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February 2020

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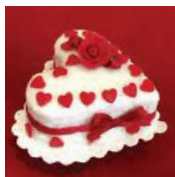
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WELCOME



What is it about the miniature artist that, for the most part, makes them such a generous bunch? I've been thinking about this lately. We are quick to give advice or even a gift of minis. On social media you will always see someone posting a little gift another miniaturist made for them. The comments left on posts are uplifting and encouraging.

I think I have a theory why. Many artists, especially miniaturists, feel therapeutic while creating. We make our mini worlds just the way we want with complete freedom. I believe those that want to heal and find joy through this art form also want the same for others. So we're always ready to help each other.

We have all gone through hard times or loss at some point and while creating our little dream worlds we find peace. Each careful tiny stroke of that #10 paint brush is a meditative motion that calms us. The hyper focus of slowly picking up that micro bead with our tweezers to place on a micro dot of glue distracts us from everything else that demands our attention.

Then the finished project ensures us that we are in fact adding to this world in a beautiful way. When we look upon another's work we know all of this and that's what we see in each others art. So of course we will comment, "It came out wonderfully!" Have a happy Valentine's Day and love those around you!

Auralea Krieger, Editor
auralea@ashdown.co.uk

Kitchen apron

An mini apron for busy Valentine bakers

BY DEBBIE BOOTH

This sweet little apron will look perfect in a busy kitchen full of Valentine treats!

Cutting

- Cut 2 pieces- the top of the apron piece referred to as the bib $1\frac{3}{4}'' \times 1\frac{1}{2}''$
- Gather some light pink and pink floral print fabric and cut each to one strip that is $1\frac{1}{2}'' \times 4\frac{1}{2}''$. Cut one red fabric strip to $2'' \times 4\frac{1}{2}''$

1 Sew three strips of fabric together. Sew in order of the light pink to the pink floral. Press flat with iron.

2 Then sew the red fabric to the pink floral. Press flat with iron.

Scale = 1:12

Materials:

- Cotton fabrics
- Sewing machine
- Needle/thread/Pins
- Scissors
- Trim
- Tiny buttons
- Ruler
- Iron
- Hairspray



3 Next, sew white Rickrack across the seam of the pink and red fabric. Press flat. Trim threads.

4 Hem the 3 sides of the apron by turning fabric over $\frac{1}{4}''$. Fold over on the two long sides and the bottom edge and sew a straight stitch hemming the apron skirt.

5 Using a large gathering stitch, sew across the light pink fabric $\frac{1}{4}''$ from edge. Pull 1 thread to gather top of apron skirt. (Usually the bottom thread or the thread that is underneath what was just sewn is the thread to pull). Gather until the skirt edge is about $1\frac{1}{2}''$ wide. Set this piece aside.



6 Take the apron bib piece and place the 2 pieces together with right sides of fabric facing one another. Pin together and sew around three sides leaving one long side open. Turn right side out. Press making sure corners are pointed into corners.

7 Fold the opening edges under 1/4". Pin under to hold in place.

8 Place this opening over the gathered apron

TOPTIP:
The apron can be sprayed with aerosol hairspray. Then let dry in position.

skirt. The skirt might need to have a little more fabric gathered so it fits inside the folded bib fabric opening. Make sure the folded bib fabric fits over the gathering stitch so that the stitching does not show. Pin 2 pieces together. Sew across the bottom of the bib and apron skirt.

9 Cut the Rickrack for two 5" side ties and a 3" neck piece.

10 Hand sew with a needle and thread the neck tie on the back side of the apron bib. It should form an upside down U. Trim the threads.

11 On the front of the apron bib, sew tiny little buttons. (I sewed the Rickrack to the front of the bib and sewed the buttons over the Rickrack, but the Rickrack can be sewn to the back side as well.

Display your pretty new apron in your busy dollhouse kitchen. Visit Debbie at Ribbonwood Cottage on Etsy

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

I most enjoyed reading the article in the November issue of *AM* on page 76, about the paper in miniature artist, Ana Arenas. I really enjoyed seeing all the beautiful photos and reading about her method of creating with paper. It really got some of my creative juices flowing!

I also really enjoyed the article on page 70, "A Birch tree rug" by Katrina Lehrner-Bennett. I have often thought about creating such tiny rugs myself, and now, thanks to this article, I feel I have a better understanding of how to get started with creating my very own rug!

Additionally, I also loved the idea of the library in a book on page 53, by David Sculpher. What a great and clever idea! I have a lot of old books just laying around, and now they will have a new purpose!

Finally, what may be my favorite of all in the November 2019 issue, is the she shed hammock by Evelien Van Onna on page 12 of the article "Let's get tied up in knots". I think

Thank you

Thank you so much for my gifts for being the Highlights winner in October. It was a fun surprise to receive in the mail. I can't wait to put them to use. I also appreciate you publishing my Ritual Letter. I love *American Miniaturist* and *Dollhouse Magazine* and read both cover to cover when they come.

Stella from Columbia, SC

every lady dreams of a sweet little she shed just like that one, but to add in such a gorgeous and glamorous hammock, well, oh my! That just adds even more frosting

to the she shed cake! Oh, and yes, I am indeed old enough to remember the macramé craze! Of course, it goes without saying, I always love and





appreciate all the fun cut-outs and instructional templates you offer in every issue! Thank you so much, and also for creating such an informative, beautiful and wonderful publication!

Sherri from Bedford, PA

Contest winner

Thank you so much for my 1:24th scale cabinet kit and the bonus gift of a muffin kit! I have been gathering items for my Sean Betterley grandma's house. She has very few pieces of furniture so far!

When I saw this kit in the October *AM*, I knew it would be perfect for her! What a joy to have won it; I can't wait to assemble and

age it. Thanks again and keep up the good work!

Martha from Shreveport, LA

AM ritual

I start looking for my new issue of *American Miniaturist* about two weeks after I have received the last one just because I am so anxious to get another! When it does come, I go through all the other mail first. I enjoy just knowing it's lying there waiting for me. I then sit down and quickly look through the whole magazine. I use small sticky notes to mark the pages of the articles I want to go back and read.

When I have some quiet time, I will read a few of the

marked items. I especially enjoy the Dollhouse Tour and the Room Box features. As I go through the magazine more slowly, I take note of the projects that I might want to work on later. (I make copies of the patterns because I certainly would never cut my *AM* issues up!) Thank you, Auralea, for including so many projects on so many ability levels. It gives everyone something to try! It has even made me try things that I thought were beyond my abilities.

Eventually, I will read the entire issue of *American Miniaturist*, cover to cover. I even read and mark the advertisements that I may be interested in later. Granted, this may seem a bit of a disjointed way of reading, but it seems to be the one I most enjoy. So much is poured into each issue!

LeeAnne from Marion, AR



A lovely coconut cake

Add this beautiful little cake to your Valentine scene

BY KATHY OBRENSKI

Scale = 1:12

I always surf the internet looking for new ideas. I came across a photo of a real cake trimmed in ribbon, decorated with tiny hearts and a rose on top. Using this as a starting point, I modified the idea to have a shredded coconut frosting and the little heart shapes.

Not everyone has all of the tools to make the miniatures featured in tutorials. So I made suggestions for alternatives to a pasta maker, and a heart shaped punch tool. The only mandatory item is the 1" heart mold but this can be found at most craft stores because it's not necessarily only for miniatures.

1 Using a pasta machine or a roller such as the handle of an artist paint brush or a cylinder, roll out a 3mm thick piece of white polymer clay onto ceramic tile. Divide the clay into four 2" squares. Stack the four squares on top of each other. Keep the surface, hands, and tools super



clean as the clay picks up and shows any dirt.

2 Push the heart-shaped cutter mold into the clay. Use a toothpick or needle tool to clear away all the clay surrounding the outside of the cutter. Do not remove the cutter-mold and keep it on the tile. Also add a small piece of clay onto the tile, to be used as the shredded coconut in number 4. Bake at 200° for 15 minutes.

3 Once cooled, push the cooked clay out of the heart shaped mold. Once it is out of the mold, I use a little bit of Tacky Glue onto the tile to hold the cake in place so it doesn't move around or fall off.

Materials:

- Polymer Clay - white, red
- Ceramic tile with a very smooth surface
- Toaster oven
- Pasta maker or a clay roller
- 3 mm heart shaped punch or a 3mm hole punch
- 25mm (approximately 1") heart-shaped mold
- Toothpick
- Sewing needle
- Scissors
- Razor Blade
- #30 fine wire about 2" long
- Fine tip tweezers
- Tacky Glue
- Very small grater - the smallest you can find such as coconut or nutmeg
- Liquid Gel

4 To make the shredded coconut that covers the cake, take the piece of previously cooked white piece of clay, and with a very small grater, shred the clay until it looks like shredded coconut.

5 Apply a thin layer of Liquid Gel over the top and sides of the cake. I usually spread it with my finger, a toothpick or a needle.

PROJECT



6 Sprinkle all over the wet gel cake with the clay 'shredded coconut' from step 4. Put it back in 200° oven for another 15 min.

7 Using a pasta machine, artist brush handle or cylinder, roll out a sheet of red clay to the thickness of paper. If you have a pasta making machine you can roll it through on #9.

8 Use a 3mm heart shaped punch tool to punch out little hearts from

the clay. Be careful that they don't get caught on the tool. If you don't have a heart shaped punch tool, punch out 3 mm circles or squares, then shape them into a heart shape by using a needle or your favorite tool. You need about 22-25 little hearts. As you make the hearts, pick them up with a needle or toothpick and put them onto a ceramic tile. Bake at 200° for 10 min.

9 Using a toothpick, put a tiny dab of Tacky

Glue onto the cake where you want to place a heart. Then with a fine tip t eezzer pick up each tiny heart and place it on the top edge of the cake, with the point of the heart nearest to the edge. Repeat and space evenly across the entire top edge of the cake. I also put 2-3 hearts along the bottom, below where the ribbon will be.

10 Wrap the 2mm red silk ribbon around the side of the cake about half



way down the cake. Cut the ribbon to fit. Have the ends meet at the top between the curves of the heart.

To hold the ribbon in place, put a small bit of glue into the crevice on the cake. Do not put any glue on the ribbon as it will make a mess, so only use glue on the cake, at the crevice location.

11 Make two bows (like you are tying your shoes) with the red silk ribbon. Cut extra ribbon away from the bow. Place a small dot of glue on the cake in two places; one on the side of the cake, and another on the opposite side of the cake, on top where the flower will go. Attach the two bows.



12 To make the red rose that goes on top of the cake, you will need about a 2" piece of #30 fine wire and red polymer clay. Roll out the clay very thin, the thickness of a miniature petal. Punch out a 3 mm piece of clay. Attach this piece of clay near the end of the wire but leave enough room above it to attach more petals. This first piece is the base. Apply a very small amount of Tacky Glue with a toothpick to the wire and the bottom of this piece.

13 Punch out about 10 to 15 more round 3 mm pieces of clay. With your fingers (or your preferred tool), shape the round piece into a teardrop. Apply Tacky Glue to the pointed part of the teardrop and attach it above and in back of the last piece of clay you attached to the wire. Repeat attaching additional petals until it has the appearance of a full rose. Cut off the excess wire on the top and bottom so it is just a flower. Bake at 200° for about 10 minutes. After it cools, put a dot of the glue next to the ribbon on top of cake to secure the flower in place.

Be sure to visit Kathy on Etsy at Weelittlewest.

Newbie corner

Working with fabric for miniatures

BY AURALEA KRIEGER

This month I thought I would talk about projects with fabrics. The most important thing you need to know is that synthetic fabrics will make you crazy if you attempt to glue them in anyway. Keep your fabrics natural and you will have much better luck.

Also the thinner fabrics the better. Jersey knits simulate miniature sweaters perfectly, they have some stretch so be sure there is a good amount of cotton in them. Quilting fabrics are wonderful for furniture! But again check the percentages. I once bought what I thought was cotton and it wouldn't glue. I went back to the store and discovered it was only 70% cotton. I honestly never thought it would make a difference but it did. Also natural silks are beautiful for dressing dolls.

The same rules apply for trim and lace. Be sure

they are natural. If you only plan to sew and not glue then you will have more options with fabrics.

Always do a glue test to see how the fabric reacts.

The best glue for fabric is Tacky Glue or fabric glues. But I personally have found Tacky Glue to be the easiest to work with. ALWAYS keep hand wipes at your work table to get the glue off your fingers while you work.

If your fabric store ever sells upholstery sample books snatch them up because those samples make great dollhouse rugs! When you go to second hand shops look for vintage handkerchiefs. If you have the courage, snip them up and use the embroidery sections for pillows. I have not been able to do this yet. I always find myself holding it, thinking how wonderful that it has lasted for 30 years and then can't cut it up!

Book shelf

A small bookshelf to hold books and knickknacks

BY TOM SPRINGETT

This idea can be wall mounted or left standing against a wall. It can be painted, stained or distressed to match any decor. Because of its size and design it could be hung on a wall or be free-standing.

1 Cut out the BACK and SIDES and shape as shown in the pattern.

• Shelves - cut 4 - 21 x 60mm x 2mm thick

2 Glue one SIDE in place, make sure that it is square to the BACK.

3 Glue the top SHELF in line with the top end of the SIDE.

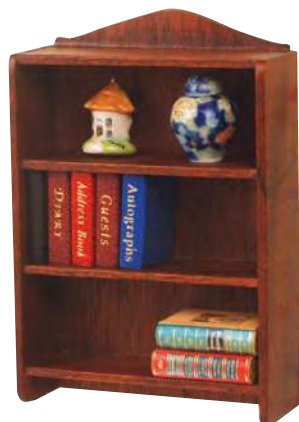
4 For the second SHELF down, put a pencil mark

23mm down from the bottom of the top SHELF.

