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ISSUE 86

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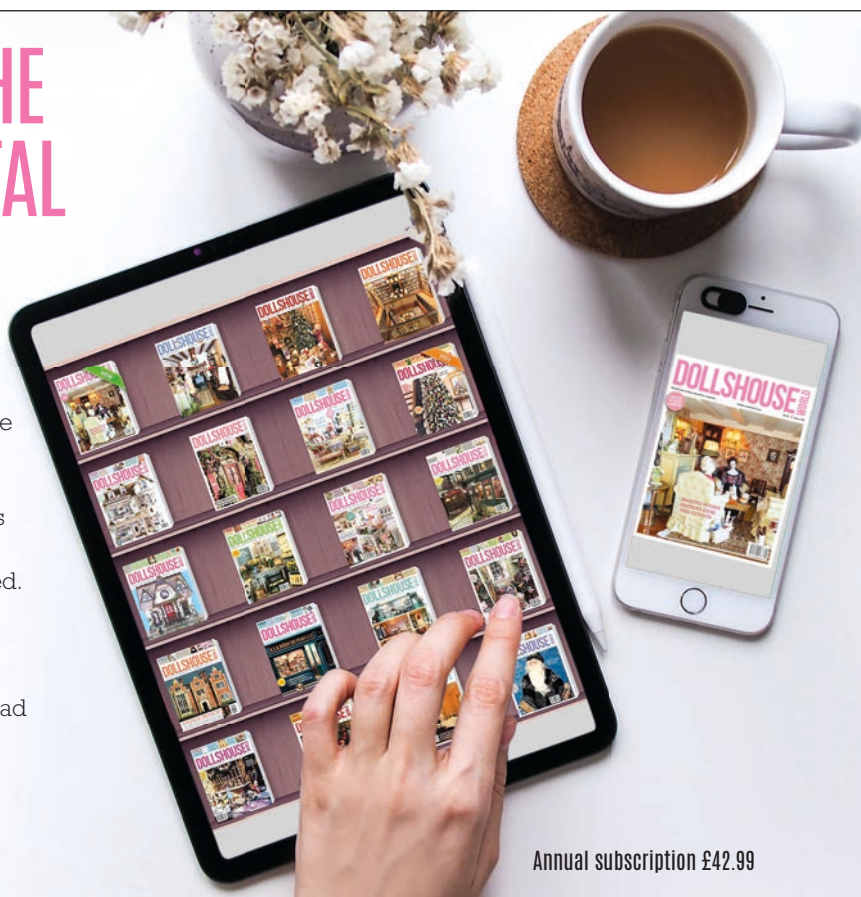
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little things...*

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contents

little details

Issue 86

Dollhouse Miniatures
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50

7 Shop windows

Sylvia de Groot blends old and new in a vintage shop window display

12 Striving For Perfection

Agnika Banerjee strives for absolute realism in her miniature art

20 The Workshop Wizard

Lynne Sobol shares the life and work of her father, Ferd Sobol

26 Catching up

Brian Tepper is continuing his journey in the miniature arts

30 Miniature Pool

Marc Mead was inspired to make a one-inch scale pool that is luxurious



56

38 Beloved Family Home

Sylvia de Groot replicated a historic building in 1:48 scale

44 Miniature stitch work

Janet Pataca specializes in miniature needlework

48 Candle Lantern

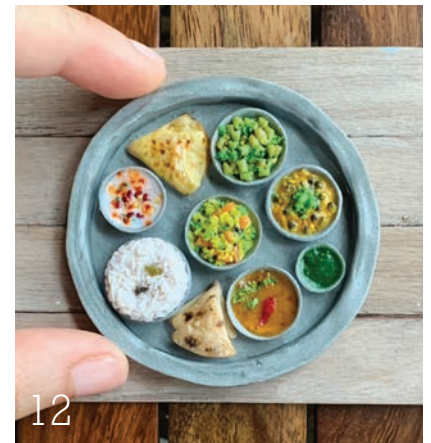
Katie Will shares how to make a modern mini lantern

50 Make a Mini Doll

Kim McCool shares how to sculpt your very own 1:12 scale doll

53 A Tiny Castle

Jane Crosland makes a model railway scaled card kit design



12



38



20

“fine miniature art for the devoted collector”

www.dhminiatures.com

 [dollhouseminiaturesmagazine](https://www.facebook.com/dollhouseminiaturesmagazine)

56 Sarah's House

A Southern antebellum plantation dollhouse by Aaron Friedman

63 Big Buzz

This page is filled with news updates, events and contests

64 Little Letters

Feedback and stories from our devoted readers

66 Home on the Range

Connie Suave turned an antique lantern into a rustic cowboy scene

72 Mini Hangers

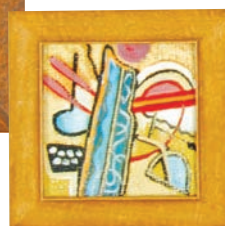
Dress up your miniature wardrobe with Auralea Krieger



44



26



74 Nursery With A Story

Finished nursery which is based on a favorite childhood book

81 Mini Cutouts

Cut out various paintings and photography to frame as wall art



66



welcome

We all know things have been challenging the past few years. Each of

us has found ways to cope, and from what I have been seeing and reading, our community has been welcoming a large amount of new miniaturists.

No surprise there. With more down time due to the pandemic, making miniatures is a great way to relieve stress and cultivate a positive outlook on life.

When things flip upside down in life I always try to remember that the only thing that is constant in this life is change. So instead of fearing change and fighting it, find a way to accept it gracefully and turn it into a positive blessing.

If you think about it, this is what we, as miniaturists, do with our art. We build our structures and discover the material or tools prevent us from achieving our initial vision, but instead of throwing in the towel we step back, reassess, and end up with a new vision that actually improved upon the first one!

This issue of *DHM* shares many incredible examples of innovation and perseverance from talented artists. So now it is time to get inspired and nurture your creativity, then share it with the world!

Auralea Krieger, Editor
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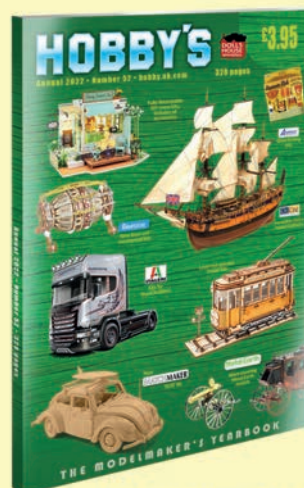


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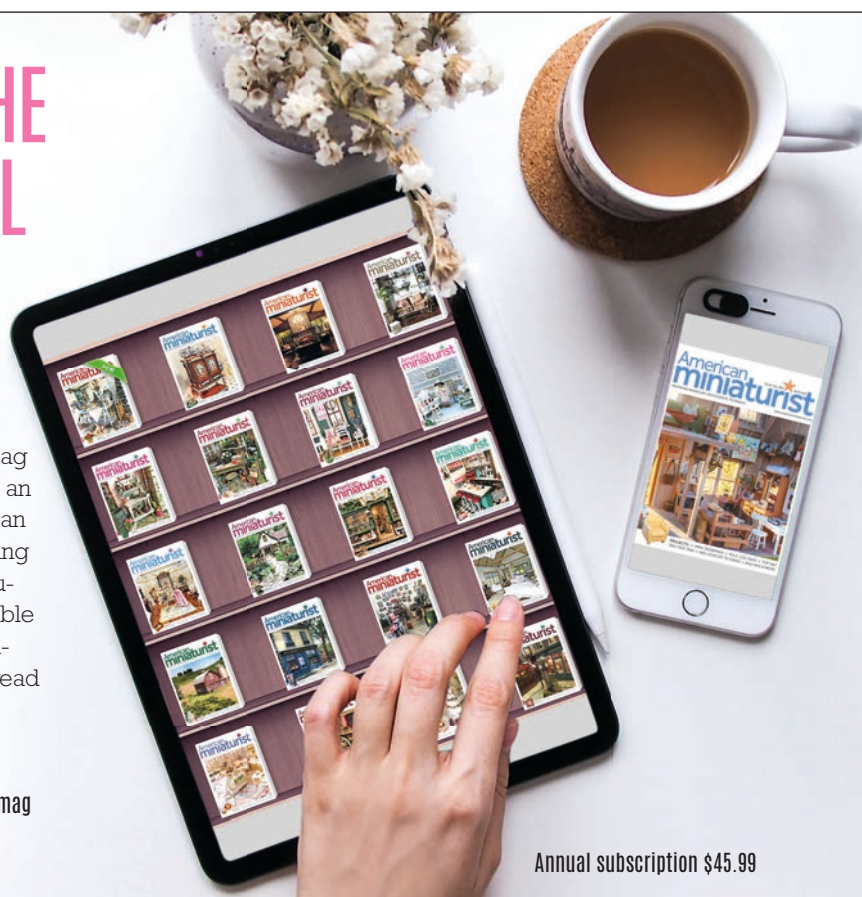
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A Flower and Home Decor Shop

Sylvia de Groot blended old and new seamlessly in a vintage shop window display, which became a thoughtful gift for her son.

BY DEB WEISSLER

In 2007, Dutch miniaturist Sylvia de Groot spotted a lovely dollhouse on the Internet and admired it so much that she bought a small dollhouse kit and created her first vignette. She discovered a passion for building and creating all things old and weathered, and this style became her trademark. As she created more vignettes, they helped establish her reputation among miniaturists in the Netherlands.

One of Sylvia's sons was a chef at a well known restaurant. The restaurant had a beautiful old brick and wood facade that featured curved windows on either side of the front door. The vision of that structure stuck in Sylvia's mind for years, and in 2018 she decided to recreate it in miniature. Not a restaurant but a



FEATURE

delightful boutique featuring flowers and home décor. When it was completed, she gave it to her eldest son as a gift, where he proudly displays it in his living room.

The shop's exterior is reminiscent of commercial buildings built in the latter half of the nineteenth century and the first few decades of the twentieth century. Sylvia constructed the case of wood, and weathered, stained and embellished the front with columns and decorative elements. The curved display windows required a great deal of thought. Sylvia formed thin wood into a curve, one each for the top and bottom of the windows. Thin plastic sheets were bowed to fit inside the wooden frames and in the twin display windows. The rear walls of the display windows feature faux brick and a painted floor.

One step inside and you leave the old world behind for the new. Although the brick walls offer visual continuity, the rest of the space is



Sylvia added beautifully detail wood work to the vignette.

clearly contemporary. "I made this into a modern flower and interior décor shop," Sylvia explains. "I love to see an old building with something new inside. The atmosphere and indirect lighting makes the interior look real."

The space may be small, but the carefully placed inventory makes the shop appear larger than it really is. Handmade plants, plant domes, a candle display, pottery, vintage weathered window frames, macramé and baskets complement one another in a pleasing composition. Everything in the shop was fashioned by Sylvia except the glass work. It would be easy to overfill this space, but Sylvia has kept her items to a minimum, mak-





The shop windows have lighting to showcase the display at night.

ing the space more realistic with room to move around.

Sylvia points out that the most challenging part of the project were those curved windows. For this talented miniaturist, her on-going challenge in every project is to imitate reality in miniature. Miniatures can vary even within a single scale, so it's important to choose pieces wisely. "Sometimes I have to think for a long time before finding a solution, but that's





Sylvia added her own personal touch to all the items she installed in the shop window display.

what makes it fun.”

Although she has no formal training, Sylvia says that her father was a carpenter, so she grew up with a hammer and saw in her hands. Her favorite tool is a jigsaw and she does almost everything with it! In her mind, nothing is impossible; everything is a challenge that can be overcome if one looks hard enough.

“The space may be small, but the carefully placed inventory makes the shop appear larger than it really is.”

Since her children have all grown and left home, Sylvia has a very large and well organized workroom. Her grandchildren think it's the best room in the house! “The first thing when they enter the house is head to my workroom to look at the tiny houses. I don't make minis with them, maybe later when my granddaughter is older. The boys love the tiny houses too,



The brick work and wood work go well together giving the space a scene of history.

but my oldest grandson, who is 16 years old, is not at that age where he wants to make dollhouses. The others are too young. Maybe later."

Until that time comes, Sylvia enjoys holding workshops in the back of a dollhouse and miniatures shop. Classes accommodate up to a dozen students and are extremely popular. Subjects vary. "We make little projects, and I teach

‘ Sometimes I have to think for a long time before finding a solution, but that’s what makes it fun. ’

them all kinds of things, like how to age wood, how to build all sorts of items, and teach them a variety of tips and tricks. My next workshop will take place in March."

"I don't make miniatures to sell necessarily, but some projects have already been sold. Sometimes I also make things on commission, but only if the assignment appeals to me."



Striving For Absolute Perfection

Agnika Banerjee strives for absolute realism in her miniature art which requires many hours of research to achieve the correct colors and textures.

BY ALYSSA ANN HELLER

Agnika has had a passion for miniatures since she was a young girl. She has fond memories of creating tiny things from an iconic childhood medium: Play-Doh. This reusable, brightly colored modeling compound has been around for over 60 years, so I'm sure we all can share in the nostalgia of it.

As an adult, Agnika continued to make miniatures but switched her medium to air-dry and polymer clay. She recalls, "While looking online for ways to make air dry clay more flexible I chanced upon oven-bake clay and the various possibilities of it in dollhouse miniatures. Getting inspired, I started sculpting miniature foods because I found them very attractive."

Agnika's studio is a small desk in the corner of her room and equipped with a few select tools. "Since the work I am involved in is a time consuming and labor intensive process, and it doesn't require much space to work on, it was best to choose a place which will be easily accessible and save on traveling costs and time. Sculpting miniatures require a lot of time and patience and I think my room provides the kind of environment one would need for creating such pieces of art."

Agnika was working for a project management company – a job which she landed after completing her Masters in Human Resource Management. She had been with the company for a year and was finding her role monotonous. "It



Miniature food artist, Agnika Banerjee.

was mechanical and lacked creativity" she explained.

A turning point came in 2017, when Agnika decided to make something unique for her mother's birthday, which was a miniature



birthday cake. Immediately friends and family started requesting miniature food for their own collections. This made Agnika realize it was time for a career change.

