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I'M ALWAYS fascinated over where other people get their miniature ideas from. I can't imagine another hobby where inspiration comes from so many diverse sources.

As miniaturists we can be sitting in a cafe and our eyes will wander in twelfth scale mode over everything from the wooden coffee stirrers (great for flooring or maybe a picture frame) to sizing up the plastic jam pots.

This issue is full of wonderful ideas that were sparked by a variety of things. Anneli Wahlstedt couldn't get a rock song out of her head when buying an old house, and the decoration completely reflects that first musical idea. She's even used an EP (younger readers Google it) as part of the bed.

Deb Jackson listens to the radio while creating, and for her it was a programme on some obscure medical treatment that sent her scurrying into research mode as a prelude to creating an apothecary box or vintage EKG machine.

For others it begins with one mini piece, and a quest to fit that into a scene. For Debbie McGrath it was a body on a trolley, and the result (with bits from a computer tower) is the scary Frank's Place.

Kris Compas saw a striped shirt, and immediately thought 'mattress'. Luckily the shirt was in a shop, not a wardrobe. A miniaturist's husband I know wasn't so fortunate when his wife saw tie and thought 'curtains'.

Richard

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



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House Hunt

FIND THE little house hidden somewhere in this issue. Last issue page 22.

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A passion for vintage tools

With a passion for medical and scientific tools, Deb Jackson creates the most amazing miniature vintage replicas

By Deb Jackson

I have been creating miniatures my entire life. I think that if tiny things fascinate a person the interest will never go away and if you are lucky, you get to either create them or add them to your collection.

I am completely self-taught and have been trading professionally for seven years.

Anyone reading this, who has the desire to create, will understand the compulsion and the all consuming con-

centration and thought that accompany the process; likewise, the immense satisfaction that descends over you when that final point is reached.

The point when not only is the work finished, but you are actually delighted with the results. I am so very lucky to be driven by this every day.

Some of my miniatures come directly from my imagination; these are the fantasy or fairy items, which I make up as I go along, others are an



ABOVE: This little wooden box is full of a surgeon's set of tools.

LEFT: A twelfth scale handmade distressed human skull.

BELOW LEFT: Tudor medicine preparation board.

BELOW: A detailed handcrafted microscope with objective lenses and its wooden box.





LEFT: A three drawer box of dental tools with a picture of the patron saint of dentists, Saint Apollonia.

ABOVE: Various twelfth scale microscopes.

RIGHT: A beautifully crafted twelfth scale Victorian moth collector's vignette.



interpretation of reality. That is what I introduce to you here in this first article showcasing my creations.

The creative process can be even more of a challenge when attempting to recreate reality. Without a doubt, the finished piece has to look like the original and the closer the better. The need to discover and define techniques to achieve this can be fraught with frustration; on many occasions a first attempt at something new results in the abandonment of a partially

completed piece and some thoughtful time away from the workbench.

Sometimes you just have to wait for the right materials to come along and I find this frequently happens while working on something else, it's great when the implication

dawns on me.

I am drawn to medical and scientific items as I have an interest on the subject in a historical context. I can be sitting listening to the radio (my work companion) and a

feature about some obscure medical treatment will come on, which then sends me scurrying to the computer to research photos to see if I can recreate what I just heard. A great example of this would be the vintage EKG machine shown below.

One of my favourite customers, Linda Sullivan, has certainly challenged me over the years. We've worked together on projects as diverse as Downton Abbey to the microscopes of Anthonie Van Leeuwenhoek. We have even gone so far as to kit out entire laboratories that were complete with furniture and equipment.

In a recent email Linda said to me, "I don't think there is anything you cannot recreate"... so far so good.

I am very much looking forward to sharing more of my creations with you through feature articles in future issues of DHW. **DHW**



ABOVE: This twelfth scale apothecary box has a variety of vintage pharmaceutical products, all in tiny little bottles.

LEFT: A vintage EKG machine.

Anneli creates her own Stairway to Heaven

Led Zeppelin song inspired this miniaturist to create a house with a rock and roll theme with a guitarist in residence

By Sandra Harding

We have already seen some of the work by Anneli Wahlstedt of Stockholm featured in DHW, but this house is something really different, and I thought you would like to see another example of this very imaginative lady's work.

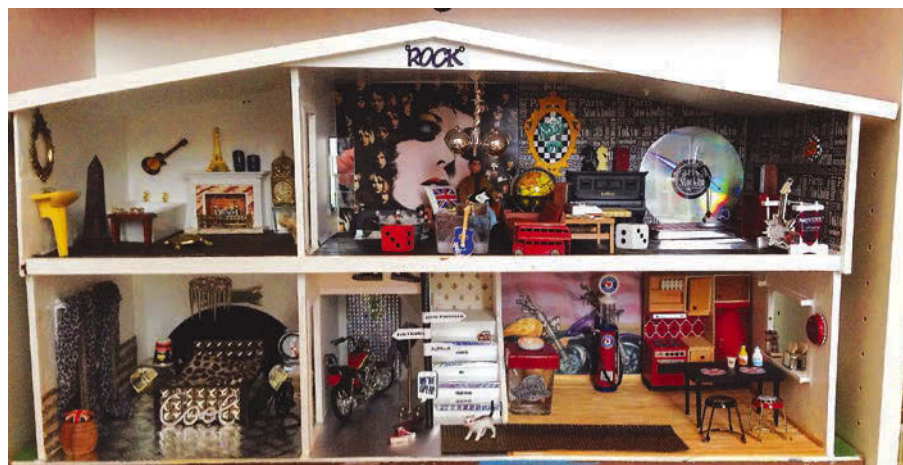
This is the first non-Lundby house that Anneli has bought, although it is still in 1/16th scale. It is a Brio Mobilia from the early 1970s, made in Sweden. The first thing that Anneli fell in love with was the stairs, and why not indeed? The house was purchased in 2012 from a lady on Facebook and, as a huge music lover, as soon as she saw the house the song 'Stairway to Heaven' came into her mind,

which set her on the rock 'n' roll theme.

A 'cool' house had to have a cool dude in residence and so Zacharias was born. He is a rock guitarist with his own band called "On The Rocks" and, after a very successful career as a songwriter, he has plenty of money to splash out.

His latest acquisition is the motorbike in the hall (Anneli got it at a flea market secretly). The fake door in the hall is made from a mobile phone case, and leads to the mens' room.

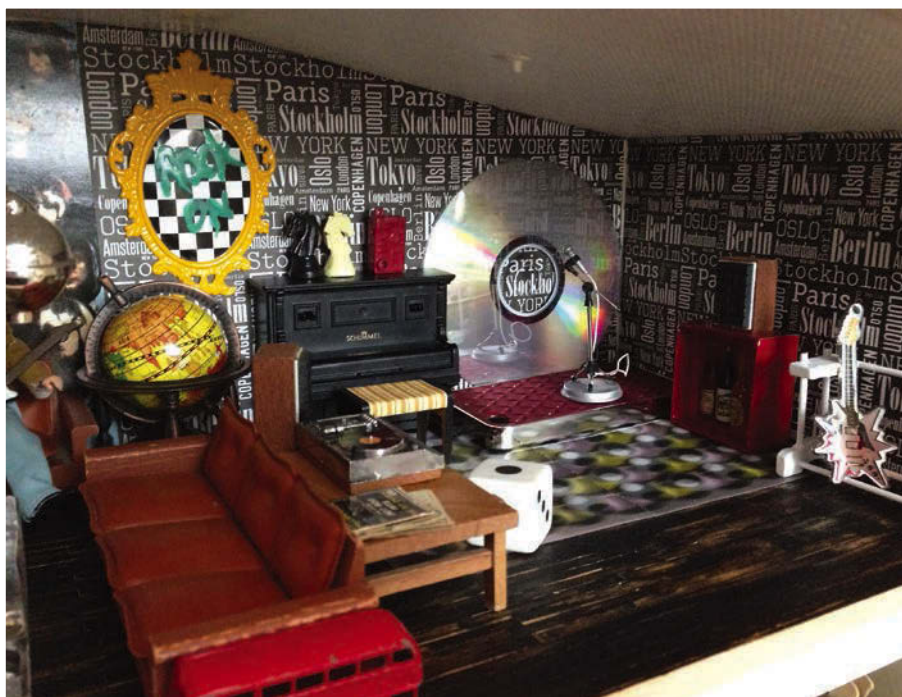
Anneli gave me such a complete run-down of all the accessories she's included that it would be wrong to leave any out – so I'm not going to. The wooden floors and the mirror wall in the upstairs corner were stuck, and Anneli couldn't get them



out, so she painted the floors black, and left them, and the mirror, as a feature.

The bedroom floor is self-adhesive plastic and the bed is a broken Lundby, covered in parts from an old belt and painted black. The bedding is made from old pants, and the headboard is half of an old EP. The bedside tables are napkin ring holders, while the curtains are thin fabric with parts of chain earrings hanging from them. The walls are scrapbook paper, and the fan was bought from a miniature store on the internet. The ceiling lamp were earrings also.

In the kitchen there is a glass from



black banisters on the stairs are real size cupboard handles.

There is a small stage area, made from a mobile phone case, an old CD, and a Lundby microphone. I also notice that there are chess pieces on the shelf, and dice stools, and many other things that just seem to create even more interest.

Last but not least are the stairs, which had to have this song as a feature. Anneli printed out the words, and carefully cut them to fit. The shiny stairs are actually covered in sticky tape. The names on the stairs were an addition to add the whole feeling of the rock 'n' roll lifestyle.

Once again, this talented lady has left me wanting more, and this is such a good example of thinking outside the box. The restraints of normality really do not suit Anneli, and I for one am really grateful. **DHW**

Hollywood Planet with a red cardboard lid to make the surface. The gas pump was from eBay, and the kitchen units are Lundby as is the kitchen table, painted black. The seats are made from old wine bottle caps and the wall is covered by a wallpaper border from Anneli's stock.

In the bathroom the tub is actually a twelfth scale piece with the feet removed. There is also a Lundby fireplace and basin. The golden glasses are earrings and the Hard Rock cafe guitar is a brooch.

In the main room Anneli has added a picture she took from a Mott the Hoople LP, which she considers an artwork, and I agree. The wall is covered in scrapbook paper and the sofas are Brasilia (Lundby). The table is a cube of glass that looks like an ice cube, which inspired the name "On the Rocks". On the ceiling the lamp is from an old clock, and the



Do-it-yourself home gets full makeover

Christine and her husband Dave turn detective to identify a Betsy McCall house that was originally built from a set of plans

By Sandra Harding

I first picked up this intriguing story on Facebook about a doll's house Christine Courtman and her husband had just bought via eBay.

I was afraid to ask what it was that first attracted them to this house as it was in "a bit of a state", to quote Chris, when they got it. However, it must have held some appeal as husband Dave was soon stripping it down and making new front panels and roof, as there was some water damage.

Whilst renovating he found figures and numbers on the pieces, which had obviously been put on by the original maker. This heightened their curiosity and sparked a detective-like search.



They contacted a Lundby expert who eventually told them that although it did resemble the Lundby Gothenberg, she believed it to be a Betsy McCall house, possibly from around 1955. It is 1/18th scale and seems to be a model 150 W, which was sold originally as a set of plans. I believe it came with stick-on transfers and could be completely customised.

It is a split-level house and bears a close resemblance to other Lundby, Barton and Brio houses. All were prolific makers who used the split-level idea, which can make it difficult to identify which is which.



Betsy McCall was an American company and originally produced paper doll cutouts, which were sold with the magazine 'McCall's Ladies Magazine'. It was an easy move, I suppose, to go on to printing plans for a doll's house, although the dolls they were producing by 1952, and were famous for, would not have fitted in them. These were the collectable Betsy McCall dolls, made in many sizes from 14 inches high but not, it seems, doll's house size.

To get back to Chris and Dave's



house. Chris told me she's not very good at making things so a lot of the furniture in the house has been bought from PMJ Miniatures in Wisbech, and Chris has just added bits and pieces and other accessories.

Chris has written her own story about the family, and although I have tinkered here and there, it is as she wrote it for you. The handsome couple in the sitting room are Roger and Charlotte. He is an accountant and Charlotte is a housewife, having recently given birth to a long awaited son Theo. Their daughter Chanel is home from college and



is spending time with her friend Jane, experimenting with make-up. Chanel hopes to work in theatre or television, and her head is full of dreams.

The house in the country has been completely renovated recently by Roger's brother David who, luckily, is a builder and electrician. They were lucky to get the neglected house at a knock down price and are now at home waiting for the finishing touches to arrive - brand new fitted curtains in every room. They can at last spend their first night in their new home.

Tomorrow, the excited girls plan to take a bus to the coast, which is only a few miles away, and Roger and Charlotte will walk baby Theo into the countryside



“ They can at last spend their first night in their new home. ”



surrounding their home. After lunch, this happy couple will then get round to adding their most treasured possessions to complete their lovely home.

Considering the house's history, I think that it is a very lucky little house to have found such a loving family (not forgetting Chris and Dave of course). **DHW**



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A collector's dream home

Tim and Angela Hartnall, of Anglia Dolls Houses, specialise in making beautiful houses that are ready to move into

By Katie Flower

In their past lives, Tim worked in the software industry and Angela was a librarian. Now they specialise in twelfth scale fully finished doll's houses made from birch plywood.

The buildings they create are set in

the Georgian and Regency periods and have a range of standard designs that are individually built to order. The couple also welcomes custom commissions for any period and have built several doll's houses, which have been copies of the



Georgian kitchen in the 1760s with a bread oven, open range, chimney crane, and a spit with a smokejack. This room box is almost identical to the Lincoln House kitchen.





ABOVE LEFT: The Kensington House dining room (shown furnished). Shown looking towards the entrance hall with a servant's jib door visible in the back corner.

ABOVE: An exterior view of the Kensington House, complete with a beautiful side portico.

BELOW: The Kensington House drawing room. The furniture is by Tarbena Miniatures.

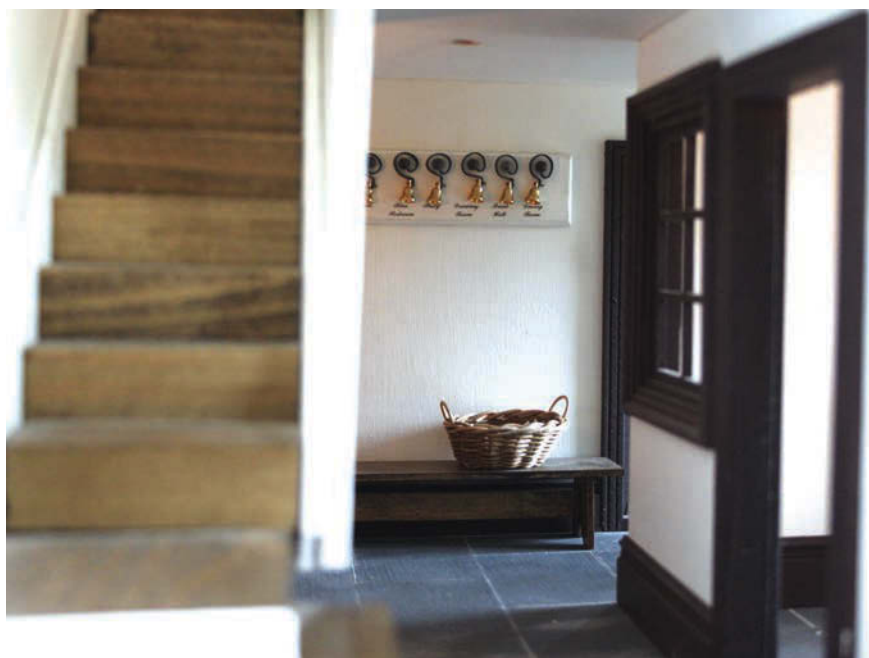
customer's own house.

Although they research the houses together, Tim designs and builds them. His main aim is to maintain the elegant proportions of the Georgian period and to convey the feeling of a real home. To achieve this, Tim's designs often feature rooms behind rooms and variable heights of floors so that the heights of rooms are commensurate with their use. For instance, the grand rooms need to have the correct proportions to hang elegant chandeliers. In addition, all the stairs connect, the chimney breasts align, and the number of chimney pots, etc. all correspond correctly.

Tim has always been interested in miniature buildings. As a child he enjoyed miniature displays in museums. Seeing collectors' doll's houses for sale in London's Covent Garden inspired him to start building houses as a hobby. His first doll's house was a present for his youngest daughter. He continued to design and make doll's houses as a hobby, exhibiting and selling at local fairs until 2008 when he began building doll's houses full time.