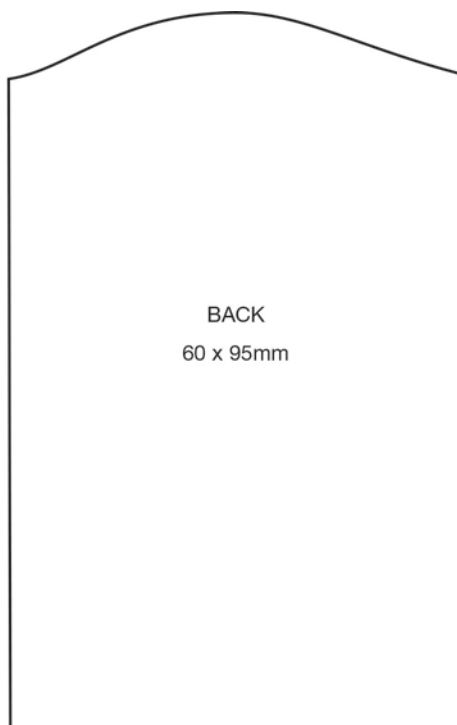
5 Use this mark to line up the top of the second SHELF. Glue in place.

6 Repeat 5 for the next two shelves.

7 Finish by gently sanding all of the edges, and then stain or paint.



Pattern:



Scale = 1:12

Materials:

- Basswood
- Knife or saw
- Wood glue
- Ruler
- Stain/Varnish


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Master maker in the mini kitchen

*Exquisitely detailed miniature food
by Anna Maria Megna*

BY JOAN MCKENZIE

Aнна Maria Megna is a lovely young Italian woman from the Calabria region of Southern Italy who specializes in making miniature food. She also makes small accessories that go with food, such as bowls, cutting boards and knives. Her close friends call her Pandanna, so this is how I will refer to her throughout this feature.

Throughout her childhood the only tiny objects that she was exposed to were her petite “Polly Pocket” toys. Other than those little

toys she remembers playing with toy animals. She found herself drawing artistically as a child more often than other activities.

At age 20 she became familiar with miniatures through polymer clay when one of her older sisters brought home Fimo clay and shared some with her. At first, she didn’t know what to do with it, so she checked

the Internet. There were very few tutorials at that time, but she discovered how to make some rudimentary charms. Eventually she discovered some tutorials about making miniature food using clay. The videos were supplied by

Below left: Miniature artist Anna Maria Megna. **Below:** A cake in progress scene. **Right:** An assortment of miniature creations by this talented artist.



MINIATURE FOOD



Sugar Charm Shop by Tanja Jensen, who is still a significant inspiration for Pandanna. Once she began making miniature food, she found that the world of very small things completely captivated her. The possibilities are endless!

Pandanna worked in cafes in her village for several years before discovering clay as a potential method for her to explore to learn what her skillset might match best to transition into a business.” Recently in Italy it has become very difficult to find stable employment. Her family has been enthusiastically supportive of her work. They often offer ideas for new things to try. Her boyfriend Carlo is her strongest enthusiast. With 6800 followers on Instagram I would say she has an outpouring of love and enthusiasm for her creations from around the world. She always credits the miniaturist community for their overwhelming encouragement.”

Pandanna takes inspiration from Pinterest, food photography, and definitely from her own Calabria region of Italy where the traditions and landscape are so exquisitely beautiful.

One day her brother-in-law gave her beautiful lemons and she immediately went to her craft table and recreated them in 1:12 scale. Next her mother-in-law had some lovely apples in her kitchen, so she felt compelled to recreate those. When her father was raising chickens that started to produce dozens of eggs ... inspiration! The same thing

“The most difficult thing she has ever made was her incredibly authentic looking bread.”

happened when she looked carefully at walnuts, crostata and Salami. All have given her the desire to recreate in miniature form.

The most difficult thing she has ever made was her incredibly authentic looking bread. She was determined to get the texture and crumbles exactly right! The first item that she sold through her Etsy shop was a banana, partially sliced on top of a chopping board. This item also took her a great deal of time to get right, but she was rewarded quickly because as soon as she shared the pictures on Instagram, it sold within minutes.



Right: Italian dessert by Anna.



This completely ama ed Pandanna as she witnessed the instantaneous power of social media and electronic communications.

Pandanna feels as though there are several things that she loves dearly about working with miniatures. At first the e is the satisfaction of completely controlling her small environment, selecting how and where everything should be in her composition and next there is the pleasure of seeing something three dimensional and authentic looking coming from her own hands.

When she first bega sculpting, failure did not distress her. Instead it encouraged her to keep trying in order

to find if she could ecreate whatever she had in mind exactly as she was imagining it. In this way, miniatures taught her significant lessons to be patient, to learn from mistakes and to continuing improving.

Pandanna is a self-taught miniaturist, who has watched several tutorials on YouTube and has read books about working with polymer clay.

Her most valuable instruments are her sculpting tools. Things she uses frequently are the simple dotting tool, but there are simple household items that she selected on her own, such as different size needles and small brushes for adding just the right texture.

Above: A few more samples of miniature food showing the high skill level of this artists.

The most challengi g factor in making miniature food correctly is getting the realistic look so that one cannot tell: “is it real, or is it miniature?” This tends t become a little tedious at times for Pandanna, because it’s very difficult to v w the reference she desires, then replicate each feature exactly as she intends. Some days it feels as if her brain and eyes are disconnected from her hands. When that happens it’s terribly frustrating. Thi also happens to her sometimes when working with multiple colors.



Above: Fresh lemons, sliced bread and an orange cake!



She has found that success follows if she simply keeps going, keeps trying, decomposes the original inspiration piece by piece. Then suddenly all of the features of the subject lay naked and not so intimidating so she continues trying to sculpt each of them until she triumphs. Miniatures have been quite therapeutic for Pandanna. They have helped her to deal with her OCD, AKA Tricotillomania. She has been suffering from this disorder since she was 14 years old. Working on miniatures became a way to keep both her hands and brain vigorously active to the point of gratification.

Pandanna has noticed that the interest in miniatures has been increasing for online sales. Many young people like her are discovering miniatures



“The best reward for her is when someone tells her the emotions and memories that one single miniature piece can arouse.”

through the Internet, and that’s just one of the enormous accomplishments about World Wide Web!

The best reward for her is when someone tells her the emotions and memories that one single miniature piece

can arouse. In Italian tradition, food is about taste and smell and delicate seasoning, but primarily it is about nurturing. A beautifully made detailed food dish can evoke smells and smiles from a grandmother or grandfather who were only too happy to nourish little children.

These verbal expressions from customers and observers completely convinced her that miniatures are indeed a true form of art and where she wants to remain committed for as long as there is a demand.

Heart wreath

Hang a heart wreath for Valentine's Day

BY RANDALL CASTLE

For this project I glued two strips of thin papers together. You may be lucky enough to find scrapbook paper with two sides printed in a different pattern. First I tried heavy duty glue stick, but they came apart once the dried, so I used Tacky Glue.

1 Cut your strips to about 1/8" wide. And glue them in pairs of two.

2 Snip strips to about 1 1/2" long and run the strips through your fingers to get a curve.

3 Glue two ends together, let dry.

4 Use a small paintbrush to make a rounder



curve on either side of the glued area.

5 Play with it until you get a heart shape and glue the other ends together. Once dry, snip away the extra paper.

6 Do this until you have enough to make a wreath. Be sure they are all the same size.

7 Glue all around on the sides and let dry.

8 Snip a 1/8" wide ribbon and glue it on.



Randall is holding his, but you can hang yours in your dollhouse to celebrate!

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

Scale = 1:12

Materials:

- Thin scrapbook paper with various patterns
- Ruler
- Craft knife
- Small paintbrush handle
- Tacky Glue
- Ribbon

Let's visit a vintage drug store

Entranced with the idea of creating a mini pharmacy Lauren Cooper found the perfect venue

BY DEB WEISSLER

For those of us of a certain age and who grew up in small town America, who can forget the corner drug store? Before Walmart and big box pharmacies, the drug store was a magical place. The soda fountain, the shelves stocked with items only a drug store could provide, greeting cards, penny candy, small toys, magazines and newspapers, seasonal decorations, and of course the pharmacy was central to every town's needs. Everyone in town knew the pharmacist

and he knew his customers by name.

As a pharmacy manager at a busy retail pharmacy in Mount Airy, NC, miniaturist Lauren Cooper may not have experienced mid century America, but a stroll down Main Street still hearkens back to those days. "A mural painted next to an actual soda shop in downtown Mount Airy used to be a pharmacy back in the day," Lauren points out. "I did some research on soda shops in the fifties and sixties an

thought how neat it would be to open the pharmacy section back up." Then mini fat stepped in.

When Lauren started out making her first dollhouse she dreamed about having a miniature drug store, but didn't think she would ever make one until Real Good Toys announced their Shops Across America miniature competition. Here was her

Below left: Miniature maker Lauren Cooper. **Below:** The drug store counter is serving up some burger and fries with a soda pop.





into her local craft store for the very first time and saw the dollhouse kits from Real Good Toys. To her delight, her mom gifted her with a Victoria's Farmhouse Dollhouse kit for Christmas in 2015.

"I absolutely loved putting it together. When I got to the interior and wanted to furnish it, I saw how expensive miniature furniture can be! I started following several miniature hobbyists on Instagram and realized I could make my own furniture, cabinets, etcetera. I approached it like it was going to be my real home, playing with different designs, colors, flooring, and furniture to create my miniature dream house!" It's a work in progress that allows Lauren to escape

Left: A great shot of the 1:12 drug store. The model truck adds to the scene **Below:** A front view of Cooper Drug with old-fashioned etched windows.

opportunity and if it's one thing Lauren loves, it's a good competition. In fact, her project was the grand prize winner!

Combining her love for miniatures and pharmacies was a dream come true. Lauren has always loved architecture and home design and was first introduced to miniatures when she went





Above: The shop has vintage posters and an old cash register.

work stress, and slow down by slipping into the past.

Drug Store

The majority of the items in her competition piece she made herself, although the food, metal tables and chairs, napkin holders, straw holder and medicine bottles were all bought. The Coke poster hanging on the walls inside the pharmacy are actually magnets found in an antique shop and the Coke bottle hanging to the right of the soda fountain cabinets was found at a flea market.

Lauren combined sand





paper, acrylic paint, spray paint, paint pens, craft knife, craft sticks, mirrors, scrap-booking paper and dollhouse trims to create the quintessential small town drug store, Cooper Drug. Let's take a tour as Lauren proudly points out her work.

"To create the exterior brick, I used sand paper. I took one pack of sand paper and painted 5 or 6 sheets different shades of dark red. I cut them into tiny rectangles and mixed them up so they would

"I thought my sand paper method for the brick was unique."

be random, then glued them onto the wall board. I thought my sand paper method for the brick was unique. I researched many different ways for creating tiny brick, but none of the methods seemed as appealing as the sand paper finish which was much less expensive than other alternatives."

On one side of the build-

Above: The shelves are stocked with various medicines.

ing she painted the Coca Cola mural; common advertising features in those days. "I made the logo using a stencil I had made with card stock paper and a craft knife," Lauren explains. "I added the awning using a few pieces that were included in the general store kit and doing the upholstery myself. My dad helped me put together the sidewalk and road with a few spare pieces of





Left: The Coca-Cola signs are magnets. The bar stools are made from screw top wine bottle caps.

Above: The drug store bricks were made using cut pieces of red sandpaper. Lauren's father helped her with the sidewalk outside of the store.

wood he had in his garage and I used spray paint to create a rough asphalt look."

In the store's interior, Lauren used every bit of floor space to incorporate the very best features of a vintage drug store, and here's where her creativity really paid off

"The cabinets and shelves I designed were made with some of the wood that was included in the kit, plus a few extra pieces of my own where needed. Many soda fountains

in the fifties incorporate mirrors in their shops, so I decided to add that to the design of my cabinets. The trim work that makes up the edge of the bar counter was made from dollhouse trim. I was able to get a chrome effect on my trim-work and on the bar stools by using mirrored tape.

The bar stools at the soda fountain were made using lids from screw-top wine bottles. I cut off the bottom half of the lids and painted them to look like the padded seats in an old soda shop. The bases of the seats are checker pieces painted metallic silver. The flooring is scrapbook paper covered with Plexiglas.

I made the soda fountain

myself by studying photos of a sixties-era soda fountain and just used several pieces of scrap wood. The milkshake machine was made from Sculpey, a jingle bell, and a toothpick. I made the over-the-counter products by printing cut-outs onto card stock. Researching several menus from the era, I printed one I designed and pasted it to a craft stick."

"It was challenging trying to get it to look that way, but I love the way it turned out."

The medicine bottle were purchased items but Lauren created the labels. No proper drug store would be complete without the pharmacist's license prominently displayed. Lauren and her husband scanned and reduced their own pharmacy licenses to scale.

"I knew exactly how I wanted the outside of my pharmacy to look," Lauren reflects. "It was challenging trying to get it to look that way, but I love the way it turned out. You see, I have a dream of owning my own pharmacy one day, and it just made sense to make a mini version of a big dream."

.....



