

Dollshouse & MINIATURE SCENE

£4.99 September 2020 Issue 316

From
beginner
to expert
makes!

EVERYTHING AMAZING IN THE MINI WORLD!

The 'write' ideas!



Draw the best

Delicious designs



Social media makes

From house to home



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Stunning interiors



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WELCOME

to the September issue!

And what an edition! We honestly struggled when it came to putting the cover of this issue together – there are just so many incredibly inspirational images, with wonderful stories behind them. They all deserve to be cover stars!

The first of these is Vonelle Chapman's project. One that wouldn't look out of place in the latest trend interiors magazine. Each and every image shares an incredibly realistic scene from this impressive project! (p9). Equally 'trendy' is the work of Kwandaa Roberts, our star of Across The Pond this month (p16). For someone relatively new to the hobby her creations are the stuff of dreams. From all Kwandaa's work created over the past 2 years we jump to a 45 year project! Turn to page 60 to read a heart-warming story on the making of a dollhouse.

We know you love to see mini food and the work of Claudia Campanale, who strives for 'maximum realism' and will not disappoint! Did someone say mini donuts?! (p23). Fancy making your own? Sadie shares a mini apple pie on page 22, perfect for that classic kitchen scene!

There's so much content crammed into this edition we can't possibly share it all now so I'll leave the rest for you to discover as you enjoy all there is to explore this month!

Stay safe and enjoy the issue.



Carl
Carl Golder
Editor

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01778 391146



If you're reading the online version of this magazine...keep an eye out for these symbols

A massive thank you to this month's contributors...

Julie Campbell, Sadie Brown, Kate Ünver, Bea Broadwood, Moi Ali, Angie Scarr, Sally Stirling, Ruth Flewelling Lesbirel, Carol Clarke and Louise Goldsborough Bird

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A right royal job!

VIRAL SUCCESS...



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When big interior trends are made mini

FANTASTIC
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CARL'S FAVOURITE FIND
ON INSTAGRAM



"Ballerinas' night out!"



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Across the Pond ▶

Kate Ünver, founder of the hugely successful platform, *The Daily Mini*, and DHMS columnist, meets Kwandaa Roberts, creator of impressive miniature scenes considering her relatively recent introduction to the hobby!



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Packed with incredible top tips, successful miniaturist Bea Broadwood, the brains behind the popular brand *Petite Properties*, shares her latest small-scale project exclusively with readers of DHMS.

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The story behind the artist

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Mike Arnold shares his miniature build, inspired by his fascination of German history.



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Reader project ▶

Terry and Sharon Everett spend time proudly sharing their passion and allowing us a glimpse into their miniature world.



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The Whole Kit & Caboodle

Moi Ali explores a patchwork quilt kit by Dolls House Draper and offer top tips on putting the kit together.

HOW TO ENTER...

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The closing date for all entries is
30th September 2020. Good luck!



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When some items are harder to purchase the best thing is to make them, resulting in the perfect piece for your 1940s scene.
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THE SUBS ZONE

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**TURN TO PAGE 45
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**REMIND YOURSELF WHY
WE'RE THE BEST ON PAGE 50**



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EASY TO FOLLOW STEP BY STEP PROJECTS • TOP TIPS, IDEAS & MORE...

The Write Idea

Draw the best from your miniature world with these fun coloured pencils.

YOU WILL NEED

MATERIALS REQUIRED

- Ecru polymer clay
- Extra fine acrylic paint pens in a selection of bright colours
- Matte varnish
- Paper

TOOLS REQUIRED

- Craft knife
- Small paintbrush

1 For each pencil, roll a ball of ecru polymer clay into a tube measuring 1mm in diameter. Make a point at one end. Cut to roughly 1.4cm in length. Bake and allow to cool.

2 Put an unpainted pencil base to one side as you'll need this later, but for the rest, take a selection of brightly coloured extra fine acrylic paint pens and begin by painting the points. Next, paint a line all the way around each pencil around a couple of millimetres up from the tip.

3 Paint the entirety of each pencil from the line upwards. Allow to dry thoroughly.

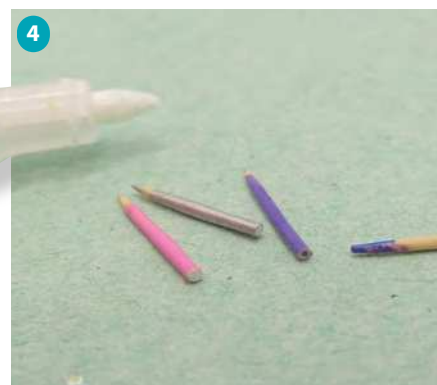
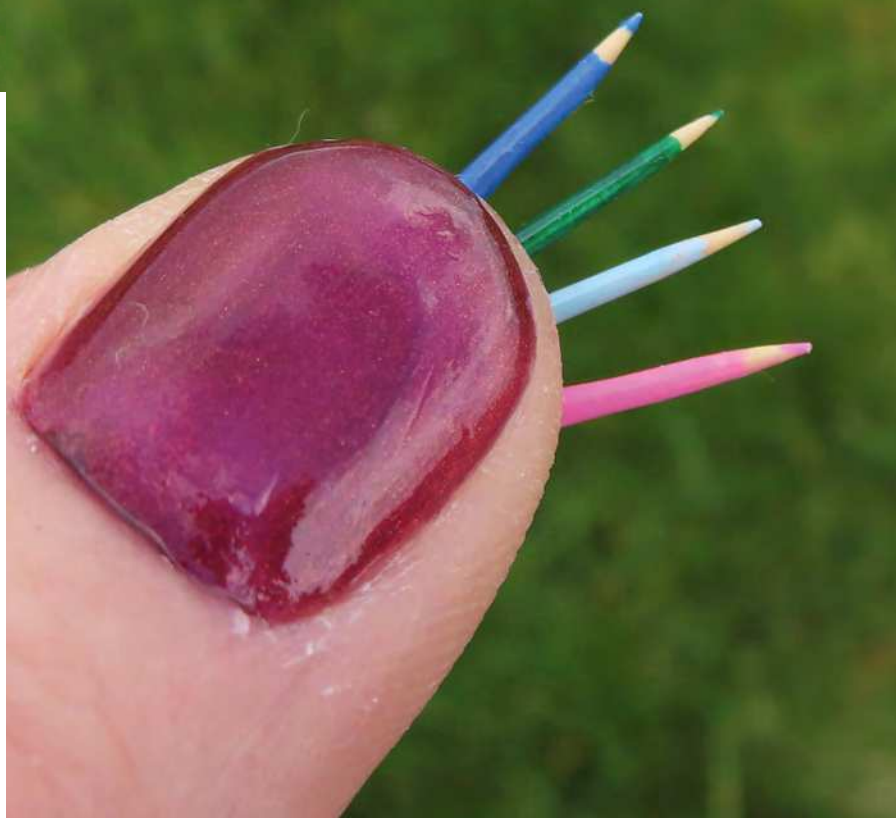
4 Cut a small sliver from the flat end of each pencil to reveal a neat, paint free top. Coat the tip of the unpainted pencil base from step 2 with paint in the same shade as one of the pencils. Use this to add a small dot to the flat top of the corresponding pencil, giving the impression of the colour running all the way through. Repeat with each pencil, making sure to wipe any excess paint from the pencil base in-between use. Alternatively, simply coat the whole of the flat top of each pencil with a white paint pen for an equally neat finish. Allow to dry once more before sealing the pencils with matte varnish. 🏠



INFORMATION

www.homewardflight.etsy.com

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MGM Fairs

Following the developments of the Coronavirus outbreak and the recent government guidelines, it is with regret that I am cancelling all our Dollhouse and Miniature shows until the end of August 2020.

We hope to resume fairs with the Stafford Dolls House Fair on the 6th September, subject to any further recommendations and changes imposed by the government.

For more information please check our website at www.mgmfairs.co.uk

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FEATURE by Sadie Brown



Lavender and roses outside
Oakvale Cottage

Belle of All She Surveys

Clamber on to the miniature property ladder with **Vonelle Chapman of Lavender Belle Miniatures.**

Flagship design

Sitting at the heart of miniature interior design, the flagship show homes and aspirational interiors created by full time miniaturist, Vonelle Chapman leap off the page or screen and resemble those found only at the forefront of contemporary design trends. It was seeing a video of a dolls house interior on Instagram which initially led Vonelle to contemplate tackling her initial renovation project back in early 2017, and now, more than three and a half years later, it is her providing the inspiration, having garnered a huge fanbase as Lavender Belle Miniatures, with in excess of sixty thousand followers on the social media site. "I had never had a dollhouse as a child and so it



▲ The Oakvale Cottage interior

opened up a whole new world to me the more I researched," Vonelle explains. "I found a second-hand dolls house and absolutely loved the whole process of stripping walls, painting and adding floorboards and then decorating. This led to another dolls house and another, always learning new techniques and having fun with different decorating styles."

A big success

Standing at over 1 metre tall and 1.3 metres wide, the jewel in the Lavender Belle Miniatures crown is undoubtedly Vonelle's renovation of the magnificent Willowbridge House. Sparkling white both inside and out, this vast space remains an ongoing project. "There is a whole roof area to do yet and I'm undecided whether to make it into some children's rooms or a rooftop terrace," says Vonelle. "This is my favourite house as 

it's so spacious and has lots of natural light for taking beautiful realistic photos. It was a second-hand house that had been built from scratch and so it has higher than average ceilings which I love, but it also has wonky windows which I have kept to add some character."

The floors in Willowbridge House are laid with lengths of melamine edging in 'ancient oak', a task which proved to be no miniature undertaking on a project of this scale. However, the results are well worth the sheer volume of time and effort involved in gluing each individual piece into place, and when combined with snow white walls, provide the perfect basis for contemporary sophistication. "I always take inspiration from real life interiors and even from my own 1:1 scale house. My style is elegant, rustic, modern French farmhouse, basically how I would decorate if I was undertaking a real-life house renovation. The best thing about miniatures is I get to make my dream interiors without the cost and stress of a big renovation!"

From beautiful window seats, dividing walls and stoves to bookshelves and the many volumes required to fill them, Vonelle makes far too many varied pieces entirely from scratch to be able to list them all. The island unit with its double sink and the cosy sofa in the luxurious Willowbridge House kitchen and living room are star attractions. The sofa was handmade by Vonelle using foamboard and foam before it was covered in natural linen and adorned with selection of gorgeous cushions. "I make lots of my furniture and accessories, but I



The Oakvale Cottage interior

also buy ready made and upcycle them with paint or stain." Says Vonelle, who is also an extremely talented artist in two dimensions as well as three. From beautiful florals to rural farmhouses and landscapes, you will find her beautiful 1/12th scale paintings hanging on the walls throughout her miniature homes.

Creating an event

Vonelle's paintings are also something to look out for during one of her online shop openings which have allowed fellow miniaturists to add a little piece of unique Lavender Belle style magic to their own projects. In an age where we're so used to being able to access online shopping



► Rustic charm.
The Stoneleigh kitchen
▼ Stoneleigh room box





Willow Cottage, one of Vonelle's earlier projects



Opulent luxury!
The Willowbridge House
bath, complete with
freestanding tap



En-suite luxury





▲ Not clowning around! This exquisite mirror sided coffee table started life as a clown music box

24 hours a day these special events have offered miniaturists a real sense of occasion and excitement. The Coronavirus Pandemic also delayed a recent intended miniature art sale, but a previous event has included almost everything but the kitchen sink! There was a coffee table collection, ornate headboards, French settees and grand office chairs, alongside topiary, teddy bears, baskets and bread bins. There were even tiny farmhouses, ensuring that the miniature miniaturist wasn't left out! Recently though, Vonelle has taken things up a notch, concentrating instead on wowing collectors of her work with exciting opportunities to own a completed Lavender Belle Miniatures property through the delights of her wonderful room boxes.

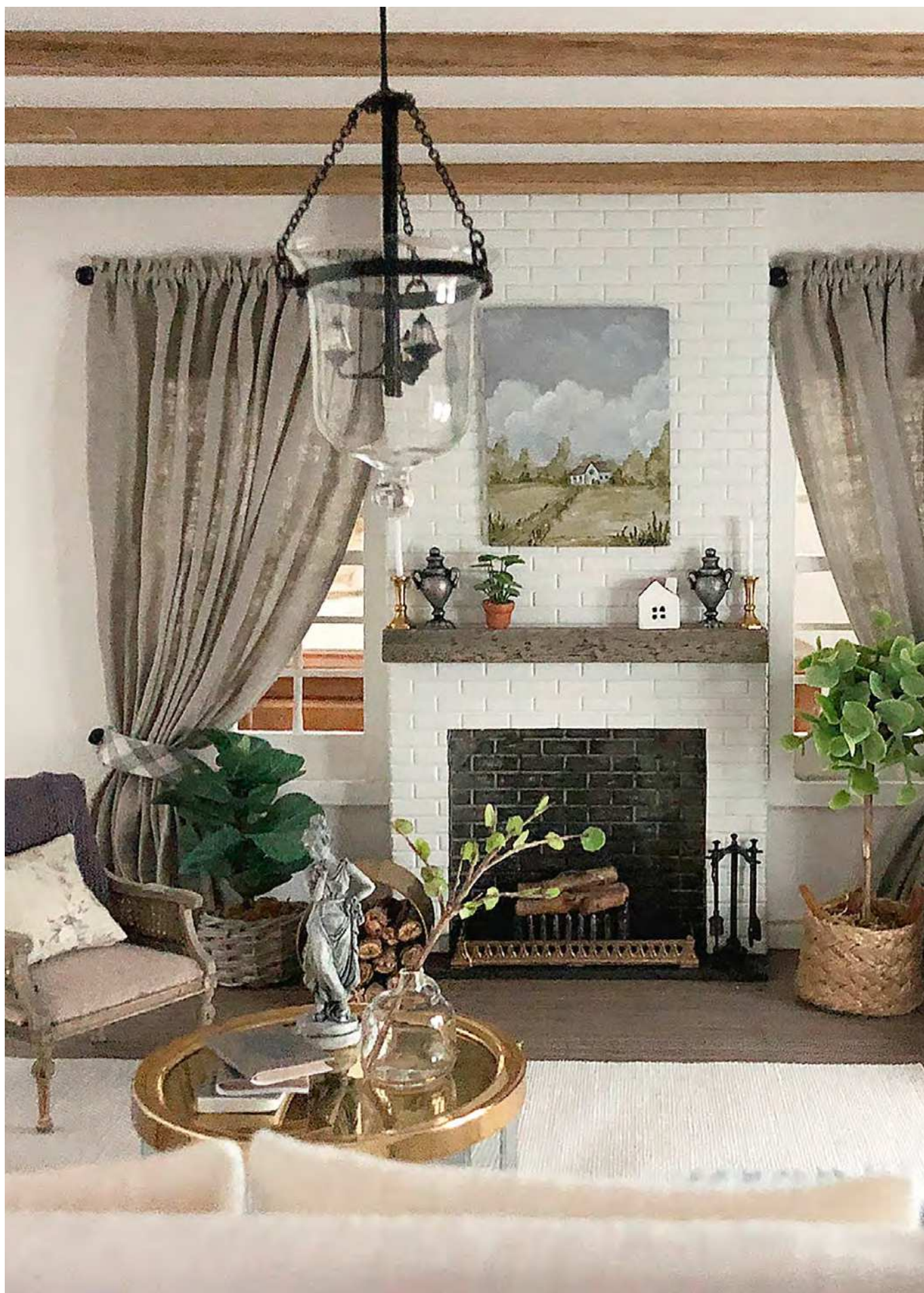
The element of surprise

Vonelle demonstrates an extraordinary talent for breathing new life into the unexpected, transforming modest thrift shop finds into that contemporary elegance which has made her name. In Vonelle's hands, corrugated acrylic salt and pepper pots become stunning brass edged lights to be hung above the island in the Willowbridge kitchen. Meanwhile, a brass napkin ring looks like it was made to never be anything other than a fireside log store. With trendy window blinds made from placemats, Vonelle shows that the contents of our kitchen cupboards hold the potential to be a fantastic, cost effective miniaturists resource! However, one of the most magnificent transformation is saved for

the living room's elegant mirror sided coffee table. At first glance, you might think this had to be an expensive designer piece but was actually another thrift store find, costing Vonelle just five Australian Dollars, and in its former life was originally a clown music box.

