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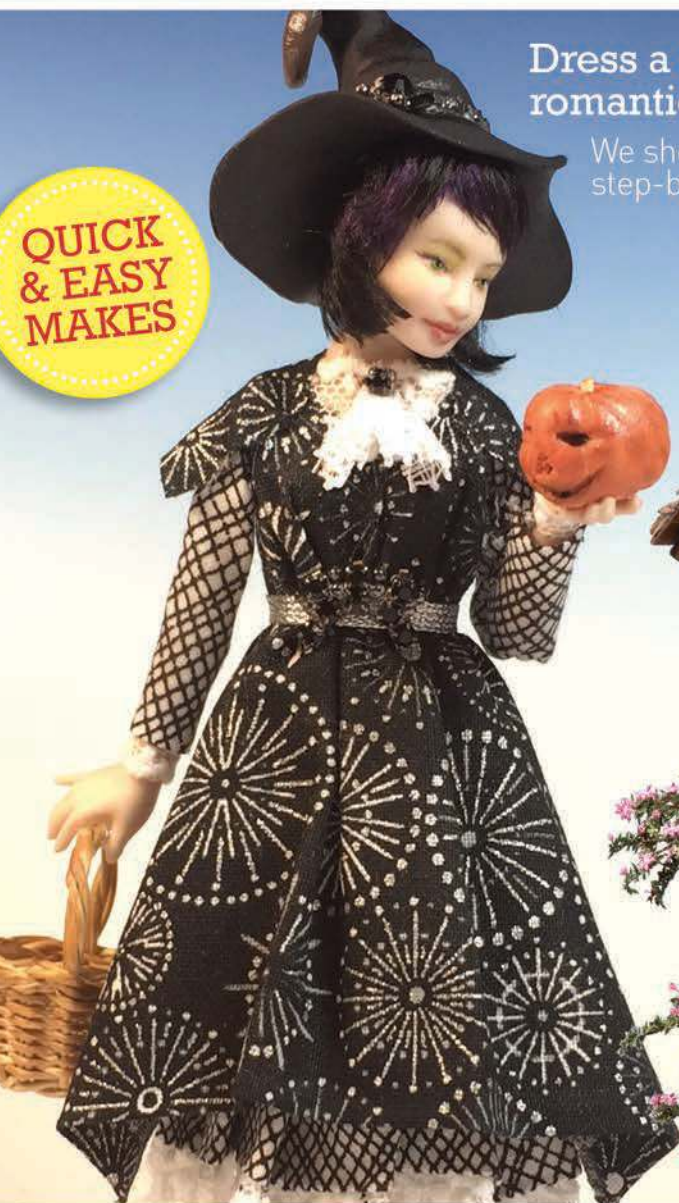
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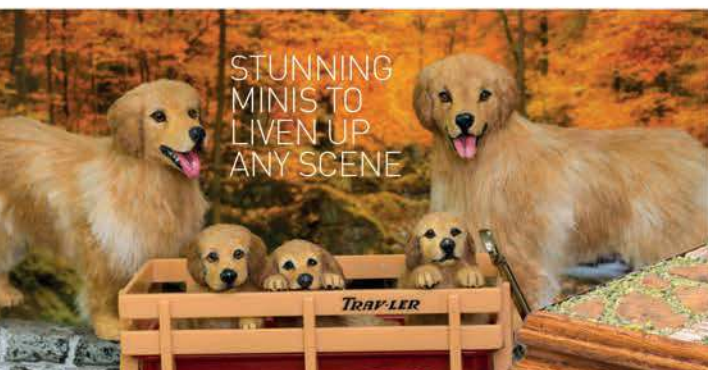
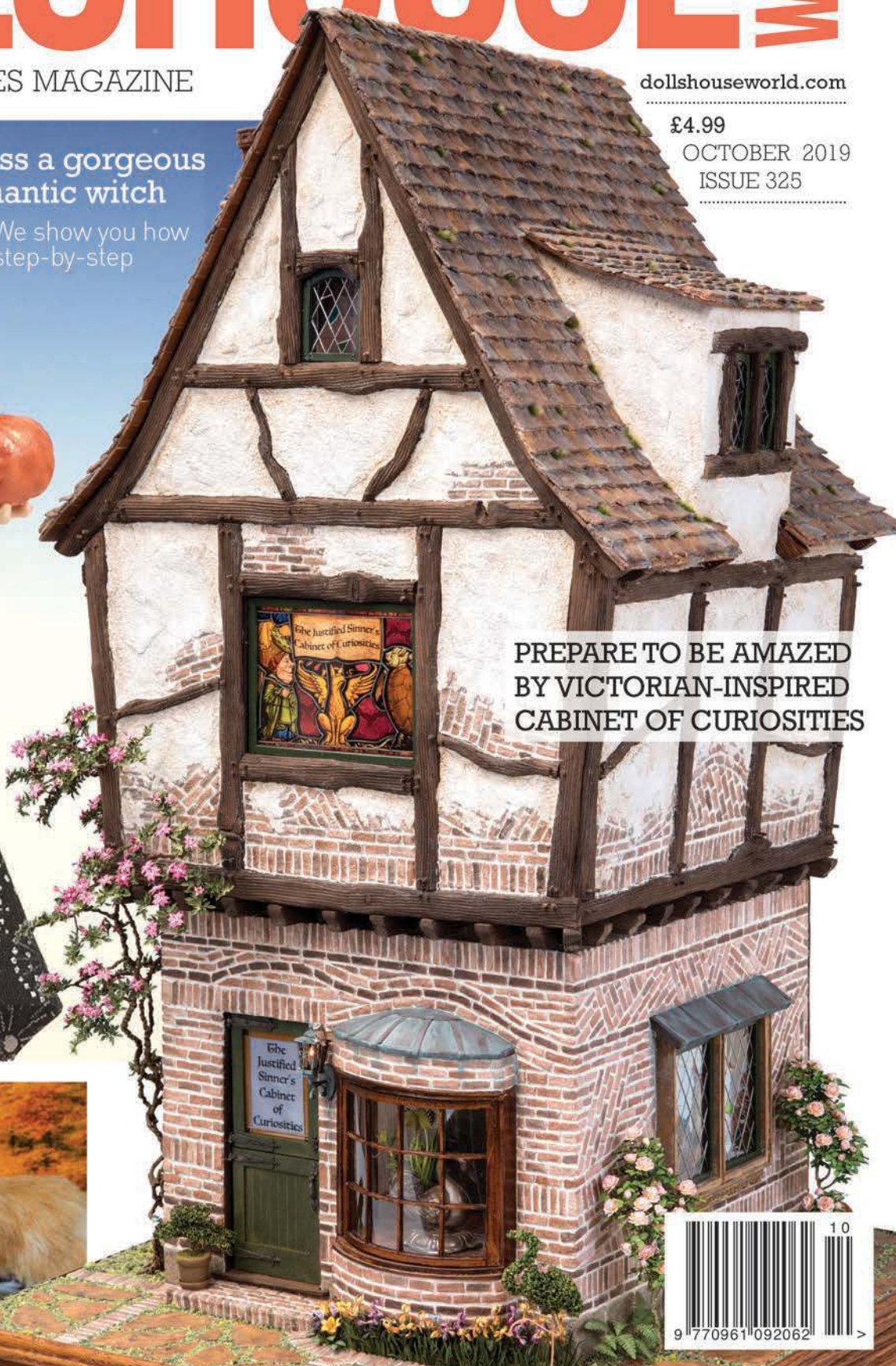
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To reach us: Call +44 (0)1903 884988

Or write to: Dolls House World,
PO Box 2258, Pulborough RH20 9BA
Great Britain

email: support@ashdown.co.uk

Website: www.dollshouseworld.com

Editor: Richard Jennings

Email: richard@ashdown.co.uk

Feature writer: Sandra Harding

Advertisement sales:

Maria Fitzgerald

Email: maria@ashdown.co.uk

Design: Wendy Crosthwaite

US office: Ashdown Inc., PO Box 219,
Kasson, MN 55944.

Tel: 507-634-3143

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welcome

I'm a great fan of Anne of Green Gables - both the books by L.M.

Montgomery and the wonderful TV adaptation (the one from 1985 featuring Megan Follows, of course).

We'd watch the series on DVD avidly when my three daughters were growing up, and this time of year one particular quote of Anne's always comes to mind: "'Oh, Marilla,' she exclaimed one Saturday morning, coming dancing in with her arms full of gorgeous boughs. 'I'm so glad I live in a world where there are Octobers. It would be terrible if we just skipped from September to November, wouldn't it?'"

October is a wonderful time of year in the great outdoors, even if you're not on Prince Edward Island, but it's also an inspirational time for being inside with your miniatures too.

Colours can be vibrant and your imagination can run riot, especially with Halloween scenes. We visit some stunning houses, from a dream castle to a curio cabinet, where talented miniaturists show what can be done. We've got lots of ideas to encourage your mini creativity, so have fun with them.

And for those who say they don't do Halloween. Remember what Anne said: "It's been my experience that

you can nearly always enjoy things if you make up your mind firmly that you will."

Richard.



email: richard@ashdown.co.uk

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Where we talk to a reader about their life in miniature



Quote of the month:

"The farther we've gotten from the magic and mystery of our past, the more we've come to need Halloween."

Paula Guran

HOUSE HUNT



Find the little house hidden inside.
Last issue it appeared on page 69.



Caring for the environment: Here at Dolls House World we're as concerned about the environment as you are. We're doing everything we can to ensure the magazine is produced in the most eco friendly way possible. Our magazine is printed using vegetable-based inks on an environmentally responsible paper, which is certified by the prestigious FSC® (Forest Stewardship Council), the not-for-profit organisation dedicated to the promotion of responsible forest management worldwide. Our paper also carries the internationally recognised EU Eco-label. Our local printers, Gemini Print, are just a few miles from the DHW offices. They are one of the leading eco friendly printers in the UK, with both FSC® and ISO 14001 certification. They are backed by a series of environmental credentials that allow them to work under the "Green Printing Label". Our printers are also a sponsor of the Woodland Trust – the UK's leading woodland conservation charity.

How Dream Castle was transformed

Hair stylist Kelly Kuehnert had to take early retirement after a bad accident, but building this massive fantasy castle has been really therapeutic

BY SANDRA HARDING

I think I blame this fabulous castle on Kelly Kuehnert's father as he didn't read her ordinary fairy stories when she was a little girl, preferring instead the likes of *The Hobbit* and *Lord of the Rings*.

Her mother may also have added to her fantasy world, as her favourite story was *The Wizard of Oz*, and they regularly watched the film together. So it's no wonder that Kelly fell in love with the idea of tiny people, hobbits and fairies, and the small dwellings and worlds they lived in.



When Kelly was seven or eight a school visit to a children's museum really did give Kelly a nudge towards miniatures in a big way. It was there that she saw her very first magical doll's house, large and full of lights, and she was hooked forever. She even remembers getting into trouble because she kept leaving her group to go back and have another look.

For many years, the usual reasons of growing up, working, having a family and responsibilities, meant that Kelly did not fully develop her miniature passion.

So it was only five years ago that Kelly started making small scale fairy houses for friends, family and commissions. She then realised that she wanted to make something really grand for herself, and it simply had to be a castle. Not just any old castle, it had to have a strong Irish/Celtic influence with a strong female sorceress. Her family would all be descended from sorceresses with magical powers of course, and she had to be fond of dragons, as the family has been bound to them through the centuries.

Now for the real magical bit, in my opinion. It can only be that Kelly has magical powers herself to be able to transform a KidKraft Princess Cinderella Royal Dream Castle in 1/6th scale, into the fantastic creation you see here.

To start with the inside was papered with a stone textured and paintable wallpaper, and the outside is foam



board shaped to look like blocked stones. A piece of dry wall was used to build up the right side of the castle and birch wood was used for the floors on each level. Kelly then cut out the doors and windows where she wanted them, and it now measures 5 feet 1" tall, 2 feet 9" wide, and each room is 11" deep. Wow!

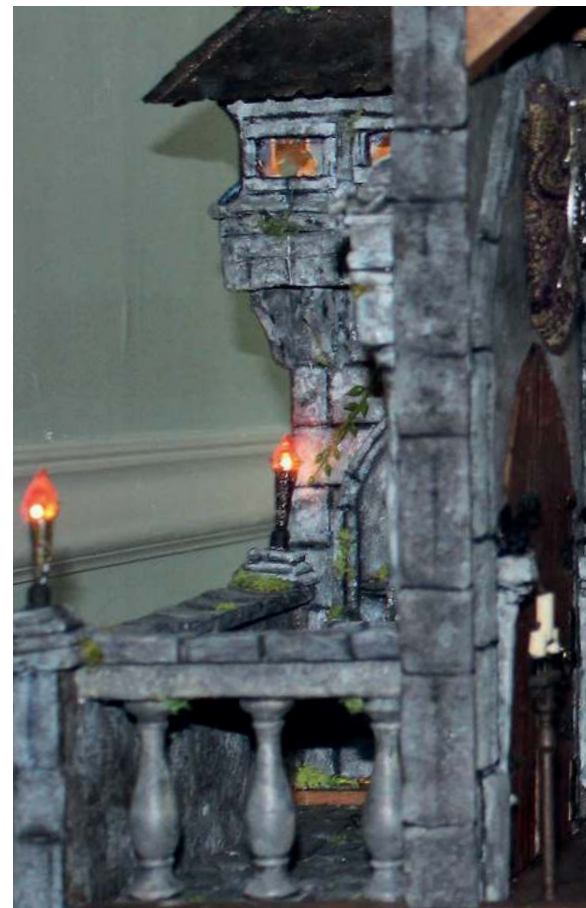
Obviously Kelly has learnt a lot in a short space of time as she has made almost everything you see, including the stairs and the main pieces of furniture. The bed, dressers, fireplaces, cabinets, picture frames, potions, weapons rack, candles and candle sticks are all her work. The large dragon head in the library, the gargoyle head on the balcony and dragon head over the front door Kelly made with polymer clay. Considering that she had not used any since she was six-years-old, she must have a good memory too — or is that just natural talent?

A nice touch is that she has some treasured memories of a dear departed friend placed in the castle, and on each build she incorporates at least





Her family would all
had to be fond of





be descended from sorceresses with magical powers of course, and she dragons, as the family has been bound to them through the centuries. ,





one of these special items. Kelly knew that her friend would love the idea.

There are also a few bought items here: the kettle and cauldron, pottery jugs and skull heads, some candle sticks, one dragon, and a couple of gargoyles, and a few items from a local comic book store. Some of the book covers, potions and labels were from Etsy, the swords were from Handlry, as were the weapons and helmets, and the winged jewellery over the bed was from Fearless Apparel.

On a sad note, Kelly had to take early retirement as a hair stylist due to a very bad accident, enduring many months of pain. On a positive note, having this project, and building this amazing creation proved to be really therapeutic for her.

Here she was able to give her imagination and creativity a free rein and she felt that she had a purpose again. Kelly calls her workshop her "happy place", and she plans to create more house builds using funds from the sale of the castle. I look forward to following more of Kelly's creations – they are bound to be magical.

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Welcome to the Diva

Miniaturist Tanya Thayer McKibben has created a peach of a space and invites all you babes to step inside

BY DEB WEISSLER

Like many of us starting out in miniatures as kids, Tanya didn't own a doll's house or doll's house miniatures, but made do with milk crates and plastic animals. Each animal had a name and, despite their physical disparities, became her doll's house family.

When her father made her a six bedroom doll's house in 2003, she took up the hobby again, decorating and furnishing the large structure. From then on she was hooked! Now she is making room boxes non-stop and invites you to step inside her latest creation.

Crafted from foam board, the Diva

Den is a truly girly space that reflects the colour scheme of her real life craft room she fondly calls the Babe Cave—pink, black, and beige. Tanya was inspired to create this space after purchasing an unfinished miniature desk at her local pound store. Not content with its plain façade, this busy administrative assistant decided to cover it with cuttable mirror to create a mirrored vanity.

"About 85 per cent of the items in the Diva Den are either items I made or modified in some way," Tanya points out. Make-up pallets are made from paper; perfume bottles are beads and jewellery findings; bags and glittered

pillows made of ribbon were designed and handmade by me."

Over the white couch, two wall-mounted lights are small, full-size touch lights Tanya mounted onto pieces of wood she covered with mirror. Between them hangs a perfume display she received as a sample in the mail. Nearby, a nail polish stand was once a container that held eyelets to which she added mirror-covered shelves made of card stock. The polish bottles are Miyuki beads. Everywhere you look, Tanya has created something from the most simple of materials.

"I made the back shelves of wood; the coffee table is made of wood,



Left: A very stylish room for a woman that loves to be pampered.

Above: The coffee table has fresh flowers, music, and fashion!

Above right: Overall views of the Diva Den.



a Den

cardboard and cuttable mirror; and the lamp is beads with a card stock shade. My candles are also beads set inside candle holders made from oversized wine glasses, turned upside down.

"I made magazines from paper, and the bottled water was made from a pill capsule with a Lite-Brite peg inserted inside to look like liquid. The curtains were crafted from fabric ribbon and the carpet was made from felt."

Tanya gathers ideas by watching home décor videos on the internet, surfing websites like Pinterest, and from online miniature groups she has joined. All of her scenes are considered her "babies" and she has yet to part with any of them. Her biggest fan is her husband, Henry, who is constantly encouraging her by praising her work.

"I make some of the items in my scenes from throw-aways or found



objects, and he helps me out by giving me ideas of things I can use to make particular items. If he comes across something tiny, before he throws it away, he will ask me, 'what can you make from this?'"

Tanya loves that in miniature she can create anything she wants and there are no hard and fast rules. Although

Above: A make up desk with tiny beauty products.

at times her greatest difficulty may be finding a specific item required for a scene, she eventually comes up with a solution or alternative. We look forward to her next creation!

Dream job gives Ada mini taste of success

Big time foodie and lover of jewellery Ada Kalomoiri has found a way to combine her two passions in miniature — she's found her true calling

BY ADA KALOMOIRI

I live, dream, and create on a beautiful green hill, in the suburbs of eastern Athens, Greece. My artist studio is just a short stroll from my home in the neighbourhood where my entire family lives. It is my haven in which I create, photograph, and showcase my beloved miniature food.

