

100 PAGES! FREE SHEET OF WALLPAPER



DOLLSHOUSE WORLD

WORLD'S BEST-SELLING MINIATURES MAGAZINE

dollshouseworld.com

£5.99 OCTOBER 2020 ■ ISSUE 336

QUICK
& EASY
MAKES

WE'RE PACKED
WITH PROJECTS
FOR YOU TO MAKE



She shed spectacular



9 770961 092079

10

contents

small details

October 2020 ● Issue 336

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

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

email: support@ashdown.co.uk

Website: www.dollshouseworld.com

Editor: Richard Jennings

Email: richard@ashdown.co.uk

Feature writer: Sandra Harding

Advertisement sales:

Maria Fitzgerald

Email: maria@ashdown.co.uk

Design: Wendy Crosthwaite

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

Tel: 507-634-3143

Subscriptions:

UK: support@ashdown.co.uk

US: usoffice@ashdown.co.uk

ISSN 0961 - 0928. Printed in the UK.

Subscription prices:

Per year: UK £69.99 (12 issues).

European and worldwide prices will be adjusted to local currencies. See online for details at www.dollshouseworld.com or call +44 (0)1903 884988. All of our subscriptions are handled by us here at DHW.



Reproduction in whole or part without the written permission of the publisher is prohibited. The written instructions, photographs, designs, patterns and projects in this magazine are intended for the personal use of the reader and may be reproduced for that purpose only. Any other use, especially commercial use is forbidden under law without permission of the copyright holder. All editorial contributions are welcomed by Dolls House World but the publisher can accept no responsibility for loss or damage to contributions. Material is accepted solely on the basis that the author accepts the assessment of the publisher as to its commercial value. All material submitted is accepted on the basis that copyright of will be vested in the publisher who assumes all rights worldwide, in all forms and media. © Copyright ashdown.co.uk
Postmaster: Send address corrections to Ashdown Inc., 68132 250th Ave., Kasson, MN 55944 USA. Canada Post International Publications. All rights reserved.

- | | |
|---|---|
| <p>4 House Proud
Fabulous she shed is perfect blend of shabby chic and glamour... step inside</p> <p>10 Where I Work
We talk to Corie Baker from Sugarbird Hollow about her workspace</p> <p>12 Mini Makes
Keep summer going by making these short trousers</p> <p>14 In Good Company
Grandmother's mini pots launched family company seven decades ago</p> <p>19 Quick & Easy
Sandra shows how to make an umbrella stand from a toilet roll</p> <p>20 The Tudor House
Sandra helped her sister create her own house with unexpected results</p> <p>24 Mini Makes
Time to get on with creating strawberry tarts that look simply scrumptious</p> <p>26 Meet the Maker
Dolls full of delightful details from renowned artisan Elisa Fenoglio</p> <p>30 Mini Makes
Lollipop display stand is colourful and lots of fun for all seasons</p> <p>34 Open House
Maureen's minis found perfect home for her pieces and classic items</p> | <p>37 Tiny Stitches
This lovely little rug for a 1/144th scale house will test your eyesight</p> <p>38 Small Accomplishments
Louise is obsessed with Halloween while Jackie's ideas are really brilliant</p> <p>42 House Proud
Take a trip round Marcia's detailed tribute to her 100-year-old mother</p> <p>50 50 House Proud
Sarah's wonderful yoga studio even has living space above</p> <p>54 Scene Around
Matt Chappell likes to add lots of objects and tons of details to his roomboxes</p> <p>58 Kensington Showcase
Gallery of minis from an online event which proved to be a great success</p> <p>60 House Proud
Lillian's Beacon Hill started life as a normal house but then things got dark</p> <p>62 Workshop Notes
Crooked spine can't spoil tiny treasure on book-binding workshop</p> <p>64 Mini Makes
Sadie shows how to make two types of heart-shaped photo frames</p> <p>66 Meet the Maker
Jeannie strives for blooming perfection with her beautiful plants and flowers</p> |
|---|---|



"where little things matter"



www.dollshouseworld.com

@dollshouseworld

f dollshouseworldmagazine



welcome

It was back around 1311 when medieval philosopher Meister Eckhar neatly summed up this time of

year: "And suddenly you know: it's time to start something new and trust the magic of beginnings."

He wasn't talking about miniatures but that needn't stop us embracing his idea of autumn. To help sprinkle some magic we've added 16 extra pages again to bring you another 100 pages of inspiration.

"The heavens opened and the angels sang," recalls Jennifer Kennedy. She was talking about the moment she saw a photo of a doll's house online, which just happened to be around the end of September. It was the moment she wondered where minis had been all her life.

That initial passion has flourished with spectacular results, as you can see from the front cover: a gorgeous she shed, so beautifully decorated and elegantly furnished.

Jen admits she went to bed thinking about it, dreamed about it, and woke up at 2am to work on it. Some people might find that odd, but most miniaturists will think it perfectly normal.

Halloween's not normal, and it's not everyone's cup of newt tea. But a lot of you love the endless scope for imaginative and colourful rooms it offers, and we feature some of those spooky scenes and projects this issue.

But if you'd rather find your inner calm then take a look at the wonderful yoga studio Sarah Santosa has made. No idea how she finished it during the arrival of her first child. Must have been something to do with the "magic of beginnings."

Richard.

email: richard@ashdown.co.uk



70 Mini Makes

Kris continues with her step-by-step guide to creating a beautiful bed

74 Scene Around

Ghosts haunt Linda's Spirit Hill Theatre after 15 years in box

77 Mini Makes

Make quick bunches of cut price buds out of dried weeds

78 Mini Makes

Re-cycle plastic in the shape of a turtle tank. Laurie shows you how

79 Mini Makes

This simple twelfth scale table will fit into many rooms and lots of scenes

80 Mini Makes

Making a garden scene in a tea cup is easy to do and sparks all sorts of ideas

81 Readers' Tips

How to use quilling paper to create a decorative firescreen

82 Scene Around

Gabriele mixed bits and pieces over time to make this mystical potion stand

Quote of the month:

*Go, sit upon the lofty hill,
And turn your eyes around,
Where waving woods and waters wild
Do hymn an autumn sound.
The summer sun is faint on them -
The summer flowers depart -
Sit still - as all transform'd to stone,
Except your musing heart.*

Elizabeth Barrett Browning, The Autumn

HOUSE HUNT



Find the little house hidden inside.

Last issue it appeared on page 41.



84 Smaller Scales

One reader became hooked on smaller scales after running out of room

86 Sound Effects

Thunder and lightning and creaking steps lift house to a whole new level

88 Mini Makes

Add a mini dessert to a spooky scene but change the colours for Christmas

91 Room Style

How one talented couple have taken a roombox back to bare bones

93 Cutouts

Lots of fun stuff for you to cutout and add to your house. You're welcome!

94 Small Talk

We chat with Michael Robbins about his obsession with miniatures



26

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.



Jen creates perfect elegant retreat

It took three months and many sleepless nights but this fabulous she shed is the perfect blend of shabby chic and glamour... let's step inside

BY DEB WEISSLER

Men have had their special spaces for decades: private clubs, garages, man caves, rec rooms, basements, and media rooms, to name a few. Women have had to eke out small spots in the kitchen, parlour, or guest bedroom to enjoy some 'me' time, but it's never been a 'getaway from it all' space until now. In recent years, the term 'she shed' has popped up on television and in garden and decorating magazines. Now all that is about to change!

Girls of all ages are turning backyard sheds, abandoned greenhouses, and empty playhouses into creative dream spaces, transforming special spots into art studios, craft rooms, reading nooks, teahouses, or quiet retreats we can call our very own.

And if we can't afford the time or space to create them in full size, we can certainly do it in miniature! Miniaturist Jennifer Kennedy has created one such structure in twelfth scale and it's a she shed to die for!

Jen remembers the exact day she discovered miniatures. "September 23, 2014 I came across a photo of a doll's house posted on Pinterest. The heavens opened and the angels sang," Jen laughingly recalls. "The very next day I ordered Greenleaf's Beacon Hill kit. I have always been crafty, enjoying needlework, painting, sewing, knitting, almost any craft you can name. So as a natural progression, my craft room slowly became a studio for miniatures."

It took her four years to complete that first doll's house but the results were gorgeous. Once complete, Jen not only wanted to share her results with like-minded people, but see what others dedicated to the hobby were doing.

Her juices started to flow again with the idea of creating Stone Cottage; an ancient croft set in the English countryside. Here, the lady of the manor would rendezvous with her lover, a handsome knighted huntsman. She was building the cottage from scratch and all was going well until she ran up against a major roadblock; the ceiling beams.

She set aside the project while she contemplated solutions, but unable to turn her back on miniatures completely, she was in the mood to tackle something light and airy. It needed to be small, quick to build, and a complete departure from anything she had previously built.

"What could I build that didn't need a kitchen or bathroom? Something small, light and airy. Grand in nature but simple and elegantly furnished. How about a she shed?"

"The challenge was how to incorporate all the grand architectural elements that I adore in such a small structure. I decided the owner would use salvaged and reclaimed windows and doors; shabby distressed items from abandoned buildings, homes, and antique shops. As soon as I settled on

the idea of a She Shed, I could clearly see it in my mind."

The entire structure was built from scratch from mount board, basswood, foam insulation, craft sticks, scrapbook paper, clear plastic, adhesive vinyl, paper napkins, paints and magic water, with the exception of the two windows overlooking the back porch. Her latest tool? Her new Cricut Maker.

"The first piece that I built for the she shed was the front door, the grand, tall, old and beautiful door with the wrought iron window inserts. I used the Cricut to cut the wrought iron designs in the windows of the door and the little 'carved' pieces in the lower panels.

"The door itself is cut from mount board and I used bits of wood trim for the embellishments. The frame is wood strips and the hinges and handles are purchased pieces. When I finished the door with the aged look, the cracked paint and rust, I fell in love! This door dictated the entire mood of the She Shed.

"Next came the windows. I chose a Gothic look to give it that vintage old world feel. I found a similar silhouette of a window that I liked and used the machine's software to manipulate them into the shape that I desired. Each of the ten windows consists of an inner

Top left: The loft window overlooks the heart-shaped shingles of the porch.

Right: As you can see, Hollywood glamour meets shabby chic.





Above left: The vintage fireplace surround filled with lit candles creates an intimate atmosphere. Note the tiny doll's house in the back corner.

Above: Jen's handmade topiaries flank the grand front door and Gothic windows in the shed.

Left: An exterior view of the she shed.

frame and an outer frame sandwiching the 'glass' (clear plastic) that I treated with a realistic water product to give the look of old, rippled leaded glass. I gave the window frames a distressed paint finish before gluing the glass in between.

"The little stained glass window was made with black adhesive vinyl cut to replicate the leading, attached to both sides of a clear plastic circle and then painted with gallery glass paint. I thought it would be the perfect touch above the entryway."

The base of the structure measures 13" by 18" to accommodate the footprint of the shed and the back porch. Before attaching the walls to the base, Jen decided to create the floor. "I wanted the look of painted flooring and tiny roses adorn the weathered boards. I made the flooring using paper napkins. First, I painted each board with a crackle technique, then



Above: The welcome mat on the back porch says it all for this inviting space.

Right: Loft hammock suspended above a stencilled floor and Jen's handmade books and pillows.

I separated the napkins down to the patterned ply, cut them into strips, and glued them onto the wood. The paper napkins are so thin that the crackle pattern shows through, creating the look of painted roses."

The walls were constructed of mount board. Jen centred four windows on each side and two on the front bracketing the front door. Because she wanted a loft, she created a tall roof. All the exterior walls were covered with wood siding made from craft sticks.

"I distressed them with a painting technique using Elmer's school glue to create a crackle finish. I aged the wood siding with something that I call 'magic





Above: The exterior photographed in a real life setting looks like a full size *She Shed* featured in a decorating magazine.

water'. It is simply a water colour created with drops of brown and black acrylic mixed with water. It really adds depth to finishes.

"I found some beautiful plaster corbels on eBay that I knew that I had to incorporate somewhere! Of course I overdid it and added five to each side of the shed. Once they were painted and treated with my "magic water" I gave everything a light touch of moss using green water colour."

Jen painted corrugated scrapbook paper silver and aged it with rust coloured paints to create the roof, cutting the shingles on the little porch roof from basswood with the Cricut Maker. They fit together in such a way that they create little hearts. She finished them with a light stain and added moss. Finally the floor of the loft was

painted and stencilled.

"Once the main structure was complete it was time for my favourite part, decorating! I thought about what the interior would look like and decided that if it were full size I'd give it an elegant comfortable setting where I could escape.

"I knew that I wanted a beautiful shabby chic-like hammock hanging in the loft but there was nothing on the market available. I could never create one but had been following an artist online who creates the most beautiful miniature macramé art and I knew that she could make the perfect hammock. So I contacted Evelien in the Netherlands and she was thrilled to help me! She loved my creations as well, so we worked out a trade and a new friendship. I couldn't be happier!"

Jen spent hours on eBay searching for just the right furniture. With a few select pieces from Bespaq and JMB she refurbished, it's Hollywood

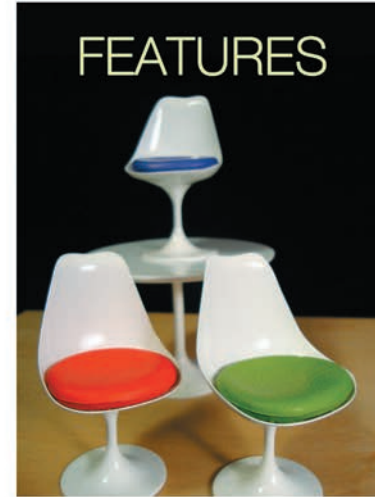
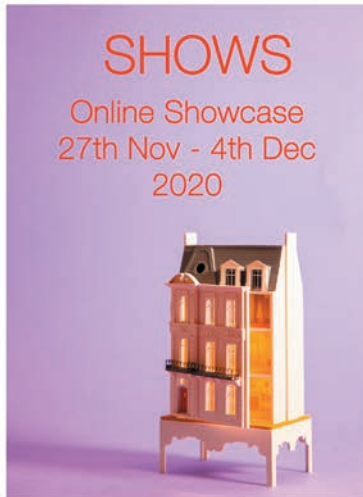
glamour and shabby chic juxtaposed to perfection. Of course the she shed wouldn't be complete without its own doll's house, which Jen then filled with even tinier furniture. It's the perfect mini spot to enjoy miniatures.

"I treated the back porch as part of the interior; everything had to be just so. The little bistro set is made from kits and the little sewing machine potting table was made from a little iron and wood sewing machine kit.

"The bicycle, originally black, I painted pink. I made the wind chime with tiny silverware, the little pink post box with the rose wrapped in newspaper, the little bird houses on the post, as well as the little mason jar feeder."

This delightful she shed took exactly three months to complete. Jen admits she went to bed thinking about it, dreamed about it, and woke up at 2am to work on it. She just hopes that her next project brings her half as much joy!

KENSINGTON
DOLLSHOUSE FESTIVAL



Introducing *THE LIST* a new directory for all things small
www.dollshousefestival.com

The only park in Basle
with always sunny
weather.

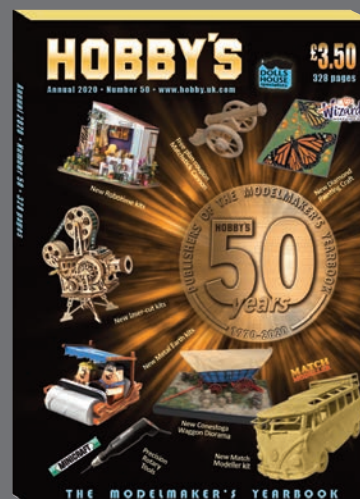


Spielzeug Welten
Museum Basel

Toy Worlds Museum Basel | Museum, Tuesday to Sunday from 10 to 18,
in December, daily from 10 to 18 | Ristorante La Sosta and Boutique,
daily from 9.30 to 18 | Steinen vorstadt 1, CH-4051 Basel | www.swmb.museum

HOBBY'S

ANNUAL 2020 • ISSUE NO. 50 • £3.50 P&P FREE • 324 PAGES



58 pages of Doll
House products,
everything possible
for the Doll House
hobbyist, dolls,
lighting, furniture,
house plans, kits
and pre-built.

