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contents

little details

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- 7 **Lil Hyttnäs**
Joan Warren's portrayal of Carl Larsson's beloved cottage
- 14 **Stained Glass Lamps**
BamBini's hand-painted lights give the illusion of stained glass
- 20 **Discovering a Talent**
Comfort foods by the young Maestro Cristina Hampe from Germany
- 26 **Flowers Get Smaller**
Yevhenia Kudriavtseva's flowers may be small but she has large talent
- 30 **Speaking Volumes**
Jimmy Landers shares a look inside his finished project The Harville

- 34 **Painted Furniture**
Witness miniature artist Aida Pravia's passion in every stroke
- 41 **Master Leather Work**
Patrizia Santi is a top leather worker in miniature fashion
- 46 **Grand Dining Room**
Tim James gives advice on making an authentic Georgian dining room
- 48 **Sparkling Mini Ring**
Tanja Jensen shows how to make a lovely little ring display box
- 50 **Artists' Gallery**
Let's celebrate this Mother's Day with fabulous miniatures\



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54 The Kinfeld

Auralea Krieger shares how she built her 1:12 scale Victorian house

59 Big Buzz

This page is filled with news updates, events and contests

60 Builders Dollhouse

The planning and building of Alan Ansty's dollhouse took many hours

66 Little Letters

Feedback and stories from our devoted readers

67 Mini Cutouts

Cut out your own Mother's Day cards and art to frame



50

71 Making Cheese

Join miniaturist Tanya Waughman in this three-part series

75 A Fashionable Light

Let's get creative with Kris Compas and make a funky 1:12 scale lamp

81 Sweet as a Nut

Margaret Alford charts 40 some years of making miniatures



14



26



54

welcome



I can remember a time 36 years ago when 'miniatures' mainly meant

dollhouses. Now that word encompasses so much more! There are many scales and genres. Miniatures are being used in many creative ways across countless professions.

It's now the 'norm' to see miniature art in commercials and movies. Dioramas are becoming as popular as dollhouses. They cover so much more criteria than a pristinely designed room, such as scenes in nature, aging of man made monuments or historical events. City scenes showing the grit and grime of neglect are a very popular subject currently.

What I love most is that more and more miniature artists are men. I have quite a few male friends that had a love for miniatures early on but while growing up were shamed for having a dollhouse. This seems so ridiculous to me. Such a shame and an awful way to stifle someone's desire to make this world a more beautiful place.

But no more! Now, so many men are expressing their skills and creativity either by designing miniature houses from the foundation up or becoming masters with dioramas in various themes.

Every individual has something amazing to add to our community and *DHM* is lucky to share so much global talent with you. Keep supporting each other with encouragement and pushing each other forward because as we already are noticing, miniatures *will* be taking over the world!

Auralea Krieger, Editor
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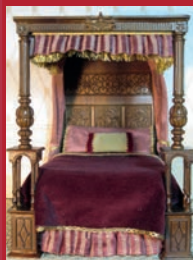


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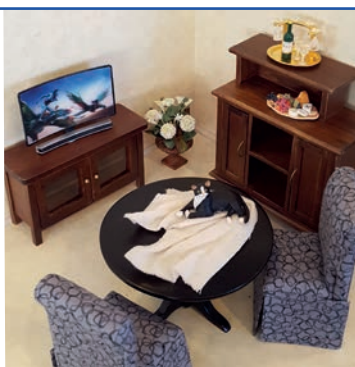
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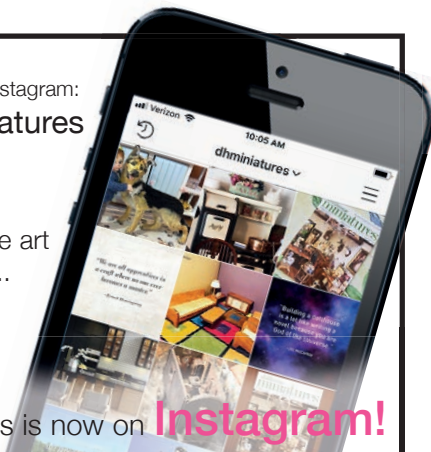
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Wilkommen to Lil Hyttnäs

Joan Warren's portrayal of renown Swedish artist Carl Larsson's beloved cottage couldn't be more fitting with her love of his art and small children.

BY DEB WEISSLER

Larsson described his first sight of the tiny cottage in which he and his wife, Karin, would raise their eight children and that the couple called Lil Hyttnäs:

"The cottage stood right on a bend in the Sundborn River, just where it gets a smidgen wider. Everything inside was spic and span, the furniture was simple, but old fashioned and robust, handed down by their parents, who had lived in the vicinity.

While I was here, I experienced

an indescribably delightful feeling of seclusion from the hustle and bustle of the world. When my Father in law suggested buying me a small property in the same village, I declined, saying that only something resembling this little idyll would suit an artist.

A couple of years later one of the sisters died and the other did not wish to remain there alone. Father-in-law remembered what I had said on that occasion and gave me the cottage with everything inside it.





The artist is painting a portrait of one of his children in his studio. Sandy Rubin's gorgeous flowers add to the exterior.

For the next few summers radical changes were made to the cottage, it had to be exactly as I wanted it, otherwise I should not be happy there and my work would suffer as a result"

Larsson was not the only one who fell in love with the cottage; miniaturist Joan Warren did too. She became interested in the life and works of Carl Larsson a number of years ago when she came upon an art book in a small shop in Vermont entitled simply Larsson. As Joan's many miniature vignettes reveal, she loves featuring children and paintings of children.

As a pastel painter, Joan also

enjoys drawing figures of women and children. As a loving father of eight, Larsson often drew on his children and his little cottage as sources of inspiration for his idyllic watercolors. His wife, Karin, was an interior designer, something she

“His style was one I wanted surrounding me and now it can be in my dollhouse.”

and Joan have shared in common, so it was only natural Joan would be inspired to recreate a portion of Lil Hyttnäs she calls “The Love of the Children is Everything” in miniature.

“I admire the art work of people

I consider better than my own, which is quite often the case,” Joan says. “Carl’s work attracted me from the start because of his love for children and impressionism. His style was one I wanted surrounding me and now it can be in my dollhouse.”

To recreate Lil Hyttnäs, Joan called on room box artists Jon Fish and Larry Osborn to create what began as a room box that would morph into a two-story house. Rather than recreating the entire cottage, which would have been quite large, the trio decided that it might be more visually effective to build just half the house, featuring the rooms Joan felt were most utilized by the family and that she was inspired to decorate.

Not only did this give Joan



Each room holds masterpieces made by skilled artists. Perfect pieces for such a high quality dollhouse.





a pleasing interior space to decorate, but an outdoor space for landscaping and gardening.

"I love that we managed to capture the flavor of the cottage, including a cunning pocket door in the kitchen that leads to the parlor, a hallway with staircase going up to the art studio, and the parlor with a traditional tile stove Jon handmade. I had a choice between a fireplace or stove and the latter had a lot of appeal and charm. The dollhouse may not be as detailed as the full size Lil Hyttnäs, but it captures in every way its unique shape and form."

Joan couldn't wait for the structure to arrive and was soon accumulating dolls and furniture to fill it. It took 6-7 months to complete and meanwhile she and Jon kept

in touch, adding features such as the Nordic dragon roof decoration, similar to the one at Lil Hyttnäs and reminiscent of the dragons carved

“When the dollhouse arrived, Joan stayed up half the night decorating it.”

on roofs of Viking long-houses. The structure has hinges and closes up on both sides, keeping it clean and compact.

When the dollhouse arrived, Joan stayed up half the night decorating it. Even after she was in bed, she would suddenly jump up to rearrange or add things.

"Since I love to put children in all my miniature dwellings, I sure had fun putting the children in this one," Joan smiles. "I think my favorite space is in the kitchen where one little girl has climbed onto a chair to feed the baby boy in his high chair. This scene combines children and food, which are among my favorites."

In the charming, sunny outdoor space, Jon had created a striped awning and flower trellis, which Sandy Rubin decorated with gorgeous flowers. Joan's interior decorating forte extends to the outside, where a housekeeper is minding one of the Larsson children and ducks and rabbits wander freely around the house. A colorful cockerel even struts about the foyer.

On the second floor is the artist's



Joan loves to add children and paintings of children to her projects so this was a perfect concept.

studio set in a sky-lit garret. Here, the artist is painting a portrait of one of his children, a subject so many of his paintings depict of his happy family and home life. "I used primarily reds and greens in the art studio as Larsson seemed fond of those colors and they are bright and cheerful," Joan points out. Phyllis Hawkes painted three replicas of Larsson's work Joan has hung in the parlor and the studio.

Other artists whose work appears in the dollhouse are Sherri Colvin, Jane Graber, Kerri Pajutee, Jan Patrie, Penny Thomson and





Ela Keifhaber to name a few. In the midst of all the excitement this project generated, Larry suddenly and tragically passed away. Bravely, Jon carried on alone and, to his credit, created the Lil Hyttnäs of Joan's dreams.

Bravely, Jon carried on alone and, to his credit, created the Lil Hyttnäs of Joan's dreams.

A loving scene in the kitchen between sister and brother.

This dollhouse and feature article are dedicated to the memory of Larry Osborn.



Miniature Stained Glass Lamps

Journey with us to Japan to get to know this talented miniature artist and enjoy her uniquely hand-painted lights that give the illusion of stained glass.

BY JOAN MCKENZIE

As a small child BamBini became fascinated with miniatures after seeing a wall mounted dollhouse in a neighbor's home. She never owned a 1:12 scale house, but she had the Japanese version of the 1:6 style Barbie dollhouse. She and her friends enjoyed that immensely. She is a young person from Japan who creates 1:12 scale miniature stained glass lamp shades, terrariums, stained glass windows as well as full size 1:48 and 1:12 dollhouses.

She has been making dollhouses with full time devotion for the past 13 years. Her expertise has allowed for autonomy as she feels she has attained her unique ability with precision in this medium.

When she begins work on a dollhouse, whether it is a

commission or something inspired by her imagination, she's always mindful that the finished piece may never be a part of her personal

‘Regardless, she makes each piece with the effort she would if it were to be presented to royalty.’

collection. Regardless, she makes each piece with the effort she would if it were to be presented to royalty. Sometimes a creation takes so much effort and love it's



Miniature stained glass artist, BamBini.

quite difficult to let it go, but she always follows through on the intended plan.

Most of her work is sold at events in Japan. Her work also exists in some online shops. At this point in her career as a miniaturist she has been teaching classes in Tokyo and Osaka. She would someday also



love to teach outside of Asia.

At Abu Dhabi Art Exhibition she has her miniatures on display. She also has a solo exhibition at a very special department store in Hong Kong. And she has one more exhibit in the Odaiba retro space in Japan.

BamBini has an interesting perspective on miniatures versus reality. "I love how miniatures allow us to realize within a dollhouse display, things that we cannot own or perfectly express in true life scale." This is one of the definitions of true art. Art takes us away from reality with joy, whether it is a song, or a painting or a sculpture. If something stops you and you examine it with pleasure, you





1 A beautifully handmade 1:12 scale stained glass window. **2** A tall lamp with a uniquely styled shade and a smaller table lamp decorated in reds and greens. **3** A collection of one-inch scale working lamps all with their own unique design.



are experiencing the abundant rewards of true art.

BamBini feels that her most important tool is her favorite brand of acrylic paints. When you work with high quality products such as these vibrant and quick drying paints, your finished project will reflect a superior product. She also loves working with resin, clay and wood. It has always been important to BamBini to differentiate herself from other artists by offering miniatures that are unique and so beautiful that the customer is very happy to add her work to their precious collection.

She has always aimed for authenticity as well as something dazzlingly impressive. As I hold



Above shows more of BamBini's creations and to the right is where all the magic happens, her workroom.

my two lamps that she sent to me I can see that even though she is very young she has already realized her goals.

In June of 2020 she will exhibit and sell her work at a miniature show in Asakusa, Tokyo, where she will display a very large dollhouse submission for a contest.

“When you work with high quality products such as these vibrant and quick drying paints, your finished project will reflect a superior product.”

This year she will be going to New York City to meet with people about carrying her miniatures. Her star is rising for good reasons. Her work is truly exquisite.



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Discovering a Talent in Miniatures

Glorious 'comfort food' by the young Maestro – Cristina Hampe from Germany. Cristina is having a moment – and it's going to last a lifetime!

