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Issue 87, 2022

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contents

little details

Issue 87

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50

7 Textured Vignettes

Antonio Pepe has always had a passion for textured facades

14 Realistic Food

Enjoy innovative authenticity in still life made by artist Irina Borisova

20 A Small Family

Joan Warren share her one-inch scale nursery room box

26 Miniature Pottery

Demet Galatali found her happy place when she started pottery

30 Mini Art Gallery

A contest gave Cathy Jones the push to try her hand at miniatures



20

38 Timber Cabin

Auralea Krieger creates a miniature vacation home

44 Roll-up Blinds

Make mini roll-up window blinds along with Sylvia de Groot

46 A Parisian l'Atelier

Sylvia de Groot shares her mini roof top artist's studio city

52 Hollywood Sets

Bridget McCarty merges her love miniatures with television shows

60 Rustic Barbecue

Make this one-inch-scale barbecue for your dollhouse or room box



14



26

“fine miniature art for the devoted collector”

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

63 Big Buzz

This page is filled with news updates, events and contests

64 Little Letters

Feedback and stories from our devoted readers

66 Position On The Board

Learn the fascinating history of how furniture affected social status

71 Miniature Dolls

Timea Vajonne showcases her love of doll-making

74 Papier-mâché Homes

Enjoy a wonderful miniature creation made by Stan Gregg



66

76 Using a Lathe Machine

Mikako Nishi is excited to share how to make mini candlesticks

81 Mini Cutouts

Cut out various artwork to frame as wall art for your dollhouse

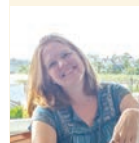


30



38

welcome



I wanted to touch on the importance of kindness in my welcome letter this

month. Our community is such a loving one and I think that is why we are a very happy group of people! Expressing acts of kindness to others or towards ourselves can lower stress levels and increase the body's production of feel-good hormones such as dopamine, oxytocin and serotonin. If there is one thing we really need more of in our world right now, it's 'feel good' hormones!

It's impotent to step out of ourselves when our stress levels rise and be mindful of those around us. Take one big, deep breath and really look at those around you. Give a passerby a smile – it's contagious. Call a friend or family member and remind them that you love them. These small little actions can change someone's day.

As I put this issue together I saw a pattern of people that are creating to make this world a more beautiful place. All these small wonders that fill *Dollhouse Miniatures* pages bring smiles to others. They spark the imagination and feed the soul. So enjoy each page in this issue and share them with others. I bet they will light up!

Auralea Krieger, Editor
auralea@ashdown.co.uk

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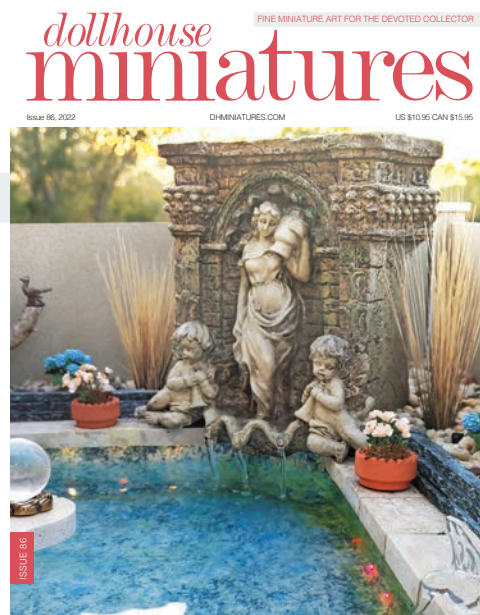
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Realistic Vignettes of Life

Antonio Pepe has always had a passion for textured facades and has mastered creating the effect of weathering on his miniature works of art.

BY PAM NORTH

Antonio is a 37-year-old Italian model maker whose specialty is realistic miniature scenes. He doesn't work in any particular scale, letting it depend on what he wants to create or what he is asked to build. If it's something in a certain size framework, he selects the right scale to fit that space. If he had to choose a favorite scale, however, he says it would be 1:20.

Since he was a child, he always was interested in art, and loved to draw. He liked book illustrations and stop motion animation movies, in particular those with an eerie atmosphere. Nativity scenes also have inspired him, as he explained, "In Italy we call them 'presepi'. I remember being seated on the floor playing with the figures and watch-





Antonio's favorite part of the process is texturing and weathering his pieces.

ing my father carefully creating the nativity scene with cardboard on the table." With no formal training in the miniature field, Antonio started to build miniatures himself at home in his twenties. "My wife and son support me a lot! I am really a lucky man!"

The inspiration for his realistic

scenes comes from various sources, such as seeing something on the streets, or putting several ideas or memories together. Sometimes it can be a replica of an image that someone sent to him as a commission; other times it is based solely on his own imagination. He usually builds everything himself: windows,



doors, street lamps, and all the other assorted elements, but he occasionally may buy small objects that catch his attention and mesh with the overall effect for which he is striving.

“With no formal training in the miniature field, Antonio started to build miniatures himself at home in his twenties.”

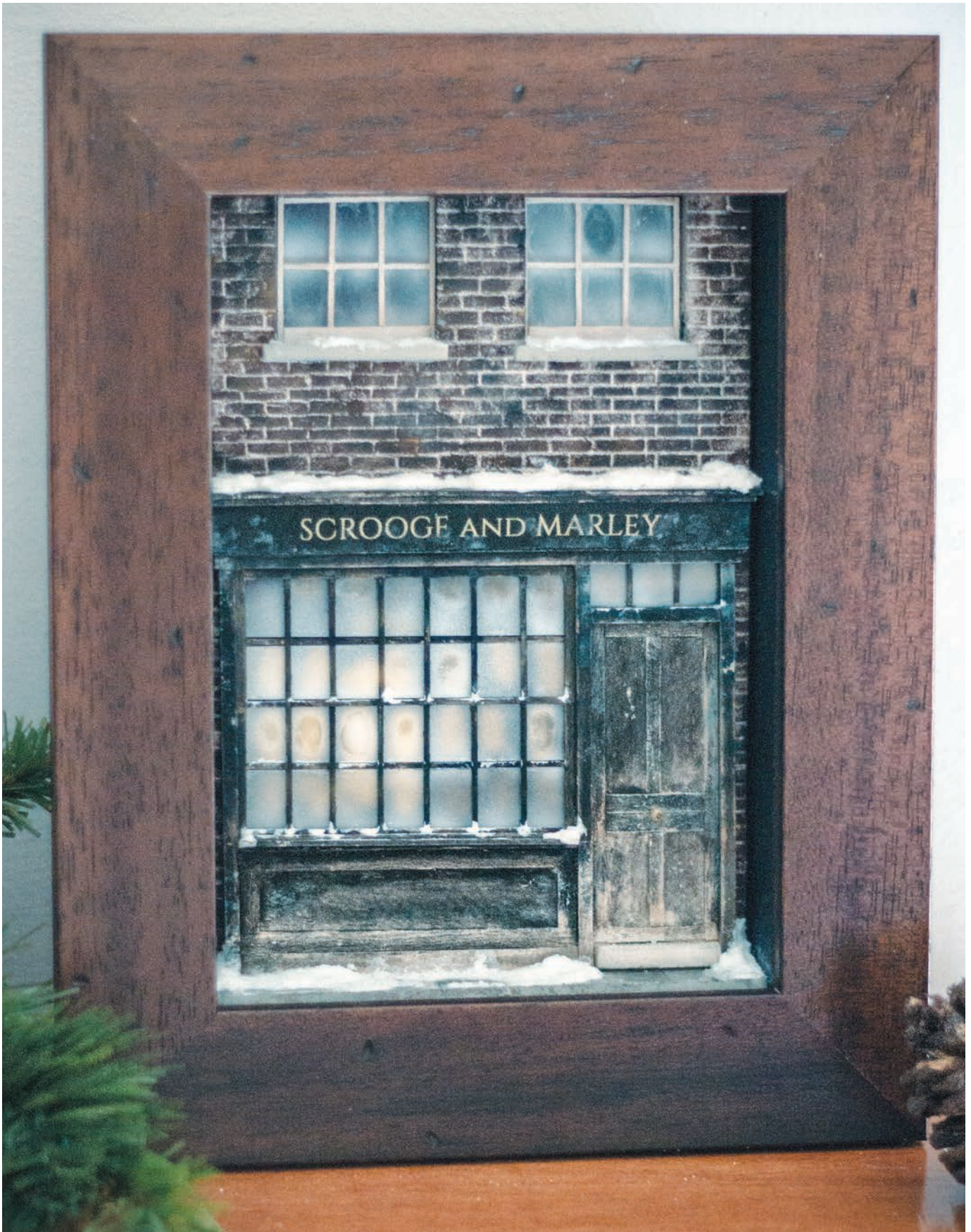
He shared his techniques for creating his pieces. To build the house or building facades like the



Above is Antonio's miniature art piece titled, "The Old Cantina". The piece to the right is titled, "The House in the Woods".

work portrayed in his photos, he first chooses the proper scale, then basically uses polystyrene, cutting it with a foam cutter machine. Wood, balsa wood, cardboard, and PVC (polyvinyl chloride) plastic sheets are implemented to make doors and windows. He uses plaster to simulate the outer surfaces such as rocks, stones, bricks, wood, etc., depending on what kind of texture he wishes to achieve, sometimes even using real little stones, and adds architectural details with







a pointed object. He also uses PVC sheets to make metallic or plastic parts when necessary.

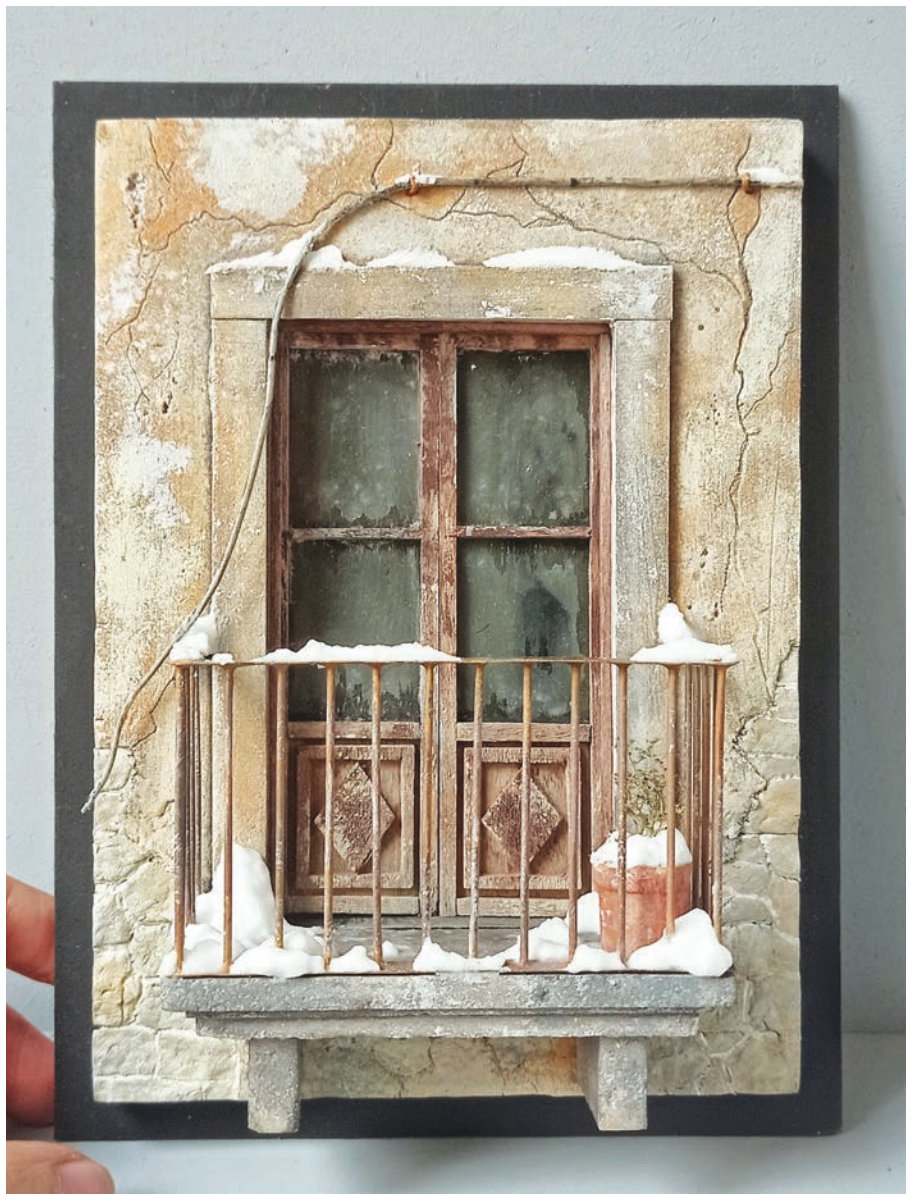
Acetate is used to create the look of glass, and if the glass needs to appear dirty, he uses pigments and watercolors to achieve that effect.