Our range includes Airfix, a full range of Crafts, Mould
Making and Casting, a huge range of Tools, Boats and
Ship models, Hobby books, Glues, Building Plans and a
massive range of Model making supplies.

Hobby's Knights Hill Square, London SE27 0HH. 020 8761 4244
mail@hobby.uk.com / visit: www.hobby.uk.com

THE MODELMAKER'S YEARBOOK

WHERE I WORK

WE TALK TO CORIE BAKER FROM SUGARBIRD HOLLOW ABOUT HER WORKSPACE

Hi Corie, how long have you been making miniatures?

As long as I can remember. Inspiration grew from a faded secondhand 1979 Barbie dream house that was a gift one birthday and I loved that thing. I spent a lot of time making mini home decor items for it and redecorating over and over. Eventually I graduated to making miniature kitsch paper villages.

But it was a special parcel that set you on the path to mini madness?

Yes, my love for doll's houses returned when my parents sent me the contents of my grandmother's childhood house a few years ago. Most of the furniture and soft goods were handmade by several different generations of the family and the details are magical. Reuniting with that miniature household motivated me to make my own miniatures and I haven't stopped since.

Where do you work? My workspace is a shared office. Since my fiancé and I both work from home



in the same room, I built myself a little cubicle to contain my supplies. Although to be honest, my projects overflow into every open space in the room.

We know what you mean. But do you always make your minis in the same place?

Yes. It's easier to stay organised if everything is nearby since I bounce between so many different mediums and materials.

Do you work at set times?

I definitely do. I used to work when inspiration struck. Sometimes it was like waiting for lightning to strike and sometimes I'd have trouble putting projects down and ended up working until 1 or 2 in the morning. But over the years I've learned to focus and organise better and I have set work hours, 9 to 5 every weekday. I avoid deviating from that and I'm much more productive now.



What makes your space for mini making so





special? I think I could work in most any space, but I actually really like sharing the space with my partner. He's good to bounce ideas off of or just chat to during our work day.

Do you keep your workspace private? I don't mind visitors if they don't judge me too harshly for the mess. The cats also manage to slip in once in a while, but they tend to get scooted out after a few minutes because they are endlessly curious.

Do you listen to music or the radio while you work? I usually listen to history or Fortean mystery podcasts, and sometimes audio books. I queue up a curated list of shows and stories at the beginning of my work day that play continuously. Since history and mystery are such a large part of my projects, sort of the foundation many of my themes are built on, this tends to motivate me and give me endless inspiration.

Name one thing that is banned. We have a rat: Gertie. She's delightful, but she steals anything she can carry off so she's banned from the workspace. She made off with a chair from my collection one day and I caught her trying to hide it in her nest.

Describe your workspace in five words. Messy slice of calming chaos.



What is the one thing that your workspace can't be missing? Small cups, cupcake liners, and small boxes. I tend to work on lots of different projects at a time, so it's important for me to keep all the bits and baubles for each piece together as I switch between projects.

What or where would be your dream workspace? I'd love to have an outbuilding with good light as a workshop. It would be great to not have to worry about how messy I get with things like paint. My workspace is the only thing I'd prefer to not be miniature.

And one thing we've just got to ask. Where does the name Sugarbird Hollow come from? I knew from the start that I wanted to build a cohesive world that all my work originates from. I wanted the name of this mysterious place to reflect both a Seussical sense of whimsy and a Goreyesque sense of high strangeness. Sugarbird is a nickname for one of my cats who is simultaneously sugary sweet and diabolically wicked. The Hollow is much the same, both quaint and vaguely ominous. Thus, the miniature world of Sugarbird Hollow was founded.

• <http://Sugarbirdhollow.etsy.com>
www.sugarbirdhollow.com
 Instagram: @sugarbirdhollow



"SINCE HISTORY AND MYSTERY ARE SUCH A LARGE PART OF MY PROJECTS THIS TENDS TO MOTIVATE ME AND GIVE ME ENDLESS INSPIRATION."

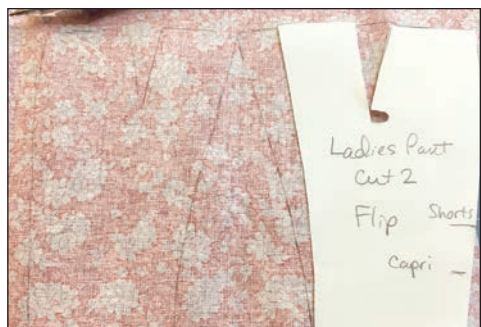


Keep summer going in your doll's house

Putting away the three-quarter length trousers is usually a sign that summer is coming to an end, but you don't have to stick to seasons with minis

BY AURALEA KRIEGER

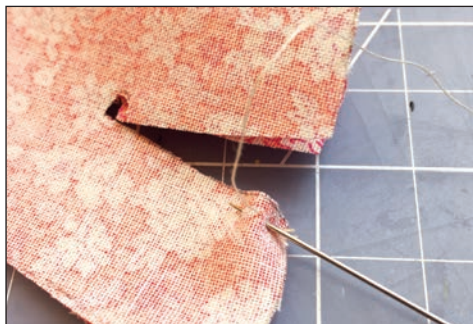
This is a very basic tutorial to show how to make cropped trousers. You can use this pattern to make long trousers or shorts as well. With this basic tutorial you can add more details as you see fit. This is a pattern for a Heidi Ott doll but you can rework it for any twelfth scale doll.



Step 1. Flip your fabric over and draw the pattern on the back then flip your pattern over and draw again. If you are using dark fabric use a white pastel pencil or white gel pen to draw the outline.



Step 2. Use tacky glue to make a hem at the base of each leg.



Step 3. Begin by sewing down the back and around the crotch. I sew a small stitch and then, after I pull the needle up, I go back down in between the previous stitch and so on. This makes tighter stitches.



Step 4. Put some tacky glue around the crotch area on both sides and rub it in. This adds strength to the crotch area.



Step 5. Now pinch the hem and pull it away from the other piece. Then make it even down the leg. This is one leg hole. Begin stitching at the hip and

You will need

- Paper for pattern
- Fabric
- Pencil
- Needle and thread
- Tacky glue
- Scissors

down the leg. Finish part way back up above the hem. Do the same for the other leg. Keep them even.



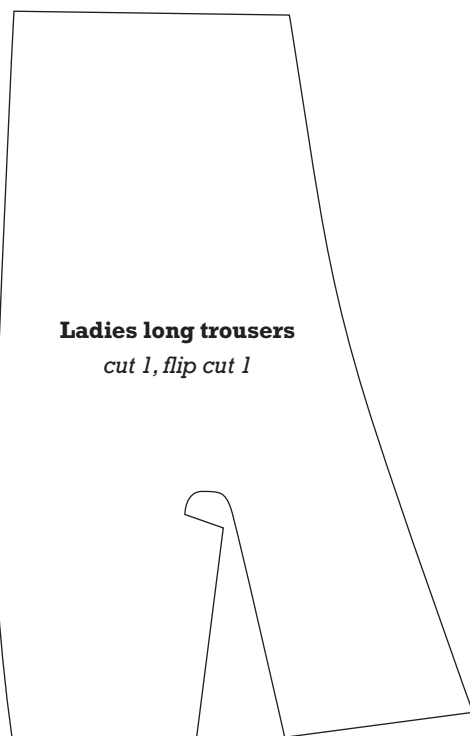
Step 6. Turn them right-side out and test fit on your doll.



Step 7. Decide where you want the waist and add glue there to fold down.



Pattern



Step 8. Slip on the doll and decide where the front will fold and glue fold. I added two small dots of glue to shut the front. This way I can pull it open when I want to change clothes. Or you can use another form of closure.

Step 9. To get a form fitting trouser, pinch in two darts to fit her shape and put glue there with a toothpick. Press until it holds. If you want to forgo this step, then adjust the back pieces while you are sewing them up to the sides by pulling them in more so the back waist will be more snug.

All done! Think about other variations you can make. Like adding a cuff or a small slit at the base with buttons. You can stitch a front zipper seam and add back pockets. Whatever you wish!

Grandmother's mini pots launched family company

A family business that started over seven decades ago is still running strong and providing high quality miniatures to miniaturists all over the world

BY DEB WEISSLER

It all began with Grandmother Martl. At the end of World War II she was living in her home town of Denkendorf, a charming little town near Stuttgart in the south of Germany. Martl was a teacher who decided to pursue a career in handicrafts, so she entered an apprenticeship for potters. At graduation, she was required to present a piece of her work, so she equipped a doll's house with miniature pottery.

Germany was famous for the most prized doll's houses and doll's house miniatures up until the war. Many of them were produced in Nuremberg, which since the sixteenth century was coined the toy city. Their well known Nuremberg kitchens were extravagant room boxes filled with miniature domestic household items designed to

teach young girls the art of keeping a proper house.

Her graduation work piece was well received and this gave Martl the idea for a family business. When Martl married Willy Reutter in 1948, Martl entered a small pottery in the commercial register while Willy continued to work his old job as a precision mechanic in order to provide a steady income.

The pottery proved so successful that by 1954 Martl and Willy knew they had to streamline their processes and start producing fine porcelain rather than pottery. Willy gave up his old job and the M. W. Reutter Porzellanfabrik GmbH was founded. To this day, all their miniature porcelain carries the Reutter logo that encompasses the initials of its founders: the inverted

letters 'M' and 'W' inversely framed by stylised 'R's.

"Handcrafted art was quite popular after the hard times of the war as people were looking for things to enjoy and treasure," explains grandson Philipp Reutter. "Miniatures were just the right thing to imagine and fantasise about the new post-war world."

As early as 1950, M. W. Reutter was one of the first companies to exhibit at the emerging Nuremberg Toy Fair, displaying a small assortment of porcelain products. Each year the annual fair became increasingly successful until it was no longer feasible for the Reutters to produce inventory as one-offs on the potter's wheel. Unable to find a new location in Denkendorf, the company moved the raw material part of the production to Frickenhausen in nearby Nürtingen in 1968, while all the firing and finishing work was completed in Denkendorf.

Their miniatures in those years were very colourful with folk art and country designs. Most of the miniatures were real play toys but, as shadow boxes grew in popularity, the company increasingly turned out miniatures perfect for decorations in wall displays and doll's houses.

In the mid 1970s, the company began the first of many collaborations and licensing with Sarah Kay that



Left: The Reutter family in their shop.

Above: A picnic basket vignette.



Above: A metal bread rack full of an assortment of breads and a tea pot with a creamer and sugar bowl.

Above right: A miniature cupboard full of beautiful accessories.

Below right: Beatrix Potter miniature tea set.



turned out to work very well. Other well-known artists and writers followed, including Beatrix Potter, Hummel, Sarah Kay, Walt Disney, Paddington Bear, and several beloved fairytales. By 1979, a new industrial zone was established in Denkendorf and M. W. Reutter took the opportunity to reunite their facilities in a newly built factory in Denkendorf.

By the 1980s, miniatures had become increasingly popular and the company was catering more and more to this growing hobby. Where their product lines were originally 1/9th and 1/10th scale, they needed to downsize to twelfth scale for the growing Ameri-

can and English markets. Step by step, the entire collection quite literally shrank in size. Materials became thinner, details finer and smaller.

In 1993 Willy Reutter passed away and Martl followed four years later. Both were active until their passings and their legacy lives on in the willing hands of their family. After more than seven decades, the Reutter family is still actively involved in the business of making miniature porcelain.

Son Bertram Reutter has been CEO for more than 40 years and is the heart and soul behind finding new designs and products. His wife, Karin, is in charge of production, granddaughter





“After more than seven decades, the Reutter family is still actively involved in the business of making miniature porcelain.”

Above left: *Christmas room.*

Left: *Country store.*

Above: *This little vanity is full of everything needed for primping and beauty touch ups.*



pieces per year worldwide.” With over 600 designs and up to 5000 individual pieces, there’s something for everyone, regardless the era. The company also has a children’s tea set collection and souvenir line. In any given day the factory produces 1000 pieces of porcelain

with the goal of creating everyday items in miniature in realistic form. Collectors can decorate every room in their doll’s houses or room boxes with fine porcelain and never run out of ideas.

The Reutters explore the world, attempting to mirror furniture and décor popular during the last couple of centuries. A great deal of work goes into finding and examining just the right pieces in full size in order to reproduce them into realistic miniature

models. Buyers demand authenticity and desire pieces that are typical of an era or things they remember from childhood.

Throughout the year, the team under Bertram’s leadership collects new ideas and mulls over what may be missing in the M. W. Reutter collection. Once a new topic arises, they begin searching their vast inventory looking for matching pieces that will work well with the new items.

“After that, the real work begins,” Philipp explains. “We do some concept drawings and try to procure the items in the proper materials. Once the first samples are made, we start arranging all the pieces until we have a miniature vignette that displays the Reutter flair.”

Combining their fine porcelain with select accoutrements representing various cultures, such as pretzels from Germany, baguettes from France, muffins and doughnuts from the US, and sushi from Japan, M. W. Reutter can create porcelain vignettes unique to many countries. To date, they sell to over 60 countries. The UK distributor

Michelle handles graphic design and social media, and grandson Philipp is in charge of finance, IT, and marketing accounts. All told, there are 25 employees involved with production and distribution to customers worldwide.

As Philipp is quick to point out, “if you are into miniatures, you know Reutter Porzellan. We sell about 300,000



Geschenkartikel Miniaturen Kinderservice

Reutter Porzellan
 Germany

We have a big selection of finest porcelain miniatures, dollhouse furniture and wallpictures!



Minimum World

www.minimumworld.com

Reutter Porzellan Distributor
 for the UK



M.W. Reutter Porzellanfabrik GmbH • www.reutterporzellan.com

IN GOOD COMPANY



Left: A beautiful pink rose bathroom set.

Right: This little outdoor seating set is the perfect addition to a garden area or porch.

Bottom: A beautiful outdoor barbecue set.. just add hot weather



for miniatures of M. W. Reutter Porzellan is Minimumworld.

With an ever growing catalogue, to try and name some of their best selling items is nearly impossible, but the line of porcelain tea and dinner sets are stand-outs.

So special in shape and design, they took years to find the best porcelain material to create their delicate and refined design.

The team at M. W. Reutter stay in constant contact with customers, agents, and distributors, collecting feedback and ideas in order to fulfil their collectors' needs. They also enjoy attending miniature and trade shows in both the UK and US. Today they are the only miniature porcelain manufacturer in Europe and are proud to have the greatest variety of porcelain in the world.

Philipp believes that doll's house miniatures today appeal to so many because it enables us to escape into our own little worlds, giving back a great deal of satisfaction and pride when we complete a project. "If it can ever be considered completed!" he laughs.

The town of Denkendorf acquired Martl's collection of miniature and full size porcelain creations and these pieces can be seen in the historical museum of the town, which also documents the history of the Reutter family dating back to the 18th century. The Reutter name is synonymous with new and innovative miniature porcelain, perhaps ensuring the family's legacy into the next century.