BY JOAN MCKENZIE

Look through any miniature magazine and you will probably see at least one recreation of food in 1:6, 1:12, 1:24 and even 1:144 scale. Many of us have our favorite artists that we go to whenever some special food is needed for a miniature scene. There is a new young woman in the mix right now and she's taking the miniature world in an upward swirling storm of excitement. I, of course, think I discovered her but everyone that I speak to thinks that they discovered her. At least this is the first authorized magazine feature where she has allowed us into her world to learn a little more about her and the road that brought her to us.

In 2013 Cristina Hampe watched a YouTube video/tutorial on how

to create miniature food, and she was immediately interested to begin trying to see if she too could be creative enough to make tiny dollhouse food that looked good enough to eat! She began by making a few mistakes, but she kept trying until she finally achieved her desired effect.

Only recently has she managed to combine her love for cooking with her preferred mixed media art form that is making people sit up and take notice.

As a child, Cristina didn't own any typical toys or dolls. She played outside most of the time, where she made all of her own toys. She created very small houses for insects and birds and a corn husk doll. She would use anything she could find in nature that looked



Miniature food artist Cristina Hampe.

interesting, like moss, sticks, rocks and clay. Despite any obstacles in her personal life, she was a very happy child. She always assumed that all people enjoyed their



Opposite page: Handmade 1:12 scale blueberry cheesecake and chocolate chip cookies.

1 Miniature crepes and jam being prepared on a board. **2** A preparation board of fettuccine that looks good enough to eat!

When she left home after she finished school, as was the norm for her, she had no one to help her. No support from anyone, until she needed a place to stay. It was at that time that she found a geography teacher who allowed her to stay at her house, which she paid for by trading her personal artwork. All over the house the Geography teacher had multiple paintings by Cristina. Art has always been her saving grace. It has always been her gift that got her through the toughest of times. Today Cristina has two small children, ages 4 and 7, but she has no time for additional work outside the home besides

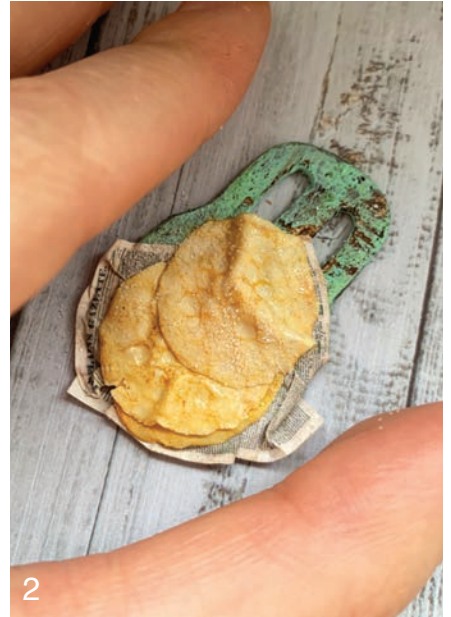
own quiet creative moments, so whatever she created was never something she shared with others.

become creative – something like the old adage: “Necessity is the mother of invention.”

“As a child Cristina didn’t own any typical toys or dolls. She played outside most of the time, where she made all of her own toys.”

Cristina grew up in an unconventional family structure. Her birth parents gave her away as an infant. Her grandmother’s sister, who didn’t have any children, took her in to raise as her own. She didn’t have much food to eat or much in the way of clothing to wear, but she always had a roof over her head. She always thought that when we grow up without very much, people





1 Tiny olives in Cristina's own handmade pottery. **2** Delicious looking pancake crepes. **3** A bowl of pears and plums looks so real in her own pottery. **4** Mouth watering Roast . **5** Fresh tomatoes make a delicious tomato pie!





Christina also makes her own miniature pottery. Shown above are new pieces.

her art keeps her busy, so she is enormously grateful to have found the path to channel her creativity.

Her first room box was a medieval library. She spent a great deal of time with each individual book that she created. This was still early on in her experience with miniatures so she felt that she had not yet achieved her peak

of excellence, but she would still look at what she had created with a sense of wonder. Cristina still misses that library to this day.

She began her mini business by putting a few things on eBay, but now she has also started a small shop on Etsy. Last year she actually created her own website! Having taken a course that went on for 11

months in web design I can attest to the intricacies involved in coding as nothing like working with clay and throwing miniature pots – there seems to be no task too daunting for Cristina to attempt.

She is also proud to be a new member of IGMA, but she will have to wait a full year before trying for Artisan status. I cannot imagine her incredible talent being overlooked.

Europeans often express love by sharing exceptional food. Making someone's favorite dish is a way to honor those we love. One special dish may have a way to capture the essence of love, emotion and memories tied to special dinners, cherished loved ones or a happy memory of the way you felt in that special moment.

To think that a small object can provoke such distinct memories of all the sentiments and joys of an entire lifetime just by being a mouth watering special replica is quite a profound discovery.

Cristina experiences one guilty pleasure from reading feedback written by her customers who





admire something she has made. If her customers take the time to write about how her art touches them and brings them back to a wonderful time and place her art has reached it's intended audience. Most people have good memories about the smells, aromas and other sensory pleasures of their favorite foods – it's one of the universal languages that requires very little interpretation.

When she was thirteen, she moved to live with her father. Her parents were in the process of getting a divorce, so she was forced to move to a school near where her father lived. This was a particularly difficult time for her. At age 15 she told her father that she wanted to go to art school. His response was, "What? Only lazy people go to art school, only people who do not want to work." He sent her to metal working school because he thought that she could make money at this.

She spent four years at that school. Everything she learned related to painting, drawing, sculpting, ceramics and miniatures, she managed to learn on her own through trial and error. But that might not have happened if she had not had support from other

people, especially strangers, who were encouraging her to find her true talent and then pursue it to attain the best possible version of her art form.

Her pasta machine is the one tool that she cannot live without. She uses this to mix her polymer clay. Polymer clay can be hard to mix by hand. If it was not for her pasta machine her hands would ache every day. She has one pasta machine for polymer clay and another one only for actual pasta.

At the time of this writing this, Cristina has not yet been to a miniature show, however every day

- 1** Amazingly realistic pear pie.
- 2** A plum tart in the making.
- 3** A pear tart in the making. The cut pears even show browning.

she finds that she is more in love with everything miniature that she finds on social media.

We at Ashdown are certain that as word spreads about her unique and exceptional talent that this is about to change rapidly, as our Cristina is definitely having a moment and this moment is going to last her a lifetime if we know anything about miniatures!



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Flowers Just Get Smaller and Smaller

The flowers may be small but this artist has larger than life talent. Each one of her creations take time and focus to complete. She truly captures the essence of nature.

BY PAM NORTH

Yevheniia Kudriavtseva's miniature world couldn't be lovelier — she is surrounded by exquisite tiny flowers and bouquets, all in scales of 1:12, 1:24, or 1:6, and all made by her own talented hands. As if that's not enough, when she isn't making mini-flowers, she likes to sew teddy bears. Flowers are her primary love, however. She has been making them from polymer clay since 2012, and using them as accents for various objects such as watches, glasses, and boxes.

It was a 2015 visit to an artist's personal dollhouse museum that made Yevheniia set her sights even smaller scale-wise for her flower-making. It was there that she noticed a bouquet of tiny roses in one of the rooms, and she realized that realistic tinyness would be her next focus. After initially

trying her hand at it, she quickly evolved in her artistry, constantly learning and improving her skills.

While she uses polymer clay (Sculpey and Fimo) for the larger flowers used for decorating accessories, she prefers Japanese clay (cold porcelain) for her miniatures because it allows her to make thinner petals and eliminates the need for baking to set the clay. "I first shape the petals, then I glue them to the wire. The process of creating miniature flowers is much the same as creating realistic flowers in ceramic floristry, but the difference is that I don't use any molds or cutters. After the flower dries, I tint it with dry pastels and oil paints.

The number of petals in each flower is different; for example, an ordinary rose has about 15, and an



Miniature artist Yevheniia Kudriavtseva holds some of her creations.

English rose more. For a long time I could not figure out how to make very tiny flowers, such as lilies of the valley, as the diameter of the flower



is 1mm, but after a year of reflection this spring, I did it!"

She buys vases, cans, and jugs for her bouquets from sources around the world. She immediately shares her creations on Instagram, and sells her products on Etsy, with the prices ranging from a single flower at \$4.00 to more complex creations at \$20.00 and up. She also is planning to show her miniatures at international exhibitions this year.

“Sometimes she makes special items, such as custom-made replicas of bridal wedding bouquets from photos.”

Sometimes she makes special items, such as custom-made replicas of bridal wedding bouquets from photos. She also has made flowers for the Miniature Flower Show at Nybelwyck Hall, the miniature mansion on permanent view at the Hudson River Museum in Yonkers, New York. Miniaturists from around the globe are brought together to decorate this

extraordinary 24-room dollhouse built by Mark O'Banks (1956-2002), and gifted to the Hudson River Museum in 2006. Artists are inspired to create flower arrangements to complement the historical architecture of the dollhouse, which uses floriogra-

Opposite page Poppies make a bold statement. Yellow and white handmade flowers in vases.

1 These three moss covered terra-cotta pot are filled with lilies of the valley in bloom. **2** A 1:12 scale display of evergreens with tiny pinecones.

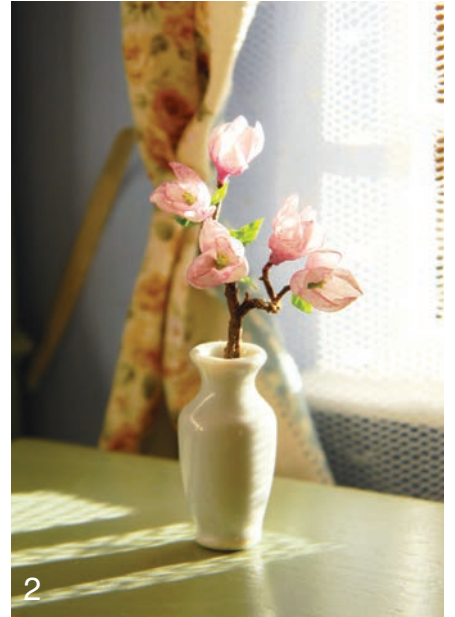
phy (the language of flowers) to connect with the whimsical story of the Van Nybelwycks, the Lilliputian-sized dollhouse occupants.

A programmer by education, Yevheniia grew up in a large family in Russia. She was very fond of drawing, and dreamed in childhood of attending art school, but her parents did not have money for that. Early adversity didn't stop her dreams, however, and she has been able to





1



2

1 A white vase full of pink and purple flowers made from clay. **2** The sunlight dances over this beautiful vase of handmade flowers. **3** The ruler shows the small scale of a selection of flowers. **5** A carefully made stem in bloom. **6** Sunflowers will brighten anyone's day!



3



4



5



A miniature handmade teddy looks over the newest handmade master pieces on the work table.

turn her hobby into a job that she loves. "I really found something that gives me great joy in life. There were many problems, disappointments, and failures in my life, and when I opened my store with miniature flowers on Etsy, some of my relatives were not supportive. Looking back, I understand and I'm thankful for it; if not for these trials, I never would have done my tiny, cute flowers!"

Yevheniia finds her inspiration in beautiful photos on the Internet and from fresh flowers, which she often buys just to examine them closely to better learn their realistic details. She prefers to part with her creations by selling them, saying, "Otherwise, I would constantly want to remake them."

Her daughter is delighted with

Yevheniia's flowers, and has become a great fan, often sitting close by and sculpting cats or food for her dolls, making it easy for Yevheniia to combine her work and her family life. She works at home at her desk, in front of which is a large window that provides a great view of the park from her space on the 17th floor. She always tries to keep fresh flowers in the room, and enjoys listening to quiet romantic music as she works.

She knows what she enjoys most about miniatures: "The moment of creation. I always have to come up with something new. I love the process of crafting flowers, and the final tinting with paints most of all, as it's then that the flower comes to life."

Yevheniia is looking ahead to creating more wonderful things.



"There are many new projects that I want to bring to life, and my goal is to show my work at exhibitions in different countries of the world. I hope that the field of miniatures will grow, develop and improve. We live in a great time of technology, new inventions, and opportunities." She also has plans to create a tutorial on making clay flowers.



artist details

Yevheniia Kudriavtseva

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

FloralDecorMini

Instagram: @FloralDecorMini



Speaking Volumes

Jimmy Landers shares a look inside his newest finished miniature project, The Harville, a two-story library with 4,000 handmade books filling the shelves.