"My family has always believed in my capabilities, at times even more than myself. They have been a constant source of encouragement and support for my decision of quitting my job to become a full time miniaturist. My father has been the biggest fan of all my creations."

It took Agnika a few months to work out the details of her business plan and research government regulations. Once she settled on a name, the product designs and range, she got to work creating inventory. She was then able to launch her Etsy shop in December of 2017.

She makes an extraordinary array of cuisines. This is because she is inspired by the different cuisines created by chefs all over the world and even food bloggers and vloggers (a form of blog where the medium is videos).

One example of her exquisite craftsmanship is her miniature cheese board made in 1:12 scale.

It was custom-made for one of her regular clients. Agnika took inspiration from a real life edible cheese board platter for sculpting this miniature, using polymer clay, chalk pastels, varnish, and her favorite tool – an X-ACTO knife. She shares that the hardest part was making each item on the board look as realistic as possible and her favorite part is the way some of the cheese blocks/wheels are sliced.

Agnika was thrilled that her client was happy with the final piece

and it met the exact image she had in mind before she started creating the miniature piece. People who have seen her miniatures on social media have also mentioned that her items look good enough to eat!

‘My family has always believed in my capabilities, at times even more than myself. ’

Often customers place orders which make Agnika go beyond her comfort zone as the cuisine to be replicated is from an unfamiliar culture and region. "I had to do a lot of research including studying the recipe to get the right texture and color for a realistic look. On seeing the final product, in most cases the customers and locals have been amazed at the familiarity I have shown without ever visiting the places or even tasting the food."

Agnika observes, "With global migration, ethnic groups have an





- 1** Baklava box (Turkish layered pastry). **2** Dosa, Idli, Vada with assorted chutney (South India).
3 Half fried egg with toast.
4 German currywurst in miniature.
5 A variety of sweets including cookies, cupcakes and a cake.
6 Gujarati meal in miniature (India).





Panipuri (Indian Street Food) and below are a variety of soup platter in one-inch scale.

increasing need to preserve their heritage and one of the methods that can be used is by sculpting miniature of the food which is an essential part of the culture."

She also states that many of her customers are people who are settled away from their hometown and are nostalgic for their roots. "They love to keep their culture alive through miniatures which gives them an instant visual connection. Hence the future of miniatures is bright as more and more people realize the need to be closer to their roots to keep their cultural legacy alive."

Having customers from different backgrounds leads to a plethora of commissioned pieces. Sometimes these creations are difficult for her to part with; her favorites include a "Bengali Wedding Collection" and a "Flight Meal" inspired by

Air India.

Agnika's efforts started to be noticed across the world. Jessica Oreck, a US film director, visited Agnika's studio when she came to India for the screening of her film in the Kolkata International Film Festival (KIFF). Ms. Oreck was also the owner of a museum in Las Vegas, Nevada known as the Office of Collecting & Design. Per Ms. Oreck's request, Agnika sculpted some miniature fruits to be kept on display at the museum. What an honor!

More accolades and opportunities followed. Agnika shared that a rainbow cake miniature she made was gifted to Shenaz Treasury, a well-known name in the Indian Film Industry. She was also invited to conduct an online workshop on miniature sculpting by NITT (National Institute of Technology,



Tiruchirappalli), one of the top engineering institutes in India. She plans to conduct similar workshops in future, but for now, you can watch videos on her YouTube channel, where she teaches clay sculpting for beginners.

Agnika says, "The thing I love the most about miniatures is the fact that they help us to escape



‘The thing I love the most about miniatures is the fact that they help us to escape into a fantasy world.’

into a fantasy world.’ What’s next for her? Presently, she is working on miniature replicas of Croatian and Turkish cuisines but in the future she wants to try her hand at realistic-looking figurines. Agnika - I think I can speak for all of our readers in saying that we can’t wait to see what you have in store!





1



2

- 1 Tibetan momo in 1:12 scale.
 2 Mexican platter. 3 Indian street food known as bhel puri. 4 Indian cutting chai (tea) with a kettle.
 5 Falafel platter in miniature (Middle East). 6 Indian desserts.
 7 Iranian chelow kebab.



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6



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Crowne Plaza Wilmington North,
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DE (just off I95). Admission \$5 adults, \$2 children. Exhibits, 50 vendor tables, door prizes, grab bags, yard sale. Tax-free shopping. www.firststateminiclub.org
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April 28 - 30

Chicago, IL

Chicago Spring Showcase of Miniatures will be held at the Wyndam Garden Hotel, at 1725 E Algonquin, Schaumburg, IL. Show will be on Thursday from 12noon-8pm, Friday from 10am-8pm and Saturday from 9am-4pm. Classes will also be offered.

For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

May 6 & 7

Ann Arbor, MI

Ann Arbor Dollhouse and Miniature Show will be held at the Wyndam Garden hotel 2900 Jackson Ave, Ann Arbor. Strollers welcome. Show will be held on Fri 4pm-8pm and Sat 9am-3pm. Classes are on Friday.

For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

May 20 & 21

Cleveland, OH

Cleveland Dollhouse and Miniature Show will be held at the Holiday Inn, 780 Beta Drive, Mayfield Village, OH. Show hours are Friday 4pm-8pm and Sat 9am-3pm. Classes are on Friday.

For more information, please visit www.miniatureshows.com or contact tdminiatures@gmail.com or call 314-277-2601.

June 10 & 11

Kansas City, KS

Kansas City Dollhouse and Miniature Show will be held at the Abdallah Shrine, 5300 Metcalf Ave, Overland Park, KS. Show hours are from Friday 4pm-8pm and Sat 9am-3pm. Classes will be held on Friday.

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A Commitment to Excellence

Lynne Sobol shares the life and work of her father, Ferd Sobol, in this exclusive feature.

BY LYNNE SOBOL

My Dad has always been larger than life to me. When I was three years old, my father received three purple hearts and a bronze star for bravery while being injured in battle. The full military presentation was documented in the newspapers and I had a front row seat with the band at the parade. I later learned as an adult just how rare it was for a soldier to receive three purple hearts, as less than the smallest percentage of soldiers receive even one purple heart and for a soldier to get three plus a bronze star is rare indeed. Dad never made a big deal of it, and in fact rarely even spoke of his years in military service first in the Navy as pilot and then later in the Marines as a medical corpsman. His battlefield years were particularly difficult for him to recall without a great sense of sadness for the lost lives of the men he was unable to save.

My very earliest memory was being in a custom built crib that he had created for me, tracing my fingertips across the many animals he had carved into the wood. He had been building furniture for decades before I was born and he also built both of my childhood homes, as well as numerous homes, schools and stores. By the time he was in his forties, this contractor had developed a severe

allergic reaction to sawdust. His doctors ordered that he eliminate contact with sawdust all together. But he simply could not, as it seemed to be in his blood to build with wood. So he bargained with the doctors and offered to reduce the amount of his exposure to the sawdust. This hopeful promise eventually developed into his new career as a miniaturist.

Because by nature he was always a perfectionist, his modality was well suited to the demands and precision of miniature furniture building. The first pieces he created were featured in the miniature magazine *Nutshell News* and they immediately all sold out. The article called him "The Workshop Wizard", and the moniker stuck with him thereafter, as it aptly referred to the magic he was able to draw forth from the wood. His constant quest for perfection required him to develop methods of exact replication of the many steps in a process, and he thus created hundreds of customized jigs, which he termed his workshop buddies. They reliably and repeatedly helped to deliver the precision he demanded of himself. Stored high in the rafters of his insulated attic, those jigs remain as testament to his dedication and ingenuity.

He and my mom Millie who have been married since 1947, started



Taken in their 73rd year of married life together, Mom and Dad share a glimpse into their life in the workshop.

traveling across the country to miniature shows in the early eighties. Their close warm relationship was recognized as something very special and at each show more and more friendships developed with those whom they met and looked forward to seeing at each show. In fact, so many decided to call them Mom and Dad, that I was delighted to have a crowd of honorary brothers and sisters in the miniature community as a result of their widespread popularity. Over the decades, their reputation spread globally, and from Tanzania to South Africa, from Sweden to Japan, pieces from The Ferd Sobol Editions found their forever homes and their clientele truly became their friends.

Dad was always very fond of sharing with other miniaturists his

excitement about the miniature art form, as well as his techniques, skills and inspirations within the pages of magazines like *American Miniaturist*, *Dollhouse Miniatures* and other international mini publications. As a result many miniaturists contacted him over the decades to thank him for inspiring them to join the miniature realm and introducing them to the building process. He would humbly thank them and would often write to encourage their participation into the art form he so cherished. Over time he received so many requests for information that he began placing general descriptions in blog posts on his website and in his books.

His website often brought him surprises, and one of his favorite online experiences was when a woman ordered his Dining Room Ensemble and requested the price to ship it to the east coast. When dad quoted her the shipping fees, she wrote back that the fees were way too low for all nine pieces, and asked him the weight of the ensemble. He reassured her that the price was correct and would ship for three pounds. When she phoned to reveal that she had thought from the photos that she was purchasing a full sized dining ensemble, he was pleasantly pleased that his scale and detail had indeed fooled the eye. She wrote back her disappointment at not being able to obtain the pieces of her dreams, and that "he must be a magician".

Not all of his miniature experiences were of such a positive nature. He often struggled to meet his own high standards of building. In his workshop hung a sign that read: "Commitment to Excellence". It was his daily reminder that although perfection was not attainable, excellence was. That phrase became his verbal muse and encouragement to always reach higher. His latest coffee table



The hand carved Canopy Bed with Hand Caned Chests are Legacy Edition.

sized book about his work is thus aptly entitled: "The Ferd Sobol Editions - Commitment to Excellence". Some of his own personal favorite editions included amazing details that he found particularly difficult to obtain. For instance, the open flame finial on his Breakfront and Vanity Wardrobe took well over a year to perfect. It has a hollow interior that required hand carving to allow the light to create a shadow pattern that could echo the flicker of a flame. Each one was lovingly hand carved and sanded until the wood itself seem to bend to his design and will.

Other favorite editions included his Ball and Claw foot, where he showed viewers via a series of 20 photos, just how each one was hand carved. At shows, he loved to point out to attendees how the well enunciated tendons of the claw would clench the ball in precise placement. Another sample that he loved to share with others at the shows was a sample of his radial hand caning. It

always drew gasps of sheer amazement when people learned that it was all hand woven into a perfect circular shape before being inserted into the door panel of his Hand Caned Chests. He never ceased to amaze the crowds at the show, nor did he ever tire of sharing his treasures, techniques and tools with them. He always consented willingly when they requested to have a photo taken with him.

As mom and dad grew more elderly, I felt that it was becoming too difficult for them to travel across country to shows alone, and thus I started to go with them. I did so with great pleasure and soon met a wonderful group of people who as did I, also called them Mom and Dad. Thus I instantly became the recipient of numerous new sisters and brothers, some dealers, and others shoppers. Show attendees would often rush to his booth as soon as the show doors opened to quickly place their orders before their selections could be sold



The Rocking Chairs reminded Ferd of Wisconsin winters in front of the fireplace.

out. At one show, we had all overslept and the show doors had opened without us. A phone call to our hotel room from the dealer at the next booth advised us to hurry downstairs as the line that had formed in front of our booth was blocking the aisles. We hurried downstairs apologizing to the gathered crowd for our lateness, and rapidly began to wrap their purchases. As show attendees have always been, the crowd was generously accommodating and forgave our sleepy tardiness. We were all humbled by their goodwill and patience.

Mom and Dad had missed attending shows since the pandemic took them off of our agenda. They both remained isolated the past three years and were very productive in the workshop. The very first show we chose to attend again was the Good Sam Show in October of 2021. We flew from Los Angeles to San Jose on October eighth and arrived at the hotel. Dad seemed rather quiet, and when I asked how he was feeling, he said he was very tired and had a back ache. By the time we got upstairs to the room it was apparent that he was in great back

pain and was becoming increasingly disoriented. I called the front desk, and requested ambulance transfer to the local hospital. This was done very quickly and efficiently, and the next few days resulted in an acute kidney injury diagnosis and immediate dialysis treatment. After a week of stabilization, dad was medically transported from the hospital in San

Jose to one in southern California. A family member remained with him at all times for comfort and support. He spent another few weeks still hospitalized with dialysis and related treatments.

When a month the dialysis stopped working, Dad knew he would be passing within a day or two. He gathered family together and said his fond farewells. We three sisters had the opportunity to hear our parents speak of their unending love for one another. We heard them recall some of the happiest moments of their lives together and speak of a love that transcended time itself. Dad then asked me to share his appreciation and gratitude to miniaturists everywhere for all of the support he has received from all of you throughout the past four decades. The kind people at Ashdown have generously made this platform possible for me to do so. From the bottom of our hearts, thank you all so much for your recognition of his talent and single-minded dedication to the miniature art form.



The Metamorphic Desk is based upon a full sized one which resides in the Louvre Museum in Paris and building it demanded the very best he had to offer.



Ferd holds The Ladies Personal Desk in one hand, and in the other, a tweezer holds a miniaturized copy of a love letter he wrote to my mom when they were courting in 1944. Each desk held within it a copy of his letter.

As mom and I have painfully moved through this grieving process with our family, we have been immensely comforted by the thoughts shared by so many miniaturists worldwide. We've received hundreds of sympathy messages which speak of the qualities that were most admired by dad's friends and fellow miniaturists. With their kind indulgence we share some of their words because they bespeak his memorable attributes better than I ever could.

