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little details

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sure to get your imagination going



50



welcome

Around this time last
year I had the great
honor to speak with
Rik Pierce at the

Philadelphia Miniaturia show. I
shared with him that I was working
on my first fantasy build and he
invited me to sit and talk 'shop'.

Let me tell you, I was over the
moon! I explained it was a tree
house that hung on the wall and I
envisioned tiny elves living there
high in an oak tree in our own
regular sized world. I showed
him my progress photos and he
recommended that I use gator board
instead of foam to minimize warping,
but unfortunately I already built the
shell. A few months later I found
gator board at a great price to use
as the front of the house and it didn't
warp after applying my spackle.

We miniaturists, as a community,
inspire each other everyday. We
also tend to be generous in sharing
tips and tricks of the trade with each
other to keep our art form growing
strong. One of the reasons I love
both *DHM* and *AM* is because of
the contributors that continuously
share how they accomplished their
amazing creations. Not only by listing
tools and materials but also their
personal stories of how they found
their way to this specific art form and
how it makes their life richer and, in
turn, ours as well.

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Introducing Birch Hill

Every so often an artist decides to step out of the limelight and seemingly disappear. Mark Turpin was one such artist. Now he is back and we are all the richer for it.

BY DEB WEISSLER PHOTOGRAPHY BY MARK TURPIN

My desire to return to building houses was the result of several realizations," Mark explains, "First, I noticed that a number of artists I had admired for years were retiring and there would be no more of their work. This saddened me; a reminder of how it feels when a favorite musician stops recording and you realize there will be no new music from them.

It also occurred to me that as people spend more and more time on electronic devices, there are fewer artistic pieces being created by hand. Finally, I realized my 'real job' was comprised of duties that suddenly did not feel very important to me. I was buried by work and re-work that did not seem very meaningful."

Mark itched to create something

beautiful and fulfilling with his hands again, something personal that he would enjoy. So he designed and began construction on an architectural collage, combining elements from several structures that had been meaningful to him over the years. An eclectic blend of styles he dubbed Ultra-Modern Art Deco, it is an Arts Center in 1:24 scale. Part theater, part museum, it may never be fully completed, but it inspired him to start building again.

With his Auto-CAD fired up and a new website that is mobile-friendly, Mark has returned to the world he loves best—miniatures. "Miniatures are surrounded by memories," he says, "Each of my projects has had a personal story and is filled with memories of particular times and places: where the idea was conceived,

where I did the design work, where it was built, and the journey to deliver it to its new home. Similarly, collectors begin with a desire for a physical space where they can place some of their hopes and dreams represented in miniature."

Mark understands our dollhouses and vignettes become sacred spaces for both the collector and for the artists whose pieces they select with such care. We decorate and redecorate, spend time examining every nook and cranny, creating stories, learning new techniques, and vicariously living in them.

We can travel back in time to reside in another era, enjoy an architectural style we may never experience in real life, or live a life-style to which we will never be privy. It is a tangible, durable



FEATURE



1 Birch Hill's interior as the buyer would receive it, free to add their own personal touch. **2** A view from above Birch Hill shows the intricate latticework of the roof skylight. **3** Another view of the furnished interior of Birch Hill.





Light shines through the roof skylight into the upstairs floor.

product that embodies our hopes, dreams, and imaginations.

Mark was twelve when he assembled and painted a 1:12 scale kit dollhouse he later sold to a collector. In high school he built a number of projects, including an eight-foot long, thirty room Contemporary, which he sold to a family with five cats. It had an enormous gymnasium where the cats would play.

Majoring in Film and Television Production at Chapman University in Orange, CA, during his college years he built an enormous multi-house structure in 1:6 scale that resembled San Francisco's storied 'Painted Ladies'. During regular visits to LA, Mark loved wandering through Carole and Barry Kaye's magnificent Museum of Miniatures, marveling at their vast collection of houses and rooms. He was particularly enamored with the sublime creations by Mulvany & Rogers, Robert Dawson, and the Kупjack Rooms. It was the perfect introduction to the miniature world. His visits to the Thorne Rooms in Chicago and Queen Mary's Dolls' House at Windsor Castle were unforgettable.

In those days the city teemed with several wonderful miniature shops where Mark slowly accumulated parts to build an original structure that could not be built from a kit. Over a six-year period he designed and built the eclectic *Château du Bois*, and planned to launch a new collection of custom houses. While vacationing in Florida in 1994, he decided on a name for his new enterprise – Pine Island Designs.

Pine Island Years

Mark's first miniature show was a Tom Bishop venue in Phoenix where he debuted *Château du Bois*. At a San Francisco show another creation, *Tamarind Manor*, attracted attention. Shortly after the show, a collector in Manhattan called and said, "I love *Tamarind Manor* and want to buy it." Mark rented a truck and persuaded his best friend to travel with him across country to deliver it. More shows and private events followed, where he learned how costly transporting houses to shows and customers could be.

From 1999 to 2008 he built and sold more than 50 projects in 1:24

and 1:12 scale. His structures were not confined to any particular style as he explored French, English, Greco-Roman, Contemporary, Art Deco, Moorish, and Federal architecture that ranged from enormous mansions to small city lofts. No two structures were alike and, with few exceptions, none were exact replicas.

"Back then I was constantly on the road to shows and making deliveries. I drove thousands upon thousands of miles, crisscrossing the US. After years of this, I was worn out. Then the Great Recession hit, affecting the business of many. My business partners retired, and so we closed Pine Island Designs."

Mark worked for a law firm for the next decade; all-consuming work with little time to create. But the artist inside him chafed. So he began designing his architectural collage, making a list of project ideas in a variety of sizes and styles, and picked up his tools. As a result, *Birch Hill* was born.

Birch Hill

The design concept for *Birch Hill* in

1:12 scale began as an entertainment pavilion. It was inspired by visits to the Hudson River Valley; the landscape studded with large manor homes and estates. Mark wanted to construct an ancillary building that might be found behind the main house, overlooking the river. Initially planned as a two-story glass pavilion with a service level below, as he started to draw, Mark realized a better idea would be a smaller version of the mansion, which could serve as a guest house or estate manager's cottage.

“Miniatures offer a comprehensive medium for bringing forth a person's internal beauty.”

“The finished plan includes a bedroom/bath upstairs, parlor below, and kitchen and dining on the ground floor,” Mark points out, “Although the style is an eclectic Georgian Revival, I wanted this house to look different from every angle. I made it asymmetrical, including front steps and side balconies, which provide space for plants and flowers. This provided additional space below, including a half bath, service corridor, small closet, and a secret storage area beneath the stairs, hidden behind a bookcase. There are four separate entrances on the ground floor, and a unique roof light to bring more light to the spaces.”

The house is constructed of clear pine walls and birch plywood floors. All the handmade windows and doors are made from basswood. The exterior stonework and brick walls are scored and hand-painted

in eight colors; a unique technique Mark executes brilliantly. The parlor features a traditional fireplace and mantle with built-in bookcases. Mark made 70 leather-bound books with gold faux page edges.

To access the ground floor kitchen with terra-cotta tiled floor, hallway, and bath, the front stairway and balustrade panel can be moved aside. Mark opted not to furnish the kitchen, leaving it to the buyer to decide what era home they would like to create. *Birch Hill* is designed to provide freedom to furnish it as a small townhouse, country home, guest house, in-laws quarters, and other endless possibilities. The structure measures 24" wide, 19" deep, and 32" tall.

Enduring appeal of miniatures

“It has been said that beauty is in the eye of the beholder. But I think beauty starts in the mind of the maker. Miniatures offer a comprehensive medium for bringing forth a person's internal beauty,” Mark reflects.

“There is an enormous sense of freedom when you are creating miniatures. Other than the obvious limitations of space and budget, you can plan and create most anything you desire, including things not possible in full scale. I love looking at replicas, but I really enjoy seeing what other people create from their own imaginations. Setting aside your judgment of whether something is good or less good, and whether or not you've seen something like it before, you might fully enjoy catching a glimpse of another person's vision brought forth by their own hand.

I think one of the best experiences with a miniature project is when it is finished enough to take on a presence in your room. Like a real house that imparts a certain feel, a miniature house begins to develop a personality that expands as you

live with it, and make additions or changes to it over the years. Whether you are outside looking in, or looking out from a favorite room, a miniature house becomes another window to the soul, and it becomes part of you. I think this, truly, is the reason for miniatures' enduring appeal.”

This philosophy has brought a true talent back into the miniature fold. Mark is currently working on a contemporary structure; an architectural style with which long-time Turpin fans will relate. Although many of us never had a chance to say goodbye, and many wondered over the years where he had gone, we can all welcome Mark Turpin back into the limelight where he belongs.



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Turning Out Mini Masterpieces

Brian Hart has created well over 10,000 miniatures and all of them are sought after by serious collectors. It is his unique style and materials that sets him apart.

BY BRIAN HART

I've always been interested in trying new things, from gem hunting in North Carolina to gold-panning in Georgia and even metal detecting in my youth. I remember watching my dad working on a variety of practical and artistic projects from building stereo cabinets to turning gemstones. It wasn't until I was an adult that I recognized my dad's creations were artistic and weren't just a 'weird' thing my dad did as a hobby. It was after this that I really found my artistic passion.

My interest in wood-turning developed when I began taking classes at a local wood store. One class and I was hooked. It's become my passion and my artistic outlet. When I first began turning, I focused mainly on pens and large segmented pieces. However, once I saw miniatures

online, I wanted to see if I could create a piece so small and delicate; it seemed like a real challenge.

I'm self-taught in creating miniatures and enjoy experimenting with different shapes and designs. Miniatures allow me to test my skills and create unique shapes and designs that wouldn't be possible in larger pieces. I'm amazed at how fascinated people are with miniatures and I enjoy hearing what they're interested in seeing me create. Since I began, I've made well over 10,000 miniatures with no two exactly the same.

After I first started making miniatures I opened my shop, Hartwood, on eBay. While I have pieces in popular local galleries, my most ardent followers are my customer base online. One of my wonderful online customers recently confided in me she had

over 800 of my turnings! Customers appreciate my attention to detail, my use of exotic materials, and my willingness to experiment with new shapes, designs, and inspirations.

I make miniatures in different scales including 1:12, 1:24, and larger depending on my customers' needs. Indeed, many of my customers like a little bit larger scale because they're not necessarily adding them to a room box of mini-scenes; they're displaying them on shelves or in shadow boxes. Personally, my favorite size to make is 1:12 scale and larger because of the extra detail I can add to the pieces.

An advantage of making miniatures is the small amount of material it needs. This means I can use the best quality burls and exotic woods. My favorite wood is African



Opposite page: Examples of segmented hollow vessels. These are made from staggered, eight segmented rings to give them a unique pattern. Approximately 2" tall. Replica of a three-tier, counter-top, apothecary show globe. These were originally clear glass and filled with colored water. The piece is made of custom-mixed and colored polyester resin. **1** Three African black wood lidded vessels. These forms are highlighted with metallic paints. **2** These three hollow vessels feature African blackwood finials and bodies made from a variety of natural palm nuts.

I usually start my day by getting up early and heading out to my freestanding workshop to enjoy a cup of coffee and some time with my shop cats, Lucy and Stanley. I love my workshop, particularly in the winters when it's warmed by my wood burning stove, adding to its warmth and coziness. I even sometimes find interesting burls in my firewood which make their way into my pieces! While miniatures are definitely a passion for me, I do have a fully equipped wood working shop. In addition to miniatures, I've made furniture, such as dressers, dining room tables, and desks, as well as cabinets for my home's kitchen and bathrooms. I also recently made a custom bread cabinet for my bread making wife.

I do the majority of my turning on a full-sized Powermatic lathe which lets me turn more efficiently. I use a full-sized lathe because it's more comfortable, but they could certainly be completed on a mini lathe. I use a variety of commercially available tools to shape the exterior of the vessels, but they're all hollowed with tools I made myself. I had to custom design my hollowing tools as they're

black wood, but I also like other tight grained exotics such as cocobolo and bubinga. My most popular pieces usually have finials made of African black wood; its strength enables me to create the finest detail.

I also enjoy using unique materials such as palm nuts and tru-stone. In order to provide variety in materials, I also mix my own polyester resin in various colors with metallics and pearlescent pigments. I've experimented with these resins by adding a variety of items including brass drillings, seeds, bone (e.g. chicken bone and shark vertebrae), cereal,

and pasta all of which have unique appearances. Instead of veneer, I often use pickguard to create a clean line to separate segments and laminations. I'll also include unique natural materials into my work on occasion, including sea urchin shells and mother-of-pearl inlays.

I'll even pull materials from my own yard on occasion. When we had to cut down an older, dying tree in our front yard, I pulled wood to make bowls for my daughters. But no matter how beautiful the material, a miniature turning is only as good as the shape and the finish!



1

1 Solid, polyester resin, apothecary style jars. **2** Hollow vases made from custom-mixed polyester resin. The color is created through the use of pearl-ex powder. Brass drillings are added to help give the forms a unique pattern. **3** Replica of an antique apothecary hanging show-globe. **4** Three hollow vessels feature African black wood finials and bodies made from natural palm nuts. Examples are 3/4" to 1" tall.



2



3



4

not commercially available. Crafting my own tools allows me to achieve the lightest, yet strongest, vessel possible.

Over my years of creating miniatures, most of my favorite pieces were lidded finial vessels, but I've also enjoyed meeting my customers' needs for miniatures for their mini scenes and room boxes. I've made specific items for miniature pubs (I turned the taps), a bakery (I turned cake plates and stands), and a New Orleans-style mystical shop (I turned jars and show pieces).

My favorite rooms, however, are apothecary shops. I've made many customers an array of apothecary items including jars, show globes, and mortar and pestles. In order to achieve the unique look of counter show globes, I hand-mix transparent, polyester resins. I even turn the brass fittings for the show globes to make them more authentic. I use antique catalogs for assistance in creating authentic pieces, but I also turn to my personal collection of antique apothecary items to make sure my miniatures are historically accurate.

One of my favorite, and most unique, items I've ever made is a hand-turned, full-sized hollow form vase with hand-turned shelves displaying ten finial-lidded hollow-form vessels made of various species of palm nuts. I was turning the full-sized vase – made of Bradford pear – when I had the idea that it would be interesting to cut a window out of the side of the vase in order to display miniatures. I particularly liked the juxtaposition of the large vessel made of wood with the miniatures made of palm nuts. I thought the concept of a large, hollow form displaying miniature vessels was unique; I've not seen one like it before! I've since had many requests to create new versions of this piece.



Examples of segmented bowls featuring exotic woods and pickguard.



Examples of lidded vessels turned off axis with an eccentric chuck. These vessels are slightly larger at approximately 2" tall.

I'm currently working to get members of my community more interested in wood turning and miniatures. I'm a member of a wood club; we meet monthly and host a variety of demonstrations from members and invited guests. I recently demonstrated how to turn furniture pulls and segmented miniature vessels. I enjoy sharing tips with other wood turners and helping them find their own passions. I have frequent visitors to my shop wanting to learn how to turn or learn a specific process. It's not unusual on winter days to find a few gentlemen sitting in my shop talking wood and projects.

I believe once you stop trying to learn and grow as an artist, your

work stagnates. I continue trying new materials and techniques. I've been working on laminating palm nuts, which puts a variety of nuts together in a single vessel. This provides a beautiful contrast in color and appearance. I'm also developing new segmented patterns, including a kind of checkers style with light and dark materials. I continue finding inspiration wherever I can and look forward to continuing to create exciting designs for my customers.