BY PAM NORTH

Indiana resident Jimmy Landers is a builder of museum-quality architectural structures and a master miniaturist. There also may be other descriptions as well for someone who hand-makes 4,000 tiny books for a two-story library, such as painstakingly diligent, detailed perfectionist. Retired from the corporate world as a regional manager for an international environmental corporation, he has chosen architectural miniatures in 1:12 scale as his new focus in his life.

He made that transition in 2006 when his wife, Sue, asked him to build a dollhouse for her. His undertaking of that task was so successfully executed that he ended up selling the dollhouse for a very tidy sum, and to this day he still owes her that promised doll-

house. "My wife still would like to have kept one of my subsequent pieces in lieu of the dollhouse she never got to keep!" Landers said. Despite that, she totally supports his newfound hobby, which makes it easy for him to combine home life with his miniature crafting. "It's not a problem, as this is all I do, and it takes up my spare time," he explained. "I fully enjoy creating new structures."

Like many miniaturists, he has no formal training in the miniature field. "I have taught myself the craft. I simply see the structures in my mind and start building them. I never make drawings or detail my work on paper."

Working in a very small, open garage, he makes his pieces with the intention to sell, marketing his

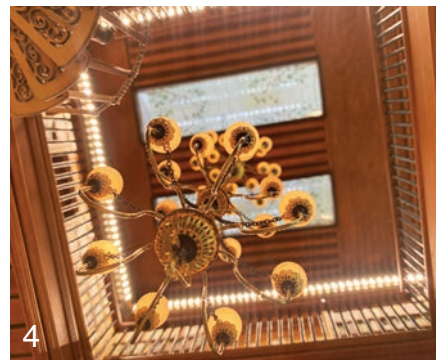
products through a Chicago show as well as word-of-mouth. His prices range from \$2,000 to \$100,000. One special item he made was a commission piece for the wife of Boston Bruins owner, Jeremy Jacobs; it can be viewed on Jimmy's website, along with many other of his fine creations.

Asked what he loves most about miniatures, he cited, "The reaction from people when they first see my work," and that he finds his inspiration in his dreams and imagination. Like most artists, he wrestles with his own personal difficulties involved with working in miniature. "While working in the present moment of trying to translate the idea or look into the current structure, I know what it should look like, but trying to get that image or design





1 Miniature builder Jimmy Landers showing his version of the Painted Ladies. **2** The Harville room box shown from the side. **3** The miniature book-making shown in progress. **4** A view looking up from the first floor of The Harville. The hanging lights are full of detailing.



into what I am working on can be a real challenge." He has developed a real ability for using a hand-miter for cutting small moldings, and considers it his most valuable tool.

His most recent piece is called The Harville, and it is a 1:12 scale, two-story library. It came about as a result of the numerous and favorable comments on the library that was included as part of his previous piece, The Sahlberg, because he wanted to create a library by itself. The library was 90% scratch-made from leftover materials in his shop, with the other 10% purchased.

The main materials used for the structure were all cherry and oak woods. He also made all of the 4,000 books lining the shelves of

the library. Some works by other artists were included in the piece as well: Carl Sahlberg did the electrical wiring; Barbara Sabia did the leaded glass panels; Ron Steckwich made custom brass brackets for ladder rails and door hardware; Linda Orleff of Lightning Bug made the one-of-a-kind chandelier; Penny Chambers provided the animal mounts; Sue Cook provided the fireplace mantel.

The techniques Jimmy used for creating the piece have become a bit of a blur in his memory. "They're still there in my dreams maybe. Now that it is completed, I have no idea how I made it! The finished piece always amazes me, as I put nothing down on paper. I have to admit that

the end result came out very close to what I had envisioned, with only a few tweaks. The hardest part about creating the piece was making 4,000 books from scratch, a very monotonous task! I made the library because I felt a need to do so, and my favorite part about it is how realistically it turned out. All of it was fun to create."

Asked if he planned to sell the piece or keep it himself to display, Jimmy responded, "I hope to sell it at a future show at a price of \$14,900." The sale is likely, since Jimmy's pieces are readily purchased by those who appreciate the detail in his craftsmanship, a quality he has embraced from the outset, despite his initial lack of experience.



The spiral staircase connects the first and second floors of The Harville room box.

"I had no knowledge or interest in miniatures before I started creating them, and now find them extremely fascinating and fun to create. My brain is not wired to build small or simple structures; I love realism in miniature, and I especially like how others enjoy looking at them." His obsession with realism means that he builds his structures simulating

the 'stick-built' methods used in actual, real-life buildings.

The future of miniatures somewhat concerns him, especially when viewed with the loss of many retail sources of miniatures and their related products. "The overall interest in miniatures is still very much alive."

In addition to his talent as an architectural builder, Jimmy also

is the author of a newly-published pictorial book encompassing all of his works, and he has a second work in progress.

Jimmy is planning more creations for the future. "I have several room boxes planned for the next miniature show, and I believe I still have a major 60"-wide Tudor structure in me that needs to come out!"

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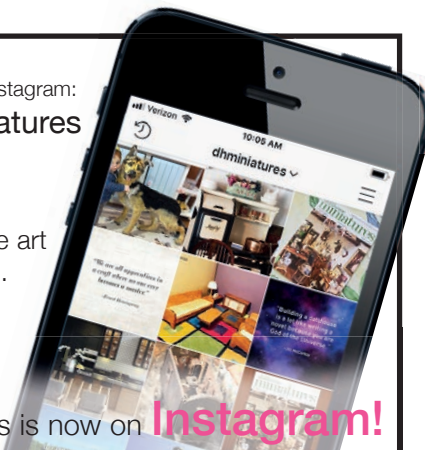
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Old World Inspired Painted Furniture

For this Spanish artist, miniatures are her passion and her life. You can witness that deep passion for creating in every brush stroke that makes up these masterpieces.

BY DEB WEISSLER

As she carefully applies gilding to a centuries-old-inspired piece of furniture, Spanish miniature artist Aida Pravia is already envisioning her next design while working at home in her studio. Trained in Fine Art and Art History at the University of Oviedo in Northwest Spain, Aida has garnered awards for both her full size restorations and her miniature creations.

From a very early age I felt the need to express myself through drawing and painting," Aida recalls. "I complemented these studies at university with graphic and engraved design. At the end of my studies, I specialized in the restoration of ancient religious sculptures and church altarpieces, including techniques in gold leaf (Pan de oro)

and elaborate painted emulations of woven textiles known as Estofado."

‘Upon entering my store, many shoppers tell me it’s like stepping into a story.’

Aida also learned the art of painting and restoring full size antique furniture. "I apply the same techniques I use on my full size pieces: lacquer, decapé, gold leaf, stucco, and oil painting decorative details. This type of furniture is one of the most decorated and complex in the world."

The history of painted furniture is as old as organized society. The ancient Egyptians perfected the art of painting and gilding the fine furniture of their time. In addition to a wealthy Egyptian's decorated sarcophagus, his worldly possessions were seen not just as works of art, but elegant accessories that would accompany him into the afterlife.

The Greeks and Romans adopted this expression of refinement, employing highly trained wood and stone carvers, painters and gilders to create frescoes, sculptural reliefs, furniture and objects of religious significance. Despite the interruptions of the Dark Ages, Medieval craftsmen were employed to enhance secular furniture and objects of religious devotion as altars and cathedral interiors became increas-

This rooster themed lavender sideboard and dishware were hand-painted with oils.





A close up of an in-progress wardrobe that is lavishly decorated with fine garlands of flowers and arabesques.

ingly elaborate.

As with any art form, painted furnishings mirrored the societies they were exposed to. During the Renaissance, exposure to the Orient influenced European décor with the introduction of Chinese lacquer. By the 18th century, painted furniture reached new levels of refinement known as Rococo.

Venice produced some of the world's great furniture, with extravagant designs, sumptuous fabrics, girandole mirrors, chandeliers crafted of Murano glass, rich lacquer and Chinoiserie. It is this era that Aida has recreated here in miniature that is pure perfection.

Aida always liked dollhouses but as a child she never owned one. In 1990 she began making miniature furniture for a local miniature shop, which led to her first dollhouse contest. In 1995 she took first

prize in the artist-made furniture category and from that moment on she dedicated all her spare time to miniatures. She began creating items for sale in a number of stores and began attending several international miniature fairs throughout

“Once the surface is prepared, lacquer of various colors are applied, with additional sanding between layers.”

Spain, the UK and USA. Fifteen years ago she opened a workshop to not only display her pieces but to teach workshops in building and finishing. She also has an Etsy store.

But her favorite spot is in her home workshop with shelves filled with miniatures, dioramas and vignettes. “Most of my furniture is handmade, but I also love to paint commercial pieces to give them a new look. Many of my pieces are painted with pastoral landscapes, tufting, moldings and fabrics. As a result of my imagination, I love the world of fantasy. Upon entering my store, many shoppers tell me it's like stepping into a story.”

Aida's process is extremely laborious, beginning with a thorough sanding, priming, and sanding again until the wood surface is smooth as silk. Once the surface is prepared, lacquer of various colors are applied, with additional sanding between layers. Then gilding is applied to all the moldings, followed by decorative details done in oils. The finished piece is protected



Baroque inspired wardrobe decorated with landscapes.
This piece was hand-painted with oil paints.

with a special varnish and aged.

Many of her pieces are historically accurate. Although most of her creations are products of her own imagination, Aida is currently working on a limited series of what she describes as "the most beautiful painted furniture pieces in the world".

The featured closet or wardrobe here was inspired by an eighteenth century Venetian closet that is currently on display in the New York Metropolitan Museum. It recently sold at the Kensington Dolls House Festival for £1500. Looking back on the project, Aida says "My favorite part of this piece were the doors and the delicacy of the flowers."

Her wardrobes, bombe dressers, dressed beds, secretaries and exquisite room boxes are pure perfection. Her children's furniture speak of fairytales and nursery rhymes. Each piece is meticulously executed and hand-painted. No need for art on the walls; her furniture is the art!

"The time I dedicate to my miniatures is seemingly 24 hours



a day," smiles Aida. If I am not working, I am teaching a workshop or thinking about a new project. I have so many new ideas that I do not have enough hours in the day to be able to carry them out. My job-- my miniatures-- is my life and my passion."



artist details

Aida Pravia

Etsy: www.etsy.com/es/shop/AIDAPRAVIA

Instagram: @aidapramar

Facebook: <https://www.facebook.com/aida.pravia.1>



OPPOSITE PAGE A Little Red Riding Hood inspired bedroom set. **1-2** This piece recently sold at the Kensington Dolls House Festival for \$1750. **3** This two-story dollhouse is filled with delicate hand-painted designs. **4** This highly detailed wardrobe was inspired by Bauernmalerei folk painting.





Hand-painted nursery furniture inspired by vintage illustrations. The wardrobe was painted in a French country style.





Master Leather Work in Miniature

Join us as Joan introduces us to yet another amazing talent in miniature art. Patrizia Santi is one of the top leather workers in miniature and brings high fashion to minis.

BY JOAN MCKENZIE

Patrizia Santi first became aware of the miniature world in 1995 when she attended an event where Queen Mary's dollhouse was on display. From that exciting event onward, the tiny world of miniatures conquered her heart and stayed with her since that life-changing experience.

She is a self-taught miniaturist who made good use of her skills that came from her former job in her sister's business, where they used to make leather clothing. In the distant past she also worked with a very talented shoemaker who used to work with leather for full size shoes.

Patrizia paid careful attention to how the master shoemaker made his fine leather materials achieve the best results with his tools for his creations. She found she was able

to transfer her learned expertise and adapt that to our tiny world, transforming her 25 years of experience working with leather to the best advantage. She specializes in gorgeously perfect miniature purses and shoes.

“The delicate leather used to make perfect matching bags is incredible.”

Within her inventory you will see some furniture as well. As a hobby, she and her husband Gianfranco enjoy working together to restore antique furniture. Whenever he is available, they find it to be truly



Miniature artist Patrizia Santi.

beautiful to work on this segment of their hobby and art form as a couple. I have a few of their tiny pieces that occupy a cherished section of my miniature workshop and can attest to the charm that accompanies the fine lines and proficiency of every item

from this unique miniature shop.

Patrizia has two grown sons who have no current interest in miniatures, but she has a nine-year-old nephew who is very interested and could possibly be joining her in business several years down the road.

When you see her tiny shoes for the first time you will blink to adjust your vision to fully understand what they behold. Then if you allow your eyes to roam about her display you will find matching handbags that are also irresistible.

