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There is endless mischief brewing in this Halloween gallery of spooky and haunting miniatures.





editor's welcome



THE WOMEN are sitting around the table, chatting excitedly. Different characters with one common purpose: planning future projects. Leafing through their books for ideas.

No it's not miniaturists at the local doll's house group, but a group of witches. The scene is captured perfectly in twelfth scale this issue.

I know a lot of people aren't wild about Halloween. Too commercial in the shops, too many trick and treaters on the streets. But it is ancient Christian festival with roots that go back many years.

And more to the point, as miniaturists, it offers wonderful scope for the imagination, and a healthy potion of fun. So step away from your traditional Victorian kitchen for a short while and embrace some of the spooky fun in the houses, roomboxes and scenes on the mini menu this month.

Lots of the makers talk about leaving everyday life behind and getting lost in a dream world. Surely that's a big part of our wonderful hobby, whatever the style or period, and whether or not you've got an authentic cook with a jelly mould or a mad scientist with a mouldy jelly?

You might not like Halloween, but I still think you'll be spellbound by some of the ideas in this issue.



Richard

Richard Jennings - Editor. richard@ashdown.co.uk

It made me smile

What's even more amazing than using a thousand toothpicks on a house? Asking a friend to stick them on. (see p54).



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House Hunt

FIND THE little house hidden somewhere in this issue. Last issue it was on page: 13.

How Emma achieved her own Grand Design

Emma Waddell gave up corporate banking and found a new career decorating and furnishing amazing doll's houses

By Sandra Harding

I first met Emma Waddell at the Kensington show where she was displaying a most beautiful doll's house she had decorated and fitted out for a client.

Other exhibitors and the public were captivated and the house had viewers all day long. It made me want to talk to Emma and find out her story for you.

It began with a handmade doll's house in the form of a Swiss chalet, which was

bought from a local shop when she was around 10-years-old. This original spark was left to flicker for many years, whilst Emma went on to become a corporate banker in London. Her job was her total focus, enlivened creatively by nothing much more than a little pastel drawing,

After twenty five years Emma gave up the banking world and moved from London to Suffolk. And it was on a shopping trip to a doll's house shop in



Colchester (sadly, no longer there) that she became reacquainted with miniatures. During a friendly chat Emma was asked to help out in the shop and on her first day she met Theresa Keane, the wife of ex-footballer Roy Keane. Mrs Keane was desperate to have a doll's house, but not just any doll's house. It had to be fully decorated, furnished and beautifully lit to a very high standard.

Neither the shop nor, at that time, Emma, could take on such a commission, but it planted an idea firmly in her mind, and that old spark began to grow for the next year or so. It occurred to her that not everyone has the time to dedicate to building, decorating, and lighting a house, and maybe this was something she could do. She returned to banking for a while but, as the idea persisted, she set up



Dolly Daydreams fair at Ipswich in 2011. Much to Emma's delight she had several offers to purchase the house but also, more importantly, approaches from three people who wanted her to do the same for their houses. Within days, she had a business, and a waiting list. Doll's House

Grand Designs was born.

She contacted Mark at Dolls House Builder, whom she knew had a good reputation for making robust houses that went together well. He agreed to supply her with all the basic houses she needed, and all she had to do was a lit-

a website about designing and decorating doll's houses and had some interesting responses.

Emma's next move was to buy a secondhand house, decorate and finish it to a high standard, and display it at





tle redesigning to create her own model. Emma also approached a great many high quality makers, who all agreed to supply her with personalised items of furniture, wallpapers and accessories. Many of them have since become friends, and

she counts Mark, Sue Cook, Susan Bembridge, Blackwell's of Hawkwell, Doll's House Floor Tiles, Richard Stacey, Tanya's Little Curtains, and Ray Storey amongst them.

The start of the process sounds easy,

which is to sit with the client to find out his or her exact needs. However, it can take many days to work out the scheme of the whole house, from the overall design of each room to the tiniest detail. Some clients want hidden corridors or secret rooms, but all know that they want something different. And that is just what they get.

Emma told me that she supplies up to 16 designs of fireplaces with rugs and carpets handmade to order, as well as French parquet, individually laid floors in wood, real stone or marble. There are working sash windows (replicas from the Ritz Hotel in London) 40 different ceiling roses, full ceiling panels from Sue Cook and, astonishingly, 80 or more chandeliers from £15 - £600 in price. Amazing.

I think my biggest surprise was when Emma told me that she can finish and supply a fairly large and complete Ashthorpe Manor to a client in about six weeks. Now that's what I call service, considering that I am still working





on a house I have had for several years. However, her current project is Ashcroft Hall, which is a very special commission and which will take approximately three months. It is five feet wide, by six feet tall, and has real slate roof and fully leaded dormers, secret passages, stone floors, brass handrails, the finest chandeliers and wallpaper, and gold plated door handles.

We briefly discussed old houses at one point, as I have a couple from the 1950s myself, and Emma admits that she also does renovate houses too. In fact, she has just finished a 100-year-old cupboard house, but only after she persuaded the client to remove the dead mice from it before delivering it to her.

Emma's own personal doll's house is seven feet tall, and six feet wide, and she works on that too, in between her million other tasks. I have asked if we can have a look at that when it's eventually finished – I do hope so. [DHW](#)



melted mini CANDLES

Auralea Krieger shares some simple steps to make a melted candle to help set the mood in your special little room

By Auralea Krieger

Having melted candles in your doll's house is a great way to make it feel lived in. You can fill candelabras and make any size and shape that you wish.

YOU'LL need

- Polymer clay - transparent, white, and yellow
- Wax paper
- Razor blade
- Colour Shaper Brush
- Sewing pin
- Tacky Glue
- Black thread
- Scissors
- Tweezers



Step 1: I mixed my polymer clay to match the colour of a beeswax candle. You can create any colour candles you want. Roll a small piece of clay with your finger on the wax paper until it is the thickness you prefer.



Step 2: Cut both ends off with a razor. Roll the razor over the clay back and forth to make the cut, this will keep it from getting squished. Round the top end by patting it lightly with your finger.

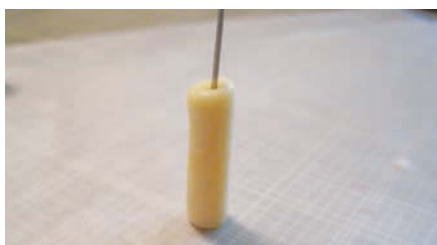


Step 3: If you plan to fill a candelabra this is when you need to be sure it will fit into the hole properly. You may have to repeat Step 2.

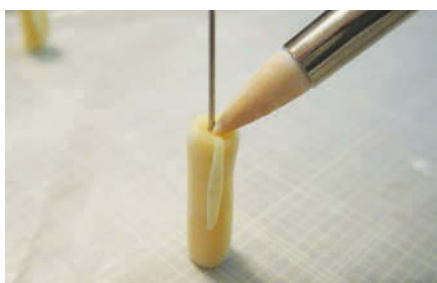
Step 4: Make an indent using your Colour Shaper on the top of your candle.



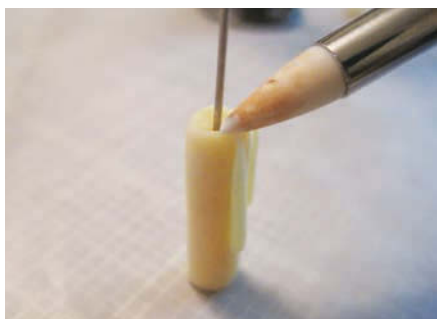
Step 5: Roll out 4-5 very thin tubes. If you like, make the end of one a bit more round as if the wax formed a blob as it melted.



Step 6: Push the pin into the centre top of the candle.



Step 7: Start applying the melted wax pieces by folding them over onto the top of the candle.



The candles came out a bit more yellow after baking, perfect colour for beeswax candles.

Step 8: Hold the pin and press that top piece gently into the candle top until it is blended with your Colour Shaper Brush.

Step 9: Keep adding the thin strips around the candle at different lengths. You can add a melted piece that is longer than your candle and flatten it on the table at the base as if it has been dripping for a while. Study how real candles melt if you want to achieve realism.

Step 10: Take out the pin and bake on a tile at the recommended temperature.

Step 11: Once cool, cut a small piece of

black thread. Use your tweezers to dip one end of the thread into glue and then slip it into the pinhole. Once it's dry, you can squish the tip of the thread a bit to make it look like a burned wick.

If you want to colour coordinate with your room, then mix any colour you wish with some translucent clay. You can size to fill your candelabras, put candles of all sizes inside the fireplace, or put them on little plates throughout your house or scene. They may not be lit up, but they will bring warmth to your special little home. **DHW**

Seasonal fireside magic

These lovely mahogany pole screens and metal firescreen designs are just what you need to make your fireplace look complete. Named after each of the four seasons, these silk

gauze needlepoint kits have just been launched by Janet Granger.

The kits contain all the stitching materials and detailed instructions you need, as well as the relevant components to make the pole screens and firescreens, too.

There are free online tutorials at www.janet-granger.co.uk/tutorials.htm to show you exactly how to make them.

Pole screen kits are £19.95, and firescreen kits £20.95 each. P&P is £1.75 per order if placed by post (cheques to Janet Granger); p&p is free online from www.janetgranger.co.uk if your order is over £45, otherwise it is £1.75 UK / £3.95 overseas.

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trick-or-treat PUMPKINS

Gabriele Layne shares how to make a festive twelfth scale pumpkin shaped basket for miniature trick-or-treating!

By Gabriele Layne



This is a fun idea for making your Halloween scene even more special. Every tick or treater needs a place to put their stash!

Moulding a basket

Step 1: To make a mould you will need to mix two equal parts of white and yellow putty together until a uniform colour is achieved.

YOU'LL need

- Small resin pumpkin approximately ¾" in diameter (found in craft store)
- Two part putty (Amazing Mold Putty by the Alumilite Corp.)
- Orange polymer clay
- Ceramic tile
- Green cloth wrapped wire
- Dowel or ink marker
- Wire cutters
- Tacky Glue
- Assorted Halloween candies, chocolates, and lollipops

TIP: To keep the cloth wrap from unraveling from the wire you can coat it with clear nail polish.

Step 2: Roll the putty into a ball and, starting from the base, roll the putty halfway up the pumpkin. Press gently to make sure all the detail is covered. Let the finished mould sit for about one hour before removing the pumpkin.

Step 3: Using polymer clay, cast your replicas and bake them according to package instructions.



Basket handles

Step 1: Use cloth wrapped wire and twist it around a marker or dowel to get the correct

diameter for the handle. Make a number of loops to make more than one handle and then slide the wire off of the marker.

Step 2: Using wire cutters, snip off some round circles.

Step 3: Bend the handle slightly outwards on both ends to create a handle shape.

Step 4: Glue into the pumpkin basket using Tacky Glue and let it dry.

Step 5: Fill the baskets with candy and goodies of your choice and place in your Halloween scene. **DHW**



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Welcome to the witching hour

Karina Vrijdaghs invites you to join her in this special union of seven mystical women in her mini scene, the Witches' Sabbath

By Caroline Welby



Karina Vrijdaghs lives in Nerja, a small town in the south of Spain that is sheltered by the Sierra de Almijara Mountains. Her hometown is a seaside resort often referred to as "The Jewel of the Costa del Sol." You would imagine inspiration for creativity would be endless here, but many of Karina's ideas actually come

from things she sees and experiences while traveling.

Her interest in miniatures began in 2002 after she laid eyes on the first doll-house she had ever seen. A year later, she dove into the hobby full force.

"I have been making miniatures since 2003, and especially like to build houses and other buildings. From time to time I

enjoy making characters, as well as furniture and many other things. I love the rural style and old, moist, tumbled-down atmospheres."

BELOW LEFT: The stone chimney is Karina's favourite part of this scene.

BELOW: Each witch has her own wonderful facial expression, which makes this miniature piece such fun to examine.





Her work studio may be a small, dusty, overcrowded room full of tools, but it's where she gets lost in her dream world of faraway places and interesting characters well into many late nights.

The Witches' Sabbath came to be when the idea of making a scene with several witches became of interest to Karina. "I finally had some free time to do something out of the ordinary with witches," she said. "This idea had been on my mind for a while. I knew I wanted to model seven of them, and they would all be different characters that would be meeting on the longest day of the year, Solstice!"

According to folklore, earth spirits from all plains celebrate a bountiful season during midsummer solstice. It's even said that this legend was the inspiration behind Shakespeare's play, *A Midsummer Night's Dream*. Wicca and

witchcraft books also cite summer solstice as the best time to administer spells for success and abundance.

One reason for this is because of the endless supply of the natural ingredients that the spells call for.

Karina chose to make seven twelfth scale witches for this scene because she felt it was a magical number, and because it raised the challenge of creating a scene in a structure with seven even sides—a heptagon. "I thought that ruins would be the perfect structure for them to gather in. So I constructed it with large stones and a paved floor. To make it complete, I also made a stone table in the centre with seven even sides and seven benches, and a primitive open fire with a chimney."

Karina designed each witch to have her very own personal style. "I live in the south of Spain so, of course, a Gypsy witch from Andalusia had to be included.

ABOVE: This piece was displayed at the Feria de Andalucía in June 2014 and received much praise. This is no surprise seeing how so much work and creativity was put into it.



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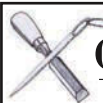
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There is also one that seems to have American Indian ancestry, and another that has red hair; I imagine she could be from Scotland. And then the blonder one could be Scandinavian. The one dressed in all black holding the glass sphere could be Sicilian, and as for the others, well I will leave that to your imagination!"

TOP LEFT, LEFT AND ABOVE: Karina's imagination and talent is responsible for creating everything in this scene. She wanted this to be an original piece of work and I think she has truly succeeded.

ABOVE: Each witch has her own style and look. They are no doubt having a lovely gathering and a very intense discussion.



For finishing touches, Karina added all of the accessories the witches would need on their mystical day. Their flying brooms are leaning up against the rustic stonewall. There is also a cauldron, a book of spells, a magic wand, a crystal ball, and a little purse with a wand gently placed on top. For even more ambiance, she added a few melted candles that are placed on the stone shelves that protrude from the walls of the structure.

"They are having a great time together on this warm evening, as did I when I brought them to life," reflects Karina. "Each time I look at them it brings me much joy. I hope this little scene brings you much joy as well!" **DHW**





tiny eyeballs in A MINI JAR

Amanda Phillips shares some tips for making the classic “eyeballs in a jar.” A fun little creepy project for Halloween

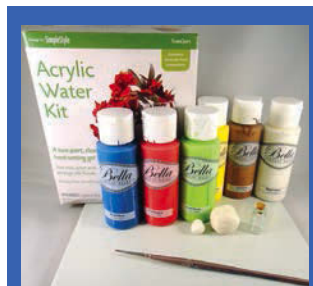
By Amanda Phillips

Halloween at our house is crazy! We’re always decorating throughout the month of October and we have our own hand-carved cemetery and some really giant inflatable decorations. We dress in a theme each year and our pumpkins match. Our house plays scary music and we have

treats in a bowl ready to be dispersed to all five of our trick-or-treaters. Sure, we may not get a lot of traffic, but we have spirit!

