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January 2020 • Issue 328

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“where little things matter”



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welcome

I'm always amazed by the talents of the artists we're featuring as well as the skills and enthusiasm of our readers, but one feature jumped out at me this issue.

It was the story of a doll's house company that started up more than a hundred years ago. Nothing unusual in that. Except this company began life with someone making mini furniture for the first time at their local club. And the other startling fact was that the two people who began Tynietoy, which went on to employ more than sixty people, were women.

The remarkable story of the company demonstrates a rare example of female entrepreneurship at a time, as one historian noted, “when women were not encouraged to work, let alone run a company.”

Marion Perkins made her first mini — a twelfth scale ladder back chair — at the Handicraft Club in Providence, Rhode Island, in 1917. Together with Amey Vernon, a fellow club member, the pair went on to open a small shop that was the forerunner of Tynietoy.

They expanded into producing doll's houses and furniture and later employed injured veterans from the First World War. The pair weathered the stock market crash of 1929 and ran the company up until 1940, the year in which Vernon died.

The company was taken over but, sadly, did not last. But the club? Founded in 1904, I'm pleased to say it's still going strong. And still “inviting women to pursue, preserve and share the joy of handicrafts in an historic house.”

Richard.

email: richard@ashdown.co.uk

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“We spend January 1 walking through our lives. room by room, drawing up a list of work to be done, cracks to be patched. Maybe this year, to balance the list, we ought to walk through the room of our lives, not looking for flaws, but for potential.”

— Ellen Goodman



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.

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Tynietoy company was founded by two women from a local club

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We chat with Dawn Pehling about her life in the hobby

Acorn alert

An upcoming Easter basket project needs you to have little acorn cups. Start collecting them now on your walks while they're still around.



HOUSE HUNT



Find the little house hidden inside. Last issue it appeared on page 31.



Science skills help Jan make tiny dolls

Jan Althouse holds her breath as she adds tiny dabs of paint with a needle to create beautiful 1/48th scale dolls dressed in accurate period clothes

BY DEB WEISSLER

Hand-carved from wood, hand-painted, and dressed in cotton and silk, they are the stuff of fairytales and daydreams. Dressed in early Victorian crinolines and the flapper fashions of the twenties, Jan's dolls are beautifully proportioned and fashionably dressed.

A native of Birmingham and now living in Reading, PA, Jan spent her childhood actively encouraged to try all sorts of crafts. She was taught sewing, knitting, and crocheting by both her mother and grandmother. She loved painting, discovering early on that she would much rather mix her own colours than use paints straight out of the bottle.

When her grandfather gave her a twelfth scale dining set, she became intrigued that everyday items could be made into something so tiny and perfect. He also gave her a set of small dolls and Jan would spend hours creating clothes and hats for them made from string.

She also fell in love with the world of science and eventually became a lab technician before moving to the US.

"I loved my job and learned to become very focused, with an eye for attention to detail," Jan recalls. "These skills definitely help me when it comes to my tiny dolls," some of which are only 7/8-inch tall. "Anything bigger than an inch and a half seem huge to



me!" Jan laughs.

Her first attempt at making miniatures was not a doll however, but a two-inch tall teddy bear fashioned after a magazine pattern. Her first attempt was crude but Jan kept trying, eventually designing her own tiny bears she marketed on eBay as Clancy Bears. After a decade she put bears aside and followed her heart, designing tiny dolls. Her first success was entitled "A little doll called Hannah," named after her daughter. Hannah brought her luck as it sold right away. Jan had found her niche.

Made from a combination of hand-carved toothpicks and fine fabrics, each doll is a time-consuming process that can take days to complete. "For the really tiny wooden dolls, I draw a stick doll on paper to work out how long I want the limbs to be. I use high quality toothpicks and start by carving the head. I use a small, fine-bladed

knife and micro files to smooth and shape. For a really smooth finish I find a manicure sanding block is excellent for smoothing tiny wood parts. I use finger nail buffers for a polished finish. My larger dolls have cloth faces formed from a clay base covered with cotton lawn, painted, and then sealed with a coating of wax.

"When I have created the tiny arms and legs I have a go at painting the face. If I mess it up it's not a problem because I can simply sand away the paint and start again. I have to hold my breath as I add tiny dabs of paint picked up on the end of a needle.

"I apply the cloth faces with a fine coating of wax to seal and add a bit of shine. I couldn't do this without my magnifying lamp.

"I use paint or fibre clay for the hair. If the little doll wears a hat then I just paint a bit of hair peeking out. I do love forming their hair from the clay though, and it is not until I have fashioned the hair that I decide what sort of style the doll will be dressed in. Before I put the little doll together, I make patterns for the sleeves, bodice and skirt, using my stick doll drawing as a guide."

Jan loves dressing her ladies in period styles, especially Victorian, where



Above: Jan's charming handmade miniature dolls each come with their own boxes to put on display.

Left: These tiny dolls are fashioned to reflect the roaring 1920s.



Top right: These little dolls have painted cloth faces sealed with a fine coating of wax. All have wooden arms and legs with carved and painted shoes. The smallest dolls are approximately 1" in height.

Above: Tiny wooden dolls in 1/48th scale. They wear silk gowns with a mix of cotton lawn and silk trims and ruffles. Their hair is formed from very fine cotton fibre which is twisted and shaped. The arms are carved from wood. Ladies are fixed to a fibre disk base for displaying so do not have legs.

Above right: These rococo ladies have a "Late Baroque" style from the 18th century.

Below: Tiny wooden dolls with carved heads and acrylic paint features.

she can let herself go adding ruffles, lace, and bows to her heart's desire. She uses all natural fabrics, and for this she travels throughout the Amish countryside with her best friend, Angie, looking for the perfect fabric treasures in thrift stores and fabric shops.



Once back in her workshop, a small spare bedroom, Jan spreads out her fabrics and trims, mixing and matching colours, prints, and details until the combination looks just right. Her collection of fabrics is stored in plastic sleeves, a great way to keep them neat and clean. All she has to do is flip through them to find the perfect piece.

"Applying the bodice can be tricky. I cut a hole in the centre of the fabric and feed the toothpick through. The toothpick must be cut away 1mm from the neck. This leaves a tiny platform for me to fix the bodice to the neck edge.

"While the glue sets, I sew tiny stitches across the top of the skirt using a beading needle and cotton floss. The skirt is gathered tightly and knotted before affixing to the doll.

"The little skirt is now applied to the base of the neck, then the front and back bodice is pulled down over

the gathers and fixed. The arms are then attached into the open sides of the bodice. Now the best part—let my imagination go and decorate!"

She loves dying her own silk ribbons and fabrics too, creating unique colour palettes. After dying them, she rinses and adds a little fabric softener and dry irons while the fabric is still damp for a slippery softness that drapes beautifully. Period fashions are meticulously researched.

Jan currently sells on eBay, with prices ranging from £18 to £100.

Collectors from all over the world have discovered Jan's tiny dolls, especially as the world of 1/48th scale miniatures has increased in popularity in recent years. "There will always be a corner somewhere for one more tiny doll's house," Jan is quick to point out. And now here are fashionable tiny dolls to inhabit them!

Lynda's lovely house is a hive of activity

The grandparents are visiting beautifully decorated Morcott House so all the servants are on duty, although the children are causing some concerns as cake is on the menu

BY SANDRA HARDING

I think that most of us have a soft spot for our very first doll's house and Lynda Farnworth is no exception.

However, whilst mine was a tired, dilapidated old house, Lynda's was the lovely, brand new Morcott House kit by Barbara's Mouldings, bought in 2016. As a newcomer she got lots of help early on about lighting and decorating from Cobblers Collectables in Bristol, who also had a very useful website.

With the shop owner's input Lynda and her partner, Bob, soon had the house beautifully decorated inside and out, and they bought the add-on basement kit in 2017. This was to house the kitchen, pantry and servants' quarters, which meant redecorating the existing kitchen and creating a dining room. Lynda purchased most of the items for the house from various online sources, although she did paint a few of the dressers and other items herself.

The wealthy Miller family are at home today, and they have visitors. That means all the staff are working including part-timer Sarah, who is in trouble with Mrs Dinsdale as she is still vacuuming the carpet. Mind you, it was Nanny Jane's fault as she dropped a cake on the way up to the nursery. Luckily it wasn't a cream puff so it won't take a minute.

Charles and his friend Alice love cakes although they only get a treat on special days. Jane is feeding little

Annabel while baby twin Wills is fast asleep, so the children are told to play quietly. James is in the bathroom being given a bath by maid Lizzie. He is upset as he is missing out on cake, but he rolled in the newly mown grass and got his clothes and hair very green. Jane has promised to save him a cake so that's OK.

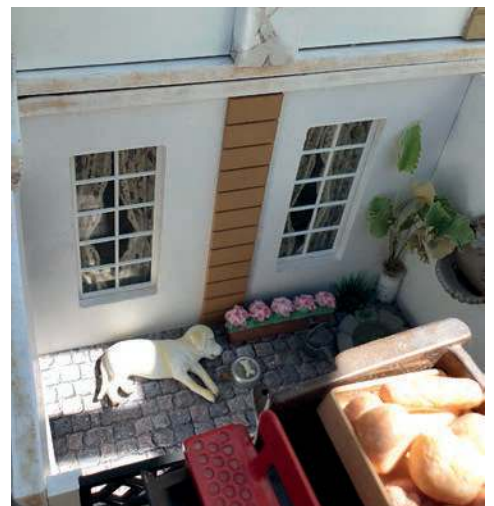
Emma and George Miller like to treat their staff well and they rely on their butler and house keeper, Mr and Mrs Dinsdale, to keep the staff in order. They live happily in the servants' quarters and have their own private entrance, so they know which side their bread is buttered. Mrs Baines the cook (Mrs Dinsdale's sister) is preparing lunch, as granddad and grandma are here to visit.

They plan to see the children after lunch but only for half an hour, due to their age (the grandparents', not the children's). They are having a glass of sherry to calm their nerves before they hear eldest grandchild Emily play the piano — she is practicing her piece with teacher Miss Cartmell, as she is nervous. Well, she is only little.

This is not the only house that Lynda now owns as she has since bought a shop called Linnets (which we featured in issue 319, April 2019) and a pretty Fairbanks, which we also plan to show you.



“They are having a glass of sherry to calm their nerves before they hear eldest grandchild Emily play the piano — she is practicing her piece with teacher Miss Cartmell, as she is nervous. Well, she is only little.”



before they hear eldest grandchild Emily play the piano. ♪





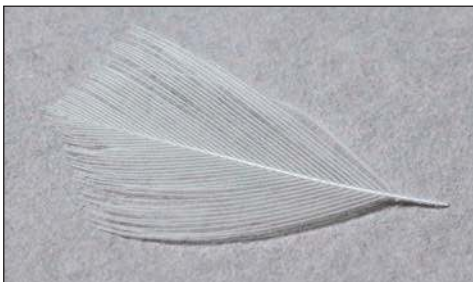




Make easy post cards with a quill and ink

Tanja created these lovely little postcards which she has kindly agreed to share with readers. Here she explains how to put them together and adds a quill & ink

BY TANJA JENSEN



Step 1+2. To make the quill, start out with a small feather in the colour of your choice. Use scissors to cut it to size and trim it to create the shape of a smaller feather.

Step 3. Paint the tip with a metallic paint — I chose gold — and cut the nib from a thin sheet of metal; then glue in place. I'm using brass, which I believe is around 0,2mm thick — the metal from a tea light is a good alternative and easy to cut and bend into shape.



Step 4+5. To make the bottle of ink I stacked translucent and black polymer clay, then cut down at an angle on all four sides to get the bottle shape. To make the top rim cut out a long thin strip of translucent clay and use your blade to make a couple of ridges. Bend it into a circle and place this on top of the bottle.

After baking, finish off by sealing the bottle of ink with a glossy varnish.

● www.sugarcharmshop.dk

You will need

- Small feather
- Scissors
- Gold or silver coloured paint
- Thin metal sheet (optional)
- Glue
- Polymer clay (black and translucent)
- Blade to cut the clay
- Gloss varnish plus brush

POST CARDS

I've made a couple of illustrations/post cards which you are free to use for your own projects (see Cutouts on P77). Just cut them out, add glue to the back and fold them in half to create the front and backside. You can also use the back on its own and create your own design if you prefer for more variation.





Veronica Ann Pickup



Small Sweet Something



David Ward


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Aleah's mouse magic aims to bring joy in little stories

This maker wants her beautiful animal characters to be a source of fun and joy for collectors as she imbues her creations with emotion and endless possibilities

BY SADIE BROWN

Aleah Klay's eclectic creations each tell their own tale, her work simply sowing the seeds of the opening chapter, the remainder of the story yet to be determined by the individual's imagination.

Her beautiful miniature mouse lady, seen hailing a cab, is a perfect example of this. Standing at just 1 inch tall, she remains blissfully unaware of the silver coins falling to the floor from her bag. What is her story? Where is she going? What happens next? The possibilities are endless!

Entirely self-taught, Aleah is also well travelled. Now based in sunny Florida, she indulges in some of her favourite pastimes outside the miniatures scene, including nature and performing improvised comedy at her local theatre.

However, it was a fascination with polymer clay which began turning the pages on an exciting chapter in Aleah's life. Her interest in clay began with a volume entitled, simply *The Incredible Clay Book*, which in turn lead her to begin sculpting her own world of figurines. It was, though, the advent of the .com era which changed everything.

"I started searching other doll sculptors and eventually found miniaturists," she says, "I found many artists in the art dolls and miniatures communities. I fell in love with character art dolls, artist teddy bears, and highly detailed miniatures. My characters are

a combination of all these loves."

Unable to recall the first character to set their dainty miniature foot on her worktable, Aleah remembers one early project well to this day.

"A set of little polymer clay finger puppets were nearly first," she recalls. "They made me laugh. Brightly coloured, googly eyed, funny little things."

Each figure takes anywhere from between six and twenty hours of dedicated work to complete before it is delivered to its forever home complete with certificate of authenticity.

While creating, Aleah enjoys listening to music and audiobooks, children's books, classics, histories and poetry all amongst her favourites as she enjoys their inspirational effects. "I also sometimes work outside in a

park and am literally working among wildlife," Aleah explains, discussing an idyllic environment for an artist who animates tiny characters from the animal world.

"Recently, I was working alongside a great blue heron, he caught and ate a fish while I was watching him. Sometimes inspiration comes from images and from people watching or conversations. I've also used brainstorm techniques like word association, and just playing with objects. Sometimes I set up a camera and start acting out emotions and situations."

Aleah stops and absorbs all those tiny details which many of us with busy lives might miss, so is it important to her that her pieces always tell a story and bring a little bit of magic into people's lives?

"Yes, I want my work to be a source of fun and joy for collectors," she says, no hesitation. "The emotion, and story-telling elements are what I love to see come alive while working on them. It is fun work."

Aleah tells me a little about the process of making her miniatures, from their humble beginnings as a simple wire armature, before a sewing needle and X-Acto knife come into play as she adds fine details. "Costumes are



Above: Who wouldn't want to give this gorgeous teddy a home?

Left: Aleah's tiny patriotic mouse wishes everyone a Happy 4th of July!



“The emotion, and storytelling elements are what I love to see come alive while working on them. It is fun work.”

sculpted after the figures themselves.

The clay is baked and I then add fur a few strands at a time. The fur is painted using chalk pastels and acrylic paint,” she explains. It all sounds so straightforward, but there is no getting away from the fact that Aleah is working on incredibly small pieces. With the majority of completed characters being less than 1½” in height and their accompanying accessories mind bogglingly small, is there anything which proves especially complex?

“Scaling all accessories correctly and having them work well with the overall size of the character,” Aleah affirms, “I find myself re-sculpting ac-

cessories, things like little tea cups, flowers and toys all the time. It’s easy to sculpt them too large!”

Aleah’s characters wouldn’t look out of place should they suddenly find themselves transported inside an animated film, enchanting their young audience as they go about their daily adventures. However, my eye was also captivated by a piece which looks as though it was drawn straight from our own world. A sparrow flying down to land on a basket of tipped apples, this is a miniature which also had its challenges, as Aleah explains; “I wanted the sparrow to stand out against all other elements of this piece, which

Top left: “Hailing a cab.” Note the tiny coins spilling out of her purse (1” tall).

Top right: “Out for a drive.” If the ruler was not there, you never would believe how tiny this little scene is.

Above left: Sparrow and apples, a rare still life sculpture from Aleah’s portfolio (1 1/2” tall).

Above right: The roar of art. Aleah’s dragon figurine also features two tiny mice. The dragon is just under 2” long.

meant finding a way to dull the red in the apples so that it was not going to overpower the colour of the sparrow.” Not wanting the apples to appear too light or too pink, Aleah decided to mix the browns she was working with for the sparrow with reds which had a dark pigment, whilst using less pigmented and translucent reds for the apples.

The solution worked perfectly, and the result is miniature art at its finest, providing a detailed look at two home-



Above: The delightful little mouse that one of Aleah's online classes was based upon is 1 1/4" tall.

Above right: Aleah's angel mouse with delicate wings is 3/4" tall.

Right: Aleah's delightful flower seller is 1 1/2" tall.

Far right: The magic of miniature puppetry! (2 1/4" tall).



grown garden favourites! Amazing is a word all too often bandied around nowadays, used to describe an especially covetable coffee or slice of cake, but here its use is apt. The skill found in the tiny sliced apple is exceptional, no feature too small to be left unseen.

"It's important to me to try realistic pieces now and then," admits Aleah, "They are so challenging. I learn and feel a little more evolved as an artist after each attempt. But my love is with anthropomorphic characters. I always go back to them."

Admiring the cast of characters Aleah has built through her work, it's easy to see why she returns time and again to the mice and friends who have made her name. Who wouldn't find themselves captivated by such diminutive creatures with big personalities? From a dragon taking a mouse and her baby on a road trip to an exquisite little teddy bear, there is something in Aleah's portfolio that appeals to everyone.

"If you are new to the hobby, try it out," Aleah encourages, "If you are a long-time collector, reader, or a fan of

“Aleah's characters wouldn't look out of place should they suddenly find themselves transported inside an animated film.”

the AK mouse characters, thank you for reading and following my work. The mouse characters are fun to create, and I have an amazing community to be creating for."

Sharing her talent with others is something which brings Aleah a huge amount of joy, and this spring she taught a class, showing how to create one of her delightful tiny mice. An on-

line class, this allowed fans of her work from across the globe to become involved without leaving home, and goes back to the roots of Aleah's own discovery of the vast miniatures community all those years ago. Now, inspiring others and herself a much-loved star of that community, it just goes to show that you never know what big things can happen in a small world!

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Beth Freeman-Kane

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WHERE I WORK

WE CHAT WITH ANNETTE NICHOLLS OF PAN MINIATURES ABOUT HER WORKSPACE

Hi Annette. Did you have a doll's house as a child?

I didn't, so I played with boxes and cardboard sellotaped together. Blue Peter was my favourite programme so sticky-back plastic was prevalent. Both my mother and grandmother were very crafty and thrifty teaching me to sew, knit and crochet from an early age. Looking in their sewing and knitting bags I was able to utilise bits and scraps to dress my dolls. I would collect matchboxes and cigarette boxes to make drawers and beds. So I suppose this was the beginning.

But it was a while before you discovered miniatures proper.

Yes. Fast forward 20 years, three sons later and still no doll's house. I was running a florist shop and had heard that a colleague had a flower shop that also sold doll's house items. I researched eBay to find out what was available and decided to have a go and see what I could make and sell. Originally I started with curtains but soon progressed to making the furniture that I am now known for.