His favorite part is the texturing and weathering process. He mixes acrylic colors to achieve the tones and shades he needs to paint the various effects that impart the incredible realism that each of his scenes entails. Both dry-brush and airbrush techniques

“I feel good when I work, continuing for hours and hours, and go to sleep thinking about what I will have to do the next day.”

are implemented, and watercolors and crayons also are used for certain details as well. He favors colors such as Raw Umber, Raw Sienna, Yellow Ochre, and Titanium for painting the stones and other textures. “When I was a child, and I traveled by car with my parents, I always was fascinated at looking at the stone and medieval ruins in the countryside of Bari. The sunlight accentuated all the textures and shades of the stone and plaster.”

Antonio commented that the hardest aspect about making his



miniature scenes is finding enough time to create them. "There never seems to be enough time! I always find something that could be done better because every day I learn something new. I'm very critical about my work, and I make changes over time as I find better ways to do something."

Antonio works by commissions, with his price range based on the dimensions, scale, and details of each. He sells his products mostly in America and Europe, and shares his works on Instagram.

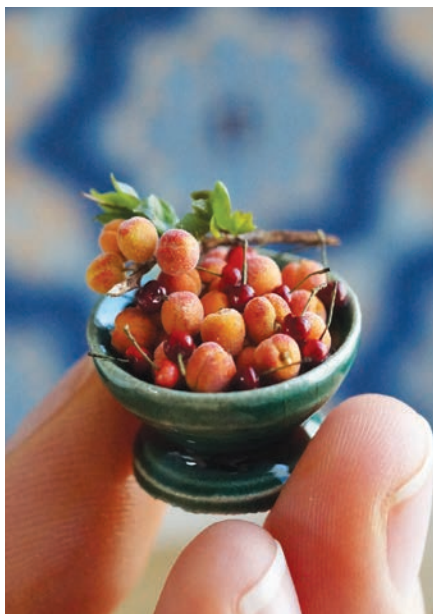
Antonio loves everything about miniatures. "I feel good when I work, continuing for hours and hours, and go to sleep thinking about what I will have to do the next day.

I believe that model making as an art form always will have something to say. If you want to launch and share a message, you can do it through miniatures just like you do through painting, sculpture, photography, and so on.

I dream to display some of my pieces with other miniaturists, or to

Three of Antonio's pieces: "Textures", "The Fountain" and "Winter".

create a scene together someday. My next project is to recreate a miniature cabin from the 1980s era that will be displayed along with other items in an exhibition about a movie."



Miniature Foods With Realism

Enjoy innovative authenticity in still life made by miniature artist, Irina Borisova. She creates from Cyprus, an island country in the eastern Mediterranean Sea.

BY JOAN MCKENZIE

Irina Borisova shared her skills along with her joy of creativity when taught her young son how to make his own small clay characters - inspired by his favorite cartoons. Originally, they sculpted his toy figures from plasticine. Unfortunately, those toys turned out to be less than resilient for 'little boy' playtime. Next Irina tried polymer clay material. It was only after working with the baked clay form that they learned their new creations had the potential to last for a long time.

Irina is a child psychologist. She began to use polymer clay during children's art therapy. The children that she worked with would sculpt figures and created various scenes using this material. This turned out to be one of the most effective





methods of relaxing and building trust, in order to work effectively with the children she had been assigned to help.

Meanwhile, Irina has fallen head over heels in love with all aspects of the miniature world. When she was a child, very few people knew about miniatures - or dollhouses as an art form. She has recently returned (conceptually) to her childhood, in order to recreate what had been missing. She has become decidedly gratified to have this opportunity to explore the world of miniatures as art, and to discover that she has a gift of adding imperfections that present as beauty.

Irina considers herself to be a perpetual student! She is constantly studying scale 1:12 miniatures while experimenting with new materials

and trying new techniques. This has been an exciting process with an endless number of possibilities.

She has recently become enchanted with the process of making ceramics minis. She is



Above are the tiniest of cherries, handmade in one-inch scale by Irina.

excitedly anticipating her next focus will begin the study about techniques of glass making.

Irina's current artistry includes

‘This has been an exciting process with an endless number of possibilities.’

incorporating several techniques, where varied materials are combined to create dollhouse miniatures that result into a stunning appearance of realism. All of her



1



2

1 A small pot of herbs. **2** Fresh fruit that looks very real. **3** Scrumptious mushrooms, freshly picked.
4 Two decadent chocolate cakes.
5 Miniature artist Irina Borisova.
6 Sweet corn by Irina.



3



4



5



6



A beautiful array of pottery.

efforts came about through 'trial and error', as she has had no formal education with any of her creative pursuits. All of her valuable tools are made from surgical steel. Her tool that is used most often is a surgical steel needle required for any necessary detailing.

Since Irina began working making miniatures, she has met multiple fascinating and highly enthusiastic people who inspire her repeatedly. She aspires to continue creating her uniquely crafted style for as long as this art form still holds such reverence in the miniature community.



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miniature art

by Auralea Krieger



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Hush Little Baby, Don't Say a Word

One beautiful doll named 'Avonlea' inspired Joan Warren to put together this stunning nursery room box in one-inch-scale.

BY JOAN MCKENZIE

One of the things that my friend Joan Warren and I have in common is that "Nothing is as exciting as a good miniature show!" The night before any miniature show I always dream of being the first person in line, planning to make a beeline to my favorite artists and buy at least ONE thing. Next I make a mental note to return to them when the initial surge is over, so I can leisurely speak with my old friends and further discover any new work that I may have missed first time around.

Of course, my daydreams and reality are usually the opposite of what actually happens. Instead of being the first person in line, I'm typically about two hours late. And because I walk with a walker, I'm often in someone's way. I scan the floor for

my favorite artists, start to walk toward them and then run into someone who asks, "Have you seen table number 38?" And I get convinced that the Holy Grail of miniatures is definitely at table number 38. Of course, it is there, and the price tag proves it. Well, we all have our own definition of elation.

“She wanted a simple room box this time, with three walls, one door and one window.”

We at *Dollhouse Miniatures* are once again very pleased to share the recently completed Nursery

room box from the imagination of the wonderfully prolific Joan Warren. Joan purchased this structure in 2020, as a commissioned piece made by Paul Moore. She wanted a simple room box this time, with three walls, one door and one window. Paul had a used room box in mind for her, that had sold previously, and only truly needed new wallpaper to meet Joan's criteria. It is now virtually unrecognizable from its first life, with an entirely new theme.

The idea for this nursery blossomed after Joan acquired her most beautiful doll named 'Avonlea' which had been created by Anna Maryina. Joan commissioned Anna to make this doll according to her specific design. Consequently, the 'Avonlea' doll won both 'Pub-



lic Choice' and 'Industry Choice' awards from 'Doll's Magazine' during 2021.

The nursery is centered around a multi-racial family with five children. Three of the children are newborn fraternal triplets, comprising of two girls and one boy. Mama Avonlea is seen nursing her infant boy in a wicker rocker.

Father in this scenario was made by Elle Piccolo West. Father is

holding one of the triplets, who is a 'Limited-Edition' baby girl made by Camille Allen.

The second baby girl resting in the mahogany cradle is a one-of-a-kind, also made by Camille Allen. The crocheted blanket and crib were also made by Camille. This doll is a sweet, realistic looking special piece that Joan was very happy to find.

One little boy is sleeping in an



adorable handmade stroller. This stroller was made by Jane Timms. The little girl with a pail and shovel is one of the older two children who are very precious to Joan and were made by Svetlana Blasing.

The Great Dane claiming his space on a fluffy cushion was made for Joan by Karl Blindheim specifically for this room-box. Karl is Joan's favorite maker of miniature animals. Joan emphasizes that

FEATURE



1



2

1 This baby is sleeping in a mahogany cradle and was made by Camille Allen. 2 This little girl was made by Svetlana Blasing. 3 The father in this scene was made by Elle Piccolo West (see contact box on next page). 4 A little kangaroo with a baby in its pouch. 5 The wall shelf is filled with carefully selected toys and books.



3



4



5



The crocheted blanket and crib were made by Camille Allen.



artist details

Elle Piccolo Dolls

Elle Piccolo

Email: epartdol@hotmail.coms

Karl has always been wonderfully talented, and it seems to her that his skills continually increase and enhance his artistry. Joan cannot resist buying his dogs.

The hand-painted "Alice in Wonderland" armoire was also a definite inspiration for Joan to create this scene. This piece was

purchased at a Chicago show, however, she does not recall the maker. She does recollect that this is a one-of-a-kind piece.

The oil painting on the wall depicts a scene from a special book called "Old Bears Birthday Party". This painting was created as a commission from Melissa Wolcott and has been in Joan's collection for many years. The other pictures are sweetly reminiscent nursery rhyme prints.

There is a very unusual pastel



The little boy is sleeping in a hand-made stroller by Jane Timms. See her contact information below.



artist details

Thimblemins

Jane Timms

Etsy: www.Etsy.com/shop/thimblemins

shaded teddy bear, made by the inimitable Mary Bures. I had never heard of Mary's work until Joan began sharing pictures of her collection with me.

The shelf on the wall with multiple 'Golden Books' and various toys also has a tiny porcelain doll's doll by Daniella Kiefhaber. She is wearing a blue dress on the left side of the shelf. On the far-right side there is another tiny porcelain dolly created by Fumiko Ogawa of Japan.

The carriage is a Roberson hand-crafted pram with a lovely,

crocheted blanket and pillow that Joan had commissioned to fit perfectly. This was made by the amazing Knitting Lady of Vancouver. Her 'fair-isle' work is astounding.