When it comes to Halloween in miniature, I’m always ready for a challenge, so when our editor asked for eyeballs in a jar, I knew I could complete that vision!

YOU’LL need



- A miniature jar
- Translucent and white polymer clay
- Acrylic paints (eye colours: red and black)
- Paintbrush
- Baking tile
- Acrylic water kit - optional



Step 1: Mix 1-part white clay with 9-parts translucent. Roll the clay into many tiny balls. Eyeballs come in all shapes and sizes, but for each jar it’s best to try and make them uniform in size.



Step 2: For about half of the eyeballs, add an optical nerve shape by rolling the end of the ball into a cone between your fingers. Bake the clay according to the manufacturer’s instructions.



Step 3: Once the clay has cooled, paint a small dot of colour on the end of each eyeball.



Step 4: Add an even smaller dot of black paint in the centre of the coloured dot.

Step 5: Paint some tiny red

stripes on the ends of the conical eyeballs. Add a smudge of red paint to the backs of the spherical eyeballs.

Step 6: Drop the eyeballs into your jar. When they fill about 80% of the jar you can seal it or follow optional Step 7 to make your eyeballs float in liquid.

Step 7: Mix your acrylic water according to the directions in the package and use an eye-dropper to add a drop of acrylic water inside the jar. Add some eyeballs and then add more acrylic water. Repeat this process until you’ve reached the top of the jar. Keep the cap off and let the acrylic water dry for the length of time listed in the directions.

This little jar of creepy peepers will make an eye-mazing addition to your Halloween scene. What other spooky items can you place in a jar? **DHW**

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SUNDAY 18 OCTOBER

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SUNDAY 25 OCTOBER

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SATURDAY 31 OCTOBER

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a spooktacular MINI WREATH

Are you a lover of all things spooky? If so, try your hand at making your very own Halloween inspired wreath with a mini scene inside

By Marianne Colijn

This spooky wreath combines two of my favourite things. I love making decorations for my house and I love playing with minis. Combining both has the extra advantage of the whole scene taking up very little room. Even if you do not like Halloween you can have fun with the basic idea and just change it into a winter or Christmas scene.



Step 1: Paint the outside of your box black and then cover the inside with the orange paper using Mod Podge. The paper will give a nice orange glow for Halloween.

Step 2: Paint your wreath black. Leave to dry. Dry brush with grey and white to give it a spooky look. Leave to dry.

House and paper trees

Paint your little house if needed. I painted mine in a dark grey. The door was painted black and the whole thing was dry brushed with white to make the details

stand out. I also dry brushed some parts in black so the house would look a bit dirty.



Step 1: I painted the small windows orange so it looks as if there is a light on inside and then I put a coat of Mod Podge dimensional on them that so they would look like glass windows.

Step 2: Mark the position of your house on the back wall of your box using a pencil.

Step 3: Make the two black trees for your background. I used a template I found on the Internet, but you can also draw a simple tree-shape yourself. Cut your tree shapes out of black paper and remember you will need two copies of each shape.

Step 4: Glue one tree shape to the back wall on each side of the spot you marked for the house. To get a 3D effect, add tiny bits of double sided foam tape to stick the second tree shape on top of the first one.

Step 5: Glue the house in place using a hot glue gun or Tacky Glue.

Step 6: Cut strips of foam board for the stairs. The size will depend on the size of

YOU'LL need

- Polymer clay
- A small willow wreath
- A round box, approximately 1/2" deep, that the wreath will fit on
- Black and orange coloured mulberry paper
- Various bits and pieces with a Halloween theme like bats, pumpkins, little ghosts, etc
- Foam board
- Christmas trees - I used a few cheap trees that over the years had turned from green to black and were perfect for this scene, bottle brush trees would work well for this too
- Bits and pieces of moss/lichen
- Black, grey, orange, and white paints
- Mod Podge Dimensional and normal
- Tacky Glue
- Double-sided foam tape
- Gold glitter
- Thin metal wire
- Wire cutters
- Pliers
- Brown flower tape
- Optional - tea light candle (battery) and yellow crepe paper



your house. The top step should be just deep enough to hold the house and the other two will be slightly deeper so you get the step effect. Glue in place, paint black and then dry brush the steps with grey and white paint.

Step 7: Add some Christmas trees to the left of the stairs. I hot glued them to the walls of the box.

The wire tree

Step 1: Cut 9 or more strands of thin wire. The more strands you use the bigger your tree trunk will be. They should be about twice the length that you want your finished tree to be.

Step 2: Hold the wires together and start twisting them for the tree trunk. I used pliers to hold the wires so the twisting was easier. Keep twisting until you are happy with the shape of the trunk.

Step 3: Split the wires into groups and twist the wires in each group together to create the main branches.



Step 4: Continue to split and twist the wires until you have a trunk, main branches, and small branches.

Step 5: Spread out the wires at the bottom of the trunk to create roots.

Now take your brown floral tape and



cover the entire wire shape in tape. Wrap the tape around the tree as tightly as possible.



Step 6: Glue the tree in place next to the house. Arrange the branches so the tree looks its best.

Decorating

Step 1: Arrange some moss and lichen around the trunks of your Christmas trees so they look as if they are growing up from the ground and not just hanging from the wall. Arrange some around the wire tree and the stairs also. See the photos for reference.



Step 2: Add pumpkins, ghosts, skeletons and whatever you like on your steps. You could even put some in the trees and moss.



The little mummy heads were from a past Halloween project.

Step 3: Add a little bit of gold glitter here and there for fun.

Step 4: If you want to add a light to your scene this is the time to do it. I drilled a hole on the top of my box that was big enough to hold the flame of a battery tea light. The tea light will be upside down on top of the box and hidden behind the wreath. I made a little crepe paper moon that I glued to the box to hide the tea light, but you may choose to have it visible.

Step 5: Heat up your glue gun and glue the wreath to the rim of the box.

Step 6: Using Tacky Glue, adhere some moss or lichen to fill in any gaps between the rim of the box and your wreath.

And now you are done! **DHW**



Marxie Mansion is Joyce's top pick

Twenty-one houses in a year could be some kind of record, but honeymoon home is the favourite by a long way

By Sandra Harding and Joyce Wagner

This is another instance when I feel that the owner of this house, Joyce Wagner, has written about it in a way and with such love that I could not change a thing, so I have left it virtually as it was sent to me.

However, I must say that I think this is the first tin plate house we have featured, and I am amazed at the creation that Joyce has achieved, especially considering that she has only been collecting doll's houses for a little over a year.

I love the shiny walls and floors, and the kaleidoscope of colours and vibrancy that Joyce has created, reflecting the style of the house. You will also note as you read on, that she now owns 21 houses – five by Marx, and all those collected in such a short time. Wow, that sure has to be a record.

This house is officially called the Marxie Mansion with a Florida Room. It also goes by Marx-a-Mansion

Doll Dream House, but to me it's simply The Ravenscroft House – home to newlyweds Edgar and Adeline.

The couple have just got

back from their honeymoon and are having a small Tiki party to celebrate with Molly (Adeline's adopted daughter

from a previous marriage).

When this house originally came on the market in 1961 it included all the furniture, window awnings and a car. It is one of the biggest and most luxurious houses in the Marx line and was considered the Deluxe model, and I was very lucky to find one in such wonderful shape. It had all the outside window awnings, "wrought iron" front porch, a walkway and the cornice pieces for each window to hang curtains on.

My first house was actually the Marx Split Level when I started collecting (which was





about a year ago last Spring) but the Marxie mansion was the one I wanted more than anything. When I saw one for sale on eBay and saw how complete it was, I practically begged my husband to let me get it, which of course he did.

It is created in the 1950s/60s style, which is an era I love, and the Florida Room is one of my favourites with the Fifties looking furniture and the Jalousie windows, closely followed by the pink bedroom, a colour I love. This bedroom looks just like I think a mansion from the time

would look like.

As it's called a Mansion, the normal Marx plastic furniture just wasn't fancy enough in my opinion, so I devoured eBay. I discovered Ideal's Petite Princess Dollhouse Furniture from the same era, and it is so beautiful and I thought it perfect for my house. I furnished the living room, pink bedroom and bathroom from the same maker and the result speaks for itself.

During my eBay searches I came across wonderful TOMY Smaller Home and

garden furnishings, and the dining room and kitchen furniture from that maker looked just right for my house, so I bought them.

The last furnishings I found were by American Girl AG Minis, and I thought

they were wonderful and just perfect for a Mansion. I purchased several pieces from their Blue Room, which went into the daughter's room, their Loft apartment, which went into the "Florida" room, and the complete Tiki

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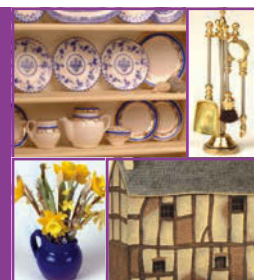
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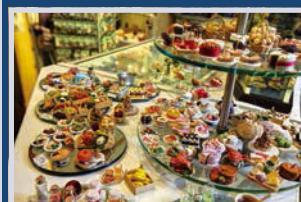
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Party Set is on the deck. The rest of the house is accessorised mostly with Re-Ment Miniatures, which include Hello Kitty, as I am also a Hello Kitty lover.

I absolutely love how this house has turned out, and

wouldn't change a thing. I really couldn't say what got me interested in doll's houses, except they are a throwback to my childhood and, of course, you can't buy new items like this anymore.

My husband and I have



been collectors of vintage items for quite some time and I guess vintage doll's houses were the next natural thing to get into. I currently have 21 houses – five of which are Marx. Being from the USA, Marx was a huge doll's house maker, and their houses had, and some still have, the most wonderful graphics around. My collection includes numerous Lundby Houses, a Caroline's Home, an ATCohn tin plate house, an Eagle Toy Hexagon House from Canada, and several smaller houses.

I am so glad that I got into collecting doll's houses, even if it seems like I've gone a bit overboard – it has opened up a whole new world of vintage collectible items, and wonderful new friends for me. **DHW**

It also means that if we ask nicely, she may let us see some of those other interesting houses she owns. – Sandra

small accomplishments

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Stormin' Norman is too busy to work

A chance meeting in a historic house kitchen led Sandra to discover the maker behind a wealth of different houses

By Sandra Harding

I am always astonished at the odd places one can meet like-minded people, and Norman Bartlett is one of those like-minded people, although as it happens it was his wife I met.

I was visiting Petworth House in Sussex, and started chatting to one of the volunteers in the kitchens, commenting that I have a kitchen range like that in my doll's house. Much to my delight, she began to tell me about her husband

Norman, who, it appears, has been making doll's houses for years.

It all started when he built a twelfth scale bungalow with a lift-off roof some fifty years ago, and he just hasn't stopped. Now that must add up to an awful lot of doll's houses, and Norman admitted to me that there must be at least 40 scattered around various places, including France.

After Norman and wife Janet moved from St. Albans to Fontwell in Sussex

they soon established themselves in the local craft market scene. Norman designed and built "Dream Cottage" to sell and they were designed especially for small children. They had lift-off front panels, false windows, and, for safety reasons, at a request by a mother, no interior doors.

During the move, Norman was completing his first real project, a Georgian Town House, for a friend in York. It was a two up, two down which had been modified with a full basement and was quite a challenge. As Norman's reputation grew, he had commissions to build, repair or complete quite a few houses and shops. This included a set of single rooms and shops for four of his grandchildren.





The next major project was another Georgian Town House with another full basement and eight rooms, including an attic of four rooms. The whole house is fitted and wired for about 48 lights, resides in France and is much admired by the locals.

The lady owner only came to buy a bird table for her garden, and went home having bought a ten room Georgian house. That's what I like to hear! The next project was a double fronted shop, and then a marquee to house 12 dolls which was made for a brownie pack, and which was an exhibit at a fete.

He has almost finished his latest project, which is an eight room Tudor Hall House, measuring four feet wide,

by 18 inches deep and is made from cedar on plywood. Janet is in the middle of making all the furniture for it, including a great bed, with a truckle underneath. This lovely house has a great hall with a carved rope twist minstrels gallery, leaded glass windows, made with bird feeder mesh, and concealed light fittings all made by Norman. The fire backs are old army badges, and the lighting is carefully placed pea bulbs, hidden behind the beams. It is loosely based on the Bayleaf House at the Weald and Downland Open Air Museum in West Sussex.

Norman is a great believer in scratch-building, using whatever

is to hand, or whatever he can beg, borrow or "acquire" and it brings out the magpie in him. He uses cereal packets, Starbucks' stirrers, wallpaper samples, his own garden and even the beach.

On top of this, Norman has a second hobby, and that is military modelling. His favourite periods are the Napoleonic and Second World War desert and Northern France. He works in the scales 1/72 to 1/9, which not only covers figures and vehicles, but allows for construction of a wide range of buildings. He also manages to find time to volunteer at the very lovely Petworth House in West Sussex, and belongs to Bognor Regis Military Modelling and War Gaming Society. .

This man is obviously very talented, and what lovely things he has found to do in his retirement and, as often happens, it makes me wonder how any of us ever found time to go to work. [DHW](#)



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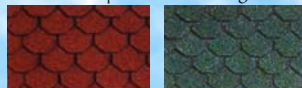
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No tricks only treats

Whether it's a doll or a room box scene, supernatural themes are an all time favourite of the talented Soraya Merino

By Paula Oxford

In Spain, where Soraya resides, Halloween is not recognised. Instead, on November 1st All Saints' Day is celebrated. The most obvious sign that it is All Saints' Day is that you'll notice graveyards to be unusually full of flowers. The Spanish remember their dearly departed on this day by bringing fresh flowers and candles to adorn the graves of their loved ones, but this in no way stops Soraya from enjoying all of the folklore and dark mysteries that Halloween is popular for stirring up.

She has created many different dolls, but her most beloved are those from her supernatural collection. She feels at home when creating vampires, witches, werewolves, zombies, and spirits. Her first two witch dolls were made in 2006. Now, many years later, she has created many more and each with their own mischievous personalities.

Soraya has always loved horror movies and books and all of the gothic paraphernalia that goes along with that genre. Those are the things that get her creativity flowing. She even proudly wears gothic fashions while selling at her minis at shows.

While many movies and stories

ABOVE: This is Gilly Owens. She was inspired from the character, played by Nicole Kidman, in the 1998 movie, *Practical Magic*.





ABOVE: "I prefer to have some pets for the witches and thanks to some tutorials made by different animal artists, I was able to make my own cats and then later I made owls."

RIGHT: These are enchanted brooms with dead witch spirits living inside them. They accompany new witches and help to take care of them and give them good advice when needed. "These are new pieces that I have wanted to make for years. The hardest part was setting the fibres in place!"

portray witches as being wicked and menacing, Soraya's perception is quite the opposite. In her world, witches are eccentric and very kindhearted women. They are beautiful souls of all ages who use their skills to be herbalists, scientists, gardeners, or sellers of potions for health and love.

In fact, she fell in love with the con-

cept of a solitary lady who lives in a cabin far from everyone and dedicates her life to her hobbies. This was mostly because she could identify with that sort of character, similar to someone who would cherish time away to focus on gardening, cooking, and making dolls.