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A Museum That Must Be Visited

The Museum of Miniature Houses and Other Collections Inc., located in Indiana, is celebrating 25 years of housing a world-class collection of fine art in miniatures.

BY JENNIFER BORMAN

What happens to a miniature enthusiast's collection once they pass away? Will his or her heirs appreciate and take care of it or will they discard it without a second thought? After witnessing the latter scenario more than once, three Indianapolis-area miniaturists got together with the goal of establishing a place where collections of quality miniature room settings, houses, and individual pieces would not be lost to future generations. Suzie Moffett, Suzanne Landshof, and Nancy Lesh (1927-1999) met their goal, and then some, by founding the Museum of Miniature Houses & Other Collections in 1991. This year marks the 25th anniversary of the museum being open to the public and more than 106,000 visitors from around the world have

toured the museum's world-class collection of fine art in miniature.

To celebrate the occasion the museum will launch a Founders Exhibit on September 14th which will run through January 6th. The exhibit will consist of dollhouses and room boxes crafted by the three founders. In addition, there will be a 25th Anniversary Roundtable discussion with both Moffett and Landshof on October 13th from 10:00 am to 11:30 am. Attendees will be able to ask the founders about the museum and their approach to making and displaying miniatures.

Among the museum's exhibits are houses made by the three founders, which are always on display. The Founders Exhibit will also feature room boxes and vignettes not normally displayed in the museum.

The seven rooms of the museum include thousands of pieces from Bea and Harold Abbott's collection as well as several houses commissioned by Dorothy Stickles. The museum is also fortunate to have a Thorne Room, made by Narcissa Ward Thorne. Some exhibits rotate regularly and the entire collection requires six offsite storage areas.

We also have a shop with hundreds of one-of-a-kind items donated for resale, and we offer workshops.



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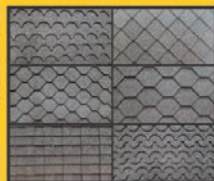
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The Cherished Christmas Cottage

'I am eight years old. Some of my little friends say there is no Santa Claus. Papa says, "if you see it in THE SUN, it's so." Please tell me the truth; is there a Santa Claus?'

BY DEB WEISSLER PHOTOGRAPHY BY MEGAN DEITZ

Yes, Virginia, there is a Santa Claus,"... came the now iconic reply to a little girl's plea for validation that the jolly old man in the red suit did indeed exist. Virginia's letter and its quick editorial response was printed on September 21, 1897 as a letter to the editor in the New York Sun newspaper. It has become history's most reprinted newspaper editorial, appearing in whole or in part in dozens of languages in books, movies, magazines, posters, and stamps. That one line embodies all that is magical about Christmas.

A Joan Warren's latest room box was inspired by this Christmas letter and Joan's own roots in New York. "When I came upon a Nic Nichols room box at a miniature show, it was decorated for something other than Christmas," Joan recalls. The cottage, decorated with a winter scene seen through the window, reminded Joan of Christmas. She took the empty box home, already envisioning the scene she had in mind.

Joan has always had the ability to visualize a scene before she's ready to begin. Inspired by the classic Santa Claus letter and Nell Corkin's delightful Christmas

house built inside a walnut shell she once admired, she longed to incorporate that charm into her own Christmas scene.

Her story, "The Christmas Cottage," begins in 1920, in the small town of Roscoe, in the Catskill Mountains of upstate New York. It's Christmas Eve and three young sisters have settled into the family's cottage for the holidays. Their parents have gone into town to do some last minute Christmas shopping and to bring back the feast for tomorrow's dinner. Charlotte, the eldest, is babysitting.

The two younger girls are embroiled in a controversy as to whether Santa Claus is real. Charlotte, ever the arbitrator, fetches a book from the attic entitled "Yes, Virginia, There is a Santa Claus". Written by Francis Pharcellus Church (1839-1906), it was his unsigned editorial that appeared in The Sun newspaper years before. Charlotte settles in to read aloud to her fractious siblings.

The rustic cottage with its charming Dutch door is decked out for the holidays from top to bottom. The country-style Christmas tree by Karen Markland is trimmed with home-baked cookies, berries, nuts, and frosted glass balls.





Joan has a way of putting together a room box that magically transports you to another place and time.

The diamond pane window is framed by Karen's nature garland. Christmas stockings are hung on the mantle, awaiting the annual gifts of oranges, nuts, and candies. Ornaments spill from a basket and litter the floor, along with an assortment of dolls, toys, and books. A German nutcracker and tiny forest hut are German treasures, reminding us where the origin of the Christmas tree originated.

The two seated sisters were made by the late Marcia Backstrom in her classic vintage style. The smallest one is by doll maker Amanda Skinner.





A beautiful Borzoi by Karl Blindheim affably accepts the attentions of a tiny kitten. On the tree stand near the door hangs a hand-knitted sweater by UK artist Nicola Smith, The Knitting Lady.

Photographic images of timeless Christmas scenes by Hemy and Laura add another Christmas element to the festive scene.
 "Ah, Virginia, in all this world there is nothing else real and

abiding. No Santa Claus? Thank God! He lives and lives forever. A thousand years from now, Virginia, nay 10 times 10,000 years from now, he will continue to make glad the heart of childhood."

Keep Your Miniature Pillows Dust Free

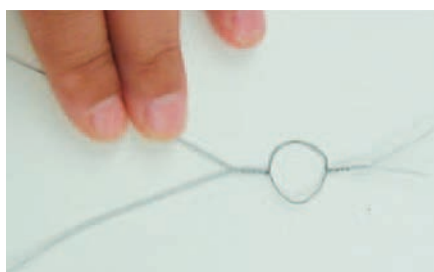
Follow along as Toni Allen makes a 1:12 scale Victorian pillow fluffer than can be completed in an hour and ready to be placed in a special scene.

BY TONI ALLEN

During the 19th Century, pillow fluffers were used to beat the dust out of cushions and pillows. They make a delightful addition to your dollhouse and here you can make your own pillow fluffer in about half an hour.

Step 1: Take the two pieces of wire and hold with the pliers approximately 5cm from the end. Make six tight twists, then move your pliers up to 7cm from the end and make another four tight twists.

Step 2: The gap between the twist is the fluffer's center heart design.

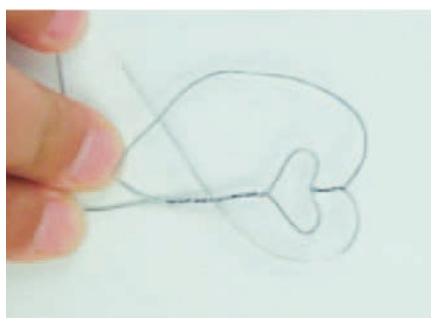


You will need

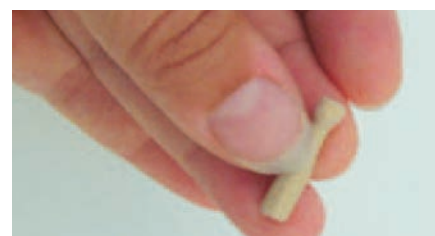
- Thin florists wire 2 x 18cm
- 5mm dowel 1 x 2cm piece
- Fine sandpaper
- Super Glue
- Stain or varnish for the handle
- Small pair of pliers or strong tweezers
- Small drill bit or awl

Gently push down the second set of twists into the gap and this will form the heart shape. Gently work around the wire with your pliers and fingers and ease the wire into the heart shape; running your thumbnail around the wire will neaten any kinks.

Step 3: Taking the longer ends of wire from the top of the heart, bend them around to the bottom set of twists in a larger heart shape; again your thumbnail is great for getting the heart into shape. Now tighten all four twists together using the pliers.



Step 4: To make the handle, take the piece of dowel and sandpaper your dowel to a handle shape. Grooves are nice and can be filled with matching cotton for a good look, but a complete handle covered with wire may be your preference, or simply a round ended plain handle.



Step 5: When you have your handle ready, drill a hole into the top of the handle that is wide enough for the end of the fluffer to fit snugly, and Super Glue it into place. At this stage you will need to trim the length of the wire to suit the hole. A tiny hook or loop of wire can also be fitted into the other end of the handle to hang on a wall or door.

TOPTIP

A tiny hook or loop of wire can also be fitted into the other end of the handle to hang on a wall or door.

Step 6: The fluffer's handle can be stained, or painted. I found that a small amount of brown shoe polish stained the handle nicely.





Making a House a Home

Miniature collector Kaye Browning resurrects a 1981 Victorian dollhouse and shares tips on how she created a comfortable living space true to its roots.

BY SHARON DODDROE/PHOTOGRAPHY BY KIM MCKISSON

It was named Megler Landing. A formidable name for a formidable dollhouse fashioned after the statuesque Victorians prominent in quaint coastal towns dotting the Pacific Northwest. Part gingerbread, part Gothic, it was House #24 for Noel and Pat Thomas, who had a reputation for not only constructing realistic period-specific dollhouses, but for creating them with an engaging lived-in appeal, a design technique that was seemingly new to miniatures, but one that was quickly taking hold in the early eighties. So much so, that the young couple commissioning the house at a Seattle show were told it would be a four-year wait. They were not deterred.

During that time, the couple had a son, Brody, and the Thomases made life-long friends. The child's name is

endearingly etched in dust on the 1:12-scale garage window, just one of the touches Pat and Noel added that makes their signature work so distinctive. The beloved Victorian would remain in the family for almost four decades, but recently found a new home in the collection of Kaye Savage Browning at the KSB Miniatures Collection—and she's committed to keeping its character intact.

"I've always been a fan of Noel and Pat, and I'm particularly fond of the Astoria, Oregon, area and its beautiful Victorian homes, so I was excited to acquire this piece," explains Kaye, "I'm in the process now of decorating Megler Landing, and I must say it's becoming one of my new favorites in the collection. I hope each person who views it will feel that they are welcome to step

inside and explore each and every room, nook and cranny. And I want the previous owners to know that, as promised, this house will be well-loved and well cared for."

Megler, as it's affectionately called at the Kentucky Gateway Museum Center, which houses Kaye's 3,300-square-foot collection, has more than a dozen rooms, countless nooks and crannies, a basement, an attic, a garage with an upstairs area and a secret room. At the time of writing, Kaye was in the process of decorating...and searching for the location of that secret room. Since there were no furnishings other than a cooking stove and kitchen table included with the house, all pieces are from her collection. Many have been waiting in the archives for their forever home. One fascinating piece



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is a Wooten desk by Orvin Fjare. Kaye searched for the particular desk for quite some time and then waited even longer to find the perfect space for it. Luckily, it's one of the rooms she agreed to share with *DHM* readers prior to Megler's first-ever public showing this fall when the KSB Miniatures Collection unveils an eight-month exhibition, *Scaled to Perfection: A Gallery of New Miniatures*.

Sneak Peek

As all miniaturists know, contemplation is a huge part of the artistic

process. Kaye's goal when deciding what to do with each room was driven by her desire to create "a very homey feeling." For the living room, she chose a silvery soft-textured sofa and equally comfy-looking chairs to invite the viewer to sink in and relax. "Cushy," she says, "Where both homeowners and guests would feel comfortable." To add to the authenticity of the time period, she topped them with an item some of us may remember from grandma's house—crocheted antimacassars. Many know these as simply "doilies" or "head covers" but the formal

Opposite page: A Wooten desk by Orvin Fjare. Burled wood birdcage by Gilbert Mena. Victrola cabinet by unknown maker. **1** The Wooten desk shown open. **2** A Megler Landing has a living room, kitchen, formal parlor, dining room and foyer on the first floor with stairway leading to the second level which includes a master bedroom and office area, two more bedrooms and a bathroom. The third floor contains a large bedroom with turret sitting area, another bedroom and an attic. The house also has a connecting porch to the garage. **3** After shot of the living room. Barbara Logan made the "cushy" sofa, chairs and crocheted antimacassars.

name actually refers to Macassar oil, which was widely used in the early 19th century as hair oil. Housewives began covering the arms and backs of chairs with the washable crocheted cloths to preserve fabric from being soiled.

Kaye also included pieces reminiscent of her own life growing up. She recalls many evenings centered around music, so she added a Victorian piano and an old Victrola cabinet to the scene. Two seats, not one, are tucked under the piano—a subtle hint that this room is informal and ready for enthusiastic duets. Other items signaling activity, albeit on the quieter side, are the needlework-in-progress and slightly rumpled newspaper.

The other finished room we were privy to is the master bedroom on the second floor of Megler. Shown in its "before" state, it was a staging area for items Kaye is selecting. "I use a lot of different lamps and chandeliers to add ambiance. I love incandescent lighting because of the mood it creates," she says. There are also key pieces of furniture scattered throughout. A work in progress,



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1 Another shot of the finished living room. Kaye's intent was to make it a comfortable living space where families and guests could relax and have fun. 2 Amazing porch details.

3 A before shot of the living room.

4 After image of the master bedroom. The Jenny Lind bed was replaced with a brass bed by Val Tretter.



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Before image of the master bedroom. Items are accumulated before finding their appropriate space.

explains Kaye, "When I'm decorating any house, no matter the architectural style, I pull furniture from the collection and just keep trying pieces until I get the feel that I want to portray. While I may not know the exact resting place for items, I do get a sense when a piece belongs in a room."

That was the feeling Kaye got when she placed the Wooten desk in the office cove of the master bedroom. She was also quite satisfied with how Val Tretter's brass bed fit the space so perfectly. "Furnishing the bedrooms has been the most fun because there are so many, five altogether, and each one has its own personality," she says, "I'm excited to decorate the children's rooms, which will be filled with all sorts of delightful age-appropriate furnishings."

Other areas Kaye can't wait to complete are the kitchen and at-

tic. Currently, the attic is filled with discarded furniture, old rugs and a well-played-with dollhouse. "The best part of the attic is the old, aged and dusty look, and by the time I finish it, all the pieces being stored there will have that appearance," she says. "I love the newspaper stuffed up between the beams in the wall and the old broken high chair that, in my mind, has been used by every child born to that household."

Her plans for the kitchen include a dining table with four informal dining chairs by a treasured artisan from the 70s, Gloria Longfellow. "Her caning is some of the best that has been produced in miniature," explains Kaye.

Try not to sneeze! The unfinished attic will be complete with dust and everything else that makes an attic so explorably. The high chair was made by Gloria Longfellow.

"The first two pieces I ever bought in miniature were two chairs by her, a Victorian side chair and rocker. They are still dear to my heart."

While the well-known collector is still undecided on what she will do with the area above the garage, she does have a vision for the space below. "It will have a 1932 Bentley in





1 Kaye plans to add a 1932 Bentley in British Racing Green to the scene. **2** A before shot of the garage. The name of the previous owners' son, Brody, is etched in dust on the window. He was born while the Thomases were creating Megler Landing.

the process of being restored, as well as all the items one would find in a garage to do that."

There are certain to be more surprises down the way as Megler Landing continues to evolve, but what will be a constant is the atmosphere of family. "I feel an emotional connection to the previous owners and to how they felt about having this piece in their home all those years. Megler has a new home now, but I hope it will depict the same feeling." She'll get the chance to see if she accomplished her goals when she hears reactions from those attending Megler's debut this fall. And who knows, perhaps Brody will make a surprise appearance and tell her where that secret room is.

