

Welcome to the June & July edition of the Tiny Tattler my miniaturist enthusiasts! We are fully committed to the season of miniature shows and events. This is the time of year to be planning any trips you need to take to get to a show and sale. Let me tell you about a few I have attended recently.

First, there was the First State Show & Sale in Delaware. It was well attended and fun as usual to catch up with other miniaturists and make some purchases. I bought things but kept myself in check by telling myself that I already had that (especially if it looked familiar) but I still bought many lovely tiny things. If

There was Maryland State Day on May 27th, during which we made Market Stalls and had a grand time. By the way, I still have a few kits available if you wish to purchase one they are \$25.00 which includes the stall and a sign to go out front. There are no 'real instructions' for the kits, but I did make a few photographs of our prototypes being put together so I can pass those to you if you wish to buy a kit. A few people brought things to sell so the bargain hunters were also present. It was a fun day to just do a kit with other like-minded folks. I brought a different kit because mine was already done.

I went to a show Syracuse Area Miniature Enthusiasts (SAME) on May 5th which was small but pleasant. A nice way to breeze into the season of buying. I then went to the Lancaster Show & Sale on May 19th and managed, barely, to stop myself from buying too much. This show was the best it has been in a long time and very well attended. It is a very well lighted show and everyone appeared to be buying.

I was saving my dollars for my classes and expenses in Castine Maine for IGMA (International Guild of Miniature Artisans) Guild School [https://www.igma.org/guild\\_school/2024/12-hour-classes.html](https://www.igma.org/guild_school/2024/12-hour-classes.html) I am taking a class to crochet a miniature teddy bear with Marielle Vitale, market baskets with Lidi Stroud, and silver clay with Daniela Kiehaber. Can't wait for the fun and stress to begin.

There is another sale and show for small scales in Brengisville, PA on July 14th. And of course there will be a show and sale in October brought to you by Kimberley Feys on October 11th & 12th.

And don't forget the 2024 National Convention (yes, I am going) July 28-August 4, 2024 in Franklin, TN. I include the pre-convention workshops because I am going to those, after all its near Nashville. Hubby and I are going a tad early so we can hang out on Broadway and eat good food. So if you're going I will see you there!

NAME DAY, I have to remember to make a nod to that. Yes, there are 14 different projects to chose from. We are letting you chose to buy any of the previous 14 years' projects in case you missed one, lost one, would like a 2nd/3rd/4th one in that scale, or maybe the same kit in a different scale. Feel free to order your kit from the NAME cutters.

Oh yes, and the Christmas party before I forget. We are making a Santa Sled - We'd like a count so we can pre-order enough. How about it folks? Interested?



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From the shows I went to recently.



## The Case for Miniatures

Tiny art deserves more attention.

By Gisela Salim-Peyer

APRIL 20, 2024



"Masterpieces in Miniature," a model-art gallery that features 80 original miniature works of art (Christopher Pledger / Eyevine / Redux)

EMPIRES AND NATION-STATES are remembered for their monuments, but they also leave behind plenty of miniatures. Inside the Egyptian pyramids, within the chamber where the pharaoh's mummy rests, stand collections of little statues—wooden figurines of mummified servants, clay hippos painted turquoise—to remind the ruler how the world once looked. Academics have complained that miniatures suffer from scholarly neglect. After carrying out the first comprehensive survey of more than 500 miniatures found in excavations along the Nile in 2011, the Italian archeologist Grazia Di Pietro felt compelled to remark in an essay that these were more than “simple toys.”

A miniature is a replica of something bigger, a distortion of scale that makes it wonderful in a way the merely small is not. Miniatures are not the same as models, which are didactic (an anatomical model of the heart to educate students, for example) or utilitarian (a model showing the plan for a skyscraper yet to be built). Miniatures imitate life but have no clear practical purpose. They can be harder to make than their full-size counterparts. But they are portable, like the tiny mannequins the French government commissioned from fashion houses when World War II ended and Parisians couldn't afford human-size haute couture. The mannequins toured Europe, splendidly dressed ambassadors carrying the message that the French had skill, if not much fabric.

Miniatures seek detail rather than abstraction. They are competitive. Some strive to be ever smaller, like the diminutive books that surged

in popularity during the Industrial Revolution, after the printing press had rendered mass production easier. The essayist Susan Stewart writes about this in her book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Maybe, she suggests, the guilds of printers and binders missed the challenges of craftsmanship. (Centuries before the printing press, Arab and Persian calligraphers figured out how to make Qurans smaller than their thumbs.) Other miniatures strive to be ever more perfect—consider the locket portraits once sold in England, each with its own magnifying glass.