"Each of us who knew Ferd, admired and cherished him for all his qualities. And of course the miniature community has lost an artist extraordinary. He is and will always be missed." — members of Miniatures West Club

"Millie, knowing you and Ferd has

been the most amazing time of my life. I didn't know that people as loving and kind as you existed. Ferd had so many gifts and was truly a Renaissance man, and he will always be my Leonardo De Vinci." — M R

"I was so stunned to learn that that perfect gentleman, the superb artist, and dear man has passed. It is a loss to the world." — J D

"I was in a bit of awe when I met Ferd at my very first miniature show as a new dealer. Toward the end of the day, he had asked me how it was going, and I shared that I had not yet made even a single sale. He told me to keep my chin up and that it would happen. Within less than an hour I had sold out at least half of my inventory. I did not know at the time, but later learned that he had directed traffic to my booth with his kind af-

firmations of my budding talent. My miniature journey was made possible by his kindness to a complete stranger." — L C

"Ferd will be missed by so many but please realize that his legacy will live on." — C S

"At this time, a gift from my heart is to express my very deepest appreciation for the golden words Ferd wrote about my artistic development. I will treasure them and his encouraging generosity always." — A N

"I have never met a man on this earth who could compare to Ferd, his talent was truly immeasurable." — R C

"Ferd was a very special person with a life and talent that may never be reproduced. He had a sweet and gentle soul that made his art so very special, because his soul showed through in his work. We will greatly miss this very special man." — C C

"Millie please accept my deepest sympathies. I recall that it was in the early 1980's at the Top Artisan Show in Anaheim, CA when we got to know one another. You and Ferd were so warm and friendly, and such a lovely couple. Everyone over the years, whether fellow artist or customers, held you both in the highest regards. Enjoy your years ahead. I know your beautiful daughters will love and take care of you."

"My husband and I were devastated to hear of your loss. We both remember the many times we quickly hurried to your booth as soon as the show doors opened, to see the newest pieces Ferd had created, before they were sold out. He was always so generous with the time he spent with us sharing the details of a new piece of furniture, and asking how our own mini projects were progressing, and about our family." — J & R R

"One of the high points of my life was the grand tour of Ferd's



The Breakfront photos were often included in the personalized invitations sent out to patrons before a miniature show.

workshop! What a generous open hearted, open minded human being. He will be profoundly missed." — D T

"When I heard, I cried. The miniature community just lost an icon, and we all lost an amazing and beloved man." — J H

Thank you all for these and so many other warm words. My dad was indeed larger than life although his very finest works proved to be of modest miniature proportions. Mom and I are so greatly comforted by the belief that there is now a new wizard undoubtedly creating a wee bit of magic somewhere up there. Hugs to all my many miniature sisters and brothers across the globe. Mom and I hope to be able to see you all again in person at a miniature show very soon. Until then please stay safe and be happy, while you treasure each day and the loved ones in your life.



The editions were designed to go well with one another, even when built decades apart. Here The Vanity Wardrobe is joined by The Ladies Personal Desk and Hand Caned Chairs, as well as The Demi-lune Table and The Aladdin Tea Cart.

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Rainbowhand Miniature Collective

Brian Tepper is continuing his journey in the miniature arts as well as painting his full scale abstract paintings. Let's catch up with one of our favorite artists!

BY DEB WEISSLER

In their forty years making miniatures together, Brian and Kathy Tepper explored almost every culture and genre you can imagine. With a career that began with replicating museum quality Native American artifacts, the couple touched on subjects that ranged from fairies, mermaids, show girls, pirates, monkeys, and dragons to Steampunk, sophisticated urban décor, and European romance, to name a few.

Kathy once confessed that she was easily bored. After settling on one subject matter for a time, she would suddenly change course. "I'm a Gemini, what can I say?" she would laugh. "I flit from interest to interest." Many miniaturists saw Kathy as a stand-alone artist, creating furniture in dozens of genres, a wanderlust who knew no bounds. Only when you became truly smitten with her work did you realize an equally

brilliant talent, artist husband Brian, was quietly contributing to the couple's amazing body of work. When Kathy was taken from us in August 2020, many thought they had seen the last of Rainbowhand and Kathy Tepper. For what was one without the other? Now, like a Phoenix rising, Brian is back and we couldn't be more delighted.

“Immersing myself in work is when I feel truly alive.”

"I went through a grieving period, where all I could do was focus on my full-size artwork," Brian says. "Immersing myself in my work is when I feel truly alive." Where once they would start the day running errands and poking through thrift stores and garage sales, Brian now begins the day



Artist Brian Tepper making magic.

with coffee and a bit of painting, or taking a long walk on the beach near his home in Carpinteria, CA.

Brian moved to Carpinteria in 1984, a town that held fond memories of family vacations at the beach. He pursued an Art degree at nearby Pierce College, focusing on Native American and Plains



Brian has started creating his abstract art in a three dimensional format.

Indian Pictographic Art. His studies, art exhibitions, and lectures led to a European tour in the 1980's. He lectured and exhibited in Germany and Austria, and showed his work in Los Angeles, the Southwest and New York galleries. When he met and married Kathy, who had studied Theater and Set Design at Indiana University, she was already contemplating combining her background with her love of miniatures and miniature decor.

Convincing Brian his full-

sized art would translate well in miniature, the two became a dynamic force beginning in 1976, creating Native American 1:12-scale museum artifacts for museums and clients around the world, and trading under the name Mini Moons Ago. "At first we traded a lot at stores and western shops," Brian recalls. "We didn't know about trade shows until later. Once we were introduced to the likes of CIMPTA and Tom Bishop, we knew we had arrived and could make a

go of it. We sold Native American miniatures for 22 years, making thousands of pieces and small dioramas."

With Kathy's desire to branch out, they eventually stopped focusing exclusively on the Native American genre and began creating pieces in every conceivable motif and style imaginable. Some ideas lasted no longer than a vignette; others lasted a year or more. Special commissions followed; Brian's paintings and sculptures serving as strong backdrops to Kathy's furniture.

"My full size art is an expression of myself. Big pallet knives, brushes, and full size tools for painting. I'm inspired by nature and use emotion and movement in my paintings. I enjoy painting the various aspects of nature, the changing colors of the four seasons, or just random abstract designs that come together in a pleasing manner. I've painted full-size abstracts for many years and enjoy adapting these to miniature settings." His pieces occasionally inspired Kathy to create an entire vignette around it.

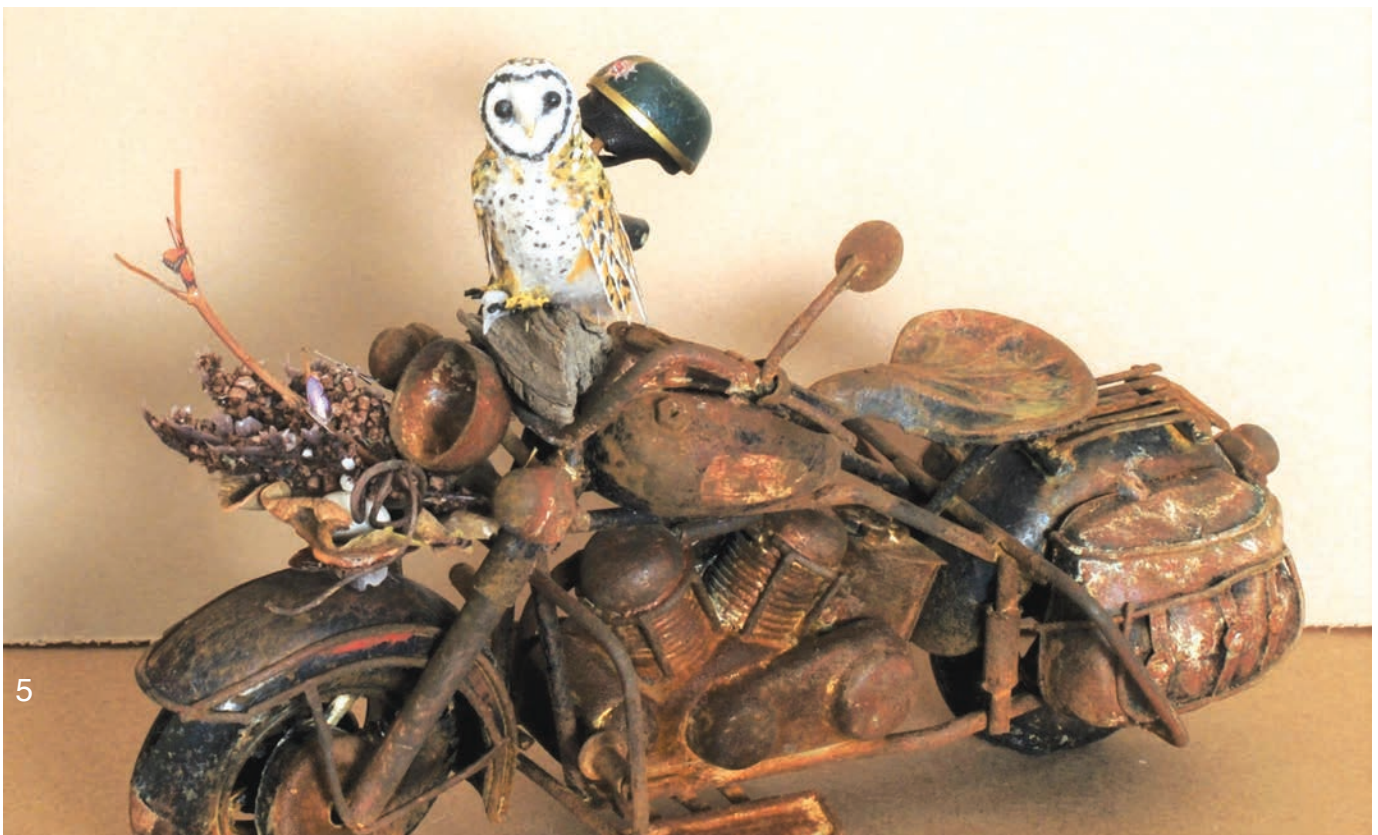
"I have painted all my life doing both realism and abstract. My mediums are acrylic, tissue, found objects. Mixed media and watercolor. The mediums don't change for miniature work, but the tools do. I use makeshift brushes and tools I create for working smaller. The challenge is it is so time consuming due to size constraints. I work under magnification, and this can be cumbersome."

A few years ago, some of Brian's work became three-dimensional. He began exploring metal sculptures, his copper sculptures

FEATURE



1 A sampling of Brian's abstract paintings. **2** One of Brian's rooster pieces. **3** Making miniature birds has become a passion for Brian. **4** Three samples of 1:12 birds handmade with tiny feathers. **5** *Avian Motor Home*.





A gorgeous showing of the one-inch scale roosters Brian has been creating. To the right are two more of Brian's miniature abstract paintings.

fluid and chic one-off designs that made bold statements in small spaces. Recently, his birds have captured the eyes of collectors. He began with a few chickens and then added a couple of owls. Collectors just went crazy. Now, in addition to chickens and roosters, Brian creates cockatoos, crows, geese, eagles, and just about any bird out there.

The miniature world will be thrilled to know that Brian will soon be showcasing his latest work in a new on-line store called "The Rainbowhand Miniature Collective". In 2022 he will return to the miniature show circuit under that same name. "I am planning to attend Miniatures West, Dallas,

Good Sam and the Philadelphia Miniaturia. I think that will be enough to get my feet wet, with my daughter, Kymberly, at my side. We will also be featuring the work of a new artist, The Madd Tatter, whose 1:12-scale tatting can be found through us exclusively."

Brian hopes you will continue to join him as he navigates this crazy and unpredictable thing called life. The support of all their friends has made his loss easier to bear.



artist details

Rainbowhand

Brian Tepper

Phone: (805) 886-1374

Email: brian tep@cox.net



A Most Exquisite Miniature Pool

Marc Mead was inspired to make a one-inch scale pool that was grand and luxurious.

BY ALYSSA ANN HELLER

One day when Marc Mead was 10 years old, he looked over at two cardboard boxes in his bedroom and, in a burst of inspiration, envisioned making a house out of them. Once he started the project, he quickly learned that the vision in one's mind is only a suggestion. It is a fact that the project will take unexpected turns and they lead to things you didn't count on or imagine. Marc says, "If we hold firmly to the initial vision or picture in our mind, then compare it to what is physically in front of us, we run the risk of thinking the finished project is a failure. Instead, the end project is much better than we could dream!"

That first foray into miniatures had Marc hooked. He continued to explain more about what he has learned. "Scale is so important! My goal is if you can tell in a photograph that something is miniature (without a reference like a life-size object) it means your eye knows something isn't right. Patterns and texture are very important to remember when considering scale."

Not everyone he encounters shares the same enthusiasm for these nuances. He says, "It is difficult getting regular people to understand what miniatures are."

The exception to that are his sisters, who are his biggest fans.

Marc is now a sign maker which provides him access to many amazing materials and some very cool expensive tools, like CNC routers and specialty printers. With each new project, Marc is always trying to raise his skill level. "We can do so much more than we can imagine with all the technology and materials than any other generation. I don't think we should 3D print everything, however we can enhance the inspired creations we dream about by using materials and technology available to us now that wasn't before."

Marc's "Endless Summer" was inspired by two different projects on a television show called, *Pool Kings* (DIY channel). "The back wall was a solution to a privacy issue for the homeowners. I loved how the water filled the oversized bowls and spilled into the pool. The second project was a typical neighborhood home that was a small 'L' shaped back yard. I love how the patio seemed to be wrapped by the pool." Everything beyond those inspiration pools was a result of the creative process. That being said, Marc commented that there were challenges at every turn and he wasn't sure that this project would

ever actually work out.

The pool was constructed with 1-1/2" rigid Styrofoam. It took five coats of plaster, then five different paint colors. He wanted a deep blue color when the water was in it however there were lights that change colors so he also wanted the pool to change with the lights. Marc explains, "When the painting was done, I coated the entire inside with several coats of clear epoxy resin. There is also a drain on one end that when valve is open it can drain into a five gallon bucket." (To give you a better sense of how massive the structure is: the pool holds about 4 gallons of water.)

The coping around the pool is real travertine. The underside of the tiles is cut away to hide the lighting, which means the tiles are 'L' shaped





The added lights change the colors of the pool and the mood of the piece.

on the side view, however, you can't see this in the final project.

The structure of the patio is made from masonite – a lightweight sturdy paperboard. The floor in the patio is vinyl floor tile grouted with unsanded grout. The interior is a spray texture, painted to simulate stucco. The exterior is an upholstery fabric. He created the shingles from sandpaper.