Scaled to Perfection: A Gallery of New Miniatures opened October 12, 2018, and runs thru May 31, 2019,



at the KSB Miniatures Collection in Maysville, Kentucky. In addition to Megler Landing will be Savage Manor by Mulvany & Rogers, The Whittier, also by Noel and Pat Thomas, three never-before-displayed Pam Throop houses and hundreds of newly acquired miniatures, including several from Miniature Masterworks.

Visit www.ksbminiaturescollection.com for details.



artist details

KSB Miniatures Collection

Maysville, Kentucky 41056

Phone: 606-564-5865

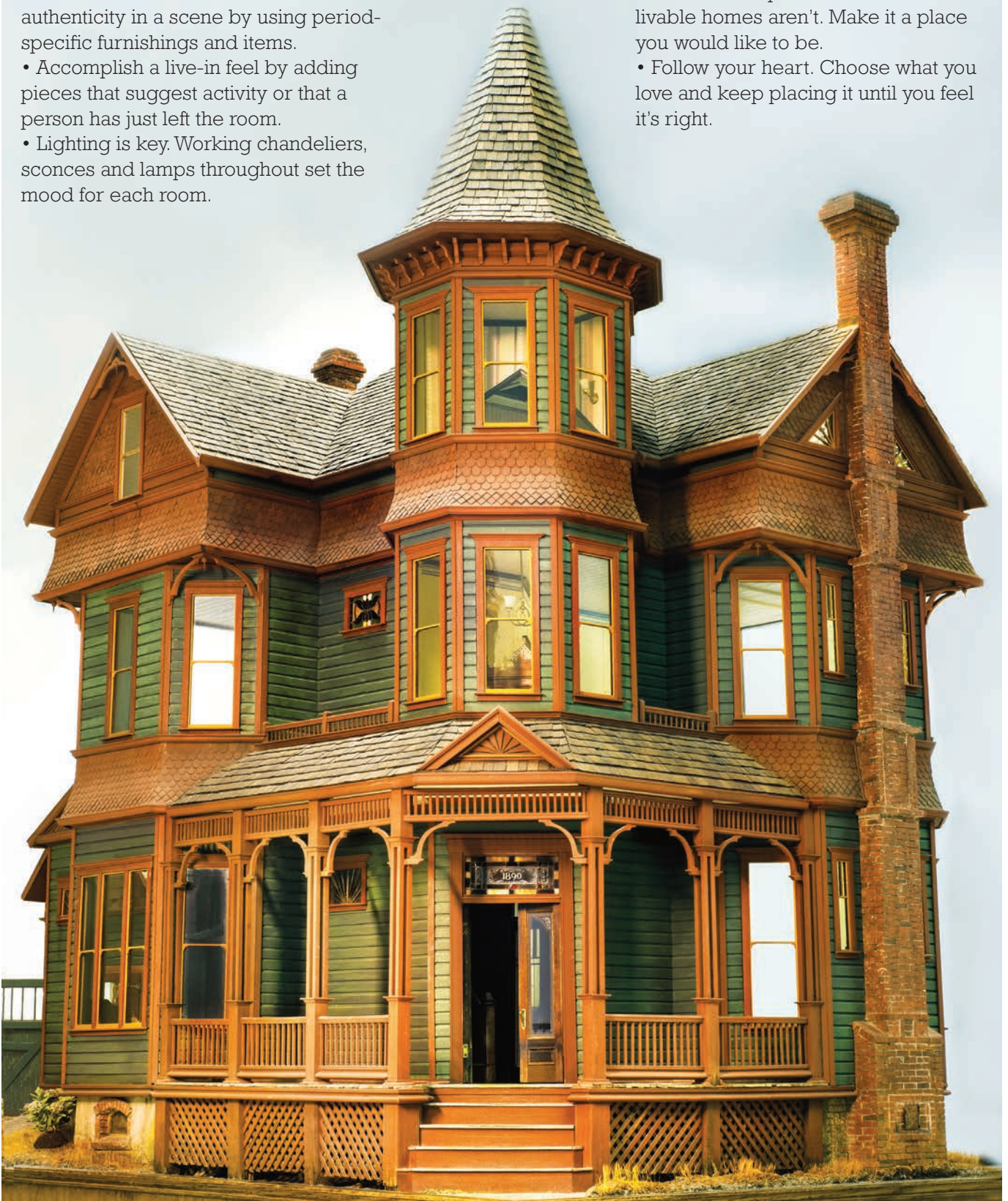
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Tips from Kaye Browning on making your dollhouse a home

- Research. Research. Research. Create authenticity in a scene by using period-specific furnishings and items.
- Accomplish a live-in feel by adding pieces that suggest activity or that a person has just left the room.
- Lighting is key. Working chandeliers, sconces and lamps throughout set the mood for each room.

- Don't be too perfect. Life isn't and livable homes aren't. Make it a place you would like to be.
- Follow your heart. Choose what you love and keep placing it until you feel it's right.



Dare to Dream a Little Dream

After 37 years of building some of the world's finest miniature furniture, The Ferd Sobol Editions shares memories and their latest edition, The Dream Bed Ensemble.

BY LYNNE MONTES DE OCA

Furniture has always been designed to serve the human form, mind, and imagination. Aside from functional requirements to provide storage, seating, and places of slumber, furniture has also fulfilled the needs to relate to the world around us via design. We surround ourselves with furniture that alludes to international influences and numerous periods of time. Whether full sized or miniature, furniture also presents numerous symbolic attributes.

Of all pieces of furniture, beds hold the deepest universal references, for it is in a bed that we are born, die, and spend a lifetime in between in the act of creating love. The soft warm embrace of a bed offers comfort when we are tired, and nurturing support when we are ill. And of course it is in a bed that we experience the most magical of all human endeavors, for it is here that we dream.

The ability to touch the imagination has always been a hallmark of Ferd's furniture. He tends to build those pieces that resonate with him personally yet still present an honorable challenge to the spirit of the craftsmen. His latest edition does both, replicating the first bed he and Millie slept in together as a

newly married couple. The Dream Bed is so called as their dreams for the future were first created within the framework of a hand carved four-poster bed. In fact the antique filled bridal suite they stayed at on their honeymoon, more than seventy years ago, was the inspiration of The Dream Bed Ensemble.

When they were married in Massachusetts in August of 1947 one of their wedding gifts was from Millie's maid of honor, her sister Jean, who had arranged for the happy couple to honeymoon in Cape Cod in an inn on the beach. Per the local newspaper write up: "As the couple left on their wedding trip to Cape Cod, the new Mrs Sobol was wearing a navy blue faille suit with white accessories and an orchid corsage."

Although they drove away from their wedding reception with the mandatory *Just Married* sign on the back of the large La Salle car borrowed from Millie's father, dragging the required tin cans, they removed it all before arriving at the inn, hoping to draw no unwanted attention. This was not to be the case as it was the honeymoon suite that had been reserved by Millie's sister.

The newlyweds were greeted at the inn by two elderly proprietors who were sisters. They had grown up



on the property, and willingly shared the story of their beloved home as they showed the couple to their room. When Millie complimented the antique furnishings they were told a bit of the background story of each piece of furniture.

Their sweet bridal suite had a





Above: The Dream Bed Ensemble.
Left: The happy, newly married couple.
Right: Ferd studying the bed's detail.

tall stately cabinet containing his and hers closets separated by an illuminated vanity for grooming. One sister noted that it was the only piece of furniture in the room that was no longer still a pristine antique. The sisters commented that when they were small children they loved to sit in front of the vanity looking at the fancy colored bottles of perfumes and lotions as their hair dampened with rosewater would be braided after a bath.

When Ferd commented on the graceful carvings on the door panels, one of the sisters drew his attention to the matching hand carvings on the sideboards and footboard of the





1

1 The entire *Dream Bedroom Ensemble*. While all are currently available separately, a considerable savings exists when purchased as a group. **2** Diminutive enough to perch within a Calla Lily *The Piecrust Table*, Ferd's very first miniature edition. **3** The *Vanity Wardrobe* is shown with Ferd's delicate Ladies Hand Caned Chair.



2



3

bed. She said that different craftsmen separated by not only decades but also thousands of miles had done the matching carvings. The floral vines carved into *The Vanity Wardrobe* had been duplicated from rubbings and drawings of the bed carvings.

She explained that the bed had once belonged to their great uncle, a sea captain who had it shipped home to his wife as a present. Their

great aunt, she went on to explain, always had the furniture polished with fragrant orange and lemon oils imported from distant Caribbean ports, and that their favorite chore as young girls had been to polish the posts of this bed.

The other sister winked and shared that their own mother often used these bedposts to tighten her corset. When Ferd looked surprised,

the two sisters explained that women would often help one another in lacing the length of strings on their corsets and then tug upon the lines until the desired waistline was obtained. However, if a woman did not have female assistance handy, then she would find it necessary to use a bedpost to lash the ribbons to, and then lean away from the bed to clench the proper fit, creating that



The Vanity Wardrobe is an illuminated edition flanked by his and her closets.

needed tug from torso to bedpost. The sisters invited the newlyweds to examine those bedposts for the telltale impressions left by decades of corset lacing marks. Millie did and was pleasantly surprised by both those faint marks and by the aromatic citrus scent.

The innkeeper went on to share that when the sea captain returned to the Boston harbor after a lengthy voyage, he would always send a courier on horseback with a rose to be delivered to his wife. This is how she would know that he would be home within a day or two. His wife would always place the rose upon their pillow on his first night back.

The next morning she would carefully propagate the rose by placing the trimmed stem within a raw potato, and as soon as the weather was warm enough, plant it in her garden as a fond reminder of his returning home. The lovely heirloom rose garden behind the inn was testament to their great aunt's horticultural prowess, and to her

husband's many ocean voyages.

Ferd discreetly asked one of the sisters to sell him a rose to place upon their pillow that evening, and she winked her agreement, saying she would be happy to take care of it. That evening when they had returned to their room after an evening of dancing, a pair of roses had been placed upon their pillow to Millie's delight. The next night and each night of their stay the ritual was mysteriously repeated. That small touch of kindness by the innkeeper, who never charged for those roses, and this romantic gesture by a young groom, is honored in the accompaniment of a rose upon the pillow of *The Dream Bed*.

Many design elements are repeated within the various pieces of the *Dream Bedroom Ensemble*. For instance *The Federal Dresser* has petite corner florets beneath the drawers that may also be seen on *The Vanity Wardrobe*.

Correspondingly a Greek Key motif design repeats across

the editions lending an air of sophisticated traditional classicism.

The Piecrust Table was the very first miniature edition Ferd ever built, and it is with great sentiment and warm personal memories that it finds itself again within this charming grouping. Like protective wings, a pair of Piecrust Tables embraces the bed, offering the perfect spot to place a bud vase or candle.

Both Millie and Ferd have fond memories of the elegant antique pieces in their bridal suite. Millie recalls Ferd closely examining the joinery and the carvings, and he remembers watching her reflection in the vanity mirror as she sat brushing her long hair and applying fresh lipstick before they went downstairs for dinner and dancing each evening.

Their extended honeymoon stay was delightfully memorable for the wonderful weather, gorgeous surroundings, and the well-appointed bridal suite they occupied. It was a room they will always fondly remember, for when they arrived it was filled with lovely antique furniture and by the time they left, it was also filled with their own dreams for the future.

The magical spell they experienced as young honeymooners tucked away in this room on the cape, surrounded by an ensemble of fine antique furniture is something they have always treasured and dreamed of recreating in miniature. Finally in their seventh decade of wedded bliss, this little dream has come true.



artist details

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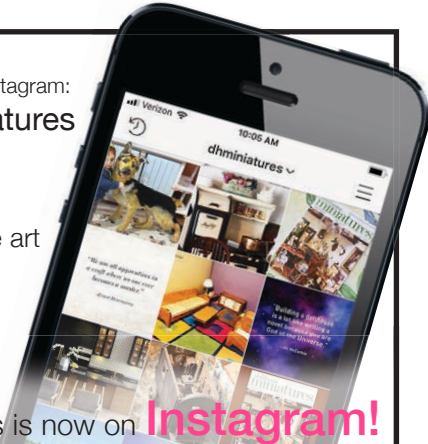


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A Collection of TynieToy Miniatures

Collector Troy Bettridge graciously educates us on antique TynieToy dollhouse furniture and also shares some interesting facts about the company.

BY TROY BETTRIDGE

I began collecting TynieToy furniture in 2006 after discovering a few pieces in a local antique store in Tulsa, Oklahoma. After doing some research on the pieces, I decided to keep them. TynieToy dollhouse furniture was produced from 1920 -1942 in Providence, Rhode Island and traces its origins to the Handicraft Club which is still in existence today.

In 1917 an interior designer named Marion Perkins and member of the Handicraft Club, had put together some miniature wooden furniture samples to show potential clients. Marion Perkins was a graduate of the Rhode Island School of Design and an accomplished furniture designer. Marion displayed her miniature furniture at the Handicraft Club where it caught the eye of a

curator for the Metropolitan Museum of Art who purchased some pieces for the museum's permanent collection. Amey Vernon, another club member, partnered with Marion Perkins and the two began to sell the miniatures in early versions of house parties. World War I had a negative impact on the interior design business and prompted the two women to form TynieToy in 1920 and incorporated the company in 1921. The war had also taken a toll on imports of European toys to the U.S. including dollhouses and miniature furniture which created an opportunity for TynieToy to fill that void.

In 1923, the company standardized the dollhouse furniture and dollhouses to 1" scale. The Colonial Revival movement was sweeping the nation and was the inspiration for



Troy was raised in rural Nevada and now resides in Oklahoma. He is an architect, husband, father, blogger, and a devoted miniaturist.

several of the furniture pieces. TynieToy had a working relationship with the Rhode Island School of



1 The Crescent Moon Cottage is not manufactured by TynieToy, but it is from the same period. Troy likes to decorate and display the house during the Christmas season. **2** Troy's TynieToy collection resides in this antique house dating from the early 1900's. He has named it the Crescent Moon Cottage. **3** TynieToy produced some famous pieces of furniture inspired by special events like this Mt. Vernon settee and the mahogany tilt-top table in 1932 to commemorate the 200th birthday of the country's first president George Washington. **4** This group of TynieToy beds includes a pink pineapple finial top bed, an Empire bed and a Tynietoy cradle.



Design which was located within the neighborhood of the Truman Beck-with House where the Handicraft club was located and hired students to hand paint each piece of furniture.

The TynieToy company blossomed like the hand painted flowers that adorned each piece and developed relationships with major department stores Marshall Field's in Chicago and F.A.O. Schwarz in New York along with a mail order

catalog business that was distributed nationally, and the company also did custom orders.

During its heyday, the TynieToy company had more than 40 full time employees including many World War I veterans. George LeClerc was a designer and craftsman for the company between 1920-1938 and went on to start his own company to produce his own larger scale furniture. The TynieToy company was

considered a preeminent manufacture of fine miniature dollhouses and miniature furniture. In all, the company produced 150 different individual pieces of furniture, each by hand.

Early TynieToy furniture was labeled with paper tags that bore

FEATURE



1

1 The bookcase was produced in later years. Earlier versions had shelves filled with painted card stock faces to look like books. The floor lamp features a hand-painted shade. The grand piano has a working wind-up music box. The grandfather clock has great printed graphics that are nailed on while the other details are painted onto the stained wood.