“I think a lot about record books, like the *Guinness Book of World Records*,” Joan Kee, an art historian at the University of Michigan, told me. “There’s always the smallest and the biggest: two extremes of human achievements.” Monuments and miniatures both inspire awe, but the awe each inspires is of a different kind. The pyramids stand as testaments to the glory of great powers, pooled resources, and concerted human effort. They’re formidable. The Egyptian figurines conjure images of a single artisan’s obsession, squinting eyes, and

Here’s an irony of time and size: Monuments, in their grandness, seem destined to last forever—but the unobtrusive miniature is often what survives the passage of centuries and the onslaughts of natural disasters. Today, museums are full of miniatures, though many institutions don’t seem to know what to do with them. Jack Davy, a British curator, coined the term *miniature dissonance* to criticize the practice of exhibiting them all together with little context, like souvenirs on a table. Museum collections are a kind of miniature themselves—a whole world made to fit inside a building. One way to tell the history of museums is that they evolved from the rooms in which noble families once displayed trinkets from their trips of conquest—dried butterflies, incense lamps, taxidermic birds, Chinese porcelains. The rooms were called cabinets of curiosities, or *wunderkammer* in German—“wonder rooms.” The word *cabinet* then came to mean the piece of furniture that might contain such wonders; the word became its own miniature.

IN THE 1930s, Narcissa Thorne was a Chicago housewife and socialite, married to a scion of

the Montgomery Ward department-store fortune. She mocked her ladylike education: “Knowing how to put on my hat straight was supposed to be enough.” Since childhood, she had relished traveling and collecting small objects, and liked to say that her miniatures were not a hobby but a mania. In 1933, hundreds of thousands of people lined up at the Chicago Century of Progress Exposition to see not some futuristic technology but an exhibit of 30 miniature rooms, imagined, commissioned, and furnished by Thorne. There was a Tudor hall, a Victorian drawing room, a Versailles-esque boudoir with a gilded bathtub. Some of the rooms had windows, through which the scenography of an outside landscape was visible and the light of a miniature sun seeped in. The audience found the realism uncanny, Kay Wells, an art historian at the University of Wisconsin at Milwaukee, told me. Some were so shocked by the view of all that intimate domesticity, they felt like voyeurs. Quite a few compared the rooms to peep shows.



Designed by Narcissa Thorne. E-14: English Drawing Room of the Victorian Period, 1840-70, 1937. Gift of Mrs. James Ward Thorne.” (The Art Institute of Chicago.)

Miniatures are often said to be all about control: creating tiny utopias by shrinking what is big and intimidating. “You can *control* your dollhouse,” Leslie Edelman, the owner of the only dedicated dollhouse store left in New York City, told me, as he showed me a miniature fruit basket so exquisite that the bananas inside of it could actually be peeled. “I mean, the outside world these days is insane!” In Truman Capote’s *In Cold Blood*, the character who collects miniatures is a frail mother who falls into depression after the birth of her child. *Poor woman*, I thought when I read the book, *making this little world for herself because she can’t handle the real one.*

Narcissa Thorne, too, wanted to assert control—over the stubborn passage of time and what she saw as the ugliness of modern fads. Art Deco mixed influences from too many places in a pastiche she didn’t fancy. Instead, she liked the “period rooms” that were being added to museums in Detroit, New York, and Chicago to display the prettier interior design of bygone eras. She donated and volunteered at major institutions, but none big enough to accommodate a collection as comprehensive as she would have wished. By making her own compact period rooms, she could display the chronology of European domesticity at a manageable scale.

But miniatures can do more than provide an illusion of control. And perhaps, despite her intentions, Thorne’s rooms did something of the opposite. Great miniatures create the fantasy that they are part of a world that will never fully reveal itself to the viewer. This is the same fantasy, as Stewart observed in *On Longing*, that animates *The Nutcracker*, *Pinocchio*, and other fairy tales in which toys come alive. A reporter at the *Chicago Tribune* wrote that looking into the rooms made you feel like a Lilliputian in *Gulliver’s Travels*.

The Thorne rooms exert a power that preserved historic villas and museum period rooms cannot replicate. If a space can be inhabited, then the people inhabiting it can’t escape the presence of EXIT signs, plexiglass barriers, and one another. You always know you’re trapped in the present. You can’t walk into a miniature room, yet it feels somehow much more immersive. Thorne chose not to populate her rooms with tiny people. Ellenor Alcorn, the curator of Applied Arts of Europe at the Art Institute of Chicago, which holds the biggest collection of Thorne rooms, calls that a “really wise” decision. “The absence of figures means that we, as the visitor, become the human element in the room, and bring them to life,” she told me.

The Thorne rooms at the Art Institute remain something of a rarity: miniatures taken very, very seriously by a major American museum. The Metropolitan Museum of Art, in New York City, is home to the world’s biggest collection of American portrait miniatures—including a locket memento of George Washington and “Beauty Revealed,” a

miniaturist's self-portrait, which shows only her breasts—but only about 3 percent, are on display at the moment. (A spokesperson for the museum told me these paintings are rotated every few months because they're sensitive to the light.)