The delicate leather used to make perfect matching bags is incredible. These aren't minis that I can prevent myself from buying whenever I am lucky enough to see Patrizia in person. My self-control simply flies out of the window.

When Patrizia was a child, she didn't have many toys as she didn't belong to a wealthy family. She believes that this is one of the significant factors that drew her into this miniature world and made her



This men's summer wear shoes and belt are incredibly realistic at one-inch scale.

so passionate about it. Miniatures fill a significant part of her life, but as with most Italians, her quality time is spent with her family. Patrizia participates in miniature shows whenever possible but she also sells her miniatures online.

She has previously taught workshops but found it to be draining as many participants require so much individual attention. Lately she has

been considering creating an online workshop as a tutorial, which would be available for all who wish to see the process but cannot attend shows in person. This will be far more efficient. She is always thinking of new ways to enhance and display her products. This recent idea is both generous and forward thinking.

In the past, her creations have been purchased from some very





1-2 Matching Gucci shoes and handbags. **3** The most recent collection of Patrizia's handmade miniature art.

interesting personalities. Some of her miniatures are displayed at the Museo Antonio Marco in Alicante- Spain and very recently some pieces were created for The National Museum of Toys and Miniatures in Kansas City, Missouri.

“Patrizia loves the fact that producing real life objects in the miniature form requires different skills.”

Sometimes artists are asked for commission pieces that are outside the norm of anything they have ever made in the past. In effect, you must





These one-inch scale beach shoes and bag are beautifully made with fine green leather and precision detailing.

start with a prototype and see if you and the buyer are imagining the same end result. Once you have invested this much time and effort sometimes it is hard to part with the finished product. However, there is always the knowledge in the case of shoes and bags that the artist will be able to recreate the exact thing for themselves if they make it a priority.

However, it can be quite rewarding to see them go to some other equally passionate person who loves to collect unique pieces. For example, her creation "The Shoes of the Century" at Barbara Marshall's exhibit in Kansas City, contained many unique pieces that needed a lot of research along with months of hard work to attain the desired results. It was like giving away a little piece of herself once this commission was completed.

She knows that she is capable of recreating these again if she desires to a few months down the road. The entire project gave her so much joy and satisfaction during the creation

process that it felt like a part of it is still with her in many ways. Those months of work are all one-of-a-kind and exquisite to behold, it's nice to know that these are on display daily for people who appreciate work that is not only historically accurate but executed with precision.

Patrizia has seen an increasing level of miniature sales interest

worldwide, but especially in Japan and in the U.S.. For Patrizia's shoes and bags, the demand for her creations has been significant. Much of this she credits to the IGMA organization who help to promote the artists they believe in.

Patrizia loves the fact that producing real life objects in the miniature form requires different

A full line of camouflage shoes, belts and purses are also available.





Tiny work boots made with every detail considered. Below shows Patrizia in her studio preparing to make some mini magic.

skills. Therefore she often finds it amusing and interesting as time goes on, it seems she is always learning new methods and incorporates them to her repertoire of techniques.

With experience she has evolved and improved to reach a high level of reality. This in itself is rewarding. An additional benefit is attending miniature shows as a seller. Watching people stop in their tracks, jaws somewhat dropped. When they pick up a pair of her little shoes, delicate as feathers, yet impeccable to the eye and to the touch. Turn them around to look for flaws and there are none to be found. Money and big smiles are happily exchanged. You cannot get that kind of positive reinforcement when you run the business through another seller.

Today Patrizia is a certified IGMA artisan who generously expounds on the virtues of the beautiful community of creators she is aligned with. She feels enormous gratitude to the work of the staff members at IGMA who have promoted and

helped to bring awareness about the miniature art form. She finds that other miniaturists express the same positive appreciation from colleague miniaturists who belong to this organization.

In every art form, passion makes an enormous difference. Double

the amount of passion is needed for such tiny details. When I look at a display of her shoes and bags in person, I can see the labor of love in each piece. I admire Patrizia as an artist of the greatest aptitude. Patrizia is part of my 'best of the best' miniaturists, now and forever.





Making a Grand Dining Room

Tim James gives insightful historic advice to a devoted miniaturist who wants to make a big impression in her one-inch scale Georgian dining room.

Michelle Hay-Leeds asks Tim James for advice: About a year ago I started work on my Georgian mansion house. I have six medium-sized rooms to play with and am loving decorating and furnishing each of them in turn. My nursery is by far my favorite at the moment, followed by the kitchen, purely because there are just so many things that I can put in them, but the only room I have not really made headway with is my dining room.

I think I have a bit of a block about it because I know it should be one of the most grand and important rooms in the house and I am not quite sure how to achieve the right look. My lady of the house is on order and I am sure she will want to have a beautiful dining room to hold

dinner parties in when she finally arrives. Any tips or advice would be gratefully received.

Tim's answer

You are right in thinking that this room needs to be particularly impressive. In almost every townhouse of the time, the dining room would be at the front of the house on the ground floor – not to be confused with the basement. It often seems to be to the right of the entrance hall and is the most important of the family's publicly visited rooms.

The dining room would have been all about impressing guests, so while you might save the pennies on other rooms in your house, here is where you really need to pay attention to detail. The master

of the house would have insisted on the best he could afford in furniture, glassware and the dinner service.

Furniture at this time would have been mahogany and the family would not resist the temptation to display their best silver and china around the room, preferably hand-painted with the family crest. Add to that a fine collection of large, gilt framed oil paintings; landscapes mainly, with one or two portraits of important male ancestors.

It is not just the furnishings that would have been impressive, the room itself would be too, perhaps with a carved, marble fireplace, elaborate cornices, a gilded frieze, wall sconces and a ceiling medallion from which hung an elaborate chandelier.

Paint was preferred for dining



Use gilt framed picture and elaborate lighting with your best dinner service, as done in rooms by and Mary Seargent (opposite page) and June Kelham (right).

room walls because fabric wall-hangings could absorb food smells. The floor was usually hardwood with a parquetry border. When your guests had arrived and been suitably awed at your wealth and status, the host of the household would lead the guests in to dinner, with the lady of the house bringing up the rear.

Dinner could last three or four hours and would finish with the ladies retiring to the drawing room, while the men might stay on for a while longer to carry on drinking and impressing each other with business discussions. All in all, not the relaxed affair that today's dinner parties might be, but you certainly should enjoy going over the top with imposing style in this room.



Give your Mini Mother a Sparkling Mini Ring

Tanja shows how to make a lovely little display box. It's a bit fiddly, and needs patience, but a gorgeous ring is always worth waiting for.

BY TANJA JENSEN

A pile of packages at the door have arrived just in time for Christmas! If you prefer a more festive look you can switch out the paper with decorative paper and place them under the mini tree.

Step 1: On a piece of paper, using a ruler as a guide, gently use your cutting knife to score the pieces to create the two halves for the box. It should look like the start of a Tic-

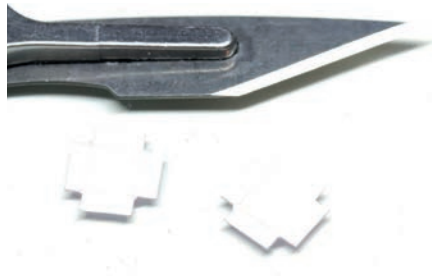
You will need

- Paper
- Glue (I'm using Tacky Glue)
- Fine scissors
- Cutting knife (optional)
- Paint for the box (I'm using black and white)
- Small paintbrush
- Fabric (I'm using satin)
- Brass tube – you can find these in shops that sell supplies for model making as well as some miniature shops. The one I'm using has an outside diameter of 2mm
- Jeweller's saw (handheld saw with a fine blade)
- Very fine grit sand/polishing paper
- A small gem or glass bead and a hammer

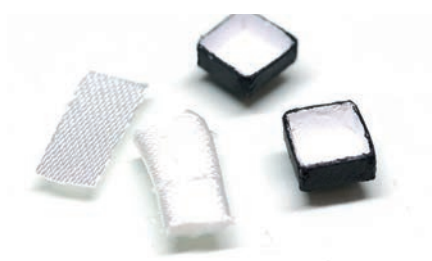


tac-toe game with the center being 4 x 4mm. You can of course make a larger jewelry box if you wish.

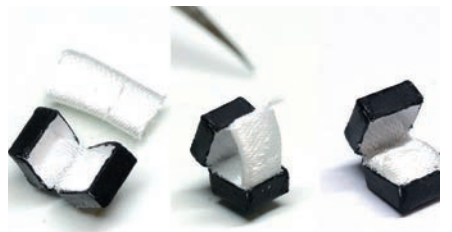
Step 2: Cut out the two templates,



Step 3: Fold up the sides using the scored lines as a guide and glue the edges together at the corners of the box.



Step 4: Paint your box and prepare the pieces of fabric. You'll need two strips that are just under 4mm in width. For the first one, I cut a flat strip of fabric. For the second one, I folded and glued down the fabric from both sides (it'll become a fabric tube) – this will become the 'cushion' where the ring sits. You also want to use your scissors to cut a small slit in the tube for the ring.

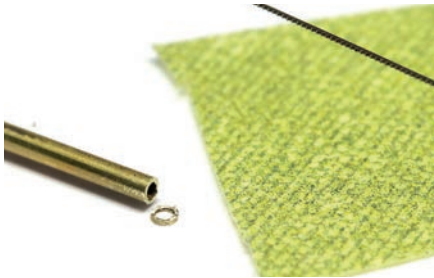


Step 5: Glue the first strip of fabric down into the lid of the box, down one side and onto the inside of the second half. Then take the second piece and glue it to the inside of the

PROJECT

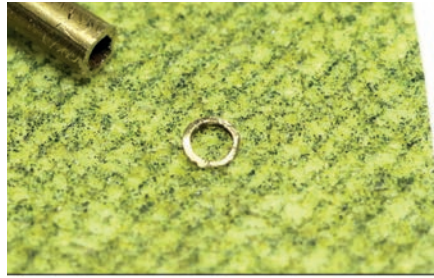
'front' bottom half of the box. Let the glue dry, then bend it back and glue it down into place.

Step 6: To make the ring itself, I used my saw to cut a thin 'slice' off the brass tube. Admittedly, this is where the project becomes a bit fiddly, as if it wasn't already.



Step 7: I used a fine grit polishing paper to gently polish the ring. This

makes the edges neater as well as making it look more like a gold ring. I found that the easiest way to polish the sides of the ring was to lie it flat on the polishing paper, press my finger on top and go back and forth a couple of times. It doesn't take much as the ring is so small.



Step 8: Lastly, if you want, you can add some bling. I haven't been

able to find rhinestones quite this small, so I took a small gemstone bead and smashed it with a hammer (gently, otherwise the pieces will fly everywhere) until I had a small piece that would fit on the ring — then glued that in place. You can also use one speck of glitter, which makes for a really nice, shiny 'gem' on miniature jewelry.

Visit www.sugarcharmshop.dk to see more.



Become a *Dollhouse Miniatures* contributor



Sheila Lester



Troy Bettridge



Chris Marlow

Tell us your story

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

Keep us in the loop

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

Teach us

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

How to submit

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

We look forward to you joining the *Dollhouse Miniatures* team!

Artists' Gallery

Let's take some time to celebrate this Mother's Day with some fabulous miniatures, each with their own feminine touch and made with love.



◀ Zena Coffield

A stationery/desk kit is perfect for empty desks that need a vintage touch. This 1:12 scale haberdashery display stand is filled with detail. The fan display includes a metal filigree fan trimmed with fine cotton lace which has been stitched in place for a natural effect. Custom-made clothing with beautiful details.



artist details

Zenas Miniatures

Website: <http://www.zenasminiatures.com>

Email: info@zenasminiatures.com

eBay: <http://www.ebay.co.uk/usr/zenasminiatures>

Etsy: <https://www.etsy.com/uk/shop/Zenasminiatures>

Pinterest: <https://www.pinterest.co.uk/zcoffield/wwwzenasminiatures.com/>



► **Anna Maria Megna**

This adorable and very realistic breakfast in bed set would bring joy to any mother on her special day!



artist details

The Miniaturist Apprentice

Email: theminaturistapprentice@gmail.com

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

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

Facebook: [TheMiniaturistApprentice](https://www.facebook.com/TheMiniaturistApprentice)



◀ **Sheri Benjamin**

Enjoy these miniature pieces starting with a desk by Neil Bateson and a vanity tray by Susan Harmon. The miniature room features items by various artists.



► **Anna Braun**

Even teddy bear mothers have little ones!
Here are some 1:12 teddy bears that are
all dressed up and pretty in pink.