2 The holiday decorations are not by TynieToy, but all of the furniture is except the fireplace which came with the house and the coffee table by Kilgore. The TynieToy pieces in the living include two half rounds Demi-Lune tables, grand piano/bench, grandfather clock, phone table and chair, mirror, the Hepplewhite chairs and the Sheraton sofa.



2



The corner cupboard, round table, and Chippendale chairs are also TynieToy. This rare fireplace was built by the TynieToy company, but not ever used in regular production. The large knife box on the fireplace is also by TynieToy.

the company's logo which is a small dollhouse bordered by a toy tree on one side and ladder back chair on the other with the word TYNIEToY centered underneath (Note: the lower case 'o' is in the actual logo). Many pieces have since lost their paper labels. This may be why the marking of each piece was switched to marking each piece with a rubber stamp using either a dark blue or black ink in the mid-1920's through the early 1930's. In 1930 the company had started pressing a logo into the

These TynieToy fireplaces show the variety from the company. The TynieToy accessories include wooden candlesticks, andirons, the broom and the basket of wood. The hand-woven rug is also TynieToy.



FEATURE



1 Two TynieToy phone tables and the matching chair. Both the candlestick phone and the telephone on the right are from the era. The Phone on the right was made by Tootsietoy. **2** The pink bedroom TynieToy pieces include the bed, the dressing table and bench side table and lamp, the sewing table and the fireplace. The dressing table has a swivel mirror and two narrow glove drawers.





1 The attic is one large space that is broken down into three areas. This bedroom corner houses a TynieToy Empire bed, desk, dresser, cradle, floor lamp, and wing chair. The side chair is from the TynieToy Victorian collection. The spinning wheel is from the same era. **2** This group of yellow furniture includes a TynieToy ladder-back-rush-seat rocker, a Sheraton sofa, two Hepplewhite chairs and a Sheraton chair.

3 Examples of TynieToy markings and logos over the years. Early versions had paper labels and later versions were marked with an ink stamp or impressed into the wood.



wood and added an 's' to form the word TYNIE TOYS. There are a few other versions of the logo which include Providence, RI in the logo.

After Amey Vernon's death in 1942, Marion Perkins decided to sell the company to Louise Fales Specialties and by the early 1950's the company had gone out of business.

In 1952, after the company closed their doors, the contents including many unfinished pieces were boxed up and put in storage. In the 1980's many of these items were discovered and purchased by the owners of a dollhouse museum in California. Recently the market has been flooded with unfinished TynieToy pieces which were sold when the museum closed in 2017.

The Truman Beckwith House where the Handicraft club met is listed on the National Register of Historic Places and is in the process of collecting TynieToy miniature pieces for a permanent display there.



Identifying Tudor Period Architecture

For those with interest in architecture or a desire to build a Tudor dollhouse, Brian helps to identify housing from the Tudor period 1450-1650 in this two-part feature.

BY BRIAN LONG

Historical and architectural periods and styles tend to be named after the crowned heads. This serves as a guideline to a period but is not strictly accurate, as whatever style was fashionable in one reign did not die with the King, but continued and changed with a large overlap, much the same as fashions today.

The crown could force a lot on their subjects but not taste. It was only hoped in that field they would guide – they being of good taste. The 16th Century in Britain saw the

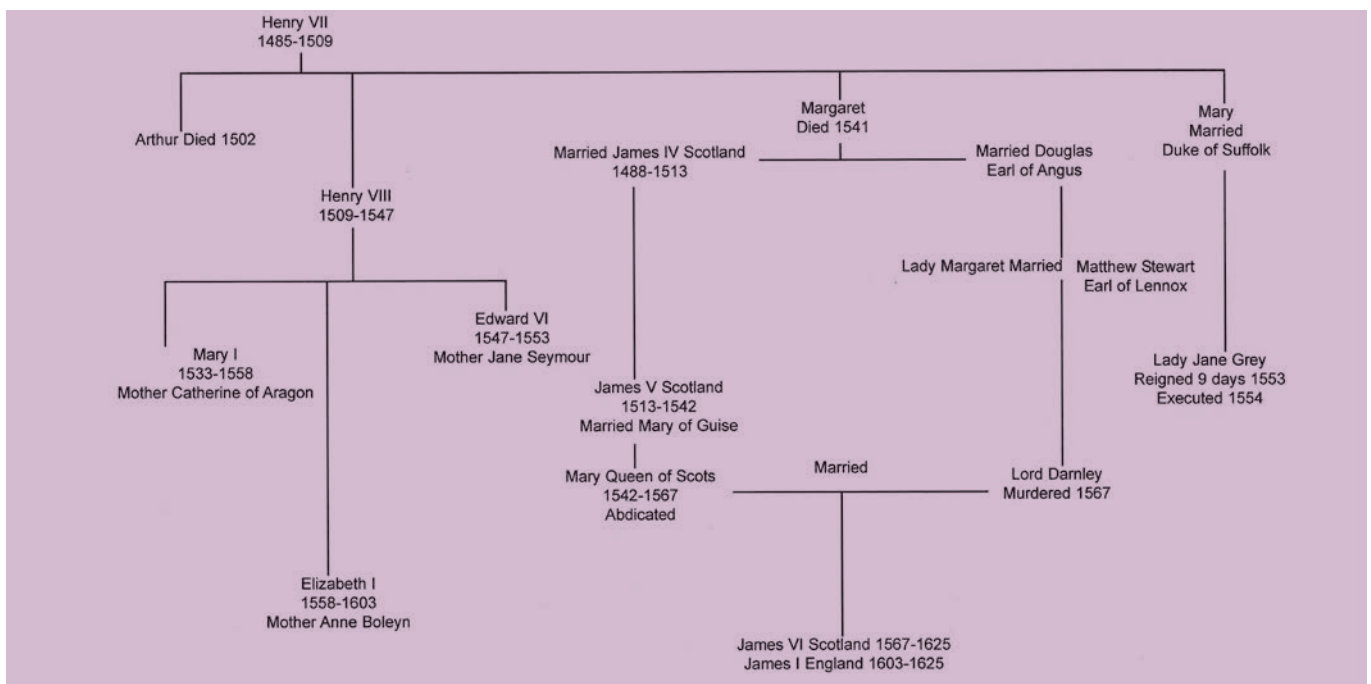
royal house of England and Scotland tumble, yet give rise to Merry England under Elizabeth and crowns united under James VI of Scotland and James I of England.

By the way, James in Latin is Jacob and gave us the Jacobean period, which developed the Elizabethan style. All styles have their roots in the previous one if not further back, taking a long time to mature and die, not like Kings and Queens who come one year and go another.

The above pedigree shows how the Royal house of Stewart and Tudor

were united with James' great-grandmother being the sister of Henry VIII, ensuring the continuation on the death of Elizabeth.

So much for what influence, or lack of it, monarchs had on house style. Variety was mainly caused through regional, climatic and geological differences. For example, around the Lancashire area ornate, half-timber houses were a speciality, only to become simpler as you go south and east. From Yorkshire down, large stone built houses of E or H shaped plans give way to brick



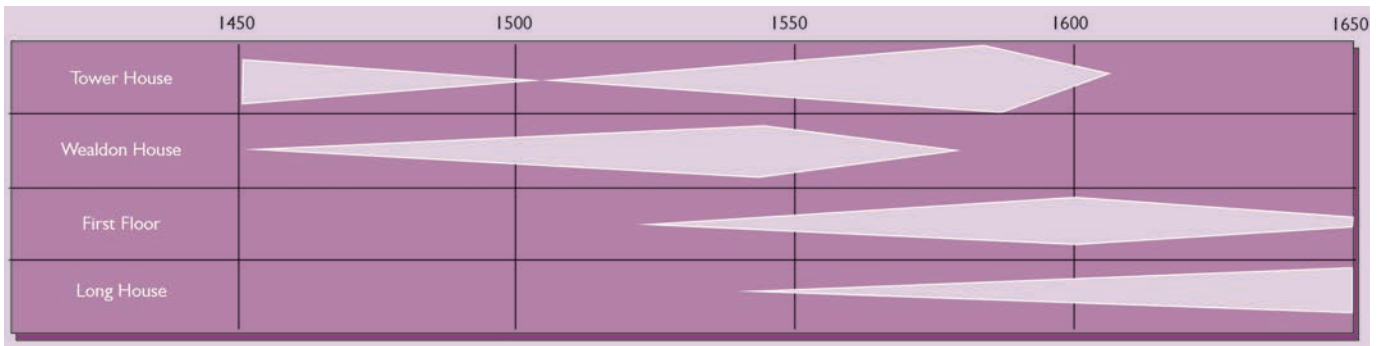


Chart showing house types and period of construction.

houses of great refinement around the East Anglia area. So we find there is not one Tudor style but many and it is their details that unite them: the windows, the doors, the fireplaces and numerous other small things, such as furniture.

House types and construction

This chart above shows four types of house as well as their main period of construction.

Tower house



In a tower house the various rooms are stacked one on top of the other, with some regional variation. Scottish tower houses were of a type all their own, unlike those of England, Ireland, and Wales.

Wealdon house

The so-called 'Wealdon house'

is part of a large family of houses designed with a central room or hall open to the roof. This central hall was flanked, at one or both ends, with smaller rooms on two floors, which were used as bedrooms and such like. Any kitchens at this time would have been outside. By the mid 16th Century most of these were converted so that the hall had two floors with the new one being inserted.



First floor

First floor living was fashionable and essential in the more troubled parts of the country. It is no surprise that most of the first floor entry houses were lower down the social scale. First floor homes of the harsher upland areas tended to have a storage area on the ground floor with the main living area above and, if lucky, a loft to sleep in. In the North of England it was not just the rich who lived on the first floor with the middle class and yeoman farmer having their own variations on the theme. In the south, most houses of this type predate Tudor by at least 100 years.



Long house

A long house was again used in upland areas but by now also in most



of Britain. What few rooms there were would be in a long line under one roof. Used by poor farmers, it was hoped that when 'Giles' turned left into his living area his cows would turn right into theirs – as they all used the same door.

Timber framed houses

As we have seen, the material used to build houses varies from area to area and include mud, clay, and stone. However the most common material was timber and timber framed houses fall into two main groups with several subdivisions.

Perhaps the oldest form is the cruck, which many say was the poor man's method of construction, using curved timbers (blades) to form a series of arches to carry the roof and on which to hang the walls. Most of the smaller first floor dwellings of stone construction had roofs supported by crucks set into the body of the wall.

Box framed construction is pre-

dominantly found in the south and east of England, but in the north and west it had to vie with the cruck frame. As the name implies, a box like framework is set on a stone foundation with the corners of each box strengthened by the use of braces. A house can consist of more than one box or bay. There were many ways that the walls of the box were built up using horizontal rails and vertical studs. The gaps between these were filled with a woven wattle hurdle, which was daubed with mud and or plaster inside and out to keep out the elements.

There would seem to be definite regional preferences when it came to the pattern produced by the rails and studs with the most ornate being based on Cheshire and parts of



Example of close studding.

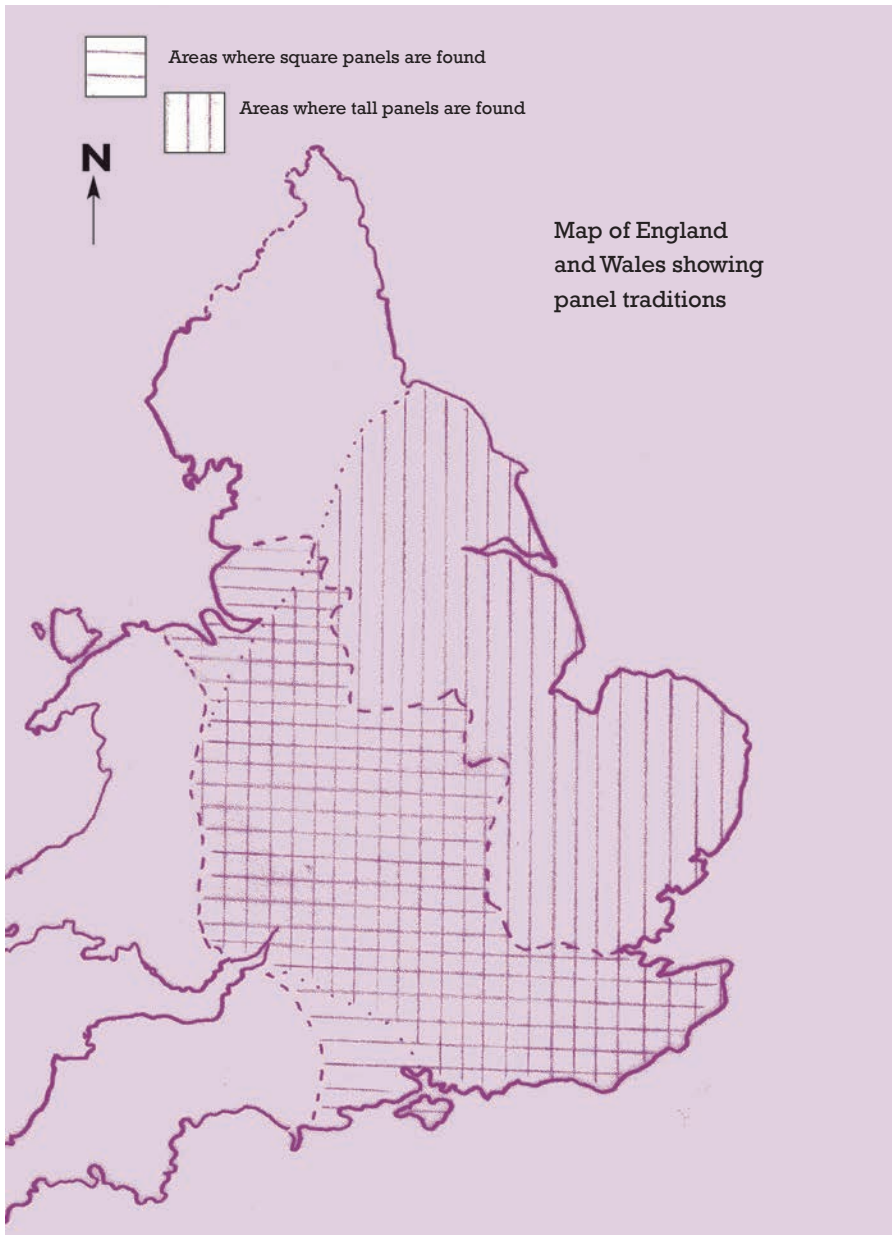
the West Midlands with curved and straight braces being used in square panels as at Little Moreton.

On the Eastern side of the country



Example of a cruck house.