For the last seven years this has been my sole profession and I can honestly say that as an artist I have never felt more creative and fulfilled than I do now. Being a big time foodie all of my life and a major lover of jewellery, I really believe that by stepping into the world of miniature food jewellery I found my true creative calling.

For me the venture into the wonderful world of sculpting miniature food started in the winter of 2012. I began building a doll's house by following magazine tutorials. With each issue were photo instructions on how to create your own miniature food for a doll's house kitchen using polymer clay. Because I was so excited about creating I went online to learn more about this fascinating art form and in the first search I stumbled upon miniature food jewellery pieces. Well, that was it for me!

Being a professional graphic designer I was growing tired of the constant digital work and wanted to create



with my hands. A short time after, I sat down with my newly purchased clay and tools. After having so much fun creating two perfect miniature croissants on my very first try I was completely and forever hooked on this art form.

A few more months went by that were full of experimenting, brainstorming, dreaming of food ideas while awake and asleep, and creating around the clock. I was determined to open my own little shop on Etsy.

Because I wanted my work to be represented properly to show the scale and how realistic in shape and colour they were, I photographed my pieces next to real food and kitchen cutlery.

My miniature photography style has become one of my signatures in



the polymer clay circles of Greece. There were many hours of trial and error spent building my own light box with the help of my father and practicing my photography until I was happy with the results. I must admit I am very proud of this and the set up makes photographing a joy.

My online shop opened in August 2012 with my first thirty-three listings, which is just a tenth of what I have now. It has been a truly amazing journey. Not only did it lead me to my dream job, but also lead me to meet the love of my life. He creates jewellery as well, but uses titanium, precious metals, and enamel. I really can't say if I fell in love with him or his whimsical creations first!

He understands and supports all I have to do to fill orders and promote online because he has the same work tasks. So our shared life at home is calm and balanced. I couldn't ask for a bigger supporter or fan than him and my beloved parents. They have always stood by my side, not only by making me feel proud of myself with their enthusiastic comments, but most of all by never letting me give up when I felt tired or discouraged.

They know, as I know, that this is what I was meant to do with my life. My skilful dad even built me a custom light

“What could inspire a food miniaturist better than yummy flavours, luscious colours on dessert glazes, rich sauces, and chocolate covered delicacies?”



Top: An inspiring mini dessert.

Above centre: Chocolate mini cupcake earrings that look good enough to eat.

Above and top left: These fun miniature apple charms show Ada's witty personality.

Top right: An assortment of amazing miniature foods that were handmade by Ada using clay.

Above right: Skilfully made twelfth scale cheese, crackers, and olive platters.

box with adjustable lighting options to fit my various needs of photographing my miniatures, while my darling mum has cooked most of the food that compliment my minis in photographs. Because what could inspire a food miniaturist better than yummy flavours, luscious colours on dessert glazes, rich sauces, and chocolate covered delicacies?

Food itself is my passion and the only inspiration I need. I constantly crave to taste it and if I can preserve the pleasure it gives me by wearing replicas of it as jewellery, then all the better! I find such joy creating the most loved food of my country in miniature - foods like souvlaki and feta cheese, or browsing the internet and cook books for photos of dishes that are mouth-



Top: Ada's mother makes the real food to photograph with the miniatures. A miniature reindeer cupcake charm is perfect for a sweet Christmas necklace.

Above: Submarine sandwich earrings that look very realistic.

Top right: Greek gyros and souvlaki made into a necklace and earrings.



watering. I often wish I had more than two hands to create in miniature.

Loving a good creative challenge, there's really no food I wouldn't try to sculpt. My favourite part of the process is texturing surfaces and then adding shades so that the miniatures appear realistic. No matter how much time it takes, the end results make me feel it's worth the effort. The only problem is that I'm hungry all the time. Thank goodness I am blessed with a speedy metabolism. It is the only thing that has saved my silhouette!

The only training I have had for sculpting in miniature was watching a handful of online videos and photography tutorials. After that I was off creating. To share my skill set I gave a seminar on sculpting in miniature in collaboration with the "Polymer Clay School of Athens". Thankfully my experience in graphic design proved valuable with my photography and photo editing, but also with designing my logo, packaging, and brand presentation.

My next goal is to launch my own website, but I will also keep selling on Etsy and Amazon Handmade. I've been working on the site for some time now and I hope that once it's up and running it will be a fun and a really yummy shopping experience for my customers.

Now, just seven years after I first held polymer clay in my hand, my food minis have been featured on popular websites such as Marie Claire, Los Angeles Times, BuzzFeed, Delish, and

other amazing publications such as Dolls House World!

What fills my heart the most is knowing that they have travelled to over 40 countries around the world. Just the thought that a tiny piece I created with my own two hands and my whole heart, travelled across the globe to bring a smile to the face of it's new owner is wonderful.

I've been blessed with the most amazing customers and am honoured to call some of them my friends-from-afar as we've come close through the years. As Julia Child said: "People who love to eat are always the best people." I've found that to be true for those who love food miniatures too!



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WHERE I WORK

WE CHAT WITH KIM BALL OF MERRICK MINIATURES ABOUT TAXIDERMISTRY AND WORKING IN A CARAVAN

Hi Kim. How long have you been making miniatures? Dolls houses and miniatures have been a keen interest of mine for over 25 years. I've made a wide variety of twelfth scale items for my own doll's house and room sets.

You've made a name for yourself producing animal heads in twelfth scale. Where did the idea come from? About two years ago my husband (being technology obsessed) decided we needed a 3D printer; the only problem then being he didn't know what to print. Having always been interested in nature, and my late dad being a keen taxidermist, I struck upon the ideal use for the printer: making animal heads for imitation taxidermy. So that's how Merrick Miniatures came to be.

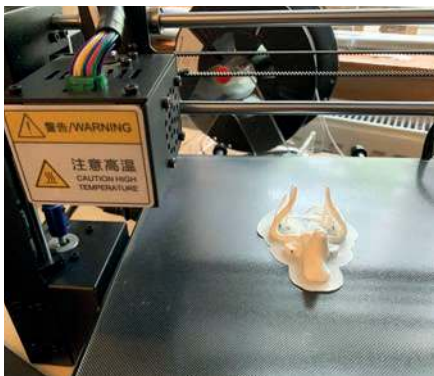
So you learnt a lot about the subject from your father? Yes. Ever since I was a child, I've loved wildlife and nature. Making dens in the woods, keeping snails and breeding moths. I used to make pretend archaeological digs, finding bones and shells. I loved visiting museums and I spent hours watching my father doing taxidermy.



Tell us about the process with the printer. A typical animal head is first 3D printed by my husband, then prepared for finishing by myself. It is filed and sanded before being painted, using various layers of acrylic paint colour to build up a lifelike finish. Then they are enhanced, where necessary, with alpaca fibre from our own alpacas, and horse hair from my daughter's pony.

But you make other items as well? When I was younger I went to the London College of furniture and gained a diploma in furniture studies. I've made a wide variety of twelfth scale items for my own doll's house over the years – everything from wooden furniture to goblets and plates, Fimo plants, vegetables and fish and even paper butterflies and moths.

Where do you work? I've worked in many places around the house for the painting and finishing — anything wooden gets done in the workshop. But now I'm situated in a static caravan in the garden, not to live in as I'm still allowed in the house, but to use as a fantastic hobby space, especially for miniatures.





Sounds cosy. Yes, now I'm set up in the caravan with a workstation and all my necessary equipment I don't have to keep moving around from room to room in the house, to the rest of the family's joy.

Do you work at set times? I have no set work times. I work when I feel inspired to create and if I'm in a productive mood, so I might be in there for an hour or I might be missing for a day. I don't like to rush things. I also have various processes to work around.

What makes your space for mini making so special? It's a very special space because it's where my late dad used to live with us in our garden. After he passed away it made sense to turn it into a hobby/craft studio so that it still gets used. When I'm making

miniatures I think of him and his real taxidermy which inspires me. It's also special because I've got everything organised in one space which has never happened before.

Do you keep your workspace private? My daughter Jo comes in; she is my quality control and media assistant. She has started making miniature leather bags as she is a leatherworker — we often shout to each other as her workshop is next to mine. My husband visits with the 3D prints I've requested. Our Westie dog, Jock, comes in too, but he doesn't contribute much other than sleeping.

Do you listen to music while you work? I listen to CDs on a small CD player. I have got an Echo Dot but



she never plays what I ask for. I'm currently playing Paul McCartney on repeat whilst singing to the minis as I work on them.

Name one thing that is banned from your workspace.

Once I would have said meal times because that meant packing everything up so that we could eat at the table. But that's no longer a problem as I can leave everything out in the static and come back to it whenever.

Describe your workspace in five words. Bright, indispensable, co-ordinated, unique and full of memories.

What is the one thing that your workspace can't be missing? Electricity and 3D printer as without either we couldn't print the bases. Plus, if I didn't have my backlit magnifier I couldn't see what I'm making. And not forgetting our three alpacas whose fleeces I use to embellish my minis. Sorry, that's more than one!

Where would be your dream workspace? Without seeming smug or like a cliché, luckily I have it now. I couldn't better the static and all it allows me to do. For me the biggest dream is to have my creations in other people's miniature worlds.

● Merrick Miniatures
By Kim Ball
MerrickMiniatures.etsy.com
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"IT'S A VERY SPECIAL SPACE BECAUSE IT'S WHERE MY LATE DAD USED TO LIVE WITH US IN OUR GARDEN. AFTER HE PASSED AWAY IT MADE SENSE TO TURN IT INTO A HOBBY/CRAFT STUDIO SO THAT IT STILL GETS USED."

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Quick and easy

These spooky jars are really effective and easy to create

BY SANDRA HARDING

Kitchen jars

Empty the jars, and keep contents for some-

You will need

Kitchen jars

- Packs of six jars from Works (usually with glitter in)
- Printable labels for kitchen goods, sized to twelfth scale
- Spices or seeds from kitchen, rosemary, parsley, coriander for instance.
- Glue

TIP Use coriander seeds which look like little onions (ideal for kitchen scene)

Witch's jars

- Jars as above
- Labels as above (use fantasy, witches, spooky stuff this time)
- Lichen, bark, seeds, dried twigs, and anything that looks as if it could belong to a witch
- Fimo, if making things like slugs and worms
- Glue, must be clear and runny
- Nail varnish, acrylic or other paint, food colourings
- Toothpick

thing pretty (I suggest you keep the colours apart).

Put about half a teaspoon of herbs or seeds in a jar, or fill to the top if you want.

Glue on a label to more or less match the contents of the jar.

Replace cork bung.

Witch's jars

Using an empty jar place tiny pieces of lichen, moss, or anything that looks horrible in it.

Add glue carefully to cover the contents. Add a little colour at this stage if needed. Replace cork bung, and shake or stir. The effects you get will be

TOPTIP

- ⋮ If colour is needed, use only a little, as food colouring can be very vivid.



unpredictable, depending on what you use. Some will be good, some horrible. Have fun trying.

If adding Fimo items, roll out and shape whatever you are creating

(worms and slugs are easiest). Put them in the jar and add glue as above. Manoeuvre the bits to where you want them to be, using a toothpick or similar. Add just a little colour if needed.

I added an old piece of chamois leather to the tops of some jars, then tied them with black cotton. I then added a little bit of "spider" web, just because I had some.

TOPTIP

- ⋮ I used red nail varnish, a sprinkle of glitter and bits of lichen to create dragon's blood. I laid it on its side and created a fake dripping effect down the leg of the table.



Halloween show

Top makers from around the world have been putting their talents to good use to create miniatures for Halloween and autumn



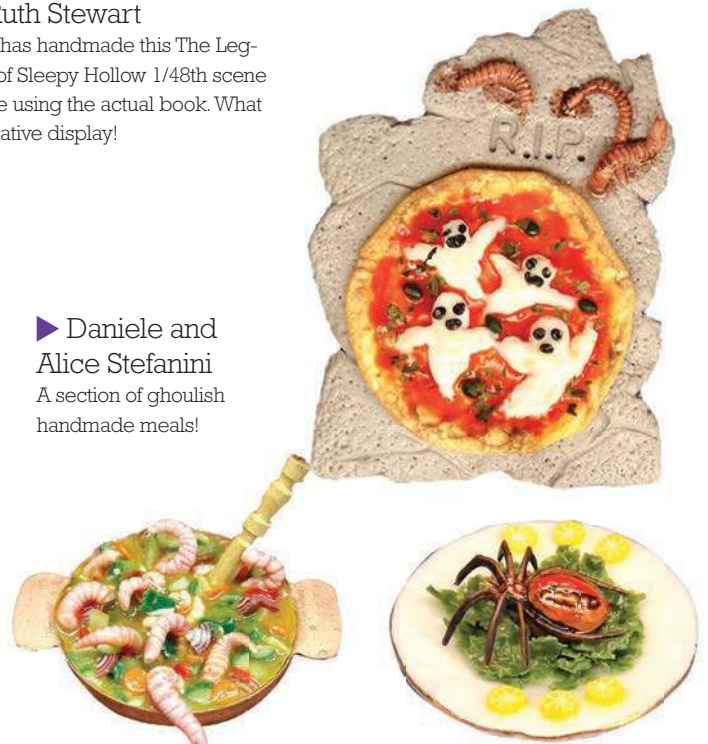
◀ Roxanne Fern
A twelfth scale bucket of delicious sweets for trick-or-treaters.

▶ Victoria Shaparina
A beautiful 1/24th scale Ghost House.

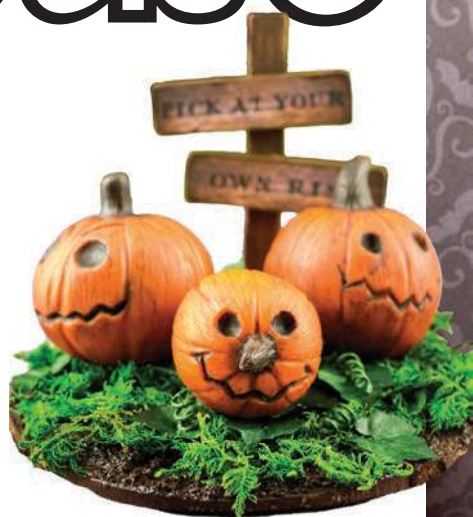


◀ Ruth Stewart
Ruth has handmade this The Legend of Sleepy Hollow 1/48th scene made using the actual book. What a creative display!

▶ Daniele and Alice Stefanini
A section of ghoulish handmade meals!



owcase



► Erika Pitera

Erika told us: "These jack-o'-lanterns are ripe for the picking, but do so at your own risk! Celebrate Halloween with this one-of-a-kind collectible witch's vintage kitchen dresser, a distressed black and orange kitchen cabinet loaded with everything a witch would need to stock her kitchen!"

● The Petite Provisions Co.

Email: erika@petiteprovisionsco.com

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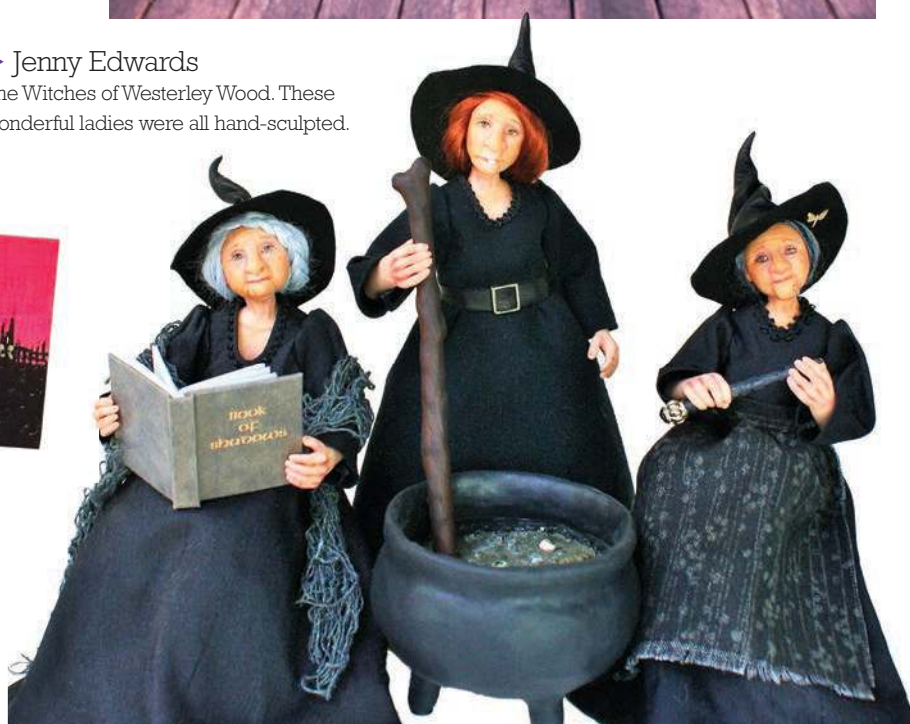
▼ Rebecca Mary Joyce Hymes

Colourful hand-painted twelfth scale paintings depicting some of our favourite ideas of Halloween.



► Jenny Edwards

The Witches of Westerley Wood. These wonderful ladies were all hand-sculpted.





Chris Okubo

A haunting display box in a whimsical style with a battery light for effect and a very small hand-sculpted and painted witch



Margaret Crossland

These are very tiny witches carved from toothpicks then dressed and wigged.



Kathy Obrenski

A stunning variety of harvest produce. Kathy hand-sculpts and paints her miniatures to perfection.



Magdalena Ladwik

These gorgeous twelfth scale gargoyle book ends and books were handmade by Magdalena as well as the one-eyed leather book!





▲ Janny Warnaar

A beautiful autumn scene showcasing a bench kit, a sleepy cat, and a woven basket full of fall leaves.



▲ Kristin Castenschiold

The costumes in the photo to the right were created using scrapbook stickers!