► **Susan Mattinson**

These miniature handbags are hand-knitted with two styles
of cabling on 1.5mm needles, carefully wet-blocked and
hand-sewn. They are accented with walnut stained wooden
toggles, metal ring details, and soft leather straps.



artist details

Nasus Miniatures

Website: www.nasusminiatures.com

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

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

Email: nasusminiatures@mail.com



◀ **Angela Gagliardi**

You can almost smell the roses! Enjoy this beautiful collection of handmade roses in one-inch scale. Even the miniature vases are works of art.



▶ **Cristina Hampe**

A 1:12 scale vintage style 'tin' that is full of delicious looking chocolate cookies, all made by hand with amazing detailing.





The Kinfeld Downstairs

Auralea shares how she tackled building this 1:12 scale Victorian house as if it were a modern day fixer upper. This issue we will visit the dining and living rooms.

BY AURALEA KRIEGER

Welcome back to the third feature on my Kinfeld scratch build! This issue we will be exploring the downstairs entry, living and dining rooms. The entry doors were made from scratch and the stairs were very basic. I added the rounded bottom step and made the curved rail from Paperclay. The flooring was installed in three sections. I designed it in Photoshop and printed it out. Adhered it to archival mat board and sealed it.

One thing I always like to add to each of my builds is at least one wall with a William Morris pattern. I started this back in the 90s with my first house kit and continued this tradition with each scratch build dollhouse. He is one of my favorite designers from the past. For my

Auralea Krieger's 1:12 scale Kinfeld scratch build. Shown at the very start of construction to the finished. Below shows the first three front panels cut from foam board with tabs and grooves.



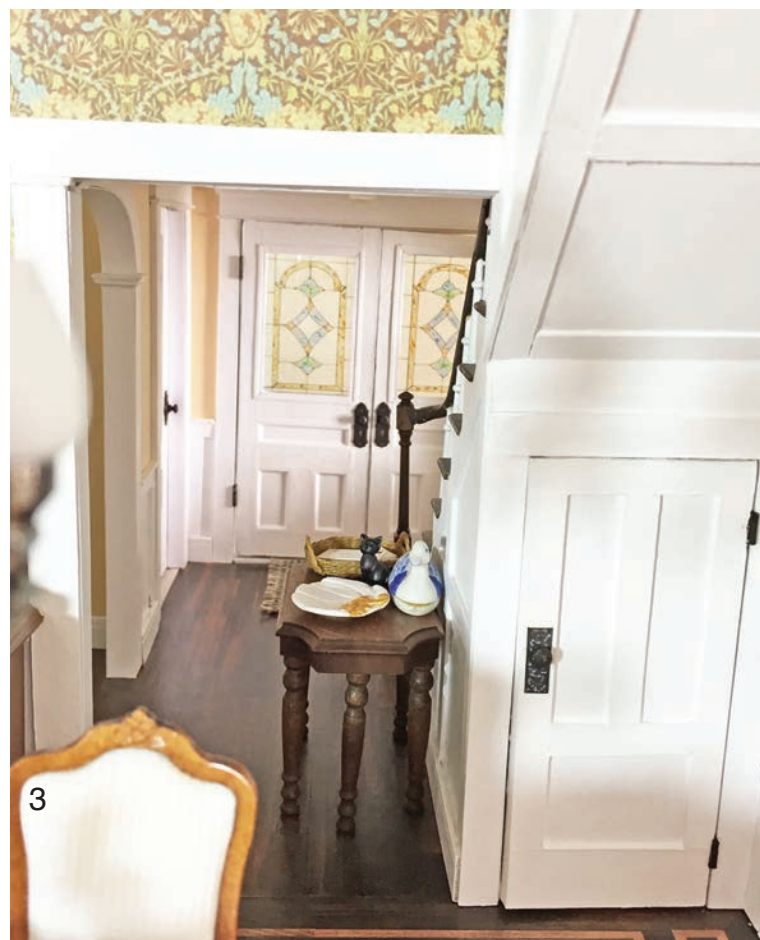


1 Entering the Kinfield. 2 A photo shown from the front door entrance during construction. Someone is sleeping on the job. 3 A look down the front hall from the dining room. The coat closet is on the right.

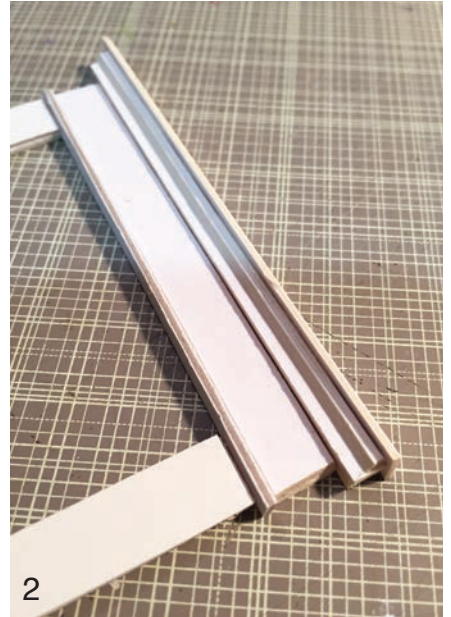
Kinfield, I made the dining room walls the canvas for one of William's beautiful designs.

“The wainscoting carries through the dining room, hall and up the stairs.”

The wainscoting carries through the dining room, hall and up the stairs. I made it by carefully cutting mat board and card stock. The tiny door under the stairs leads to a coat closet. The dining table and



FEATURE



1 A view from the living room to the entry hall. **2** The construction process for the window caps. **3** Wine is served! **4** The side door and fireplace were made from scratch. **5** There are custom made sliding Plexiglas doors on the front of the house to keep out dust.





The dining room features wainscoting as well as some beautiful William Morris wallpaper, a staple in Auralea's dollhouses.

chairs are Bespaq. They are the most I have ever spent on dollhouse furniture but this set demanded to be in this build. I generally try to keep my mini budget tight and patiently look for deals, but when I create a scratch build I will treat myself to one expensive piece per room as a reward. Scratch builds can be very intense and this one is my most detailed and definitely the largest. So that set was well deserved.

I choose not to install electric and explore battery lights for this house. If I could just remember to turn them off after taking photos, I am sure they would last longer. My most favorite moments in this house have been when the sun set casts beautiful light inside the house in the winter. Luckily I have

UV protectant windows and a sheer curtain so it won't fade the dollhouse. The carpets are fabric swatches from a book. The sofa and chair were handmade from my

“My most favorite moments in this house have been when the sun set casts beautiful light inside the house in the winter.”

own design. The fireplace was also built from scratch using mat board and card stock. I made a small

removable panel to the outside side porch from behind to hide the battery for the 'fire'.

I had such fun making the windows, but there were so many! Once installed, I added the interior caps on the tops of them as well as the doors. When designing this house I wasn't so sure about the hidden area behind the dining room. I remember it took days to make that decision. Now I like it because it adds some mystery and it was a great way to showcase the wallpaper I chose. I can only see back there by taking photos so touch-ups were tricky.

I enjoy looking in the house on the first floor because as you move around you discover a new piece of architecture. You can see the stained glass front door through the



- 1** The construction of the fireplace.
- 2** Each window was handmade.
- 3** A view of the fireplace in the living room.
- 4** A look in the Kinfeld living room.

windows or see the curved arch in the hall from the dining room. I think my favorite view is the stairs through the curved arch from the living room.

Join me in the next issue of *Dollhouse Miniatures* when we will explore the upstairs hall and the child's bedroom!



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

All it takes is a small paragraph for our random drawing! Send your entry to **DHM75 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 *DHM* issue, your name and address as well.

The deadline for this contest is **Friday, May 15, 2020**.



Recent winners

Highlights contest

Gracia from Camarillo CA

Hat giveaway

Sandra from Winnetka, CA

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
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on Facebook, Twitter,
and Instagram!

Desk set giveaway

We are donating this 1:12 scale desk set to give away. Send your entry to **Desk set giveaway DHM75**, PO Box 219, Kasson, MN 55944. You may also send your entries via email to auralea@ashdown.co.uk. Please be sure to include *DHM* issue, your name and address. The deadline for this contest is **Friday, May 15, 2020**.



Share your collection with DHM

If you have a miniature collection that you would like to share with the world please consider being a guest in our Collector's Corner! We are always looking for devoted collectors. To be considered, please email the editor at auralea@ashdown.co.uk with a brief description of your collection and a few photos. We know our readers would love to see your treasures. To the right is the collection of Elaine Dunisch, this issues Collector's Corner feature.



Mini tutorials needed

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

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

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

Imagine how much joy your miniature project could give others who share your passion for this art form!

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

Giveaway contributions

If you would like to be considered to have your products featured for our giveaways please email the editor at auralea@ashdown.co.uk. Your item and business link will be shown in contest listing.

Visit a True Builders Dollhouse

The planning and building of Alan Ansty's one-inch scale dollhouse took many hours – every detail was worked out before finally being put in place.

There have been no corners cut or shoddy workmanship in the construction of a wonderful late Georgian, early Victorian dollhouse which was built from a kit purchased from Lectromatic in November 2001.

Many hundreds of hours have been spent creating the incredible dollhouse that Alan Ansty now proudly shows visitors. This enormous property, with its ten rooms and double storey height hall has been a labour of love for Alan over the years. The choice of house was not easy and it was only after Alan and his wife, Pat's fourth visit to a fair that the Lectromatic house was chosen.

Having decided that this was to be the perfect house, Alan was assured that it would be delivered safely and when it appeared it was packed in a massive box, the size of which took him totally by surprise. The contents were carefully tipped out on to the floor and Alan could not believe his eyes just how many pieces there were.

Although the basic house was built from the kit it is the attention to detail that took Alan the most time to complete the project, as many things have been altered.

Doors and windows have

been left in the hardwood finish, carefully stained and polished before being put in position on the front and sides of the house. Alan explained: "As they are very much like a piece of furniture I thought I would leave them in a natural wood tone."

The house was built from birch ply and although Alan was happy with the kit, everything was tried and pinned in place before finally being glued.

“The contents were carefully tipped out on to the floor and Alan could not believe his eyes just how many pieces there were.”

Alan's approach to the project was identical to his planning of any construction job that he had done during his working life, although now retired his skills were now being used again. His planning covered everything from where walls and doors would be, the remote lighting system which



involved making false floors to allow the wiring to be completely hidden to the real slate tiles and the leading that has been put on the roof.

"It was just like building a real house," added Alan. As things slowly progressed, eventually the main staircase was put in place, but work again had to stop when his young granddaughter asked: "Granddad how do you get from this floor up to the next one?" Alan's reply was: "Just imagine there is one!"



A bathroom has been built into the corner of the second floor hall. The copper hot water heater allows the bath to be filled easily. In the other corner is the spiral staircase that leads to the attic rooms. Alan Ansty stands along his beautiful house that took nine years to complete.

"But Granddad couldn't you put one in?" So another amendment was carried out. Her next visit resulted in yet another alteration, when she asked if rooms were





The lit fireplace in the sitting room helps to make this room a comfortable place to sit and the wallpaper is stunning.



The grand entrance hall with its plaster columns, embossed ceilings and sweeping staircase makes an impressive welcoming for any guest.

to be made in the attic part of the house, her observation was: "You can't get up there." So again Granddad made another alteration, this time to include a spiral staircase from The Ironworks. A phone call to them soon had a staircase built to the correct height, this addition also meant that Alan had to remove the attic flooring in order to cut the hole for the stairs.

With six boxes of real slate tiles required for the roof, this job alone took many days as each row was glued in place and then left overnight before adding the next row. But before the tiles, Alan had laid lead flashing around all of the edges and down through the gullies, just as the roofing would



The main bedroom is finished in pale blue with cream furnishings, including a wonderful bed with a canopy.

“Even the rain water guttering and drainpipes have been constructed in the correct way, and would work if ever the house got wet!”

be done on any house in the real world. The top ridge of the roof is made from lead, which can easily be removed when the roof is opened. Even the rain water guttering and drainpipes have been constructed in the correct



In one of the attic rooms a pretty day bed is the perfect place to relax.



1 The door and windows of the house have been left their natural wood and compliment the pale exterior finish perfectly. **2** The other bedroom in the attic has a little bed with a patchwork quilt that was made by a friend. **3** Ten rooms and a two-storey hall are what go to make up the contents of this house.

way, and would work if ever the house got wet! Having completed the exterior, the interior decoration was a joint effort as both Pat and Alan had an input into the choice of wallpapers and the color scheme for each room.