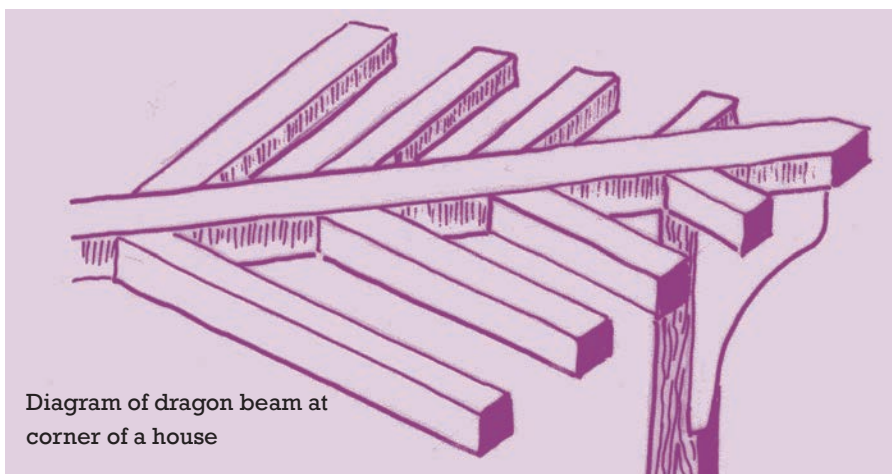
the method used was close studding, where the vertical timbers are set close together while in the west and south this method is mixed in with large square panels.

To simplify

- Cruck frames in Scotland, Northern England, and down the Welsh marches. Close studding only in the east, north of the Thames.
- Close studding and square panels in the west and south of the Thames.

Some pitfalls

- Remember that the timber frame you see on the outer face of a wall is the same one you will see inside.
- Never cut into braces or main timbers to insert a window, they are positioned where a frame allows.
- A house with the first floor jettied out on two sides must have a dragon beam, which allows the beams that carry the first floor to protrude at 90 degrees to each other. This is one of the most attractive features in a Tudor style dollhouse, be it viewed from the inside or out.





A Passion That Keeps Growing

Enjoy viewing these 1:12 scale miniature masterpieces that are handmade by Lynn Jowers and a part of Joan McKenzie's cherished collection.

BY JOAN MCKENZIE

My most treasured miniature furniture maker is Lynn Jowers from South Africa. This story is a little peek into the world where Lynn came from and how she became the beloved artisan that she is today. If you have never held one of her relief carved masterpieces made from cherry wood in your hands and felt the silken finishing, I urge you to discover this extraordinary pleasure. If you cannot do this immediately, put it on your 'Bucket List'. You will thank yourself for discovering her.

As a child growing up in England, Lynn had always been fascinated with small things. It wasn't until she saw her eldest sister Ann's beautiful three story high Victorian dollhouse with

its working lights and flickering fireplaces that she realized this interest had taken hold of her, not imagining that this would turn into an absolute obsession.

In the beginning Lynn only collected little treasures from the UK miniature shows that she would visit with her sister Ann. One day she discovered someone's unfinished dollhouse project at a street auction. It was just flat pieces of plywood with windows and door shapes cut out, but even in this flat state she could see the potential. Lynn decided at that moment that this pile of wood was coming home with her and she was already dreaming of a beautiful Tudor style cottage. This event happened sixteen years ago. Although it is her prize personal little home, only the



Miniature artist, Lynne, happily working in her work shop where she produces miniature works of art.

inside of her cottage is finished. Lynn has many specific plans to



Opposite page: A beautifully crafted bureau with a mirror and teddy bear relief, a bunk bed with a small attached ladder, and an adorable handmade rocking chair to match the set. **1** One of Joyce's favorite pieces is this little school desk. (Doll by Iris Bodenbender). **2** A 1:12 scale vanity with a complimenting wall mirror. **3** The beautiful Tudor style cottage That Lynn discovered at an auction and daringly brought to life.



England where there are multiple miniature shows and exhibitions that were easy to attend.

After settling in South Africa, it was not long before she decided that if she wanted to carry on with her miniature hobby she would have to start making furniture herself. It was only much later that she realized there was already a great miniature following in SA. In fact, she has found that South Africa has some of the greatest miniature artisans in the world. By the time she realized this, she was already hooked on creating.

Lynn feels as though she was put on this earth to make miniature furniture. She had made quite a few pieces of full sized furniture with her husband Dennis in the past, so she knew all about dovetailing and mitered joints. Dennis taught her how to make fixtures and jigs to hold the pieces of wood in place. She has a lot of woodworking machinery, some small and some large.

Each piece of miniature furniture starts with a plank of wood that must be cut and thinned down to the correct 1:12 thickness, this is one job Lynn does not enjoy. She does have a love for quality tools, so her workshop has an abundant

one day add finishing touches to complete this personal project.

As noted before, Lynn was originally from the United Kingdom where her husband Dennis and she ran a successful electronics company with a lot of help from their young son Colin. Dennis had lived in South Africa many years before they had met and it was his dream to one day retire there. They visited for many holidays, but Lynn would not commit until one day sitting next to his ICU hospital bed after open heart surgery she decided that if he pulled through

‘Lynn feels as though she was put on this earth to make miniature furniture.’

she would somehow fulfill his wish and get him back to South Africa.

They have now lived in South Africa for eleven years and although she loves the long sunny days and quiet life she misses her beloved extended family with a vengeance. She also misses the culture in



- 1 A bread box with chickens on it!
- 2 Matching toy shelf and side table.
- 3 A highchair to match the teddy bear theme. Doll made by Karen Ferrier and doll's outfit made by Sharon Blackburn



supply. Some tools she uses every day, others are seldom used but they are all important in some specific way.

Small furniture is not easy to make! Lynn often spends more than an entire week making one single piece. With each piece she makes, she pretends that it is for her own collection. This way she knows that when it is finished, her valued customer will be quite pleased.

Lynn has sent miniature pieces to customers all over the world

and hopes to continue this plan for a few more years. Working with tiny pieces of wood continually does have a physical effect on the joints of her hands and fingers.

Lynn's workshop is detached from her home with many windows providing incoming sunshine and a spectacular view of the South African Coastline which includes mountains and blue skies. The setting is idyllic for a creative person. She has been asked many times about

her methods of turning out such beautiful work. She maintains that she uses a mixture of techniques, the old, where she uses the mortise and tenon joints, mitered corners, and the more modern techniques to help produce the relief carvings such as the teddy bears. Both these techniques work very well together to produce beautiful modern and vintage style miniatures.

Lynn chooses wood with a very fine grain and finishes each piece



1



2

with bee's wax polish. Each piece takes her many hour of work.

Once you behold the resulting miniature masterpiece in your hands you will understand immediately that this was very carefully measured and joined together, and that these could never be mass produced.

Lynn's work is something completely unique and identifiable. I cherish each piece that I own and have purchased over the years. It's difficult to state that I have any one favorite piece, because I will look at the child's school desk and think "Oh, this is my favorite," then I will look at the master bedroom commission furniture and I'm still stunned at how perfectly she recreated my Ethan Allen bedroom set from the 1970s.

At last I finally understand that ALL of the associated pieces are my favorites. Each piece is a labor of love. Lynn Jowers should be recognized as an International Treasure. The pictures from this article, aside from the Tudor house, belong to my own cherished personal collection.

1 A beautifully made long wall table. **2** A 1:12 scale sewing box with removable lid. **3** A meticulously made toy riding horse with pull string. A must have in any dollhouse with little ones.

artist details

Miniatures Perfectly Small

Lynn Jowers

Email: oneforaim@aol.com

Etsy: etsy.com/shop/LynnJowers



3

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Artists' Gallery

This selection of skilled and creative miniature artists share a variety of miniature pieces to celebrate the holiday season.



◀ Kristin Castenschiold

"These 1:12 scale reindeer are geared up in harness and ready to start pulling Santa's sleigh. Furred in a warm alpaca coat they can take on even the coldest miniature scenes to bring smiles to the faces of children and adults alike."



artist details

Heart "Felt" Canines

Kristin Castenschiold

Email: heartfeltcanines@gmail.com

Etsy: www.etsy.com/shop/kdc123

▶ Caroline Sherman

This wonderful miniature garden gnome village is 3' wide and 8" tall (including the chimney smoke). Caroline also makes individual houses such as her *Whimsy Purple Deer House*, which is 10" wide and 9" tall. Each are filled with sparkle and magical details.





▲ **Ana Cristina Novo**

These beautifully made 1:12 scale butter cookies in various shapes, patterns, and frostings are proudly presented on decorative metal trays. Each carefully handmade and painted by Ana.

► **Jo Bevilacqua**

"This 1:12 scale tree was custom made for a customer. It has 175 handmade ornaments and stands 10 1/2" tall. The bird at the top was sculpted and body feathered. The tail wrapping down the tree had feathers individually laid one by one until they reached the base."





◀ Conal Oakes

"This bauble is titled *The Christmas Clock*. I wanted to keep this one pretty small so that it could be hung on the Christmas tree. The bauble is 8cm in diameter and was made from one of the hollow plastic baubles you fill with sweets, glitter, etc. The clock face was from the top off a tin of cashew nuts! I used magnetic tape to hold the clock face securely to the bauble when on the tree but it is easy to remove to see the scene inside. My youngest son, Michael had not been featured on any of the previous baubles and my older two kids have been featured so I decided to make this one with him in mind.

The scene inside is of the clockmaker's workshop and 'Mickey' the mouse is hard at work. If you look closely, there is a tiny coffee mug with the letter 'M' on the side and the clock hands show Michael's birthday (7 minutes past six as he was born on the seventh of July).

In true National Lampoon's fashion, I was taking a photo of the finished Bauble the day before Christmas Eve while keeping an eye on Michael who is mad about sports. I set the bauble down on the bench to go retrieve the camera and as I walked away, I heard Michael say 'Ball!' then there was a smashing sound. He had sent it flying across the room! My fault entirely but the front part was cracked in two! Thankfully a bit of super gluing, sanding, and repairing did the job. So he has left his mark on his own bauble."

The front of the clock is removable to reveal the inside.



The desk inside of the small bauble.



► **Sandra Jusak**

"This winter fairy measures 5 3/4" tall. The mold is by Parker-Levi. The slate base has semi-precious gemstones surrounding her feet and the path. I have been collecting gemstones on my hikes in the North Georgia and Alabama mountains. I always carry a backpack to gather pretty stones and other things. Sometimes it gets pretty heavy!

Her hair and dress are 100% silk along with a hand-blown glass crown. There is no pattern for the dress. I just start laying the fabric and let it tell me where it wants to go. The flower is made of handmade paper.

The back view shows her dress and her handmade wings. I love making the wings. These are of two layers of Fantasy Film, again, no pattern, just a base of either 20 or 24 gauge wire."



artist details

Sandra Jusak

Email: sljusak@bellsouth.net

Etsy: [artisticsanctuary1.etsy.com](https://www.etsy.com/shop/artisticsanctuary1)



◀ **Mariangela Gagliardi**

Handmade Christmas tree in red and white in a modern touch with some traditional accents. Tree is 7 1/4" tall.

▼ **Ingrid Auer**

1:12 scale holiday stockings stuffed with miniature goodies.



▼ **Mo Tipton**

Mo is a regular tutorial contributor for *American Miniaturist* and is sharing some of her mini works of art for the holidays. This happy little plate of snowman cookies and festive holiday ham are both 1:12 scale and made from polymer clay.



little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

Hi Y'all! I just renewed my subscription for two more years! I hope I am one of the first 200, so I'll receive the Floral Fire screen!

I had the pleasure of shopping at the Dollhouse Museum in Carmel, Indiana. Lovely ladies, wonderful dollhouse displays and a great mini gift shop!

Thank you for your wonderful magazine! Can't do without it!

Ruth from Altair, Texas

New subscriber

I have recently started an online subscription to *Dollhouse Miniatures* and I would like to congratulate you on the quality of the features.

I have been a collector for over 50 years and I delighted to see an editor who inspires their readers with coverage of quality miniatures and their makers.

The online access to the back catalog was a definite plus for me as a new subscriber and I am still working my way through them.

Anita from France



A love for Dracula

The story of "Dracula" has always been one of my favorite classics. Having read the original novel that has inspired Dracula stories throughout the ages, my favorite movie versions are the original, starring

Bela Lugosi and the remake starring Frank Langella. In the remake one might actually volunteer to join with Frank Langella's romantic Dracula character as his "best beloved" Lucy to be among the living dead.

I love Eric Goddard's rendition in miniature of the classic and the brilliant way he has created and portrayed this diorama. It is simple but the most important and poignant parts of the story are accentuated for a terrific and scary miniature version of Dracula.

Joan from Wilmington, NC

A love for Dracula

My favorite piece in *DHM65* was Joan Warren's room box. There were so many lovely details. The cats and chicken with eggs were wonderful of course, not to mention the beautiful art dolls. Even the phone book hanging on the chain by the phone— just brilliant! Thank you for showcasing such amazing miniature art.

Debbie from Madison, WI





Making Websites for Miniaturists

Anne Gerdes shares her collection that started at nine years old. Now she is helping to keep the miniature community healthy by providing websites for miniaturists.

BY ANNE GERDES

The hobby of dollhouse miniatures is what lead me to my career as a web designer, over twenty years ago! Sounds strange, I know. Here's what happened: I wanted to share photos and ideas with other miniature collectors and artists via the Internet. So, I made a website. I was part of an early online discussion group called Tiny Talk. And when artists in that group saw my website, requests started to come in: "Will you build a website for me?" And just like that, a new career path was opened up for me.

My background and training were in fine art and graphic design. Designing with pixels instead of paint seemed like a natural progression to me. And being a collector and creator of miniatures

myself, I understood the artisans and their customers better than other web designers. I guess the miniaturists agreed, because I have built more than 200 websites for them over the years.

‘I love designing websites for miniaturists. I feel I am doing my part in helping this hobby stay healthy and accessible.’

Like many of you, I got started in this wonderful hobby when I was

young. I always loved small things, and collected glass animals. Then, on my ninth birthday, my mother gave me a homemade dollhouse with a dollhouse family that was hers as a little girl. That was it for me! I lived in San Francisco, and it was the mid 1960s. At that time, very nice miniatures could be found for reasonable prices in second hand stores, gift shops in Chinatown, and Fisherman's Wharf. I still have many of those small treasures in my collection.

When I was in high school, my family was living in Santa Barbara, California, and I got a part time job working for a high-end toy store there. They carried the full Sonia Messer dollhouse furniture line, plus other accessories that started to become available in the



Opposite page: A fireplace that was a novelty ashtray from Greece. Most of Anne's dining room cabinet is filled with full sized dishes, but she managed to make room for a miniature kitchen scene. Shaker basket by Jim Ison. Large table by Sammy and Jerry Smith.

1 Anne built this from "The Aster Cottage" kit by Corona. Many fairies and elves live there. **2** Anne sculpted these two dolls, which 'live' in Mossy Manor. **3** These were Anne's mother's dolls and were given to Anne on her ninth birthday, along with her first dollhouse. The mother doll is actually a pin cushion!

like eight rooms, and I furnished it accordingly.

Once I was married and a mother, I needed that cabinet to actually hold dishes. So, I sadly packed my miniatures away in boxes. But I dreamed of having a dollhouse. Some years later, my husband bought me a Duracraft "Heritage" dollhouse kit for Christmas. Thankfully, he was handy with carpentry skills, because I found the way those kits go together very challenging. But the end result was charming and I was once again hooked. My next project was to build the "The Aster Cottage" by Corona. I made it into a fairy house I call "Mossy Manor" with a moss-covered roof, furniture made from twigs, and fairies everywhere. I even sculpted some of the dolls myself.

That was over twenty years ago, and none of my miniatures are packed out of sight anymore! I have dollhouses in my living room and home office. Miniatures are again on display in the china cabinet in my dining room (sharing space



1970s as the hobby had a renaissance here in the United States. Can you guess where most of my paychecks went?