All boxed off

Away from the spacious Willowbridge House, we turn our attention to two of Vonelle's recently completed room boxes. These are both works she admits to pouring her heart and soul into, but which have now flown the nest to find their forever homes. Built entirely from scratch, Stoneleigh room box continues the tradition of putting items which could be found in our own cupboards to good use ▶



use, with two cake stand pillars forming the uprights for the veranda. Again, they look as if they were made for the job! Meanwhile, the roof shingles, which on face value appear incredibly time consuming, were made from simple strips of cardboard which have been cut to create the effect of individual tiles, a method which Vonelle herself describes as not only cost effective but also time efficient! Inside, the large 'stone' range surround gives the kitchen interior its centrepiece. Made from scored foam which has been attached to a foamboard base and then painted to give it its realistic look, it has oodles of rustic charm.

The 'stone' paint effect is something Vonelle has perfected to a fine art and is a core element of the second room box we have the keys to, Oakvale Cottage. This bedroom themed room box perfectly combines modern design elements with the magic of vintage. The vintage themed settee which sits at the base of the four-poster bed has been upholstered

▼ Vonelle's beautiful paintings hang on the walls of the Willowbridge House living room



using raw silk and adds one of many expensive looking touches to a room which features plenty of imaginative ideas, including an old wall tapestry. Oakvale Cottage also incorporates the handmade floral displays which Vonelle enjoys creating and which are very much a part of what has now become her signature style. Indeed, the Lavender Belle florists was amongst the projects Vonelle tackled during that very first year.

Going forward

There's no doubt that life as a miniaturist is a continual journey of discovery and Vonelle has recently succumbed to the temptations offered to us by the exciting world of 3D printing. This opens up so much potential and Vonelle is certainly an ideal candidate to put this new addition to excellent use. "There's so much to learn with miniatures and I just do what I love and feel like doing on any particular day," she says. "I find I get bored easily so need to keep things changing with new ideas and rooms to work on, I don't enjoy making the same things over and over. Being creative makes me happy! My favourite thing to do is styling and taking photos, it's amazing how a photo changes a scene and makes it even more realistic." It's easy to imagine Vonelle setting the small-scale trends for years to come, inspiring us all with a raft of ingenious styling ideas as she continues climbing that miniature property ladder to success. 🏠



INFORMATION

www.instagram.com/lavenderbelle_miniatures



Planting great ideas!

DollHouse & MINIATURE SCENE

BELLE OF ALL SHE SURVEYS

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ACROSS THE POND

See what's new and on trend in the miniature world as **Kate Ünver** of The Daily Mini shares with us her favourite artisans. This month we're introduced to Pennsylvania-based physician and dolls house and miniature fan **Kwandaa Roberts**.

You can connect with Kate via Twitter: **@thedailymini** or via her website: **www.thedailymini.com**



NAME:

Kwandaa Roberts

MAKES MINIS IN:

Elkins Park, Pennsylvania (a suburb of Philadelphia, PA, my hometown)

FULL-TIME OCCUPATION:

Physician, obstetrician and gynecologist

HOW LONG HAVE YOU BEEN MAKING MINIATURES FOR?

Two years, since becoming hooked after remodeling a dollhouse for my daughter.

HOW DID THE NAME 'TINY HOUSE CALLS' COME ABOUT?

I'm a physician, but I've always had a passion for interior design. My interior design business - which used to be just in my imagination, but is now a real business thanks to the dollhouses - is called 'House Calls Designs.' It's a play on words because I'm a physician making a house call to fix a house. Tiny House Calls in the miniature version of my design work.

WHAT INSPIRES YOU TO CREATE IN SMALL SCALE?

The sky is the limit! There is no budget. There are no deadlines. There are no real clients. It allows me to use the other side of my brain and put my perfectionism to good use. **PH▶**



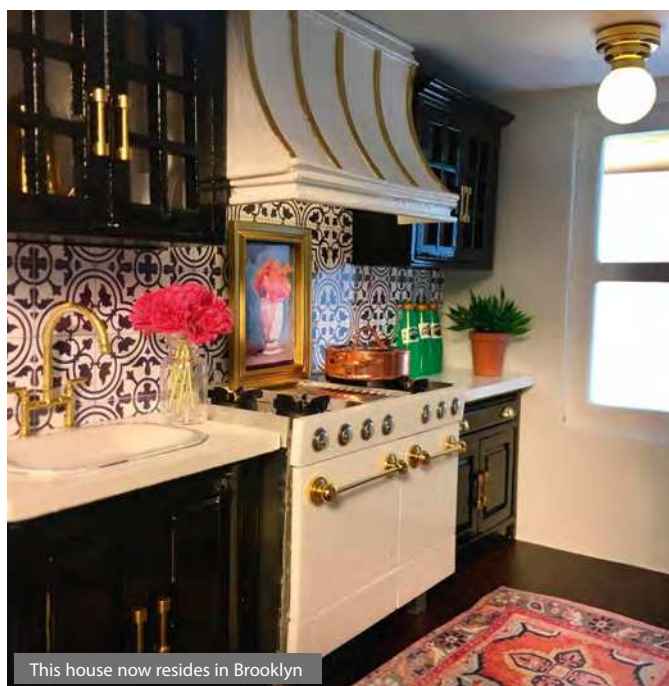
This is my first dollhouse, from the Hearth & Hand with Magnolia for Target line



I had no idea what I was doing, so I started making furniture because I couldn't find what I wanted, or what I wanted was expensive

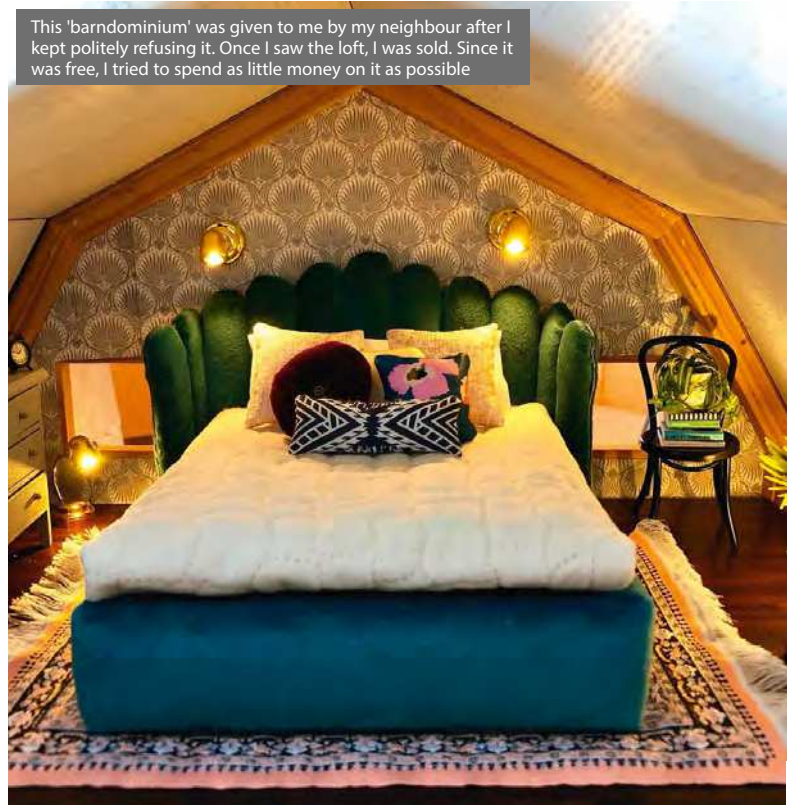
Q: WHAT IS THE DAILY MINI

A: It's a digitally curated space that showcases internationally renowned artists and designers working in small scale
Follow along on **@dailymini!**





The 'barndominium' kitchen is made from one piece of foam board from the dollar store, covered in craft paper. This was the first time I tried my hand at making upholstered furniture. It's still one of my favourites



This 'barndominium' was given to me by my neighbour after I kept politely refusing it. Once I saw the loft, I was sold. Since it was free, I tried to spend as little money on it as possible



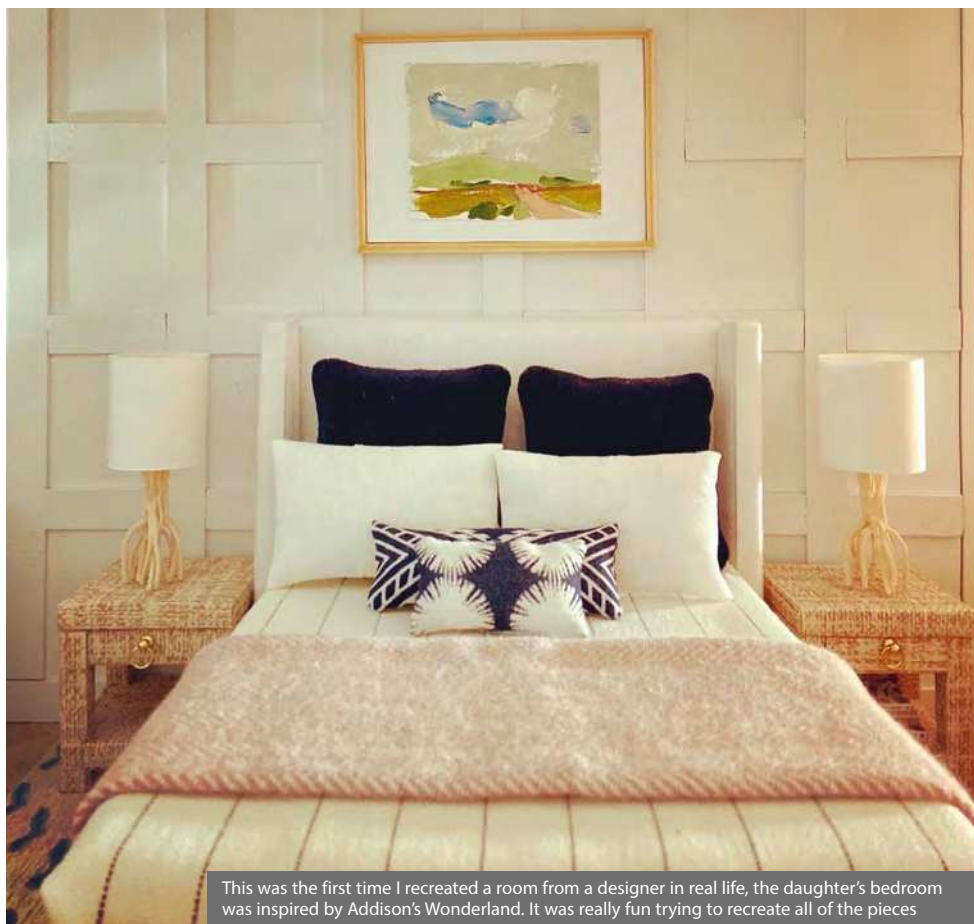
This house was another Craigslist find, a steal at \$50! It was in terrible condition, and huge



I still have two rooms to finish in this Cape May, NJ Victorian house



This was my first wood kitchen I built from scratch. I also built most of the non-upholstered pieces



This was the first time I recreated a room from a designer in real life, the daughter's bedroom was inspired by Addison's Wonderland. It was really fun trying to recreate all of the pieces



This is a Cape May, NJ Victorian which has been decorated in the California coastal style



INFORMATION

To see more of Kwandaa's work visit:

www.instagram.com/tinyhousecalls

WHAT ARE YOUR FAVORITE SCENES TO RECREATE IN SMALL SCALE?

Kitchens are my favorite rooms to design because they have both beauty and function, which for me is the perfect pairing for my left and right brains. It's one of the reasons I started dollhousing; I have 20 kitchens in my head and remodeling my real kitchen every 6 months is not practical.

WHAT'S A "MUST-HAVE" FOR ANY MINIATURE SCENE YOU'RE WORKING ON?

I love artwork! I think a great piece of art makes dollhouses come to life.

WHAT MINIATURE SCENE WOULD YOU LIKE TO CREATE NEXT?

I'm currently working on a Spanish colonial dollhouse which I built from scratch. I'm literally obsessed with the kitchen in that house. I can't stop looking at it and it's not even finished.

FAVOURITE MATERIAL TO WORK WITH?

I like working with foam board. I've made kitchens, countertops, furniture, and now, even an entire house using it. It's cheap, sturdy and easy to cut.

