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January 2020



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SMALL DETAILS

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A brand new year of miniatures! What is my New Year's resolution? Very simple. To keep making my miniature art! Although I noticed last year I was choosing studio time over trail walks. So maybe I need to squeeze in more exercise. But at least I can daydream about my projects while I walk. Oh no! Am I a miniature junkie?

I have a few friends that justify this wonderful addiction by proudly stating, "Well I don't drink. I don't smoke. I'm not addicted to drugs or gambling. So being addicted to miniatures is a healthy thing!"

I am right there with them. If this is my one vice then I am doing great! The only thing that keeps me in check is that there is only so much room in my home and I don't like to feel closed in. This forces me to sell a house before starting a new one.

The longer I am editor for *AM* and *DHM* the more I grow to love the miniature community. This used to be a very private art form for me and I only shared my pieces with *DHM* and *AM* back when I was a contributor. But now the community and my mini friends are a huge part of my art.

Each issue of *AM* always teaches me something. It could be a new technique, but it can also be a new way of viewing the world around me. So yes, I may be a miniature junkie, but I see that as a blessing and something that will make 2020 fabulous.

Auralea Krieger, Editor
auralea@ashdown.co.uk

Realistic pots

Dress up simple plastic pots to look more realistic

BY CAROLINE DUPUIS

Just because it's January doesn't mean you can't have a green thumb. Garden pots are a great way to bring instant realism to a dollhouse. It's one of those little details that make everything look delightful! You can get a great variety of miniature pots online.

I was gifted these seven assorted plastic pots, which can be found in craft stores or online. They are the right color to start with and the detailing is adorable.

1 Mix red, brown and yellow paint to get a nice Terra-cotta color. I mix the paints right on the pot, not in a separate dish. This way I can add a brown shading



in areas where there would be shadows and also added highlights. Let dry.

2 My favorite aging effect on a pot is the white powdery mildew. I use is white paint to achieve this. Load some white paint on a dry brush and lightly drag the brush around the pot until you have the amount desired. Let dry.

3 Now to add some character. You guessed it, we will be using my favorite medium, a brown ink pad.

If you want to get into tiny areas use a paint brush.

4 For the next step, you will want to have everything ready. You need a loaded hot glue gun, coffee grounds and greenery.

5 All at once you are going to fill up the pot to the top with hot glue, flip your pot over into the coffee grounds, making sure the coffee grounds are stuck on the hot glue. Flip it back over. Then quickly stick in your little 'branches'. You

Scale = 1:12

Materials:

- Plastic or other mini pots
- Acrylic paint - red, brown, yellow, white
- Paintbrush
- Brown stamp ink
- Various greenery
- Coffee grounds
- Hot glue gun



have a couple of minutes to do this. Because there is so much hot glue in the little pot it takes a while to cool and solidify.

6 To add a little more cuteness, I brushed some white glue on the bottom and dipped that into the coffee grounds. Now you have some dirt stuck to the bottom of your pot!

7 You can add flowers if you want. I made these roses out of tissue paper. At

EDITORTIP:
If you don't care for the smell of coffee then try using dry black tea.

the top you can see I glued the roses onto the ends of the branches. But you can also glue moss on top of the pot or just glue your flowers directly on the dried hot glue in the pot.

Visit cinderellamoments.com to see Caroline's beautiful miniature houses.

Mini tutorials needed

We hope you have been enjoying all of the wonderful tutorials featured in *American Miniaturist*. There are so many impressive creative ideas and new techniques in the miniature community. We try our best to find projects we think our readers will enjoy, but we know there are more that we can find out there.

If you would like to be a part of this fun publication, please consider being one of our valued contributors.

We have great opportunities for miniaturists who submit tutorials such as credit towards subscriptions and individual issues. And, if you are in business, your tutorials might actually help promote what you are selling. We'll furnish you with these details after your submission has been approved.

Imagine how much joy your mini project could give others who share your passion for this hobby!

Send your step-by-step instructions and photos to Tutorial Submission, *American Miniaturist*, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name, address, phone number, and email address. We can't wait to see your projects!

MINI MAIL

■ AM is your magazine, and we want to hear from you. Write to: MiniMail, American Miniaturist, PO Box 219, Kasson, MN 55944. Or email: auralea@ashdown.co.uk. Letters may be edited if necessary.

★ Star letter

When my *American Miniaturist* issue arrives, all of my other mail gets set aside. First, I scan through while looking for Arthur so I won't be distracted later.

Other distractions are eliminated including food and coffee, e'en bills. If I can't find Arthur at first glance I put him out of my mind. Next, I read every article and even the ads.

I have a notebook in which I enter page numbers for articles on designs that I hope to use someday. The over the next few days, I reread articles that caught my interest.

Arlene from Denver, Co.

AM ritual

I first find the nippits page to see the goodies you have. Then I go to the contest giveaways and prepare an email entry. Finally, *AM* sits next to me on my sofa and for the next several days, especially during boring television commercials, I read through it.

I make notes on pieces of paper for projects/articles I

Thank you

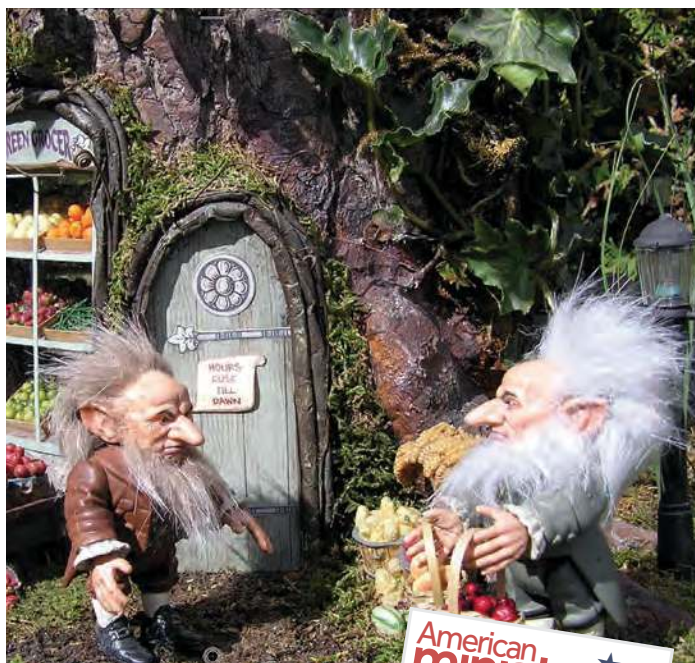
Thank ou, thank you! It was such a wonderful surprise to come home and find a b x of beautiful miniatures. It was just like Christmas! My husband always laughs when I come running in the house with a surprise box to unwrap. I already have places for each of them. Thank ou! And a special thanks to the wonderful lady that wraps them. She really does a beautiful job!

Suellen from Weywauwega, WI

want to remember (one topic per piece of paper) along with the issue number. I file these alphabetically in a box which

is sort of my personal *AM* index. Thanks for e erything!
Barb from Essex Junction, VT





Highlights

In the November issue (AM199), my favorite articles started with Ana Arenas, *Handmade paper miniatures*. Those paper ducks are such fun! I also enjoyed the Goblin shop tutorial by Joann Swanson. *American Miniaturist* always makes me smile!

Carol from Cleveland, OH.

Love of minis

I love your magazine and I always look for Arthur first. He is so cute, but not as cute as my dog Fifi. And as to the lovely people Arthur lives with, I can't leave them out.

I live in a mobile home in



Santa Cruz, CA, but I was an original New York lady. I am 89 years old and in pretty good health. I rent a space in an antique store. I specialize in dollhouses and miniature furniture. I am the only game in town so I do pretty well.

Constance from Santa Cruz, CA

Love of minis

The article on Evelien Van Onna was great! I love all of her pieces. I also love that *AM* now has an Etsy directory! Such a great way for me to shop for minis. Etsy has gotten so big and has a horrible search engine so this makes it easy to find miniature artists. I also loved the rustic sink and hay bale tutorials! *AM* has such great tutorial artists. Keep up the good work and thank you!

Jenny from Newport, RI



The making of a mini sewing room

A challenging project turns into a sentimental diorama with a creative twist

BY MARY CICCOLELLA

When I am writing about any miniature I have made, I like to study at it. It began with the Big Apple Miniatures group in New York City. They had a idea to do a sewing room and I was very happy having sewn all my life. My mom taught me, so this was a homage to her. I was happy about doing the room but not too happy about the box we were using. It did not have a straight wall anywhere. The group's idea was basically a good one, opening the box to give a

back wall and a floor.

So when first presented with this project I thought, so here we go, what do I do with this crooked room? I needed to take a little time to think about that one. I actually enjoyed going through my stash and pulling out pieces I thought I could use.

Ultimately I decided to give it a depression era look. Which featured old stained wallpaper, wood floor, non-electric sewing machine and old walls. My mother had a Singer sewing machine like

the one I chose. I remember it vividly as a child.

At the start, I took away a great deal of good stuff in the form of ideas from the club. Fabric was stiffened with Mod Podge on the reverse side and glued to the outside. I added a stone foundation by using construction Styrofoam, carving it to look like stone and then painting and sealing it. The mortar is

Below left: Small little details in the sewing room. **Below:** The sewing machine is much like the one Mary's mother had.



The stylish 1:12 scale project shown from the front and the back.



spackle stained to look old. Then I adding some nic green 'moss' here and there.

The base is hollow so I was able to hide a battery pack in there that gives power to the floor lamp with a switch

on the back side of the rear wall. The French note board was something that I always wanted to make in 1:12 scale! I also made the small mirror using some cord, paper, fabric and ribbon.

I used a Chrysnbon dress figure and painted that and the chair with chalk paint. I made several dress forms because I didn't know how I wanted it to look. The repetition of color is no



Above: A packed cabinet makes the sewing room look lived in.
Right: The sewing table chair was painted with chalk paint.

accident. It brings the elements together in a very pleasing way. The standing mirror is vintage by Fomerz. I made the cushioned foot stool. The tile on the floor under the dress form is illustration board that was cut and grouted. I had no way to easily hide the wiring, so I used a battery-operated ceiling light and was glad to find one that looked the part.

I just went through my stash and let things happen. To keep the cabinet interesting, I filled it with ribbon

and fabrics and made a couple of large bolts of fabric to tuck in there as well.

Some of the storage boxes on the floor are kits from the club as well as the ribbon rolls. The club also did a class to make the small bolts of fabric that are sitting on the cabinet shelf. As for the real size tape measure around the base, I made certain that the 'made in Switzerland' marking was featured in the front. This belonged to my mom and she used it for decades. It brought back a lot of memories.

I added a lot of things around the sewing room. Such as baskets on the floor,



DIORAMA



spools of thread and ribbon. I suppose it is a reflection of the way I work. Everything is everywhere while I am working on a project and does not get cleaned up until the project is finished

While creating a project, everything needed to feel right. I reminded myself to never be afraid. I looked at pictures of real life scenes and used them as my inspiration. Unless you are creating

Right: The charming sewing room shown with the lights on.

Below: Mary always wanted to make a memory board.

something purely from your imagination, it has to look real otherwise no one will believe it. It has to look like someone just left the room.

So I made the crooked walls work for me. It seems



that projects that frustrate the most tend to work out for the best. For me, it is meeting the challenge that is fulfilling. Now what will be my next challenging project?



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Vintage suitcase

Make a stylish set of vintage luggage

BY KRIS COMPAS

Scale = 1:12

I've been wanting to make a motel room that would be located on Route 66, maybe with a newlywed couple, a chenille bedspread and so on. Not sure if I'll ever get to this project, but here's the luggage I envisioned in the room!



Materials:

- Yellow wood glue
- Card stock
- Heavy weight poster board
- Pencil
- Textured piece of wallpaper
- Scissors
- Tweezers
- Ruler
- Tacky Glue
- Craft knife
- T-pin
- Gold paint
- Paintbrush
- Fabric
- Glue stick
- Thread and needle
- 3/16" paper punch
- Jump rings
- 2 needle nose pliers

1 Trace your patterns onto paper card stock. The sides have to be traced onto heavy weight poster board. Trace four of the bottom sides and then cut them out.

2 Glue one side on top of the other. Now you have two sides.

3 The sides for the top of the suitcase are traced on heavy weight poster board, too. Cut them out. Glue as you did with the bottom's sides.

4 Cut out the body for the suitcase's top and bottom. 1 3/4" is the width. The body of the suitcase measures: bottom: 1 3/4" x 2". Top: 1 3/4" x 1 1/2".

5 Roll the front and back edge over a pencil to make gluing easier. Apply some glue to the edge of the card stock.

6 Glue the sides to the bodies. Let this dry.

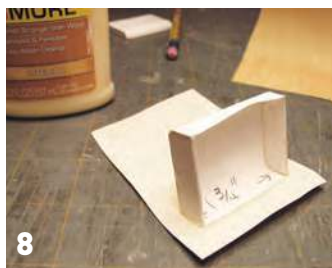
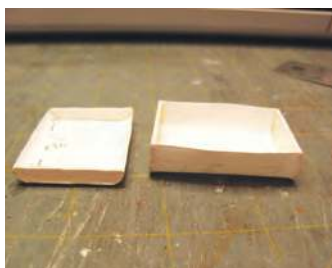
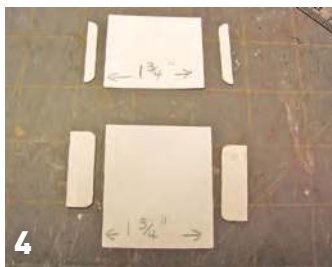
7 I am using a textured wallpaper for my covering. I dabbed on a bit of brown acrylic craft paint to darken it.

I have a Sherwin-Williams paint store near my home and they give away old wallpaper books. You have to put your name on a list and they call when they have one to give away. I like the kitchen and bath books the best. You could use scrapbook paper or even

fabric. However, I would coat the fabric afterwards with some Modge Podge.

8 Cut out a piece and glue it to the body. I know the card stock seems too thin, but after a day or two the glue cures and your suitcase will be very sturdy.

9 Trim off the sides and then trim off a little bit for the doubled poster board ends.



10 Run your tweezers close to the edge of the body to gently score the paper. This will make it much easier when you fold the paper over to the inside.