Around that time, I gave my dollhouse away to the young daughter

of one of my mother's friends. But I kept all my miniatures, and eventually bought my first life-sized furniture purchase: an antique oak china cabinet, with windowed doors and sides. To me, it looked

1 The little girl who lives in my Edwardian style dollhouse also loves and collects dolls! The red haired girl is by the late Sammy Smith (Happiness Is...). In this photo you can see dolls by Diane Yunnice, Judith Orr, Pat Boldt, Joy Parker, Ethel Hicks and Patsy Thomas. Dachshund by Karl Blindheim. Doll carriage by Bill Hudson. Painting by Leigh Hallowell. **2** The little boy who lives in my Edwardian style dollhouse loves to play with soldiers and read books. He is also by Sammy Smith. The fireplace is circa 1870-1880 from Germany and made of painted soft metal. An old "Tobacco Silk" rug sits in front. Painting by Alice M. Gegers. The tiny teddy bear is by Lori Ann Potts. The rocking zebra is a Hallmark Christmas ornament!



with dishes). Miniature dolls live in another display cabinet. Several whimsical fairies and mermaids surround me at my desk workspace. They are all a big part of my life and bring me great joy.

I love designing websites for miniaturists because I feel I am doing my part in helping this hobby stay healthy, accessible and growing. I get to collaborate with the artist, store owner or dealer in creating a site that reflects them and their business. In the process, I make many new friends who share my passion.

Visit www.AnniesMinis.com to see my miniatures/doll hobby website, "Annie's Minis".



artist details

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Tiny Dolls That Make the Holidays Special

This festive double act will look like a fine pairing for your shop, nursery, or under the miniature tree this Christmas. Follow along and make your own.

BY MOIRA CHAPLIN

Although these toys are very fiddly to knit, the result is a delightful toy. When knitting, try and weave in all the loose ends along the back of the work as this will make it easier when sewing up if you keep them all on the inside, unless they are more than about 2" long.

Make a firm cast on edge by using your left thumb and one needle. If you use two needles to cast on, after putting on the first two stitches, make new stitches by pushing the right hand needle between the previous two stitches on left hand needle. When knitting with

two needles always knit one stitch at the beginning and end of each purl row. This gives a better finish and stronger edge for sewing up.

I have tried several makes of these very fine knitting needles and find that those supplied by Collade Collectibles are the most satisfactory. Although they bend while you are knitting they do return to a nice straight needle.

Father Christmas Shoes

- Using two needles and black cotton, cast on 14 sts.
- Row 1: P
- Row 2: K5, K2tog twice, K5
- Row 3: P4, K2tog twice, P4
- Row 4: K
- Row 5: P

Legs

- Rows 6-9: As rows 4 and 5. Break off black and join in red.
- Rows 10-26: SS (1 row K1 row P) Work second leg to match.

Body

- Row 27: Still using red and with right side facing, knit across tops of both legs (20 sts.) and then divide stitches on to three of the four needles; 5 sts on first needle, 10 sts on the second needle and the remaining 5 sts on third needle. (5.10.5)



- The division of these stitches is important as the needle with 10 sts on will be the face of your Father Christmas. As you are now going round and round on four needles you only use knit stitches for the rest of the head and body.
- Rounds 28-33: K (6 rounds). Break off blue and join in white.
- Rounds 34-41: K (8 rounds).

Shoulders

- Round 43: K3, K2tog, K2tog through back of loops, K6, K2tog, K2tog, through back of loops K3. (16 stitches 4.8.4)
- Round 44: K1 round.
- Round 45: K2, K2tog, K2tog through back of loops, K4, K2tog, K2tog through back of loops, K2. (12 stitches 3.6.3) Break off white and join in pink.
- Round 46: K1 round.

Head

- Round 47: K1, make 1 by knitting into the back of st, repeat to end of round (24 stitches 6.12.6)
- Rounds 48-59: K 12 rounds
- Round 60: K1, K2tog, repeat to end of round (16 stitches)
- Round 61: K1 round
- Round 62: K2tog repeat to end of round (8 sts). Break off pink and draw end through remaining sts.

You will need

- DMC 80 crochet cotton in black, white, red, brown, and green
- White embroidery cotton
- Four 1.0mm or less knitting needles
- 1 size .60 crochet hook
- Scissors

Abbreviations

K = knit, P = purl, tog = together, dec = decrease by knitting two stitches together, inc = increase by knitting into the front and back of the same stitch, ss = stocking stitch, sl = slip stitch, st = stitch.

PROJECT

Hands

- Using two needles and pink cast on 10 sts.
- Rows 1-4: Work four rows in SS (1 row k 1 row p)

Shirt sleeves

- Break off black and join in white
- Rows 5-20: Work 16 rows in SS ending with a purl row. Cast off. Work second arm to match.

Coat

- The body of the coat is knitted on 2 needles starting with the hemline. Using white cotton, cast on 36 stitches.
- Rows 1-3: K. Break off white and join in red.
- Row 4: K
- Row 5: K1 purl to last stitch K1.
- Rows 6-31: As rows 4 and 5 (26 rows)
- Divide for arm holes
- Right front
- Row 32: K7 turn (work on these 7 stitches only)
- Row 33: K1, P5, K1
- Row 34: K4, K2tog, K1
- Row 35: K 1, P4, K1
- Row 36: K3 K2tog, K1
- Row 37: K1, P3, K1
- Row 38: Knit
- Row 39: K1, P3, K1
- Decrease for neck
- Row 40: Cast off 2 sts. K to end.
- Row 41: K1, P1, K1
- Row 42: K
- Rows 43-44: As rows 41-42.
- Row 45: As row 41. Cast off.



Back

- With right side facing rejoin red yarn to main body.
 - Row 32: Cast off 4 sts, K13. (Should be 14 sts on your right hand needle) TURN
 - Row 33: K1, P12, K1
 - Row 34: K1, K2tog. tbl, K8, K2tog, K1
 - Row 35: K1, P10, K1
 - Row 36: K1, K2tog, tbl, K6, K2tog, K1
 - Row 37: K1, P8, K1
 - Row 38: K
 - Row 39: K1, P8, K1
 - Rows 40-45: As rows 38-39 (6 rows).
 - Row 47: Cast off 3 sts. K3, Cast off 3 sts.
- Leave the remaining 4 stitches on a piece of contrasting yarn.

Left front

- With right side facing rejoin red yarn to remaining 11 stitches.
- Row 32: Cast off 4 sts K to end (Should be 7 sts on your right hand needle) TURN.
- Row 33: K1, P5, K.
- Row 34: K1, K2tog. tbl, K to end.
- Row 35: K 1, P4, K1
- Row 36: K1, K2tog. tbl, K to end.
- Row 37: K1, P3, K1
- Row 38: K
- Row 39: K1, P3, K1
- Row 40: Knit
- Decrease for neck
- Row 41: Cast off 2 sts. Purlwise, P to last st. K1
- Row 42: K
- Row 43: K1, P1, K1

- Rows 44-45 As rows 42-43. Cast off. Join shoulder seams.

Sleeves

Using a set of four needles, red yard and starting at underarm, pick up 20 stitches evenly around armhole. A size .06 crochet hook is indispensable for this. Knit 14 rounds.

Cuffs

- Break off red and join in white.
- Round 15: K
- Round 16: P
- Round 17: Cast off. Purlwise.
- Work second sleeve to match.

Hood

- Using two needles and red cotton, with right side facing, pick up 8 stitches along right neck and shoulder. Knit across 4 stitches on spare yarn and pick up a further 8 stitches along left shoulder and neck. (20 stitches)
- If you find you can't manage to pick up sufficient stitches then increase the necessary amount on the first row.
- Row 1: K1, P18, K1
- Row 2: K
- Row 3: K1, P18, K1
- Rows 4-15: As rows 2-3
- Row 16: K13, TURN.
- Row 17 : K1, P4, K1, TURN.
- Row 18: Slip 1, K4, K2tog, TURN.
- Row 19: Slip 1, P4, P2tog, TURN.
- Repeat rows 18-19 until all stitches have been knitted in and you are left with only 6 stitches.
- Leave remaining 6 stitches on a length of contrasting yarn.

Front border

- Working with 2 needles and with right side facing, start at the hem of right front, pick up 36 stitches up front of coat and hood.
- Knit across 6 stitches left on thread, and then pick up 36 stitches



PROJECT

down left side of hood and left front.

- Row 1: K
- Row 2: Cast off, Purlwise

Beard

- Using 2 needles and white cotton, cast on 15 stitches
- Rows 1-2: K
- Row 3: K1, K2tog, tbl, knit to last 3 sts. K2tog, K1
- Row 4: K
- Repeat rows 3 and 4 until 5 stitches remain.
- Next row K1, Slip 1, K2tog. psso. K1, Knit 1 row and cast off.

Sack

- Using 4 needles, cast on 30 stitches, Knit 26 rounds
- Round 27: K2tog, M1 repeat to end.
- Rounds 28-32: K, Cast off.

Making up

- Using the thread pulled through the stitches on the top of the head and an ordinary sewing needle, secure the end by making a few stitches and then push the needle through to the inside.
- Stuff head and trunk with polyester filling. With right side out, join leg seams by over-sewing. The easiest way to do this is to hold each leg around a larger knitting needle. Then stuff legs from feet up, pushing the stuffing in with a blunt toothpick
- Once you are happy with the shape, sew up on the feet soles.
- Join up bottom and side seams on arms and stuff. Sew arms to body at shoulder level.
- Embroider eyes, eyebrows and mouth on to face. When embroidering the features, bring your needle from the back of the neck, that way the ends of the thread are hidden under the coat and hood.
- Make curly hair by stitching with three strands of embroidery cotton

forming loops on the front of the head, making sure that you have an even hairline around the face.

- Make curls for a beard with three strands of embroidery cotton. Stitch the beard to the chin making sure you can still see his smile.
- Stitch up side of sack, stuff lightly and draw a thread through eyelet holes. Stitch to hand.



Snowman Body

- Use 2 needles and white cotton, cast on 8 sts. Use knit stitches throughout.
- Row 1: K
- Row 2: *K1, M1 by knitting into back of stitch, repeat from * to end (16 sts)
- Row 3: K
- Row 4: *K2, M1 by knitting into back of 2nd stitch, repeat from * to end (24 stitches)
- Row 5: K
- Row 6: *K3, M1 by knitting into back of 3rd stitch, repeat from * to end (32 stitches)
- Row 7: K
- Row 8: *K4, M1 by knitting into back of 4th stitch, repeat from * to end (40 stitches)
- Rows 9-48: K
- Row 49: *K3, K2 tog, repeat from * to end (32 stitches)
- Row 50: K
- Row 51: *K2, K2 tog, repeat from * to end (24 stitches)
- Row 52: K
- Row 53: K2tog, repeat to end (12 stitches)

Neck

- Rows 54-55: K (2 rows)

Head

- Row 56: *K1, M1 by knitting into back of stitch, repeat from * to end (24 sts)
- Rows 57-68: K
- Row 69: *K1 K2tog, repeat from * to end (18 sts)
- Row 70: K
- Row 71: K2tog repeat to end (9 sts)
- Break off yarn and thread through remaining stitches.

Making up

- Using the thread pulled through the stitches on the top of the head and an ordinary sewing needle, over-sew seam from top of head to neck. Stuff head at this point. Continue sewing seam and stuffing the body as you go. This seam will be at the back of your snowman.
- Embroider eyes and mouth onto face. When embroidering the features bring your needle from the back of the neck, that way the ends of the thread will be hidden by his scarf. Embroider buttons down front.

Scarf

- Cast on 5 sts in red and K 6 rows, Join in green (do not break red).
- Knit 6 rows in green, carrying the red thread up the side of the scarf by making sure it is held behind the green thread at the start of each alternate row
- Continue knitting 6 rows red, 6 rows green until scarf is as long as you want it. Cast off.



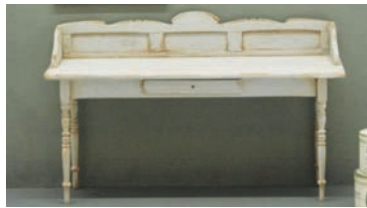
big buzz

CONTESTS, PRODUCTS, NEWS, & VIEWS FOR MINIATURISTS

Highlights contest

We would love to know what your favorite highlights were in this issue of *DHM*. You could win a 1:12-scale side table donated by Janny Warnaar! All it takes is a small paragraph for our random drawing! Send your entry to *DHM*66 Highlights contest, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name and address.

The deadline for this contest is **Friday, November 16, 2018**. Visit Artofmini.com to see more.



Recent winners

Highlights contest

Helen from Belle Plaine, MN

Cabinet giveaway

Judy from Frankfort, IL

Halloween sign kit giveaway

Eleanor from Hingham, MA

A little reminder. Please remember to add ALL of the required info in your contest entries so you can be considered for the drawings!



Be sure to like and follow
Dollhouse Miniatures magazine
on Facebook, Twitter,
and Instagram!

Baubles kit giveaway

We are donating this 1:12 scale bauble kit to give away. Send your entry to Bauble kit giveaway *DHM*66, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name and address. The deadline for this contest is **Friday, November 16, 2018**.



Placemats giveaway

Green-Gypsies is donating this set of 1:12 Placemats to give away. Send your entry to Placemats giveaway *DHM*66, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name and address. The deadline for this contest is **Friday, November 16, 2018**. Visit www.Green-Gypsies.com to see more.



Santa Claus giveaway

Tanya Harvey is donating this handmade 1:12 Santa Claus to give away. Send your entry to Santa Claus giveaway *DHM*66, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include your name and address. The deadline for this contest is **Friday, November 16, 2018**. Visit <https://www.etsy.com/uk/shop/THBespokeMiniatures> to see more.



Tudor style miniatures

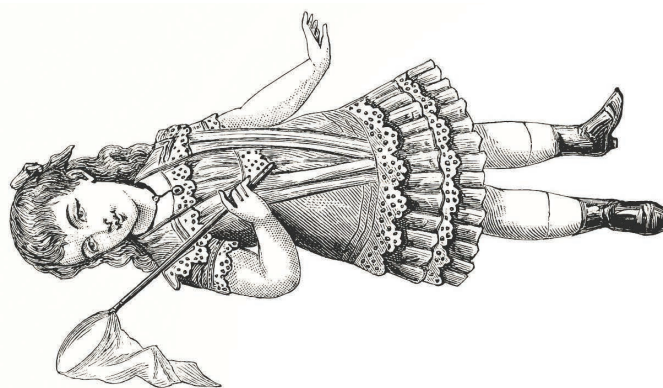
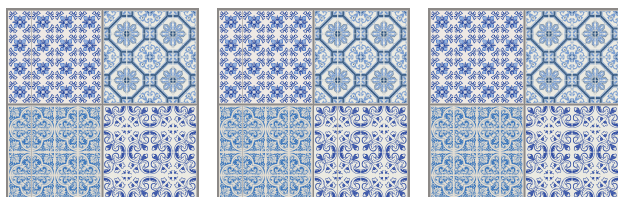
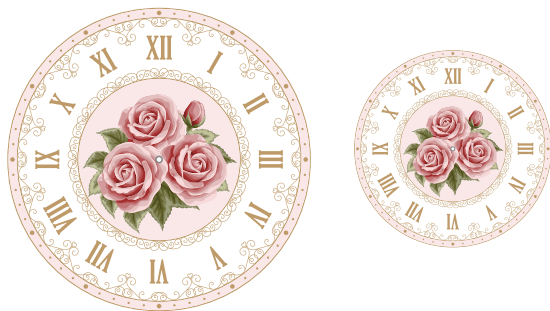
You may recall the wonderful feature article "A Love for Tudor Style Furnishings" from our September/October issue. We highlighted Tanya Harvey's Tudor collection and her beautiful embroidery and crewel work. Visit www.thbespokeminiatures.com to learn more about Tanya Harvey and view her work.