“The hand-painted *Alice in Wonderland* armoire was also a definite inspiration for Joan to create this scene.”



Next to the carriage is a very rare pink Baby House made by the amazing Nell Corkin. This piece is also furnished on the inside in scale 1:144. This piece has been in Joan's collection for many years.

This Baby House immediately reminded me of my Catholic high school lesson referring to one of the ten commandments: "Thou shalt not covet thy neighbor's goods". If I'm to believe what was

drilled into me, then I'm definitely going to Hell for this, because I might possibly beg, borrow, or steal to acquire one of these for my own collection. Maybe I won't have to go though, as I have actually been a lapsed Catholic since the early 70's. Enjoy the photos of Joan's carefully selected pieces and imagine how lucky you are that five babies are not crying all at once in your own home!

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Perfect Miniature Pottery

Demet Galatali found her happy place when she threw her first piece of clay on her miniature potter's wheel. Now she makes the most beautiful miniature vases.

BY DEMET GALATALI

It was 2019, the year my daughter would take the university exam. I said to myself, "Demet you should take up a hobby otherwise you shall be missing your daughter too much when she leaves home for the university". So I started making polymer clay flowers. Some time later I noticed I needed vases for them. And that is how I began making miniature ceramic vases!

I bought a miniature potter's wheel from İbrahim Kaçar and started playing with clay. For me, it was a very relaxing activity and would help me forget everything except the act of throwing clay. I watched videos on how to do full scale ceramic throwing and tried it on my miniature potter's wheel. İbrahim motivated me along the way to become a miniature potter. I owe him a big thanks for that.

“ I attended a glaze workshop and learned the basics for making my own glazes. ”

I worked for 6 months on the mini wheel. Waking up at dawn I would throw mini vases and objects until the sun set. I saw that it became a passion for me and I know that I will be making ceramics the rest of my life. Then I decided to buy a ceramic kiln. I talked to my husband and he was so supportive. We bought a kiln and many, many glazes. I studied different glazes and how they work on different clay. I attended a glaze workshop



Miniature artist Demet Galatali.

and learned the basics for making my own glazes.

Like many things, making ceramics needs patience. I was not a patient person, but along the way, I became one.



I would like to explain a little bit about the stages where clay becomes a ceramic. First, you throw the clay and give it the shape of a vase or another object. Before it goes to the first firing, which we call bisque fire, the clay has to become bone dry. If not, then the water trapped in the clay may cause it to blow up during the firing stage.

“For creativity to open up and to stay that way, one should put reasoning aside. It makes you playful like a child.”

After the bisque fire, which takes about 20 hours to heat and cool, glazing starts. We are very lucky that there are many ready-to-use glazes of different colors and textures. The important thing is to select the glaze that is suitable for the clay you use. Then comes the second firing.

Every time – I mean every time – I am very excited as if it was still

the first time. You have to wait for 24 hours to see the results. Opening up the kiln is a ceremony for me. When I see the beautifully glazed miniatures there is happiness on my face. The next day it starts all over again.

Starting to sell my miniature ceramics in and out of the country opened up my way to make more and more miniatures which makes me very happy and content. The wonderful reviews I receive from my customers are another motivation to go further and further.

My miniatures are becoming residents in different homes all over the world. Some of my customers became my friends.

The outbreak of the Corona pandemic affected my life like everybody else. However, having ceramics in my life made it easier to bear. My wheel and kiln are on the top floor of my house. Thus I made ceramics every day, which makes me happy.

Every day I learn many different things, because I encounter new issues that need solutions every time I create. When I find a solution I learn something.

I was always a person with a curiosity to try new things. I try to learn something every day and try to create a change in my life. This way



of thinking is applied to my miniature ceramics also. Not surprisingly when



1 A gorgeous ceramic bowl with an aqua and brown glaze. **2** This vase is perfection. **3** A very tiny bowl made with passion and love. **4** A striped ceramic vase. **5** This vase turns dried leaves into a work of art. **6** A row of tiny ceramic houses.





Aqua vases with gold accents.

I have changed, my miniature forms, colors change.

In my country, Turkey, miniatures are just beginning to be of interest. When I began making miniature ceramics, people around me asked me what I would do with them. I said I was making them for my pleasure which was true. I had no expectations about them. It was a journey and still is. I think reasoning kills creativity. For creativity to open up and to stay that way, one should put reasoning aside. It makes you playful like a child. To me, childhood is the most creative and innovative stage of human life.

As a family, we are familiar with miniatures and ceramics as well. My husband has a vast collection of trains and built a big diorama a few years ago. But he packed them to open up space for me to work on miniatures. My parents-in-law were ceramic artists. But I had no idea that one day I would be making ceramics!



artist details

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Etsy: <https://www.etsy.com/shop/demetgalatali/>





An Art Gallery in Miniature

A contest gave Cathy Jones the push to try her hand at building in miniature and she fill her structure with small scale versions of her own paintings.

BY CATHERINE JONES

I never thought of working on miniatures, until two years ago, when the purchase of a 'shadow box' full of magical, tiny items, ignited a new passion! Without any 'formal education' on miniatures, I decided to create the very first 'shadow box' of my own. Sure, I have been drawing and painting all my life, as well as having a keen interest in photography, art, literature, films, and history, among other things. But when it came to miniatures, I was a total rookie! Yet that didn't stop me from giving it my best shot. And while at it, I learned that the above skills and interests would prove invaluable.

The build started with the MiniTown Studio kit. I wanted to enter the Creatin Contest for 2021. It is 1:12 scale. When it arrived,

my daughter said, "Why don't you make your own gallery to showcase your artwork?" At first I was hesitant, I thought it would be too self-congratulatory but she really encouraged me to go for it, so I did. That's when I decided to include all of us; Gramma (Elizabeth Jones), me (Cathy Jones), and my daughter (Libby Virginia).

The kit really appealed to me with its clean lines, soaring ceiling and angled roof. It was easy to imagine an open concept, state-of-the-art building that would become an urban art gallery.

This project brought out the mini architect in me. It was fun to design a contemporary structure around the bones of the MiniTown Studio. I always start by dry fitting the pieces together in many configurations.



Miniature artist Catherine Jones.

and this space includes an office, a public restroom, and an outdoor patio for the employees with a panoramic view of the city. Just for fun,



FEATURE





The art gallery has lighting throughout which elevates the already fabulous piece.

I made a miniature of the kit that sits on the workbench in the office, as the person who works there is a miniaturist herself!

I wanted the front and left side of the building to be made entirely of glass. I cut acrylic sheets to size then glued silver basswood strips on top for stability and to get the look of a commercial building. The left wall is also removable for easy photographing.

I couldn't figure out a good spot for the stairs, so I made an eleva-

tor instead, which freed up tons of space but also made the building accessible to all. It also acts as a support for the building as each floor is attached to it.

Once the basic structure was complete, I painted everything white, then on to the flooring. For the ground floor, I spread joint compound with a putty knife then lightly sanded when dry. This was painted with white semi gloss paint for a slightly slick surface, then rubbed with thinned down acrylic

paint in several shades of gray. This allows the stain to penetrate all the cracks and imperfections for the look of cement. The last step is flicking several colors of paint over it with a toothbrush, for a tiny dotted texture. On the second and third floor I installed hardwood flooring that I sealed with polyurethane.

For the lighting, I used a combination of tape wire and battery operated lights. String lights glued to the ceiling beams gives the space an industrial vibe. I made a fancy chandelier from four plastic knife handles that I glued together and spray painted silver.

To illuminate the outside logo I punched two holes in the wall and pulled bulbs through from string lights that I hid in the restroom. The sconces are a plastic tape roll that I cut in half, spray painted and glued directly to the outside wall.

When it was time to curate the show, shrinking and printing the artwork was a blast! Since I paint on a rather large scale, the tiny images coming out of my printer made me laugh! I took photos of the paintings and downloaded them to my computer. I'm not very tech savvy but I was able to print them out close to their actual size only in one-inch scale. I spray mounted them onto foam board, then trimmed them to size. The most monotonous part of this project was making all the balsa wood frames! The paintings are attached to the wall with double sided tape.

The last thing to do was consider what's going on outside the building. Every urban gallery needs some green space so my daughter helped make a plant filled courtyard. She helped me tremendously with this project but refuses to take credit, so many thanks to her. Also, my gallery is located at the end of





The Highline in Chelsea, so I made a mini Highline draped with string lights to add to the landscaping.

For me the best part of miniature making is that sense of childlike wonder that we often lose as adults. I always try to imagine myself a few inches tall, physically moving through the space and it's an enchanting feeling. In the miniature world, anything is possible! My life has come full circle with The Art Gallery project and I'm happy to announce that it won The Grand Prize for the 2021 Creatin Contest!



FEATURE



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

A Miniature Mountain Getaway

After seeing a vacation cabin online, Auralea Krieger gathered as many photos as she could and converted the full scale one into a 1:12 scale mini retreat.

BY AURALEA KRIEGER

I was scrolling through Instagram one day and a full scale vacation cabin caught my eye. It had so many textures and I loved that there was a modern addition built onto what seemed to be a very old timber house. I see a lot of these historic timber houses up in Pennsylvania and Northern Maryland and always admired them. My first task was to morph the full scale house into a dollhouse. This usually entails having an open back and keeping it as compact as possible while staying 1:12 scale and allowing room for furniture. I had to omit the bathroom and the lower level back bedroom to keep things to a manageable size.

When I create a small scale house as an art piece I focus more on the mood of the piece than worrying about it having all the rooms and space a realistic house would have. It's sort of like editing back an article that has an overflow of text. You have to figure out what you can take away and what you need to keep so that the story of the structure will evoke the mood you are conveying.

I knew immediately I wanted to use the tea/vinegar/steel wool treatment to get the authentic wood tones. I had to determine what was

new construction and what was preexisting so I could make a slight variation in the wood colors. This took some experimenting. The structure's skeleton was built with gator board and basswood was used for all of the wood elements. The corners of the timber planks are an illusion. The actual planks are 1/16" thick, but I created thick wood caps and blended them in carefully so it would look like the planks are thick timber planks.





FEATURE



1-2 The upstairs bedroom is accessible by climbing a ladder (just as the full scale bedroom was). **3** Making a hand-sculpted bear key hook was a must in this house. **4** A pine cone design was burned into the roof peak with a solder gun. **5** The stone chimney was hand-painted. **6** The patio was made from paperclay.



FEATURE

All of the exterior stone work and fireplace was sculpted from paperclay, while the stone flooring was made from wood filler on thin cardboard. I really enjoyed making this piece because it had a historic essence but still had a modern touch with the recently added sunroom. The upstairs floor was made from coffee stir sticks. Every time my boyfriend and I would go to our coffee place I would grab a few extra sticks. After about the third time, he started grabbing a few as well and would surprise me by presenting them to me after we sat down. He is very 'by the book' so it was funny to see him participating in my crafty miniaturist gathering habits. We were only first dating back then so he scored some points for sure! We spend a lot of money there so I think the manager would have been cool with it.

The kitchen counter set was a kit and turned out exactly how I envisioned, and is actually much nicer than the full scale house's version. The custom made ash box by the fireplace serves as a place to hide the fire battery. I designed a cubby under the house for the electric. The door is held on with magnets so it can be pulled away and reattached easily.