● Heart "Felt" Canines

email: heartfeltcanines@gmail.com

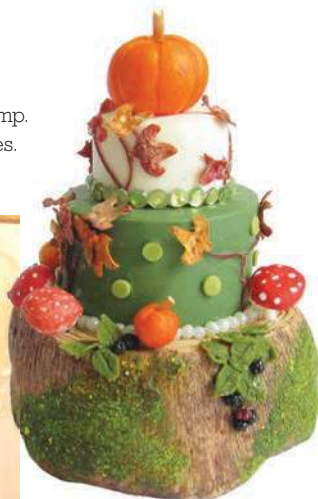
etsy: www.etsy.com/shop/kdc123

facebook: www.facebook.com/heartfeltcanines/



► Sadie Brown

This festive little cake sits atop a tree stump. A generous offering for the autumn fairies.



► Karolina Mikulska

This twelfth scale ceramic bowl full of candy corn is a perfect Autumn treat.



◀ Silke Janas-Schloesser

This fashionable witch is tickled pink with the new line of handbags in the witchy boutique.



▼ Ivanova Ann Zontiks and Kosmatenko Aleksei

Ivanova made the twelfth scale raven and other bird from felt and Kosmatenko sculpted the lovely little man in his cosy sweater.

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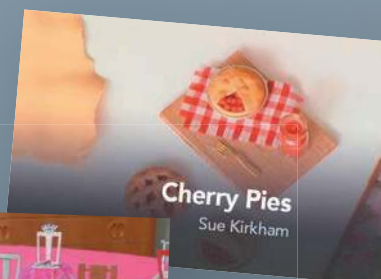
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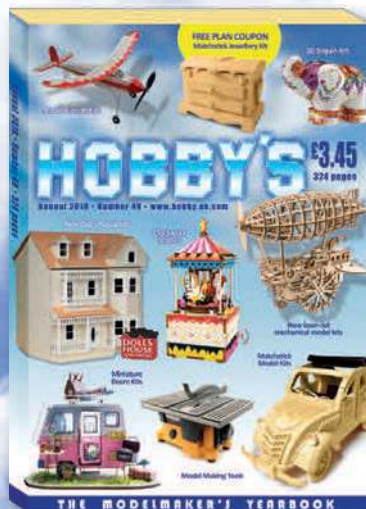
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ACCOMPLISHMENTS

WHERE READERS SHARE PROJECTS THEY'RE PROUD OF, HOWEVER SMALL. EMAIL YOUR ACCOMPLISHMENTS TO [RICHARD@ASHDOWN.CO.UK](mailto:richard@ashdown.co.uk)



Dead Until Dark

BY SANDRA HARDING

When I first saw this lovely church I didn't realise that it been taken over by vampires and elves, as well as the odd human too.

After a little confusion the owner, Jules Taylor, explained that it was, of course, a nightclub that just happens to be in an old church.

The "old" church is in fact a new one created by Dolls House Concept. The tower measures 24" tall x 9" wide x 9" deep, and the church is 24" wide x 9 deep" x 15 tall". It

all comes in kit form which Jules lost no time in making up and naming it "Dead Until Dark" as vampires can't go out in daylight of course.

The owners of the club are Mistie and Terry Fyed, who decided to buy the club not realising it was built on the site of an ancient burial site, which is why they get so many odd characters as members.

One of the regulars, Evelyn Tension, fancies herself as a singer and often bursts into songs such as Witchcraft and In the Still of the Night, which



are quite apt really. The elf on the door is Tarquin (made by Amanda Kennedy) and he can often be seen with his hands over his ears, as elves' ears are sensitive to high pitched sounds. One of the other "ladies" is Una Frayed, who arrives as soon as the door is open, and is always the last to leave, and she even has her own chair.

Some facts for you: the mezzanine was made using wood and Perspex, the blood cooler was made using foam board and Perspex, and the blood bags are phone charms from China. The roof tiles are egg boxes and the stone tiles on the exterior are cork self adhesive tiles.



The coffin was made from foam board, fabric from stash and a black glasses case, and the throne was bought from a friend. Most of the furniture was from Jules's stash and some of the tables were from Minimum World as she wanted several.

Jules admits to always having loved

miniatures, but being in the armed forces meant that she could have been moving house, and even country, every 2-4 years. That made having a doll's house really impossible.

Jules has now settled in Exeter, Devon, with her husband and a hamster called Ziva the Diva (of course) and works at a large desk in their living room. Although space is still limited, she now has an eight storey house, after cutting off the roofs of an eBay purchase, gluing another on top and adding other floors and basements. This is now under refurbishment and I would so like to see it when it's finished.

Bewitched fireplace

BY SANDRA HARDING

When I am out and about I often spot something and decide to buy it "just in case" and I know there are a lot of you out there just the same.

When I bought a couple of thin plastic picture frames, however, I knew just where they were going, to someone in the Dollhouse Darkside Miniatures Facebook group I belong to. It was actually Asa Segerson who pipped the other members at the post, and just look at what she has created.

The fireplace is simply card from a box which Asa cut to size and put together, gluing black paper on it. She then carefully cut the picture frame up to match the size of the box, and glued the separate pieces on to form the fireplace and the hearth. Black velvet paper was then glued onto the sides and top.

The fireguard is a butter knife holder with a piece



of garden net glued on (I would never have thought of using that) and the tiny bead decor is from a ball bead chain. The logs in the hearth are real wood shavings with orange, black and grey pastel crayon shavings, which she added to suggest ash and a glow. The demon head is made from polymer clay and then painted, one of Asa's first attempts she tells me. Brilliant and so effective.

Next time you are shopping, look out for those "just in case" items and they might even end up, like mine, in Sweden, looking so much better than I imagined.



Sheri's San Franciscan

BY SANDRA HARDING

I saw this Halloween beauty in 2018 just as the October issue was finished, but I couldn't let it escape could I? So here it is a year later, but worth waiting for I think.

This lovely house belongs to Sherri Mance, who lives in Ottawa, Kansas, and the house is, of course, American. It is made by DuraCraft and came as a flat pack kit from Hobby Lobby in 2007 and was worked on mainly through 2009.

Sherri carefully built and wired the house in her spare time, adding lights and choosing the colours to match her own real house. The charming design and muted colours inside the house are quite a contrast to the explosion of colour outside the front door. The kitchen is a delight, and I can imagine sitting in the window over breakfast admiring the matching decor inside, and the Halloween display outside.

Sherri made several

things inside the house, including the lovely cushions and curtains, and although the grown-ups in the house are shy, I can see that their little boy Charles is looking at the display outside and baby Louise is fast asleep in the cot. The cat, Whisky, is hiding under the bed as she doesn't like to go out of the front door, and the dog Benji keeps barking at the skeleton when the front door is opened.

Although many of the pumpkins were made by Sherri she wanted so many that lots had to be bought. The orange lights are from Dollar Tree and I can see so much bought from anywhere and everywhere including Hobby Lobby, Michaels, Lorrie Plasko-Anderson, Chelsea Lane

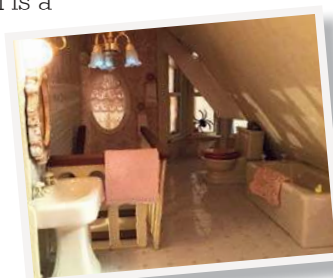
Catalogue, Catherine's Critters, Tiny Times, mini shows, eBay, Etsy and so on.

Sherri tells me she has created 32 projects including four large houses,

two medium, and one 48th scale, plus several tiny shops and businesses, and still has most of them. I am also told that Sherri decorates her house for each season, and this one took her about six hours to do.

Once Halloween is over the house is given a Thanksgiving theme, when the lanterns are turned around to become plain pumpkins. Then it's time for Christmas so the festive box full of shiny goodies is opened and the house becomes a Christmas fantasy land. In the spring and summer out come the flowers and the seasons just carry on. I love this idea.

The first project Sherri created was a sweet shop in 1974, which is now a cake shop, because a new candy shop is almost ready. Her first doll's house was made for her daughter Maria in 1984, which I am sure she still has. Maybe we could show Sherri's house at Easter, or Christmas? I think I will ask her nicely and see what she says.





Three witches

BY SANDRA HARDING

For some reason when I looked at the photograph and started writing this, I thought of Faith Hope and Charity but, after a lie down, the thought passed I'm glad to say. Do you ever get those odd thoughts, or is that just me?

This room box is another little delight by Christine Kneen. (Is it ok to call witches delightful?) and once again, she has made it sound easy. The room box is made by Dolls House Concept and Christine moulded the background with sculpting mesh and tin foil, and then covered it all in Modroc, the plaster of paris bandage. It looks an amazing way to create trees and background.

It was then painted all over with a mixture of PVA glue and Polyfilla and left to dry. Christine then painted it in realistic and suitable paint effects, and the brilliantly created trees were given the same paint treatment, with a few bits of real

heather twigs and railway scenery moss added.

The amazing witches and almost everything else Christine made using polymer clay; quite brilliant. The cauldron is half a trinket box from a charity shop filled with scrunched up cling film, a layer of glitter glue and fluff, topped with a few translucent beads for bubbles.

The three witches are bathing the cats, although as they are black they are hard to see. One is in the cauldron, one on the washing line at the side, and one on the floor. Christine claims that she is not good at making cats and they probably all agree with her, and wonder why they are being given a bath anyway.

Christina has also added a bat, a snail, a crow, an owl and a couple of mice, which the cats are looking at longingly. By the way, the three witches are not after all Faith, Hope & Charity. They are referred to as "weird sisters" and are Christine's take on Macbeth. That's a relief.



Jan's garden room lantern

BY SANDRA HARDING

I saw this little delight at a charity fund raising day, and thought you would like to see it too. It is one of several lanterns that Jan Baker purchased from Dunelm to create individual scenes in, and to use up some of her stock.

Net curtains were cut to look like blinds with an added bead, and a strip of card was glued on to support the lights. Wallpaper was used for the floor to create a floral look and a pretty sideboard, a small padded seat, two pedestals and a second hand doll, who needed some love, were purchased at the Marriott Dolls House Show in Portsmouth.

The doll was already partly dressed in a crochet skirt and bloomers so Jan added a lace top, gave her hair a trim and added a band (well, Jan is a hairdresser). She then gave her some new shoes and beads and called her Jane.

As it happens Julie, a doll that Jan already had, was invited round for tea so Jan had to redress her quickly in a smarter outfit to save her embarrassment. Jan also had to send ahead another chair from stock as Jane only had one in her garden room.

The hanging basket was made for Julie, and Jan used a rubber grommet (whatever that is) and scraps of flowers from stock adding the cotton threads glued to the top of the lantern. The lights were from Poundland, which were wound around the card leaving some hanging, and the battery is glued to the outside for easy access.

This is a delightfully easy idea and a nice use for lanterns. It's also useful for finding a place for dolls who do not have a home to go to.

Dress a simple Halloween tree

Set the scene for Halloween with this spooky tree that's so easy to make

BY SADIE BROWN

Halloween can have a decorated tree to celebrate too!

make a hole in the centre of the clay for the twig stem. The clay won't be baked, so paint over the top of the unbaked clay with black.



Step 1. Find a dried twig which resembles a spooky tree and paint both this and a small plant pot black.



Step 2. Decorate the pot with dots of orange paint. Coat both the plant pot and the twig with matt varnish.

Step 3. Fill the plant pot with clay. Use a needle tool to

Step 4. While the paint is still wet, scatter some faux garden soil over it. Once dry, insert the twig into the plant pot.

Step 5. Cut out a selection of tiny shapes from black paper/card using Halloween punches. Punch two for every decoration.

You will need

- Small twelfth plant pot
- Dried twig
- Acrylic paint - black, orange
- Polymer clay - black
- Needle tool
- Scissors
- Small brushes
- Paper punches
- Black paper/card
- Black thread
- Super Glue
- Glue stick
- Matt varnish
- Faux garden soil

Make an easy bucket for your trick or treats

These little containers are fun and simple to make — just add a few sweet treats for an authentic look

BY LINDA DAY

Step 6. Glue a loop of black thread to the centre of one of each set of paper/card shapes with a paper glue stick. Stick the second identical paper shape on top to seal the loop inside.

Step 7. Make one or two baubles from tiny balls of black clay. Make a hole in each ball with a needle tool and bake. Once cooled, add some dots of orange paint for decoration. Coat with matt varnish and super glue a loop of black thread into the holes.



Step 8. Hang the decorations on the tree. If you have some bat shapes, stick a few of those to the top of the branches. I added a few tiny dried white flowers, sneakily extracted from the arrangement sitting on my dining room table!

Make a fun miniature bucket for trick-or-treating!



Step 1. Work your clay until it is soft and then roll into a 1" ball then a bowl shape. Use your finger or the thick end of your needle tool.

You will need

- Polymer clay
- Toothpicks
- Tool
- Wire cutters
- Paint or Sharpies
- Paperclip or wire
- Pliers for shaping wire



Step 2. Turn over and smooth the bottom flat.



Step 3. Using a toothpick, gently make indents around the sides.



Step 4. Insert a toothpick through the pumpkin for handle holes.

Step 5. Bake according to your clay instructions.

Step 6. Shape a handle from a paperclip or wire.

Step 7. Once baked, let the pumpkin cool and then insert the wire handle.

Step 8. Decorate your bucket! I used acrylic paint and Sharpie pens. Seal with Mod Podge and let dry. Fill your pumpkin with goodies!

I made a lid for mine that looks like a pumpkin top. Get creative and make black cats and witches too! Have a fun Halloween!



Make a carved cutting board for your kitchen

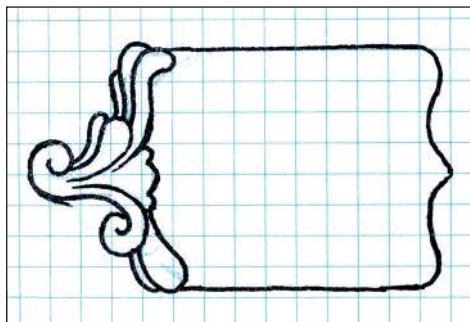


Inspiration for this new design came after Tanja visited an antique shop — she came away with a lovely idea for making a mini cutting board

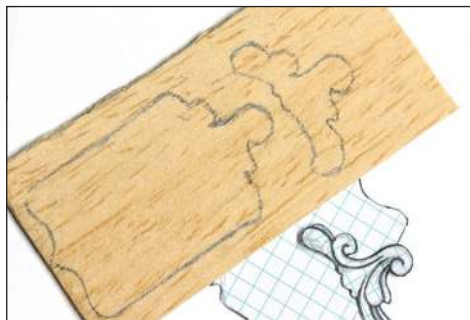
BY TANJA JENSEN

I came across some beautifully carved cutting boards in the window of an antique shop recently, so of course I had to make some in miniature.

You can make the design as intricate or as simple as you'd like. You can always use the same techniques for creating details on other wooden miniature projects such as pieces of furniture or trinket boxes.



Step 1. If you want to, use the design I made for your own project.



Steps 2 and 3. Trace the stencil onto the wood. First, the whole piece and then, for the second, just the part where the carved design will be. Cut out the rough shape. Use a rough nail



file or some sandpaper to make the small piece slightly thinner in thickness and glue the two pieces together. Then use needle nose files to sand off excess wood all around the edges.



You will need

- Sheet of wood. I'm using 'abachi' in a 1.5mm thickness. Other types of wood will work as well.
- Sandpaper/rough nail file
- Needle nose files
- Rotary tool and burrs and a cone shaped diamond/sanding bit. The tool I'm using is 'Proxxon Micromot'
- Pen/paper for your stencil and to trace the design onto the wood
- Craft knife or saw to cut out the rough shape of wood
- Glue
- Acrylic paint and paintbrush. I'm using Van Dyke brown and white



easiest to carve the main, deeper 'line work' and layers first and then work towards the more shallow parts of the design.

At this point I'm not worrying about the outer edges but just focusing on getting the '3D' effect I want for the design itself.



Steps 10-11. Once I was done, I used a sanding bit to go over the entire design to smooth everything out. I also went over the outer edges (this can be done with a fine grid sandpaper as well). I also sanded the back of the board to make it thinner and less chunky looking.



Steps 4 - 9. To carve the pattern I'm using these ball shaped burrs — you might be able to find them in some hardware or craft shops. I got mine from an online shop that sells supplies for jewellery/silversmithing. I find it



Steps 12-13. You can stain or paint the board however you wish. I chose to first go over it with brown, followed by a layer of white. Then I used one of the files to take off the top layer for a worn, rustic look.

• www.sugarcharmshop.dk

Join making fun club's popular day

Gatwick Dolls House Club's annual Have-a-Go day takes place on Saturday, October 19 at Horley Methodist Church, Victoria Road, Surrey, from 10am to 3pm.

This popular, fun event is where visitors can choose to make a variety of items for a small fee with talented club members guiding them through the process.

The prize-every-time tombola is in aid of St Catherine's Hospice and there will be exhibits and sales tables by members, retailers and other clubs.

Refreshments are available all day and there is limited parking behind the hall itself, with two public car parks about 300m away.

Admission is £2.50 for adults (including entry in the door-prize raffle) and £1 for accompanied children.

For more details contact Barbara on 02083932555 or email barbara@hoyle-engineering.co.uk

Photos from last year's Have-a-Go Day.



Early Lundby is perfect birthday gift for Helle



Sandra finds a house she could happily live in and not change a thing — it's a property with a full address, not just a name

BY SANDRA HARDING

I know for a fact that Helle Bisgaard Kristensen has at least 20 doll's houses as she told me so for an earlier article about her Pink House in issue 313 in 2018. I am also reminded that she had her first Lundby when she was just three-years-old, and has continued to this day to be a Lundbyte (did I just make up that name?)

What she did not tell me at that time is that each of her houses has an actual address which is a new one on me, and the house I'm talking about today is actually 2, Sheep Lane, Sheep City, Denmark. This one happens to be a special one as it's from about 1957 and was one of the first made by Lundby.

It had also been on Helle's wish list for ages and she was delighted when her husband presented her with one for her birthday in 2018, amazingly with original wallpapers. Lucky girl!

The house is mostly furnished with original Lundby and Lerro furniture, with a few other makes added. Helle also makes a lot of the accessories and she loves the mix of the old with the new, including curtains which Helle cleverly created using glossy paper and real lace underneath – very smart.