11 Glue the extra paper to the inside of the bottom. Cover the top the same way.

12 Apply some wood glue to the sides and then press the paper onto the sides.

13 Trim the extra to match the curve and score.

14 Press the paper into the glue.

15 Cover the sides of the top as in the photo.

16 From some contrast paper, I measured and cut 1/8" strips.

17 Before gluing on the contrast strips, mark a center line. Use this center line as a guide for gluing.

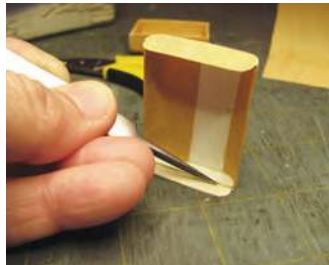
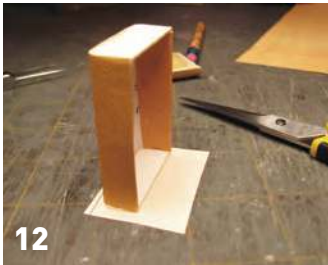
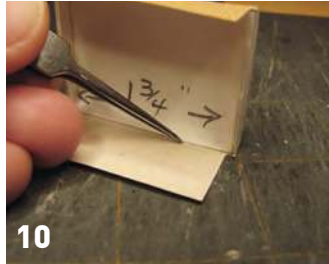
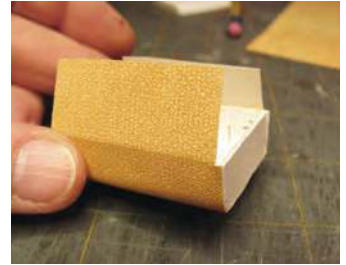
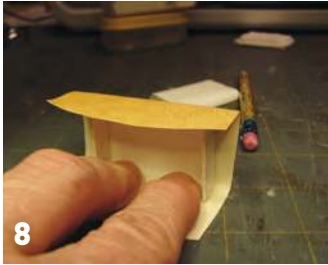
18 I used Tacky Glue to glue the wallpaper to wallpaper. It was vinyl and I thought that would be best.

19 This is a good place to stop for a while and let everything dry. I left my suitcase dry overnight.

20 Clip the curves. I used Tacky Glue to glue the trim to the sides.

21 The curves are glued and I've trimmed the contrast off the sides and

PROJECT



shortened the strip that is on the body. Fold and glue that piece onto the top of the sides. The finished bit is on the left of the photo.

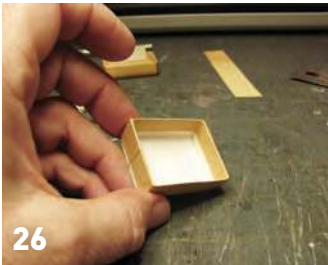
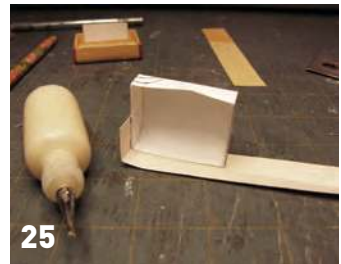
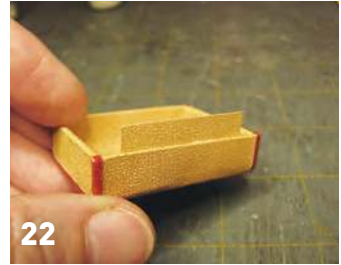
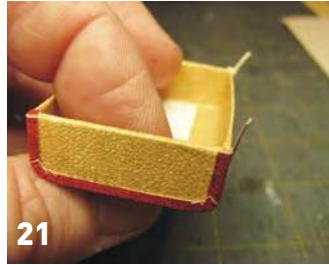
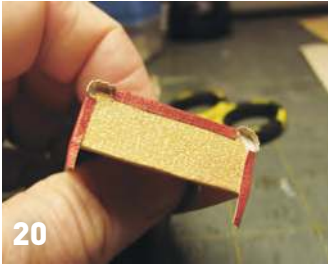
22 Cut a strip of your covering and glue it

to the back of the bottom of the suitcase for the hinge.

23 The body of the liner is card stock and the sides are one layer of poster board. Fold the ends of the body over a pencil to make

it easier to glue. $1 \frac{5}{8}$ " = width of the liner body. The liner body of the suitcase measures: $1 \frac{5}{8}$ " x 2".

24 Dry fit You should have space around the lining for a cover.



25 Cut a 3/4" wide strip of wallpaper. Score down the middle. Start at the middle of one of the sides and use wood glue to glue the strip onto the liner.

26 Clip the corners and fold the cover to the inside and glue down.

27 Glue the liner into the bottom of the suitcase.

28 Just a trial fit don't glue the top on, yet.

29 We use 3 handle pieces to make the handle. Look at the way they are positioned on my table, the narrow part of the handle is on the sides.

30 Cut off the middle of 2 of the handles. Glue these pieces onto the whole handle.

31 Fold and glue the handle together.

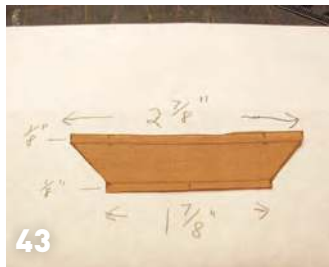
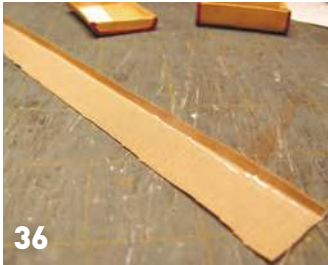
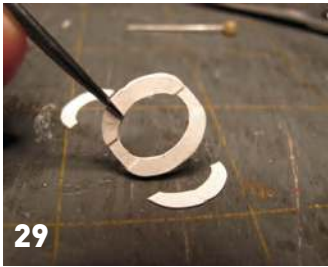
32 Insert a T-pin through the channel that was

created when you trimmed the other handles.

33 To cover the layers, apply wood glue to the outside edge of the handle. Apply the glue 2 to 3 times to cover the layers.

34 Now for the locks, you have 4 half circles, 2 large teardrops and 2 smaller teardrops.

35 Use wood glue to glue two half circles to the other half circles.



Glue the small teardrop onto the large teardrop. Paint the locks gold.

36 While the paint is drying, you can put together the inner lining for the suitcase. Cut a strip of fabric, finger press a tiny hem and glue down with Tacky Glue.

37 Start this lining on the inside front of the suitcase, that way you won't see the seam.

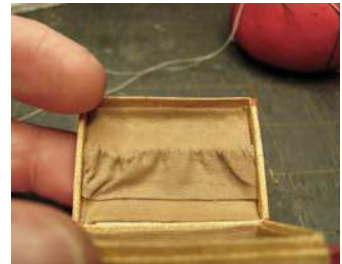
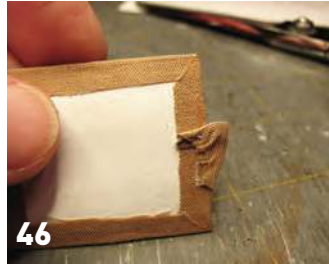
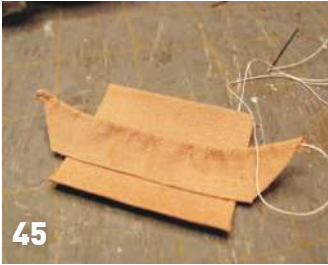
38 Measure and cut a piece of card stock for the bottom. Trial fit

39 Apply glue stick to the card stock and press onto the fabric. Trim the corners and use Tacky Glue to glue the extra to the wrong side. Glue the bottom into the suitcase.

40 Add a little tear shape to the top front for a lock. Add wood glue to the top of the teardrop. Let this dry.

41 I am showing this picture of the lining for the top of the suitcase because you can see how much space is left at the top and bottom of the lining. You have the liner, that lip on the bottom of the suitcase. You have to leave room for that to slip up into the top of the suitcase. Remember that when you are measuring and cutting the card stock for this piece.

42 After you have measured and made a



dry fit for size, cover the card stock that is for the top of the suitcase lining. Then clip the corners and glue the extra to the wrong side.

43 This is my try at the little pocket that suitcases have in the top.

44 Cut the shape out. Glue up the bottom hem. Finger press the top hem. Apply Tacky Glue to the very edge of the fabric. We are making a channel.

45 Thread a needle and run the needle through the channel to gather the top edge of the pocket.

46 Glue the bottom edge to the lining. Glue one side to the back of the lining. Pull the thread to gather and secure. Glue the other side to the back of the lining.

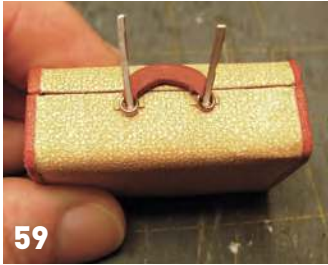
47 Apply glue to the inside top of the suitcase. Notice I haven't put

any glue at the back, what I call the back. That's where you will insert the hinge.

48 Glue the lining in. Pull the lining away from the back of the top of the suitcase a bit.

49 Slide the hinge paper into the top of the suitcase under the lining.

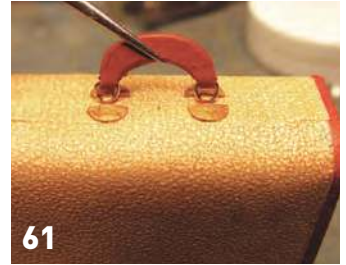
50 Press down with something, I used the bottom of my tweezers. Hold, let dry.



59



60



61



51 I used a 3/16" punch to punch some circles from card stock. Cut the circles in half. You need 4 half circles, single layer.

52 Cut a 1/16" strip of card stock.

Pattern:



Lock parts
cut 8 of each



Handle
cut 6



53 Paint everything with gold acrylic paint, including the teardrop locks and let dry.

54 Cut the strip in half. Glue one end under a half circle.

55 These are tiny jump rings. The outside measurement is 1/8", the inside measurement is 1/16". This is how the handle is attached.

56 Open a jump ring. For this, you will have to use two needle nose pliers to hold on to it. Then just move the ends so they by pass each other. Don't spread the ring apart.

57 Slip the rings into the handle. Press the rings back together.

Suitcase side top
cut 2

Suitcase side bottom
cut 2

Suit case liner side
cut 2

Suitcase body bottom
cut 1

Suitcase liner body
cut 1

Suitcase body top
cut 1

58 Measure and find the center where you want your handle.

59 Tacky Glue the half circles to the front of the suitcase. This is a good time to walk away and give the glue time to dry.

60 You're back! Fold the strip down and crease with your tweezers, trim off the strip. Leave enough to glue under the half circle.

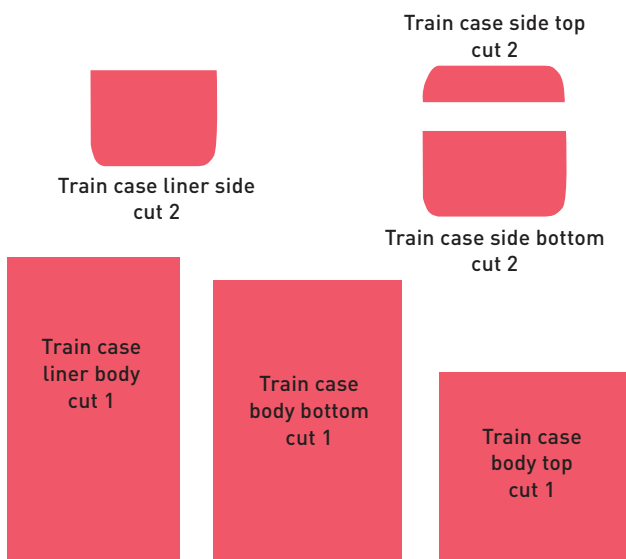
61 Glue the strip down, then glue the half circle onto the suitcase and strip. The handle is on.

62 The locks are glued on. Finished!

I know this might be a bit fiddly, but aren't they cute? You could use these in an attic, antique shop, or even in a yard sale scene.

I don't show making the little train case but the assembly is the same as the suitcase. I used shiny paper for the mirror. 1" is the width for the train case. The body of the train case measures: bottom: 1" x 1 1/2", top: 1" x 1". The width of the liner body of the train case measures: 7/8". The liner body of the train case measures: 7/8" x 1 5/8". I hope you make both because they make such a great set!

See more of Kris' work at linchminisbykris.blogspot.com.



Frame a photo

BY RANDALL CASTLE

Scale = Any

Materials:

- Tiny photo print out
- Clear packing tape
- Mini frame
- Gel Super Glue

1 Take a photo of your miniature family or doll and print it out.

2 Skip fiddling with acetate sheets and adhere packing tape on top of your image.

3 Cut your printed out image to the size of the frame.

4 Add a few dots of Gel Super Glue around frame back.

5 Press your image down checking to be sure no white borders are showing in the front.

6 Hang your mini frame with pride! I used a spot of museum wax.



Waterfall bookcase

Add this beautiful bookcase to your miniature home

BY CATHERINE HAWKINS

This stylish waterfall bookcase will be a welcomed addition to any miniature room. Just give it a finish to match our dollhouse decor.

1 Mark the parts on the wood sheet. (I used walnut but any wood, including basswood, can be used)

2 Cut out all of your wood parts using the patterns.

3 Sand pieces to shape using sandpaper or a Dremel tool with a sanding drum to help with the curved pieces. Be sure to tape the two sides together so that they get the same shape when sanded.

4 Using one or more of the shelves as spacers, glue the sides to the back, positioning the top edge flush. The bottom edge of the back should reach the cutout in the bottom of each side.

5 Glue the top shelf in place, using a bottom



shelf as a spacer. The dotted lines on the drawing show where the shelf should be positioned.

6 Glue the second shelf in place

7 Glue the two bottom shelves in place.

8 If you are not using walnut wood, then apply your stain to the bookcase. The final finish consists of three coats of satin polyurethane varnish.

9 If the bookcase is to have a drawer, mark

Scale = 1:12

Materials:

- 3/32" thick walnut
3" wide sheet
- 1/16" thick walnut (for back)
3 1/4" x 2 1/2"
- 3/32 basswood (drawer)
1 3/4" x 2 1/2"
- Scroll saw or other type of saw
- Clamps or jig
- 2 drawer pulls
- Wood glue
- Sandpaper/Dremel
- Stain/Varnish
- Paintbrushes

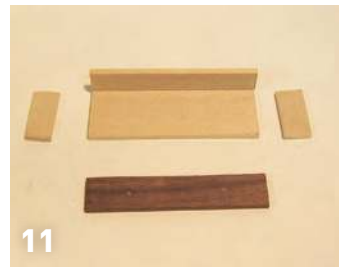
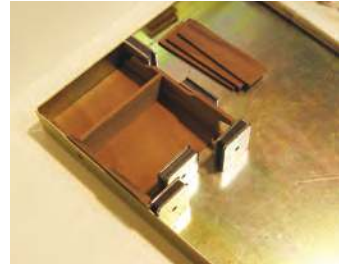
the drawer parts on the basswood. (If using walnut wood, mark the drawer front on the walnut wood.)