American miniature enthusiasts are used to thinking of their fascination as a quirk. Elle Shushan, who collects and sells 19th-century miniature portraits like those at the Met, told me her circle is “niche but passionate.” Carolyn LeGeyt, a Connecticut retiree who made dollhouses for all the girls in her family—10 nieces and two granddaughters—when they turned 9, told me that her favorite week of the year is when she goes to a summer school run by the International Guild of Miniature Artisans at Maine Maritime Academy. For that one week, she doesn't need to explain her “love for small things.” (That's also where she learned to paint and then sand down her dollhouses' door knobs so that they look worn by use.)

It doesn't help their reputation for quirkiness that, as a group, American miniaturists are drawn to old-fashioned things. Most American dollhouses are Victorian. The miniature railroad at the Brandywine Museum, near Philadelphia, emerged out of nostalgia for disappearing old trains. This needn't be the case. In Germany, Miniatur Wunderland replicates Hamburg's warehouse district. Niklas Weissleder, a young man who works for the museum, told me that curators are getting anxious because many of the city's cars are now electric, and the tiny cars have not yet been updated to reflect this change.

Not all American miniatures are quaint idylls. Frances Glessner Lee, a contemporary of Narcissa Thorne, created detailed room boxes too, but hers were murder scenes, with blood stains and decomposing bodies. Glessner Lee liked to read Sherlock Holmes stories, donated money to fund the school of legal medicine at Harvard, and hoped the budding detectives there would use the rooms as puzzles to crack in 90-minute sessions. For her contributions, Glessner Lee earned the title of “godmother of forensic science” and became America's first female police captain.

A few years ago, the Smithsonian American Art Museum's Renwick Gallery, in Washington, D.C., displayed Glessner Lee's rooms in “Murder Is Her Hobby,” a three-month exhibition. Nora Atkinson, the show's curator, told me that it had been a tough sell for her bosses: They were “skeptical that anybody would be interested in sort of *dollhouses*, as they put it.” She felt there was a sense that the miniature rooms were just a feminine hobby, and not particularly “innovative.” In fact, the exhibition was so popular that the museum extended its hours. (A spokesperson for the Smithsonian American Art Museum told me that the exhibition was part of a series “showcasing women artists” and “challenging the marginalization of creative disciplines traditionally considered feminine.”)

IS THERE A COUNTRY in the world where miniatures are more than a strange little pastime? I'm talking about a place that could serve as a site of pilgrimage for miniature-lovers, or a first destination in the event that a team of scholars finally sets out to write the Unified Theory of Miniatures as an Important Category of Artistic Expression.

There are probably quite a few candidates, but I'd submit Japan, where a long tradition honors the fascination with all objects *mijika* (“close to the body”) or *te ni ireru* (“that fit in the hand”).

Ayako Yoshimura, now a librarian at University of Chicago, told me that she doesn't understand why collecting miniatures is seen as a bit weird in America; it was quite normal in Japan when she was growing up. When she moved to the United States for college, she brought along the miniatures from her childhood and has since kept a drawer for them in every place she has lived. She has all the makings of a miniature Japanese garden, with a fence and an ornamental water basin, but she rarely shows them to anyone.

Scholars I interviewed about the popularity of miniatures in Japan suggested that it might have to do with Japan itself being so small and dense, or with the nation's tradition of decorative crafts. Yoshimura thinks her fellow Japanese have a “philosophy of concealment”; they are people who like owning little treasures to enjoy in private.

In the 1980s, the Korean professor and politician O-Young Lee wrote *The Compact Culture*, a best-selling book arguing that Japan's love for small things, such as haiku and netsuke—tiny ivory sculptures concealed inside a kimono's folds—led to its innovations in small-but-powerful industrial products such as the mighty microchip, and is by extension key to the nation's economic success. Sushi, one of Japan's most famous exports, is arguably a miniature—all the ingredients of a big plate, in a single bite.

Japan is also the master of what I believe to be the canonical miniature: bonsai trees, which are microcosms of nature outside nature. Originally from China, the practice of making miniature landscapes was supposed to teach students how to manipulate the elements. Individual pieces were called silent poems. When the art form spread to Japan, it conserved the meaning of an environment subdued. "A tree that is left growing in its natural state is a crude thing," reads *Utsubo monogatari*, a 10th-century story. "It is only when it is kept close to human beings who fashion it with loving care that its shape and style acquire the ability to move one."



(Srdjan Zivulovic / Reuters / Redux)

There's something cruel about a desire for control that necessitates trapping a tree with wires, for decades, to stunt its growth and sculpt its shape. Keiichi Fujikawa, a second-generation bonsai artist from Osaka, told me he strives to hide or remove the wires before the trees are exhibited, but that without them the bonsai is not "aesthetically viable." The wires are the price of beauty. Crucial to the Buddhist belief system, Yukio Lippit, a professor of Japanese art at Harvard, told me, is the idea of "nestedness," of universes contained infinitely within universes. Miniature trees can remind their beholders of a cosmology in which every small thing holds an entire world.