What happened to your flower shop? Soon after my son had a bad car crash and I was forced to sell my shop and stay at home to help him recover. I needed



an income so I made more and more until I had enough to have a stand at a local show. My son was recovering so miniatures then became my full-time job. That was around 13 years ago. Sadly our son was tragically killed in 2012 and once again having my miniatures helped me through; it gave us something to focus on and a purpose.

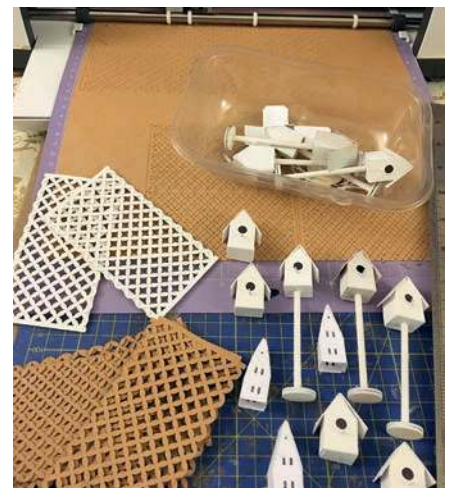


Where do you work now? Since the boys have left home I use two bedrooms in our five-bed bungalow; but at busy times I use the dining room and kitchen and the other bedroom comes into use. I always seem to have so much on the go with varying works in progress. My main workroom has my saws, drills, and Dremel etc. This is my messy room where I cut out my furniture. My large dining room table houses

my Cricut maker and laptop, 3D machine and sewing machine. I call this my clean table. I use my other workspace areas for assembly and completing items. Our stock for shows is stored in the garage as doing 2/3 shows a month it's always in and out the car.

Sounds like the house is fully-gearred for mini production. Do you work at set times?

I tend to work most of the day but I find I spend quite a few





days working late at night as this is when I seem most creative. My brain is racing with ideas in the early hours, although in the summer I love getting up early to work. I don't have set times; it all depends on what orders I have or what shows are coming up. Some days it seems that there aren't enough hours in a day. I also take work with me when we go on our regular holidays to Cornwall. There is always something to be done or finished.

Is it just you in your workrooms? Usually it's just me and hubbie Paul. Paul does the heavy work: preparation, cutting wood, sanding and, most importantly, coffee making. When our four-year-old grandson visits or stays over he comes in and tries to help. I give him scraps and offcuts to play with and he is getting quite imaginative with things now. Perhaps a future miniaturist in the making?

Do you have any music playing when you work? I do have a telly in the one room. It may be on as background noise even if I'm not watching it. I don't mind working in silence sometimes; it helps me to chill and concentrate on my work or lets my mind wander for future designs.

Name one thing banned. Negativity. I love a challenge and boy do I have some. I take commissions for furniture and very often replicate customers' own suites and chairs.

What makes your workspace



so special? The fact that I can go and work whenever I want, without leaving the four walls. We live just outside a rural market town and have terrific views of the River Severn and surrounding area. Who wouldn't want their workspace looking out onto this? I feel so lucky to be able to have this opportunity to do something that I love.

Five words to describe your workspace. Organised, chaos, creativity, interesting, varied.

One thing you can't be missing. Can't be one. I have three: tweezers, Wet Ones and notepad.

Tweezers are invaluable for picking up and holding small items. I have several different shaped pairs. Wet Ones I use for everything: wiping hands, cleaning off glue and paint or wiping surfaces down.

I like to keep a notepad to hand to jot down new ideas that develop in my head whilst working.

Dream workspace? I could improve by having all my separate bits in one area, but that would mean having to leave home. Doing that would make me feel that I should be there at set times and I think my creativity would suffer. So, for now, I am quite happy with what I have.

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Dawn looks to the past for inspiration

BY SANDRA HARDING

Dawn Pehling's main obsession right now is her Victoria's Farmhouse. Here she tells us how things are going:

"I'm about half way though completion if I don't consider the decorating. Since I started the build I don't think I've missed more than three days in a row working on it. I made some floor plan changes and also cut out a back door in kitchen leading to the porch.

My plan was to set the period sometime in the 1920s-1940s. I haven't really narrowed it down much more than that because there are things I'd like to put in that weren't around in the 20s, but also items from the 20s that could still be in use in the 30s and 40s. For example, the first room I worked on was the kitchen. I had an old fashioned stove I really wanted to use that would be appropriate for the 1900-1920's so I sort

of built the kitchen around that. As I've gone on I am finding I want to use things that may be of a later time period. So I've decided the family hasn't really felt the need to upgrade the kitchen since the old stove still does its job.

I am trying to keep my great grandparent's house in mind as I go. It seemed that they never threw anything away. Their house was filled with what would now be considered



antiques; beautiful old tables and dressers, but the kitchen was outdated. It had everything needed to function but was by no means modern.

My own home was built in 1883 and is filled with beautiful old woodwork and wood floors so that's where I've been looking for inspiration when I'm adding the interior trims to the farmhouse. Seeing how much detail went into my own house when it was built has really helped me see how much getting the 'bones' of the house as close to reality as possible helps with the look I'm going for.

So far I am most excited about the library room. I designed and created a built-in bookshelf/desk and wooden wall panels. I am horrible at measuring and tend to just eyeball most things so I was pretty happy with myself when it actually fitted perfectly.

So far the most challenging thing I've done with this house is the staircases. I hate doing staircases. After days of working on them I may not even be using the second floor staircase since it takes up half the room and covers up all my hard work.

I am also ageing my house. I want it to look like it's been lived in for many years, so I am adding wear and tear in areas that there would normally be some.

● Dawn tells us more about her life in the hobby in Small Talk on P82.



Sylvia's two houses

Sylvia from Morecambe has been dollshousing for only a year but wanted to share her two houses with readers.

She has made the flowers and pots and the carpets while the four poster bed she recovered and made all the bedding and pillows.

Sylvia said; "Most of the miniatures I've made with things I have around the house."

She's busy with Christmas decorations at the moment but admitted: "I never thought I would get into miniatures like I have. It takes over your life." It certainly does, Sylvia.



Lovely house is couple's pride and joy

Susannah and Peter Weston say their 16-room house "is not so little but it is our beautiful pride and joy."

It took 18 months and was a labour of love to decorate and furnish. The basic house was from the Dolls House Builder with most of the contents from British craftsmen and artists — everything from old masters to bronze work, ornaments and crystal tableware is included.

The house has real marble floor tiles in the atrium, real terracotta floor tiles in the kitchen, as well as slate roof tiles and flagstone courtyard paving stones. There are even real wisteria branches around the courtyard entrance, although the flowers were made.

Susannah said: "The atrium has a stained glass window and my husband made the gilt effect staircase. This is the house I wish for in real life complete with an excellent chef and maid. We were considering donating the house for a charity auction but I just can't part with it just yet."

"We made a small bridal shop for auction at a Citizens Advice Bureau Fundraiser and raised £400. Our house has been seen by friends, family, workmen and even Sainsbury's delivery drivers. We love showing our finished house to all those who inspired us."



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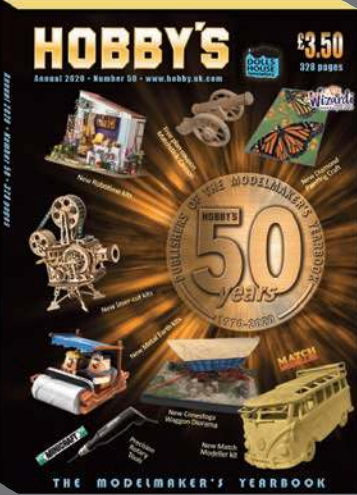
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Sandra's house is worth



Lorraine Davies sent us these photos of her mum's lovely house. "She really doesn't think it's good enough for a magazine feature," Lorraine told us, "but we totally disagree." So do we Lorraine. So do we.

Mum is Sandra Hitchmough from Rochford in Essex. She started in miniatures shortly after Lorraine's little girl was born, around 10 years ago, with a ready-built Jennifer's of Walsall house from the Miniature Mania shop in Rayleigh, Essex.

Lorraine said: "The owner

Graham did the electrics and let my mum pay off the house in small instalments as she only had her pensions. He then delivered it for her. She wouldn't have got started without him. Sadly the shop is now gone."

She added: "The house is not historically correct; she has just bought lovely pieces from local doll's house fairs or commissioned specially made items locally." You might be able to spot pieces by Helen Hackman, Tarbena and Lyndel and Leslie Smith among others.



featuring



Tailor's shop shows Deb's love of history

Deb Hayes made a big box out of plywood and has filled it with imaginative, beautifully decorated rooms based on her late father's childhood memories

BY PAM NORTH

Deb Hayes first became interested in miniatures when her father built a doll's house for her when she was a child. They lived in Indiana, close to Chicago, Illinois, so they went to see Colleen Moore's Fairy Castle in Chicago's Museum of Science and Industry, and she was hooked.

Career-wise, she has been an optician, but combining miniatures and home life has gotten easier. "My kids are all grown and out of the house, so I can work on minis anytime," she explained. "My husband is a golfer so he enjoys his hobby, and I enjoy mine."

Her latest project is an ambitious one, called Paul's Tailor Shop. "My dad grew up in an apartment behind his father's tailor shop. I never met my grandfather, but I loved to hear the stories of his shop, and life during the 1920s and 1930s. My dad said that his father made his own alcohol in the basement of the shop during Prohibition. Dad would tell me tales of gangsters, stick ball in the streets, and only the radio for entertainment. I thought it would be fun to create a speakeasy, and use the tailor shop as a front.

"Researching Prohibition was both fun and interesting. My grandfather didn't really have a speakeasy, but he does now! When my dad found out about my plans, he drew up a schematic of the layout of the shop. He was very happy to help me with my vision. In actuality the family lived in the back of the shop, but I put the apartment



upstairs. The shop was located at 7th and Broadway in Gary, Indiana, back in a time when Gary was sort of a little Chicago."

Deb didn't have a kit to make the building, so she basically created a big box out of 1/8" plywood. "It's just a building that one would see in any big city. I wanted it to be big enough for the speakeasy, complete with a ballroom. I made it a tad too deep, and it was hard to reach the back wall to wallpaper it. The top of the apartment above the shop swings open to reveal the inside. The windows pull out of the front display of the shop.

"On the side of the building, I painted an advertisement of 'Black Cat Stove Polish' like you would see on buildings in this era. I used the stencil bricks for the entire building, first painting it black, then stencil, then brick. On the very top of the building I placed a large piece of sandpaper from a belt sander to make it look like a tar roof.

I looked at many pictures from that



era of buildings to get ideas for the façade. I love the patriotic theme that I saw in many of the pictures, so that's why I put the flag banners under the window. I noted that many, if not most, of the buildings had awnings, so I included an awning across the façade. The project was about half handmade, half bought or collected."

"My display windows are kits by Lisa Engler that I completed," she continued. "Inside the shop, the cash register is on top of the safe, just as my dad said it was. In the far rear of the shop, there is a 3-way mirror that is very important to the piece, and I have the actual life-size mirror from the shop here in my home.

"My sister told me that when she was a child she would stand in front of that mirror and pretend she was in the Ziegfeld Follies because her reflection would go on forever from all sides of the mirrors.

"I have many family photos in the apartment. There are pictures of the man himself, Paul, with my grandmother, Anna; my dad, Ray; and his brother, Jim. I also have a family portrait of my great-great grandparents from Ireland, the Maloney family. Bathtub gin is truly in the bathtub in the kitchen, complete with a still.

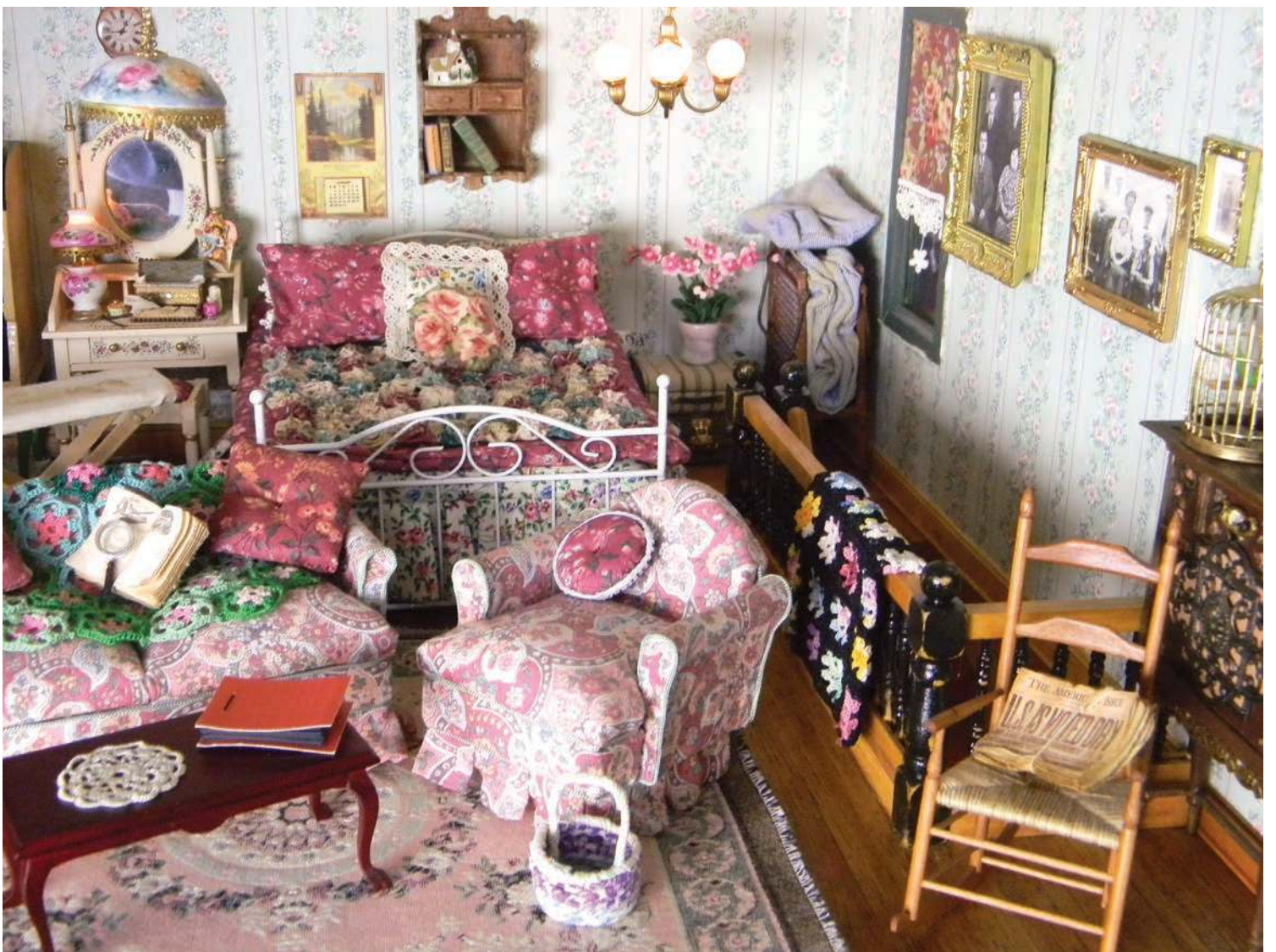
"On the couch there are crocheted afghans, which remind me of my mum because they look just like the life-size afghans that she crocheted for me. I also have a newspaper, displayed on



Above and right: Scenes inside the twelfth scale tailor shop.

Below: The display case in the shop.







Left: The apartment that is upstairs from the shop.

Above: An illegal bathtub gin and still are in the kitchen.

Right: Deb hand-painted the miniature Venice painting.

the rocking chair, that reads: "US goes dry". Downstairs, the shelf in the back of the shop slides open to reveal the speakeasy when the password, "Spatter dash" is whispered.

You will see a picture of myself and my husband, Scott, immortalised in our gangster attire next to the door on the inside of the speakeasy. The ballroom has a bar, and there in the back is the corner booth and table.

The piano is a music box that plays the "Entertainer". I just painted it and added some trim and photos. Upstairs, one can look down over the ballroom; there is another bar, and a fountain



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Above: The back of the building.

Right: The bar with fun lights and a place for the band to play.

complete with coins. I painted the Venetian scene on the back wall, echoing a Greco-Roman theme. Downstairs there is a bathroom, with a bathroom stall bearing graffiti saying: "Kilroy was here"!

"The fun of this project for me was the research that went into it. I love history, so when I decide to do a project, I like to study everything about it. I only wish my dad could have seen it completed.

"It probably never will be officially finished, however, because I still have plans for gaming devices like a roulette wheel, more slots, and maybe even a few gangsters enjoying the place! It has been a labour of love for me, and I have my Dad to thank for that!



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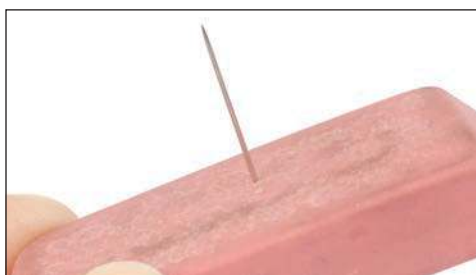
Here's a fun way of creating your own bow-making tool with a pin and an eraser. Then you're ready to dress up your mini gifts in style

BY SOPHIE DEXTER

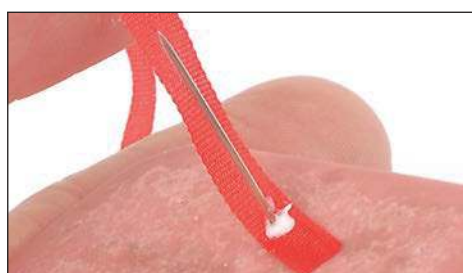
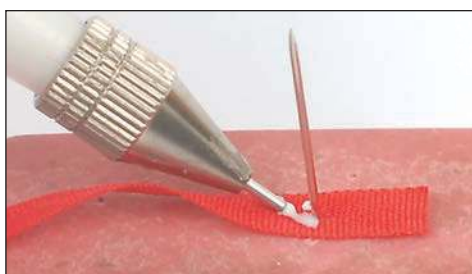
Elegantly wrapped presents add a sense of anticipation to a room scene. They can be neatly stacked under a tree or piled randomly on a bed.

But tiny ribbons will make your gifts look even better. They're a great way to give your present box a special something. Match the colour of the wrapping paper, or go for a complete contrast.

There are a number of different bow making tools on the market, but for making a miniature multi-looped bow to decorate your gifts the 'tool' can be made from a pencil eraser and a sewing pin.



Step 1. First push the pin through the centre of the eraser – the size of the loops can be adjusted by the length of the pin from the eraser. The shorter the pin, the tighter the loops.



Step 2. Your ribbon can either be satin or silk – but for the tighter loops you will find that the silk ribbon will make a neater bow. Begin by placing the end of the ribbon over the pin – make sure that the pin goes through the centre. Put a tiny dab of glue on the ribbon around the pin.

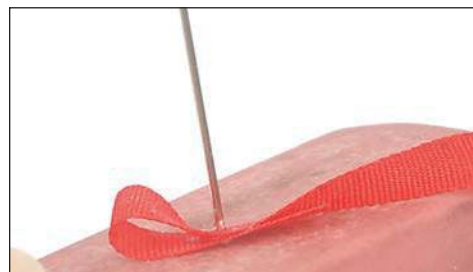
Step 3. Gently pull the ribbon up the pin – use the pin length as the measure for your loops.