10 Cut out all of the drawer parts.

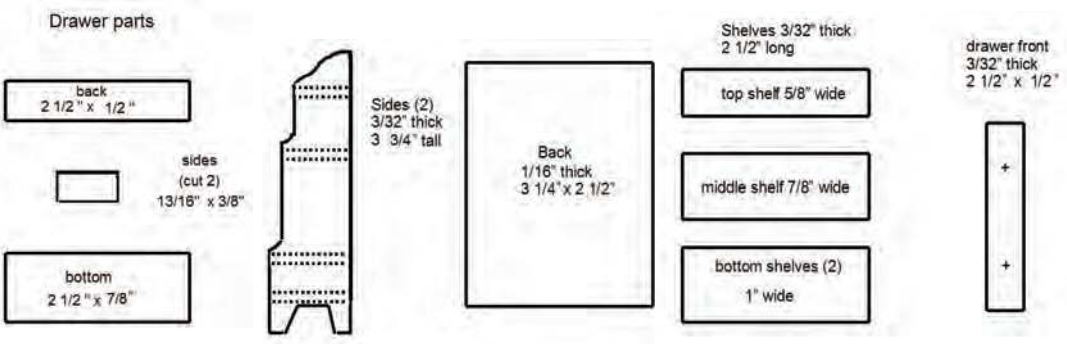
11 Glue the drawer back on the drawer bottom, keeping the ends flush. (Back sits on top of bottom.)

12 Glue the sides on the drawer bottom, aligning the edge with the back of the drawer. (Sides go inside back.)

PROJECT



Pattern: not to scale





12

13 Finish the drawer front as this bookcase was finished in the photo .



13

fore gluing the drawer front onto the drawer.

14 Drill holes and mount the drawer pulls be-

15 Glue the drawer front onto the drawer and let the glue dry.



Bookcase is finished

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We look forward to you joining the *American Miniaturist* team!

Tea time tier

Make a two tier dessert display

BY KRIS COMPAS

A simple little plate tier can easily be custom made for your mini project.

1 Cut some squares from card stock. Lightly spray the square with water just a few times.

2 For the center of the larger plate, I used the 1/2" circle. Lay the wet card stock onto the circle template and shape the depression with hands.

3 For the center of the small plate I used the 3/8" circle. Lay the wet card stock onto the circle template and shape the depression. Let dry.

4 When your card stock is dry, use the template to trace the plates. For the large plate I used the 3/4" circle and for the small plate I used the 5/8" circle. Cut the plates out.

5 Use sticky wax to hold the plates for painting on the end of a toothpick.

Cut a tiny bit of the point and then add the wax.

6 Paint a gold line around the edge of your plates.

7 We will make the center stem now. (You can use my method or just use wire or with round nose pliers or eye pins and wire cutters.) I cut a strip of paper wider than I want the height of the center stem to be, 1 1/2"-2". I cut a length of crochet thread a little longer.

8 Spread wood glue on one end of the paper and lay the thread on the glue. Fold the paper over

Materials:

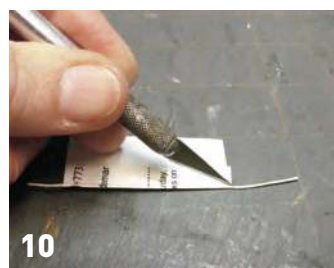
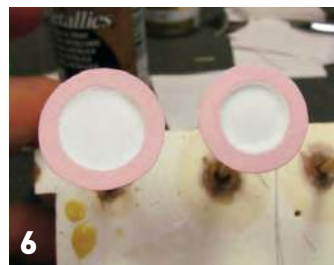
Scale = 1:12

- Circle template
- Card stock
- Scissors
- Craft knife
- Crochet thread
- Paper
- Wood glue
- Sticky wax
- Craft paints
- Paint brush
- Toothpick
- Gloss varnish
- T-pin
- Foam core
- Tacky Glue
- Tweezers

the thread with the thread in the fold.

9 Run your finger nail along the thread, press-





ing down. Turn the whole thing over and do it again. Do this a few times, stretching the paper over the thread. Let dry.

10 When the paper is completely dry on the center stem, cut the thread part away from the rest of the paper. Cutting very close, tip your blade toward the thread. Trim off the crochet thread from each end. Then bend the tip over a toothpick to make the handle.

11 I used wood glue to glue the end to the stem. You will have to clamp the end. The wood glue won't stick quickly. I tried Tacky Glue but it came apart when I painted the center stem. Set this aside to dry.

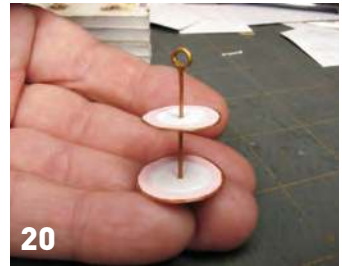
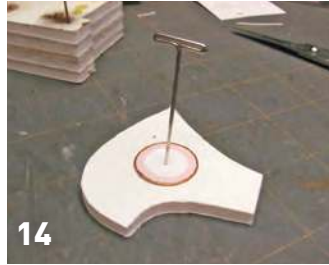
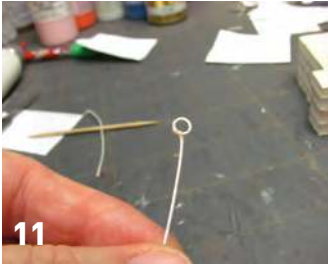
12 When dry, bend the ring over to have it set in the center of the stem.

13 Brush on DecoArt's Triple Thick gloss glaze. You could also spray

the plates with a glossy varnish. Paint the center stem gold. Let everything dry to completion.

14 Pierce a center hole in the small plate with a T-pin. Push into a scrap of foam core so you get the full diameter of the pin for the hole.

15 Thread the small plate onto the center stem. I dabbed a little Tacky Glue under the plate and then moved the plate up



and down to spread the glue. Level the plate and set aside to dry.

16 Go back to your circle template and trace a 1/2" circle onto card stock. Cut it out. Pierce a hole in the center of the large plate.

17 Thread the large plate onto the center stem. Trim off the center stem to the height you want the space between the plates to be.

18 I used wood glue for the bottom. Be sure to spread the glue around a bit with a toothpick on the depression area.

19 Set the whole thing down on the 1/2" card stock circle you cut out earlier. Press down with your tweezers to seal.

20 Your two tier dessert dish is ready to be filled with beautiful treats! Display in your dollhouse, tea shop or bakery.



Making a busy basement

Consider adding on a room box if you don't have the room you desire in your dollhouse

BY KATHLEEN HOLMES

If I was able to go back in time and make a couple of changes to my dollhouse, I probably would include a basement. Unfortunately, I can't do that and I certainly didn't want to tear my dollhouse apart, so I decided to make a basement for my dollhouse in a room box.

I've long been inspired by Noel and Pat Thomas and I saw a basement in one of their dollhouses. Probably the final catalyst was when my husband, Tim O'Dell, had a request to make a furnace

for a customer. I loved it and wanted one, albeit an older style, for the basement that I was already beginning to image. When I get an idea, I usually start by looking at photos of what I have in mind. Like many of you, I look at Pinterest or search on Google. After looking through lots of images, my idea started to solidify and then I started making and collecting things for my basement room box.

I started with a basic MDF 11" x 15 3/4" x 11" room box

that I had gotten on sale at the local craft store. It takes quite a bit of work to make MDF ready to use. MDF isn't porous like wood and in order to use glue on it and finish the surface, I had to apply 2-3 coats of a special primer, and sand in between each coat. I used PPG Gripper, an acrylic primer and sealer, but I'm sure there are other brands that would work just as well. I wanted a window in my

Below: Every area of this basement has something interesting going on.





basement, but MDF is rock hard and does not cut easily. Luckily, I have a husband who is always up for a challenge!

I decided that I wanted the walls of the basement to be brick with studs added, not only for interest, but also for nails to hang things or to set items on the cross pieces. I toyed with different ways to add brick, but finally decided on Magic Brik.

Many of you might already be familiar with this kit and for those of you who aren't, it is available online and I even saw the directions for it on one site. Magic Brik comes

with a roll of perforated tape and a powder mix. I won't go into all of the specific directions here as instructions come with the kit.

“When I get an idea, I usually start by looking at photos of what I have in mind.”

I painted my room box walls grey for the grout color. And along with the water, I added a little bit of white glue and sand to the Magic

Above: A full view of the one-inch scale basement room box. Every inch is filled with goodness and full of realism!

Brik powder mix to give some texture and to make the bricks stronger after they dried. Once the bricks were in place and thoroughly dry, I spent quite a bit of time aging the bricks with paint and aging powders. I added some white to many of the bricks, plus some brown, grey and black to show age and dust.

Next, I added the floor. Big box home improvement stores sell individual 12" x 12" self-adhesive vinyl floor



Above and right: In-progress photos show some details.

tiles in various stone patterns. I wanted the floor to look like concrete so I chose a grey tile with a small pattern. I needed two and cut them to fit. I used an X-CTO knife to cut some narrow cracks into the 'concrete', pulling off the top layer of the vinyl. I then used a black-brown paint wash in various areas, particularly the corners, to create the illusion of dirt and grime. When I added the stairs, I put the same wash at the bottom of the stairs and likewise around the work area of the tool bench.

After the floor was





Left: A 3D printed furnace in 1:12 scale adds charm to the basement room box.

installed, I moved on to the ceiling where I added support beams and floor joists as they would exist in real life, supporting a floor above. I aged the wood with ‘bug juice’, a concoction of mostly isopropyl alcohol with some India ink added. I have been using this aging method from Noel and Pat Thomas for years.

My next step was to add the studs and their braces around the three walls. In real life, studs are about 16” apart, however I spaced mine closer to 1 1/2” apart. I used 1/8” by 1/4” basswood to simulate

“My husband designed and 3D printed the furnace and the duct work.”

2x4s. Ahead of time I played around with the placement of items that were going into the basement, so no studs went directly behind where the furnace was going to go, but to either side of it. Again, all of the studs were aged the same way as the floor joists making them darker in some areas to indicate moisture or

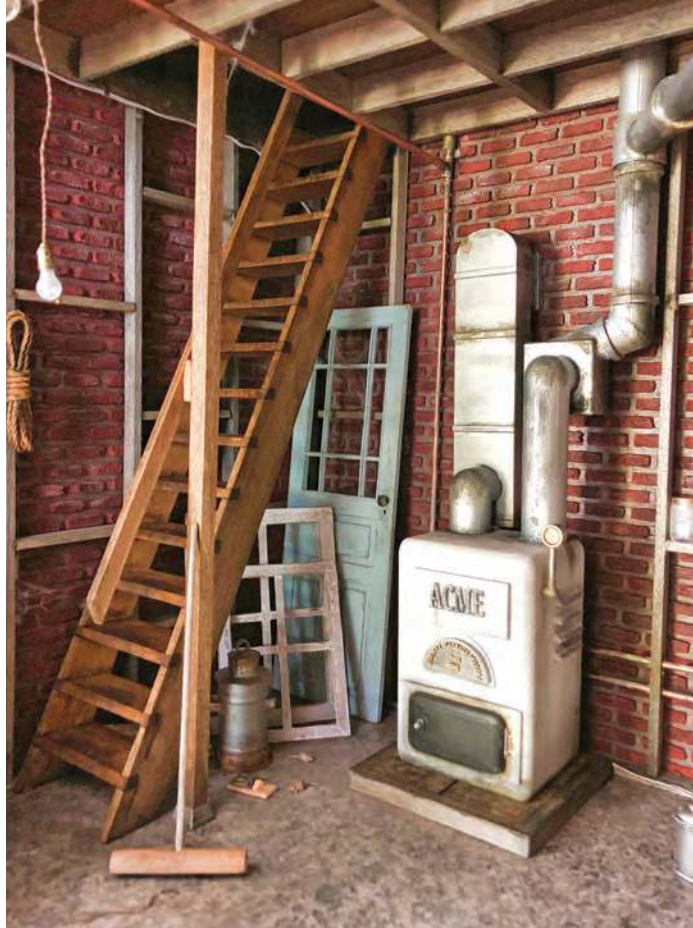
grime.

The stairs were purchased unfinished and I stained them and added my aging liquid to dirty the areas where the most traffic would occur. Wood was added in a box around the top of the stairs to simulate an opening in the ceiling where the stairs disappear. I added a simple handrail that I attached to a floor-to-ceiling post.

Lighting in the basement was kept simple with open wiring and two bare bulb hanging lights made by Lighting Bug. The lights were placed at the foot of the stairs and in the area of the work bench and the window. The window used was a casement window that was modified to be smaller. I painted and aged it using crackle medium and I also added a shelf at the bottom of the window.

My husband designed and 3D printed the furnace and the duct work. I looked at numerous old furnaces, gave him ideas and he created exactly what I wanted. He also painted and aged it. It had to be permanently installed before I could add any other items to the basement. And lastly, a few plumbing pipes were added, some copper





water pipes and a larger metal drain pipe with joints that were 3D printed.

For me, the fun part of making a room is in the decorating. It is the addition of all the items that I had made and collected that brought the basement to life. I scratch built a tool bench that I painted, stained and aged and added a stool to match. It was placed under the window and filled with tools. A number of the tools are by Sir Thoma Thum, while some are 3D printed by my husband. A little hack saw and an exten-

sion cord hanging on the wall above the tool bench are by José María Bolio. There's even a little bottle opener on the leg of the work bench that Tim 3D printed for me. I made a couple of signs to hang on the wall, "Gone Fishing" and "Tool Rules".

I scratch built the shelves in the corner that I filled with canned jars of food mostly made by Irina Timoshkevich. I asked my husband to make me one of his rustic sinks and placed it on the same wall as the furnace. I made a couple of window frames and

an old door that I painted, added crackle medium, aged and placed in the corner under the stairs. I also made a couple of cabinets from kits that I placed at the foot of the stairs. Lastly, an old sawhorse was placed in the middle of the room.

Final, smaller details were added like stacks of old newspapers, some mice and a trap, old bottles, a small shelf over the sink and sawdust on the floor with pieces of scrap wood around the sawhorse.

‘It is the addition of all the items that I had made and collected that brought the basement to life.’