When Soraya has a day off, she looks forward to conceptualising and getting lost in the process of making these small characters. Whether it is witches or regular ladies that she is working on, she enjoys watching horror movies, especially zombie movies, during the process! For whatever reason, they help her to concentrate on her work.

Let's take a moment to step out of our own world to meander through the creative mind of Soraya Merino and meet a few of her supernatural friends!

The witch table

This table is decorated with items made by Soraya herself. "I love to decorate the tables and make them look realistic by putting dirt and dried flowers everywhere. I guess my witch tables are not the classic creepy type; they are more nature oriented, which is a better fit for my good witches. The witch, Esther, is

dressed in a Salem-style outfit and was sold to an American collector some time ago."

With her spectacles sliding down her nose and her scissors safely tied around her neck so they can't be misplaced, Esther has been busy making many concoctions to use for healing and helping. Tiny dried flower buds delicately over-





Steampunk witches

If you look closely, you can see the tiny gears on their glasses. Their hats are meticulously decorated with owls, gears, bows, and feathers. Each doll has a perfectly placed gold dragonfly pin on their dress. They are certainly not witches you would be afraid of after seeing their warm smiles. Phaedra and Apolline are dressed with a steampunk edge. Apolline, on the right, is part of Soraya's personal collection because she finds her stunning! Phaedra happens to be for sale, but Soraya is tempted to keep her, as well.

Magical animal pet shop

"I got the idea to make this scene because of a contest at the Miniaturist Artisans Show in Barcelona. They asked for a magical scene, so I made all the cats, owls, and almost all of the other ani-

mals, but the unicorn was a custom order from Linda Fisher.

The witch is named, Kora. She sells many items at her stand with her friend, Angus the owl; Linda also made Angus. After Linda sold Angus to me she was kind enough to teach me how to make my own owls!"

The shop is divided into two parts. On the counter there are books and some animals. Behind the witch there are bottles of animal food including spiced goat for dragons, fresh white mice for owls, and marinated grey rats for the cats.

On the left you can see animals for sale which include furry white dragons, green dragons, owls, and one baby unicorn. In the cage there is a frog prince that you can bring home and kiss!

Voodoo queens

"I was given a beautiful black doll on the day I was born and cherished it for thirty-six years. That doll inspired my love for making black dolls. Many years ago there was a beautiful miniature voodoo witch doll in a shack in a maga-

flow from the wicker tray. A mushroom identification chart helps to classify the specimen that lies atop it.

A skull is used as the perfect paper-weight. It is miniature scenes like this that make something that took so much time and careful attention look so very easy.



LEFT: Soraya as a young girl, holding her favourite black doll.





zine. I can't remember the artist, but I do remember that there were many of Ericka VanHorn's items surrounding the doll. It was her scene that inspired me to create Blanche; she is the doll with the red hair.

The white tiger was a custom order filled by Linda Fisher. I sent her a photo of a white Siberian tiger for reference and she matched it perfectly! Once it was in my collection,

I imagined that a pirate friend of the Voodoo queen gave her an exotic tiger cub that was found during his travels and now the full-grown tiger is her best friend and loyal protector.

The seated voodoo witch is Mama Cezelia. I used Donna Summer's features for my inspiration while sculpting her face; I have always loved her smile. The character Marie Laveau, who is on the television show *American Horror Story*, inspired her overall styling.

Marie Laveau was a project that I had in mind years ago and was finally able to complete her. She was going to

be an African-American lady from New Orleans, but she ended up becoming Marie! When I start a doll, I never know how it will end up until it's finished."

The witches' kitchen

This kitchen was the first scene Soraya made. The witches shown here were two of her first dolls, Auntie Graciela and





Auntie Geneva. The witch in the popular story Hansel and Gretel, who made cakes and sweets, influenced her, but these witches are good and only make treats because they are gifted bakers who sell their pastries at the town fair.

There is an autumn wreath hanging on the door decorated with tiny gourds and leaves. Auntie Graciela has a festive apron on; no doubt she is responsible for making the pumpkin pie that is in progress on the sideboard. The room is full of fall treats and fixings as well as a few gingerbread houses for the holidays. Are those twisted bread voodoo dolls in the basket?

Cat ladies

Soraya said: "I'm a cat lover and when I remembered the Victorian stamps I once saw with "cat ladies" on them, I knew I wanted to make them into dolls. First, I had to learn how to make miniature cats with fur on them. These have become very popular and I enjoy making them. I have future plans to make Chihuahua ladies as well!"

These two ladies are dressed to purrfection! Each wears a stylish hat between their furry ears and is wearing a long flowing dress with lace-accent.

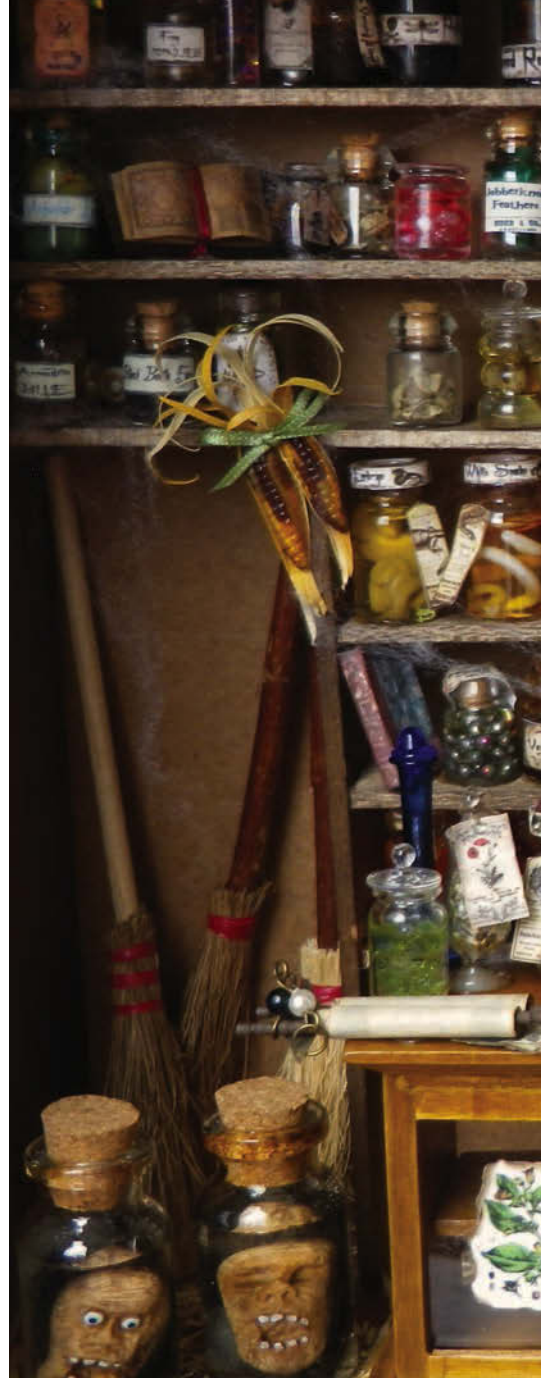
How could you not get a tickle from such a creative miniature interpretation?

Louise the vampire

Brad Pitt's character from the movie, Interview with the Vampire: The Vampire Chronicles, inspired this handsome sharp-toothed gentleman. Soraya is a big fan of Brad Pitt and the movie, so it was inevitable that she would create this doll. Alicia Volta dressed him, as she does all the male dolls Soraya makes. His vintage-style ruffled white shirt is a perfect fit and framed sharply with the blue silk vest.

Occult Amulet potions shop

"I have to say there are times when my inspiration comes from seeing the work of other artists," Soraya explained. "For this piece, it was Ericka Vanhorne's realistic miniature potions. I was making my own potions for some time and then I saw on her work. I was truly amazed with the level of realism. Most of the potions in this witch's stand were made by myself, but there are some special





potions, dragons in a bottle, and the book on the table that were made by Ericka. Kiva Atkinson made some roots and root in bottles. Kimberly Milliard made some of the aged bottles and the bottles with the heads in them.

"It seems I get much more joy making room boxes than I do making doll's houses. I started off making many bottles to sell, but then I decided to put everything I had made into this scene for my own enjoyment. The witch, Nubia, was made specifically for this scene. I imagine that she is a nice witch who enjoys spending her time making various potions." **DHW**



Mystery house is something special

Every item from kettle to radio lights up in this house that could be an original display model built by the Lundby company

By Sandra Harding

This is another of those photographs I first saw on Facebook that made me do a double take and then a treble. And when you look at the pictures of some of Els Houtman's collection, you can understand my excitement when I saw it.

Els is from Groningen in The Netherlands, and I soon realised that her collection is far too much to do in one

go, so we decided that we would do them as individuals to save my poor old brain going into overdrive.

This is the story of Els' House as it is now called. It also goes by "the house with no name", as when Ells got it, although it is believed to be a Lundby, it does not fit any pattern that either of us have seen before. The size is



78cm high and 80cm wide.

The rumour is that it was in fact a "selling tool" for a Lundby display, to promote and sell their range of furniture and fittings at toy fairs. Looking at the pictures I can believe this, as every item in the house that should light up does.

This includes the kettle, the toaster, the oven, the washing machine, the food mixer, the radio, the television, the record player, the bookcase, the bathroom cabinet, the vacuum cleaner, and of course all the light fittings. Quite extraordinary and brilliant. The amount of trouble taken with the lighting effects is another indicator that this was something special.

Every piece of furniture is stuck down, which is yet another tip that this might be a display piece, and all the wallpaper is original, and as bright and colourful as the day it was first stuck on. The vase of flowers and a few toys are the only things that have been added.

When I asked her about the top left room, Els told me this was the space





where the main central heating boiler and main hot water heater stand. Silly me I should have known! The other rooms are delightful, full of interest and colour and I would love the kitchen, even if the appliances did not light up. The fact that they do is magic! Another brilliant idea is to have the bathroom wall "cut out", as it means that you can see the amount of lovely detail inside. I have toyed with



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by JUDITH LAIRD

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doing this with one of my Lundbys, but this is the first time I have seen it done. I suppose it would work if the “cut out” wall was a removable wall that just filled the gap. Maybe I might have a go later.

Like Els, I am intrigued by this house, and if any of you know anything about it, or have seen it somewhere, we would love to know. As you can see from the picture, this was not Els’ first house. She tells me she has 16 Lundby’s, two Hanse, one LISA, and two Caroline’s Homes, along with two twelfth scale houses, two bungalows from 1960/70, and rooms including a classroom, a witch room and a Christmas market stall.

I do hope that we could feature more of this lovely collection (seen below right) but, with so many to choose from, which one do I do next? [DHW](#)





Add just a dash of sanity

This mad scientist will surely spark some creativity for those of you that enjoy the mysterious world of science

By Jan Stewart

Our “Mad Scientist” for this Halloween isn’t such a bad guy – doesn’t he remind you a bit of the loveable, happily-crazy, well-meaning, sometimes-bungling, Dr. Emmet Brown from the hit movie, *Back to the Future*? Or, perhaps he’s

Albert Einstein’s long-lost third cousin, or Dr. Frankenstein’s grandson, from the laughable adult parody, *Young Frankenstein*?

It’s easy to determine he doesn’t frighten anyone, for he has no crooked teeth, wild eyes, gnarled fingers, or dra-

matic threatening pose!

And, his experiments do seem innocuous, for there’s no bubbling, foul-looking green or blood-red liquids, no “electricity” arcing before him, and no alarming red lines on gauges behind him. That’s not to say your very own “mad” scien-



Personal things your “mad” scientist might have lying around the lab:

- Eyeglasses
- Clipboard with charts
- Various drawings of his failed or successful inventions
- Crumpled or deranged notes

tist couldn't have them in his domain, though.

Perhaps you once "met" him, on Mary Ann and Grover Ledyard's miniature show tables of the past? We're committing him to miniatures history in this issue, as this satisfying scene has been sold to some lucky collector. But, whether your own "mad scientist" turns out to be an antagonistic villain or a harmless eccentric who's everybody's favourite, you'll find plenty of twelfth scale items in our hobby, for his exclusive uses and probably some witches' and wizards' uses, too! **DHW**

How your "mad" scientist's domain might look:

- Spilled liquids on the floorboards or flagstone floor
- Machines with dials and view screens
- Cracked windows and glass dials, from BIG sound waves
- Half-eaten chocolate bars, for late-night energy
- Experimental liquids bubbling over onto the table and floor
- A frightened cat hiding behind the door



Quick & easy oil lamp

By Sandra Harding (with thanks to Julie Hall)



You'll need:

- Pretty beads,
- Small findings from unwanted jewellery maybe (I got mine from Tee Pee Crafts)
- Clear map pins
- Brads (with one "leg" cut off to make it easier to glue) or cut down pins
- Tweezers
- Glue (I suggest using one which sets fast and clear. I used Evo-Stik Serious Glue, which worked perfectly)

Glue finding or flat bead to bottom of bead if wanted and let dry
 Glue brad to one side of the hole in the bead, and glue finding over the top of the bead and the brad, keeping the bead hole free. Make sure the brad is showing nicely (this is the wick control).
 Glue another finding to the base of the map pin if needed.
 Glue map pin into the centre hole and let it dry.



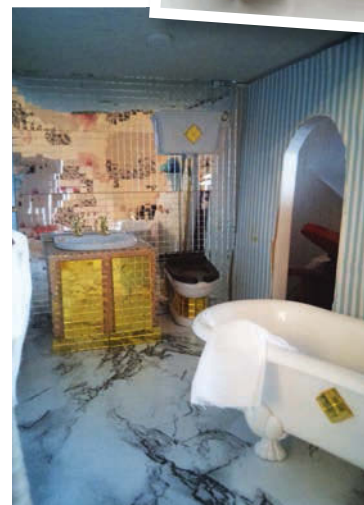
Sandra's READERS' TIPS

THIS MONTH: tips from Amanda Kennedy

Mirror Tiles Glamour

Using packs of small stick-on-tiles, decorate ordinary plain or handmade items into glamorous furniture.

Amanda told us: "I have used them to create a backdrop wall in the bathroom, and also created mirrored furniture for other rooms."



Club takes a look under the stairs

Sandra joins the Horsham Dolls House Club in West Sussex for a celebration of the year's mini making

By Sandra Harding

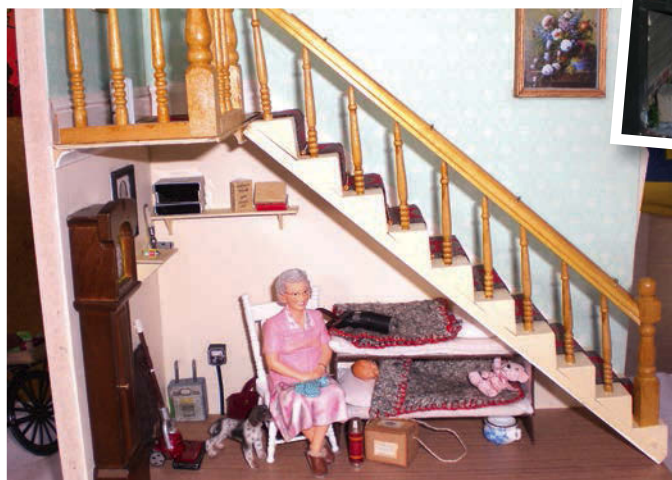
The busy and happy Horsham club recently celebrated their annual get together where they displayed their lovely work and projects for the year.