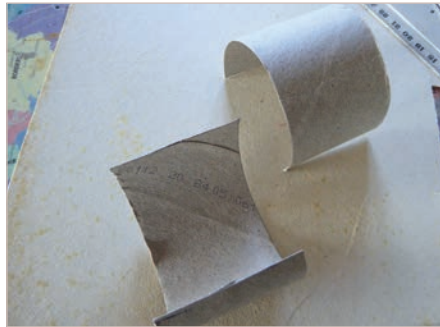


Quick and easy

Sandra shows how to make an umbrella stand from a toilet roll cardboard tube

BY SANDRA HARDING

- Cut the tube open and then cut a length of about 2" off one end (equivalent to 2 feet in real world).
- Wind it gently around your finger to keep it round and decide on the width of the top of the stand.
- Cut to the desired length and add glue to one side. Glue the sides together to form a tube (the stand). Hold in place until dry, or hold with little pegs or bulldog clips, or similar, until dry.
- Glue one end of the tube onto thin card and when it's dry cut around it to form the base of the stand.
- Choose wallpaper and cut it to cover the stand. Glue a little trim around the top and bottom to hide any minor imperfections (that's my excuse anyway) and to make it more interesting. Let it all dry.
- Paint the whole thing as you wish.



You will need

- Cardboard toilet roll holder
- Wallpaper samples: anaglypta or raised patterns (I got my samples from B&Q over the years). Or any pretty or suitable paper that's thick enough to be glued
- Glue
- Scissors
- Ruler
- Coloured nail varnish, or acrylic paint.
- Clear nail varnish
- Little pegs or clips to hold cardboard whilst drying



I painted one in gold nail varnish, one in brown acrylic, rubbing off the raised bits to add interest, with a coat of clear nail varnish to add shine. One I left as original wallpaper and the 1/24th scale one was a brown wallpaper sample. I also painted the inside a little way down the stand, for those people who like to peep into things.

Everything used here came from my stock and it was very easy to do.



How my sister's Tudor house got all mixed up

Sandra gives us the background to how she and husband Bob became totally engrossed in helping her sister create her own small house... with unexpected results

BY SANDRA HARDING

I know the day I bought my sister a doll's house was March 22, 1998, because she keeps a detailed diary. It's hard to believe that the house (which cost me £12) is now cannibalised and incorporated into the house it has now turned into. Mind you, neither of us can tell any longer which bits are which.

As you know, I have been into doll's houses for ages and some of them have been featured over the years in DHW. I decided to introduce my sister to this hobby and got her a really rather small house, as I thought she would soon lose interest.

Instead of that she decided that she wanted to turn this insignificant little house into a Jacobean tavern. I was rather surprised but, as she lived in Cornwall at the time, I was not there to suggest that, as a newbie, she was taking on too much, too soon. How wrong that would have been.

Pat and I talk most days on the telephone. Every time I would hear about what she had been doing to the house and I knew that my plan to introduce her to our hobby had worked – probably rather too well. One day the walls were all taken down, bits added, taken away again, and then replaced somewhere else. Fireplaces were made out of corrugated cardboard and balsa wood, and they kept moving from room to room as more bits arrived unexpectedly.



When Pat decided that she needed a jigsaw it was then I knew she was deadly serious. I had visions of severed fingers and lots of blood but I had forgotten that she has been doing her own DIY for many years

and was more than capable of making a doll's house.

The floors were tiled in haphazard (but realistic) real grey tiles from B&Q and wooden floors laid, using bits of wood found at odd places. Balsa wood panelling soon followed, as did the rather interesting double doors, all with detailed carving, again, made out of balsa wood. You now see why she needed a jigsaw.

The stairs were made in the same way and little lower windows were added. Pat is an artist and created a lovely carved Tudor bed, with drapes, plus a detailed headboard made from balsa wood. The firebacks were made in the same way using balsa wood which she carved. The over mantles were just bits of wood that looked okay after she had "fiddled with them", as she says.

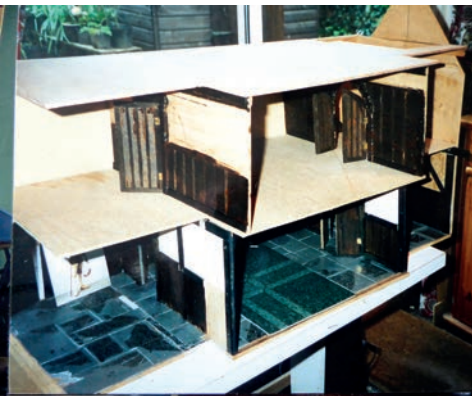


By now she had bought a couple of cheap dolls and dressed them: a cavalier and a maid servant. I had also begun buying her the odd Tudor thing I saw including a set of kitchen fire-place items from Tony Hooper.

By the time of my next visit I could hardly contain myself wondering what on earth she had created, and when I saw the part-made house sitting on her dining table I must confess to a very large twinge of envy. It was lovely, even though she had only part-finished the lower floor. It was also very large and only just fitted on the table. I wondered where it had all come from, remembering the little house I had originally bought her.

She then confessed that she had bought another little Tudor house at a junk shop and had taken that apart as well to create some extra bits. She didn't tell me in case I was offended. Fat chance of that when I saw what she had accomplished with all the bits.

On my next trip I took her a "Tudor" window I found in a car boot sale, which was originally sold as a 3D picture for tourists. It looked perfect. My husband Bob decided that he would make her a dining room table with benches as we both realised that we were just as hooked on this project as Pat was. I also found a couple of old Tudor pieces in a junk shop in Arundel, West Sussex, and generally began seriously searching for anything that would fit.



“When I saw the part-made house sitting on her dining table I must confess to a very large twinge of envy.”

INSURE YOUR DOLLS ALL RISKS NO EXCESS

£ 5,000 cover £31 p.a.*

£10,000 cover £56 p.a.*

*plus Insurance Premium tax

We cover **ALL COLLECTABLES**: Stamps, Postcards, Coins, Medals, Diecast Models, Teddy Bears etc

PUBLIC LIABILITY for Societies from £20 p.a.

DEALERS COVER available

STAMP INSURANCE SERVICES

C G I Services Limited, 29 Bowhay Lane,
EXETER EX4 1PE. Tel: 01392 433 949 Fax: 01392 427 632
www.stampinsurance.co.uk

Authorised and regulated by The Financial Services Authority, FCA No. 300573.

RepliCast

Miniature Ornate Resin Work



We make all of our own resin items. Supplied in white resin, they can be painted using ordinary crafters acrylic paints.

ALL AVAILABLE FROM

www.replicastminiatures.co.uk

www.SugarCharmShop.dk

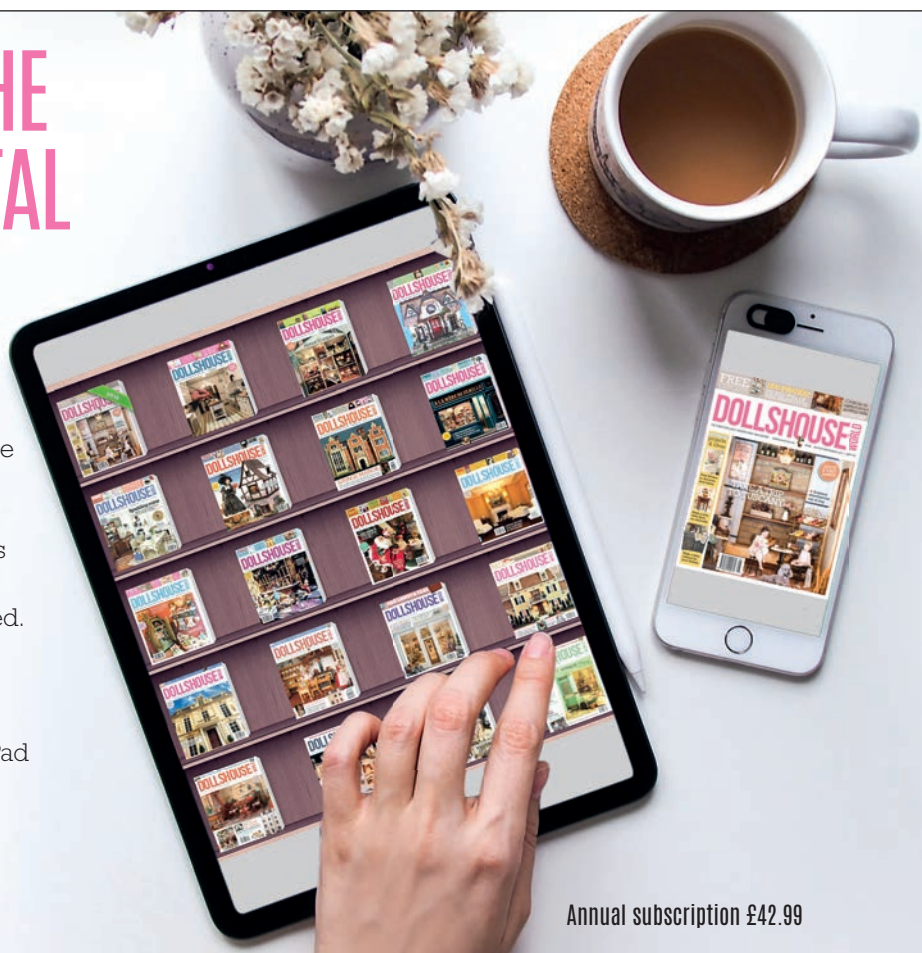
Handmade OoAK miniatures by Tanja Jensen



SUBSCRIBE TO THE DHW IMAG DIGITAL LIBRARY

The iMag library version of Dolls House World is a real treasure trove of doll's house delights. Subscribe to the digital iMag library and you immediately get access to an expansive back issue collection of Dolls House World. Plus you'll get every issue during the year, the minute it's been printed. Thousands of pages of inspiration will be available at your fingertips. Every project, every feature, and every handy tip will be yours to read via your computer, phone, iPad and tablet.

- To subscribe go to www.dollshouseworld.com/imag
- Or call us on +44 (0) 1903 884988
- Email: support@ashdown.co.uk



Annual subscription £42.99



Much to my delight, my sister then decided that she wanted to move back to Hampshire, to a smaller house. Luckily, the doll's house, now almost two storeys high, came with her. It was placed in her garage and there it languished for many years, eventually being taken over by a family of mice. My sister is an artist and a sculptress and has many things which keep her busy. On top of that, the doll's house was too large to fit in her living room, so the furniture, dolls and other bits were stored in a box.

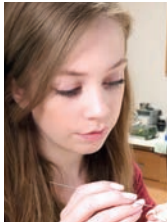
Eventually she decided that she needed more room in the garage and was considering taking her creation to the tip, which nearly broke my heart. This, my friends, is where I come in as, you've guessed it, I offered to give it a home — well I had to, didn't I? At this point my husband joined the French Foreign Legion (just kidding)!



NEXT MONTH:

In part two you will see what we did to the house when we got it home, after several sleepless nights, and loads of measuring and drawing up plans. You'll also discover why The Lord of the Rings and Charles II end up making friends, not to mention the complete and utter ruin of several saws.

Finish off those delicious small strawberry tarts



You've made your strawberry canes following the steps in the last issue? Or course you have. Good. Now it's time to get on with creating tarts that look simply scrumptious

BY TANJA JENSEN



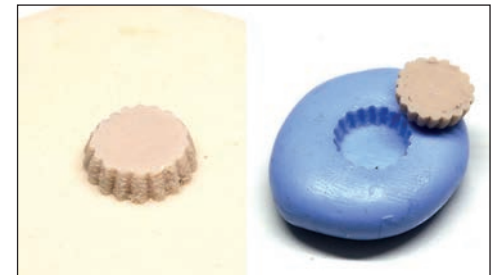
Step 1. Roll out a sheet of clay, approximately 2-3mm thick – I'm using scrap clay. Use a cookie cutter to cut out a small circle (I'm using the plastic protector from a paint brush). It's up to you how small or large you want the tarts but the circle should be at least

a few millimetres smaller in diameter than the size you want the finished tart bases to be.



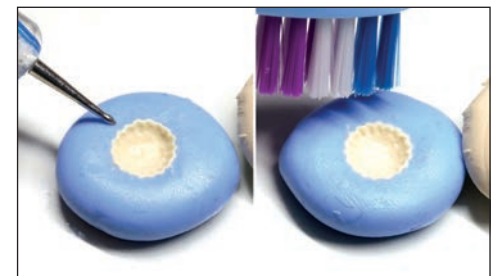
Steps 2, 3 and 4. Roll out another sheet of clay, slightly thinner, and use the side of a needle tool to make ridges. Then use your blade to cut this into a thin strip and wrap it around the circle to form the base of the tarts. You want it to flare out at the bottom (or top) so the sides aren't completely straight. Then

use a needle tool to add texture all the way around.



Step 5. Pre-bake for a couple of minutes to harden the clay. Then add clay to smooth out the top side, or 'bottom' of the tart base, where the strip was attached and bake again.

After baking, mix your mould putty and press the base into the putty to create the mould for your tart bases.



Step 6 and 7. For the 'dough' mix

You will need

- Strawberry canes (from previous issue)
- Polymer clay: ecru, white, translucent, yellow and green (plus scrap clay, though optional)
- Acrylic paint: chocolate brown, medium green and white
- Golden brown chalk pastel
- Fimo Deco Gel (liquid polymer clay)
- Paint brushes
- Gloss and matt varnish
- X-Acto knife and blade
- Clay roller / pasta machine
- Needle – and dotting tools
- Small round cookies cutter
- Mold putty (I'm using Siligum)
- Toothbrush



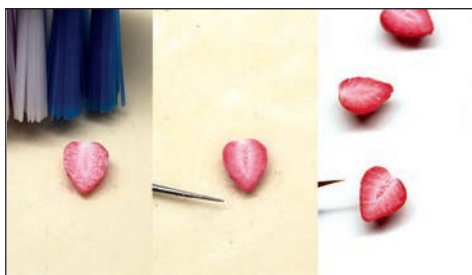
together ecru, yellow, white and translucent clay. Push a small piece into the mould and use dotting tools or similar to spread it around. Don't worry too much about making it look neat – but try to form a nice, even edge. Cut off excess clay if needed and add some texture to the edge using a toothbrush.



Step 8. Add some shading using pastel and seal this with a matt varnish.



Step 9. Prepare the strawberries; take your unbaked strawberry cane, use your fingers to close the end, keeping the shape as is. Use your blade to cut off what will then be half of a strawberry and use a needle tool to add texture to the back.



Step 10. For the 'right' side of the strawberry add some light texture using a toothbrush and add texture to the very centre using a fine needle tool. After baking, add some white acrylic paint to the centre portion (and to enhance some of the lines, if you wish).



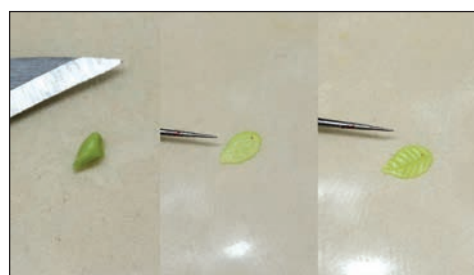
Step 11. To make pastry cream, mix some more white into the dough colour and then mix with Fimo Deco Gel. You want it to be thin enough to spread without too much trouble, but thick enough for it to be able to hold a light swirly pattern.



Step 12. Paint the edge of the tart base with brown acrylic paint to make it look as if it has been dipped or decorated with chocolate.



Step 13. Add the pastry cream followed by the strawberries and bake the tarts.



Step 14. To add a fresh pop of colour, I took some green scrap clay, flattened small pieces using my X-Acto knife and used a needle tool to make the lines. If you dare, use your blade to scrape under the clay in a zig-zag motion to lift the clay from your base and give them some shape so they're not completely flat.



Step 15. After baking, paint on some watered down, green acrylic paint to enhance the lines and glue them onto your finished tarts.

Step 16. Finish off by adding gloss varnish to the strawberries.

● www.sugarcharmshop.dk





Dolls full of delightf

Renowned artisan Elisa Fenoglio discusses how her career led her to the world of dolls and mini costume design

BY SADIE BROWN

Italian miniaturist Elisa Fenoglio is the very definition of the word artist. A true craftswoman, her dolls and costumes embody the very essence of what the small scale world is all about, creating beautiful art which cannot fail to enrich our lives with its

presence. You find yourself instantly engrossed in her work and fully expect her dolls to blink before you do!