You will need

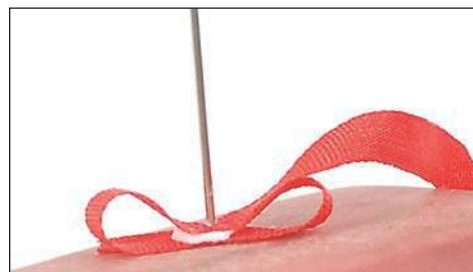
- Sewing pin
- Pencil eraser
- Tacky glue
- Ribbon 2mm/4mm width
- Tweezers
- Scissors



Step 4. Push the ribbon on to the pin and right down to the base where it will come into contact with the glue. That is the first loop.



Step 5. Put another dab of glue onto the ribbon around the pin – and pull the ribbon up the full length of the pin, the opposite side to the first loop.



Step 6. Again push the ribbon on to the pin and down to the base. Two loops have now been made.

continued on P35

Make mini spindles into pillar candles

Jodi shares her design and technique to make miniature pillar candles so gather your materials and follow along but be sure to get creative and make them your own

BY JODI HIPPLER

You can never have too many candles in your doll's house or miniature scene. Here is a way to make a different style of pillar candles for a twelfth scale project. To make in smaller scales you can use smaller spindles and jewellery accessories.

Step 1: Start by cutting the top section off the veranda spindle. The top will become your candle. Sand smooth.

Step 2: I like to do them in pairs. Two veranda spindles will become



a matching set of three pillars. In this case, on the second veranda spindle, cut off the top and bottom to become candles. Sand smooth.

Depending on the height and curve of your bead cap for the base of the pillar, you may need to hollow a recess. The flatter the bead cap, the less recess you'll need, if any.



I used my Dremel tool with a 1/8" drill bit to carve out my recess. The same can be achieved by hand with careful X-Acto knife carving and sanding.



Step 3: Glue the base bead cap to the pillar base, spacer bead and candle holder bead (as shown) to the pillar top. Do not glue candle yet. Let dry.



Step 4: Here is an example of the different looks you can achieve using various style beads. The possibilities are limitless. Just play around and have fun!

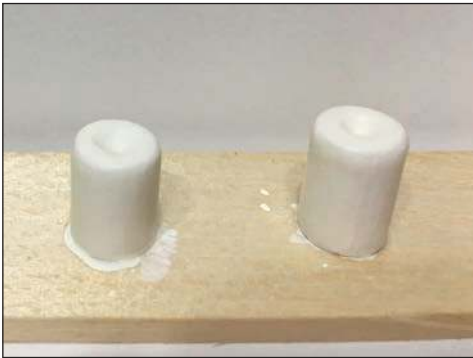
Step 5: Paint in your desired colour.

Step 6: Using your hand drill or Dremel, drill a recess into the candle portion of the veranda spindle about 1/8" deep. Sand down, smooth and round the edges.

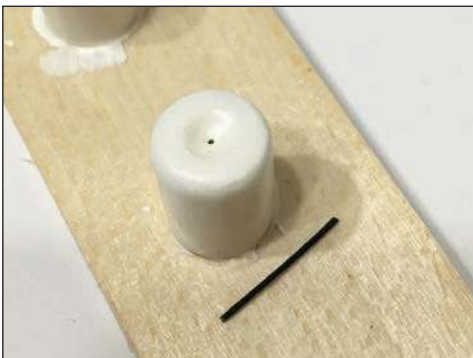
If you want to make partially melted candles, make the opening bigger and less uniform. You can simulate candle drips later when applying paint and Mod Podge.

You will need

- Veranda spindles
- 3/8" to 1/2" bead caps and/or spacer beads
- 26 - 28 gauge floral wire
- Paint for "wicks"
- Paint for pillars
- Paint for candles
- Mod Podge
- E6000 or similar contact cement
- 250 & 400 grit sandpaper
- Hobby razor saw & mitre box
- Wire cutter
- Paintbrushes
- Sewing pin
- Toothpicks
- 1/8" finger drill or Dremel w/1/8" drill bit
- X-Acto knife



Step 7: Paint the candles in your desired colour. You will most likely need to apply two coats, letting each one dry before adding the next. Sand between coats to achieve a smooth candle like finish. Applying two coats of Mod Podge at the end, again letting each coat dry before applying the next, will give you a nice candle like luster.

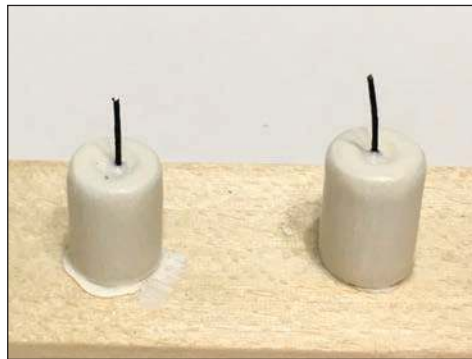


Step 8: While your pillars and candles are drying, paint the floral wire the colour that you'd like your wick to be. I chose black so that it would show up better in the photos since my candles were white. If you want new candles, white would be more authentic. Black would be great for used candles. Once dry, cut the wire into 3/4" lengths. Touch up any bare metal.

TOPTIP

You have the option of painting the pillar and beads all one colour, or keeping the finish of the beads so they stand out. I have given an example of each in the tutorial photos. If you are not a careful painter, you may want to paint the pillars before applying the beads.

Step 9: After the candles have dried thoroughly, use the sewing pin to create a small hole in the centre of the candle for the wick.



Step 10: Dip the wick in Mod Podge, then insert into the hole. Let dry completely before trimming down to size with your wire cutters.

Step 11: Glue the candle into the pillar and enjoy your work!

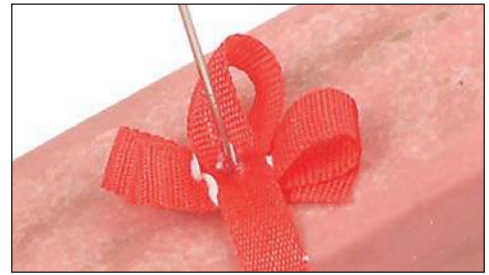


For this set of pillars, I painted them entirely in Tim Holtz Metallic Aged Bronze, then applied a Patina finish Guilders Paste.

For the set of pillars top left I just painted in acrylic pink, distressed a bit with sandpaper, sealed with Mod Podge and left the silver finish on the beads.

See more of my work at my-miniaturemadness.blogspot.com!

continued from P33.



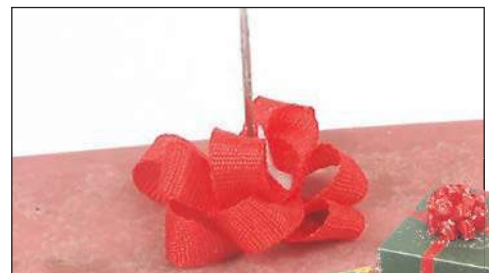
Step 7. Continue adding loops at different angles until you have made at least 8 loops.



Step 8. For the final loop – pull the ribbon up the pin and cut the ribbon about 1/8in longer.



Step 9. Fold over the end of the ribbon and push onto the pin. This will tuck the end of the ribbon neatly inside the last loop.



Step 10. Leave to dry thoroughly on the pin, then gently ease off with tweezers and glue on to your gift.



Dress an elegant doll in steampunk style



They say “the essence of steampunk is homage to vintage fashion with a modern, sassy twist.” Well this outfit for a doll’s house doll is exactly that

BY DANA

Greetings and welcome to my steampunk lady, Vespertine. I was inspired to create her with a travel suitcase and accessories, and of course her steampunk pig as a companion.

Pre-dressing directions

Step 1. Paint the shoes using fingernail polish.

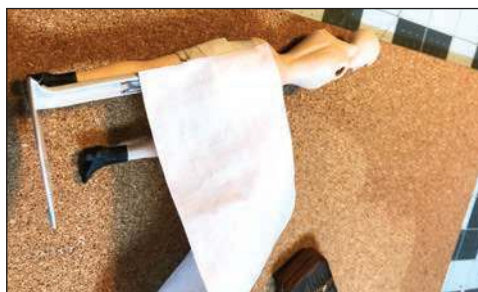
Step 2. Assemble the doll (except for the arms).

Step 3. Attach the doll to the doll stand.

Step 4. Find a suitcase for her to rest one foot on. Or you could make one using the suitcase tutorial we’ll have in the next issue

The petticoat

Step 5. To make her petticoat, cut out a 4” x 7” piece of the batiste material. Fold in half and iron flat.



Step 6. Glue one end of the petticoat to the doll’s butt and the doll stand and let dry.



Step 7. Hand pleat the petticoat material around the doll’s hips to give volume at the bottom, but a close fit at the top.



Step 8. Overlap and glue the remaining edge to the doll/stand. This is her base petticoat.



Step 9. To make her petticoat ruffle, cut a 19” x 2” piece of batiste. Fold the batiste material in half and iron so there is a sharp crease at the fold. Glue this pleated ruffle under her petticoat at the hem.



You will need

- Porcelain doll's house doll
- Pipe cleaners, florist tape and cotton balls for doll assembly
- Paper to print pattern
- Scissors
- Straight pins
- Aleene's Original Tacky Glue
- Needle and thread
- Ruler
- Cork or macramé board
- Paint for doll's shoes
- Fingernail polish
- Material, laces, silk ribbon and trims
- Tweezers
- Zap-A-Gap Super Glue
- Batiste
- Corsage pin
- Doll stand
- Paint brush
- Gears and accessories
- Flat iron (hair straightener) or regular iron
- Handmade miniature rose
- Gold pins
- Cardboard for hat circle
- Cotton bud
- 1" d. Anne Ruff pleater
- Plant mister filled with distilled water
- Blow dryer
- Hair spray
- Chain
- Black thread



Step 10. Make another 19" x 2" ruffle and glue it on top of the petticoat at the hem. This makes a wonderful base to glue your silk skirt onto.

The skirt

Step 11. Next, cut out a 4" square of the striped silk material.



Step 12. Pull two threads in the centre (about 3/4th of an inch apart) to get the gathered look as shown in the photo.

Step 13. Glue the top edge down the front of her petticoat, and wrap the excess materials around to the sides and let the glue completely dry.



Step 14. Now carefully turn under the

front edge and glue.

Skirt train #1

Step 15. Cut out the train #1 pattern from silk. Turn the side and the bottom edges to the wrong side of the material and glue.



Step 16. Glue each side edge, overlapping the gathered front side edge.

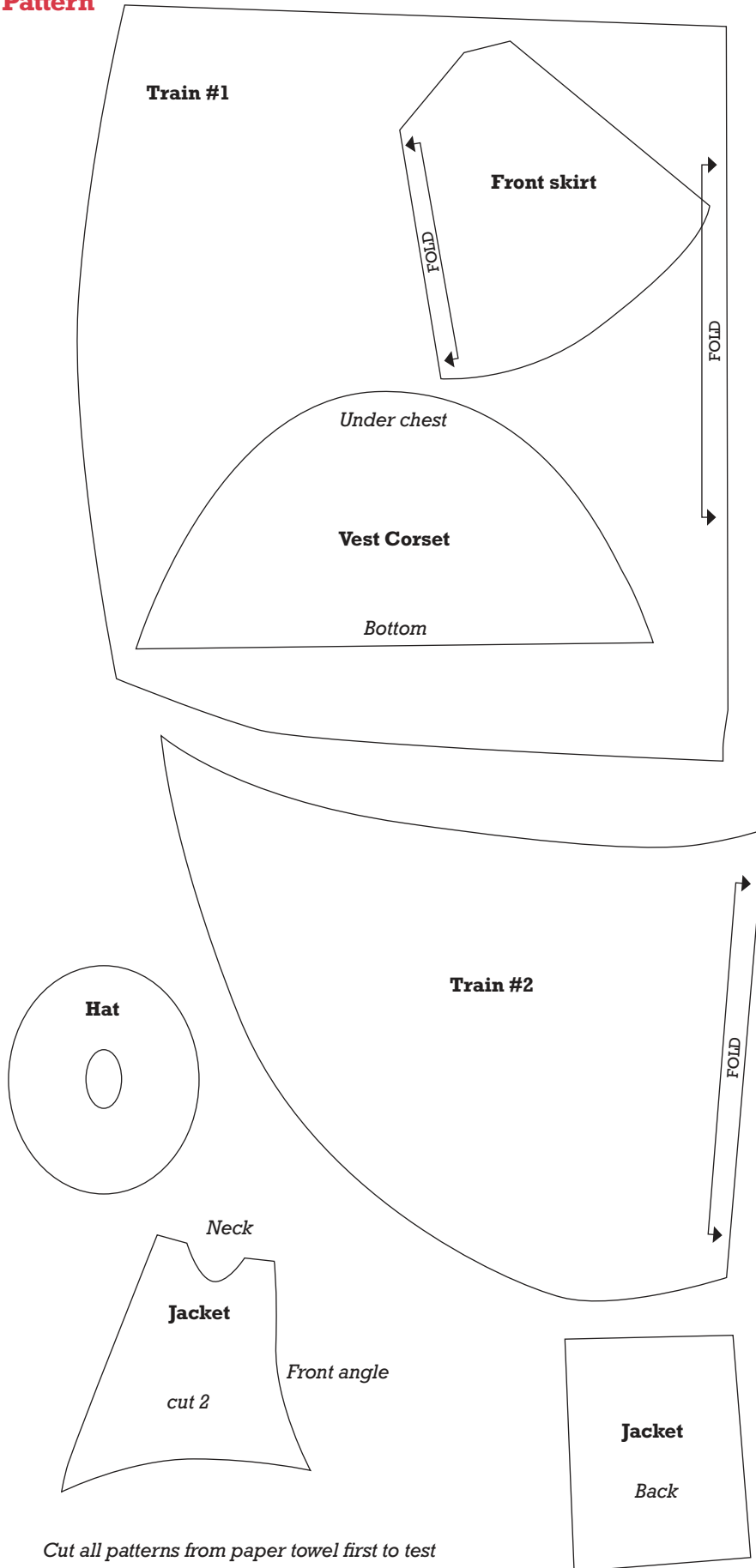
Step 17. Fold in the excess back material at her waist (invert) and put a dot of glue to hold in place.

Step 18. Fold under the excess hem material and glue in place. I took a hair straightener and gently clamped on the hem to give it a sharp edge.

TOPTIP

- Only add the ruffle to the front of her petticoat or the train will stick out funny at the back. Also remember you can glue on more little snippets of ruffles anytime you want to add more volume.

Pattern



Cut all patterns from paper towel first to test fit on your individual assembled doll.

Skirt train #2



Step 19. Cut out the train #2 pattern from the silk material and hand-pleat it as I have shown in the photograph above.



Step 20. Glue the pleats flat at the top for a neat design.



Step 21. Make more batiste ruffles, and glue under the hem.

Step 22. Glue finished train #2 on top of train #1 right under her butt.

The blouse

Step 23. Cut the blouse pattern out of batiste (remember that the jacket covers all but the front).



Step 24. Pleat the material as needed for the bust darts and then fold the remaining material around to her back and glue.

Step 25. Poke a small hole for the arm in the material if needed.

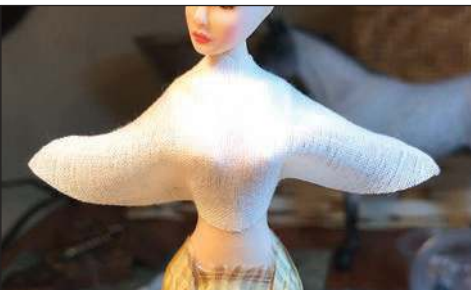


Step 26. Gather a small piece of the lace and glue down her front.

Step 27. Glue a piece of the lace around the doll's neck.

Leather vest

Step 28. Cut out the vest pattern from faux leather.



Step 29. Glue the vest around the doll's waist as shown in the photo.

Step 30. Glue the black eyelash trim around the top and the bottom of the vest.

Step 31. Cut out a 2" x 1" rectangle from silk material.

Step 32. Run a gathering stitch down the middle.

Step 33. Spray with hair spray to seal the material, then cut into an oval shape with scissors.



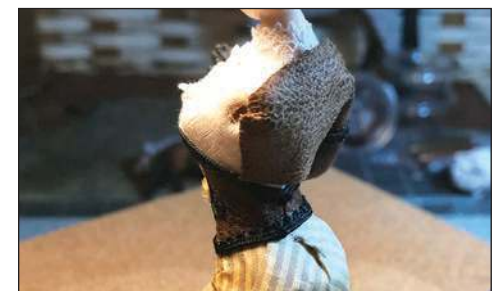
Step 34. Glue a black thread down the middle for decoration and glue on cut pin heads for buttons.

Jacket

For the jacket, I tried two different methods. I made sleeves and inserted into torso and then glued jacket pieces around sleeve.

I glued on the jacket pieces, and THEN inserted the arm into the shoulder hole. This is the way I prefer. I only mention this, because looking at the photos will show a mix of these two methods.

Step 35. Cut out the jacket pieces from the faux leather material. This includes one back and two sides.



Step 36. Next, glue on the back piece to the doll's torso.



Step 37. Glue on each side piece of the jacket to the doll's torso.

Step 38. Glue eyelash trim to her shoulders and then glue on buttons or decoration as desired.

Step 39. I glued on a collar which I later decided to take off. So no need to do the collar.

The sleeves

Step 40. Glue the pipe cleaner into the porcelain arm and let dry.

Step 41. Cut out (2) 1" x 2" pieces of the faux leather for the sleeves.



Step 42. Glue each sleeve around her arm, overlapping the edges to make tight.

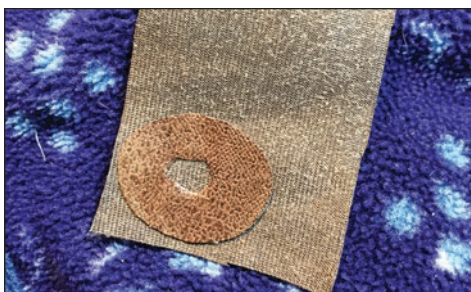


Step 43. Glue a tiny bit of lace around the sleeve edges.

Step 44. Cut out a tiny rectangle of faux leather (size is up to you depending on your sleeve) and glue around the sleeve bottom for a cuff. Glue a pin head on the cuff for a button.

Decorate the rest of dress as desired, using tiny gears, chains, and flowers.

Make a hat



Step 45. Cut out the brim circle pattern from an index card and (2) faux leather material pieces.

Step 46. Glue together like a sandwich, placing the index card in the middle.

Step 47. Trim the brim with black eyelash trim.

Step 48. Cut out the top strip from an index card, cover with faux leather and overlap the side edges to form a tube.

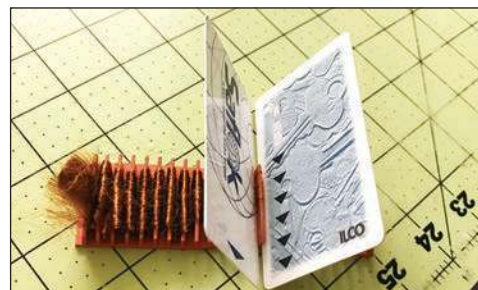
Step 49. Glue on top of the brim.



Step 50. Lastly glue on an appropriate size circle for top of hat. Do NOT glue the hat to her head yet.

Wig your doll

Step 51. Pleat damp viscose in a 1" pleater.



Step 52. Set the pleated viscose with a flat iron. Let the viscose cool.

