in the Columbia River Maritime Museum, Astoria, Oregon; and in the Edmund

Hayes collection, Oregon Historical Society. Recently he made the model of the first American vessel to land in Japan, the *Lady Washington*. It forms the central exhibit in the Japan-American Amity Hall in Kushimoto, Japan.

Continued on following page . . .

LLOYD MC CAFFERY – MINIATURE SHIP ENTHUSIAST *Continued . .*

The number of models McCaffery produces annually is very limited because of the many steps and operations required in research and construction. They are purchased primarily for private collections at home or office, although some have been donated to museums. Serious inquiries toward acquiring a sculpture should include the specific vessel's name, type and period, desired size or scale, and type of construction and may be addressed to Lloyd H. McCaffery, #573, 169 S. St. John Ave., Pasadena, California 91123.



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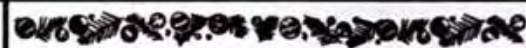


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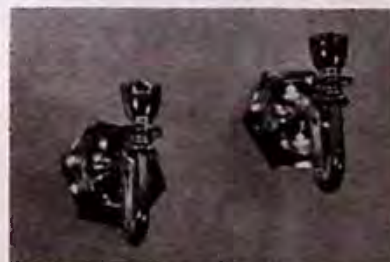
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Connecticut Semi-Annual Show

by MOLLY BRODY
Norwalk, Conn.

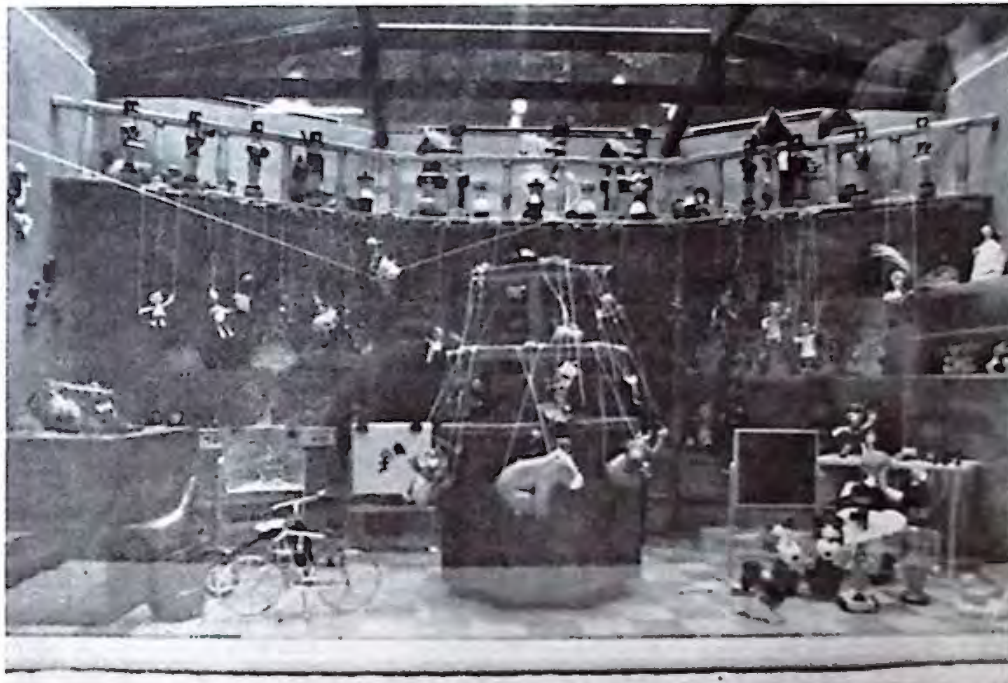
It's an eagerly awaited event in Connecticut which never fails to delight its Fans. It draws old-time Collectors and Neophytes as well, from 20 States! Craftsmen and Dealers from all over the Country zero in Darien, Ct. Run by Caroline Greunke and Molly Brody, members of N.A.M.E. & UFDC, the Show was conceived to bring the best of American Craftsmen to the public. Many Craftsmen who are now nationally known got their start in the Yankee Miniatures Shows. Folks like Deborah McKnight, Edward Allen, James Holmes, Frances Whittemore, the Hillhouses, Foster Tracy and George Passwaters are but a few.

Each show brings new surprises to the public, since craftsmen not only from across the nation, but fine, new, as yet unknown craftsmen are included at each show.

The next show will be held on November 5, 6, 1977 at the Darien Holiday Inn, 10 Ledge Rd., Darien, Connecticut.

One of the things which make the show outstanding is the combination of Antique Dolls, today's Doll Makers and Antique Miniatures along with the Craftsmen. Doll collectors can shop among the cream of Eastern Doll Dealers and current Makers as well as develop their interest in miniatures, since the two collections go hand in hand. The show seems to bring out the best in everyone, table displays are always an exhibit in themselves.

Among the Dealers who will display their work in the November Show will be Dollhouse makers; Peg and Fred Hoffman (builders of the incredible Big Vic), Joan and Richard Kempson (N.J.) who build the best Victorian houses east of the Rockies, Helen Norman (N.Y.), who singlehandedly is recreating the Hudson River School of Architecture in Miniature, and Joen E. and Robert Kanze, parents of the Mini world on the East Coast. They will recreate your home or build any Shop or house to order. Joen is also making furniture right out of turn of the century Sears, Roebuck catalogs. Lovers



Toy Shop displaying work of "Teri's Mini Workshop"



Dollhouses by Richard Kempson of "My Fancy"

of Frank Lloyd Wright take note of her "Mission" pieces.

Furniture makers include: Betty Valentine (CT), The Hillhouses with their beautiful stenciled pieces, Ted Norton, David Usher, George and Sally Hoffman, Joe Andrews, Jane Sikora, Ernest Levy, Donald Dube, Miniature Makers Workshop of Michigan, Ralph Partelow with his harpsichords and

pianos and young Tom Tucker with Victorian furniture.

Doll makers Marti Saunders, Faith Wick (Niada), Molly Brody and Joan Benzell will present original dolls along with Antique Doll Dealers Grace Dyar, Caroline Greunke, Dorothy Blankley, Dorothy Schumacher, Helen Frankenburg, The Shaws, Ruth Bauer, the

Continued on following page . . .

CONNECTICUT SEMI-ANNUAL SHOW *Continued...*

Lomaglios, Evelyn Podesla and Paula Hill.

Antique miniature dealers: Robert Milne, Albert Eisenlau, Anne Timpson, Marge Wolf and Pat DeConinck will join Doris Casey (Wee Littles Studio, Wisc.) who brings the work of mid-west artisans, The Cantwells (Wee "C" Shop, Ill.), Needleworks in Miniature by Barbara Cosgrove of Mich., William Wright (The Little Old Man) who will be showing more of his marvelous authentic room kits, Mary O'Brien of Indiana with her Toeware, Francis Whittemore with his crystal masterpieces, Alice Robbins, Teri's Mini Workshop, Lorraine Scuderi, Frances LaMonica and Jean Johnson with her whimsical Shops and settings.

The group is first-rate, well worth the trip to Darien, Ct. For further information please contact: Yankee Miniatures, 20 Sunset Hill Ave., Norwalk, Ct. 06851.

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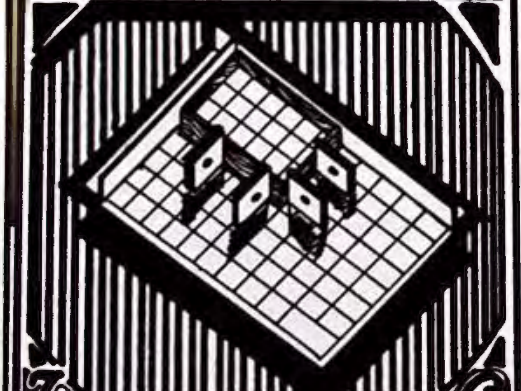


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CALENDAR OF EVENTS

(Calendar of Events are printed at no charge. The Miniature Gazette is not responsible for accuracy of information or change of dates.)

September 17, 1977 - JAMISON, BUCKS COUNTY, PENN. SHOW & SALE - Vo-Tech School, Route 263, Jamison, Penn. For the benefit of the Bucks County S.P.C.A. 40 dealers - a well-balanced and "fun" show for a good cause. For information phone Dorothy Weder at (215) 847-5888 or write Box 417, R.D. 1, Upper Black Eddy, Penn. 18972.

September 17, 1977 - MINIATURE MAKERS SOCIETY COLLECTORS CORNUCOPIA SHOW will be held at the Exhibit Hall, Westchester County Center, White Plains, N.Y. from 10 a.m. to 5 p.m. \$2.25 admission. For info, contact J. Haskell, 31 Evergreen Road, Northford, CT 06472.

September 17 & 18, 1977 - MINI PEDDLARS sponsored by Lilliput Unlimited. 10 a.m. to 5 p.m. Buena Park Convention Center Hotel at Knott's Berry Farm. Contact Fran Cook (714) 521-3370.

September 17 & 18, 1977 - DAYTON DAYBREAK DOLLHOUSE SHOW - Mont. Co. Fairgrounds Coliseum, 1001 S. Main St., Rt. 48, Dayton, Ohio. \$1.00 admission. Free Parking. Sept. 17 - 10 a.m. to 6 p.m.; Sept. 18 - 12 noon to 5 p.m. Given by Friends of Daybreak to support Daybreak, Inc., a 24 hr. crisis intervention facility for runaway youth. Dealer info: Write Jean & Bob Summerlot, 2570 Richmar Dr., Xenia, Ohio 45385.

September 18, 1977 (Sunday) - DOLL & MINIATURE SHOW & SALE - Sponsored by Shaker Doll Club. 10 a.m. to 5 p.m. Berkshire Hilton Inn in Pittsfield, Mass. Booths available. Admission \$1. For further information contact: Lt. Col. and Mrs. Donald E. Mitchell, R.D. Box 150, Canaan, N.Y. 12029. Tel. (518) 781-4706.

September 24, 1977 - MINIATURE SHOWCASE PRODUCTIONS PRESENTS SECOND MAJOR MINIATURES & DOLLHOUSE SHOW & SALE - Sat., 9:30 a.m. to 7:30 p.m. Knights of Columbus Hall, 1000 Marcus Ave., New Hyde Park, N.Y. (Long Island Expressway to Exit 34 south (New Hyde Park Rd.) to Hillside Ave. east to Marcus Ave. (on your left). Info: Miniature Showcase Production, Motts Cove Rd. North, Roslyn Harbor, New York 11576. Or call: Valerie Ickrath (914) 471-3173.)

September 24 & 25, 1977 - THE MICHIANA MINIATURE GUILD'S ANNUAL DOLL HOUSE FESTIVAL - The Randall's Inn, 130 Dixie Way South (U.S. 31 - one block north of the toll road), South Bend, Indiana. 10 a.m. to 6 p.m. A sale of miniatures will be held along with the festival. Free Admission.

September 25, 1977 - 5th ANNUAL TINY TREASURES SOCIETY LUNCHEON & MINIATURE SALE - Howard Johnson's, 57 Park Plaza, Boston, Mass. For reservations, write 260 Rock Island Road, Quincy, MA 02169.

September 25, 1977 - THIRD SALE OF MINIS - DOLLS - TOYS - DOLL HOUSES, FURNITURE, ACCESSORIES - Sunnybrook Ballroom, Old Rt. 422, E. of Pottstown, Pa. 10 a.m. to 6 p.m. 50 dealers. Admission \$2.00 - Children \$1.00. Contact Dorothy Weder (215) 847-5888 or Jackie Barlow (215) 527-3192.