A heart mobile

Dress up your mini project for Valentine's Day

BY AURALEA KRIEGER

I wanted to make a mobile to hang in my elf shop and thought I would share. You can alter this idea for so many other themes and time periods.

1 Use your round nose pliers to make a small loop in the end of your wire.

2 Place it inside flat pliers and wrap the wire while pressing it flat for a swirl

3 Place your round nose pliers as shown and wrap the wire around them.

4 Then move the pliers down where the base of the heart would be and make a bend.

5 Place your round nose pliers as shown and wrap the wire around them.

6 Then move the pliers up where the crease of the heart would be and make a sharp upward bend.

7 Make a loop at the top as shown in the photo



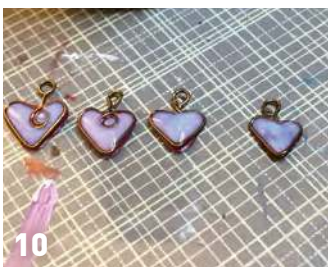
Scale = 1:12

Materials:

- Thin wire
- Round nose pliers
- Flat nose pliers
- Wire cutters
- Basswood strips
- Clear packing tape
- Small hand drill
- Red fingernail polish or glass paint
- Clear finger nail polish or gloss glaze
- Thread
- Scissors
- White glue



PROJECT



and snip the wire. Press it flat with the flat pliers.

8 Lay your heart flat on the clear sticky tape.

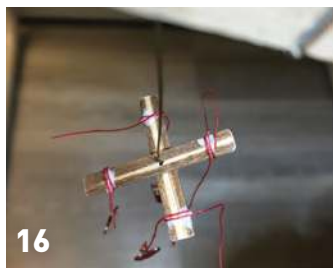
9 Fill in with red nail polish or glass paint.

10 I filled mine in with glossy glaze but realized after I could have used clear nail polish for a faster dry time. I waited 24 hours.

11 Once the hearts are dry, carefully peel

them off the sticky tape. Mine came off surprisingly easy, but I am not sure how glass paint would react versus nail polish.

12 Tie red thread to all the loops on your



hearts. Plane for each to be at different heights.

13 Cut two pieces of stained wood to about 2" and drill a hole through their centers. Glue together

in the center. Let dry.

14 Use needle nose pliers to make a loop at one end of your wire and feed it through. Snip off enough length to reach your ceiling at the desired hanging height. I drilled a hole in my ceiling and glued the wire in.

15 Tie a heart in the center loop that hold the wood cross together.

16 Put a dab of white glue at the tops of the wood as shown and wrap the thread around two times. Do one heart at a time while keeping them all at different lengths. You may have to clip it to something so it is secure in one place while you work.

17 Snip away the extra threads and hang your new heart mobile where ever you like!

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Tell us your story

Do you love making miniatures and/or miniature scenes? Do you have an interesting life story connected to the art of miniatures? If so, then we want to hear from you! Send in your story (no more than 750 words, please!) and some photos to be considered for publication.

Keep us in the loop

Are you a member of a miniature group, charity, or show? Or do you know of an upcoming event or mini-terrific news story? Keep us in the loop by sharing it with us!

Teach us

If you have a passion for teaching miniatures, or dollhouse tips, tricks, and techniques, then we'd love to hear from you.

How to submit

We want to hear from all miniaturists, and those who have a passion for this wonderful art form. Do you want to be a part of our next fun, fresh, and fabulous issue? Email your ideas, contributions, and questions to auralea@dashdown.co.uk. For more information and submission guidelines, visit <http://www.americanminiaturist.com/getinvolved.html>

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

A passion for constructing

New Zealand miniaturist Shane Rossiter shares his 1:12 architectural build in progress

BY JILL FRASER

Shane lives in a house in a leafy suburb that nestles around the foot of one of Auckland, New Zealand's dormant volcanoes. He also lives with Bram who is a Siamese mix cat that devours miniatures and art supplies. Any small unguarded miniature piece goes into Bram's mouth. Also sharing the house is Shane's partner and two other less bothersome cats!

Right: Shane's 1:12 house in progress. **Below:** The modern style fire pit in the back yard.





Left: The turret is removable for easy access into the house. **Above:** An Egyptian style cat is placed in the window of the stairwell. **Below:** A closer look at the tile floor. Each tile was textured by hand.

At the start, Shane made items that appealed to him and confesses looking back, they were a bit scrappy. He attempted to attend a miniaturist club as a teenager, but back then

Shane started off on his small world endeavor with model trains until the day when he discovered Pat's Miniature shop in Whanganui back in the 90s. On that visit he was introduced to the amazing work of Kevin Mulvany and Susie Rogers, who specialized in architectural miniatures. Their work became the standard for Shane to work towards.





Left: A look into the kitchen.

attitudes were different, and a teenage wasn't the most natural fit for a 1990s miniature club. He then went off on his own mini voyage of discovery and development. He believes this worked out to be an advantage in the end, as it meant exploring some areas and resources that may not have been apparent otherwise. He happily honed his skills and bounced creative ideas off himself as his skills grew.

Shane prefers the Federal-style architecture of the US. Working away diligently he became confident and proficient enough to plan a modern day take on a 200 year-old Charleston house, make 18th century style furniture in a Spencer House and take on commissions.

He has now turned his attention to modern miniatures and is in the process of building and furnishing a large modern house. This house will showcase his tal-

ent for creating interesting textures and effects that are incorporated into his lovely 1:12 scale furniture as well as his building skills.

The inspiration for the house we are featuring was a Greenleaf Harrison kit that he purchased from an online auction site. However, when the kit arrived he discovered that many pieces were not included and it was not able to be assembled.

‘All of the lights are strings of LED lights that run on batteries.’

Shane was, however, able to use the kit's dimensions and floor plan and as a springboard for incorporating new elements and reworked plans. During this process he added several more rooms. It now has three bedrooms, three bathrooms, a hobby room, in addition to the kitchen, casual dining area and formal dining room.

All of the lights are strings of LED lights that run on batteries. The floor have been constructed much like a full-size house with joists. This allowed spaces for downlights, as well as



Left: Each room is designed based on the displayed wall art.

sign and a symbol of status. The cat basket was purchased from George and Sweet, a Russian husband and wife miniature artist team.

The bath oom is still in the process of being completed. The color schemes in each of his rooms tend to revolve around a feature painting. In the bathroom is a piece of wall art constructed from a photocopied pattern, which was painted and finished with textured paint.

The stairwell will be the last part of the house Shane will finish, which will allow easier access to other

Below: A beautiful silver tureen made by Dmitri Shevchenko, inspired the Federal style sideboard. Both pieces are the focus for a future project.

providing space to hide the batteries in between the floors of each oom. Then flush covers that match the flooring make easy access for switching on the lights.

The downstairs bedroom has some interesting treasures. All the soft furnishings and furniture pieces, including the Chinese painted cabinet, were made by Shane. The bedside lamps are based on an iconic design from Italy, the Tolomeo desk lamp. It is a very famous de-





Above: Building on the idea of artwork being the key inspiration for each room's feel, the formal dining room's palette was drawn from the two main paintings in the space. The room also uses modern, Art Moderne, and period, to make a happy unique mix.

parts of the house during construction. The way you will see an Egyptian style cat statue. Perhaps a small nod to Bram's ancestors?

The black and white painting that hangs over the mantle sets the tone for the modern yet classic living

room. The nesting coffee table is also a stunning addition. This room, as well as the rest of the interior, will be a mix of modern and traditional pieces.

The formal dining room was designed in orange and turquoise tones, taking inspiration from the art on the back wall. There are many little nuggets to savor in this room, one being the table that displays a Monteith bowl made by Stephen Randall.

Shane has been collecting

miniature silver over the last couple of years, this includes a beautiful 1880s style Tiffany's silver soup tureen and tray by Dmitri Shevchenko.

The kitchen is all about Shane's skill with 1:12 scale cabinetry and lighting. The pavilion on the kitchen island was made by Eleanor Ward. The lamps are made from the cap of bottled water and the blue effect was made using blue model paint that is available in most model train stores.

Shane designed the



house's turret so that the top and the front facade can be removed to access the lighting for the room below. The small black and white tile floor is made from photocopying the pattern in black and white and then carefully

coloring in the tiles. The entire floor was then sprayed with a clear sealer.

The outdoor fire pit is a detail to die for. It was constructed by Shane and lit with a red light. However, when he lights it up at night it makes everything look a bit eerie and monstrous. Not an effect he was after, but it still looks great!

Although the house is not yet finished it is an impressive structure that was constructed using foam board. He continues to add to it as inspiration strikes. In between those moments he carries out other com-

Above: The master bedroom is a mix of Inky Blue walls, tan faux leather, mid-20th century furniture, and an 18th century painted cabinet. This is all pulled together with a great area rug.

missions and still fits in his full-time job managing the e-commerce side of things for one of New Zealand's largest book and toy retailers.

Shane has a Bachelor of Interior Architecture and Furniture Design degree and is a skillful miniaturist with an expressive imagination. He also must be commended for working around the miniature consuming cat, Bram. Also known as the Bramlin!

A lifetime of miniatures

Miniature artist Lola Renner celebrates her 50 year business anniversary

BY ?

In the Summer of 1969, a young artist with two small children started a business as a creative outlet for her many talents, and to contribute financially to her growing family. Now, several decades later, her brand is recognized worldwide, and she is an icon in the handmade miniatures industry. In a world where people seem to change professions annually, and even iconic brands like Sears and Toys R Us eventually have become obsolete, Lola Originals, and the artist behind the com-

pany, Lola Mae Renner, have been delighting her customers for 50 years.

Lola Renner was, and is, a talented seamstress. Indeed, her first love was fashion design where she displayed exceptional potential and creativity even at a very young age. As we all know, this is a difficult industry to break into, and with a growing family Lola turned her attention to more practical pursuits.

With her experience and expertise as a designer and seamstress, it is no surprise that the first two kids produced under the Lola Originals brand leveraged her passion for sewing. For the first ten

years Lola created original hand sewn products for discriminating individuals and specialty shops in the upscale enclaves of the San Francisco Bay Area.

Her projects ranged in size and scope from a life-sized lion toy box and realistic stuffed animals, to decorative quilts and plush clothes hangers, even Christmas ornaments, each a work of art.

By the late 1970s, Lola Originals had blossomed into a thriving small business, but Lola was growing restless

Below left: Miniature artist Lola Renner. **Below:** A 1:12 scale Christmas themed train with traveling bears!





Left: A sweet little ginger bread house with all the trimming stand close to 4" tall. **Below:** An Easter basket full of goodies.



and wanted to try something new. It was around this time that she discovered the 'small world' of fine collectible miniatures. Though she was impressed by the realism and craftsmanship of the 1:12 scale dollhouse furniture and dining sets, the tiny 'food' on the tiny plates was visually disappointing.

It was usually formed of painted bread dough slathered with a glossy lacquer finish to keep it from deteriorating. Consequently, the carefully constructed illusion that tiny folk would soon be sitting at the dollhouse tables was instantly dashed.

Here was the challenge Lola had been looking for. She began experimenting with

various clay media and techniques, blending colors and textures, observing how different finishes reflected light to maintain the crucial suspension of disbelief in this make-believe world.

She investigated the properties of one product in particular, Fimo. Fimo was brought to market in 1966, and was among the first modeling clays that could be 'fired' in a conventional oven. It was perfect for Lola's small business ambitions, and she set out to learn everything she could about how to use this versatile sculpting medium,



from mixing limitations to ideal hardening temperatures.

Lola took this new

business direction very

seriously, since, by this time, Lola Originals was much more than a hobby; it was a key source of income for her family.

The fine collectible miniature industry would turn out to be the perfect market for her creative interests and commercial needs. In fact, it was an industry Lola would remain focused on, and dedicated to, for the next 40 years.

Among Lola's early works are a series of miniature candies that feature delicate patterns. She started with candy for two reasons, besides their inherently bright colors and natural appeal, they rep-



resented the smallest of foods to convincingly mimic, and were thus the most difficult and intimidating to master.

She never stopped innovating, building on her early successes, and experimented with all types of miniature sweets, from sugar Easter egg centerpieces to frosted gingerbread cottages and multi-tiered wedding cakes, each seemingly more elaborate and sophisticated than the last. These products became her calling card in the industry, with demand often outstripping her capacity to produce in the quantities ordered.

Even with these pressures Lola never turned to outsourcing or hiring staff to make her products. Although she did occasionally enlist her family for some assistance around the dinner table.

Dale Kendall, of Jeannetta Kendall Miniatures, recalls



his first impressions of Lola and her miniature art work; "I met Lola in the early 1980's, I remember the first time I saw her miniature candy bags. I couldn't believe what I was seeing! At that time nobody was doing anything like that and people were lining up at her table to buy from her." Dale continued "As a shop owner we instantly decided to carry her work in our store and as a collector we bought for our own collection as well. In fact, as I am writing this, I am looking at an incredible candy train Lola made that sits as one of my prize possessions in my collection to this day".

Although Lola is known in the industry for her realistic-enough-to-eat miniature sweets, over the years she adapted her techniques to a broad range of artistic miniatures. For example, her original candy making process was later perfected to create a limited edition butterfly collection without the application of any paint – just clay cleverly layered and folded to create beautifully colored wings with intricate



patterns. These are among her most impressive pieces and are prized by discerning collectors throughout the industry.

Lola Renner is a successful entrepreneur, an uncompromising perfectionist, an amazing artist, and cherished mother and grandmother. Looking back at her earliest creations, they are still innovative and top quality even by today's standards. Going forward Lola Originals products will become increasingly scarce given the age of the artist and volume expected to be produced.