There is a working television above what appears to be working fireplace. There are also computer speakers for the television sound. The television is mounted to a working swivel mount he created out of wood. The rectangle





1

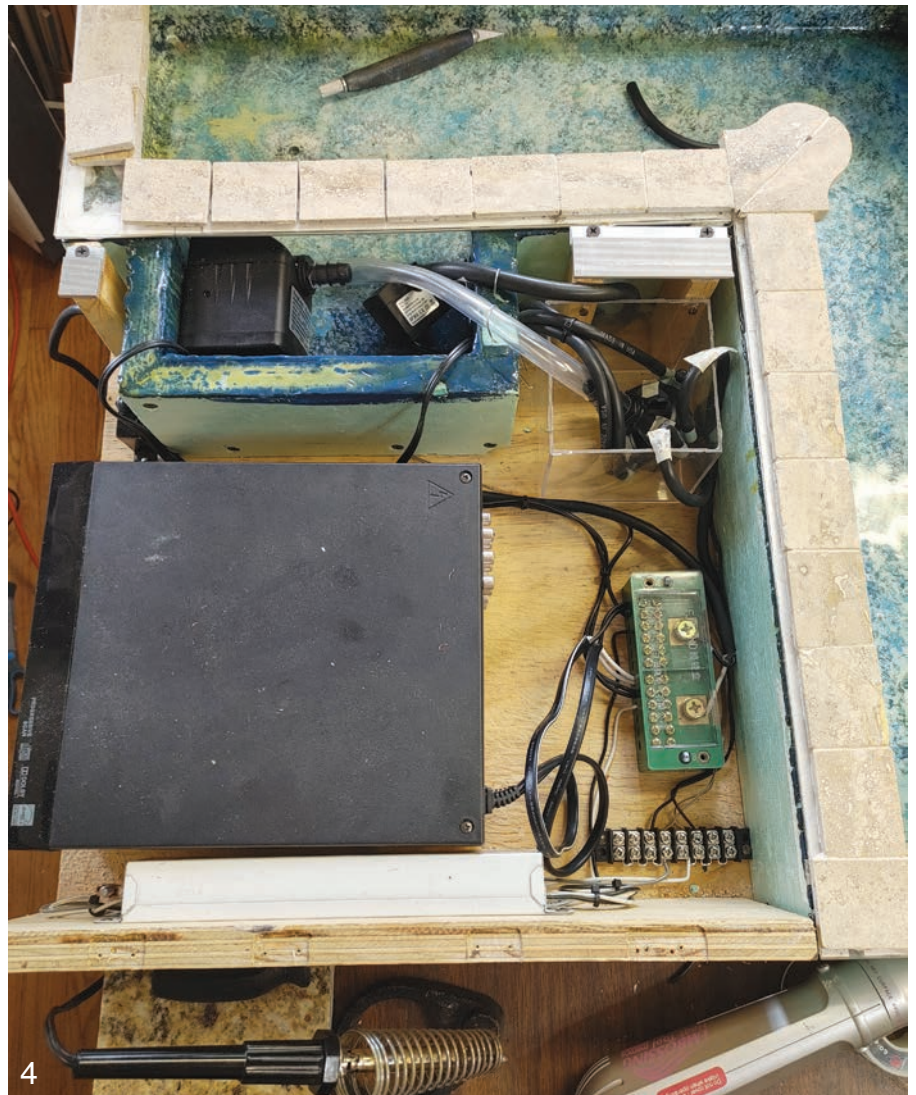


2

1 The mini 'television' was mounted on the wall. 2 The fireplace shown finished. 3 The pool was built using Styrofoam. Marc hand-painted it to look like a realistic bottom of a pool. 4 The inner workings of the pool such as pumps, hoses, regulators, etc. were hidden under the floor.



3



4



The stone edging that goes around the pool is real travertine stone which adds a feeling of luxury.

television is connected to a DVD player under the patio. A second DVD player is connected to a square monitor in the fireplace showing a ten hour video of burning flames. Seriously - no detail was overlooked!

As for the decorative elements, such as the metal clowns in the arch openings, Marc found them in an antique shop. He painted them, along with the roadrunner, to look like bronze statues. He imagined this scene could be a backyard in New Mexico, as the roadrunner is their State bird. The stump is

from a bush in his front yard. The glass globe on pool corner was a key ring. The bar base was a candle tea light lamp. He created a coffee table with three plastic swans (he assumed these were cake decorations) and glued them together with a marble in center, finishing with a glass oval top (that he cut himself).

One of the most difficult parts was the fountain in the corner. It started out as a table top fountain that he found in a thrift store. The fountain is made of resin and had a bowl shaped reservoir at the

bottom that needed to be removed. Marc thought, "How can I cut into this beautiful piece? If I mess it up it's ruined for any use." After several days, he sat down with a Dremel, took a deep breath, and began surgery. In three hours it was a success. What a relief!

The other major obstacle for Marc was a mysterious leak. Over the course of six months he tried every trick in the book. He remembered, "I was about to surrender and say it was a failure, then out of desperation I tried one last idea and behold that fixed it!"

FEATURE





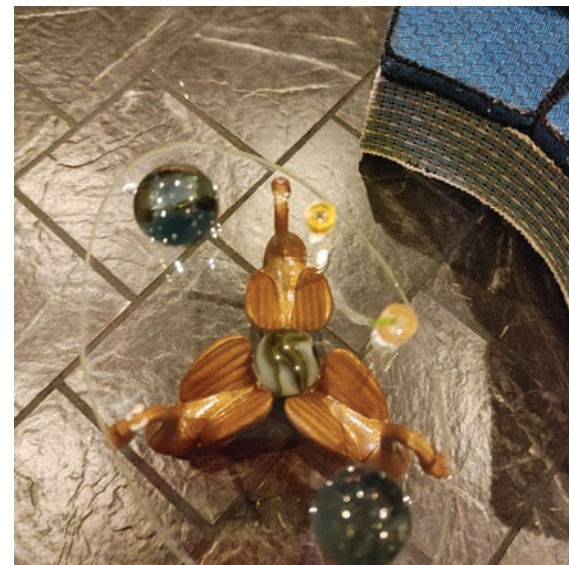
The entire piece was made very thoughtfully from beginning to end.



Marc also worked with other miniature artisans for some unique details. Julie Kastler French created the incredible flora. Judy McCullough created the lovely potted plant on patio; Suzanne Schwab created the cactus and flower pots flanking corner fountain. Betty Bollerjack created the ice bucket on the bar with her 3D printer. Linda Martin Day created the most incredible outdoor furniture set that was his inspiration for the sofa on the patio. Two magnificent pottery vases created by Reggie, an early American potter, which are featured next to fireplace.

Once "Endless Summer" was completed, Marc displayed it at the Dallas Miniature Showcase. He recalls, "The feedback was an incredible crescendo after all the hard work! It was thrilling!"

Marc is a member of Shrunkn Treasures Miniature club in Oklahoma City Oklahoma. Most of his commissions come from social media or members of the miniature community that referred him. "I welcome collaborations or a single item custom made to a specific size or request. I've made furniture, signs, room boxes, artwork for walls, I even



FEATURE



A creative bar table made from metal dolphins and a circle of glass.

made a stand for a fireplace tool set. I like to be challenged!"

Marc also says, "The amazement and joy of seeing what can be done in miniature and all of the challenges have taught me how not to do something and what can work. This influences how I will create in the future! I'm not sure what the next inspiration will be; hopefully it would be a commission!"

Marc believes the future of miniatures is very relevant. He shares, "I can see them in commercials and in media in different ways. With the growth of social media we can more easily connect to the worldwide community."

What's next for Marc? He says, "I am considering doing workshops but don't currently have a plan." Well, Marc, hopefully you will offer classes soon. I think we'd all love to experience an endless summer mini escape!



FEATURE



A miniature pool filled with real water and working fountains is an incredible accomplishment and something this artist should be very proud of.



A Beloved Family Home in Miniature

Sylvia de Groot took on the challenge of creating a replica of a historic building in 1:48 scale.

BY DEB WEISSLER

For Dutch miniaturist Sylvia de Groot, a challenge came along that she just couldn't refuse. Not only was the building historic, it was also the parental home of Sylvia's daughter-in-law, Yentl Jonckers. The house was originally built in 1903 for Dutch painter Bernard de Hoog (1867-1943) and named for his wife, Sarah. Yentl's parents loved this house and it has been their dream home for a number of years. Now, with their children grown and gone,

the house has become too big for two older people to rattle around in, and plans are in the works to sell it a few years down the road.

Yentl approached Sylvia with the idea of creating a model replica of the building as a surprise gift to her parents, so that when the time comes to move on, it will serve as a memorial of their beloved home. As a historic building, it has lots of beautiful architectural elements, something Sylvia loves to recreate in miniature. It is a large structure,



so trying to recreate it in 1:12 scale was impractical. After studying the house from all angles, 1:48 scale seemed the most practical. But it had to remain a secret!

‘After studying the house from all angles, 1:48 scale seemed the most practical.’

The house has a complex roofing system, with many angles, troughs, pitches, skylights and multiple chimneys. Clearly Sylvia was unable to climb up and tromp around the roof taking photos, so





1



2

1 A view of the large windows with a garden outside. **2** The construction of the porch. **3** A work in progress showing the house being built one section at a time. **4** The back garden patio. **5** A photo of the actual home that Sylvia replicated.



3



4



5



they used a drone to take photos from above. Stealthy but effective!

While Sylvia photographed the exterior all around the house, Yentl sketched a floor plan. This was not going to be a dollhouse. Instead it was going to be an architectural model, with all of the exterior features recreated as close to the original as possible. "We measured the dimensions of all the walls, doors and each window, and plotted those dimensions onto Yentl's layout. After this I began making the house out of cardboard, as a template, to ensure everything fit together right. Then I started constructing the walls from thin wood, gluing them together with wood glue. All the windows were cut out using my jigsaw. I have to say that the roof was the biggest challenge!"

Not only did the roof have several complex angles, the plastic roofing sheets Sylvia used had to be carefully scored, cut, glued in

place and weathered. She even installed the mechanical systems that service the house. Chimneys were recreated using faux brick and chimney pots, then weathered.

As a full time employee for the Dutch railways, ensuring that



all international cross-border train traffic flows smoothly and is properly regulated, Sylvia could only work on the model in her spare time. Her miniatures provide her with much needed downtime and relaxation, and Sarah's house





Air conditioner units are up on the roof ; below is the patio with a dining area.

was no exception. In the end, it took five months to complete.

“Garden furniture was placed under the outdoor pavilion and on the adjacent terrace.”

Of course no home would be complete without a proper yard, so Sylvia created some garden spaces using landscaping materials intended for model railroads. Flowers, trees and hedges add warmth to the diorama, with Sylvia crafting many of the trees and flowers herself. Garden furniture was placed under the outdoor pavilion and on the adjacent terrace. The reaction to the finished house was just as Sylvia and Yentl hoped; Yentl's parents were thrilled!



miniature art by Auralea Krieger



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An Interview with a Miniature Artist

Janet Pataca specializes in miniature needlework as well as embroidery, and she makes every stitch count.



BY NATALIA FRANK

When I met Janet the first time and saw her work, I thought how incredibly diverse our miniature needlework world is. We are all different with a unique set of skills and that's what makes our lives as miniaturist artists interesting, wonderful, and worth sharing.

Janet specializes in needlework and embroidery in miniature, and her skills have expanded throughout her years in business. She has been doing needlepoint since she was a child and always loved it. In 1999, Janet quit her job to start her own business. It started with her creating her own needlepoint designs to use in her dollhouse. She admits that she has never been able to see the holes in silk gauze, so she designed her own line of rugs that are made on 24-count printed canvas. She is the only one



A beautiful miniature stitched rug in pinks and purples.

Before starting her miniature needlepoint business Janet was an interior designer for 25 years. »

in the industry who does this!

Before starting her miniature needlepoint business Janet was an interior designer for 25 years. Back in the early 80's she entered the interior design world where she got to manage a wholesale fabric & furniture showroom. The owner of the showroom was one of the most famous interior designers of that time, Angelo Donghia. He did design work for Ralph Lauren. His style and creativity took her on the path that Janet is on today.

During the time working as

an interior designer, Janet saved patterns of rugs they worked with in real scale houses. Janet says, she likes to interpret rugs that are in what she calls "the real world". She uses the same size as the original to keep the integrity and scale of the design. Most of the time she also uses the original colors, but also does a lot of custom color for clients.

After starting her business, Janet decided to expand her product line. Now she includes machine embroidered rugs. Most of the embroidered designs are similar



to her needlepoint designs but she uses a machine to make them, which brings down the pricing of the end product. Although Janet is not able to stitch on silk gauze, she is very intrigued by the scale of the stitches. Janet started buying old petit point and upholstering it on furniture which was another way to expand the product line.

Janet finds joy in participating in many miniature shows around the country. This also gives her great

exposure to lots of miniatures and new clients.

While preparing for a show Janet tries to make as much new product as possible to make the table look fresh.

To create the designs Janet uses a cross stitch design program. It gives her pixels to work with which makes it able to see every detail needed to make the design. Everything she designs is done stitch by stitch.

If Janet is approached by someone who has never heard about her work or the miniature world in general, she would first explain that she is a needlework designer. And done this many times because most people understand what needlework is. Next she explains about the miniature world and that she designs needlepoint rugs for dollhouses. Janet agrees that people usually get a little lost when they hear about the world-wide miniature community. But on the same note Janet says that other people explain to her what they do and sometimes she doesn't get it, so it's OK.

‘ Although Janet works in miniature scale most of the time, she also designs real size needlepoint for museum stores. ’

Janet's artwork and her designs show that she has a preference for more of a traditional style, rather than contemporary. She gets inspiration for her ideas from magazines and other projects she saved along the way. She says that working on a stitching project whether miniature or real size brings a lot of joy to her. She also loves traveling in Europe and going to art museums for inspiration and shares that needlepoint is something she can do every day.

However, there is something she dislikes: Sometimes she designs things that she doesn't love but she also has to be open to know that it will work for other interior projects.



Janet regrets that she is not getting credit for the scale she uses to make her designs. She admits that she has been told too many times that good miniature designs are always done on silk gauze. Janet fully disagrees. Some people, like herself cannot work that small. She says that when we look in the real design world, every flower or design used in interior design is not tiny, tiny, tiny. There are different sized elements used for different projects and Janet has done very well with all her designs in the scale she works.

It all started with a needlepoint friend who had a bear pattern for needlepoint. »

When I asked Janet the question: "If someone is just starting out with needlepoint in miniature and thinking about creating miniatures, how and what she would advise them?", she replied:

"I have been approached several times by people that want to work on one of my needlepoint rug kits and they have never done needlepoint before. My first question is, 'Have you ever done cross stitch?' If they



have, I relax a little because it is an easy transition. If they have never stitched before I always ask if they have a friend who could help them, or a needlepoint shop in their town. Although needlepoint is easy to learn I like to guide people or have them go to someone with questions, the first time out".