Angela had a doll's house as a child, but she became completely hooked by the miniature world when she started helping Tim at doll's house shows. She is now a real enthusiast and is currently furnishing a Kensington house, which Tim gave



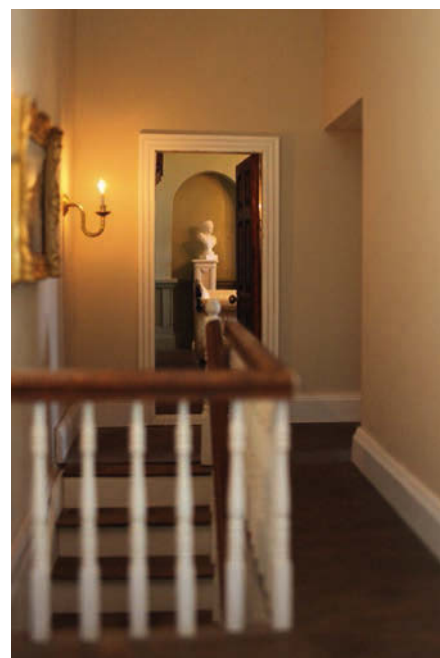


ABOVE: The Kensington House servants' stairs, rear corridor, and servants' bells viewed through a side-opening panel.

ABOVE RIGHT: The Kensington House drawing room viewed across the landing through a side-opening panel.

BELOW RIGHT: The Kensington House with a side portico view across the balcony.

FAR RIGHT: A view of the first three floors of the front Kensington House (shown furnished).



Tim designs houses that feel real, but which are meant to be enjoyed and played with. Achieving a balance between architectural reality and what would be pleasing in a doll's house can be difficult. While their houses are architecturally consistent, they are not architectural models and compromises have to be made. Tim always errs on the side of what would make a house more fun for its owner.

With the advent of laser-cutting machinery and 3-D printing, things could be changing in the industry, but

Tim and Angela believe there will always be people who appreciate a quality hand-crafted product.

"A digital camera has proved invaluable. Tim takes photographs of each house as they are built and emails them every week so that the customer can see their house coming to life. Similarly, if there are any questions during the build process a picture is usually really helpful as a basis for discussion," explains Angela.

They find inspiration by visiting historic buildings, especially those of the Georgian and Regency periods, and by

to her as a present. While she has long helped in the background, she has been working with Tim full time now for a couple of years.

They work together from their home in Norfolk, which is a 300-year-old cottage with low ceilings. Their workshop overlooks a paddock. The building itself dates back to World War II and has been used in the past as a farrowing shed. These days it is far from agricultural and provides a lovely space in which to work.

No two days are ever the same and while Tim and Angela work together, they divide their tasks. Tim specialises in the design and building of the houses and also creates bespoke components like windows. Angela spends quite a lot of time liaising with customers on the details of their projects; she also helps with much of the decorating and does all the marbling and wallpapering.







reading about architecture and social history of the periods. Like many of their customers they enjoy period films and TV dramas, and while the sets do not always replicate real life, they always provide lots of atmosphere. The couple also try to make their houses have soul, to be the sort of place that you would actually

want to shrink down and live in.

"Each house is a new challenge and most contain elements that we especially love. Longbourn, the bespoke commission of the house inspired by the BBC TV series of Jane Austen's *Pride and Prejudice*, was a real favourite. We have just finished working on a draper's shop

ABOVE LEFT: The Lincoln House dining room with a servants jib door set in field and frame panelling.

RIGHT: The Lincoln House exterior shown with a Venetian window.

BELOW LEFT: The Lincoln House showing a cutaway view of the central section.



inspired by a Regency print and the front was exceptionally pretty! We are currently working on a late Regency version of our standard Wisbech House (actually for a collector in the United States). This has twenty-three rooms and because it opens on three sides, it has many captivating views. It will be hard to let that one go," admits Angela.

The shows they will be attending in 2016 are the Summer and Christmas Kensington Dollhouse Festivals

"Taking large houses to shows, we usually attract a large audience of visitors, many of whom might have already seen our houses on our website and enjoy the opportunity to explore our houses in person," says Angela.

While many of their houses remain in the UK, their work can be seen in the United States, in many countries in mainland Europe, and even in Singapore.



Prices of their standard houses are marked on their website and include a comprehensive package of British hand-made components.

All of their houses are made to order, so final prices reflect the individual requirements of each customer.

Tim and Angela have built several houses for well-known people, but their lips are sealed, except to say that they regard all of their customers as special.

"We usually have a waiting list—typically between one year and eighteen months—as many of our customers link the purchase of one of our houses to a special anniversary or family event, so customers need to plan ahead. When you order a house, we agree and allocate a build slot, so if it is important that the arrival of the house corresponds to a certain date, we can work together to achieve this," explains Angela.

They are currently hoping to manage to build a new, rather grand, Regency house to take to forthcoming shows but work on this will have to be squeezed into weekends, etc. They have recently built several rather interesting bespoke houses including an Art Deco house and a large six storey Brighton House, pictures of which can be seen on their web-



site. The couple has lots of other ideas for houses and embellishments to add to their current models, but it's just a small matter of time.

When asked what they love most about miniatures, both artists had this to say, "With regard to miniature houses,

they give you the chance to own a dream property and to create in it a world entirely in your imagination, which can be a wonderful retreat from the stresses of reality. Moving miniature furniture around to achieve a pleasing effect is also a lot less energetic!" **DHW**

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ABOVE LEFT:

The Bespole Draper's shop.

ABOVE:

Bespoke Longbourn from the BBC TV series, *Pride and Prejudice* shown in miniature.

RIGHT: Bespoke late-Regency house (based on a customer's own house).



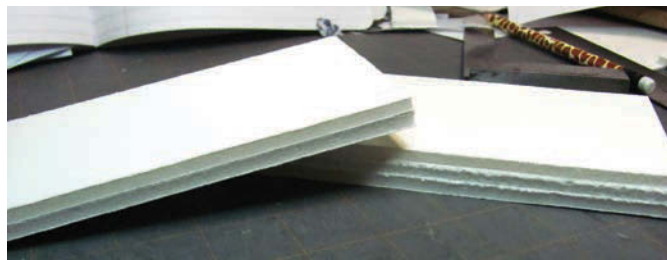
making your bed CAN BE FUN!

Take an old shirt (ask the owner first) and make a twelfth scale mattress and divan that will add an authentic touch to your house or mini scene

By Kris Compas



I'm always searching the sales and scouring discount stores for fabrics I can use in my mini projects. When I saw a striped blue shirt going cheap I immediately thought 'mattress'. This month I'm going to show you what I did with the shirt to create a double mattress and divan.



YOU'LL need

- Foam core
- Fabric
- Ruler
- Pencil
- Card stock
- Glue stick
- Yellow carpenter's glue
- Fabric glue
- Scissors
- Poster board
- Paper towels
- Needle and thread
- Fusible fleece
- Crochet thread
- Tweezers
- Paint and paintbrush
- Tape



Step 1: For the divan, cut 3 pieces of foam core. Cut the foam core pieces to 31/4" (82mm) x 61/4" (16cm). Glue them together with tacky glue. For the mattress, cut 2 pieces of foam core to 31/4" (82mm) x 61/4" (16cm) and glue them together.

Step 2: Trace around the bottom of the divan with a pencil onto card stock and cut the shape out of the card stock.

TIP: I use a piece of computer photo paper to set my card stock on when I am applying the glue stick. For some reason glue dries on the photo paper and you can use it forever without it being sticky.

Step 3: Ever so slightly, round the corners of the mattress and divan by rocking and pressing them on your table. Just to soften the sharp corners.

Step 4: Apply glue stick to the card stock. Glue the card stock to your fabric.

Step 5: Glue the card stock to the bottom of the box spring using tacky glue.



Step 6: Apply fabric glue to the sides and glue the fabric onto the sides. Glue the corners together and clip them off.

Step 7: Measure the width

of your divan and cut the card stock just a bit narrower. Cut enough card stock so that it will go all around the divan in one piece.

TIP: If you have to glue pieces of card stock together to get your length, use yellow carpenter's glue. You can sand the seams a bit to smooth them out. Dry fit your length.

Step 8: Apply glue stick to the card stock and then glue the card stock to your fabric. Clip the corner from each side. Glue just one of the long sides to the card stock using the fabric glue.

Step 9: Clip the fabric like I have done in the photo for both



ends. Turn the ends to the card stock and glue them down.



Step 10: Apply fabric glue to the sides of the divan and glue on the card stock. Be careful when you are doing this, don't pull the card stock because it will stretch and become longer than you need.



Step 11: Make your ends meet on the end. Clip "V" notches at the corners and glue the extra fabric down.



Step 12: Set the divan aside. Place the mattress on a piece of poster board and trace around it. Cut out the board.



Step 13: Do the same with a piece of card stock. Apply glue stick to the card and glue fabric to it. Glue the card to the mattress using fabric glue. Use fabric glue to adhere the extra fabric to the sides of the mattress. Glue the corners together and then cut them off.

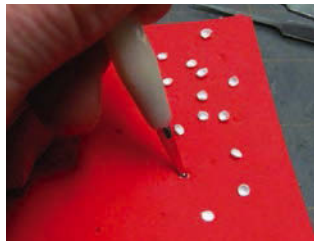
Step 14: To make the mattress soft, I am using Thermolam Plus. It's a firm, dense fusible fleece I buy by the bolt. But you can use any suitable wadding.



Step 15: Cut out 3 pieces of Thermolam Plus. One will fit to the edge of the mattress. The next is about 1/8" smaller all around. And the last is slightly larger, and will be trimmed later.

Step 16: Let's get started on

your buttons now. Dampen a piece of card stock. Lay it between layers of damp paper towel. Once it's damp, use a 1/8" paper punch and punch at least a 12 circles.



Step 17: Lay the damp circles onto a couple of layers of craft foam and use a stylus to shape them. The one I am using is a large ball stylus and I used the smaller end. Push the circles into the foam and let them dry. Set this aside.

Once the circles dry they will retain their shape better than if you just used dry card stock to start with.



Step 18: Mark on your poster board where you want your buttons to be placed. For this size, I used 10 buttons.

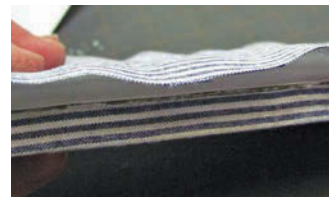
Step 19: Turn the poster board over and use fabric glue to glue the smallest piece of Thermolam Plus and then the



piece that is the size of the mattress. Now lay the larger piece on top.

Step 20: Lay this assembly onto a larger piece of your fabric and cut it out. Leaving extra all around the assembly so that you can fold and glue it on the sides of the mattress.

Step 21: Use a double thread with a knot and starting from the poster board side. Push your needle up through all the layers and then back down close to where you came up to make a dimple. Do this twice for all of the marks. Pull tight and go to the next mark. Knot off when you run out of thread and start again. This is the top of the mattress with the button dimples sewn in.



Step 22: Trim the Thermolam Plus or wadding even with the poster board. Using the fabric glue, glue the mattress top to the mattress foam core.

Step 23: Apply fabric glue to the sides of the mattress and glue the extra fabric down. Glue the corners together and clip off.

Step 24: Measure the corner of the mattress for the width of the card stock that will be glued onto the sides. If you measure from the sides you may acci-

mentally include the padding height.



Step 25: Cut the side from card stock, cut it slightly narrower than your measurement. Dry fit for length. Glue pieces together if you have to.

Step 26: Apply glue stick to the card stock and glue the fabric to it. Clip the ends.

Step 27: Using the fabric glue, glue all four sides to the back onto the card stock. Glue the side to the mattress using the fabric glue.

Piping instructions



Step 1: Cut a piece of your fabric on the bias. I had to glue my fabric together to get a piece that was long enough to go around my mattress.

Step 2: Cut a piece of crochet thread the length you need to go all the way around your mattress.

Step 3: Apply fabric glue to the edge of the fabric. Smear

it toward the edge. Lay the crochet thread on the glue and press the crochet thread into the glue.

Step 4: Carefully fold the edge over the crochet thread. Be sure you get the crochet thread into the fold. Press the fabric down with your hand.

Step 5: Run your fingernails along and against the crochet thread. This seals the fabric together, press hard and push toward the edge with your fingernails. Turn the fabric over and do the same on that side. Turn the fabric over and repeat.



Step 6: Use sharp scissors to cut the piping from the fabric. When you are cutting, cut very close, slightly pulling with the

scissors against the piping.

Step 7: Roll the piping on your table to make it round. Press hard to seal the glue even more.

To make another piece, cut away the glued edge and start again. You will need a piece for the top and the bottom of the mattress.

Step 8: Use fabric glue to glue the piping onto the top seam of the sidepiece.

Step 9: Glue the other piece of piping to the bottom seam of the mattress.

Step 10: Wrap tape around a piece of wood with the sticky side up. Use tweezers to put the paper buttons on the tape.

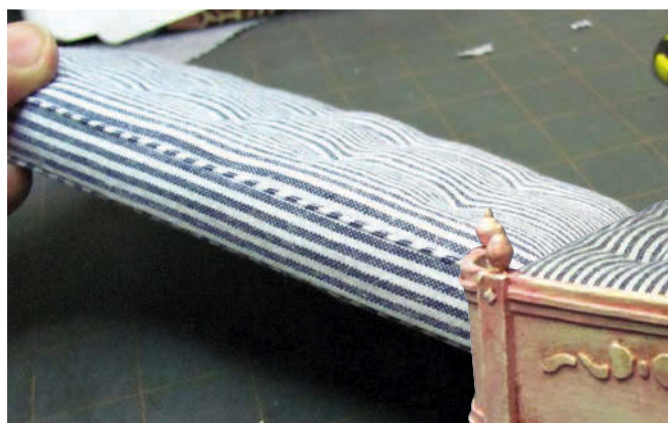


Step 11: Paint with an off-white enamel. I used Delta's PermEnamel. Let dry.

Step 12: Apply fabric glue into the dimples on the mattress and set your buttons.

Step 13: You can glue to mattress and divan together if you like. Display in an attic or put it on a proper bed.

Have fun, expand on it and make it better... just keep making minis! **DHW**



● In the next issue of DHW Kris will show us how to make this beautiful bed frame for your new twin size mattress!

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SUNDAY 28 FEBRUARY

Holiday Inn Ashford-Central
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SUNDAY 6 MARCH

The Mill, Bellingham Lane
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SATURDAY 12 MARCH

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Frank's Place is just a little bit different

Debbie's roombox is not for miniaturists of a sensitive nature, but at least no dolls were hurt in the making if this scene

By Sandra Harding

I really love my Georgian, Tudor, Victorian twelfth and 1/24th houses and my bride shop. But then Debbie McGrath sends me some photographs and forces me to look at things in a different light. If you are of a sensitive nature look away now.

Not for Debbie the usual things that a lot of us miniaturists do. For her it has to be something that does make you look at things differently. This time it's just a simple roombox, but what she has done

to it makes it anything but simple.

As Debbie herself said to me "now where do I start". It started when Debbie bought a body on a trolley, like you do. This began the whole idea of doing something different which would stretch and challenge her. Not only that, she was determined to try to make everything she could from trash, and only buy when she had no other choice.

Her son was throwing away his old computer tower at the time, so she did

what any clever girl would do - she took it to pieces. She then spent hours looking at the parts inside with her imagination at warp speed 4.

Then an MDF room box was made, which she painted black and started making sketches and notes about the design. The story of Frank's Place was to be a modern take on Frankenstein, complete with a graveyard (well, he had to get the body parts from somewhere). By the way, the body parts aren't real, they are only





made of Fimo, so no dolls were hurt in the making of this roombox.

The furniture followed and the first piece she made was a coffin which became a shelf unit. The next thing was the sink, and that was to hold the aforementioned body parts. The body, by the way, is wired up to heart monitors which were made using scraps of wood and copied from pictures, necessary to record the heart beat. Wire was added from the tower to link the body to the machines (her nursing knowledge came in very handy I think).

The chair was just a little indulgence, having read *Fifty Shades of Grey*, and she just liked the idea. The lights are a string of battery lights from any £1 shop, but how very effective they look, and all it needed was a few drilled holes around the top of the box. The bottles and containers are made from various sized batteries that were inside the tower.

The box was placed on a sheet of MDF and beside it Debbie made a small shed for spare body parts, added a tree and a couple of graves. Just for fun she put in a skeleton sitting up in one of the graves, and a dog enjoying the bones.