When I first saw them, in the Brooklyn Botanic Garden, I understood that bonsais are not small trees but enormous ones—all of the complexity is there, simply at a reduced scale. I struggled to define why this effect is so beautiful, but I met an academic who came close: "Bonsais show the respect the artist has for you as a viewer," Robert Huey, a professor of Japanese literature at University of Hawaii, told me. The bonsai artist knows that a miniature that simplifies would be an impostor, and bonsais are the opposite of impostors: not just miniature trees but real ones. They take decades to grow; they have leaves that blossom and fall with the seasons, and trunks that get sick and age. Like the trees that grow in the forest, they are fully alive.

## FUN NEW DISCOVERIES

Look at this adorable Charleston House kits in different sizes.



Scale: 1:144, 4 inches long, x 2.75 inches tall, 2 inches deep. (10.5 cm x 7 cm x 5 cm)

Below in 1:12 Scale, 24"W (street-facing side) x 30 1/2"H x 33"D



## Big in Japan: Tiny Food

The joy of cooking in miniature

By Jessica Leigh Hester



Tastemade

THE BROTH sizzles in a tiny pot hung over a flame on a miniature *irori*, or “hearth.” A knife the size of a pinkie finger nudges minuscule cubes of tofu from a palm-size cutting board. Flakes of seaweed tumble off a spoon pinched between a thumb and finger. A couple of minutes later, a tiny ladle dishes the finished miso soup into bowls no bigger than a thumbnail.

YouTube is replete with Japanese tiny-food videos. Their creators shrink recipes to Lilliputian dimensions: pancakes the size of nickels, burgers compact enough to flip with chopsticks. The meals may be extremely diminutive, but they’re edible. Most of the ingredients are hulking compared with the finished products, but whenever possible, the chefs choose smaller stand-ins: Pearl onions or shallots sub for their bigger counterparts, and quail eggs replace chicken eggs.

Some of the YouTube channels devoted to tiny food post only periodically, while others roll out new installments a few times a week. Miniature Space, to take one example, has more than 1 million subscribers; its most popular video—a strawberry shortcake made from a single berry—has been viewed more than 8.5 million times. The videos are addictive; there’s something at once mesmerizing and weirdly funny about a gigantic hand trying to chisel a tiny sliver of meat, or smooth whisker-thin coats of icing on a multitiered “cake” cut from a single slice of bread.

Merry White, an anthropology professor at Boston University who studies Japanese culture and cuisine, says that tiny food embodies the

Japanese obsession with *kawaii*, or “cuteness.” Dishes are typically presented against a backdrop of dollhouse furniture and accessories—little chairs, plates, floor lamps, and potted plants. White detects an affectionate gibe in some of this, a playful “teasing by miniaturizing, and making exceptional the ordinary.”

Although the recipes are fairly straightforward—more home cooking than haute cuisine—the videos reveal a fussiness about details. To White, the exacting attention required to, say, move one grain of rice at a time echoes the culture of *otaku*—young, predominantly male hobbyists who are consumed by interests like manga, video games, and anime.

Inspired by the success of Japanese tiny-food videos, the California-based company Tastemade has produced a web series called *Tiny Kitchen*, with more than 50 episodes and millions of views across Facebook, Snapchat, Instagram, and YouTube. Tastemade’s videos display the same fastidiousness as the Japanese originals. “I feel sort of like a surgeon,” says Hannah Aufmuth, the food stylist whose hands are in the *Tiny Kitchen* videos, jokingly referring to her miniature spatula as her “scalpel.”

The tiny-food trend grafts onto a Japanese enthusiasm for zany cooking shows—the popular *Cooking With Dog*, for instance, is hosted by an anonymous Japanese woman whose poodle flounces around her countertop. White says that compared with such shows, tiny-food videos can be a bit more nostalgic. After all, the traditional hearth some of the videos painstakingly re-create is fast disappearing from the country. The *irori* in the miso-soup video, for example, recalls old-fashioned farmhouses—from which most young people are a few generations removed.

“It would be like a Norman Rockwell painting of Thanksgiving dinner for an American,” White says. But a lot, lot smaller.

## Rare 18th Century dolls' house on loan to museum

10 April 2024

Stuart Maisner, BBC News



The dolls' house has nine rooms including three 'below stairs' for servants

A rare 18th Century dolls' house which survived a serious fire at a stately home has gone on display at a Kent museum. Sarah Lethieullier's dolls' house, with over 700 fixtures and fittings, is described as being one of the best surviving examples of its kind in the world. It was left unscathed in a blaze which badly damaged many items at Uppark House, in West Sussex, in 1989. The finely decorated scale model, which dates from the 1730s, can now be seen at the Huguenot Museum, in Rochester, after being offered on loan for the first time.