WHAT'S YOUR GO-TO ACCESSORY?

I love battery-operated lights. They're easy to use and also give the houses more realism. I do real wiring in my own house; I have no desire to do it in 1:12 scale.

WHAT UPCOMING PROJECT ARE YOU MOST EXCITED ABOUT?

After the Spanish colonial, I'm doing a traditional Craftsman, then a Georgian colonial, and then an Art Deco modern house. The list is never ending. I'm running out of space in my house. One of my children might have to give up a bedroom.

IF YOU COULD COLLABORATE WITH ANY BRAND, WHO WOULD IT BE?

Hygge and West has been kind enough to let me use their wallpapers in my homes. I use it in real life, and I love their patterns. It's a women-owned business and I just really like their aesthetic.. 

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ACROSS THE POND

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At Home with THE BROADWOODS



GRANDPA'S HIDEAWAY PART 2

Following on from the August issue, this month professional miniaturist **Bea Broadwood** returns to Grandpa's Hideaway to share yet more of her top tips and techniques she used to create the all important finishing details for her nostalgic allotment diorama.

Last month, I was delighted to exclusively share my latest quarter scale diorama, affectionately named; Grandpa's Hideaway. The step by step process of creating the landscaped base was a lot of fun, but as with any miniature scene, it is those all important finer details that really bring it to life. Regular readers will already know that my childhood was filled with box modelling and building things out of pretty much anything I could find. As a result, I wanted my allotment scene to not only showcase new PP 1:48 kits that we have recently added to our range, but also to celebrate a spot of 'trash to treasure' modelling too! From repurposed pencil ends to cosmetic sponges and pen lids; they've all been incorporated into this nostalgic scene in one way or another! Grandpa's Hideaway was a real joy to work on from start to finish and even if you are not familiar with this smaller scale, maybe it will tempt you to have a go yourself... but be warned; quarter scale dioramas are VERY addictive! *Bea*



◀ Grandpa's Hideaway

Bringing quarter scale kits to life!

Kits are a great way of adding finer details to a miniature scene, as they can be adapted and finished to suit the over all 'feel' of the setting.

• Double compost heap

This new PP kit was designed specifically for the new allotment setting. With irregular slats, it appears to have been cobbled together out of odd pieces of wood.

Bringing the kit to life could not be easier. All it requires is a piece of sponge, cut to form the main structure of each compost heap. I first painted the trimmed pieces of sponge with dark brown paint and allowed them to dry completely before fitting them into place. I then applied PVA adhesive onto the top of each sponge and sprinkled a selection of landscaping scatters over the wet adhesive.

▼ Cover the two heaps with different types of landscaping scatter



▲ The sponges were painted before sticking them into position



"Over the years, I have met many miniaturists who believe that due to the size of quarter scale houses and dioramas, the amount of detail that can be incorporated is very limited... but oh my, in reality I have found that this is certainly not the case!"

Bea



INFORMATION

www.petite-properties.com
01526 328738

• A rusty roller



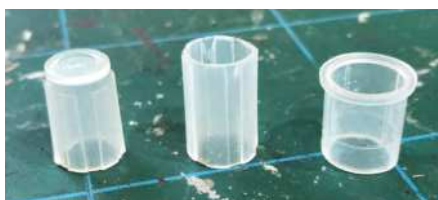
▲ The rusty roller is a little nod to Bea's late grandfather! Looking around full scale allotments, I noticed that more often than not there was some kind of rusting old garden tool, stashed behind or around the shed. With this in mind, I thought it would be fun to attempt to recreate this detail using PP's 'garden roller' kit. After constructing the kit, I carefully painted the entire roller with two coats of dark brown (matt) paint. When dry, I used a small dry brush to apply a tiny amount of burnt orange, allowing the paint to lightly catch on the surface of the roller.

Bea's Top Tip!

Bea used a combination of PP's Mucky Paint & Rusty Bucket Red on her garden roller, but any matt paint will do!



▲ Bea upcycled an old pen lid



▲ Divide the pen lid into three separate parts.

Create your own 'scratch built' finishing touches!

Subtly combining scratch built items, intermixed with readymade features or kits can create unique dioramas that are not only highly individual, but also incredibly realistic too. Like many miniaturists I like to hoard strange or interesting objects in the hope that they may be useful in the future. My 'stash' consists of a wide range of random objects and packaging that I (and my family) have collected over the

▼ One lid; three mini makes!



years. So when inspiration for a water butt struck, out came my crafty collection! After a good rummage I found an old (large) pen top, the end of which I thought would be just right. However, after cutting off the end for my water butt, I could then see further potential. To me the middle section said 'compost bin' and the widest end looked perfect for a large planter.

• Water butt

To create the water butt I painted the end section of the lid with two coats of dark green acrylic paint. I then cut a piece of cocktail stick and painted it black. When dry, I stuck the two parts together using super glue to form the finished water butt.

• Compost bin

I took a small piece of sponge and painted it dark brown. When dry, I pushed the sponge into the bottom of the compost bin. Next, I liberally applied PVA adhesive onto the top of the sponge (inside the compost bin) and sprinkled some 'earth' landscaping scatter over the wet adhesive, then left it to dry overnight.

• Planter

I used the same green acrylic paint as the water butt and painted the planter with two coats. When dry, I pushed a ball of air dry clay into the base of the planter. The plant is made from the end of a piece of coarse twine. I made a hole in the air dry clay and stuck the twine plant into position. When dry, I hid the clay using a little 'earth' landscaping scatter.

• Incinerator

Creating the incinerator couldn't have been simpler! I took an old cheap pencil and removed the metal eraser casing from the end. Some of the eraser stayed inside, but that didn't matter as I painted the entire interior with black acrylic paint. When dry, I lightly distressed the outside with a dry brush and a little dark brown paint. I prepared an area on the base using a little 'stone' scatter sprinkled over wet adhesive to resemble a pool of ash. A couple of tiny sections of painted match sticks were added to support the incinerator when it was stuck into position in the allotment.



▲ From pencil top to miniature incinerator!



Grandpa's incinerator

• Tyre planter

Last, but by no means least... the tyre planter. Over the years, it has struck me that many (full size) Grandpa's love to grow potatoes. So, when I stumbled upon some tiny rubber tyres, I knew exactly where they would end up. To create the tyre stack, I first stuck two tyres firmly together.



▲ Every allotment needs a tyre planter!

When dry, the interior was filled in the same way as the planter. To create the potato plants I made use of a miniature tree that had been badly squashed by cutting off little sprigs and then pressing them into the clay inside the tyre stack. Simple, but effective and hopefully the perfect finishing touch for this nostalgic diorama.

▼ On Grandpa's allotment, there's something to see from every angle!



GIVEAWAY!

DHMS have teamed up with Petite Properties to offer one lucky reader the whole kit to make your own Grandpa's Hideaway!

To enter simply visit www.dollhouseandminiaturescene.co.uk and click on giveaways!

Competition closes on 30th September 2020. Good luck!

For more information regarding competitions visit www.warnersgroup.co.uk/competition-terms/

A Bite of the Miniature Apple

Serve up an autumn classic with this home baked apple pie made using polymer clay.

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: white, sunflower yellow, translucent
- Pastels: golden ochre, dark cadmium orange, brown, yellow
- Fimo Liquid Gel
- Gloss and matte varnish

TOOLS REQUIRED

- Small paint brushes
- Small ball tool & roller
- Craft knife
- 1/12th scale silicone flan mould

1 Mix white clay with a little sunflower yellow to make a cream colour. Fill a 1/12th scale silicone flan mould with the clay mixture. Use a small ball tool or, alternatively, the end of a small paintbrush to create a shallow hollow in the centre of the pie, a crust around the edge and a pattern on the latter.

2 Remove the pie from the mould and brush with grated golden ochre pastel mixed with a small amount of dark cadmium orange and a brown.

3 Add a small amount of golden ochre and yellow pastel to translucent clay, rolling the clay out to around 1mm in thickness and cutting into small apple cubes. Bake these and the pie base before allowing to cool.

4 Add just a little golden ochre pastel to some Fimo Liquid Gel and mix in the apple cubes. Add the mixture to the pie base. Return the pie to the oven to bake the filling.

5 Roll out some cream clay as thin as possible. Cut twelve thin strips and brush with the pastry pastel mix used for the base. Create a lattice formation across the top of the apple pie, adhering them with a little Fimo Liquid Gel.

6 Carefully cut away any excess and lightly brush any visible cream clay with pastel. Return the pie to the oven for a final time to bake the top. Once cooled, coat the pastry with matte varnish and the visible pie filling with gloss. 🍏



INFORMATION

www.homewardflight.etsy.com

ALL TOOLS AND MATERIALS USED IN THIS PROJECT ARE WIDELY AVAILABLE FROM ANY GOOD ARTS AND CRAFTS SHOP.

INSTAGRAM IDENTITIES:

Le Mini Di Claudia

Moi Ali takes a look behind leading Instagram miniaturists' profiles, starting this month with **Claudia Campanale**.



We all drool over their photos of amazing miniatures but who are the real people behind our Instagram heroes. Each month I'll chat to an Instagram miniature sensation to find out more. This month my eye was drawn to the stunning work of Italian-based artisan Claudia Campanale, whose Instagram identity is Le Mini Di Claudia.

"I was always a creative child," Claudia told me. "I liked to draw, invent, build houses with Lego bricks. When I was about 20 – and we're talking 25 years ago! – my beloved dad (who sadly passed away 13 years ago) began to buy me a monthly magazine from the news stand on how to build a dolls house. In each issue there was everything needed to construct a piece of furniture. I remember

"I discovered and invented new techniques to create in miniature with maximum realism. It has become a real obsession."

Claudia

▼ Inside the bakery

the first issue very well: it contained the parts and fabric for an armchair. The sensation I felt in building it and seeing the finished result is still imprinted on my mind and heart. It was love at first sight, a passion that has never left me."

These magazines gave Claudia an introduction to this wonderful hobby and sparked her imagination. Slowly she began to reproduce 12th scale furniture and accessories. "I used various materials," she told me, "and I discovered and invented new techniques to recreate in miniature with maximum realism. It has become a real obsession, and you will surely understand!" Yes, Claudia, readers do understand that all too well! 



Lemons



Making apple cake



Making apple pie



Perfect pears



Treats on the table



A keen cook, Claudia was increasingly attracted to miniature food: "I started to play with polymer clay to reproduce tasty dishes in miniature." Claudia's miniature scenes look so realistic – almost like classical still life paintings, with each item carefully placed for maximum artistic impact. It turns out that she is fascinated with still life pictures, which explains why her miniature compositions are so successful. Her scenes often feature the food of Puglia, the region in Southern Italy where she lives. "Good home-made food, the ingredients of nature, of the earth, have always been a recurrent theme in my life and for this reason they must not be missing in my miniature world," Claudia explained.

A lawyer by training, miniatures provide a perfect antidote to the stresses of the day job: "Miniatures are a very useful relief valve that allow me to live peacefully. I manage to reconcile work and miniatures quite well," she said.

Claudia has never owned a dolls' house, but loves making room boxes and other small scenes. She prefers these smaller projects because she can perfect every detail without having to spend too long: "I prefer to focus on small projects and quickly switch from one style to another. I don't like getting lost in a big project that I know will take me a long time. 📺▶

▶ Fruit stall
▼ Inside the café





Every day I have new inspirations, scenes, objects, furniture or foods that ask to be miniaturised. I would love one day to reproduce an entire trullo in miniature. Trulli are conical buildings typical of my region and the Trulli of Alberobello are famous all over the world."

"I don't like reproducing single objects as I need to give each miniature a contour, a precise context with other elements to create harmony. That's why I love small scenes. They tell a story, a moment of life. And I like to make everything myself for my scenes, but I cannot reach an acceptable degree of realism with, for example, glass objects, so I have to buy those."

Claudia has been experimenting with making her own mini pottery dishes and kitchen accessories. "My latest passion is ceramics," she explained. "I have long wanted to try my hand at working with clay on a wheel, and during the lockdown for Covid-19 I had a lot of time to experiment and learn about the universe of ceramics. I fully equipped myself with a wheel, clay, kiln and glazes and I let my imagination run free. Making ceramic objects is pure magic! Seeing them come out of the kiln after the second firing with glaze is an endless surprise! Now combining my beloved foods with ceramic dishes is a huge satisfaction!"

I ended my interview by asking Claudia what she likes most about miniatures: "Everything! Miniatures involve painting, sculpture, woodworking, architecture, graphics, and much, much more. I am particularly attracted to the realisation of the foods and fruits of nature, trying to recreate a realistic effect, the right consistency, shine and colour so that you can taste it with your eyes and almost smell it. When I made the bakery, someone observed: 'I seem to smell the bread.' Well there is no nicer compliment, than that!" 🏠



INFORMATION

Instagram: [leminidiclaudia](https://www.instagram.com/leminidiclaudia)

FaceBook: www.facebook.com/profile.php?id=100004482135802

Etsy: www.etsy.com/it/shop/LeminidiClaudia

DollHouse

& MINIATURE SCENE

LE MINI DI CLAUDIA

CLICK & SWIPE TO VIEW IMAGES



Floored!

You'll be floored by this simple technique to recreate vinyl tiles. A great flooring option for many rooms in your miniature scene, diorama or roombox.

YOU WILL NEED

MATERIALS REQUIRED

- Paint for the base colour
- Two or three contrasting shades for the splatter effect
- A fine tipped permanent marker
- Shoe polish

▼ Turn a cheap sheet of MDF into...



Do you have a room in your petite property where carpet just isn't right? Perhaps you have a little pub, tiny corner shop or diminutive hairdresser's salon where you need an easy-to-clean, authentic floor covering but wooden floorboards miss the mark. Vinyl tiles may be the answer. They are available ready cut in a range of colours, but tiling a large room can be expensive, you are limited to standard colours and the tiles do need to be cut to size around awkward shapes. An easier option, that will cost you next to nothing, is to make your own faux tiles. Even a beginner can get good results and you don't need to be artistic to pull this one off!

This technique is best done during the build stage of a dolls house construction, when it is easy to access the floor – although it can be added retrospectively, though it can be a bit fiddly and you'll need to find a way to cover your walls and ceiling to avoid getting paint splatters everywhere.