September 30 - October 1 & 2, 1977 - TOYS OF YESTERYEAR SHOW & SALE - Presented by Women's Bicentennial Committee, at The Armory, Front Street, Marietta, Ohio. See Antique toy collections, dolls, dollhouses, a miniature circus, miniature sets from the Marietta College Drama Dept., a complete wooden Schoehut Circus and featuring the 1850 restored Victorian Dollhouse, a project of the W.B.C. Friday, Sept. 30 - 1 p.m. to 9 p.m.; Sat., Oct. 1 - 10 a.m. to 9 p.m.; Sun. Oct. 2 - 1 p.m. to 6 p.m. Donation \$1.25. For further information call coordinator Sally Hille at 1-614-373-3708 or write One Appian Way, Marietta, Ohio 45750.

October 1, 1977 - THE SECOND MAXWELL HOUSE MINIATURE SHOW & SALE. (Saturday) 10:00 a.m. to 5:00 p.m. Holiday Inn, Edinboro, Pennsylvania. Admission \$1.00, includes doorprizes given away every hour. Contact: Maxwell House Miniatures, 310 Hillcrest Dr., Suite 5B, Edinboro, Pa. 16412. (814) 734-4594.

October 1, 1977 - THE ST. BRIGID DOLL HOUSE & MINIATURES SHOW & SALE - will be held on Saturday, 9:30 a.m. to 5 p.m. at St. Brigid School, 100 Mayflower Street, West Hartford, Connecticut. Free Parking. Tea Room.

October 1 & 2, 1977 - THIRD ANNUAL DOLLHOUSE & MINIATURE SHOW & SALE - sponsored by the Southern Monmouth Auxiliary of Family and Children's Service. Set-up 7 a.m. - 10 a.m., exhibit hours both days 10 a.m. - 5 p.m. To be held at the Hilton Inn, off Exit 105 of the Garden State Parkway, Tinton Falls, N.J. for info., contact Mary Newlin Waltman, 214 Chicago Blvd., Sea Girt, N.J. 08750. (201) 223-1426.

October 7, 8, & 9, 1977 - FIRST ANNUAL MIDWEST MINIATURE FAIR & TRADE SHOW - Sponsored by Midwest Miniature Trade Association. Will be held at the Hillside Holiday Inn, Hillside, Ill. Wholesale and retail booths available; for retail info contact

Jacqueline Kerr Deiber, Green Apple Miniatures, 339 E. Parkside, Lombard, Illinois 60148; (312) 629-2029. Manufacturers contact Ed Leonard, Illinois Hobbycraft, 605 N. Broadway, Aurora, IL 60505; (312) 892-9299.

October 8 & 9, 1977 (Saturday & Sunday) - 1st ANNUAL MIDWEST MINIATURE TRADE ASSOCIATION SHOW - managed by Medi-Check International Foundation, Inc. Hillside Holiday Inn, 4400 Frontage Road in Hillside, Illinois. 10 a.m. to 7 p.m. Saturday, and 10 a.m. to 6 p.m. Sunday. Admission \$2.00 adults, \$1.00 children under 12. For further information call or write: Medi-Check International Foundation, Inc., Suite 223, Glenview, Illinois 60025 (312) 724-8280.

October 14, 15 & 16, 1977 - REGION N-2 REGIONAL HOUSEPARTY - Hosted by Bay Area Miniature Clubs. Airport Marina Hotel, 1380 Bayshore Highway, Burlingame, Calif. 94016. Theme: The Miniature Gardener. 350 limited registration. \$35.00 Members; \$40.00 Non-Members. Sales, Exhibits, Favors, Brunch, Workshops & Favors.

October 15, 1977 - SECOND ANNUAL TOLEDO, OHIO DOLLHOUSE & MINIATURE SHOW & SALE - Saturday 10 a.m. to 6 p.m. Presented by William and Mary Mathers, Ramada Inn Southwyck, 2340 S. Reynolds Rd., just off of Exit 4, Ohio Turnpike, Toledo, Ohio. Admission \$2.00. Dealers inquiries invited. For further info. write or call: Wm. W. Mathers, Show Mgr., 2913 S. Hayes Ave., St. Rt. 4, Sandusky, Ohio 44870 (419) 626-1209.

October 15, 1977 - THIRD ANNUAL SHOW AND SALE - St. John's Episcopal Church, Trumbull Place, North Haven, Conn. 9:30 a.m. to 5 p.m. 35 Dealers. Food served. Donation \$1.50.

October 15 & 16, 1977 - RENO'S 3RD ANNUAL DOLL & MINIATURES SHOW & SALE - Sparks Nugget Convention Center. Write: Doll Show, P.O. Box 644-M, Verdi, NV 89439. Phone (702) 345-0577.

October 22 & 23, 1977 - RENO'S 3RD ANNUAL INTERNATIONAL DOLL FESTIVAL AND MINIATURE SHOW & SALE - Centennial Coliseum. Inquiries: Box 644M, Verdi, NV 89439 (702) 345-0577.

October 23, 1977 - MORRIS MINI SHOW, Grand Ballroom, Governor Morris Inn, 2 Whippany Road, Morristown, N.J. 10:30 a.m. to 4:30 p.m. Admission \$1.75, Children under 12 \$1.00. Inquiries: The Emporium, 71 Main Street, Chester, N.J. 07930.

October 30, 1977 - AMERICAN CANCER SOCIETY PRESENTS First Annual Doll, Doll House and Miniature Show - 10 a.m. to 6 p.m. (Set up Sunday morning 8 a.m. to 10 a.m.) Hotel Sonesta, Constitution Plaza, Hartford, Connecticut. Donation \$2.

Continued on following page...

CALENDAR OF EVENTS *Continued...*

November 5 & 6, 1977 - **YANKEE MINIATURES ANTIQUE DOLL, DOLLHOUSE & MINIATURE SHOW** - Darien Holiday Inn, 10 Ledge Rd., Darien, Conn. 54 Top Quality Dealers. Further info: Contact Yankee Miniatures, 20 Sunset Hill Ave., Norwalk, Ct. 06851.

November 6, 1977 - **TORONTO'S FIRST DOLLHOUSE AND MINIATURE SHOW AND SALE** - Presented by Miniature Enthusiasts of Toronto. Featured will be 12 rooms by Kupjack, Commissioned by Kroehler Manufacturing Co., Hotel Triumph, 2737 Keele St., (Hwy. 401, Exit Keele N.), 11 a.m. to 6 p.m. Admission \$1.50. For further information write: MET, 171 Homewood Ave., Willowdale, Ontario, Canada M2M 1K4.

November 12, 1977 (Saturday) - **DOLLHOUSES & MINIATURES SHOW & SALE** - 10 a.m. to 6 p.m., King's Grant Motor Inn, Exit 46, Long Island Expressway, Plainview, L.I., N.Y. \$2.00 Admission; \$1.25 children under 12. Miniature Glassblowing Demonstration. Select Craftsmen and Dealers. Sponsored by Tom Thumb's Toy Box (516) 862-6244.

November 12 & 13, 1977 (Sat. & Sun.) - **THE THIRD WESTCHESTER MINIATURE & DOLLHOUSE SHOW & SALE** - 10 a.m. to 6 p.m. John Acropolis Hall, 160 S. Central Ave., Elmsford, N.Y. (Saw Mill River Rd., Rt. 9A) N.Y. Thruway, Exit 8, Cross Westchester Expwy., Elmsford Exit. Route 119 to 9A South. Admission \$1.75 (children under 12 - 75¢) Raffle, Refreshments, Door Prizes. For information: Call Frances LaMonica, 67 Pomona Ave., Yonkers, N.Y. 10703. (914) 968-7616.

November 12 & 13, 1977 - **COLORADO'S FIRST DOLLHOUSE SHOW & SALE** - "Miniatures in the Mountains" Saturday - 10 a.m. - 6 p.m., Sunday - 11 a.m. to 5 p.m. At the Hilton Harvest House Hotel, 1345 28th Street, (Colo. Rt. 36) Boulder, Colorado. Sales tables, exhibits, door prizes. Admission: Adults \$1.25; Children 75¢. For additional information contact: The Pixie Shop, Eleanor B. Angliss, 5580 Colt Drive, Longmont, Colo. 80501.

November 19, 1977 - **ANTELOPE VALLEY'S 1ST MINIATURE & DOLL SHOW** - First show in area. \$1.00 adults; 50¢ Senior Citizens; Children under 12 free with an adult. Antelope Valley Fairgrounds, Gem & Mineral Building, East Ave. 1 & Division St., Lancaster, Calif. Contact Key Keith, 19784 Merryhill St., Canyon Country, Calif. 91351. (705) 251-3208.

November 19, 1977 - **SECOND ANNUAL COLUMBUS, OHIO DOLLHOUSE & MINIATURE SHOW & SALE** - Presented by William & Mary Mathers. 10 a.m. to 6 p.m. Sheraton Motor Inn North, Dublin-Granville Road, Interstate 71 and Rt. 161, Columbus, Ohio. Admission \$2.00, Children under 12 - Half Price. Dealers Inquiries Invited. For further information write or call: Wm. W. Mathers, Show Mgr., 2913 S. Hayes Ave.,

St. Rt. 4, Sandusky, Ohio 44870. Phone (419) 626-1209.

November 20, 1977 - **PHILADELPHIA MINIATURA EXHIBIT & SALE** - George Washington Motor Lodge Convention Hall, U.S. 611 & Penna. Tpke, Exit 27, at Willow Grove, Pa. (10 minutes off N.J. Turnpike - Exit 6) 10 a.m. to 6 p.m. No children admitted under 12 yrs. Food Available. Public admission: \$2.00 per person. Show coordinator: Carolyn Sunstein, Antiques-Miniatures, P.O. Box 26734, Elkins Park, Pa Pennsylvania 19117.

November 26, 1977 - **MINIATURES & DOLL SHOW & SALE** - Monroe County Fairgrounds, E. Henrietta Rd., Rochester, N.Y., Thruway Exit 46. 75 Miniatures & Doll Dealers. 50¢ Admission. 10 a.m. to 8 p.m. An outlet for Dealers and we are able to share our hobby with the public. For information write: Kohlman's Miniatures Shop, 33 Newton Road, Rochester, N.Y. 14626.

November 27, 1977 (Sunday) - **ANTIQUÉ SALE** - Large & Small - Something New... Something Different. 50 Top Antique & Antique Miniature Dealers. Downingtown Inn, Route 30, Downingtown, Pa. 10 a.m. to 6 p.m. A show worth traveling for. Admission \$2.00 - children \$1.00. Dorothy Weder (215) 847-5888 or Jackie Barlow (215) 527-3192.

December 2, 3 & 4, 1977 - **WEE BEES ANNUAL MINIATURE SHOW** - Dec. 2nd - 10 a.m. to 8 p.m.; Dec. 3rd-4th 10 a.m. to 4 p.m. Miniature Makers Workshop, 677 South Eaton, Birmingham, Michigan 48012 (313) 646-4667. Adult donation \$1.00.

December 4, 1977 - (Sunday) - **DOLLS, DOLLHOUSES, MINIATURES & ACCESSORIES SHOW & SALE** - 10 a.m. to 5 p.m. Stamford Woman's Club, 45 Prospect St., Stamford, Conn. X35 off the Merritt Pkwy. or X8 off the New England Thruway. \$1.00 admission for adults, 50¢ for children under 12. For more information contact Kitty Osker, Andrea's, 959 High Ridge Road, Stamford, Conn. 06905. (203) 322-9844.

January 7 & 8, 1978 - **SAN DIEGO 4TH ANNUAL SHOW & SALE** - Town & Country Hotel by San Diego Miniature Crafters. Contact Jerry Floor, Pres., 1212 "H" St., No. 190, Ramona, Ca. 92065.