I finished some 3D printed ball canning jars and a 3D printed old lantern and placed them on shelves. I aged some real glass jars to make them look milky by gluing lids on them using Super Glue. Somehow using Super Glue to enclose a glass item causes the glass to become hazy and milky. Perfect when you want to achieve the look of old glass. My old jars were complete when I added 'rust' to the lids. I am very happy with this basement room box and had fun while creating it.



TOOL RULES
DON'T: TOUCH 'EM
BORROW 'EM
MOVE 'EM
DON'T EVEN LOOK AT 'EM



Wood Stain

Wood Stain

PAINT THINNER

Doll dressing

Dress this dowager is named Marquette

BY DANA

This screen-printed cotton material, lends itself to the jazzy era and is very simple to work with. You can find a duplicate look by typing Hoffman Fabrics into Google search.

1 Paint your doll shoes with black matt nail polish for a faux suede look. Let the shoes dry.

2 Assemble your doll and put it on a doll stand. Keep the doll thin, so the coat hangs loosely.

3 Make a tight slip to cover the armature, by cutting a small rectangle out of the batiste.

4 Turn the very bottom edge (of the rectangle) under and glue to the wrong side. Then join the side edges forming a tube. Slide on the doll and tie off.

Underskirt

5 Glue a pretty piece of wide black lace around the doll for a dress bottom.



Only the very bottom edge will show under the coat.

Coat

6 Next, lay the coat pattern on the pretty gold printed material. Make sure and note the FOLD line on the pattern.

7 Fold the coat piece with right sides together

8 Glue a seam from the hem to the cuff.

9 Insert a large knitting needle into the coat

Scale = 1:12

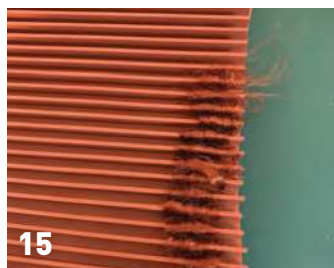
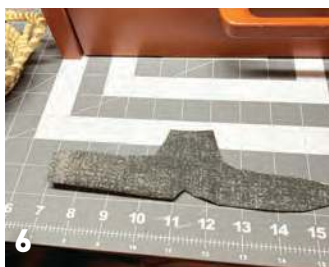
Materials:

- Doll
- Doll stand
- Assembly materials
- Dressing material
- Aleene's Original Tacky Glue
- Glue syringe
- Zap-A-Gap gel Super glue
- Pins
- Corsage pins
- Tweezers
- Scissors
- Large knitting needle
- Trims and decoration
- Pleater
- Feathers
- Viscose
- Jewelry findings and chain for purse
- Needle and black thread
- Black matt nail polish

sleeve. Flat iron the top to give the sleeve a nice rounded shape.

10 Put the coat on the doll and insert the arms (glue) into the torso. I painted the hands black to simulate gloves.

11 Glue several chenille strip(s) around her neck as shown for a faux fur collar.



12 Glue a black braid trim down the front of the doll and around the bottom of her coat for pretty decoration.

13 Now glue some chenille strips around her coat cuffs.

14 Insert pins into the arms/sleeves to help drape and shape the coat.

Wigging

15 Lay lightly misted viscose into a D. Anne

Ruff pleater (1" size). Pleat the hair. Lightly blow dry and allow to cool.

16 Pop out the waved hair and cut into small bits and glue to her head.

Hat

17 Cut out a nickel size circle for a hat from black material. Glue on top of her head.

18 Cut out a small rectangle strip of the (coat) material. Turn the top

and the bottom edge to the middle on the wrong side and glue.

19 Glue this material band around the base of the hat.

20 Glue on a few small feathers to cover the band joint.

Decoration

Add a pretty gold buckle or jewelry finding to the shoes. Make a purse by gathering a rectangle,

Pattern:



Jacket
cut 1

Fold

Hat
cut 1

gluing on a jewelry findin
and a bit of chain. Then put
purse into her hand.

Find a beautiful pewter
fl wer (mine is from Mari
Smith-Welch) and glue on
fur collar for focal point.

That is it! She is now
dressed and ready for her
fancy date.

Spider webs

Add some realism to your attic or basement

BY KATHLEEN HOLMES

I recently completed a basement room box and wanted to add some spider webs to give it a more realistic look. I experimented with different options, but was not satisfied until a friend suggested using spider web material that you can buy around Halloween. It takes patience, but the results were worth the effort.

To start your spider web, cut off a very small amount of the web material and begin by stretching and pulling it to get it to be fine enough for a small spider web. This is a fiddly process that takes some experimenting to get the look you want. The more you pull and stretch it, the better it looks.

Scale = 1:12

Materials:

- Halloween spider web decoration
- Glue (white or super glue)
- Scissors
- Tweezers
- Toothpicks

2 Pick where you want to place your spider web, like a corner of a ceiling, corner of a window or wherever you might see a spider web in real life. Then pull out a few fibers to go in different directions.

3 Start by using a very small drop of glue; I dipped the end of a toothpick in glue and transferred a small drop to my starting point and put other drops where I wanted the web to stretch to. Attach part of the web fibers to your starting point, making sure that you don't have too much material in one place. It's tricky to glue just a few fibers in place so it looks realistic and you also have enough to pull in different directions.

4 Attach a few fibers to your other points. Here's where you will need your tweezers to pull and stretch some of the fibers to a second and third drop of glue. Trim off any excess material as needed.



It was quite tedious to work with this material on such a small scale, but it achieved the look that I was after. And to top it all off, I found a teeny dead spider in my bathtub and carefully glued him into the web in the window. You may not be able to spot him, but take my word for it, he's there!

See more of my work at <https://www.etsy.com/shop/KathleensMiniatures>.

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Raising the roof restoration

Getting the most out of your dollhouse could mean a simple attic alteration

BY DERI TERRY

When a dollhouse is lacking space, a new roof might just be the solution. Many dollhouses have little to no room in the attic. Even if equipped with usable rooms under the rafters, sometimes a poor design limits use. Reconfiguring the structure, can be key to adding more usable space. In this case, raising the roof to my dollhouse added an entire new floor.

When planning this particular dollhouse, I wanted to have everything; a huge

kitchen, bedrooms, dining room, scullery, wine cellar and a fully functioning laundry room. I thought it was important to allow the viewer a 'snapshot' of everyday life; both the wealthy owners and the servants (inspired by a love of *Downton Abbey*).

Laundry would have been an important part of daily life for such a large 18th century estate, but there was not enough space to set up a proper facility.

The original, solid roof did not open. Since the plan was

to change the dollhouse from Georgian to an 18th century French style, I decided that the roof was to be raised and transformed into a mansard style roof. The new floor would house the laundry room and a small servant's quarters for the laundress. Having a sweet husband build the roof, including inserting three lovely oeil-de-boeuf windows that were purchased online, was the

Below left: Miniaturist Deri Terry. **Below:** A closer look at some fun details in the attic.





blessing of this project! After that, my work began.

The roof has the appearance of old, weathered lead. The illusion is achieved by adding small vertical wood strips surrounding the facade, complete with an oxidized gray paint finish. The front wall is hinged for ease of access and viewing. An added interior wall separates the sleep quarters from the working area.

Walls and a door added to the opposite side, create the illusion of a stairway, allowing access from the floor below. Paper flooring gives the impression of worn flagstone.

The entire area has the distressed appearance of an attic. The back wall is covered in shiplap, cut from Popsicle

sticks, showcasing a center stone fireplace. This is a key element for boiling water and drying linens. The logs are electrified, adding warmth and realism to the scene.

“The logs are electrified, adding warmth and realism to the scene.”

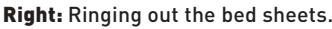
A copper pan holding tallow, sculpted from polymer clay, is ready to be melted and added to the cauldron of real ashes. This recipe would produce enough lye soap for a week's washing.

The elfast sink is fitted with a water pump, as faucets are not correct for the time period. A hanging shelf to

Above: The removable attic space Deri made shown open.

the right of the sink holds cleaning aides such as soap, bluing, starch, lavender water and of course implements for an afternoon teatime break. Above that sit a basket and metal tub that was painted to look rusted.

To the left of the fireplace, is the stain treatment table, set with a basin, currently soaking a wine-stained napkin. Aides for bleaching stains include lemons, salt, and soda. The utility shelf below, houses thread for mending. The darning mushroom, created from a bamboo skewer and polymer clay, and darning eggs occupy the same basket.



To the front of the room is the washing area with a tub and wash board, as well as a working mangle, to wring out towels. Wash water, including bubbles from clear glue, fill the tubs and basin, thank





Above: A small doorway gives the illusion that there are stairs.

to a tutorial from *American Miniaturist* magazine. To the far left, is a giant hook molded from black polymer clay, allowing the laundress to wring out large sheets, unassisted.

A clothes horse stands in front of the fire, drying small towels and clothing, while a larger airer is hung from the ceiling. The cotton and lace linens are made by Inmaculada Fernández Fernández. A rope attached to the wall permits the airer to be raised and lowered for hanging and removing garments, while drying them out of the way.

A distressed linen press, built from Popsicle sticks,



foam core, mat board, beads, a small table and a screw, stands ready, against the stairway wall.

‘The laundresses’ room is a cramped space adjacent the work area.’

To the right of the room is the drying and folding table. Wooden head-forms dry sleeping caps, while maintaining their shape. A jar of dried lavender made from tiny rolled bits of tissue paper and dried greenery, is handy for filling the tiny lace sachets tucked into the bundles of folded sheets. Most of the linen bundles and the man’s night cap, are sewn from vintage pillowcases and some printed silk by Alison Davies.

The e are fi e beautiful handmade baskets, woven from waxed linen thread by Wil Werson of the Netherlands and Olga Arnautova, of Russia. Lavender bunches



formed from Flower Soft fibers, glued to painted wire and tied with tiny silk ribbon, are hung on the airers and baskets, to perfume and freshen linens.

The iron on the mantle, awaits hot coals, below in the scuttle. These are carried from the floor below, as a coal fire produces too much soot for the drying fine garments. Red and black polymer clay is

Above: A small servants bedroom to the side of the attic.

Below: The dollhouse roof shape shown before and after.

coated in a gray wash to create the realistic look.

Candles scattered upon the tables and a candle chandelier hanging from the ceiling, provide much needed light for the windowless attic room.

The laundresses’ room is a cramped space adjacent





Left: Freshly washed sleeping caps dry on wooden head forms.

the work area. A bed and chair provide for rest, while a small open storage unit is utilized for clothing and bedding. Hooks on the wall provide for hanging items essential to daily life, such as scarves, keys, aprons and a shawl.

A washstand equipped with pitcher and bowl stand in the back corner, while a chamber pot is slipped discreetly, under the bed. A mirror hangs above the washstand. It is a petite room, but provides for the basic needs of a servant. Easy access to the work area allows for overnight pre-soakings and early morning preparations. Bernadette, the dedicated occupant, begins her day at dawn. When the washing is complete, there are many tasks to occupy her time. Making lye soap, drying

lavender for bundles, scented water and sachets, are some of the typical duties.

‘It seems most creative miniaturist’s have ideas for new rooms they would like to design.’

The dolls, both from England add life to the scene. The laundress wringing out the sheet and the maid carrying a basket of freshly pressed sheets, conveys the impression of activity. The viewer feels as if they are a participant in the bustling scene. The newfound space provides a behind-the-scenes glimpse, of the tasks essential to running a grand chateau.

There are many reasons

one may need more room in a dollhouse. It seems most creative miniaturist’s have ideas for new rooms they would like to design. The answer is not always to start over with a new dollhouse or room box. There may be real potential in an existing one. Often, the roof is a perfect starting point.

Whether it be non-opening, poorly designed or just too small, reconfiguring the space could add valuable real estate. Maybe the answer is just to raise the roof.

Now that the roof conversion is complete, providing an entire new floor and French facade to the dollhouse. The problem of finding more space is solved. But, is there ever enough room in a dollhouse? Time to get started on that large basement!



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Sculpting small wonders

Manda Theart has just the right touch when making tiny toys with personality

BY JOAN MCKENZIE

Beautifully prolific and creatively imaginative, Manda Theart has been living in South Africa for her entire life, but she didn't begin making miniatures until 1983 when she discovered polymer clay!

At this point in her miniature career she has been teaching classes all around the world. She often leaves home for several weeks at a time spending one to two weeks with a group of students in England, then onto Australia, then to Taiwan.

She teaches in South Africa as well. Next year she has been invited to teach in Portugal. She has never been to the US yet but would love to experience that adventure.

Manda thoroughly enjoys sharing her process with her students. While away from home teaching, she has to set aside her open orders and they tend to pile up by the time she gets home. People who purchase her miniatures tend to come back to her for more and more. And of course, her repeat customers

often request commissions. Her long-time customers have become accustomed to the wait period because it's worth knowing at some future date your treasures will eventually arrive.

The classes she teaches run from beginners, to events held for repeat students who are capable of advanced technique workshops. Taipei, Taiwan is

Below left: Tiny toy sculptures. **Below:** A collection of Pinocchio toys. **Right:** A sampling of some of Manda's wonderful creations.







Manda takes a lot of her ideas from story books, as well as suggestions from her close friends and her family. Life all around her is filled with inspiration. Movies also help to make ideas come to life. Her options for new ideas are virtually limitless.

‘Manda takes a lot of her ideas from story books, as well as suggestions from her close friends and her family.’

Right: A cute little teddy sewing up another mini teddy!

one of her frequent repeat destinations. Manda’s work was on display in the Taiwan Miniature Museum in the large city of Taipei for an entire year.

Because creating miniatures is her full-time job, she truly does need help running her household, which she gets willingly from her entire family. They do ’t like for Manda to leave home for long periods of time, but accept that this is her passion. Her family is enthusiastic, supportive and delighted at their hometown fame just by being Manda’s family.





Her workspace is known as her 'Happy Place'. When asked if it is neat or messy, she quoted Einstein, "The bigger the mess, the more creative the mind."

She loves adding little details that make her customers swoon with delight. It is an amazing feeling when she finishes making something small. The one concern this artist has is that her somewhat diminished eyesight might continue to fail her.

Often Manda works in collaboration with two other South African artists to create stunning combinations of each one's specialties. For instance, one collaboration begins with tiny porcelain

"She loves adding little details that make her customers swoon with delight."

baby doll maker Diane Yunnice. Diane will make tiny dolls and send them to Leonie Fourie who is a finely detailed knitting artist. Leonie will make clothing and blankets for the babies. She will then add some of the very small baby toys made by Manda to complete a finished laette including tiny toys, pacifiers, bottles etc. The presentation of the work of these three artists is

Above: A collection of Manda's handmade miniature toys that are sold as bunches and singles.

very hard to simply walk by. The end result is finely made exquisite work and priced very fairly considering all of





the perfected collaboration of these three friends who have certainly found a way to make something irresistible.

