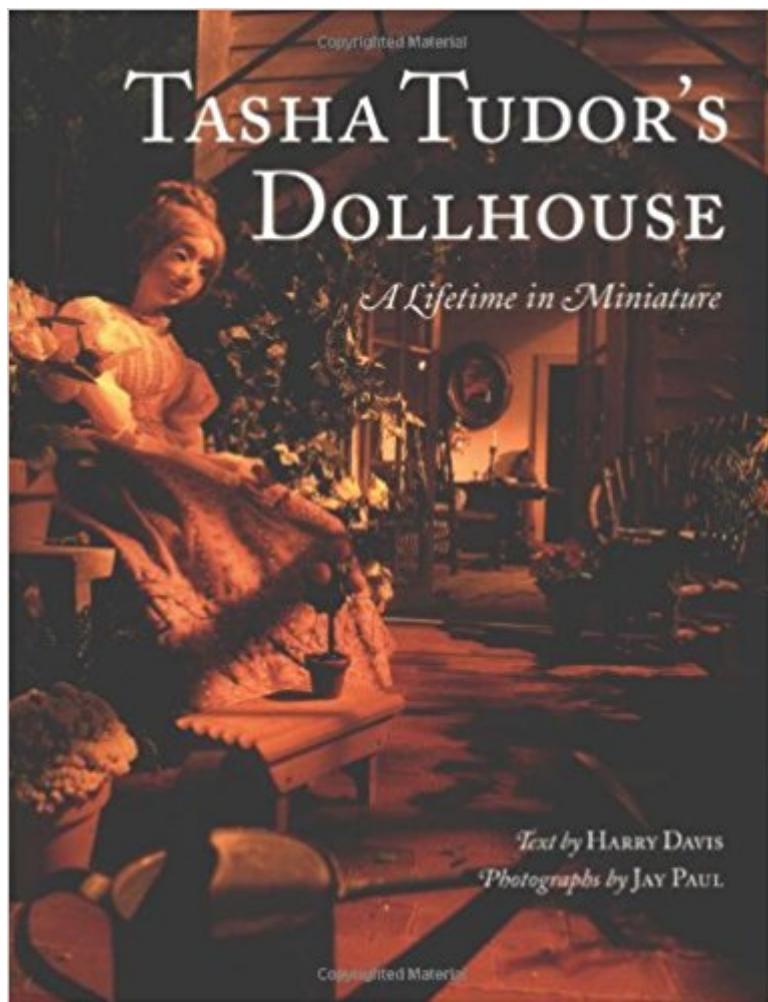


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# Tasha Tudor's Dollhouse : A Lifetime In Miniature



## Synopsis

A one-quarter-human-scale version of Tudor's own 19th-century Victorian-style Vermont home, Corgi Cottage, in which she exhibits astonishing works of miniature art, from musical instruments and Shaker boxes to tiny printed books and cakes and cookies that look good enough to eat. 100 color photos.

## Book Information

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## Customer Reviews

Tasha Tudor has written, illustrated, or been the subject of more than 187 books. Her edition of THE SECRET GARDEN sold 2 million copies making it one of the bestselling children's books of all time. Harry Davis has studied Tasha's art for almost thirty years.

Paper: Not acid-free. Binding: *Perfect*, i.e. signatures trimmed to single pages, then glued. Photographer Jay Paul has done a fine job capturing the moods of the two very expressive dolls made by Ms. Tudor, *Captain Thaddeus Crane*, (who looks like Henry David Thoreau), and *Emma Birdwhistle*. Also, atmospheric views of objects within the house, and, in a separate section, a selection from the collection in brightly lit photos. I like many aspects of the book design, but object to the diagram of the house with the room of the chapter shaded, useful as it is, taking a whole page at the beginning of each chapter. It could have been shrunk down to take the place of the four tiny unreadable photo details placed next to the restatement of each chapter title, leaving the facing page for another large picture or two. Also, I don't believe in double-page spreads. The gutter down the middle ruins one's ability to understand

the picture. All of the full-room pictures are two-page spreads. But then, the rooms don't have much architectural distinction. They are a group of restrained room boxes made to showcase the collection, not a model of a house that might draw away interest for itself. And being so large, already dominating the exhibition gallery as it reportedly did, it couldn't be given full depth. The title of the book is a bit of a misnomer. It is not really Tasha Tudor's dollhouse, but The Tasha Tudor Dollhouse At The Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia. The house was specially built, with her collaboration, to display Ms. Tudor's collection of miniatures, and, because the scale of the objects is "one-fourth human size", not the usual dollhouse one-twelfth, (so the dolls must be nearly a foot and a half tall), the house was too large to go home with Ms. Tudor once the special exhibition "Take Joy! The World Of Tasha Tudor" closed, six months after the opening date Nov. 2, 1996. Harry Davis' text states, "...over the course of more than seventy-seven years...the dolls have changed residences many times...one doll or another has left...to go with a grown child, perhaps to start another miniature version of a life." "Since building Corgi Cottage in 1971, Tasha had not had a dollhouse large enough to house the entire collection. She had room settings in built-in cases along a wall adjacent to her bedroom." Perhaps someday a book will come out detailing the history of Tasha Tudor's family collections of miniatures, dolls, and the houses for them, past and present. The last four pages of the book are occupied by a chronological listing of Ms. Tudor's books, 1938 to 1999, (she died 2008). It's not the full biographer-researcher's bibliography you'd find at the end of a biography, that would include her works outside of books, and articles about her in magazines and newspapers, but it is quite a nice thing to have. The text does mention a 1955 LIFE magazine article covering Thaddeus' first marriage, to "Melissa Shakespeare", the doll that inspired the book *A Is For Annabelle*. It may be seen in GoogleBooks. It was in the Sept. 12th issue, four pages of black and white photos by Verner Reed.

Absolutely beautiful book!

Purchased mainly because I had done many of the pottery pieces in the book. I gave book to my son and family.

The photos of the dollhouse are fantastic. It is a one-quarter-scale version of Tasha Tudor's own earlyeighteenth-century-style home in Vermont. Each room is a double page. Followed by pages of close-ups and descriptions. Wonderfully inspiring!

Great reference book.

The book is perfect. Also enjoyedYour fast shipping! Thanks so much, Jane

This isn't Tasha's dollhouse, like I thought it was. I got suckered in like many. Still, it is a well presented book with delightful pictures. And the furnishings are Tasha Tudor's. The ideas and elements of the design are well within the reach of the serious dollhouse collector and for that, the product of emulation, it is invaluable and inspiring. But like Coleen Moore's dollhouse, and Queen Mary's, there is a lot about it that are not within the reach of the average person. One has to realize this was not an authentic doll house, but a item made for display for people to marvel at. And marvel we do. The plans shown in there are adaptable. But I would much rather have seen Tasha's dollhouse...the real thing.

I am surprised to find out that Tasha Tudor's actual dollhouse is not pictured in the book, because the title leads us to believe we will see the "real" thing. Instead we see a re-creation by Colonial Williamsburg. My understanding was that the blank pages and extra white space were to have had art by Tasha Tudor. Little Brown is quoted in the Tudor bibliography as planning 20 line drawings and 20 watercolors by Tudor. Did she refuse to do the drawings because she didn't approve of Harry Davis' writing the book? Aside from the furnishings being from Tasha, the house we really see is a recent replica and is misleading. I would rather see Tasha Tudor's real dollhouse not a newly made replica. I was disappointed with this book, especially knowing that Tasha did not want it published.

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