March 11, 1978 - **THIRD ANNUAL SANDUSKY, OHIO DOLLHOUSE & MINIATURE SHOW & SALE** - Presented by William & Mary Mathers. 10 a.m. to 6 p.m. Holiday Inn, 5513 Milan Road, State Rt. 250, Exit 7 off Ohio Turnpike, and Rt. 2 Bypass. Admission \$2.00; Children under 12 - half price. For further information write or call: Wm. W. Mathers, Show Mgr., 2913 S. Hayes Ave., St. Rt. 4, Sandusky, Ohio 44870. Phone (419) 626-1209.

April 8 & 9, 1978 - **SECOND ANNUAL KALAMAZOO, MICH. DOLLHOUSE & MINIATURE SHOW & SALE** - Sat. 10 a.m. to 6 p.m.; Sun. 11 a.m. to 5 p.m. Kalamazoo Hilton Inn, 100 W. Michigan Ave., Kalamazoo Center, Kalamazoo, Mich. Admission \$2.00; Children under 12 - half price. For further information write or call: Wm. W. Mathers, Show Mgr., 2913 S. Hayes Ave., St. Rt. 4, Sandusky, Ohio 44870. Phone (419) 626-1209.

April 28, 29, & 30, 1978 - **MICKEY & MINI A QUALITY MINIATURE SHOW** - In the Host Community to Walt Disney World. Hotel Royal Plaza, Preview Blvd., Lake Buena Vista, Florida. \$37.44 a night for up to 4 in a room. Admission for entire show (including workshops) \$15. Admission for Sat. or Sun. Sales - \$1.25 in advance/\$2.00 at the door. Apr. 28 - 7-9 p.m. - Preview Night; Apr. 29, 10-5 p.m. - Mini Sales; Apr. 30 - 9-12 noon - Workshops; Apr. 30 - 1-7 p.m. - Mini Sales. For reservations send a self-addressed stamped envelope to: Teri's Mini Workshop, Box 13028, Orlando, Florida 32809.

May 19, 20 & 21, 1978 - **N.A.M.E. REGION N-3 HOUSEPARTY** - Hosted by Pacific Northwest Miniature Association. Theme: Grandma's Kitchen. Programs - Banquet & Brunch - Exhibits - Miniatures Sales & Workshops - Gifts & Door Prizes. Seatac Red Lion Motor Inn, Registration: Atha Kahler, 9605 N.E. 26th, Bellevue, WA. 98004. N.A.M.E. Members \$40.00, Guests \$45.00. Sales Contacts: Altha Kahler - 9605 N.E. 26th, Bellevue, WA 98004., Tote Bags: Carolyn Lowe - 18411 61st Place W., Lynnwood, WA. 93036; Door Prizes: Dena Mellott, 29020 40th Ave S., Auburn, WA. 98002; Advertising: Kris Huntley, 1343 3rd St., Kirkland, WA. 98033. 400 Maximum Registration.

EXHIBITS

October 8 to December 26, 1977 - **SMITHSONIAN INSTITUTION TRAVEL EXHIBIT SERVICE** of the MARGARET STRONG COLLECTION - A permanent doll house on display - voluntary admission. Hours: tues/thurs/fri/sat 9:30 to 5:00 - Wed. 1:30 - 9:30. Detroit Historical Museum, 5401 Woodward Ave., Detroit, Mich. 48202 (313) 833-1805.

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EARLY AMERICAN DINING ROOM

By TOM DEVEREUX



This room is 24 inches wide x 23 inches deep x 12 inches high. It is furnished with Early American cherry furniture and consists of a large main room and a one-step-up writing room and library, which are separated by a wooden railing.

The walls of the main room are covered with a fine linen like fabric that has a profusion of tiny foliage in various shades of browns on a cream background. This fabric is over a dado stained in antique oak, as are the entire walls and book shelves in the library alcove.

The ceiling is cream colored with hewed beams. The draperies over the leaded, diamond shaped panes, windows are medium green, trimmed with a cream, green and brown pleated edging.

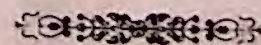
The floor of the library is carpeted in deep yellow and brown tweed upholstery fabric. The other floor is stained the antique oak and covered by

an area rug with a deep pumpkin gold and black Persian design. A black and gray fieldstone Colonial fireplace is in the center of the left wall, with copper pieces arranged on top. On the wall above the fireplace are two black candle sconces, a gun rack with two rifles, a 1735 tavern sign and a brass eagle.

A mother's helper (mammy bench), colonial candle lamp, bed warmer, child's rush seat chair, spinning wheel, colonial toaster, cradle and a copper tea kettle sitting atop a black iron trivet stand are arranged around the fireplace. Behind the bench is a cupboard that holds pewter goblets and iron stone china pieces. A deacon bench and candle tables are in front of the railing that separates the alcove from the main room. The trestle table is set with low brass candlesticks, dishes of food and pewter cutlery. A covered soup tureen serves as the center piece.

On the right wall is the Grandfather's

clock, a desk type cabinet and base. On the base are brass candleholders, and iron stone soup tureen and three different ironstone tea pots. In the writing end of the room is a full wall of bookshelves holding many multi-colored leather books and tiny bric-a-brac. Other furnishings in this end of the room are a Colonial type desk, another cupboard, another cradle, world globe, an armed Windsor chair, two ladder backed chairs, a drum table and a lounge chair upholstered in tiny pumpkin color figurines in a cream background. Pipe racks, hand decorated butter churn, water bucket and other ceramic teapots, compotes and various household pieces complete the room. The canary who calls the brass birdcage, hanging between the rooms, home softly sings the baby on the mammy bench to sleep.



In the Mini



Spotlight

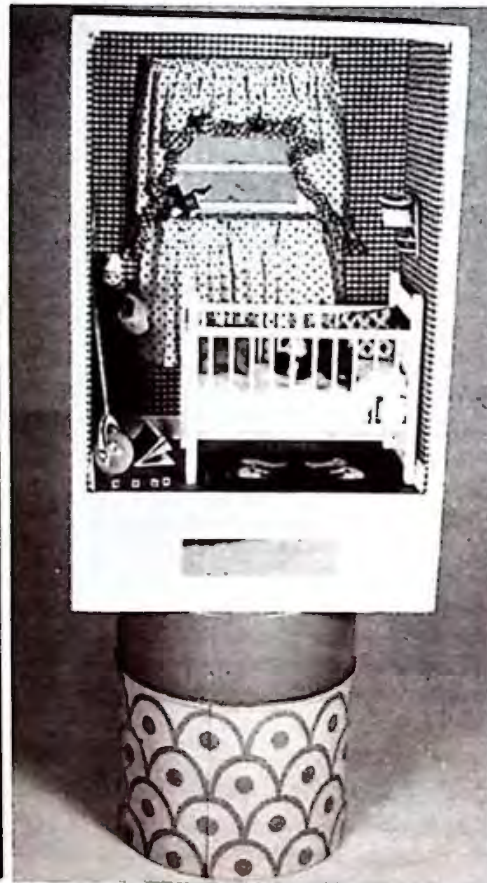
THE WEE BEES OF BIRMINGHAM, MICHIGAN

The Wee Bees of Birmingham, Mi. have had a very rewarding year. We had our fall show at Barbara Blauman's Miniature Makers Workshop with some innovations. This year on Saturday and Sunday afternoons the men from the Mini Masters demonstrated various techniques on mini power equipment. Judy Schulte came for Pen-do with a fascinating array of fruits, flowers and vegetables. We had a display case of minis collected by our members labeled "Master Miniaturists" which included Mel Prescott, Ed Norton, Don Buttfeld, Joe Andrews and many others. Almost

700 people attended from as far away as our neighboring states.

We surprised Sue Welther during the show with "Michael's Bedroom" for her newborn son. In turn, last month, our talented Sue made each of us a personalized tile with a different vegetable painted on each.

Tat Wise designed the sturdy furniture we made for the doll house in Pediatrics at St. Joseph Mercy Hospital. We have purchased four sets of doll house dolls as well as the Playschool Hospital toy for the children in Peds



and the Out-patient Surgical area.

We made mini beaded Xmas trees which, incidentally, look super under a dome — personalized for the recipient by the presents beneath. Each of us made a Xmas tree ornament for our November meeting with detailed instructions.

Marcy Fisher (our local resident expert) gave us a workshop on mini pen-do flowers and vegetables. We labored over sepals, calyx, petals, roses, calla lilies, celery, lettuce, deviled eggs and learned a great deal.

We are going to make books in May and also a shell shadow box with a sea horse as the center attraction.

You may remember our concern with old doll houses packed away in museum storerooms which are exhibited seldom if ever. Nan Ramsden established a working relationship for us with the Detroit Historical Museum. The Museum will build a case for these houses as a permanent display on a rotating basis if we will repair, restore and refurbish the houses. We are looking forward to this activity and heartily recommend it as a project for your area.

We now have a charming turn of the century house which we are working on and will do an "accessories" workshop in June.

The Museum has a very handsome house on permanent display. When you are in Detroit put it on your agenda.



In December we have lunch and our Xmas exchange. Yvonne Pessel made our charming nutcracker — it actually works. She has kindly offered the instructions for it — included at the end of the article.

The other gifts were — a single perfect rose in a hand blown vase on a mirrored tray, a needlepoint Xmas stocking kit personalized with our

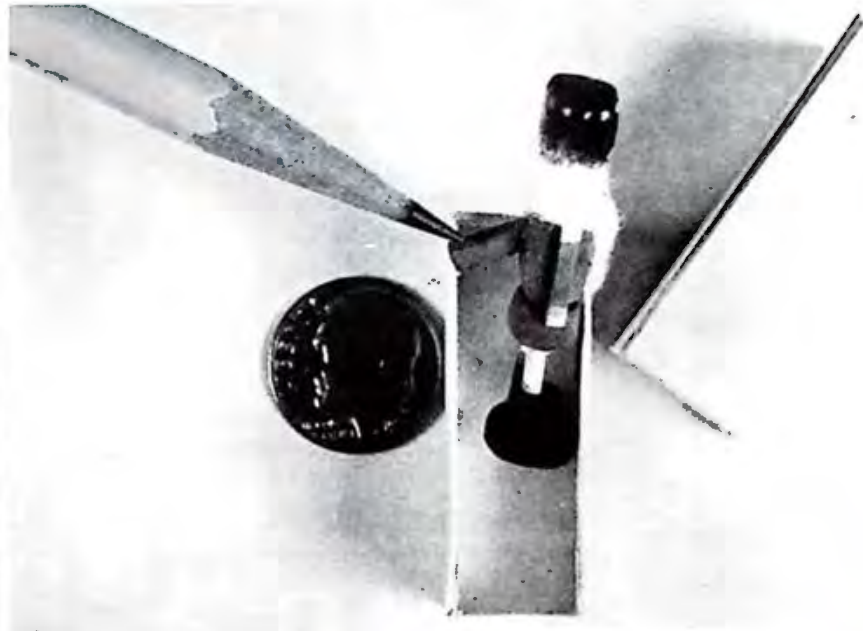
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IN THE MINI SPOTLIGHT *Continued...*

initials, a banjo clock, a living mini potted plant, a pen-do mirror, Xmas place mats, napkins and napkin rings, a Xmas log or card holder with greens, a Xmas bell, a candy cane Xmas stocking, a sunburst clock, a coral and rock accent piece, a hand made knife and 7 different beaded ornaments for the Xmas tree.

Our show will be December 2 - 4 at 677 South Eton, Birmingham, Michigan. Have enjoyed the past two years thoroughly. Tat Wise becomes president in June.