Manda didn't have a dollhouse as a child and has no formal training in art, but one look at her creations will prove that she is enormously gifted at what she does. It does not seem that training could possibly have enhanced her art. People either have the gift of artistic ability or they do not. It's rare and admirable which is why we associate so much value to true Art.

I have a small collection of Manda's tiny elephants. It's almost as if she has injected a happy human spirit into these little creatures. This is the part that cannot be taught, replicated or mass produced without molds. Manda shares, "If your mind and your heart come together, your hands will create beauty."

Manda and her fellow miniature artist friends all hope that a new generation will soon begin to recognize this art form and fall in love with the world of tiny

things. This is one of the reasons that Manda takes the time away from family to teach what she does. She never worries about future competition. Everyone has their own style that they interject into their own work. And even though the entire classroom is trying to make the same thing as the teacher, their own signature comes out in the finished product. To date no one has come close to creating what Manda can make in one hour or ten minutes of time in her 'Happy Place'.

A mini sleeping bag

Make a custom sleeping bag for your 1:12 doll

BY RANDALL CASTLE

I love Hawaiian green sea turtles, or honu! So my human made me this cool honu sleeping bag. You can change this idea to suit your favorite creature with a little creativity.

1 Cut out your patterns as directed on the pattern template. There is a 1/8" or so seam allowance already included.

2 Sew the head, fore flippers, hind flippers, and tail leaving the ends open on all. Turn right side out, iron flat and stuff them with some Poly-fill.

3 Lay one shell top and underside piece with

the good sides together and pin in the head facing in as shown. Then lay the other set with one shell top and underside piece with good sides together.

4 Sew both leaving about a 2" opening on the sides as shown.

5 Turn them inside out and iron them flat

6 Lay a Poly-fill quilt bedding piece on top of the a shell piece and cut to

shape. Then fold over like a burrito and slide the filler inside. Push it to the inside edges with your finger s.

7 Lay some aluminum foil on the shell top and cut to shape, then fold over like a burrito and slide it inside. Push to edges with finger s.

8 Hand sew up the sides on both with a needle and thread.

9 Lay the underside piece (has head attached)

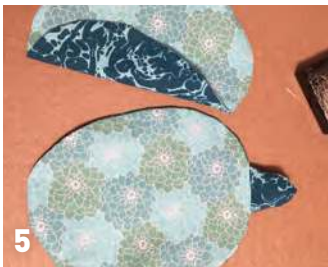
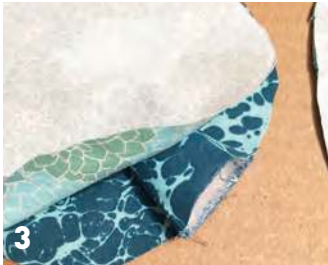
Scale = 1:12

Materials:

- Scissors
- Fabric
- Sewing machine
- Needle and thread
- Pins
- Poly-fill quilt bedding
- Aluminum foil
- Iron



PROJECT



with the brighter print side facing up and pin on the fore flippers, hind flippers, and tail.

10 Take your top shell piece and sew a quilted pattern on it as shown.

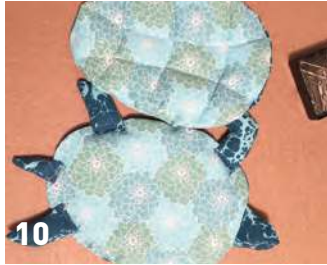
11 Place the top piece on the base piece and sew them together starting 1/4" in front of the fore flipper, all around to 1/4" in front of the other fore flipper using a 1/8" seam. You want a place to slide in the

doll! Done! Now Randall will be warm and cozy.

My human hooked you up, right? Come on over to Instagram @randall_castle and get to know me and join on our daily adventures.

PROJECT

Other ideas: Mermaid fin
Alligator or shark from the
side with jaws open, or a
Koala bear. Have fun!



Pattern:

Fore flippe
cut 4
from darker fabric

Hind flippe
cut 4
from darker fabric

Tail
cut 2
from darker fabric

Head
cut 2
from darker fabric

Top shell and underside pattern.
cut 2 from lighter fabric
cut 2 from darker fabric

Fold



A garden room

Enjoy your plants indoors on cold days

BY MARI MEREDITH

A little summer house or winter garden room that is situated away from the house is an ideal area for relaxation. Stop for a cup of tea when you have been working hard in the garden or enjoy the sun in the cold of winter. Whatever you use it for it is a delightful room to have.

This simple design would look good painted in a pretty pale color or even a vibrant one if it is to be used

for the children. For this project, cut out and stick the pieces together as you go along because you may get the pieces mixed up. Also keep all the edges flush together on all the pieces.

Construction

1 First, cut out the back, sides and the base patterns from thick card.

2 Cut off the rounded ends on the 13cm sticks, these will be used to clad the walls. Do make sure that the sticks are straight and flat before you glue them down.

3 You are only covering the outside of the walls with the sticks. Make sure you cover a left and right side panel.

Start by running a thin line of wood glue onto the card and place the first row of sticks on flush with the bottom and side edges. You will have to measure and cut the pieces as you go along, and clean off any surplus glue. Do not let it

dry on the face of the wood if you plan to stain it later.

4 Continue until you have covered the walls. Then leave to dry. Trim off any overlap of the wood and lightly sand.

5 Next, glue the back against the base by running white glue along the back outside edge on the base. Support it in place until it's dry.

6 Then glue on the side pieces by running the glue down the outside edges of the back piece, then along the inside bottom edge of the sides. Glue them against the back and base so they are flush with the edges and leave to dry.

7 Glue the corners pieces in place as shown in the photo provided.

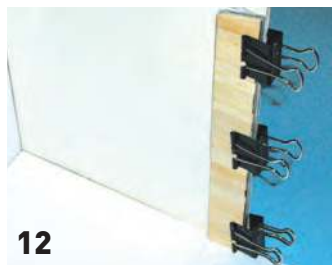
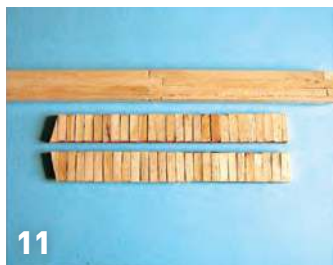
8 Cut out the 'top cross bar' and the 'small sides' from card and put together based on the given diagram.

Scale = 1:12

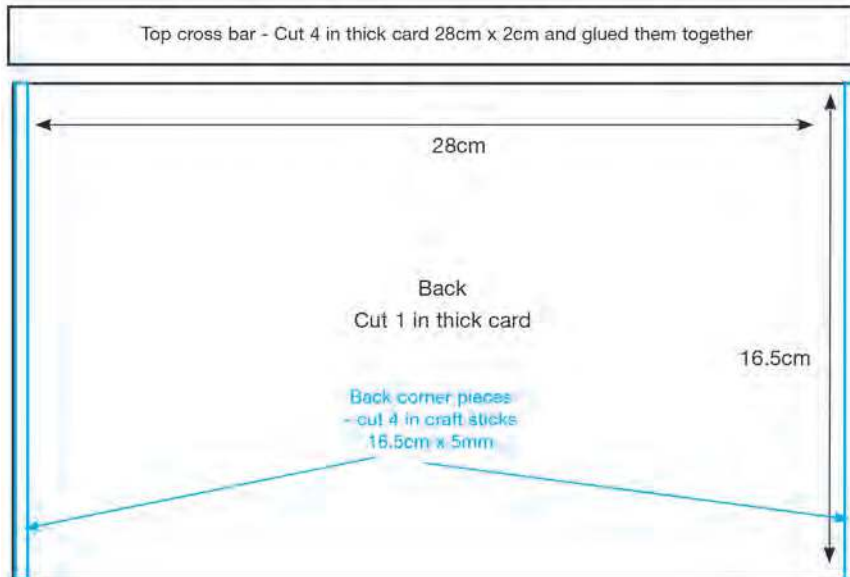
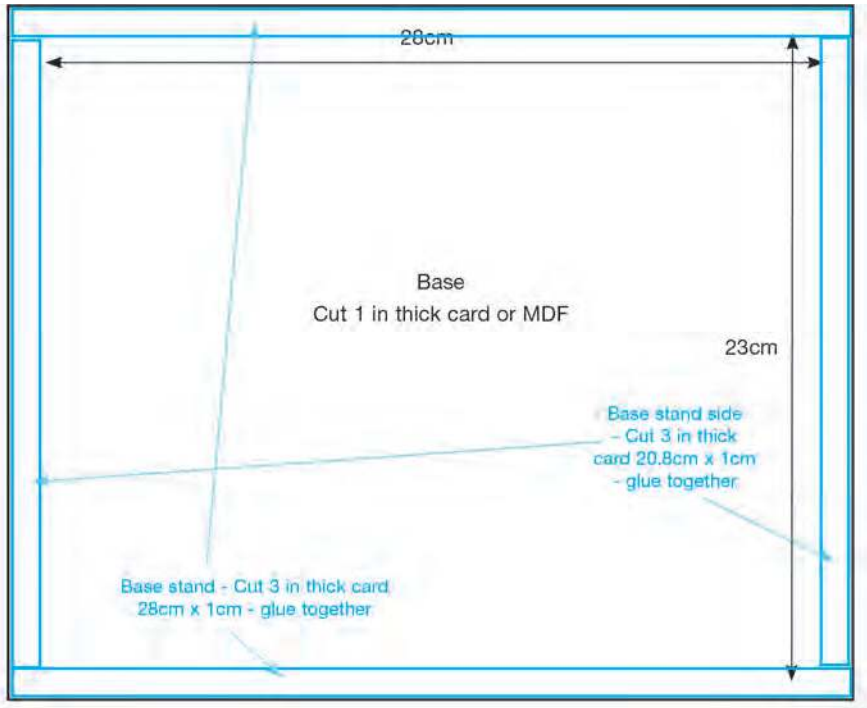
Materials:

- 2mm thick card
- Craft sticks 13cm x 5mm
- Craft sticks 19cm x 5mm
- Wood skewers
- Bias binding
- Acetate
- Wood glue - fast drying
- White glue
- Bostik glue
- Paper clamps
- Emery cloth wet and dry - because it's not so rough on the soft wood
- Craft paint
- Stain varnish
- Cutting mat
- Craft knife
- Metal ruler

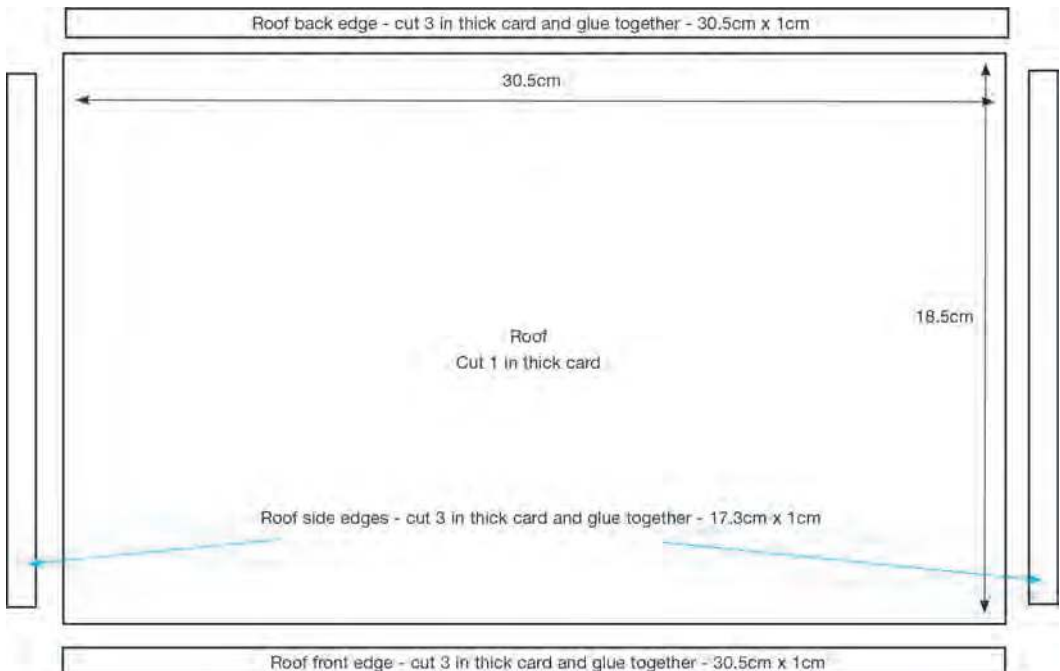
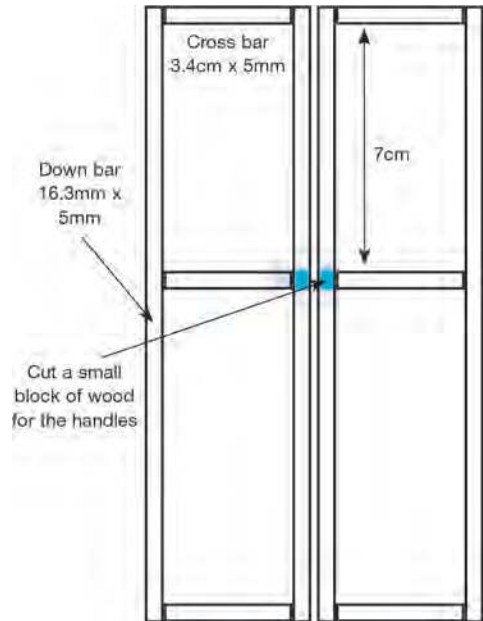
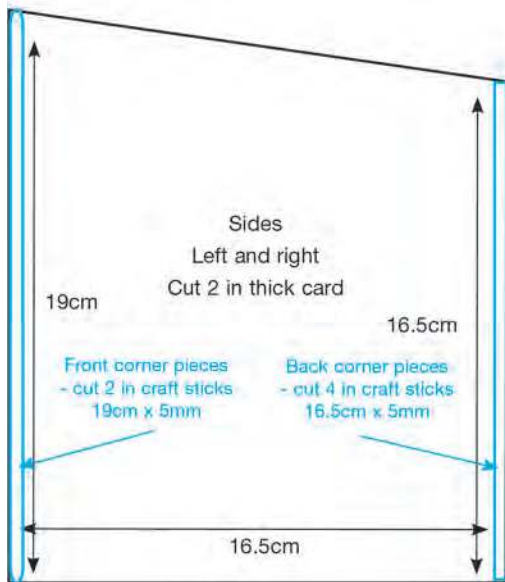
PROJECT

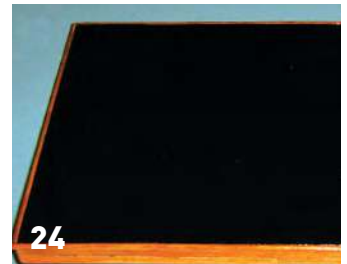


Pattern:



Pattern:





9 When it is dry, cover the 'top cross bar' with the craft sticks, but not the ends. Leave the glue to dry.

10 Repeat all the steps for the second set of arms. Your final garden room assembly should look like the one in the photographs in this article.