Debbie admits to having a warped sense of humour but I for one just love her take on our hobby. Where would we be without the imagination of the Debbies of this world? **DHW**



Cowslip Cottage

By Sandra Harding

This pretty little cottage was purchased by Noreen Jeffery from a friend, and she decided it was just the place for one of her couples (John and Margaret) to use as a weekend retreat from their children and their hectic lifestyle. The couple run a very busy garden centre with many staff, which was in an earlier issue of DHW, and the couple's main residence is Brackenberry House (see issue April 2013).

They are at the cottage for the weekend, whilst the children's nan and granddad look after the children back at Brackenberry House. The first thing that Margaret did when they arrived (and after she put the kettle on) was to pick a few daffodils and cowslips for the table. They grow in profusion around their small garden and out into the fields too and look quite lovely in the sunlight.

The cottage is on the banks of the river with views across to the village where they hope to go to their local for a nice pub lunch. The deckchairs are already placed in the conservatory for their return, as they will probably have a snooze with the Sunday papers waiting to be read.

The cottage is simply furnished with much of it from Noreen's collection, although Colin (her husband) did make the pretty desk from a kit. On it stands one of Noreen's favourite ornaments, a pretty 'Coalport' lady. The curtains and bedding are handmade by Noreen, and the unusual tea set was a gift from son Brian who purchased it in Germany. It rightly has pride of place on the dresser.

This little haven is just the kind of hideaway we all dream about in reality, and I rather envy John and Margaret their little retreat. Let's close the door and leave them to their well deserved weekend away. **DHW**



Brackenberry House

Top makers at a special show

Sandra finds much to admire (and buy) as she adds to her collection at the Kensington Show with a walnut scene and Sleeping Beauty

By Sandra Harding

Each time I go to the Kensington Christmas fair I wonder what it is that makes it so special and I've decided there is no single reason.

Maybe it's the fact that it is in a good location, or maybe that it is spread over four different areas, including of course

the enormous ballroom area. Or maybe it's that there are makers from all over the world, or maybe it's because of the amazingly high quality of the goods on offer. Mind you, I suppose it could also be that organiser Charlotte Stokoe seems to attract new exhibitors at each of her shows, which means there is always

something new to see and buy.

This time there were many newbies and returners, and I want to give a lot of them a mention, as it is quite something to attend a show of this calibre. They included Aida Pravia, Angie's Miniatures, Conchi Pacheco, Dolls House Interior, Dollhouse Paintings,



Ellie & Lily at Merry Gourmet Miniatures.



Heverbell Miniatures.



Aida Pravia.



Henrietta with Veronica Ann Pickup doll.



Miniature Oil Paintings.

Golden Key Miniatures, GrainDe Sable, Harlands of Hedon, Heverbell Miniatures, Inchscaled, Ladybird Miniatures, Le Mini Di Pierluigi, Miniature Oil Paintings, Miyuki Miniature Porcelain, Mullybrook Miniatures, No1 Elite Designs, Portugese Miniatures, Sandi Sadri Miniatures, Tanya's Little Curtains, Twelvemo, Yvonne's Dolls House and, selling their lovely signed book "Our Dolls Houses", Caroline Hamilton and Jane Fiddick (naturally I bought one).

I also bought a walnut, but not just any walnut. This one by Deb Jackson Designs has a little scene in it and I now have to find a little home for it. Temptation overcame me again, and I bought one of the St Leger's adorable



Karon Cunningham Miniatures.



Laurence St Leger.

working toys, Sleeping Beauty, to add to my collection. Laurence and Angela St Leger recently won the first "Perfection in Miniatures" award, which was started by Charlotte this year to recognise talented craftspeople. Their entry was an incredible seven-blade Swiss army knife, and Laurence summed it up by saying that it was their 'Oscar' moment. They were very popular winners, and the knife and all other entries will be on display at the Kensington Summer Festival in May 2016.

North London Miniaturists had a lovely display of their work again, which attracted a lot of attention. This time the



Criss Cross Miniatures.



NewtonWood Miniatures.



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MGM Fairs are now organizing free Demonstrations and Mini-workshops at their Dollhouse and Miniature Fairs.



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Sandie Sadri.



Miyuki Miniature Porcelain.

theme was "Oh I do like to be beside the seaside" and featured a row of colourful beach huts, all in 1/24th scale. Also attracting children's attention was the KDF treasure hunt which involved looking for huge chocolate coins hidden around the show. There was also the Gingerbread Craft Club, where they could learn new crafting skills, including how to make a shadow box..

As always, there were members of several doll's house clubs scattered around the different areas and a coach party of 12 from the Dartford area, including Julia, Hazel and Iris. There were also visitors from the Hampshire Miniaturists from Chandlers Ford, who have been meeting for 25 years. I hope they contact me for a feature later. We were also delighted to bump into Pat Cutforth,



Ladybird Miniatures.



Rohit's Miniatures.

the amazing lady who has raised over a quarter of a million pounds for Cancer Research by selling doll's houses and accessories over the years. A busman's holiday maybe?

I have to confess that I did not get to see many of the regular exhibitors, as by the time we had coffee and a planning meeting, the hundreds of visitors had started to arrive, and all in buying mood. We did manage a few waves over the heads of the milling customers as this show once again proved to be a great success. **DHW**

- The next miniatures show at Kensington is the Summer Festival on May 13 and 14 2016, with the Christmas Festival on December 3. The City of London Festival is taking a break in 2016, but will return in 2017, bigger and better than ever.

how to fill a MARKET BARROW

Tom Pepper's fruit and vegetable cart is overflowing with fresh products. Diana Yate shares the creative way she filled it

By Diana Yate

If you like making miniature food you will love this project. If are new to making fruits and vegetable this is a great way to practice your skills.

Produce cart

I made the cart following instructions given in a book by Venus and Martin Dodge. However the wheels are smaller than in the instructions and I purchased them elsewhere.

Wooden boxes

The fruit and vegetable boxes are made from thin balsa wood and measure 1 1/2" x 1" at the base and 1/4" deep at the sides. The triangular strips in the corners are made from headless matchsticks cut with a craft knife and smoothed with an emery board. The tomato box is made from a pattern by Kath Dalmont in Dolls House Details.

Mushroom punnet

Use the template given to make the punnet from thin card. Lightly score along the dotted lines and cut where the lines are solid. Fold on the scored lines and glue the side flaps inside the box. When you have finished constructing it, paint a blue stripe around the top edge of the box.



To make the handle

Step 1: cut a strip of foil 1/2" wide x 2." long.

Step 2: Fold in three, lengthways and crease firmly. Bend the strips 1" from each end and glue the handle across the width of the punnet.

Step 3: Putting a piece of blue tissue paper underneath your Fimo mushrooms completes the look.

Banana box

Step 1: Use the template given for the banana box.

Step 2: Again, score along the dotted lines and cut along the solid lines.

Step 3: Fold where you scored and glue the side flaps inside the end sections.

Fruit and vegetables

The period is a modern street market, so I have used fruit and vegetables that are now available all year round, rather than seasonal items like pumpkins. All the fruit and vegetables are made from Fimo. Measure and copy the real thing or use good cookery book photos. There are plenty of books on



the subject if you are not familiar with making food.

Accessories

The scales are white metal, which I painted red and green and placed on top of a box made from balsa wood. The price labels are made from thin card edged with a red pen and prices marked in a fine pen in kilos as well as pounds. Well we don't want Tom to fall foul of the law do we?

Paper bags

The paper bags are made from real brown paper bag, with a piece of cotton thread through the corner and hung on the handle of the cart. You could use a brown paper bag or a patented one if the design is to scale.

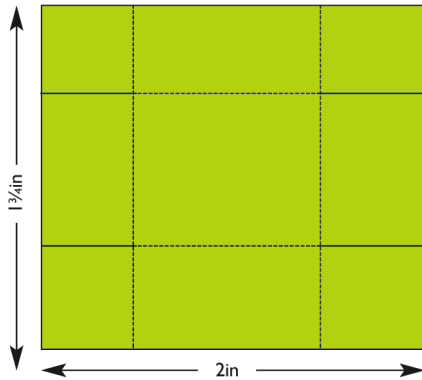
Step 1: Cut the paper using the template.

Step 2: Fold in half across the width at fold 1.

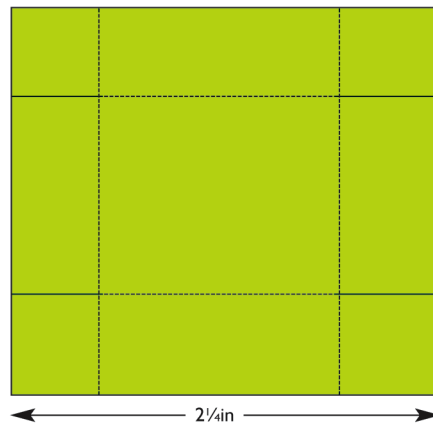
Step 3: Fold flaps two and three over the bag and glue in place.

Step 4: Use a needle and thread to make a loop through the bags at point four and hang them on the handle of the cart.

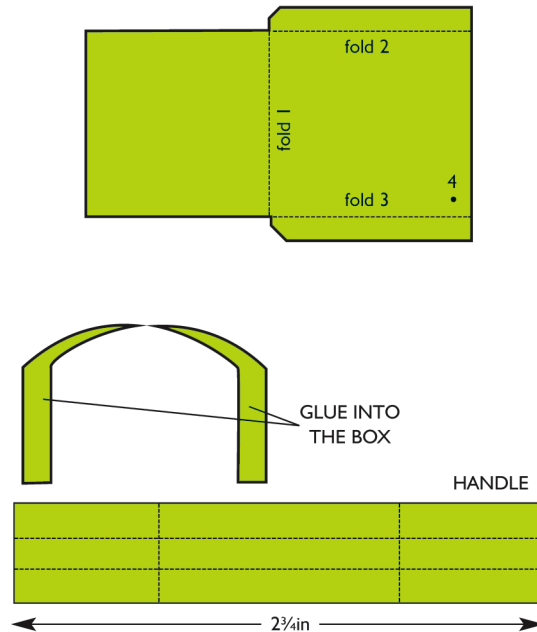
MUSHROOM PUNNET



BANANA BOX



PAPER BAG PATTERN



BELOW: Tom's jumper has been made from an old sock.

Tom Pepper

Tom Pepper is modelled from Fimo and his hair is grey bunka. His trousers are made from a basic trouser pattern in cotton. The top of an old sock has been used for his jumper. I took different parts of the ribbing for the body and the sleeves of the jumper, based on a jacket pattern, but cut slightly smaller.

The roll collar is a small piece of cotton jersey material while the money bag is a length of blue cotton folded and glued into shape with a thin strip of leather to tie the bag around his waist.

The cart and some spare boxes are placed on a piece of thick card, which was covered in a commercial grey, stone-paving paper.

I made the base to just fit the size of the cart, but you could make it bigger to allow room for one or two customers buying their fruit and vegetables from Tom. **DHW**



Mini treasures in small scale

Martha Puff showcases twelve amazingly talented artists who specialise in smaller scales that are becoming more popular

By Martha Puff

As small-scale grows in popularity, so does the availability of quality kits and accessories. The talented artisans whose work is shown here design and handcraft an amazing variety of quarter scale (1/48th and/or 1/144th scale structures.

Why small-scale, you ask? Well, for starters, the main advantage for collectors is the size. An entire 1/48th scale structure with landscaping occupies an area about 5" x 7".

This is a fraction of the size of a twelfth scale building with garden. A

doll's house for a doll's house is 1/144th scale in size. It is also surprisingly easy to work in small scale. For that lived-in look, furniture kits and accessories are readily available.

Need help getting started? Consider a kit for a structure with a satisfying amount of detail. There is an amazing variety from which to choose. Reasonably priced, too. Perhaps start with an online project or how-to tutorial.

All of the excellent small-scale artisans presented here were dealers at an earlier-Good Sam Showcase of Miniatures.

<http://goodsamshowcase.miniature.net>

RUTH STEWART

"I started selling handcrafted miniatures in 2004 and work in twelfth, 1/48th, and 1/24th scales. I started with 1/48th scale cakes. Now I make 1/48th-scale hand-braided rugs, wood furniture kits, pastry kits, 3D printed Wine Bottle with wine shop inside, and Cupcake Emporium. My goal is to have enough three-tier wedding cakes in all scales at every show. Usually, I run out within the first half hour."



MINICONTACTS

Ruth Stewart
Stewart Dollhouse Creations
001-406-734-5379
ruth@stewartdollhousecreations.com
<http://stewartdollhousecreations.com>



TOP LEFT: Cupcake Emporium, 1/48th scale.

ABOVE: Four-tier cake with handmade roses and leaves, 1/48th scale.

LEFT: Silicone chocolate mould with tiny hearts, peanut butter cups, 5-petal flowers, and chocolate roses, 1/48th scale.



BRUCE & JUDY STEINKE

"We've been making miniatures to sell since 1991," says Bruce Steinke, an IGMA Artisan in Furniture. "Almost exclusively, we make kits in 1/48th scale for structures, furniture and accessories. We want to slow down some this year. Our goal is to continue to provide quality miniatures at a reasonable and affordable price, along with excellent customer service."



MINICONTACTS

BJ Miniatures
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ABOVE: An inside view of the 1/48th-scale Miss Monarch. Each room is fully furnished.

LEFT: 1/48th-scale Miss Monarch was inspired by a real life cottage that is located in Martha's Vineyard.

RIGHT: The 1/48th-scale Witch Wagon, which comes complete with interior furnishings.

PHYLLIS NISHIMORI

"My father was a model railroader. At age 10, I made and sold 1/4" Conifer trees for railroad layouts," Phyllis says. "My favourite scale is 1/48th, although I do some work in 1/144th scale. Grandt Line sells a number of project kits for miniaturists, as well as architectural components in the small scales. My goal is to include two more fairy tale kits and another 1/144th scale house."



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LEFT: "Harry Humpleweed's House" Kit #3433, 1/48th scale. Gnome sold separately.

RIGHT: "The Three Little Kittens: Mama Cat's Pies" Kit 3435, 1/48th scale.

FAR RIGHT: Gnomes from our Fairyhill Lane Series, 1/48th scale. Sold individually.





DEBBIE YOUNG

"I have been making miniatures to sell since 1977, and working exclusively in quarter-scale since 1986. With the help of my husband, we make house kits, furniture kits and some accessories in quarter-scale. We use an assortment of table saws, a laser, and resin for casting. This year, I would love to get even half of the houses made that are swimming around in my head."



LEFT AND ABOVE: This quarter-scale brick bungalow has a tiny moped sitting outside! The interior is fully furnished with the tiniest pieces.

BELOW LEFT AND RIGHT: A quarter-scale red and yellow flowered cottage has flower themed furniture inside.



MINICONTACTS

Debbie Young - Young at Heart
11468 No. Bloomfield Rd.
Nevada City, CA 95959
www.youngatheartminiatures.com

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GAYLE CLAUSEN

"I have been creating one-inch scale character dolls to sell for about 15 years," Gayle says.

"A few years ago I added in quarter-inch scale dolls. They have become a favourite, and I work very hard to give them personality and a lot of attitude. The shows provide an opportunity to see the friends around the country that I have made by making the dolls."



ABOVE: A shopper leaving The Silver Thimble. (A Robin Betterley kit).

LEFT: A closer look at the busy quilting shop.

RIGHT: A tiny family lives secretly in an English house and "borrows" from the big people in order to survive ("The Borrowers" children's book, 1952).



SUE HERBER

An IGMA Artisan in Smaller Scale, Sue Herber makes a wide range of outstanding quarter-scale houses, shops and accessories. Here are some of the kits that Sue had available at the Good Sam Show. Fully finished furnishings are available for each kit. At Christmas time, Sue will be returning to Paris, the Seine, and Provence for the "Paris Christmas Cruise 2015." See her website for more info.



ABOVE AND RIGHT: Cheshire Gatehouse in 1/48th scale. Furnishings sold separately.

ABOVE AND RIGHT: The Romeo and Juliet Villa, Amalfi, Italy, 1/48th scale.

MINICONTACTS

Sue Herber
1615 109th Ave NE
Bellevue, WA 98004
Telephone: 001 425 454 2399
Email: sue@thing.com
www.thing.com



ABOVE: "A Bushel and A Peck" garden shed kit, 1/48th scale. Accessories sold separately.

MINICONTACTS

True2Scale
Carol and Tomas Kubrican)
shop: true2scale.com
email: carol@true2scale.com
San Francisco, California USA
True2Scale will be exhibiting in May at the Kensington Dollshouse Festival.