Following her graduation from the University of Fine Arts in Turin in 1997, where Elisa studied scenography and costume design, her talent imme-

diately led her to the ancient Greek theatre of Syracuse in Sicily, where she worked as assistant costume and set designer on productions of the Greek tragedies of Euripides in what would go on to become an extremely important period in her life.



ul details

"There, I met costume designers and set designers who suggested I work in Rome, and from there I continued for many years, working on the costumes of great Italian productions in theatre, cinema, and television," Elisa explains. It was here that she worked alongside highly regarded and influential Italian directors such as Luca Ronconi, Gabriele Lavia and Lina Wertmuller.

She also worked with renowned set and costume designers like Vera

Marzot and Luciano Damiani, the latter of whom is considered to be amongst the top stage designers of the 20th century.

"I worked with Lina Wertmuller on a movie with Georgian costumes and it was a wonderful experience," Elisa recalls fondly. "And working with costume designer Vera Marzot, I learned how to 'play' with clothes, treating them almost like works of art, and working with different techniques to obtain a range of phenomenal effects."

Above left and far left: *The magic of Venetian carnival costume in twelfth scale.*

Above: *The tiny grapes and leaves used in this beautiful dress highlight Elisa's talent for costume design in twelfth scale.*

Elisa loved her time spent at the very centre of the Italian film and television industry, but says that, for her, it is the theatre which unreservedly holds a very special place in her heart.

"It has a particular magic, which enhances the skill of the actors, creat-



Above: Elisa also creates dolls in 1:6 scale. Shown here is a beautiful sleeping beauty.

ing unity amongst all members of the company, which never sees a representation equal to the previous one, and which holds its breath, suspended from the beginning to the end of the play, both behind the scenes, and for the audience," she says. "I was very lucky and really privileged to work in that world."

It was during Elisa's time at university that she first discovered her love for the small scale world, creating a variety of models as part of her studies. "Two of my dear friends gave me a subscription to an Italian doll's house miniatures association for my birthday,

beginning my passion for the twelfth scale world, but at that time there were not many dolls available here in Italy. So, I started modelling dolls for my roomboxes. The first doll that I made entirely was a Victorian girl, sitting on the floor."

Today, that passion for dolls and historical costume design is burning brighter than ever, and Elisa has been a regular fixture at the Miniaturitalia doll's house fair in Milan, which she now also helps to organise, for the past

fifteen years.

Her work has evolved over time and now incorporates the larger 1:6 scale, something which she says helps enormously when looking for materials and in achieving what she so perfectly describes as a more realistic rendering. "I really love the elaborate clothes, full of details and I like working on both scales," she says. "The twelfth scale characters are placed inside room boxes and can be seen performing various actions, from arranging books, to resting on the sofa or even cooking, but in the near future I'm going to create environments for my larger scale dolls too."

Last year, Elisa was amongst the gold award winners from the Professional Doll Makers Art Guild, the realistic rendering she refers to so enthusiastically undoubtedly one of the most important elements which sets such a high bar for her work, whether in twelfth or 1:6 scale, and ensures she has become one of our most admired doll artisans.

"I focus a lot of time on creating realistic faces. I also try to include flaws, inaccuracies, avoiding perfection and trying to create something true to life," she says explaining exactly what she feels is the key to creating those life-like expressions which have made her name. "The materials used are very important and I always go looking for those which are most realistic, light fabrics with very small patterns, very small accessories. Sometimes I create brooches or hair decorations too, using a very thin metal thread, wrapped around a needle."

When asked what she finds most rewarding about working in small scale, Elisa's answer is simple and one which, considering her background in costume design, should prove to be of little surprise.

"I especially love clothes," she explains. "For me, being able to make

“For me, being able to make the softness of a fabric or the preciousness of an era is the most gratifying and creative part.”



Above: *This Victorian gentleman masters the art of miniature letter writing in twelfth scale.*

the softness of a fabric or the preciousness of an era is the most gratifying and creative part." Elisa is a busy and much in demand artisan, who is often commissioned to create stunning 3D portrait commissions of happy couples on their wedding day, proving that miniatures can enjoy a wide reach far beyond the walls of the doll's house, but she is currently about to start work on a new piece in twelfth scale for fellow miniaturist, June Clinkscapes.

"It's a little lady which will be placed on one of her fabulous day beds. She's a great artist with whom I have collaborated before, and it's an honour that she will have one of my creations on her wonderful sofas, at upcoming fairs." Elisa tells me, clearly excited about this special upcoming project, before also revealing she hasn't left her roots within the entertainment industry entirely behind.

"I'm also working on another very nice project with Italian set designer, Ciro Pernice, who is also famous in



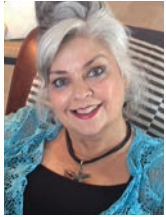
the model making world for his small scale dioramas. Ciro has created a wonderful garden scene and I'm making a lady to sit reading on a beautiful bench. I really like collaborations and I like designing more complex things with professionals, along with the exchange of ideas and combining these to achieve wonderful results."

From flowing Victorian gowns, contemporary wedding outfits, or sumptuous Venetian carnival costumes, complete with mask and beautifully

photographed against a backdrop of Venetian gondolas, Elisa's costumes each show the same level of dedication to detail, every piece utterly exquisite.

However through the years, Elisa has never wavered in her desire to both further her knowledge of fashion and develop her skill set to become proficient in any technique which allows her to incorporate a new dimension to her work, proving that the small world is every bit as big as our own, with so much left to explore and discover!

Lollipop display stand is lots of fun for all seasons

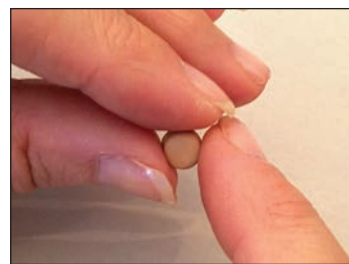


You can make these easy lollipops for a Halloween display, but change the colours and they will suit Christmas or Easter scenes

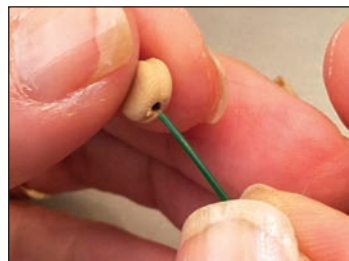
BY DERI TERRY

This is a fun, colourful project, that is easily completed in an afternoon. This would be suitable for a miniature sweet shop, toy store, general store, or doll's house kitchen.

This is a flexible display that can be used year round or to celebrate different festivities by changing the colours of the candy, from red and green for Christmas to pastels for Easter. There are lots of possibilities.



Step 1. Roll out clay to approximately 1/16" thick. Using glue cap, stamp out desired amount of circles. Smooth edges with finger.



Step 2. Create a hole for the stick by inserting wire into the edge. Twist making the hole slightly larger, as the clay will shrink a little when baked.



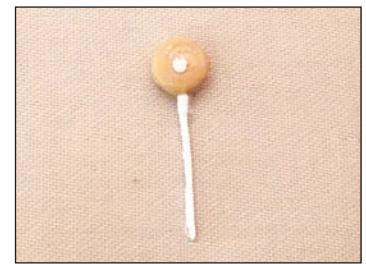
Step 3. Place the clay circles on a baking sheet and bake according to directions on the package, as each brand varies.



Step 4. Using white craft paint, place a dot in the centre of the candy. Allow to dry.



Step 5. Coat the candy disc with clear nail polish, allow to dry completely.



Step 6. Cut wire into 1/2" pieces. Coat them with white paint. Allow to dry.



Step 7. To assemble the lollipop, place a dot of craft glue onto one end of the wire and insert into the pre-made hole in the clay disc. Leave to dry for a couple of hours.

To make a simple lollipop display, glue a screw rawplug onto a square piece of white cardboard. Insert lollipops around the rawplug using hot glue to help keep them in place. Fill to the brim!



You will need

- Floral wire
- Polymer clay - Caramel
- Toaster oven
- X-Acto knife
- Clear craft glue
- Cap from craft glue (approx. 3/8" wide at base)
- White craft paint
- Rolling pin for clay
- Clear nail polish

Est 1976

SussexCrafts Miniatures

Specialist Makers of Top Quality Miniatures

Our wide range of top quality miniature replicas
can be ordered via our website



MAIL ORDER AND WEB

Plovers Cottage, 43 Rollesby Way, Happisburgh,
Norwich, Norfolk NR12 0QJ
Tel: 01692 650389 sussexcrafts@btinternet.com

www.sussexcrafts.com



Miniatura[®]

**The Autumn Miniatura has
been cancelled as our dates
fell one week prior to
lockdown being eased.**

Naturally we are disappointed
not to be able to bring you a
show this year.

We must accept that in the
current climate it could put the
health of our exhibitors and
visitors at risk.

We will be back next year with
shows that we can all enjoy!

See you in 2021!

SPRING MINIATURA

20th & 21st March 2021

NEC Birmingham



AUTUMN MINIATURA

2nd & 3rd October 2021

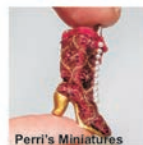
Stoneleigh Park



MINIATURA ONLINE

Searchable Virtual Show

Online All The Time



www.miniatura.co.uk - 0121 783 9922

Real Good Toys

Heirloom Quality Dollhouses for over 45 Years

Model #HS6600 The Queen Anne



122 Gallison Hill Road, Montpelier, Vermont USA 05602

Customer Service: 802-262-6018

Find us on the web: www.RealGoodToys.com



MATLOCK MINIATURES

The Dolls House Accessory
& Lighting Specialist

Online Shop featuring a wide range
of items including:

- Lighting • Accessories
 - Furnishings • DIY Components
- and many unique handmade
specialist items for Pubs & Shops.



Visit us at:

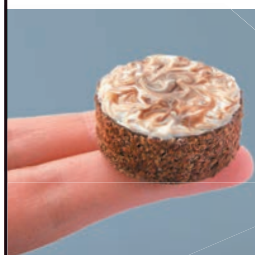
www.matlockminiatures.com

Tel: 01332 660428

Email: matmins@aol.com

DollhouseClassroom

www.dollhouseclassroom.com



Ever wanted a miniature expert at your side to help guide you
through projects? The step by step and easy to follow
videos will inspire, entertain and reveal.

Learn from the best

dollhouseclassroom.com



Summer Plants
Karen Fernholz



Making Mini Bread
Sandi Palesch



Cherry Pies
Sue Kirkham



Thinking Outside the Pattern
Joan Purcell



A Mini Chair Affair
Mary Wallace

The Dolls House Classroom is an online TV channel, full of workshops and demonstrations you won't want to miss.
Our talented team of presenters are waiting to help you with your creations.
Available on your desktop, mobile or tablet.



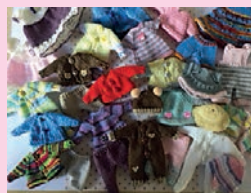
C J Miniatures

1/48th scale miniatures by mail order, including kits from Petworth Miniatures and Karen Benson of The Quarter Source.

Tel: 01884 820540 or 07733 317910. Email: jcm.gabbey47@btinternet.com

Sharons Mini Knits

1:12 scale knitted clothes with a modern look.



Also UK supplier for Venne Col Cotton to individuals and trade.

sharonsminiknits.co.uk
sharonsminiknits.etsy.com

MiniatuurBoekbinden

Tine Krijnen IGMA fellow

Leather handbound miniature books
periode 1630 – 1900



DIY kits and materials
www.miniatuurboekbinden.nl

Hand Crafted
Miniature Furniture
by

Gideon Wolf
I.G.M.A Fellow

406.932.4364

Commissions Welcome
www.wildwolfminiatures.com
gid-wolf@mtintouch.net

Wooten Cylinder Top Rotary Desk



ETSY

SHOP DIRECTORY

Etsy

For more miniatures,
see our
Etsy Directory
on page 56.



©Brigitte Delage
Miniatures Mirabilis
www.BrigitteDelageMiniaturesMirabilis.fr
bd.delage.brigitte@orange.fr



MGM FAIRS

enquiries@mgmairs.co.uk www.mgmairs.co.uk

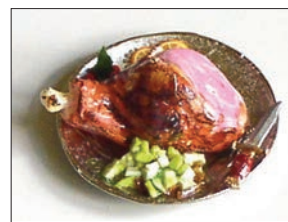
- ☺ **Sunday 4 October 2020**
Westpoint Conference Centre, Westpoint, Clyst St Mary, **EXETER**, EX5 1DJ
- ☺ **Sunday 11 October 2020**
Lyndhurst Community Centre, Main Car Park, **LYNDHURST**, Hants, SO43 7NY
- ☺ **Sunday 25 October 2020**
Members Pavilion, County Showground, Weston Road, **STAFFORD**, ST18 0BD
- ☺ **Sunday 1 November 2020**
Bentley Heath Community Centre, Widney Road, Bentley Heath, **SOLIHULL**, B93 9BQ
- ☺ **Saturday 14 November 2020**
Pudsey Civic Hall, Dawsons Corner, **PUDSEY, LEEDS**, LS28 5TA

I am delighted to confirm that all our shows will be as Covid-19 Secure as possible. We intend to take every measure to safe guard traders and customers attending including spacing out traders, installing a one-way system, providing anti-bacterial gel, staggering attendance in the show rooms and extending the show times. We would ask that all customers attending wear a face covering, but we will also be selling masks at the show for those that need them.



MERRY GOURMET MINIATURES

Makers of 1:12th Scale Dolls House Food



Authentic Period Food from
Medieval to Wartime with many Accessories
for Period Kitchens

Visit our website for our latest items:

www.merrygourmetminiatures.co.uk



enquiries@merrygourmetminiatures.co.uk

How Maureen's minis found a perfect home

This eccentric 12-room house is only eight inches deep but proved the ideal place to display a collection of minis where home-made pieces jostle with classic items

BY ALICE MONROE

Like so many collectors, Maureen Johnston's love of doll's houses started as a child, subsided as she grew up and was rediscovered as an adult when she came across furniture and dolls her father had made.

With the Sixties came an advertisement for a new magazine - International Dolls House News - and Maureen, in her element, subscribed immediately. At that time miniatures were not so readily available to buy and the magazine was a vital source of suggestions and ideas for making miniatures. It was here that Maureen learned to improvise.



When friends discovered that Maureen had a big heart for houses they began bringing her battered and neglected cases from boot sales and charity shops. Maureen's own home soon became a sort of rescue centre for unwanted houses, including one made by Queen Alexandra's chauffeur, who apparently also had a talent for knitting socks while he waited for her on engagements.

Maureen seldom turned a house away and ended up with 18 of them dotted around her own home. Gradually she renovated each one to how it might have looked when new. On the back of each house she stuck a docu-



ment, much like a car registration, recording every detail of the house; what year it was bought or made, who the previous owners were, and any alterations made to the building. Only when thoroughly repaired with a certificate of health did she send them back out into the world.

Years later Maureen inherited a full-sized house of her own and she and husband Michael moved into it. Michael, himself an avid photographer and train enthusiast, used the spare bedroom for all his books and papers leaving most of the doll's houses to be banished to the garage. As any doll's house lover knows, this is no long-term storage solution for treasures and Maureen was eventually forced to part with most of her collection.

The houses had gone, but a large box of assorted contents remained, including furniture from her Sixties collections; tables, settees, chairs and beds by Lundby, wardrobes, cupboards and a gas cooker by Dolto, a Petite Princess settee, winged chair, grand piano, music and metronome and chairs and a very special table by Barton. Years ago Maureen had written to Mr Barton and complained that his dining room table was too narrow to lay out plates. Mr Barton had a table made for her, for which she paid 11 shillings, including postage.

There was only one thing for it; to commission a new house big enough to take her whole collection. It would



be a 12-room house, eight inches deep to fit snugly on top of the bookcase, with wider rooms on the right hand side to accommodate larger pieces of furniture. The name and the exterior design would be based on a full-sized house they'd fallen for while on holiday in Clovelly, Devon.