As with all truly great art and artists, her work has stood the test of time. It is not often one can celebrate a lifetime of achievement with a 50-year anniversary in business, but here, happily, the exception is the rule. Lola, you are truly an Original!



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Lola Renner

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Creating with expert guidance

Enjoy this overview of a few past Good Sam Show workshops from 2019

BY MARTHA PUFF PHOTOGRAPHY BY MICHAEL PUFF

Each year, both before and after the show, the Good Sam Show offers a variety of popular hands-on workshops for attendees. Shared here is a sampling of the classes offered at the October 2019 show, along with background information on each instructor. The write-ups also speak to the techniques the artisans taught in their classes. All the instructors enjoy sharing their knowledge and skills with students.

Below: Beth-Freeman-Kane working with students assembling the Bluebird scene.

At the 2019 show, eleven pre-registered workshops were available for adults on Friday and two were offered on Monday. Every year, free workshops are available for small children, and pre-registered workshops are offered for children aged 9 to 14.

Bluebird with Beth Freeman-

Kane from South Africa
Scale: No scale specified.
All skill levels.

From South Africa, IGMA Fellow Beth Freeman-Kane is a Wildlife Miniaturist specializing in sculptures of birds and small wildlife in natural settings. She holds numerous



International Awards for her little masterpieces. She works from her studio at home amidst a busy family life with three children and numerous pets. She travels extensively each year attending shows and teaching workshops in different countries.

This box-framed composition features a delicate scene with a Bluebird and cherry blossoms. The casting of the bird is provided and acrylic painting techniques are taught to bring it to life. Students create the tiny blossoms and leaves and attach to the branch. A tiny butterfly is also included to complete the scene. Full framing kit is provided and the final product will be professionally finished ready to hang on student's wall when they get home.

Aluminum Folding Chair
with Michael Yurkovic
Scale: 1:12th. Skill Level:
Intermediate.

IGMA Artisan Michael Yurkovic from Illinois, creates 1:12 scale models of midcentury modern (MCM) design classics. Inspiration, Yurkovic says, comes from the work of Eero Saarinen and Charles Eames, and his own career as a successful toy and game



designer. Using thermoform plastics, high quality hardwood, molded plywood and vinyl, Yurkovic makes all his models by hand. His creations embody the lifestyle associated with MCM design while, additionally, they act as inspiration for further projects.

Students create a 1:12 scale aluminum folding chair, made of aluminum tubing that actually folds like the real thing. Without the use of power tools, students use jigs prepared by the instructor to bend, form, and drill



Above: Instructor Michael Yurkovic assisting student.

aluminum tubing to form the chair parts. The parts are then assembled in another special wooden jig to create the frame. Students then pick from a choice of colors for the strapping on their chairs, and proceed to lace the straps and finish the chair.

Quarter-scale "Snowy" Cozy Log Cabin with Alison and Mike Thomas, Seaside Miniatures, UK.
All skill levels.

Quarter-scale specialists





Alison and Mike Thomas from the U.K., design and offer unique quarter-scale laser cut kits, painted furniture, and handmade accessories. Inspiration for their kits comes from the coastal village where they live and regular trips to Northern France, where they are renovating a house. Their designs include Lighthouses, Beach Huts, Gypsy Wagon, French Gite (holiday house), and more.

“Snowy” is a cozy interlocking quarter-scale Log Cabin from a kit. Battery operated lighting and “flickerin ” Wood Stove, distressed paint techniques for furniture and cabin. Realistic finishing touche

and a dusting of snow. Everything is included to complete this project.

Robin’s Egg Spring Confections with Ruth Stewart, Stewart Dollhouse Creations
Scale: 1:12th. All skill levels.



Above: Instructor Mike Thomas working with a student.

Below: Supplies and tools for Ruth Stewart’s project.

For all the major holidays and other celebrations, Ruth Stewart offers a wide





Above: Instructor Ruth Stewart with students at work.

variety of kits and desserts in 1:12 scale and 1:48 scale. In addition, she makes molds, laser-cut antique doilies, tea sets, rugs, and lots more.

With this Blue Robins Egg theme, students learn easy and fun ways to work with polymer clay, sculpt cakes, make cupcakes with a fun easy silicone mold. The learn to decorate with a beautiful easy to use buttercream style frosting. The woodland scene is placed on a beautifully designed table with legs to look like a tree trunk.

Branches hold up the cottonwood leaf table top, and intricate laser cut doilies add an element of style. Students go home with a finished table of goodies and a box full of tools to make more.

Right: Supplies for the Marquetry Dower Chest, circa 1850.

Marquetry Dower Chest circa 1850 with Chris Malcomson
Scale: 1:12th. Skill level: Intermediate/Advanced

IGMA Artisan Chris Malcomson, Spain, handcrafts detailed wood furniture using the finest traditions of period cabinet making. Every piece is painstakingly designed in minute detail using only the materials and techniques available in that era.

Chris uses a wide variety of exotic timbers, both reclaimed from period antiques and from an extensive collection of rare veneers. Every wood joint is carefully considered and every marquetry motif is designed





Above: Instructor Chris Malcomson with student.

specifically for each piece

Students learn the art of veneering in all its complexity including miniature cross banding, moving on to designing and making the marquetry panels, and finally, polishing while making a miniature Marquetry

Dower chest c1850.

Students learn some wonderful techniques from a marquetry specialist of 25 years and are able to apply it to their own projects. The size of the chest is 2" wide by 1 1/4" high by 1 1/4" deep.

2020 workshop dates:

- Friday, Oct. 2, 2020, Pre-registered Workshops will be announced in June 2020.
- Monday, Oct. 5, 2020, Good Sam Academy of Miniatures Workshops will be announced in June 2020.
- Saturday, Oct. 3, 2020 Children's Pre-registered Workshops to be announced

early September 2020.

- Free Children's Workshops are offered Saturday and Sunday from Noon until 3 pm.

As the 2020 Good Sam Show grows closer, check the show's website for workshop write-ups and background information on each instructor.

History tidbit

In the 16th and 17th centuries, leather bottles and jugs, also known as 'jacks' or 'bombards', were the safe, shatterproof vessel for serving ale to customers at the inn. Big jacks were found in workhouses, hospitals, prisons or used for drawing water from a well.

When travelling, even ladies would carry one because they were never sure of the quality of the drink that may be offered along the way.

Up to the early 19th

century, hospitals used large jugs, some to carry beer, usually a more hygienic drink than water, from cellar to table. Each held a staggering five gallons, or 45lbs, yet empty leather vessels are surprisingly light.

Some jacks are lined with pewter and embellished with silver; most are simply shaped, stitched, lined with



resin or pitch to caulk the seams and to stop the leather getting saturated.

A battered jack is a sure sign of a lifetime of being slammed down on

Above: leather



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If you have a passion for teaching miniatures, or dollhouse tips, tricks, and techniques, then we'd love to hear from you.

Share your work with us

Are you looking for a way to share your mini work with others? We are always accepting submissions for miniatures in many forms. Send in your ideas and projects for consideration.

How to submit

We want to hear from all miniaturists, and those who have a passion for this wonderful art form. Do you want to be a part of our next fun, fresh, and fabulous issue?

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

From top to bottom: Karen Hritz, Raphael Truffi Bortholuzzi, Cinda Parent, and Michele Volonino



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Good Sam small-scale gallery

Enjoy some of the small scale pieces that were at the 44th annual Good Sam Show

BY MARTHA PUFF PHOTOGRAPHY BY MICHAEL PUFF

Quarter scale and smaller miniatures are well represented at the Good Sam Show. Eighteen talented dealers from within the U.S. and abroad offer an extensive and diversified line of quality quarter-scale finished miniatures. Kits are available for every skill level and are guaranteed to add a unique scale to your dollhouse miniatures collection.

The 1:48 (1/4") scale dollhouse miniature means that if something were 12" in real life, it would be scaled down to 1/4". This small scale is a great fit if you're looking to furnish a small space or you just like a smaller look.

While smaller models are generally much faster to complete and can be displayed almost anywhere, they can be quite tricky when you have to put them together or paint them. Of course, for some this challenge is what it's all about.

Offerings range from the easy to assemble to the very detailed. These include structures, scenes, carousels, gypsy wagon, train sets, 1:144 houses/room boxes, lighting, furniture, wicker, and accessories. Also available are a wide range of molds, toys, lamps, screens, animals, flowers, plants, food – and more.

Our 45th Annual Good Sam Show will be held the

weekend of October 3-4, 2020. For updates on the show, visit: Web: <http://goodsamshowcase.miniature.net> and Blog: <http://goodsamshow.blogspot.com>

All miniatures shown here are quarter-scale or smaller, unless otherwise indicated.

Utilizing Japanese art paper, Julia Tollafeld offers 1:48 and 1:12 scale flowers and plants for miniature landscapes.





Detailed, realistic 1:144 scale "Petal Shop" by IGMA Fellow Nell Corkin is an older English half-timber building remodeled for modern use.



Fisherman's Cottage 1/4" laser cut kit, designed and made by Alison and Mike Thomas from the UK.





Ledges style gypsy wagon in quarter-scale by Bruce and Judy Steinke.



Teeny Train PS-100B fully remotely controllable running very reliably and smoothly around any possible ornaments.





Quarter-scale mid-century modern style “Tiburon” by Carol Kubrican. Loosely inspired by the design of Eichler homes in California.



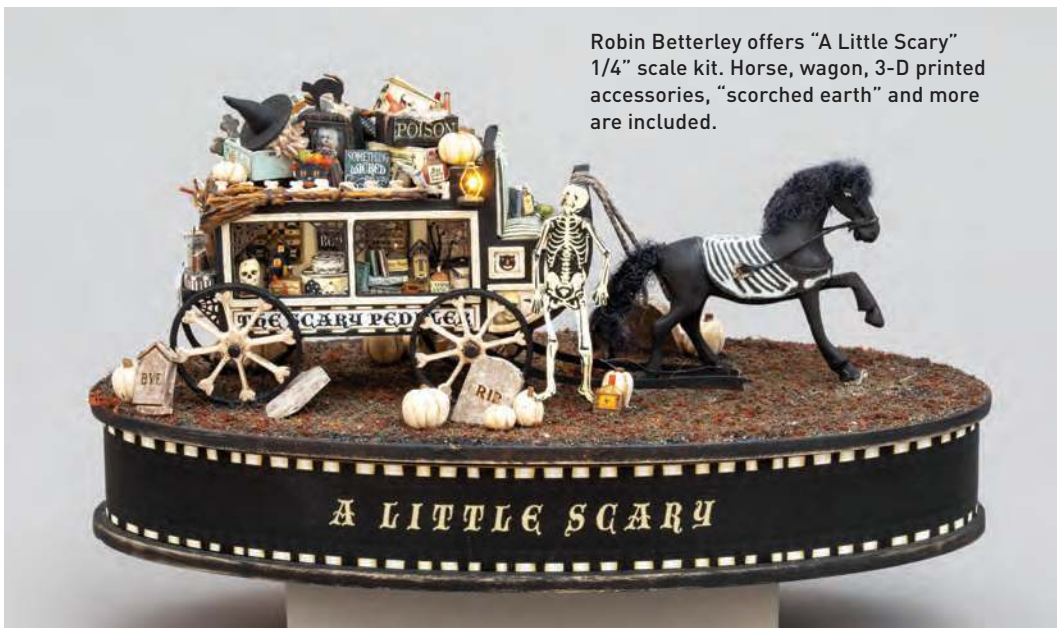
SHOW REPORT



1:144 scale Carousel by Ginger Landon-Siegel. Working in 1:12, 1/48, and 1:144 scale, she offers 3-dimensional scenes in teacups and frames, finished pieces, kits and more.



Robin Betterley offers "A Little Scary" 1/4" scale kit. Horse, wagon, 3-D printed accessories, "scorched earth" and more are included.



Claire Downard creates high quality detailed quarter-scale flwers, wicker furniture and accessories.



Angela Lee offers charming quarter-scale DIY kits. All items for assembly are included in the package. "In a Happy Corner - Angel Street, 1898"

Volker Arnold, Germany, offers "German Toy Shoppe", 1:144 scale.



Valentine roses

Make a box full of a dozen red roses

BY KAREN HRITZ

Make a little box of romantic red roses for someone special.

1 From the red paper, punch out at least 84 hearts. From the green paper, punch out 12 stars. For each rose, you will need 7 red hearts and 1 green star.

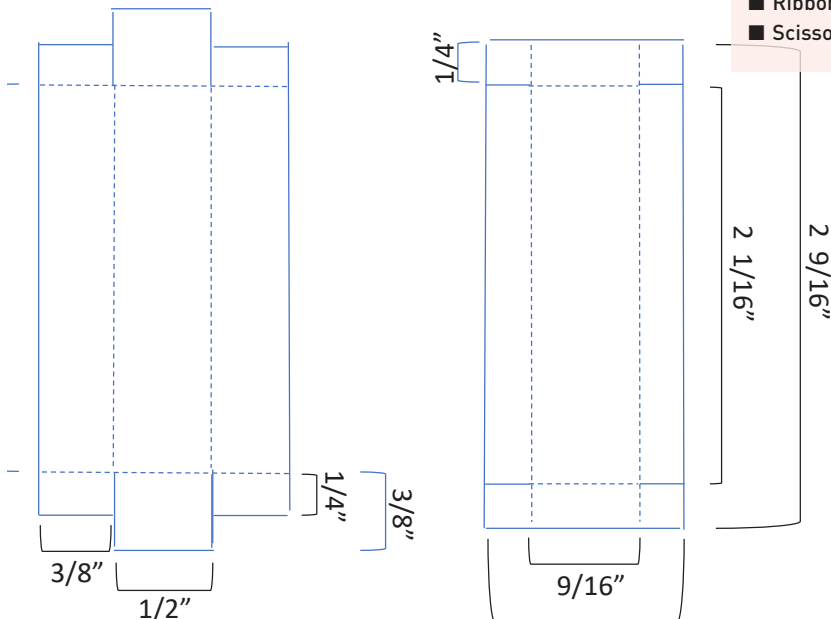
2 Using the stylus tool and the piece of fun foam,

press the hearts into the foam to shape them.