CAROL KUBRICAN

"We began making 1/48th and twelfth scale miniatures to sell in 2010, with 1/48th scale being our main focus. We design and create kits for structures and kits to furnish the interiors. We also offer LED lighting kits for each structure. Using original designs, our 1/48th scale peel and stick wallpapers and flooring are hugely popular. We have lots of ideas to expand our line of kits, LED lighting and wallpapers.

LEFT INSET: The interior of the 1/48th scale Gingerbread Ornament Shop Kit contains the furniture, oodles of ornaments and decorations, and Christmas trees for the shop.

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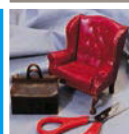
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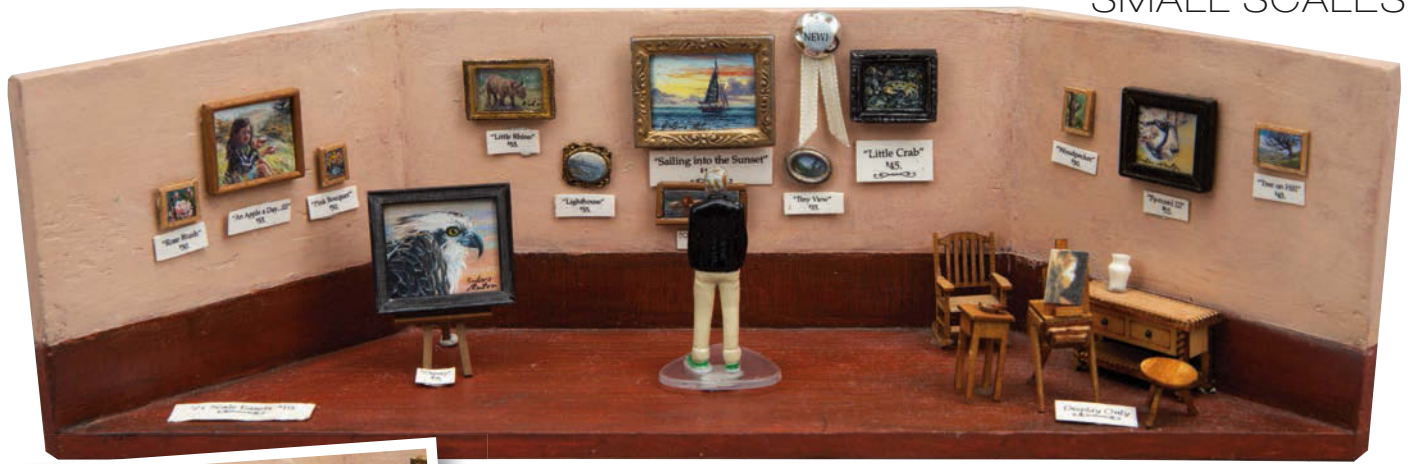
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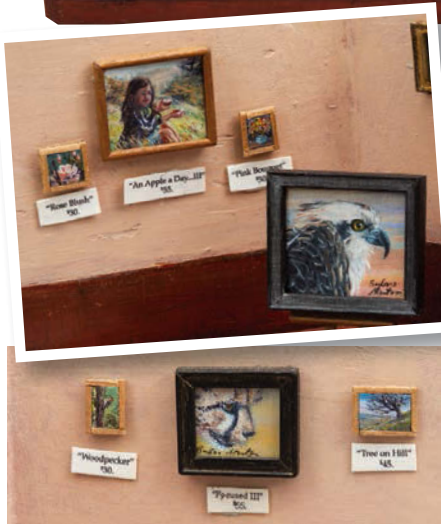
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ABOVE: Barbara Stanton built a tiny little art gallery to display her 1/48th scale oil paintings.

BARBARA STANTON IGMA Fellow

"I have been painting for about 40 years and focusing on miniatures for 25 years now," says IGMA Fellow Barbara Stanton. "I've been doing more of the smaller scales the last two years—landscapes, seascapes, still life's, florals, animals and people. Painting in 1/48th scale has been very challenging. Occasionally, I offer miniature oil painting workshops, and post the information on my website."



JOAN WHEATLEY

"I've been making miniatures for 33 years, and work in twelfth, 1/24th, and 1/48th scale," says IGMA Artisan Joan Wheatley. "I make original tree houses, collector's cases, display boxes, and whimsical porcelain clay animals. I also hand-paint twelfth scale Dutch Hindeloopen folk art furniture and accessories. My main goal for this year is to make my tiny porcelain clay animals even smaller."



ABOVE: A beautifully hand-painted twelfth scale Dutch Hindeloopen chest.

LEFT: This Dutch Hindeloopen hand-painted folk art cradle is twelfth scale.

BELOW LEFT: Miniature ceramic sculptures.

BELOW: A collection of large and small, round and oval, Hindeloopen boxes.



Museum began with gift from Russian premier

Sandra travels to the Isle of Wight for DHW to uncover a treasure trove of dolls and houses with a fascinating history featuring an incredible exchange of dolls

By Sandra Harding

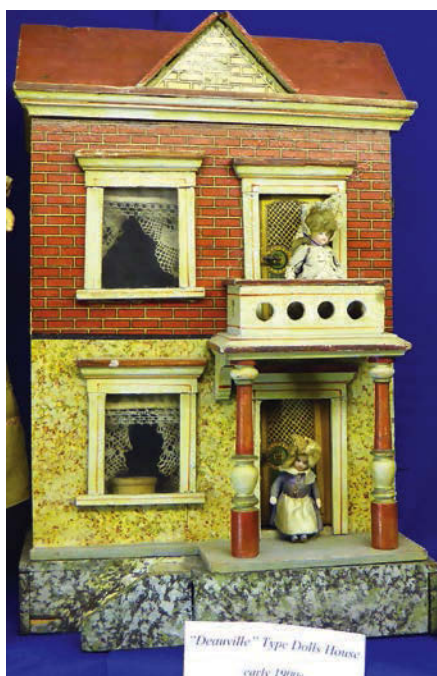
This is going to be another first as I am going to ask you if you can help add information about this lovely collection at the Lilliput Antique Doll and Toy Museum. That's because I visited this amazing museum on the Isle of Wight and discovered the owners know very little about some of the houses they have there.

To start at the beginning, I suppose this is really a doll museum and the houses just happened to come along. The

collection was started in the 1960s by the Munday family, including Margaret and her daughter Katherine, aged 10, who already owned a few dolls. Katherine decided that she wanted a Russian doll for her collection so, with her mother's help, she wrote to the premier of the Soviet Union, Mr Khrushchev, asking if he could send her a doll and in return she would send one to him. Much to her delight she received a wooden matryoshka doll, or nesting doll, and, as prom-

ised, Katherine sent Mr Khrushchev an English sailor doll.

Her local paper printed the story, the press coverage escalated, and she was soon making news worldwide. What resulted is the collection you can see for yourself today. Dolls from all over the world started to arrive, including one that had been presented to an estate worker by Queen Victoria. There are some very rare examples, many from the early part of the 20th century, and many Victorian





dolls. The earliest 'proper' doll is from 1720, although there are Egyptian Ushabti dolls which are over 2000 years old.

I am now going to concentrate on the doll's houses for a moment. The first house I saw was a "Deauville type house from early 1900s". That is all that is on the label, and any further information would be appreciated. I have since been told it could be a cheaper version of a Gottschalk.

The second house is simply labelled "Victorian dolls house 1885", and although I think this may be a home-made house, might you know where it came from? Maybe you remember your



mother or grandmother donating it to the collection? It is full of lovely contemporary furniture, 11 children, five lady dolls and many tiny items. (For those of you wondering, all the houses in the collection have fronts which are unable to be displayed due to space limitations).

The next house is dated 1914, has six

rooms, six children and five dolls - do you know where it may have come from? Then there is a Dolly Varden House made of card, from about 1936, which cost at that time the equivalent of 50 pence. The label says it was made by Meccano, but I have been told it was made under license by Dinky Toys. It is constructed of reinforced leather board, held together with tabs, which often got broken. The inside is printed in nine colours. Maybe you know how it got to be donated to the museum?

The next house's label tells me it is a film star's penthouse from Sunningdale, Berks, around 1930, but it does not fit my own idea of a penthouse. I am told it is one of a group made in the Art Deco style in the 1930s, and was called "Ultra Modern number 51". Can you shed any more light on it? Do you know its original owner and who donated it?

There is also the sweetest little house called Dimple Villa, made for Dolly Daisy Dimple, a popular paper doll cutout of the 1880s. It is a folding card house with two colourful rooms, and it came with its own card trunk full of paper clothes for the doll and furniture.

The last house was a little easier to identify as the label tells me it is a Lines house from 1924, with upper balconies and a roof made of card. However, it does not appear in any of the Lines books I am told, although if you can find it, please tell us. Maybe it was tinkered with at a later date? Do you know anything that could help find its original owners?

I have told you before that I am no



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expert when it comes to these old doll's houses, but I know a lot of you are, and would be delighted if we could add to the information available to the museum. So, what do you think, can you help out with one, or any, of these houses?

Apart from the houses, there are hundreds of doll's house related items including many dozens of delightful

doll's house dolls. There are miniature paintings, furniture, accessories and a set of wishbone furniture plus so much more, and I was in doll's house heaven.

To get back to the wonderful doll



collection. When I first walked into this museum, I was astonished at the quantity of different dolls I found in each of the four areas. To add to the interest, there is also a vast array of teddy bears, and an enormous farm and railway layout, with trains, goods and people.

To try to choose my favourite dolls would be impossible as I loved them all - there was every make, size and style I could wish for, and each one a little antique in their own right. My mouth watered.

There was the most detailed Princess Diana wedding dress doll and bridesmaid, actually made from a remnant of the real wedding gown fabric. There is a rare example of a French fashion doll too, from the days when ladies chose their clothes from such examples. There are German, Indian, Japanese, Chinese and French dolls, velvet and wooden dolls and many, many English makes including a fabulous set of Bisto dolls and Snow White & the Seven Dwarfs by Chad Valley.

There are pedlar dolls from 1800, a large circus, The Old Woman who lived in a Shoe, penny dolls, dozens of Frozen Charlottes, and a set of the Dionne Quins, made to commemorate the first set of quins, who were born in 1934, and too many more to mention.

This museum is still owned by the Munday family, and I want to go on and on about it. However, I really have to leave some little surprises for when you visit, which I recommend, and also some space for the photographs.

To find out more go to

www.lilliputmuseum.co.uk **DHW**



there's always TIME FOR MINIS

Auralea Krieger finds time to share step-by-step instructions and a pattern for her newest creation, a twelfth scale grandfather clock shelf

By Auralea Krieger



When I first came across the life size version of this clock shelf I thought it was so sweet. It was such a clever idea and after studying it with my "mini eye", I decided to try and construct it in miniature.

First, I had to simplify a few things to make it a fun project verses a frustrating one. Once finished, I was very happy with the results and now I smile whenever I see it in my little house.

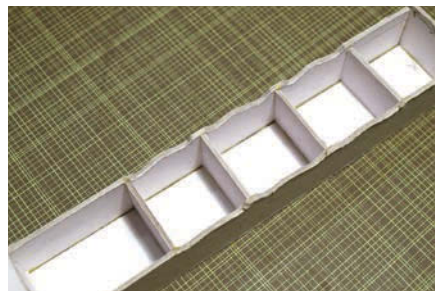
YOU'LL need

- Mat board
- Cereal box
- Sharp craft blade
- Ruler
- Yellow wood glue
- Cream paint
- Paint brush
- Toothpick
- Tacky Glue
- Beads
- 2 small knobs
- Miniature drill
- Clock face from cut-outs (p77)

Step 1: Begin by cutting out the patterns on mat board. Use a very sharp craft blade. When cutting out the clock face backing and the cupboard door frame, use cereal box cardboard verses mat board.

Step 2: Gently sand the edges if necessary for the two side pieces. I used a foam-centred nail file.

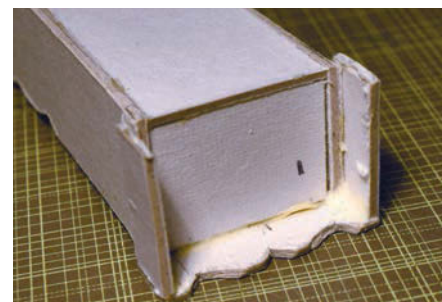
Step 3: Using yellow wood glue, run some glue along the edges of the back piece with a toothpick and brace the two side pieces against it. I used two small square boxes with some weight to them to help brace everything while it dried.



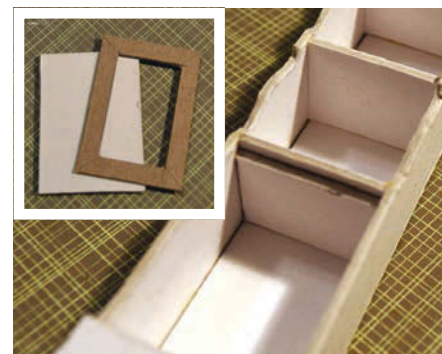
Step 4: Put glue on the back and side edges of the 5 shelf pieces and slide them into their appropriate slots.

Step 5: Put glue on the very top edges of the shelf and glue on the top piece. The back of the top should be flush to the back of the shelf. Brace the top against another box until it's dry.

Step 6: Glue the front base piece on and then both side bases. When the glue just starts to dry, gently stand it up to be sure it's even. When you are happy with it, turn it over and coat some wood glue on the inside corners.



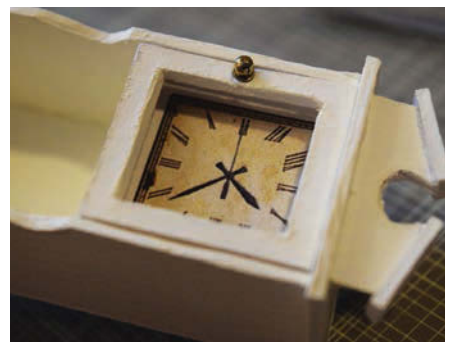
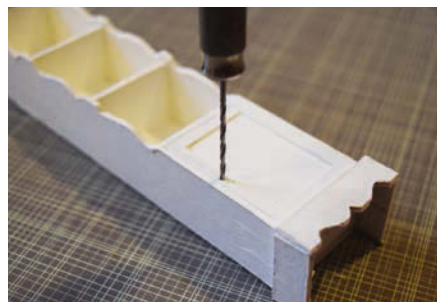
Step 7: Score the corners on the cupboard door frame with the back of your blade and glue the thin cardboard moulding onto the cupboard door.



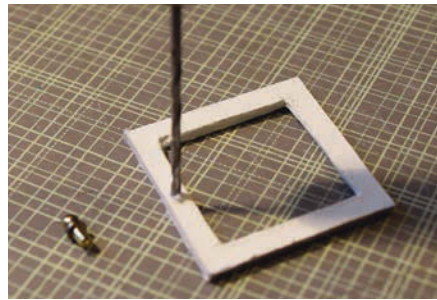
Step 8: Glue in the two cupboard insets and the clock face insets.

Step 9: Glue the clock face from the Cut-outs page onto the thin board clock face backing.

Step 10: Glue the cap on top and once set, glue the two tops onto that.



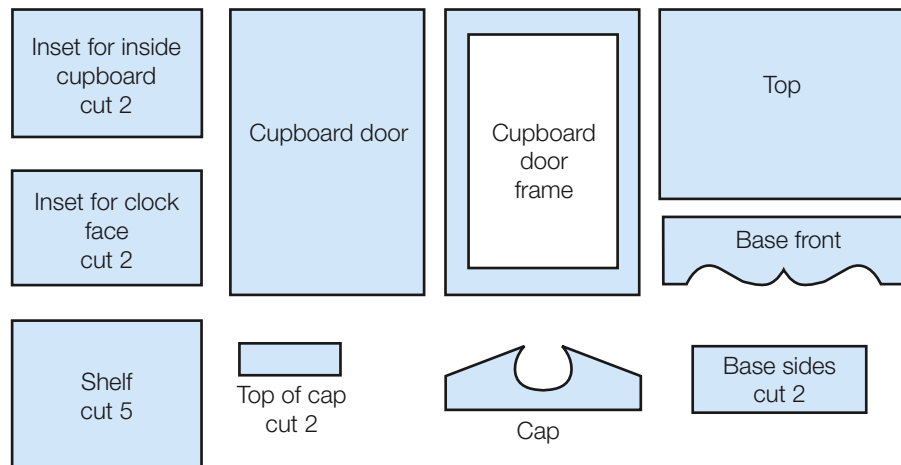
edge of clock face door. Set in, careful the door does not fall into the clock at the top. Add acetate to the back of the door if you want "glass" there.