11 Now we will continue by cutting 2cm lengths of craft sticks and cover the 'small side pieces' (as per the walls).

12 Glue the 'small side pieces' in place so they are flush with the side edges and clamp as shown, let dry.

13 Cut the 2 'front panel pieces' and skewers. Sand down the skewers flat on one side, glue in place.

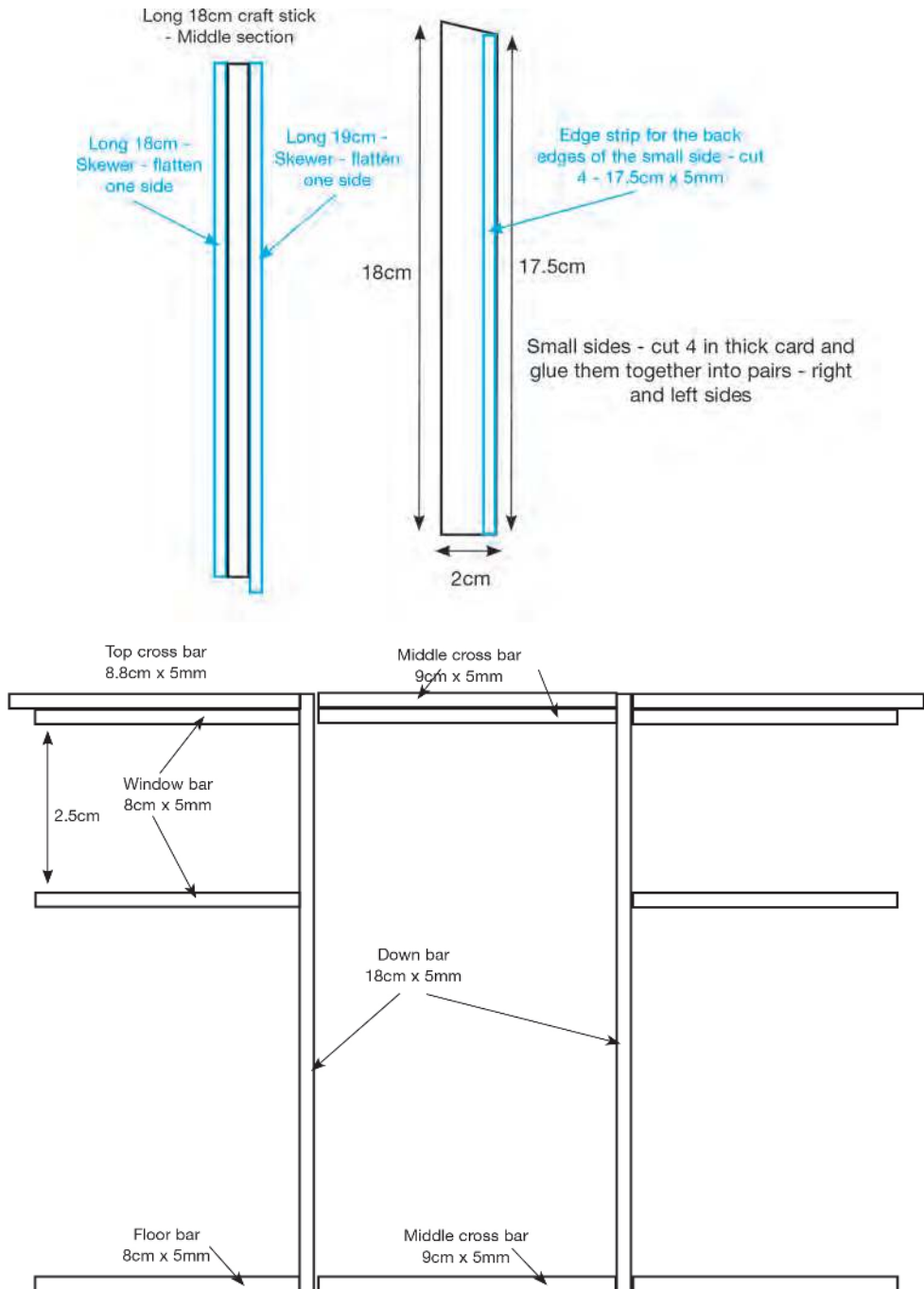
14 Next, lay down the front floor by laying the first row of craft sticks just inside the side down bar as shown. Sand all over when complete.

15 Now cut out the base stand pieces and glue in place. When dry, cover the stand outside edges with sticks all around.

Window and door frames

16 The frame is put together with the double craft sticks, so cut out the frame pieces and glue them together with wood glue. Clamp them together in pairs keeping all the edges flush while they dry. Finish by sanding off any rough edges,

Pattern:





17 Cut and make up the frames as per the diagrams. Use Bostik glue for instant hold. Start with the long down bars, glue to the side window. Leave to dry. Continue gluing in the other frame pieces.

18 Now using the long craft sticks, measure and cut as you go around and glue them onto the top edges of the garden room while keeping them flush with the outside edges. Let dry.

The door frame

19 Cut and glue all the door frame pieces together in pairs, just like the window frame. Then gently sand off any rough edges. Glue the small cross bars against one of the long down bars and using Bostik put dabs of glue at each end of the small bars. Continue as diagram shows.

20 Cut two small door handles with off-cuts and glue them on in line with the middle cross bars.

The roof

21 Cut out the roof and all the roof frame pieces. Now glue the frame pieces together into sets of three. Clamp them together keeping all the edges flush. Now paint the roof top black and let dry.

22 Next, glue the frame pieces onto the roof by running the glue along the side edges of the front piece then stick it on flush with the roof edge, now stick on the two sides then

the back piece in the same way and let dry.

23 Cover the edge of the frame with sticks. Start by gluing on the first row around the frame edges then glue on the next round flush with the edges of the first row then glue on the last row you will have a small space at the top.

24 Now cut off the points from wooden skewers and glue them into the spaces all around the top edge, measure and cut the skewers as you go along. Leave to dry.

25 Next, using the stain varnish, paint over all the wood parts. Don't forget the doors. I also varnished the roof top, this will seal on the craft paint.

26 When dry, paint or paper the room, also add the flooring, wood or carpet. The choice is yours.

Putting in the windows

27 First cut the two side acetate windows 9.3cm x 17.5cm. Then run a very fine line of white glue across the middle of the wooden frame. Carefully place on the

acetate window then gently press it onto the glue, try not to get the glue on the face of the window. Clean off any surplus glue.

28 Then cut the two door pieces to 4.3cm x 16.3cm and again run a fine line of glue in the middle of the down and cross bars then place on and press down as before then leave to dry.

Hanging the doors

29 Cut a piece of the binding tape to 16cm long, trim to fit the door and door frame, and glue in place.

30 Make sure that the doors will open and close easily. If they don't, make a small adjustment until they do.

31 When dry, paint over the binding in the same color as the frame.

This is such a great project that you can make to match your existing dollhouse or create it for a stand alone project. Fill it with lots of mini flowers to help get through the dark days of winter. You can even add a glorious spring garden all around with lots of blooms!

Taking photos

BY AURALEA KRIEGER

Taking photos of your dollhouse rooms can be troublesome because the houses are usually very deep. Putting a spotlight on the room creates dark shadows and washes out anything in a lighter color.

I got this simple reading clip light at Ikea years ago and it is perfect for dollhouse photos. I can either hold it or clamp it on the walls or ceiling and point the light up towards the ceiling so light washes over the entire room.

The LED ones tend to create a blue light, so be sure to test the light before you buy one.

High quality photos should be the last, but most important step for your project.



Fancy cutting board

Add an antique style cutting board to your mini kitchen

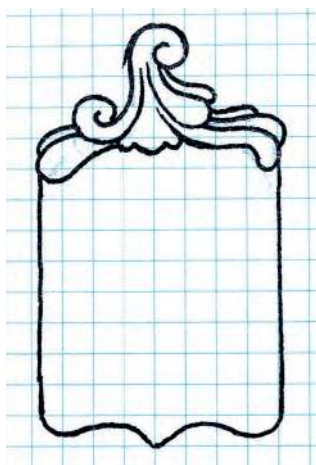
BY TANJA JENSEN

I came across some beautifully carved cutting boards in the window of an antique shop recently, so of course I had to make some in miniature. You can make the design as intricate or as simple as you'd like. You can always use the same techniques for creating details on other wooden miniature projects such as pieces of furniture or trinket boxes.

If you want to, use the design provided and trace the stencil onto the wood. First, the whole



Pattern:



piece and then, for the second, just the part where the carved design will be.

2 Cut out the rough shape. Use a rough nail file or some sandpaper

to make the small piece slightly thinner in thickness and glue the two pieces together.

3 Then use needle nose files to sand off excess wood all around the edges.

4 To carve the pattern I'm using these ball shaped burrs — you might be able to find them in some hardware or craft shops. I got mine from an online shop that sells supplies for jewelry/silversmith.

5 I find it easiest to carve the main, deeper 'line work' and layers first and then work towards the more shallow parts of the design.

Scale = 1:12

Materials:

- Sheet of wood - I used 1.5mm thick abachi
- Sandpaper/rough nail file
- Needle nose files
- Rotary tool and burrs and a cone shaped diamond/sanding bit - the tool I'm using is 'Proxxon Micromot'
- Pen/paper for your stencil
- Craft knife or saw
- Glue
- Acrylic paint - Van Dyke brown and white
- Paintbrush

PROJECT



6 At this point I'm not worrying about the outer edges but just focusing on getting the '3D' effect I want for the design itself.

7 Once I was done, I used a sanding bit to go over

the entire design to smooth everything out. I also went over the outer edges (this can be done with a fine grid sandpaper as well). I also sanded the back of the board to make it thinner and less chunky looking.

8 You can stain or paint the board however you wish. I chose to first go over it with brown, followed by a layer of white.

9 Then I used one of the files to take off the top layer for a worn, rustic look.

Display your new board as decor in your dollhouse or place it in the kitchen as a cooking tool.

See more at www.sugar-charmshop.dk.

Mini Muskoka chair

Make a quiet sitting place with this mini Muskoka chair

BY GAIL MUMFORD

I made this chair with 1/8" thick white pine. You could also use basswood. See the following tutorial in this issue to make a foot stool to match.

1 Cut out all of your chair patterns from the wood of your choice.

2 Cut the back slats as rectangles and then use a knife and steel ruler to trim the full length of each long side so the bottom is half the width of the top.

3 Set up a jig using LEGO pieces, a metal corner square or another sort of square jig.



4 Take one seat slat and place it in the corner so that the 1/8" long edge is resting on the ground.

5 Glue the front end of the leg and join it to the slat. (The back end of the leg has the indent in the top.) The long flat edge of the leg will be resting level on the table. This is the first seat slat at the front of the chair. Keep pressure on it and allow to dry. Attach the other end of the slat to the front of the other leg and let dry.

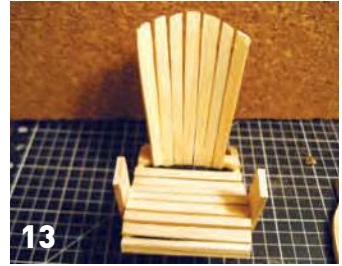
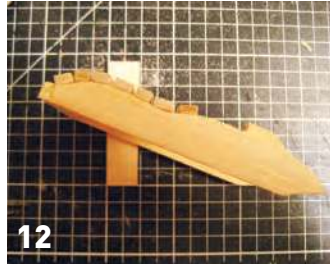
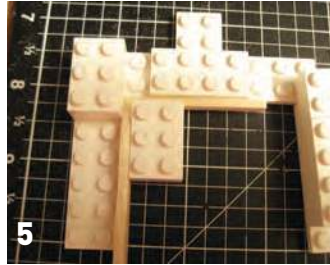
6 Attach the other six slats to the legs. Make sure that none of the slats overlap the outside edges of the legs, so a little trimming may be necessary.

7 Leave a gap of up to 1/2" between the last slat and the indent on the leg, this is where the back rest will sit with the braces. You can dry fit the last back support to see how much space you need. My original chairs had seven slats but for some reason

Scale = 1:12

Materials:

- 1/8" thick basswood or white pine
- Craft knife
- Steel ruler
- Wood glue
- Grid mat or graph paper
- LEGO blocks or squaring jig
- 3" diameter round form
- Sand paper – various grits
- Masking tape



the last chair I made the slats narrower and ended up adding another slat. The slats should be 1/6" wide leaving a 1/12" gap. I did all this on a 1/4" grid mat so the slats are two thirds of each square on the mat with the gap being the rest of the square.

8 While the seat is drying build the back. Again, there is some choice in the width of the gaps between the slats. The lower end of the slats need to fit in th

curve of the bottom back support, a spread of 1 5/8", but trimming can be tricky. It's easy to cut off too much. The top should spread to just under 2".