The Dolls House Workshop in Teynham got the job, and despite a few discrepancies over chimneys and the location of the staircase, 'Clovelly' was delivered.

Michael cut all the mouldings inside and outside the house and battled with the electrics. Despite buying a complete lighting system, the ceiling lights worked, but wall lights were a switch too far and produced more difficulties than Michael could endure.

"I wash my hands of the whole thing," Michael squealed at the time. "This is supposed to be a relaxing hobby!"

Undeterred, Maureen used various means to get the wall lights working herself. She tiled the roof and painted it, along with the front door and front porch.

Inside, Maureen made liberal use of the wallpapers she'd bought at the Marlborough fair and then turned her hand to making cushions, bedclothes, loose covers, tablecloths and curtains.





The entire box of contents found a place to live in Clovelly, but although the rooms had filled up nicely, they were far from finished. Out came the watercolours as Maureen, a former student of Swindon Art College, set about painting the views of places she had visited, taken from her sketch book and hanging them on the walls.

She even used to sell her artworks to her local miniatures shop, getting paid in miniatures instead of cash.

"I love adding things that just couldn't be bought when I first started collecting miniatures," explained Maureen.

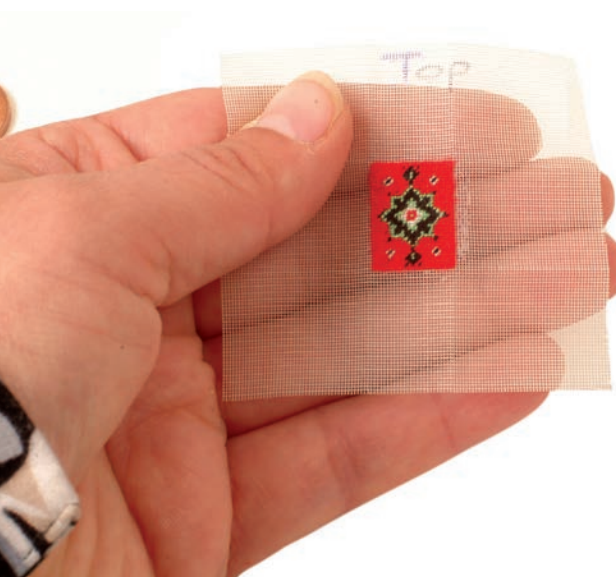
The result is a bit of a hotch potch of stuff. Home-made pieces jostle for space with modern makes and classic items dating back 40 years. And she's still improvising; an armchair made from a loose tea carton, covered in scraps of material, coloured tinsel for flames in the fireplace and stair rod for curtain poles. David Beckham's picture was cut from a newspaper and pinned up in one of the bedrooms when England began their football World Cup bid years ago.

Maureen was always what you might call a non-conformist.

"Life is about doing your own thing," she insisted. "Everyone's got the same now and I like to do something a bit different."

And why not? It might appear a little eccentric, but the house is personal. Her favourite house full of her favourite things. Many of the items in it have been with Maureen since she first started collecting. Adding to it all is an understandable addiction, but what could she possibly want? "

A working cuckoo clock for the kitchen – and lobster pots," replied Maureen, with a giggle.



This lovely little rug will test your eyes

Unable to find flooring small enough for her 1/144th scale house, Julie Walton decided to stitch her own mini rug in a fine design and the results are gorgeous

BY JULIE WALTON

I started in this hobby like most people do, with a twelfth scale doll's house and enjoyed building and furnishing it from start to finish. Then I found a doll's house for my doll's house at 1/144th scale. It was absolutely fantastic with laser cut furniture; very, very tiny, but a dream to build.

Every piece comes on a sheet ready to cut out and decorate and it even has its own table to stand on. My tiny house is not fully built yet, but while building it I need to incorporate the flooring and rugs, which I have struggled to find in 1/144th scale.

Mad it may be, as the scale is so tiny, but I was determined to make my own rug.

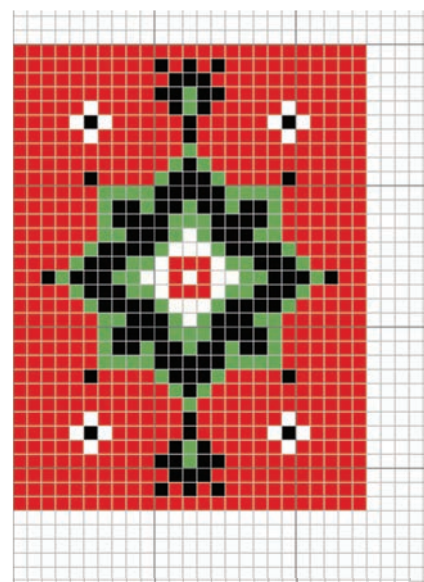
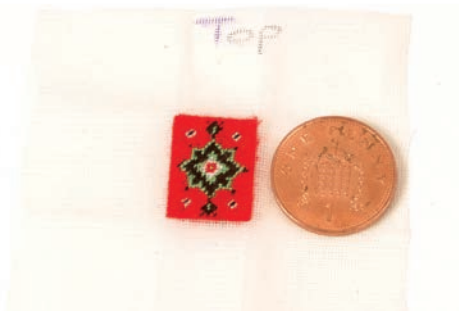
I phoned a few suppliers to find the smallest gauze I could. I chose my colours and without even a pattern, stitching began and I made it up as I went along at first.

As far as materials go you will need

You will need

- Very fine needle,
- 48 count silk gauze and
- Embroidery silks
- Scissors

a very fine needle, 48 count silk gauze and embroidery silks. Take your time sewing and use one strand of embroidery silk to stitch. Perhaps there is just one more thing that you will need in your materials list if you want to try a project like this - a pair of good eyes!



GETTING SMALLER

If not a doll's house for a doll's house, like Julie's, then 1/144th scale houses are just plain nice to have around your own home; like a miniature ornament. They make perfect presents too and when your last doll's house has engulfed the final area of free space in your house, there's always room for a little something in 1/144th - isn't there now!

TOPTIP

- Take your time sewing and use one strand of embroidery silk to stitch.
- Rest your eyes too!



ACCOMPLISHMENTS

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



Louise is obsessed with Halloween

BY SANDRA HARDING

Louise Kelleher looks after historic buildings in her day job, but loves to create twelfth scale versions when she can. She also loves Halloween and even celebrates her second wedding anniversary with husband Patrick on October 31.

Louise, 36, a Facilities Manager for The Royal Albert Docks in Liverpool, admits she is "one of those strange people who think of Halloween all year round." And her mini makes reflect that.

She likes to decorate her home every year for the spooky season and had always wanted a haunted doll's house to include in the setting.

In 2016 she stumbled upon a 1/24th scale flat pack house online, 'Fantasy Villa' by Wood Craft Con-

struction. She built it and painted it to look "old and weathered and kind of unloved".

But the obsession began the following year when she built another smaller design by the same manufacturer. Louise said: "As well as it being my tradition to carve a pumpkin every Halloween I now make a flat pack doll's house every year too.

"I take over the dining room table with my crafts on a regular basis - it is a good job we don't use it very often to eat at and, of course, that Patrick is very, very understanding."

Each house has been attached to a polystyrene base, which overlap to make it easier to move them around.

Louise said: "I built up the green landscaping with decorative moss



roll, which works great for creating a look of a creeping plant effect on the sides of the houses.

"I am forever adding little touches to them and don't really think they



will ever be finished in my eyes but something I really enjoy doing and spending my spare time working on."

The village now lives on a purpose-bought table in the back bedroom, which has become an all year round Halloweeny themed workshop-come-dressing room.

In memory of dad

When Louise lost her father to a heart attack she wanted to raise money for the British Heart Foundation.

She said: "I had been trying to think of a good way for me to raise money for the British Heart Foundation and whilst creating my village scene, I thought why not do a raffle with the chance to win a dolls house built and decorated by me. — may as well be something I enjoy doing. I am not the sporty type, so doing a sponsored run was out of the question.

"I raised an amazing £387. The lucky ticket was drawn on what would have been dad's birthday - 30th July - and the winner chose a Christmas-themed house, which I am in the process of building and painting at the moment."



Jackie's ideas are really brilliant

BY SANDRA HARDING

I felt a bit silly when I asked Jackie Bekkouche whether her carved pumpkin was real. I couldn't understand why anyone would go to so much trouble for something that would just rot away. Yes, silly me, it's a special carvable pumpkin from a hobby shop. In my defence, I hadn't seen one before. Anyway, enough of that, let's get on with the story.

Jackie tells me that she bought two of the aforementioned pumpkins, one large and one small (different sizes too, well I never). The tall one is 18" tall, and 14" in

diameter, and the small one is 13" tall, and 14 in diameter. The base of the two together is 24" wide, and 30" long. (I need to have a cup of tea as it gets even more scary)

After 'merging' (Jackie's word) the two pumpkins together, she covered them both in paper mache, and I am tempted to say "just like that", but I bet it took ages. A specially shaped arch piece was made so the door fitted correctly in the curve of the pumpkin. A floor was added inside using plaster to even out



the bottom of the two different pumpkins.

She then added small pieces of slate on top of the plaster, and the front porch was created in the same manner. Inside the taller pumpkin Jackie added a second level with a planked floor to make the bedroom, and working with round floors, walls and ceiling was a real challenge.

The clock, which is lit from within, holds a little surprise and the witch outside named Mildred, made by Donna Eckel, looks too nice to do harm to the doll in the clock.

Most of the delightful little pieces of furniture inside Jackie made from kits, and the leather chair, skeleton, and end table were from Miniature Designs. Jackie did most of the lighting herself, and the realistic looking landscaping was also her work. I love the tree outside and the leaves, so cleverly acting as canopies over the windows.

I really admire the amount of work and brilliant ideas here and next year I intend to go see for myself pumpkins that you can carve. Only to look, you understand.



Asa's little shop of wonder

BY SANDRA HARDING

No matter how long I have been into doll's houses, there is always something new to learn, and that's what makes it so fascinating. To make my point, here is something else I didn't know: Bodo Hennig makes cute little houses, cabinets, or shops, and you can decide yourself what this particular creation is.

This 'creepy' (her word) little antiques/curio shop was sent to me by Asa Segersten whom we have written about before so she's certainly no newcomer to our miniature world.

When Asa saw this lovely little building she fell in love with the shape (and who wouldn't) and had to have it, with no plan at all about what to do with it. One day, with no word of warning, the idea to create a creepy shop came into her head, and now I wonder what she was doing at the time. However, it turned out to be one of the projects she had the most fun with.

A lot of the inspiration came from books and television shows that Asa enjoys, which included the book *Needful Things* by Stephen King. TV shows used for inspiration include *Gold's Pawn Shop* from the series



Once Upon a Time, and Aunt Marie's weapon cabinet from Grimm. The shopkeeper is in fact Snoko from Star Wars, that is, of course, before Asa gave him a good going over. He was originally intended to be an ancient vampire so I think he got off lightly.

There is so much to see in this shop and, apart from the normal stuff, like glass, silver and jade, I can see weapons from various places and just collected, skulls, which were 3D printed by a friend, and a fabulous snake from Schleich.

Ali Baba was not planned but, after being given the teapot Asa "saw" the genie, so chopped the legs off a poor old Lundby doll, and it worked. I love the fortune teller's kiosk made by Debra Hinton, who also made the gas mask, the bone plates and the

cutlery. The tiny vampire, the lady in the coffin, the grim reaper and other similar figures are HO scale by Preiser and Noch, and the scary doll and sofa looked nothing like they do now when Asa received them.

The floorboards were created in the original plain wood floor, which Asa scored using a dentist's tool to mimic old floor boards, which she then stained. The newspaper on the walls upstairs is actually fabric from a friend which she dirtied up to mimic damp damage, and the same damp effect was created on the ceilings and the downstairs room.

Many of the things in the shop are treasured gifts from friends, and other items were from her "hoarding pile", which she admits is partly made up of all things creepy.



Marcia's tribute to her 100-year-old mother

With a background in interior design and the desire to recreate her mother's childhood home, Marcia began collecting all the right pieces to make a wonderful house

BY MARCIA MIX PHOTOS BY MARCIA MIX AND MARGARET HENNES

Marcia Mix is an interior designer who specialises in small spaces...VERY small spaces. Beginning at age five with shoeboxes cut out to make doors and windows, she has created miniature interiors since she was a little girl. Inspired by a family tour of Colonial Williamsburg, she embarked on the first of a series of projects combining historic decorative arts with crafting in the form of a cardboard recreation of an eighteenth-century home.

Over the years, as she became increasingly skilful at snipping, sewing, gluing and painting, Marcia's miniature projects explored different styles and scales. She created room boxes as gifts for special occasions, a four-room house in 1/24th scale furnished with a Tootsie Toy collection, a vintage one room cottage in 3/4" scale featuring Kage and Strombecker pieces, and an antique Victorian house in twelfth scale. Each was carefully researched to reflect the decorating trends popular in its era.

All her projects portray a specific time period. This focus on historical accuracy has been bolstered by her interior design career and years of experience as a docent at Winterthur, the huge Wilmington, Delaware

museum of American decorative arts.

The library there, only a few miles from Marcia's home, and the internet have become the main resources for her research. Internet shopping at auction sites and in doll's house stores around the world has been especially helpful sourcing vintage and antique items.

"My minis let me be not just a decorator but also a curator," she says. "I begin my projects where curators of full-scale historical museum rooms begin, with careful attention to the time, place and circumstances of the people

who might have inhabited them."

For her most ambitious project, "1915 House," Marcia spent hours researching and planning before she so much as picked up a craft knife or paintbrush. The house was inspired by her mother's one hundredth birthday.

Looking through family memorabilia, Marcia became curious to know more about what life was like in America when her mother was born. Lacking detailed information of her grandparents' home and interior photographs, she relied on research and her imagination.

"All I know about the home my mother grew up in, is that it was a foursquare-style house built around 1900 in Brooklyn, New York. My family enjoyed a comfortable, but hardly opulent, life-style. Those facts were the springboard for the choices I made furnishing this doll's house."





Top left: By 1915, labour-saving devices and new technology were revolutionising the kitchen. The coal stove is nineteenth century technology—but hot and cold running water, an icebox (in the far corner), and even an early electric toaster, bring later improvements into Marcia's kitchen.

Top right: The 1915 House includes many details which reference Marcia's family. Peak Freens biscuits—a British brand available since 1857—were family favourites, as were the sugar cookies the cook is cutting out. Instead of the more usual blue and white kitchen, Marcia chose a cheerful red and white scheme, and commissioned red and white potholders (1/2" square) to match.

Right: Marcia researched clothing details as carefully as furnishings. She created the man's suit from black felt, with tiny beads for buttons, and a starched collar made of paper. Hanging on the hall mirror are both a straw boater for summer and a derby hat for winter. The decorative stand contains his umbrella and cane.

Left: The "house" is actually a series of room displays. The stairs in the hall go nowhere, and the rooms don't connect. As an interior designer, Marcia was more interested in creating interiors than miniaturising a building.





Above left: Marcia also collects vintage postcards—an interest reflected in the tiny postcard album on the ottoman. The ottoman itself is Marcia's grandmother's pincushion, and the gramophone is actually a pencil sharpener.

Above: The wallpaper border is doll's house stock printed in 1913. The braided rug is an antique silk lamp mat found in a flea market. Marcia furnished the 'doll's house's doll's house' with 1/144th scale moulded pewter pieces, which she painted. By 1915 doll's houses were available in a huge variety of sizes and prices. Family photos show Marcia's mother playing with one as a child.

Left: Upright pianos, Tiffany-style lamps, potted ferns and Arts and Crafts-style carpets all were popular in 1915, as was the beaded curtain in the doorway, which Marcia made from a sample of upholstery trim. The oval picture frame is among those throughout the house which she crafted from antique jewellery findings.