Be careful about colour selection. Select colours that are authentic to the period you are trying to recreate. My working men's pub is set in the late 1950s, so I wanted something a bit sludgy and utilitarian. You might prefer a lighter, brighter or more pastel colourway if you are building a swish beauty salon or a fancy handbag shop.



... authentic looking vinyl tiles!



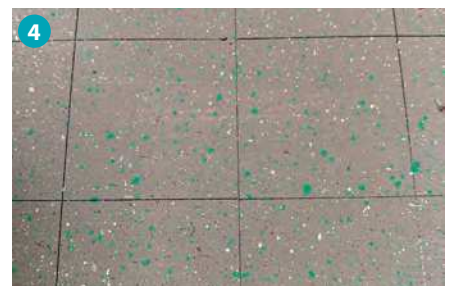
1 Paint the base colour all over the surface to be 'tiled'. Set aside to dry.



2 Decide on the size of your 'tiles' – a 12-inch square tile in real life becomes a 1-inch tile in 12th scale. Draw out the individual tiles using a ruler and permanent marker, making first the horizontal and then the vertical lines.



3 Using an old, stiff bristled paintbrush, or even a toothbrush, splatter the tiles with a fine mist of the first colour. I have used yellow.



4 Repeat with one or more colours. I added green and then red.



5 Leave everything to dry overnight, then apply shoe polish and buff to a pleasant sheen. Choose clear polish to preserve and intensify the paint colours, or brown if you prefer an old, worn floor. 🏠

Moi says...

"You can even add staining to the floor for a grungy look. For a worn look, scrub the finished floor with sandpaper on areas that would attract most wear – such as by doorways."

NEXT MONTH...

we share a simple technique to create a stunning checkerboard flooring effect.

The Business End

MARKETING: PLANNING HOW TO SELL YOUR WORK!

Now you have done your market research (last month's column) it's time to look at marketing. Let's assume that you have a great product, a great brand name, a great logo and you know what you have that the public want. You have a shop or a website or an online shop on Etsy or Amazon or one or more of the other online marketplaces. You might think that's it. The customers will come. But will they? How will they find you? Why will they even look for you? You have some work to do to let them know you even exist. Marketing is a huge subject, but let me see if I can distil it into a few easy ideas.

Marketing strategy

These are the business buzzwords, but what it means to you is planning how you are going to encourage people to buy your work. The difference between sales and marketing is that sales are all the things you do to get ready to sell your work. This could include booking, and preparing for, and going to fairs, and the process of wrapping up the items and taking the money. The processes of talking to customers, and agreeing on work and prices, and of course all the ancillary stuff like packaging and posting (whereas how you package may be considered to be marketing).

Marketing is the process of getting people interested enough in yourself and your products to want to buy from you, now or in the future. It's also encouraging them to spread that awareness for you. The love of your public is quite simply free advertising. Most craftspeople are naturally likeable. Your customers feel that and love to share it around. How cool is it that, in our world, people like to be your friend and your 'discoverer'? Make it easy for them! You need to look short term, medium term and long term and divide your marketing strategy up into the most important tasks. Since you can't do them all at once it's best to pick them off one by one in order of importance. And make lists of what you need to learn to make it possible to do each of these things. Remember marketing is equal in importance to designing and making your products. Neither can work without the other.

I have a mantra which I use when making my miniature polymer clay items: simplify and exaggerate. I think this can be applied to preparing yourself to market your products. I don't mean you should literally exaggerate anything. Just that you should look at the essence of what you are trying to say and say it as simply and clearly as possible. Don't waffle. You don't need to tell your public your whole life history, just the bit that gets them excited.

To make a strategy, first you need to take time to take stock of your current position in the market. Where are you at the moment? Do people know your name? Review what you think you have done well so far and what is holding you back. Recognising the things you need to learn is really important in marketing especially for those of us who started before social media was a 'thing'. Just because some of us are 'older' doesn't mean we can't get a handle on newer and, let's face it, better and faster ways to get the message across.

We've already looked at your business name and at your market research. What did you find were your brand USPs, core values and service abilities? These are all the things you could call your 'good name'. These are the things you need to communicate. You also need to communicate the love you put into your work so that the person who



is going to appreciate that comes looking for you online, at a shop, or at a fair. They feel like they know you and they want to meet you live or at least own something you've made. So, communication is how you use social media, mailing lists and paid and unpaid advertising.

What do you need to learn? Do you need to take some time out to learn some social media skills? Maybe you need to learn to learn the basics of using a mailing list and mail service provider?

You are a very busy person so saving effort is important. Making everything work for you in more than one way can be key to successful marketing strategies. Finding out how to do cross platform social media posts for example, deciding how often to post to keep people interested but not to turn them off by flooding them. Whatever you decide to do, try to build in consistency. Decide to post once or twice a week on one or two platforms and try to stick to it. Use post scheduling because that can really help! Try to avoid the annoying obviously forced scheduled posts like bland or sickly sweet 'inspirational quotes'. Although we all need a lift sometimes, they are a bit old hat and obvious. If you're stuck as to what to post, people love to see the process of your work, to take a snoop inside your workshop, hear your plans for the week or to tell you theirs.

Above all, curate your own 'gorgeous gallery'. A folder of your very best images and some compilations of eye candy for when you run out of ideas or need to pull out a reminder of what a really fab miniaturist you are! When you've got all that working, you can concentrate on getting back to what you really love: making miniatures! 🏠



INFORMATION

For more information visit:

www.angiescarr.co.uk

www.patreon.com/angie_scarr

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
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fresh magazines, hot games,
recent software, latest music releases.

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▲ Magical inspiration from Forest Cottage

A Model Success Story

From movies to miniatures, IGMA Fellow and former president, **Nell Corkin** is a model success.

Magical beginnings

From her work as an appraiser of fine arts and antiques to around a decade spent in Hollywood as a special effects model maker, Nell Corkin has led a distinguished career. Her love of miniatures and the world of model making was ignited long before this though, building her first dolls house at the age of five from that age-old classic, the shoebox. The magic of where our dreams begin never leaves us and Nell also has fond childhood memories of constructing fairy houses from twigs and moss with her sister. So much so



that she considers a piece from her professional portfolio, 'The Fantasy Retreat', which was also made using materials handed to us by nature, as a descendant of these early endeavours!

"A few years later, Mother gave my sister and me a dolls house that her father had made for her in the 1920's," recalls Nell

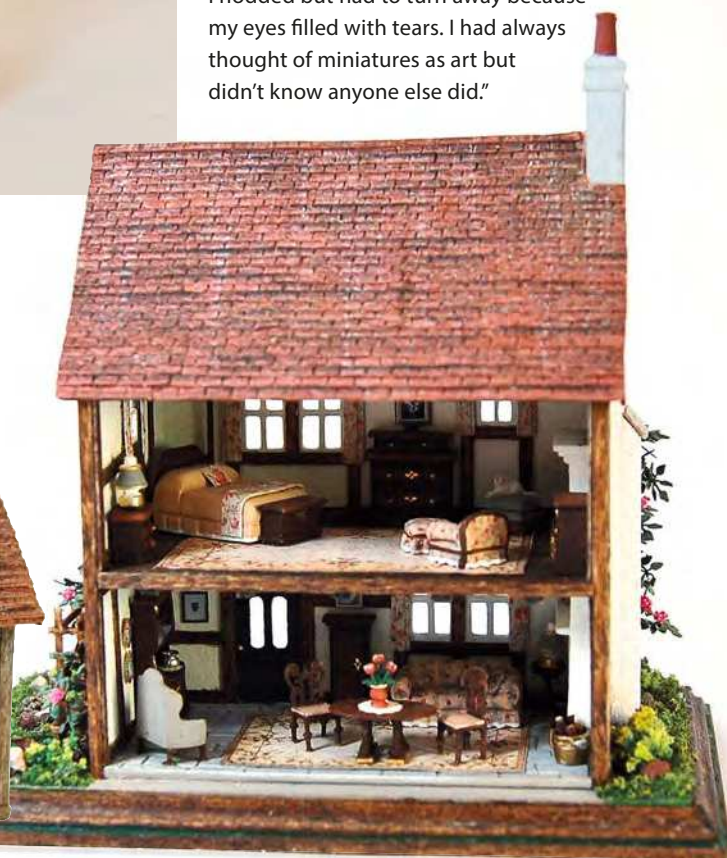
fondly. "It had real wooden furniture and even electric lights, so was very different from the tin and plastic houses my friends and I had. We were constantly redecorating and adding accessories. [PHS](#)

◀ This Baroque Baby House can be found in The National Museum of Toys & Miniatures, Missouri



By the time I was in high school, I had discovered Chestnut Hill Studio, and was delighted that there were other miniaturists out there. I had also seen the Thorne rooms, and did my best with the rather limited materials available in a small town in Michigan to make my own versions."

Gaining a degree in Art History from the University of Delaware, Nell went on to work in both the fashion and art industries, notably for Sotherby's. However, she never strayed far from her passion for miniatures, then still just a hobby, and attended her first miniatures show in the late Seventies. "I was thrilled to see so many people doing the thing I loved," says Nell. "I remember stopping at the table of Sylvia Lyons, who made wonderful porcelain dolls. My then husband, the soul of tact, said 'you could make something better than that!' I was so embarrassed. Sylvia looked up and smiled. "Oh, are you an artist, too?" she asked. I nodded but had to turn away because my eyes filled with tears. I had always thought of miniatures as art but didn't know anyone else did."



▲ Home sweet home! The interior of Midsomer Cottage

◀ Midsomer Cottage was the subject of an IGMA Guild school class



▲ The art of antiques! The amazing interior of Pargeter Antiques

Life on film

The 1980s saw Nell's miniature ambitions launch in a big new direction after securing her first job in the film industry. Her time as a model maker in Hollywood is a period of her life which Nell talks of with great joy, discussing the many different projects she worked on. "I worked as a model maker for various special effects houses for about ten years, including at Apogee Productions, a shop created by the guys who did the effects for the first Star Wars movie," she says. "We made models of anything and everything, in every scale, for both movies, TV shows, and commercials. I especially liked doing landscapes and buildings, but certainly did my share of spaceships, airplanes, and other 'hard edge' models," she tells me. "I worked on films including Back to the Future II, Star Trek V, Ghostbusters II, Spaceballs, Ghost Dad, She Devil, My Stepmother is an Alien, and many more."

Making history

What cements Nell's time working in the industry with a real place in the history of film is that she was creating by hand what, in many cases, technology is now able to do for us in the form of the CGI effects beloved of present day film and television. The thrill of bringing her model making skills to something previously untried and tested, and making the impossible possible, often in a short space of time, is a challenge which Nell relished every moment of and which left her with skills to last a lifetime. "We always managed it. It was so empowering to discover that if I wanted to make something - I could! It was an invaluable experience, giving me hands on training with professional model making materials and techniques, which I still use today."

However, despite the excitement brought by working alongside acclaimed directors

such as Ridley Scott and Steven Spielberg, something remained lacking for Nell – half a model! "When I was working in special effects, I was only able to make as much of a given model as the camera would see. Maybe two sides of a building, and very seldom the inside. It left me wanting to make something completely finished and fully detailed; a little world that could be entered in the imagination"

Moving on

Today Nell is one of our most highly respected miniature artisans, who has served as both President and 1st Vice President of IGMA. She has created pieces in all scales but is famed for the tiny 1/144th scale work which she cites as her first love and is extremely proud to have a selection of

▼ Pargeter Antiques



◀▶ Visiting the 'She Shed'



work on public display within The National Museum of Toys and Miniatures in Kansas City. Filled with the essence of grandeur, amongst these is the exceptional and stately Baroque Baby House. "The inlaid exotic wood cabinet was made by Gilbert Mena," says Nell. "Note the 'best kitchen' with blue and white Delft ware on display. I have only made four of these, and each is different." The museum is also in possession of one of Nell's earliest walnut houses, but Nell's introduction to the scale which has made her name came courtesy of a cast resin house from Lew and Barbara Kummerow. "I did it as a work in progress; mostly furnished, on a table with paints and tools. I was instantly hooked on the scale."

A detailed plan

After appearing at her first miniatures show as an exhibitor, Nell finally took the plunge in 1993, going from motion picture model maker to full time miniaturist. She had a very clear trajectory in mind from the outset and a determination that her 1/144th scale houses would portray the significant quality of detail required to resemble a 1/12th scale dolls house. "I make most of my furniture from scratch these days, and a majority of

the accessories. The latter are the biggest challenge. I've made things like rolling pins, books, a dutch hat, paint brushes, and even a 1/144th scale cat for a collector friend. I also really enjoy making the tiny landscapes. It's gardening without the mosquitoes!"

Cats are a regular sight amongst Nell's work, including the marvellous 'Home Wreckers', a delightful 1/144th scale house which has found itself an unintentional playroom for a pair of mischievous 1/12th scale felines by Kerri Pajutee. In fact, Nell is currently working on a not entirely dissimilar project, a Georgian town house which is also in receipt of a couple of 1/12th scale visitors. This time, a pug and the what she wonderfully describes as a grumpy orange cat.

Material success

The astonishing quality of detail achieved by Nell in every individual piece is incredible. A look around any of her tiny interiors is an awe-inspiring experience, but just how does Nell bring these works of art to life and ensure that the tiny chairs, tables and bookshelves she makes look so genuinely realistic? "Quite honestly, I use whatever material will work to achieve the desired look," says Nell. "For example, for furniture I usually use styrene, a kind of white plastic I learned was incredibly useful during my special effects days, and brass, and paint the finished piece with acrylic paints. I don't use wood because the grain would be much too big and tend to look out of scale. My motto is 'if it looks right, it is right.'"

◀ On the shelf! These beautiful shelves create a wonderful 1/144th scale display



▲ This Carpenter Gothic style, fashionable in mid-19th century America

A big future for a small world

With successful shows at local galleries also under her belt, Nell's exquisite work understandably has a draw which also extends well beyond the growing 21st century collector's community and she feels reaching that wider audience has a big part to play in the future of miniatures. "They were attended by all kinds of people, most of whom had never seen fine miniatures before, let alone miniatures as an art form," she says. "It's my personal goal, as well as the goal of the IGMA to support the growing recognition of miniatures as an art form. That was my goal helping to organize the Miniature Masterworks show and sale at The National Museum of Toys and Miniatures in 2017. It was attended from people around the world, including many, many people who were new to the world of miniatures. There will be second Miniature Masterworks in 2021, and we hope it will be even more successful than the first one."