She also made the lovely blinds in the bathroom and there is even a knitted toilet roll cover on the lavatory. Well I never. The extraction hood in the



kitchen is yet another of Helle's makes, using the exact measurements given to her by a friend who has one. The cupboard on the kitchen wall, and the cabinet around the metal fridge, were also made by Helle.

The couple in the photographs are Mr and Mrs Anderson (we are not on first name terms yet), a young couple without children as they are still busy working. Mr Anderson is an accountant who works from home and Mrs Anderson is a dedicated housewife who loves to cook and clean.

She is very proud of the fact that she has an electric vacuum cleaner and hairdryer, very new in the 1950's, and the first in her whole area she thinks. She has started collecting small decorative owls to remind her of their local forests where they both like to walk when they have time.

Mr Anderson has a passion for cars and is very knowledgeable about them. He has started collecting model cars and hopes to build one of his own classic cars one day, in full size. Mrs Anderson likes the idea of sitting in the passenger seat in an open topped beauty, but time will tell. In the meantime she wants to get back to the reality of cooking supper for them both.

This house is obviously well looked after by the couple who have very good taste and it's quite lovely. I just love the staircase — just the right finishing touch. I could live in it myself and wouldn't change a thing.



🏠 A LOOK AT LUNDBY



Milly the witch brings a spell-binding look

No need to be scared. Dana take you step-by-step through making a beautiful, stylish outfit for a gentle witch complete with boots and wig

BY DANA

Greetings and Happy Boo Month! For those that are a little bit worried about the scary witches, my sweet Milly will engage your Halloween spirit, in a gentle way. She is delightful to make, and I look forward to seeing photos of your finished doll.

So, let's get to creating!

Boots



Step 1. Find porcelain doll legs with heels.



Step 2. Take black Sculpey clay and gently shape on a boot with a long toe.

Step 3. Carefully cut the pin heads off gold pins. Push the pin head into Sculpey boot for buttons.

Step 4. Bake the leg/boot according to the package directions. Repeat for the other leg.

Step 5. Assemble your doll in the manner you prefer, leaving her arms off until later in the tutorial.

The under skirt

Step 6. Cut a 9" x 3 1/2" rectangle of the black/white print material.

Step 7. Glue a thin strip of the lace along the bottom edge for the hem and decoration.

You will need

- Porcelain doll's house doll
- Pipe cleaners, florist tape and cotton balls for doll assembly
- Scissors
- Straight pins
- Aleene's Original Tacky Glue
- Curved glue dispenser
- Needle and thread
- Ruler
- Material, laces, silk ribbon, and trims
- Tweezers
- Zap-A-Gap Super Glue
- Corsage pin
- Flat iron (hair straightener) or regular iron
- Plant mister filled with distilled water
- Blow dryer
- Viscose
- Chalk
- Paper to print pattern
- Size 18 knitting needle
- Black Sculpey (polymer clay)
- Halloween pumpkin and basket
- Gold pin heads for the boot buttons



Step 8. Hand-pleat the skirt, and iron the folds flat.

Step 9. Overlap the edges of the skirt and glue shut.

Step 10. Put the skirt on the doll, with a thin line of glue around the material to keep the pleats in place.

Step 11. Cut off excess material so the underskirt falls around her hips.



Step 12. Wrap white florist tape around the hips/skirt to hold in place while the glue is drying. Then remove the florist tape.

The dress

Step 13. Cut out (2) dress pattern pieces.



Step 14. Turn the very bottom hem under to the wrong side and glue.

Step 15. With the right sides together, glue a seam with Tacky Glue.

Step 16. Carefully put the dress on the doll and mark the waist with pins.



Step 17. Run a gathering stitch around her waist line with your needle and thread and put the dress on the doll.

Step 18. Tie a little ribbon around her waist for decoration.

Step 19. Cut a tiny scrap of lace and glue it under the dress yoke.

The sleeves

Step 20. Glue the porcelain arm to a pipe cleaner. Wrap with white florist tape to add a bit of bulk to the doll's arm.

Step 21. Cut a 1" x 2" piece of the underskirt material for each arm.



Step 22. Make the material into a tube and slide up the doll's arm.

Step 23. Insert the arm into shoulder hole (cutting off any excess material), and glue into place.

Step 24. Repeat the sleeve process on the doll's other side.

Step 25. Bend the arms as desired.



Step 26. Cut a tiny half circle of design out of material, and glue on for the shoulder cap. This effectively covers the raw top edges of sleeve, and the gap between sleeves and the dress shoulder.

Pattern:



dry, carefully cut the curl into a fringe across her forehead.



Step 32. Make and glue another half curl on either side of her head and one on the back of her head. Her entire head should now have hair.



Step 33. Make or buy a Halloween witch's hat and glue to the top of her head. This will cover any bald spots, where you joined the different half curls.

Step 34. Add a pumpkin and a basket and Milly is all set to decorate your Halloween scene.

You are finished! Now your doll is ready to be admired and displayed. Be very proud of yourself!



Wigging

Step 27. Wrap damp viscose around a size 18 knitting needle.

Step 28. Clamp on the curl/knitting needle with a flat iron to dry the curl.



Step 29. Slide curl off the rod and cut horizontally with your scissors.



Step 30. Glue half the curl of her hair hanging down her face. I lightly chalked the hair with purple artist pastel to give her some style.



Step 31. When her hair is completely

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Autumn accessories with pillows and throw

Here's a way of using up those old scraps of wool, felt and cotton fabric. With a bit of simple embroidery you can turn them into seasonal extras

BY DEBBIE BOOTH

This is an easy way to add seasonal decor to your doll's house. Embroidered pillows with a simple design and a wool throw will make a cosy autumn scene.

Cosy throw



Step 1. Cut the wool into a 6" or 5" square. Your size will depend on where the throw will be used. A smaller square is better if it's draped over a chair.



Step 2. Place a piece of tape 1" from the edge of the throw material.



Step 3. Use a pair of sharp scissors and make snips up to the tape edge. Snip and make fringe on two ends. Dampen the piece of wool until it is very damp.

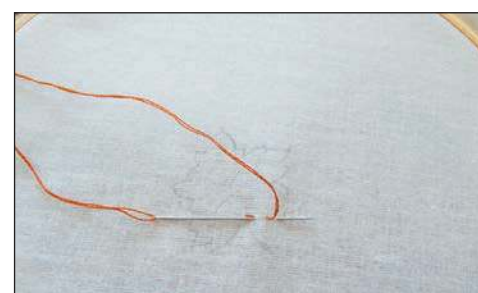


Step 4. Fold the throw into thirds and drape over your mini chair. Pin the throw into place with several straight pins. Let dry in place. If you don't want to get your chair wet you can place on plastic wrap.

Embroidered pillows

Step 1. Cut a piece of fabric bigger than the hoop that will be used for embroidering.

Step 2. Centre the fabric over the design and lightly trace with a pencil. Take floss and remove one strand from the embroidery floss which has six strands.



Step 3. Thread the needle and knot the thread. Straight stitch along the line

You will need

- 7" x 7" scrap of wool or wool felt
- Clear tape
- Scissors
- White or off white cotton fabric - 1/4 yard or scraps
- Small wooden embroidery hoop 4"
- Embroidery needle
- Polyester stuffing
- Embroidery floss: rust, orange, olive green, medium brown

Patterns



of the design. Every stitch should be small and uniform. Each stitch should meet and be stitched in a continuous line. When finished, knot the thread on the back side.



Step 4. Centre the design and cut the fabric into a 2" square. Cut a piece of fabric that will be used for the back of the pillow, 2" x 2".



Step 5. Place both pieces with right sides together and sew around three sides of the pillow. My pillows measure anywhere from 1" to 1 1/4" square. Turn right side out.



Step 6. Stuff with a small amount of stuffing. Fold open the edges inside 1/4". Pin the opening together and hand sew it closed.

Proudly display your new miniature pillows on your chair or sofa!



Stylish table decoration

Create a stylish pumpkin centrepiece with autumn touches

BY JANNY WARNAAR

Add a touch of class to your miniature scene by using a few items to make one special one.

Step 1. Take a tiny pumpkin from a garden centre or from your own secret mini stash of miniatures and paint it white.

Step 2. Paint a decorative garden pot white.

Step 3. After the garden pot has dried, give it a vintage look by painting it with a sepia wash by add-



ing a lot of water to some brown acrylic paint.

Step 4. Then paint the wash over the white paint and let it dry. You will love the weathered result.

Step 5. After it's dry, "dry-brush" the garden pot a little bit with white paint.

Step 6. Add some miniature autumn leaves as a little nest for the pumpkin.

Now place it in your special mini autumn scene to add interest.

You will need

- Mini pumpkin
- Garden pot
- Paint brush
- Acrylic paint - white and brown
- Fall leaves

TOPTIP

Dry-brush is a term that describes a painting technique in which a paint brush that is relatively dry, but still holds paint, is used. The resulting brush strokes have a characteristic scratchy look. This give the item an aged appearance.

Magical and wondrous Cabinet of Curiosities

When the mother-son team, Martha and Michael Puff, team up on a miniature project, the results are positively phantasmagorical. Let's take a closer look at this one!

BY DEB WEISSLER

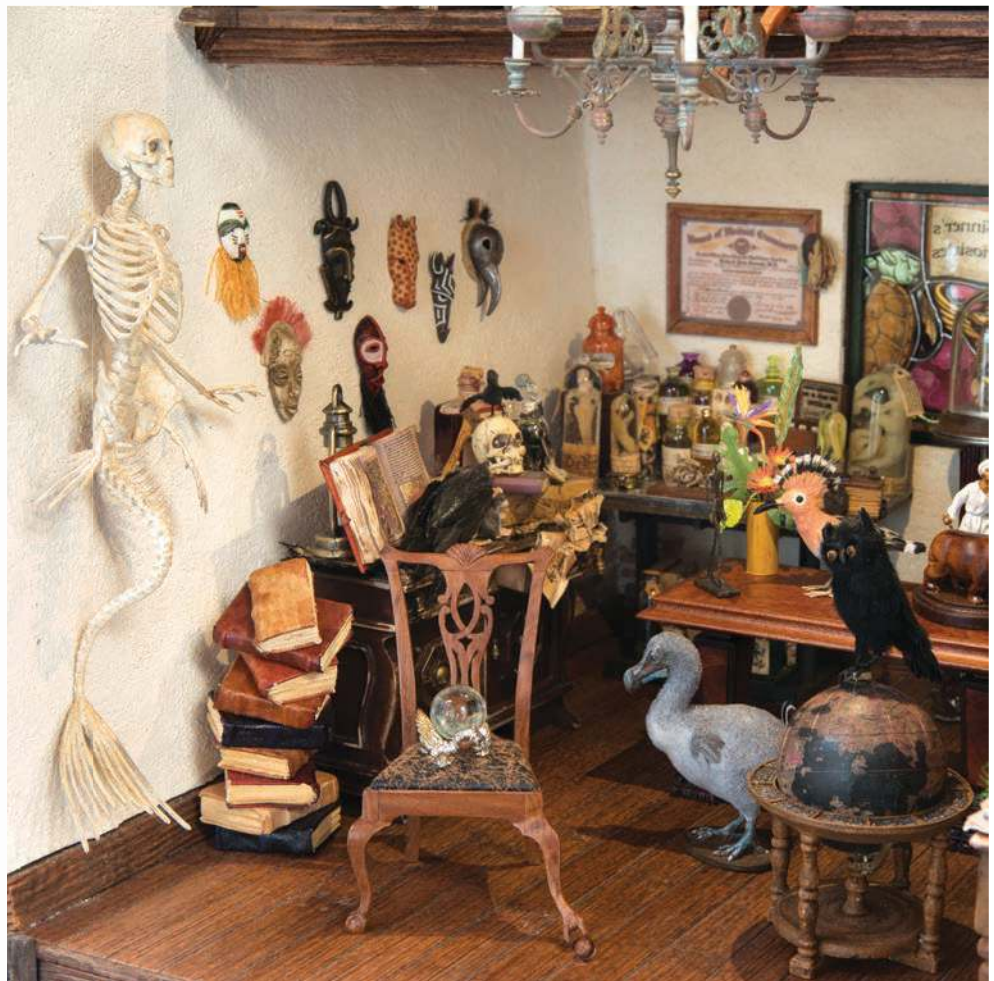
I am a big fan of Douglas Preston's and Lincoln Child's thriller novels," Martha admits. "One of their books is 'The Cabinet of Curiosities.' I've always loved the name. The idea of a shop being a curiosity cabinet was quite appealing. I chose that theme because, over the years, I have amassed a large collection of miniature curiosities, oddities, steampunk, mad scientist, and fantasy items as well as unusual leather-bound books."

Many mini collectors buy things they just can't resist, and yet the pieces have no place in their existing rooms. Martha's pieces, however, were dis-

played in two vintage curio cabinets. For years they waited there for a new home, until 2014 when Michael attended a five-day workshop taught by the inimitable Rik Pierce entitled "Dud-dingwell's Tea Room."

For Rik, this imaginative and versatile medieval half-timbered building was inspired by one of the places he and his wife, Marcia, had stopped for clotted cream and scones while travelling and teaching in the UK. For Martha, it was the perfect venue for her eclectic collection. Michael has worked on the structure, on and off, for the past four years. When he put his





Above: In the upstairs room many pieces from a long list of creative artists fill the space. You may want to take a second look at the skeleton on the wall. In fact, you have to take a closer look in each corner.

Left: The house shown from the back.

Far left: The attic is filled to the brim with mystical relics and creatures that may move when they think you're not looking.





hectic and stressful career behind him and retired, he could devote more time to Martha's vision.

"I discovered the world of miniatures when a friend invited me to attend a show in San Francisco," Martha recalls, "Michael joined us as he, too, was curious to learn about a hobby for adults. There we met Rik and Marcia Pierce, who were selling his fanciful Paperclay fairy tale structures."

As fate will have it, Shellie Kazan of Shellie's Miniature Mania in San Carlos also attended the show, and she invited Rik to teach a workshop at her store. This led to one of many over the years, and Michael found the prospects of learning to build Rik's structures from the ground up infinitely appealing.

Over the years, Rik, Martha and Michael teamed up to write a series of tutorials that were published in various miniature magazines. That effort even-

tually resulted in a book entitled "The Magical World of Rik Pierce," co-authored with fellow writer Deb Weissler. A second book of How-To topics followed. Between all these activities, the Curiosity Shop continued, although it often took a back seat to more urgent projects. But just as oddity collectors took years to amass their treasures, this shop slowly took shape.

The singular glass display cases we call curio cabinets have their origin in the Cabinets of Curiosity that began during the Northern Renaissance. These cabinets of old, some encompassing entire rooms, were created by passionate and wealthy collectors and societal status seekers, who displayed their interests and wealth for others to see.

Whereas scientists and men of medicine often kept their prized specimens hidden away, those who

possessed the rarest and flashiest of finds—mostly members of royalty and academia—proudly displayed them in what was known during Victorian times as Wonder-Rooms. As this tradition filtered down to a burgeoning middle class, the modest curio cabinet was born.

'The Justified Sinner's Cabinet of Curiosities,' as it has come to be known, is a joint effort. Michael handled the overall construction, lighting, and landscaping; Martha coordinated the overall design and demonstrated her well-known interior decorating skills. At times they worked side-by-side in their fabulous workspace that overlooks the Pacific Ocean.

"Our workshop is an enclosed room 15.5 feet long by 11.5 feet wide. It has four large skylights and a high, peaked wood beam ceiling. Glass and wood doors lead into the living room,



Above: The doll by Jamie Carrington is having a look around.

and large sliding glass doors lead to the outdoors. The room has a natural slate tile floor in earth tones. We have three tall floor units with shelving, four worktables, a small portable saw on a rolling cabinet, and a TV on a wrought iron baker's table." This magical space provides the perfect backdrop for the Puffs' equally imaginative projects.

Before we step inside this fabulous shop, let's pause to admire the garden. "Rik always stresses the importance of landscaping, as it ties the structure to the earth," Martha points out. "Michael

handcrafted ivy and blooming clematis vines to climb the exterior walls, using a combination of leaf punches and Mary Kinloch's laser-cut leaf and petal sheets."

Michael hand-painted each leaf and flower with shades of colour to create three-dimensional relief. Carol Wagner, affectionately known as the 'Queen of Roses,' was commissioned to make the pastel rose bushes. The ivy and swan topiaries were handcrafted by Wilhelmina Miniatures. An imaginative grid of paving stones and fieldstones leads up to the inviting Dutch door.

One step inside and we have been

instantly transported to a place filled with magical and wondrous things. The Puffs' biggest challenge was how to display the vast array of oddities Martha had collected and wanted to feature. Michael solved this problem by creating a floor-to-ceiling wall unit with adjustable glass shelves made from laboratory slides. Lighting throughout the shop was handcrafted by Scott Hughes.