Step 11: Once the glue is dry, paint the entire piece and the clock face door frame (do not assemble this piece yet). Sand and apply paint until you are happy.

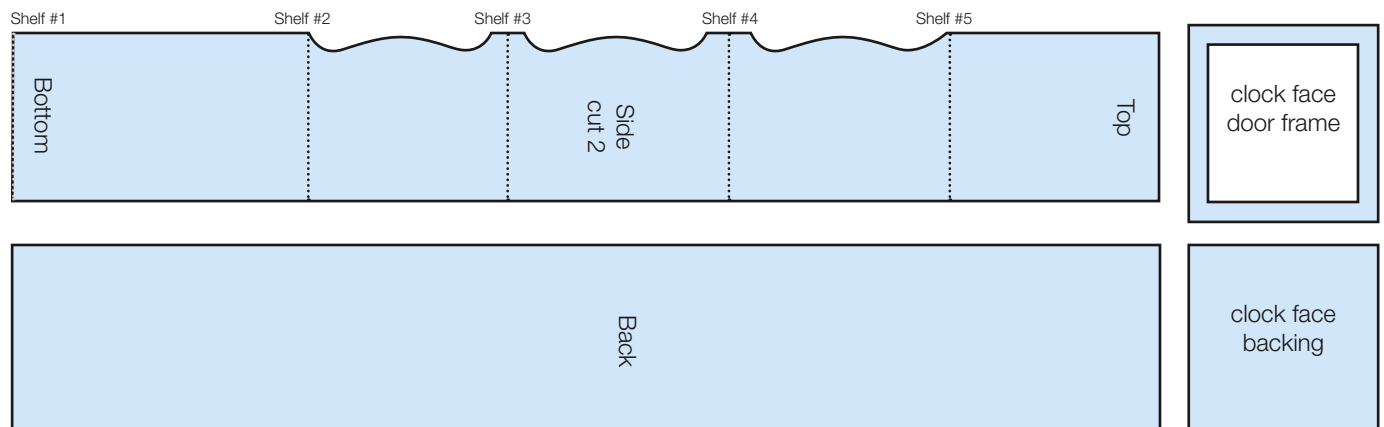
Step 12: Drill holes for knobs on the cupboard and clock face door.

Step 13: Glue the clock face door on. Put glue on front edge of top shelf and the top



Step 14: Put a dab of Tacky Glue on the curve of the cap, let it dry just a bit and then place a bead in the glue. Glue a seed bead on top of that bead. Let dry and then paint.

Please keep in mind, you should test fit the pieces before gluing to be sure things fit exact. You may have to trim some pieces. It will depend on how even and precise your build is. [DHW](#)



Evolving easily with the times

Kathy & Brian Tepper introduce their newest collection of intimate room boxes that are also funky and fun! It's truly urban living at its best

By Deb Weissler

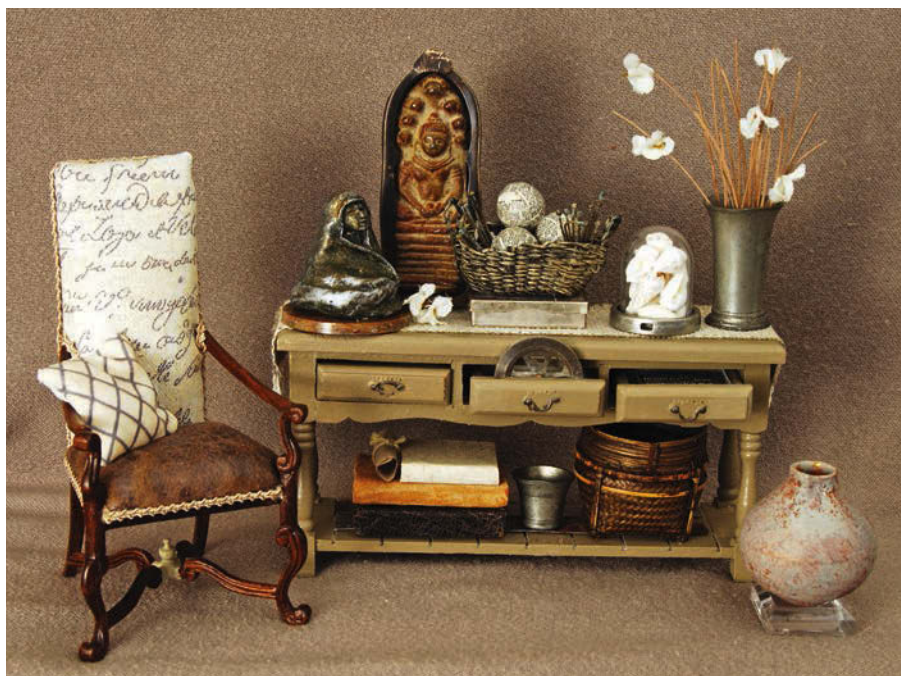
PHOTOS BY KATHY & BRIAN TEPPER

I'm a Gemini, what can I say? I flit from interest to interest," Kathy Tepper chuckles, as she ticks off the number of careers, interests, and miniature styles she's pursued over the years. A Gemini has a passion for novelty, curiosity, creativity, and is often difficult to pin down. Boredom is toxic to a Gemini and one thing can be said about Kathy, her work is far from dull.

Her split persona is hubby Brian, who stays in sync with Kathy every step of

the way. Over the years the couple have explored dozens of styles and genres—Native American, theatre art, dragon lairs, pirates, shell furniture (called Grotesque), Egyptian, Moroccan, Rustic European, Steampunk, and more.

"Because we've taught classes in all these categories, collectors and students have had an opportunity to acquire multiple pieces from each class, amounting to over 450 pieces from each of these groups," Kathy explains. "We try to



introduce a new genre every year or two and hope I live long enough to cover them all!"

Their most recent foray has been

LEFT: French-inspired high back chair beside an ethnic buffet displaying an eclectic collection of treasures. Modern sculpture was made by Kathy Tepper.

ABOVE: Urban Elementz in various shades of brown.



dubbed Urban Elementz, with the “Z” an added twist to their version of urban décor and, like all the Tepper’s creations, is loaded with panache. It doesn’t take a large space to create a fabulous atmosphere, in real life and in miniature, and in fact many urban dwellings are short on square footage, making decorating a challenge.

A few carefully chosen furnishings; rich fabrics such as silk, brocade, dam-

ask, and velvet; personal accessories; and complimentary art work can transform a tiny space into something truly spectacular. The Tepper’s latest line does that and more, and it took an incident to make it all happen.

Two years ago Kathy suffered a serious accident that resulted in losing the use of her right hand and arm. For months she was unable to work and wondered if she would ever be able to create

miniatures again. While she was recovering, she indulged in some of her favourite television programs.

“I was watching “House Hunters International” and marvelling at how incredibly boring many of the tiny apartments looked in the big cities they were featuring,” Kathy recalls. “I wondered what one could do with such a small space; something different that would appeal to people living in these spaces.”



Kathy thought that if and when she returned to work, she wanted to create something truly different and that's how 'Urban Elementz' was born. Not the stark, sleek, look of mid-century modern one associates with urban decor, but a blend of styles that juxtapose to complement one another.

The results are small, intimate, and charming room boxes that combine a mélange of styles that work brilliantly together—eclectic, organic, contemporary, and vintage—that blends seamlessly to create warm, inviting spaces that are also funky and fun! It's urban living at its best. "We could live in one of our room boxes!" Kathy says enthusiastically.

The Teppers love combining pieces of their own creations with those of like-minded artists like Paris Renfro, Warren Richardson, and Standing Peoples Designs, Lars Mikkelsen, Gil Mena, and Wright Guide. And then there's those quirky, one-of-a-kind treasures they find on their daily forays, eyes peeled for

ABOVE: White kid glove leather chairs grouped on a hand-painted zebra rug. Oil painting by Rainbow Hand and little paper covered balls in a bowl.

RIGHT: Burlwood Table with Lars Mikkelsen wooden bowl. "Wassily" chairs, Rainbow Hand painting, and a pedestal holds a dried Sea Fan.

treasures others have discarded.

"We get inspiration from everything! I think we must be more susceptible to outside stimuli than most people. That could be good, or not so good, depending on how you look at it," Kathy laughs.

Hunting for treasures

Most mornings find them prowling through antique shops, flea markets, yard sales, and vintage consignment shops in hopes of finding something special that sparks a room's theme or completes it. Over the years they've had to look farther afield as Kathy swears they've absorbed

all the goodies within a hundred mile radius of home.

"Accessorise wisely," she cautions. "It is the icing on the cake. You should be able to look at a room and tell what the person is like who lives in this space."

Throughout these urban oases hang Brian's art works. Occasionally one of his paintings will inspire Kathy to construct an entire room around it. "Even though art shouldn't be collected to "match" the décor of a room," Brian says, "it can influence a particular mood. I enjoy painting the various aspects of nature—the changing colours of the four seasons, or just random abstract designs that come together in a pleasing manner. I've done abstracts for many years and enjoy adapting these to miniature settings." Brian



works in a number of mediums—oils on canvas, acrylic collage, and watercolours. His copper sculptures are sleek and fluid.

Ironically, the Tepper's' carefully staged miniature spaces do not spill over into their personal work room. "Our work space defies rational thinking," Kathy laughs. Floor to ceiling drawers and cabinets contain treasures only Kathy and Brian understand. There's a drawer labeled "funky trim" and another identifies "things too special to use without great thought".

The couple works together in their bedroom, every flat surface filled with projects in various stages of completion. "We're kind of like the grandparents in Willie Wonka; the bed is the centre of our lives!"



ABOVE: A cosy fireplace grouping with a vintage wicker chair, plant by Carl Blindheim, and paintings by Rainbow Hand.

Keeping up with the times

As miniature artists for thirty-seven years, the Teppers have seen the miniature world change and evolve. Many shops have closed and shows are fewer. The Internet is devouring a lot of the business once conducted at the show tables, and it's getting harder for people to find venues nearby to enjoy the miniature hobby first hand.

"As the collector base ages, in recent years several collections have gone on the auction block," Kathy reflects. "I think it's so important to create miniatures with which young people can identify. We've

spoken with tweens, teens, and folks in their twenties who are fascinated with Steampunk, contemporary, and other quirky pieces we create. Everyone likes to see something new and exciting. Room boxes are replacing large doll's houses. Young people, our future in this business, need new things and new ideas. They have different tastes and interests we must satisfy."

And that's what Urban Elementz is all about. **DHW**

MINICONTACTS

Rainbow Hand and Kathy Tepper
Tel: 001 805 684 5821
info@rainbowhandandkathy.com
www.rainbowhandandkathy.com

The heart of the mini home

Chris Brooking brings warmth to the wonderful world of miniatures with every finely crafted fireplace he constructs

By Paula Kingley



The fireplace is no doubt the heart of the home. A source of warmth, a gathering place for family, and at one time used for cooking and baking. Whether highly ornate or simple and rustic, a fireplace continues to be a source of warmth and comfort in the home, even in a very small home.

Although Chris specialises in making miniature fireplaces, he also enjoys making the occasional house or room box. The making of miniatures all started for Chris when a friend asked him to make a doll's house for them. Before that he was focused on making miniature military models.

With a full-time job as a warehouse supervisor there is little time to give to miniatures so, when he can, he creates in the evenings or on the weekends.

"My workplace is my world of fantasy where I escape to; it allows me to go to places that normally only exist in my head, when in reality it's a corner of a garage that's attached to the house. It's also a mess and very cold in the winter."

LEFT: A twelfth scale Tudor period plastered open fireplace with side grill/curing rack and log store.

INSET: A field stone based, small country cottage fireplace.





ABOVE: A rustic stoned built medieval cottage fireplace.

RIGHT: This field stone based medieval style fireplace is complete with a side counter and chimney stack.

BELOW: This red brick Colonial style walk in fireplace is fully lit and has a non-opening handmade oven door.



His workspace may be a cold garage, but Chris manages to add a touch of warmth to every fireplace he creates. He lives in Torquay, Devon, which comes alive in the summer, not to mention it is nice and warm in the garage that time of year. No matter what the season, every morning Chris is awakened by the loud snores coming from his lovely golden retriever, Charlie.

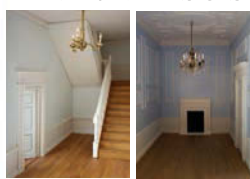


The majority of his fireplaces are from the Tudor period. In fact, we asked him if he could travel back in time, where he would go and he answered, "Around the medieval/Tudor time would be great to visit. As long I had all the jabs and stayed clear of the plague! It would be interesting to see how the ordinary common people lived rather than royalty, which is all you see on the television."

Chris's favourite tool at the moment is a little model makers' band saw that he purchased online. It saves him a lot of valuable production time, which at the moment is important because his online sales have been building up.

"Time is the most difficult thing to manage in regards to making miniatures. There are so many different ideas and things to make, but only having time to

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ABOVE: An English Tudor room box with a small lit fireplace, featuring a cupboard door that opens.

work in the evening is a problem.”

Much of his inspiration comes from random things like photos that he comes across in magazines, books, or even on television. He also likes to visit historical houses such as his favourite place to go, Hampton Court.

“Miniatures are just fun no matter what scale or size, the most pleasurable thing for me is creating something from nothing using scrap, recycled wood, and even old paint. If you can make something from nothing and have fun in showing it off then that’s a great feeling.”

Chris plans on continuing to make miniatures and to keep selling them online via Etsy and eBay. **DHW**

MINICONTACTS

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A brief history of the fireplace

Ancient fire pits were built in the centre of the room. This allowed a larger number of people to warm themselves around it. The smoke would then escape through a hole in the ceiling.

Approximately a thousand years later, when two-story buildings became popular, the fireplace was positioned to the outside wall.

Building a fire in the middle of a wood floor on the second story would be too dangerous, so it was easier to set the fireplace and chimney structure off to the side.

These earlier 1500’s designs vented horizontally and smoke would often get blown into the room. Soon after, the chimney was invented. By venting the fireplace upwards a draft was created, which drew the smoke up and out. At this point architects began examining fireplace design and architecture more seriously.

Benjamin Franklin invented the Franklin stove in the 1740s. His stove placed the heat source at the centre of the room once again. Soon after, the

Franklin stove’s flaw was corrected by David Rittenhouse—who was also from Philadelphia. He added an L-shaped stovepipe into the stove. This resulted in moving some air through the fire and then out through the chimney. During the industrial revolution the popularity and mainstreaming of fireplaces increased because of the rise in housing developments, which in turn standardised the fireplace.

By the 1800s, the fireplace’s fundamental structure was established. The structure at this point in history was composed of the insert and the surround. The insert is where objects are burned, while the surround consists of the fireplace’s sides and mantle, which was made from wood. The Victorian era even regarded fireplaces as adding a touch of class to homes.

In the middle of the 20th century, the fireplace’s use changed when central heating became the main source of heat. As a result, fireplaces became more decorative rather than necessary. The fireplace has since become more of a focal point for social gatherings. **DHW**

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A modern mix of colours

Susan Downing has fun expressing herself with fresh clean colours to highlight her contemporary miniature rooms

By Claire Matthews

When decorating a room, the choice of colour is essential for determining the mood you want to create. Susan has brought these two twelfth scale rooms to life with her keen eye for colour.

Her goal for these rooms was to make a clean modern space. She was moving at the time and began to daydream about what style rooms she would like to have. They took form over time with one thought in mind,

"If I really lived here, what would I want?"

Susan doesn't usually make furniture,

so she purchased white utility furniture and grouped it in different ways. Everything else was handmade using wood, paper, cotton, felt, canvas, paint, and polymer clay.

"I love the art work. Since I am an artist as well as a miniaturist, I love good art in a home. I tried to put up something I would like in my home. I felt it gave the whole room the "pop" that I always look for."

Susan sells her items online and the ring-top curtains are a popu-

lar favourite. "This room is not a box, but rather a set design. I made two walls with foam core—one with a window and one without. The walls are taped together on the outside with duct tape. The reason I created it this way is so I can use it again and again just by painting the two walls a different colour. Then I can switch out the furnishings and take down the art and curtains. It is the best way to photograph my work because with only two walls I can really get in there and get close-up photos."



LEFT: Peach and pale blue make the room feel warm and fresh.

ABOVE LEFT AND ABOVE: The throw and pillows give the room a cosy touch.



ABOVE: Orange orchids add a tropical feel to this room. The natural wood table was handmade.