3 Turn 3 of the shaped hearts over and press at the bottom point to make the outer petals.

4 Dip the end of a piece of wire into the white glue. Wrap one of the hearts around the wire and roll it between your fingers to create the center of the rose.

Pattern:



Scale = 1:12

Materials:

- Paper – red and green
- Paper punches – 1/4" star for leaves and 1/4" heart for flower petals
- Small stylus tool to shape the petals and leaves
- Sheet of fun foam to shape petals and leaves on
- Floral wire – I used brown paper-wrapped wire – 12 pieces at 1 1/2" long
- Wire cutters
- White glue
- Toothpicks
- White card stock
- Green tissue paper
- Ribbon to tie box
- Scissors





5 Use a toothpick to put a dab of glue on the inside of the next petal. Press onto the rose with your fingers. Repeat two times.

6 For the outer petals, put a dab of glue on the point of the heart. Press onto the rose with your fingers to shape. You want the petals to stand away from the rose a bit. Repeat two more times.

7 Poke a hole in the green star with a

straight pin and thread the star onto the wire. Put a dab on glue on the bottom edge of the rose. Push the star up as close to the rose as you can get it. Press.

8 Repeat 11 more times to create a dozen roses!

9 Copy the box pattern onto card stock. Cut out on the solid lines and fold on the dashed lines. Fold

tabs under and glue

10 Cut a piece of tissue paper to line box – 2" x 2" – press into box.

11 Arrange your roses in the box as shown. You will need to shorten some of the wires.

12 Place the top on the box and tie with ribbon. Happy Valentine's Day!



A mini show to remember

Let's look at some highlighted pieces from the Denver Museum of Miniatures Dolls & Toys show

The Denver Museum of Miniatures Dolls & Toys held their 39th annual Show and Sale, “Mini Obsessions, What’s Yours?”. And suffice it to say, miniaturists add a whole new meaning to the word obsessions and it is all good!

Whether it be workshops, exhibits, sales room, sharing a meal or buying at the exciting auctions, the attendees had a fabulous time putting the spin on all things miniature.

“Be sure to join us in September 2020 for our “Welcome Home” show.”

A big hit this year was the All Day workshop that benefits the Museum. Twenty-four students made the Shop Front workshop, designed and taught by Nancy Stein and Judi Hamilton, which



Gideon Wolf - period inlaid desk.

could be customized to their particular obsession.

The museum has purchased a building and is busy working on renovations; but that is another story for

another time. Be sure to join us in September 2020 for our “Welcome Home” show. Until then, enjoy this sampling of artisan miniatures from the 2019 show.

MINIATURE SHOW



Carla Gaustad - Tiled kitchen cabinet and tiny dolls.



Bobbie Johnson - Draped table with rose vase and garland.



Ron Chase - Fretwork working grandfather clock.



Pat Boldt - Victorian child doll.



Fern Vasi - Queen Victoria with "the Munshi".

MINIATURE SHOW



Gail St. Clair - Crocheted christening dress and bonnet.



Gail Silversmith - Halloween bears.



Carol Sherry - Christmas whimsy and rocking horse.



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"Welcome Home"

September 9-13, 2020

Greenwood Village, CO

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All Day Workshop/ Bearly There by Donna Carman and Petite Maisons by Judie Roderick.



Age a mini armchair

Add some wear and tear to a miniature armchair

BY KRIS COMPAS

Please, when looking for fabric to upholster your miniature furniture use 100% cotton at least for the first time. Other fibers are difficult to glue and will just make everything harder for you. Take a piece of furniture with you so you can judge if a print or stripe will be the correct scale.

I am using my Queen Anne Wing Chair kit (#1241). You can order it from www.miniatures.com.

In this tutorial I am mainly going to show you how I age this chair. You can use the chair tutorial from AM161 or AM198 for full chair building instructions

I made some little books for the front leg. You

can make your own or purchase them. Get your legs started. I am using some wooden legs. Work on your legs throughout the tutorial so they will be ready when you are finished with the chair.

2 Make up your chair so you have the wings, arms and the sides all upholstered.

3 Soften the top edge of the back cushion with your thumbnail. Draw an oval on the back cushion with the bottom of the oval 1 1/4" from the bottom and the oval is 1 1/4" long.

4 Cut the oval out. Slant the craft knife. This is the back cushion.

5 Cut the batting for the back cushion. Use Tacky Glue to glue the first layer on (the smallest piece). Apply glue in the depression. Cut and press the batting into the glue. You should be leaving a depression in the back cushion.



Above: Chair shown finished with draped throw blanket.

6 I've glued on the next layer, applying glue to the foam core and into the depression. Press the batting into the depression. Glue on the last layer the same way.

7 Dry fit the back cushion into the chair and trim off the extra batting at the top. Trim the batting so it is even with the back of the chair. I cannot emphasize enough about dry fitting,

Scale = 1:12

Materials:

- Partially constructed chair
- Fabric
- Scissors
- Ruler
- Craft knife
- Batting
- Tacky Glue
- Glue stick
- Card stock



this makes the job of putting anything together easier. You won't have to keep starting over.

8 Apply a large amount of glue stick into the depression. This glue is for the fabric to be held in the depression. This glue won't come through.

9 Cut your fabric to fit the back cushion with enough to fold over to the back and glue.

10 Press the fabric into the depression and hold. You will have to keep pressing every so often to get this to stick.

11 Turn the cushion over and glue up the bottom of the cushion. Then glue the sides.

12 Apply Tacky Glue to the top of the back and to the added piece of foam core on the seat. Press the back cushion into the chair.

13 I've cut wedge shapes into the extra fabric to make gluing easier, no wrinkles in the fabric. Glue the extra fabric down. This is what the top should look like. Your back cushion is in and you can see the depression in the back.

14 Dry fit the back cushion and trim if needed. Apply glue stick to the card stock and press it onto your fabric. Cut wedges into the extra fabric.

Apply Tacky Glue to the



back cover and glue the extra fabric down. Apply Tacky Glue to the back of the chair and glue the back cover onto the back of the chair.

15 Make the arm covers the same way.

16 Next, glue the front arm covers onto the front of the arms using Tacky Glue. Continue to build the pre-existing chair based on the original *AM* tutorials.

17 Cut out the seat cushion. Leave about 1/4" on the sides and at the back of the cushion.

18 Cut out the foam core just as you did for the back cushion, taking out a chunk of the foam.

19 Cut out the batting according to the *AM* tutorial instructions.

20 Use Tacky Glue to glue the batting layers on like the back cushion.

21 Glue the last layer on beginning with gluing it to the bottom of the cushion. Fold it over to the top.

22 Use the glue stick on the top of the last layer of batting to glue the fabric into the depression of the seat cushion.

23 Use Tacky Glue to glue the fabric to the bottom side of the seat cushion.



24 Press the fabric into the glue on the top of the cushion and fold the rest of the fabric to the bottom of the seat cushion and glue using Tacky Glue.

25 Press the fabric into the depression on the top of the cushion.

26 Apply Tacky Glue to the sides of the foam core, be sure to smear the glue onto the fabric too. See the photo.

27 Fold the sides in. Press the fabric onto the foam core. Press the fabric together.

28 Apply Tacky Glue to the fabric and foam core and fold the top fabric down. Be sure to press the

fabric together. Trim off the extra fabric.

29 I pressed the fabric down into the depression. You will have to keep doing this for a bit to get it to stick just the depression in the back cushion. This is what I call "sat in", it's not aged but still has a lot of personality for a scene.

30 Now for the aging. You can go too far really quickly so go slowly. I use 220 sand paper and chalk from the scrap book-
ing isle. You could use eye shadow, also. There is an art to aging and I admire those that really know how to do it artfully. I am sharing what I do and you can explore it more.

Looking at a piece of used furniture is helpful to see just where the worn spots are. I've sanded into the depressions and along the front seat cushion on the piping. I've sanded the arms and the piping on the arms. Do you see that I've sanded through the piping on the arm? I give the whole chair a good sanding just to dull the color.

31 I've put a bit of brown chalk on my finger and I will light y touch the chair where I want the dirt to be. Since I've sanded the fabric it will absorb the chalk quickly, so be careful.

34 I've put my 'dirt' on the back cushion into the depression, in the seat cushion, especially at the front edge and on the arms along their front edges. I've also added dirt along the top of the wings and along the bottom edge. Again, looking at an actual used chair does help.

35 I've been working on my legs throughout this tutorial and they are now finished. I've drilled the holes into the bottom and glued the wooden legs in place.

36 Even after the books are made you can take pages out to get the books to fit under the chair .

37 I've used a little tacky and a little wood glue to glue the books together. There is mat board on each end of the stack so the clamps don't make marks on the books. Leave these clamped until dry.

38 Use a large pin or T-pin to make a hole for your drill bit. Drill a hole into the stack and glue a toothpick into the hole. Trim off the toothpick to 1/4" long.

39 Drill a hole into the bottom of the chair and glue the toothpick and books to your chair.

Now you have a miniature chair that looks like it has had a lot of love!



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.

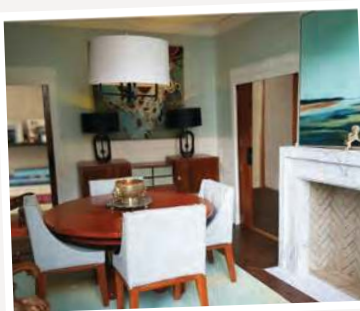


mellow.miniaturist

This account features fun and heartfelt scenes and stories you will love.

miniartthouse

Enjoy beautiful hand-embroidered miniatures as well as exquisite miniature paintings.



goodwin_rossiter

A miniature artist with a modern edge in design. Watch as his project evolves.

Making marvelous minis

Regina Bryant makes creating miniatures in 1:48 scale look easy when in fact it is a big challenge

BY PAM NORTH

Regina has a French manor house to furnish, and she is well on her way to accomplishing that task. She is a miniature artist who enjoys working primarily in 1:48 scale, making room boxes, buildings, furniture, lighting, accessories, flowers, landscaping and pretty much everything else she wants to try.

She finds it a challenge to work so much smaller while still keeping the detail intact, but despite having no formal training and being entirely

self-taught, she has mastered the necessary skills to do it, citing her most valuable tool – her needle-pointed tweezers – as the one she absolutely can't live without.

"As with all things small, getting the scale right is the first priority," she explained. "Sometimes I have to stop and think about it for a while until I get it worked out in my mind. I have a good eye, and I am attracted to beautiful architecture and antiques."

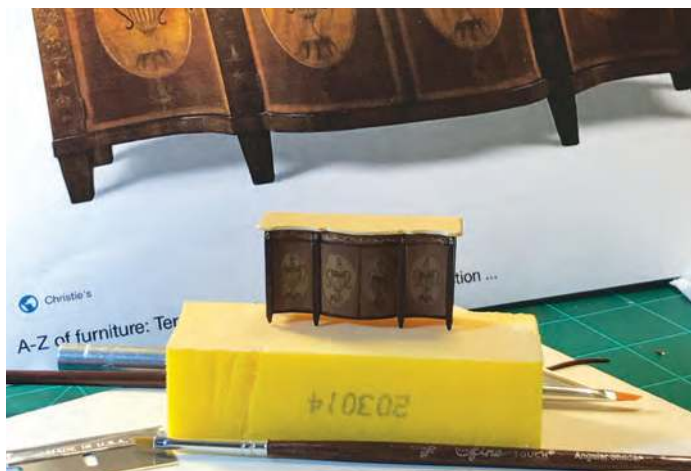
Her mother, Jennie,

collected dollhouse furniture in 1:12 scale, and she encouraged Regina to make some things for her. Regina's uncle made her a dollhouse, and Regina and Jennie did one room at a time toward completion. Her mother is her biggest fan.

Regina started making things in the 1970s, but

Below left: Miniature artist Regina Bryant. **Below:** Some samples of 1:48 scale ovens. **Right:** Just because it is a small scale doesn't mean there can't be many details accessories.







Above: A pencil gives a better idea of how small these pieces really are. **Right:** A mini buffet that is full of ornate detailing.

then college, a career as an RN specializing in critical care, marriage and kids required all her attention for many years. When all her boys left for college, combining miniatures and home life became much easier with her retirement.

She bought and built a 1:12 scale farmhouse, and she recently turned one of their spare bedrooms into a 16' by 18' work area, which has given her the space she has needed to create and enjoy her love of miniatures.





"If they are well-made, I can appreciate them for the intricacy of detail of the pieces. Ferd Sobol's and Rik Pierce's miniatures are inspirational, and they are two of a whole list of people who inspire me!"