It isn't only reaching that wider audience that will play a big part in the future of miniatures. Throughout her career, Nell has shown that going small can make the biggest of dreams come true and she is an exceptional inspiration to us all. 🏠



DollHouse & MINIATURE SCENE

A MODEL SUCCESS

CLICK & SWIPE TO VIEW IMAGES



Queen Charlotte's Reading Desk

We cover many periods in miniature and one of our favourite things to do is to bring you projects like this so you can truly hand build your dolls house, miniature scene or diorama.

We present to you, an elegant reading desk!

QUEEN CHARLOTTE

Queen Charlotte was a great patron of industry, the arts, and charity work, keeping the monarchy relevant through difficult times. She also raised and educated 15 children ensuring the line of succession. Queen Charlotte, wife of King George III for 51 years, was Queen Victoria's grandmother.

YOU WILL NEED

MATERIALS REQUIRED

- 1.6mm-thick sheetwood
- Matboard
- Beige scrapbook paper
- 3mm-wide silk ribbon
- Thin felt scrap
- 20-gauge wire
- Sharpie marker
- Golden brown pencil
- Wood stain
- Satin varnish
- White glue

TOOLS REQUIRED

- Knife and steel ruler
- Wooden cocktail stick to apply glue
- Needle files
- Small hand drills
- Wire cutters
- Needle-nose pliers
- Emery board
- Sanding sponge or fine sandpaper

Note: The 'near' and 'far' edges of various parts of this desk mean with respect to the indented or concave side of the desk, where someone would sit to read.

September is traditionally 'back to school' month, which makes me think of teachers, of course, but also of life-long learners: those, present and past, who continue to study and often teach throughout their entire lives. Upstairs at Kew Palace is Queen Charlotte's very elegant reading desk. I often find pieces like this great inspiration for a miniature! I simplified just about every aspect of this ingenious little horseshoe-shaped desk, but I hope my version preserves enough of its striking lines to give a similar impression. It would also look lovely with purchased turned or cabriole legs, omitting the brackets altogether.



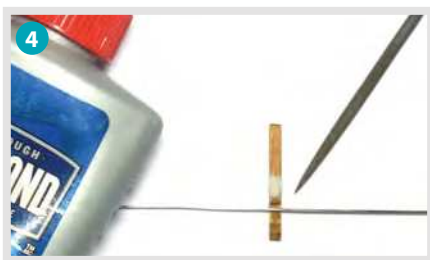
1 Top: Mark the outer edges of the top, under-top, and base on the sheetwood and cut them out. Hold the top and under-top together and sand the outer curved edges to match. Mark and cut the bookrest area out of the top, first cutting across the grain in the rectangular portion, then along it. For the bookrest's upper curves make repeated small cuts across the grain and then along it to approximate the shape. File and sand the cut-out perimeter to refine it. Stain these three wood pieces.



2 Bookrest: Lay the top over the sheetwood. Trace the bookrest cut-out edges onto the sheetwood and cut it out. Sand this bookrest to fit into its cut-out in the top. Sand the top 'near' edge of the bookrest, so that it can swing upwards in the cut-out, without binding. Stain the bookrest. Cut two 10mm-long strips of silk ribbon and glue half of each strip to the underside of the near edge of the bookrest. With the bookrest in its cut-out, raise it about two-thirds upright and glue the free ribbon ends under the front of the top. ▶



3 Under-top: Mark, cut, and discard the slot across the centre of the under-top, separating the two rounded ends. Then cut the rectangular cut-out from each piece, cutting across the woodgrain first. Touch up the stain. Drill the two holes into the edge of the rectangular cut-out areas where shown for the bookrest support's wire flanges.



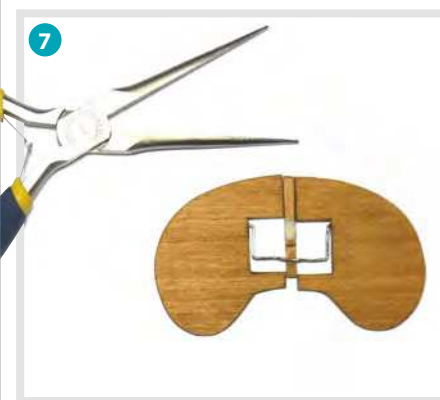
4 Release slat: Cut the release slat from sheetwood. File the area shown on this slat so that a scrap wire piece, laid across it in that groove, is the same height as the rest of the slat. Stain this slat. Glue a small piece of felt where shown. This felt cushion keeps the slat from sliding all the way out in either direction after assembly.



5 Legs: Mark and cut out two approximate legs from matboard. Working with one leg at a time, support the matboard, especially the top and bottom extensions, and gently sand the edges to smooth the lines. Repeat for the other leg. Stain the legs. If the matboard's paper layers separated in places while they were being sanded, glue the layers together after the legs are stained. Cut the shapes, which are the pierced areas of the original piece, from beige paper and glue them on each side as 'veneer' trim.



6 Brackets: Mark and cut out two approximate brackets from sheetwood, placing the bracket ends along the woodgrain as shown in the template, with the right-angle point perpendicular to the woodgrain. File and sand the brackets to the final shape, carefully supporting the wood to prevent it splitting. Slice off the right-angle point of each bracket along the red line indicated. Round off the ends of these cuts, leaving two delicate, arched brackets. Stain the brackets.



7 Bookrest support: Make a wire support for the bookrest following the template. Bend the centre 5mm of the support slightly upwards so it sits in the slat's groove, level with its top edge. Glue one under-top piece to the top, with the outer edges aligned. Weight this assembly until it is dry, to prevent warping. Slide one flange of the support into the prepared hole for it in the under-top. Be sure the raised central portion of the support is oriented downwards into the rectangular hole, near the ribbon hinges. Spread glue on the underside of the top's other half. Slide the opposite wire flange into the other under-top piece, align the edges of the under-top with the top and again, weight this assembly until it is dry.

Ruth's Top Tip!

"Mark wire bends with a Sharpie, which can be wiped off later. Cut the wire into a paper towel to catch the piece, which might otherwise fly out of sight!"



8 Release and support testing: Lay the release slat on the work surface and the under-top assembly over it. Ensure that the slat slides freely from front to back in the slot of the under-top assembly, when pushed with the tip of a cocktail stick. When the slat is moved towards the front, the wire support for the bookrest will ride up onto the slat's felt cushion, raising the top of the bookrest slightly. Lift the bookrest, raise the support wire with your little fingernail or a cocktail stick, and slide the slat back into the desk. Rest the bookrest on its support.



9 Assemble: Mark the underside of the under-top for the base. Lay the release slat in the slot of the under-top with the bookrest support in the slat's groove and the bookrest flat with the top. Glue the base to the under-top where marked. Glue a leg to the under-top against each end of this base, even with its back edge. Glue a bracket to each leg and to the base where shown.



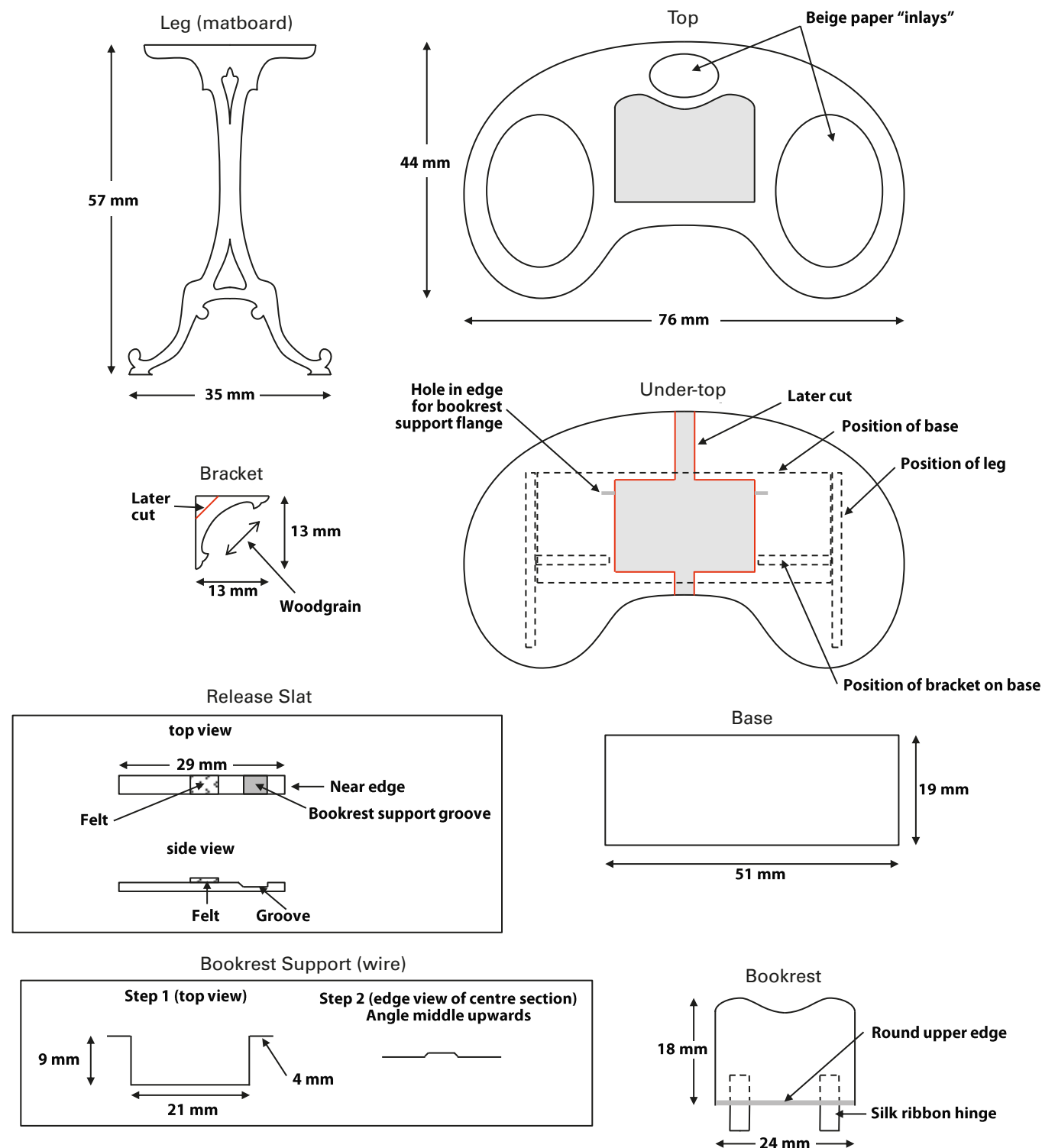
10 Finish: Sand the edges of the top and under-top again, if necessary, to ensure they match. Cut the ovals, which mimic the inlaid wood varieties of the original piece, from beige wood paper. Optionally, outline and grain them lightly with coloured pencil, and glue them to the top. Varnish the desk to a soft sheen, sanding the wood areas lightly between coats.

Queen Charlotte's reading desk

Patterns at 100%

© Ruth Flewelling Lesbirel 2020

Cut from 2 mm sheetwood with the longer dimension of each piece along the woodgrain except where noted.



PROVENANCE:

The horseshoe-shaped desk was made for Queen Charlotte by William Beckwith in 1789, of satinwood, rosewood, and mahogany. It has a sophisticated inlaid top and pierced 'Gothick' style legs. The book stand has a steel mechanism released by a concealed catch.



INFORMATION

Photos by Stephen Lesbirel



And So To Bed

This weekend project is perfect for a 1940s house.

You'll be spoilt for choice if you're shopping for Victorian or Georgian furniture, but it's another matter entirely if you want to furnish a dolls house set in the 1940s or fifties. Faced with a dearth of options for my 1930s house, which is 'set' in the late 1940s, I decided to make my own – and you can too! I used a laser cutter, but it's a project that can easily be completed cutting by hand.

YOU WILL NEED

MATERIALS REQUIRED

- 2mm thick timber (MDF but you can use anything, even thick card)
- 2mm stripwood
- Paint or wood stain
- Glue



1 Cut a headboard approx 80mm high, including the legs (55mm excluding the legs), and 75mm wide. If cutting by hand, cut the legs separately (they are 25mm long and 4mm wide) then glue them to the headboard.

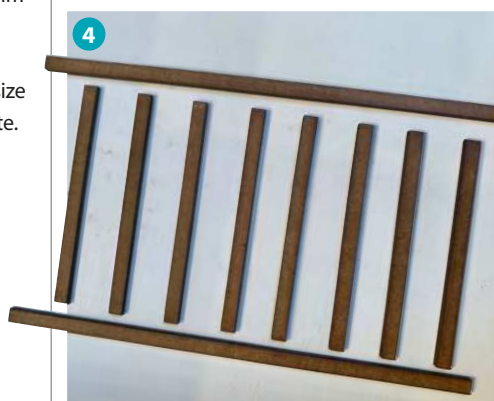
2 Cut a footboard as above, either the same size as the headboard or shorter according to taste.

Moi says...

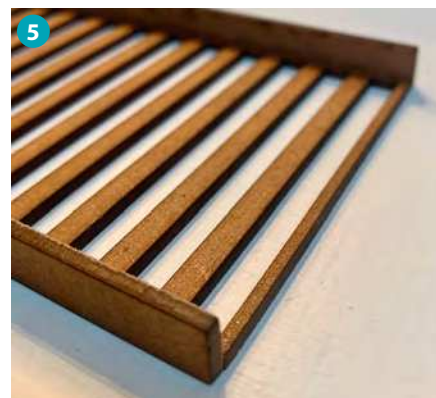
"If hand-cutting, you may find it easier to cut a straight top rather than a curve on the headboard. If so, round the sharp edges a little using sandpaper."



3 Cut the bed base. If using a laser cutter, this can be done as a single piece that is 75mm wide and 144mm long (hand cutting below)



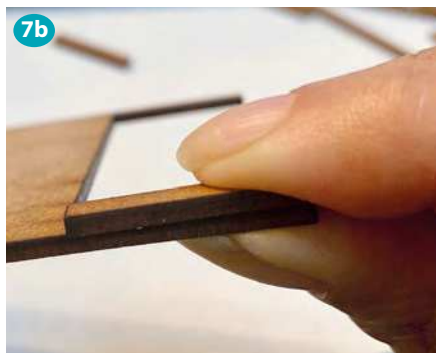
4 If hand cutting, cut two base sides 144mm long x 4mm wide from stripwood. Cut 8 bed slats 67mm long from stripwood. Secure the pieces together as shown to form a base.