The theme this time was "Under the Stairs", and the members did themselves proud once again, with imaginations let loose.

There were two spooky Harry Potter themed rooms, three outdoor scenes, a lady sheltering after an air raid warning, a cluttered under stairs, like most of us have, and Peter created a bar. Well, I suppose his

mind is allowed to head in that direction, being a fella!

As always, the club members had supplied and organised a feast for both the eyes and the figure, and there was a grand raffle, with prizes being made and donated by the club, committee members and some visitors. There was also an interesting quiz, won by Connie working with her friend Jean Caff, a miniaturist known to many of you as DHW has featured much of her work in the past. Member Jim supplied the wine



and soft drinks.

The club is always very happy when past members turn up to help them celebrate, and this was no exception. Peter Cane paid a flying visit, and Maureen Mayers and Sandy Murcell added their support.

The club hope to display

their work in November at Charmandean in Worthing, West Sussex, where you will have another chance to see the talent in this group.



Haddenham exhibition in new hands

Ron & Felicity Holland (organisers of The Thame Dollhouse & Miniatures Fair) have agreed to take on the running of Haddenham Dollhouse & Miniatures Exhibition for this year.

George and Freda Dorrell have run this biennial doll's house exhibition in Haddenham, Buckinghamshire, for many years, but have now decided to retire. Ron and Felicity will be working closely with them, but plan to extend and develop the event whilst keeping its original ethos of bringing the miniature world to a wider audience.

The event will be held on Saturday November 14th in Haddenham Village Hall, HP17 8EE.

The main aim of this exhibition will be to bring together individual enthusiasts and doll's house and miniatures clubs, to meet one another and talk about their work and also exchange views and ideas. The exhibition also provides an excellent opportunity to promote the hobby to interested members of the public.

There will be displays from a number of clubs, including MTM of Thame, Aylesbury Dollshouse Club, Kennet Miniaturists and others. There will also be displays by individuals.

Ron said: "This is one of very few events where groups and individuals come together to show and talk about their work, and it is a really exciting opportunity for people to see so many miniatures under one roof."

There will also be several trade stands and sales tables to enable visitors to purchase items and materials for their own doll's houses, as well as marvelling at the skills of such talented professional artisans."

The event will be raising funds for 'The Air Ambulance' and 'Hearing Dogs for Deaf People'.

More information can be found at ronfel.blogspot.co.uk or by phoning 07738009795. **DHW**



The club meet on the second Wednesday of each month at 7pm at The Scout Hut, Billingshurst Road, Broadbridge Heath, Horsham, and new members are always given a warm welcome.

Contact club secretary Hazel

Rochelle on 01403 242813 for further details or look at the website for more information and to see pictures of some of the members' work and previous projects. www.horshamdollhouseclub.co.uk **DHW**



(Photos from previous exhibitions)

Mini delights full of fright

There is endless mischief brewing in this Halloween gallery of spooky and haunting miniatures. Prepare to be spellbound!

Halloween is a time when anything becomes possible. A headless man can ride horseback with a vengeance, ghosts become characters we wouldn't mind getting to know, curiosity about death and the afterlife become heightened, inanimate objects inherit personalities, and we can dress as our alter ego with no questions asked.

Whether you are from the UK, US, Germany, Spain, or Italy this is a fun-filled holiday that many people just can't resist celebrating. Perhaps it's because of the endless creative possibilities.

It's an excuse to get in touch with the child inside you that desperately wants to come out and play. Some prefer to make something that may have frightened them as a child into something very cute that will now give them a giggle, while others like to push the boundaries and get a bit more haunting.

Whatever your preference, I am sure you will enjoy this spooky gallery of

miniatures. The artists featured in this October issue were very excited to share their interpretation of Halloween with you. In turn, I hope you will enjoy seeing how each of them celebrates this special day through their miniatures.

So now it's time to clear your head and prepare yourself for a chuckle, a scare, and hopefully to be inspired to create your own Halloween mini magic!



ABOVE: Witch-shroom heads growing in a little pot by Kiva Atkinson.

BELOW LEFT: Even miniature Dracula, by Silke Janas-Schloesser, is ready to trick or treat! Who could resist those dimples and fangs?

BELOW: The Plague, which depicts the 1665 plague of London. It includes a plague doctors' mask, a drawer of herbs, a jug of leeches, laudanum and perfumes for the nose of the mask, and notices of quarantine for the doctor to post on the doors of the sick.



Deep into that darkness peering, long I stood there, wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before.

~Edgar Allan Poe



Silke Janas-Schloesser - Germany



"After visiting the US and experiencing Halloween, I became totally hooked. In Germany we lost the Hallows' Eve celebrations and observe Allerheiligen (All Saints' Day). Five years ago I spoke with a little boy from my neighbourhood. He mentioned that he loved fantasy characters and that he wanted to go around in costume with his little friends on Hallows' Eve. So I helped him, and

since then we now have thirty children who come in costume to our door on October 31. They don't get candy; instead they have to master riddles and tasks.

The first task is to get me to the door. Every year I hide the doorbell and they have to either wake up an electronic singing pumpkin inside a birdcage or press a little red button and then a witch starts cackling. This brings me such joy and I get Halloween fever, which this artist will never be rid of!"

Janice Vanbeek - Canada



"To me Halloween is the best time of year, but I prefer the scary side of it. Skulls and skeletons, eyeballs in bell jars, weird bugs, witchy gatherings, ghosts, and spooky houses. I have spent hours making haunted houses in my basement for friends to tour. Now I like to do similar things in miniature. I started making mini scenes in small shadow boxes then realised they would be even more special in a coffin shaped box! Each coffin is 6" tall and has its own macabre theme and title."



ABOVE LEFT: Two children, who are dressed as witches, are out to collect Halloween candy when Old Pumpkin Jack tries to scare them. They are only giggling because they assume it is just a man in a silly Halloween costume.

ABOVE: All of these little witches in training have pumpkin baskets full of treats!

LEFT: Whether you are a wizard, witch, or cowboy, there is nothing more fun than dressing up and getting candy for free!

BELOW: Coffin and Embalming Services shows the various choices a customer has for coffin lids, nameplates and hinges. But then there are some creepy embalming tools and tiny bottles of embalming fluids and a bucket of bloody tools as well.



Kiva Atkinson - Hawaii



"I didn't grow up looking at the world through rose-coloured glasses. Instead, I think the lenses were a little warped, so I saw the things around me as a little bit "off". I found things amusing, and if something looked too "normal", I imagined it with odd additions or subtractions. It was more fun that way, and I haven't changed at all.

My vision of the world affected the things I made in miniature, not just during the Halloween season, but all year round. I like things creepy sometimes, or scary, but most often, I like them amusing or wry. As long as they're not real, because if one of my creations came alive, I'd be the first to run!"



TOP LEFT: Mushrooms as well as many other important ingredients that are needed to make various potions.

TOP RIGHT: A plate of mummy pizza is the perfect meal to fill your gullet on Halloween!

LEFT AND RIGHT: Here we have many spooky treats that were handmade by Kiva. shabby graveyard brownies, boneyard pie, and skull and bone treats. As usual, her creations are full of personality and showcase her outstanding skill set.



Annie Willis - England

"I got involved with doll's houses in the late 80's, and started off making fruit and vegetables, then I made food for the famous doll's house shop in Covent Garden. I was asked to make some dead rabbits for a Tudor kitchen, which then led to creating live rabbits and all sorts of animals and dolls. I especially like doing unusual commissions with dolls or animals in different or amusing situations. Specific times of the year such as Halloween and Christmas are especially fun because they help me stretch my imagination."

ABOVE LEFT: This little mouse has nibbled out a pumpkin for a sneaky place to hide!

LEFT: Times have changed for a witch's choice of transportation. Hold on black kitty!

RIGHT: A witch cat flying a broom.



Loredana Tonetti - Italy

ABOVE: A sack of potatoes like no other. I think these little guys on the cutting board have figured out what's coming next!

ABOVE RIGHT: Twelfth scale mushrooms growing in this rustic pot with a label showing its latin name.

RIGHT: How difficult it would be to crack your egg while it looking at you with such worry in it's eyes.



"I have always loved to "make things", I love any kind of artistic expression and I have tried many of them, but when I discovered the wonderful world of miniatures I fell in love with the never-ending possibilities and haven't stopped since.

In Italy we don't have a Halloween culture so my creations are influenced by fantasy and magic. That gives me the opportunity to make everything that comes to mind without worrying about the fact that you would never find it in real life.

I usually work with the cold porcelain and I love to bring things to life by painting them with watercolours or acrylics. I have limited pieces due to the amount of time that it takes me to finish my miniature creations. "

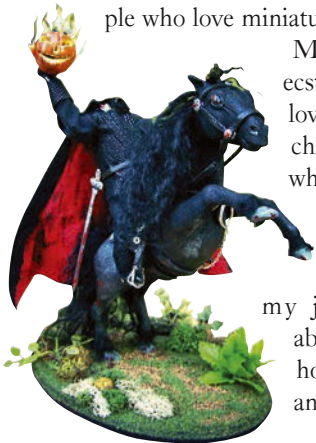
*Tara Hays - Illinois*

"I stumbled in to miniatures when I came upon a small dingy half-finished doll's house at a tag sale for £7. After I began looking into miniatures, I was hopelessly hooked right away and shortly there after I started my miniature business.

Halloween has always been a passion at my house. We love the fun of decorating the house in a spooky theme. So of course, making fun spooky miniatures was a priority!

I adore working with clients because it's a collaboration between myself and other people who love miniatures as much as I do.

My best reward is an ecstatic customer who loves their miniature purchase. I want big smiles when you open a package from me. If they aren't blown away then I feel I haven't done my job to the best of my ability. It makes all the hours of work worth it and not wasted!"



LEFT: This little tea cart is over flowing with Halloween treats!

BELOW: The ghost of the Blood Countess Bathory. She was rumoured to have drank and bathed in the blood of her beautiful young victims (possibly numbering in the hundreds) in an effort to stay young herself. The table is decorated to reflect her terrible hobbies.

BOTTOM LEFT: A twelfth scale portrayal of the headless horseman.



Jamie Carrington - England

"I love the chance to step out of my normal zone and have an adventure with the mysterious figures of Halloween. Costumes can break any rule and it's all about creating the atmosphere of the spooky season. Each time I do, I learn something new to take in to my regular figures."

RIGHT: The Ghost of Lady Melhiush is endlessly bound to this world.

FAR RIGHT: The Ghost of Lord Schene still lingers in the land of the living.



Eva Perendreu - Spain

"In Spain we do not celebrate Halloween. Instead, we celebrate All Saints' Day on November 1st. But it seems people everywhere are starting to celebrate Halloween more frequently and mainly through parties with friends. I enjoy making party treats like fondant cakes, cupcakes, cookies, and lollipops, and then displaying them on a table. Pumpkins, witches, skulls, ghosts and other scary characters are the main decorations in those compositions."

BELOW: Ghostly cupcakes and mummy cookies fill the little tray. Whimsical cakes with Halloween themes are decorated with bows and webs. A ghost and a pumpkin make perfect candy jar lids and fresh plump pumpkins are tucked away under the table!



BELOW: This haunting book shelf with secret doors holds many mysteries. Cobwebs cover jars, jugs, and bottles full of ingredients for spells and other cryptic things. Eva has also added many books of different sizes, ages, and colours.





ABOVE: Eva bent these skeletons with a heat gun to pose them. They are enjoying a hauntingly romantic dinner for two under the glow of a skeleton chandelier. Someday she wants to make a haunted house filled with skeleton residents!

Jen Tuttle - California

"I love Halloween! I especially like making jack-o'-lanterns.

Because of this addiction, I have a mass collection of mini jack-o'-lanterns. Most of them are even wires so that they light up.

This hallowed out pumpkin was a perfect room box for a Halloween theme. I made the pumpkin candy bucket and all of the Halloween themed food that is on the table.

One of the jack-o'-lanterns seems to have overindulged Halloween night!"



ABOVE: An overflowing candy bucket, a table full of special homemade treats, and themed decorations fill this room box.

TOP RIGHT: This hollowed out foam pumpkin makes the perfect room box!

LEFT: These hand sculpted twelfth scale pumpkins are all wired to light up.



Nikki Nakki Nu's news



Sandra Harding looks at how one talented young maker has followed in her mother's footsteps and scaled down her full-size ceramic and glass skills

By Sandra Harding

Nikki Nakki Nu? The first question I had to ask Nikki Newbould on your behalf was – why the trading name, and where did it come from?

I was told it was just a nickname she had as a child, and as an adult she liked it because it is catchy, and how right she is. It's a name I personally always remember, rather like her mother's business name of Tee Pee Crafts, another name that rolls off the tongue.

Prior to Tee Pee Crafts, Nikki's mother, Annette, had a business called White Cottage Miniatures and it was here that Nikki learned to love crafts and miniatures, and she was soon making decorated furniture, bags, and other accessories for pocket money and saving up for her move to college.

It was at Lincoln College, studying art and design, that she found her love of ceramics and glass, and she continued

this theme at Leicester University. She soon began experimenting with making things smaller and smaller, much to her tutor's puzzlement, and learned about the processes of making ceramics.

Nikki's plans for her own workshop were put on hold for a while, as her mother's ill health meant that she needed to support her and Tee Pee Crafts for a while.

Eventually the dream of her own workshop happened, and she was soon learning to adapt her "full size" training in ceramics into one twelfth and 1/24th scale reality. No mean feat I should say, as it involves at least eight stages from making the model to the last firing. This includes plaster mould, slip cast-

ing, fettling, firing, glazing and applying transfers, and firing again. I felt quite exhausted just hearing about it.

When I purchased several of Nikki's lovely pieces, I had no idea what had gone on with my little jugs and dishes, with their pretty patterns and gold handles. I plan to buy a hyacinth in a special vase when I see Nikki at Miniatura, and I can now hold this little item, and understand the work involved to make it.

Nikki has a busy life, as she is married with a six-year-old son, Theo, who loves to help his mummy in her workshop, and he is "showing promise". (I can just imagine it - can't you?) She also has a little daughter, one-year-old Mia, and coincidentally they share the same birth-



Ken's Open Day raises over £450

By Sandra Harding

Once again Ken and Maureen Cuffley opened their home to the public to show their collection of doll's houses and other "Ken made" things. This busy couple stage this event every year to raise money for good causes.

I think that Ken must have a good fairy looking over his shoulder, as the weather was once again very kind on the day, or was the fairy just hoping for one of the delicious cakes on offer, all made by family and friends.

As well as tea and cakes, there were also craft items for sale, and once again family and friends all made and donated these items to this good cause. The effort was all worth it, as the grand total of £450 was raised for Chestnut Tree House, a Worthing children's charity.

Ken's collection, as regular readers will know, has been featured many times over the last couple of years, and this collection was on display. There were many houses for visitors to see, plus room boxes and a Japanese tea house in a large jewellery box, just one of my favourites.