Inspiration also comes from life for her; if she sees something she likes, she tries to make it in quarter-scale. With the effort that she puts into her pieces, she isn't one to part with the things she makes, since she makes only one of each item, and she doesn't wish to reproduce it in order to have one to sell. Selling also is not an option for her because she says she has no idea what to charge.

Regina belongs to

"When all her boys left for college, combining miniatures and home life became much easier with her retirement."

N.A.M.E. (National Association of Miniature Enthusiasts), and although she says she wouldn't mind teaching workshops, right now she doesn't have any extra time or energy as she has two new grandchildren. She has displayed some of her pieces in her local art gallery.

This article highlights many of the new miniature

Above: Each 1:48 scale piece this artist makes has great detail.

pieces she has created for her French manor house, along with some stoves she will use in her room boxes.

Her French manor house project features eight rooms, including a kitchen, and a grand hallway with marble stairs accented by a wrought iron railing. She finally has completed the kitchen with five major pieces, including a hutch and a cabinet filled with dishes, a table to hold all the accouterments of preparing meals, a stove/fireplace, and a wooden churn.

Additionally, she has crafted two buffets for the house: one is a hand-painted

piece with urns carved in relief on the front for the formal dining room, and the second is faux burl wood, also hand-painted, with candles and flwers atop it for the foyer. All of the pieces are wood, and she has hand-cut everything.

Coming up with ideas for her pieces follows a simple formula, "I see it, or I need it, so I make it!" The hutch, large and small cabinets, stove/fi eplace, churn, and the three kitchen work tables are all wood. "Polymer clay was used for the peppers and onions, and for many of the accessory pieces," she pointed out.

"The raftsman-style island is made completely from stained wood with a painted faux-granite top, and some hand-carving was

Below: A closer look at the detailing of the kitchen table.



"There always will be people around who love miniatures."

required to give it the right touch. The flower arrangement was made from paper,

glue, and flocking. I l ve making fl wers! A small table has a real burl wood inlaid top (very tricky). The deer head trophy was 3D printed."

Regina also knows where to find many of the a tist made accessory pieces she needs to bring realism to the house décor.

Regina has faith that the future of miniatures is bright, saying, "The e always will be people around who love miniatures."

As for what's next for Regina, she has no concrete plans beyond completing her French manor house. "I'll just keep on making things for as long as I can!" she vowed.



The history of the Green Man

Use Fimo and push mold faces to create your own wall-mounted symbolic sculpture

Thousands of green men were put into churches during the Middle Ages, and although nothing was written about them, it is usually taken for granted that their use was symbolic.

A good search of many churches and cathedrals will often lead you to discover, somewhere, a carving of a human head within a mass of leaves. Sometimes, the leaves appear to grow out of the head itself; at other times the human head seems to be a chance result of the configuration of the leaves.

Green men are not uncommon in early Renaissance

architecture and then again in Classical buildings of the 18th and 19th centuries, such as Queen Anne's Gate in London and the Place Vendome in Paris.

With all other valuable decoration they seem to have disappeared from modern architecture, but are now being revived in sculpture and other visual arts.

The Green Man is also a popular name for British pubs and various interpretations of the name appear on inn signs, which often show a head. The Green Man motif has many different faces and variations, often related to natural vegetative deities springing up in different cultures throughout the ages. Primarily it is a symbol of rebirth, representing the cycle of growth being reborn spring.

Fortunately, Green Man faces are great fun to make in Fimo and relatively straightforward to do. If you are not good at faces or scale, try using



push molds of basic faces and build on them by enhancing features and adding leaves and foliage around the head.

Have fun creating and please share the results with us!

Mini brownies

You can't go wrong with brownies — everyone loves them

BY TANJA JENSEN

The colder months always make me want to whip up something delicious that I can eat whilst being all curled up on the couch with a blanket. And who doesn't love brownies? Fudgy cake, perfect on their own or paired with ice cream — so let's make some for the dollhouse.

Begin by mixing your colors of clay. The color on the far left is a mix of Raw Sienna and Chocolate, which will be used as the top layer. The remain-

ing colors are Chocolate, which have been mixed with black, making them gradually darker. You'll want to mix these three shades 50/50 with translucent clay.

Roll out sheets of all the colors — the proportions are not that important, but you do want the darkest shade in the center to be the thickest.

Sandwich the darkest shade between two thin layers of the second darkest shade and sandwich that between two thin layers of the lightest of those three.

Then add a very thin sheet of the lightest color to the top and roll it out to get the thickness you want (I went for approx. 2mm).

Add texture to the top surface using the crumpled-up tin foil and a toothbrush. Use your cutting blade to cut out the brownie squares — I made mine 6mm square.

Add texture to all four sides of each square



using a fine needle tool in poking motion.

You can add a few larger dents to give a more 'crumb like' appearance. Then finish off by adding a few lines/cracks to the top surface and bake on a ceramic tile according to package instructions.

Next, paint the top surface of the brownies with artist pastels. I'm adding a small amount of matt glaze to my brush and applying the pastel powder in a dabbing motion to get a more textured look.

Lastly, you can use the paint to enhance the cracks or to add some additional shading and color variation — then finish of

Scale = 1:12

Materials:

- Polymer clay - black, Premo Raw Sienna, Chocolate and translucent
- Clay roller
- Blade for cutting
- Needle tool
- Crumpled up tin foil
- Toothbrush
- Acrylic paint - Raw Sienna and Burnt Umber
- Soft pastel — a nice, 'light cocoa powder' color
- Matt and gloss glaze
- Paint brushes



with a touch of gloss glaze to the top as well as to the center of the brownies where they'd naturally appear more 'moist/fudgy' and they're done!

Stack them on a small plate

with a little napkin under them and add them to your scene. A small glass of milk might be a nice thing to include. You can make these work in a Valentine scene by adding a heart with some paint to the tops.

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!

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Tiny little birdhouse

Make a selection of fun bird houses

BY KAREN HRITZ

Making tiny birdhouses can become addictive. Each can have its own design and when they are all together it's magic!

1 From 1/8" thick wood, cut a square that is 3/4" on all sides. This is the floor of the birdhouse.

2 From the 1/16" thick wood, cut 2 square pieces that are 3/4" on all sides. These will be the side walls.

3 From 1/16" thick wood, cut 2 pieces that mea-

sure 7/8" wide x 1 1/4" long. Mark a spot that is 13/16" up each side. Mark the center point of the short side, then draw a line connecting these 3 spots. This marks the pitch of the roof. Cut on these lines – these are the front and back of the bird house.

4 Mark the center point of the front piece and draw a circle 1/4" wide for the opening. Carefully cut the hole out.

5 Mark place for perch 1/4" below hole and drill a 1/16" hole.

6 Glue to side to bottom. Use a toothpick to spread a bead of glue on the cut edge of the bottom and place one of the sides, making sure the side is flush with bottom edge. Repeat on the opposite side. Clamp together.

7 Glue the front and back, making sure the bottom edges are flush then clamp them together.



8 For the metal roof, cut 1 piece to 1 1/2" x 1 1/8". Fold in half to form right angle. This is easiest when done against the edge of a metal ruler.

9 For the wood roof, cut 2 pieces – one measuring 1 1/8" x 3/4" and one measuring 1 1/8" x 13/16". Glue the larger piece to the smaller piece to form a right angle.

10 Perch – Cut a 5/8" length from a toothpick. Glue in the hole.

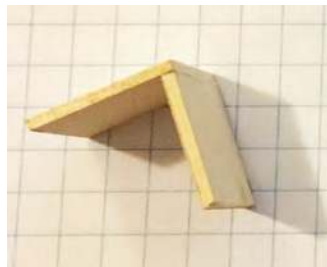
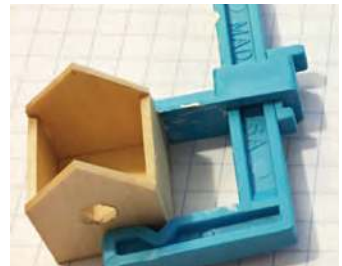
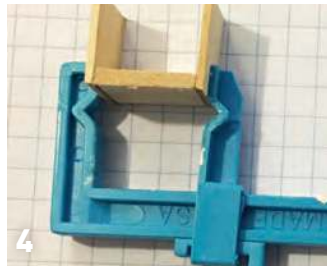
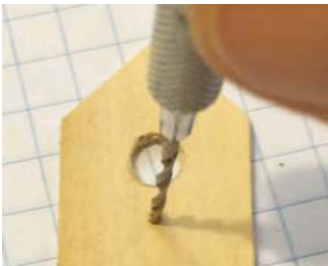
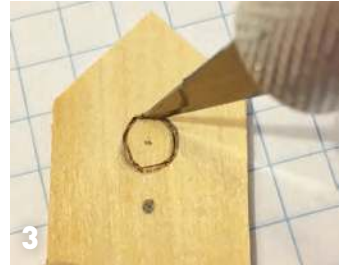
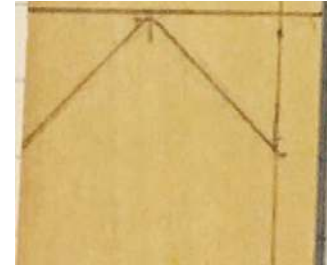
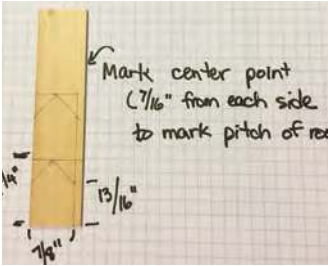
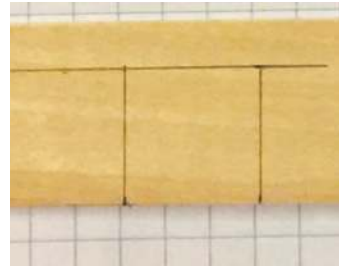
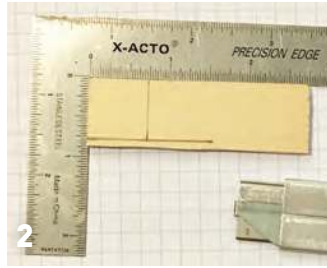
11 Hanger – For the metal roof, use a nail to make a hole for the wire hanger. For the wood roof, drill hole. Bend the end of

Scale = 1:12

Materials:

- Strip wood – 1/16" thick x 1" wide x at least 6" long
- Strip wood – 1/8" thick x at least 3/4" wide x at least 3/4" long
- Metal sheet for the roof
- 2" long wire
- Toothpick
- Craft paints
- White glue
- Metal
- Ruler
- Craft knife
- Sanding stick

PROJECT



the wire into a small loop. This will keep the hanger from slipping through.

12 For the roof, put the wire through the hole in the roof and glue the roof in place. Bend the other end

of the wire to form a loop to hang the birdhouse with.

13 Decorate using paint, stain, paper, etc. Use your imagination! And then hang or place where ever you desire.

Basic furniture

Make some furniture for a summer house

BY MARI MEREDITH

This little suite of furniture can be made using either card or wood, and can be finished in many different ways.

This is a great set to go with the garden room we made in the last issue of *American Miniaturist*.



1 Glue the seat to one side, making sure that the end is flush with the side. Repeat the same for the other end.

2 Glue the back in place, again make sure that the ends are flush

3 Make the chairs in the same way.

4 For the table - glue and slide the two base pieces together.

5 When base glue is dry, glue the top (45mm diameter) on to the narrow

Materials:

Scale = 1:12

- Thick card or wood
- Foam 5mm thick
- Fabric
- Cord edging
- Craft knife
- Cutting mat
- Metal ruler
- Craft paint
- Clear gloss varnish
- Wood glue
- Tacky Glue

ends of the base, making sure that it is centred.

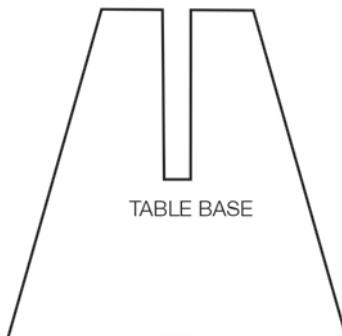
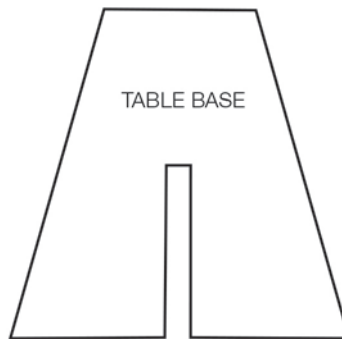
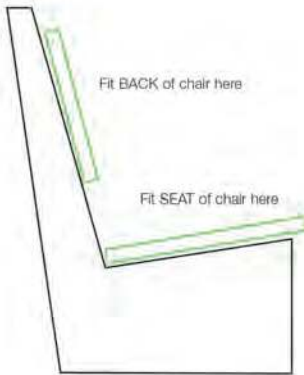
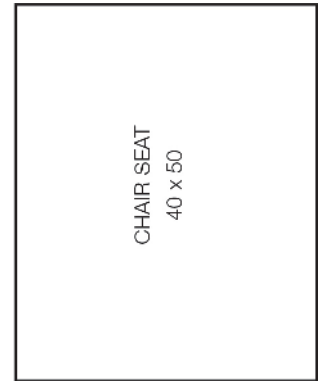
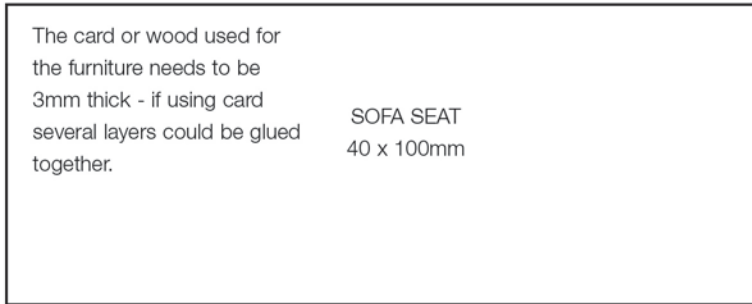
6 When dry, you can then paint all the furniture white, then varnish and leave to dry.