Mary Eierman, President
Tat Wise, Vice President
Marcy Fisher, Secretary
Nan Ramsden, Treasurer



THE TOY SOLDIER NUTCRACKER

by Yvonne Pessel — 1977

This is one of those colorful Holiday knick-knacks that adds cheer — and actually works, cracking nuts. The medium sized nutcrackers are usually about 15 inches tall. That's the size I made this miniature. (*Scale 1" = 12"; nutcracker is 1-1/4" tall*)

Materials

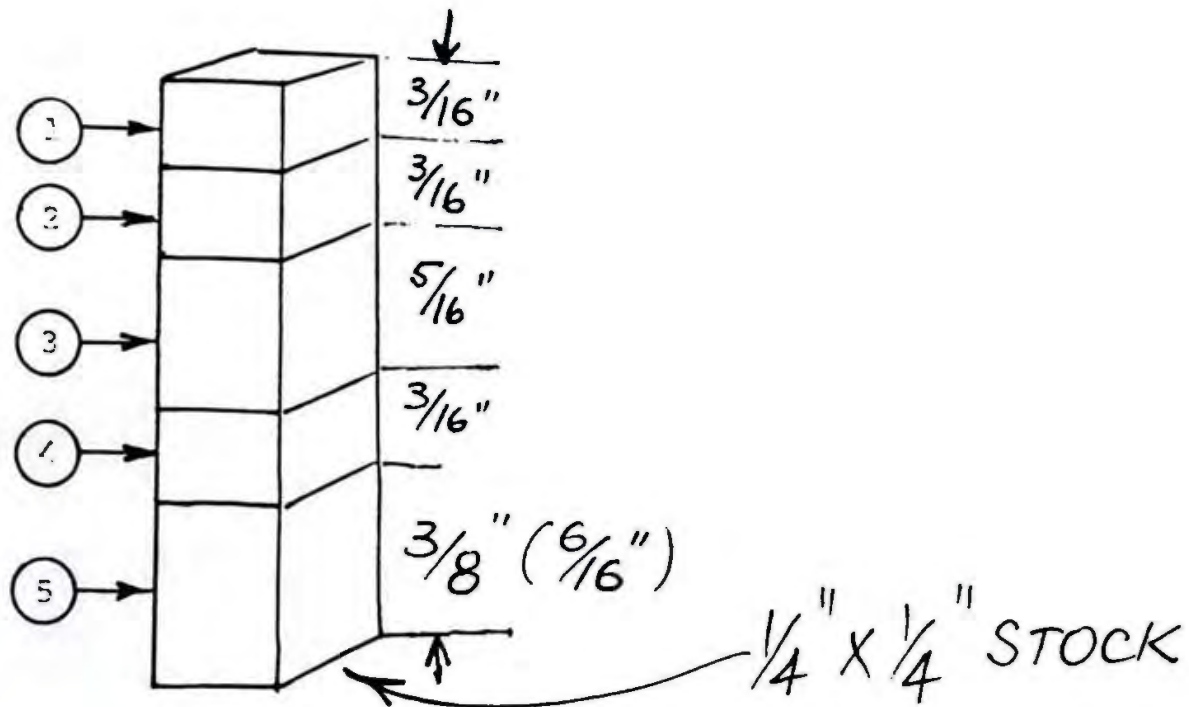
- 1 piece basswood, 1/4" x 1/4" x 1-1/4" (soldier's body, head, hat)
- 1 sequin pin, 1/2" long (hinge-pin for "jaw" action)
- 1 flat button, 3/8" dia., (2-holes, not 4) (used for base)
- cotton (makes the soldier's beard)
- 1 piece basswood, 1/16" x 1/16" (soldier's arms)
- paint (black, gold, pink (flesh), red, blue)
- glue, white

Body

Take the 1/4" x 1/4" x 1-1/4" basswood piece:

1. Measure 3/16" from one end. Draw a line on all four sides, at this distance.
2. Measure down *another* 3/16", and again mark all four sides.
3. Measure down 5/16" farther, and mark all four sides.
4. Measure down 3/16" more, and mark four sides.
5. The remaining segment should be 3/8" in length.

IN THE MINI SPOTLIGHT *Continued...*



Shaping the Body

1. Represents the *soldier's hat*. This is rounded at the corners, to make it shaped like a drum.



2. This is the *head*. File and sand this segment into a spherical shape.



3. This (5/16") segment is the *chest and shoulders*. It needs to be shaped like a "V", rounded front-to-back, as well as side to side.

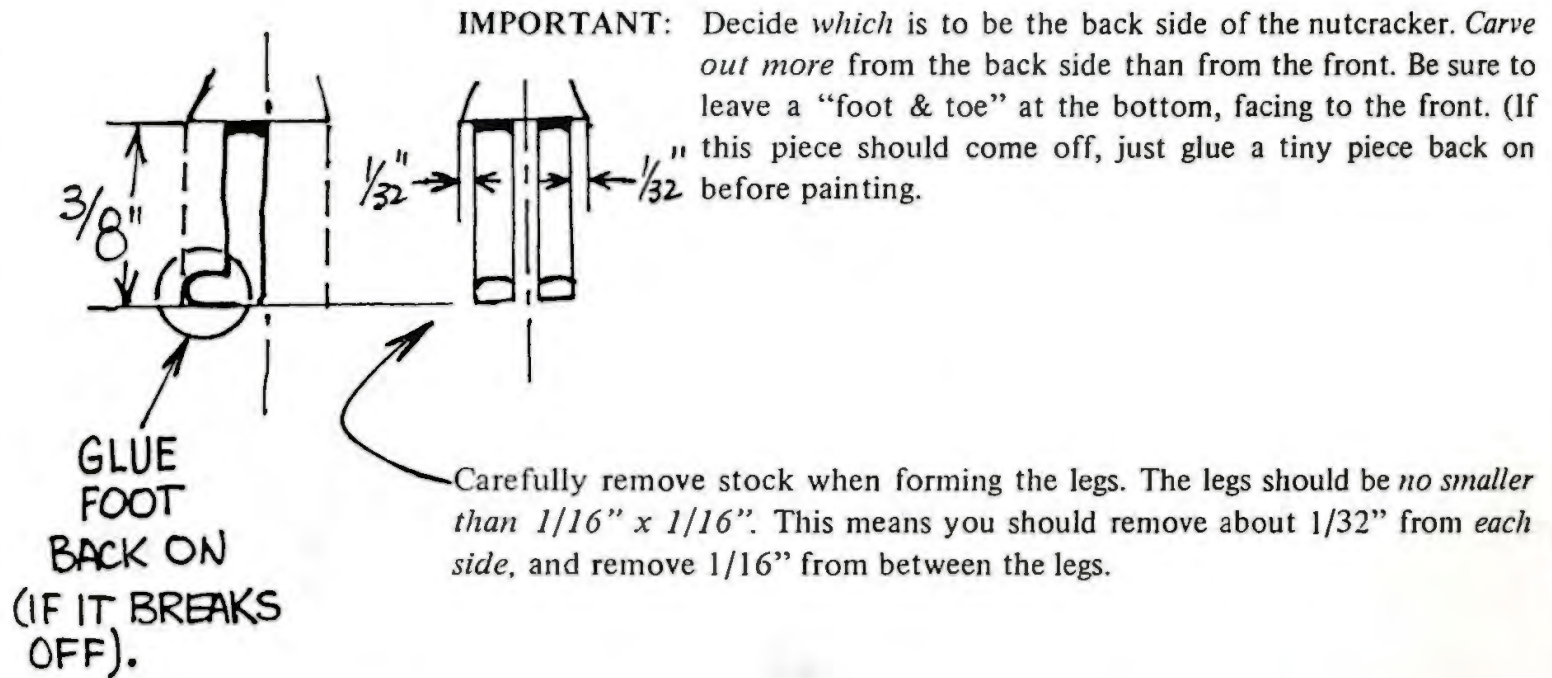


4. This (3/16") segment represents the *waist to the bottom of the tunic*. It extends from the narrower waistline out to the full 1/4" width of the basswood.



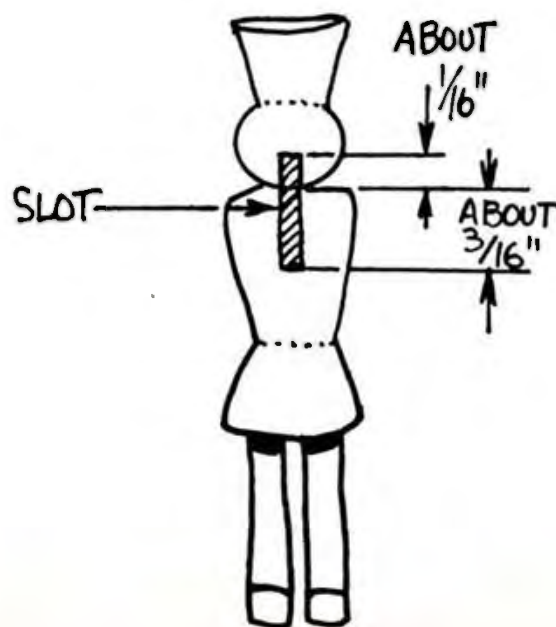
IN THE MINI SPOTLIGHT *Continued . . .*

5. The final ($3/8''$) segment is formed into the *soldier's legs*.



Before going on to the next step, be sure to *round* everything, so that there are *no square edges*.

CUTTING THE "NUTCRACKER SLOT"



The slot must run from front to back (*not side to side*). begin about $1/16''$ into the face, and extend the slot about $3/16''$ into the chest. Make the slot wide enough for a $1/16'' \times 1/16''$ piece of basswood stock to slide in and out easily. Work carefully, removing stock from the slot in small steps, trying the $1/16'' \times 1/16''$ often.

This is an important step.
Take your time with it!

Cut three pieces of $1/16'' \times 1/16''$ basswood. The length should be *from the shoulders to the bottom of the tunic*, (approximately $1/2''$ long). Two of these pieces are *the arms*; the third piece is *the handle for the nutcracker*.

IN THE MINI SPOTLIGHT *Continued* . . .

PAINTING INSTRUCTIONS:

Paint all pieces with acrylic and then varnish, or paint with enamel model paint. The color scheme is, as follows:



HAT Black, with white decoration. Gold painted bill.

FACE Pink with red cheeks, black eyes, eyebrows, moustache, mouth, white teeth.

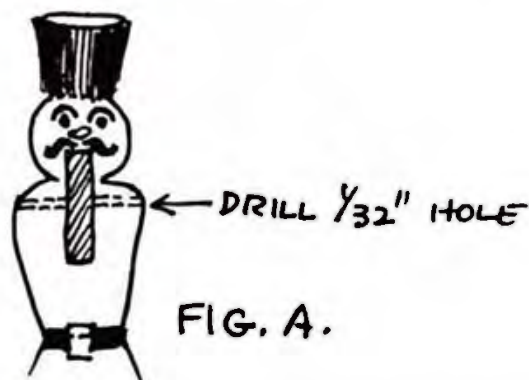
TUNIC . . . Red, with black belt (gold buckle).

PANTS . . . Blue BOOTS Black with gold tops.