‘You now have a twelfth scale steampunk traveller to add to your favourite scene!’



Step 53. Glue the viscose on your doll's head and let dry.



Step 54. Glue the hat over the top of the hair and you are now finished with Vespertine!

Step 55. I added two long face curls, and two curls on each side that are pulled back into a bun.

You now have a twelfth scale steampunk traveller to add to your favourite scene! Imagine all the cool little gadgets you could add to the suitcases or on the piggy's back.

Charming doll's house is fit for a princess

Sandra takes a tour of Kensington Palace and finds a wonderful treat for miniaturists in the form of a charming doll's house made for play, not show

BY SANDRA HARDING

If you have had the pleasure of visiting Kensington Palace, you will very likely have followed the new visitor route which reveals the story of Queen Victoria's childhood and shows you the rooms she grew up in.

On display in the route's second room, The Princess at Play, is the delightful doll's town house on loan from the Royal Collection Trust. There are also other games, books and toys, including some of Victoria's 132 beautiful dressed dolls. The display also gives you a glimpse of her childhood companions and much loved pets.

The house would have been made after 1825 by carpenters from Victoria's household at the time, unlike Queen Mary's doll's house which in-

volved many famous makers (featured in DHW in March 2014). This charming house, by comparison, is very simple, well-used, and most certainly meant for play not show.

It measures approximately four feet high, three feet wide and 18" deep and is constructed from wood, which was painted, or covered in printed wallpaper. The furniture and fittings were made from a variety of materials including fabrics, wood, china, metal and paper. It has a flat roof and the exterior is painted to resemble brick. There is a fanlight above the front door, with four windows on the ground floor, and six on the first floor. The front opens in two hinged sections to reveal two rooms, a kitchen below with a dresser range, and a drawing room above with a table

laid for tea.

It is interesting to see what was used in the house, as the wall panel is a piece of skirting board, and the pink wallpaper upstairs and the leaf paper on the doors are from real size, long lost palace wallpapers. Victoria owned a real parrot, so there is a bird cage hanging from the ceiling and a tiny mechanical spit in the kitchen for turning roasting meat joints.

There are a couple of lovely additional touches from the exhibition designers. They used the leaf patterned wallpaper from inside the doll's house doors and reproduced it in full size in the route's first room, to help create an authentic Regency feel. They also very cleverly built a new large doll's house model of Kensington Palace itself so that visitors can look into the miniature versions of the very room they are standing in. This gives the visitor an amazing sense of where the rooms are within the palace and an extra peek into Victoria's childhood world.

This delightful exhibition took about ten years in the planning and the attention to detail is amazing. The doll's house and the mini Kensington Palace has to be a highlight for doll's house enthusiasts, and luckily both rooms of the doll's house can be viewed easily. I recommend a visit. Historic Royal Palaces members go free. For further information go to: www.hrp.org.uk/kensington-palace/discover-the-real-victoria/



Left: Photo: Historic Royal Palaces Richard Lea-Hair.

Right: Photo: Royal Collection Trust © Her Majesty Queen Elizabeth II 2019.



MGM take over from Wendy's World

Due to Wendy Hobday's semi-retirement from Wendy's World Fairs, MGM are delighted to advise that, from January 2020, they will be taking over all her doll's house fairs in Exeter, Lyndhurst and Weston Super Mare.



The Lyndhurst Dolls House Show has been one of the longest running doll's house fairs in the UK, serving the hobby for just over 30 years to collectors and enthusiasts alike.

Gail Tucker, MGM Fair Organiser, said: "We are delighted to be able to continue organising these prestigious shows.

"All dates and venues have been incorporated into MGM's main fair schedule, which is listed on our website. However, if any DHW readers would like to receive news of our shows they should drop us an email."

The email address is: enquiries@mgmfair.co.uk The website is: www.mgmfair.co.uk

Wendy is retaining her antique doll's house shows and details of those are on her website at www.wendysworldfairs.co.uk

Beatrix Potter collection finds the perfect home

When Barbara bought Peter Rabbit and Mrs Tiggywinkle she knew these enchanting characters needed a scene to show them off — a roombox was the answer

BY BARBARA ANTOL

I have been collecting and building doll's houses for many years. I've also always loved the artwork and writing of Beatrix Potter, so naturally, my miniature collection included some Beatrix Potter pieces. Until recently, those items were just used in various houses or stored away "for someday".

Last year I saw a friend's Facebook post showing some wonderful Beatrix Potter creations she had purchased from Sally Reader at the Miniatura show. I was enchanted with those tiny creations and after visiting Sally's website, decided to order some: Peter Rabbit, Benjamin Bunny, Tom Kitten and Mrs Tiggywinkle. When they arrived, I was delighted and knew they were going to need a very special home.

I decided a twelfth scale roombox would be perfect. In my stash of "miniatures for future projects", I had some hand-painted furniture from Judith Dowden (In Some Small Way). The dresser would hold the Sally Reader characters, along with my collection of Beatrix Potter miniature books. The 23 volume set of books were handcrafted by Lee Ann Borgia. They're readable and contain colour plates and black and white drawings, just like the original, real-life versions.

Most of the extra little plates on the dresser are by Carrie Lavender (A Lavender Dilly, from Australia). One exception is the Peter Rabbit Millennium plate on the top shelf. That was

made by Sofia Salcedo (TwelveTimes-MoreTeeny, Spain). The picnic basket underneath the dresser holds a little set of Peter Rabbit plates and mugs. I also had some tiny Peter Rabbit paper dolls and dish towels. Those are stored in the drawers of the dresser.

A matching table and chairs from Judith Dowden were perfect for a teatime setting using a Reutter Porcelain Peter Rabbit tea set. A demi lune table and small shelf unit filled the room and provided extra space for lighting and display. The little porcelain figures on the small shelf unit are from MiniCollectible (France). They are actually trinkets for baking in king cakes used to celebrate the feast of the Epiphany. I also had a little birdcage and a tiny parakeet (handmade by Hannah Hawkins of Once Upon A Time Miniatures, USA). Since Beatrix Potter loved all sorts of animals that seemed appropriate to fill the last corner. You'll also notice a little ginger kitty. I am also a cat lady, so all of my doll's houses are home to cats and/or kittens.

The roombox took only a few weeks to complete. Since it was a fairly small box, one battery-powered lamp provided sufficient lighting. One accent window looks out on a garden scene. I printed out some small pictures for the wall. The middle one is a painting of Beatrix Potter's Hill Top. That is flanked by traditional images of Peter Rabbit and Benjamin Bunny.

I decided to use some brick pattern



scrapbook paper for the outside of the box. For the top, I chose a Peter Rabbit image with paper lace trim.

It was a fun project. It was nice to finally find a special way to display all these pieces that I have gathered over a number of years. They all seemed to fit together so nicely.

Interestingly, I completed the project on July 28th, which is Beatrix Potter's Birthday. That wasn't planned, but it is rather nice that it worked out that way.

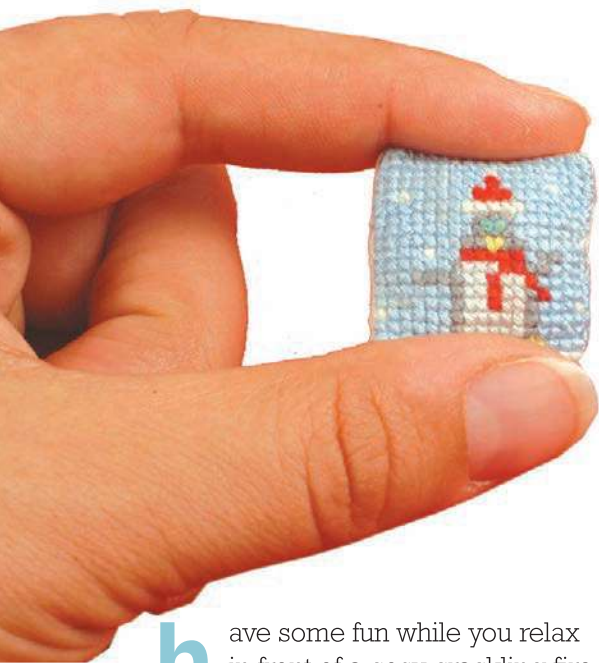


“It was nice to finally find a special way to display all these pieces that I have gathered over a number of years.”

Show your love for winter penguins

Straight from the South Pole into your miniature living room; this little penguin cushion by Marian is certainly cool and adds something special to your festive scene

BY MARIAN HAYNES



have some fun while you relax in front of a cosy crackling fire and stitch this cute little penguin pillow. If you have never stitched in miniature before this is the perfect piece to start with.

Step 1: Separate the embroidery threads carefully and use two strands throughout.

You will need

- 18 count canvas 2" square
- Embroidery silks; light blue, white, yellow, red, burgundy, grey, and green
- Cotton wool
- Piece of cotton or calico 2" square
- White cotton thread

Step 2: Always ensure the stitches have the top diagonal in the same direction.

Step 3: Once the design is complete, stitch the green French knots and yellow back stitch for the beak.

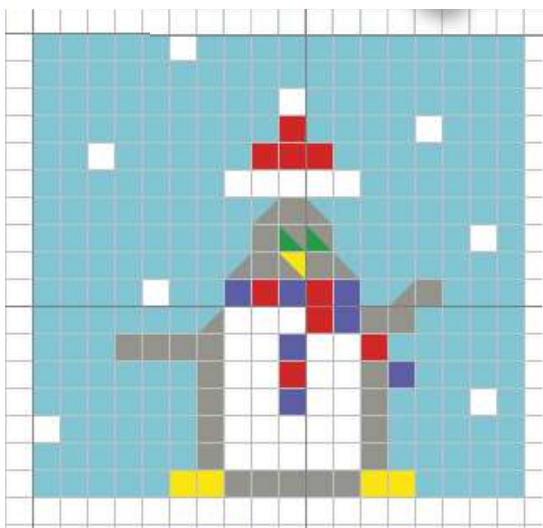
Step 4: Fold the finished canvas into the edges of the stitching. Trim to three blocks round the design.

Step 5: Fold the cotton to the same size and carefully stitch the seams in white cotton.

Step 6: Before stitching up the final side, stuff the cushion with a small wad of cotton wool.

Fun facts

- Most penguins live in the Southern Hemisphere.
- The Galapagos Penguin is the only penguin species that ventures north of the equator in the wild.
- There are no penguins living at the North Pole.
- A Penguin's black and white plumage serves as camouflage while swimming. The black plumage on their back is hard to see from above, while the white plumage on their front looks like the sun reflecting off the surface of the water when seen from below.





MINI GINGERBREAD HOUSE

A sugar-coated idea by Debbie Ingram, that is sure to ruin any diet and get your taste buds, not to mention imagination, working overtime

BY DEBBIE INGRAM

This project came about after a holiday in Florida. I stumbled across a fantastic chain of shops called 'Crackerbarrel'. At the time of my visit it was awash with Christmas decorations, even though it was only the beginning of October, and I was captivated by the trees decorated with gingerbread ornaments.

I thought a gingerbread house would make a good project if I could only find the right house. Over a year later I discovered the very thing in a craft store. First I removed the roof of the house as I needed to seal the entire thing with white glue before painting. The house was much easier to apply paint to after that and two or three coats later the finish was nice.

Next came the fun part, making all those sweets. I made a tray full each night for a week until I had enough. You can either design them around the fea-

tures of the house, or pile them all up, perhaps making chocolate buttons for the roof tiles, if you have the patience and enough Fimo.

Instead I made Liquorice Allsorts out of squares of orange and pink Fimo with black sandwiched in the middle. White Fimo sausages rolled in black made the chimneys.

The door is a chocolate bar and candy canes add swirls of colour along the roof and around the windows. I sweetened the house even further by pushing Fimo into empty chocolate trays to get the shape and then removing them before baking.

No gingerbread house would be complete without a gingerbread man, again made in Fimo with a white sausage outline and pen tops were just the job for stamping out 'Smarties'

and chocolate buttons. Everything needed to be glued on well with craft glue.

The bigger 'chocolate' house is one I use at Easter. Notice the bunny rabbits, on the roof and at the door?

This is a really fun project - the more colourful the better. You might like to try one as a club project, or just to use up all those scraps of Fimo still laying around. I have used mainly Fimo here, but foam makes great marshmallows and little shapes meant for decorating cards can be bought at card shops and painted, like my rabbits on the Easter house.

On the approach to Christmas though, you should find plenty of possibilities around. Perhaps my next project will be to make the interior. My imagination holds no bounds with miniatures!



Michele had fun with her Vintage Vibes

This trendy boutique was made to showcase two of Michele's miniature passions: dolls and shoes. She put it together with style and a lot of creativity

BY PAM NORTH

Michele Volonono previously taught yoga and was the owner and designer of Mishogawear Yoga Couture, but another interest always has been ingrained as a part of her life - doll's houses and miniatures.

Now, as a young retiree, she has the time to make anything and everything she desires in twelfth scale, and has dedicated one room in her house to pursuing that passion. "My work space is a huge mess," she admitted, "but everything is within an arm's reach."

A supportive family makes it easy for her to combine home life and miniatures. While her husband and sons view her miniatures as just her hobby, Michele confessed that miniatures have a much higher importance than that for her; they are her creative outlet and a needed challenge.

"The biggest difficulty in working in twelfth scale is having to figure out how to replicate a particular item, and I love it that one can create a space or scene in whatever genre one desires."

Her twelfth scale dolls inspire her to create a little world for them to come to life. "I'm always adding onto my doll world. Everything is based around my dolls, so if I have an idea of something or someplace for them, I create that space as best I can."

She encourages miniaturists to realise that there are no limitations when creating a space, and for them not to give up when they are unsure how to

execute a style or a miniature. "Give yourself time; sit and look at the space; draw the layout of furniture, windows, doors; and create a 'look board'" (a type of collage consisting of images and samples of objects in a composition).

Her step-by-step process reflects the formal training she has had as an artist, having graduated from the High School of Art and Design in Manhattan, NY, and also majored in architectural engineering.

She finds inspiration for miniatures everywhere and loves sharing her processes and techniques on how to create miniature items. Sometimes she takes photos in the steps she uses, then posts them with descriptions on her Instagram feed. She bemoaned the absence of a local major miniature group, and the lack of opportunity to teach workshops. "I did teach one class on how to make miniature paper flowers, but unfortunately there is no demand here for classes."

Michele's latest piece is one she calls Vintage Vibes Boutique, a diorama scene which she created to provide a nice backdrop and props to highlight the miniature clothes she had been making. She planned its atmosphere to be similar to shopping in a funky shop. Her vision is nicely realised, with enticing little treasures and trinkets tucked into every niche to beckon a miniature clientele.

Nearly everything in the scene was



made by her: the room box, display racks, shoes, chair, lighting, and she did all the sewing for the clothing, using thin draping fabrics. For the decor, she searched on Pinterest for inspiration for farmhouse, shabby chic, and industrial decors.

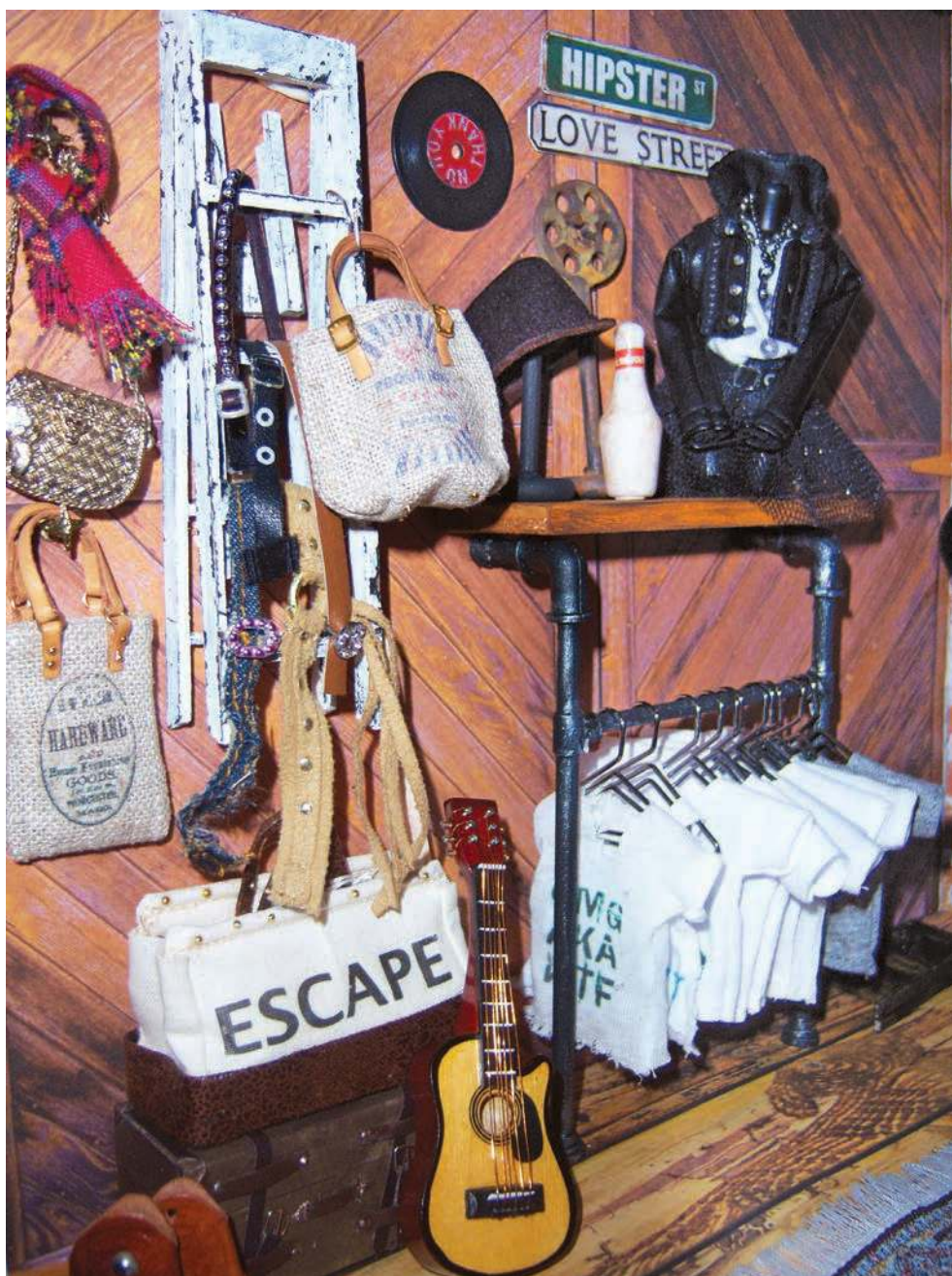
"I feel that filling the centre display with shoes was my biggest challenge. Shoes are very difficult to make, and it's not as if there are twelfth scale patterns for shoes online. I think artists keep those designs close and don't share them. The handbags, luggage, and shoes are my favourites."

All my shoes look functional and are made to scale. I love the way they bring the display to life, and how each pair of shoes fits and looks on my dolls. The jewellery and jewellery displays also were a lot of fun to make. The final result exceeded my expectations. I was trying to throw together a



Above right: The time spent researching and learning to make shoes was well worth it.
Below: A creative way to showcase sunglasses.





Above: An art model doll was used as a mannequin. There are so many creative elements to this room box including the mason jar light hanging from the ceiling.

Above left: All of the clothing on the racks was handmade as well.

Left: Making the handbags was a challenge but they turned out fabulous.

decent room box quickly, but when I look at it, I want to refine and add more character to all the pieces."