Wooden floorboards have been used in most rooms, apart from the hallways where individual tiles have been laid, and the kitchen



has a real stone floor. The stained glass windows in the attic rooms and the large one at the back of the hall were colored by Pat.

The furniture and furnishings have been bought during their many visits to dollhouse shows and local shops. Just as you would plan the decoration of your own home, Pat and Alan carried swatches of the wallpapers with them in order to match curtains and the furnishings. The bell pull

and a patchwork quilt have been made by friends, but to date Alan has not tried his hand at furniture making, although it may be something that he considers in the future.

There isn't anything that has not been carefully planned and executed by Alan in the building and finishing of this wonderful house. It is a beautiful property that will become an heirloom for many generations to come.

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little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

I wanted to tell you my favorite highlight from issue 74 was Erik Goddard's windows and doors. He is so diverse in his work. I can just see all these framed pieces on a wall.

It was great to see all the different techniques and uses of materials. Just great! I have seen some of his other work over the years. Thanks for this feature.

Sandra from Syracuse, IN



Past winner

I love getting surprises in the mail, so I had so much fun opening your box of mini gifts and reading that I was chosen as Star Letter winner for the next issue of your wonderful magazine.

Just wanted to take some time out of the busy holidays to say thank you! The gifts are darling. The Tiffany lamp is perfect for my two room Mary Engelbrit Cottage project and the painting of the ship will go perfectly in the blue living room of my on going Westville dollhouse.

I really savor your magazine by reading every single article, but over a month of Sundays so it doesn't feel so long between issues. Thank you for all of the

great inspiration my mind is exploding with future project ideas.

Linda from Porterville, CA

Who made this house?

I considered myself an expert at identifying vintage dollhouses, but I've been recently humbled. I have a house whose maker I've been trying, but failing, to identify for the past year. Perhaps your readers may be able to help?

The house falls into the 3/4" to 1" range, is made of 100% steel, opens from the back, with a roof that was initially red. It is exceptionally well-made, with exact measurements and machine-made pieces, such as the window muntins. Both a Texaco Motor Oil logo and a Havoline Motor Oil logo were printed on the bottom of the house and Blatz Beer Advertising was the printed on the second-floor divider.

The house lacks the details needed to be considered a Frier Dollhouse. The photo here shows the house at its current state – after removing layers of paint, I restored it to its original colors, although

I did take artistic license with the front porch, for which I chose gray, and the front door, for which red seemed an appropriate color. If anyone has any information about this house's maker, or need more detailed photos, please contact me through the Museum of Miniature Houses where I volunteer by calling 317-575-9466 or email me at mmhaoc@gmail.com.

John from Carmel, IN

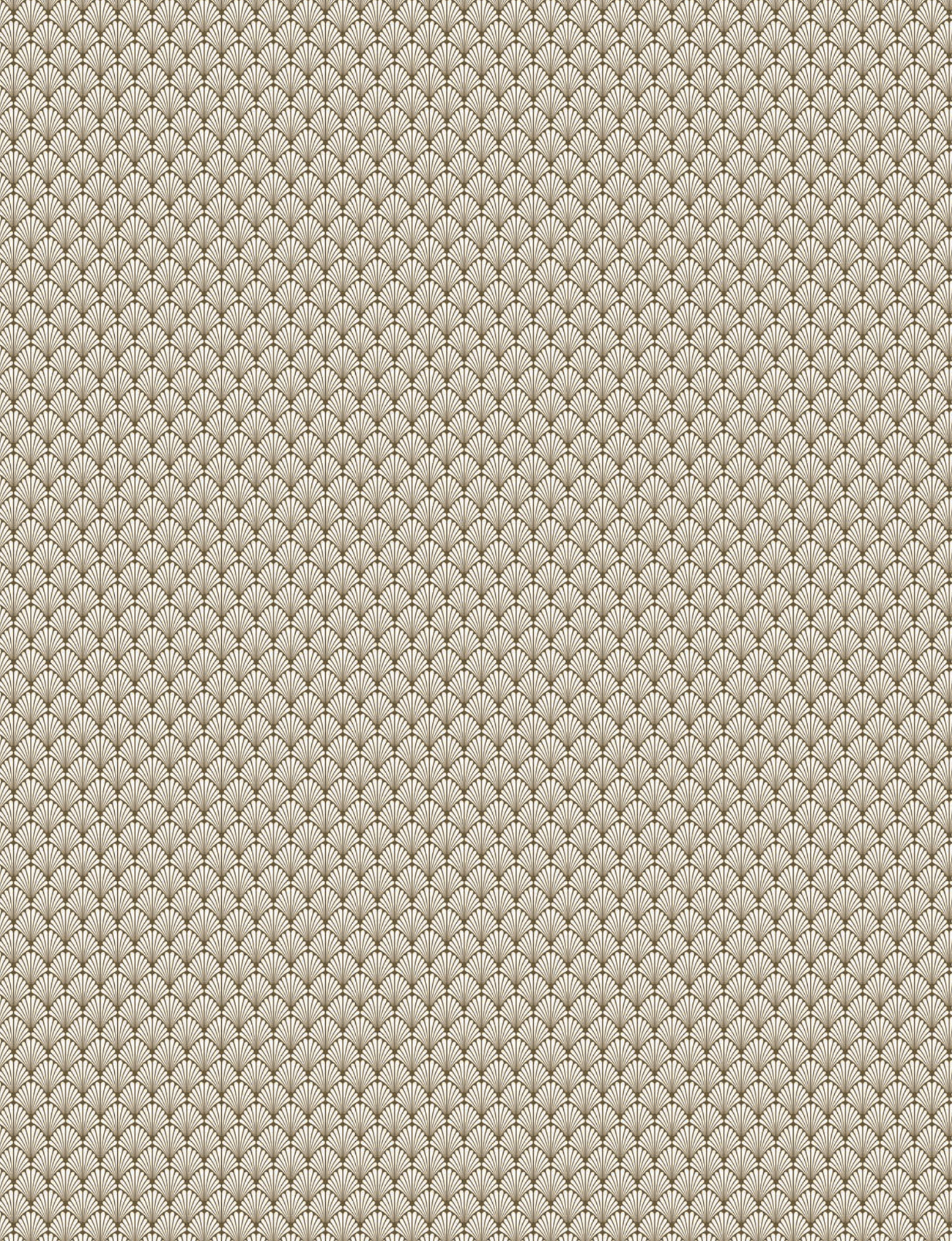


CUTOUTS

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Mother's Day and Father's Day cards and art to frame or adhere to a 'canvas' board.





back issues

PURCHASE BACK ISSUES OF DHM IN BOTH PRINT AND DIGITAL

Issue 74, Mar/Apr '20

In this issue:

- Chests and Trunks
- Make a fireplace
- Good Sam Showcase
- Almaira de Jonge

Issue 73, Jan/Feb '20

In this issue:

- The Thorne Rooms
- Morning Glory Project
- Strombecker Furniture
- The Jacobean Period

Issue 72, Nov/Dec '19

In this issue:

- Christmas Workshop
- Storybrook Cottage
- Dollhouse Exteriors
- Craftsman House

Issue 71, Sept/Oct '19

In this issue:

- Miniature Paintings
- Miniature Pianos
- Fantastic Beasts
- Master Doll Maker

Issue 70, Jul/Aug '19

In this issue:

- Japanese Retreat
- Mini Toy Shop
- Italian Newsstand
- Miniatures on Film

Issue 69, May/Jun '19

In this issue:

- Strombecker Furniture
- Creating La Sposa
- French Feves

Issue 68, Mar/Apr '19

In this issue:

- Artist Pierre Mourey
- Ferd Sobel Tutorial
- Mark Turpin Contemporary Art

Issue 67, Jan/Feb '19

In this issue:

- Chris Toledo Casa
- Tips from Mark Turpin
- Dollhouse History
- Tudor Architecture

Issue 66, Nov/Dec '18

In this issue:

- Ferd Sobel Dream Bed
- Birch Hill; Mark Turpin
- 1981 Victorian Resurrected
- Holiday Gallery of Artists

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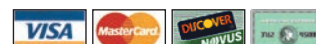
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calendar listings

May 3 Liverpool, NY

Syracuse Area Miniature Enthusiasts will hold its annual show and sale on May 3rd from 10am - 4pm at the Holiday Electronics Plaza, 441 Electronics Plaza, NY. On I-90 to exit 12 and under are for strollers. Dealers please contact Sandy Fillingham at 315-399-8520. For general information, please contact Marian at 315-469-4253.

May 9 Kingston, ON Canada

The Dollhouse and Miniatures Show and Sale presented by the Miniature Enthusiasts of Kingston and Area will be held on May 9th from 10am - 4pm at the Port Hope Olympic Harbour, 521 Port Hope Ave, Kingston, Ontario. Displays and Door Prizes. The cost is: \$8 Adults, \$5 Seniors and Children, \$20 Family fee. We hope to see you there!

May 17 Cleveland, OH

2020 Greater Cleveland Dollhouse & Miniature Show & Sale, Sunday May 17, 2020, 10am - 4pm. Show will be held at Willoughby Hills Community Center, 400 Chardon Rd, Willoughby Hills, OH 44094. This is an eastern suburb, just off I-271 & I-90 (use the local lanes of I-271, not the Express). Admission: \$5, children 4-12 \$2, under 4 Free. Raffles, Customer Appreciation Gifts, Special sales table for kids 12 & under. Snacks are available at the show! For more information, email minicellar@sbcglobal.net or wsmale@windstream.net or see our website at www.clevelandminiatureshow.com. Show benefits Rainbow Babies & Children's Hospital.

June 13 Mooresville, NC

7th Annual Mooresville North Carolina Miniatures Show and Sale will be held June 13, 2020 from 10 am - 4 pm at the Hampton Inn and Suites, 119 Gallery Center Drive, Mooresville, NC 28117. Contact Maria for more information including workshops at 704-230-0569 or via email at MariaCanz01@aol.com

June 14 Elmira, NY

The Third Annual Indoor Yard Sale will be held on June 14, 2020. Featuring Dollhouses, Miniatures, Dolls and Teddy Bears. Yard Sale Prices. Runs from 10am - 4pm at the National Soaring Museum, 51 Soaring Hill Dr, Harris Hill, Elmira, NY. Adults \$5.00, Students (7-18) \$3.00. Lunch Available. For further information contact Jean via email at info@soaringmuseum.org 607-734-3128 or Shirlee via email at atopdoll@npacc.net or by phone at 570-596-3563.

June 25-28 Lakeland, FL

Miniatures Weekend presented by the Lakeland Miniature Guild. Workshops run Thursday-Friday, June 25 - June 26. Saturday FUNDAY June 27, 2020 with the Show and exhibits on Sunday, June 28th from 10:00am - 4pm. Admission Fee: Adults \$8.00, Children's aged 6-12 yrs \$1.00. This Miniatures Weekend will be held at the Hilton Garden Inn at 3839 Don Emerson Drive, Lakeland, FL 33811. For more information call 1-407-733-7988 or contact via email disniedoll@aol.com and be sure to check out our website for more information on workshops at www.Lakelandminiatureguild.com

August 9 Fogelsville, PA

Lehigh Valley Miniatures Club 43rd Annual Dollhouse & Miniatures Show and Sale, will be held at The Holiday Inn/Delta, 7736 Adrienne Drive, Breinigsville, PA 18031. Exit 49A off I-78 onto Rt. 100 South. 10 am - 4 pm. \$5.00 Adults (4.50 with coupon), \$1.00 children under 12. Vendors selling miniature items of all kinds. Exhibits, door prizes, demos, make + take projects, free parking, food available. Free children's class at 1 pm. Show info: Karen Barone, 561-596-6855, kbarone0117@live.com Check our website: www.lehighvalleyminiatures.com for more show information and to print a discount coupon. Show proceeds benefit charities and education.

September 12-13 Greenwood Village, CO

Denver Museum of Miniatures, Dolls and Toys 40th Annual Fall Show and Sale on September 12-13, 2020 at the Doubletree Hotel by Hilton Denver Tech Center, 7801 E Orchard Road, Greenwood Village, CO. 80111. Show runs from Saturday 10am - 5pm and Sunday 11am - 4pm. Pre-registered workshops held Wed, Sept 9 through Fri, Sept 11. Contact Marjorie Smelt: marjorie.smelt@gmail.com, (720) 206-5545.

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Making Cheese in Miniature

Join miniaturist Tanya Waughman in this three-part series on making items for a fun and elaborate sandwich board. First up, the cheese!