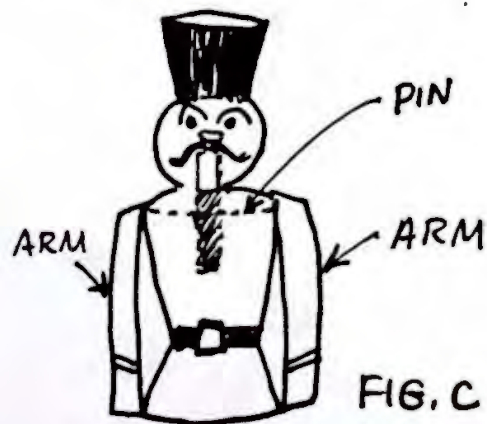
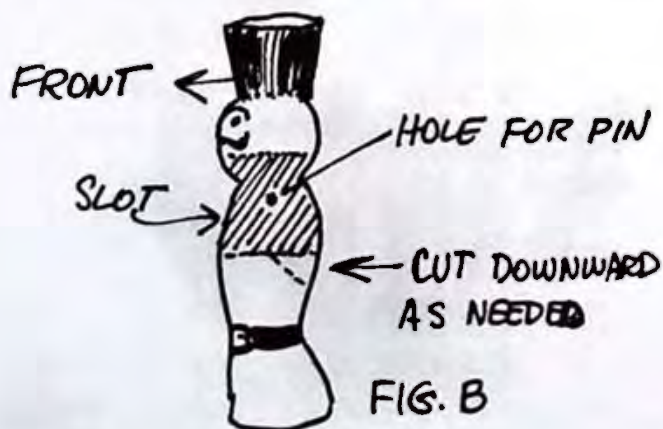
ARMS . . . Pink hands, red sleeves with black cuff and blue epaulets.

NUTCRACKER HANDLE Red.

When paint and varnish are *thoroughly dry*, drill a very small hole ($1/32''$ is best) about $1/16''$ down from the top of the hole opening, from one shoulder to the other. (FIG. A.)



Insert the nutcracker handle into the opening so that the end of the handle fits up into the mouth opening and the other end lays downwards on the back. (You may have to cut downward on the back of the opening to allow the handle to lay a little flatter. *Remember to repaint this spot!*) (FIG. B.)



Once the handle fits nicely into the opening, insert a pin into the drilled hole – through the handle and into the other shoulder. *Do not force the pin.* If necessary, drill a hole through the handle – to match the holes drilled into the shoulders. Cut off any excess pin sticking out on the far-side shoulder.

Continued on following page . . .

IN THE MINI SPOTLIGHT *Continued...*

Glue on the arms, even with the bottom of the tunic. The arms should go straight up covering both the head of the pin and the point of the pin. (FIG. C.)

Affixing the beard

Put a small amount of glue around the side and back of the head. Press a tiny bit of cotton batting onto the glued area. Do the same on the bottom of the chin, the edge of the handle that fits at the chin and down each side and bottom of the opening. Again press cotton to glue. Cut off excess, so it gives the appearance of white hair and beard. *Be sure to completely cover the front opening.*

If the mouth *does not* look like it is opening when you move the handle, cut away some of the cotton from around the mouth, so that the mouth is free.

Placing soldier on base (button)

Glue the boots to the button, covering the two thread holes. *Be sure the flat side of the button is down.* Brace the nutcracker until it stands upright by itself on the button base.

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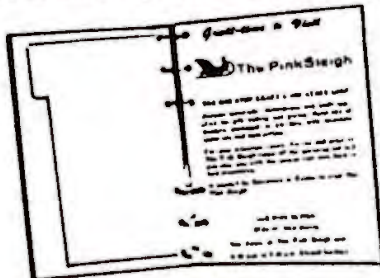
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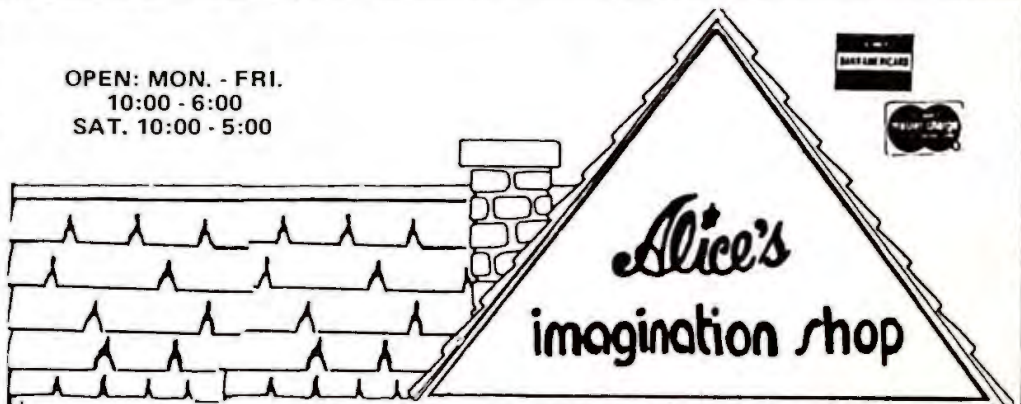
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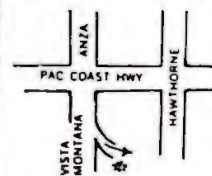
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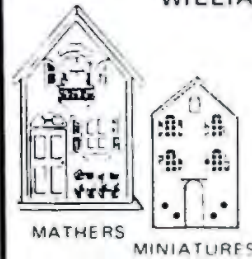
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GEARY STREET 1976

by CHARLES CLAUDON

Park Forest, Illinois



As my wife and I headed home on the plane from last summer's Houseparty, I began designing "Geary Street 1976." As I drew my rough sketches, I knew that I wanted something which would (1) summarize our favorite moments in San Francisco and (2) feature the superb Kummerow leaded-glass windows that were given out as N.A.M.E. souvenirs. The resulting room was finally finished February 17, 1977.

"Geary Street 1976" is a store-front pizzeria near San Francisco's theatre section, only a couple of blocks from our hotel. The used-brick interior is complemented by numerous avocado-lead-colored items: the panelled door, the ten turn-of-the-century dining room chairs (MINIATURE GAZETTE's March work project), the side booth, and the four snake plants in the windows. The beautiful oak plank

flooring is finished with Formby's Tung Oil — only one coat and it has a warm handrubbed glow.

Flanking the doorway are the N.A.M.E. windows. The curve at the top of the leaded design is repeated in the white brick arches above the windows, the two round pedestal tables, and the small oval Coke tray hanging above the booth.

Beyond the windows is my perspective watercolor of an imaginary Geary Street scene. The White Whales, a restaurant; John Simmons, an exclusive store; and Bottoms Up, a disco, can be seen in the background. Lounging outside, at right, one of the numerous street-people surveys the scene.

Eclectic items fill the interior. Red Victorian tiles support the Blauer's Victorian reeler stove, while a stylized

cat sculpture — based on a delightful silk pillow — rests on it. Above the stove hangs an elk head purchased at the Houseparty. Numerous shells and a small Greek statue sit on the window ledges.

Several posters and pictures cover the walls. At left hangs Alphonse Mucha's beautiful "The Four Seasons," while above the door, Noel Coward stares down from a "Mad About the Boy" poster. Among the things on the right wall are two World War I posters, photographs, a Burns and Allen record album cover, and an AMERICAN ARTIST cover by Frank Frazetta, a popular science-fiction illustrator. Above the booth, on the stairway ceiling, hangs artist David Byrd's life-sized poster advertising his 1971 New York exhibition.

Continued on following page

GEARY STREET 1976 *Continued...*

Items related to our trip clutter the center table and chairs. A deep-dish pizza is cut and ready to eat. The bottle of Chianti is open. My camera hangs on the left chair and my wife's purse (seen through the rungs of the right chair) stands on the floor at right. On the front right chair hangs our umbrella, and on its seat are Nicholas Meyer's novel, WEST END HORROR — read while in San Francisco — and our own CHICAGO TRIBUNE proclaiming the Bicentennial.

The room, measuring 20 inches wide by 13-1/2 inches high by 14-1/2 inches deep, is lit by four beautiful fluted-shade fixtures from Illinois Hobbycraft.

Doing this project has proven an even more effective way of capturing our memories of San Francisco than traditional photographs. They're all there — in "Geary Street 1976."

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Region A-2 N.A.M.E. Houseparty

Friends and strangers (but not for long) met at the Holiday Inn Plaza in Wichita, Kansas, May 20-22, 1977, for a Region A-2 Houseparty. This was the third one hosted by the Wichita Miniature Society.

Dealers registered and set up their tables in the Gold Room. The Drawing Room was open all the time for hospitality and coffee.

Registered guests met in the Palm Room at 8:00 p.m. for a slide program compiled by N.A.M.E. There were many slides of room settings by N.A.M.E. Members in Region A-2. The slides of the European Rooms were exquisite and museum quality. Right here, we want to urge more members to send slides to N.A.M.E.

There were brochures and circulars from wholesalers who had given door prizes, at the Registration Table.

Mini sales and the exhibit rooms opened early on Saturday morning for the club members to take a "look see" before they went on to their duties for the day.

The dealers' tables were full of "goodies." Faith Wick had her little characters. Tibby Edwards manned the N.A.M.E. booth and answered questions for prospective members. Sara Lee had lots of interesting kits. Lana Marshall, who bought out Bespoke Miniatures, attended. Joe Andrews was there with his reproductions of his original Bicentennial pieces. Pat Cantwell of "Wee C" had George Becker's unusual furniture and musical instruments — also furniture by Al Pluss. Doris Casey had Barbara Meyers foods and East Lake Furniture. The three sisters had Chrissy Kits and Wood. Ann Nelson had her beautiful Oriental Silk Screens. Betty Kraft, a new dealer, had her porcelain wares. Mary Sternberg of Iowa had English Furniture imports. Jennifer Bennett had needlepoint and with her husband's wooden accessory pieces — they were beautiful. Some new fabric pieces for draperies were shown by Joe Hermes. Luther Joe Beaver had a unique Dollhouse and "Out Houses." Norma Bartley of Texas had print type trays full of goodies. Larry and Rita Harms had numerous items, among them brass beds. D. Ann Ruff of Minnesota dis-

played some beautiful upholstered furniture. Hart Antiques were there with Barbara Marcus Reproduction Porcelain dolls and antique items. There were other dealers also with interesting articles — seven Seas, Misc.; Arlene Bellinger, Flowers, Hats, Ribbon; Carolyn Bugg, Bread Dough; Dee La Damus, Misc.; Sandy Mason, Misc.; and the Mousehole, Misc. And above all, Lavonne Nye with her new drapery pleater.

On Saturday evening in the Riviera Room, we had a delightful Buffet. Arlene Bellinger welcomed all guests and introduced Joe Hermes, Sr. Vice Pres. of N.A.M.E. and Tibby Edwards, Region A-2 N.A.M.E. Director. Corinne Wilson introduced Pat Cantwell of "Wee C," who gave our Xacto Workshop on William and Mary Tall Case Clocks. Pat was awarded a D.H.S.S. Certificate. This was really enjoyed by all! Many thanks, Pat! When everyone had finished their clocks, we went on to other workshops — crazy quilts, Christmas tree ornaments, wallpapering and a "How To" on draperies.

In the Gallery Room was a display of Doll Houses and Room Settings. Ribbons were won by the following: (These were by popular vote).

Doll House — Jan Reswig — Juanita Rains

Room Settings — Sue Cook - Helen Brewer

Stores — Corinne Wilson — Arlene Bellinger

Historic Rooms — Corinne Wilson — Carolyn Bugg

Accessories — Arlene Bellinger

1/2" Scale Room Setting — Tibby Edwards

After a night's rest, we met again in the Riviera Room for breakfast. The centerpieces were miniature hats, parasols and hat boxes (made by members). These were arranged in pots as floral arrangements.

The program was by Mrs. Esther Mustard of Wichita with Mildred Fickle on Piano. Having traveled all over the world and friends bringing her hats — she has quite a collection. Pearl Meeker

writes her program in rhyme. This was such a delightful and cleverly arranged program. The following is the closing to her program and written especially for the Houseparty. We would like to share it with you!

MY MINIATURE DREAM WORLD

I dreamed a dream the other night
when all was very still —

I dreamed I had a tiny home upon a
lovely hill.

The curtains at the windows were frills
of hand-made lace,

My cupboards were all one-inch high
and looked so very nice,

And they overflowed with flour, fruits
and fragrant spice;

My tables were of hand-carved teak and
really quite a sight

And five thousand little candles lighted
up the night.