Michele doesn't plan on selling her room box. "I will sell some of the shoes and clothes, but the diorama is a keeper." She recently has started selling some of her miniatures, and she offers her creations on Etsy exclusively, with



Above left: You will find new details each time you look at the photos.

Left: The jewellery display exceeded Michele's expectations.

Above: The miniature shoes are actually laced like real shoes.



her prices ranging from £8 to £300.

She shared her thoughts on her perception of the future of miniatures. "I think that world is growing, with a substantial number of collectors and miniaturists on all platforms of social media. We all inspire one another, and it does seem like there are new people creating great scenes, doll's houses, and miniature items."

As with most artists, she has many ideas for new projects. "I am planning on a beach house next. I went away

this summer and we stayed in a house on the beach. It was so gorgeous, and I immediately knew that I wanted to recreate that house in miniature, and I'm really excited to venture into a different style.

"I mostly create spaces that are vintage, industrial, or farmhouse inspired. But this new project will be a 100 per cent modern, chic, farmhouse style in shades of white and turquoise. I also have a barn, a nail salon, and a pet shop on my 'to do' list."

Kits show how small it's possible to go

Volker Arnold makes micro-miniature kits that are a blast to put together

BY GABRIELE LAYNE/EDITED BY PAM NORTH

Gabriele Layne is a miniaturist who recently discovered the latest offerings of maker Volker Arnold, and a new world has been opened to her, one she offered to share with our readers.

She described him in the following way: "Volker is a talented German artist who creates very intricate, artistic scroll saw work, ranging from full-size Christmas decorations to miniatures. Since 2004, he has offered kits for houses, shops, windmills, toys, arches, animal pull-toys, and whole villages in various scales: twelfth, 1/100, 1/144, 1/288, 1/450 and 1/1000.

Gaining in popularity, and another challenge for doll's house enthusiasts and lovers of micro-miniatures, is the scale of 1/2000. Kits in this tiny scale contain wooden houses, walls, fencing, and animals that fit on a display area of no more than 0.8 inch. The authentic style for which Volker is known gives the miniature villages and cities a nostalgic touch. In groups, or as stand-alone highlights under glass domes or light arches, these minute objects open a new dimension of creating miniature landscapes.

"Volker has been reducing the sizes of his creations each year, and has a series of pieces, made of paper, in a scale of 1/4000. Since February 2017, the world's smallest doll's house for the doll's house is available in the remarkable size of 0.1 inch. Because even the thinnest wood would be too



thick for these small buildings, the kits are made of carton, executed with the precision of laser-cutting."

Gabriele said that she had known Volker for many years, and that they had met again at a miniature show, where she placed an order for a variety of his miniature kits. "I did not realise how much he had progressed and expanded his variety of miniatures," she marvelled.

After her return from the show she began working on one of the kits, a medieval Tudor house in 1/144 scale. "It came together nicely," she remarked, "the pieces were easy to remove from the base plate, and they fit together perfectly for assembly. Painting was easy, due to the framework showing on the wood. The instructions were included in the kit so that I could follow along; it is important to read these first.

"I added some landscaping, and filled the many flower boxes with flocking found in the hobby stores. The cuckoo clock was next, which was a

little more difficult because of all of the tiny pieces that were placed on its front, including a fence and a balcony with a railing.

"Paint the small pieces while still on the base plate, then pop them out and do touch-ups; otherwise, they can be held with tweezers and then painted."

Gabriele made the pieces because she was intrigued by their detail, and she enjoys the assembly of kits so she can put her own spin on them if she desires.

Her favourite part about the pieces was that the assembly was quick, allowing her to get to the fun of the painting and decorating."

Gabriele made several pieces from Volker's kits, including: a medieval framework house in 1/144 scale; a cuckoo clock in twelfth scale; a Christmas market stand in 1:144 scale; a fabric shop in 1/144 scale; a shop with drawers in 1/144 scale; and a windmill in 1/450 scale. "All the pieces were made from kits ordered from Volker," Gabriele explained, "and all are available as kits, completed, or boxed as gifts.

Volker Arnold added his insight on the topic: "Almost every thinly-layered medium can be sawn: foam material, cork, paper, stencils, plastics, leather, fabric, felt, fleece, plaster, and even metal. We also successfully tested processing different materials together in one sandwich package. This is a rather simple process in which the materials





Left: Gabriele Layne and Volker Arnold.

Above: This fabric shop is 1/144 scale.

Top right: Three examples of beautiful Christmas decorations.

Right: Gabriele has made the most of these tiny kits. She placed Volker's tiny micro buildings in a glass dome and watch case and built a scene for them.

Below right: Gabriele painted these tiny little Christmas scenes in a box.

are put between two plywood boards, and the pressed package can be drilled, polished or sawn. It is impressive that, with a simple scroll saw, several thousand meters of thinly layered material can be processed per hour.

"In the summer of 2005, I proceeded to go step-by-step to my crafting limit by sawing out miniature objects. Doll's house enthusiasts readily accept pieces in twelfth scale. The previously offered 7cm size arches were to be reduced to 5cm. The decorative pieces were followed by even smaller miniatures down to 0.9cm.

"A telephone call from a newspa-



Give the gift that keeps on giving...

A subscription to the inspiration of Dolls House World makes a fantastic Christmas gift for any miniature lover wherever they are in the world. Order a subscription now for a friend and we'll make sure they receive a beautiful twelfth scale a beautiful (non-working) porcelain Tiffany lamp from Reutter Porcelain with a card, telling them you've given them a subscription as a gift. Plus of course your friend or family member will receive 12 issues of DHW throughout the year. It really is the gift that keeps on giving.

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per, that was searching for interesting articles to publish, resulted in headlines that read: 'A man from Dresden is building the smallest arches of the world', and 'Saxonian has built the smallest arch'."

"Visions somehow can come true. Within a year, up unto the summer of 2006, a broad spectrum of doll's house toys in the scales of twelfth and 1/144 were created. At miniature shows and doll's house club meetings, the wishes of many miniature hobbyists were heard and then created.

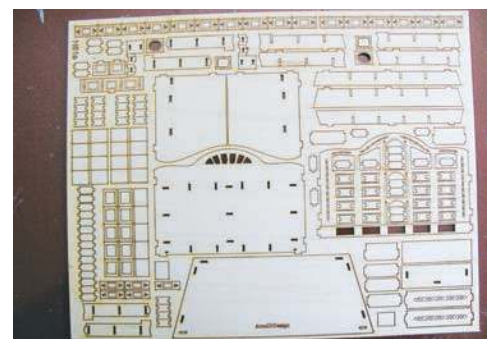
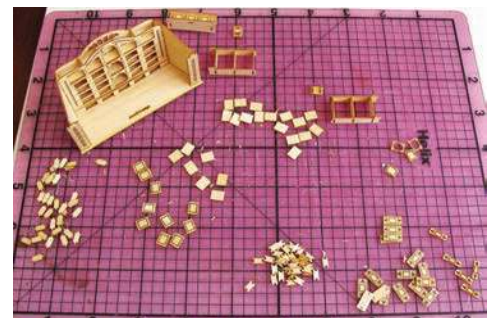
A great fulfilment lies in the creation of tiny miniatures made from 0.4mm wood cutouts, such as complete doll's house furnishings for rooms in 1/144 inch scale. Many viewers were astonished to find 1 mm wooden eating utensils when they opened a small

drawer of a 1 cm table. The dolls of the houses now have more toys with which to play! Soon the interest in these creations awoke a great interest at fairs in Germany, Holland, Great Britain, Spain, and the USA."

"Many of our furnishings hide small surprises, such as items in little drawers, clothes hangers in the closet, etc., and the smaller the better. Since the summer of 2007, the viewers are amazed by the new boundaries that have been reached."

The world of miniatures seems to grow exponentially as technology advances, and the prospects are tantalising!

Right: A kit sheet for the shop as a whole and then broken down.



Use cheap calico to make festive cushions

Scatter cushions are an ideal way to brighten up your home and Moira Chaplin has a festive theme in mind. Choose from four different Christmas patterns

BY MOIRA CHAPLIN

The glory of calico is that it is cheap, as opposed to most miniature embroidery fabrics, which are extremely expensive. Not only that but you want the cheapest calico, as it is the thinnest and easiest to work with.

The other advantage is that it is available in almost any fabric shop because it is used a lot in full size upholstery.

Cut yourself a piece of calico that fits your embroidery hoop and keep it stretched taut. Don't worry about little specks of brown on the calico, they just seem to rub off. Do not wash the calico as the fibres will swell and you will lose the holes. If you prefer to use silk gauze using half tent stitch instead of cross stitch, it will be necessary to fill in all the background in the colour of your choice.

Step 1. Using one strand of embroidery cotton start by doing the border. Only use short lengths of thread as it is inclined to twist or shred. Work the ends in as you go.

Step 2. Make sure that all your bottom stitches go in one direction and all your top stitches go in the opposite direction.

Step 3. Remember it's a cushion you are sewing and no one is going to see the inside, so it doesn't have to be immaculate on the back.

Step 4. When doing the motifs, start with the bottom row and gradually work your way up to the top.

Step 5. Again, make sure that all your bottom stitches go in one direction and all your top stitches the opposite way.

Step 6. The lettering is done in back-stitch. If you have used silk gauze the lettering should be done after you have filled in all the background.

Step 7. When you have completed the chart put the embroidery face down on the fabric you want to use for the back of the cushion.

Step 8. Put both layers in the embroidery hoop and using backstitch, sew the cushion together.

Step 9. Start at the bottom of the cushion about 4in from the side and back stitch round the cushion. By holding both layers of fabric in the hoop you can sew your seams just one 'square' from the border, making sure that you

have neat firm corners.

Step 10. Stop stitching when you have done three whole sides and a further quarter of an inch from the side on the bottom. This leaves about three quarters of an inch gap in the middle of the bottom edge for stuffing.

Step 11. Trim the cushion to within 1/8in of your back stitch seams. Mitre the corners very carefully.

Step 12. Turn the cushion the right side out. The easiest way to do this is to push the top of the cushion down towards the gap. Don't push out the corners too hard as you might find yourself going straight through them.

Step 13. Stuff your cushion with your preferred filling and neatly slip stitch the gap.

Step 14. Once complete give the cushion a light press with a steam iron. This will take out all the creases.

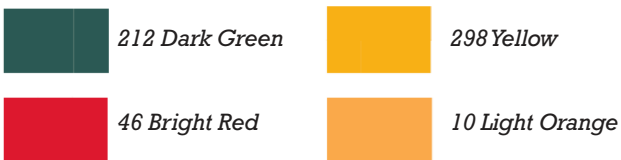
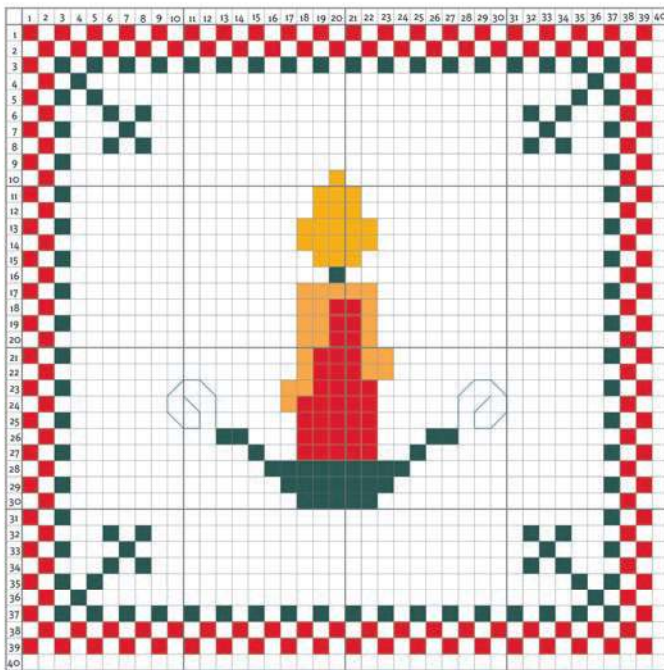


You will need

- Cheap calico
- Anchor embroidery cotton in bright red, dark green, yellow and orange
- Size 10 needle



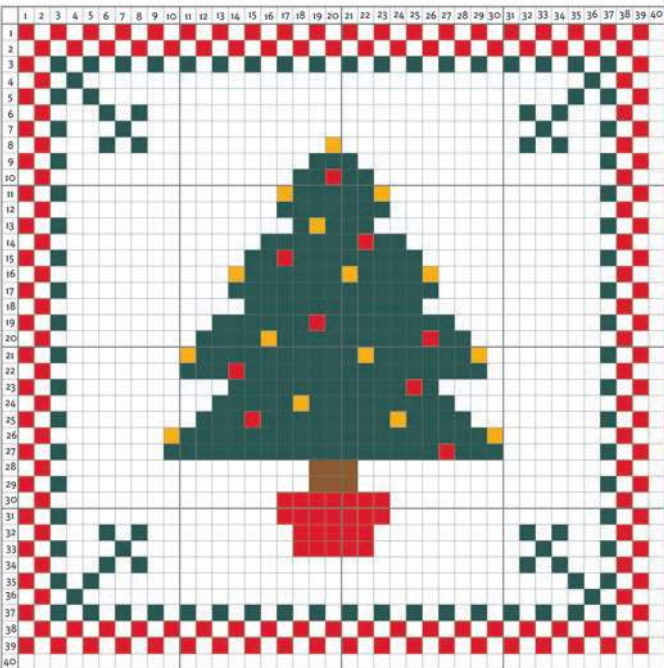
Candle design



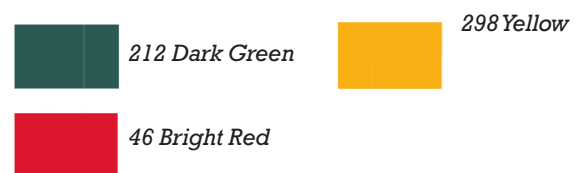
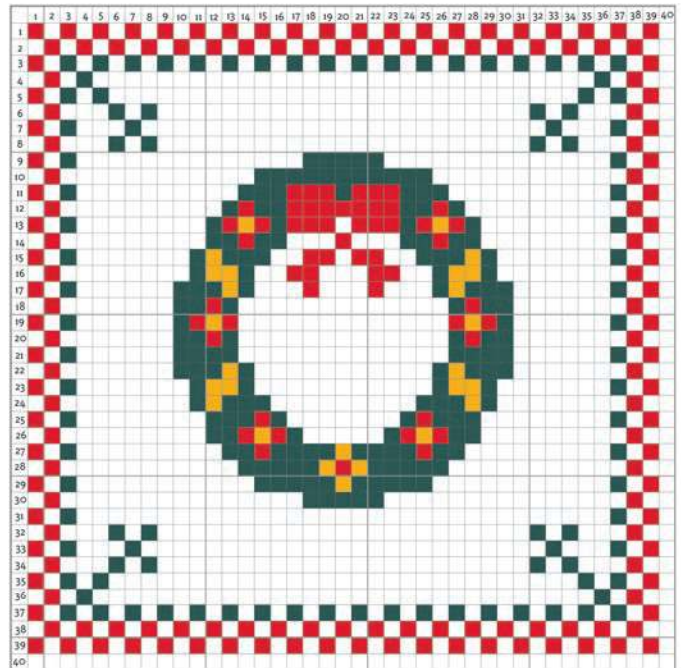
Merry Christmas design



Christmas tree design



Christmas wreath design



Winter wonderland in a hole in the wall

When Ilona ran out of room to show her houses she found the answer was a magical opening and scenes that change with the seasons

BY ILONA MERRITT. PHOTOGRAPHY BY KAI RAMBO

I am now retired and, amongst other volunteer jobs, I am a writer for the News of Sun City Centre. My role is to interview and write about people of interest to our community and various organisations. I spent most of my adult life working with Senior Citizens as a recreation director, primarily for the City of Toledo, Ohio, division of recreation.

I taught many crafts and activities to seniors and organised bus tours for them. Eventually, I started my own business as Tour Director and organiser for Senior Citizens trips and travelled halfway around the world with them.

In 2001, after I had moved to Florida, I met my present husband who introduced me to the World of Miniatures through a friend. He has been my staunchest supporter and encourages me in my endeavours. I am a member of the Lakeland Miniature Guild and, with a friend, organised a Doll's house Miniature Club here in Sun City Centre. I frequently teach projects to the Sun City Centre group, as well as the Lakeland Miniature Club. I also take an active part in their annual show in June every year.

The first house I built was a one-inch scale house for Santa Claus. It has been displayed many times for our local Christmas tree lighting. Recently, it spent the month of December on display at Hospice House. This year it will be on display for the Shriners' Christ-

mas party at which they host about 300 first graders.

It is hard for me to part with things I have had such pleasure to make. Therefore, my husband had a lanai added to our home and when I filled that space, he had space for a studio added to the lanai. It overlooks a lake and makes it a delightful place to work. Since I am retired, I work as my creativity leads me.

Presently, I am working on creating small shadow boxes with 1" birds and these will be Christmas gifts. I am planning 'one more hole' in the wall which will be full of tree houses, animals, and various scenes in nature.

Creating the display

When I retired, I moved from a ten room house to a five room house and thought I could save space by working in 1/48th scale. But sometimes one can even make too many of those! What to do? Put them into a closet? Seems a shame ... but why not?

The idea to display my work in this manner came from Ron Mumfort, who owns a miniature shop in Orlando, Florida. When I saw the 'hole in the wall' in his house, it inspired me to want a similar 'hole in a wall'.

But, how do I convince my husband that this is a necessary project? Good fortune smiled on me because my wonderful husband already had plans as to where to cut the hole in the wall to display my work and he was equally

willing to help me with this large project.

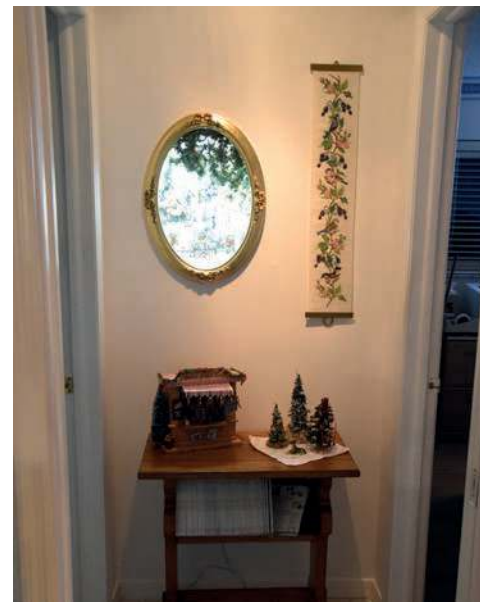
The concept is relatively simple. A place is needed behind a wall where one can build a display area. The dimensions are totally dependent on available space and how many items one wants to display, as well as how it is to be displayed.

My husband built a shelf designed to carry a box up to 2' high x 2' wide x 4' deep. First, we removed the dry-wall from the inside of the closet and then cut an oval for the window on the outside wall.

Now my work started. First, I had to find a picture frame that would be suitable to view the display area. After searching the internet, I found an antique oval frame with a convex glass. A couple of sheets of gold leaf applied to the old frame brought it back to new life.

Years of building 1/48th scale houses and a vivid imagination did the rest. The first 'hole in the wall' display took nine houses, a greenhouse and a gazebo. They were all in 1/48th scale and none of them had to be trimmed down. I had made all of these houses, either from a kit or from scratch. If you use 1" scale house you will probably have to cut them into sections.