Fun facts about colour

For the most part, we as humans are affected emotionally by individual colours. These effects will never be one hundred percent the same for everyone because elements such as personal preference, experience, upbringing, cultural differences, and context often muddy the influence that various colours have on us.

While individual perceptions of colour are somewhat subjective, there are a few colours that have universal meaning. Colours in the red area of the colour

spectrum are known as warm colours and include red, orange, and yellow. Warm colours tend to evoke emotions that range from feelings of warmth and comfort to feelings of anger.

Colours on the blue side of the spectrum are known as cool colours and include blue, purple, and green. These colours are often described as calm, but can also call to mind feelings of sadness.

Colour is a useful design tool that can make the rooms in your doll's house feel more calm, cheerful, comfortable, or dramatic. Your choice of colour can make a small room feel larger or a spacious room feel more intimate. Let's take a moment to explore the power of colour.

Warm colours

Red heightens the senses and is considered the colour of romance and passion. It can bring immediate power to a room or even a piece of furniture.

Pink positively adds a splash of femininity to a room. A pale pink can have a soft soothing effect while a fuchsia tone may evoke energy and glamour.

Orange represents happiness and innovation. It can be overwhelming, but tones in apricot or terracotta can be more relaxing.

Yellow is a truly optimistic colour and is known to activate memory, stimulate the nervous system, and spark creativity. Like orange, if you tone this

colour down it can be extremely soothing. A sun-kissed yellow will bring the warmth of summer to any room.

Cool colours

Green awakens the feelings of renewal and growth. It is associated with grassy fields and tender leaves and has a naturally comforting effect.

Blue represents the ocean and the sky inducing a sense of calm and freshness. A lighter tone of blue will feel more tranquil, while a darker, richer tone can add drama to a space.

Purple combines the calming effect of blue with the excitement of red. It is a colour that symbolised royalty and is also known to stir creativity.

Grey to some may seem boring and drab, but when used correctly it can add serenity and sophistication. Use deeper shades of grey to emote strength and lighter tones to elicit a more delicate feel. Grey can also serve as a neutral in a room to make other colours sing.

Brown is a true representation of nature and natural materials. Its earthy richness can make a room feel warm and inviting.

Remember, just changing the shade of any of these colours may alter the feeling they emit. Also, by introducing complementary colours you can really make a statement. Have fun and don't be afraid to be more daring with colour. **DHW**



ABOVE: Susan made this unique side table. The decorative beads serve as miniature bowls.

LEFT: Susan had the most fun painting the miniature wall art.

Adventures in Wonderland

A visit to a Royal house and a view of DHW combined to start a talented maker on a new career path in minis

By Sandra Harding

Since I first met Debbi and Gary of Alice's Wonderland I have taken many photographs of their work, some of which have featured in show reports over the years. For some reason, I did not get around to doing a feature on them as a maker, and thought it was about time to rectify that.

I was not surprised when I discovered that Debbi's interest in miniatures came about after a visit to Queen Mary's Dolls



House at Windsor Castle. I wonder how many of us got hooked after such a visit. I know I did.

Then, on a visit to a local toy shop displaying a Galt doll's house in about 1990, she was shown copies of DHW and her mind went into overdrive.

Several magazines and two show visits later, Debbi had purchased a dress, a baby and some nursery items from Catherine French of The Linen Cupboard, with words of encouragement from Catherine ringing in her ears.

Some weeks later, she proudly provided Catherine with a wide variety of nursery themed items to sell on her stand. In November, by now with much more experience, she was encouraged to book a newcomer's table at Hove and Alice's Wonderland was born.

Her table was full of lovely items, including silk dressing gowns, eider-

downs, nightdresses, petticoats and bloomers, and although she had fantastic feedback for all her hand-stitched items, she admits she was a bundle of nerves.

Debbi likes diversity and she does not make many of anything, which is why her stock and table is always interesting. I can remember things like a dead rubber plant, baby crocodile handbags, French macarons made of paper, and so much



more. Her current stock includes 9ct gold and sterling silver wedding rings, freshwater pearl necklaces, sushi and chop sticks, hand tied bouquets, cakes and sweets made of paper, some items crocheted from bamboo and, oh yes, all the beautiful jewellery is threaded on silver wire. Nursery items are not forgotten as she still makes many items for babies, including delightful knitted little baby clothes.

Debbi was one of the four founder members of The Bexhill Dolls House Group and helped with many charity fund-raising events. She also has nine doll's houses in various stages of completion and has certainly made up for lost time in the last few years.

Although she has attended many fairs during this time, she now only attends Charmandean in West Sussex in April and November, so I suggest you put the date in your diary to see Debbi's lovely work. **DRW**



smile if you LOVE MINIS!

The talented Maria Malmström shares her creative technique on developing a miniature camera for your little scene

By Maria Malmström

Is there a photographer in your mini family? If so, this will be the perfect project for you. Get out your magnifying tools and focus in on this fun mini project!

YOU'LL need

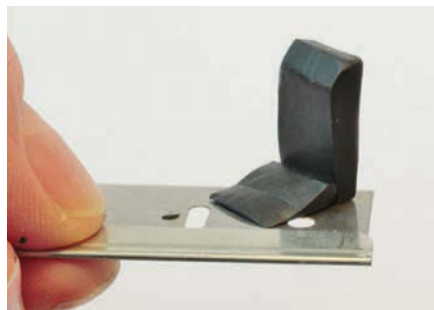
- Polymer clay - black
- Liquid polymer clay
- Razor blade
- Small nails or brads
- Black leather
- Thin metal
- Super Glue
- Hobby knife
- Black acrylic paint
- Balsa wood
- 4-5mm metal ring

Step 1: Take a piece of black clay and soften it by rolling it in your hands.



Step 2: Format the mass of the camera

body: make a rectangular-shaped piece, about 10mm x 18mm x 4mm. Cut one end at a slant. This will form part of the camera's back.



Step 3: Cut the camera from the back of the slanted side of the thin slice, but leave it in the bottom attached to 2mm. Bend the slice down to form the base of the camera.



Step 4: Make a small ball of black clay with your fingers and flatten it to a diameter of 8mm. This is the lens. Press the ring in the middle of the lens, but not quite all the way.



Step 5: Cut the lens into a square shape with the razor.



Step 6: Put a drop of liquid clay into the middle of the ring.



Step 7: Make holes in both sides of the camera using a small nail, about 1mm from the ends.

Step 8: Bake the two parts in the oven according to the manufacturer's instructions.



Step 9: Take four nails and cut them. Glue the nails into the previously punched holes with Super Glue.

Step 10: Cut off 2mm x 15mm size piece from a thin metal plate and round the ends of the strip. Glue a strip with Super Glue to the camera body. The strip is longer than the body, so bend the ends of it straight up.



Step 11: Cut a piece of leather to 2mm x 15mm. Glue to metal with Super Glue as a carrying handle.

Step 12: Cut the heads off of two nails and then glue the nails heads upside down onto the camera's handle.



Step 13: Cut the balsa wood 10mm x 10mm x 20mm. Make it look like the camera in photo. Shorten to 10mm.

Step 14: Paint the bellows with black acrylic paint. When the paint is dry, use a drop of glue and glue the lens in place.

Step 15: Glue the bellows with lens in its place. Cut and glue a small piece of metal at the bottom of the camera.

Step 16: Cut four metal pieces to two at 2mm x 4mm and two at 2mm x 6mm. Glue the pieces to the sides of the bellows as well on both sides. **DHW**



Tim creates for pleasure

Tim Collier makes beautiful buildings with incredible finishes all (patient) miniaturists can learn from

By Sandra Harding



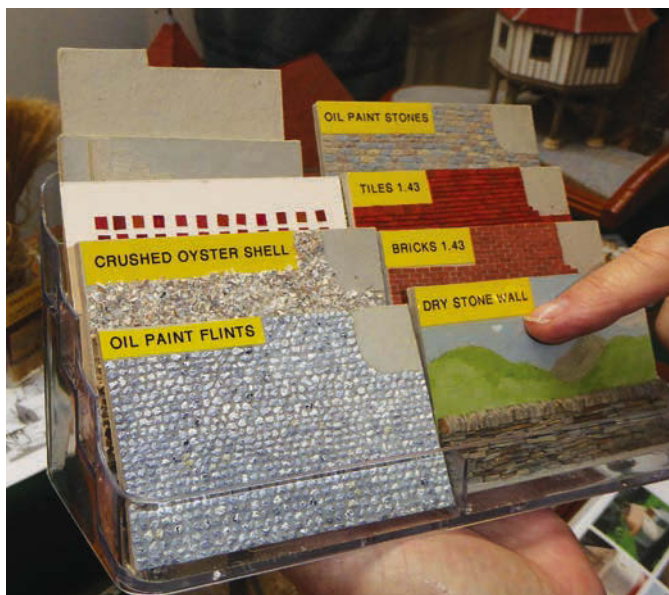
I had the pleasure of meeting Tim Collier at The Modellers exhibition at Midhurst in West Sussex recently. I had no idea he was there until I walked up to the first floor and saw the most wondrous display of beautiful buildings laid out in front of me.

After I had recovered and regained my ability to speak, I was able to chat to him and his lovely wife Doreen and family about his journey into modelling.

Like most little boys of an age long gone (by that I mean before computers and

hand held thingys with games on, etc), boys (and girls) had to find and make their own entertainment and not rely on machines to give it to them.

Tim found his entertainment in the world of Airfix models, balsa wood, saws, glue and paint. He is also lucky to now have a family so interested in crafts that they would all go to the Pontin's Model Makers and Craft Festival at Brea Sands in Somerset. It was there in about 1990 that Tim, and his youngest son James, attended classes where they were shown how to build model buildings



using only cardboard.

These were made using individual bricks and tiles put on one at a time, giving a much better finish than being painted, and Tim soon began using this process himself. He started with small, quite simple buildings, which took a few weeks to make, but as his ability grew, he began to make the more complex ones which take between 6 and 18 months.



Although Tim is retired he is still a busy family man, but somehow manages to spend between 2-3 hours a day in his workshop at home. He is currently working on a replica of Bourne Mill in Colchester, which he expects to spend the rest of this year on. When asked, he admitted that his favourite model at the moment is probably Aldeburgh Moot Hall, which he built in 2003, spending 600 hours on it. He has just finished Smallhythe Place which took 1,232 hours, and this could take over as his favourite. Personally, they are all my favourites, and each one is a perfect replica of the original, in every minute detail.



I was fascinated to be shown the small examples of the detail in Tim's buildings, including how he makes flint walls. They are simply created by putting tiny black, white and grey oil paint dots on the card using a cocktail stick. I shudder to think of the amount of patience needed to do just one inch, and his flint buildings are covered using this method.

I met several members of Tim's family whilst we were at The Grange, and I was delighted to meet granddaughter Broghan who seems to be following in granddad's footsteps. We had a lovely conversation about her school projects, which include models of zeppelins. Hurrah for



the next generation I say. It looks like Tim's talent has been handed down.

Tim does this for his own pleasure, but he is happy for you to have a closer look at his work online at timsmodelbuildings.com. They are things of sheer beauty. **DHW**



A mini room box for baby

Making a tiny room box to commemorate special blessings in our lives can be lots of fun and a fantastic gift for those that we love

By Margaret Jarratt

In the early spring of 2012 my second grandson was born. Having previously made a twelfth scale corner room box for my first grandson, I knew I'd soon be asked to make another one for this baby. The first had a Peter Rabbit theme and when I talked to my daughter about what theme she would like for this one, she said she

wanted a bear theme. So, over time I started collecting and putting items away for it.

The base and cover were no problem as I had already bought four large doll cases. I asked my husband, Brian, to cut the floor, two sides, and the window opening from ¼-inch MDF.

The floor is 10"x 10" and the sides



are 9" high. A 3" angled wall was placed in the corner. After gluing it together it all had to be painted with white acrylic paint. I did the floor next, gluing ¼" cherry wood strips directly onto the MDF using white Tacky Glue. It was then sanded and sealed three times with fine sandpaper and a satin varnish.

For the outside walls I used discontinued wallpaper that I bought years ago. It has an old plaster-like finish and worked perfectly. Because the colours chosen were blue, light green, and brown/beige, I was able to buy papers from our local scrapbooking store to use for the top half of the walls and a blue/green check



on the bottom. After that I had to stop working on it for a few months because I needed time to get the soft furnishings together.

The furniture is the Metro Nursery

LEFT: When Margaret asked her daughter what theme she would prefer for Brant's very special baby room box, she immediately knew it would have to be bears.

ABOVE: The miniature baby took some time to find, but once she found him she was very happy.

RIGHT: The little toy trucks as well as many of the toys were items Margaret had for many years.





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Collection from Hobby Builders Supply. Thank goodness for the Internet as they offered them for half the original price. It was perfect except for the pink trim, which I could easily replace.

That November I had to have surgery on my foot, so that meant no weight on it for eight weeks. It was then that I did all the cross-stitching. I started with the rug on 22-count cream Aida and used a pattern for the bear from a book. I did the same with the cushion. I took off the trim on the ottoman, cross-stitched a new top, and then made new trim by gluing my fabric to a piece of card and gluing that back in place. I took out all the crib pieces and made my own with the fabric. The quilt was a challenge, I wanted a bear and had to draw one small enough; three tries later I was finally satisfied with it.

The drapes were made using a Pretty Pleater. The valance is strip wood with a piece of moulding added to it. The white nets were pleated first and the trim was glued on afterwards once they were dry. To finish off the window on the outside, I painted pieces of strip wood brown and then stuck them on to give a mock Tudor effect.

As Brant was a spring baby, I added a birdhouse, a few daffodils, and grass to give a bit of colour. The tree shadow I cut out and glued onto the outside wall.

Finding a miniature baby proved to be difficult. When our daughter left the hospital the nurses said, "Good luck with that one!" meaning he was a little tough guy and fought every diaper change, so I wanted a baby to look like he meant trouble. Weeks later I found him—a belly button baby boy made by Dianne Yunnice of S. Africa, but he had no hair. A small sample of Brant's hair arrived by mail and was glued in place.

The little pram set is by Jean Evans in the U.K. The books are from Ann Vanture kits, the Sailor Teddy gift box is by L.K., and the rocking horse by M. Myer. The lamp is battery operated and

from Alex Zohar.

The toys, trucks, and other bears are things I've found over the years and it was with a real sense of pleasure that I was finally able to give them a home. I added a picture of Brant with birth details, a clock, the picture of dancing bears, a bear plate, and a Canadian bear stamp and then it was finished! [DHW](#)

ABOVE: Margaret handmade the little blanket in the crib to be sure she got just what she had envisioned.

BELOW: The furniture set was altered to fit the bear theme of the baby's room box just perfectly.



How Susann began a fabulous obsession

How a mum and daughter discovered a hobby they could share in miniatures

By Sandra Harding



Susann Crack considers herself very lucky for two reasons. The first is that she lives in Tasmania (Australia's island state), and the second is that she has the best hobby ever – doll's houses. I can't argue with that can I?

It all started when her husband made their two young daughters a simple house in about 1988. Susann knew nothing about the hobby, so the girls were left to play with it. As they grew up one of the girls, Aleena, lost interest while the other, Zoë, made and remade everything in the house, and it was she who

gradually drew her mum into the miniature world.

When Zoë eventually showed things she'd made to a collector, the lady promptly bought almost everything she had. But this miniaturist also invited Zoë and her mum to view her own prized collection, and that really started it all for Susann.

During the visit Zoë spotted a tiny knitted doll which she coveted. Zoë had not yet learnt to knit but knew that her mum did, even if the few baby clothes that Susann had lovingly made for her were pretty much her only knitting attempts. After much discus-



sion as to how to knit anything so tiny Susann came up with a plan. She knitted a tiny swatch, did some sketches, applied a little maths and created a tiny doll for the little girl that lived in their house.

That was the beginning of a fabulous obsession Susann has for tiny crochet and knitting, and what an amazing job

she does. To this skill she has since added making polymer clay plates and decorated cakes and has produced tutorials on them both.

However, it was moving to Tasmania and meeting friend Jeannette that really fuelled her love for miniature knitting and crochet. Jeanette encouraged her to join the Mini Knitting and Crochet Yahoo group, where she learnt that there were real mini knitting needles available instead of piano wire - and patterns too.

The members in this group had amazing talents and a great deal of knowledge which they were more than happy





to share. When Susann had a special project in mind, members from all over the world created tiny pieces for a twelfth scale 1970's living room with everything created either in knitting, crochet or other thread work, including the walls and paintings on them - wow!