I dreamed that I invited my friends to
come to tea,

My tea set held a thimble full for all
my friends and me.

One lady asked to use my phone and
said, "Oh! Really Dear!"

"This thing is so very small, how shall I
ever hear?"

They sat upon my tiny chairs and
walked about my house,

And said it was exquisite to both me
and my spouse.

They seemed to love my wonderland of
things so very small;

And I was proud to share them because
I loved them all.

I dreamed I had a workshop with artists
by the score;

And they made so many things; one
could not ask for more.

They made houses, towns and furniture
and farms and stores for sale;

And everything they made was to a
most exacting scale.

The ladies made such tiny dolls and
dressed them one by one.

In fact, they made most everything
beneath the setting sun.

They made some things for keeping,
and some were just to share.

But everything was miniature and
looked so perfect there.

Continued on following page . . .

REGION A-2 N.A.M.E. HOUSEPARTY *Continued...*

I dreamed my tiny fountain flowed
lemonade to drink
And we sipped it from glasses one-half
inch tall and pink.
An orchestra in miniature played music
from the past;
And I hoped that my dreamhouse
would last and last and last.
But it seemed all of a sudden, my
house began to fade
(I guess that is the stuff from which
all dreams are made).
Of course, I know your collections are
not really dreams to you;
But that in all reality, they are like
a dream come true.

You've come from across the nation
to buy, collect or sell,
And as you leave our city I surely
wish you well.
To the Wichita Miniature Society, to
your guests and everyone,
Go forth and share your treasures and
have a lot of fun.
I hope you've liked my hats today,
be they big or small —
It's the way I share my love with you
one and all.
You all love things in miniature; that I
know is true
But today I'd rather dedicate this lovely
hat to you!

Now, it was time for Door Prizes.
This always means so much more when
everyone brings a door prize. This is
another way of sharing! Through the
willingness of wholesalers, every one got
a door prize. The N.A.M.E. Dollhouse
was won by Elinore Malone.

The Wichita Miniature Society made
a "millinery shop." Bobbie Espinosa
went home with this setting.

"Do Knot Shoppe" made by Nancy
Crawford and Susie Jones went to
Denise Goodrich of Oklahoma.

At 4:00 p.m. on Sunday, there was
a drawing for a four room doll house.
The lucky number holder was Mrs.
Keimig of Wichita. She has a day
nursery, so am sure the children will
enjoy it!

Although a storm was gathering —
everyone hated to say good-by. But we
did and lots of us will see each other
again in San Diego in August. You can
start now to make plans to go to
Denver, Colorado in August, 1978 when
Region A-2 are your hostesses.

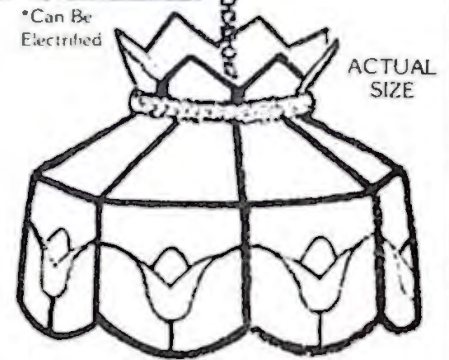
The Steering Committee wish to
thank again all who gave favors and
door prizes, the dealers who came and
our guests who came from afar.

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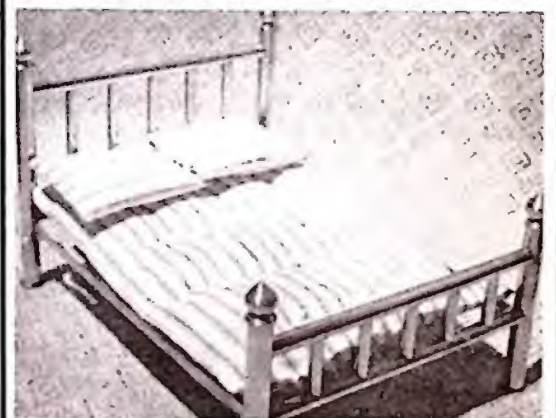
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New Texas Club - Starts from Couple's Mini Interests!

Norma Miller liked the fireplace in her home so much, she put it in her doll house. She did the same thing with an antique organ, clock and china cabinet, all family heirlooms.

In 1970, Mr. and Mrs. Edward H. Miller, owners of Bi-City Hobbi-Kraft of Bryan, Texas, dreamed of a doll house for their four granddaughters; now the grandparents have a dream house adults cherish.

Over 3,000 hours of work have gone into the creation of the miniature eight-room home electrically lit and filled with music from a player piano and radio. One of the more unusual aspects of the house is the ceiling fan "that really works."

Adults as well as children gaze in wonderment, at the house displayed in the craft store to inspect the detailed furnishings, all designed in perfect scale to fit the "little house," as the Millers call it.

Original furnishings in the Miller's "big house" were measured and re-measured to compute exact proportions so the style and character could be duplicated exactly in basswood.



Norma Miller with antique replicas



Kitchen reflects late 1920's

Mrs. Miller hadn't built furniture from basswood before, but lack of experience didn't stop her. She experimented with a kit, then began designing original furniture patterns. The designs were based on furniture in her home and pictures from old catalogs and photographs.

"It's a whole combination of things we've inherited, things we've collected, things we've lived with and things we wish we'd lived with," Mrs. Miller says of the home's unique interior.

Mrs. Miller recreated her grandmother's kitchen all the way down to the block of ice in the tiny ice box. Across the room is a dining table, heavily laden with meat, pastries, and bread looking freshly baked.

The 1927 style pantry was designed according to a picture from

the Sears catalog of that year. The 101 pieces of basswood in the pantry's pattern were carefully cut and constructed so all doors open and close.

A cat prancing around milk spilled on the kitchen floor, reminds Mrs. Miller of the families of cats always around the country home.

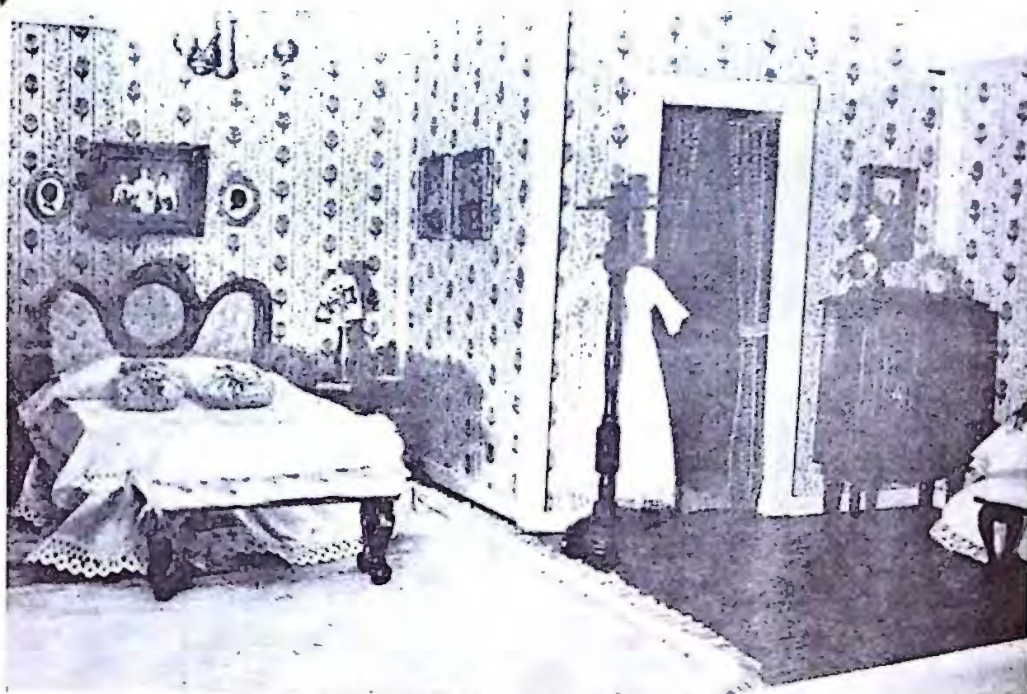
"The only thing I don't have is a canary. There was always a canary in my grandmother's kitchen," Mrs. Miller says.

In a nearby room of the doll house is the family's antique organ, designed exactly according to the one in the Miller's living room.

"I had to do it, it was a compulsion with me," Mrs. Miller says of her determination to complete the family organ. "But I wouldn't ever do

Continued on following page...

Photos by CHOYA WALLING - "The Eagle", Bryan, Texas



Family pictures reduced to scale accent one bedroom

another.”

Upstairs, music flows from the player piano, designed exactly like the antique, only with a music box inside. The music

begins when a switch is turned at the back of the house.

The ceiling fan also spins at the flip of a switch.

Ed Miller accepted the challenge of wiring the miniature house. “The fun of it,” he says, “was getting an idea and seeing if I could do it.”

He experimented with a few ideas before the electric ceiling fan worked, but soon the miniature blades were spinning at top speed.

“Now all we have to do is figure out how to make the lady in the bathtub sing,” the couple echoed.

Behind a beaded curtain is a bathroom with a doll bathing in an antique miniature bathtub. The couple found the tub at an antique show and decided to add a bathroom to the house.

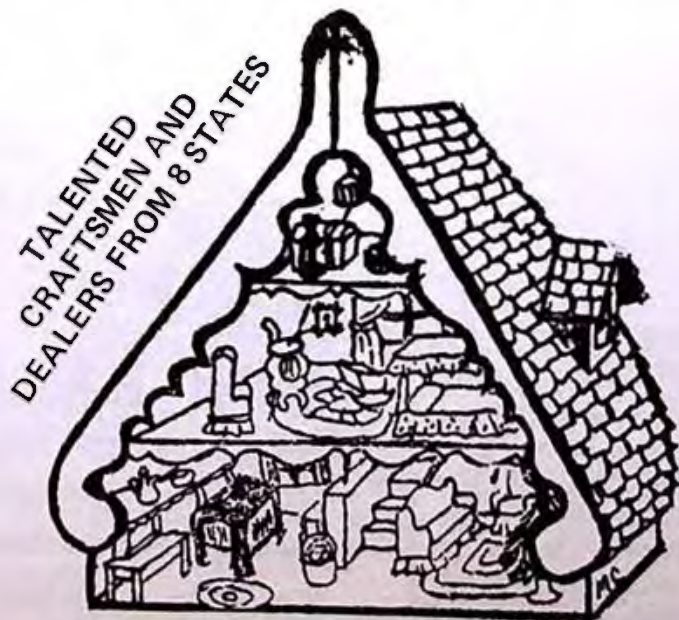
Only the tub and a few metal objects were purchased, the majority of the furnishings are originals created by Norma.

“I’d rather do it from scratch,” she says, adding “It is the most fascinating thing I’ve ever done.”

To share their interest in miniatures, the couple has formed a new club chartered with the National Association of Miniature Enthusiasts.