The lawn was made from grass sheets that are for model railway enthusiasts. You can rip it into pieces and carefully overlay it so it looks realistic. This way you don't have obvious straight join lines. I made the bushes under the big windows using heather branches and Poly-Fil® that was spray painted and then sprinkled with faux greens. You can adapt so many railway enthusiasts landscaping tutorials for our 1:12 scale world. Just jump onto YouTube and experiment.



I used a mixture of tile grouts for the faux dirt under the deck. Once it's sprayed with water and dries it becomes hard. I also glued in a few tiny rocks from my garden and added chopped up dried leaves as well. The landscaping was built up with floral foam blocks and carved to shape. I envision a small tree added to the yard one day, but that will be up to the new owner, Kelly Johnson. Before I even finished this piece Kelly made it clear she wanted it for her collection. As it turned out, her and her husband



The door for the cabins electric was built with easy accessibility.

have been dreaming about a real place like this in the mountains. I was hired by Kelly to be the editor for *American Miniaturist* and then, soon after, *Dollhouse Miniatures* over six years ago. She saved my life with that job offer and it pulled me out of a very difficult place. She is very special person to me and I can't wait to see what she does with the *Timber Cabin*!



FEATURE



calendar listings 2022

Due to the current pandemic, please be sure to double check with the show provider's website and social media pages for the latest up to date information.

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 3 & 4

Waukesha, WI.

Wisconsin Dollhouse and Miniature Show will be held at at Waukesha Expo Center, 1000 Northview Road, Waukesha, WI. Show will be held on Friday 4pm-8pm and Sat 9am-3pm. 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.

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

June 23-26

Lakeland, FL

Miniatures Weekend presented by the Lakeland Miniature Guild. Workshops run Thursday - Friday, June 23 - June 24. Saturday Preview 5pm-8pm, admission \$18.00, June 25 with the Show and exhibits on Sunday June 26th, from 10am-4pm. Admission fee: Adults \$8.00, Children aged 6-12 yrs \$1.00. This Miniatures Weekend will be held at the Hilton Garden Inn at 3839 Don Emerson Drive, Lakeland, FL 33811.

For more information call 1-407-733-7988 or contact via email: disniedoll@aol.com and be sure to check our website for more information on workshops at www.Lakelandminiatureguild.com

August 7

Fogelsville, PA

Lehigh Valley Miniatures Club 43rd Annual Dollhouse & Miniatures Show and Sale, will be held at the Delta by Marriott Hotel, 7736 Adrienne Drive, Breinigsville, PA 18031. Exit 49A off I-78 onto Rt. 100 South. 10am-4pm. \$5.00 Adults (4.50 with coupon), \$1.00 children under 12. Vendors selling miniature items of all kinds. Exhibits, door prizes, make + take projects, free parking, food available. Free children's class at 1pm. Show info: Lois Kunkle, 610-760-2288, lois.kunkle@yahoo.com

Check our website: www.lehigh-valleyminiatures.com for more show information and to print a discount coupon. Show proceeds benefit charities and education.

September 10-11

Greenwood Village, CO

Denver Museum of Miniatures, Dolls and Toys 41st Annual Fall Show & Sale, September 10-11, 2022 at the Doubletree Hotel by Hilton Denver Tech Center, 7801 E Orchard Road, Greenwood Village, CO 80111. Show runs from Saturday 10am-5pm and Sunday 11am-4pm. Pre-registered workshops held Wed, Sept 7 through Fri, September 9. Contact Marjorie Smelt: marjorie.smelt@gmail.com, (720) 206-5545.

November 4 - 6

Cherry Hill, NJ

Philadelphia Miniaturia 2022 will be held at the DoubleTree by Hilton, Philadelphia/Cherry Hill located at 2349 W. Marlton Pike, Cherry Hill, NJ 08002. To be admitted on Friday preview, November 4, 2022, you must purchase a preview ticket for \$25, (covers full weekend admission). Preview hours are Friday, 6pm-9pm and Saturday, 9am-10am.

You may purchase from dealers during preview hours! Workshops listed on our website: www.philadelphiaminiaturia.com. For daily show general admission - pay at the door, Saturday, November 5, 2022, the show runs from 10am to 5pm and Sunday, November 6, 2022, 10am-3pm. \$10 Adults per day and \$4 Children under 10 years old per day. Lunch will be available for purchase each day.

Miniature Roll-up Window Blinds

Try this fun and simple way to add window blinds to your miniature project. Paint them any color you wish!

BY SYLVIA DE GROOT

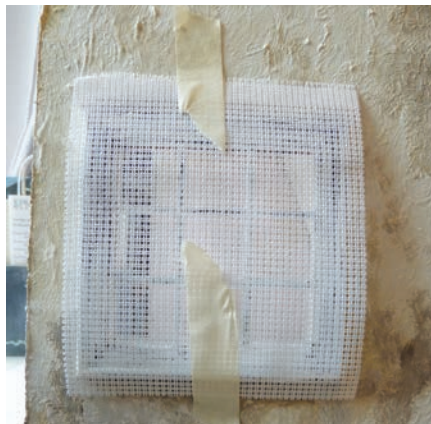
Adding curtains or blinds to your dollhouse windows make the room feel cozy and lived in. This tutorial will show you how to make simple roll-up blinds for your dollhouse.

Step 1: Measure the dimensions of the window for which you are going to make the roller blind. Tape your fabric on the window and mark.

Step 2: Take those measurements and add 0.5cm on all sides; this is the size you will use for the embroidery grid. Thick embroidery grid prevents everything from falling apart when you remove the threads.

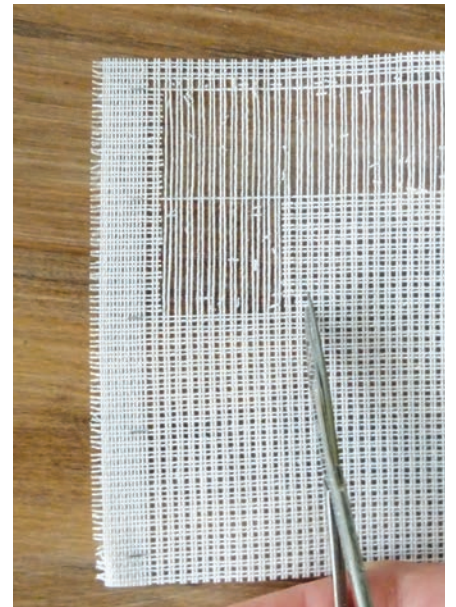
You will need

- Stiffly woven embroidery fabric - 14 Count
- Sharp knife or tweezers
- Eye pins (jewelry findings) or thin gauge metal
- Paint
- Paint brush
- Small sharp scissors
- Small drill-bit
- Mounting kit
- Textile glue or wood glue
- Wooden stick 0.4 x 0.2cm (length to width roller blind)
- Wooden stick 0.1 x 0.2cm (length to width roller blind)
- Thick black thread



Step 3: Measure and mark the vertical threads to be left in place.

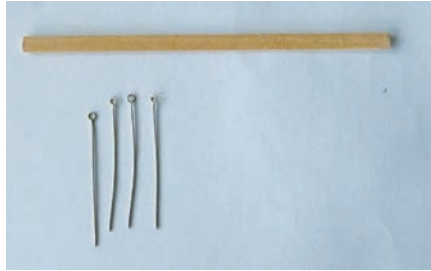
Step 4: Then cut away the rest of the vertical threads and remove the small pieces with a knife or tweezers. The outer edges are not done yet; they need to stay for the moment.



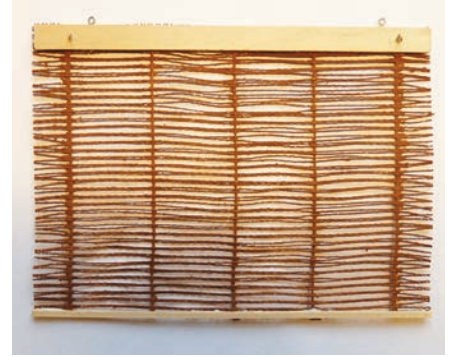
Step 5: When everything is cut away, lubricate the vertical threads with textile glue and let it dry.

Step 6: Then paint the curtain in the desired color, this can be done with diluted acrylic paint or with some spray paint.

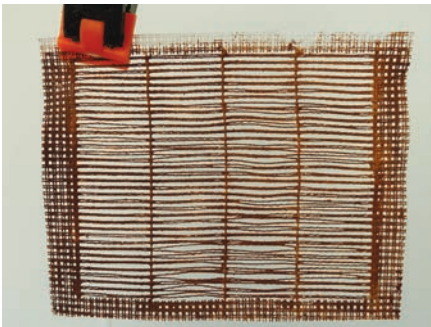
PROJECT



Step 10: Then cut off the bottom edge and glue the narrow wood to the blind.



Step 12: Finally, attach a cord and roll up the curtain if desired. Glue your blinds on your window!



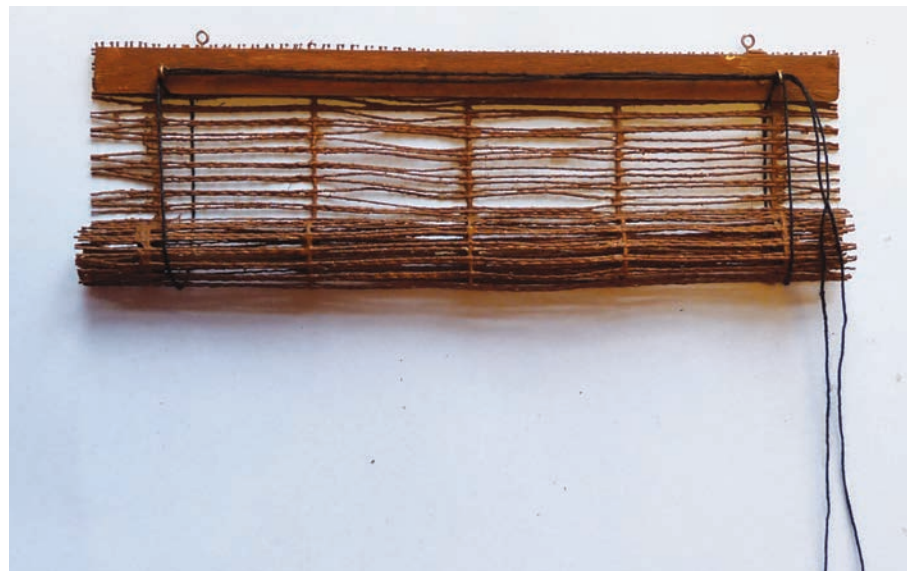
Step 7: When the paint is dry, the last vertical threads are removed on the sides.



Step 8: Then take the 0.4 x 0.2cm piece of wood and cut it to size. Drill two holes in it for the eyelets. The eyelets with the long stems are glued to the back of the wood with a mounting kit. The short eyelets go in the drilled holes at the front of the wood.



Step 9: Let this dry and then glue the wood to the blind.



Creating A Parisian l'Atelier in Miniature

Miniaturist Sylvia de Groot was inspired by her many trips to Paris where she admired the view of the rooftops over the city.

BY DEB WEISSLER

They exist in almost every large city worldwide. Tiny spaces filled with light and character that artists and writers alike love to call home. In NYC they call them lofts; in London they are known as garrets and in Paris they are called l'Atelier. Studios or workshops all have one thing in common: they are desirable real estate, regardless of size.