Above right: The Raggedy Ann doll in the doll carriage was new in 1915. "Teddy" bears were only a few years older, having been introduced during the Presidency of "Teddy" Roosevelt. Checkers, blocks, pull toys and children's books already had been popular for decades, but now were produced in brightly-coloured versions at affordable prices.

Right: Surprisingly, the deer head over the fireplace is historically accurate - Marcia found several vintage photographs documenting deer heads as dining room decorations. The lace curtains are doll's house antiques, and the tablecloth is a handmade doily discovered at an outdoor rummage sale in Italy.





Above: Marcia combined many decorating influences popular in 1915—the Art Nouveau screen, the golden oak dresser, the Colonial Revival wing chair with its ruffled skirt—mirroring the eclecticism prevalent in many middle-class homes. The wallpaper is a miniature reproduction of an actual 1910 European paper.

Above right: The maid's room is more carefully coordinated than was typical of servants' quarters in 1915. Marcia believes doll's house rooms need to be tightly coordinated if they are not to seem 'busy'. The hat was inspired by the one Daisy wears in "Downton Abbey." The coverlet was Marcia's first effort at quilting.

The interior decoration reflects a middle-class family striving to keep up with changing styles and new technology in 1915. Fashionable lightweight curtains, made by Marcia from antique lace trims, and an Arts and Crafts rug update the decoration in the parlour. A gramophone and a postcard album enable the family to keep up with these popular new pastimes.

A telephone on the kitchen wall provides a new means of communication. In the master bedroom, 'golden oak' furniture, an Art Nouveau-style screen, and 1910 wallpaper – a mini version of a vintage full-scale pattern – update the décor. And, as Brooklyn



had electric lighting by 1915, all the rooms display vintage-style electric light fixtures and lamps. From the Colonial Revival style chandelier in the dining room to the lamps with their glass shades in the parlour to the single light bulb dangling from the maid's room ceiling.

However, Marcia purposely did not seek to show a completely up to the minute interior, as that would have been beyond a middle-class budget. She furnished the spare bedroom with second best: an outdated mahogany dresser and an inexpensive wicker chair. The cook still works at a coal stove. The maid in her attic room



makes do with a bowl and pitcher instead of running water. Even the full bathroom on the second floor, with its footed tub and beadboard panelling, is not in the latest style of 1915. Nevertheless it would have been viewed as a relative luxury in an era when many Americans lacked indoor plumbing.

Marcia researched everything in the rooms, right down to the patent medicines on the bathroom shelf, the brand of biscuits in the kitchen, and the sheet music on the piano, to document their existence in 1915. Not all of the furnishings began as doll's house items, however. The vintage wall calendar in the maid's room showing January 1915,

the month Marcia's mother was born, was an early giveaway of some sort. The green trunk in the upper bedroom was originally a candy tin. The gramophone in the parlour is a vintage pencil sharpener.

A few items are family mementos. The dog figurine under the kitchen table originally belonged to Marcia's great-grandmother and the ottoman in the parlour began as her grandmother's pincushion.

To this, her most personal project, Marcia also added dolls representing family members. In the nursery, the doll with the long braid recalls Marcia's mother as a child with hair so long she

Above: Marcia used lightweight craft felt for the 'wool' blanket, and antique handkerchiefs with fancy edging to make the lace-trimmed bed linen. The grass "matting" on the floor, popular in 1915, is a modern textured wall covering sample.

could sit on it. The little boy is Fred, her mother's brother, and the blonde girl entranced with the doll's house's doll's house represents Doris, her mother's earliest friend.

Nettie, the young cousin who helped around the house, appears in a formal maid's uniform. The cook, however, is not modelled on any family member; she was inspired by Mrs Patmore from



"Downton Abbey". The 'parents' were purchased inexpensively as part of a large lot of vintage dolls. They were dressed by Marcia in historically accurate clothing; the mother in a dress cut from an antique lace handkerchief, and the father in a suit of felt with a ribbon tie.

The house itself is a Real Good

Toys Showcase, which she purchased assembled by the manufacturer. It appealed to Marcia because of the flexibility it offered in placing room dividers to create rooms of varying sizes. The decision to divide it into nine rooms (parlour, entrance hall, kitchen, dining room, bedroom, bath, nursery, 'spare' room and maid's room) meant



Above: Some of the cardboard furniture made for her miniature Williamsburg house.

the rooms would be unrealistically small.

The parlour, the largest room, is only 12" wide and 10" deep. It displays far too many furnishings actually to be comfortable in a 12' by 10' room, but Marcia, just like historic Edwardians, wanted to display every piece she had collected, and enjoys the organised profusion that resulted.

To be sure everything would fit, she relied on the same kind of detailed floor plans she draws up for her interior design clients. She finds that working in miniature, precise coordination is even more important than when working in full scale. "Your field of vision is so much smaller," Marcia points out. "Attention to exact size and colour are critical."

She pays as much attention to colour schemes as she does to furnishings. The muted tones in "1915 House" were popular in that era and help the vintage effect. Believing that a soft

“She never has had a class or a course in mini-making, enjoying the challenge of figuring out for herself how to create what she envisions. Over many years, she has improved with practice, learning from her various projects, sometimes the hard way.”

Right: The medicines on the shelf are miniatures of patent remedies available in 1915. Although the vintage plumbing fixtures are modern reproductions, the wallpaper is genuine antique doll's house paper. Marcia used every square inch of the single small sheet available to paper above the paneling. The neatly folded towels are bits of twill tape.

off-white blends in better with vintage wallpaper patterns and antique lace, she avoids bright white, repainting new white items and ageing new fabrics in a quick tea bath.

Marcia added one feature the showcase format lacked: windows. She trimmed 1/4" foam board to the size of the interior back walls, cut openings where she planned windows, and glued exterior views behind the openings. The result was new back walls the perfect depth to insert standard doll's house windows. It's a technique she developed over the years for room boxes, and like all her miniature skills, it is self-taught.

She never has had a class or a course in mini-making, enjoying the challenge of figuring out for herself how to create what she envisions. Over many years, she has improved with practice, learning from her various projects, sometimes the hard way. Her earliest room box, put together and then decorated, quickly taught her how much easier it is to do as much as possible before assembling a space.

For "1915 House," room dividers and the foam board back walls were painted and papered separately before being glued in place. The windows were inserted into their cut outs with their window shades and curtains already glued on them.

To keep costs within reason, Marcia sought out antique items which were a bit imperfect, and therefore less expensive than pristine examples. A little creativity worked wonders. The dining table, for example, a Schneegas antique designed to extend, had been clumsily 'repaired' by gluing it shut, making it both attractively priced and a good fit in the small dining room.

The Schneegas dining chairs are an assembled set, painted to match the



sideboard from another maker. The antique bed, nightstand and dresser in the nursery, likely Gottschalk, already had been repainted rather haphazardly when Marcia purchased them. She liked that paint effect, and copied it on the toy shelves. Elsewhere legs were added to the green-painted dresser to raise it up; a plant stand was cut down to become a table; wobbly parts were re-glued, missing bits created.

What's next for this dedicated miniaturist? "My husband and I are in the process of downsizing, and as every miniatures enthusiast knows, there's nothing 'miniature' about the amount of space the hobby requires. The tools

and materials needed – two dressers full, in my case – a place to work and room to display the finished houses, add up to a lot of space.

"I need to think about selling or donating some of my projects. But that doesn't mean I'm retiring from miniatures! I plan to go back to where I began, and finish my cardboard Williamsburg house. Requiring little more than card stock, paint and sharp scissors, it will provide plenty of scope to do what I like best: cut out and paint. I'm still far more at home with scissors than a craft knife. That house has been waiting patiently for more than fifty years, and I think its turn has come!"

Yoga studio even has living space above

Having a young baby around isn't exactly conducive to creating doll's houses, but that didn't stop Sarah from designing this wonderfully relaxing yoga space

BY PAM NORTH

Sarah Santosa has been in love with mini things for as long as she can remember. "My childhood was spent constructing small worlds in my closet, using my imagination to transform shoe boxes into mansions, and bottle caps into platters for decadent treats," she shared. "When I was 10, a doll's house shop moved into town and offered a youth class, so I soaked up all the knowledge I could there. Later, as a teen, I worried that minis weren't 'cool', so I let the passion subside. My college set design and architecture programs brought me back into the land of model-making, and I couldn't resist the pull of doll's houses, so I have kept building ever since."

Her college major encompassed scale, spatial storytelling, and planning as part of her training, and the tools and materials she learned about in that process proved relevant and useful for miniatures as well, but she is self-taught in many of her other skills.

Sarah currently lives on a farm animal sanctuary on an island, with a view from her window of their pasture and animals, and she is now the mother of a four-month old infant daughter, Gwendolyn. A spare bedroom next to the nursery is her craft room for now, but as she suggested laughingly, "If we expand our family, we might have to build out a cosy spot in the barn!"

She makes twelfth scale minis, and



almost always opts for a full house structure. "I love the story that a full home tells," she explained. "Room boxes drive me crazy, because I always want to know what is on the other side of the wall!"

Her latest project was based on the Three Gables House kit, which she transformed onto her Little Yoga Studio.

Her inspiration was a gorgeous hilltop house she once had seen, with a complex roof line and an interesting mix of render and wood details. She decided to apply those motifs to her project. She also wanted to include a space within it as a yoga studio. She purchased the original kit and additional needed raw materials (wood, paint, sand, hot glue, etc.), but nearly all the architectural elements and most of the furniture were handmade by her.

Other purchases were the trees, doors, and storage furniture in the yoga studio. Her plans were to put the kit on top of another story, with exterior stairs because she thought it was

Right: The front entrance to the yoga studio.

Top far right: The upstairs has a fresh and spacious living area with a small kitchen and large windows. Planning for large windows is a great way to get more light into your doll's house for photography.

Far right: The downstairs of this mini house is a yoga studio complete with student yoga mats. What a beautiful place to get in shape!



architecturally beautiful and different. The concept for the yoga studio to occupy the ground floor evolved only after she had begun building.

Sarah cited her greatest challenge in completing her house was the arrival of their first child, along with having the constant attention of their household cats. Between snuggling an infant, feedings, and shooing curious cats away, Sarah managed to complete her project. She was especially pleased with how the stairs turned out, commenting that they had been a labour-intensive project, and one that









she sometimes had thought she might have to scrap.

Because she never had done any kind of garden or landscaping before, she was intrigued with experimenting with the accents of greenery. "Now I don't think I'll be able to do another build without some plantings," she added. The 3D printing of the hand weights, done by a friend for the exercise studio, was another unique aspect, since Sarah had been unable to find those miniature items anywhere.

One difficulty Sarah cites in working in miniature is making fabric look realistic. "The perfect dent to show plush-

Above left: Now realising how cool miniatures are, Sarah has made a wonderful house based on one she saw in full scale.

Below far left: The house in progress during the early stages.

Below left: There are stairs that wind up to the living spacious area.

Right: The twelfth scale house shown next to the family pet so you can see the scale perfectly.

“Her greatest challenge in completing her house was the arrival of their first child.”

ness in a pillow, or the proper drape in bedding or curtains is so difficult. Finding contemporary prints in that small scale, or something that makes a great nubby linen is so hard. I have resorted to printing my own fabric when I get desperate.”

What she loves most about miniatures is the architecture and interior design. “Before becoming a parent I fully remodelled our home and did freelance design work. Minis allow me to explore spaces, decor, styles, and fantasies that I wouldn't be able to create in real life!”

Sarah is looking ahead to her next creations. “Next winter we plan on having an open house and fund-raiser for our small animal sanctuary where a mini holiday village is the show piece. I now have a collection of buildings that I will deck out for the holidays to cre-

ate a snowy village scene.

“I just need a few more structures and to amp up my mini holiday décor. I am so excited to work on this. Minis, holiday cheer, and cute animals - what's not to love?”



Less is more in small Houdini seance

Matt Chappell likes to add lots of objects and tons of details to his roomboxes, but in this twelfth scale scene he had to focus on a few key pieces

BY PAM NORTH

Matt Chappell cites the origin of his miniature-making as his boyhood playing with toys. "I was a detailed-oriented kid who also happened to be a huge Star Wars nerd. Every summer, I'd get together with my friends, and we'd stage these epic toy battles in my backyard. We'd collect egg cartons, soda bottles, cereal boxes, and assorted other found objects, and we'd concoct these incredible play sets for our figures."

The need to create stuck with him, and he has been doing so ever since. He's now a model maker who builds miniatures for film and television productions.

"I had been creating miniature dioramas for years, and eventually I wanted to bring those creations to life," he explained further. "The only real way to do that was through the power of stop-motion animation. It's the perfect medium for a miniaturist. Everything in stop-motion is hand-built. I decided to go to CalArts because it's one of the only schools that really specialises in that form of animation."

"The school was founded by Walt Disney, and many of my favourite artists studied there: Tim Burton, Henry Selick, Paul Reubens. It's amazing to go to a school like that and surround yourself with creative people;

it really energises you to create cool stuff. Everyone always does a double-take when I tell them I build miniatures, but once they see what I've built, they all think it's pretty awesome."

Matt recently graduated from CalArts with a degree in animation, and operates under the business name Particularly Unusual. His most recent

creation is called Houdini Séance. He came up with its concept because he admits to being "a big fan of haunted houses and dusty antiques," and every year he makes a room box for Halloween. This year he wanted to build something reminiscent of the séance room in Disney's Haunted Mansion.

As he was researching Victorian spiritualism, he was inspired by a book he had read about the Houdini séances. "After Houdini's death in 1926, coincidentally on Halloween, séances have been held every year in hopes of communicating with his spirit. I took elements of that story, mixed them with my obsession of the Haunted Mansion, and created my own version of a Houdini séance."

Matt tries to hand-make his miniatures as much as possible, relying on other crafters for assistance only when certain elements, such as lights and fabrics, were outside his skill set. He utilises anything and everything he can find, accumulating bins and boxes filled with things that intrigue him with possibilities of being re-purposed into



Left: This Halloween, Matt created a tribute to Houdini.

Above right: A séance is taking place to communicate with Houdini.

Above and right: A closer look at the stunning items that are displayed in the small room.



something else. "As a miniaturist, I don't throw much stuff away," he admitted, "because you never know when you can use it; at least that's what I tell myself to justify my hoarding habits. For instance, all of the roof elements of the Houdini Séance came from different places. The finial is from an old drawer handle; the middle portion is from a candle holder; and the dome is, well, I actually have no idea where I got that!"

One of Matt's major modes of operation in creating miniatures is experimentation. "I use a lot of different techniques when I'm building miniatures. Some of my process involves kit-bashing; basically, I take doll's house parts and create new pieces out of them.

Furniture kits are great because they come with so many different odds and ends. It requires looking at things from a different per-

“With miniatures, I have a tendency of always wanting to add more objects and tons of details.”

spective, and it's very much a mad scientist way of building," he explained.

The raven atop the chair was a challenge. Matt wanted the bird to have feathers, so he initially thinly coated

the bird in a thin layer of Pros-Aide (a medical grade adhesive), and applied black flocking, the result of which was an undesirable furry look. A search through his craft bins yielded the perfect material, some black angel hair yarn, which he cut into small strips and applied to achieve the successful illusion of feathers.

Another challenge was originating a concept that could be executed well in the small space of a room box. "With miniatures, I have a tendency of always wanting to add more objects and tons of details. Because the box is so small, I had



FIND DOLL'S HOUSE AND MINIATURE MAKERS IN THE ETSY ONLINE STORE

Etsy

ETSY

SHOP DIRECTORY

Etsy



Aurearte Miniatures

Unique handpainted dollhouse miniatures

► www.etsy.com/shop/Aurearte



Sugarbirdhollow

Whimsical and unusual miniatures.