Janet is pretty much sure that her major goals in life have been achieved and now she does her work for the pleasure. She also thinks that the best thing about being an artist is that "Your Time is Your Own".

When it comes to Janet's childhood, she has a lot of good memories, some of them are:

coloring in a coloring book with her dad, going on a 2 week vacation every summer, having 5 siblings.

We all face the challenges. Sometimes Janet works on a design and thinks she will never get it to her satisfaction. However, she understands that time and patience will get her there. In Janet's opinion it is important to walk away and come back fresh to see the elements are not quite working yet. Also asking a friend to take a look will open eyes to things you had not seen.

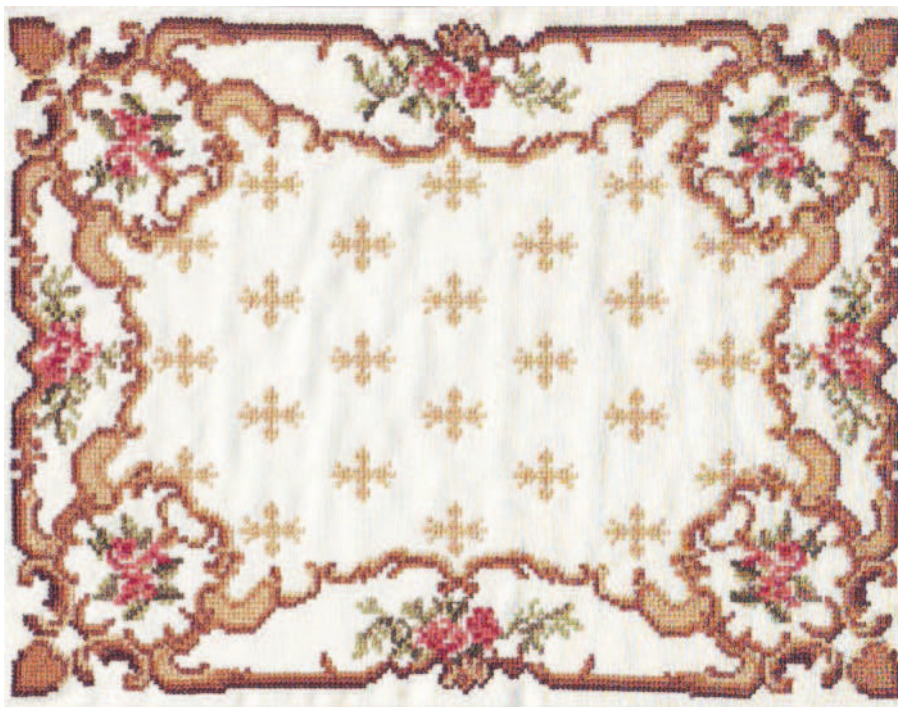
There are times when she 'hits a wall' and when it happens, she talks to her partner to break her own thought process. She also looks

online and through magazines for inspiration. Janet likes listening to the books on tape and anything with sugar.

Although Janet works in miniature scale most of the time, she also designs real size needlepoint for museum stores. She interprets artwork in their collection into needlepoint kits for glass cases, coasters, eyeglass cases and pillow fronts. Janet's biggest accomplishment is that she is proud of the collection she did for the White House Historical Association, which is the gift shop for the White House. She made thousands of kits over a 10-year period. She also did a large collection for the gift shop of the Capital Building.

There is one more pride and joy Janet shared with me. She started making bears about 3 years ago. She has always loved bears and collected them; most are not miniature. It all started with a needlepoint friend who had a bear pattern for needlepoint. She helped Janet to figure out what kind of stitch should go in each section of the body as Janet wanted him to be very textured. Janet entered him into the Maryland State Fair and won First prize. She has some friends who had their mother's old mink coats and asked her to make memory bears. So, Janet was off and running. She has made lots of bears along the way. Some people even send old shirts or skirts, and she then dresses the bear. Janet makes the head and paws out of fur and the rest of the bear is made from the article of clothing people give to her. Janet admits it is hard work but at the same time it brings great fun and joy.

At the end, Janet says that if she had to start over, she would do the same thing again. She has had a great career and a good life.



Make a Miniature Candle Lantern

Miniaturist Katie Will shares how to make a modern lantern to add to your dollhouse decor.

BY KATIE WILL

During the dark nights of winter, these lanterns are ideal to guide guests safely to your porch. Although individually lovely, they look spectacular when grouped together on the snowy steps of your property.

Step 1: Using a steel ruler and a craft knife, cut rectangles and squares of the following sizes from mat board:

Small lantern

- A 2.1 x 1cm (Cut 2)
- B 2.1 x 1.3cm (Cut 2)
- C 1 x 1cm (Cut 2)
- D 1.5 x 1.5cm (Cut 2)
- E 1.3 x 1.3cm (Cut 1)
- F 0.6 x 0.6cm (Cut 2)
- G 0.9 x 0.9cm (Cut 1)

You will need

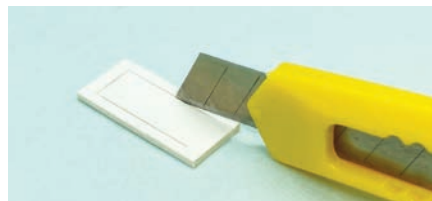
- Scraps of 1.5mm thick white mat board
- Craft glue
- Dome shaped magnetic necklace clasp, approximately 6mm wide
- 10mm jump ring
- Acrylic paint
- Steel ruler
- Craft knife
- Paint brush



Large lantern

- A 2.5 x 1.2cm (Cut 2)
- B 2.5 x 1.5cm (Cut 2)
- C 1.2 x 1.2cm (Cut 2)
- D 1.7 x 1.7cm (Cut 2)
- E 1.5 x 1.5cm (Cut 1)
- F 0.7 x 0.7cm (Cut 2)
- G 1 x 1cm (Cut 1)

Step 2: Take the two pieces labelled A and cut out an inner rectangle from each of them, leaving a 2mm wide border on the short edges and a 1mm wide border on the long edges. Repeat this with the two pieces labelled B but leave a 2mm wide border on the short edges and a 2.5mm wide border on the long edges.



Step 3: Paint all the mat board pieces using a paint brush and



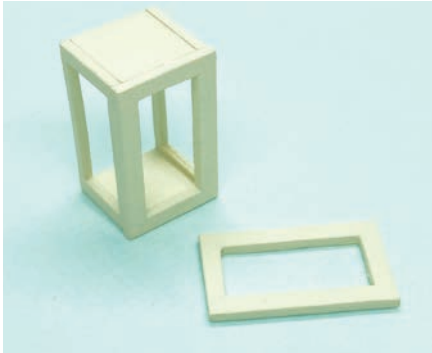
acrylic paint in your choice of color and allow to dry.



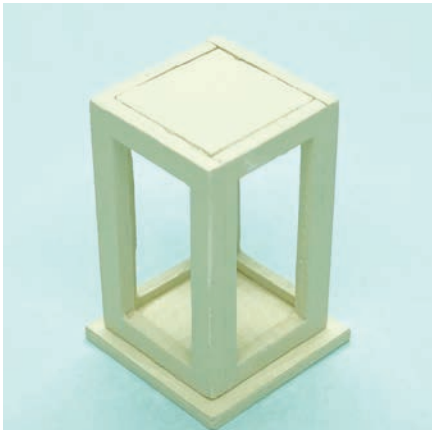
Step 4: Using craft glue, glue the short edge of one piece A to one piece C and repeat with the other pieces A and C. Subsequently, glue the two 'L' shapes together to form a cuboid (The key difference between cube and cuboid is: a cube has six square-shaped faces of the same size but a cuboid has rectangular faces).



Step 5: Glue a piece B to each open end of the cuboid to form the candle compartment.



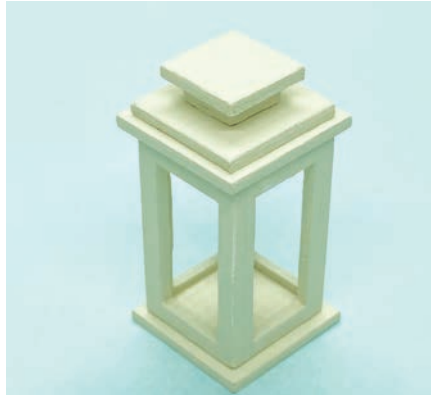
Step 6: Glue the candle compartment to one D piece, ensuring the candle compartment is centred.



Step 7: Create the top of the lantern by gluing the following pieces in order in a stack using craft glue; D, E, Fx2 and G. Be careful to center each piece on its predecessor.



Step 8: Glue the top of the lantern to the candle compartment. Again, be sure to center it on the candle compartment.



Step 9: Slot a 10mm jump ring into the ring of one half of a magnetic necklace clasp to form the lantern's handle.



Step 10: Glue the magnetic necklace clasp to the top of the lantern.

Now that your first lantern is complete, try playing with proportions and color for a different look. Changing things up with foliage, sand or glitter at the base of the candle will also allow your lantern



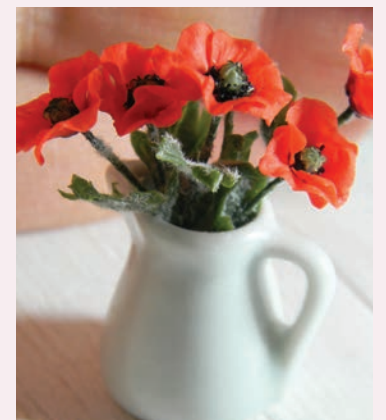
to reflect the changing seasons.

Spring ideas



Do you need some spring inspiration for your mature project? Here is a list of past articles in DHM we think will help;

Issue	Page	Subject
14	28	Flower display
15	24	Birdhouse
15	20	Wreath
16	58	Blooming garden
17	54	Flowers
20	16	Bouquets
20	72	Hydrangeas
51	72	Shop in bloom
57	43	Strawberries
68	66	Tranquil garden
69	46	Garden design
70	41	Stylish pots
73	30	Morning Glory
74	7	Love of gardens
74	58	Wreath
75	26	Flowers



Photos by Yevheniia Kudriavtseva

Assembling and Dressing Your Doll

This is the last tutorial in the series on how to sculpt your very own 1:12 scale doll. Miniature doll artist, Kim McCool, takes you through the final steps.

BY KIM MCCOOL

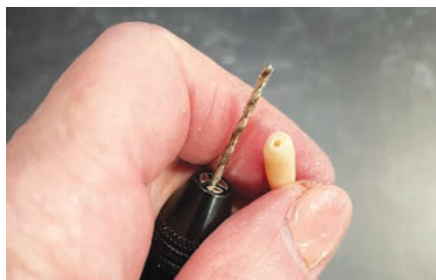
If you've been following along the previous tutorials and have your sculpted doll parts ready, I'll step you through putting it all together. I absolutely LOVE this part of the process. Wait... I love the ENTIRE process of making a doll. So - without further delay, let's make this plan come together! By the way, I learned how to paint, wig and costume 1:12 scale dolls from Dana Burton (www.Danaburton.com). If you want to learn from THE BEST, visit Dana's website.

Step 1: Paint the features using either acrylic paints or Genesis

heat-set paints.



Step 2: If you haven't already done so, using a small drill bit, drill a hole in the centers of the top of each arm and leg. Glue wire into each hole and let dry.



Step 3: Using your paints, paint the shoes and add any 'bling' you like.



Step 4: Drill holes into the torso where the arms and legs will be inserted.



You will need

- Scissors
- Craft glue
- Florist tape
- Doll stand
- Acrylic or Genesis heat-set paint
- Small acrylic brushes
- Small drill bit
- 18 gauge craft wire
- Paper towels
- Silk pins
- Macramé board
- Hair spray
- Viscose
- Material and trims

PROJECT

Step 5: Measure how tall you want your doll to be (I generally make mine 5-1/2" - 5-3/4" tall), glue the leg wires to the torso. After they have dried, use floral tape and attach your doll to the doll stand.



Step 6: I always make some sort of undergarments for my dolls, either pantaloons or a skirt. I use paper towels as my pattern to get the correct fit, it saves on material - each doll is different.



Step 7: Once you have your undergarment correctly sized, glue it around your doll's torso and doll stand. This will also serve to better anchor your doll to the stand. NOTE:



I forgot to take a photo of the doll I'm using in this tutorial, but I had another one in process, so I used her for this photo.

Step 8: I go through my material stash and pull out what I think might work. Then I lay them out to see what combinations strike me for the particular costume I'll be making.



Step 9: After I decide the style of dress I'll be making, I cut paper towels to the size and shape I need for the skirt to make sure it fits my doll. Once I'm happy with it, I cut the material for the skirt and glue it on the doll. I use a macramé board to place the doll on, then I drape the skirt, securing the folds and gathers with silk pins. Cover the bare clay with a small plastic bag and LIGHTLY spray with hair spray. This will hold the drape of the garment in place.



Step 10: Here you can see I've added the bodice, and an over skirt and some trim.



Step 11: Once again, I've secured the folds and drape of the dress with silk pins, placed a plastic bag over the exposed clay, then spray LIGHTLY with hair spray.



Step 12: Before going any further, check the length of your doll's arms. Trim the wire CAREFULLY....you don't want them to be too short.



Step 13: Once you are happy with the length, wrap the wire with florist tape to give the arm some shape.



Step 14: Costume the arms before gluing them into the hole in the shoulder of the torso.



Step 15: Using viscose, wig your doll with your desired hairstyle. Once again, I learned how to wig and style in miniature scale from



Dana Burton (DanaBurton.com).

Step 16: Finish your doll by adding any other embellishments to her costume and hair.