BY TANYA WAUGHMAN

We'll be making all the items for a sandwich board, including cheese, deli meats and of course the delicious bread and other doughy treats! In this issue, we'll highlight the various types of cheese you can include. Before you begin, make your base color. Mix white and transparent in equal quantities. You will use this to begin all your cheeses, so make quite a bit.

You will need

- Ceramic tile
- Rolling pin
- Cutting knife
- Single-edge blade
- Selection of FIMO - white, transparent, Ochre, orange, yellow, Carmine, red, Leaf Green, dark blue)
- Flour
- Almond oil to soften FIMO
- Talcum powder
- Paint brushes
- Acrylic varnish (matt)
- Methylated spirits
- Nail varnish
- Piece of coarse sandpaper
- Pins with head sizes
- Baby wipes to keep hands clean

Edam cheese

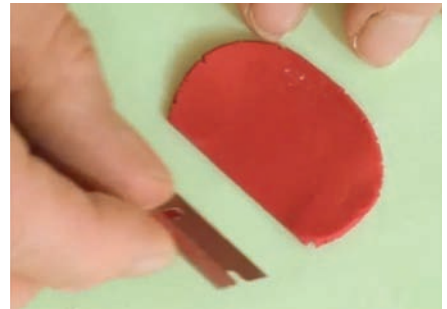
Step 1: To your white/transparent mix, add a tiny bit of yellow to make it very pale. Remember that less is more! And you can always add more if the first addition is too light. Roll into a ball.



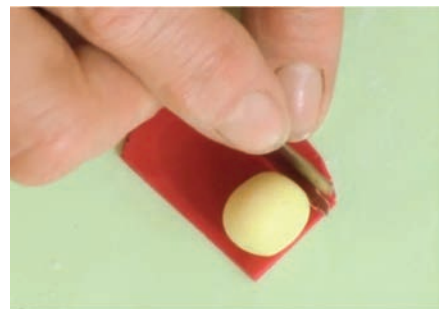
Step 2: Mix equal parts of Carmine and red for your wax color.



Step 3: Roll out the red clay into a thin sheet, using talcum powder to keep it from sticking. Neaten up the edges of the red with your single-edge blade.



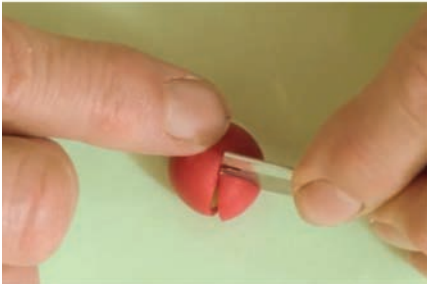
Step 4: Place your yellow ball on top of your red piece of clay and cut off any excess from the ends.



Step 5: Roll the red over the yellow to encase it. Cut off any excess from the ends.

Step 6: Pinch the edges of the red together to close in the cheese color. Smooth the creases together,

PROJECT



and roll the ball to make it smooth and round. If some of your cheese color shows through, simply add a bit of red on top and smooth it in.

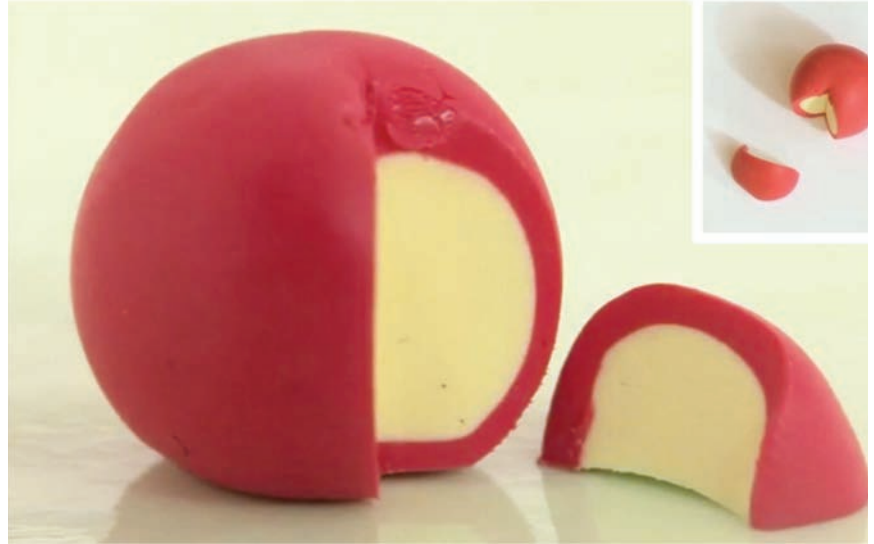
Step 7: Cut a wedge using a single edge blade, then bake according to the manufacturer's directions, and you're done!

Brie cheese

Step 1: To your base mixture, add a tiny bit of yellow like you did with the edam.



Step 2: We're going to be using the



same method as with the edam to cover your cheese-colored clay with white. First, roll out the white on some talcum powder, making a thin layer of white. Then place the cheese inside and roll the white over it.

Step 3: Cut off the excess white, squeeze the ends together, and smooth the edges.

Step 4: Roll this into a ball shape. Once you have a ball, place it on your mat and use your finger to squash it down, making the top and bottom flat with the cheese still round.

Step 5: Continue to shape the cheese, smoothing it as you go. Use the end of your rolling pin to flatten it if the top pops up as you're working.

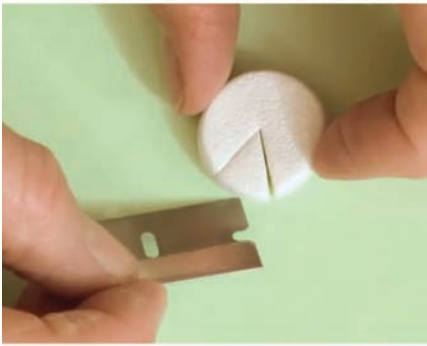


Basically, you are trying to create the shape of a regular cheese wheel.

PROJECT



Step 6: Texture the outside of the cheese with your sandpaper. Roll the cheese around, making sure every side is textured.



Step 7: Slice a wedge from the cheese then bake.

Cheddar cheese

Step 1: Take your basic mix and this time add a fair bit of yellow to it.



Step 2: Flatten and shape the yellow ball into a nice shape, using talcum powder to keep from sticking, and your rolling pin to flatten

the top. Again, you want it to be round on the edges and flat on the top and the bottom to mimic a real cheese wheel.

Step 3: Cut out a slice if you'd like and add it to the tray with your other cheese.



Blue cheese

Step 1: Add a tiny bit of yellow to your basic mix.

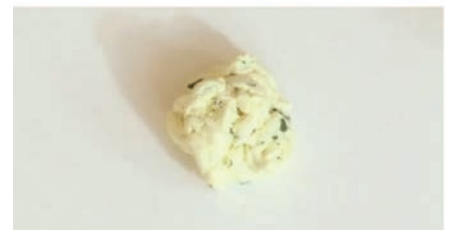


Step 2: For the asing, take your basic mix and add a tiny bit of Ochre.



Step 3: To make the blue specks, mix equal parts of green and blue. Roll out into a thin snake.

Step 4: Place your blue-green snake on top of your cheese color and chop into many little tiny pieces. Make sure the blue-green is well distributed throughout the cutup pieces.



Step 5: Gather your mix together and squish into a rough ball, taking care not to work too much. You don't want to lose the definition of the specks.

Step 6: Roll out your Ochre color for the outer coating of the cheese.

Step 7: Add your cheese mix to



the inside of the Ochre. Cut off the excess and smooth the edges.



Step 8: Roll into a ball, covering up any places where the cheese mixture is showing through.

Step 9: Use the rolling pin to squash slightly. Blue cheese is a tall cheese, so don't squash it down too much. If you do, simply shape the clay a bit to make it stand taller.

Step 10: Texture the outside with your sandpaper.



Step 11: Lightly dust the whole cheese with flour to give it a little bit of a blue color.



Step 12: Blue cheese is cut differently. Using a blade carefully slice through the cheese halfway, and then cut down on the top of the cheese to the halfway mark and work away the slice.



Step 13: From your slice, cut small cheese wedges.

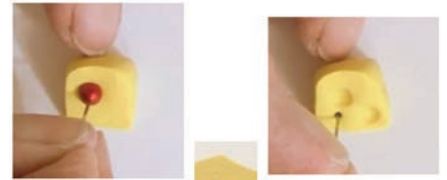


Swiss cheese

Step 1: Take a slice of cheddar or make a ball using the same color combination.

Step 2: Using the head of a pin, push into the clay to create small indents to replicate Swiss cheese.

Step 3: Use a smaller pin to create different sizes of holes, then bake.



Finishing all the cheeses

When all your cheese pieces are baked and cooled, Get any grease off of the pieces by wiping them down with methylated spirits and paint them with your nail varnish. Let dry, and enjoy!

Next month we will make more items for your sandwich board!



A Fashionable Mini Working Light

Let's get creative and have some fun making a fresh and funky 1:12 scale lamp for your dollhouse or make this as a gift for Mother's Day!

BY KRIS COMPAS

I have been wanting to make one of these for a long time. I have a full-size dress form from the forties in my home, it's just like the ones on *Project Runway*. I've always wanted someone to make it into a floor lamp for me. 'Someone' hasn't, so I have made one in miniature!

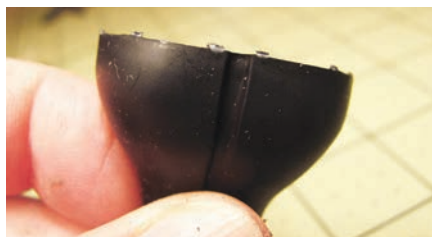
You will need to order the Chrysnbon kit and the suggested glue for it. The light kit is wonderful for making your own lamps. I love this kit and usually have a few on hand.

You will need

- Chrysnbon dress form kit and the suggested glue
- Snippers
- File
- Cir-Kit Concepts light kit
- Dremel with 1/8" bit
- Muslin fabric
- Matte Mod Podge
- Scissors
- Paint brush
- Elmer's white glue
- Elmer's yellow glue
- Card stock
- 'T' pin
- Testors glue
- Miniature plug
- Gold paint
- Leopard print fabric
- Tiny braid

I buy this directly from Cir-Kit Concepts. The cost is about \$10.00 per kit. You have a choice between a plain shade or pleated shade. These are the simple instructions.

Step 1: Disconnect the dress form from the frame work in the package. Then disconnect the bottom portion of the dress form. This will leave small nubs. File them smooth. File the one on the side too.



Step 2: Cut off the knob at the top. I used my Dremel to drill a hole in the top. I know this seems silly but drilling the hole made it easier for me to cut off the rounded edge.



Step 3: I have NOT glued the dress form together. I am holding the dress form together and used my Dremel again to make a larger hole at the neck. I had a 1/8" bit in and used it to carve out the plastic. I want as much out as the neck can stand. There is about a 1/16" left all around. I used the 1/8" bit to drill a hole in the bottom of the BACK part of the dress form. This is for the electric wires to pass through.



PROJECT



Step 4: I am using a good quality muslin to cover the dress form and matte Mod Podge to glue it to the dress form. Dab on the Mod Podge. I did not apply any Mod Podge in the indentation on the center of the back and front of the dress form.



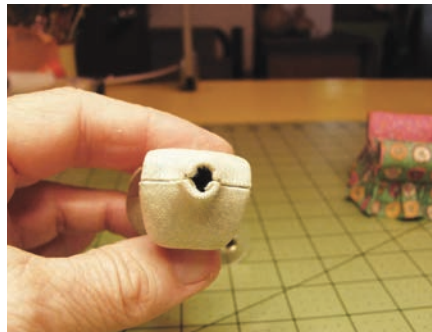
Step 5: This is important: use the fabric on its bias or the fabric will not stretch over the form nicely. Press the fabric onto the Mod Podge, pulling the fabric over the dress form. Pull the fabric tightly leaving no folds on the outside of the dress form.

Step 6: Trim the fabric leaving enough to fold to the inside of the dress form. Apply the Mod Podge to the inside and glue the rest of the fabric down. Cut out around the two

knobs at the bottom. Make sure all your corners are nicely turned.