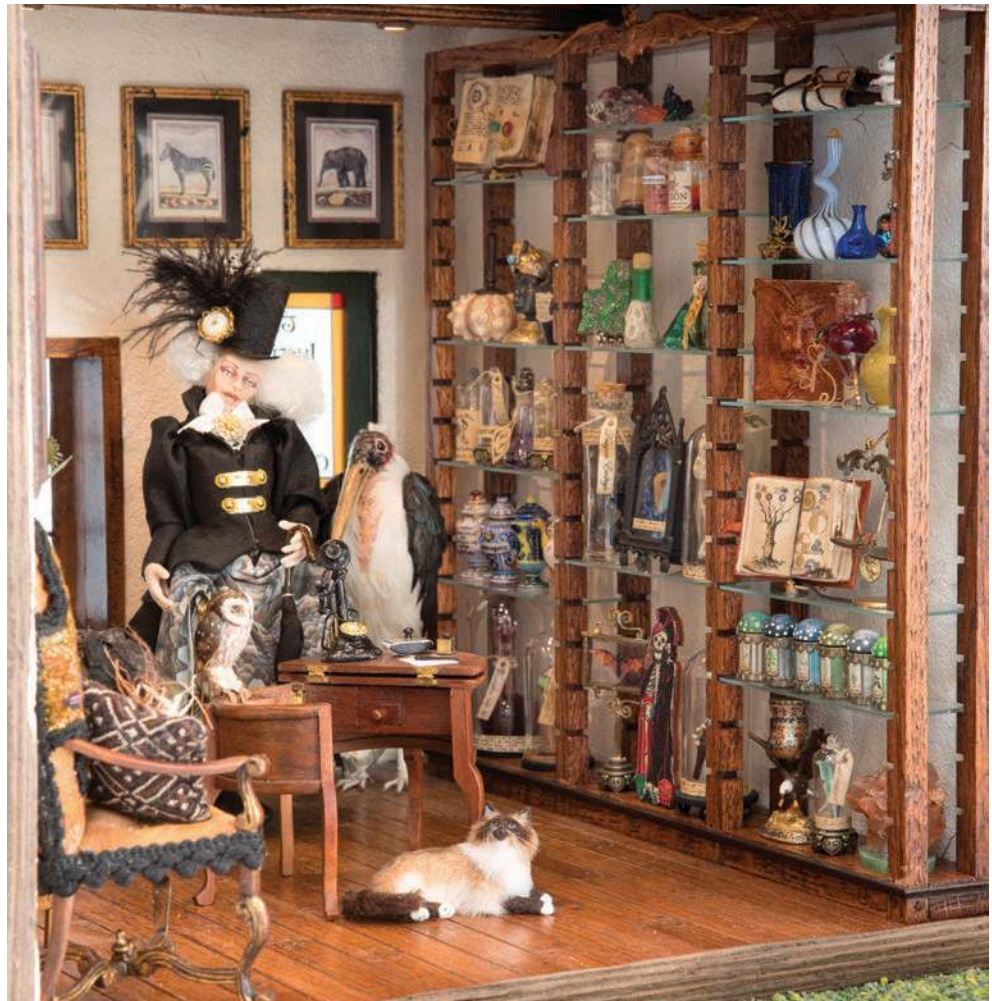
We soon discover we are not alone, as Jamie Carrington's Steampunk Sally is also searching for treasures. An outrageous Marabou stork, by the late Annie Willis, hovers in the corner and one has to wonder if it is alive or

part of the displays. Whimsical furnishings, like Nicole Walton Marble's circle/desk chair, Brian and Kathy Tepper's "Bad Bird Chair", and Ken Byers' Shaker side table vie for space amid Greco-Roman pottery, Egyptian statuary, a carnivorous plant in a silver swan container, animal prints, and a cuckoo clock. Magical books by Ericka VanHorn, crystals and spheres, dinosaur bones, mummies, fine silver, and rare antiques tempt the eye and the pocketbook.

Portions of the second floor seem devoted to the sea – Wendy Smale's genuine shark jaw, jars of shells, Kiva Atkinson's blowfish, mermaid remains, a treasure chest filled with gold coins, and a brass diver's helmet. Not to be outdone by marine treasures, terrestrial treasures feature taxidermist art, animal skulls, butterflies, rare and extinct birds, a 1492 terrestrial globe, a medical examiner's table, potions, apothecary jars, and vials filled with blood; a collection of African masks by Abigail Thibodeaux, and other wondrous birds and beasts fill the space.

In the attic on the third floor an odd duo, a skeleton dog and a wooden Pinocchio greet those who dare to ascend. A vintage luggage cart holds a variety of skulls and a craniometer. A raucous crow and owl have taken up residence amid domes of ghoulish artefacts, a vampire slayer cabinet, and an assortment of trunks.

As we descend, our minds are fairly reeling with all the wondrous objects we've seen. What should we take home and what's best left undisturbed? But don't wait too long to decide, because this fabulous structure and its contents are destined for the KSB Miniatures Collection at the Kentucky Gateway Museum Center in Maysville. So many wonderful artists too numerous to mention have contributed to this vignette, and Martha and Michael have worked tirelessly to inventory and credit each and every piece. It's been a labour of love for them both, but it's time to let others enjoy 'The Justified Sinner's Cabinet of Curiosities.' It's on to other projects!



Welcome visitors with spooky fun foursome

This spooky foursome is the perfect welcoming committee for your miniature trick-or-treaters! Place them by the door or in a Halloween scene

BY AURALEA KRIEGER

Once I saw these in real life I immediately knew I had to make them for my doll's house! This is such a great idea that can be used to add some Halloween fun to most any miniature scene.

I used some 1/16" thick basswood that was left over from another project so it was already grey. If you like you can paint your wood for the ghost grey ahead of time because it does give it a nice aged look under the white paint.



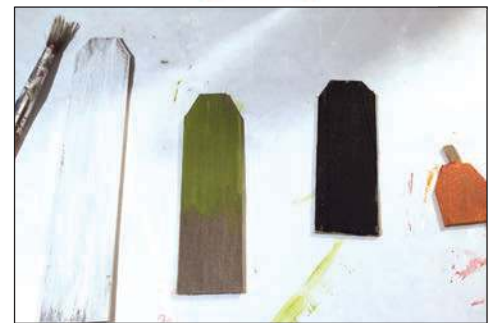
Step 1: Cut your pieces all to 3/4" wide then trim about 1/16" off the width of the pumpkin piece.

The ghost is 4" tall, Frankenstein is 2 5/8" tall, the mummy is 2 1/8" tall and the pumpkin, to the top of the stalk, is 1" tall.

Step 2: Mark a line for the angled cut and trim them off. The ghost and Frankenstein have a steeper angle.



Step 3: Trim out the stalk for the pumpkin and cut off the angles.



Step 4: Paint the ghost white, but leave some areas lightly brushed. Paint Frank's face green. Paint the mummy all black and the pumpkin orange. Don't forget the edges!

Step 5: Paint the top of the pumpkin black as well as Frank's shirt (go a little lower than I did so you can fit his face on there).



Step 6: Draw on the ghost's, Frank's, and the pumpkin's face. Paint on the mummy's eyes or use a white gel pen.

You will need

- 1/16" thick basswood
- Craft knife
- Metal ruler
- Black, white, green, and orange paint
- Paintbrushes
- Sharpie marker
- Toothpick
- White material or used dryer sheet
- Tacky glue



Step 7: Use a Sharpie marker to fill in everything. If you used a white gel pen you may have to go back in with white paint for the mummy's eyes.



Step 8: Use a toothpick to add small white dots to the ghost's and Frank's eyes. Do the same with black for the mummy. Once the back is dry add the white to the mummy's eyes.



Step 9: Last week I tucked away a dryer softener sheet after I finished the laundry and I'm glad I did because it was perfect. I cut it against the grain and gently pulled along it with my hand to loosen up the fibres.



Step 10: Tack it on the bottom back with tacky glue and start wrapping

upwards. I stopped under the eyes and then started a new piece to finish the top.



Step 11: Using Tacky Glue start gluing them together. I used a scrap piece of wood to get some height for the mummy.

If you like, add a little neck bow for Frankenstein and place by your doll's house door for the mini trick-or-treaters!

Romance of fantasy fills wooden homes

Bas Middel visited a fairytale forest as a child and was captivated by the designs. Fifty years later he's building miniature homes inspired by that trip

BY DEB WEISSLER

Netherlands artist Bas Middel's motto is short and sweet but says so much about our miniature hobby and his own approach to creating doll's house structures. With no formal training in design

and construction, Bas admits he builds without a blueprint; just a picture in his mind. He starts from the bottom and works up, step by step until the structure resembles his vision. This technique applies to everything he makes. If inspiration fails, he leaves his attic workshop and goes downstairs for a coffee or heads off to the gym. Before he knows it, inspiration flows again.

Bas is the first to admit he loves fantasy and fairytales. Within this genre, his favourite are witches. Like much of medieval Europe, the Netherlands was once consumed with superstitions. Fortunately those dark days died with the Modern Period and the birth of the Industrial Revolution and today witches are the stuff of fairytales and Halloween. For Bas, his country's

legends and stories serve as inspiration for his delightful Witch Tower. Looking back at his early years, Bas reflects on what inspired this love.

"In my childhood, two important things hap-

pened, although I did not realise it at the time, but now fifty years later I can look back at the things that happened, and things fall into place. First, my father bought me my first plastic model plane kit. I liked building small right away and never lost that feeling. The second was when my parents took me to a theme park with a famous fairytale forest. The designs of the houses within the forest touched my heart. We visited this theme park often, increasing my love for fantasy houses every year." Eventually adulthood intervened and trips to the enchanted forest ended.

It was time to pursue an education and career. "Dreaming was something you do in your spare time," Bas recalls. He went to school without a clue as to what direction to follow. Construction and physical therapy all looked interesting but lacked passion. Bas would feel that passion stir when he built small houses for a model railway, and later building a large doll's house for his daughter's Barbie doll. Then one serendipitous day he attended a doll's house show.

"I saw some great houses," Bas



Far left: *The Witch Tower shown from the front and back. It is 59" tall.*

Left: *The first artist sketch of the large Witch Tower.*



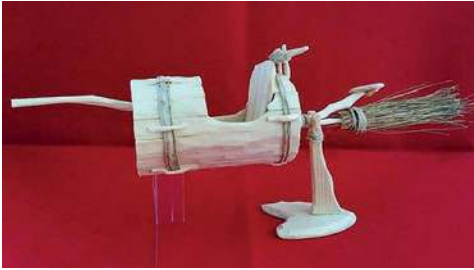
Top: A peek into the amazing living room of the Witch Tower.

Above: The witch house chamber.

Above left: Bas spent over 250 hours on this piece and it shows.

Left: The top section of the Witch Tower can be removed from the tower.

says, "but they all lacked something. Romance! The romance of fantasy. I went home and started making my first room boxes using real wood. It became a dream to not fade away into modern society without being noticed that made me email the largest doll's house show in the Netherlands with



Left: Four random examples of Heksus models. Heksus is Bas's own line of fantasy witch brooms.

Below left: A sweet little bear cottage with an upstairs bedroom.

Below right: A witch house facade.

Bottom: Santa's sleigh and Santa's workshop were meticulously handmade by Bas.

photos of my work. They loved it and persuaded me to attend. Three weeks later I was at my very first show."

In 2012 Bas started his miniature business and pursued his art with the motto: "Dolls don't need a house, they need a home." Confined to a small workspace in the attic of just 100 square feet, it was impossible to accumulate an inventory of finished doll's houses, so he decided to build only on commission. For the past six years his many commissions, from small room boxes to large structures, have challenged his technical skills and increased his construction knowledge.

Bas works closely with each client through every step of the process, from design through finishing. Photos are exchanged, changes and desires communicated, and delivery dates agreed upon. Since all his structures are built without a blueprint, improvising is never an issue. "All my houses are delivered unpainted so you can have as much fun decorating as I have in building it. Together we can create a great fantasy story." Each wooden piece is hand-carved with a knife, Bas preferring to use one intended to cut paper rather than wood for finer, more precise cuts.

He mulled over the idea for a large tower for some time, but waited for his construction skills to catch up with his dream. Gathering clay, plaster, chicken-wire, rope, MDF, and





wood, the Witch Tower stands 59" tall.

The living quarters, located in the top half, can be removed from the tower shaft for transporting and decorating. The interior furnishings can also be removed for painting and staining. Twin staircases lead up from the round deck below.

The combination of white plaster walls and raw wood lends a cottage atmosphere. A bank of mullion windows is set in one curved tower wall, and plenty of built-in shelves provide display space. A few pieces of wooden furniture still allows room for your own furnishings.

Bas spent more than 250 hours creating his Witch Tower, and believes that the client who buys it will likely spend the same amount of time decorating it. "I love the entire process, from start to finish," he smiles. "When a project gets close to completion, I begin to experience a sense of release. This feeling

helps me to let go of a structure when it leaves my home."

Working full time in a supermarket in his town of Helmond, in the southern Netherlands, leaves limited time to work on his miniature projects. With a supportive wife, Bas finds snatches of time to work in his attic workshop preparing items to take to the three shows he attends each year; two in the Netherlands and one in Germany. It is at these venues where Bas often meets former and perspective clients.

Wanting customers who buy by choice, not impulse, he loves chatting about miniatures and discussing possible projects. "In my case, people come to me with a small wish list and trust me to construct a great home. They leave me free to use my own style and imagination. That always feels like a special privilege. The start of any new commission is always thrilling. Setting the first steps in the foundation

Above: Bas has made a large house for a troll, with a basement, an upper and lower level, and a tower on the left.

can be nerve-wracking at times. This is because once it's set you can't fix it afterwards."

As Bas reflects on the future of his growing business and miniatures in general, he says: "Miniatures will always be here. Money should never be the reason to work in miniatures. Passion for it should always be the guide. Earning money from it is the result, not the starting point! True success in life is achieved when you learn to trust and follow your dreams."



LITTLE LINKS:

Poppen(T)huis, by Bas Middel

web: www.poppen-t-huis.nl

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

Unique fantasy miniatures on commission

Mini scenes recreate Lady and the Tramp

A talented miniaturist delights in recreating classic movies through miniature scenes, and here we take a look at her portrayal of the famous Disney film

BY DEB WEISSLER

One look at Kristin Castenschiold's interpretations of Disney's mid-century classic, *Lady and the Tramp* and I could hear the late Peggy Lee's sultry voice singing "He's a Tramp but I love him..." Kirstin does too!

The 1955 movie was just one of a series of animal-related movies and books that captured her heart as a child. With fond memories of growing up with Lassie, Rin Tin Tin, Benji, Beethoven, and other canine stars, animals have become a recurring theme throughout her life.

As a child, she often played with her mother's antique doll's house, but remembers setting aside the resident dolls in lieu of dogs and cats. Interests in photography, drawing, and painting led her to pursue a fine arts degree at university, where animals often took centre stage in her work.

When her mother introduced her to needle felting, Kristin was instantly hooked. Her 3D wool sculptures were fun to make but she yearned to shrink them down to mini-size; perfect for that old doll's house languishing in her parents' attic.

"A college photography project lead me to create a series of images that told a story involving childhood toys," Kristin recalls. Down came the doll's house to serve as the perfect backdrop for her photos. The results lead to a series of projects, each involving miniature animals telling a story. With the

twelfth scale doll's house as inspiration, she soon discovered the world of doll's house miniatures – not new pieces, but the old and discarded she found at various garage sales, estate sales, online, and at her local miniature shop.

"I loved the fact that I could take a worn out, well-loved toy and give it a whole new purpose," Kristin said. "As I manipulated the figures to get the poses I desired, I began to revisit the art of sculpting. Having experimented with various sculpture mediums over the years, it was a natural progression to make them in miniature."

Kristin used her photography to document each figure she made, gradually developing a visual storyboard by placing them in different vignettes in order to tell a story. Recalling her love of Hollywood's iconic canines and felines, she decided to tell their stories. The joy of re-watching all those classic movies helped enhance her work. After creating a dozen or more famous animals, Kristin received a commission to create a dedication to the cast of *Lady and the Tramp*.

"I bought and re-watched the movie a couple of times, grabbing screen shots that I wanted to create," Kristin explains. "It was an interesting challenge because I wanted the dogs to resemble the story's characters, and making a convincing miniature of a cartoon character is never easy."

Kristin spent an entire day placing props, backgrounds, and characters,



and playing with camera angles and setups. The result was twenty-four photos that tell the story of *Lady and the Tramp*; from Lady's first appearance in a gift box on Christmas morning to the finale where Kristin's cast eagerly watch their counterparts on television. Each diorama faithfully captures scenes from the film despite her limited budget.

"The farm house was purchased from an estate sale that was part of a huge collection the owner had amassed over the years. The backgrounds are various scrapbook papers and calendars. The hardest part is those stories that require dolls. Often times the small collection of dolls I do own shows up in the same stories over and over again, and may not quite fit the character exactly."

The idea of adding real hair to her characters to make them more life-like fascinated Kristin early on. Each dog and cat are hand-sculpted and fur applied. "I have amassed a huge collection of fibres from alpaca to dogs and cats saved for me by a friend who is a groomer," Kristin trims and forms as she works, waiting between layers for the glue to dry. Once the furring is complete, details are added with paint or pastels. An original figure sculpted over a wire armature can take several hours to complete.

With each scene carefully staged to match the movie, it only takes a moment for viewers to connect with the story and its lively cast of characters:



Top: Jim Dear giving his wife, Darling, an American Cocker Spaniel puppy which she names Lady.

Top right: Lady enjoying a happy life with Jim and Darling.

Above: Here we meet Aunt Sara's bad cats Si and Am.

Above right: These scene introduces the rest of the main cast, Trusty a Blood Hound, Jock a Scottish Terrier, and Tramp a mix breed.

Right: After the mischief with the cats, Lady is taken to a pet shop and fitted with a muzzle. She flees in horror, only to be chased by a pack of stray dogs. Tramp saves the day and has an idea! These scenes were set up using various scrapbook papers and the pack of stray dogs were a few more from Kristin's collection.





Top left: This scene represents Tramp sneaking Lady into the zoo to ask the beaver for help in removing her muzzle. The beaver is yet another piece Kristin made. It was created using a generic plastic toy she picked up at some point that was re-painted and then furred.

Top right: Jock and Trusty catch wind of what has happened and chase down the Dog Catcher only for it to fall over on top of Trusty.

Centre left: The happy family all together again with Lady and Tramp's little puppies.

Centre right: This final shot is something Kristin does for all the miniature animals of Hollywood, it's meant to show her miniature creations next to the original animals of the story.

Right: The most iconic scene from the whole movie! She set them up against scrapbook paper with various props purchased at the local doll's house shop.

Lady, the Tramp, Jock, Trusty, and that naughty duo Si and Am. Even the zoo's beaver makes an appearance. Kristin's ability to capture selected film frames with just a few carefully placed props and an appropriate backdrop illustrates that it doesn't require a room full of furnishings to tell a convincing story. In fact, in this case, less is more.

As Kristin works her way through Hollywood's great animal stories, she

and her mum enjoy searching for great props, as well as building and painting their own. That old doll's house from the attic has proven its worth more than once.