The official opening of the unusual exhibit takes place on Wednesday. On display within its nine rooms are lead glass, bed warmers, miniature 17th Century landscape paintings, and 300-year-old beds.

The dolls' house was originally made for the Lethieullier family and came to Uppark after Sarah Lethieullier, who came from a prominent French Protestant Huguenot family, married Sir Matthew Fetherstonhaugh in 1746.

Tessa Murdoch, from the Huguenot Museum Trust, said: "A Georgian future lady needed to learn household management.

"The nine-room Palladian dolls' house taught Sarah everything she needed to know, from taking care of the objects within the house, to

learning the rightful place of her footmen, parlour maid and staff."



The house is on display at Rochester's Huguenot Museum until May 2025

The dolls' house was admired by visiting guests to Uppark, including novelist HG Wells.

Dr Murdoch said: "He was inspired by the microcosm of the dolls' house to recreate miniature worlds in his writing, in particular, his most famous novel, The Time Machine."

Rebecca Wallis, senior curator at the National Trust, said: "This is a fantastic opportunity to share the story of Sarah Lethieullier and the dolls' house with more people and will enable new research into the Huguenot history of Uppark."

The house is on display at the Huguenot Museum until May 2025.

## MORE FUN NEW DISCOVERIES

1:144 Scale New Orleans Dollhouse Kit



1:144 Scale Miniature Victorian Dollhouse Kit



## Queen Camilla and Leading Authors Create Miniature Library to Celebrate Queen Mary's Dolls' House Centenary



ROYAL COLLECTION TRUST / © HIS MAJESTY KING CHARLES III 2024

**Back row, left to right: Joseph Coelho, *An Abecedarius of the Very Teeny: and other poems*, bound by Matthew Stockl, Royal Bindery; Sir Ben Okri, *Poems*, bound by Rachel Ward-Sale, Bookbinders of Lewes; Dame Jacqueline Wilson, *The House Mouse / translated from Mouse Squeaks*, bound by Eri Funazaki; A. N. Wilson, *The Residents: a poem*, bound by Peter Jones; In front: Lucy Caldwell, *Intimacies*, bound by Gillian Stewart, Juju Books.**

In an initiative championed by Her Majesty The Queen, 20 tiny manuscripts have been penned and decorated by hand by leading writers and illustrators to establish a modern-day miniature library for one of the largest and most famous dolls' houses in the world.

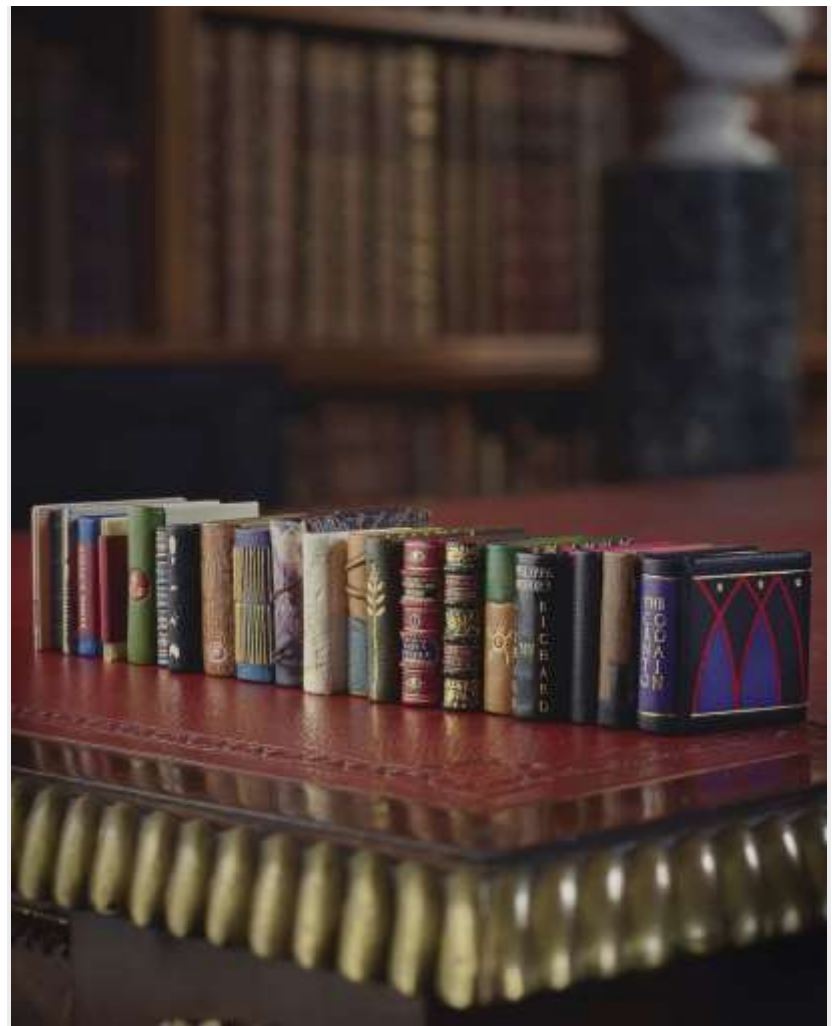
This year marks the 100th anniversary of Queen Mary's Dolls' House, which has been on display for visitors to Windsor Castle since its creation. The Dolls' House was built between 1921 and 1924 as a gift from the nation to Queen Mary following the First World War. It is a perfect 1:12 scale replica of an Edwardian-style residence and one of the great treasures of the Dolls' House is its library featuring miniature books handwritten by the era's foremost writers.