In 2005 The National Association of Miniatures in Australia brought their convention to Hobart, and Susann and Zoë attended. If Susann wasn't keen already, this was enough to make her a lifelong miniature enthusiast.

Everything about the convention was brilliant.

This talented mother and daughter grew confident enough to have a stall at a couple of doll's house shows. However, when Zoë moved away Susann stopped trading and made her creations only for friends, for the occasional swap, for a challenge, or just for pleasure.

Susann can't understand why everyone isn't as enthusiastic as she is, as the hobby involves practically every other craft like woodwork, sewing, painting, decorat-

ing, sculpting, designing and creating, plus much more. Susann also loves the research, the sense of history and best of all, the problem solving.

She admits that most nights, while the television is on, she can be found working on her favourite minis, knitting or crocheting her little dolls and stuffed animals. For a long time she used only her own patterns, but now she occasionally uses or modifies work by others. When her injured back left her unable to move around for a lengthy

period, she entertained herself by looking for larger patterns online, and converting them to miniature. She is now trying out many of these.

Susann belongs to two local clubs and because of these and her other contacts in the miniature world, she has found many dear friends, and even a few fans. I have joined her fan club and, as you can see from the photographs, her work is extraordinary and so very delicate.

To see more of Susann's work go to www.facebook.com/landonhouseminis **DH1W**



Many minis mini rooms

Let's go browsing through Gabriele Layne's miniature shops! She has found the perfect way to display her collections

By Holly McKinley

Creative inspiration comes in many forms and can spur wonderful projects. For Gabriele, a tiny object found at a show or given to her by a friend can easily ignite inspiration. Although the majority of these room boxes got their start in that fashion, there are also a few that found their beginnings in other ways. No matter how they began, they all ended up turning into a joyous miniature journey.

Sundance Trading

This southwestern style room box started with two small dolls that Gabriele found at a craft show. There were no miniatures in the mix of craft stands, but she was drawn to one in particular: a table full of Kachina dolls that were made by a Native American Indian woman.

While speaking with the artist, she was told that Kachinas are from the western Pueblo Native American cultures, and they are the spirit essence of every-

thing in the real world. There are more than 400 different Kachinas in the Hopi and Pueblo cultures. They have the spirit of natural elements such as wind, rain, thunder, lightening, clouds, and snow. They could also have the spirits of living things such as plants, animals, or the spirits of ancestral people who had lived a good life. The Hopi believe Kachinas possess a large amount of wisdom and power, almost like a religious elder.

Gabriele was so impressed with these beautiful dolls that she voiced out loud, "Oh, these are wonderful; I just wish they were smaller."

The woman replied, "I do make them in a small size, but I am not showing them because no one seems to have any interest in the miniature versions."

After asking to see them, Gabriele held her breath as the woman went through her inventory to get them out. She put a Hopi Warrior, a Butterfly Maiden, a Hopi Hemis doll, and a small Hopi dwelling in front of Gabriele. To her delight they were small enough and surprisingly detailed. She purchased them immediately and put them safely in a box.

Ten years later they made their way out of that box and into this wonderfully



LEFT: This little shelf holds many southwestern treasures.



TOP: Shops are the perfect way to display a large miniature collection.

ABOVE LEFT AND ABOVE: Tiny little dolls and figures bring life to this shop.

crafted southwestern gift shop, which depicts the old trading posts from long ago. As you peruse through the tiny shop you will see woodcarvings, painted pots, woven baskets, blankets, drums, and pottery. There are also art objects such as turtles, bears, horses, and a Kokopelli (a flute player with a hump back, which some say represents a backpack full of gifts to distribute).

Among all of these tiny treasures are small micro rooms with tiny pottery. Some items from Mexico she added after the shop was created. For a finishing touch, she also added items made by renowned artists such as Rainbow Hand. There are also some miniature storytellers that are displayed on the floor, such as the figurines with tiny children that were given to her by a friend.

Gabriele reflects, "We learn





ABOVE: Whether it's a cuckoo clock or a teddy bear clock there is a style here for everyone.

LEFT: Shells and lighthouses make fun nautical themes, while beads and jewellery findings are perfect for making clocks with a more classical style.



so much through our hobby; I would have never imagined doing this type of vignette before we lived in Oklahoma because my husband was stationed there for two years during his military career."

This little shop proves that you never know where your life or your minis will take you.

Timeless Treasures





A tiny faceless clock forced Gabriele to go on a search for the perfect clock face.

Once the task was completed, however, she found herself obsessed with miniature timekeepers. "Finally the clock had its face, but then I went wild converting everything I could lay my hands on into tiny timekeepers. Grandfather clocks, watches, wall clocks, and alarm clocks, all in different shapes and forms. I paid attention to every clock I saw as I tried to imagine how I would recreate them in miniature."

Some of the items she ended up using were jewellery findings, semi-precious stones, small tiles, plastic shapes, metal objects, embellishments, and woodturnings. "It was a lot of fun and I ended up with quite an assortment of miniature clocks that I stored in a box for safe keeping. For quite some time I tried to think of a way to display these finished miniatures. I tested out different settings in empty boxes and even searched for an empty full-size clock house."

In the spring of 2013 she attended

ABOVE: Gabriele out did herself making countless clocks to fill this lovely miniature clock shop!

BELOW: This mini studio pays tribute to paintings that were given to Gabriele from a friend.



the annual SAM (Society of American Miniaturists) birthday party and there in her project bag was the kit that would become the Timeless Treasures clock shop!

After adding all of the precious little clocks she had made, she completed her shop with several others that were purchased or made from kits. On the right there is a beautiful purchased clock with two angels, which she declares is her favourite. The outside has posters with clock advertisements, an address number, and a large clock face displayed over the door, which leaves no doubt as to what type of shop this is.

The Artist's Studio

Carolina Shackey produced a small collection of miniature acrylic and oil paintings that perfectly fill this room box. Gabriele met Carolina years ago while working as a cartographer drafting maps and charts for a large company. These paintings were reproduced by Carolina in miniature using several samples Gabriele found in an art catalog.

Several years later they were the inspiration to complete this art gallery room box. After



constructing the paint boxes, footstool, and frames, Gabriele discovered she also had the perfect mini artist doll in her collection to add to the scene. She worked

hard to create a messy worktable cluttered with tubes of paint, paint thinner, and rags. The rest of the clutter was easily manufactured with a paintbrush and



ABOVE LEFT AND LEFT: Fortunately Gabriele already had the perfect doll to add to this mini scene.

ABOVE: Many decorative gift bags fill the shelves of this party shop.

multi colours of acrylic paint dabbed here and there to make it look realistic. The blank canvases awaiting brush strokes were made by draping white cotton material over frames.

The little grey cat, perhaps the artist's muse, sleeps comfortably on the chair as its master gets lost in his newest work of art.

Party Connection

Who doesn't love a party? This room box has all the fixings necessary to throw a big celebration. Gabriele was inspired to make this little party shop after visiting a local true-to-scale party store. The shop was put together in a large gift box, which is completely furnished with



LEFT: Tiny no-hole beads and glitter were used in mini zip bags hung on the wall for party decoration supplies.

shelves, card racks, and counters.

Using her ever-faithful computer, Gabriele made the majority of the print-outs, which were used for cards, gift bags, party hats, and wrapping paper.

Gabriele reflects back to the creation process for this project. "Plenty of scoring, folding, gluing, and bow making were integrated into this project. It was really fun because many ideas came to me during the process of filling the shelves and walls."

Gift-wrap samples and boxes decorated with ribbons and bows line the back wall and tiny bags filled with micro beads, sequins, and glitter all add to the party fun.

Themed party plates are packaged in bags and hung on sales hooks. Tiny gift boxes and a wide assortment of ribbons are displayed under the counter. On top of the counter you will find pop-up cards and a box in the shape of a gingerbread house. And to make any party extra spe-

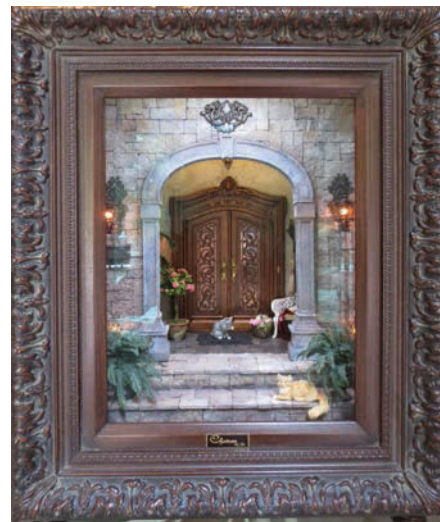
cial, a vase of colourful balloons are there to greet you in the front of the shop.

Room boxes are a great way to display miniature collections. So if you have a stash of little treasures that you cherish, but have not yet incorporated them into a scene, perhaps it's time to build a small room around them! **DHW**

construct a GRAND ENTRY

Follow along with Jo Bevilacqua in part two of this step-by-step guide to create your own magnificent framed miniature entrance way

By Jo Bevilacqua



This tutorial is a continuation from Jo's step-by-step creation of a twelfth scale framed entrance way. Part one of this tutorial was in DHW 281. If you have been following along, you now have your structure built and it is time to lay stone and begin putting some things together!

Preparing the stone

Step 1: Sort out all of the stone by size on a large piece of cardboard. I used just over two bags for my project. Organise an equal amount of each size and colour into six separate groups.

Step 2: Put 3 to 4 tablespoons of spackling in six small sealable containers.

Step 3: Add the paints to create the six different shades that appear slightly different to each container. See list below for the six

categories. Once all six colours are mixed, seal up the ones that are not being used (this material dries quickly if left open).

Stone categories

1. Beige mixture: Linen and brown
2. Grey mixture: Linen, black, and brown
3. Greyish-green mixture: Italian Slate, black, brown
4. Goldish-tan and brown
5. Sienna and black
6. Barn wood

Step 4: Moisten a stipple brush with water, dry it off with a paper towel and then apply each stone surface with the paint so that the tops have only a slight texture and colour, but nothing on the edges. The stone will be pushed tightly together with no grout lines so the edges need to be as they are.

YOU'LL need

- Stone - Andi's mini brick one bag of brown cut field-stone and one bag of grey cut field-stone, it may take a third partial bag
- Filler (eg Polyfilla) – white for acrylic additive for colours (used to stipple bricks)
- Adhesive and Grout (unsanded) for wall finish
- Folk Art craft paint –Barn Wood, Burnt Umber, Italian Sage, white black, Linen, Avocado, Burn Sienna, and a gold/tan colour
- Stippling brush
- Box cutter with breakaway blade
- Tub-and-tile caulk in a tube
- Painter's blue tape
- Masking tape



Step 5: Now take your six painted groups of stone and organise them by size.

Step 6: Using the filler material, Stipple the archway (3 pieces) the bases (2 pieces) the half round strips (2 pieces), the floor trim (1 piece), the balsa strip (1 piece) and the UM28 strip. Stipple all these pieces using 2-3 of the stipple colours. I used 3 layers of colours here. Once all the stone and components have been stippled. Let them dry over night.

Step 7: The arch wall should be a loose component along with the alcove subfloor, front subfloor, and 2 steps, until installation.

Mirrors and marking perimeters

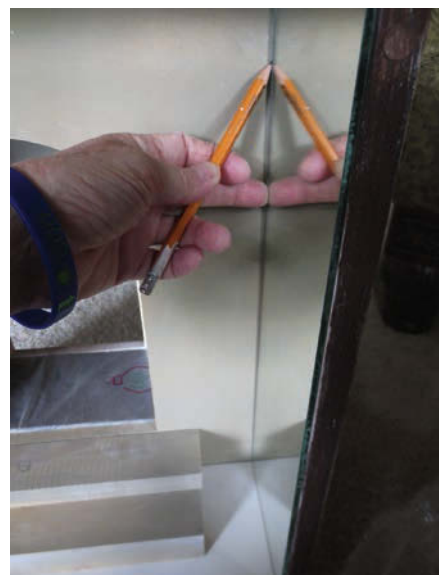
Step 1: Dry fit the entire box together using the alcove floor, the arch front wall, and the



front subfloor. Measure the sides left and right for the mirrors to be cut. You will need this in order to mark the perimeter before you put down any stone. The mirrors were both 4 1/2" x 15 1/4".



Step 2: The mirror should fit slightly loose, but sized to slide in and out without hanging and be about 1/8" short of the front edges. Place the mirrors in one at a time using blue tape to secure them.



Step 3: Use a mechanical pencil to tightly mark the perimeter of the mirrors fitting up to the arch wall. Mark on each side of the front arch wall.

Step 4: Dry fit the steps on the front sub floor, centred on the archway wall. Pencil





the area on the front arch wall where the steps come up to the arch wall.



Step 5: Using the mechanical pencil, mark the interior of the alcove, entering through the door hole in the back (hold the front arch wall tightly while doing this). Mark on the left and right walls along the perimeter sides where the subfloor touches the walls and across the ceiling up to the arch wall.



NOTE: Make sure you have the left, right walls marked up to the subfloor and the ceiling all around the top of the arch wall, marked onto the ceiling. This shows when the components are removed your wall perimeters to be painted for the ceiling and walls of the alcove.



Step 7: Later, the stucco will be applied up to this perimeter. You won't need to mark the back of the arch wall since it won't have any paint or stucco added to it.

Step 8: Remove and store the mirrors safely, you won't use them until the end.

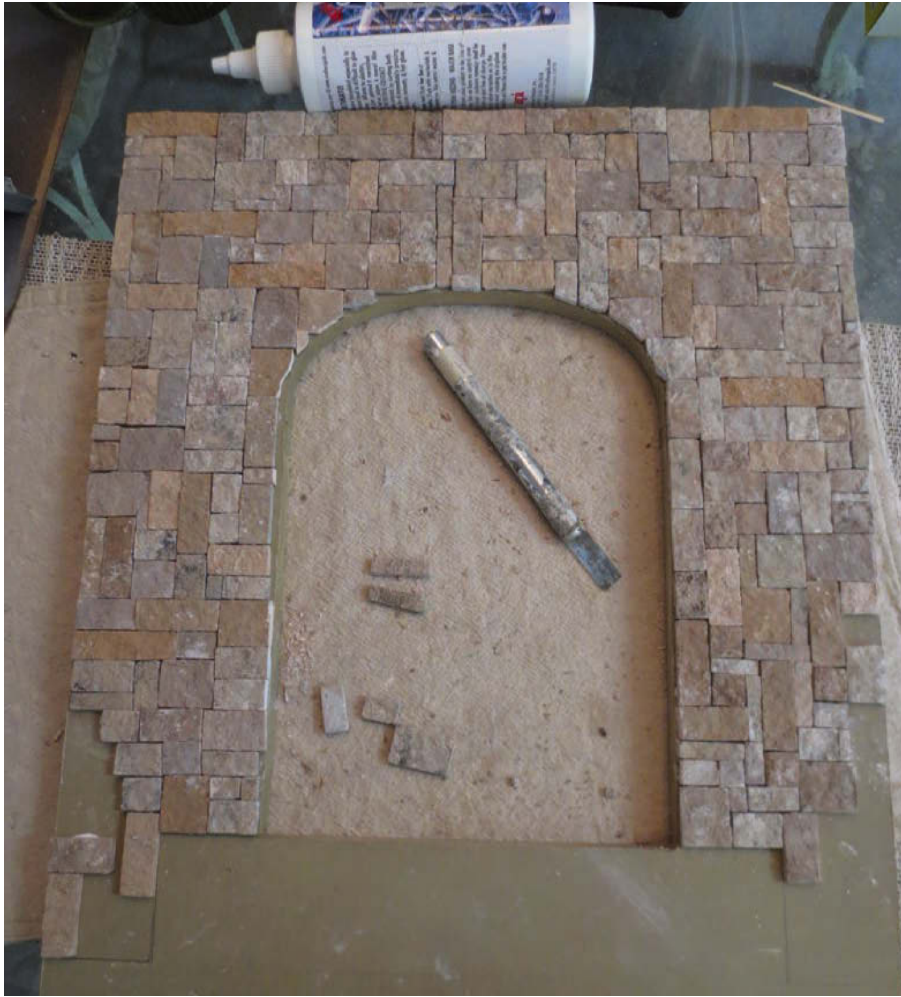
Laying the stone

Step 1: We will begin at the top two corners. Lay the stone where you can still barely see the pencil line and dry fit about six stones at a time and then use craft glue to adhere those stones in place. Also you can draw lines on the front wall as a grid mark to keep as a reference on laying the stone straight. Use a ruler to do this.