I choose to create a mountain village with a street going through the centre, but the road makes a right hand turn just before the last two houses so that the cars don't have the 'drop off' look





Above right: With the hole in the wall there is a winter village!

Top: A tiny dalmatian looking at the decorated pet shop.

Far right: Two skaters in the park.

Above and right: A few of the tiny magical scenes in the display.





at the end. By using a mountain scene, the elevation permits better visualisation of the contents. Since this was to be a day and night scene, more lights were placed in windows which looked onto the street and I created street lamps out of children's beads so that the night scene showed well. Lots of trees, vines and other landscaping material were used, including flowers to brighten up the day scene.

The overhead lighting for the day scene is a LED panel, 1' x 4', over which we draped a black cloth. Only the sheets of plywood, the lights and the black cloth were bought extra. The surrounding walls are large sheets of 1/4" plywood, 2' by 4', covered with watercolour paper on which I painted the background. A few houses were made with core board and placed behind the existing house to add more dimension.

The wiring was a test of patience. I divided the layout into three sections and used two large transformers, which were placed under the end piece.

Although I now live in Florida, I always liked snow and Christmas. Almost as soon as I had finished the first 'hole in the wall' display, I was already planning a new scene using the same



Top and above: An overview of the inside of the closet showing the present display in the hole and the stored original content.

Above right: The scene lit up at night.

area. The process for the winter scene was similar.

However, when installing the electricity, all the wiring must be kept the same. (One cannot reach in and turn on a number of battery-operated lights!) I used grain-of-wheat bulbs to fill in extra lights. I divided this display into two sections using two large transformers. However, the Christmas tree – with about eight lights – had to be placed on its own transformer. This time, the background was painted with watercolour and a variety of pine trees in various shades of blue. White became the backdrop.

The winter scene is also a collec-

tion of previously built houses although some of them were destined for the wastebasket: snow is so wonderful – it can hide a multitude of sins!

This time I had to build a few new buildings to add to the display. For example, the church was built for the display, as were the buildings for the Christkindl Markt (Christmas stalls). I also placed a few small people into the scene. One might note the ice skaters, children, a dog in front of the pet shop, and, of course, a Nativity set in the centre of the town. And, yes, there is a sleigh pulled by horses, treetops glistening and children—hopefully, listening.

Cute Santa adorns the ideal festive jumper



A Christmas jumper is the perfect gift and this design from Nicola with a cute little Santa on the front will look wonderful under the mini tree

BY NICOLA SMITH

Back

Using M cast on 31 sts.
Ribbing: work next 4 rows in k1, p1, rib. Next: rib 10 sts, inc in next st, rib 9 sts, inc in next st, rib to end (33 sts).

Row 1: k.

Row 2: p.*

Repeat rows 1 and 2 another 12 times.

Row 27: Cast off 2 sts, k to end (31 sts).

Row 28: Cast off 2 sts, p to end (29 sts).

Row 29: k2tog, k to last 2 sts, k2tog. (27 sts) Row 30: p.

Repeat rows 29 and 30 another 7 times (13 sts rem).

Place rem 13 sts on a st holder.

Front

Work as back to*.

Repeat rows 1 and 2 another 3 times.

Row 9: k9, reading chart from right to left, k15 sts of motif, k9.

Row 10: p9, reading chart from left to right, p15 sts of motif, p9.

Next: repeat rows 9 and 10 another 8 times. Cont from chart as set until all 31 rows have been completed.

Row 27: Cast off 2 sts, k6 (k motif), k9.

Row 28: Cast off 2 sts, p6 (p motif), p7.

(29 sts) Row 29: k2tog, k5 (k motif), k5, k2tog.

Row 30: p6 (p motif) p6.

Row 31: k2tog, k4 (k motif), k4, k2tog.

Row 32: p.

Row 33: k2tog, k to last 2 sts, k2tog.

Next: repeat rows 32 and 33 another 3 times. Row 40: p.

Row 41: k2tog, k2, k2tog, turn

Row 42: p2 tog, p2.

Row 43: k2tog, k1.

Row 44: p2tog.

Fasten off.

Returning to rest of work, place next 5 sts on a stitch holder. Rejoin yarn to 6 sts left on needle.

Row 41: k2tog, k2, k2tog, turn

Row 42: p2, p2tog.

Row 43: k1, k2tog.

Row 44: p2tog.

Fasten off.

Sleeves

Using M cast on 23 sts.

Work 3 rows in k1, p1 rib,

Next: rib 7 sts, inc in next st, rib 7 sts, inc in next st, rib to end (25 sts).

Row 1: k.

Row 2 and all alt rows: p. Rows 3, 7, 9, 13 and 15, 19 and 21: k. Rows 5, 11, 17 and 23: inc in 1st st, k to last st, inc in last st.

Row 24: p.

Row 25: k.

Repeat rows 24 and 25 twice more and then row 24 again.

Row 31: cast off 2 sts, k to end. (31 sts).

Row 32: cast off 2 sts, p to end (29 sts).

Row 33: k2tog, k to last 2 sts, k2tog.

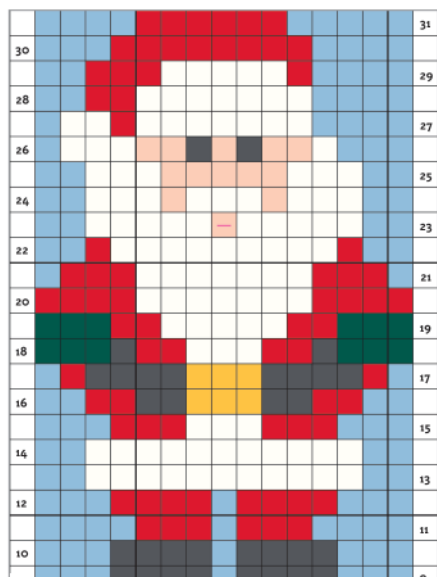
Row 34: p. Rows 35–42: rep rows 33 and 34 (4 more times) until 19 sts remain.

Row 43: k2tog, k to last 2 sts, k2tog

(17 sts). Row 44: p2tog, p to last 2 sts, p2tog.

Row 45: k2tog, k to last 2 sts, k2tog

(13 sts). Row 46: p2tog, p to last 2 sts, p2tog.



You will need

- 1 ply yarn or cotton
- Broder No 25 in main colour
- Small amounts of black, red, white, green, gold and pink
- Size 19 knitting needles

Abbreviations:

rs = right side, k = knit, p = purl,
ss = stocking stitch, sts = stitches,
inc = make a st by knitting in front, then back of next st,
tog = together, rep = repeat,
rem = remaining, patt = pattern,
M = main colour

continued on P63.

A welcome beverage for your mini guests

Eggnog originated in early medieval Britain and has become a Christmas staple in many areas of the world. Here's how to make some for your mini guests

BY GAIL TAYLOR GISMONTI

Make some eggnog to add to your mini scene. You can change the scale based on your serving bowl and cups.



Step 1. Pour equal amounts of resin into cup one and hardener into cup two. Measure carefully.



Step 2. Now carefully pour the resin into the cup with hardener.



Step 3. Mix thoroughly using a coffee stirrer, following the manufacturer's directions. This step is very important. If not mixed thoroughly the resin will not cure and will remain sticky. If bubbles appear you can gently shake the mixture or blow on the container gently. Take care NOT to breathe in fumes. Always work in a well-ventilated room.

Step 4. Next, scrape the white and reddish-brown pastels into the wells of your palette, reserving each until the appropriate step.

Step 5. Add the white colour pigment into your resin/hardener mixture, one drop at a time. Mix again until colour

is evenly dispersed. Since this is an opaque pigment, add in white pastel to enrich your colour.



Step 6. Add a drop of yellow pigment to the liquid until you have the desired shade. You should now have a realistic shade for eggnog.

Step 7. Fill your punch bowl, adding a drop at a time carefully. This is a slow process, but the results will be worth it, and you will not spill the liquid. If some should spill on the sides of the bowl, use a wet wipe quickly to clean the sides.



Step 8. Fill some of the cups using a toothpick, one drop at a time.



You will need

- Disposable measuring cups
- Coffee stirrers
- Toothpick
- Disposable gloves
- Plastic palette or a ceramic tile
- Resin/hardener
- Punch Bowl with cups/glasses
- White Castin' Craft Pigment
- Yellow Castin' Craft Pigment
- White and dark reddish-brown pastels
- Christmas candy pieces



Step 9. Set aside the filled punch bowl and cups, allowing them to cure for at least 24 hours.



Step 10. After the punch bowl is set, sprinkle a tiny amount of the reddish-brown pastel across the top to simulate nutmeg. If you have a selection of polymer Christmas candy or a cane of Christmas candy, you may wish to place a few pieces on the top.

Now, raise a toast for peace, health, prosperity and a happy holiday!

If you have any questions you can contact Gail at etsy.com/shop/kensing-tonminiatures.

Painting by numbers

1. What are we hanging in our houses this month? Skaters in the Bois de Boulogne by Renoir.

2. Well it's certainly wintry. It

gives me shivers just looking at it. Spare a thought for the artist. He hated the cold, but couldn't just take a quick snap on his iPad and retire to the studio. He had to keep his brush moving in freezing temperatures.

3. Why did he do it then? Well the impressionists were known for 'plein-air' painting, and I guess if it was cold outside they just had to get on with it. It's possible that a series of severe winters in France also contributed to an increase in the number of winter landscapes produced by impressionists. It gave them the opportunity of experimenting with the use of light and colour to paint what they called the 'effets de neige' (the effects of snow).

4. But Renoir wasn't a fan? No. He painted very few winter landscapes. Later in his life he told an art dealer "even if you can stand the cold, why paint snow? It is a blight on the face of nature."

5. To paint such a wonderful picture under such circumstances was quite an achievement then? Definitely. Especially when you remember he was only 26 at the time.

6. When was it painted? In January 1868 at the new public park of Bois de Boulogne in Paris. Newspaper accounts of the time recorded freezing temperatures allowing people to walk across the Seine and ice skate on rivers and streams. The snowscape depicts many Parisians, young and old, spending leisure time on a frozen park lake. The theme evokes older Dutch ice skating landscapes.

7. What do they say? "The painting has an unfinished, sketch-like quality to it, in the style of a pochade, but the brushwork is bold and the composition fully realised."

8. What do we say? "Glad doll's housing is an indoor hobby!"

● **Now cut out the painting and hang it in your house. See Cutouts on P77.**



continued from P61.

Row 47: k2tog, k to last 2 sts, k2tog (9 sts). Row 48: p2tog, p to last 2 sts, p2tog.*

Break yarn and leave rem 7 sts on a st holder. Work 2nd sleeve to*. Do not break thread and leave the rem 7 sts on the needle (this will be the neck).

Neckband

K7 sts from 2 sleeve, pick up and k 3 sts down left front neck, 5 sts from st holder at front neck, pick up and k 3 sts up right front neck, 7 sts from 1st sleeve and the 13 sts from the back st

holder. (36 sts).

Work 3 rows in k1, p1 rib. Cast off loosely in rib.

To make up

Using oddment of red sewing thread, embroider mouth of Santa as shown on the chart in red. With rs sides tog, sew up neckband and left back raglan seam. Sew up the other 3 raglan seams and then sew up the side and sleeve seams. Sew in all loose ends. Turn rs out and press very lightly.



SHOW DATES



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

NOVEMBER

SUNDAY 24 NOVEMBER

DOLLS HOUSE & MINIATURES FAIR

The Civic Hall, Market Street,
NANTWICH, Cheshire CW5 5DG
Open: 10.30am - 3.00pm
Organiser: MM Fairs

SATURDAY 30 NOVEMBER

KENSINGTON CHRISTMAS DOLLS HOUSE FESTIVAL

Kensington Town Hall, Hornton Street,
LONDON W8 7NX
Open: 11.00am - 6.00pm
Organiser: London Dollshouse Festivals

DECEMBER

SUNDAY 01 DECEMBER

DOLLS HOUSES & MINIATURES FAIR

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

FAIR ORGANISERS:

Dolly's Daydreams: 01945 870160.
www.dollysdaydreams.com
E: dollysdaydreams@btinternet.com

Little Priory Fairs:
www.littleprioryfairs.co.uk
littleprioryfairs@outlook.com

London Dollshouse Festivals:
020 7812 9892 E: kdf@dollshousefestival.com
www.dollshousefestival.com

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

Pat Cutforth: www.patcutforth.co.uk

Warners Shows: 01778 391123
www.yorkdollshousefair.co.uk

Wendy's World: 01895 834348
www.wendysworldfairs.co.uk
E: wendyhobday@wendysworld.co.uk

JANUARY 2020

SUNDAY 5 JANUARY

DOLLS HOUSE & MINIATURES FAIR

Westpoint Conference Centre
Westpoint, Cyst St. Mary,
EXETER EX5 1DJ
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SATURDAY 11 JANUARY

DOLLS HOUSE & MINIATURES FAIR

The Benn Hall, Newbold Road,
RUGBY, Warwickshire
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 12 JANUARY

DOLLS HOUSE & MINIATURES FAIR

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

SUNDAY 19 JANUARY

DOLLS HOUSES & MINIATURES FAIR

Ipswich Hotel, Old London Road,
Copdock, nr IPSWICH IP8 3JD (off A12)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

FEBRUARY

SATURDAY 1 FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Southport Theatre & Convention Centre,
SOUTHPORT
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 2 FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

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

SUNDAY 16 FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

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

DOLLS HOUSE & MINIATURES FAIR

Grand Pavilion, The Esplanade,
PORTHCAWL, Wales CF36 3YW
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 23 FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Downswood Community Centre,
Chiltern Close, Downswood,
MAIDSTONE Kent ME15 8XG
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SATURDAY 29 FEBRUARY

THAME DOLLS HOUSE & MINIATURES FAIR

Thame Sports & Art Centre
Oxford Road, THAME OX9 2BB
Open: 10.00am - 3.30pm
Organiser: Little Priory Fairs

MARCH

SATURDAY 7 MARCH

DOLLS HOUSES & MINIATURES FAIR

The Assembly Rooms, High Street,
DEDHAM CO7 6DE (off A12)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

DOLLS HOUSE & MINIATURES FAIR

Northwich Memorial Court,
Chester Way, NORTHWICH CW9 5QJ
Open: 10.30am - 3.00pm
Organiser: MM Fairs

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

From little acorns little baskets grow

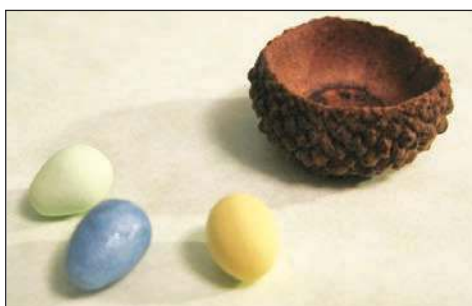
We know this is an Easter project, but this is the only time of year you can collect those little acorn cups — so get hunting in the woods

BY AURALEA KRIEGER

This egg-filled basket is a quick and easy project to add a little fun and festivity to your doll's house Easter celebration!

Step 1. If you live in an area where acorns are abundant, then take some time to search the ground for a few acorn cups. If they have a stem attached to them, you can snap it off and sand down the base of the cup so that it will sit evenly, but you should be able to find some that already have flat bases.

Step 2. Roll a small piece of clay in your palm and shape it to look like an egg. Do this for each of the three colours you chose.



Step 3. Bake the clay eggs by following the package directions.



Step 4. Cut two pieces of green cloth wire, approximately three inches long, and twist them. Bend the wire into a handle shape. Set this to the side.



Step 5. Put a dab of glue in the bottom



of the acorn cup and press in some moss. Use tweezers to pick up each egg and dip them in a bit of glue, then place them in the moss and press down. Keep an eye on them and press them down a few times— they may rise up because of the moss.



Step 6. Be sure your handle is the height you want, then dab the handle bases in glue and tuck them in the acorn cup, to the sides, in under the moss. You may have to hold both sides of the handle at the base once it's in and pull out a bit so the handle is a little wider. It just looks a bit better.

Step 7. Let dry. Glue a flower or tie a little bow on the handle. I used purple raffia, but small ribbon works. And you're finished!

You will need

- Acorn cup
- Polymer clay (three colours)
- Green cloth wire (six inches)
- Wire cutters
- Tacky glue
- Tweezers
- Dried moss
- Ribbon

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Store winter memories with snowman in bottle

Michelle has found a quick and easy way to store precious winter memories in a tiny bottle to enjoy all year long

BY MICHELLE CANADA

The cheerful lyrics of the Frosty the Snowman song always transport me back to my childhood. Bundled up in my snowsuit, I giggled while making snow angels with

my three younger sisters. We constructed snow forts and dug tunnels. One year we had so much snow, my dad piled it up against the side of the house and we sledged off the roof! Thinking back on that day, I bet my mum was a nervous wreck. We built many snowmen, properly accessorised of course.

It saddened me when the days got warmer and our poor snowman slowly melted into an unrecognisable lump. Perhaps we should have put him in a glass jar and kept him safe until the weather turned colder once more.

This project pays tribute to that classic song and all the happy childhood memories that it brings to mind. "But he waved goodbye, sayin' 'Don't cry, I'll be back again someday'."

pointed end of toothpick and cut. This will be the carrot nose.

5" long x 1/2" wide for the scarf.

You will need

- Toothpick
- Scissors
- Acrylic paint in Pumpkin Orange, Seminole Green
- Paintbrush
- Glass jar with removable lid (approx 1 1/2" tall x 1/2" wide)
- Fabric scrap for scarf (1/2" wide x 5" long)
- Safety pin
- Embroidery floss in tan
- Glitter
- 2 black seed beads
- Melted Snowman label



Step 1: Measure 3/8" from



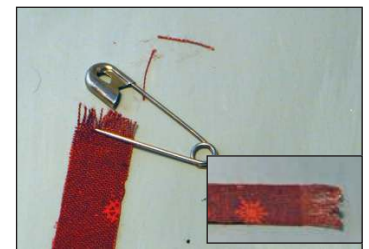
Step 2: Paint the carrot nose with Pumpkin Orange paint and let dry.



Step 3: Remove lid from glass jar and paint it with Seminole Green paint. Let dry.



Step 4: Cut a fabric scrap



Step 5: Use a safety pin to create fringe on the ends. Fringe should measure 3/8" long.



Step 6: Tie the scarf around the neck of the bottle.



Step 7: Cut two strands of tan embroidery floss that are 10" long. This will be the



twine for our Melted Snowman label.



Step 8: Hold one end of the threads in your left hand and with your right hand twist in the same direction until two threads twist together on themselves.



Step 9: Use the safety pin to poke a hole in the label.



Step 10: Thread twisted embroidery floss through the hole in label.



Step 11: Tie label around neck of bottle.



Step 12: Fill the jar with 1/2" of glitter.



Step 13: Drop in carrot nose and two black seed beads for eyes.

Step 14: Put the lid on and enjoy your melted snowman!



New 1/48th kit is based on a French chateau

Seaside Miniatures are just about to launch a lovely new 1/48th scale kit based on a French chateau.

Seaside's Alison Thomas told us: "The inspiration for the chateau came from our regular visits to France and travelling around looking at the style and architecture of these magnificent buildings. It is amazing how many there are just in Normandy."

She added: "When designing this 1/48th quarter scale kit we used different elements of various chateaux that we photographed."

This kit consists of three floors, 10 rooms, and features a grand central staircase leading to first floor.

Access is gained from a front centre panel which is removable, along with the side panels and roof. The exterior has authentic French features such as windows, rails, steps and chimney stacks.