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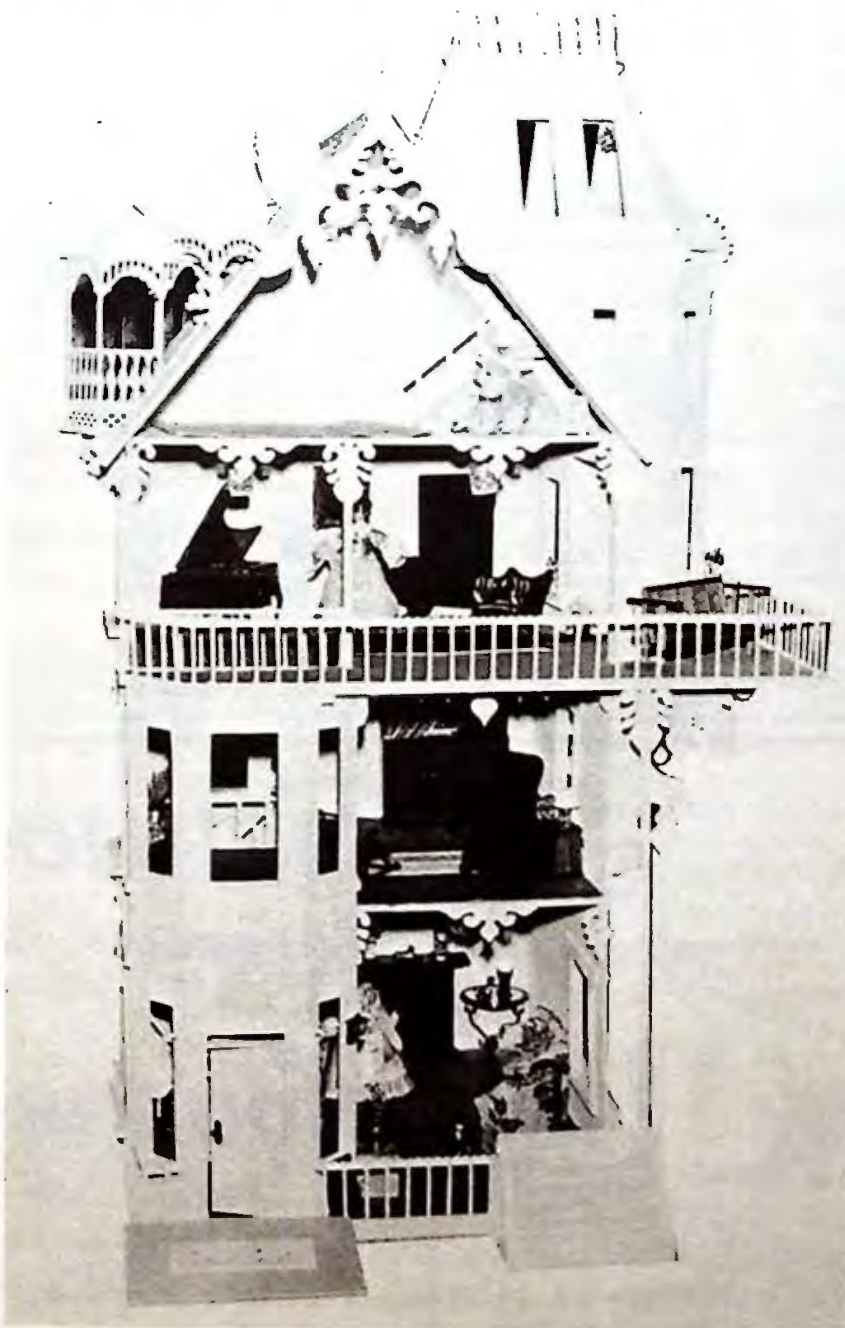
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Miniature Houses and Architectural Thoughts

By SHELLY COOK



Each miniature house reflects style of some sort. The more different the house, the more personal the style involved. On a personal basis, it might be described as living in a "fantasia eclectic" manner.

I like my houses because it is nice not to have to turn the house around to see the front or lift the roof to see in.

life, but then they are not supposed to be. They are designed for the fantasy of real life; and here in this concept, almost anything goes.

The white art nouveau style house shown was designed in the style of art nouveau using portions of theatrical architecture. It is a new concept in miniature houses designed to best

whole. This house is now in the collection of Mr. and Mrs. Robert Chambers of Claremore, Oklahoma.

Having been in architectural design, an interior designer, and a theatrical set designer; there is a definite rule that governs each. That is "form follows function." Miniature houses have different functions from real houses.

Miniature houses should be functional to the viewer as well as to the creator. "Functional" in the sense that the fantasy should relate to all viewers.

After much experimentation of using dropped in half windows, doors, and scrims as are often used in set designing, I have arrived at the concept of a portion of the front of the house being visible yet being able to look into the total interior of the house and see all the treasures at the same time.

In set designing, you must consider what happens in the set as well as how it is viewed. Both concepts are considered in my houses and both work together in scale and balance.

The miniature designer is concerned with the house itself giving the aura of an architectural era; yet it must be functional for the fun of decoration with tiny objects using people size hands. This means windows should be larger than "scale" (usually four by five and one half inches) to facilitate putting a hand in to set upright the perpetually falling over knick-knack.

Permanent positioned inside walls are obviously absent in my houses so that more freedom of expression may be obtained via moveable wall panels for a general arrangement in design and decoration in the limited space which constitutes the real poetry of interior design in a miniature house.

Of course all miniature builders know that the bottom floor should be ten inches from floor to ceiling; second floor, nine inches; and all others, eight inches. This gives the viewer and decorator the advantage of seeing into the bottom floor more easily because

MINIATURE HOUSES AND ARCHITECTURAL THOUGHTS *Continued...*

eye-level of a miniature house is usually between the second and third floors. This is out of scale for the one inch to one foot house, but far more functional.

There should always be some sort of attic in the miniature house. Because this is the logical spot to put that terrific little thing you found that is out of scale and/or just does not go anywhere else in the house.

Because miniature houses are for non-existent people, there does not really need to be a stairway to each floor or a logical arrangement of rooms; such as the dining room next to the kitchen (yet most miniature houses do this) or even do you necessarily need a kitchen or any other particular room. But these momentous decisions are all for the individual.

It is advisable to have rooms be no smaller than twelve by fifteen inches because a six by nine room only allows three small pieces of furniture. Besides, the real estate (table or bench) the house sets on is usually rather inexpensive. However, not so if you find

it necessary to add a whole room to your real house to house the miniature houses.

Miniature houses can have unrealistic and non-logically located appendages of all sorts. You will notice I have a gazebo attached to the roof that leads on to an attic which houses a bird cage and a unicorn.

Being an advocate of the theory that a furnished house sells better than an unfurnished one, I also believe that a peopled house has more personal appeal. My houses have people in various positions, dogs on the furniture, bird cages and plants everywhere. I even put photos of my family in the miniature albums and frames on the walls.

Either by building or purchasing your miniature house, the style in which you design your "living areas" will reflect your fantasies and wishes only. This is what a miniature house is for.

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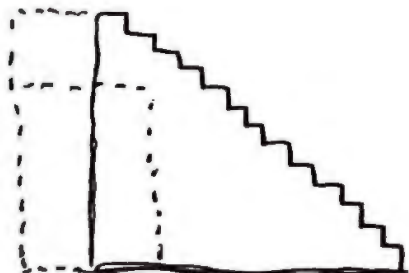
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If Your Kitchen Needs a Ventilator



By CHARLOTTE PACK



I bought a San Francisco house like the one on page 21 of the March issue. It comes with a loose stairs to be put anywhere the heart desires. A friend said I just had to make use of the understairs part even if I only put a door on it. But the stairs provided for no landing, so I added the dotted section and cut out a rather large door as an alcove. (There is a back and side wall besides what I added to the front.) I figured I could put the ice box here, but my old metal stove does not look good from the side, so I figured it could go under the stairs (never heard of a stove there, but after all). So obviously, it would need a ventilator and I remembered I had a little plastic fan somewhere.

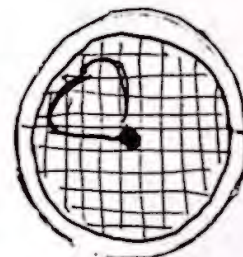
1/2"

about 3-1/2"

First I silvered it, and cut off just the stand part. Next take a strip 1/2" wide x 3-1/2" long of fairly thin cardboard that you can be sure is thick enough for the butt ends to glue together. Work it around your fingers to get a nice circle. Then glue. When set, glue on a piece of cardboard. When dry, cut out your circle. It's easier to do it this way than make the circle and hope the band will fit.

Paint the inside back black and the sides silver. Glue the stand of the fan to the black back.

Take a small piece of screening and nick the center. This rests on the hub of the fan. Glue around the edges and weight down. It doesn't stick readily.



Trim off the excess screen. With a 4" piece of soutache braid, gently work it into a flat circle. Trim so ends will just meet and glue on top of the screening.

When dry - silver the braid and the 1/2" band - you are now in business.

My fan was 3/4" across.

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Regional Director Tours London

by EVELYN GERRATANA
N.A.M.E. Regional Director, M-2

On a recent trip to London with my husband, we had the pleasure and privilege of viewing several private collections as well as visiting the museums. We were in a group of some thirty persons from all over the country, all mini-nuts! We travelled to Birmingham to spend a day with Mrs. Betty Cadbury (of chocolate fame) to view her astounding collection of automated toys, dolls, furniture and dollhouses. She was a most gracious hostess and made all of us feel very welcome, and we enjoyed afternoon tea. Another day we rode several hours to a pretty seaside resort town called Weston-Super-Mare, where Peggy Nisbet lives in a two hundred year old water tower. Her home was charming and comfortable and we saw her original dolls, one of which was Queen Elizabeth II wearing her coronation robes. This was the first doll Mrs. Nisbet created so she too is celebrating a Silver Jubilee Year with Queen Elizabeth II and in honor of the occasion has made the Queen as she appears now, seated in a golden chair. After a beautiful and bountiful lunch, we had a short visit to her factory and I was much impressed with the cozy, 'family' feeling of all the staff there. We also went to see Kay Desmonde's Museum in Syon Park on the outskirts of London. She was kind enough to open the museum especially for us as it was still a bit early in the season. Here we saw many beautiful antique dolls, peddlers, dollhouses such as "Ardmore Hall" and "Eton House" and my favorites, the carved ivory pieces of such delicacy!

Another trip took us to lovely townhouse of Faith Eaton, a most talented and gentle English lady who creates dioramas for some of the British museums. Here we saw her collection of dolls, dollhouses, Oriental miniatures and much else. We were served a delicious High Tea which we all enjoyed very much. English hospitality is great!

included the Bethnal Green Museum, a must for the dollhouse enthusiast! The collection includes a 1673 Nuremberg House with all furnishings, the famous Baby Tate House, a Victorian Gothic style many roomed mansion made in 1975 as a college thesis!

Here too, were many wonderful toys, dolls in the permanent collection and a special exhibit of very old paperscrap which was fascinating.

I particularly enjoyed the Kensington Palace museum as it contained many of Queen Victoria's personal effects including some of her dolls and a dollhouse when she was still a child. She is my favorite English Queen and I was thrilled to see this exhibit.

The newer London Museum which is near St. Paul's is very interesting as it shows the history of London from the Roman times. This was cleverly done by miniature dioramas of each period of history along with artifacts of the times.

A visit to Portobello, an exciting area of many, many antique shops and stalls resulted in my acquiring an Edwardian toy shop all handcrafted by James Campbell, a theatrical costume and set designer for British theater and television. He was responsible for the costumes and settings for "Upstairs, Downstairs" which appeared on American television not too long ago. Creating miniatures is his hobby. More about this another time.



Evelyn Gerratana, N.A.M.E. Regional Director, M-2, with Julie Loughnan of London with the first N.A.M.E. charter in England in her delightful shop called Julip. A great variety of miniatures, old and handcrafted, Beatrix Potter figures, dollhouses, many horses and Jubilee

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Submitted by
ALBERT FARAH, SR.,
Manufacturer's Representative

The firm of "Minis by ME" was begun by Marilyn Davidson and Elaine Fleischman, as a result of a personal friendship that shared an interest in miniatures. Elaine coincidentally has a friend from childhood, Renee Goldman of Goldman Marketing Services, N.Y., who is a manufacturer's representative in the miniature field.