CUTOUTS

Photocopies of this cut outs page may be made for personal use only.

Rose clock face, vintage tile, paper dolls.



A Beautifully Cluttered Space

This Parisian attic by Gill Rance is brimming with inspiration for fashionable shabby chic style. Learn her techniques and incorporate them into your own scene.

BY GILL RANCE

Inspired by a workshop day, when we decorated and filled a wardrobe in 'Shabby Chic' style, I decided to take the idea further and create a scene to display it in.

I'd had an old medicine cupboard knocking around for a few years, which was the perfect size for a 1:12 scale scene, just crying out to be made-over. This kind of project is great fun for individuals, or for clubs. Have a go at creating an attic room yourself, or perhaps just incorporate some of the ideas into your own dollhouse.

My favorite film is *Moulin Rouge*, so this just had to be an attic room looking out over Paris. Once I had decided on this fact, I collected together bits and pieces that I thought might fit and spent one rainy afternoon happily working away on it.

The box

Keep your eye open for any suitable looking box or container, or use a wooden room box, which can be bought at miniatures shows, dollhouse shops, or online.

I painted the exterior of my room box using a soft cream color; emulsion or acrylic paint is best. Allow the paint to dry and then give it a coat of crackle glaze. Once the glaze has

dried, you can apply a second coat of paint in a contrasting color, such as duck egg blue used here.

The paint will crackle nicely to give a shabby appearance, which is all part of the 'atmosphere'; it can then be finished off with a coat of stained wax to look grubby and worn.

I painted the interior walls in a very pale pink and once this was dry, made up very strong black coffee, which I washed the walls with.



Coffee is great for aging all sorts of things; I use it all the time. Initially it does smell, but this fades with time. Using some cardboard, I created some eaves in the corners of the attic. Making eaves is just a case of measuring the corner, cutting out the angle pieces, and gluing in place. Paint the eaves and ceiling in a grubby white color; give them the coffee wash too and your room will look like it hasn't been decorated for years.





I painted the floor with some brown paint and drew lines in pencil to look like floorboards. Slightly uneven is good, as they would have warped over time. You could even draw in some nail holes.

For the window, I found a picture of Paris by night on the Internet and printed it out to a suitable size. I glued this to the back wall and made a simple window frame from wood. Finally, using a pencil, I drew in some cracks on the walls and added some grubby areas.

Wardrobe

Collect together small pieces of fabric (preferably fine natural

fibers), tissue paper, and kitchen towels. Fill a bowl with either liquid starch or diluted white glue. Dip the fabric/paper into the liquid and scrunch them into place on the shelves of the wardrobe.

You need to play around a little at this point to create the most pleasing effect. Some fabric I folded, but then I rolled small pieces of brown paper and squashed them in too.

Before the fabric completely dries, take a selection of small items and squash them into the fabric. I wanted the wardrobe to look as if it was filled to bursting and in danger of falling all over if one item was removed. The kinds of things you



can add are; hats, boxes, tiny pots, handbags, shoes, books, lace, ribbon, or a hot water bottle.

Try draping items over the door for a good effect; maybe a boa feather, or shawl, perhaps a pomander hung on the handle. Place a hat box on top of the wardrobe and hats. Keep going until you are satisfied with the result.

Shelf

Cut this from a piece of skirting wood and glue two brackets underneath. When dry, suitable items, such as books, plates, a tiny shell, or a tiny bead with flowers can be glued in place.



Furniture

Choose some suitable miniature furniture; cheap is best in this case as you are going to give it the shabby treatment.

Give the furniture a coat of paint, I used acrylic, when dry, apply crackle glaze randomly. Apply a second coat of paint in a contrast color and leave to dry. You might want to rub a little gold wax to give an attractive finish.

Dressing table You only need to give the impression that the drawers are full, so leave a couple open slightly and stuff them in the same ways as the wardrobe. I filled the top with lots of bits and pieces to look cluttered. My centerpiece is a Chrysnbon dressing table set, which I painted and finished off with a gold pen. Beads made sweet little perfume bottles and to make pots of cream I cut some dowelling into tiny pieces, painted them and stuck on a suitable label.

The tiny packages were made from thin card and a pretty bead filled with a tiny sprig of flowers made a good vase.

Place some tiny cards and photographs around the mirror and there you have it. Of course, scenes like this can be designed to your personal taste. You might also use a purse, jewelry, scissors, hair ribbons and lace, or a photo frame.

Chair

This was an old chair I kit bashed. I removed the existing cushions and recovered them in blue silk, trimmed with braid.

Place a couple of cushions and drape a piece of lace over the arm, after soaking it in starch and dipping in coffee for that all-important aged effect. Putting this scene together has been so enjoyable and would make a great club project spread over a few months.



A word of warning; this can be very addictive. I now find myself looking at other rooms in my dollhouse, planning which will be next for the 'shabby' treatment.

Shabby chic made easy Paint it light

Any shade of off-white, cream or alabaster is suitable for the shabby look. Use it as one of your primary elements in color, so apply it to the wall, floor or main pieces of furni-

ture such as armchairs or the bed. There is little or no natural wood in this style, so paint shelves, doors, cupboards in a light color and distress them for effect.

Mix it up

The charm of shabby chic style is blending a hodge-podge of patterns, so combine florals and checks and choose fabrics that look faded, even if they are new. Use plenty of soft linen and vintage lace and put smooth surfaces beside texture. Try decorative pillows, throws, and rugs.

Be traditional

Lamps, shades, frames and mirrors should all look traditional but worn. Pick out elegant miniatures that shout quality and mix them with old-world style. Use mismatched collections of plates and china, and furniture that is light or white, with large rounded arm chairs. Finally, accent with fresh or dried flowers.

More inspiration

Gill has already described how she filled her wardrobe within her article, so just follow her method to create your own scene. We wanted to show a few more examples of what other makers had done. There are many items of furniture that you can fill to overflowing and it really does help to

bring your scene to life.

Use a jam-packed wardrobe, cupboard, or chest of drawers to create interest in a room. This idea works particularly well in children's rooms, where toys are dealt with hastily and seldom returned as neatly as they were found. Attics, shops, store rooms, linen cupboards and dressing rooms equally lend themselves to this sort of treatment.

Your theme will obviously dictate what kind of fabrics, colors and items you include. For example, grandma's house may have a linen cupboard full of lace, cottons and woolens. That untidy teenager would have a mix of assorted clothes in modern fabrics in vibrant colors and possibly a storage area that is full of pop memorabilia, photographs, CDs and the odd soft toy.

To drape her fabrics, Gill suggested using liquid starch or diluted white glue, but other ideas are 'Stiffy', available from craft shops or spray starch, which is a

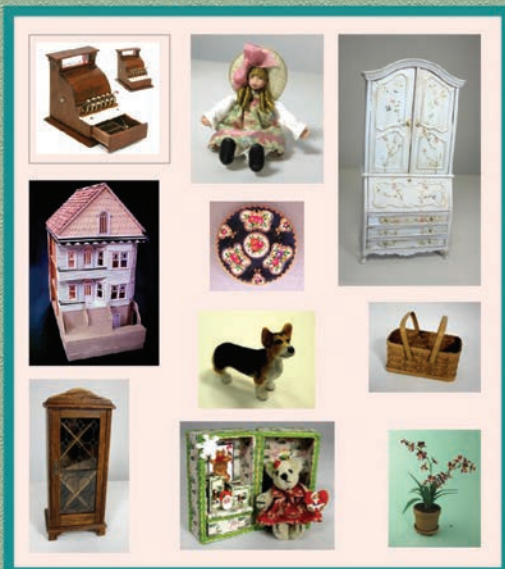


quick and easy way to get the right effect. With this kind of project more is definitely better. Your cupboard needs to be really full to overflowing and you can use just about anything to make it so. Now, where did you put that box of unused or broken miniatures you so carefully stashed away?



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Two beautiful mini Christmas trees.



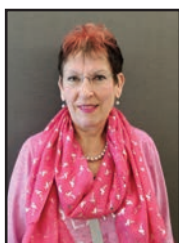
1:12 wigs for dollhouse dolls.



A Christmas tree full of bows.

Artisan Showcase

OUR FEATURED ARTISAN FROM THE MINIATURE SHOW: INGRID AUER



My core business is based around holidays such as Christmas and Easter. My favorites items to

make are Christmas trees and holiday decorations.

Now that my children are all grown up, I have circled back around to my childhood dreams and bought my first dollhouse. That was what led me to step into making miniatures to sell for my dollhouse business.

In 2007, I went to a Christmas market, looking for some additional miniatures for my collection, but could not find anything. So I decided to start my own business at our local Christmas market in Ludwigsburg, Germany. My products cover everything for the dollhouse. I also sell my miniatures at miniature fairs in

Germany and since 2017, at The Miniature Show in Chicago.

What I love most about miniatures is replicating large objects in a small scale. The miniature world is fascinating because I can build my own castle, or a French country house. I can make whatever I am in the mood to create!

In 1988 I learned to make porcelain dolls. This includes casting, dressing, and painting the dolls. In 1994 I visited a modeling course lead by Theo R. Menzenbach, after this experience I attended other various courses. I then modeled dolls myself and made the molds. Since 1998, I have been intensively involved with miniatures and visited several workshops in Germany and the US.

At the moment I am working on items for the upcoming Christmas market in 2018. My miniature assortment will be more detailed.

You can visit me daily at the

baroque Christmas market in Ludwigsburg Germany, from November 27 through December 22, 2018.



Christmas decor for the dollhouse.

artist details

Ingrid Auer

Email: ingrid.auer@t-online.de

Web: www.123puppenminiaturen.de

calendar listings

October 28 Greensburg, PA

The Excelsa Health 40th Annual Westmoreland Hospital Auxiliary Dollhouse & Miniature Show & Sale will take place on Sunday October 28 from 10am to 4pm at the Ramada Hotel, 100 Ramada (formerly Sheraton) Drive, Greensburg, PA 15601. Admission: Adults \$5, Children \$2. Free special event for children. Free parking and also finished houses on display. For more information contact Nora Kemp, 724-832-1687 or norsmyth@aol.com. or like us on Facebook: WHA Greensburg Dollhouse Show or visit our website: <https://sites.google.com/site/westhospitaldollhouse/home> Hope to see you there!

November 2-4 Cherry Hill, NJ

Our 50th Show and Sale! Philadelphia Miniaturia. Crowne Plaza 2349 W. Marlton Pike (Route 70) Cherry Hill, NJ 08002. Saturday 10am-5pm, Sunday 11am-4pm, Daily Admission: Adults \$10, Children under 12 \$3. Preview Show and Sale. Friday 6pm-9pm & Saturday, 9am-10am. Pre-registered Preview Admission \$25. Admission includes early buying privileges, 3 day admission, Friday Hors d'oeuvres, and cash bar. Preregistered Workshops Wednesday Oct. 31-Friday Nov. 2nd. Visit our website at www.philadelphia-miniaturia.com Don't miss our NAME Night on Thursday Nov. 1! Free roundtables, and a chance to mingle. 7:30pm-9:30pm. For information call us at 267-684-6276.

February 2-3 San Diego, CA

San Diego Miniatures 45th Annual Show &

Sale, Saturday 10am-5pm, Sunday 11am-4pm, Marriott Mission Valley, 8757 Rio San Diego Drive, San Diego, CA 92108. Adults \$8, Children 8-12 \$2. Credit cards accepted. Exhibits, workshops, classes and sales. Text MINIS to 22828 to receive email reminders & special offers. For more information: sd.minishow@gmail.com, www.sdminiature-show.com

February 9 Culver City, CA

33rd Annual Miniatures West Miniature Fantasy Show and Sale. Courtyard by Marriott, 6333 Bristol Parkway, Culver City, CA 90230. Admission is \$7 for adults, \$3 for children under 12. Free exhibit room. Workshops on Sunday, February 10. General and dealer information: Nancy Branch (310) 454-2054, email wbranch@earthlink.net. Visit our website at miniatureswest.com.

February 16-17 Orlando, FL

Orlando Miniatures Festival (formerly Molly Cromwell Presents). Our Fourth Year at our new location!! Hilton Garden Inn 11400 Marbella Palm Court Orlando, FL 32836. Preview Saturday 5pm-8pm, Sunday 10am-4pm. Preview Admission \$18. Admission includes early buying privileges, 2 day admission, and Saturday night Pizza Party. Sunday Admission: Adults \$7, Children under 12 \$3. Workshops Feb. 15 & 16. Escape to sunny Orlando! Minutes from Disney attractions, you can merge your passion for miniatures, with a family vacation, and beat the winter blues! Visit our website at <http://miniaturiaunlimited.com> or call 267-684-6276

April 25-27, 2019 Schaumburg, IL

The Miniature Show-4th annual. A Celebration of Artisans of Miniatures. Hyatt Regency, 1800 E. Golf Rd, Schaumburg, IL 60173. The work of over 600 miniature artists will be exhibited. Preview Thursday 11am - 5pm. Dinner buffet-Thursday 5-6pm. Preview tickets \$25 and include a 3 day pass and Friday Happy Hour. Friday show hours: 11am-6pm with Happy Hour from 4-5pm. Saturday show hours 10-3pm. Admission: Fri. and Sat. \$10, Sat. \$5. Free shuttle service from airport to Hyatt (room rate only \$99 per night). Free shuttle between Hyatt & Marriott Thurs-Sat. For more information: www.theminatureshow.com, Email: g.a.madl@sbcglobal.net

June 28-29 Dallas, TX

Dallas Miniature Showcase. New dates: June 28, 2019 & June 29, 2019. New location: Doubletree by Hilton Dallas near the Galleria located at 4099 Valley View Lane, Dallas, Texas 75244. Outstanding workshops offered. Workshops begin June 27 through June 30. For Information contact: charlesharville@yahoo.com, www.dallasminiatureshowcase.com

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The Sahlberg: A collaborative miniature masterpiece

Starting June 27, 2018, the Museum of Miniature Houses & Other Collections will feature The Sahlberg, an elaborate miniature house measuring over 4 feet tall, 6 feet wide and 2 feet deep that has unexpectedly become available for our museum to display. Jimmy Landers and Carl Sahlberg are the main architects. Seven other miniature artisans collaborated on the project, including Linda Orleff of Lighting Bug Ltd. who designed the wall sconces, a two-tier chandelier, and other fixtures, and Barbara Sabia who custom-made the 10-inch high stained-glass windows in the library. The house is available and anyone interested should contact Jimmy Landers at 812-536-3898 or jhlcs1@psci.net

[psci.net](mailto:jhlcs1@psci.net). The Sahlberg is expected to remain on display through January 6, 2019. For more information: www.museumofminiatures.org

Museum Founders' Exhibit & 25th Anniversary Celebration

The Museum of Miniature Houses and Other Collections, celebrating its 25th anniversary of being open to the public, proudly presents the works of the museum's founders: Suzie Moffett, Suzanne Landshof and Nancy Lesh. Exhibits include Nancy Lesh's exact replica of her childhood home, Suzanne Landshof's Victoria's Choice (her first completed house) and Suzie Moffett's Saltbox Wedding House, decorated for a wedding reception. The exhibit will include other pieces made by the founders that are not normally on display. For more information: www.museumofminiatures.org

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Scaled to Perfection: A Gallery of New Miniatures

The KSB Miniatures Collection is celebrating ten years with an eight-month exhibition highlighting hundreds of new miniatures. Be the first to see Savage Manor by Mulvany & Rogers, never-before-displayed houses by Noel and Pat Thomas and the late Pam Throop, plus fine-scale acquisitions from Bill Robertson, Althea Crome, David Iriarte, Jens Torp, Phyllis Hawkes, Pat Hartman, Chris Malcomson, Victoria Morozova, Lee-Ann Chellis Wessel and many more. Gala Celebration April 30 to May 2, 2019. Check the website for updates on hours, admission and special events. KSB Miniatures Collection, 215 Sutton Street, Maysville, KY 41056, (606) 564-5865, www.ksbminiaturescollection.com



A Miniature Home in the Making

With an invitation from June Langdale-Kelham we visit a sizable mansion with an equally large collection of miniatures, as the maker's gather in Kelham Hall.