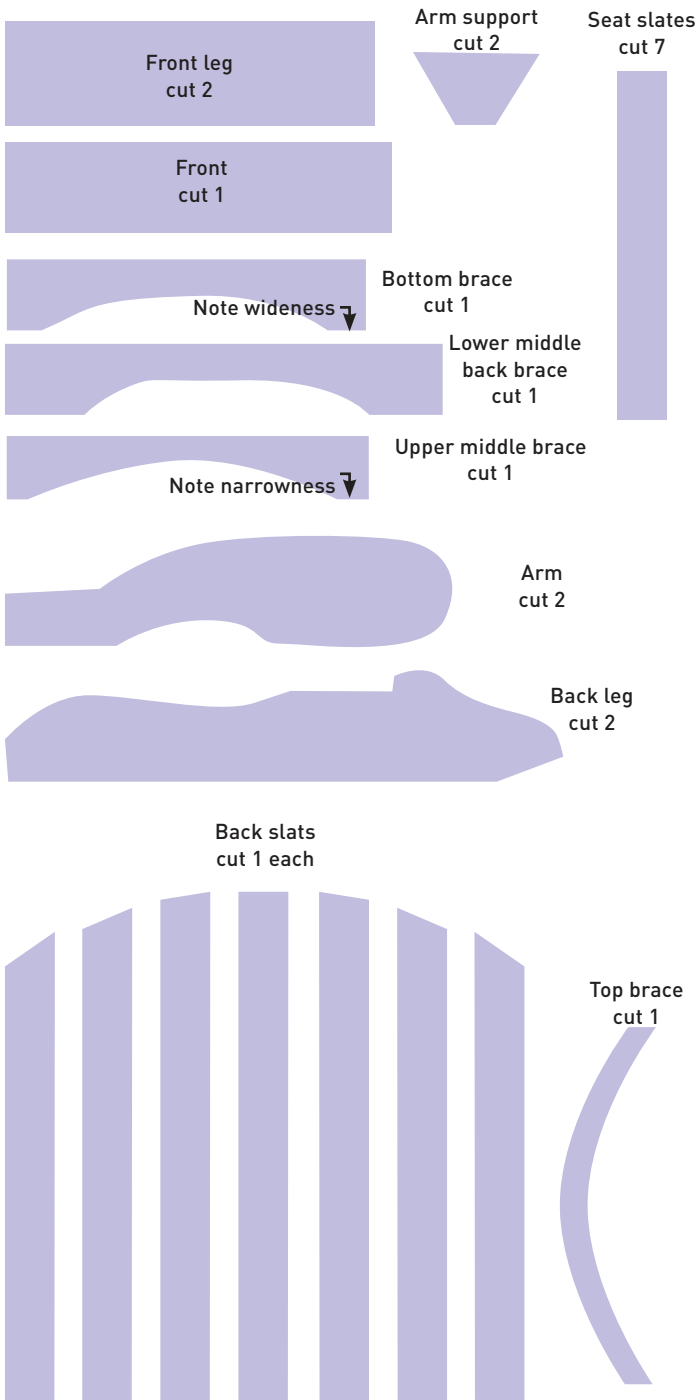
9 Fold the masking tape in two, sticky side out, and tape to your round form, I used a vitamin bottle. See photo.

10 Tape the seven back slats to the masking tape so the bottom edge of each slat is level

with the bottom of the tape. The middle slat is a rectangle and should rest exactly over the middle of the edge of the label, the rest of the slats are curved slightly at the top.

11 The top edges should not be touching. Check the spacing with the top (smallest brace) each end of it should rest in the middle of the end pieces just below the top curve and with the bottom brace so all the slats are

Pattern:



within the curve. Glue the top brace to the back of the slats. Glue the bottom brace to the bottom edges of the back so both brace and edges are level with each other. Leave to dry. Do not attach the middle brace yet.

12 Glue the front legs to the back legs. The back legs should cross the front legs $\frac{3}{4}$ " from the bottom of the front leg. The back legs extend beyond the front leg by one half inch and are just over $\frac{1}{4}$ " higher than where the legs cross. This will dry more level if you slide a spare piece of wood under the back end of the legs to support them.

13 Dry fit the back to the legs resting it against the indent. If the bottom back brace overhangs the legs, trim it until the edges are even with the legs. Glue the back leg brace (and the back which is already attached to it) to both legs.

14 Glue the two remaining braces together, centering the smaller one on the larger and making sure there is room for the narrow end of the arms to fit on the larger brace. If your curves

aren't matching, sand and trim until they do. Glue the arms to the middle brace, making sure that the curves mirror each other. You can use the squaring jig again or your grid mat.

15 Glue the arm support braces level with the top of the front legs. They will overhang at the back of the front legs.

16 Put glue on the inside of the middle support and the top of the front legs. Attach the arms to the supports and the back of the chair. They should self-align and just need some pressure while the glue sets. The front legs should not show along the edges of the arms, but the fit is very close.

17 Optionally, glue the front piece to the legs under the front slat on the seat. I couldn't decide if it looked better with or without the front piece. In real life, some chairs have them and some don't.

Lastly, stain or paint your chair to your liking and then put it proudly on display. Email me at gailmumford@hotmail.com if you have any questions.

editor picks from Instagram

Here are a few Instagram pages that will brighten your day! Each has something special to offer and is worth a follow.



minifairygarden

If you love outdoor fairy gardens this creative account will make you so happy!

pinkinparadise808

Always a joy to see so many pink themed pieces made in miniature.



faith_icus

For those that love smaller scales, this account is full of surprises and will wow you!

Mini Muskoka stool

Add a foot stool to your Muskoka chair

BY GAIL MUMFORD

Here is the little stool to match the chair you made earlier.

1 Cut out all of the pattern pieces from wood, with the grain. Sand smooth. My wood is white pine and really doesn't ever want to sand smooth. This is a piece of rustic outdoor furniture so don't worry if it's not perfect. If the feet snap in two, just glue them back together, the break won't show. I only did that once when I pressed too hard with the knife!

2 Take the two feet and the cross braces, square them up on a grid mat, put glue on the insets on either end of the feet and attach the cross braces to the feet. The cross



braces will sit higher than the top of the legs, as the slats go in between.

3 Let the glue set while checking that all is square: width, depth and height and adjust as necessary while the glue is tacky.

4 Dry fit the slat. The slats on the chair are thicker than those on the footstool, but the tendency is to make them the same, so you may need to trim, or you can use one less

slat. There should be a gap between each board.

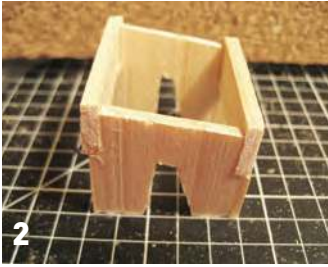
This is where sanding and trimming is important. Make very sure that the slats are not longer than the edges of the legs as there is a trim piece which needs to fit snugly on the outside.

Once you've got the spacing as you like it, put glue on the underside of each slat where it will rest on the legs, and glue to the legs. Again, let the glue set, adjust while tacky if you aren't happy with the spacing.

Scale = 1:12

Materials:

- 1/8" thick basswood or white pine
- Craft knife
- Wood glue
- Grid mat or graph paper
- Sand paper – various grits



5 Fit the trim on the outside. The upper curved corner goes at the front (lowest point of the top).

Pattern:

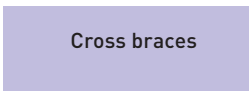
Slats



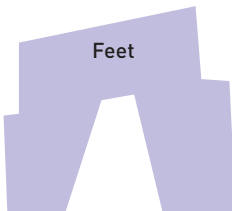
Trim



Cross braces



Feet



6 The trim should rest flush with the back of the footstool and should be low enough that it just covers the top of the cut-out in the leg. Make sure that you glue the inside of each piece, as this is the only piece which has an inside and an outside. Let it dry, and ta-dah, you are done.

Place your new stool with the chair and you now have a handsome set!

Why it is important as a miniaturist to have rulers for all units of measurement.

Our world isn't as small as it used to be, no pun intended. Since the invention of the internet we are able to communicate and share with the rest of the world so easily and each part of the world has their own unit of measurement.

When creating a miniature project some measurements can be crucial. Conversions can be tricky. Sometimes a rough conversion will suffice but there are other times when even a slight mistake can alter the outcome.

In this publication we try to determine when it is acceptable to round up or down to inches from cm or mm. But there are times when it is more efficient to give you a specific measurement instead of a slew of decimals to inches.

Having a cm, mm, and inch ruler is a great idea for those that would like the most accurate results from our tutorials. Even if you are pulling some tutorials from the internet it will save you time and frustration in the long run.

We will continue to do our best to convert to inches for you but please consider expanding your units of measurements by having a ruler for inches, mm, and cm. We are very lucky to have our *AM* family expand across the globe!

American miniaturist

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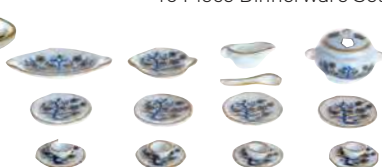


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The importance of a library room

Libraries may be taken for granted in this day and age but they were hard to come by in the past

We all take books for granted – we have always had access to them – they have always been there when we have wanted to know something, but it has not always been so.

The definition of a library, well from one source; a library is a collection of information, sources, resources, and services: it is organized for use and maintained by a public body, an institution, or a private individual. In the more traditional sense, a library is a collection of books.

For many it is a place in which to lose one's self. You can spend many happy hours browsing through the shelves of your local library no matter what age you are.

The earliest library in England that was open for everyone, not just those that

were part of an institution such as a college or cathedral, was the Francis Trigge Library in Grantham, Lincolnshire, in 1598. You were not allowed

to remove books from the building, just spend time reading at one of the long wooden tables. The library still exists and can justifiably



Right: This breakfront bookcase with glass doors can be found in a dollhouse owned by Jacky and Leon Miles.





Above: The magnificent library that is part of Maria and Charles Duncan's miniature mansion. The gold and white bookcases have been built down each side of the room and a single candle lamp mounted on each column.

claim to be the first of the public libraries in the country.

It was not until around 1847 that libraries, as we know them today opened, when Congress appointed a committee to look at the system. Then in 1870 the

“Reading was always done in the library, where large comfortable chairs or vast mahogany desks could be found.”

Public School Law came into force, which increased literacy and thereby the demand for libraries also grew.

So if the period of your

dollhouse falls around this time and is of substantial standing, then the Master of the house would have certainly had a library. This showed his neighbors and other visitors that he was a man of learning, and the larger the library the more knowledgeable he would be assumed to be.

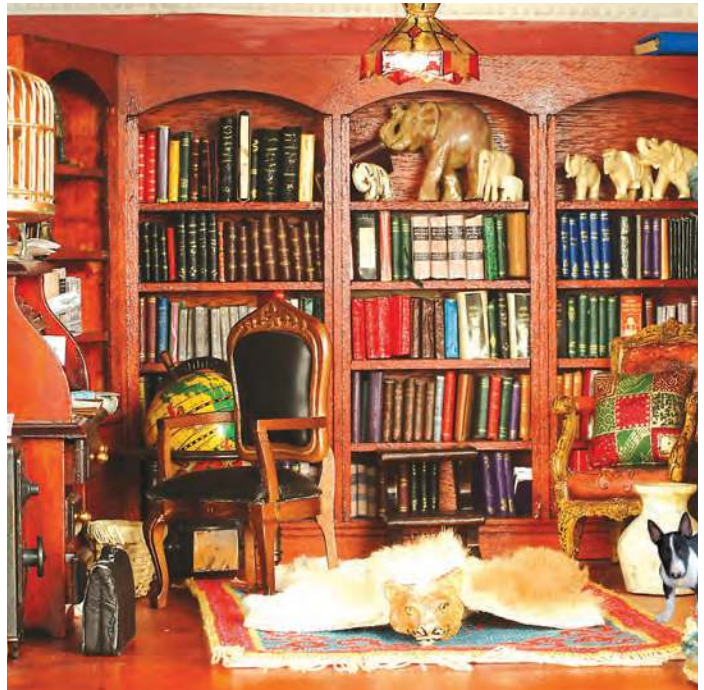
Books, of course, were very expensive and were always handled with great



Above: The library in Ann Skipton's Gothic castle is a very busy place, no chance of a peaceful quiet read.

Right: Trophies from visits around the world fill up some of the shelves in Gill Rance's house.

care, so the children were never allowed to just borrow one. Reading was always done in the library, where large comfortable chairs or vast mahogany desks could be found. Shelves were often purpose built pieces of furniture, with many being built into alcoves or whole walls were covered from floor to ceiling.



THE mini SCOOP

■ AM's news page is devoted to keeping busy miniaturists up to speed. Please submit items of mini interest to auralea@ashdown.co.uk or to *American Miniaturist* - Mini Scoop, PO Box 219, Kasson, MN 55944.

Kathi Bird's mini-workshop



For the second year in a row, Kathi Bird's Mini-Workshop has proved to be a popular event-within-an-event at the Chicago Toy Soldier Show.

When Jan and Roger Garfield took over management of the Show in 2016, they were aware that a lot of spouses and loyal table helpers were not themselves primarily toy soldier collectors. Jan and Roger felt that these Show participants needed an event of their own.

Kathi has been extraordinarily generous in creating a workshop for the show these past two years. Jan and Roger did not think Kathi could top last year's "A Chicago Toy Soldier Show Christmas," a toy-soldier themed Christmas fireplace shadow box. She did top it, however, with her 2019 "The Wizard's Table" themed for Halloween.

Jan and Roger tell us that Kathi's Miniature Workshop

is a highlight of the Chicago Toy Soldier Show's Pre-Show Events calendar. The Show is on the last Sunday of September; vendors and attendees start to gather at the host hotel the week before.

To learn more about the Chicago Toy Soldier Show please visit www.chicagotoysoldiershow.com

To watch on YouTube: Tour the Chicago Toy Soldier Show: https://youtu.be/lt6n-X1ux_w.





WHERE'S ARTHUR CONTEST

Arthur was found on page 69 hiding in the Autumn mini bounty article in the November issue (AM199). We have randomly selected **Kathie** from **New Milford, CT** to be our winner for this month's Where's Arthur contest.

We will be sending her a very special prize for helping us find Arthur.

But as you know Arthur loves to roam through each page and, as expected, he has once again wandered off while we weren't looking. Hopefully you can help us find him

Contest entries

To be eligible for the listed contests/giveaways please indicate the **name of the contest/giveaway** and **AM issue number** and send your entry to *American Miniaturist*, PO Box 219, Kasson, MN 55944, or email them to auralea@ashdown.co.uk. Please be sure to include your name, address, phone number, and email address. The deadline for this issue's entry is **Friday, January 17, 2020**. Good luck!

Recent winners

November Highlights

Sherri from, Bedford, PA

Book giveaway

Linda from, West Hartford, CT

Congratulations!



Be sure to like and follow *American Miniaturist* magazine on Facebook, Twitter, and Instagram!

January Highlights contest



We would love to know what your favorite highlights were in this issue of *AM*. You could win this 1:12 scale hand-sculpted little girl who stand 3 1/4" tall. All it takes is a small paragraph for our random drawing!

Send your entry to January Highlights contest, *American Miniaturist*, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name, address, phone number, and email address.

House kit giveaway

Enter to win this fabulous 144th house kit donated by Hart's Desire Miniatures. Learn more by visiting hartsdesireminis.com.



A mini retro American diner

British resident Sandra Field invites us to stop in her American diner for refreshments

BY SANDRA FIELD

I was inspired to make this American diner when I found a book by Kath Dalmeny called *Dollhouse Style*. Inside are some brilliant period styles with very

good instructions on how to recreate them. When we were given a shop project at Seaford Dolls House Club, I just knew I had to make the diner room box.