LITTLE LINKS:

Heart "Felt" Canines

email: heartfeltcanines@gmail.com

etsy: www.etsy.com/shop/kdc123

facebook: www.facebook.com/heartfeltcanines/





Jean creates traditional tea room with a story

Talented Jean Caff loves to invest her projects with an imaginative back story and her recent Thimble Cottage in 1/48th scale is no exception

BY SANDRA HARDING

A young couple were out walking their dogs and came across a dilapidated cottage on the edge of the woods.

It looked very sad with most of the thatch gone and garden overgrown. But they had a lightbulb moment and could see how they could transform the cottage with a lot of love and hard work.

After their efforts on the building they created a pond and added a swing and a funny little treehouse for the children. They then opened a tradi-

tional tea room.

That's the story Jean Caff had in her mind when she turned a 1/48th scale Petite Properties kit into Thimble Cottage.

Jean said: "After assembling the kit I decided to try and make it look like it had targetting on the walls. This is a form of plaster decoration mostly seen in Suffolk and Essex."

A piece of lace was lurking in a draw and proved to be suitable so it was glued into position then painted pale

blue. The roof is very fine sand to give the appearance of thatch, although several coats were applied to get the right thickness. The pond is a Woodlands Scenery product, which Jean says is very easy to use. The duck house and well are also Petite Properties kits.

"I found the swans and ducks on the internet; they are by Preiser models," Jean recalls. Landscaping was done using products from various model railway shops on top of a base made from foam core.

Spooktacular cake is ideal Halloween treat

You can make this cake covered in ghosts for adding a tasty treat to any spooky scene, or you can adapt the topping to suit any celebration

BY MO TIPTON

This spooktacular cake is the perfect addition to any haunted miniature scene, and it would look wonderful in a tiny bakery decked out for Halloween!

Step 1. Begin by preparing your chocolate cake clay. I used Sculpey Premo in Burnt Umber with black clay added, a chunk at a time until I achieved a dark chocolate shade. If you're going for a deep-dark chocolate, you might end up adding just as much or more black clay than brown clay. Mix one

part of this dark chocolate clay with two parts translucent clay, kneading thoroughly to combine.



Step 2. Roll the clay out into a sheet 1/8" thick and cut out four circles.



Step 3. Use the needle tool to tease the clay along the sides of each circle, creating a cake crumb texture. If the crumbs aren't forming well, place the clay in the freezer for five minutes and try again. Repeat as often as needed, as handling the clay can make it warmer and harder to work with.

Step 4. Choose one circle to be the uppermost cake layer, and press the top of this circle against medium sandpaper to give it texture. Most of the top



will be covered in ghosts, but some bits might remain exposed.



Step 5. Prepare a batch of icing. While this project calls for both white and chocolate, we'll start by making a base mix of white, then tinting some of it to create chocolate. In a small bowl reserved for polymer clay, mix equal amounts of white solid clay with translucent liquid clay. Use a wooden craft stick to smear and mash the clays together to form a paste.



Step 6. Set aside half of the icing for the ghosts. Mix the remainder with chalk pastel in brown, grated from the stick with a razor blade. I like to use a combination of chocolate browns and reddish browns (like Burnt Umber) for

You will need

- Polymer clay - brown, black, white, and translucent
- Translucent liquid clay
- Chalk pastel - brown
- Round cutter, 7/8" to 1"
- Rolling pin
- Medium sandpaper
- Needle tool
- Clay blade
- Razor blade
- Craft sticks/toothpicks
- Small bowl
- Black acrylic paint
- Satin polymer clay varnish
- Paint brush
- Non-sticky cakes - optional
- Card stock
- Plastic circle template
- Round punch
- Ball-end tool

a richer colour. You'll likely need to add additional liquid clay, as the chalk will thicken the mixture. You can also add a very tiny pinch of black chalk pastel (a little goes a long way) to deepen the colour or a dollop of black liquid clay. Stir well with a toothpick.



Step 7. For the whole cake, spread icing on one of your cake circles with a toothpick and add another cake layer on top; repeat until the cake is assembled.

Step 8. For a cake with a slice removed, use a sharp clay blade to cut out a triangular slice from one of your cake circles. Use the circle with the slice cutaway as a template to cut the rest of the circles, then use a needle tool to create crumb texture on the newly exposed cut surfaces.

Step 9. Spread the icing on the layers, stacking them with the cutouts aligned, and do the same with the slice(s).



Step 10. Roll out small balls of white clay and stick pairs of them randomly on the sides of the cake for the eyeballs.

Step 11. Bake the cake in a preheated oven for fifteen minutes. Bake the slice(s) for seven minutes.



Step 12. Meanwhile, take the reserved white icing and make sure it's the proper consistency. You want it to be smooth, yet not so thin that it collapses and puddles when you drag it up into a peak with a toothpick. Adjust as needed, either with more chunks of solid clay or more liquid clay.



Step 13. Starting in the centre of the round cake, use a toothpick to deposit a dollop of icing on the cake, and move the toothpick in a spiral motion to bring the icing into a peak. Pull the toothpick away, creating the point. Repeat until you have the desired number of ghosts on your cake. Repeat for the cake slice(s).

Don't be afraid to create messier smears of white icing along the edges of the slice and on the round cake where the slice was removed for added realism. You can also tease little crumbs from leftover cake clay and stick them into the icing in those spots.

Step 14. Bake the slices for an additional five minutes and the round cake for an additional ten minutes.



Step 15. Once cool, dip a toothpick in black acrylic paint and add tiny dots of paint on the eyeballs and the ghosts. Let dry.

Step 16. Finish with a light coat of satin polymer clay varnish on any exposed chocolate icing. Optional: If your cake looks too matt, dab just the faintest hint of satin varnish on the clay to give it a moister appearance. Too much varnish, though, and it will look unnaturally wet.

Non-spooky cakes

You can use this method to make non-spooky cakes, too. Mix up the cake and icing colouring and top with your choice of miniature fruits, flowers, icing, and confetti, sweets, etc. Have fun!

Paper plates

Step 1. Use a 1" circle punch to create circles of card stock. You can use any colour/ or design.



Step 2. Centre the paper circle over a plastic template, choosing a circle that is smaller than your paper. I used the 13/16" circle.

Step 3. Run the stylus tool around the inside edge of the plastic template, creating a lip in the paper circle and forming the plate.

● See more of Mo's mini work at www.themousemarket.com

SHOW DATES



A ROUND UP OF PLACES WHERE THE MINI FLAGS WILL BE FLYING AROUND THE COUNTRY

SEPTEMBER

SUNDAY 01 SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR

Members Pavilion, County Showground,
Weston Road, STAFFORD ST18 0BD
Open: 10.30am - 4.00pm
Organiser: MGM Fairs

SUNDAY 08 SEPTEMBER

DOLLS HOUSES & MINIATURES FAIR

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

COBHAM ANTIQUE

DOLLS HOUSE FAIR

Cobham Village Hall, Lushington Drive,
COBHAM, Surrey KT11 2LU
Open: 10.00am - 4.00pm
Organiser: Wendy's World

SATURDAY 14 SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR

The Shoreham Centre, 2 Pond Road,
SHOREHAM-BY-SEA,
West Sussex BN43 5WU
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 15 SEPTEMBER

DOLLS HOUSES & MINIATURES FAIR

Windmill Farm Hotel, Runcorn Road,
off Whisby Road, LINCOLN LN6 3QZ
(off A46)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 22 SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR

Royal Hotel, Knightstone Road,
WESTON SUPER MARE, BS23 2AH
Open: 10.00am - 4.00pm
Organiser: Wendy's World

OCTOBER

SATURDAY 5 &

SUNDAY 6 OCTOBER

AUTUMN MINIATURE

National Exhibition Centre,
BIRMINGHAM, B40 1NT
Open: T.B.C.
Organiser: Miniatura

SUNDAY 06 OCTOBER

KENSINGTON TOWN HALL DOLL SHOW

Horton Street, Kensington,
London W8 7NX
Open: 10.00am - 4.00pm
Organiser: Wendy's World

SUNDAY 13 OCTOBER

DOLLS HOUSES & MINIATURES FAIR

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

SUNDAY 20 OCTOBER

DOLLS HOUSES & MINIATURES FAIR

Knights Hill Hotel & Spa,
SOUTH WOOTTON,
near Kings Lynn, PE30 3HQ
(A148/149 Junction)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 26 OCTOBER

DOLLS HOUSE & MINIATURES FAIR

Holt Community Centre, Kerridge Way,
HOLT, Norfolk NR25 6DN
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 27 OCTOBER

DOLLS HOUSES & MINIATURES FAIR

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

DOLLS HOUSES & MINIATURES FAIR

Lyndhurst Community Centre
Main Car Park, LYNDHURST, Hants
SO43 7NY
Open: 10.00am - 4.00pm
Organiser: Wendy's World

NOVEMBER

SATURDAY 02 NOVEMBER

DOLLS HOUSE & MINIATURES FAIR

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

OVERSEAS

SATURDAY 07 & SUNDAY 08 SEPTEMBER

39th Annual Show & Sale,

benefitting The Denver Museum of
Miniatures, Dolls & Toys. Theme:
Mini Obsessions - What's Yours?
At The Denver Tech Centre, 7801 E.
Orchard Road, Greenwood Village,
CO 80111.
Open to the public (admission fee).
Pre-registered workshops.

FAIR ORGANISERS:

Dolly's Daydreams: 01945 870160.

www.dollysdaydreams.com

E: dollysdaydreams@btinternet.com

Denver Museum: 001 720 879 1820

E: judimuseumfallshow@gmail.com

www.dmmtdt.org/fallshow

MGM Fairs: Tel: 01225 466533

Mob: 07818 462448. www.mgmfairs.co.uk

E: admin@mgmfairs.co.uk

Miniatura: 0121 783 9922.

www.miniatura.co.uk

MM Fairs: Tel: 01332 660428

www.dollhouse-fairs.co.uk

Wendy's World: 01895 834348

www.wendysworldfairs.co.uk

E: wendyhobday@wendysworld.co.uk

While we make every effort to ensure the accuracy of these dates, please do check shows before travelling.



A FAIR OF THE HEART

I love it when I am told about a new doll's house fair, but this one is just a little bit different. It's to celebrate a young life being saved, at the same time as supporting a brilliant charity that helped in the process of recovery. So how could we not tell you about it?

It all began on a November evening in 2017 when Kate, a young and healthy girl of 22 collapsed from a cardiac arrest. Fate stepped in at the crucial moment, however. In the same room there happened to be medical students who recognised what was happening, performed CPR, and saved her life. Even though they had only practiced on dummies they managed to keep up the emergency procedure until the paramedics arrived and took her to Queen Elizabeth Hospital in Birmingham, where she had a mini defibrillator fitted.

Her consultant told her that only 8 per cent of people survive what she went through, so she had been incredibly lucky. Kate's mum later wrote to the Dean of Birmingham Medical School to thank the students and, as a result, a new award was created for them: The Vice Chancellor's Special Commendation Award.



Once Kate was home, and with the family struggling to come to terms with the shock, they began researching cardiac arrest, and a friend told them about the charity CRY (Cardiac Risk in the Young). Through the charity Kate met other young people who had been through a similar experience, which helped her greatly.

She no longer felt that she was the only person this had happened to and gradually she recovered, enabling her to return to work and get back into normal life. However, Kate and her family wanted to do something to raise awareness of the charity as a way of saying thank you. Hence this doll's house fair.

Kate's mum is Celia Thomas of KT Miniatures — a name well known to most of us old timers as she was one of the original founders of the Thame Dolls House & Miniatures Fair, and has been trading in the hobby for 23 years. Celia is organising the fair and although the venue is small, she has managed to fill the two barns with some of the best miniaturists

there are, including Stokesay Ware, Victoria Fasken, Ellie de Lacy, Nicola Mascall, The Flower Lady, Herdwick Landscapes, Al'tern'ative Proportions, plus many more. There will be something for everyone from new and perfect items to antique and vintage collectables. Liza Antrim, an authority



on antique doll's houses will be there, plus artist Linda Bright, who hand paints vintage 1950s/60s doll's houses in a beautifully unique way.

As organiser, Celia will be donating half of all profits made from running the event to the CRY charity.

The fair is being held on Saturday 12th October 2019 at Thame Barns Centre, Church Rd, Thame, Oxfordshire, OX9 3AJ. The centre is next to the 13th century church, and just a couple of minutes from the town centre. It runs 10.30-4.30, with admission prices £3 for adults, and £1 for children over 5 (under 5 are free).



● For further information please contact Celia at: info@ktminiatures.com or call 01844 212520. <http://ktminiatures.com/vintage-and-artisan-dolls-house-fair/>

Making mushrooms is full of fungus fun

Auralea has been experimenting with making mushrooms for a special conservatory. Here she shares the techniques she's developed so you too can join in the fungus fun

BY AURALEA KRIEGER

I did a little research online and found some mushrooms that are a bit more interesting than the usual. I am working on a conservatory for strange and unusual plants and thought these would be a nice addition.

Step 1. First, crumple a line of foil and use a sharp needle tool to make holes to insert your mushrooms.

Inky cap mushroom

Coprinopsis atramentaria, commonly known as the common ink cap or inky cap, is an edible mushroom found in Europe and North America. These evolve drastically during growth. I emulated them when they look their best. They get very drippy!

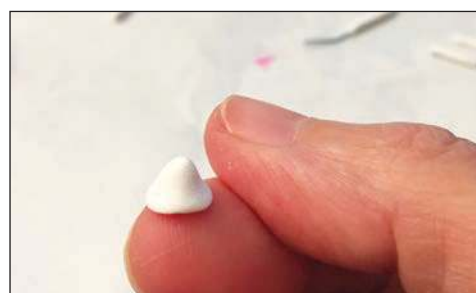
Step 2. Cut some thin wire and roll white polymer clay around it. Pinch off the top so some wire shows through.



Step 3. Shape a piece of white polymer clay into an egg shape and press it onto your wax paper.



Step 4. Shape with your fingers by pinching it to get a small top. Then use a medium sized ball stylus and push in, down, and out all around it. Shape down and out with your finger all the way around.



Step 5. Pick it up and hold gently on your pointer finger then use your other hand's thumb and pointer finger to brace and turn it white you pinch all around the base with your other thumb so the edge is thin.

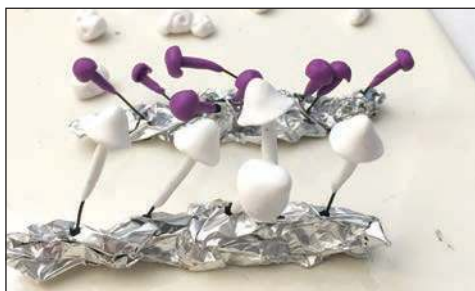
You will need

- Aluminium foil
- Needle tool
- Thin wire
- Wire cutters
- Polymer clay - white, blue, red, and lavender
- Wax paper
- Acrylic paint - black, brown/grey, and red
- Watercolour paint - dark pink and white
- Small paint brush
- White gel pen
- White glue
- Black micro beads
- Stylus tools
- Tweezers
- Toothpick
- Coarse paint brush
- Soft sculpting tool
- Gloss varnish
- Basswood
- Craft knife
- Wood stain
- Foam board
- Ruler
- Tacky glue
- Tea bags
- Ballast Magic or white glue
- Sandpaper

MINI MAKES



Step 10. Add a thin tube of clay around the mushroom stalk and repeat the same technique as before.



Step 11. Bake according to the manufacturer's instructions. Use a toaster oven specifically for clay baking! Let cool.

Step 12. Paint black around the rim and let dry. Mix a tiny bit of dark grey and lots of water and brush on to make a gradient in the middle. Let dry.

Step 13. Use a white gel pen or white paint on a toothpick to make white spots in the middle of the mushroom.

Step 14. Hold upside down and put tiny spots of white glue around the underside edge of the cap using a thin piece of wire.

Step 15. Immediately sprinkle black micro beads over and use your wire to separate any duplicates so there is only one bead per glue spot. Let dry.

Step 6. Push the stalk up inside in the centre and put it in the foil. Roll some blue tape under the foil if it keeps moving.

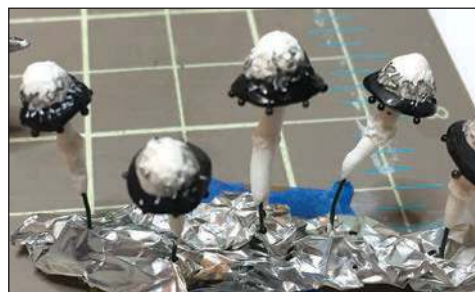
Step 7. Bake it according to the manufacturer's instructions. Let cool.



Step 8. Roll a small tube of white clay and press it around the cap.



Step 9. Use your small stylus tool to press into the clay to make the texture. Small pieces should break away and fall so do this over your wax paper.



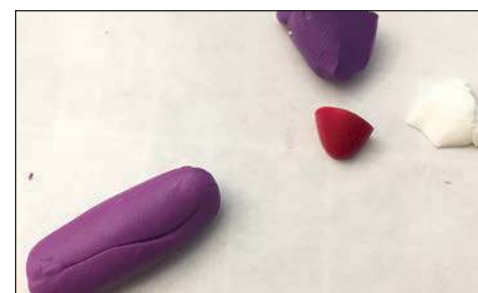
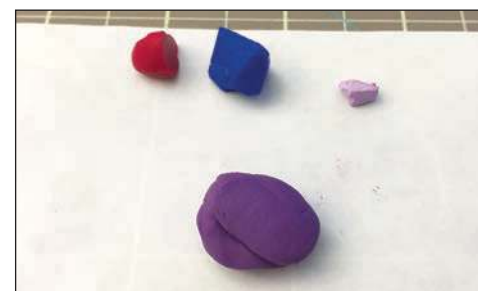
Step 16. Go in and sort of glob some black paint in-between each bead.