► Sugarbirdhollow.etsy.com



It's a Miniature world

1/12 scale handmade Dolls House accessories

► itsaminatureworld1.etsy.com



DandyLionMiniatures

Bespoke handmade miniatures with a dash of Symbolism

► DandyLionMiniatures.etsy.com



PipWaltersArt

Original 1/12 Scale Miniature Oil Paintings, Hand Painted in the UK

► PipWaltersArt.etsy.com



Green Gypsies

Unique mini home decor pieces

► greengypsies.etsy.com



Polly's Pantry

1/12th scale handmade dolls house miniature food

► pollyspantryminifood.etsy.com



Paganmoonminiatures

1:12 Ooak witch & gothic inspired miniatures & more

► Paganmoonminiatures.etsy.com



Fredona's Miniature Dreams

Handmade 1/12th scale Doll's House Food

► FredonasMiniDreams.etsy.com



TinytownMiniatures

Magical handmade & artisan Ooak miniatures

► TinytownMiniatures.etsy.com



Zenasminiatures

Unique miniature clothing, kits and downloads.

► Zenasminiatures.etsy.com



Scale Model DIY

High quality Laser Cut 1/48th & 1/144th scale dolls houses

► ScaleModelDIY.etsy.com



Golightly Miniatures

1:12 scale French style, heirloom quality miniatures

► GolightlyMiniatures.etsy.com



LaserShrinkRay

Fixtures, fittings and more. 24th, 48th and 144th scales

► LaserShrinkRay.etsy.com



SugarCharmShop

Handmade 1:12th scale dollhouse miniatures.

► SugarCharmShop.etsy.com



LadiesMileMiniatures

Miniature Flower Kits & Handmade Dolls House Plants

► LadiesMileMiniatures.etsy.com



My Mini Maison

Beautiful contemporary home decor items & accessories in 1:12th Scale

► MyMiniMaison.etsy.com



Ribbonwood Cottage

Lovely and delightful miniature designs

► [Miniature Dollhouse Idea Book Fall Decorating Ideas - Ebook](#)

GET LISTED: If you have an Etsy store, make sure you're reaching thousands of miniaturists around the world with an advert in DHW's Etsy Shop Directory. It costs as little as £14.99 a month. Call Maria on + 44 (0) 7730 622416 or email maria@ashdown.co.uk to find out more.

These sites are free to browse without subscribing to Etsy.





Above: *Because there was limited space in this twelfth scale project Matt wanted each piece of furniture he added to be highly detailed and expertly crafted.*

to focus on the key furniture pieces that would make the room both functional and interesting.

"For the Houdini Séance, I definitely needed to have a table and chair, and the pedestal and the Medusa sculpture were added later. I'm constantly revising things as I create. I always have a build plan, but sometimes I like to deviate from that, trying something different.

"The columns are an example. The four columns at the sides never were meant to be a part of the project. After I had finished adding all of the moulding, the room box still needed some-

thing. I thought about the Egyptian theatre in Hollywood; it has that old 1920s glamour and opulence, and I wanted to infuse that same decadence to this miniature. There's something about stone columns that conjures up that ambience."

As artists complete their pieces, they often have favourite elements of the process. Matt said his was finishing it.

"I love seeing all of those small details working together to create a cool scene. The most fun thing to create was Medusa. She was the last thing to be added to the room box. I originally made a set of flowers to sit on the pedestal, but that just wasn't working. The room is meant to feel haunted and creepy, so Medusa with her serpent hair works perfectly."



WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>

Kensington sh

When Charlotte Stokoe postponed the London Dollshouse Festival in May little did she realise how long the wait would be to get the famous show back up and running with the global crisis.

She said: "Suddenly, a job that I have loved and was always fun and enjoyable was suddenly something very negative. Cancelling shows, refunding tickets, refunding table fees, cancelling advertising. There was nothing positive about it and nothing to look forward too. I had so many exciting events planned for the Summer Show which now had to be shelved. Then, a good friend of mine mentioned that a craft show she takes part in had gone online. Could I do this?"

Charlotte initially got very carried away imagining a Zoom show where stallholders would set up their table at home and visitors could browse it virtually. But she was brought down to earth by her computer guy, who advised her to keep it simple.

The result was an online show with 135 exhibitors taking part from all around the world and with the highest quality of miniatures on display, some of which are pictured on these pages. The show eventually ran from July 17th for one week and there were nearly 10,000 visitors to

the site, 50 per cent from outside the UK, including 3000 from the US alone.

Charlotte said: "We do get a big number of collectors and enthusiasts from all over the world attending our live shows, but we could never expect to get the numbers that we got visiting our virtual event. Many were thrilled that they could finally be part of this famous show and visit it virtually."

● If you missed the July show, don't worry. The show was so successful that Charlotte is organising her Christmas show online from November 27 - December 4. Just go to www.dollshouseshowcase.com any time from 11am on Friday 27th Nov to browse and buy.

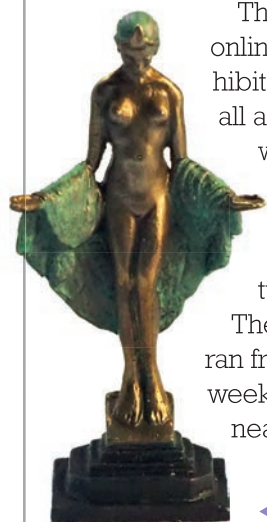


▲ Amanspeak Miniatures



► Tower House Dolls

▼ Victoria Fasken



◀ Neil Carter

"I loved travelling from Australia to UK for the fair via the cheapest flight ever, my office chair. it was fantastic to attend this way ... Thank you so much." **Anne/Australia**

LOWcase



◀ Microdolls

▶ Gale Bantock



"I thought the show was fabulous! It allowed me to be very discerning and to buy those things which made my heart sing from the solitude of my bedroom...in my nightgown, with a cup of coffee! I had an absolute blast!!!" **Kaye Browning/USA**

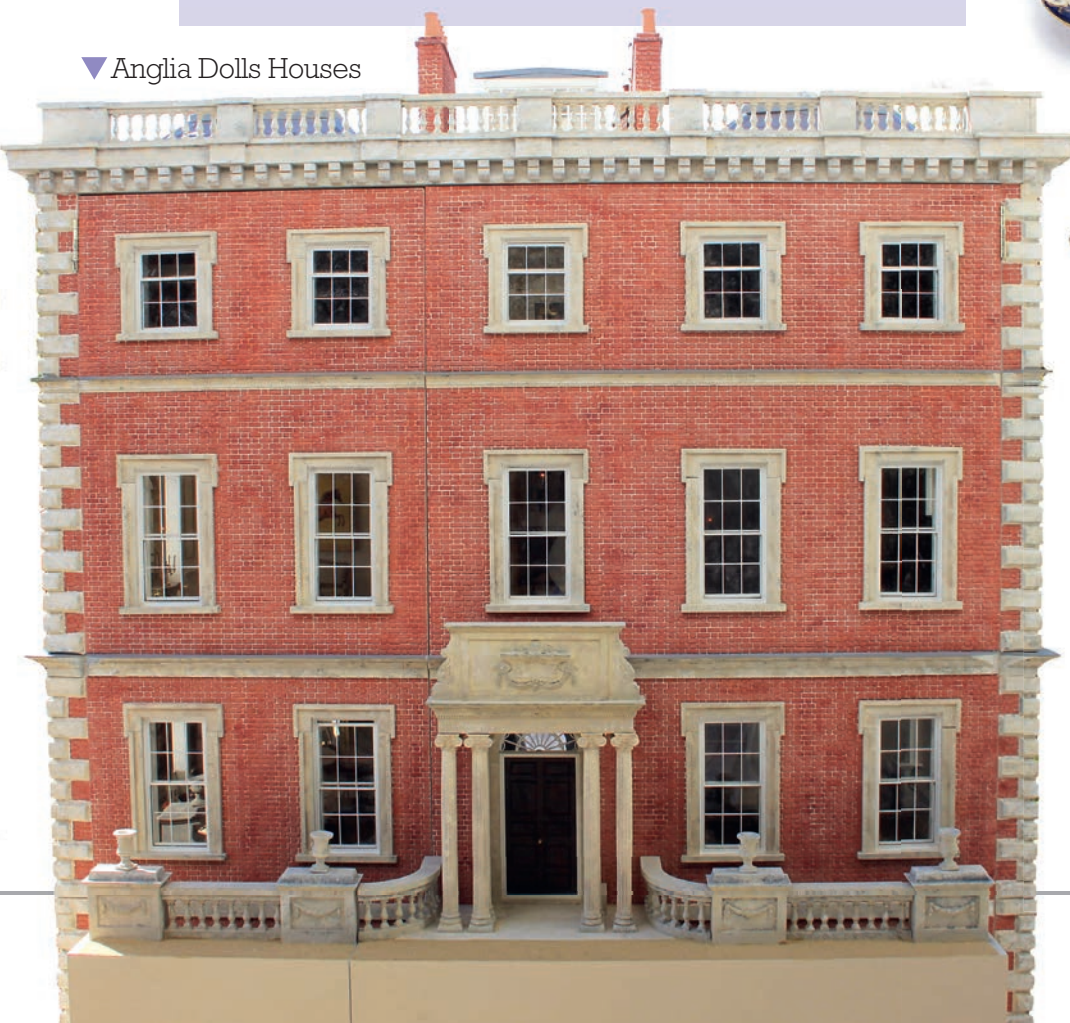
▼ Anglia Dolls Houses



▲ Stokesay Ware



▲ Antony Dunham



Santa moves out as the scary creatures move in

Lillian's Beacon Hill started life as a normal house decorated for Christmas with a Santa and everything... but then things got dark and dirty

BY SANDRA HARDING

This house, belonging to Lillian Renee Tula from California, started out nicely as a normal home for normal people who were about to celebrate Christmas. They didn't know that Lillian had dark and dirty plans for it, and I suppose the reason is that her previous house, Westfield, just wasn't big enough.

Lillian blames her sister for getting her into this hobby and, although she is no longer with us, Lillian thinks she would approve of what she is doing. Her sister gave her a lot of furniture when she got the Westfield as a kit and she really hasn't looked back since then.

This house is a Beacon Hill which measures 40" high, by 32" wide, and

17" deep, and was decorated in a Christmas theme. However, she soon realised it was perfect for a spooky, haunted house, so out went Father Christmas and in came scary stuff.

The wallpapers are from card stock, and old pieces of furniture were distressed and treated badly until they looked right. Skeletons were dressed and made to look even more hideous than they were, and the scary cat is even frightened of its own reflection.

I love the fact that Lillian has given as much attention to the outside as the

inside, with boarded up windows, gravestones and dirty dusty windows. Witches, werewolves, zombies, and all sorts of scary folk lurk menacingly. Lillian admits that this house comes out for the holiday period, and goes back in her room afterwards. Not living in a big house, she works mainly on the table in the dining room, and whichever house she happens to be working on becomes part of that room for a while.

Lillian has a Greenleaf Garfield that she plans to change for the seasons. What fun, and maybe we can get to see those when they are finished.





Crooked spine can't spoil tiny treasure

In issue 333 we left Virginia at a tricky stage of her bookbinding workshop in the company of friends and guided by the 'delightful' artist Tine Krijnen

BY VIRGINIA CHASE SANDERSON

This is part 2 of my workshop adventure. I am at the Chicago Marriott O'Hare, at the end of an all-day workshop with Tine Krijnen, bookbinder extraordinaire. We're doing the last and trickiest step, tooling. It is my turn. I am about to stamp my title onto the spine of a book that is only .83 x .66 inches in size. That makes the spine about 1/8" wide. Deep breath. Here it goes.

So AACH! The stamp slips in my hand, and the gold title now on the spine of my book is permanently and irreversibly crooked. I am devastated. Everybody crowds about me, attempting to console me, telling me that the rakish angle of my title looks intentional. Not to me! Krijnen comes over. I said, "I ruined it. I got it at an angle."

"But this is diagonal," she says. "This is perfectly diagonal. It looks intentional. I would keep it this way." All of the others nod their heads and cluck in agreement.



I pretend graceful acceptance when in fact I am truly disappointed. But hey – this is my first book. When I open my book for the first time, my dismay is forgotten. Wow! This is amazing! I made a beautiful little book! And when I discover that it is completely readable under magnification, I am overcome. "The clarity is incredible," I exclaim.

"Yes, because I go to a printer to have it offset printed," Krijnen says. So! My book is printed just like the big books in the real world. "The printers loved the challenge at first," she says, "but after my third book, they now say, 'Oh, here she comes again.' Because I'm really fussy. Because even an error of half a millimetre is devastating."

I am marvelling over my leather tome, not much bigger than my thumbnail. When I ask, "Tine, how did you learn to do this?" she relates a charming story of getting into miniature books by accident and by sub-

terfuge. She had been doing full-size bookbinding for only about three years when she received an invitation to demonstrate bookbinding at a craft fair. At the fair, she was busily at work using her sewing frame when a lady stopped at her table and said, "Ah, you are a bookbinder! Can you make me a tiny little wedding album? My daughter is going to be married and she has a doll's house."

Krijnen quickly thought about it and replied, "You go walk around for a while, and in an hour I will have it ready." As soon as the woman left, Krijnen began cutting out the pages for her first miniature book. People began gathering around, exclaiming, "Oh, you make doll's house books!" Krijnen, ever alert to opportunity and no stranger to courage, said, "Yes."

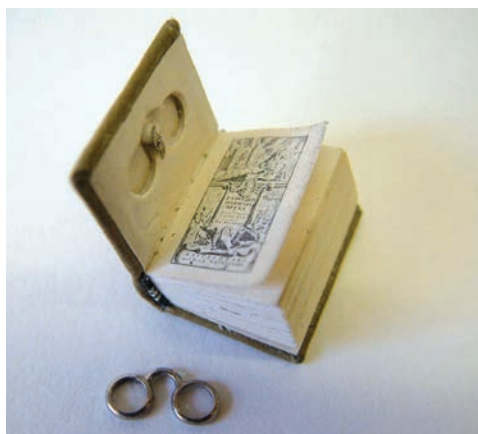
"Where are the books you have for sale?" the visitors asked. "Well, it is so windy here. I left them at home today," Krijnen replied with nimble mind. And by the next week she showed up with her first miniature books, ten very simple blank books with a glued spine. The rest is legend.

After the workshop, I stop by their show table. Krijnen is with a customer,

Above left: Tine and Hans Krijnen at their table in Chicago.

Above left: *Short Lessons in Bookbinding*, by Dirck de Bray, published in 1658.

Left: My miniature version has 'de Bray' stamped diagonally, alas, on the spine.



Above: *The works of the ancient Roman poet Virgil.*

Above right: *Krijnen's newest pop-up book, Model Menagerie, modelled after a historical zoo pop-up book from 1895. Its 28 pages are made using concertina folds (fan folds) and contain 6 pop-up cages with animals. It is colourful and beautifully executed.*

but her husband, Hans, is free for a moment. I ask him what his role is. "I do everything," he replies. "She makes books and I keep house. And I have my own profession as well; I am a policeman in the civil police."

"Do you enjoy travel?"

"Oh, yes. We could do it every day. But I have my job. From here she is going to London, and I'll stay home."

As Krijnen and her husband tend to customers, I have my first opportunity to study the displays on their table. I marvel at the breadth and depth of Krijnen's work over the past twenty years. Pop-up books are her specialty – three-dimensional storybook scenes that pop up from each page, like small stage sets. These books are her first love because they were her favourite books as a child. They are also the most challenging to make. But she loves the work. As she cuts out each intricate scene by hand, she watches, fascinated, as the books come alive.

Books are Tine Krijnen's primary passion, but she has also produced a range of book-related miniatures. On her table display are maps, stamp albums, photo albums, poetry albums, cookbooks, sheet music, office accessories, and more. Some of her miniature books have hidden com-



partments. One holds a flask of liquor while others hold jewellery.

At a recent workshop Krijnen taught students how to make a tiny Victorian book containing an entire library of 99 even tinier books. Each of the 99 minuscule books has a leather cover, and Krijnen claims that, with a very fine pen, she can even write in them!