The glass shelving, the bar and seating building instructions are all explained in the book. You may notice that my bar stools are a little different, that is because



Above: This closer view shows the lighting behind the door, menu board and above the shelving area.



I made mine with door stops.

The bar was topped with a sheet of thin chrome and edged with more lead strip, there is also a metal bar near the bottom and a lead skirting strip. The front of the bar was covered with white tile card, which bent easily around the curve. I have continued this on the side walls underneath the mirrors.

The pinball machine was a purchase from California while I was in America and lights up. The jukebox was an eBay find, although I would like to make my own jukebox when I find the time. I made the cigarette machine, each pack is individual. You have also got a good view of a bar stool which consists of a door

stop and cushion edged with more lead strips.

I do like to have the outside looking nice as well as the inside even though it is just a room box. It is covered with different types of wood and lead strip to create

a 'diner look'. I was pleased with the sign which I made on the computer and stuck on mount board and then edged all around it with thin lead strip. I have used Velcro to attach this so if I need to move the diner it does not get





knocked and damaged.

Because of the Art Deco influence I used different widths of lead/chrome strip wherever I could, the skirting, around the cupboard and drawers, edging the wall mirrors etc. Each of the corners are mitered on the wall mirrors.

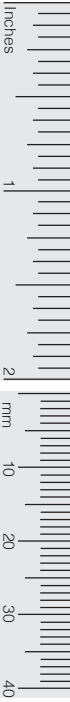
The lighting in the diner is made up of metal tube with several sizes of washers glued together at the ceiling

and shade ends. The shade is a ball from a deodorant stick. A hole was drilled and a bulb lowered inside. The shelving area is made with acrylic strips and lit up from above, there is another light behind the door and menu board. This area is slightly forward enabling lighting to be installed behind the partition.

This was such a rewarding room box to build!

Images may be cut out or copied for personal use only

2020 calendar and books.





BACK ISSUES



Issue 200

Get ready to be inspired by projects, features, and more!

- Bench Project
- Make a Santa Suit
- Fun Christmas Trees
- German House



Issue 199

Get ready to be inspired by projects, features, and more!

- Newby Hall Exhibit
- 1:24 Stump Shop
- Banjo Clock Project
- Mini Apple Tarts



Issue 198

Get ready to be inspired by projects, features, and more!

- Cauldron Cake
- Witch's Broom
- Halloween Costumes
- Pumpkins



Issue 197

Be inspired by this issue filled with projects and more:

- Garden Tools
- Fruit Crumble
- Classroom Scene
- Fish Pond



Issue 196

Don't miss out on the inspiring, innovative minis in this issue.

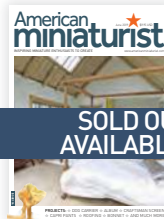
- Food Truck
- Floor Tile Design
- Dream Catcher
- Doughnuts



Issue 195

Read this beautiful, summer issue and further your creativity:

- BBQ & Picnic Projects
- Quarter Scale Dolls
- Motorcycle Garage



Issue 194

Read the June 2019 issue to your heart's content:

**SOLD OUT IN PRINT
AVAILABLE IN DIGITAL!**

- Cottage Workshop
- Crafter's Retreat



Issue 193

This issue has all the best inspiration just for you:

- Shabby Chic Shed
- Mother's Day Projects
- Elizabeth Slinn's Cottage



Issue 182

Get your fill of sun & summer in this issue of American Miniaturist!

- Summer Fun
- Realistic Grass
- Summer Pool
- Artist Easel & More

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UPCOMING SHOWS, AUCTIONS & EXHIBITS

JANUARY 18

VOLUSIA COUNTY, FL

The annual DIME Miniature Flea Market will be held on Saturday, January 18 from 10AM to 4PM at the Volusia County, Florida Fairgrounds - Daugharty Building. Admission is \$5. Limited vendor tables still available for \$50. Please email Tammy Jones tjj100557@gmail.com for more information.

FEBRUARY 1-2

SAN DIEGO, CA

The 46th Annual San Diego Miniatures Show & Sale will take place Saturday, February 1 from 10am to 5pm and Sunday, February 2 from 11am to 4pm at a New Location, Marriott Del Mar, 11966 El Camino Real, San Diego CA 92130. Adults \$8/Children (8-12 \$2). Credit Cards Accepted. For more information, visit our website at www.sdminiatureshow.com.

Tickets available now on website!

FEBRUARY 8-9

CULVER CITY, CA

34th Annual Miniatures West Fantasy Show and Sale. Courtyard by Marriott, 6333 Bristol Parkway, Culver City, CA 90230. Admission \$7 for adults, \$3 for children under 12. Free exhibit room. Workshops on Sunday, February 9th. Show time is 9:30 am - 4:30 pm. General information and dealer information: Nancy Branch 310-454-2054, email wbranch@earthlink.net. Visit our website at www.miniatureswest.com

FEBRUARY 15

AUGUSTU, ME

Whitefield Lions Club 34th Annual Model Railroad and Miniature Dollhouse Show on Saturday, February 16, 2020. Show runs from 10 AM - 3:30 PM. Show held

at the National Guard Armory, Western Avenue. Show features operating layouts and miniature displays. Refreshments available. Admission: adults \$5, under 12 free, family \$10. For more information contact Steven P. Laundrie, 50 Fairview Ave., Randolph, ME 04346. Phone: 207-582-1410, Email: slaundrie@roadrunner.com and Facebook: [@modelrail-roaddollhouseshow](https://www.facebook.com/modelrail-roaddollhouseshow)

FEBRUARY 24-25

LAS VEGAS, NV

Announcing the annual wholesale miniature show in Las Vegas. International Market of Miniature Artisans website: IMOMALV.COM. February 24th & 25th 2020 at the Goldcoast Hotel & Casino, 4000 W Flamingo Rd, Las Vegas, NV. Show times are 23rd (Setup, Sunday): 10:00 AM - 6:00 PM, 24th (Show, Monday): 9:00 AM - 5:00

UPCOMING SHOWS, AUCTIONS & EXHIBITS

PM, 25th (Show, Tuesday):
9:00 AM – 4:00 PM. Must
register online or contact
Cindy Gonzales for more
information at IMoMA.LV@gmail.com. Come join the
fun!

FEBRUARY 29 -MARCH 1 PHOENIX, AZ

Phoenix, Arizona Miniature
Show & Sale on Saturday,
February 29 & Sunday,
March 1, 2020, Saturday
show runs 9 AM to 5 PM,
Sunday is from 11 AM
to 4 PM. Show features
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raffles benefiting ch -
ity, Door Prizes and a free
"Make-and-take project
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MARCH 22, 2020

CLAYMONT, DE

Sunday, March 22, 2020,
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State Mini Club is offer-
ing its 43rd annual Show
and Sale at the Crowne
Plaza Wilmington North
in Claymont, Delaware.
Featuring about 50 vendor/
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Palladian architecture in miniature

Brian Sargent wanted a project that would stretch his skills and this room box certainly did

Let's pay a visit to the finest surviving 17th century State room in England, well the 1:12 scale version, designed and built by Brian Sargent, with the help of an artist friend, Kate Popple.

Back when Brian was looking for a new project, he was leafing through a book by

Brooke Tucker, whose work has been featured many times, he came across a picture of her version of the Double Cube Room at Wilton House in Salisbury – The home of the Earl of Pembroke. Immediately Brian was drawn to the architectural detail and knew that this was just what he had

been looking for.

The Single and Double Cube Rooms that are part of Wilton House are recognized as the grandest rooms of this period in England. The name of the Single and Double Cube Rooms stem from their dimensions: the Single Cube is 30' long by 30' wide by 30' high; the Double Cube is 60' long by 30' wide by 30' high.

The Double Cube Room was designed to display the family portraits by Sir Anthony Van Dyck. It is the central feature of Inigo Jones' suite of State Rooms and has been visited by every British monarch since Charles II.

A visit to Wilton House enabled Brian to take detailed photographs of the room and after further research from numerous books and pictures, the design of the room started to evolve. The dimension

Left: Brian had to make every part of the window frame including the curtains.





Above: A beautiful room box that truly is a masterpiece.

meant that each column, panel, architrave would have to be made individually, with many of the pieces being carved by Brian in order to copy the original features.

Wilton House stands on the site of a ninth century nunnery founded by King Alfred, he of griddle-cake fame. This, in turn, was replaced by a twelfth century Benedictine

abbey which, with its surrounding lands, were surrendered at the time of the Dissolution of the Monasteries to King Henry VIII, who gave them to William Herbert, one of his most influential Welsh supporters, around 1542.

Wilton House has remained in the family since that time and is the home of Henry Herbert the Earl of Pembroke.

Following a fire in 1647 which severely damaged the

interior of the south range, John Webb completed the rebuilding of the house. The south front and State Rooms remain a testimony to the architect's skill and the popularity of the Palladian style of architecture in the middle of the seventeenth century.

Of course certain things have required adapting; the perfect colored paper for the walls was found in the local stationery store. Hav-



Left: The exterior reflects many of the original features.

The polished wood flooring caused no problem as Brian is an expert in the field of using veneers and set about creating this one in miniature using sycamore veneer, the darker tiles having been dyed to achieve the correct color.

The domed ceiling has been papered with copies of pictures taken from one of the many books that Brian has acquired in his research of the room. This was a very time consuming exercise as the pictures had to be carefully cut and placed so that the corners and the shape of the ceiling look correct.

The design of the exterior of the room box again reflects the style of the

ing looked through endless miniature wallpapers and not been successful, Brian was delighted as he was not looking for paper when he entered the shop. The door leading from the room is open showing the view into the rest of the house. This has been achieved by the very careful placing of one of Kate's paintings, it gives the impression that you can pass through it.

The door paneling and handles have been carefully reproduced; as has the fireplace and overmantle, the columns for the fireplace and those either side of the doors Brian has copied as near as possible. Every piece of furniture in the room, including the upholstered settee, Brian has made using the pictures he has of the original pieces.

As the original room was designed to display the family portraits, Kate's artistic talent was again called upon to reproduce the three large portraits that hang in the heavy gold frames.



original house, including the castellated roof. The bricks on the exterior walls have been made from cardboard, each one individually cut and pasted to the walls. The stonework created by using sand mixed with paint.

Over the past 450 years, each member of the Herbert family has put his individual stamp on the house which has resulted in the beautifully preserved Wilton House – and although this beautiful room box has only taken Brian just over 18 months to complete, it is a credit to his skill and his workmanship, as the finished room is truly a masterpiece. History of the Double Cube Room The great room of the house. It is 60' long, 30' wide and 30' high. It was created by Inigo Jones and Webb circa 1653. The pin wall painted white is decorated with great swags of foliage and fruit in gold leaf. The gilt and red velvet furniture compliments the collection of paintings by Van Dyck of the family of Charles I and the family of his contemporary Earl of Pembroke.

Between the windows are mirrors by Chippendale, and console tables by William Kent. The coffered ceiling painted by Thomas de Critz depicts the story of Perseus. Here again is another



anomaly, the great Venetian window, center piece of the south front and center piece of the double cube room is not the dead centre of the room, the other windows in the room are not symmetrically placed, and the center fireplace and Venetian window are not opposite each other as the proportions of a room designed as an architectural feature in itself would demand.

During the Second World War this room was the top secret Operations Room for Southern Command, and it was here that the logistical support for the D-Day landings in 1944 was planned.

Above: The ceiling took many hours of cutting and pasting sections of pictures to keep the aspect of the domed roof correct.

Wilton House opened its doors to the general public in 1951 and this 450 year old building with its history, architecture, art treasures and 21 acres of gardens and parkland has attracted visitors from all over the world.

Wilton, located just outside historic Salisbury, ranks among the elite of British stately homes. The 21 acres of gardens and park surrounding the house offer a superb setting to the house, one of the premier examples of Palladian architecture in Britain.

A party dress

Add a party dress to your New Years Eve scene

BY SARAH SANTOSA

I love decorating my mini scenes for the holidays! However, just like in our real homes, the bedrooms and bathrooms can be neglected. I love when my dollhouse looks like an event is just about to happen and what event is more fun than a holiday party?

1 Cut your patterns from your fabric.

2 Add a line of glue on the side edges of the skirt and bodice, then overlap to create 3D shapes.

3 Glue the bodice within the skirt, so the bottom 3rd of the bodice is covered along the waist seam.

4 Starting from the seams up the back, carefully



Pattern:

Add desired length to your skirt pattern.

Bodice

Skirt

Scale = 1:12

Materials:

- Festive fabric
- Scissors
- Ruler
- Thin width ribbon or trim
- Tacky Glue
- Optional glitter or bead

Newbie corner

Quick tips for those new to miniatures

BY AURALEA KRIEGER

2



6



glue 3 strands of trim or ribbon along the skirt hem, waist seam and bodice neckline. The best trim is one that is thin enough to be flexible.

5 Cut two 1" strands from the trim. Glue the ends together so you have created two loops. Then glue the loop end to the side of the dress to create straps.

6 Cut another 1" strap and glue the ends to create a loop. Pinch the middle of the loop and glue it to the waistband trim to create a bow shape.

7 You can add glitter or a bead in the middle of the bow loop to give it a pop! Your done!

Most dollhouse kits suggest you paint and wallpaper all your pieces before assembly, but I have never been able to consider this technique. Personally I prefer to let the house unfold one room at a time. With each room I discover new ideas that spill over to the next. So let's talk about starting a room as a blank slate.

First, paint your ceiling. Use a small paint roller and a flat paint brush for corners. If you plan to have crown molding don't worry about neat wall to ceiling corners. I tend to use whatever paint I have in my basement, ceiling paint or white. Or you could have a modern colored ceiling. Another option is you embossed papers to look like a tin ceiling.

If any of your walls will have paint, then do this step now. If you plan to have light colored wallpaper you will want

to paint that wall white so the wallpaper will be as crisp as possible. I have never primed first and never had problems, but you decide.

Wallpaper can be printed or bought. Or check out scrapbook papers or wrapping papers. Also patterned fabrics! If you are installing electrical tape, consider a patterned wallpaper on those walls.

Next up is the floor. If you have tricky corners then cut and lay index cards all around connected with tape. Carefully pull it out and you will have a template. Use that to cut a flooring sheet. There are many types of flooring. Printed floors, wood veneer, wood craft sticks, carpeting, small tiles, real vinyl, etc.

Next, put up your door/window frames followed by any wall paneling and then the floor molding. Finish it off with the crown molding if you like.

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