Ken only started building his doll's houses at the age of 65, after he retired from his work as a cabinet maker



and this skill shows in his work.

There were probably more than sixty people who visited that day, and all went home planning their own next move in their miniature world after an inspiring visit. Don't be disappointed if you didn't get to see the collection in person, as we still have a few of Ken's lovely projects coming up in the next few months. [DHW](#)



day. However, maybe this means that we already have the next generation lining up to continue their mother's, and their grandmother's craft tradition for us miniaturists. I do hope so.

To get everything done in a day, Nikki has to make the most of the evening time, once Mia is in bed and, as she also works part-time for Tee Pee Crafts, she has little time to be still. It's just as well that she is the next generation of miniaturists, and one of the youngest, talented makers around that I know of.

If you have the chance to look at Nikki's work at any of the shows she does, I hope you now have a better understanding of what goes on behind the scenes of many of the amazing makers we have looking after our miniature needs.

I am forever astonished at the quality, diversity and simple cleverness of these people, and I am grateful that they are there, enabling us to fill our houses to the brim and beyond, with lovely items.

That's enough praise, even from excitable me, so if you want to see Nikki, she will be at Miniatura and Kensington. [DHW](#)

a sconce to LIGHT THE WAY

With paper, glue, and a little glaze you can create the perfect wall sconce for your mini world. Add a bit of paint and it becomes a work of art!

By Kris Compas

I was inspired to make these sconces when I saw them in a catalogue. These are non-working, but you could make them work by using brass tubing to hold the wire and use a real light bulb.

I have used three different finishes, which are all easy to do. Shown below: I used coloured paper for the flowers and did a white "wash" on the far left sconce. I painted the sconce dark green and gave everything a gold "wash" on the centre sconce. I used white paper for everything and gave it a "dirty wash" on the right sconce. I think they turned out pretty good and I hope you get a chance to make one!

Step 1: Cut a 1" (2.5cm) piece of sewing thread and attach a clip to one end. Dip the other end into Deco Art, Triple Thick Brilliant



Brush-On Gloss Glaze. If you have another gloss glaze, certainly try it. It might take a few more dips to make the size of drop you need, but it should be fine. Hang up the drop to dry. We will dip this a couple more times during the tutorial, until we get it to the size we need.

Step 2: I am using some 1" x 3/4" (2.5cm x 2cm) old acrylic mirrors. If you don't have

the mirrors on hand you can use some nifty shiny packaging. Using an oval template, you can make any size sconce you want just by tracing.

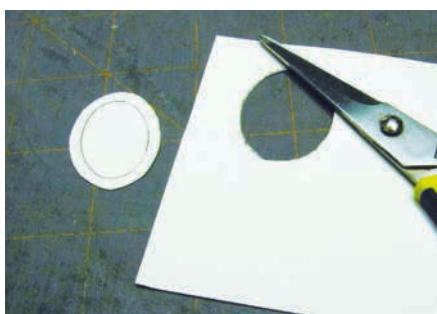
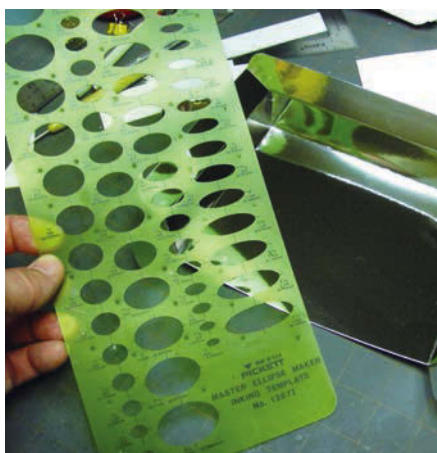
Step 3: Sharpen your pencil and trace around your mirror onto a piece of card stock.

Step 4: Use your ruler to mark a 1/8" (3mm) line outside of the traced line. Cut

YOU'LL need

- Scissors
- Thread
- Deco Art Triple Thick Brilliant Brush-On Gloss Glaze or similar
- Acrylic mirrors or reflective cardboard
- Oval and circle templates
- Pencil
- Card stock and mat board
- Craft knife
- T pin
- Wood glue
- Q-tip
- Paper punches in flower shapes
- Paper towel
- Stylus, small and large
- Various coloured paints
- 1/4" hole punch
- Clear satin spray
- Acrylic varnish
- Paint brushes





this card stock oval out and set it to the side.

Step 5: Trace around your mirror again, but this time on mat board. Measure and mark a 1/8" (3mm) line around your traced line as you did before.

Step 6: Mark the centre of the oval, at the bottom. Measure from the inside line 1/2" (13mm) down and make a mark.

Step 7: Place your ruler on your drawing; line up an inch mark (1cm) on the centre. Slide the ruler down until the outside line of the oval is a 1/4" (6mm) on either side of the centre. Make a mark on each side.



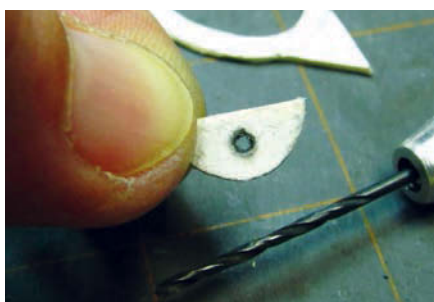
Step 8: Draw lines connecting your marks, making a triangle and cut the oval out from the mat board. Put a new blade in your craft knife and make a light scoring line first. Then press harder as you go around



the line again. Dry fit the mirror and trim if needed. Now, cut the sconce frame out.



Step 9: Using a circle template, draw a 1/2" (12mm) diameter circle onto mat board. Draw a line through the centre. Cut a half circle out with your knife.



Step 10: Mark the centre of the half circle and make a hole with a "T" pin and then use a 1/16" drill bit, (just over a 1mm) to drill a hole in the half circle.



Step 11: I am using yellow wood glue for the gluing in this project. Glue the half circle to the sconce frame right under the oval opening. Let it dry.

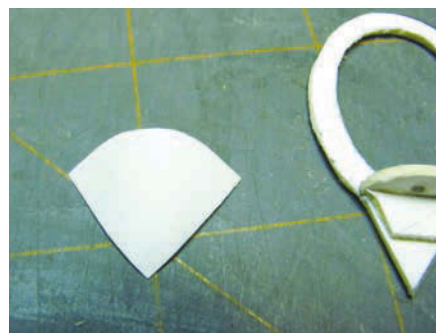


Step 12: Dip your light bulb, again, please. Try to get a nice teardrop shape.

Step 13: Cut a small square of card stock and rub it over the edge of your table to curve it.

If your half circle is dry enough, fold this piece of card stock over the triangle part of the sconce frame.

Trace a line onto the card stock. We are making a cone at the bottom of the sconce. After you've traced your line, cut out the shape.



Step 14: Do you see the extra piece of mat board I've glued under my half circle? You can add this, it gives the half circle more strength when you are folding the card stock around the triangle. Glue the card stock shape onto the bottom of the sconce.



Step 15: In place of the metal tubing I am going to use a "Q-Tip". Cut the cotton tips off. The "Q-Tip" stick is too large of diameter for the scone. Use sand paper to thin the stick. The sand paper should open up the seam on the stick. Unroll the paper until the stick is about a 1/16" in diameter.

Glue the seam closed. Dry fit the stick into the hole in the scone. Set the stick aside for now.

Step 16: Glue two strips of card stock together and cut a strip about a 1/16" wide.



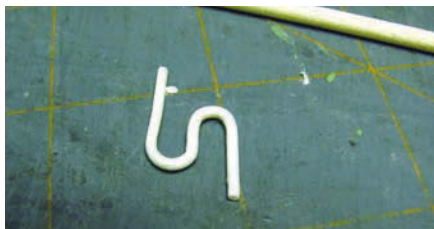
Step 17: Glue part of the strip to the top of the cone. Cut 5 pieces from the strip about a 1/2" (13mm) long. Round one end of each piece. Glue the pieces to the cone. It's all right to overlap the ends. When the strips are good and dry sand the tip.

Step 18: Glue a strip of the card stock at the tip of the cone.



Step 19: Rip a small piece of paper and roll, wad, and scrunch it up until its soft. Add some glue and roll this piece of paper up into a tight ball. You might have to do this a couple of times to get the right size ball. When you get the right size ball, glue it to the bottom of the scone's cone.

Step 20: Cut another strip of the doubled card stock. This time make it thinner than 1/16". This thin strip will be the vine. Glue a wavy line onto the frame of the scone.



Step 21: I've bent my thinned "Q-Tip" using a 1/8" dowel. Dry fit this into the scone.



Step 22: Get your punches out! Remember, these are supposed to be "metal" flowers or surface decoration, don't get hung up on realism. After shaping, just about any shape will do. Get creative.



Step 23: This is how I shape just about everything. First, I put the punched shapes onto dampened paper towel. We don't want them soggy, only damp. Then, I use a stylus. For this size of blossom I've used

the smallest stylus I have. I put the blossom onto a piece of craft foam and press down into each petal. I then turn the blossom or leaf over and I press the stylus into the centre.

Tips for painting

You can see I've painted the scone green and I've added some leaves. Try to remember that you glued on the vine for a reason, to see it. Another tip, I waxed the scone to a heavy sheet of cardboard to work on it. That really helped out.



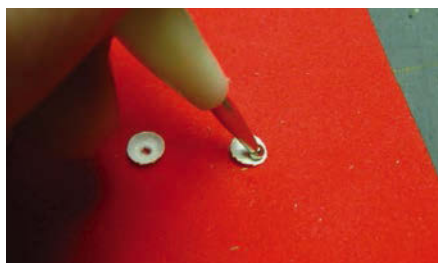
I've added the flowers and painted yellow centres in them. I'm dry fitting the stick into the scone. I want to see if I need to trim off the end. This whole piece is going

to be the pipe and candle. We are adding the “flame bulb” to the tip.

Finishing the sconce



Step 1: Pierce a hole into card stock. Drill a larger hole into the card stock. Use a 1/4" punch to punch out a circle with your 1/16" hole in the centre.



Step 2: Use a large ball stylus to make a cup shape from the 1/4" circle. Thread the cup onto the bent stick.



Step 3: Cut a strip of card stock about 1/8" wide. Glue the strip to the stick; leave enough of the stick for your “candle”.

I wrapped the card stock around the stick twice. Push the cup up to the bottom of the glued on strip and glue the cup to the strip. Dry fit again.



Step 4: Add a white “wash” to the sconce. I’m dabbing the wash off with a dry brush. This is the sconce after the white wash was dabbed off.

Step 5: Paint the bent sticks with the candle holders to match your sconces.

Step 6: I sprayed the sconces with clear satin spray before I glued on the “bulb”.

Step 7: Glue the mirror into the centre of the card stock. Glue the card stock and mirror into the sconce.

Step 8: Glue your “bulb” onto the candle. I left just a tiny piece of the thread on the tip of the bulb.



This is the white sconce. Everything was made from white paper then I painted it white. Then I painted on an acrylic varnish.

Next, I mixed grey, brown, and black together with water and brushed it all over the sconce. Because I had glue all over the thing the dirty wash went to the cracks that the glue caused. Glue can be used in a pinch as a cracking medium.

I hope you get to make one of these. I think they would add a little charm to any doll’s house.

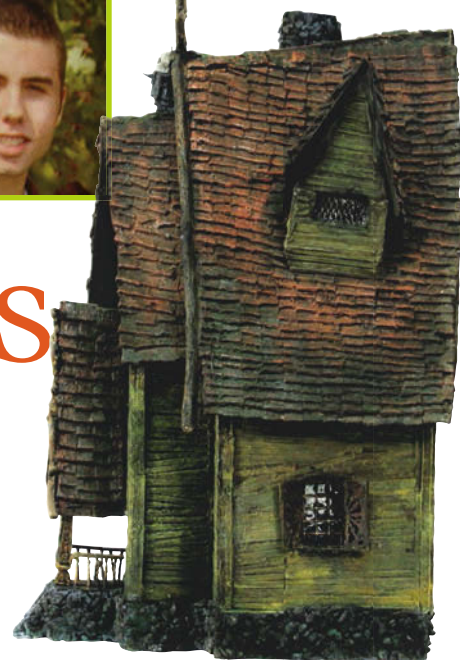
Have fun, expand on it, make it better. Just keep making minis! [DHW](#)

House of a 1,000 toothpicks

Matt turns a creepy childhood memory into a work of genius. He never dared to ring that doorbell, so he recreated the house instead

By Matt Chappell

PHOTOGRAPHY BY MATT CHAPPELL



When I was about four or five, there was a building near me that the older kids called “the Witch’s House.”

It was painted dark green, the driveway was overgrown with weeds, and most of the windows were either broken or boarded up. It was a pretty scary-looking place from a kid’s perspective. I was told that an old witch lived in the house along with her reclusive sister.

Legend has it that the sister had an appetite for small children. The neighbourhood kids would always dare each other to walk up the porch steps and ring the doorbell without getting caught.

Although I was never brave enough to ring the bell, twenty years later I was brave enough to

build a miniature version of the house. I definitely embellished and exaggerated a lot of the house’s details. I’d estimate that ten percent of it is based on reality while the other ninety percent is pure imagination.

Since I was going to build this house in my college dorm room, I decided to work in 1/24th scale. Building everything out of wood isn’t practical for someone on a student’s budget, so for this project, I tried to use things I had around my room—like cereal boxes. Believe it or not, they’re an amazing building material. To prevent the walls from being too flimsy, I adhered three layers of the cardboard together. Before gluing all of the pieces together, I cut out the windows and doorways using an X-Acto knife. To provide added support to the house, all of the interior walls were given a foam-core frame and an additional foam-core wall. These additions provided the house with a sturdy structure and prevented any warping that could’ve occurred during the painting process.

Before working on the roof, I added Plexiglas to each of the window frames.

The windows were inspired from Tudor-style homes. (I love architecture that gives off a storybook feel.) In order to create the appearance of lead-paned glass, I used chicken wire. I cut it to the form of the window and secured it with superglue. Triple Thick Gloss Glaze was poured into each of the windows to capture the look and feel of authentic antique window glass; or as I usually call it, “wavy” glass.

Applying the house’s wood siding and shingles took me forever. The siding is made up of more than one thousand toothpicks. Yes, toothpicks. It was a cheap material that could be bought in bulk. I enlisted the help of my friend, Meagan Rufo, to apply some of the siding. Actually, I made her do all of it. That’s what friends are for, right? As she worked away, I cut up an entire box of craft sticks for the shingles, which was messy. After everything was glued down, I covered the entire house (roof included) with a layer of joint compound. This helped fill in any of the gaps that were left in between the wood and it also gave the house a nice texture.

Creating the stonework was a bit of a train wreck. I had never worked with pebbles before and didn’t realise just how much of a mess they can make. In fact, I’m still finding scattered pebbles throughout my dorm. I ended up using



TOP: The talented Matt Chappell is currently working towards his degree in animation at CalArts.

LEFT: When looking at this incredible little house, it is surprising to know that it was made with low-budget materials. Less can definitely be more!