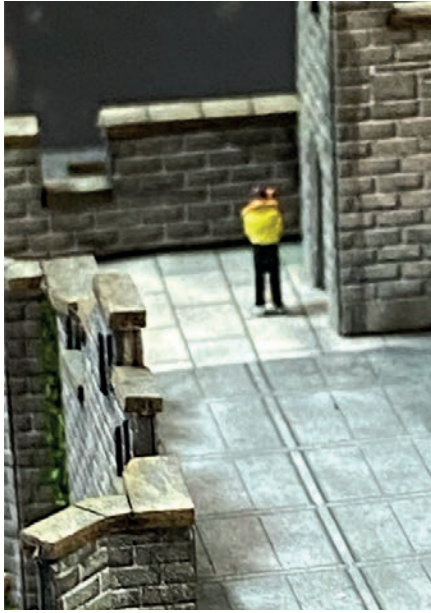
YOU DID IT! Congratulations! What an accomplishment. I hope you enjoyed journeying with me these



past months, creating your Dream Doll. With each and every sculpt I do - from the actual sculpting to assembly to costuming to wiggging. I always, ALWAYS learn something new. That's what I love about this art form - there is room to experiment, learn and grow.

In closing, I send you best wishes for experiencing the creative journey of your dreams. May your dreams come true.





Creating a Tiny Castle

Jane Crosland had a steep learning curve when she started on a card kit designed for model railways, but her efforts have paid off handsomely.

BY SANDRA HARDING

I know that this can't actually be called a dollhouse, and I know the size isn't for everyone but, as a miniaturist, could you have possibly ignored it? I couldn't, so from one miniaturist to another, I hope you enjoy looking at this delightful creation by Jane Crosland as much as I did.

I was astonished to find that it is actually made from card and came as a kit made by model railway suppliers Metcalfe. It is classed in railway terms as N gauge and, having built my son a railway layout in that scale (more years ago than I will admit to) I know it's small.

Jane tells me the whole thing measures 11" by 16" and is the smallest scale she has ever worked in, although the biggest scene she's created. It took her about 90 hours



A view from the castle entrance. The entire piece is 11" x 16" and took Jane ninety hours to fully complete.

to make. Although the kit comes ready printed Jane was able to adapt and change the look and the layout as she wanted, which she did most successfully. The steps were made using card stock and stone-looking paper; the concrete balls are painted beads.

Although it took a few attempts to get the look she wanted she is pleased with the end result. The trees in the scene were all purchased but since then Jane has learned how to make her own, which hopefully we will get to see in another of her creations. The pretty flower borders are all made using Flowersoft.

“The castle has an amazing history and is now looked after by the people of Yorkshire, England.”

I was fascinated to learn that the grass is made to stand up by using a gizmo (Jane's description) that creates static (well, I never). It's time consuming I am told, but worth the effort. For those of you who want to have a go it's a Pro Grass Micro Applicator made by War World Scenics. Good luck to you.

This was Jane's first foray into making water so she painted the wooden base, taped the edges and poured in the resin, a very scary moment Jane admits, but it turned out better than she expected. The ducks and extra little touches were bought and added whenever she saw something suitable, and I think the highlight has to be the little people who are all about half an inch high and very busy doing things.





‘I also see a great attention to detail in the castle which is so important in our lovely art form.’

The castle has an amazing history and is now looked after by the people of Yorkshire, England. It is open to the public and gets thousands of visitors a year, some of whom you can see today. They are taking no notice of the workmen, who seem in imminent danger of falling off the wall. Well,

that's fantasy for you. Considering that Jane has been a miniaturist for only two years, I find the castle quite amazing. She admits it has been a steep learning curve; she does not think of herself as artistic but has learned intense patience and care.

I also see a great attention to detail in the castle which is so important in our lovely art form. I look forward to seeing more of Jane's little creations.



contact details

Metcalfe Models

Web: www.metcalfe-models.com

Become a *Dollhouse Miniatures* contributor



Joan Warren



Rina Vellichor



Sandra O'Grady

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.

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



Welcome to Sarah's House

A Southern antebellum plantation dollhouse is a wife's dream! Enjoy part two of a tour from another 1:12 scale house built by Aaron Friedman.

BY JERE FRIEDMAN

We paused at the arched entry that leads from the parlor and into the library and reading room, which Friedman admitted was his pride and joy. This room features walnut paneling and lighted walnut bookcases holding bound volumes and knick knacks. A large chandelier hangs from the ceiling. The Friedman family crest is mounted over the fireplace, which is surrounded by an elaborate walnut mantelpiece. The floor of the library is an intricate parquet inlay made of walnut, birch and maple veneers.

A game table with a miniature chess set awaits players as they enter the library. A writing desk with quill, ink, and books is positioned at one window, and a globe of the world stands in a back corner. The

red leather wing chair is signed and numbered "1" by artist A. L. Summerlot. An old-fashioned smoking stand and a brass spittoon are placed beside the chair, and

magazines have been left on the seat. Everything in this room is handmade and Friedman found it very livable.

An arched passage on the other side of the entry foyer leads into





The book shelves in the library.
The dining room is shown below.

the dining room, which is furnished in mahogany Queen Anne-style. A crystal punch bowl set is in place on the dining table. Damask wallpaper is overlaid with solid colored panels, with a chair rail and smaller panels



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1 The kitchen table is surrounded with high-backed chairs.

2 The kitchen also features a wooden pie cabinet. **3** The lower half of each window is dressed with café curtains. **4** The kitchen reflects the authenticity of the antebellum period with an ornate cast iron stove.



below. The colors of the needlepoint rug, made by Sarah, and the draperies fashioned by Pearl Brook, complement the maroon upholstered seats of the dining chairs. Pearl also hand-made the floral arrangement that sits atop the dining table.

This room features a fireplace with a marble mantle surround, while gold-plated light sconces are mounted on the wall above. A crystal chandelier hangs from the ceiling, and silver candelabras enhance the overall elegance of the room. A tilt top table is placed in the corner. The final detail is a bell pull hanging on the wall next to the fireplace, needle-pointed by Sarah in colors that coordinate with the room's decor.

A doorway leads from the dining



FEATURE



The spiral staircase leads from the entry foyer to the second floor landing and hallway.

room into the kitchen, which reflects the authenticity of the antebellum period with an ornate cast iron stove, hand pump at the sink, butter churn, and old fashioned ice box. Polished copper pots grace the stove. The kitchen floor is made of golden oak, with mitered corners.

High-backed chairs provide seating at the kitchen table. A lace tablecloth covers the table and a bowl of fresh fruit serves as the centerpiece. A simple country chandelier hangs above the kitchen table. Café curtains with black and green trim cover the lower half of each window. The kitchen also features a wooden pie cabinet, and ceramic canisters for flour, sugar, coffee, and tea are placed atop the wood hutch. A spoon rack and a traditional sampler hang on the wall.

The handmade spiral staircase leads from the entry foyer to the second floor landing and hallway. This landing leads out to the balcony





Sarah needle-pointed two oval rugs in the master bedroom.

above the front door of the house. Doorways also lead from the landing to bedrooms on either side.

In the master bedroom, Rosemary Tucker created the four poster bed with the tester-style canopy - which is typical of the era. The bed features a rose colored coverlet. Sarah needle-pointed two oval rugs, which coordinate with the colors in the wallpaper. A standing frame holds another needlepoint in progress, and an old-fashioned bonnet has been placed on the small dresser beside the door. A painted mantle surrounds the fireplace opposite the bed. An unusual hand-painted porcelain sitz tub is located in the back corner of the room.

The master bathroom is equipped with a wood stove, claw foot tub and





The parquet flooring was cut and glued one piece at a time.

shower, sink and toilet, all made from cast iron. Pearl Brook made the Austrian-style drapes, the robe hanging on the wall next to the tub, and the white negligee and slippers that are laid out on a bench.

A second bedroom has pale parquet flooring that Friedman cut and glued one piece at a time. The light maple headboard, mirrored armoire, secretary desk and chair, and other furniture in this room stand in sharp contrast to the dark finished furnishings seen throughout most of the house. This room is decorated in a yellow and green floral wallpaper, with contrasting white lace curtains and coral drapes. A chaise lounge with matching coral upholstery is placed in the rear of the room. Sarah made the needlepoint rug and

matching pillows for the bed, which features a lace spread. A porcelain water pitcher and wash basin are placed on a bedside table, with needle-pointed his and her towels hanging on the wall.

A third bedroom is decorated with

pink wallpaper, pink lace curtains, and a pink bedspread, all of which are set off by a plush green rug. Friedman made the little vanity table, and Pearl Brook made the table's skirt. A bench is in front of the vanity table and a makeup mirror hangs on the wall





The bathroom is fully furnished.

above. Pearl also created the red nightgown that lies on the bed, the tiny red slippers on the floor beside the bed, and a frilly hat hanging in one corner of the bedroom.

From the second floor landing, the spiral staircase continues on up to the attic, which is furnished with wicker furniture. From there, a wrought iron spiral staircase leads to the widow's walk at the very top. This area includes a telescope and ship's wheel memento (page 59).

This article completes the series of dollhouses Friedman lovingly created from 1978 to 1994. Each home was cherished by his wife, his granddaughters and their families. Friedman's dream to become a woodworker came to fruition, and his houses are now on display at the



History Museum of Mobile, Alabama. Aaron Friedman was 82 years old when he passed away in 1997. His beloved wife, Sarah, was 87 when she died in 2005. Their legacy will live on in the hearts and minds of their families, the citizens of Mobile, and the many museum visitors who have stood in awe of Friedman's work.



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 1:12 scale kettle.

All it takes is a small paragraph for our random drawing! Send your entry to **DHM86 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 **Thursday, March 21, 2022**.

Delph Miniatures

Kathy Holden

Web: <https://store.delphminiatures.co.uk/marketplace.com>



Recent winners

DHM85 Highlights contest

Stella from Columbia, SC

Market stall giveaway

Barbara from Garland, RD



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

Book giveaway

Enter to win this book covering the step-by-step process of decorating a dollhouse using resin moldings! Send your entry to **DHM86 Book 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 **Thursday, March 21, 2022**.



Miniature Mansions

Web: <https://www.miniaturemansions.co.uk/m>

Calling out to our readers

Do you have questions about a miniature piece in your collection that you would like to ask our readers? Please feel free to email the editor at auralea@ashdown.co.uk and we can list your questions right here in Big Buzz. Our readers have a vast knowledge about vintage miniatures and miniature artist's works. Or maybe you have some exciting news about our miniature community! Be sure to mention you would be interested in Big Buzz page content!

Customer Service Queries

Due to the effects of the pandemic, we have very limited phone support available. Should you have a query, please email us. You can address your email to usoffice@ashdown.co.uk and please be sure to include your name and complete address along with the details of your question or problem. We look forward to helping you via email!

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

Contributing tutorials

We hope you have been enjoying all of the wonderful tutorials 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. 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 are a great way to promote your business. We'll furnish

these details after your submission has been approved.

Imagine how much joy your mini 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!

little letters

FEEDBACK AND STORIES FROM OUR DEVOTED READERS

★ Star letter winner

I fell in love with "Hannah's House" at first sight. One thing that has been on my 'wish list' for years is a lovely, sprawling Victorian farmhouse. Voila—here it is, in a lovely shade of blue. The turret—both indoor and outdoor—is awesome. And how I would love to 'hang out' on the sprawling porch!

Landscaping is neat and has just the plants it needs. If this were a full-sized house, I couldn't wait to get inside to see the interior. As it is, I'm just as anxious to see the inside of this gorgeous house—yes, a true labor of love by Mr. Friedman for his granddaughter, Hannah. So I turned the page and was not at all disappointed! Colorful detailing in every room seems perfect—a 'homey' neat look combined with old-style grandeur. And so tidy! I have a desire to stroll from room to room, flicking on lights as I go, the better to study this lovely home. Then I would tiptoe over and carefully part the curtains and peek out and



once again study the porch, lawn, and landscape items. How I wish this home came in extra, extra large – the better to dream my way through it!

~Helen from Belle Plaine, MN

A mini fan

I just had to write and let you know how much I enjoyed reading this new issue #84 Of *Dollhouse Miniatures* magazine!

Of course the front cover page (and article that goes with it) was amazing but I'm writing to let you know how thrilled I was to see my friend "Joan Warren's" pictures and Article on pages 36-39. The special dolls in her article are from my very favorite Doll artists: German artist Svetlana Blassing and long time favorite Susan Scogin.

And her beautiful hand painted furniture is so unique. Joan certainly knows how to put a room together and display all her beautiful and amazing miniatures.

I always look forward to seeing any of her work displayed in *Dollhouse Miniature* magazine. I hope she continues to take the time to work with you as I feel she adds much beauty to each issue she has a spot in!

~Carol from New Jersey

Be our Star letter winner next issue

You could win this 1:12 scale candy from Allyson's Minis just by sending in a letter with whatever is on your mind about miniatures or an issue of *DHM*!



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Artists featured: Framed photos
top to bottom- Elize van Es,
Kris Compas, Yevhenia Kudriavtseva,
Sherrill Necessary, Sadie Brown, Kim
Sanborn, and Karen Hritz. Silhouettes
from top to bottom - Sherrill Necessary,
Auralea Krieger, and Lori DeBacker.



Home on the Range

Connie Sauve turned an antique lantern into a rustic cowboy scene by installing a campfire where the lantern flame used to be.

BY CONNIE SAUVE

The next project for my “On the Road Again” series of articles, I thought I would slow things down a bit – way down! So far, I’ve used trucks, a snowmobile, vespa, and a car with a camper. The mode of transportation for this project, only has one horse-power. What is it? A horse, of course!

A few years ago, I had the idea of taking an antique lantern, placing a cowboy scene inside and putting a campfire where the lantern flame used to be. But after a couple years of looking in antique stores and online, I decided that real antique lanterns were just too small inside to accommodate the 1” scale scene that I already had envisioned in my mind.

I was about ready to give up on my idea of the whole project,

when one day I was shopping at my favorite craft store I was looking in the lantern section, and lo and behold! There was an antique looking lantern! I looked at it for a while trying to decide if the style would work and if the interior was large enough. I also took the glass insert out and realized it had a solid glass bottom. I knew I needed to have wiring go through the bottom of the scene, and didn’t know how I would achieve that with a glass bottom. I tried flipping the glass around so the opening was on the bottom, but the metal top didn’t quite fit right and I couldn’t figure out how I would get the scene inside. I couldn’t pass up the lantern, so I bought it and thought I would figure out all those pesky little details later.