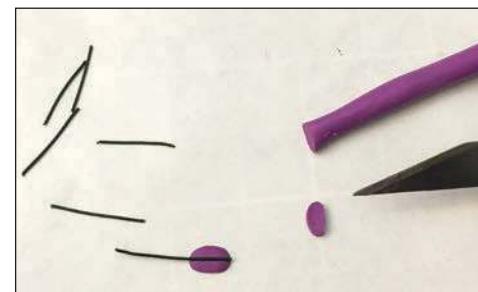
Step 17. An actual inky cap has more of a drip but because this is too tiny I just kept the bead. You can paint over the beads to add a different look. Or find another way to do this. That is up to you. Place back in the foil, or Styrofoam if the foil gets fussy.

Amethyst deceiver

Laccaria amethystina, commonly known as the amethyst deceiver, is a small, brightly coloured mushroom.



Step 18. Mix your clay to get a bright purple. I used red, blue, and lavender. Then I mixed that with white and red. Or you can purchase premixed clay.



Step 19. Cut some thin wire and roll some purple polymer clay around it. Pinch off the top so some wire shows through. Bend the wire slightly.

Bleeding tooth mushroom

Scientifically known as *hydnum peckii*, the young bleeding tooth fungus's thick red fluid oozes through its tiny pores, creating the appearance of blood. These are so weird!

Step 24. Press your nail in different areas of a ball of white clay. Twist and press into shape.



Step 25. Press a small ball stylus tool into several spots. PLEASE NOTE don't press as deep as I did as it will take longer to fill. Only press a tiny bit to show where your larger spots will be.

Step 26. Bake them according to the manufacturer's instructions. Let cool.



Step 27. Shape an oblong piece of white clay and press it to the base of the cap. Press and blend so it sticks using your medium stylus tool.



Step 28. Smooth the clay and make an indent all around the neck with a soft sculpting tool.



Step 29. Press around the neck with a coarse brush.

Step 30. Push a thin wire into the base as far as it will go.



Step 31. Make a texture with a small stylus tool around the base.

Step 32. Bake them according to the manufacturer's instructions. Let cool.

Step 33. Mix some diluted brown/grey acrylic paint and paint the base of the mushrooms. Let dry.



Step 34. Add some white and keep diluted and paint the neck. Let dry.

Step 35. Complete the dirt tray instructions and then push them into the dirt tray. You may have to trim the wire.



Step 20. Make a ball and press it down on the wax paper. Put it on the tip of a larger ball stylus and press the edges. Press gently in the centre with a medium stylus to make an indent. Pat with your finger to smooth it out. You just want a slight indent on the top.



Step 21. Carefully remove (If you have trouble with it sticking you can add cornstarch to the tip) and push the stalk up inside the bottom. Put in foil hole.

Step 22. Bake them according to the manufacturer's instructions.



Step 23. I used watered down dark pink watercolour paint to add a spot on the top and then once dry, I dry-brushed on some diluted white.



Step 36. Use a toothpick to blob red paint in all the holes you made and add more smaller spots all around. Let dry.

Step 36. Blob on some white glue in the bigger red spots, let dry. Blob on high gloss varnish on ALL red spots and let dry.

Dirt trays



Step 37. Cut a 1 1/2" x 1" piece of foam board and peel off the paper on one side.



Step 38. Mark the basswood so there is room for dirt and an edge above that. This is a great time to use your saved wood scraps.



Step 39. Cut the basswood so the length matches the ends of the foam base.



Step 40. Cut the wood so the length matches the base as well as the thickness of the short sides.

Step 41. Glue on the short sides and then the long sides with tacky glue. Let dry and stain.

Step 42. Sand the edges so the wood looks old.



Step 43. Mix your dirt. I used tea,

water, and Ballast Magic. Add the tea leaves and Ballast Magic in a plastic container. Mix them together and then add a little water at a time. You can also use white glue, but Ballast Magic really works best!



Step 44. Put white glue on your base and press the dirt mixture onto the tray with a spatula leaving a lip of wood all around.

Step 45. Press in your mushrooms. Don't put them in rows. Mushrooms grow more sporadically. Clump a few together and spread all around the tray.
Now you have finished!



Sorcerer's Study is full of wizard detail

Catherine Hawkins knows that “whatever your passion you can indulge it in miniature”, and she’s certainly shown that with her wizard’s study

BY PAM NORTH

Catherine Hawkins specialises in creating room boxes, dioramas, furniture, accessories, and all the minutiae and details to bring to life a scene that she has envisioned. Her latest piece is called The Sorcerer's Study, and it is a microcosm of a wizard's quarters and workshop. Time-consuming, meticulous detail went into its creation, which was the catalyst for the resulting realism.

Catherine had made the piece for entry in an art show, so the piece had to be her own work. While she did use a few metal miniatures (the cat, bookend, candlesticks), most of

the piece was made from basswood, paper, mat board, paint, glue, clay, and her own eclectic combination of found items, bits of plastic and metal, beads, and jewellery findings.

The Sorcerer's Study is the smallest room box Catherine has made in twelfth scale. “It’s basically a six-inch wood cube with a lot of stuff crammed in it,” she remarked. It evolved from a kit, modified by replacement of the solid top with Plexiglas for more light and better viewing.

The walls were covered with textured paper on which blocks were lined off. The floor also is scrapbook paper. The table, stool, tall bookcase, wall shelf, sconces, and door were fashioned from basswood, and the short bookcase from walnut wood. The books and scrolls overflowing onto the floor are paper and card stock, with the open-book pages printed from her computer. Other books have ‘pages’ of cardboard, mat board, or wood. “I love creating little books, whether they are just painted pieces of basswood, or printed covers with real pages,” she said.

The candles in the sconces are toothpicks covered with glue and acrylic paint, and the mounts in which they rest are dried pieces of glue popped off the hole in a bottle of wood glue. The string-bound bucket with rolled papers in it also is glue, dried in a container and pried loose.

Catherine explained her love for



miniatures, saying: “The beauty of miniature-making is that it encompasses all hobbies - woodworking, ceramics, decoupage, painting, sculpting, paper crafts, sewing, glass-making, jewellery-making, diorama-making; whatever your passion is, you can indulge it in miniature.”





Far left: Egyptian-styled table piled with open books, written papers, and scrolls. A metal miniature candle is in the centre. Catherine printed the open book pages from her computer.

Below: The door was made from basswood strips with cardboard hinges painted to look like iron.



A ROW OF BOOKS

Use scraps of basswood and paper to make rows of miniature books.

BY CATHERINE HAWKINS



Step 1. Using basswood of varying thicknesses (1/16, 3/32, 1/8, 3/16), cut blocks of different heights (maximum 7/8" high). Make the depth (front to back) uniform if you want them to line up smoothly on the shelf.



Step 2. Sand the edges (the 'pages') smooth, then paint them in white, cream or gold.

Step 3. Sand the spine so it's rounded. Paint the front, back, and spine.

Step 4. Paint a line on the top edges to simulate the cover.



Step 5. Decorate the spines with blocks, lines, shapes in contrasting colours — gold, red, or black.

Step 6. Glue together in groups. Put them on your bookshelf.



Let's visit the attic room of the enchanted house

A small loft hides lots of secrets as Auralea takes us on a tour of the top room of the house she's built to illustrate stories in her book

BY AURALEA KRIEGER

This part of the house is very important in my book series, "Ophelia Under the Day Moon". As you have already read in a previous issue of DHW, Ophelia is terrified to go up those attic steps because she has been hearing a strange tapping sound coming from above her bedroom all summer and she is certain it's coming from the attic.

The tapping sound even found its way into a dream she had where she discovered three little hedgehogs having tea in the back of the attic. One hedgehog who is wearing tiny spectacles is tapping his tiny silver spoon on his tea cup after stirring it. "Tap, tap, tap." She woke up and almost had the courage to go up those steps but didn't feel it was time.

At the end of the summer her new best friend, Nevel, has to leave. His family had plans for him to become an architect and sent him to Paris to

complete his studies. They were both heartbroken to be separated. Nevel, knowing about her fear of the attic, makes a wonderful surprise for her which she discovers the day he left the village. He secretly built a small loft up inside the tower of her eerie attic for her, with the permission of her parents.

The doll's house wasn't able to truly show how the loft was designed in my story. The ladder would go up though a hole in the centre of the tower from under the loft floor to the attic floor. Instead I added a small ladder to represent the story.

Nevel built her a small nest, so to speak, where she can read and write letters to him while he's away. The small drawers in the dresser hold an object representing a special memory they shared that summer during the adventures they had with the other village children. The tiny dresser is made from mat board with nonworking

drawers. My dream is to one day find a similar one with working drawers.

On the wall around the room, he has written in French, the words he would say to her whenever they would part during the summer: *Ce n'est pas un adieu*. Translated it reads: "This is not goodbye."

I painted fake steps for the stairs coming up to the attic and added a rail. The entire attic was covered with wood planks, which I washed with paints and charcoal to give them an aged look. The peeling attic wallpaper is scrapbook paper that I soaked and manipulated.

Nevel also hung empty frames in the tower for Ophelia to fill with her art. And the small clock was from his room while he stayed with his uncle across the lane from Ophelia. His mother had given it to him while he was staying in the village. He left it behind for Ophelia.

Many of the items in the attic are small things I have collected over time. The sewing machine was broken so I used it as-is and added some 'rust' with paint. The carriage was the standard metal black one you can purchase. I glued a wicker-like fabric and tea-stained lace to it. I brushed light grey paint over a lot of things to make the space look dusty. I made the 'wood' crates from mat board.

As you can see, the three adorable hedgehogs from Ophelia's dream are having tea just as she dreamed.





HOUSE TOUR



Top: The wood was stained and then brushed over with a wash of black paint. Then charcoal was added to make it look aged. The floor was stained and then brushed with a thicker gray paint wash to look dusty.

Above: The three hedgehogs from Ophelia's dream were made by miniature artist Fanni Sandor.

Left: The room that Nevel made for Ophelia to help her cope with her fear of the attic.



A really big thank you to artist Fanni Sandor for these amazing pieces. She was kind enough to make a trade for Ophelia books and art prints. I thought I would have to try and make them and was so overwhelmed with joy when I placed these perfect pieces in the scene. I had the tiny furniture since I was young and knew that is where they would sit. She even added the biscuits, teacup, and the tiny silver spoon!

The mirror and the rocking chair were aged; I tore a small hole in the woven seat. The table in the nook where the window is was found at an

antique store and the wire bed was found in the fairy garden section at a local garden nursery.

I plan to let the attic get naturally dusty over time. But I do have a clear cover for the hedgehogs that I remove to view or photograph. The rest of the doll's house has framed Plexiglas

doors on hinges to keep the dust out.

So that is my Ophelia doll's house! Of course I will continue to add tiny treasures to this house and I still have to make the garden in the front. If I can ever retire it would be fun to make Ophelia's entire village with all of her friends!



A fun backyard barbecue

When a roombox fell apart Linda saw it as an opportunity to create an outdoor scene using a lot of recycled materials

BY LINDA DAY

I have always had an interest in small houses and decorating. In the beginning the doll's houses were made from cardboard boxes and the furnishings were made using construction paper.

At age 19, I purchased my first real doll's house, and ever since then collecting and making miniatures has been one of my greatest obsessions!

At the moment I work as an administrative assistant for the employee health department of a local hospital. I basically work short hours, so I am



able to spend time on the weekends making minis or searching discount stores looking for items that I can transform into minis.

If I am lucky I can squeeze in some time to work on

smaller projects in the evenings.

Because my dining table is a perfect place to set up for projects, we rarely use it for dining!

The piece that is being featured in this issue is a backyard picnic scene that was created when a side wall broke apart from one of my room boxes.

I had never created an outdoor scene, and I had a picnic table and some grass, so I thought it was the perfect opportunity to up-cycle and also create something using materials that were different from what I normally use.

Along with building and decorating, another fun challenge for me is to find ordinary objects and alter them to be used in my miniature world.

For example, the fence is made from a bamboo placemat. The patio is made from pieces of life sized ceramic tile. The bushes are from the greenery department of a local pound store. All



ecue

of the food was made by myself using polymer clay. The flags are cupcake decorations, which were given to me by a dear friend, so I thought this was the perfect setting to showcase them!

The paper plate idea was also borrowed from a fellow miniaturist. The dishes, silverware, drinks, grill, and cooler were all purchased from various places.

I have had this particular display for over seven years now, and it has definitely evolved. I change the theme for holidays or birthday celebrations, and the food is constantly changing as I learn new techniques.

The fun part of decorating this piece is that there are so many items that can fit here. The potential for the little details that can be added is amazing!

It enables me to add the little unknown covered dish on the table that



the mini guests are hesitant to eat, and the little tin of the grill master's "secret" barbecue sauce.

My favourite part of this piece is the versatility. I never added another wall or cover, so changes are easily made.

Above far left: Linda has turned this room box into a fun barbecue scene.

Top: There is a cake for dessert and watermelon for those watching their figure.

Above: Linda handmade all of the food herself.

Raise a glass to the last days of summer

There is nothing like a cold glass of lemonade on a hot summer day. Let's fill a miniature jug and two glasses of our own to say goodbye to summer

BY GAIL TAYLOR GISMONDI

As summer days dwindle, we try to capture the remaining time in the hot sun with swimming, outdoor activities, and barbecues. Part of a traditional summer day is enjoying a cool glass of lemonade while lounging in the sun. In this tutorial I will show you how to create a jug of sparkling lemonade for your miniature guests.

You will need

- B-Resin and hardener
- X-Acto knife or blade
- Palette or dish in which to scrape pastel
- 2 disposal cups preferably small medicinal cups which have measurement guides on the sides
- Bright pink soft pastel
- Glass or plastic container
- Miniature drinking glasses
- Miniature pitcher
- Clay lemon slices
- Coffee stirrers
- Toothpicks
- Tiny clear beads for 'ice'
- Ceramic tile
- Rubber gloves

TOPTIP

- Gently tapping your container on a surface can also help release tiny bubbles.
- Much like baking a real cake! You can also use a straw to blow on the resin to release big bubbles. This will help you to remember not to breathe in the fumes.



Step 1: Using your blade, scrape off some pink pastel. (You may want to add more depending on the shade that you see after mixing it into the resin and hardener.)

Step 2: Next, put on your rubber gloves and pour resin into the first medicine cup. Note the amount you use, and then pour hardener into the second cup making sure that it is the SAME quantity of resin you poured. Follow manufacturer's instructions. Make sure you're working in a well-ventilated room.

Step 3: Mix the resin and hardener together. Mix for at least 1-2 minutes using your coffee stirrer. Use a steady rhythm. If bubbles appear and you don't want them, you can lightly blow on the mixture after mixing taking care not to inhale the fumes.



Step 4: When you feel you have mixed the resin and hardener thoroughly, begin stirring in the pastel a bit at a time until you have your desired colour.

Step 5: When you are satisfied, you can begin placing the mixture into your lemonade container by placing a drop at a time using a toothpick. It is a somewhat tedious process but will ensure that you don't drop resin on the outside of your pitcher.



Step 6: At this point you may also want to add glass beads and a few lemon slices to the pitcher. I usually reserve a lemon slice and 'ice' for the top of the pitcher. You can make a cane of polymer clay lemon slices or purchase them in your local shop or online.



TOPTIP

You can make other 'ice cold' mini drinks by following this tutorial and substituting different colours of soft pastels. I used purple and lavender to make grapeade.

Making canes takes practice, but is well worth it so that you have an extra supply on hand.

Step 7: Now carefully add the mixture to the glasses you wish to fill. This is a bit trickier due to the size of mini glasses, so go slowly, and make sure you use the fine tip of the toothpick. Use a clean toothpick for each glass to prevent spilling mixture on the outside of the glass.

Step 8: Allow to dry in a cool, dry place for at least 24 hours.

Drinks are now ready to be served! I like to place the pitcher and glasses on a colourful tray for serving in the garden, but the possibilities are endless. You might want to make a lemonade stand or buffet table, or even set up a beach scene.

● You can contact Gail at [etsy.com/shop/kensingtonminiatures](https://www.etsy.com/shop/kensingtonminiatures)



Ladies at work at the Newlyn Art School under the guidance of Elizabeth Forbes — from "Every Woman's Encyclopaedia", 1910.



Painting by numbers

1. **What are we hanging in our houses this month?** This wonderful painting of children from 1889. It's called *School is Out*.
2. **Who's it by?** Elizabeth Adela Forbes.
3. **I've heard the name before.** Well, you're probably thinking of her husband Stanhope Forbes. He was the more famous painter.
4. **Hmm. I assume that's because she had to give up her promising career when she got married.** No, she was quite unusual. Elizabeth was born in Canada and came to England in the 1870s, chaperoned by her mother, to study art at the South Kensington schools. Her studies continued in New York, London and Munich. She carried on painting in Brittany, Holland and then in Cornwall in 1885 where she met her future husband. After a lengthy engagement, she and Stanhope married in 1889 and made Newlyn their home.
5. **And she didn't stop painting?** Far from it. She and her husband founded the Newlyn Art School in 1899. The area had experienced an economic downturn as the result of failing fishing, mining and farming industries. The school helped to bring an economic resurgence to the area by encouraging people to holiday nearby as well as study and practise art. Elizabeth was a vibrant contributor to the art colony, exhibiting and selling more work than most of her male contemporaries.
6. **What did she paint?** She was friends with the artists James Abbott McNeill Whistler and Walter Sickert, both of whom influenced her. And this school painting is typical of her work. Her early pieces in Newlyn bear the hallmark of French realist painting, but she is particularly known for painting pictures of children, including her own son, Alec.
7. **She sounds as though she had quite a successful career.** Well, she had her works exhibited in notable shows and won several medals. And her paintings are now in collections of museums worldwide.
8. **She was popular as a person too?** Very much so. When, sadly, she died of cancer in 1912, aged only 52, her obituary mourned the loss of the 'Queen of Newlyn'.
9. **What do they say?** "The Newlyners gained popular approval because their subject matter fell into the traditional and still vital categories of Victorian genre painting. They also depicted the positive and nostalgic image of provincial life and the moral values their urban audience desired."—Sally Mitchell, *Victorian Britain*.
10. **What do we say?** About time we featured a woman artist.

● Now hang the picture in your house. See Cutouts on page 77.



Elizabeth Forbes in her studio, around 1890.