There are many miniaturists who love all things French, and Dutch artist Sylvia de Groot is no

exception. She travels to Paris often on business and admits she loves looking at the distinctive and inspirational architectural features of the capital city. The grey zinc roofs are almost as much a signature of the capital as the Eiffel Tower or the Grand Palais. Nowhere else in the world do they exist on such a large scale, covering more than eighty percent of the roofs of Paris since the middle of the 19th century. They not only provide the perfect reflection



for the city's fabled sunsets and historic monuments, but have also inspired centuries of artists great and small.

Like many of Sylvia's projects, she often builds around a single item or two, in this case a door and Juliet balcony railing. "I had no idea what the structure or its contents would look like, but on a beautiful sunny day I started working on it in my garden, where the idea for an artist's painting studio was born," Sylvia explains. "People



This little artist's studio is packed full of carefully made items.

who know my work also know my preference is for the old, dirty, and worn. Once the door was installed, I saw an easel standing in front of it. Most of the time I have a picture in my head that can vary of course, but in the end it almost always looks like my vision." The easel was just the beginning.

To emulate Paris's famous zinc roofs, Sylvia covered the outside

“The exterior walls were painted with whatever primer color Sylvia had on hand that she mixed with sawdust. Once the balcony was in place, she added geraniums and sunflowers in a wicker basket. Then it was on to the interior.

roof with thin sheets of lead and trimmed it with lead tape. The rooftop was then covered with

fine aquarium gravel. The exterior walls were painted with whatever primer color Sylvia had on hand that she mixed with sawdust. Once the balcony was in place, she added geraniums and sunflowers in a wicker basket. Then it was on to the interior.

This is no interior designer's rendition of an artist's studio. Sylvia's space spills over into every nook and cranny with all the accoutrements necessary to keep a Parisian artist happy. Cluttered and



- 1 The window has blooming geraniums in a wicker box.
2 A side view of the studio.
3 The window lets in sun light, which every artist loves while creating.
4 Another view from the window-side of the rooftop studio.







Sawdust mixed with paint creates a rough texture for a stucco effect.

dirty, it's an artist's ideal locale. Let's allow Sylvia to show us around.

"I made a raised floor in the back of the room, giving it a more playful effect. The counter under the window is made of MDF, then painted white and provided with several layers of lacquer. I have made an infinite number of jars, brushes, pencils and tubes. The tubes are made of tea light holders, the pencils of thin slats. I made the brushes from my dog's hair. The room is also filled with boxes and crates in which I have put rolled up drawings and paintings. The painting on the easel is made with

oil paint, which was also a lot of fun to create.

The roller blind was a test. First I thought about what kind of material I could use and that became embroidery fabric. A tutorial for this blind can be found in this issue of *Dollhouse Miniatures*. Of course there also had to be a place where the artist could sit and relax, so I made a chair. I had a nice piece of fabric for this and with some MDF the chair was put together in no time. Finally, of course, a bottle of wine was necessary and it is on the counter with a used glass."

This structure has since been sold and is on display at the Suncoast Center for Fine Scale Modeling in Odessa, Florida. Prior to its sale, Sylvia held a workshop where participants could create their own versions of this quintessential attic space. As a result, a dollhouse company decided to create a kit like it for their catalog.





A Miniature Series of Popular Hollywood Sets

Bridget McCarty combines her love of making miniatures with her favorite movies and television shows.



Looking at Bridget McCarty's room boxes makes you feel as if you're peering through a filmmaker's camera lens.

Among the tiny sets are E.T. in his closet, Big Bang Theory's Comic Center of Pasadena, Monica's kitchen from the Friends television show and Jerry Seinfeld's apartment. Let's learn more in this

exclusive interview with Bridget.

DHM: How much of these pieces were made, and how much was bought or collected?

Bridget: I try to make most of my miniatures. I really enjoy the creating process, but if I am pressed for time I will buy a chair on eBay, sand it and repaint it. I always try to give credit to any special artisan pieces

in my scenes. Most of my stained glass accents are by Barbara Sabia. I've made a couple Craftsman stained glass pieces, but they are very time-consuming. I do try to make the unique props in the scenes myself.

Below is the closet scene from the movie E.T. The next page shows the kitchen from Friends.



FEATURE



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FEATURE



DHM: Are there any other artists whose work is included in this piece?

Bridget: The E.T. figure is from a company called Neca, but it was cut and modified and re-dressed. I do enjoy doll making but in this case I needed an E.T. quickly for a video shoot. Monica's kitchen has a 3-D printed stove that I sanded and painted. Some of the tables are Bespaq or made in China from Etsy but everything had to be modified to match the real apartment.

DHM: What are the main materials you used to make these pieces?

Bridget: I used a lot of wood trim, wood floors, wallpaper, metal findings and acrylic paint.

DHM: Can you share your technique for creating the pieces?

Bridget: I like to use a miter box to cut the wood to the exact measurements. Sometimes I use spray paint for the appliances.

Below is the famous kitchen from the television series, *Seinfeld*.



DHM: Did you use a unique process or unconventional method for creating any of these pieces?

Bridget: My process includes installing walls and larger components before I add electricity. Once I get the electricity installed I can begin with flooring and wallpaper. Then I work on appliances and add any large furniture. The smaller details go in as the last step.

DHM: What was the hardest part about making these sets?

Bridget: Making miniatures is very enjoyable but sitting for long periods of time causes my legs to be restless. I take a break and get back to it after about an hour. Sometimes I work five hours stretches with no break.

The living room with staircase from the television show, *Full House*.





DHM: Did the idea for this piece morph over time, or did the final piece turn out exactly as you had envisioned?

Bridget: Each piece turns out how I envisioned it. The only additions I add later are any props that may be exclusively for the set and I didn't get a chance to make them or purchase them until I came across them.

DHM: Why did you make this piece?

Bridget: I love the idea of combining miniatures and nostalgic TV shows. It also evokes fond memories from my childhood. I used to love watching TV after school.

DHM: What's your favorite part about these pieces?

Bridget: Some of my favorite parts of my scenes are the lighting and tiny light bulbs in places you wouldn't ex-

pect. I liked adding a red glow in the center of E.T.'s heart and tiny lights inside of Seinfeld's kitchen cabinets.

DHM: What part of this was the most fun to create?

Bridget: I loved adding the cereal boxes in Jerry's apartment. I had started making five or ten boxes and then I bought the rest on eBay when I realized how time-consuming it was and I was also trying to finish some custom orders. Later I had a Seinfeld fan point out to me that Jerry Seinfeld used to alphabetize his cereal. Next time I won't glue the boxes in so soon!

DHM: Are you going to sell this piece or display it? If you sell, what price range will it be?

Bridget: I get a lot of requests to purchase my pieces and what people

The comic book store from the television show, *Big Bang Theory*.

don't realize is that they don't cost under \$400. They are actually selling in the thousands. I am also a collector, so I keep them because I really enjoy them myself.

DHM: What's next for you and your creations?

Bridget: Currently I am working on the living room from the TV show *Full House*. I saw a comment from John Stamos on my TikTok account that asked if I could make a *Full House* mini. I was excited about it so I definitely started on that because I'm a big fan.

DHM: What new skills did you learn while making this?

Bridget: Some of the new things I



DHM: What's next for you and your creations?

Bridget: I recently filmed a spot on the Kelly Clarkson Show showcasing my work and she asks me a few questions. You'll have to check back and see.

DHM: Do you have any formal training in your miniature field (i.e. art instruction for a painter, architecture for a dollhouse builder, sculpting for a doll maker, etc.)?

Bridget: I always took classes from the great miniature artisans that taught and sold in past conventions. James Carrington taught me how to make dolls, Rik Pierce taught me how to build structures and June Clinkscales taught me how to be fancy.

learned were how to lay out a TV set in a smaller box. These sets are really large and take up a lot of space in 1:12 scale. Sometimes I want to build the whole set, but I can only build a part of it like Monica's kitchen. I'll have to create another box for the living room.

DHM: What's the biggest difficulty involved with working in miniature?

Bridget: The biggest difficulty is trying to get something done after many hours of working, you just have to push through. You also want it to look just right so you may go back and modify it.

DHM: What do you think about the future of miniatures?

Bridget: I think the future is bright because many younger people are discovering it on Instagram and TikTok and wanting to try their hand at it.





DHM: What does your family think of your interest?

Bridget: My family loves what I do and they're always asking what's new.

DHM: Who is your biggest fan?

Bridget: I have a few customers that collect from me every month as well as a few people that I've met online and at conventions that are very supportive.

DHM: Where do you find inspiration?

Bridget: My inspiration comes from my favorite movies and TV shows and just about anything in life that speaks to me. Pinterest is fun, too.

DHM: Have you made anything that you can't bear to part with?

Bridget: My Rik Pierce cottages are something I'm not ready to give up.

DHM: When did you first become interested in miniatures or how were you introduced to the hobby?

Bridget: My grandma used to collect miniatures and display them in a closet shelf. She always said I was not allowed to touch so it made me even more intrigued about the art form.

DHM: What do you do for your career?

Bridget: I went to animation school and did some work for Disney but always kept drawn back to Miniatures. I've been creating custom miniatures my whole life because I've been so obsessed with them and customers have requested me to sell them. I felt a level of obligation to contribute to the Miniature world, but in a good way.





DHM: Describe your workplace.

Bridget: I have a room that I use as an office, and it has a lot of storage. I also display my dollhouses in there so there is not much workspace left over. I started working in a small corner of our breakfast nook because the sun hit it most hours of the day and it felt warm and nice.

DHM: Where do you sell your products? What is the price range for your products?

Bridget: Miniature pets start at \$150 and go up from there. Larger scenes can go in the thousands.

DHM: Do you belong to any groups or clubs?

Bridget: I used to belong to clubs

but the drive was so long that I had to drop out. But I still join NAME and do some other national conventions.

DHM: Do you run workshops? If so, please tell us about them. If not, do you plan to?

Bridget: I've only taught a class once and it was to paint Mexican pottery. I had one student if I can remember correctly. My full-time work is very time consuming so I do not have time to teach. I do get asked this question a lot, so I filmed a little bit of how I make it on my social media.

DHM: Have you made any special items (i.e. something for a celebrity,

a piece on display at a museum)?

Bridget: I get a lot of celebrities that comment on my work on social media platforms.

DHM: What do you love most about miniatures?

Bridget: I love filming and photographing miniatures as much as I like looking at them as a display piece in my home.

DHM: Is there anything else you'd like our readers to know about you?

Bridget: I'm planning on making the Great Hall from the Harry Potter films But that's a really big project so I'm going to have to put it off until I get extra time.

Add a Rustic Barbecue to Your Mini Scene

Follow along and make this one-inch-scale barbecue for your dollhouse or room box.



BY SYLVIA DE GROOT

Make a rustic barbecue for your room box or dollhouse. You can substitute the MDF with real wood or even thick cardboard. You can also alter the measurements if needed.

Step 1: First, cut out all the parts to the size marked in the pattern.

Step 2: Then glue the sides to the back wall. There will be some cracks that will be filled in later.

Step 3: Sand the corners of the shelf with the tabs so they are rounded, as shown in the photo.



Step 4: Glue that shelf approximately 4.5cm up from the ground.