Living in Arizona, I wanted the

scene to have a desert feel, so my first task was to find a realistic saguaro cactus to include in the scene. Not an easy task. They were either too tall, too small or not realistic looking. I remembered I had bought a couple saguaro cactus made by Schleich from a hobby shop. They are actually toys for kids. It fit inside the glass perfectly! It was realistically way too small compared to a real saguaro cactus, but who has room for a 1” scale saguaro cactus that in real life can be 40-60 feet tall, which would equate to 40-60 inches tall in miniature?

Before moving to AZ, the cactus would have been fine ‘as is’, but now that I live in Arizona and I know first-hand that EVERYTHING has spines, thorns and prickles. I knew I just had to add spines to this cac-



tus! Tan landscaping grass from the model railroading store was perfect to make the spines. I used about 3-5 pieces of grass for each tuft of spines, trimmed the end flush, put a dot of glue on the cactus, stuck the grass in the glue, then cut it off. I tested a few spines to see what it looked like and it looked really good, so I knew I had to finish the entire cactus.

Do you ever start something and see hours and hours and hours of work ahead of you and wonder if it's worth it? Then wonder whose

bright idea this was? Well, days and days later I was finally finished with my cactus. It turned out great! I couldn't resist, so I counted how many spines I had applied. Over 3,400 of them! I decided I'm officially nuts.

My next major problem was the solid glass bottom of the lantern. A hole needed to be drilled into it, so the wiring could go out the bottom of the lantern. I did some online research to find out how to drill holes in glass. At the hardware store, I found a drill bit that was made for

glass and purchased it. Next, I used a 4x4 block of wood and put the glass lantern over the wood. I made a little dam using masking tape where I wanted to drill the hole and poured some oil into it to lubricate the drill bit as I drilled. I was SO nervous to do this step, but couldn't put it off any longer. If I messed this up and the glass broke, the whole project would be derailed, or stopped, or else I would have to go buy another lantern. Ever so slowly I started drilling, keeping the drill going at a slow speed and

FEATURE



1 A plastic yellow snake was painted to look like a real snake. **2** A look at the lantern from the back. **3** The hole was drilled through the glass to install the electric. **4** A cattle skull was added for effect. **5** A close up of the dog and breakfast!



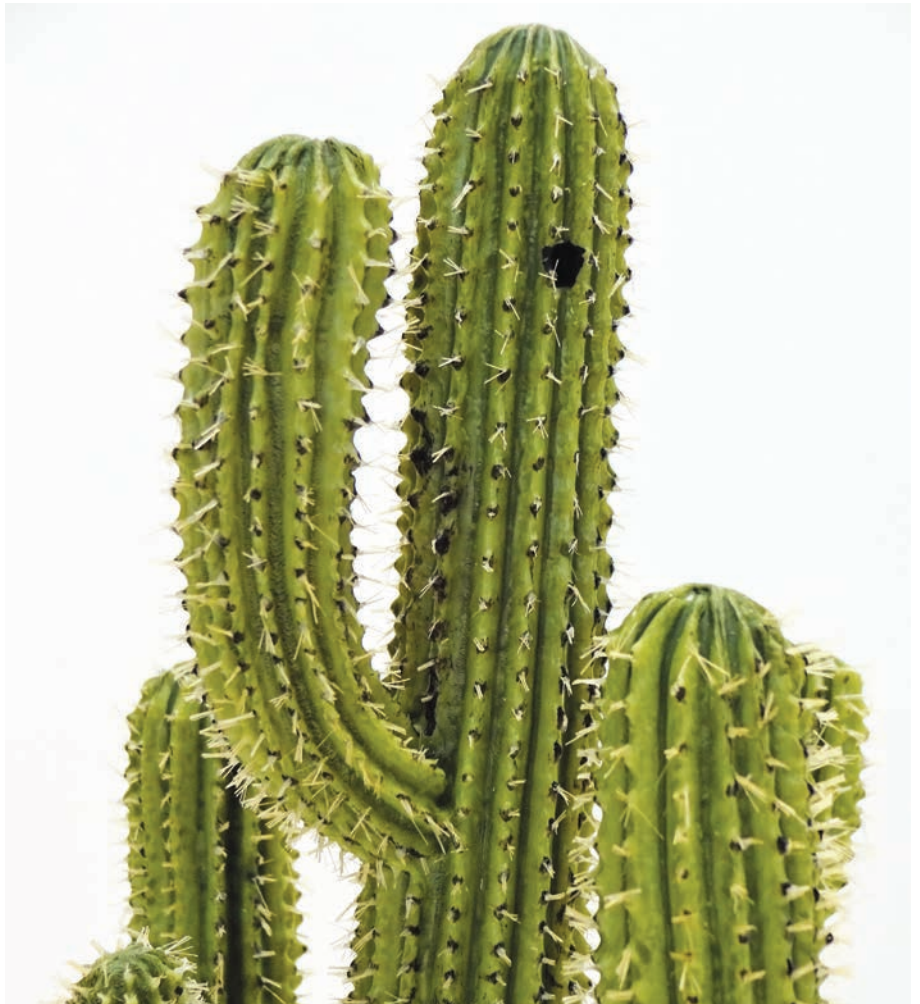


Connie added landscaping grass to the cactus for realm.

applying no pressure to the glass. It took quite a while, but eventually I drilled through the glass and the lantern was still in one piece. Whew!! That was scary!

To raise up the base for the interior scene to sit on inside the lantern, I added a few layers of black foamcore. I cut the plastic base of the cactus smaller to better fit inside the lantern and recessed it to sit into the top layer of foamcore. I also cut a hole in the middle of the foamcore to accommodate the wiring for the campfire.

Next, I started gathering items for the interior scene. Being that I live in the desert, it was easy to find some interesting rocks and a great piece of wood for the cowboy to sit on. On one of my morning walks, I scooped up some dirt from the desert. To make the 'desert' in the



scene, I mixed fine sawdust and Elmer's glue and spread it over the top layer of foamcore, then sprinkled my desert dirt on top and let it dry. I placed rocks and dry grass tufts for added detail.

Creating the campfire was next, which will be the focal point of the scene and the idea which started this whole project. Making realistic fire is always difficult in miniature. I started with small rocks I found in my backyard for the campfire ring. Finding appropriately sized twigs in the desert was easy, which I burned black with a lighter to make the logs. Then I painted them with oranges, reds, yellows and white to simulate burning logs.

Thinking back to my camping days on how to build a fire, I laid the logs in a teepee shape. I have a small stash of yellow cellophane that I use to make the 'flames' for fireplaces and now a campfire, and wired the LED 'fire' lights through the base that flicker under all the logs. For the final touch, I added a wisp of cotton to simulate smoke. I glued the campfire in place and hooked up the wires under the lantern.

I had a stash of wonderful aged leather goods I used for the scene. For the cowboy, I sculpted, painted and costumed him, then used aged leather chaps, cowboy boots, gun holster and cowboy hat by Prestige Leather. I also used their saddle bags and a canteen to accessorize the rest of the scene.

Other items I found in my stash were a rifle, cow skull, coffee pot, skillet with bacon and eggs cooking, plate, tin coffee cup given to me by Bill Hudson, and a working lantern which I also wired through the base. I glued the seated cowboy to the log and also all the leather accessories, and was able to insert it all at one



time inside the lantern.

Animals always add so much life to scenes, so I thought an owl would look nice sitting in the cactus. A cowboy's life can be lonely, so a dog by Leslie Frick makes a great companion to the cowpoke.

When we moved to Arizona, I never dreamed there was so much wildlife that lives in a desert. On any given day or night in our yard, we can have javelina, bobcats, deer, coyotes, badgers, roadrunners, quail, bunnies, many types of birds, lizards and of course rattlesnakes! We have a catch and release philosophy at our house, so when a rattlesnake wanders into our front yard, we catch it, put it in a metal garbage can and he gets a free ride and is released back into the desert a few miles away. So....I just had to include a rattlesnake in my scene to represent all the wildlife in the Sonoran Desert.

Years ago, at a party store I found a bag of 100 tiny plastic snakes and lizards. They were

surprisingly detailed and only \$4! For the rattlesnake, I chose a nice shaped snake, which was yellow plastic, found some pictures online of a western diamondback rattlesnake and painted the little snake. He turned out surprisingly realistic and looks great hiding behind the saguaro cactus. Sneaky snake!

I thought I was finished with the lantern, then I was looking in my stash one last time and saw several model horses waiting patiently in their box. I found a bridle to fit the horse I had chosen, and tied him to one of the lantern posts. He made a nice finishing touch to the scene. Because after all, what is a cowboy without his trusted horse?

If you have any questions, feel free to contact me by email at cmsauve2@gmail.com. You can also call me, Connie Sauve at 209-329-8978 or check out my Shutterfly site that shows pictures of all my miniature projects: <https://ConnieSauveAmericanInMiniature.Shutterfly.com>.

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Sweet and Simple Mini Hangers

Dress up your miniature wardrobe with some feminine hangers. Choose any color combination you like and make them a custom size for your scene.

BY AURALEA KRIEGER

Ever since I was a young teen, I have always had this one fancy clothes hanger in my closet. I don't remember where it came from, but I love how pretty it is – which is funny because I was a tomboy growing up. After a few attempts I came up with an easy way to make pretty mini hangers!

Step 1: Cut a piece of foam board to about 3" x 6".

Step 2: Cut a piece of 1/8" wide ribbon. This piece will tie around the center of the bow. It can be any length you wish; mine is about 3-1/2" long.

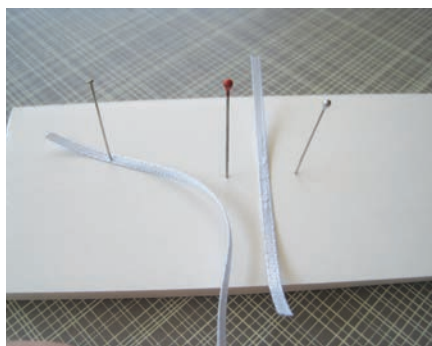
Step 3: Use a toothpick and spread Tacky Glue on the center of the ribbon in a 1" long section.

You will need

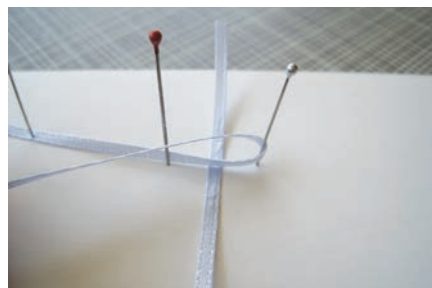
- Foam board
- 1/8" wide ribbon
- Scissors
- Ruler
- Pins
- Pipe cleaners
- Wire cutters
- 1/4" wide ribbon
- Tacky Glue
- Earring post jewelry pins
- Jewelry pliers
- Toothpick



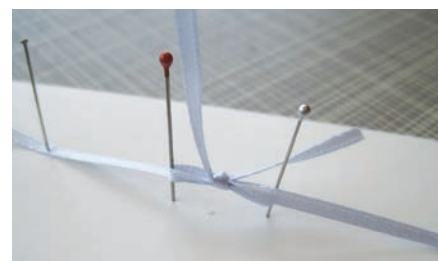
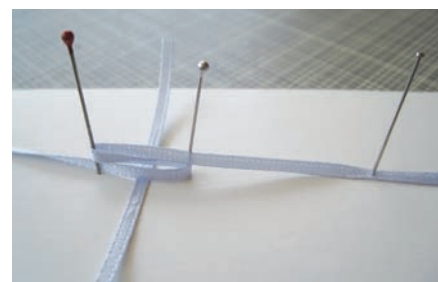
Step 4: Take the glued section of the ribbon and center it on the board. Take the end of your ribbon spool and pin it into the foam board.



Step 5: Take the ribbon and create a figure 8" pattern on the two pins, then pin the end into the foam and snip with scissors. Tie a tight knot at the center point of the bow with the



piece that has the glue on it. Once knotted, pinch to train the ribbon to lay flat and pointed upward. Remove the pins and let your bow dry.



Step 6: I found these cool vintage pipe cleaners in with some old tools, but you can use newer ones as well. Start with a 6" long pipe cleaner, fold it in half and then twist tightly to 2" long. Snip with wire cutters.

PROJECT

Step 7: If your hanger is going in a specific wardrobe, be sure to measure the depth of the wardrobe to get the width of your hanger first.



Step 8: Use your choice of 1/4" wide ribbon and begin wrapping it around the twisted pipe cleaner in the center of the folded pipe cleaner. Work the wrapping tightly in a diagonal direction down the right side.

Step 9: When you get to the end let it overhang a bit, then fold the ribbon over the end. Hold that fold as you continue to wrap in the other direction so that it tucks in and slowly continue wrapping the ribbon. Go to the other end and repeat. Don't get discouraged if it doesn't fold properly the first time, keep practicing and you will get it.



Step 10: Bring your ribbon back to the center. Cut it diagonally. Put glue on the end all the way to the tip and press onto hanger base. Pinch it until it is dry.



Step 11: I used earring wire pins with an antique brass finish. Put the wire at the base of the needle nose pliers and wrap to make a hook.

Step 12: Pinch the wire with the pliers and bend it with other hand.

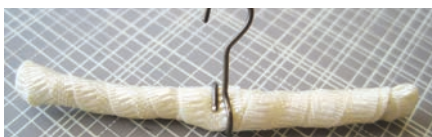


Step 13: Do this again about 1/8" from that point. Then wrap wire around the center of the pliers.

Step 14: Now pinch the base of the wire and twist the top hook with your fingers 90 degrees.



Step 15: Insert your hanger base and wrap wire once around it. Then snip closely with wire cutters. If needed, press the snipped end flat with flat pliers.



Step 16: Keep those fingers clean so your hangers stay pretty!

Step 17: Put a dab of glue around the wire with a toothpick, and then wrap 1/8" ribbon around in a criss-cross fashion. Glue the end down under the base of hanger. Pinch until dry.



Step 18: Play with your bow to get the effect you want. Be careful not to pull the two parts that will affect your ribbon size. Put some glue on the front of the hanger and glue on the back of the bow then press and pinch until secure.

Step 19: Decide which two ribbon strands to snip off and which two you want to keep and cut at a diagonal.



Step 20: Use very sharp scissors. Then put a dot of glue over the snipped ends with a toothpick and spread down.