5 Cut two side rails from stripwood, 144mm long x 4mm. Fix them to the bed base at a right angle as shown.



6 Cut two bed end supports 75mm long and 9mm wide. Glue one to the headboard along the bottom straight edge, just at the top of the legs and the other to the footboard.



7 Cut four legs 25mm x 4mm. Glue one to each of the legs on the head and footboard to thicken them.

8 Assemble the bed by fixing the bed base between the head and footboard so it sits on the bed end supports.



9 Make a simple mattress by cutting foam (possibly from discarded packaging) to size and securing it to a piece of scrap card from a cereal box or similar so that it is easier to handle. Make sure it's not too snug a fit, and you'll need space to tuck the covers in.



10 Cover the mattress with plain fabric to create a sheet. Make pillows in the same sheeting fabric (old hankies are ideal for). Fill the pillows with uncooked rice. 🏠

Moi's Top Tip!

"Felt (available cheaply in craft stores) makes perfect old-fashioned woolen blankets. Don't be seduced by the wide range of colours available. Choose an authentic shade, such as beige, brown, dull green or blue. Place a top sheet under the blanket and fold it over the top for a traditional bed that predates the now ubiquitous duvet!"

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THE MODELMAKER'S YEARBOOK



JULIE CAMPBELL

Miniature artist Julie shares her experience of working with the stars!



Mary Poppins



Dame Maggie Smith



Helena Bonham Carter as the Queen of Hearts

Up until 2012 I had been working under the name Bellabelle Dolls. Bella Bell was the nickname my husband had for me (my maiden name was Bell) it was a bit of a mouthful but somehow it stuck!

I was often asked why I had used this name and it was often misspelled, so I decided to take the plunge and lose the name! It felt really nice to be using my real name at long last. I added "doll artist" to my business name to distinguish myself from the other Julie Campbells with websites online but also I felt that now I could consider myself to be a doll artist.

I had been dabbling in lookalike dolls over the years with mixed results, but now I was actually able to create dolls that really did look like the famous faces I was trying to portray. I had so much fun with this and would always try to have at least one celebrity lookalike doll with me at every show. It was an icebreaker for customers who wanted to strike up a conversation and it would draw people over to take a closer look if they caught a glimpse of a doll they recognised as they walked by! Once people

"I had been dabbling in lookalike dolls over the years with mixed results, but now I was actually able to create dolls that really did look like famous faces!"

knew I could make portraits I had a lot of requests for dolls looking like family members as well as famous faces.

I soon discovered not all portraits come easily! Some faces seemed to just jump out of the clay at me but others proved impossible to recreate. I've made lots of Downton Abbey dowagers, Dame Maggie Smith has such distinctive features that I found it easy to create her in miniature. As the butler, Carson, is equally distinctive I always thought he would be an easy sculpt, but so far he has defeated me. One day I will get him right but for now I give up! I created many characters from the show as it was very inspirational for miniaturists. There were lots of Downton

Abbey inspired houses all needing characters so I was very busy!

I was involved in a fun project to recreate the TV set of The Paul O'Grady show. I was to create a miniature of the comedian to go into the scene which also featured a miniature Buster, his dog. Now if I had been asked to make his alter ego Lily Savage I would have had no problems, but Paul himself wasn't so easy. Like a lot of comedians in repose his face was quite different to when he was animated, joking and pulling faces. I did my very best but wasn't really happy with the likeness. You could tell who it was meant to be and that was the best I could do. I waited anxiously for the show to air. I knew Paul would be having a laugh when he saw his mini me and just hoped he would be kind. I wasn't disappointed and he was very funny, he took one look at his mini self and announced he looked just like Mr. Pastry! The audience were laughing and so was I, he was funny and then kind about the doll and was delighted with the room set. I breathed a huge sigh of relief although I did have to google search Mr. Pastry...

Undaunted, I carried on making portrait dolls. I've had some really fun requests from customers with fantastic imaginations! I recreated Dame Edna Everage sitting on a crescent moon in shocking pink. I remember spending so long making her glasses spectacular! I think my favourite ever commission was the David Beckham portrait. My customer wanted him to be the Genie of the Lamp dressed in Genie style but wearing a leather jacket! This was so much fun to create. I found an old brass Aladdin lamp and created the Genie's lower body with wire so he could emerge from the lamp effectively. My customer was delighted and I was sad to part with the piece.

I'm inspired by films as well as TV shows. When the Tim Burton version of Alice in Wonderland came out I just had to make my mini version of Johnny Depp as the Mad Hatter and Helena Bonham Carter as the Queen of Hearts. I've recreated Mary Poppins and the Old lady feeding the birds, Sweeney Todd and Mrs Lovett, and another of my favourites the terrifying Pennywise the Clown from the film It. I do love a spooky doll, but more about those in next month's issue. 🏠

▼ Johnny Depp as the Mad Hatter



David Beckham



Dame Edna Everage





Made by You:

Mike Arnold

We love to share your projects to help inspire other miniaturists. Maybe this can help inspire you with your next projects, or even help solve a problem you are having with your make!



▲ The scene from above



▲ A model T Ford outside the Rathaus



▲ An early Audi convertible

What got you first interested in making miniatures?

I'm 60 this year and started making miniatures when I was about 6 or 7 so it's been quite a few years now! I just got hooked. Cars, planes, ships and trains would have been first and, like most little boys in the 1960s, a spaceship! With Apollo missions there were lots of lunar modules and landers available and of course, Concord came next. I had lots of Airfix soldiers and a few plane kits as well as Matchbox cars and when I was 11 I got my first Hornby trainset. When I was about 10, I built a model village from old cardboard boxes with a few plastic trees stuck in a polystyrene baseboard. This was after a visit to Babacombe Model Village in Devon. I've always painted up model soldiers from various historical periods from ancients to WW1 as well as tanks and other military vehicles and aircrafts. Over the last few years I have been making model building kits as I love architecture! When I discovered highly detailed Faller and Kibri Kits I was in my element and I also discovered Preiser & Noch 1/87th scale (HO) figures both painted and unpainted. I also built a 1.12th scale Georgian style dolls house but still prefer 1/87th – 1/72/76th scales.

Where do you get your inspiration from?

I have always been fascinated by German history and my town inspiration comes from holidays in Dresden, Meissen, Nuremberg and Munich as well as all those little villages you see under Christmas trees and I am planning a mini German Christmas market this year. I also look back on the model villages I visited as a child and tried to recreate at home on my mother's dining table(!). I usually have a back of an envelope plan and then research which buildings I would like on the internet. Sadly, many model shops have closed down but those that are still around offer great mail order. There is always Ebay as well, especially for the decorative trees, plants and other essentials like the lamp posts of the correct design for the period. Statues can be made using an equestrian military figure spray-painted gold and mounted on a polystyrene plinth suitably painted and surrounded by 'wrought iron' railings. I mostly use plastic or cardboard kits (Metcalf models) and decorative materials such as grass sheets, foam hedges and trees etc, although I do use expanded polystyrene packing which is very useful for modelling landscapes etc.

The Rathaus





Where do you make your miniatures?

I recently moved into a new flat and used the larger bedroom as my 'studio' where I make and display my dioramas. I have an English village c1960s, complete with railway station and trains, a Tudor style stately home with formal gardens, a modern German town square with a bier festival and carnival complete with all the drinkers under umbrellas in the town square 'Biergarte', with clowns, a drumming band and even stilt walkers forming a parade. I usually take photographs and bore my Facebook friends with them! I also set up a Facebook page dedicated to my models of

all varieties, not just my urban landscapes. My favourite project to date is my 1910 fictional German city centre of Arnaltburg (modestly named after myself!) It allowed me to build and populate typical German structures and I love the 'Fraunkirche' and all the half-timbered 'Romantic Road' buildings, including the arcaded Rathaus (Town Hall), based on a real building. Figures from Preiser and Noch are serviced by horse drawn vehicles, including a steam powered fire engine, but because of the period you can also see some of those new-fangled horseless carriages, sourced from Ricko and BOS, also German companies with beautifully detailed little cars. 🏠



▲ The King's Carriage in the square



▲ Market stalls



INFORMATION

Facebook: Search for Miniature Model Worlds by Mike

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Made by You:

Terry & Sharon Everett

We love to share your projects to help inspire other miniaturists. Maybe this can help inspire you?!

Terry and Sharon Everett have been making 1/12 scale room sets for nearly seven years. This all started because Terry wanted a scale model to build. All the kits that he found interesting were too expensive so the suggestion was made that he construct a 1/12 scale model of Sharon's childhood home. As they were new to the pastime, choosing the usual miniaturist scale was a happy accident. Unfortunately, they eventually realised that any house over 36 feet wide won't go through a door! They tried several other ideas, including a 1/12 scale Tudor cottage, but life was becoming too busy so all was packed away. In retirement, the urge to build returned but this time they discovered that individual displays allowed them to be more flexible and imaginative. Although Terry is the maker, Sharon is the "Could we...?", "Is it possible to...?", "What if...?" part of the team, as well as the spotter of historical issues. The scenes are always subject to possible change. The latest innovation is to make scenes inside something you might find in that scene and then to include a 1/12 scale model of the article itself.

The kitchen

The kitchen has been built in a bread bin, inside of which is a 1/12 scale bread bin to match. The print on the wall is a specially drawn original, by a friend, of a church in Chatham, Kent. The mug on the dresser is a commemorative souvenir from the reign of Queen Victoria.

The living room

The living room sits on top of the '1 Inn 12' public house. Inside there is a photo album containing scenes of Bosham in Sussex and on the handmade piano there is a piece of music especially composed by a friend. At the back of the room is a 1/12 scale model of a chest designed by the well-known miniaturist Barry Hipwell. It is a copy of an important piece of furniture from Henry VIII's Nonesuch Palace. The genealogy displayed on the wall is that of the Everett family and was researched and drawn by a relative. On the mantelpiece above the fireplace is a birthday card made, signed and personally addressed by a former colleague and friend.

► The 1/144 scale doll's house

▼ Kitchen

The 1/144 scale dolls house

This is a close up of the 1/144 scale model of a doll's house which can be seen in the dolls house maker's workshop. It shows the hinged front and the completed internal structures. Miniaturists traditionally work in 1/12 scale i.e. an inch to a foot. Therefore, it follows that any model of something that is already a 1/12 scale model of a real life structure must be 1/144 scale i.e. a twelfth of an inch to a foot. When you look at the painting of the front of the doll's house you can see that the workmanship is not up to the doll's house maker's usual standard - possibly the reason why it is still in his workshop and not yet in some happy little girl's bedroom!



The dolls house maker's workshop

This was a wooden gift box that contained bottles of wine. It is now the workshop of a dolls house maker. As he also worked in 1/12 scale on the miniature finished house in the workshop, which is hinged and has a completed interior, is 1/144 scale. He has also made a 1/144 scale model of his own workshop. As for the skeleton in the basement - you decide what happened!

The 1/24 scale Tudor cottage

This is a doll's house rather than a room set. It is constructed in a smaller scale than usual and has no internal fixtures and fittings. The plaque that can be seen on the front wall is from a fire society, an early form of fire brigade and insurance got together by individual guilds to protect against fire.



▲ 1/24 scale Tudor cottage



▲ Dolls house maker's workshop



Living room

The bedroom

The bedroom is constructed in a standard 1/12 scale room box. There is a 1/12 scale carrier bag from a London Doll's House Festival held at Kensington Town Hall. The chocolate box on the dressing table contains chocolates and there is a pair of scissors by the sewing machine. On the bed is a crocheted cover, handmade by a relative. The ghostly skeleton in the bed is a whimsical addition.



▲ The bedroom

The office

The office is constructed inside a wooden precision tool case. The desk, which is handmade, has opening drawers and a top of inlaid leather. Among the things that may be seen on the desk are a telephone, a box of cigars and a desk set. The book shelf on the wall and the chair, which moves on casters, are also handmade. The newspaper on the chair is Dagens Nyheter, a Swedish daily, indicating that this is the office of an international business executive. 



▲ The office



▲ The bathroom

The bathroom

The bathroom is different in shape from the other models. It is designed to give an impression of perspective. The pieces of glassware displayed around the room were bought in Spain.

The nursery

The nursery is contained in a 1/12 scale room box. The screen, the towel rail and the rocking chair are handmade. On top of the chest of drawers on the back wall is a book about dolls houses, containing pictures. On the floor, among other things, are some miniature pieces of a construction toy.

The sweet shop

This old-fashioned sweet shop has been made inside an Easter egg box. On the handmade, glass fronted counter is a 1/12 scale copy of the original egg and box. The shelves above are handmade, as is the trestle on which is a display piece of confectionery made by Reutter, the specialist porcelain and miniatura makers from Germany.



▲ The nursery

The '1 Inn 12' pub

The '1 Inn 12' is a traditional pub where they play darts, dominoes and cribbage. The American organ at the back of the bar is a handmade 1/12 scale copy of a real instrument dating back to the middle of the 19th century, and owned by the model maker. Outside the pub is a penny farthing bicycle made from a real penny and a real farthing. The licence is displayed over the door.

The garden

This is different in that it is an outdoor scene. The greenhouse and staging are handmade, as is the tool shed and log store. In a change of material, the pond, stone edging and stepping stone pathway are also handmade. 🏡

▼ The pub



▲ The sweet shop



▲ The garden

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The Whole Kit & Caboodle:

PATCHWORK QUILT

Moi Ali has something to keep you occupied as the nights draw in for autumn, a cosy patchwork quilt kit.



Kit contents

There's definitely an autumnal chill in the air, so get cosy under a blanket and stitch up a tiny quilt for your dolls house. This adorable little quilt gives the appearance of real patchwork, but you can make it without all the hard work of cutting and stitching a shedload of little squares.

The Dolls House Draper instant patchwork quilt kit is a steal at just £2.20, coming as it does with a 10" square of pretty patchwork fabric, a 10" square of white backing fabric and a piece of 4x6" wadding for the bed top. In fact, this kit contains everything you need except the thread! There's sufficient fabric to make a generously-sized patchwork quilt for 12th scale double bed, but I decided to make two smaller quilts for my twin beds and there was even enough left over for cushions.