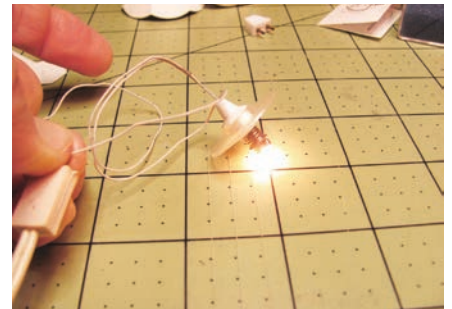
Step 7: Apply the Mod Podge to the front of the dress form and pull the fabric to fit. This will be a little more difficult because of the shape but all the folds and wrinkles can be removed. See below, the fabric is on with no folds.



Step 8: Trim the fabric and glue the extra to the inside. Trim out at the bottom corners for the holes that receive the knobs. Just holding it together. Shown is the neck that will receive the socket holder.

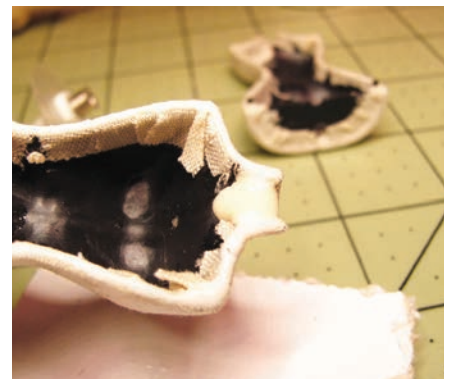
Step 9: Always test the light to see if it's working. This kit does have a replaceable bulb but I want to know

if the wires have a good connection to the socket.



Step 10: I have applied Elmer's white glue along the edge and into the holes at the bottom. I do not like Tacky Glue for this. Tacky Glue remains flexible and I don't want this to be flexible. Please use the Elmer's white glue. I didn't use Elmer's yellow glue because I did not want the glue to possibly squeeze out and dry showing a yellow line.

Step 11: In both necks, apply Elmer's yellow glue. The yellow glue will hold the plastic socket firmly. I tried this the day before with Tacky Glue and it was wobbly. I want a firm hold.



PROJECT

Step 12: Thread the wires through the hole you drilled earlier.



Step 13: Place the socket into the neck and press the two parts together.

Step 14: Hold the two parts together until you can see that they are holding without spreading back apart when you let go. This will probably take 3 to 5 minutes. I let my dress form dry upside down to get the glue to dry around the socket. PLEASE LET THIS DRY OVER NIGHT.



Step 15: I've shown this lamp shade before but I've changed the size for this lamp. Use the pattern to print out the pieces.



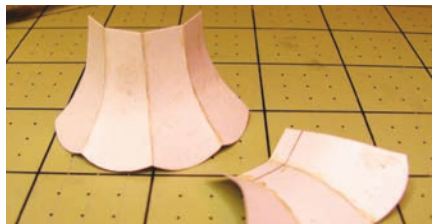
Step 16: Use your fingers to bend the card stock shapes a bit.

Step 17: Use Elmer's yellow glue to glue the pieces together. Butt the edges of the card stock together, do not overlap them.



Step 18: Glue pairs together first. Let these dry for about 5 minutes.

Step 19: Glue two pairs together and glue the last piece to the last pair. Let this dry for five minutes.

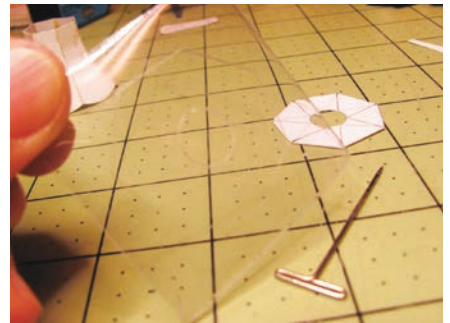
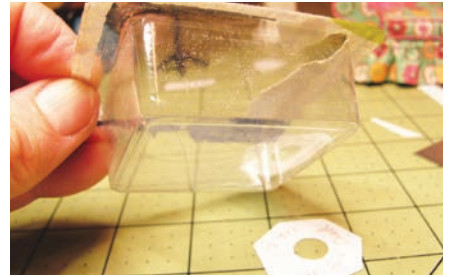


Step 20: Glue the two pieces together and let dry. Next, glue the last seam.



Step 21: We will need to enlarge the lamp shade base for our shade. I am using plastic from packaging. I've used my pattern and scratched using a "T" pin into the plastic. Can you see my lines?

Step 22: Cut the new lamp shade



base out. Using the Testors glue, I centered the new lamp shade base onto the original lamp shade base and clamped. I let this set over night, along with my lamp shade.



Step 23: It's another day and the glue is dry on my new lamp shade base. Using the Testors glue, adhere the stand onto the form.

PROJECT



Step 24: You will have to purchase a plug to attach the wires to at the end of your light.



Step 25: I painted the inside of my shade gold.

Step 26: I am using a leopard print and some tiny braid I bought at a miniature show years ago. This braid is available from miniature doll suppliers. I used the braid instead of the ribbon for its ability to curve without folds. I did not pull the threads on the braid, I left it flat. That will be explained on the supplier's site.

Step 27: Use a big chunk of fabric to cover this shade. We have to use the bias again and trimming that down has not always been a good idea for me, I've come up short a couple of times and lost the shade. Give the fabric a good tug on the diagonal to get the stretch going.



Step 28: I debated about using Elmer's white glue or the Mod Podge, I settled on the Mod Podge. Apply the Mod Podge onto three of the shade's panels.

Step 29: Press the fabric onto the shade, smoothing the fabric over the shade.



Step 30: Apply the Mod Podge to another couple of panels and smooth the fabric onto the shade.

Step 31: Apply the Mod Podge to the last two panels and bring the fabric together.

Step 32: Trim off the extra fabric at the top and bottom, leaving about a quarter inch all around. You can see the gold on the inside of my shade.



Step 33: Trim the fabric to the very edge of the shade.

Step 34: Cut the extra fabric off the side of the shade. Cut as close as you can get!



Step 35: Guess what, I used Tacky Glue to glue the braid to the top and bottom edges of the shade.

Step 36: I did not glue my shade to the lamp shade base, it sets nicely on its own. I will leave that decision up to you. Here she is in the attic!



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Ad Index

A TOUCH OF THE PAST.....	70
ALESSIO MINIATURES.....	25
BY BARB.....	79
CATS PAW.....	3
DELPH MINIATURES.....	79
DESIGNING WAYS.....	79
DOLLHOUSE LAND.....	3
DOT'S DOLLHOUSE.....	80
EARTH & TREE MINIATURES.....	79
FANTASY LAND OF MINIATURES.....	79
HANKY PANKY CRAFTS.....	80
HAPPILY EVER AFTER.....	6
INLAY PRODUCT WORLD INC.....	79
JEAN DAY MINIATURES.....	79
LAKELAND MINIATURE GUILD.....	70
LAYNE HALLIDAY.....	6
LEHIGH VALLEY MINIATURES CLUB.....	70
LOVELY LITTLE LIFE MINIATURES.....	6
MARIA K. BEVILL INTERIOR DESIGNS.....	45
MIDWEST MINIATURES MUSEUM.....	6
MINIATURE GRAND PIANOS.....	6
MOORESVILLE NORTH CAROLINA	
MINIATURES SHOW.....	70
MS PEGGIE'S PLACE.....	79
MY DOLLS HOUSE.....	79
RAGGEDY D'S MINIATURES.....	79
REAL GOOD TOYS.....	25
RON'S MINIATURES.....	80
SDK MINIATURES.....	80
SYRACUSE AREA MINIATURE ENTHUSIASTS.....	70
TEENY WEENY MINIATURE COTTAGE.....	80
TEXAS TINY.....	79
THE MINI TIME MACHINE MUSEUM OF MINIATURES.....	25, 79
THE MINIATURE CELLAR.....	25
THE TOY BOX.....	6

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Minis That are Sweet as a Nut

From Jubilee to Jubilee, Margaret Alford charts 40 some years of making miniatures. Let's look back at some of her miniature creations.

BY MARGARET ALFORD

In my haste to be born I was delivered into the world by my father, to the glorious sound of the dawn chorus, in a country cottage in Romsey, England. I have enjoyed country living ever since. From the age of five we lived in Windlesham, Surrey. Although the soil there is sandy I found a bank of clay, which as a child I used to collect and model into frogs, bake in the sun and paint with glass paints to sit in my very own garden.

After the inevitable secondary school and college I later married my husband Peter and moved to Furnace Wood, Fellridge, where we became friends with our neighbor and well-known portrait painter, Waldron West. His commissions have included portraits of Cyril Smith MP and Alan Minter the box-

er. I always had a keen interest in painting so Waldron gave me some lessons that were so terrifying that I learned the basics very quickly.

By then I had two children, Glen and Elsa and made soft toys from home, which I sold to a local shop. I also made some period costume dolls. Wendy Hunter-Smith was building up a business in dollhouse miniatures called, Polly Flinders and asked me to make some in twelfth scale.

More and more ideas developed

and the demand was such that I decided to give up making soft toys. During 1977 and the Queen's Silver Jubilee my miniatures were selling faster than I could make them.

Among the many items were commemorative mugs, a twelfth scale doll of the Queen, food, animals and rain boots. One of the most popular pieces, which remain so today, is a little Yorkshire terrier. I created scenes in eggs, walnut shells and even a fruit shop in a snail shell. Sadly Polly Flinders

One of Margaret's most popular pieces, was her little Yorkshire terrier. She has a knack for sculpting and hand-painting realistic miniature creatures.





closed but Mary Churchill sold most of my range through the Dorking Dolls House Gallery.

Peter and I have always been as self sufficient as possible. We make or grow everything we can and earned the nickname of 'The Good Life,' from our children and friends. We have a small version of a shire horse, and five rare breed sheep who had lambs which were so lovely that any ideas of self sufficiency in meat were quickly deferred. Vegetables are much less heart rendering to harvest. Where possible the sheep's wool gets spun and made use of in miniatures.

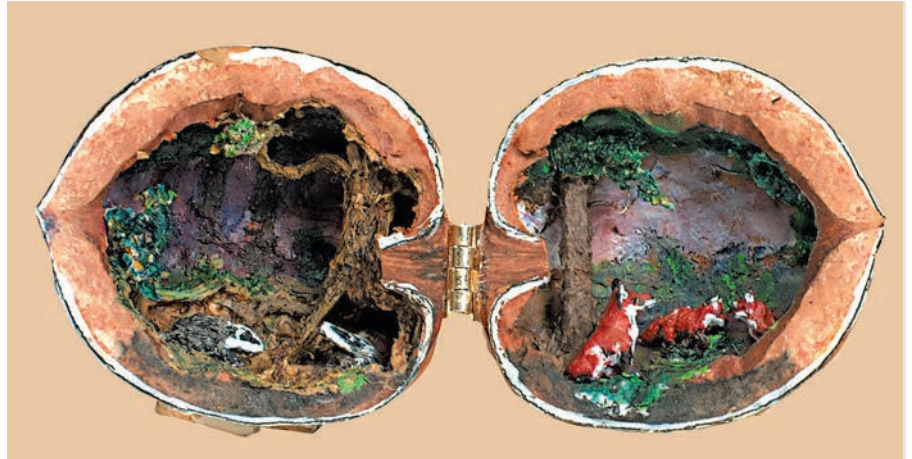
So many animals and birds pass through our care, we have learned from and been inspired by all of them. Collector's requests also stimulate my imagination by ask-

ing for things that I may not have thought of.

About the time Mary Churchill sold her business I needed to devote time to being a carer to my much loved parents, who taught me so many skills. So I reduced the amount that I made and sold

‘Each piece was carefully researched and sculpting takes hours to perfect.’

through Carol Black Miniatures and private commissions. During the Queen's Golden Jubilee, and over 40 years since I started miniatures, I have gone from seriously consid-



ering giving up to finding renewed enthusiasm. This was mainly through overwhelming encouragement from friends and gentle bullying from Jean Caff, a collector and crafts woman in her own right.

Eighteen years ago I decided to draw on my love of nature and the countryside to create special exhibition pieces in walnuts and domes, as well as nursery rhymes, street cries and individual items to sell at one or two fairs, alongside private commissions.

Each piece was carefully researched and sculpting takes hours to perfect. The walnut scenes are all individually made but single items are made in plasticine or wax to create a master. Then a latex mold is formed around the master so multiple casts can be made from it using a high grade stone powder.

The plaster casts are then individually hand-painted. Most of my single miniatures are twelfth scale but it is sometimes better to make tiny animals like a mouse, slightly larger and big animals slightly smaller than full grown. I do make some 1:24 scale too. The biggest accolade I can have is that people like my work enough to buy it and come back for more. As for my favorite piece, well that's a bit like deciding which of my children I like best.



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