I was told that an old witch lived in the house along with her reclusive sister. Legend has it that the sister had an appetite for small children. ”

a cement grout to secure all of the stones to the chimney and porch. I did this after assembling everything. I'm now realising that probably wasn't the best idea—I was literally throwing pebbles onto the house and watching them roll off. Through all of this, I was very persistent and after about twenty exhausting repetitions, the house had some decent-looking stonework. I'm no stonemason, but I'm happy with the final result.

Adding some of the smaller details like the porch balusters and the creepy skull were fun. At this point, the house was lacking a lot of character; it was looking pretty bland and needed to be spruced up. I grabbed some fancy toothpicks, the ones that look like they've been spun on a lathe, and used them for the porch spindles. When they were glued down they started bending in different directions; rather than fix this, I decided to leave them because I felt it suited the house well and gave it that extra level of dilapidated charm.

The ornate woodwork on the porch awning was a combination of broken doll's house furniture and sculpted epoxy putty. My favourite part of the house, the half-skull, was an afterthought. When I was finished with everything, the house still felt like it was missing something. In the back of my mind I remembered the architecture of the Vikings and it inspired one of those 'aha' moments. I grabbed some weirdly shaped sticks from outside, threw them on the house, and adorned it with a skull.

The paint job took a long time, not because it was difficult, but because I didn't really know what I wanted. Figuring out the colour scheme was

tough. I ultimately decided on a spooky, whimsical, slightly macabre look for the miniature house. Because of my student budget, I used the cheapest acrylic paints that my craft store carried and came up with an orange, yellow, and green colour palette. The house was then weathered with dirty paint water and the roof was covered with bits of green flocking. The flocking

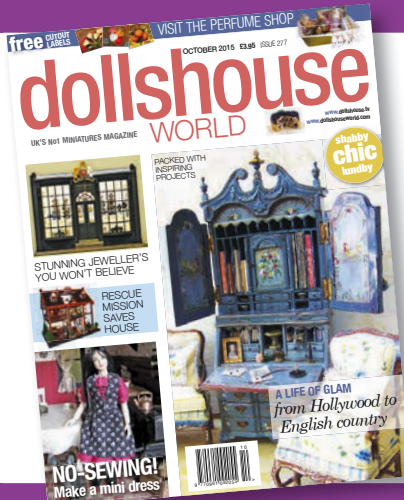
had a natural mossy look to it that I think really helped to make the house feel like it was lived in.

This project was a wonderful learning experience. It was my first half-inch scale doll's house and I was thrilled with the results. I wired the inside of the house with flickering LED lights and when they're turned on, it really looks like a witch is living inside. Whether or not the legend of the witch is true, that house will continue to haunt my five-year-old self. **DHW**

BELOW: All of the siding for this little house was constructed by gluing over a thousand toothpicks.



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bake a wicked WEBBED CAKE

Stop for a spell and follow along with Natalia Antonelli as she shows you how to bake a spider web cake for Halloween!

By Natalia Antonelli

In this tutorial I am going to show you how to make a big Halloween cake with a few simple steps. This cake is easy to make because there is no wrong or right. You can choose how and where to put the icing on it and how to decorate it by following your abilities and using what you have. All you need is some

orange and black polymer clay. Even if you are an absolute beginner, you will achieve a beautiful end result and have a nice big Halloween cake.

This tutorial can also be used as a standard procedure to create other cakes for other special occasions and celebrations using different colours and decorations.

to harden so that they will not deform in the next steps, or you can leave them soft.



YOU'LL need



- Orange polymer clay
- Black polymer clay
- Circle metal cutters
- Liquid polymer
- Single-sided blade
- Cocktail sticks
- Halloween moulds (optional)
- Clear varnish



Step 1: Knead the orange clay with your hands in order to soften and condition it, then divide it into two balls. Using two circle cutters (a bigger one and a smaller one) cut out a circle of clay from each piece of orange clay. You can powder the cutters with talcum to make it easier for you to push the circles out. You can put these circles of clay in the oven



Step 2: Mix some orange clay with some liquid polymer (1:1). The mix can be thick or runny, but don't make it too runny or it will melt in the oven before hardening.

Step 3: Using a cocktail stick, cover each circle of orange clay with the liquid mix. Start with the bigger base, and then add the upper layer and cover it as well. You can cover just the top,



or the top and the sides. I am going to cover the tops and sides. And yes, it's going to be messy! Place the cake on the tile you are going to put in the oven, so that you will not have to move it again.



Step 4: Rolling it with your fin-



gers, lengthen a piece of black clay until you have four very thin rolls. Be sure the black clay is soft and kneaded before rolling it, so that it will not break when you lengthen it. Using the same procedure, prepare shorter rolls of black clay.



Step 5: Using the orange icing as a glue, and with help of a cocktail stick, put each longer thin roll on the cake, placing them on the top and then pressing them on the sides to make them adhere. Form a cross first and then add the two diagonals.



Step 6: Cut off the excess with a single-sided blade.



Step 7: Now add the shorter rolls of black clay on the top of the cake—to fill the spaces between the black lines and create the shape of a spider web. These black short lines don't have to be straight, so use a cocktail stick and press in the middle of each line to make it move towards the inside and look more realistic, just as the threads of a real spider web would look. Do the same on the top of the base layer.



Step 8: To create little spiders,



prepare a little ball of black clay and four little rolls of black clay. Press each little roll of black clay on the ball, placing them in an asterisk-shape.



Step 9: Using a cocktail stick, place each spider on the spider web of the cake, pressing it into the icing and adjusting each of its eight legs to make it look realistic.

Step 10: If you have some Halloween moulds, you can add whatever kind of decoration you prefer, like witch hats, bats, or cats. Press each new decoration on the soft icing of the cake.

Step 11: When you are finished with the final decorations, put the cake in the oven to harden (230° F or 110° C) and after 10 minutes take it out of the oven. Be sure the liquid polymer is well hardened, but do not over bake it or it may crack.



Step 12: Add a coat of clear gloss varnish to the cake.

Step 13: Now your cake is ready to be placed on a Halloween party table, or displayed in a miniature pastry shop. Place it on a beautiful paper/plastic doily with Halloween images add some other Halloween treats and be sure you use a frightfully delightful background or tablecloth! **DHW**



conjure up a WEE WIZARD

Follow along with Terrie Wertz as she shows you her technique for transforming a miniature doll into a wise wizard!

By Terrie Wertz

A wizard has many talents and wears many hats. He is an astrologer, fortune-teller, hypnotist, magician, and a mentor. With a lifetime of study and practice comes immense wisdom. Terrie shares some of her own practices by showing us how to make and dress a twelfth scale wizard in this illuminating tutorial.

Once you have your doll,

if needed, paint the face and shoes using desired paints and colours of your choice. I used acrylic paint on his face and nail polish for the shoes. Then I sprayed a light coat of matt sealer on the painted areas. Assemble the doll body.

Do not attach the arms until later. There are many different assembly techniques out there. For this particular doll, I used the wire and yarn method. I don't use this anymore because I feel as though I have less control, but you will see the yarn in the photos. I now assemble with pipe cleaners and add bulk with quilt batting. I wrap the quilt batting around the legs and arms as if it were cotton candy. Stretching as necessary to make a smooth wrap.

Step 1: I like to cover as much of the quilt batting as I can, so my wizard will be wearing underpants. Cut out the pattern from ecru coloured fabric. Turn the very bottom edge of the underpants under to wrong side and glue.

Step 2: Now turn under one of the side edges and glue to

the very bottom edge under to wrong side and glue. Now glue one side edge to wrong side. Glue the two side edges together forming a tube. Slide onto doll, glue in place around waist.



wrong side. I glue the underwear to the wizard by holding the underpants in place on the leg and glue the finished side to the unfinished side creating a tube around the leg.

Step 3: For the under-tunic skirt, cut a 6" x 4" rectangle from ecru coloured fabric. Turn

YOU'LL need

- Man head/torso with arms and legs
- Acrylic paints
- Various cotton or silk fabrics
- Scissors
- Pins
- Tacky Glue
- Plastic wrap
- Nail polish
- Matt sealer
- Accessories such as a book and staff
- White or Platinum viscose for beard and hair
- Hair spray

Step 4: For the bib, cut a 11/4" x 11/4" square from ecru coloured fabric. Turn the very top edge under to wrong side and glue. Glue in place on the chest as pictured.

Step 5: Cut out the pattern for the silk tunic using dark brown silk or cotton fabric. The tunic doesn't cover the wizard's back because he will be wearing a robe, but the tunic does show at his neck and feet.

TIP: Always check the pattern size to the doll first by cutting out all the pieces on paper towels. Check for fit and make any adjustments, then cut from the final fabric. This saves lots of heartache, especial when you are using expensive fabrics like silk.



Step 6: Turn the neck edges under to wrong side and glue. Turn the very bottom edge under to wrong side and glue. Now glue one side edge to wrong side. Glue the two side edges together forming a tube. Slide the tunic onto the doll.



Step 7: Glue in place around the waist and at the shoulders. I used plastic wrap around the waist for a few minutes to make it more form fitting.

Step 8: Cut a 3" x 1" rectangle of brown fabric for the belt. Turn the top edge and bottom edge under to wrong side and glue. I created a buckle from an oval jewellery finding and some sparkle nail polish and glued it on to the belt before gluing the belt to the wizard.



Step 9: Cut out the satchel pattern from brown fabric and fold, then glue the side edges to the wrong side. Fold up the bottom and glue together at the sides. Fold down the top and glue in place. Add a decorative finding, such as a clasp, and glue the satchel onto the belt.



Step 10: We will be making false sleeve cuffs. Cut out the pattern from ecru coloured fabric. Turn the very bottom edge under to wrong side and glue.

Step 11: Now glue one side of each sleeve's edge to wrong side. (See Step 10 photo) I glued the sleeve cuff to the wizard's arm by holding the cuff in place on the arm and gluing the finished side to the unfinished side. This creates a tube around the arm.

Step 12: Now you can glue



the arms to the body with the sleeves already on them.

Step 13: Cut out the robe pattern pieces from brown fabric. Glue the robe front pieces to the robe back pieces at the shoulders and the sides with the right side facing in.



Step 14: Fold the sleeve hem to wrong side and glue. Fold the robe bottom hem to wrong side and glue in place for a finished edge. Turn under the front edge and glue to wrong side. After this dries turn the robe right side out.

Step 15: Slide the robe onto the wizard and check it for a correct fit. Think about how you want this to drape and how he

will be posed?

Step 16: Remove the robe and put glue on both of the doll's shoulders down to the elbow.

Step 17: Now slide the robe back on and pinch in the folds and bunch the sleeves to show under sleeve. Adjust the arms to your desired pose. Use pins to hold the folds in place until it dries.

Step 18: Stand the wizard on a platform that you can place pins into, such as cork board or Styrofoam. Cover his head with a small baggy or plastic wrap to protect it.

Step 19: Pin the folds and drapes of robe in place. Make adjustments until you achieve your desired look. Then spray with hairspray and let dry thoroughly.

Step 20: Make your viscose as smooth as possible for the hair, beard and moustache.

Step 21: Make a hairline with a line of glue on the doll's head.

Step 22: Take a section of hair and fold it over a straight pin and then lay the folded edge into the hairline of glue following that you made.

Step 23: Give this a minute or two to set, then take your finger and gently push down to give a realistic edge to your hairline. Do this as many times as it takes to cover the back of the head. Use this same technique on his face for the beard.

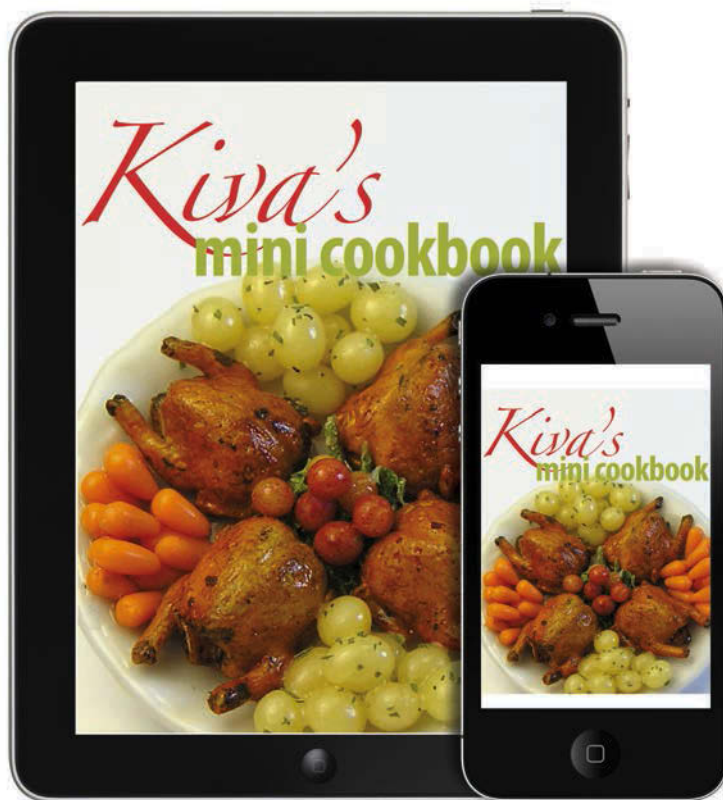
Step 24: Now take a long strand of hair and carefully glue it right under his nose for the moustache. Cut and trim sections of the hair until the desired layered look is achieved. Use a pin to comb out any loose hair.