Step 2: Avoid lining up the cracks, try to stagger laying the stone as much as you can, you will have to do some cutting. Also DO NOT use all the larger stones for convenience; you will wind up with a lot of small stones at the end.

Step 3: Use an X-Acto saw to make cuts. Mark the desired cut line with the mechanical pencil then gently using the saw. Let the weight of the saw rest on the top of the stone. They are fragile and the friction is enough to cut through the stone, once you



are down almost half way, use the blade to snap the stone by moving it to the left or right and the stone should snap.

Step 4: Then file the stone smoothly on the cut side or remove more to make it fit. Save any small pieces, they can be used later in tight spaces.



Step 5: Lay the stone across the entire top, corner to corner then begin working on the middle and then downward on each side.

Step 6: Stop a couple of inches before the step area and begin to fit the stone along the pencil line. Fill in to meet the two directions together. Repeat the other side.

Step 7: When the stone face of the structure has setup, dry fit it into the box, then add the front subfloor with the steps. The steps should fit in smoothly; mark the step area on the top step where the stone on the wall over hangs. This will be the line to lay the stone up to. Everything should fit like a puzzle once the steps are laid in stone.

Now would be a good time to test fit the mirrors. If any stone is blocking the mirror, file or sand that down now.

Steps

Step 1: Begin laying the stones on the fascia of the steps (NOT THE TOPS) stopping at the edges, side to side, not overlapping.

Step 2: Once the fascia is laid, begin by putting stone on the tops of the steps—remember to avoid the pencilled areas on the right and left of the top step!

The stone laid over the tops can overhang the fronts by 1/8" or just under, but do not overhang on the left and right sides.

Step 3: Dry fit the first five stones and then glue those all at one time. Repeat until finished and then repeat on the next step.

Step 4: When the steps are finished, test fit them again on the sub floor, adjust if needed. Let the steps and the structure's wall dry. Remember you have a slight row of stone to put on the threshold of the arch wall floor (the part where the arch wall thickness is showing). Also the front pathway will need a row of stone up to the front step.

Step 5: Lay out stone on the thickness of the arch wall area from one side to the other on the threshold. Set those stone aside for last.

Seal the stone

Use a matte sealer to spray the stone surfaces. Use two coats on the steps and the front of the structure. Spray outside let it set up in a vented area. This sealer will keep the stone from absorbing the stain like a sponge and will allow more working time. [DHW](#)



Continued next issue.



Sew Small

An exhibition of exquisite needlework for dolls' houses by members of the Miniature Needlework Society will delight visitors to the Forge Mill Needle Museum this month.

The exhibition at Needle Mill Lane, Riverside, Redditch, Worcs B98 8HY is sponsored by Miniatura, and will feature work in all techniques from knitting to lace, needlepoint to patchwork, sent in by members from all over the world.

www.miniatura.co.uk
www.forgemill.org.uk

Spectacular new Chicago show

The first annual Miniatures Show, a celebration of 'artisans of miniatures', takes place at the Hyatt Regency Schaumburg in Chicago, on April 14-16.

Alongside a spectacular line-up of some of the world's leading makers, the new show will also feature workshops and the first Miniature Art Prize. Visitors to the show will be able to vote for their 'best in show' and the winner will be awarded the Swan House Miniatures prize of \$4,000, with other prizes for runners-up.

For further details and to book tickets go to www.theminiaure-show.com

Sandra's READERS' TIPS

WITH SANDRA HARDING

Make a pot BELLIED STOVE



DHW reader Linda Cosgrove shares her easy way of creating a realistic stove

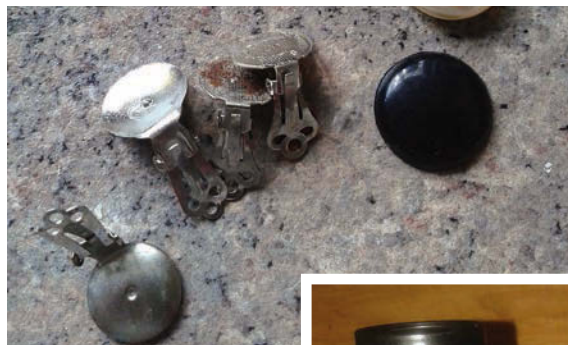
- Take a small salt or pepper grinder, or even a spice container with similar shape.
- Paint or spray with matt black paint.
- Remove the backs from a clip on earring.
- Glue these to the bottom of container and spray black.
- Add a small embellishment or jewellery finding. Glue to front (part of a needle threader was used in mine) and respray

as necessary. If paint doesn't adhere fully, all the better.

- Paint the front flat portion with red/yellow acrylic with bit of glitter pressed on while wet.

- When dry, glue a keyring or similar, a small offcut from a pizza shelf or mesh glued behind.

- To finish just add a piece of cardboard for an ash can front with a little jewellery ring for the handle.

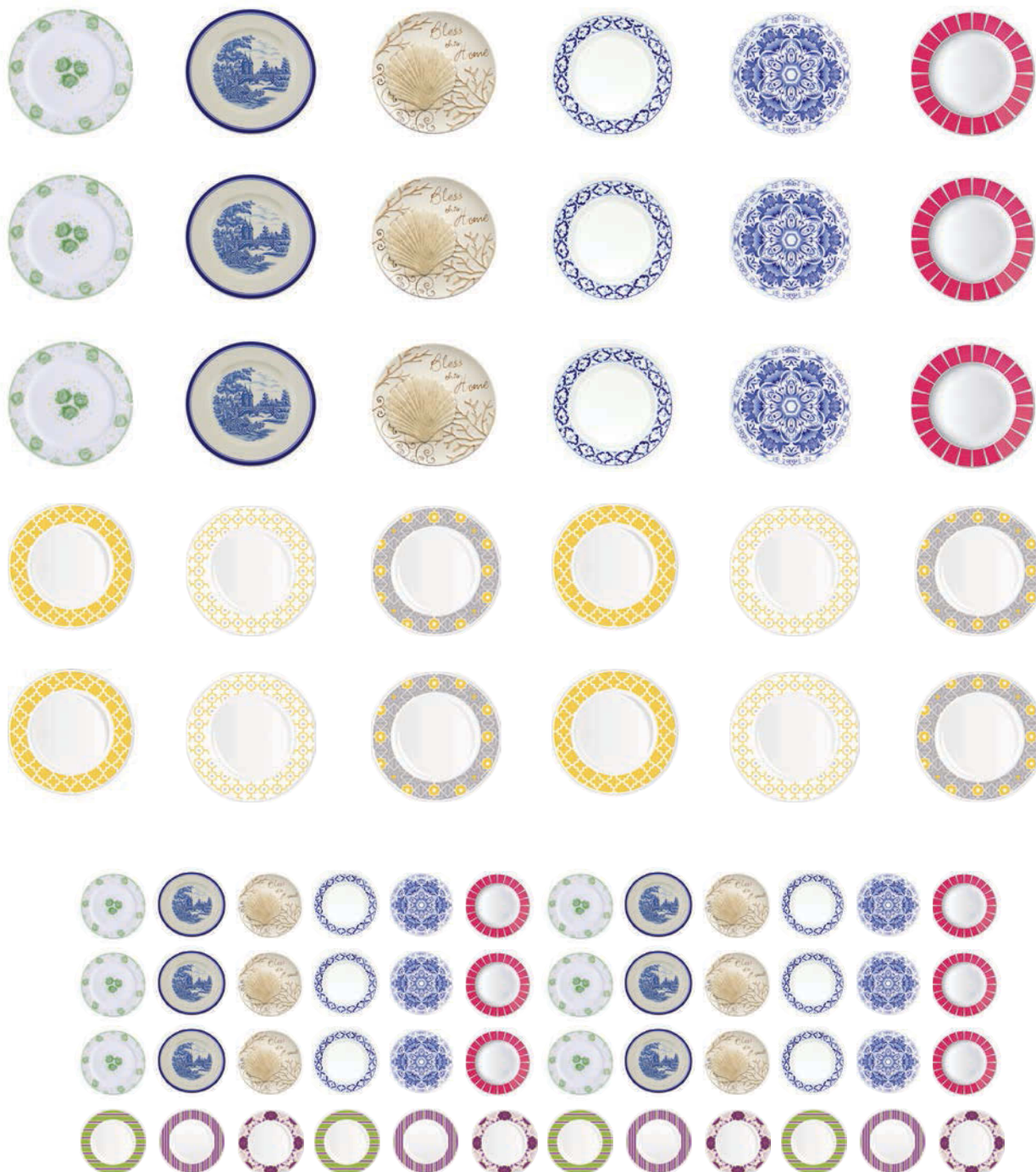


CLOCK FACE FOR CLOCK SHELF



PLATES IN TWELFTH SCALE AND 1:24 SCALE.

Glue to card stock, burnish for shape, varnish for shine.



minifunPAGES

MINI WORDSEARCH

This month's wordsearch has a St Patrick's Day theme. Which one of the eight words listed below doesn't appear in the grid?

```

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

PATRICK
SHAMROCK
IRISH
GREEN

PARADE
HAPPY
SAINT
SONG

LAST MONTH'S ANSWERS

The answers to last month's mini wordsearch was SWEETHEART. Spot the (Small) Difference (below).



SPOT THE (SMALL) DIFFERENCE

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



mini days out

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ESSEX

3 BIJOU DOLLS HOUSE SHOP

Unit 8, Blake House Craft Centre, Rayne, Braintree CM77 6SH. 01376 335111. www.minibijou.com

4 KIRBY MINIATURES

16 The Street, Kirby-le-Soken, Frinton-on-Sea, CO13 0EE. 01255 674694. Open Monday to Friday.

GLOUCESTERSHIRE

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6 OLD BELL POTTERY & CRAFTS.

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HAMPSHIRE

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NOTTINGHAM

12 DOLLS HOUSE COTTAGE WORKSHOP

Selected houses & accessories. Sawley Marina, Sawley, Long Eaton, Nottingham, NG10 3AE. 0115 9465059.

STAFFORDSHIRE

13 SANDRA'S DOLLS HOUSE

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fairDATES

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FEBRUARY

SATURDAY 6TH FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Southport Theatre & Convention Centre,
The Promenade,
SOUTHPORT PR9 0DZ
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 7TH FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

The Rivenhall Hotel,
Rivenhall End,
nr WITHAM, Essex CM8 3HB
(on A12 westbound)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 13TH FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

The Atrium, College
Cymunedol Y Dderwen,
Heor-Yr-Ysgol,
BRIDGEND, Wales
CF32 9EL
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 14TH FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

The Pride of Lincoln Hotel,
Runcorn Road,
off Whisby Road,
LINCOLN, Lincolnshire
LN6 3QZ (on A46)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 20TH FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

The Memorial Hall,
Chester Way, NORTHWICH,
Cheshire CW9 5QJ
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 21ST FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Eastington Community Centre,
Snakey Lane, EASTINGTON,

nr Stonehouse,
Gloucestershire GL10 3AA
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SATURDAY 27TH FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Thame Leisure Centre,
Oxford Road,
THAME, OX9 2BB
Open: 10.00am - 4.00pm
Organiser: R T Holland

SUNDAY 28TH FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

Holiday Inn Ashford - Central,
Canterbury Road (A28),
ASHFORD, Kent TN24 8QQ
(M20/Junction 9)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

MARCH

SUNDAY 6TH MARCH

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

SATURDAY 12TH MARCH

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 13TH MARCH

DOLLS HOUSE & MINIATURES FAIR

The Memorial Hall,
Station Road,
ROYAL WOOTTON BASSETT,
Wiltshire SN4 8EN
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 20TH MARCH

DOLLS HOUSE & MINIATURES FAIR

The Inn on the Lake, DA12 3HB
Open: 10.00am - 3.00pm
Organiser: D&M Fairs

SUNDAY 20TH MARCH

DOLLS HOUSE & MINIATURES FAIR

The Village Hall, Upplowman,
nr TIVERTON, Devon EX16 7DP
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

FRIDAY 25TH MARCH

DOLLS HOUSES & MINIATURES FAIR

Novotel Stevenage,
Knebworth Park,
STEVENAGE, Hertfordshire
SG1 2AX (A1M/Junction 7)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

APRIL

SATURDAY 2ND &

SUNDAY 3RD APRIL

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Organiser: Miniatura

Show news:

This 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.

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.

ORGANISERS:

Brighton Model World www.brightonmodelworld.com

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Doreen Jeffries: 01274 616539.
www.doreenjeffriesdollshousefairs.co.uk

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Thame Dollshouse & Miniatures Fair: Tel: 07738009795
www.thamedollshousefair.co.uk

The Miniature Show

A Celebration of Artisans of Miniatures April 14th-16th, 2016 Chicago, IL

Thursday 3pm-8pm (Preview) • Friday 10am-5pm • Saturday 10am to 3pm
Hyatt Regency Schaumburg, 1800 E. Golf Road, Schaumburg, IL 60173

The work of over 600 artists will be exhibited

Dealers from around the world

A Touch of the Past
A Novel Idea
Agnieszka Wolska
Alex Meiklejohn
Alexandra Cantatore
Alexandra International
Alice Gegers
Almudene Ferrandiz
Amanda Skinner
Anabela Miniatures
Angel Children
Anna Wybranowska-Miniatures
by Ana Anne Dalton
Annette Shaw
Artelier
Arthur Werner
Artistic Florals
Aurea Sequa Mestre
Beate
Botiny Miniatures
Carabosse Dolls
Carme Ferrandiz
Catherine Bigot-Duverne
Candace Liddy Bronze & Resins
Cea's garden Miniatures
Cheryl Warder
Chique Cueto
Chris Sparrow
Chrisminiatures
Christine Davin
Christmas in Salzburg
Christopher Whitford China
Christopher Whitford Painting
Cinen
Cl's

Clive Brooker
Colin Roberson Collette Gunter
Conchi Pacheco Country Treasures
Country Contrast Cristina Noriega
Danielle Designs Danny Shotton
Dateman Books David Iriate
David Provan
David Ward
Deco Designs Delph
Diego DE Amrogio Dominique
Autin Dominique Levy Don Henry
Engelhard Schmitt Et Cetera
Fine Designs Francesca Vernucio
Gale Elena Bantock Gardens by
Gilhooley George Chapman Gerd
Felka
Gosia Auchodolska Grandma's of
Norway Hairy Potter's Pottery Hans
Meier
Harry Smith
Henry Bart
Herbillon
Hermann Straeten
Ingrid Sikkink
Isabel Pias Memorial table 2016
Artist:Marie-Paul Hostyn Isabelle
Beckers
Izabela Klos - Capricornus
J.Getzan Lighting
Jacqueline's
Jan Grygiel
Janet Uyetake
Janet Reyburn
Jason Getzan
Jenny Kelm

Jim Irish
Jim Pounder
Joachim Kuener
Joele Ariel
Johannes Landman
Jose Gomez
Judy Travis
Just Miniature Scale
Kath Knox
Kathleen Larson
Kunstgewerbe Miniatures
Lady Hamilton Miniatures
Les Chinoiserie
Lighting Bug
Linda McBreen
Lola de Ville
Looking Glass Miniatures
Lorraine Scuderi
Lucy Askew
Marie-France Beglan
Martyna Zalewska - Little Stuff
Maryvonne Herholtz
Mercedes Mollor
Michael Walton
Michael Mortimer
Mike Sparrow
Miniatura Magazine
Miniature Creation
Monika Korona-Beans
Montserrat Folch
Nantasy Fantasy
Neil Carter
Nicole Mascall
Ni-Glo
O'Meara Sterling

PQF
Paul Lim
Paola Ojeda
Pascale Garnier
Pat Kay Toys and Dolls
Paul Saltarelli
Paula Gilhooley/Christopher
Whitford Special Collection
Pederete
Piamini
Prestige Leather
Renee Isabelle
Richard Stacey
Robert Off
Robert Dawson
Robert Ward
Rue de Suze
S.Gustavian
Selen Bloedom-Saeed
Shadow Box
Silke Janes-Schlosser
Small Time
St.Leger
Stephan Wein Syreeta's
Taller Targioni Tanis Law
Tarbena
Tec Innovations The Mad Hatter
The English Kitchen Tierneys Tile
Tiny Ceramics Tricia Street
Truly Scription Twinkling
Treasures Ursula Strumer Ursula
Lempelius Valerie Anne Casson
Vegas Airs
Victoria Fasken Vonas
Voyage

Plus the Swan House Suite representing the work of over 50 artisans.

www.theminatureshow.com • theminatureshow@yahoo.com

Greg Madl • PO Box 187 • West Olive, MI 49460



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