

# Letter From The Editor

*"Who can ever affirm or deny that the homes  
which have sheltered us as children, or as adults  
...do not have embedded in their walls  
...the imprint of what has been,  
the suffering, the joy?"*

Daphne Du Maurier, author of *Rebecca*

Dear Readers,

Have you ever moved into a house formerly owned by someone else and found something they left behind? Decades ago when we moved into our house, I found a book in the attic that I had searched for since my teen years—*Raintree County* by Ross Lockridge, Jr. For anyone who has read the book or who has seen the movie version of *Raintree County* starring Elizabeth Taylor, you will recall that the character she played amassed a curious collection of dolls. My teen years were way before the internet so locating an out-of-print book then was very difficult. But years later, when I serendipitously found the book in the attic, I remember thinking: *I am meant to live here.*

Which brings me to our cover story. Laura White, Collections and House Manager for Hill Top and the Beatrix Potter Collection at the Royal Trust in Cumbria, England charms us with a story of two dolls' houses—one that appears in the artwork of Beatrix Potter's 1904 book, *The Tale of Two Bad Mice*, and the other a recently conserved dolls' house that belonged to Beatrix and is on display at her home, Hill Top, in Near Sawrey, England. Even the walls of dolls' houses can echo with the imprint of what has been.

Karen Kurtz unfolds the fascinating facts behind the 1854 American-manufactured paper doll, Fanny Gray, and Margo Delaughter shares what inspired her to collect Recknagel baby dolls.

Samy Odin delights us with Part One of the Jointed Paper Dolls in his collection.

And Nicki Burley has designed an enfantine pattern fit for a resin bodied Huret or Rohmer doll, which we know our seamstresses will enjoy making.

*"...the house was not an empty shell  
but lived and breathed as it had lived before."*

*Laurie*

Laurie McGill  
Editor-in-Chief