The kit comes complete with full written instructions for assembly with photos to assist. It's all been designed and manufactured in MDF by Mike and Alison at Seaside.

The couple tell us additional interior furniture, lighting, wall panelling, wall and floor coverings, plus accessories will also be available soon.

The kit is being launched online from December 1 on a limited edition production run at www.seasideminatures.co.uk



● We have one kit to giveaway to one lucky reader. Email richard@ashdown.co.uk with your name and address, putting 'Seaside Giveaway' as the subject line, to arrive by December 21. Or send a postcard to 'Seaside Giveaway', Dolls House World, PO Box 219 Pulborough RH20 9BA.



“Frosty the Snowman, knew the sun was hot that day, so he said, ‘Let’s run and we’ll have some fun now, before I melt away’.”

Tynietoy company was founded by two women

The fascinating story of how a local club made mini furniture that sparked the beginnings of a national company that employed more than 40 people

BY TROY BETTRIDGE

I began collecting Tynietoy furniture in 2006 after discovering a few pieces in a local antique store in Tulsa, Oklahoma. After doing some research on the pieces, I decided to keep them. Tynietoy doll's house furniture was produced from 1920-1942 in Providence, Rhode Island and traces its origins to the Handicraft Club which is still in existence today.

In 1917 an interior designer named Marion Perkins and member of the Handicraft Club, had put together some miniature wooden furniture samples to show potential clients. Marion Perkins was a graduate of the Rhode Island School of Design and an accomplished furniture designer. Marion displayed her miniature furniture at the Handicraft Club where it caught the eye of a curator for the Metropolitan Museum of Art who purchased some pieces for the museum's permanent collection. Amey Vernon, another club member, partnered with Marion Perkins and the two began to sell the miniatures in early versions of house parties. World War I had a negative impact on the interior design business and prompted the two women to form Tynietoy in 1920 and incorporated the company in 1921. The war had also taken a toll on imports of European toys to the U.S. including doll's houses and miniature furniture which created an opportunity for Tynietoy to fill that void.

In 1923, the company standardised



the doll's house furniture and doll's houses to 1" scale. The Colonial Revival movement was sweeping the nation and was the inspiration for several of the furniture pieces.

Tynietoy had a working relationship with the Rhode Island School of Design which was located within the neighbourhood of the Truman Beckwith House where the Handicraft club was located and hired students to hand paint each piece of furniture.

The Tynietoy company blossomed like the hand painted flowers that adorned each piece and developed relationships with major department stores Marshall Field's in Chicago and F.A.O. Schwarz in New York along with a mail order catalog business that was distributed nationally, and the company also did custom orders.

During its heyday, the Tynietoy company had more than 40 full time employees including many World War I veterans. George LeClerc was a designer and craftsman for the company between 1920-1938 and went on to start his own company to produce his own larger scale furniture. The Tynietoy company was considered a preeminent manufacture of fine miniature doll's houses and miniature furniture. In all, the company produced 150 different individual pieces of furniture, each by hand.

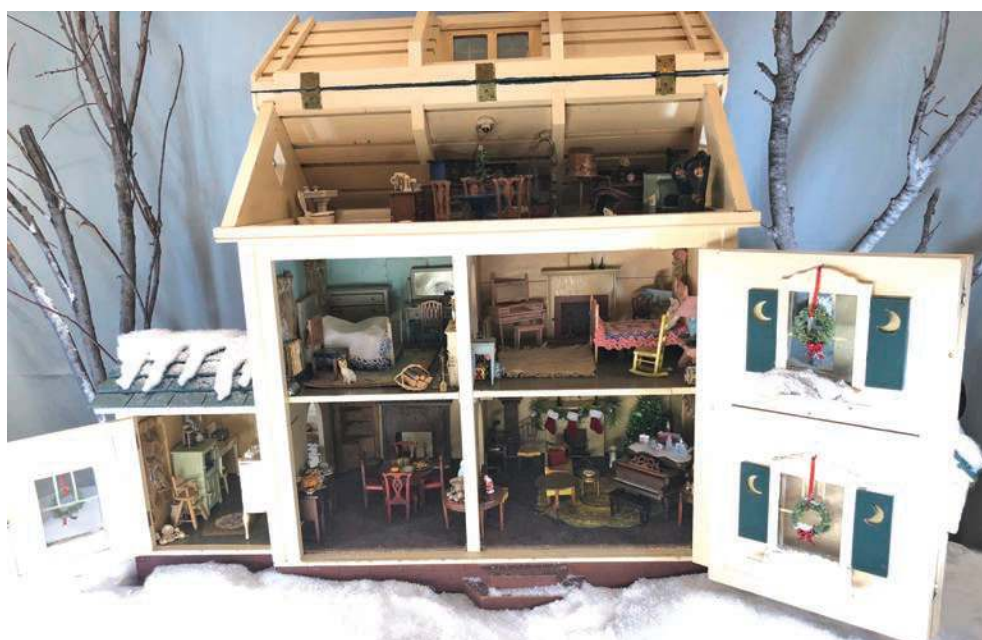
Early Tynietoy furniture was labeled with paper tags that bore the



company's logo which is a small doll's house bordered by a toy tree on one side and ladder back chair on the other with the word Tynietoy centred underneath (Note: the lower case 'o' is in the actual logo). Many pieces have since lost their paper labels. This may be why the marking of each piece was switched to marking each piece with a rubber stamp using either a dark blue or black ink in the mid-1920's through the early 1930's. In 1930 the company had started pressing a logo into the wood and added an 's' to form the word TynietoyS. There are a few other versions of the logo which include Providence, RI in the logo.

After Amey Vernon's death in 1942, Marion Perkins decided to sell the company to Louise Fales Specialties and by the early 1950s the company had gone out of business.

In 1952, after the company closed their doors, the contents including many unfinished pieces were boxed up and put in storage. In the 1980's many of these items were discovered and purchased by the owners of a doll's house museum in California. Recently the market has been flooded with



unfinished Tynietoy pieces which were sold when the museum closed in 2017.

The Truman Beckwith House where the Handicraft club met is listed on the National Register of Historic Places and is in the process of collecting Tynietoy miniature pieces for a permanent display there.

Above: The holiday decorations are not by Tynietoy, but all of the furniture is except the fireplace which came with the house and the coffee table by Kilgore. The Tynietoy pieces in the living include two half rounds Demi-lune tables, grand piano/bench, grandfather clock, phone table and chair, mirror, the Hepplewhite chairs and the Sheraton sofa.

Top right: The Crescent Moon Cottage is not manufactured by Tynietoy, but it is from the same period. Troy likes to decorate and display the house during the Christmas season.

Above right: Troy's Tynietoy collection resides in this antique house dating from the early 1900's. He has named it the Crescent Moon Cottage.

Right: Examples of Tynietoy markings and logos over the years. Early versions had paper labels and later versions were marked with an ink stamp or impressed into the wood.





Left: The pink bedroom Tynietoy pieces include the bed, the dressing table and bench side table and lamp, the sewing table and the fireplace. The dressing table has a swivel mirror and two narrow glove drawers.

Below left: These Tynietoy fireplaces show the variety from the company. The Tynietoy accessories include wooden candlesticks, andirons, the broom and the basket of wood. The hand-woven rug is also Tynietoy

Below right: Tynietoy produced some famous pieces of furniture inspired by special events like this Mt. Vernon settee and the mahogany tilt-top table in 1932 to commemorate the 200th birthday of the country's first president George Washington.



Above: Two Tynietoy phone tables and the matching chair. Both the candlestick phone and the telephone on the right are from the era. The phone on the right was made by Tootsietoy.



Right: The attic is one large space that is broken down into three areas. This bedroom corner houses a Tynietoy Empire bed, desk, dresser, cradle, floor lamp, and wing chair. The side chair is from the Tynietoy Victorian collection. The spinning wheel is from the same era.

Below right: The corner cupboard, round table, and Chippendale chairs are also Tynietoy. This rare fireplace was built by the Tynietoy company, but not ever used in regular production. The large knife box on the fireplace is also by Tynietoy.

Below: This group of Tynietoy beds includes a pink pineapple finial top bed, an Empire bed and a Tynietoy cradle.

Bottom right: This group of yellow furniture includes a Tynietoy ladder-back-rush-seat rocker, a Sheraton sofa, two Hepplewhite chairs and a Sheraton chair.

Bottom left: The bookcase was produced in later years. Earlier versions had shelves filled with painted card stock faces to look like books. The floor lamp features a hand-painted shade. The grand piano has a working wind-up music box. The grandfather clock has great printed graphics that are nailed on while the other details are painted onto the stained wood.



Little lanterns are such fun to make

Light up your house with these antique-style lanterns. They're made out of wrapped card and need patience, but are well worth the effort

BY TINA SANSCHAGRIN

I dare you to stop at one. These little lanterns are fun and addictive to make. You may end up with one of every colour. I know I did. Follow the tutorial to make your own.

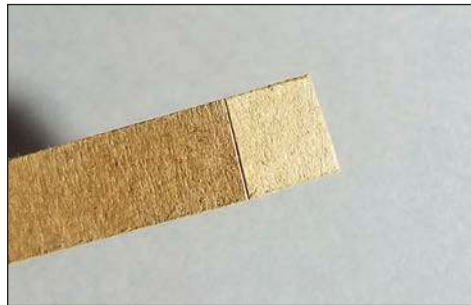
Getting started

Card stock is made of two pieces of paper bonded together to form a thick card product. To have clean even joins, we will remove one layer of the card stock to create flaps that, when overlapped and glued, create the same double thickness as the original card stock.

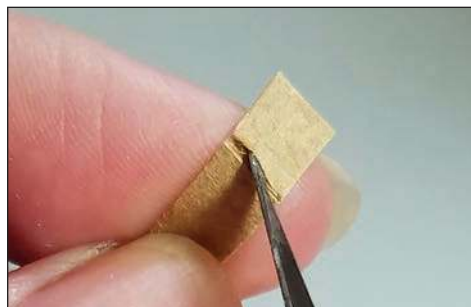
The lantern is made up of round tubes (cylinders), cone shaped flanges and round discs of card stock. We are

going to start at the bottom of the lantern and work our way to the top.

Step 1. Print out the template so that the square guide measures 1" after printing.



Step 2. Transfer the template shapes onto card stock. You can also just print onto the card stock to save a step.



Step 3. Carefully cut out the shapes using a craft knife and cutting mat. Use a fresh blade in your knife for clean edges and take your time. Keep the scraps they may come in handy.



Step 4. Take strip labelled (K) and wrap around 7/16" dowel. Use your fingernail to crease a line where the strip overlaps. Cut off 1/4" beyond the crease. Gently cut with your craft knife at the 1/4" mark from the end through one layer of the strip and peel off the first layer of card stock. Flip the strip over and at the opposite end and opposite side, cut through one layer 1/4" from the end and remove one layer of the card stock. Apply glue to the underside of one flap and then wrap around the 7/16" dowel and glue the overlapping flaps. The seam should be almost invisible. Remove the cylinder from the dowel.

You will need

- Card stock
- Glue
- Button thread
- Wire 30 gauge
- Craft knife
- Tweezers
- 1/4" circle hole punch
- Toothpick
- Ball stylus
- Round nose pliers
- Drinking straw
- Sharpie
- Printer
- 7/16" dowel
- Needle tool or T-pin
- Hand drill

Step 5. The circle marked (G) should fit into the cylinder you just made. Glue into place at the bottom of the cylinder. Don't hesitate to trim a little off if you need to. You want a snug fit. Use the 7/16" dowel to seat the circle evenly at the bottom of the cylinder. Glue a second circle (G) on top of the first circle.

Line up your join seams so that they will be at the back of your lantern as we go along. Glue.



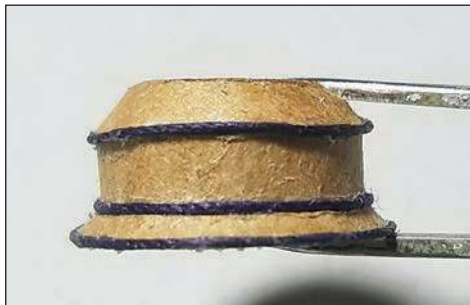
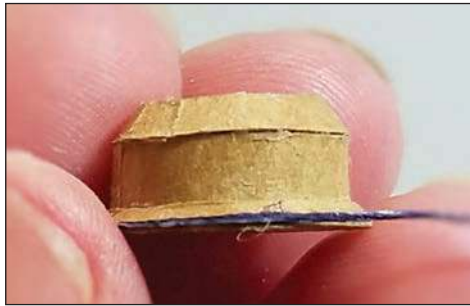
Step 6. Cut 1 1/4" part section of the ring marked (B) off. Run the 3/4 part of the ring between your finger and a dowel or ball stylus tool to curl the ring, like curling a ribbon. We are going to make a cone shaped flange. Wrap the ring around the cylinder and mark the overlap. Trim 1/4" past the mark.

Create your glue flaps just like you did on the cylinder and glue. Place the flange back onto the cylinder and slide down to the bottom where the flange bottom edge is even with the bottom of the cylinder.

Step 7. Use circle (D) for the bottom. If (D) doesn't fit just right, apply glue to the bottom and place on top of a piece of scrap card stock. Let dry and trim off excess.



Step 8. Using the (C) ring create a flange to fit right at the top of the cylinder. The bottom of the flange will butt up to the top of the cylinder. Glue.



Step 9. Take some button thread and run a piece through some glue between your fingers. Starting at the back, align the thread to the edge of the bottom and go all the way around and cut. This will look like the weld bead when finished. Add the button thread trim to the next two seams.

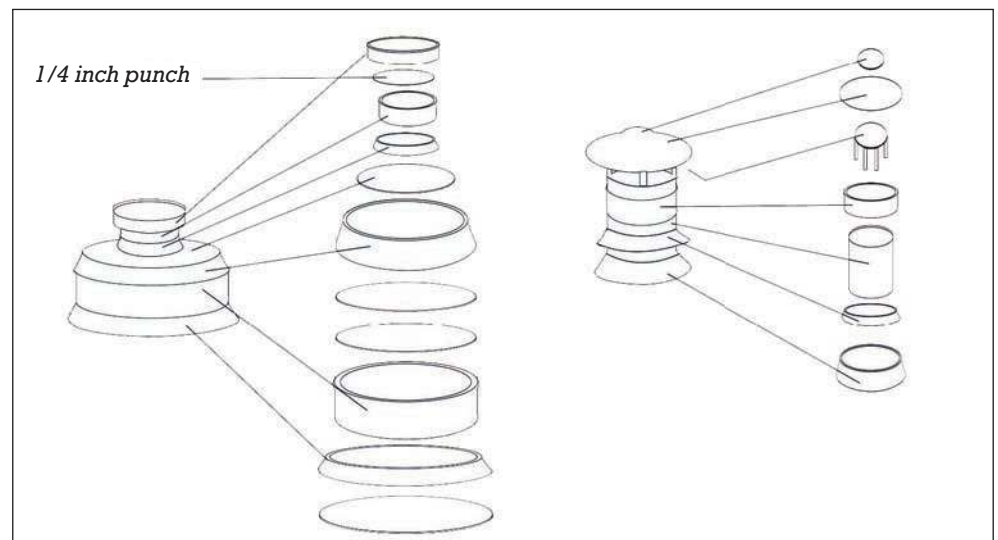


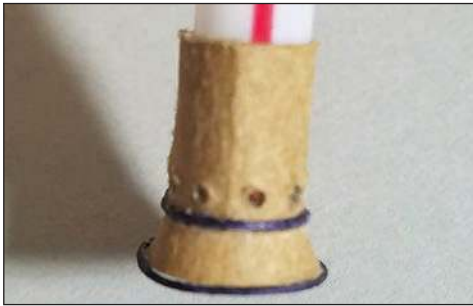
Step 10. Take a toothpick and cut off approximately a 1/4" piece. Taking the

(O) strip glue a piece around the end of the toothpick. This will look like a cap on the fill spout. Use a T-pin or needle tool to pierce a hole in the top flange. It should be opposite the back seams and in the middle of the flange. Add the fill spout and glue.



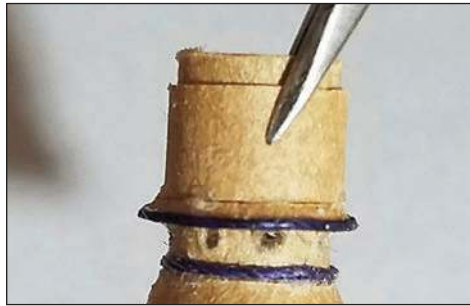
Step 11. Using the (L) strip create a 3/16" cylinder. I used my paint brush handle to wrap around. Glue into the centre of the top. Punch a 1/4" hole using a hole punch. Glue to the top of the cylinder. Using the (O) strip, create a cylinder to fit over the 1/4" hole punch. You want the bottom of the cylinder to line up with the edge of the 1/4" circle.





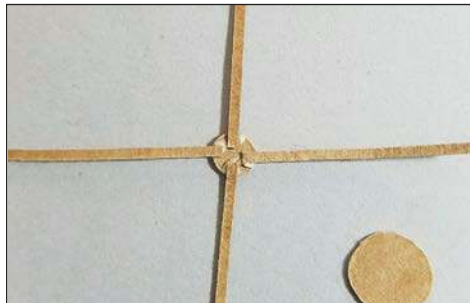
Step 12. Moving to the upper part of the lantern. Take strip (J) and form a 7/32" cylinder. I used a disposable drinking straw. Take (C) ring and form a cone shaped flange that will butt up to the bottom edge of the cylinder you just created.

Add the button thread trim to both the join and the bottom edge of the flange. Drill or pierce some small holes around the cylinder right above the button thread over the join.



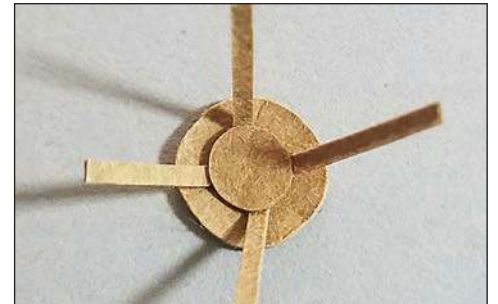
Step 13. Use strip (L) and create a cylinder around step 12's cylinder. Add a flange to the bottom edge using ring (A).

Then trim the edge of the flange with some button thread. Drill or pierce some small holes evenly spaced around right above the top thread.



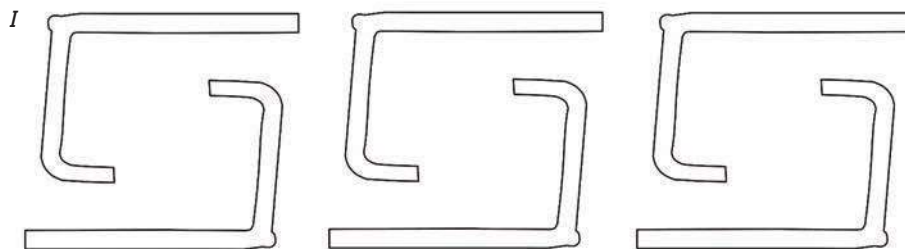
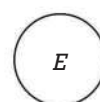
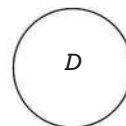
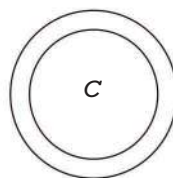
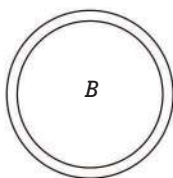
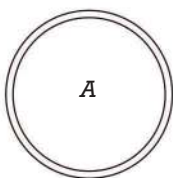
Step 14. Cut four 1" pieces of strip (O). Add four drops of glue to an (H) circle. Evenly spaced around the outside

edge. Place one strip end onto each glue dot. The one inch strips will extend outward from the circle. Let dry.