Congratulations, You did it! **DHW**



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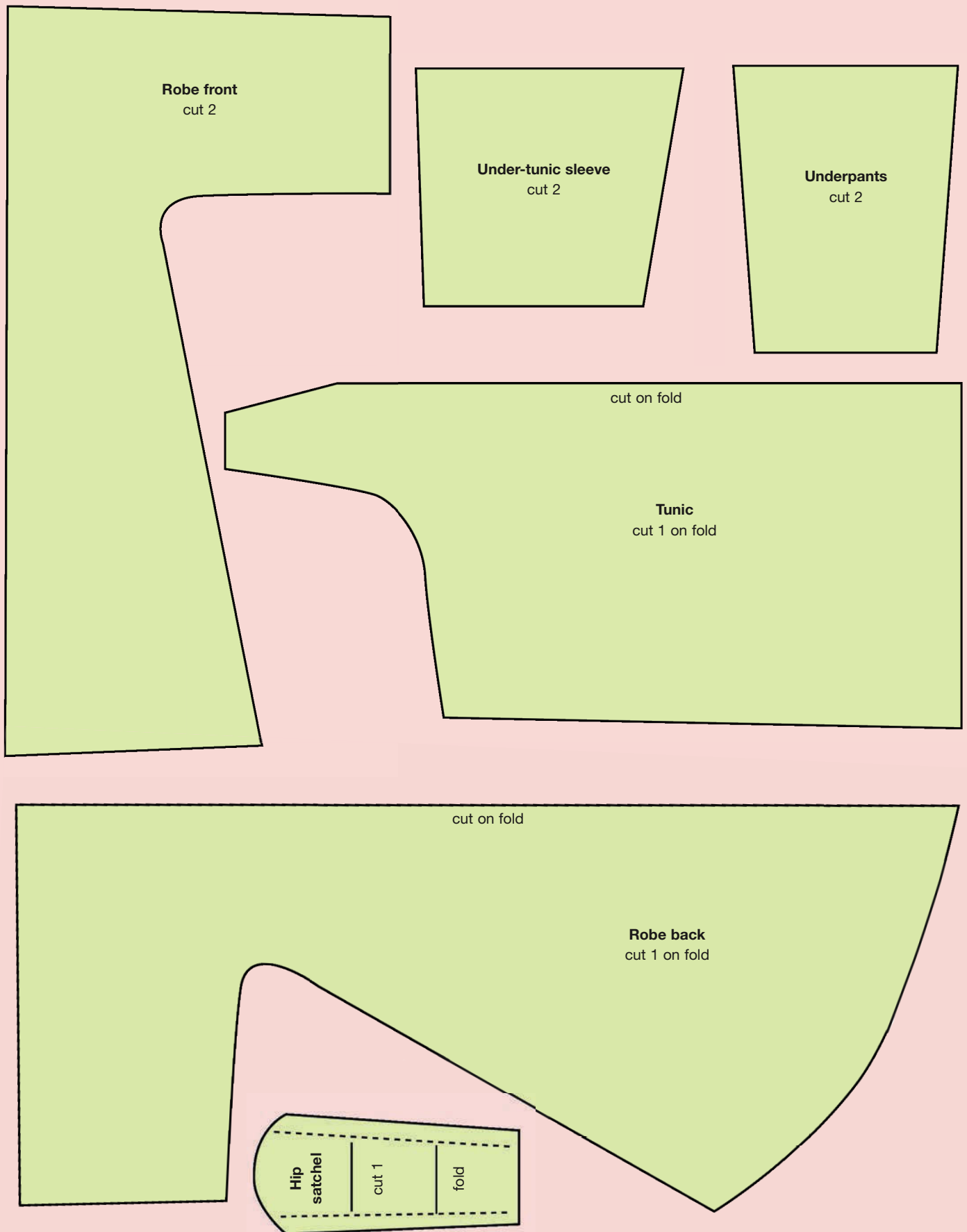


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Dabbling in mini magic

If it's more than a hobby, then you will need a superior laboratory complete with specimens to truly understand the power of the supernatural

By Gayle Palama

PHOTOGRAPHY BY DANIEL SPUNG

I first became interested in all things creepy and small when I was a very young girl. I would often be found sprawled out on the kitchen floor making twelfth scale paper dolls dressed in grand gothic gowns using scrap paper and coloured pencils. All the while, I looked forward to the day I could go to Paris and marry a vampire. At that time, I did not know that the miniature world even existed.

Over twenty-five years ago, my family presented me with a beautiful doll's

house doll for my birthday. But with a husband, two young children, and a tight budget, my tiny friend was wrapped in tissue and lovingly placed in a drawer.

Five years ago, I removed my wee witch from her tissue prison and decided to build her a home. Since then, I have not been able to stop. I work in the insurance industry, which at times can be stressful. But when I open the doors to my doll's house, all my cares melt away and the only thing on my mind is a tiny jar of leeches or a perfect puddle of blood.



TOP: It looks as though one of the snails has successfully escaped its glass prison.

ABOVE: All of the makings needed for a spell to be cast.

LEFT: Ancient potions and books of spells passed down through generations fill the shelves. Meat hooks hand from a small horned skull. Perhaps a jackalope?



My two adult children are very supportive of my hobby and have given me much encouragement over the last few years. They do not judge their mother for being a tad bit creepy in her tastes, and for that I am lucky. The office in my



ABOVE: This room was made for performing studies of anatomy, medicine, and magic and has all of the necessary tools and equipment, including the arm of what was once, most likely, a drunken sailor with bad manners.

RIGHT: Gayle loves to order mystery boxes online and uses the bits and pieces for creating miniature art.

small home is often littered with boxes of tiny treasures, but thankfully my partner is an artist and does not seem to mind. Daniel is much better with a camera than I, so he is always willing to take photos of my strange little scenes.

My newest little witch, Fredonia McGuire, inhabits my second house called The Judge & Gibbet. I am currently planning a new room that will give Freddy more room to continue her study of herbology and potions. I can't wait to get started on that!

My first project, The Wee Witch House, was based on another of Astoria's fictional inhabitants, a witch who ran a magic shop on the edge of town. For this





ABOVE: The young witch takes a break with a good book and her friends, Boris and the lovely Octavia.

BELOW LEFT: Flesh eating beetles make short work of their latest job.



project, I wanted to create a room in my seven-room town home with a similar theme.

The idea of a young woman who dabbled in magic and medicine occurred to me when I ran across Internet photos of a dilapidated morgue. I started with an all-white room and blindly moved forward from there. This workroom sits above the tavern section of the house and is the first room to be completed.

I don't plan specifics of a scene in advance. Instead, I use my mini budget to purchase used and damaged pieces or



miniature lots on eBay. Many of these mystery boxes include items that inspire me to create mini scenes within a room. This does not always end well, but sometimes a box filled with cockroach droppings from a granny's garage, can provide infinite treasures. A scuffed silverware box becomes a case for witchy items, and a broken bisque baby doll is easily transformed into a bird perch for a frog pond.

When I want a specific item, I save up my mini budget to purchase items like my lovely morgue table or a piece from



The story of Freddy

Fredonia McGuire arrived in Astoria, Oregon, on the eve of her tenth birthday in 1904. She and her father made the arduous journey from Ireland to start a new life in the rowdy coastal town. Dark secrets in her father's past made the move necessary, but at that time, Fredonia did not know the extent of the danger they left behind.

By the time Freddy turned twelve, her father had established the aptly named Judge & Gibbet Tavern. The Judge & Gibbet was a meeting place for locals of the supernatural persuasion and those who dabbled in white magic. On occasion, a traveller wandered in for a drink and a hot meal. Their behaviour determined whether or not they would emerge unscathed or were never to be seen again. When Freddy and her mysterious father arrived in Astoria, the town folk felt a shift in the air. It was understood that a woman could not walk down the streets at night without risking her safety, but seemingly overnight the dark figures that lurked in the shadows were gone. Robberies became rare and children wandered on the docks without fear. When Freddy turned sixteen and expressed an interest in white witchcraft and medicine, her father readily supplied human subjects for her study.

As Freddy grew older, she discovered details of her father's life in Ireland and in America. Although she did not always agree with his methods of keeping their town safe, she reaped the benefits when it came to her studies. More on that to come...



ABOVE LEFT: An ash filled urn and bit of hair serve as an homage to Fredonia's dearly departed mother.

LEFT: Beautiful tiny glass bottles are all about the room and filled with many things such as potions and poisons. Gayle made many books from printables.



ABOVE: The workroom is quite cluttered and is seldom given a proper cleaning. On arrival, the morgue table immediately became the centrepiece of the room. It is where Freddy does most of her detailed work.

BELOW: As part of her research, Freddy weighs and documents teeth, fingers and even a heart.



ABOVE: Gayle has discovered a great method for making jars and canisters look dusty.

Kiva Atkinson. Kiva created the lovely octopus, Octavia. She also provided a few smaller pieces in the room, such as the fingers in a jar and the heart on the scale.

Handsome EEWinters created Boris the piglet. When he arrived, I marvelled at his wonderful smile.

Many of my favourite items begin with a challenge. I am normally diligent when checking an item description to make sure it is to scale, but in the case of





the tiny potion cabinet, I was disappointed on its arrival to discover it was much too small. However, I soon realised that it would make a wonderful display for Freddy's special items. After cleaning out bottles from a box of used items, I filled them with dish soap, spices, glue, and other household items. The tiny hutch now holds Freddy's collection of valuable potions.

Some pieces look more complicated than they really are. For example, a bag of leftover seashells became snails with just a dab of polymer clay and a bit of transparent glue.

The beetle cage was formed from two incomplete furniture kits—a chair and a cabinet. Many of my jars and bottles have been aged by rubbing glue-covered fingers over the glass, then applying dryer lint to the area, and later removing



the excess with a soft cloth. I purchased very inexpensive plain books, painted the edges with gold, and covered them with images of antique books printed from the Internet. They are simple, but effective in the scene. **DHW**

TOP LEFT: A nest of bird eggs sit on the side of the sink as a snake slithers out from its glass jar to inspect what smells so delicious.

ABOVE: Glass domes cover treasured items such as the head of Freddy's favourite doll.

LEFT: Many other tiny treasures that Freddy has collected.

a haunting COFFIN SETTEE

Lorrie Plasko-Andersen uses her skills to make a twelfth scale coffin settee that is perfect to add to any haunted scene

By Lorrie Plasko-Andersen

See Lori's dolls
on page 72-75



Ghosties and ghoulies and things that go bump in the night are the inspiration for this unique settee. All Hallows' Eve and all the days that lead up to it are a perfect time to create special little things for your witch cottage or haunted doll's house.

I love this time of year when pumpkins, ghosts, witches, vampires, and autumnal musings fill my imagination. This tutorial is for a coffin settee. Let's get started and create some mini magic!

Step 1: Cut out your coffin pattern shape from matt board. I made my coffin 6" long and 1" deep. I chose a traditional Victorian style shape for my coffin. You may choose whatever style will work best for your project.

Step 2: Glue your pieces together using Tacky Glue and

let them dry. You can also use tape on the inside if you need extra support holding it together while the glue sets. We will be painting the outside of the settee.

Step 3: Now it is ready to be painted. Be sure to paint all around the outside, underneath, and also overlap the inside

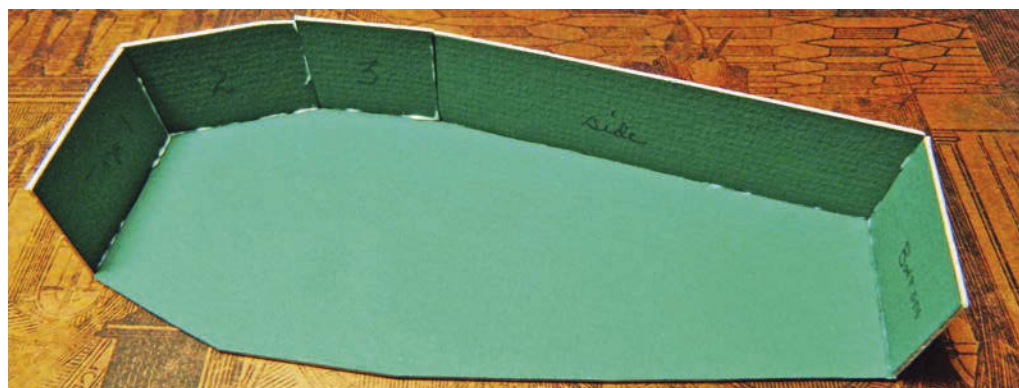
edges. I used black paint, but you can paint it gold, silver, purple, or even red. Think outside the box! Let the paint dry.

Step 4: Trace the pattern for the inside bottom and the inner sides on your lightweight



YOU'LL need

- Matt board
- Thin cardboard
- Craft knife
- Tacky Glue
- Fabric and trims
- Scissors
- Quilt batting
- Filigree stickers
- Beads
- Needle and thread
- Black silk cord
- Aluminium foil





cardboard. Cut those pieces out and use them to trace the shapes for the quilt batting and then cut the quilt batting pieces. I glued two layers of quilt batting on both the back and the bottom.

Step 5: Cover your now padded cardboard with the fabric of your choice. Be sure to wrap it all the way around the batting and cardboard together and secure with Tacky Glue and/or tape. Be sure all the corners are covered with fabric and that cardboard isn't showing on any edges.

Step 6: Once the glue is dry, use a needle and matching thread to make button tucks in the fabric, or if you prefer you can leave it as is. Be sure your button tucks are equal lengths apart throughout.

Step 7: Now it's time to glue it into place! Glue the bottom piece first, then the back/sides. Make sure the corners are glued down securely to maintain its shape.

Step 8: To make legs that are a bit more creative, I used skull beads with large glass beads for the bottom. I glued each bead onto a straight pin. Shown below are some other bead choices that would make nice decorative legs.

Step 9: It will help to make a pilot hole up into the corners of the bottom of the settee first, so that it is easier to get the legs in place. Insert the sharp end of the glue-covered pin in the hole so it sticks to the bottom of the settee. Let dry.

Step 10: Apply the filigree stickers where you wish. You

can also add wire for handles and glue them in place. Also think about adding the filigree stickers to the back to add a custom finish to your creation. This way it will look beautiful from all sides.

Step 11: Use silk cord to frame the settee around the edges of the matt board pieces, front and back. It makes for a much more finished look and adds some flair to the piece.

Finishing

I also made little pillows and a throw. The throw is actually material that was cut into a square and then lined with a piece of aluminium foil that is folded over. The aluminium foil makes it easier to drape the material and also makes the throw look as if it has some weight to it.

You can use this settee pattern to make a full coffin as well. Just add the other side to it and extend the side batting all the way around. It may look nice with a decorative lid as well!

It has been such fun creating this settee and sharing it with you. I hope you are inspired to make your own unique piece. I can imagine this settee is long-

ing for a lovely witch, vampire, or ghost lady to recline upon it. I hope you all have a magical autumn season. Be sure to create other worldly things and think witchy thoughts. [DHW](#)

ABOVE: This haunting settee is a perfect addition to any spooky theme. The wonderful candles that were made from beads are a fun touch as well.

BELOW: This vampire princess is resting in another version of the coffin that you could try your hand at making.



It's a ghoulish thing

Step into the shadows of the Forgotten Manor and meet the most fascinating characters your imagination can behold

By Lorrie Plasko-Andersen

PHOTOGRAPHY BY LORRIE PLASKO-ANDERSEN



Autumn is a season for the senses: the trees are ablaze with colour and leaves that have fallen to the ground remind you of their existence as they crunch loudly beneath your feet. The night draws in earlier with each passing day and the smell of smoke wafts gently in the air.

For me, it signals that All Hallows Eve is near—a magical time filled with anticipation of ghosts, witches, and all sorts of things that go bump in the night. I anticipate this season every year and I carry it in my mind every day. After all, why should All Hallows Eve be only one night?

I have always loved Halloween. I would create characters in my mind all connected to the seemingly spooky holiday. Out of those personas have come vampires with coffins, ghost brides searching for lost loves, witches, warlocks, wizards, vampire counts and countesses, ghost dukes and duchesses, pixies, pookas, lovely king and queen goblins, and even baby witches and warlocks. I

TOP: Lady Henriette, the Ghost Bride, was left at the altar and died from a broken heart. She still endlessly searches for her lost love. Watch for her on the next full moon.

RIGHT: Countess Liberte' Papillon and the Count. Seems he lost his head over the Countess.

thank my mother for telling me the stories of “The Old Ones” and giving me the eyes to see what is unseen by most.

My creative process is both ongoing and spontaneous. There is always a creature lurking inside my head waiting for the right moment to tell me, “It’s time.” When it happens, I listen. No matter what I may be working on at that moment, I stop to let my muse transport me to the other world.

That is precisely how the Forgotten Manor began. It is a place where all the characters of my Halloween dreams reside. They all get on very well there as they wait to pack their belongings and adventure off to their new homes.