You will need

- 4mm thick MDF
- Wooden stick 0.2cm x 0.15cm
- Wood glue
- Wood filler
- Cardboard
- Jigsaw
- Paint and sand or texture paint
- Thin iron wire
- Wire snipers

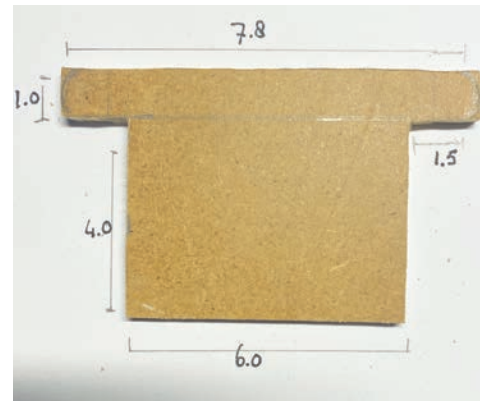
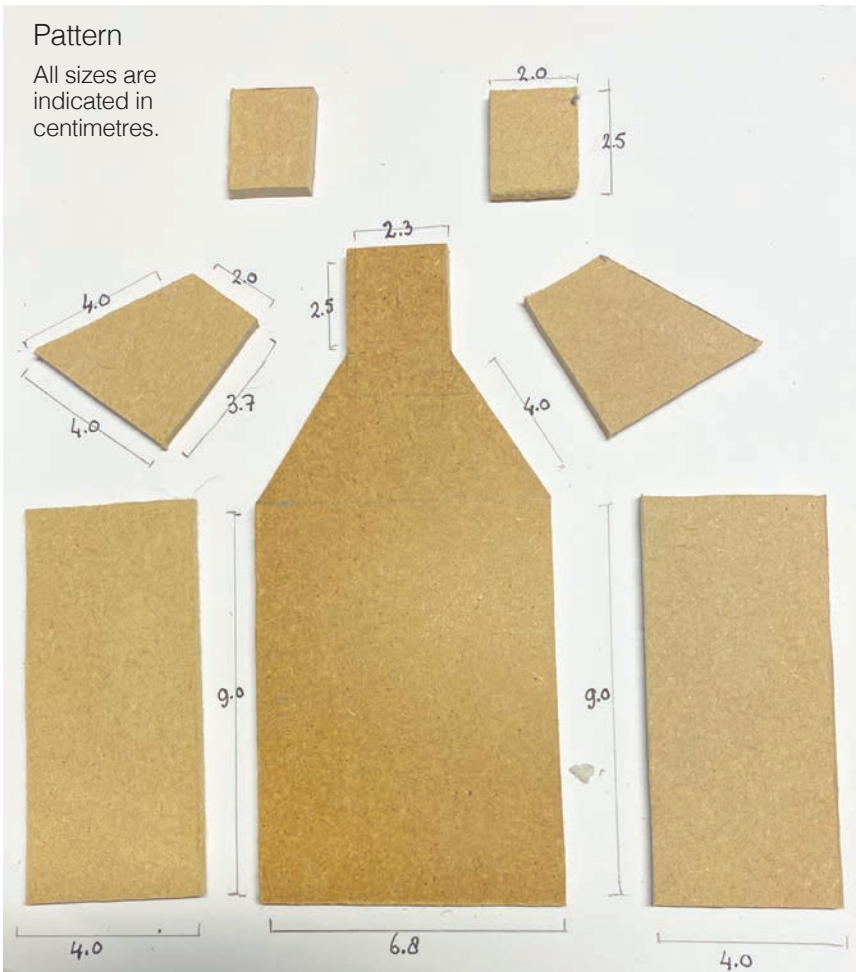
Step 5: After that, glue the other shelf 3.0cm up from the ground.



PROJECT

Pattern

All sizes are indicated in centimetres.



Step 6: Next, make two strips as shown and glue them on the inside.



Step 7: Take a piece of 4.5 x 7cm cardboard and draw it to fit the front. Glue them in place.

Step 8: For the chimney roof, you need a piece of 3.5 x 3.0cm MDF.

Step 9: When the glue is dry, fill the



cracks with some wood filler and let it dry.

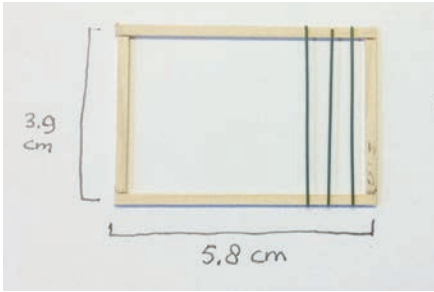


Step 10: Once the filler is dry, you can paint your oven.

Step 11: For the painting, use textured paint or mix some sand with acrylic paint. Paint everything.

Step 12: Make the grill rack last. Use a wooden stick that is 0.2 x 0.15cm. You need 2 pieces at 5.8cm and 2 pieces at 3.5cm.

Step 13: Glue the sticks and pieces of iron wire and paint everything grey or silver.



Step 14: I use pastels to make the barbecue a bit dirty. Just shave off some powder from the stick with a sharp knife by scraping it, then dip a brush into the powder. Brush it on where you think charcoal would build up.

Fill the bottom with cut branches to look like logs and pop in some miniature meat or a pizza!



Become a *Dollhouse Miniatures* contributor



Sylvia de Groot



Joan Warren



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!

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 wine bottle rack.

All it takes is a small paragraph for our random drawing! Send your entry to **DHM87 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, June 9, 2022**.

Museum of Miniatures

Web: <https://museumofminiatures.org/>



Recent winners

DHM86 Highlights contest

Joyce from Kettering, OH

Book giveaway

Jean from Lubbock, TX

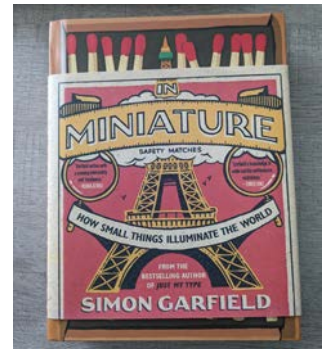
Congratulations!



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 **DHM87 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, June 9, 2022**.



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 support@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

The highlight of *Dollhouse Miniatures* #85 was the article, "From Russia With Love" by Sharon Doddroe and photography by Kim McKission. The article continues to feature Catherine the Great's Palace created in 1:12 scale by Robert Dawson from Katherine Savage Browning's miniature collection.

This article focuses on three rooms of the palace. The first being the Chinese Drawing Room. In the 18th century, Russia along with the rest of Europe was fascinated with Chinese Art. In the miniature palace, there were delightful hand-painted silk wall coverings displaying Chinese scenes. Beautiful colorful miniature settees complimented the walls.

The second room featured was the green dining room. "It had delicate Wedgewood like reliefs". An example



of a dinner meal would begin with an icy vodka toast. The meal would include several soups, fine caviar, truffles, quail, lamb, pheasant and tortoise meat.

The Snuffbox was Catherine the Great's private chamber. It was named the "Snuffbox" because of its quaint size and amazing decor. The original room was paneled in sheets of white and blue glass. Robert Dawson was able to replicate the walls beautifully in miniature. For miniature decorations Katherine Savage Browning chose a screen by Natasha, a blue lapis bowl, nesting dolls and a Russian lute for decor.

Russian art has a beauty and a uniqueness that speaks to my heart whether it be full size or miniature.

~Stella from Columbia, SC

makes and using just the right shades are necessary for believable minis. Shaping things just right is also a must (details, details!). I found these unspoken tips and more in Rina's miniature creations.

I also love that she uses toothpicks as a favorite tool! And the pasta maker gift from her husband also inspires me and likely others, too. So many of us have to stick to budgets and can't afford lots of tools. It will be fun to look at Etsy and see what Rina has in her store and also to view her videos.

Thank you, Rina, for inspiring *DHM* readers! Your beautiful creations may just be the encouragement I and other mini lovers need to spur us on and to look at everyday items through a mini lens.

~Helen from Belle Plaine, MN

Be our Star letter winner next issue

You could win this miniature wine and cheese set just by sending in a letter with whatever is on your mind about miniatures or an issue of *DHM*!



Karen's Dollhouse Shop

Web: www.KarensDollhouse.com

Dolly's Gallery

Gail & Bryan Arrington

Web: www.DollysGallery.com

Etsy: DollysGallery.etsy.com

Inspiration

With the holidays behind me, I needed a push to jump back into creating more miniatures. I definitely found what I needed in the article, "The Pure Joy of Making Miniatures."

Rina Vellichor definitely has a special gift for her beautiful, detailed miniatures! Color also plays a big part in what she



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Position On The Board

Learn how furniture affected status in society, as well as influenced the prestigious title, Chairman of the Board.

BY BRIAN LONG

In most Tudor houses there was only one chair but plenty of stools, forms (a bench without a back) and benches so to be the one who sat in the chair showed your status within the family. At the same time most tables consisted of trestles with a stout oak board on which your meal was served. The trestles used then, as now, were of simple construction with few variations. Old woodcuts and other illustrations give us a glimpse of these behind the white cloth covering the board with 'comb' and 'A' type being the most used with a double 'A' being used at better class functions just as we do at miniatures shows today.

A grand picnic saw the board being used in what to us is a strange way. It was held on the diners' knees and not on its trestles.

Shown on the following pages are two variations on this theme with the first being quite a well known woodcut of Irish gentry

At the same time most tables consisted of trestles with a stout oak board on which your meal was served.

being served up a feast in 1581 (page 70). The other shows a number of people sitting on a mat

Sewing/work table by A L Miniatures and is a style much used by the Victorians, with compartments for small items inside.





Counter tables - a special table or side table used as a counting surface for coins or tokens. They were of at least two types, one having a chequer type grid cut into its surface and the other mounted on a hutch or cupboard, or chest where the cash would be kept.

or ground-sheet with the board in the center on their knees. This was at the Whitsuntide Cotswold Games of 1636 (page 70) showing that boards were taken outdoors without their trestles for a long time. It is interesting to note that in both views wooden drinking cups are being used. After the picnic, or indeed after a meal, the board would be hung on the wall and the word 'board' was used for a hung picture, design or set of rules, etc. Giving us 'Tables of Rules' and 'Times Tables', etc.

By 1550, square frames with anything from two to 14 sets of two legs supported the board and many old boards were mounted in this way. It was not unusual to find trestles and

boards as the main table in a house as late as the 19th century.

Back to seating: The chair was for the head of the house, the Chairman, and those who were privy to his utterances were members of his Board, ending up with such as the Board of Governors,

“A gentleman of standing would have had a counter table on which to count his money, an item still used in shops today.”

Board of Trade, and even Board and Lodging. Small children were not so fortunate as once they had outgrown the highchair they had to stand on stools or crickets to get at the food while their parents and older sisters and brothers would sit.

Miniaturists with Tudor houses prefer the four or six-legged refectory table but there were others used in many ways. Cupboards were boards for cups; sideboards could be anything from side tables at a feast or a small table on the side where food was dressed prior to presentation. A gentleman of standing would have had a counter table on which to count his money, an item still used in shops today. Better still was the 'Hutch' – a counter with a cupboard under it to hold the swag.

At many times in our history it has not been safe to declare one's religious affiliations which gave us the communion table with a cavity

Pedestal table - this Georgian style table of c1770 was made by Escutcheon and is a close relation of the earlier one with cruciform feet. In this example there is a central leaf to allow the length to be changed as required. Such tables could have many leaves and pedestals to create a banquet table. Most 18c homes did not have a room designated for dining but had a gate-leg table, which was brought out as required.



under the board to hold vestments, etc. Later this space was used to hide valuables or the other person's aces while playing cards.