The new manuscripts range from short stories, poetry collections and illustrated tales to plays, articles and recipes, many inspired by the Dolls' House or written specially for the occasion. Each manuscript, measuring just 4.5cm high, has been hand-bound with unique covers by leading designer-bookbinder including Shepherds, Sangorski & Sutcliffe, and the Royal Bindery, creating designs that range from gilded and traditional to whimsical and strikingly modern.

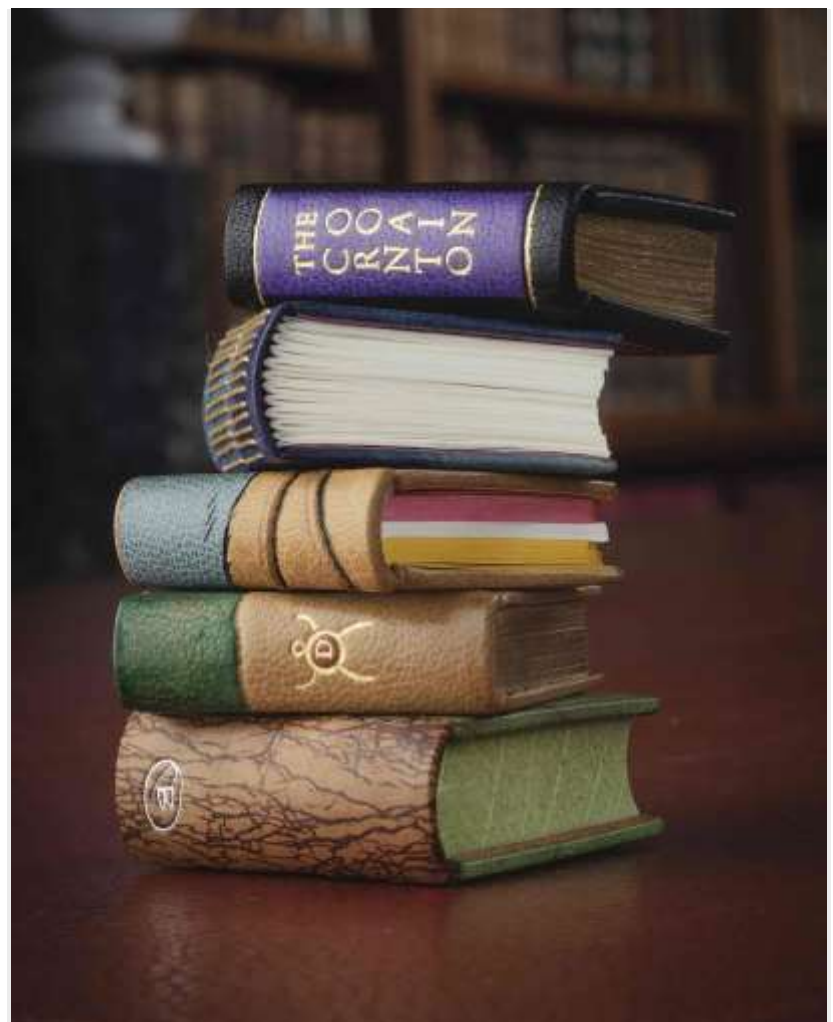
Her Majesty The Queen said: "For me, it is the library that is the most breath-taking space in the house. These new books highlight the incredible richness of 21st century literary talent and demonstrate how fortunate we are to have access to so many outstanding writers, whose work brings joy, comfort, laughter, companionship and hope to us all, opening our eyes to others' experiences and reminding us that we are not alone."

The new books, which will become part of the Royal Collection, are now on display for visitors to Windsor Castle and can be seen throughout 2024.

Please send your group photos and projects to be included in our Tiny Tattler to [miniaturesdmv@gmail.com](mailto:miniaturesdmv@gmail.com)! The deadline for submissions to be included in the next issue is 8/31/2024!



ROYAL COLLECTION TRUST / © HIS MAJESTY KING CHARLES III 2024



ROYAL COLLECTION TRUST / © HIS MAJESTY KING CHARLES III 2024

The new miniature books in the Royal Library. These books are now on display for visitors to Windsor Castle and can be seen alongside Queen Mary's Dolls' House throughout 2024.