To make the cushions

7 Take the two long pieces of the foam for the sofa, cut to size. Then cover them with the fabric.

8 Cut the fabric large enough to cover both sides and ends of the foam. Glue in place with Tacky Glue and fold in the ends just as you would when you wrap a present with wrapping paper.

Pattern:



9 Make each cushion to fit either the back or th seat and glue in place with Tacky Glue.

10 Finish with a cord or braid trim around the edges and glue in place with Tacky Glue. You made a sweet furniture set!



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.

Finishes Classes



Fine Tuning Finishes Class

Bradley Meinke will be teaching a class at Karen's Dollhouse Shop in New Jersey on March 29, 2020.

The students will learn a variety of hands on wood finishing techniques. There will also be the opportunity to practice aging methods on painted surfaces and discover ways to make their miniature work reflect a realistic look of wear and tear. The instructor is known for his aged and worn finishes, he will provide individual instruction to each student as they experience some new ideas and be encouraged to think outside the box.

Each student will leave with a finished project, samples of finishes and written support materials.

Kustomizing Kits-Faux Finishes

Utilizing a vintage clock kit the Bradley Meinke will guide the student through the process of making it their own my choice of colors in creating a faux painted finish. There will be examples done of faux marble, sponge painting and grain painting all done in 1:12 scale.

Some aging techniques will also be employed to add a realistic touch to the finished item. There will be some new wood components provided by the instructor to make the clock look more like an artisan piece.

Karen's Dollhouse Shop

www.Karensdollhouse.com

Email: Karensdollhouse

shop@yahoo.com

Phone: (908)766-3777

Insight

We here at AM try and include useful printables for our readers! If you have any requests please feel free to email the editor at auralea@ashdown.co.uk with your ideas. Keep in mind we have to follow copyright laws but try our best to come up with creative ideas.

We also would accept donations of premade printables in trade for a link mention or other compensation as long as the images are your original artwork.

Correction

In our December issue of *American Miniaturist* Dana donated a doll for a giveaways in Mini Scoop. It was listed as a kit, but in fact was a beautifully finished doll. Thank you so much for your continued generosity Dana!



WHERE'S ARTHUR CONTEST

Arthur was found on page 16 playing with the train in the Elize van Es tutorial in the December issue (AM200). We have randomly selected **Dale** from **Cobleskill, NY** 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

February Highlights contest



We would love to know what your favorite highlights were in this issue of *AM*. You could win this 1:12 scale mini elf baby. All it takes is a small paragraph for our random drawing!

Send your entry to February 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.

Valentine's giveaway

Enter to win this 1 1/8" x 3/4" ceramic tray of petite pastries (not adhered to tray) made by Elizabeth Hjort. See more of her work by visiting <https://www.etsy.com/shop/Elizabitzies>.



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, February 14, 2020**. Good luck!

Recent winners

December Highlights

Suellen from Weyauwega, WI

Room box giveaway

Jo Anne from Carneys Point, NJ

AM #1 giveaway

Lyla from McGraw, NY

Doll giveaway

?from Carneys Point, NJ

Treadmill giveaway

Rochelle from Wakefield RI

Congratulations!



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

Miniature encaustic paintings

Artist Hazel Rayfield brightens a winter day with colorful encaustic art

BY DEB WEISSLER

On a gloomy winter's day, a stroll through a colorful art gallery is a veritable feast for the eyes. Bright colors help transport us back to the warm days of spring and summer, and for a little while at least we can shrug off the winter blues. Hazel Rayfield's 1:12 scale double-fronted Victorian-style shop houses an eclectic, contemporary art gallery that is filled with warmth, vibrancy, and color, featuring the best of our four seasons in a single space.

Ironically, some of her favorite paintings are winter landscapes, some of which include the northern lights and the bare branches of trees silhouetted against a pale sky. Hazel warms to her landscapes, still-lives and portraits because she paints in encaustic hot wax, a challenge for any artist.

Encaustic painting has been around for centuries and is a mixed media that involves using heated wax, resin, or oil mixed with powdered colored pigments,

a term derived from Greek meaning a burning in. Encaustics add depth and texture to canvas, wood, and other substrates, and because the wax acts as a binder, the encaustics can be sculpted as well.

"Creating original miniature art in this wonderful medium is my passion," Hazel enthuses. "I am an eclectic artist and get my inspirations from my own

Below left: Miniature artist Hazel Rayfield. **Below:** Hazel's work table showing her tools.





imagination. I am also inspired by nature, the seasons, flowers, and the countryside. Over the years the subjects I have painted have been so varied because I love the challenge of new ideas, new inspirations, and seeing just what I can paint in hot wax.”

In addition to her winter landscapes, some of Hazel’s favorite subjects are the colorful skies of African sunsets, fields of poppies, trees of all kinds, fairies, and ballerinas. “My dressing room pieces with mannequins are one of my personal favorites. I get to paint dresses, so what’s not to love!”

A self-taught original artist, Hazel did not discover dollhouses or miniatures until 2013 when her husband, Adrian, a decorator was working for a client who asked him to help build a

basement for her Georgian-style dollhouse. Hazel had been doing encaustic painting for a couple of years by then and this client had one of Hazel’s full size paintings in her own home. She wanted some original pieces for her dollhouse as well, so she supplied some tiny frames and Hazel painted various subjects to fit the desired themes.

“Afterwards I blogged about my paintings and more commissions followed,” Hazel recalls. “I then started selling tiny miniatures in my on-line shops and the rest is history. As far as I am aware, my Art In Wax pieces currently reside in 18 countries spanning 4 continents.”

In 2013, Adrian built her “The gallery”, the perfect venue to feature a number of Hazel’s encaustic paintings.

Above: A few of Hazel’s pieces.

With his decorator’s attention to detail, he included inset ceiling lights and a wood floor he laid piece by piece. The result is an elegant art gallery that has evolved over time to include some handmade easels and custom picture frames. The structure serves to host many of Hazel’s miniature art exhibitions.

“As an artist, when someone else loves a piece of my work enough to want it, that is such an amazing feeling that of course I want it to go to a new home,” Hazel admits. “That said, the paintings you see mounted on my gallery walls are not for sale. Others on display change and these find new homes.” In addition to dollhouses, Hazel’s paintings hang in dozens of miniature shops,



Above: A vase of pink roses.

boutiques, caravans, cafes, and a variety of room boxes, both in 1:12 and 1:24 scale.

Aside from her work as a full size and miniature artist, Hazel occasionally still does some website development, graphic design, and Internet consulting, a business she pursued for many years. Her first miniature paintings were art cards, limited editions, and originals, known as ACEO. These art cards are very popular and Hazel still paints them.

Most days you will find her in her studio, where she admits she makes a mess. Encaustic painting requires heat throughout each step of the process. From fusing the first layer onto a substrate and then building up each subsequent layer, a variety of hot tools adds a different effect. In Hazel's case, her husband has modified an



“I hope my passion for encaustic painting has come through to you.”

adapted some tools so she can achieve the tiniest of details.

Hazel enjoys commissions, which have often led her to paint new subjects, and unique and unusual pieces she may not have thought to try. In addition to her own designs and those requested by others, Hazel has in the past exhibited at local miniature shows throughout the UK. Attending shows was great fun for a time, meeting miniaturists and collectors alike, but now she works full time stocking her Etsy storefronts, website, and Facebook page. Occasionally she will post a video

on social media demonstrating her painting techniques.

“I hope my passion for encaustic painting has come through to you. I love what I do and I'm very proud and honored to have my work in people's homes and in their dollhouses. The feeling when someone buys a piece of my art never gets old. I'm excited about each and every one and thrilled to have my art out there.”

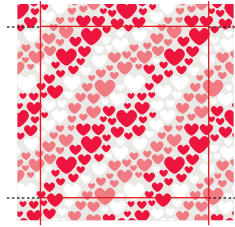


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Box of candy, cards and wrapping paper.



Fold up tabs and tape.

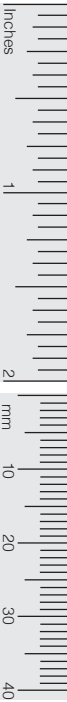
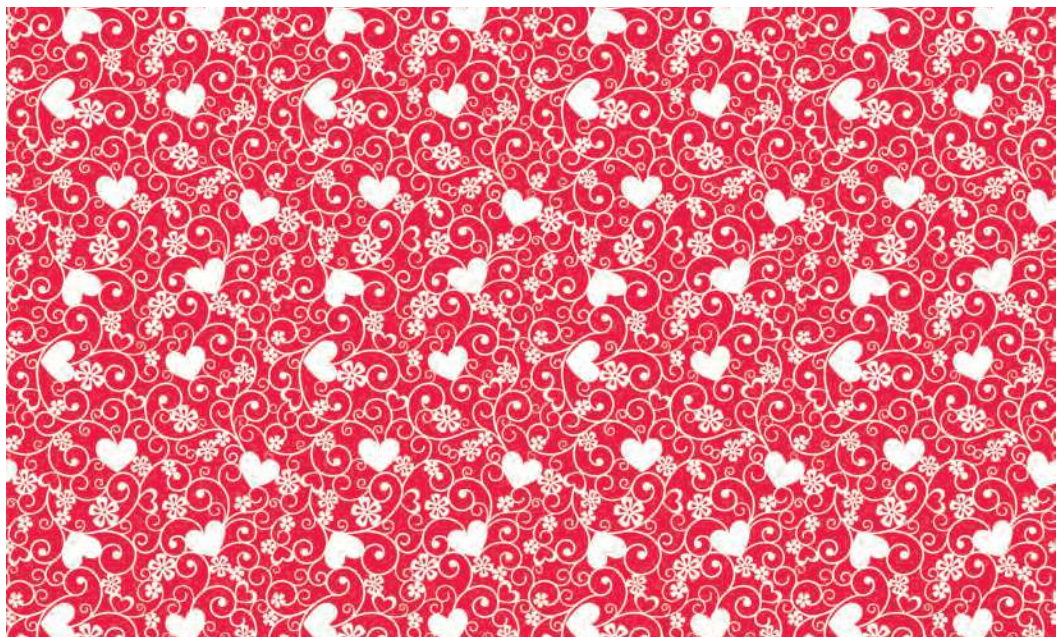


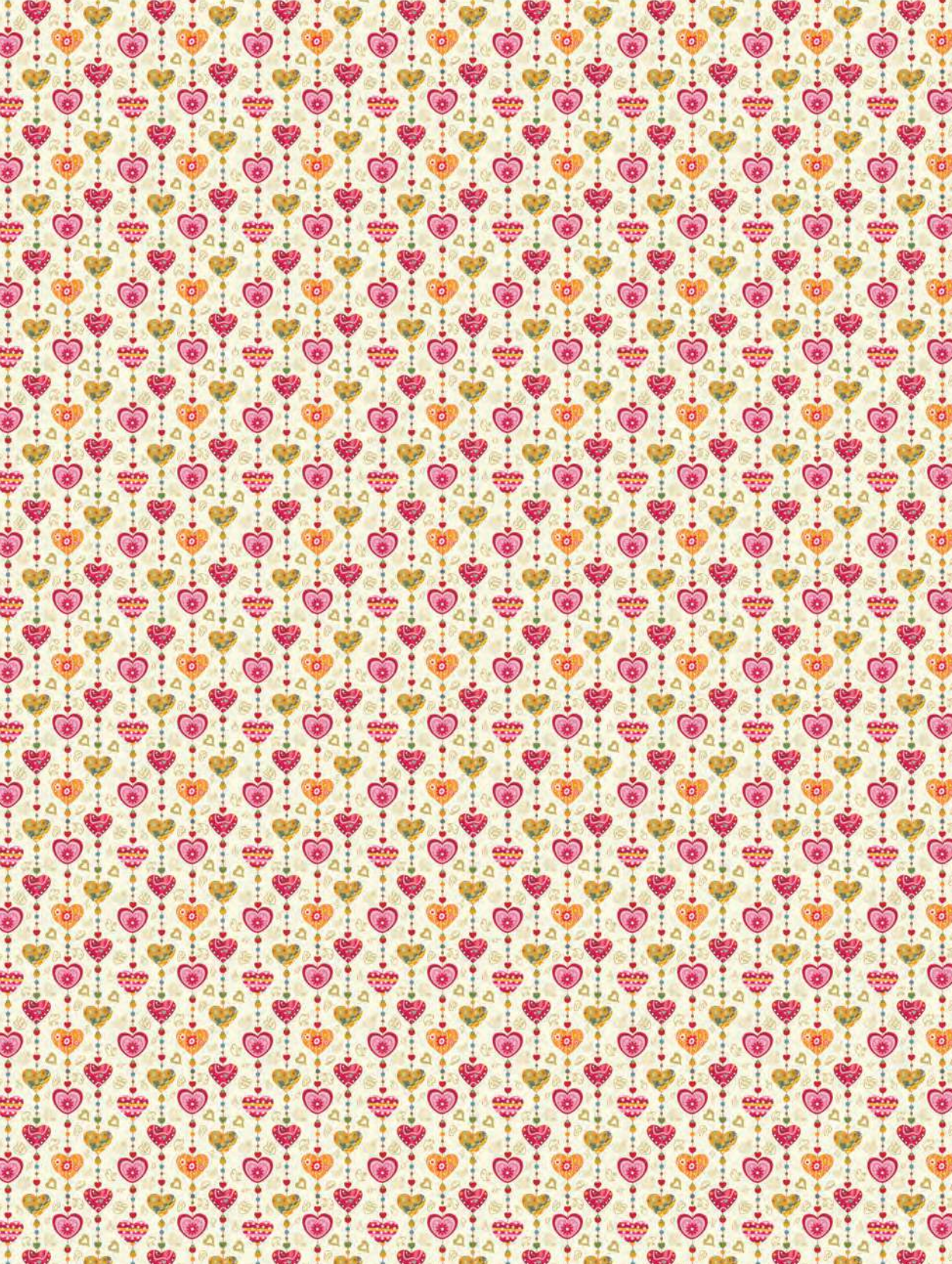
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Fold on solid red lines.