The most important development was the draw-leaf table, which meant you could have a longer table as and when you required it, without the use of trestles (early 17c). Gate-leg tables came in at much the same time and for a period, well into the Georgian era, were the most used form of dining table as few houses had a room set aside for this. West Country housewives were well prepared for this having a work surface on one side of the board and when turned over a polished surface for use by



Above shows the board with grooves cut in the ends to make handling easier, and the different types of trestles used to support the boards.

Below is a trestle table - with two turned 'Vase & Cap' trestles of the 17c. These legs with their cruciform head and foot could be free-standing but were later joined by a cross-bar forming a permanent table.

guests. Until the mid 17c you only sat at one side of the table so that your servants could tend to your needs much easier.

Fingers came before forks (c1620) and finger bowls were essential at the nest of tables. The head of the table may wash separately but it was polite to share the bowl. Out of this fashion grew a naughty practice – that of touching the hands of a member of the opposite sex while washing ones fingers. A bit like footsie under the table today!



Early 16c woodcut from Gringoire's Castel of Laboures. A man sitting on a low settle at a trestle table and on the wall by the window a bracket with a hand towel, bowl and above it a reservoir of clean water. As fingers were used, not forks, washing was important with the facilities shown in many drawings.



In the Will of a gentleman from Northallerton were four basins and two jugs for washing at the table, but many Tudor houses had a wall mounted basin or stoop with a reservoir or clean water mounted above it. My sketches, taken from period prints, show variations on this theme with other interesting details that would help to bring your dollhouse to life, such as a hand towel and a brush. What was the brush for?

The Framed table below had four legs joined together by a stout frame to which the board is fixed. Towards the end of the 17c large refectory tables were 'out' with smaller ones being preferred to dine at, but by the 18c the long table was back at least in high society.

Fourteenth and 16th century servants tended to the wants of their masters and there was a strict ritual in everything.



Fourteenth and 16th century servants tended to the wants of their masters and there was a strict ritual in everything. In 1580 the 'Panter' was the officer in charge of the pantry, where the bread was kept (from the French *paine*). The bread was carried to the table in a fine cloth or port-payne and cut using a special set of knives. (1) A 'chaffer' for cutting large loaves. (2) A 'parer' for trimming the edges of cinders or burnt bits. (3) A 'trencher' knife used in much the same way and last of all (4) the 'mesal' knife for cutting off the upper crust for use by his master.

Lesser mortals were given the harder and often burned bottom or lower crust. Not only did the high and

mighty get the upper crust, they became known as the 'upper crust' and only they could have bread baked the day of the feast. Day-old bread was for his guests; the household routinely receiving two and three-day old bread.

Peter Lane made this miniature of my own original duet table, which dates from the late Georgian period. The top lifts to form two slopes for music and under them, a small cavity for other sheets.





Above is detail from a woodcut of 1636 depicting the Whitsuntide Cotswold Games that shows such events as wrestling, jumping, racing and throwing the hammer, within the background of a group of revelers sitting on a groundsheet or mat, with a long board on their knees.

Four-day old bread was used for trenchers. In richer establishments these were not eaten but given to the servants or poor. Wooden trenchers were in everyday use by c1600 most being some 12" to 14" square and having a concave upper surface. There were others that were round with even little feet on the best ones.

As it was not unusual to have 14 courses at a feast many were used, but a nice touch was the last one - the desert roundel. These were originally of wood but later ceramic and had a picture on them. Early ones had the picture on paper, which was then mounted onto a wooden trencher and when the meal was over you had to read or sing the accompanying ditty.

Today we have dining tables, times tables, coffee tables, sewing tables, writing tables, reading tables, rent tables, dressing tables, billiard tables, duet tables and many more but as over the centuries its main use is for dining.



Cricketts or Crackets - depending on where you live. Chairs were few in number in houses prior to c1670 with only the head of the house having one. This woodcut shows a family of the mid 17c with the parents on stools at the ends of the table, the older children sitting on a form at the back and the younger ones standing with one on a stool or cricket. Note the use of spoons, as forks were new-fangled at this time.



Miniature Dolls with Big Characters

Timea Vajonne of Enchantedolls shows us her dolls and tells us a little about the love that goes into making them.



Let's get to know miniature artist Timea Vajonne and enjoy looking at some of her one-inch scale creations!

DHM: Tell us about your dolls.

Timea: I make twelfth scale OOAK miniature polymer clay dolls with big personalities. My popular characters are gypsies, old craftsmen and craftswomen, as well as grannies and grandpas. In 2019 I was involved in a charity project, headed by Paul Woolnough, that raised money for injured soldiers. Paul made a beautiful house set in the WW1 time period. I made the Mercian regiment soldiers as well as Private Derby, the ram mascot. It was a challenging task, but a humbling one and I was very proud to be involved.

DHM: What is special about your miniature characters?

Timea: I try to make every doll special, individual and inspired by real life. Sometimes it's humorous, sometimes it's cheerful or sad. I always position them doing something, to capture a moment in life. I feel they are special because of the delicate details and the emotion on their faces. It's always heartwarming when they put a smile on someone's face. That's one of the reasons

I miss live shows; I love meeting face-to-face with customers and collectors.

DHM: How did you discover the world of miniatures?

Timea: As an Eastern European I had not heard of the hobby before. I came across a miniature exhibition on a day trip to Leonardslee Gardens in West Sussex. It is a beautiful display by Helen Holland depicting life as it was c.1900. I was mesmerized by this miniature world. I bought her book and then I started to research and read about this new world. In the same year I got my first polymer clay set for Christmas. I taught myself to sculpt little figures.

DHM: Where is your home?

Timea: My home is the sunniest

town in the south of England — Eastbourne. Although I was born in Hungary I have been in England since 2005.

DHM: Do you have another job besides creating miniature art?

Timea: My full-time job is in the NHS. I work in the local hospital, on the ophthalmology ward, helping people to see again after their operation. I meet many interesting people with fascinating hobbies. Their life improves after eye surgery so they can enjoy their hobbies again.

DHM: How do you cope with a busy job and making your dolls?

Timea: It's not very easy to combine the two as I work full time. Sometimes it feels like a vicious circle, as the more dolls I make and







sell the more time I need to make them. And I need time for other things, as I love travelling and going on day trips or to see a show. I wish there were at least 30 hours in a day.

DHM: Do you have another relaxing hobby?

Timea: Yes. I have three fish tanks in the lounge and I love to create underwater worlds for my tropical fish and shrimps. It's very fascinating to watch and breed them. My local fish store relies on me as their shrimp supplier. You can waste so much time just sitting and watching them. It's very calming and relaxing so it's time well spent really.

DHM: What's the one tool you can't live without?

Timea: No tool, but my dear husband's support, help, modelling and love I couldn't live without.

DHM: What makes you pull your hair out?

Timea: I am a very laid back, calm person so not many things make

me pull my hair out. Only thing is if my two black cats jump on my workplace and start to play with my bits and pieces. I have to catch them and regain what is mine. This is never easy, but I cannot be angry with them for long. So soon they are back on my table again.

DHM: Do you plan your characters or do you dive right in?

Timea: I do plan my characters in advance. I get an idea in my head then research the relevant pictures or information. If I work on commissioned work, I measure all the time. It takes so many hours of work for just the face to be similar to the one requested. When I start to create them they look nothing like a human, more of an alien, but as I work on the details they emerge as I imagined them (most of the time). Clothing and hair is the final step. Every little step really transforms them into a character. The whole process is very satisfying.

DHM: What are your plans for the future?

Timea: I have the privilege to make some dolls for the Pendon museum in Oxfordshire, where the scenes and room boxes show English rural life around 1930. It is an amazing place to spend some time and learn about the past. My other plans are to cut my hours in my full time job and concentrate more time on my small people.

DHM: Where can readers buy your miniature dolls – do you attend miniature shows?

Timea: I do attend KDF London and Miniatura Birmingham. I have an Etsy store as well: [etsy.com/uk/shop/EnchantedDollsByTimea](https://www.etsy.com/uk/shop/EnchantedDollsByTimea)

DHM: Do you love creating miniature art as a job?

Timea: Miniature doll making will always be part of my life. I cannot imagine life without creating my characters as it gives me, and others happiness. I never feel bored of them and always get excited about new projects. I have so many characters waiting to be born.

Stan Finds His Style in Papier-mâché Homes

This abandoned house is just one of the wonderful creations made by Stan Gregg, who has mastered the art of realism with inexpensive materials.

BY SANDRA HARDING

The first thing I noticed about these photographs was the graffiti on the side of the building – not something I've seen before in miniature! This won't come as a surprise as you know I love that little something different, and this creation by Stan Gregg is certainly that. It's so well done it looks real and, guess what, it's made from heavy duty poster board and I am so impressed. However, it didn't start so well. When Stan first started creating his little works of art, nine or so years ago, he used thin plywood for the base of the houses and, as he covered them in wet papier-mâché clay, the wood warped badly.

To start the process, Stan makes the windows and door frame and lays them out flat on the poster board to get the right look. He then traces around them to keep within the size he wants. This building is about 9" deep by 11" wide and 29" tall. Stan likes to keep his creations slightly smaller than 1:12 scale so they can fit in the smallest places. Very wise, as we are all running out of room I think – or is that just me?

After hot gluing the walls together he uses papier-mâché clay layered onto the sides of the building between a quarter to half an inch thick. He then creates the brick effect using a brick stamp he made which, he

admits, wears him out as it can take one and a half hours to do one side. It has to be done before the clay starts to harden and he does the four sides in one long day.

I can imagine how tedious and messy that must be and the huge relief when it's done. After they dry a little, with a fan blowing on them for a day, he starts to add paint, making it even wetter. Stan decided to use real grout on this house which gives a very realistic look and, after he adds the grout and washes off the excess, he repaints each brick individually. This means that it needs to dry for a week or more, time which Stan puts to good use, working on the inside.

Inside the building, the tiles were created using photos found online, which were reduced in size and printed. Stan then covered them in clear tape for glaze, cut them to size and glued the printed tiles onto heavy duty cardboard. He then recut the tiles and glued them to the floor.

The pictures on the walls are printed, the frames are match sticks and Popsicle sticks while the fireplace was made using a mold. Most of the wallpaper is scrapbook paper, and Stan tells me he had great fun adding it, distressing it, before making it peel off the walls.

Although Stan tells me that he started this hobby only nine years





ago, his interest in miniatures began when he and his twin sister had a dollhouse. They were about 12-years-old and they both loved their miniature world. This was rekindled for Stan when he made a wooden dollhouse for a neighbor's daughter, followed by kit builds. The addiction had set in.

It was during a break from his nine-to-five job that he decided he needed to create. What better than a miniature gnome tree house, of course! After that came Hagrid's hut (from the Harry Potter series) and mushroom houses, using his newly found papier-mâché pulp, and Stan knew that this was his outlet and a hobby he just loved.

Stan discovered the Denver Miniature Show held annually in his home town, and during a visit met one of the museum's managers, who showed interest in his work, and said he should exhibit them. They were a real hit and they all sold with people asking for more.