A little over a year ago, Elaine, while on a social visit, asked skeptically, if they would market something she made. They (Renee & Barry) assured her that they would, and when she returned home and asked Marilyn's advice, Marilyn half jokingly offered to be her partner. Elaine accepted both offers, and the firm of Minis by ME (Marilyn & Elaine) was off and running.

The firm began by making a linen line which included bedspreads with matching curtains, table cloths, placemats and napkins with matching window shades, etc. However, in one of their display units they had used a small plexiglass cube as a night table. This inspired the development of a line of modern plexiglas furniture, and once again the partners set to work on a new line.

The result is what is currently being marketed as the three rooms (living room, bedroom and dining room).

Minis by ME manufactures a completely new line of miniature plexiglas furniture and accessories scaled one inch to one foot.

Display boxes with plexiglas tops and fronts, are fully furnished, and decorated smartly, as living rooms, bedrooms, and dining rooms. While shop owners can reorder those pieces which seem to sell best, following our suggested minimum reorders, we feel that in order for the retail customer to get the full impact of our products, they should be displayed as complete rooms. Minis by ME feels that there is a need in



MARILYN & ELAINE (M.E.)

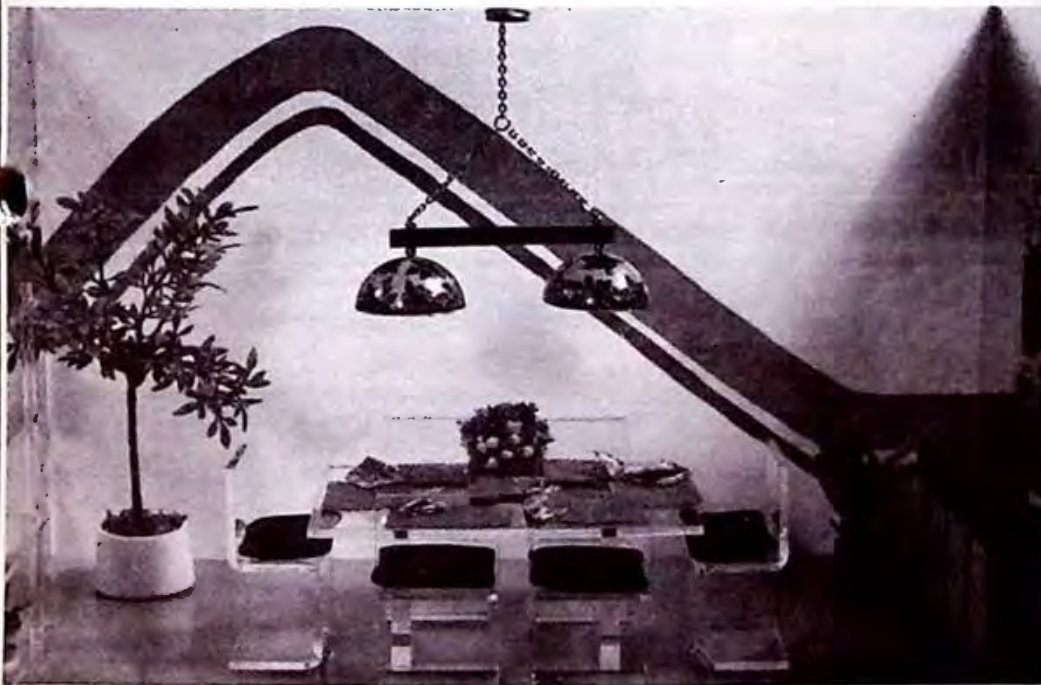


design and materials in miniatures. We know that our pieces, which are completely hand made in the U.S.A., could be used either as shown, or mixed with period pieces currently on the market for the eclectic look of the seventies.

The living room sports a collection of natural sea shells, chrome and

room sparkles with a super graphic painted across the back wall. The starkly modern setting is softened by plants, dried flower arrangements and a tiffany chandelier. The bedroom is colorful and inviting with a quilted bedspread, macrame wall hanging, and other accessories for pleasant doll family dreams.

MODERN MINIS BY ME *Continued...*



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Margaret's Red Velvet Mansion

By MARGARET EGERTON
Pompano Beach, Florida

Margaret's red velvet mansion has 22 rooms and took Margaret and her husband Bill 5½ years to complete. Margaret had a dream and a desire to build this mansion for years. The plans were visualized in her head, she even sketched out the floor plans on a brown wrapping paper. Her husband looked at the paper drawing and said it couldn't be done and Margaret said "yes it can" and before you knew it "IT WAS DONE." Bill reproduced the plans in wood and the 1st floor was done. Margaret worked on the 1st floor for a year. Gradually, with a lot of hard work and planning, tearing apart, and rebuilding, the 1st floor was no longer a shell. All of the electrical wiring was done by Bill.

During the time the 1st floor was finished, it was time for the great hunt for Margaret. She began looking for materials for the interior, chandeliers, furnishings and carpeting. The Mini market was very sparse, so 95% of the furnishings had to be designed and made by her husband. She asked her husband to do next to the impossible — making tiny intricate work. To prove to her husband it could be done, Margaret started with the dining room chairs and did it all by chiseling all the legs by hand with a small knife. To speed the making of the furniture, Margaret surprised her husband one Christmas by giving him a Lathe machine. All Bill's spare time was poured into the Red Velvet Mansion.

Margaret commissioned 2 artists to do the paintings and object d'art for the mansion. Marie Sciarroni of Pompano Beach, Florida, was one. It was discovered she also had delicate hands that were able to produce tiny ½" objects by sculpturing them. She made the small mushroom composition in the dining room on top of the china cabinet. Also, the mushrooms in the kitchen on the stove. She even made the fruit, fruit bowl, fish, king's scroll, mysterious flowers from the Orient, the tiny eggs painted with designs in the basket by the kitchen sink. She made some of the postage size paintings



The Red Velvet Mansion

of the Royal Family, the painting of the Princess in the Princess Room, the naked Venus in the King's bedroom, and even the Italian pull thread blanket in Great Grandmother's bedroom.

Margaret's paintings are also scattered throughout the mansion. Margaret designed and painted the ceiling in the living room and the dome in the artist room. You will note the 2 gift boxes under the Christmas tree are wrapped in the Sunday "funnies paper," Margaret loves to wrap gifts that way.

Margaret went to Europe 2 years ago during the first stages of the mansion and was able to purchase various miniatures for the mansion. Europe's art market for miniatures was fabulous. The Grandfather's clock came from England, the Grand Piano from Switzerland, Silver Set from England, Gold Tea Set (in the King's room) was brought back by Margaret's daughter, Joselynn when she was on vacation in Spain. The Blue Limoge set in the upper

Continued on following page . . .

MARGARET'S RED VELVET MANSION *Continued . . .*

Mansion Builder — W. C. Egerton

tower room came from France, the porcelain bathroom sets from Germany, the balance of object d'art she found in various antique shops in New Orleans. If anyone drained the Mini market, it was Margaret. What could not be found was made or commissioned to another artist. The brass sphinx on the top of the stairs is a sign of Wisdom purchased by the Queen who believed in the cultural influence of the mansion.

Margaret has a sister-in-law in the drapery business who has contributed

much of the scrap materials for the Mansion and upholstery. The picture in the Queen's room is a snapshot of a real oil painting from Austria which hangs in Margaret's bedroom. All the furniture in the Mansion can be rearranged just like a real house and real people love to do. The Mansion has a front which duplicates each room. The front door has an iron knocker. The front is only put on the house when it is put away in storage.



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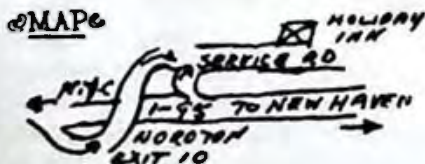
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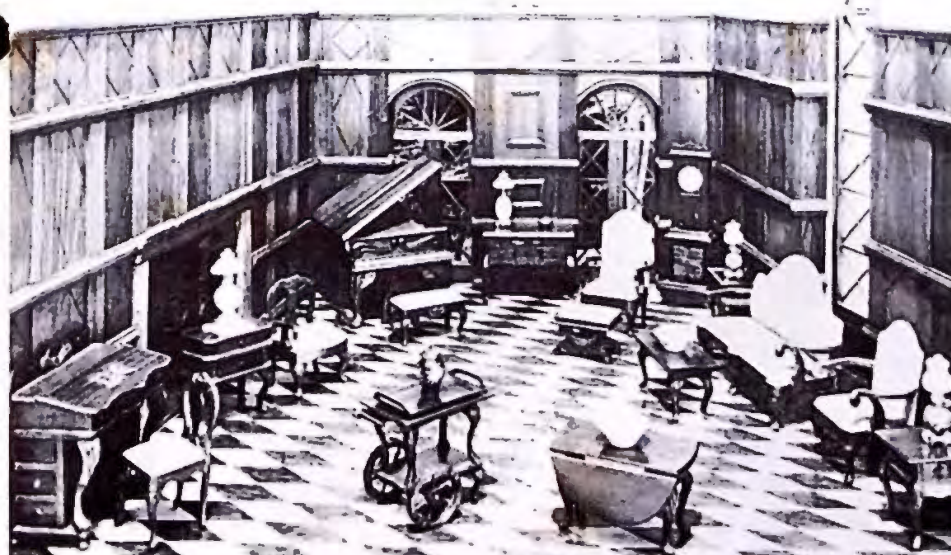
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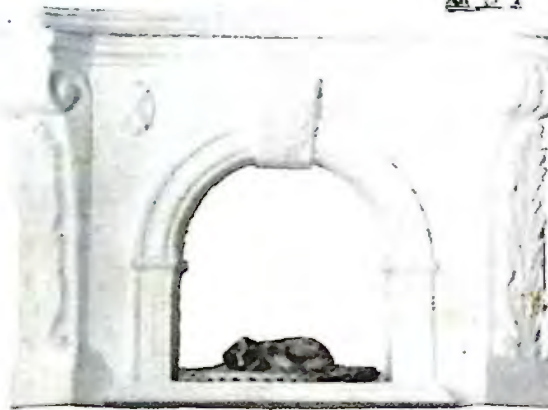
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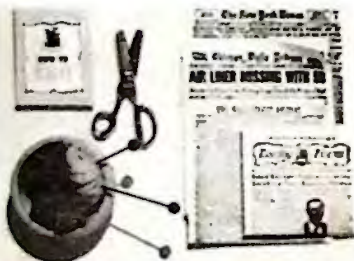
Grandmother Stover's AMERICAN MINIATURES

We have been taken to task for not publicly commenting on a situation we feel to be wrong, and ethically and legally highly questionable. For a great many years we have been originators and manufacturers of a great many high quality miniature items of a wide variety. After deep consideration and consultation with legal counsel, we have come to the conclusion that our copyrights and trademarks may well have been criminally violated by our designs and packages being exactly copied. We feel that we are fully justified in seeking legal redress for these grievances, and we have commenced to state our claim in the halls of justice. We honor the American tradition of free enterprise but we view with alarm miniature items, which we allege are copies from our own protected items, being produced with 15¢ Taiwan labor while we comply with the U.S. minimum of \$2.35. For example, if our set of 6 groceries costs a retailer 75¢ and is sold for \$1.50 the profit is 100%. The Taiwan copy can cost other manufacturers 20¢ and sell in stores and catalog at \$2.76 resulting in a 1,500% profit. Only the highest quality stores can resist such profit to carry American made originals.

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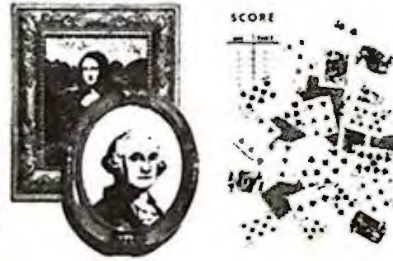
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