Friends together in a ghostly grand house

Kyle Bouwens and Pamela McCabe converted a miniature kit into a one-of-a-kind haunted house where mini things go bump in the night

BY PAM NORTH

A trip to the Texas Miniature Showcase in May of 2016 was the catalyst for Grand and Ghostly, a piece created by Kyle Bouwens and Pamela McCabe which brought them a First-Time Entrant Winner Award in a miniatures Creatin' Contest.

The friends, who live in Mt. Pleasant in northeast Texas and share a mutual interest in doll's houses and miniatures, spotted a haunted doll's house on display at the event.

"We had both said that if we ever made a joint-project doll's house, a haunted house would be fun," Kyle explained, to which McCabe corrected, "The idea of a haunted house was completely Kyle's idea." Kyle continued, "When we bought the backyard bungalow kit for the contest, we started looking at pictures of run-down houses, and we both liked the idea of an abandoned Victorian home."

As this was their first doll's house, and the first time they had entered the Creatin' Contest, they at first were unsure how close they needed to adhere to the simple design of the original kit, and how much they could add on; by researching past entries they found that the contest allowed the addition of many elements as long as the bones of the original kit were recognisable in the design. All the ideas that they had

discussed were put down on paper.

Keeping the porch was important, although the size was changed, and they kept the doors and windows intact. Moving the new elements around the porch finally metamorphosed into an exterior that would accommodate the rooms they had elected to create for the interior.

Kyle drew up basic designs that she and McCabe then reviewed for their final decision. The next step, before cutting any wood, was to create a complete set of drawings, floor plans, and scaled elevations that included details of all the dimensions, room heights, mouldings, brackets, bookshelves, sizes of each wall piece, and how all would be cut and routed. "As a professional architect and artist, I had experience in all areas necessary to design, assemble, and decorate the doll's house.

"With Pam's expertise in woodworking and my architectural skills, all the pieces went together perfectly, with nice, tight 90-degree corners, and floors that slid right in," Kyle explained. "As with all projects, there were challenges, but we were able to easily and successfully work through them."

Some of the furniture pieces were purchased, but they made changes to all the pre-made items. Medium



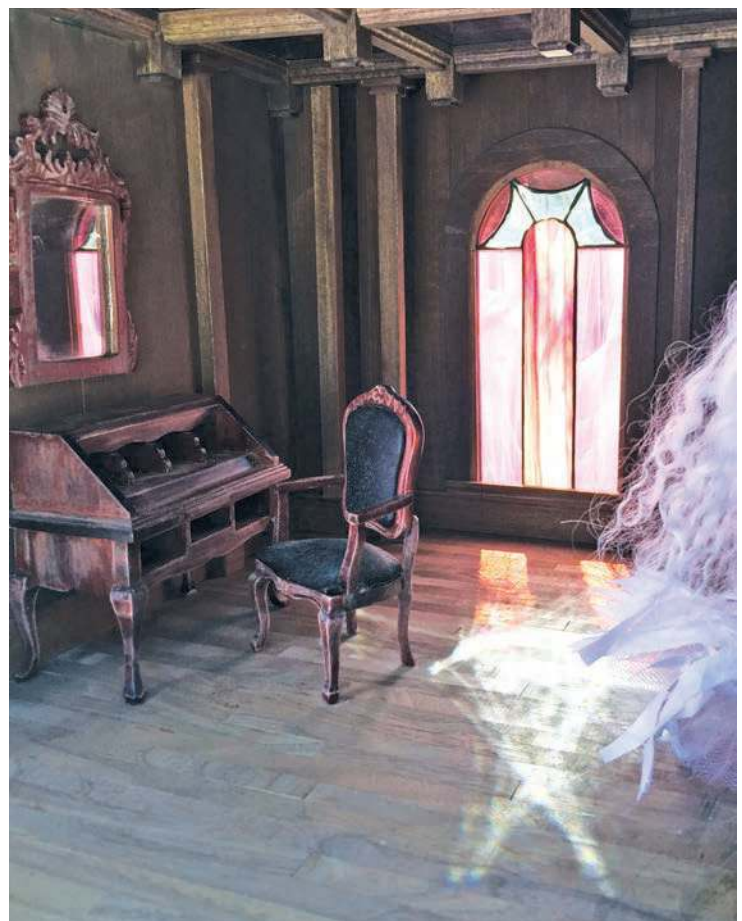
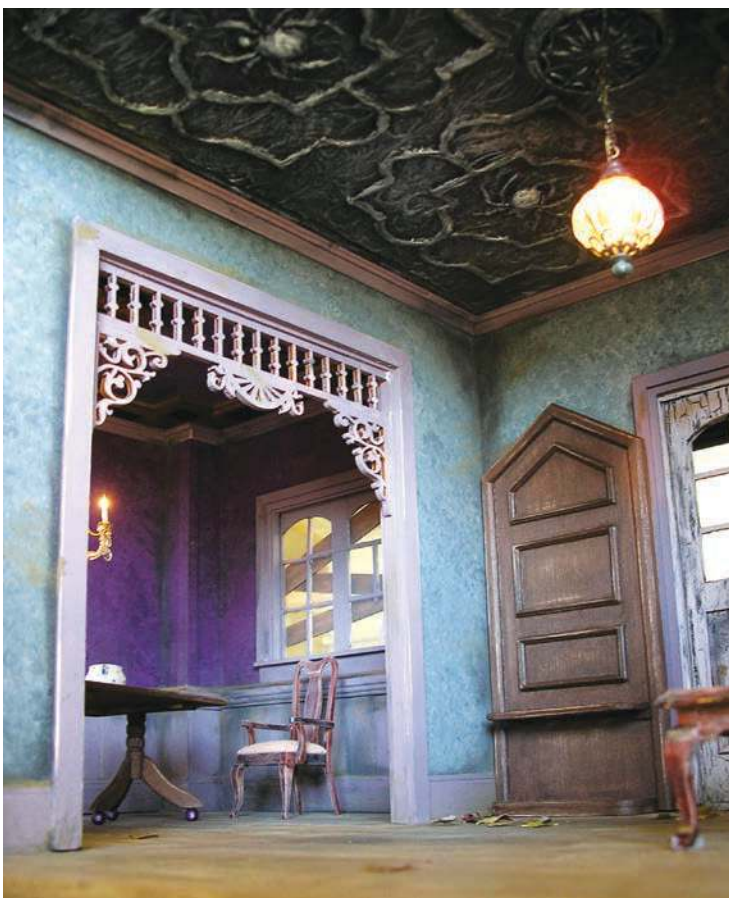
density fibreboard (MDF) was used for structural walls, and basswood for the custom mouldings, wainscoting, paneling, bookcases, and the attic.

Walnut wood plank flooring was used on the first and second floors. Spectrum glass was used to make the stained glass windows, and also the clear windows. "My favourite is the glass she used in the library, seeded glass, which is a bubbled glass that I think adds a lot of character to the house," Kyle commented.

They tried to make as many of the pieces as they could, but purchased the shingles, siding, windows, railing, walk, and fretwork trim and those pieces were given an aged appearance.

Crystals were added to a plain light fixture to make the chandelier in the dining room. Sandpaper was used to age to fabric on the chair in the library. The piece was a product of their teamwork and combined artistic abilities in the construction and decoration. "The piece changed a little in the process, but not much at all. It was basically what had been planned from the start," remarked McCabe. "It morphed a bit;"

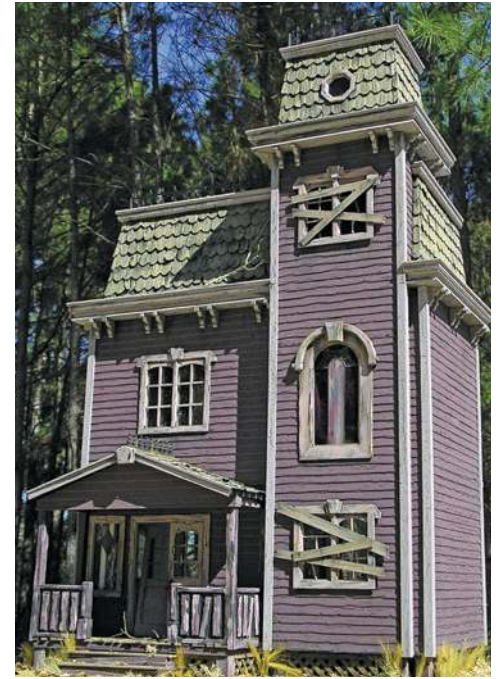
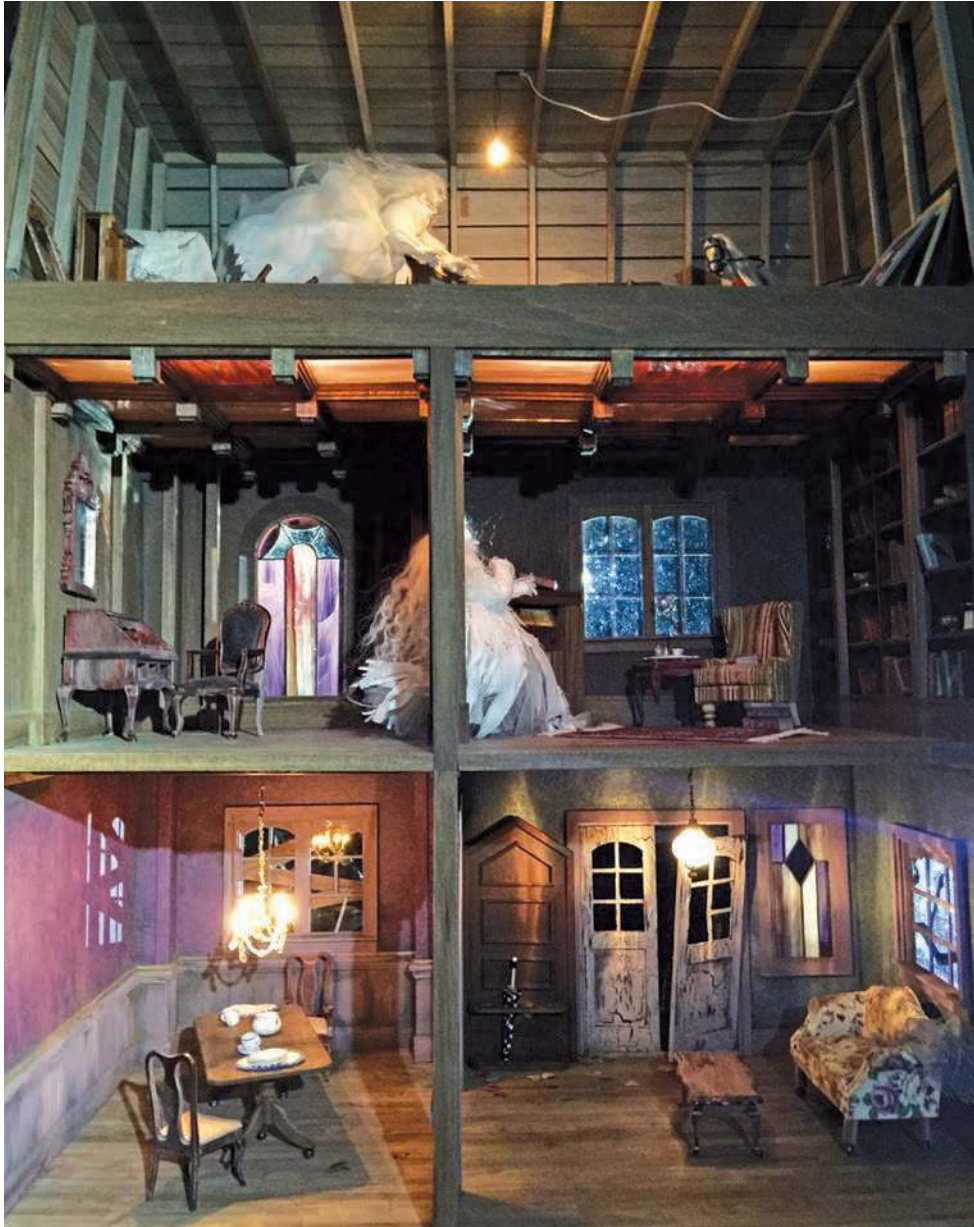
“We started looking at pictures of run-down houses, and we both liked the idea of an abandoned Victorian home.”



Top: The eerie attic in the doll's house is being visited by a roaming spirit.

Top right: The library chair was distressed with sandpaper and the ceiling was beautifully constructed.

Right: The stained glass window lets in filtered light and adds to the mystery.



Left: The twelfth scale haunted house shown from the back.

Above: After adding onto the backyard bungalow kit this haunted house took shape.

Below left: Small crystals were added to the purchased chandelier in the dining room.

“Kyle, on the other hand, had no trouble distressing the things I had laboured over!”



Kyle added, “we changed the library around a bit to accommodate the working radio Pam had made. We plan on adding a few more features, such as sound effects, to Grand and Ghostly before we put it up for sale,”

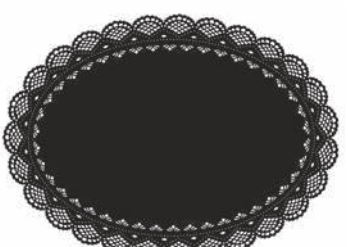
Kyle's favourite part about the piece is the attic. “That was the first room we finished, and it turned out exactly as I had envisioned. We made each piece for the walls and floors. I love the way the stained wood turned out. It was the perfect setting for my flying ghost, who seems to be quite happy up there.

“I had a blast during the whole process; creating art always brings me joy. The making of the ghosts was fun, as was the spider ceiling in the parlour. It was fun researching materials, design-

ing and bringing the 3D ceiling to life, and seeing the pieces going together.”

McCabe shared her favourite aspects, saying: “Kyle and I had worked on many parts of it separately, and to actually make everything mesh together was very satisfying. I was very pleased with the end result. I love stained glass and beautiful woods. I plan to continue to work to build furniture pieces, and I want to put stained glass in some of my work. The hardest part of the project was distressing surfaces to look old. There were times it was painful to me to mess up a piece after I had spent days working on it to get it just right. Kyle, on the other hand, had no trouble distressing the things I had laboured over!”

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SMALL TALK

THIS MONTH WE CHAT WITH MIKE GUIDRY

Hi Mike, tell us what you're working on at the moment. Right now it's miniature theatres for your doll's house, nursery or play room. I have made three so far and will be selling them soon. They have LED lights in them to light them up and also come with two small statues you can place where you want. They are all a little different but very much my style of building.



for holidays and enjoys seeing what I create.

When did your mini madness start?

At a young age when I was playing with my sister's doll's houses with my Star Wars figures and GI Joe men.

What was the first warning sign?

Getting my own doll's house for my birthday at a young age.

What houses do you own? I just have my gilded mansion I built from scratch and it's done in twelfth scale. It's three storeys with 21 rooms and it's dated from the gilded age, the 1880-1920 period.

You're a maker, but do you collect as well? I both make and collect miniatures, but I love to make them more than buying. That's because every time I look at a piece I know I made it and it's done the way I want it. But I also love finding those pieces I can't do on my own.

What other crafts and hobbies do you enjoy?

I'm a florist and balloon artist and can build things from scratch. Then there's faux finish painting, sewing and beadwork to name a few. I like to try out anything I get a chance to try.

What's your biggest mini bargain? I'm always searching for things to buy and one day I found 100 miniature working brass clocks for \$50 — I sold them for \$10 a piece.

What does your partner make of your love of miniatures? My partner is very supportive of my hobby and likes to purchase things for my house

What do you love about miniatures? I love that our hobby contains every hobby and trade in miniature.



“At a young age I was playing with my sister's doll's houses with my Star Wars figures”

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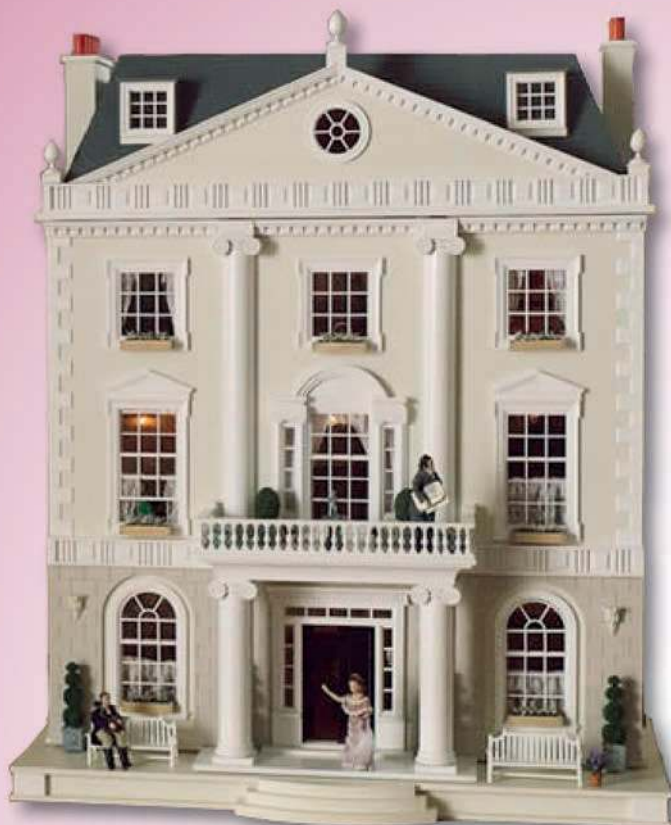
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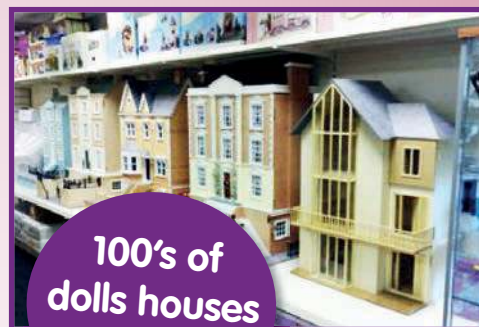
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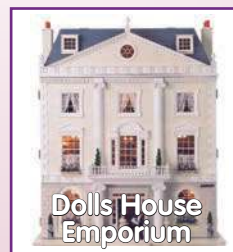
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