As you can see from the photographs, this is Kelham Hall and it's enormous. It is the pride and joy, of June Langdale-Kelham, who bought the house from Jeff Barwick of the Squirrel Collection in 2001. He made it wider than his basic Windsor House so that June had larger rooms to 'stretch herself' and included a very good cabinet underneath with wheels, should the house need to be moved. Excluding the attic, which June has not finished yet, as servant's quarters are 'not so interesting', there are 11 large rooms to enjoy.

Actually June has never bought a piece of miniature artwork in her life, preferring to make her own by cutting out pictures from auction catalogs and varnishing them to give

the glossy appearance of oil paint, before setting them in assorted gilt frames. The effect is convincing.

June particularly wanted a big house to fill the available space in her study and set about decorating and furnishing the rooms methodically. Often she would find choice pieces of furniture from one of the many fairs she visited and form the rest of the room around it, having established a sense of the end result in her own mind before starting.

"What I want is mostly in my head," said June, who has visited many National Trust properties. "I did look at reference books, but it's mainly me." Unusually, having such a large house to complete caused her to feel no haste or pressure to accomplish her goal before time.

"I only really work on this in the



June Langdale-Kelham, proud owner.

winter months," said June, who spends the lighter evenings enjoying her garden. June started her doll-house hobby in 1999, following the



death of her husband from Parkinson's disease. "I needed a therapy," admitted June, for whom this is one tonic that can't be bottled.

Despite being a relatively late starter in the hobby, June has obviously taken to it rather well. She and her husband were in antiques by profession, which has probably helped to cement the identity of Kelham Hall in terms of style and content. "You get a feel for the era and the look," said June. Experience may have helped there, but what of historical accuracy? "It's elastic."

There are no clubs to have helped June as she embarked upon this venture. The only meetings held

Showing the arrangement of the interior of Kelham Hall in all its glory. A truly grand residence, with eleven rooms that span over three wings.



FEATURE



1 The music room contains a painted spinnet as a focal point. **2** The entrance hall dominates the central wing and gives a good indication of the residents' status with a grand staircase and high ceiling. **3** A closer look at the painting adorning the miniature spinnet. **4** The desk in the study was staged in special memory of June's late husband who was a keen fisherman. There is a fish reference book and shadow boxes with various fish on the wall. **5** The remainder of the study/library is packed with books and ornaments. In the center is a circular table with chairs. The perfect place to sit and browse the newspaper.





Judith Dunger furniture adds a touch of class as the family takes tea.

for her local club clashed with her work as secretary of the Parkinsons association, but through the general course of involvement in the hobby June has made many friends and group outings to all the big fairs are frequent.

"I haven't usually bought anything by the time we all meet up again for lunch," said June, who is often a slow and considered buyer. "We'll talk over what we've seen and in the afternoon I'll go back and make my purchases. Usually I'm all right, but sometimes the item has gone." Deliberating, rather than acting on impulse, means June has included tasteful pieces in her collection that work together.

Each time she makes a purchase it is added to the inventory on her computer. "It's rather frightening," she admitted, considering the now lengthy list of quality names in the roll call. There's silver by Rogers Silversmith, porcelain by Tricia Street and Sally Meekins, there's no mistaking the Judith Dunger furniture in the top-left bedroom. Nursery



Furnishings in the top left bedroom by Judith Dunger.

toys are by Chris Sturgess-Lief, the dinner service by Karen Griffiths, furniture by John J Hodgson and others, there's Len White and George Chapman miniatures too. The painted spinet in the music room is by Andrew Pearce and in the hall a Nick Carter bronze occupies one of the alcoves, while other examples of his work, and that of Tony Knott, are displayed elsewhere.

It's not all big spend though. June is just as agreeable to mixing in

kit furniture that she can stain and polish to her required finish. She papered and painted the walls, laid the floors, painted Phoenix figures for ornaments, stitched carpets and made curtains out of fine silk, which hangs so well.

John Lewis is her favorite stockist of fine silk, and on a recent visit to the store, June expressed her approval as to how good the material is for making curtains. The young man at the counter



One of the main bedrooms contains a handmade screen, which was originally a Japanese greeting card.

attempted to re-direct her to the curtain department, and was surprised to learn that she was talking about dollhouses.

Of the residents in this house, only three are bought, the rest have been dressed by June.

One of the prettiest hand-made pieces is the screen found in the right hand bedroom on the middle floor. It was originally a section of material attached to a greeting card sent to her by her Japanese niece, which June lifted and applied to a lacquered screen. It is the study where we see the most subtle yet sentimental collection in that the desk is a memory to her husband.

The couple both enjoyed fishing so items related to the activity are displayed, such as the fishing rod and basket, and two fish in glass cases mounted above the desk.

June has no family of her own to share the house with, but it seems



The nursery window and example of June's needlework skills.

of little concern. She does have her great nephew, who insists on inspecting the dollhouse on the occasion of his visit and promptly lists all the new additions and purchases she has made since he last came. "And he's right!"

Naturally he now has a dollhouse of his own, that he enjoys whenever his girlfriends come to play – but not quite the size and calibre of his great aunt's.

Kelham Hall was made to have large rooms so June could stretch herself. She appears to have met her challenge admirably. Clearly the therapy has worked as June considers taking on a miniature antiques shop in the future. Only one question remains; what of the servant's quarters?

The nursery is full of tiny toys by well-known maker, Chris Sturgess-Lief. Down in the kitchen, the cook is busy preparing a meal for the family.



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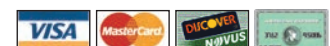
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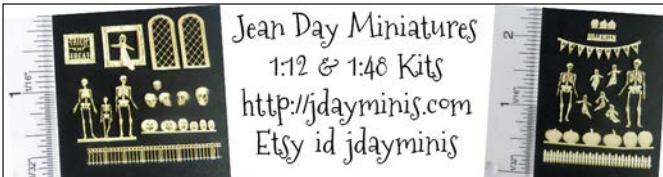
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Show Your Love For Winter Penguins

Straight from the South Pole into your miniature living room; this little penguin cushion by Marian is certainly cool and adds something special to your holiday scene.

BY MARIAN HAYNES

Have some fun while you relax in front of a cozy crackling fire and stitch this cute little penguin pillow. If you have never stitched in miniature before this is the perfect piece to start with.

Step 1: Separate the embroidery threads carefully and use two strands throughout.

Step 2: Always ensure the stitches have the top diagonal in the same direction.

Step 3: Once the design is complete, stitch the green French knots and yellow back stitch for the beak.

Step 4: Fold the finished canvas into the edges of the stitching. Trim to three blocks round the design.

Step 5: Fold the cotton to the same

size and carefully stitch the seams in white cotton.

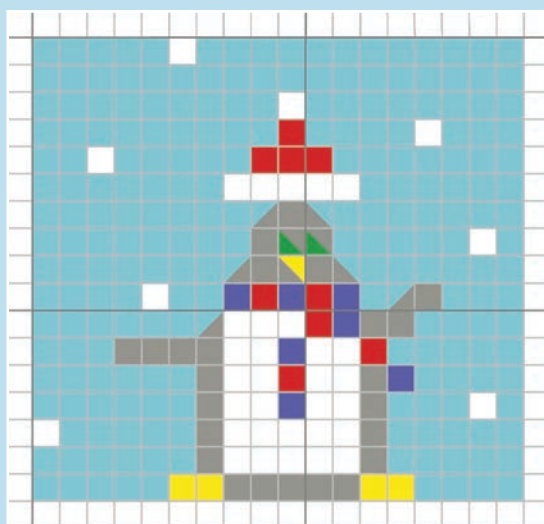
Step 6: Before stitching up the final side, stuff the cushion with a small wad of cotton wool.



FUNFACTS

- Most penguins live in the Southern Hemisphere.
- The Galapagos Penguin is the only penguin species that ventures north of the equator in the wild.
- There are no penguins living at the North Pole.
- A Penguin's black and white plumage serves as camouflage while swimming. The black plumage on their back is hard to see from above, while the white plumage on their front looks like the sun reflecting off the surface of the water when seen from below.

Pattern



You will need

- 18 count canvas 2" square
- Embroidery silks; light blue, white, yellow, red, burgundy, grey, and green
- Cotton wool
- Piece of cotton or calico 2" square
- White cotton thread



Mini Gingerbread House

A sugar-coated idea by Debbie Ingram, that is sure to ruin any diet and get your taste buds, not to mention imagination, working overtime.

BY DEBBIE INGRAM,

This project came about after a holiday in Florida. I stumbled across a fantastic chain of shops called 'Crackerbarrel'. At the time of my visit it was awash with Christmas decorations, even though it was only the beginning of October, and I was captivated by the trees decorated with gingerbread ornaments.

I thought a gingerbread house would make a good project if I could only find the right house. Over a year later I discovered the very thing in at a craft store. First I removed the roof of the house as I needed to seal the entire thing with white glue before painting. The house was much easier to apply paint to after that and two or three coats later the finish was nice.

Next came the fun part, making all those sweets. I made a tray full each night for a week until I had enough.

You can either design them around the features of the house, or pile them all up, perhaps making chocolate buttons for the roof tiles, if you have the patience and enough Fimo.

Instead I made Liquorice Allsorts out of squares of orange and pink Fimo with black sandwiched in the middle. White Fimo sausages rolled in black made the chimneys.

The door is a chocolate bar and candy canes add swirls of color along the roof and around the windows. I sweetened the house even further by pushing Fimo into empty chocolate trays to get the shape and then removing them before baking.

No gingerbread house would be complete without a gingerbread man, again made in Fimo with a white sausage outline and pen tops were just the job for stamping out

'Smarties' and chocolate buttons. Everything needed to be glued on well with craft glue.

The bigger 'chocolate' house is one I use at Easter. Notice the bunny rabbits, on the roof and at the door?

This is a really fun project - the more colorful the better. You might like to try one as a club project, or just to use up all those scraps of Fimo still laying around. I have used mainly Fimo here, but foam makes great marshmallows and little shapes meant for decorating cards can be bought at card shops and painted, like my rabbits on the Easter house.

On the approach to Christmas though, you should find plenty of possibilities around. Perhaps my next project will be to make the interior. My imagination holds no bounds with miniatures!

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419 Brevard Avenue
In Historic Cocoa Village
Cocoa, FL 32922
321-632-2411

Miniature Designs
3555 Lawrenceville Hwy
Lawrenceville, GA 30044
770-923-8500

Dollhouse Dreams
820 Ave G
Fort Madison, IA 52627
319-372-0599

Tom Thumb Hobby & Crafts
6001 W Gross Point Road
Niles, IL 60714
847-869-9575

The Divided House
145 Elm Street
Salisbury, MA 01952
978-462-8423

In the Spotlight



The shop moved to a new location in August 2016



Brenda with Houseworks wall

"The Largest Miniature Dollhouse Shoppe in Iowa" located in the Southeast corner of Iowa along the Mississippi River is a delight to discover in your travels. In 2013, Brenda Derr purchased the existing miniature shop **Dollhouse Dreams** located in Fort Madison started in 2000 by Deborah Perry. In August 2016, after a complete renovation, the shop was moved to its new 3200 sq. ft. location at 820 Ave G. Brenda is very proud of the new larger showroom that is almost 3 times the size with a wide selection of dollhouses, kits, furniture, accessories, building components and handcrafted artisan miniatures.



Megan's Old Fashioned Ice Cream Parlor



The workshop area with several projects in progress

"Megan's Old Fashioned Ice Cream Parlor" is an exciting new attraction added to the shop. A great addition to downtown Fort Madison bringing back a lot of memories for the locals. The customers can sit and enjoy a tasty treat as they shop for miniatures and share stories of their miniature creations with friends.

Listening to her customers, she found out that many had dollhouse kits, etc. that were not finished and they were not sure how to do the job. Wanting to get the next generation involved, she started a workshop on Wednesdays. They could bring whatever they wanted to work on and she would work with them. They could work as long as they wanted, could leave them and return later. Workshops are now 2 days a week, on Wednesdays and Saturdays 10:00am to 6:00pm. The store showroom incorporates the workshop behind a 4 ft. wall where work in progress can be seen. Word gets around and people come to see. As Brenda says, "You just can't help but to fall in love with miniatures."

Brenda also does contract work to build and finish projects or houses for people who do not want to do their own. They also do group projects to show at the State Fair. A perfect destination for all of your miniatures needs for that special project or to begin a wonderful hobby where age is no limit.

When you are in Iowa, be sure to stop by **Dollhouse Dreams**, 820 Ave G, Fort Madison, IA 52627. Call 319-372-0599 or 877-875-6500 for directions to the shop. Also, check out www.dollhousedreams.com for all of the happenings. Store hours are Tuesday through Saturday 9:00am to 6:00pm.



2388 Pleasantdale Road, Atlanta, GA 30340
770-448-6596 Fax 770-448-3350
www.houseworksltd.com
Email: nancy@benamy.com

Great Lakes Hobby & Toy
43055 Van Dyke
Sterling Heights, MI 48314
586-254-1600

Muriel's Doll House
824 Penniman Ave
Plymouth, MI 48170
734-455-8110

Schaefer's Hobby Shop
11659 Gravois Rd
St. Louis, MO 63126
314-729-7077

Circus Dollhouse
445 Route 23 South
Pompton Plains, NJ 07444
973-839-7990

Scribbles
1308 40th Street
Brooklyn, NY 11218
718-435-8711

Lyndott Miniatures
223 Commercial Avenue
Pittsburgh, PA 15215
412-781-6445

Miniature Cottage
410 East Iris Drive
Nashville, TN 37204
615-298-2872

Happily Ever After
20609 Gordon Park Square
Suite 110
Ashburn, VA 20147
703-777-1869

Lilliput's Dollhouse Shop
3167 Lauderdale Dr
Henrico, VA 23233
804-285-8484

Ware House Miniatures
16 West Beverley Street
Staunton, VA 24401
540-849-8184

The Little Dollhouse Co.
612 Mount Pleasant Road
Toronto, Ontario
M4S 2M8, Canada
416-489-7180

Toad Hall Toys
54 Arthur Street
Winnipeg, Manitoba
R3B 1G7, Canada
204-956-2195