ROYAL COLLECTION TRUST / © HIS MAJESTY KING CHARLES III 2024

Her Majesty The Queen has contributed her own miniature book to the collection, a handwritten introduction to the project. Bound in the Royal Bindery at Windsor Castle, the book features a gold-tooled miniature version of Her Majesty's cypher measuring 7mm tall. It was created using a specially made cypher tool which was modelled on the tool used to apply Queen Mary's 7mm tall cypher to the original Dolls' House Library books in the 1920s.

Glenn Bartley, Head of the Royal Bindery, Royal Collection Trust, said: "The art and craft of hand bookbinding has changed hugely in the past 100 years. The familiar, traditional style of the bindings made for the original Dolls' House could not be more different to the contemporary designs of today, which demonstrate individual creativity and make great use of alternative materials."

The contributors to the Modern-Day Miniature Library are:

- Her Majesty The Queen, *Queen Mary's Dolls' House: foreword*, bound by Glenn Bartley, Royal Bindery, Windsor Castle
- Simon Armitage, *There was a steep grass bank then a field*, bound by Matthew Stockl, Royal Bindery, Windsor Castle
- Alan Bennett, *The Mantelpiece*, bound by Andreas Maroulis, Royal Bindery, Windsor Castle
- Malorie Blackman, *A Message to Jessica*, bound by Bayntun-Riviere. Illustrations by Elizabeth Mira Morrison
- Lucy Caldwell, *Intimacies*, bound by Gillian Stewart, Juju Books. Illustrations by Orla Routh (age 5 ¾)
- Joseph Coelho, *An Abecedarius of the Very Teeny: and other poems*, bound by Matthew Stockl, Royal Bindery, Windsor Castle
- Imtiaz Dharker, *The Welcome*, bound by Flora Ginn

- Julia Donaldson and Axel Scheffler, *The Gruffalo*, bound by Glenn Bartley, Royal Bindery, Windsor Castle.
- Bernardine Evaristo, *The African Origins of the United Kingdom*, bound by Sue Doggett
- Sebastian Faulks, *Music for a Dolls' House, 1924–2024*, bound by Shepherds, Sangorski & Sutcliffe
- Philippa Gregory, *Richard my Richard: a play*, bound by Stuart Brockman, Brockman Bookbinders
- Robert Hardman, *The Coronation of King Charles III and Queen Camilla, 6.V.2023*, bound by Ted Bennett. Illustrations by Phoebe Hardman (age 14)
- Anthony Horowitz, *A Tiny Ghost Story*, bound by Angela James
- Charlie Mackesy, *The Boy, the Mole, the Fox and the Horse*, bound by Hannah Brown
- Sir Ben Okri, *Poems*, bound by Rachel Ward-Sale, Bookbinders of Lewes
- Tom Parker Bowles, *A Recipe Fit for a Queen*, bound by Andreas Maroulis, Royal Bindery, Windsor Castle
- Elif Shafak, *Aisha woke up from troubled dreams*, bound by Haein Song
- Sir Tom Stoppard, *Kolya's Glove*, bound by Lester Capon
- Sarah Waters, *Underhand House: part one*, bound by Christopher Shaw
- A. N. Wilson, *The Residents: a poem*, bound by Peter Jones
- Dame Jacqueline Wilson, *The House Mouse / translated from Mouse Squeaks*, bound by Eri Funazaki

Sebastian Faulks said: "The size made it a real challenge. But fun. I'm not a poet and there was no room for prose, so I wrote a kind of syllabic verse. My handwriting has not been under such pressure since infant school. I can only apologise for my illustrations. It was such an honour to have been invited to contribute."

The room at Windsor Castle that was created to house the Dolls' House almost 100 years ago has been restored to mark the anniversary, and the Dolls' House itself has been re-lit to simulate daylight rather than moonlight.

The new publication *The Miniature Library of Queen Mary's Dolls' House* by Elizabeth Clark Ashby is available now, exploring the stories behind the creation of the original Dolls' House Library. A full interview with the author will appear in the spring issue of *Fine Books*.

**Lehigh Valley Small on Scale Miniatures Show**

Sunday, Jul 14, 2024

10am - 4 pm

Delta Hotel by Marriott

7736 Adrienne Drive; Breinigsville, PA

Admission Fee:

Adults \$6.00, children under 12/\$1

**NAME 2024 National Convention Old Southern Charm**

Franklin Marriott Cool Springs Hotel, Franklin, TN, August 1-4, 2024



NAME National Convention  
Franklin, TN  
August 1-4, 2024

<https://www.miniatures.org/2024Franklin>



**Frederick Miniature Spectacular**

Saturday, October 12, 2024, 10am – 3pm

Special Preview night, Friday, October 11, 2024, from 6-9pm

The Grand Social Hall, 79 West Frederick Street, Walkersville, MD 21793

Preview tickets \$25/per person in advance (preview includes light bites, a cash wine bar & Saturday admission)

Saturday only, \$10/per person at the door (cash only)

Workshop information to come!