Cut out and paste on a pre-made card.





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UPCOMING SHOWS, AUCTIONS & EXHIBITS

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 34t 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: [@modelrailroaddollhouseshow](https://www.facebook.com/modelrailroaddollhouseshow)

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 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

UPCOMING SHOWS, AUCTIONS & EXHIBITS

AM to 4 PM. Show features a Sales room, exhibits, raffles benefiting charity, Door Prizes and a free "Make-and-take project for children ages 4 and older. Admission Adults \$8, Children under 12 \$2. Location Arizona State University - West Campus, 4701 West Thunderbird, Phoenix, Arizona 85069. For more Information visit: www.phoenixminiatures.com or call 480-466-9691 Email: phxminishow@gmail.com

MARCH 22, 2020 **CLAYMONT, DE**

Sunday, March 22, 2020, 10 AM- 4 PM. The First State Mini Club is offering its 43rd annual Show and Sale at the Crowne Plaza Wilmington North in Claymont, Delaware. Featuring about 50 vendor/artisan tables, exhibits, make-and-take, Saturday workshops, door prizes,

free parking, no taxes. Adults \$5, Children under 12 \$2.50. www.firststateminiclub.org for more information or email: fiirststateminiclub@gmail.com

MARCH 28

PARAMUS, NJ

2nd Annual GARDEN STATE DOLLHOUSE SHOW & SALE presented by Lorraine Scuderi & Karen Aird. Classes offered on Friday, March 27th from 8am - 5pm. To register for classes/workshops, please visit www.Karensdollhouse.com or www.LorraineScuderi.com The show is Saturday, March 28th from 10am - 4pm at the Paramus Elks Lodge, 200 Route 17 North, Paramus, NJ 07652. Admission \$6.00. For further information, please visit our two websites or call Lorraine Scuderi at 732-216-4729 or Karen

Aird's Dollhouse Shop at 908-766-3777. **Please Note: The Elks Lodge is Located Behind Raymor & Flanigan, Please turn into the Raymor & Flanigan parking, as the Elks Lodge is behind the store.

APRIL 11

CARMEL, IN

Museum of Miniature Houses HUGE ATTIC SALE!

Saturday, April 11, 2020, 9am to 3pm. Carmel Lions Club, 141 E. Main St., Carmel, Indiana. Location is just next door to the Museum. Dollhouses, room boxes, furniture & accessories. 100's of kits this year! H.O.M., Chrysnbon, Scientific, Shenandoah Come to the Museum, too, for more great Attic Sale bargains.

Add your event

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Puppy love

Simple directions for a basic tiny puppy

BY AURALEA KRIEGER

Scale = 1:12

Materials:

- Polymer clay
- Cake wire
- Tacky Glue
- Foam sculpting tool
- Bake & Bond
- Flocking
- Yarn
- Scissors
- Cotton material
- Wire cutters
- Round nose pliers
- Small paint brush
- Water bowl for brush
- Paint to match fur color
- Tweezers
- Cup for flockin
- Hand wipes to keep your finger s clean

I made little dogs for a friend in the past and thought I would share how I did it. They are basic and a good place to start. You can add more to them.

1 Start by sculpting the body from polymer clay. I rounded the hind end, indented where the stomach would be, and shaped the front chest using a foam sculpting tool.

2 Sculpt the little head. Look at photos of small shorthaired dogs if you need a shape reference.

3 Cut some legs from thin cake wire. The thinner the better so it will be easy to move the legs for posing.

4 Use round nose pliers to shape tiny loops for little paws. Bend so paws are flat for standing as shown. Bend the hind legs as shown.

5 Slowly push the legs and neck wires in their places and remove. Put some Bake & Bond in the holes and push in the legs and the neck.

6 Push a hole in the base of your dog's head and remove. Fill the hole with Bake & Bond then push the head onto the neck wire that is in the body. Do the same for a tail.

7 Bake according to clay manufacturer directions. Let cool.

8 Put a dab of Tacky Glue on the top of the leg and wrap embroidery thread that is the color of your dog fur around the leg down to the paw (add a dab of glue here) and back up. Do this for all legs and the tail.

9 Let dry and trim away extra threads.

10 Use a toothpick to add a dot of Tacky Glue for the eyes and nose. Let





dry, then do the same on top of that with black paint. Let dry. Add some gloss varnish the same way.

11 Use a tiny brush and apply Tacky Glue that is slightly diluted with water to the dog's face then dip face in flockin . Tap with tweezers on the back to shake off excess and continue to cover his face. Do the same for his legs.

12 Cut a tiny piece of material in a rounded

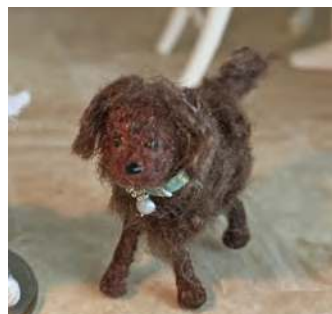
rectangle and glue to the center top of the dog's head for the ears. I used material the color of the fur.

13 For the body, I painted it brown and cut small pieces of brown yarn. Then rolled the pieces between my finger s slightly to fluff and glued on the dog until he was covered. I added small cut pieces to the ears (material strip) as well.

14 Touch up his face with flocking if needed

15 Cut a thin strip of scrap paper for his collar and add a small embellishment for his ID tag!

Visit me on Instagram @auraleakrieger.



Put your feet up

Make a little ottoman for your dollhouse

BY TOM SPRINGETT

This is a very easy pattern for a dollhouse footstool, but you can make it to suit any style of décor and the same fabric can be used to match other furnishings in the room. It can be altered to make any size of upholstered footstool.

The base is made from 3/4" (20mm) thick wood, padded with cotton wool or foam, and covered with a tapestry top or any other fabric, including leather.

1 Round off the side corners of the wooden base.

2 Cut a cardboard pattern from the base.

Materials:

Scale = 1:12

- Block of wood - 3/4" thick x 1 1/2" x 1 1/2"
- Fabric for covering
- Cotton material
- Cardboard
- Cotton wool or thin sponge
- Thin braid
- Fabric glue
- Fray Check
- 4 beads or small round wooden feet

3 Cut out a piece of fabric for the top, 2 1/2" (62mm) square.

4 Glue a thin layer of cotton wool or thin foam to the cardboard, and trim the edges.

5 Cover with fabric; neatly fold the edges under, mitering the corners, and glue in place.

6 Cut a strip of fabric 6 1/2" (165mm) x 1 1/4" (32mm) to go around the sides of the stool.

7 Glue around the sides of the base.

8 Fold over the edges and glue to base.

9 Make sure the top fit neatly on to the top of the padded base and then glue together.

10 Glue the braid around the join.

11 Attach four small beads or wooden feet to the bottom of the base. If you are using beads, then tiny tacks can be put through the holes.

This will make sure that the feet stay in place. You can also hammer a small tack into the center of the cushion to give a button effect. Another option is to use hot glue for a quick adhesive fix. Just be sure to press down fully so they are



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

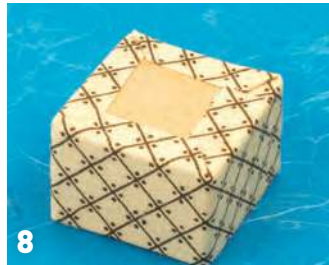
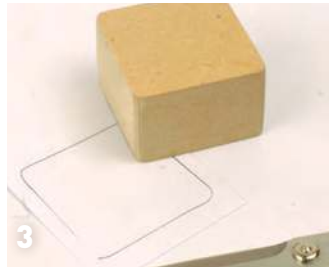
Our world isn't as small as it used to be, no pun intended. Since the invention of the internet we are able to communicate and share with the rest of the world so easily and each part of the world has their own unit of measurement.

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 efficacious 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!



even and you don't have a wobbly footstool.

Place your new foot stool in your dollhouse or scene. Add a little tray of sweets on top or drape a comfy throw over it.



Towel rail

Make a towel rail for the bedroom or the bathroom

BY TOM SPRINGETT

While bathrooms were only found in larger houses during the mid Victorian period, the towel rail was still part of the bedroom furniture, along with the washstand. It was made from wood to match the rest of the suite and was usually from oak or mahogany. By the Edwardian era it had been moved to the bathroom and was just a utilitarian item.

1 For the two SIDES – trace the diagram (make two copies) and lightly glue to the wood.

2 Drill a hole 4mm deep to take a piece of a toothpick for a peg, in the end of the wood where the two legs will finish

3 Glue a piece of toothpick into each hole, leaving about 3mm protruding. See diagram.

Scale = 1:12

Materials:

- Basswood
- Knife or saw
- Wood glue
- Ruler
- Stain and varnish
- Toothpick
- Fine sandpaper

4 Drill 1.5mm holes for the rails, then cut out the shape of the SIDES.

5 Gently sand it smooth when finished

6 For the BASE – sand a rounded molding around the outside edges.

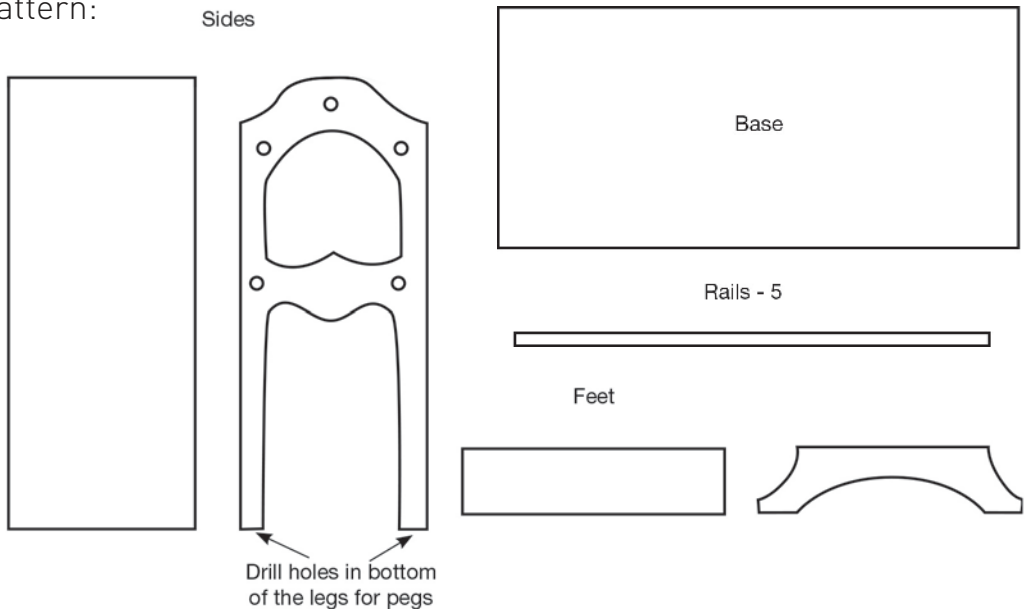
7 To assemble the SIDES and the RAILS – clip off the pointed ends of the toothpicks.

8 Lay one SIDE flat and then glue the RAILS into the holes.

9 Glue the other ends of the RAILS into the other SIDE. Make sure the assembly is square.



Pattern:



10 Cut out and shape the FEET as per diagram. Gently sand edges.

11 When the SIDES and RAILS assembly is dry, measure carefully and drill the four 1.5mm holes in the BASE. See diagram.

12 Make sure the pegs in the base of the SIDES fit into the BASE hole, adjust if necessary, and glue in place. Leave to dry.

13 Glue the FEET into place so they are in line with the SIDES.

14 Finish by staining or painting the towel rail.

Leave to dry, then roughly paint over the whole piece with a pale color, before the top coat dries, wipe some of the areas off – edges and rails where wear and tear would take place.

Fun fact

The first bath towels were thought to have been used in Bursa, Turkey in the 1600s. They were made of a thin woven piece of linen. They were an important part of Turkish culture, used in their bathing rituals. Brides took part in a ceremonial bath on her wedding day. Babies received their first baths on day 40. And there were also bath-

ing rituals for mourning.

The Ottomans ruled Turkey during this period and were known as expert carpet weavers. It was their influence that brought about elaborately designed towels. These early towels were hand-woven and not available to common folk due to the high cost.

During the 1800s the industrial revolution pushed the textile industry into faster production of cloth goods which made them easily available for the average consumer. By the 1900s cotton towels were sold by most American general stores and mail-order catalogs.

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