If the red, white and blue ditsy prints don't match your colour scheme, Dolls House Draper owner Nicky offers other colours and designs



Kit finished

Moi's Top Tip!

"Avoid putting wadding in the sides of the quilt to create less bulk and to help the quilt 'hang' better"

of instant patchwork quilt kits. That's not all. Nicky's Etsy shop also has a good range of haberdashery items and some beautiful and supremely affordable fabrics in a perfect scale for dolls' house sewing. I have fallen head over heels for her small strawberry print cotton.

The instant quilt kit can be hand-stitched in a couple of hours or machine-stitched in no time at all. Simply stitch front and back together, with the wadding inside, then sew along the lines of the printed squares to create a very convincing patchwork effect. 🏠



THE FACTS

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Cost: £2.20 plus postage

Comes with: Everything except thread

Specialist tools needed: None

Time: An afternoon or less (depending on whether you're hand or machine stitching)

Experience: Beginner – no need for sewing experience

Top tip: A neat running stitch along the squares in a contrast thread looks pretty

READER GIVEAWAY!

Would you like your very own instant patchwork quilt kit?
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Summer Wreath

This lovely summer wreath would make the perfect addition to the front door of your dolls house. Or perhaps you would prefer to hang it inside, to accessorise a country kitchen or above the fireplace in the lounge?

YOU WILL NEED

MATERIALS REQUIRED

- Small wicker wreath, around 40mm diameter
- Small quantity of light coloured lichen
- 3 x 10mm paper roses
- 3 x semi open buds
- 3 x tiny rose buds
- Pink sprinkles
- Small length of silk ribbon
- Glue
- Fimo clay in the following colours – light green, yellow, red and white



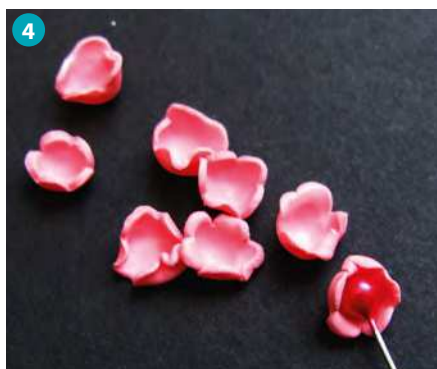
1 Decide which way you would like your wicker wreath to hang. Starting mid-way along one side, fix the end of the ribbon to the wreath and wrap it around until you reach the top. Add a dab of glue and create a loop for hanging. Continue wrapping until you reach the mid-way point on the other side.



2 For the leaves mix equal quantities of green and yellow fimo. If your clay is too dark, mix it with some white. Using a tiny leaf shaped cutter, cut out a quantity of leaf shapes. Using a tiny rolling pin, roll out some of the leaves to make them larger and thinner and curl them to look realistic.



3 For the flowers mix red and white clay together at a ratio of approximately one part red to four parts white. I am using two cutters for the flowers, a small plastic cutter and a tiny metal cutter, both of which cut a five petal shape.



4 Shape the larger flowers by pressing them with your fingers and shape them by putting a pin head in the centre and shaping the petals around it. For extra detail, brush the edges or middles of the flowers with some pastel chalk (this will be fixed to the clay when it is cooked). Bake the leaves and flowers - as the shapes are very small they will only need about five to seven minutes in an oven at 130°C. Fix some tiny beads to the centre of the larger flowers to represent the pollen, if you don't have any small beads use a touch of pastel in a shade of yellow or green.



5 Fix a small quantity of lichen to the lower section of the wreath.



6 Add some leaves to the outer edges and at intervals along the middle section.



7 Next fix the three larger roses towards the base of the wreath.



8 Fix the semi open roses above the larger roses and four rose buds, two at the outer edges and two to the lower section.



9 For extra detail I made some twisted strands from some thin green wire. Twist it around a pin and fix with glue to the wreath.



10 Add your larger flowers to the wreath.



11 Add some more lichen to the lower section of the wreath. Using a pin, dab some glue to the tiny sections of the lichen and add some pink sprinkles.



12 Randomly fix some of your tiny flowers to the wreath, along with some of your curled leaves and add a silk bow to finish. 🏠



INFORMATION

Carol Clarke, Dolls House Interior
www.dollshouseinterior.co.uk

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Autumn Fantasy

Let your imagination run away with you while personalising this whimsical autumnal figurine.

YOU WILL NEED

MATERIALS REQUIRED

- Young lady 1/12th scale doll with bare feet or flat shoes/boots
- Fine autumnal cotton for breeches. Approx 7" (178mm) by 4" (101.5mm)
- Pieces of fine leather for boots and belt
- Scrap of card for boot soles
- Selection of plain fine autumnal coloured cotton for skirt. (See instructions for amount needed).
- Plain fine cotton for bodice and sleeves. Approx 8" (203mm) by 4" (101.5mm)
- Plain contrast colour cotton for undersleeves and false bodice panel. Approx 5" (127mm) by 4" (101.5mm)
- Tiny scrap of iron-on stiffener/interfacing for false bodice panel
- Very narrow trim/braid for bodice. Approx half yard
- Selection of autumn coloured paper and mini leaf shape cutter/s (or ready-made mini autumn leaves) plus fine invisible thread (optional)
- Tiny filigree and crystals for necklace
- Edge sealer like fraycheck/fraystop etc
- Good quality fabric glue

Fantasy dolls of any kind are such fun to dress. They can be based on pictures from myths and legends, purely from your own imagination or a mixture of both. The patterns and instructions provided serve as a basis for your own creation. As you progress through the making process, you may find that your doll 'speaks' to you and shows you how she wishes to be dressed.

PREPARATION:

Enlarge the pattern pieces if they have not been printed to full scale. Trace the pattern pieces. Check the fit against your doll and make any adjustments. (It is a good idea to make up the garment in kitchen paper first before cutting your fabric.)

Once you are happy with the fit, cut the patterns out from the relevant fabric and seal all edges to stop fraying.

There is a seam allowance of three 16ths of an inch included on all pieces unless otherwise stated. Clip all curves and press seams open unless otherwise advised.



READ THROUGH ALL THE INSTRUCTIONS BEFORE STARTING.

UNDERWEAR:

Breeches:



1 Cut the breeches in your chosen coloured cotton. Stitch the centre back and centre front seams and press open. Leave the lower edges unhemmed as these will be covered by the boots.



2 Stitch the inside leg seam.

3 Turn. Run gathering threads around the lower leg edges. ➡



4 Run a gathering thread around the waist, dress onto your doll and pull up. Repeat for the legs.

BOOTS

1 Cut the boot uppers and legs in fine leather and the inner soles in index card. Glue the inner card soles onto the bottom of your doll's feet and allow them to dry completely. NB: You may need to adjust the shape of the sole to fit your doll's feet.

2 Carefully glue the boot uppers to the top of your doll's feet. Make a neat join at the back of the heel and trim off any excess.



3 Trim to around a quarter of an inch all round the foot and snip, before gluing to the underside of the card sole.



4 Carefully glue the centre front of the boot legs to the front of your doll's legs (they should slightly overlap the edges of the boot uppers on the top of the feet and cover the raw edge of the breeches).

Smooth and glue each boot leg around your doll's leg and make a neat join at the centre back (trim off any excess) and allow to dry.

5 Cut a very narrow strip of leather for the ties. You will need around 12 inches (or two 6 inch strips) for each leg, plus a little to make the faux knots for each side.

6 Glue each strip to the underside of your doll's foot, just forward from the heel as shown. Carefully criss-cross the ties front and back up the length of the boot leg, finishing at the top outside edge, gluing as you go.



7 Tie a knot in a small strip of the leather to make the faux side tie. Glue this in place to cover the criss-cross join as shown.



8 Glue a scrap of slightly thicker leather to the underside of your doll's feet and trim to form a sole once the glue is dry. Some flat heels can be added in the same way if desired.

TOP CLOTHES:

Skirt panels:

1 Cut the skirt panels from your chosen fabrics. I used several autumnal shades and cut four different colours for each layer, so mix up your colours to your own tastes. These panels will not be hemmed so seal the edges carefully.



2 Start to layer up the skirt, starting with the larger lower skirt panels and glue them into place under your doll's chest. Allow the glue to dry properly before moving on.

3 Repeat the layering with the middle panels, but glue slightly below the previous layer (this will prevent too much bulk around the doll's waist).



4 Finally glue the top panels in place around the doll's waistline.

Bodice:

1 Cut the bodice and top sleeve pieces from your chosen fabric.

Louisa's Top Tip!

"A fine mist of clean cold water will help the panels drape."



2 Stitch the bodice fronts to the bodice back at the shoulder seams. Stitch the darts in the fronts and back. Turn under a narrow hem on the neck edge.



3 Stitch the underarm seams and turn under a narrow hem on the lower edge.

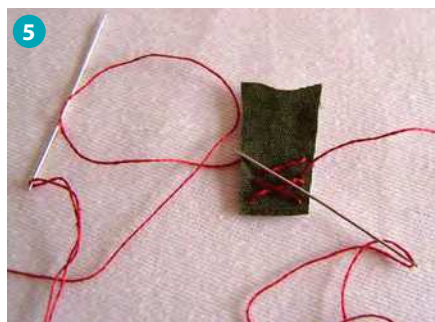


4 Turn and dress the bodice onto your doll over the raw edge of the skirt panels. Turn under the front edges and stitch the centre front closed, making a nice snug fit. Secure the bodice to the skirt with tiny stitches or a little glue.

5 Bodice panel: Cut the bodice panel from iron-on stiffener/interfacing and fuse to the wrong side of your chosen fabric following the manufacturer's instructions. Trim the top and/or bottom of the panel to fit the depth of the bodice if necessary (this panel will not be hemmed so seal the edges carefully).

Louisa says...

"I have always found when I'm creating a costume like this that the doll will 'speak' to me, it is more fun to follow the 'creative flow' and let the doll lead the way."



6 Take a length of contrasting thread and thread each end onto a needle. Starting at the lower back of the panel, bring each end through to the front and begin to stitch criss-cross as shown.



7 Continue the criss-cross up to the top of the panel, ending by taking each needle through to the back at the centre front and securing the threads on the wrong side. Take a short length of thread and form into a tiny bow. Set the panel and bow aside till later.

8 Bodice sleeves: Cut the under sleeves from your chosen fabric and check the length on your doll's arms. You need the tops to be hidden by the lower edge of the over sleeves. Adjust the length if necessary.



9 Turn under a hem on the lower edges.



10 Cut the upper sleeves from your chosen fabric. Turn under a hem on the lower edge and decorate with narrow trim. Stitch the under-arm seam.



11 Turn and run a tiny gathering stitch around the top edge of the over sleeves and dress onto your doll. Pull up the gathers tucking the raw edge under. Carefully stitch the sleeve to the bodice with tiny invisible stitches.



12 Pull the over sleeve up out of the way and carefully stitch the under sleeve onto your doll's arm, tucking the edges in as you go, to make a nice tight fit. Pull the over sleeve back into place.

FINISHING:

1 Carefully glue the bodice panel onto your doll, covering your stitches at the centre front of the bodice. Decorate with narrow braid.



2 Cut a fine strip of leather and glue it around your doll's waist for a belt. Make a separate knot (as you did for the boots) and glue it over the join as shown. ➡





3 Carefully glue the thread bow you made earlier into place at the top of the bodice panel. If desired, add a tiny filigree and/or crystals into place for a necklace. Use the little autumn leaves you have made (or bought) to decorate your doll's hair and/or clothes.



4 If desired, make some 'falling' leaves for your doll's hands as follows: Arrange some of your leaves in a rough line on a piece of paper. Cut a small length of invisible thread and carefully coat it with fabric glue. Draw the thread through your line of leaves, picking them up at random. (You may need to add some individual leaves as well). Allow to dry thoroughly. Repeat so that you have two or three lines of different lengths for each hand. Carefully glue the lengths into your doll's

hands, allowing each one to dry before adding another. Once they have all dried, add more individual leaves into your doll's hands.

Your Autumn lady is now ready to celebrate this most colourful of seasons. 🏡



INFORMATION

This miniature autumn lady is for sale. If you are interested in purchasing her please contact angelique miniatures for details:

lbird77329@gmail.com or tel: 01803 853 993

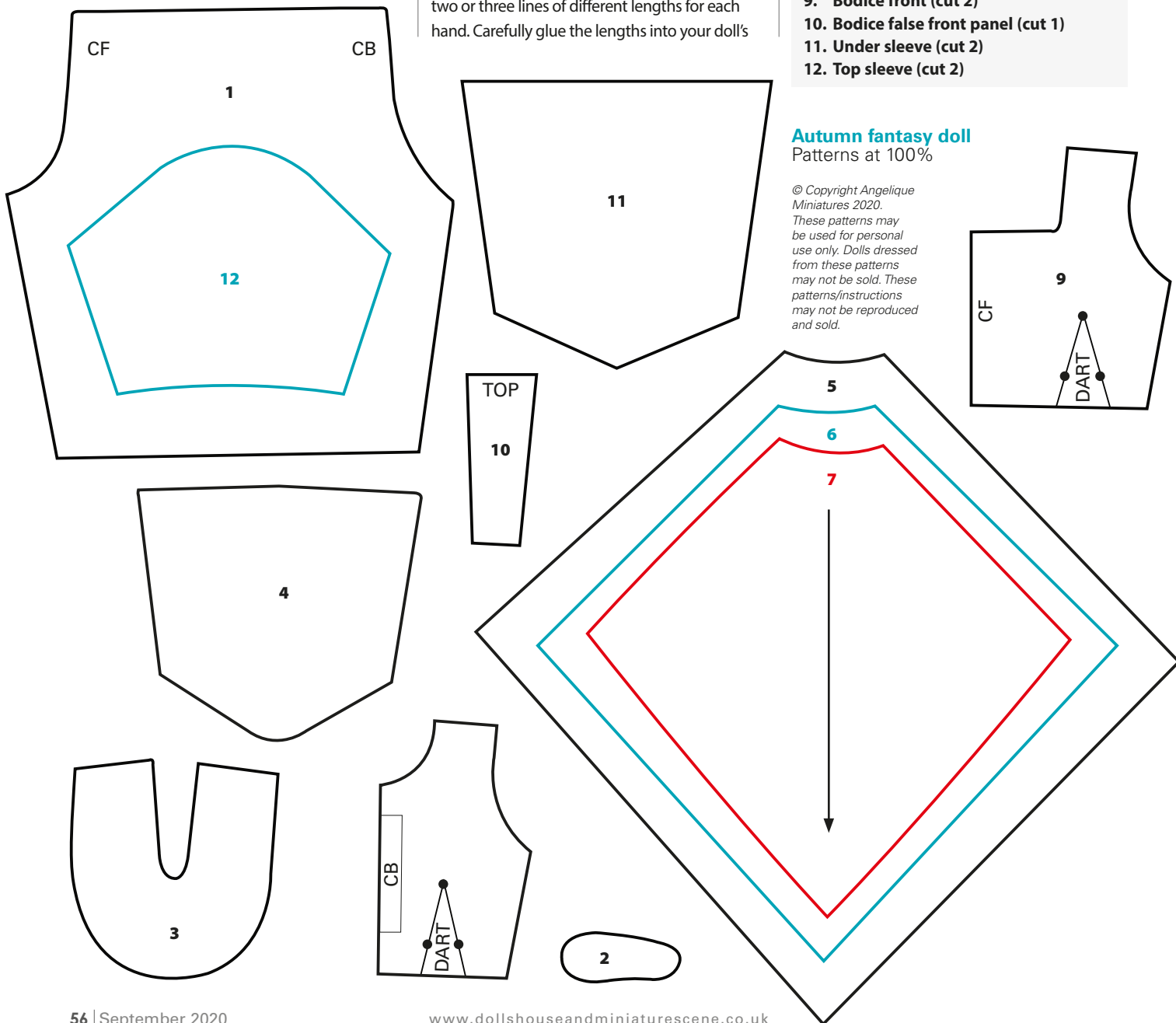
Pattern Key:

