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CURRENTLY AVAILABLE IN THE KYGMC MUSEUM SHOP

KSB Miniatures Collection presents

*Scaled to Perfection*  
A Gallery of New Miniatures

Gala Celebration  
April 30 to May 2

The debut of *Savage Manor*  
by Mulvany & Rogers

Never-before-displayed houses

Hundreds of new miniatures  
from artisans past and present

Details at [ksbminiaturescollection.com](http://ksbminiaturescollection.com)

Join us in Maysville, Kentucky, for the miniatures exhibition of the year!  
Thru May 31, 2019

**KYGMC HOURS**

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**KYGMC**

Home of the KSB Miniatures Collection  
and Old Pogue Experience

Window to the past.

Bridge to the future.



*Messenger*

VOLUME XXIII ISSUE XI

MAYSVILLE, KENTUCKY

FALL / NOVEMBER 2018



Special Edition featuring

*Scaled to Perfection*  
A Gallery of New Miniatures

KSB  
MINIATURES COLLECTION

# Scaled to Perfection

## A Gallery of New Miniatures

*Scaled to Perfection: A Gallery of New Miniatures* opened this month after a year's work of planning. Exhibited in the Calvert Gallery, the exhibition includes several never-before displayed structures and highlights some of the most extraordinary examples of fine-scale art to come available in years. Work from legendary artisans of the past and present are represented, as well as pieces from talented new artisans, displayed on 43 freestanding lit pedestals and in houses and wall cases. Work includes items from every category including textiles, porcelain, fine-art reproductions and precious metals. In addition, several structures—old and new—are debuting along with outstanding individual pieces and vignettes.

*The Whittier*, by Pat and Noel Thomas, depicts an early 20th-century Art & Crafts style bungalow, from the collection of well-known collector Sarah Salisbury, who passed away in 2011. The structure represents her childhood home in California and is known in the miniature world as "the one that broke the mold" as at its time of construction in 1984, it defied the typical Victorian and Georgian styles of miniature houses that were being created. It is furnished with Mission Revival and Arts and Crafts type



items from Mark Murphy, Kari Bloom, Teresa Layman, Julian Biggers and Dick Hardy, among others.

*The Paul Revere House* by the late Pam Throop is a re-creation of the historic Boston home of Paul Revere. The 1680 structure reflects the era around the time Revere would have lived there and includes period pieces by Le Chateau Interior and Allen Thede. While not true to the original house, I did set up a room to portray Revere's livelihood as a metal smith. In it you will see implements he may have used in his craft at the time. Throughout the home are 1/12-scale examples of teapots, silver trays, candlesticks, flatware and tableware that Revere may have created throughout his career. Other homes on display by Pam include the *Davidson Shoppe in Williamsburg* depicting an apothecary in Virginia and *Folly Cove* and *Folly Lane*, houses representing the same time period—one in New England and one in Britain.

*Megler Landing*, a Victorian dollhouse by Noel and Pat Thomas represents those

along the Astoria, Oregon, coast. Created in 1981, it was recently acquired from a family who owned it for forty years. It contains more than a dozen rooms, including one secret area I have yet to find. Be sure to notice the window in the garage, which appears to show a child's inscription—the name of the only child of the couple who owned the structure. *Megler Landing* is decorated with items to create a homey feeling. Pieces by Gloria Longfellow, Val Tretter, Orvin Fjare, Gilbert Mena and Barbara Logan are included.

*Savage Manor* is the collection's newest commission. Created by Kevin Mulvany & Susie Rogers, it is a fictional depiction of the home of one of my ancestors, Thomas Savage, who was Archbishop of York from 1501 to his death in 1507. It includes work by David Hurley, Nicola Mascall, Malcolm Hall, Mark Gooch, Henny Staring-Egberts, Jens Torp, Susan Parris, Ray Storey, Frances Peterson, Phyllis Hawkes, Robert Ward and pieces by the Mulvany's children Max and Isabelle. Many items were made from the very same materials that went into making the original items. *Savage Manor* is a masterpiece of a structure with very distinct Jacobean details. The symmetry is truly dynamite and the home is fascinating to look at and imagine the storyline behind each room.

Individual pieces on display include:

### Harpichord by David Iriarte



This is my first piece by David Iriarte. The Spanish miniaturist crafted this working instrument after the 1652 original by Ioannes Couchet of Antwerp, acquired by France in 1701. A music box on the underside of the instrument plays 24

different harpsichord pieces—the same songs that were once recorded on the original.

### Sewing etui by Jens Torp

Master silversmith Jens Torp outdid himself with this 18th century working sewing etui made from 18kt gold, platinum,



sterling silver and ivory. It is extraordinarily detailed and includes moving scissors, a thimble, needle holder and anything else a seamstress would require. The lid is graced with a beautifully carved shell in Mother of Pearl.

### Louis XV style microscope by Wm. R. Robertson



Bill Robertson reproduced this in 1/12 scale after studying the 1760 original by Claude-Simeon Passemant at the Metropolitan Museum of Art. Made of 24kt gold, nickel silver, wood, glass and shagreen, the working microscope contains more than 100 parts and stands two inches tall.

# MINIATURES CORNER

By Kaye Browning

History, art and education again merged at the KSB Miniatures Collection last month when we presented the International Guild of Miniature Artisans (IGMA) Guild Study Program October 26th to 29th. These classes christened learning in the beautiful new rooms on the second floor of the Limestone Building and were taught by four well-known IGMA Artisans and Fellows.

**Carol Hardy**, a Fellow since 1984, taught students how to construct a unique historical spinning tool called a *swift*. These umbrella-like devices were used in the 18th and 19th centuries for winding skeins of yarn into balls. When not in use, they were collapsible.



Shakers once created and sold a number of these items throughout history, and decorative ivory versions crafted by whalers at sea are now sought-after antiques. Students used birch or faux ivory in their working models, which measured 2 1/4 inches in both diameter and height. Carol has also taught guild classes for the past 33 years in Castine, Maine. I have several of her pieces in the collection.

IGMA Fellow **Mark Murphy** instructed participants on how to create a miniature American Chippendale chair, with the main focus of the class on the construction of the chair's detailed back. Students additionally learned how to upholster the seat using leather or fabric. You may have recognized him as he was also here for the *Russell Theatre* exhibition opening.

**Tine Krijnen**, traveled all the way from

the Netherlands to teach bookbinding in miniature. Her students created a 1/12-scale version of my book, *Collectively Speaking* and a tooled leather bound antique World Atlas which was amazing.

**Jeanne Rullie**, our fourth instructor, taught a whimsical piece similar to the one shown here from the collection—a doll costumed as a witch sitting on a craft-store crow. Students started with Jeanne's mold for the head and torso and learned sculpting techniques to develop character and expression. It was quite a fun class!

These instructors and students were some of the first visitors to see our new exhibition, *Scaled to Perfection: A Gallery of New Miniatures*. If their overwhelming response to the collection's newest additions is an indication of how the exhibition is going to be received, then we are all in for a busy next seven months!

As I mentioned in the previous newsletter, I am thrilled the miniatures are engaging our youth to learn more about history, but I am also excited that the art form is actively bringing adult fine-scale education to the museum. I was honored in September to receive the 2018 Buffalo Trace Community Leadership Award as someone who has "contributed to the development and well-being of their community." I am humbled that I was recognized for something I love to do each day—to promote our area. I hope all of you—members, staff and volunteers—know that this award is yours, too. All of you contribute to our community by serving the museum. Thank you for everything you do to make the facility an exciting destination.



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