My Witch Scrying Mirror, seen right, was one of the first creations I did many blue moons ago. I created her coming out of a mirror and made the dressing table and everything on it to tell her story. I envisioned her in the attic of the Forgotten Manor calling to anyone who accidentally stumbled into her secret hidden place.

Creating these “other worldly” characters is a delight for me. I leave the real world to work in total fantasy and let my mind and imagination soar. Anything is possible there and I love the costumes and all the fantastical things that make



ABOVE: The Witch Scrying Mirror, where you can visit with loved ones who have crossed the River Styxx.

LEFT: Henriette Nightwing is a steampunk vampire and an alchemist who created the famous perfume, Belladonna #5. It is most intoxicating and guaranteed to capture the man of your nightmares!

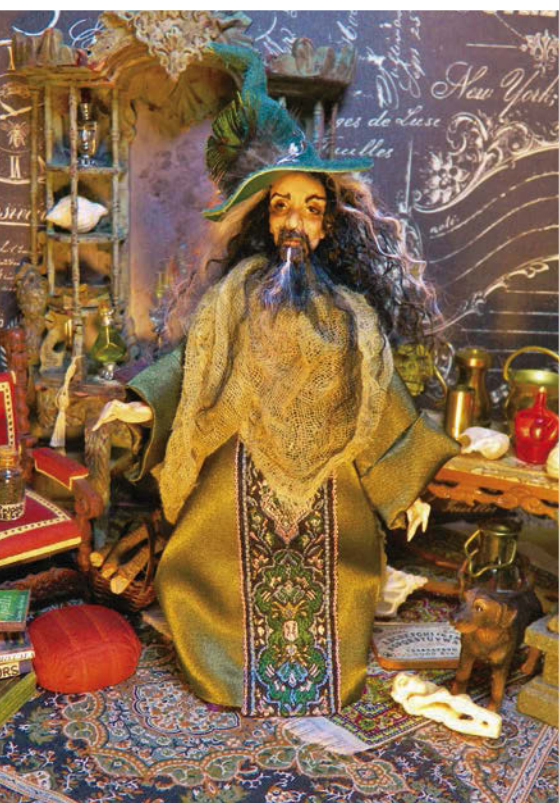


each creation unique. For some of us, All Hallows Eve is part of our everyday. It’s definitely part of mine as I always have an All Hallows feeling in my heart.

Happy All Hallows Eve from LoreleiBlu, West of The Blu Moon Studio.

Meet the artist

My love of dolls and miniatures started when I was a little girl. In the 1950’s most dolls were made of plastic, so I yearned for a doll that I could bend and pose as a real person would.



ABOVE: Meet the Vampire Princess. You have heard of The Princess and the Pea, this is The Princess and the Bone. Poor dear hasn't had a good sleep in 300 years.

LEFT: Warick Monkshood is of the highest order at Dragonshead School of Wizardry.

As all children must, however, I had to grow up. After having had a child of my own, I left the mini world behind. In 2002 my dear husband, Michael, gave me a doll's house for my birthday. Miniatures had come a long way since the 50's and because I was retired I finally had the opportunity to create what I had always longed for.

I decided to find a way to create twelfth scale dolls and most important of all, to make them bendable. It was so

exciting to learn how to make the little people of my dreams using polymer clay. This was absolute heaven for me!

My dolls are especially dear to me because of my love for antique and vintage fabric, lace, trims, and ribbons, which are used to create each one-of-a-kind character. I adore the art of costume and strive to bring realism to my work. When one of my characters is born and dressed she is wearing a piece of history.

Imagine if the lace and fabric could tell you where it had been! Much of what I have collected comes from England and France. There is also some turn of the century lace from Bruges. This makes my dolls unique and special. My goal is to create, for the collector, a stunning one-of-a-kind doll that will have pride of place in any doll's house. As LoreleiBlu,



ABOVE: Count Damien and Countess Louise Moonblood. Host and hostess of the Forgotten Manor.

ABOVE RIGHT: The beautiful, Dia Los Muertos.

RIGHT: Persephone Bloodthorn is a vampire and a lady in residence at the Manor.

I love what I do and want to share my love and passion for dolls and miniatures with all of you. **DHW**

“ I adore the art of costume and strive to bring realism to my work. ”



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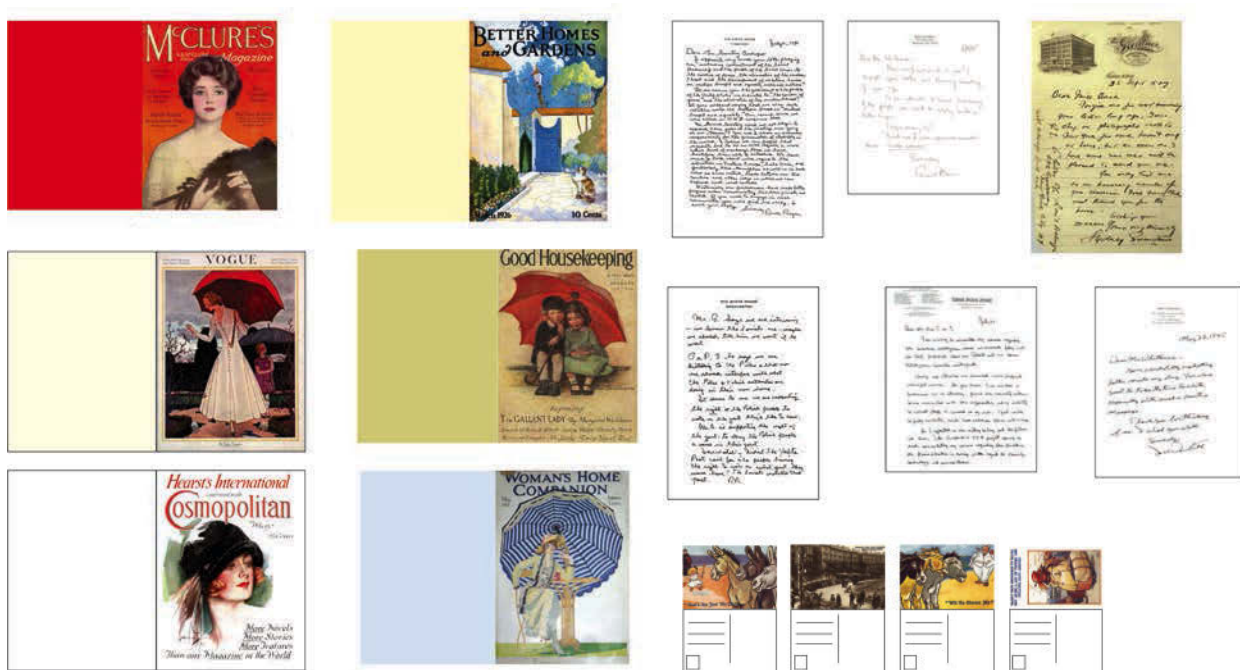


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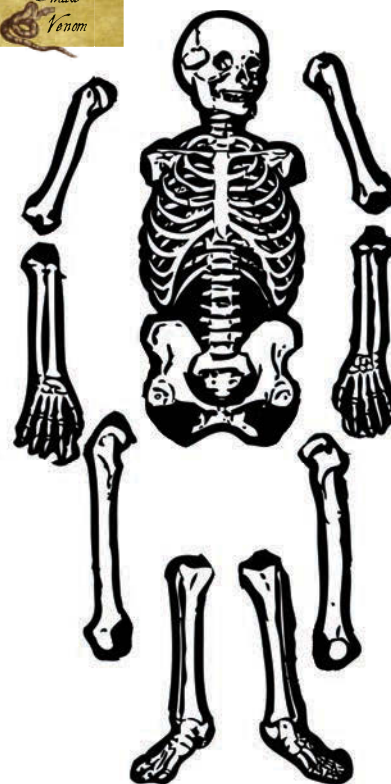
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minifunPAGES

MINI WORDSEARCH

This month's word search has a nursery theme and is just for fun. Which one of the ten words listed right doesn't appear in the grid.

P	S	K	P	U	W	R	N	P
A	P	U	M	U	E	G	L	C
T	O	C	T	T	C	A	A	D
H	O	J	N	P	N	B	X	R
O	N	U	C	T	Y	F	Z	A
X	O	L	M	L	C	A	C	O
C	K	R	O	F	O	P	R	B
K	E	T	T	L	E	C	U	P
N	Q	X	B	B	H	O	K	U
X	O	V	C	A	C	V	K	C

LAST MONTH'S ANSWERS

Answers from last month's Spot the (Small) Difference below. The missing word from the mini wordsearch was MOBILE.



KETTLE
CLOCK
FORK
SPOON
CUP

SAUCER
TAP
PLANT
CUPBOARD
COUNTER



SPOT THE (SMALL) DIFFERENCE

Can you spot the difference in these two pictures? There are eight small differences between the pictures for you to find. Answers next issue.



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We will be introducing a new Christmas online shopping guide for the next two issues of Dolls House World. Booked by category, this will give our readers a detailed guide of where to buy their miniature gifts. Make sure your online shop is listed. Call Maria on 07730 622416 or email: maria@ashdown.co.uk

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fairDATES

■ If you would like your planned fairs or events to appear in these listings please send the details at least 12 weeks prior to the event date, to Dolls House World, Fair Dates, PO Box 2258 PULBOROUGH RH20 9BA Great Britain or email richard@ashdown.co.uk

SEPTEMBER

SATURDAY 19TH SEPTEMBER

DOLLS HOUSE CLUB EXHIBITION

St Mary's Parish Hall
Assheton Court, Castle Street,
PORTCHESTER,
Hants PO16 9PY
Open: 10.00am - 4.00pm
Organiser: Gosport & Fareham
Dolls House Club (GOFAR)

SUNDAY 27TH SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR

The Inn on the Lake Hotel,
DA12 3HB
Open: 10.00am - 3.30pm
Organiser: D&M Fairs

OCTOBER

SATURDAY 3RD & SUNDAY 4TH OCTOBER

AUTUMN MINIATURA

NEC, BIRMINGHAM B40 1NT
Open: 10.00am
Organiser: Miniatura
Saturday tickets are limited & must be bought in advance
Sunday tickets available in advance or on the door

SATURDAY OCTOBER 10TH

LEEDS DOLL'S HOUSE & MINIATURE FAIR

Pudsey Civic Hall, Dawsons
Corner,
PUDSEY, Leeds LS28 5TA
Open: 10.30am - 4.00pm
Organiser: Doreen Jeffries

SUNDAY 11TH OCTOBER

DOLLS HOUSES & MINIATURES FAIR

The Mill Arts & Events Centre,
Bellingham Lane,
off High Street, RAYLEIGH,
Essex SS6 7ED
(off A127)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

DOLLS HOUSE & MINIATURES FAIR

The Woodhall Suite, The

Petwood Hotel,
Stixwold Road,
WOODHALL SPA,
Lincolnshire LN10 6QG
Open: 10.30am - 4.00pm
Organiser: MGM Fairs

SUNDAY 18TH OCTOBER

DOLLS HOUSES & MINIATURES FAIR

Knights Hill Hotel & Spa,
South Wootton,
near King's Lynn,
NORFOLK, PE30 3HQ
(Junction A148/A149)
Open 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 24TH OCTOBER

DOLLS HOUSE & MINIATURES FAIR

Chacewater Village Hall,
nr TRURO,
Cornwall TR4 8PZ
Open: 10.30am - 4.00pm
Organiser: Emma's Doll's House
Fair

DOLLS HOUSE & MINIATURES FAIR

The Jubilee Hall,
Congregational Church,
Bowden Lane, MARKET
HARBOROUGH,
Leicestershire LE16 7AF
Open: 10.00am - 4.00pm
Organiser: MGM Fairs

ORGANISERS:

D&M Fairs: 01634 370420. E: peapa001@medway.org.uk

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E: dollysdaydreams@btinternet.com

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www.doreenjeffriesdollshousefairs.co.uk

Emma's Doll's House Fair: Tel: 07773709164 (eves only)
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Kensington Dollshouse Festival: 020 7812 9892
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NSC Miniatures: Tel: Nicola 01208 892831
E: nscminiatures@yahoo.co.uk www.nscminiatures.vpweb.co.uk

Show news:

Next year MGM Fairs will be incorporating a special 1/24th scale section within two new miniature shows.

Look out for the small scale section at Wootton Bassett on March 13 and Thornton Hough on October 9.

MARCH 13, 2016:

The Memorial Hall, Station Road, Royal Wootton Bassett,
SN4 8EN

OCTOBER 9, 2016:

Thornton Hough Village Hall, Manor Road, Thornton Hough,
Wirral, CH63 1JB

SUNDAY 25TH OCTOBER

DOLLS HOUSES & MINIATURES FAIR

The Cedric Ford Pavilion,
Newark Showground,
Lincoln Road, NEWARK,
Nottinghamshire
NG24 2NY (A46/A1)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 31ST OCTOBER

DOLLS HOUSES & MINIATURES FAIR

The Assembly Rooms,
High Street, DEDHAM,
nr Colchester, Essex
CO7 6DE (off A12)

Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 1ST NOVEMBER

DOLLS HOUSES & MINIATURES FAIR

Holiday Inn Basildon,
Waterfront Walk,
Festival Leisure Park,
BASILDON,
Essex SS14 3DG (off A127)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

USA

14TH - 16TH APRIL 2016

Chicago, IL

The Miniature Show: A
Celebration of Artisans of
Miniatures will be held April
14-16 at the Hyatt Regency
Schaumburg, 1800 E.
Golf Road, Schaumburg,
IL 60173.

Thursday 3pm to 5pm
(Preview), Friday 10am to
5pm, and Saturday 10am
to 3pm.

Website: www.theminatureshow.com

Email: theminatureshow@yahoo.com

Contact: Greg Madl,
PO Box 187, West Olive,
MI 49460.



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small worlds

AN EXHIBITION OF DOLLS' HOUSES FROM THE 18TH & 19TH CENTURIES

from the private collection of Liza Antrim

9th May — 8th November 2015

This Autumn, join us to delve a little deeper into the fascinating world of dolls' houses.



ART IMITATES LIFE IN THE KITCHEN

Wednesday 14th October, 6.30 - 7.30pm.

Take a closer look at the kitchenalia within the dolls' houses of our exhibition as Historian Emma Kay explores the growth of domestic consumerism in the 18th century kitchen.

Watch demonstrations of recipes being created

using these fascinating objects, have the chance to participate and handle items from the period. Take away Georgian recipes to try at home. Tickets £10, includes a glass of wine and samples of food inspired by Georgian recipes.

In association with the Great Bath Feast:

www.greatbathfeast.co.uk

MINIATURE FOOD WORKSHOP

Saturday 17th October, 2.00 - 4.00pm.

Meet Bath based miniature food artist Gail Tucker as she gives a talk on ways to excel in the world of making miniature art. In this workshop you'll have the opportunity to make your own food item to take home. You will receive valuable advice for your own dolls' house projects or be inspired to try something new.

Tickets £15, refreshments will be provided.

Gail Tucker's website:

www.merrygourmetminiatures.co.uk



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