The next show will be his sixth year and he still has new creations in mind. It takes approximately 7-10 days to finish each unique piece, depending on the complexity. Stan likes his real home to look like a clean model show home, so his creations are kept behind closed doors in his craft room and spare bedroom between shows.

He tells me that he never keeps



his houses, although he has been tempted with the Brick Mansion which is full of expensive furniture. However, for the right price – who knows?

Using a Lathe Machine for Miniatures

Mikako Nishi lives in Japan and has been working with a lathe for 10 years. She is excited to share the process while making miniature candlesticks.

BY MIKAKO NISHI

Lathe work is fun, but it's dangerous if you don't pay attention because you use knives and a high-speed machine. Don't wear long-sleeved shirt or loose clothes. Keep away from small children or pets. And you also have to protect yourself with protective glasses and a mask. Once you start you will want to make many things.

Step 1: First, draw a rough picture of your candle holder.

Step 2: Attach the plastic round bar into the lathe machine. It's good to cut it into easy-to-use lengths first.



Step 3: Make a rough carving.



Step 4: Next, shave it from the tip.



You will need

- Lathe machine
- Carving knives suitable for lathe work
- High speed steel bit
- Sandpaper and sanding sponge - fine grit
- 5mm plastic bars
- Acrylic paints
- Paint brush
- Protective glasses
- Protective mask

Step 5: Continue shaving the shape while changing the direction and angle of the carving knife.

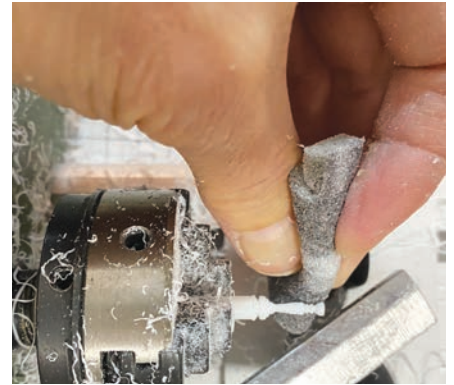


TOPTIP

Attention! When the machine is running never use anything that is at risk of getting involved. It's also dangerous to let the knife come in contact with the lathe itself.



Let's be careful because the work on the thin part is easy to break.



Step 7: Insert a detachment line (not detaching yet).



Step 6: Shave the bottom base.



Step 9: Turn off the machine. Use a clean brush to clear off any dust from the candlestick.

Step 10: Paint with acrylic paint, such as black or blue-gray.



Step 8: Smooth with sandpaper. I use sandpaper as well as a small 3M sanding sponge.



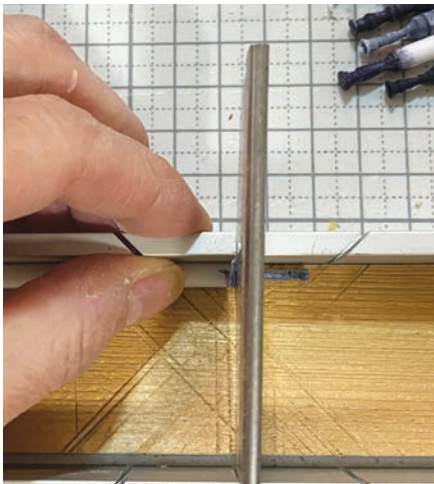
PROJECT

Step 11: Remove the candlestick from the lathe machine.

Step 12: If you want to finish it with a shabby chic look, dip your brush in a tiny bit of white acrylic paint and dab some off so the brush is dry. Then dab it over the candlestick on the black.

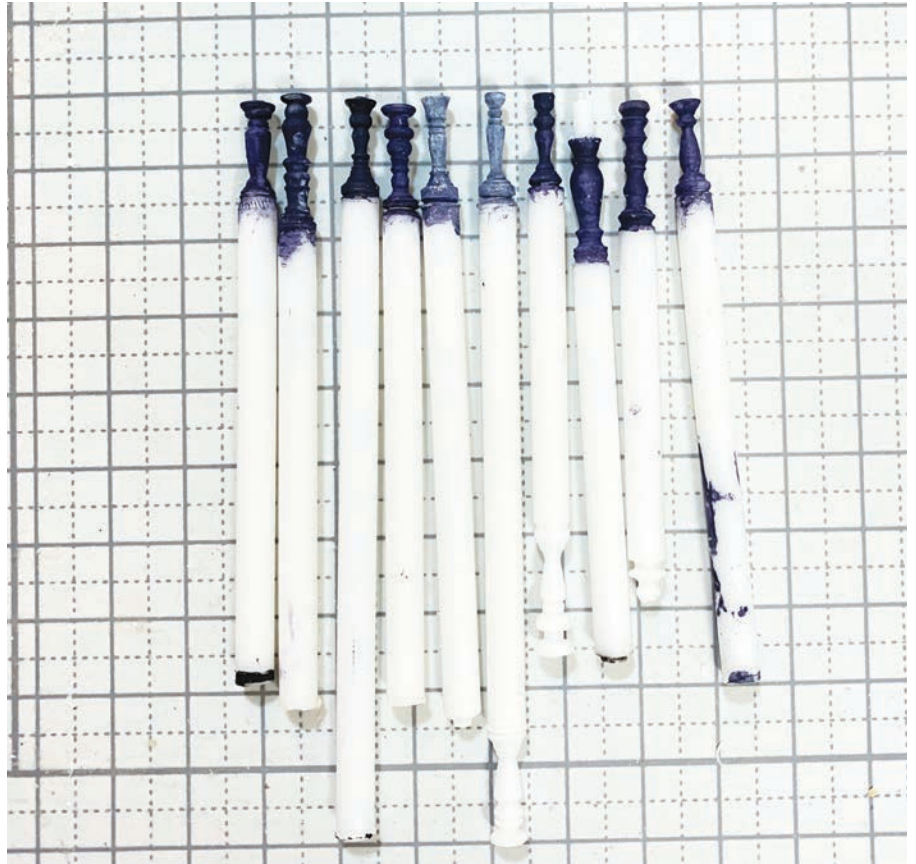


Step 13: Detach the stick from the excess pole while it's still on the lathe, or with a saw and miter box.



Step 14: File and/or sand the end you just cut to make it smooth so that the candlestick will stand upright. You are finished!

Now that you practiced this technique, you can play with different thicknesses or you could try making wooden ones as well. Be creative - the results may surprise you!



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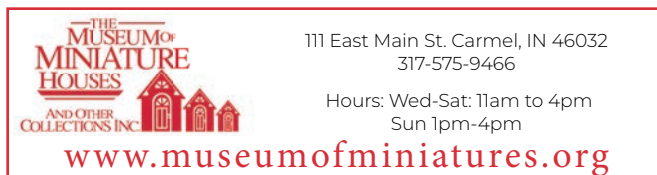
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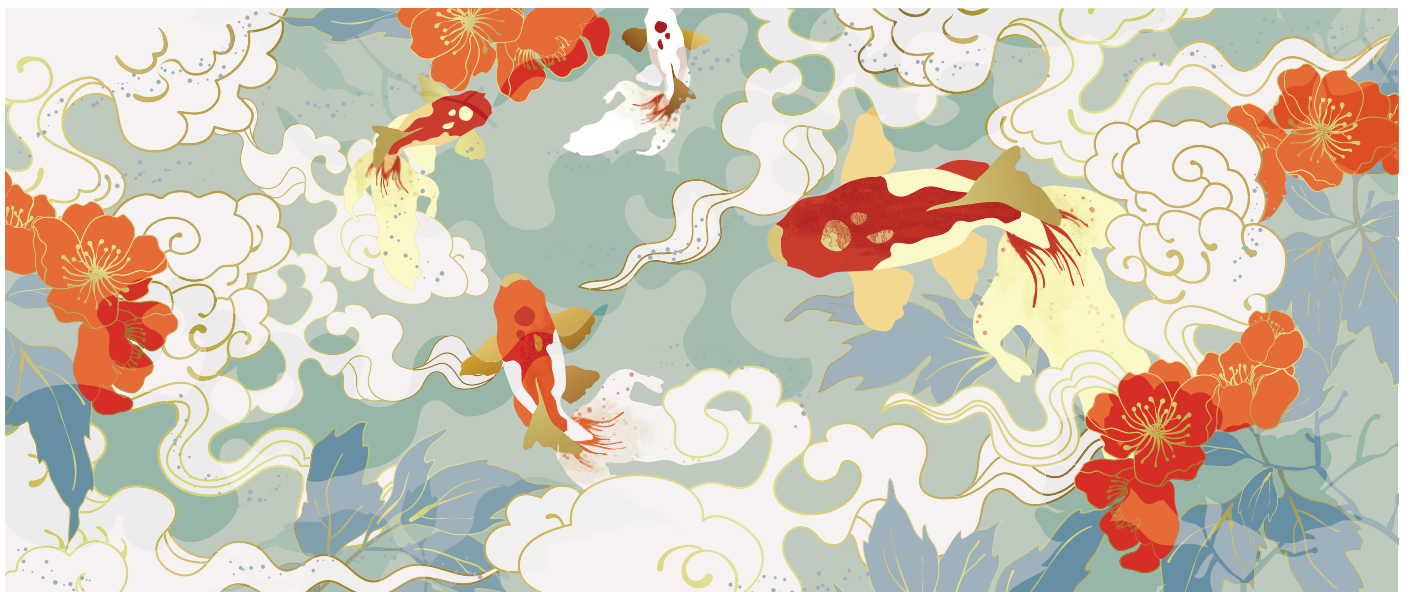
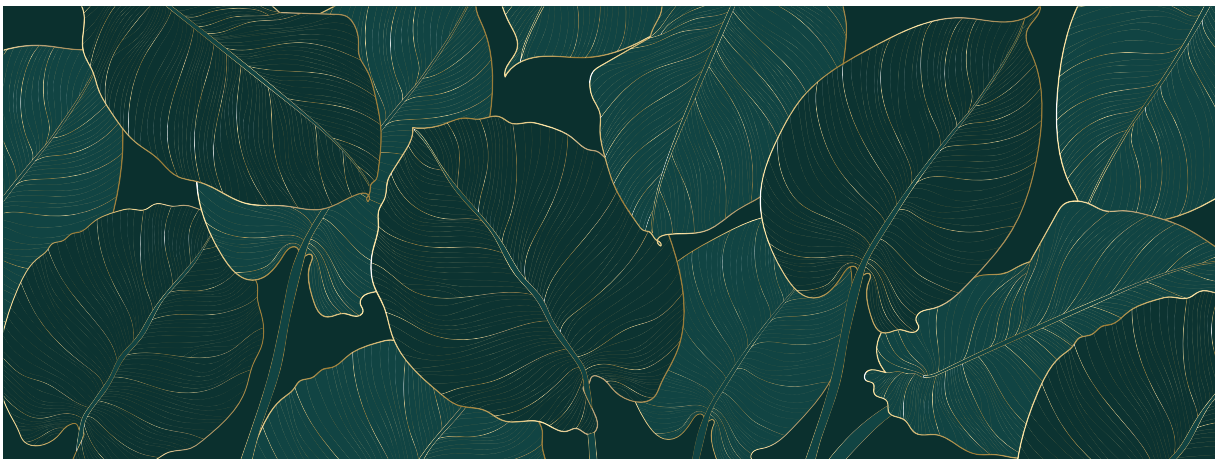


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