On the opposite side of the circle, apply a drop of glue and add an (F) circle centred. Let dry. Turn over and bend the four strips up at a 90 degree angle. Take an (E) circle and with a ball stylus, shape into a small dome. Glue the dome to the top of the (F) circle. It will end up looking like a jellyfish.

You will need two each of A - H.



J

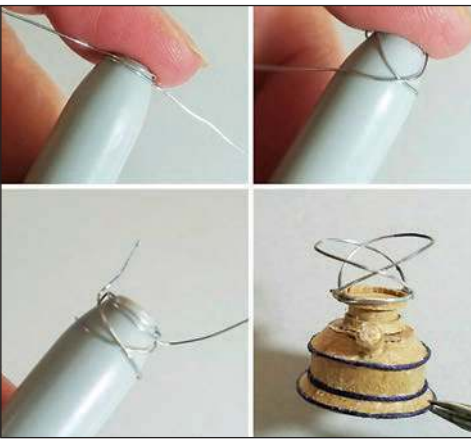
K

L

O



Trim the strips down to about 1/3". Apply a ring of glue to the inside top edge of the previous step and insert the tentacles of the jellyfish into the opening. Don't insert all the way, leave a gap.



Step 15. Cut a 3" piece of 30 gauge wire. Using the bottom of a fine point sharpie marker, start by wrapping the wire in a circle and a half around the bottom.

Bend each wire up towards the cap on each side of the sharpie. Hold in place and bring one wire across the front and over to the opposite side towards the bottom of the sharpie. Take the opposite wire and wrap across and down to the opposite side at the bottom. Turn the sharpie around to the other side. Take one wire and wrap going up, across and back down to the beginning circles. Repeat with the opposite wire.

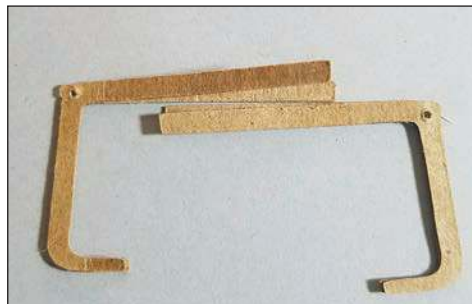
This is the wire cage that would hold the glass in place. I soldered mine at the two sides. If you don't solder, you can wrap fine wire or glue thread around the wires to secure. If you wish you can add a glass bead or marble for the glass.



Step 16. Cut a 1" piece of 30 gauge wire and use needle nose pliers and form a tight spiral circle at the end.. Cut to 1/4" length. Pierce a small hole into the flange just to the right of the fill spout. Glue the wick key in the hole.

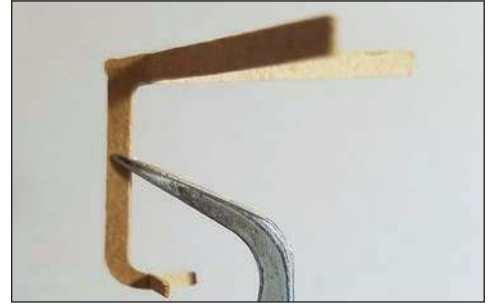


Step 17. Gather 4 pieces of (I). We are going to glue two pieces together for each side bracket. Apply glue on one (I) piece starting just above the top corner (longer arm) and continuing to just about 1/8" from the end.



Layer on a second bracket on top. Repeat for the opposite side only reverse the direction of the bracket. Drill or pierce a small hole at each bracket's corner at the top. Wrap the top

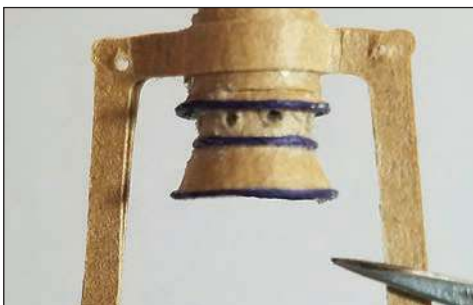
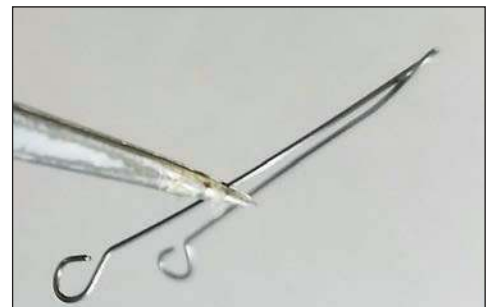
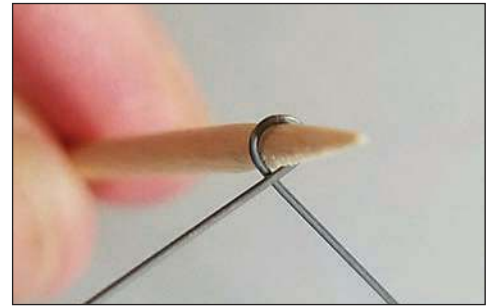
brackets' longer arms around step 13 cylinder and crease where they meet.



Trim off at the crease. From the end of the bracket arm to the glued join, remove all but the facing outside layer of card stock on the bracket's arms. You will remove 3 layers of paper from each bracket arm. Do this to both brackets.



Step 18. Apply glue to the backside of the front arm of the bracket.. Align the bracket at the side and glue. Be sure that the fill spout and wick key are in front with the bracket at the side.



Do the same to the opposite side bracket. Only gluing the back bracket's arm around the opposite side. You now have one arm from each bracket applied. One going across the front and one across the back. Glue the remaining arm brackets overlapping the previous bracket arms. Like a big hug. One arm under and one arm over from each bracket.

Test fit the lower bracket arms onto the lantern bottom. Trim off to shorten if you need to. Remove the extra card stock layers, except the outside layers. Glue in place.



Step 19. Run a length of button thread through glue. Starting at the bottom of the bracket, glue a line of the button thread in the middle of the bracket, running up, around and down to the other side. Repeat for the back side.

Step 20. Music wire will make the best handle. So if you have it, use it. Cut a 3" length of the 30 gauge wire and wrap the middle around a small round diameter, such as a toothpick. Cross over the wires and bend back down and away from the loop you just made. Take some round nose pliers and create question mark shaped loops at each end of the wire. Don't close completely, leave a gap. Add your handle to the lantern.

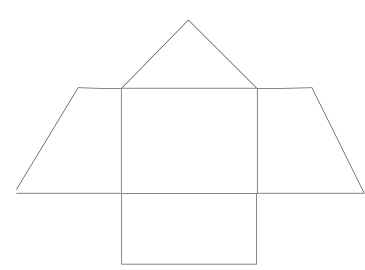
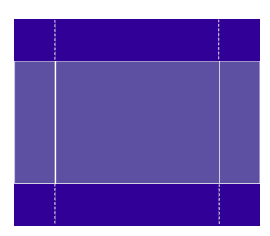
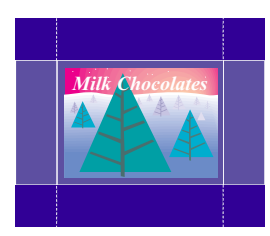
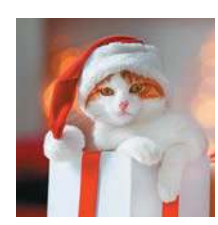
Now your little lantern is ready for decorating. Just spray with some flat primer or mat sealer to seal the paper first. Take off the wire glass cage and the hanger and paint separately. The lantern can be painted with acrylics as long as you don't use too much water to thin the paints.

Allow each layer to dry before adding the next. I like to use spray paints or an airbrush to prevent the chance of warping from moisture. Finish with a clear sealer.

FROM... our house to your house

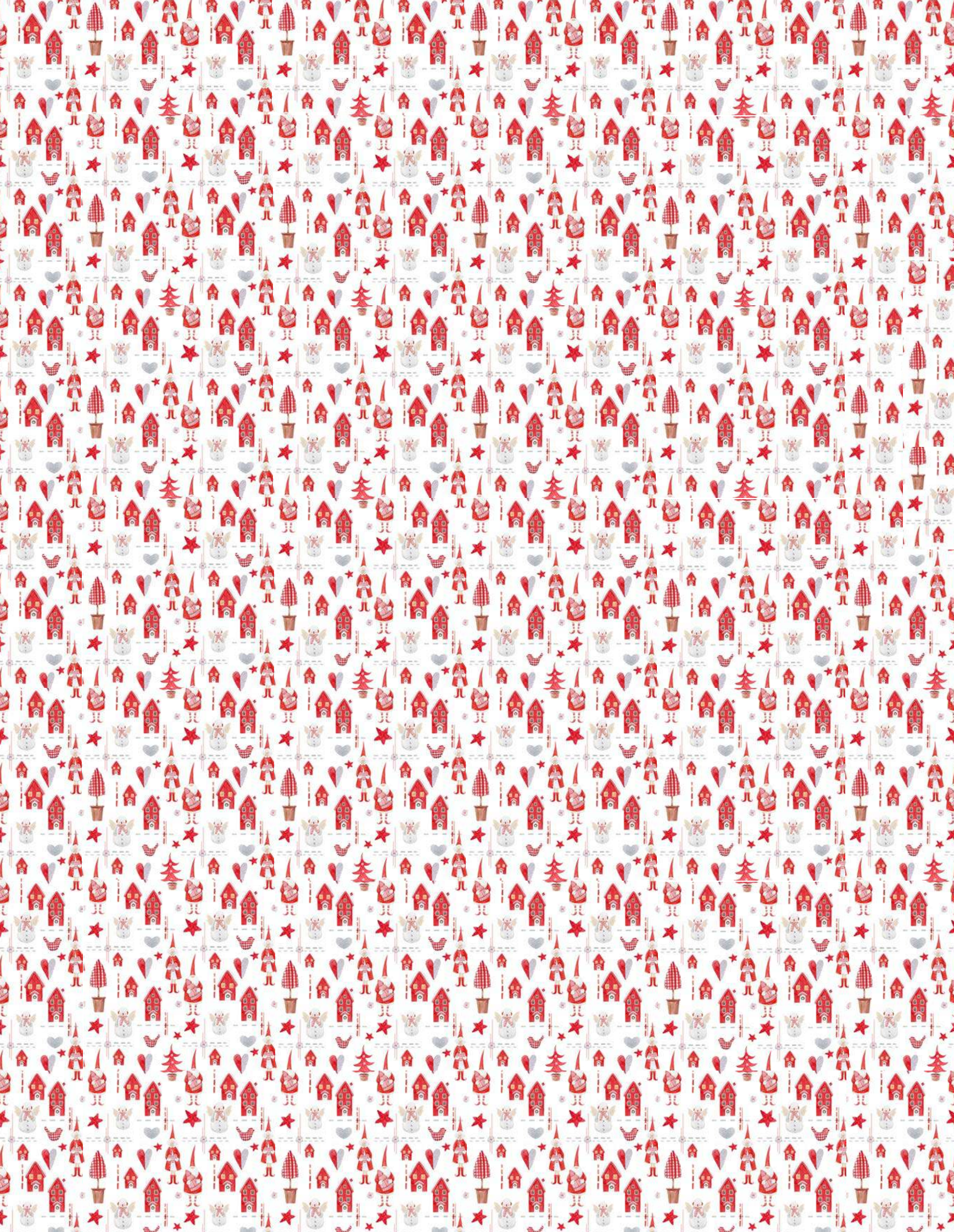


Christmas illustrations kindly designed for DHW readers by Tanja Jensen. www.sugarcharmshop.dk



THE CUTOUTS PAGE

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SMALL TALK

THIS MONTH WE CHAT WITH DAWN PEHLING

Hi Dawn, tell us about your collection.

I have the Victoria's Farmhouse in process (see Small Accomplishments on P20) and a Greenleaf Orchid. I have an old Victorian of an unknown maker sitting in pieces in my attic that I'll get to some day.



well so back to the attic everything went.

Have you bought too much stuff getting back into minis? DUH!

When I started back about eight months ago, I didn't really have anything. Back then we didn't have a ton of money and this can really be an

expensive hobby so things that had been tucked away didn't go very far. I set myself up on a card table thinking it was plenty of room. Well I now have taken over half my husband's office space, put in a dining room table and just got four storage dressers set up under it. I don't understand where it all came from.

How enthusiastic is your husband about your hobby? He is pretty helpful. He is a construction contractor so he gives me advice when I ask, and sometimes when I don't. It drives him crazy when I do something that isn't "the way it should be done". When I was building the Orchid as an old cottage in the woods it was meant to be a little crooked and rustic. I had a blast not worrying about perfect cuts, dust, and measuring but he could barely handle it. He kept wanting to help 'fix' it. I had to tell him more than once to leave me alone.

What have you got? I have an entire drawer full of craft sticks and every scrap left over of any piece of wood I have ever cut. I have Fimo, I have beads, I have tools and paper. I started saving toilet paper rolls and egg cartons in case I can make something with them. But I guess aside from the actual doll's house, which I got for a steal, I haven't really spent a huge amount on any one thing. It's all the little things that build up. For my birthday I did go on eBay (veeerrryy dangerous place) and found myself a wonderful lot of 23 House of Miniatures kits that I splurged on. That lot is going to furnish a good portion of my house.

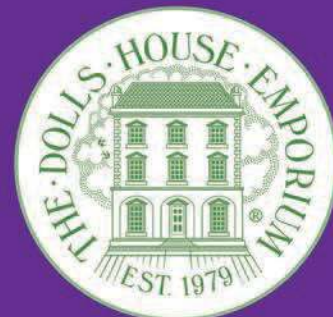
When did your mini madness start? When I was very little watching Sesame Street — there was a video of two little girls playing with a doll's house and I remember being fascinated. When I got Barbies I would build elaborate rooms with pieces of 12 inch high panelling all over my bedroom floor. I was more into building the rooms and items in them than I was playing with the dolls. I think I was around 20 when I found out I could actually buy and furnish a doll's house for grown ups. I had a huge Victorian house that I can't remember the name of. It was beautiful and I wish I still had it but it was my first sell! I was young and poor and I sold it to an older woman for what I'm sure was far too low a price.

What do you love about our hobby? I love how it relaxes me. I can literally lose myself for hours without realising how much time has gone by. Many times I have looked up at the clock to find it is the middle of the night and I have been working non stop for 12 hours not even noticing how much time has passed. I love that I can let my imagination take over and create something that I never thought of before. I love that I have learned to be so patient with myself.

What happened next? When I was 26 I had my first baby and put the minis away for the next 20 plus years. I tried to take some out and even tried to work on a house with my kids but keeping track of all those tiny things and little kids didn't work

"I love that I have learned to be so patient with myself."

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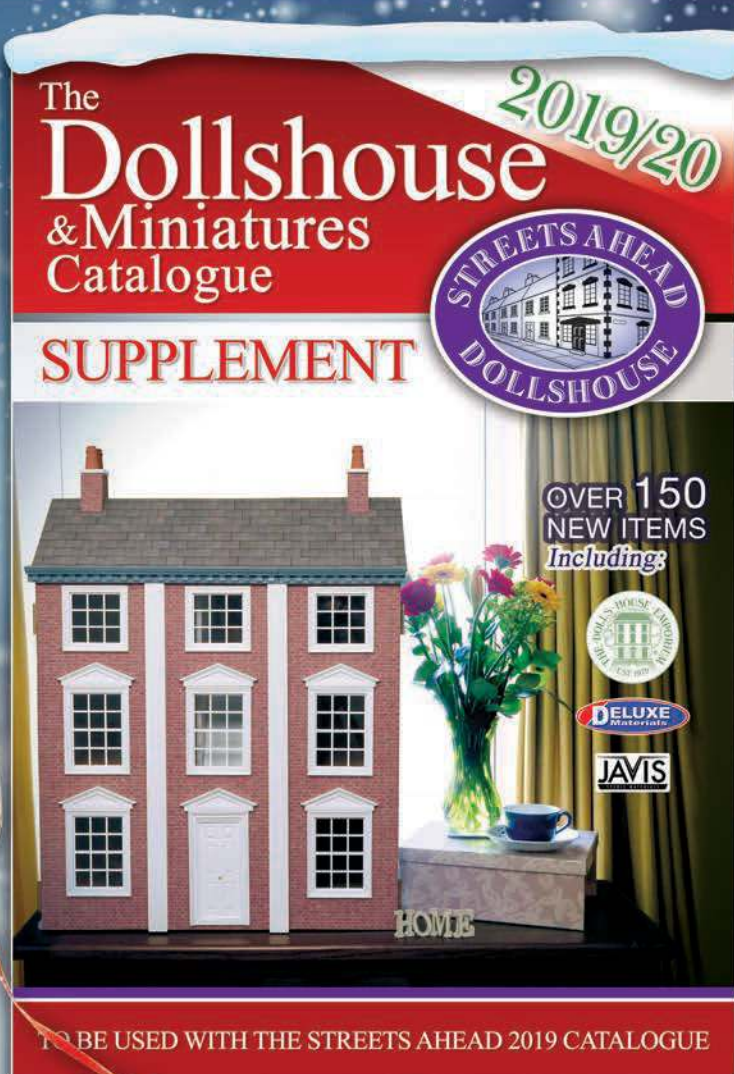


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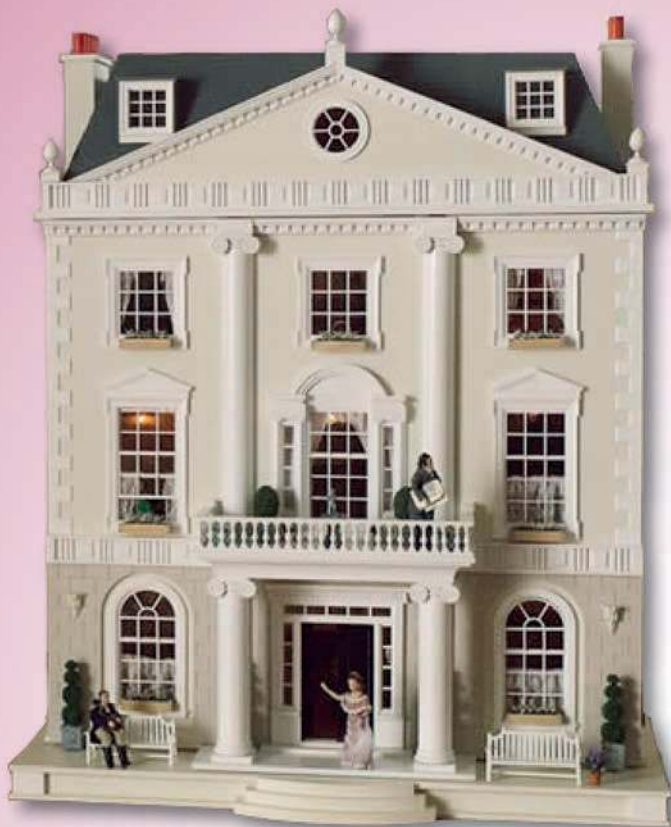
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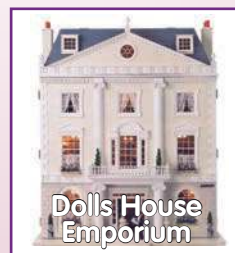
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