

Dollshouse

and Miniature Scene

£3.99 February 2014 Issue 236

Bringing you inspiration for...

Ale houses and wine bars

7 Skilled Projects



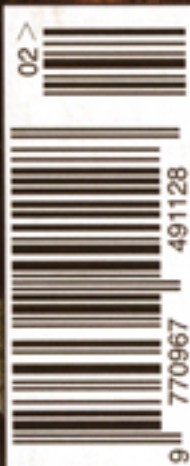
Literary shadowbox, snow scene and much more...



7 Weekend Projects
Keeping you busy



10 Reviews and Collections
From teddy bears to public houses



WARNERS
GROUP PUBLICATIONS
DISPLAY UNTIL 23/01/14

Little Red Riding Hood

by Lillian Alberti

Lillian shows us how to make this absolutely delightful interpretation of Little Red Riding Hood.

You will need:

- 8" x 10" (200mm x 255mm) wood shadow box
- Wood primer
- Alene's craft glue or similar
- Creative Paper clay
- Polyester stuffing
- 8" x 8" (200mm x 200mm) square of printed fabric for dress
- 6" x 6" (150mm x 150mm) square of red cotton for cape
- Assorted paint brushes
- Faux hair of choice
- 6" x 4" (150mm x 100mm) rectangle of faux black fur

Assorted craft paints including:

- x3 shades of green
- brown
- light blue
- white
- mid-grey
- orange
- yellow
- red
- flesh colour

Officially, I am an art doll artist, but I also create miniature shadow boxes and some of my work has appeared in past issues of *Dolls House and Miniature Scene*. I was thrilled when I was recently contacted, asking if I would like to contribute again. I've had an idea tumbling around in my mind head for a while and this invitation was just too tempting to resist!

One of my favourite childhood stories has always been 'Little Red Riding Hood'. Needless to say, the tale cannot be told without including the wolf. I wanted to illustrate a version using a shadow box while creatively 'thinking outside the box!'

Thinking outside the box actually offered several possibilities. I settled on depicting an unsuspecting 'Red' safely ensconced inside the box while the menacing wolf lurked outside.

As always, it's important to remember that no shadow box project can be completed without following the three basic rules: scale, perspective, and depth.

Scale

For this project, I created 'Red' at about 6" (150mm), with 'jiggly' arms and legs just to add a bit of whimsy. I chose this scale, with all her surroundings made to appear smaller, to give the appearance that she had far to go before she reaches the safety of grandma's house, thus making her appear all the more vulnerable.

Perspective

Using 'Red' as my obvious focal point, I tried to draw the viewer's eye to what lies beyond her: the hilly clearing and the house. What makes this shadow box different from my others is that I've applied the three rules (scale, perspective, and depth) to the whole exterior of the box as well.



The viewer is then drawn to look at not just the doll and the extended trees and hills beyond the interior corners of the box, but the exterior as well which unifies all the painted surfaces and broadens the scene further.

Depth

I placed grandma's house in one corner, surrounding it with hills and a few scattered trees to suggest a clearing. In order to coax the viewer into believing that the scene extends well beyond the confines of the box it was important to 'blur' the lines of demarcation of the scenery. This was done by making sure

that all the hills merge at all points, 'matching' the lines on the back and sides of the interior of the box and continuing the same effect on the lid and exterior sides.

Needless to say, scale, perspective, and depth are present in a shadowbox, but in this instance I tried to accentuate some areas and downplay others to keep things interesting and to tell my story effectively. By extending the scenes to the exterior, I hoped to pique the viewer's curiosity, giving them a reason to come closer and investigate this little 'world' a bit closer. I was very happy with the results!

Painting the shadow box

Step 1

Coat the box with primer – inside and out, making sure to seal all crevices. I needed a second coat as the wood was heavily striated.



Step 2

After painting the sky with two coats of the light blue and adding the sun and clouds (I used a dabbing motion), lay down your basic landscape theme of sloping hills, applying two coats of each one of the three shades of green.