<https://www.facebook.com/profile.php?id=61551001049897>

For more information email [miniaturesdmv@gmail.com](mailto:miniaturesdmv@gmail.com)



Philadelphia Miniatura  
November 8-10, 2024  
DoubleTree by Hilton  
Philadelphia/Cherry Hill  
2349 W. Marlton Pike  
Cherry Hill, NJ 08002  
<https://philadelphiaminiaturia.com>

2025 Chicago Show  
Marriott Chicago O'Hare  
April 25-27, 2025  
[www.BishopShow.com](http://www.BishopShow.com)



**Westminster Miniature Yard Sale 2025**

The annual Yard sale will be announced soon!!

Tentatively, March 2025

Reach out to Mandi for more information.

[amaburt@yahoo.com](mailto:amaburt@yahoo.com)



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### Maryland State Representative & Program Chair

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Darlene Wilson  
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### Welcome Committees

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### Newsletter Creator – Tiny Tattler

Kimberley Feys  
Adamstown, MD 21710  
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# Miniature Christmas

## Project Sign-up for Sleigh



Pre-orders by July 1, 2024, receive the reduced rate of \$20/sleigh. Sleigh comes semi-finished with outside scroll detail not glued (so you can paint it a different color – thanks for the idea Sue Ketchum!)

After July 1, 2024, the rate is \$27/sleigh and the sleigh comes completely glued together. Payment is due via Zelle or cash to Mandi Burt.

Name: \_\_\_\_\_ Email: \_\_\_\_\_

Phone: \_\_\_\_\_ # being ordered: \_\_\_\_\_

Total due to Mandi: \$ \_\_\_\_\_ Zelle or Cash: \_\_\_\_\_

The date of the Christmas Event is Saturday, December 7, 2024, from 10 am – 3 pm.

## Shops, Dealers, and Artisans Maryland

### Forever Friends

Olney, MD 20832  
Open Tuesday-Saturday  
by Appointment only, 301-774-3037  
Closed Sunday and Monday  
Email: [Forever.friends@verizon.net](mailto:Forever.friends@verizon.net)  
Website: [foreverfriendsminis.com](http://foreverfriendsminis.com)

### Frizellburg Antique Shop

(Specializing in antique dollhouses, dolls & furnishings)  
10909 Old Taneytown Road  
Westminster, MD 21158  
410-848-0664  
<https://www.facebook.com/Frizellburgantiques/>

### Gibby's Doll House Shop

241 East Green Street  
Westminster, Maryland 21157  
410-840-3408 / 888-716-7493  
<https://www.facebook.com/Gibbys-Dollhouse-Shoppe-813915115306164/>

### Granny's Little Things

Frederick, MD 21701  
301-299-7310  
[yagrannytwo@gmail.com](mailto:yagrannytwo@gmail.com)  
<https://grannys-minis.com/>

### Itsy Bitsy Mini

Salisbury MD 21801  
347-524-9569  
<https://www.itsybitsymini.com/>

### Stitches in Miniature

Janet Patacca  
410-323-7975  
<https://shorturl.at/ZniBl>

### Sue Ann Ketchum

Handcrafted Miniatures, Furniture & Accessories  
Damascus, MD 20872  
301-253-5664 – Hours by Appointment  
[sheltielover30@hotmail.com](mailto:sheltielover30@hotmail.com)

### Virtual Dollhouse, The Store

Millers, Maryland 21102-2234  
410-239-2377 - Hours by appointment  
<http://www.virtualdollhouse.net/>

## Virginia

### Happily Ever After

Ashburn, Virginia 20147  
703-777-1869  
<https://www.happily-ever-after.biz/>

### My Little Town – Dollhouse & Miniature Showplace

Petersburg, VA, 23803  
804-730-4622  
[mylittletown2021@gmail.com](mailto:mylittletown2021@gmail.com)  
Limited hours: Fri 10 am – 4 pm, Sat 10 am – 6 pm

### Tammy's Heirlooms

Sterling, VA  
(703) 626-0456  
[info@tammysheirlooms.com](mailto:info@tammysheirlooms.com)  
<https://www.tammysheirlooms.com/>

Hi again, fellow mini people!

Summer is here! Please send me your projects to share with our next Newsletter! We would love to see what you and your Fellow Mini friends have made!

Please send me any and all things to [miniaturesdmv@gmail.com](mailto:miniaturesdmv@gmail.com)!  
Be well, be safe, and have fun!  
Kimberley Feys  
Newsletter Creator  
E-1 Region NAME  
<https://www.instagram.com/miniaturesdmv/>

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