1. Breeches (cut 2)
2. Boot sole (cut 1 pair)
3. Boot upper (cut 2)
4. Boot leg (cut 2)
5. Lower skirt panel (cut 4)
6. Middle skirt panel (cut 4)
7. Upper skirt panel (cut 4)
8. Bodice back (cut 1 on fold)
9. Bodice front (cut 2)
10. Bodice false front panel (cut 1)
11. Under sleeve (cut 2)
12. Top sleeve (cut 2)

Autumn fantasy doll Patterns at 100%

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Halbig roombox with several 'little women' dolls



Miniature Property Tycoon!

Seattle-based **Karen Griffiths** has a huge collection, and in this final installment we take a look at her vast property portfolio – miniature properties, that is!

German houses feature heavily, particularly Christian Hacker and Moritz Gottschalk. “The Gottschalk houses are basically known as Blue Roof and Red Roof,” explained Karen. “The red roofs were more simple in design, with a painted facade rather than lithograph paper. I have several of these.”

She continued: “The blues are older, dating from around 1885 until 1910. The earliest are quite fancy on the exterior, but unfortunately I do not have any of these. The elevator house is one of my blue roof

Gottschalks, and I have a stable too. I think my elevator house is my most unusual. It’s fairly uncommon, although there are a few of them around. The elevator works using a crank-handle on the side. I bought it when Angels Attic Dollhouse Museum in Santa Monica was closing down. There was a big sale of the museum contents.” Karen used to work at Angels Attic, but more on that in a moment.

Karen’s favourite house is a Christian Hacker house with the mansard roof. “Many

years ago these houses were thought to be French because of the typical French-style Mansard roof,” said Karen. “However, after much research they were found to be German. This style of house came in several sizes and degrees of exterior decoration. It is my favourite because I do love the style and doesn’t come up for sale very often. I had to wait several years before I found mine and this house is the most expensive one I own. The butcher shop which you showed when you wrote about my doll collection [👉](#)

▼ 2-room German box with silver furniture, accessories and lithographed paper over wood furniture



▼ The other room in the 2-roomed box





▲ This German flower shop is probably Gottschalk



is also a Hacker. I have one more Hacker house, which is smaller and very different in style." Karen's knowledge of these antique dolls houses is encyclopaedic! She told me that the mansard roof house was found in catalogues from 1900 to 1907.

I was intrigued to find out more about how Karen started collecting. She explained: "I had a dollhouse when I was a child. It had been made for my mother by her father. When we had to move from Chicago to California when I was eight, we couldn't take it with us so it was given to the neighbours. I had always loved dolls and I continued to play with them for many years. Dollhouses came back into my life when my daughter

was about five. I found a very cheap kit and put it together for her and also made furniture from kits to furnish the house. I discovered this was so much fun I wanted one of my own. I got a house for my birthday and my collecting took off!"

So where does Angels Attic Dollhouse Museum fit into the picture, I wondered: "The Museum opened at about the same time as I began collecting. I started volunteering there. Silly me, I thought being surrounded by all those houses would satisfy my desire for more houses. That did not happen. More houses were bought and then, as I learned about the antique houses, I began to buy those too. Now I have 16 pre-1930 houses



▲ German bedroom with Leonhardt furniture

◀ This German sweet shop came with all the food items and 20 antique shops and room boxes. I do still have my "newer" ones: eight houses and 18 shops and room boxes. The Attic really opened my eyes to the antique world of dolls and houses. I had no idea about these things prior to volunteering. I made lots of friends through the Attic who were experts and helped my along the way."

Where on earth does Karen house such a vast collection? It is in her dollhouse room, which is now completely full! "It's so full," she told me, "that many houses and rooms must sit on the floor. If there is a flat roof on a house or box then something else gets put on top! My buying now is pretty much confined to small items, such as silver or bone miniatures, accessories and little dolls. The houses are 99.9% furnished now so I rarely buy furniture."

Surely the 'dollhouse room' is a museum, given its extensive and valuable contents? "No," said Karen: "I don't consider the dollhouse room a museum. It is just the room in the house big enough to hold everything! Only family ever goes into it and I'm not sure how much they really like it all. I do show them things when I buy them and they are polite, saying 'nice' or 'cool!'"

Well, Karen – it sounds like you have a very indulgent, tolerant and understanding family, which is just as well! 🏠



A #4 'red roof' Gottschalk



A favourite, Christian Hacker house



English Silber & Fleming house



American bliss seaside villa



Signet, and pursuing roles with the Edinburgh World Heritage Trust and the famous Edinburgh Festival Fringe Society left little time for miniature-making. This meant that the dolls house was not completed during Elizabeth's childhood – although that didn't stop her from having fun playing with it.

Fast forward to 2014, when I first met Andrew. He still hadn't finished the house! Luckily Elizabeth is a very patient girl, err, woman, as by then she was 42. I wrote a feature on the house for *DHMS magazine*, and shortly afterwards Andrew informed me that he was making headway with the mantelpieces (at that point there were only photocopies where the mantelpieces should have stood).

In true Georgian style, Andrew's mantelpieces were to be supported by caryatids (female figures serving as supports, in place of columns). The figures he eventually used are 1/24th scale dolls but as they don't look straight ahead he had to decapitate them in his garage workshop and reposition their heads.

Andrew couldn't resist injecting a little humour by using mice in place of females on some of the mantelpieces. He sent me a photo explaining: "On the left (which will be painted white eventually), we see the future caryatid pondering her dismemberment, and on the right (which will be painted black) the two mice have already submitted to the chop! Bad news for the next volunteer for immortality!

She may not survive the weekend."

I caught up with Andrew again the following year to see how things were coming along. He told me back then: "Sorry to confess that the dolls house is still incomplete! It has certainly not been abandoned, and the mantelpieces have been finished apart from painting, but the stairs still

Worth the Wait

Moi Ali catches up with an epic construction project

Cast your mind back to 1976 in the UK. Harold Wilson was Prime Minister, Princess Margaret split from Lord Snowdon and punk rock was causing a stir. Meanwhile, in sedate Edinburgh, an eminent lawyer, Andrew Kerr, had just finished building his daughter Elizabeth a dolls' house. Elizabeth was celebrating her fifth birthday and the dolls house was centre stage. There was just one problem... Dad hadn't quite finished it.

Running a successful law firm, acting as Clerk to the Society of Writers to Her Majesty's

▶ Andrew with the house he built for Elizabeth





▲► Under construction in the 1970s

arrogantly defy health and safety regulations and the house is still shockingly draughty as it still has no internal doors. On the other hand, several other plays which have occupied my time have been completed, and there is a real chance that the dolls' house will come back into my programme within the next few months. I should love that to happen."

Despite Andrew's optimistic predictions there was little progress until spring 2020, when the Covid-19 pandemic arrived. While proving devastating in so many ways, it has provided many people with an opportunity to catch up with unfinished business. In Andrew's

case, he has used lockdown to make significant progress with the dolls house: "There's nothing like a virus for concentrating the mind, and I have at last, after more than 40 years, found a solution to this awkward problem of the staircase! It was made more difficult by my original choice of 1/24th scale and my rash decision to reproduce in miniature the elegant circular stair of my own home."

Andrew played around with various ideas, including brass bar and wire, "but it was obvious that I could never get it into the very precise shape needed. About eighteen months ago I made a mock-up of a pectoral cross for

the Rector of our church, on his appointment as a bishop, out of polystyrene, and found it very easy to use and stick together, so I decided to use that for the banisters. First of all, I screwed strips of 0.75mm polystyrene sheet to the inner ends of all three flights of steps, so as to have a footing for the balusters. Then I devised a rather clever way of making the handrail, with the necessary bend and twist. But I struggled to find a way of inserting balusters between the two. It would never have been robust enough and would probably have looked very scrappy. So I decided to support the handrail on a continuous solid





Grand entrance

strip. Future historians (or inhabitants!) can decide whether the balusters were boxed in (as used to be done quite a lot), or replaced, or were never there in the first place. I used white card, which can be used as a template to cut the polystyrene in due course. I am experimenting with some sort of capping to represent the handrail. I think that a pair of half-round tables might look well on the first and second floor landings, perhaps with something such as a vase of flowers on top."

"It mattered more to Dad than it ever did to me that the house wasn't 'finished,'" Elizabeth told me. Well, Dad is now steaming towards completion, as well as making improvements. A landing has been converted into an attic room, and the lighting system is to be upgraded. The mantelpieces he was working on in 2015 are complete, but at the time of writing Andrew was unable to get out to buy paint because of lockdown. "I have made all the internal doors now, subject to adding the panelling on most of them, but that won't take long. They comprise three layers of 0.75mm

DUNDAS HOUSE

The dolls house is based on Dundas House in Edinburgh, the masterpiece of architect Sir William Chambers. Built in 1712 as a private house, since 1825 it has served as the headquarters of the Royal Bank of Scotland. Andrew used a degree of artistic licence, replacing the meanly proportioned windows on the top floor of Dundas House with more generous three-over-six sashes like those on the side of the building. He added a bull's eye window in the attic space in place of the coat of arms on the full-size building, and opted for more simplified stonework at ground floor level to avoid having to spend hours incising individual stones into the façade!



▲ The full-size inspiration



The red dining room

polystyrene sheet. Hinges don't work at this scale, so they will turn on little pins in brass sockets. Could be rather tricky!"

"In due course, I intend to replace the lighting with 1/24th scale fittings, some of which I already have, and they really are delightful. I have removed the potentially

dangerous mains transformer from the roof space, having acquired a transformer which can sit elsewhere and deliver a safe 12v supply to the house. The little chandelier for the drawing-room, with three tiny bulbs, produces a surprising amount of light!"

The house, measuring 30 inches high and 38.5 inches wide, was created from scratch using plywood with hardwood mouldings. Andrew did have to purchase a few components, such as the capitals on the columns at the front of the building (cast brass grandfather clock pieces purchased from a clockmaker) and the decorative moulding around the bull's eye window. Made from plastic, it was designed for enlivening plain full-size furniture but was perfect for Andrew's purposes.

However long it takes to finish this spectacular dolls house, it will most definitely be worth the wait – although I do hope that Elizabeth is able to celebrate its completion before she celebrates her 50th birthday next year! 🏠



Elizabeth populated the house with mice

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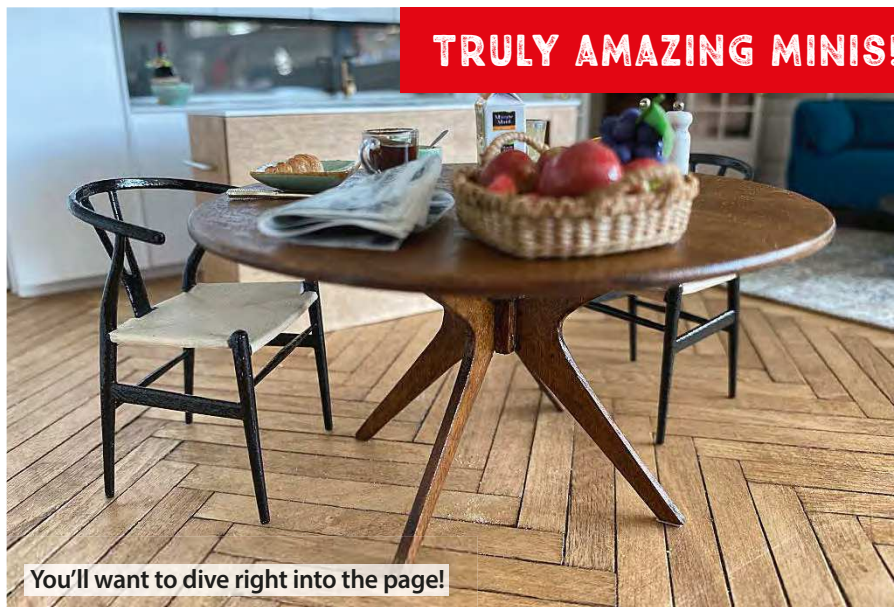
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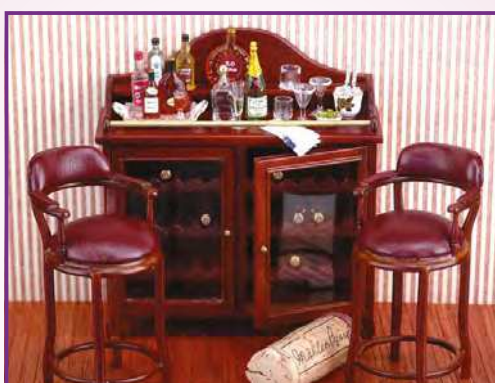
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