Step 3

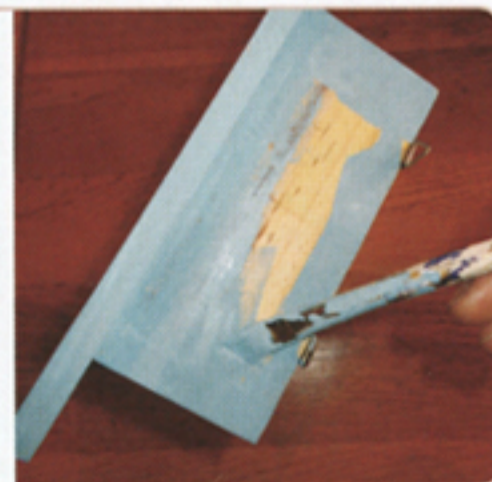
Using brown paint, accentuate the perspective by painting larger trees in the foreground and a few smaller trees receding into the background. Then paint the house and all its details: windows, chimney, door, etc. Add small shrubs and flowers as desired. With a fine tipped brush and using a quick brushstroke action, paint several clumps of grass scattered about the landscape and repeat the same



using the second choice of green. I also fashioned a tiny basket out of the clay for 'Red' to carry. Finally, add a few rocks to enliven the landscape and lightly apply a shading effect with watered down black paint to all the elements.

Step 4

Then, using all the same landscape colours, extend your details over to the outside of the box.



Step 5

I crudely painted several white birch trees and, using grey paint, added the distinctive details. I then went back to give more definition to the shape of my trees: roots, extensive branches, etc.



Step 6

To create the foliage on all the trees, use a medium tipped brush and a dabbing motion to suggest leaves. Repeat the same technique, after allowing adequate drying time, with each of your three shades of green.



Step 7

Make sure your landscape theme is fluid throughout the inside and outside of the box, blurring all lines of demarcation.



Step 8

Ensure all your lines meet and continue to provide a seamless effect.



Step 9

Now that the painted portion of our project is complete, we can move on to create the story book characters!



The story book characters

Step 10

For Red Riding Hood I created a small and simple wire armature with looped joints and covered it with muslin, making sure to expose the joints, then, using my Creative Paper clay, I sculpted the tiny facial details.



Step 11

I crafted simple limbs with extended wire and the Creative Paper clay and when dry, attached the extended wire through the looped joints.



Step 12

Paint all the necessary details (face, stockings, etc.) and craft a simple dress and, of course, the recognisable red hooded cape.



Step 13

For the wolf, I fashioned a simple wire armature to fit inside my 6" x 4" (150mm x 100mm) vertical rectangle.



Top Tip

Make sure the 'nap' of the fur faces toward the wolf's back. This will be important later when painting it.

Step 14

Add a small amount of Polyester stuffing.



Step 15

Next, pin and stitch it closed making sure that the wire snout, ears and paws are exposed.



Step 16

Begin applying the first of three layers of Creative Paper clay to the wire snout, ears and paws, making sure it comes in contact with the faux fur. Allow each layer to dry thoroughly.



Top Tip

Use Alene's craft glue or similar product to secure the first layer of clay to the fur.

Step 17

When dry, paint the facial details and began lightening the faux fur with grey and white paints.



Top Tip

When painting the faux fur, paint in the direction of the nap which should be facing toward the wolf's back.

Step 18

My wolf is now finished and both he and 'Red' are ready to be glued in their final positions inside and out of the shadow box. Once glued, I touched up where needed and made final adjustments.



Top Tip

Make sure that all the details on your pieces look good from all angles. When closely inspected, you don't want the viewer to be disappointed by unpainted or unfinished areas. This would give your piece a sloppy appearance and spoil the magical effect for them.

INFORMATION

Lillian Alberti lives in New York State where she creates full scale OOAK art dolls and shadow boxes. She is a juried member of ODACA (Original Doll Artists Council of America) and AMA (Association of Miniature Artists, non-typical format) as well as other doll related organisations. You can see more of her work on her website and read about her doll making process at her blog.

W: www.a-lil-whimsy.com

B: cottagehill.wordpress.com

E: albersich@yahoo.com