Step 21: Bend the wrapped hanger down on both sides to give it a curved shape.

You did it! You can hang your favorite mini dresses from them, put them in a wardrobe or lay them around in your dollhouse. Visit me at <https://miniaturesbyauralea.blogspot.com>.



A Magical Miniature Nursery With A Story

Karen Bond's house is still a work in progress, but she has let us into the finished nursery which is based on one of her favorite childhood books.

BY SANDRA HARDING

When I am chatting to dollhouse owners about their projects I often ask if this was all their own work, and often it is. However, this adorable Peter Pan nursery not only involved the owner, Karen Bond, but almost her entire family. I was very interested to learn that this is, in fact, just one room from a large dollhouse bought for Karen's 50th birthday. Inside, there is a masquerade ball going on in the ballroom. If I ask Karen nicely, I am hoping she will me









Special toys fill the shelf in the bedroom and the wall paper adds to the magic.

show you more of it later. In fact, I am told that several of the rooms depict scenes from Karen's favorite childhood books, and now I am really intrigued and want to show you them all.

Before I get too excited and ahead of myself, let's get back to this room. Karen admits that her hands aren't too steady, so daughter Charlotte painted the beautiful beds and the cuckoo



clock. Her two sons Chris and Lewis helped with the painting, plastering and wallpapering and her mum, Pauline, knitted the blankets and dressed Michael and John, who are in bed. Karen has



dressed both Peter and Wendy, and they are just gorgeous. She also hand sewed and embroidered the sheets, pillowcases and duvets.

More gorgeousness

In this room we see Peter, who has found his shadow in a drawer, and Wendy who has sewn it back on for him. They have exchanged 'kisses', an acorn button and a silver thimble. Meanwhile, Tinkerbell is sitting on top of the cuckoo clock sulking. Peter has taken some of her fairy dust to help Wendy fly, and as you see, Wendy is doing well practising.

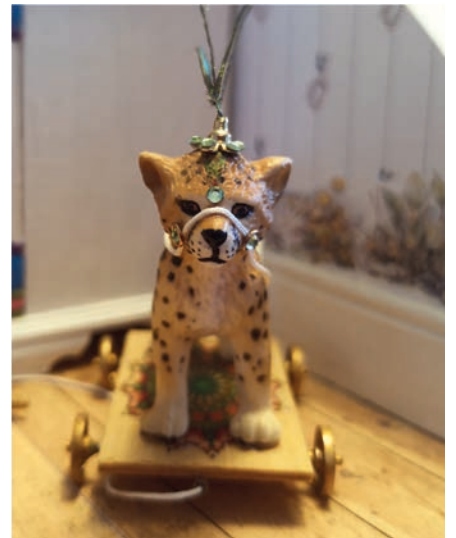
Interestingly, while Karen was researching, she discovered that fairy dust was a later addition to the play. Originally, Peter and the lost boys could fly unaided but after several reports of real children injuring themselves whilst attempting to fly from their beds, JM Barrie added fairy dust as a necessary factor for taking to the skies. John and Michael are tucked in bed unaware of the rumpus going on above them; Michael is dreaming about pirates and John is

‘Karen has dressed both Peter and Wendy, and they are just gorgeous.’

hugging his beloved teddy bear.

Nana, made by Annie Willis, is at the door outside and knows something is going on, but can't get in. The children were made by Pat Alston (Tiny Treasures) and the tiny slippers are by Jo Dykes. Sandra Morris, of Tower House Dolls, made the cheetah pull-along toy, the jack-in-the box, the kits for for the small dollhouse bookcase, the toy theater and some boxed toys. Many of the other items Karen had in stock and, luckily, she was able to find Beatrix Potter wallpaper.

Karen tells me that the house is very much a work in progress and I really hope that we can show you more of these magical, fairy tale rooms when they are ready.



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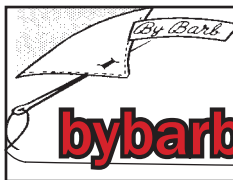


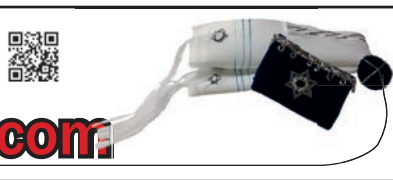
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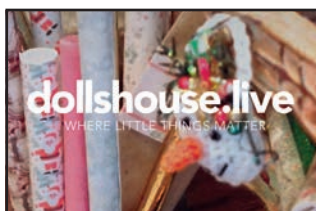
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ad index

ALLYSONS MINIATURES	43	LIGHTING BUG	79
AURALEA KRIEGER	43	MS PEGGIE'S PLACE	79
BY BARB	79	MUSEUM OF MINIATURE HOUSES & OTHER COLLECTIONS	2 & 79
CAT'S PAW	6	MY DOLLS HOUSE	79
CIN'S MINI CITY	43	PAGAN MOON MINIATURES	43
DELPH MINIATURES	79	PEACH TREE MINIATURES	43
DESIGNING WAYS	79	PHOENIX DOLL HOUSE	
DOLLHOUSE LAND	3	MINIATURE SHOW	19
EARTH & TREE MINIATURES ..	79	RAGGEDY D'S MINIATURES	79
FANTASY LAND MINIATURES ..	79	REAL GOOD TOYS	25 & 79
FIRST STATE MINI CLUB		SALLYANNECERAMICSUSA	43
SHOW	19	SDK MINIATURES	80
FLORALDECORMINI	43	TERESA ZWIENER MINIATURE SHOWS	19
GREEN GYPSIES	43	THE MINI TIME MACHINE	
HANKY PANKY CRAFTS	80	MUSEUM OF MINIATURES 3 & 79	
HAPPILY EVER AFTER	25	THE MINIATURE CELLAR	25
HOBBY'S	6	THE PETITE PROVISIONS CO. ...	43
JUNE TOOLEY'S TINY		YOUR DOLLHOUSE MINIATURES HQ	79
PILLOWS	43		
KENSINGTON DOLLHOUSE			
FESTIVAL	84		



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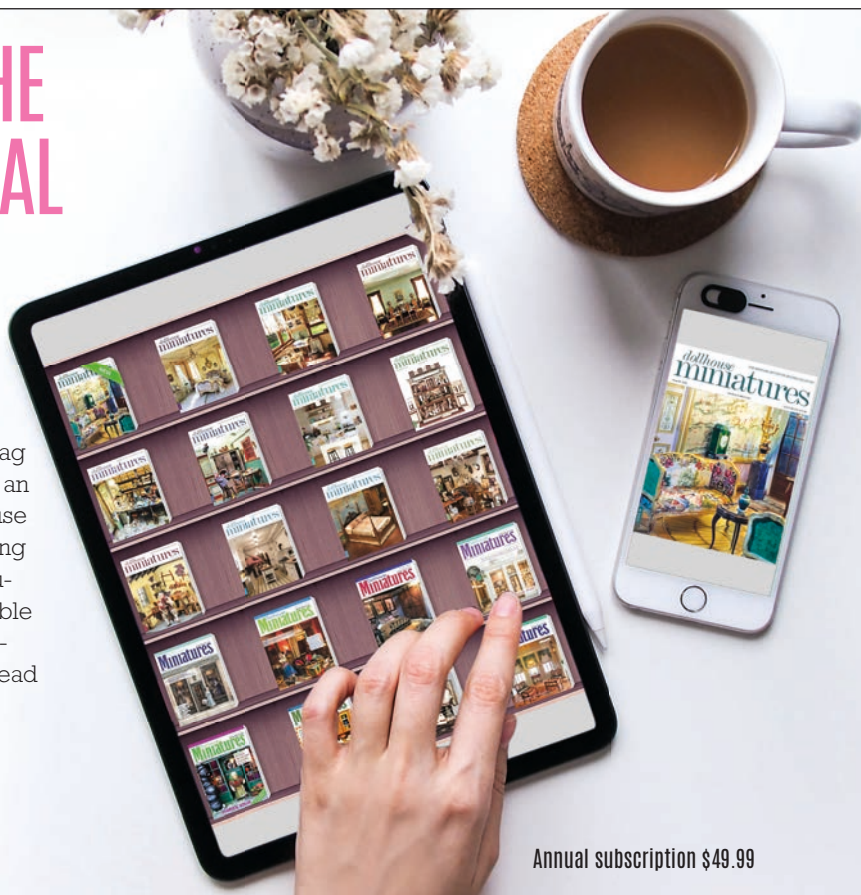
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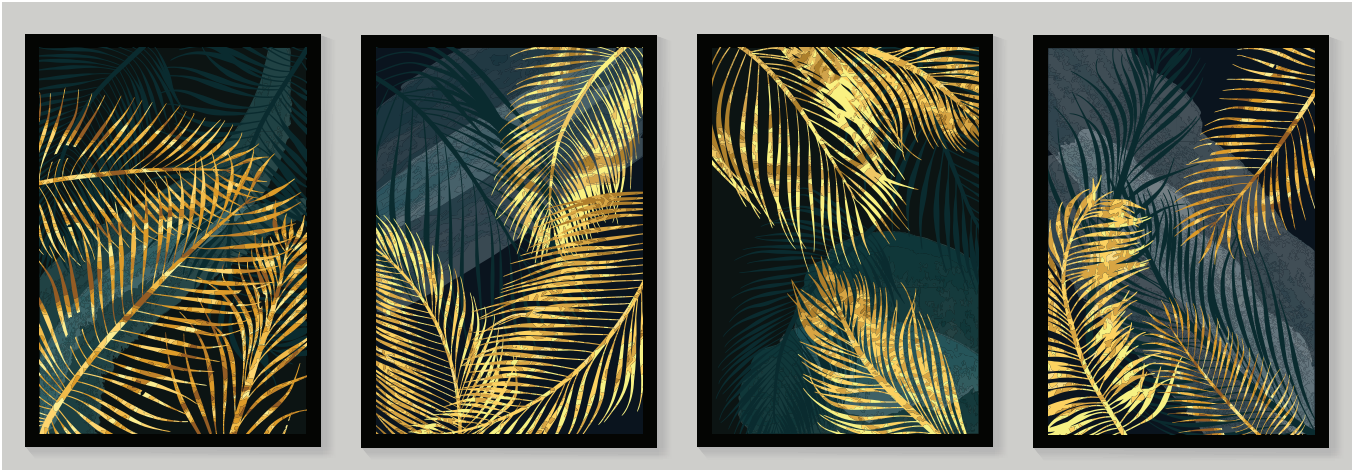


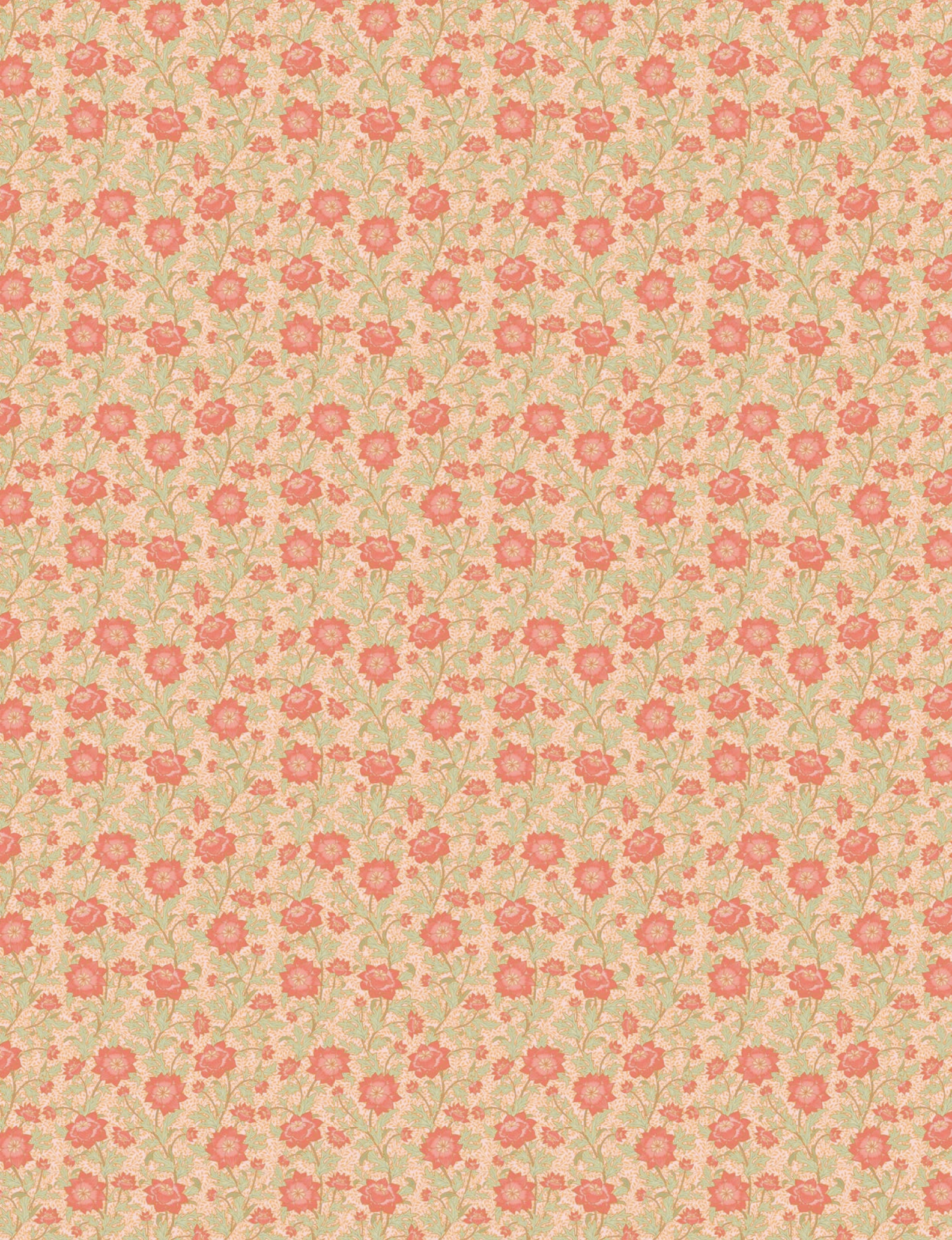
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