Krijnen's two newest books are a world atlas from 1700, and her first modern book, *Collectively Speaking*, by Kaye Browning. The leather-bound antique world atlas is one of the earliest atlases to show all of North America as well as Europe and Asia. Kaye Browning's *Collectively Speaking* describes her lifetime passion for collecting miniatures. Browning amassed one of the most acclaimed collections of fine art miniatures in the world, now housed at the Kentucky Gateway Museum in Maysville, Kentucky.

In the evening, back in my room at the Marriott, I lie on my bed, turning my little black book over and over, marvelling. It is only a little over one-half by three-quarters of an inch in size. In the next few weeks I will be showing this small accomplishment to everyone, insisting they take it in hand, open it, manhandle it a bit. It is a tough, well-bound book!

But the chief gift of this workshop was the day itself, a shining day, a child's day, a day lived in the present and in the company of friends, a day breathed in full consciousness – and skilfully orchestrated by a woman so delightful that I cherish her acquaintance more than I cherish the book. And I love the book.



Above: *Mappe-Monde is a reproduction of an historical atlas.*

Below: *From antique to contemporary: Mappe-Monde and Collectively Speaking.*



LITTLE LINKS:

Miniature Handbound Books by Tine Krijnen
tel: 0031 229 55 1236
email: info@miniaturboekbinden.nl
web: www.miniaturboekbinden.nl/english

Make mini memories right from the heart



Sadie shows how to make two types of heart-shaped photo frames that are perfect for wedding and anniversary photos in any number of scenes

BY SADIE BROWN

Incorporate family wedding photographs into doll's house life and create two heart-shaped photo frames. One wood effect and one silver, they're perfect for 5th and 25th anniversaries! Alongside tiny romantic chocolates and pretty gift boxes, they are everything you need to set the scene for a lifetime of miniature memories!

You will need

- Polymer clay: chocolate brown, black, white, Sunflower Yellow, pink, Ecru
- Acrylic paint: Burnt Umber, Burnt Sienna, Metallic Silver
- Pink pastel
- Needle tool
- Small stylus tool
- Craft knife
- Scissors
- Roller
- Small brushes
- Set of three sugar craft plunger cutters (2cm, 1.3cm and 9mm)
- Soft wood
- Matte and gloss varnish
- Super glue
- Glue stick
- Modelling lichen
- Tiny wedding pictures
- 3mm pink ribbon



Step 1. Using Chocolate Brown polymer clay for milk chocolate, add some black to make dark chocolate and mix white chocolate by adding a little Sunflower Yellow clay to white clay.

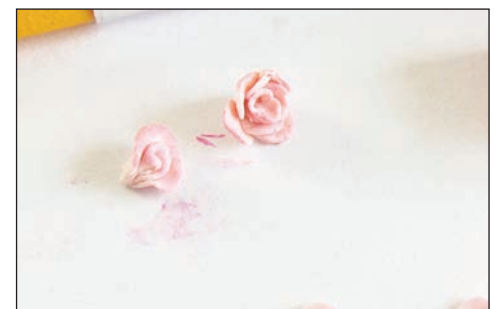


Step 2. Take tiny balls of the three different mixtures and flatten a little with your fingernail. Pick up the circles of clay, shaping the point of each heart as you do so.

Holding the point, use a needle tool to press into the top centre of the clay, creating the heart shape. Mix some of the three chocolate coloured clays together to create marble chocolates. Bake and allow to cool before coating with matte varnish.



Step 3. Roll white clay out to 6mm in thickness and cut individual heart shapes using a 9mm plunger shape cutter to make individual tiny gift boxes.

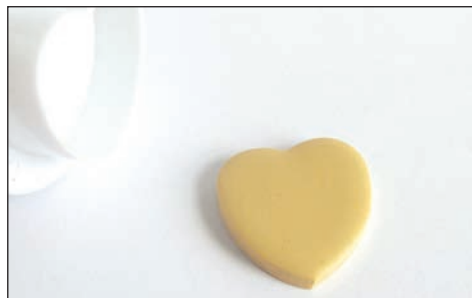


Step 4. Mix some white and pink polymer clay to create a pale pink clay. Flatten tiny balls with a fingernail and brush with pink pastel to add shading. Use a needle tool to lever each petal from your work surface.

Roll one petal around the needle tool to create the centre of the rose and add the other petals around it, building up the flower. Make one rose for each wedding favour box. Bake the white hearts and the roses. Allow them to cool and then coat with matte varnish.



MINI MAKES



Step 7. Roll out some Ecru coloured clay to roughly 2mm in thickness and press out two heart shapes using a 2cm plunger cutter.



Step 10. Allow the varnish to dry thoroughly before attaching the stands to the back of the two frames using super glue.



Step 8. Take the 1.3cm plunger cutter and carefully line it up so it's in the centre of the 2cm hearts. Then lightly press into the clay just enough to make the imprint of an outline and not to cut a hole. Use a small stylus tool to depress the clay within the outline to create the frame edge. Bake the hearts and allow them to cool.

Step 11. Reduce some family wedding pictures in size using photo editing software and print them out on high gloss photo paper.

To make sure you cut them perfectly to size, roll out some thin clay and press out a heart shape using the 1.3cm plunge cutter and, placing it inside one of the heart shaped hollows within the photo frames, mould it to fit exactly, creating a template.

Bake the template and allow to cool before using it to carefully cut out the photographs. If you don't have access to photo editing software, then simply cut out tiny pictures from magazines or guide books. We've included some photos on the Cutouts on page 93 to make things even easier.



Step 5. Cut lengths of 3mm pink ribbon and stick them around the middle of each box using a glue stick. To give an almost seamless join in the ribbon, join the two ends in the dip at the top of the heart box.



Step 6. Next, carefully super glue a little piece of modelling lichen to the top of each gift box before adding a rose to each one for a really glamorous finish.



Step 9. Cut two stands for the photo frames from soft wood. Paint one frame with mixed Burnt Umber and Burnt Sienna acrylic paint and the other with Metallic Silver. Coat the dark wood frame and stand with matte varnish and the silver with gloss varnish.



Step 12. Stick the photographs into the photo frames using a glue stick.

Display the pieces in your wedding scene!

“They are everything you need to set the scene for a lifetime of miniature memories!”

Jeannie strives for blooming perfection

After cancer treatment Jeannie Lindquist tries to find pleasure and peace in creating beautiful plants and flowers that are as close to the real thing as possible

BY JEANNIE LINDQUIST

My quest for making botanically correct flowers and plants in miniature, started with my book, *Mostly Paper*, which explains my discovered technique to make wallpaper look like fabric. It is intended to inspire beginners into the world of miniatures as well as give those with creating experience some new ideas. I was pressed into finding an inexpensive solution because I needed a miniature table to display some small accessories as a gift as a supplier of doll's house miniatures to my customers, the shop owners. I soon realised that I needed a flower arrangement in the centre of the mini table. Because I studied botany as one of my sciences at university, I am keenly aware of detailed accuracy.

The desire for accuracy started early. I remember sitting on the sofa when I was about seven-years-old and working on embroidery. My mother had prepared a cotton flour or sugar



sack by washing out remnants of food and the printing on the sack, and ironing it with an embroidery pattern. I had finished embroidering about half the pattern and was

working on a curved design line at the bottom and had a problem because of a flaw in the fabric. I tried to correct the look of the stitching by taking it out twice and re-stitching, but created a hole in the fabric. I never finished the project.

I soon learned that flowers grow differently depending on weather patterns in other areas than the Pacific Northwest, where I live east of Seattle, WA. Flowers are much brighter in colours here and often grow shorter when starting to bloom. Some flowers that may be annuals in climates that are high humidity, hotter or dryer in the summer show less brilliance in colours. Freezing winter temperatures also affect the growing pattern causing the plant to die, but may grow as per-



ennials where I live. A peony planted in a nice sunny spot, and receiving adequate water, needs no care except for removing dead stems in the spring. It will grow happily for 85 years where I live. In other areas peonies need spring, summer and winter preparations to thrive.

Flowers are beautiful to look at and delicious to smell. I want my miniature ones in twelfth scale to look like the full-sized ones. Imagine Mary Poppins walking by and going 'poof' to make them a miniature in an instant. I take a lot longer to obtain this result. Gardeners should be able to notice 'Double Delight' rose, 'Red Lion' amaryllis,

Above: *Iceland poppy hand painted in magenta and white showing realistic buds and naturally, a fallen petal on the rock.*

Below far left: *Peony 'Bowl of Beauty'. A bi-colour peony, inspired by a plant in her neighbour's garden, getting some final detailing by Jeannie.*

Below: *Primroses planted in the spring garden brighten the day.*





Above far left: Companion pots: one with butterflies flying over roses, daisies, and ivy planted in a hand-painted pot and a second pot with Hibiscus 'Helene'.

Far left: 'Ollioules' pink and white bi-colour tulips with Mt. Hood daffodils planted around an old apple tree stump.

'Orange Julius' dahlia, 'Stargazer' Lily, Hibiscus 'Helene' (my middle name) and many more especially since each project is inspired by the actual, named growing plant.

I like the challenge of making flowers where the intricately, detailed shapes for the flower stamens, petals and leaves cannot be punched or cut with scissors. I have made some buds as small as 1/16" diameter that contain stamens and petals. These tiny pieces help shape the buds and also the flowers such as a rose.

To get these flower pieces correct, I study the plant during the growing season, ask myself questions, and look again. I make a special note of colour patterns on the flower petals showing on both sides. Some are the same

requiring using the light table and some are different as in the Hibiscus 'Helene'. Then I take the flower apart and document the shapes and sizes. Next is mixing water colour paints to match the flower and leaf colours, matching exactly as I can using a full-spectrum lamp that is magnified. Then when the paint dries, it is a different colour. Water colours and oil colours dry lighter. Acrylics dry darker. I must mix paint several times to get the correct colour when dry.

Designing the flower's parts are next which I usually do in full size. Finding the correct scale and perspective is another challenge. I have a lot of experience doing this so I will have a tiny, accurate piece, and not end up with laser dust. Even so, I may have to redo



Don't miss **dollhouse.live**

The team at Dolls House World weren't sitting idly by during lockdown. As well as producing the magazine we also came up with an online news-letter to serve the mini community.

But the good news is that **Dollhouse.live** has been such an amazing success that we've decided we have to keep it running.

Dollhouse.live is full of fascinating features, projects and videos, and all totally free — little wonder the site has become incredibly popular with miniaturists in the UK and around the world.



The newsletter began as a way of keeping miniaturists in touch with the hobby during lockdown, and also letting people know how makers and others were coping with isolation.

But it has grown incredibly. Now our mini mad team add new features every week. We are sharing articles from the magazine, but are bringing you a wealth of exciting new content and up-to-the minute news on shows and makers.

So don't miss out. Go to **www.dollhouse.live** on your computer or phone now to read the site everyone's talking about.



Above: Annual cosmos with very frilly leaves was one of Jeannie's problem-solving challenges in design so she would have accurate leaves.



a design many times. I have many notebooks of flower documentation I have made explaining pitfalls as well as for those I hope to make.

When assembling the flowers, my biggest problem is spilling mixed paint and water. It's amazing how far one tablespoon of water can spread! The kitchen floor under my work area at the centre island is easy to clean. At the light table in my studio, there is carpet. For my self preservation, I have two work areas and special handmade equipment using recycled supplies.

I have recently finished treatments for a very rare cancer. In 1980, I was diagnosed with a unusual form of breast cancer. Both times I realised the importance of daily doing things to calm my stress, pain and find rest when I cannot sleep. I find walking and making miniatures is perfect for this. Plus, I have something in my hands to hold and show others. Next, I must accept the 'new me' and find ways past the permanent side effects and

still find pleasure and peace.

Vern, my husband, is a big help and my 'side-kick'. His expertise using the laser cutter is a must. Also when we are at a miniatures show, he sets up the table while I am teaching a class.

We enjoy visiting, teasing and sharing information during shows that I've learned in my research. He has a knack for taking nicer photos than me.

I will be doing more work creating specialty pots and vases. I have made some of fibre and will be exploring using cold porcelain.

I have often been asked, "What is your favourite flower?" My response is, "I haven't made it yet".



‘It's amazing how far one tablespoon of water can spread!’



A cooler full of ice

BY RANDALL CASTLE

Summer might be coming to an end but you will still need a cooler or bucket full of ice to keep the wine and beer cold during mini celebrations.

You will need

- Small clear glass beads
- Miniature cooler or bucket



Step 1. Purchase a tube of seed beads from your craft store or online.



Step 2. Pour said beads into a cooler! Could that have been any easier? They look like ice cubes and are easy to push cans of beer or food into.

Now it's time to dress your beautiful bed

After showing you how to make the headboard and base last issue Kris continues with her step-by-step guide to creating a beautiful bed

BY KRIS COMPAS

In the last issue we built the bed and made the headboard. Not it's time to have fun with fabrics and make your bed into a pretty piece.

Step 1. I used 3 layers of 5" x 6 3/4" foam core for the mattress. You can change this if you want. Remember, you can change any of these measurements for your bed.



Step 2. Cut and glue a strip of batting on two long sides and one short side.

Leave the side against the headboard without batting.

Step 3. Cut one piece of batting for the top of the mattress. Apply and smear tacky glue to the top of the mattress and lightly press the batting onto it.

Step 4. I am making a faux sheet! This way you don't even have to cover all of the batting if you are going to be dressing the bed fully and all of the sheets won't be seen.



Step 5. I have a piece of fabric that is 7"x 9". I am making the top part of the sheet fitted. I know it's at the end of the bed but that's so I can get to the sheet. Pinch and pin the corners.

Step 6. Remove the sheet and draw a pencil line where the pin is on both sides.



Step 7. Hand-sew on the drawn line. I back stitched over the drawn line, it looks messy but no one will see it. Trim off the extra fabric.

Step 8. Turn the sheet to the right side so that the stitching is on the inside of the sheet.

Step 9. Place the sheet at the top of the mattress. Remember, that's the end with no batting.



Step 10. Fold over 1/2" on the other end and finger press a crease.

You will need

- Foam core
- Craft knife
- Batting
- Scissors
- Tacky glue
- Cotton materials
- Pins
- Pencil
- Needle and thread
- Polyethylene micro beads
- Embroidery floss
- Small drill - optional



Step 11. Measure 1 1/4" from the top of the mattress and bring up the other end of the sheet. Turn the mattress over and mark a line where the fold is on the bottom of the mattress.

Step 12. Glue the top end of the sheet to the bed.

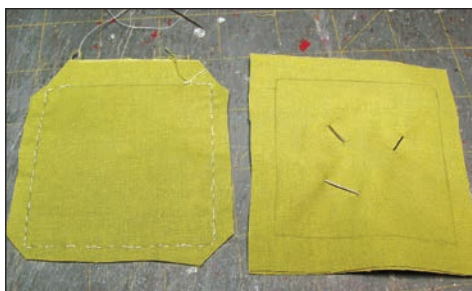
Step 13. Make a pencil mark on each side of the mattress where the sheet is turned. That's going to depend on how much fabric you use. I glued the sides to that mark.

Step 14. Cut the fabric out of the corners. Trim the corner fabric down to a sliver. Yes, that has your seam in it. Glue the sliver of fabric down.



Step 15. Fold the sheet up and you can glue the mattress to the bed base/box spring. No one will ever know that you don't have two sheets on this bed.

Step 16. My first layer of pillows are going to be olive. They are big square pillows. My pattern is 2 9/16" square. Draw around the pattern on doubled fabric twice.



Step 17. Cut the pillows out leaving at least 1/4" extra all around. I pin my pillows from underneath so I won't catch my thread on the pins. I hand-stitch my miniatures. I used to sew a lot. It takes more time for me to get the machine threaded up than to stitch up a pillow.

Step 18. Leave an opening to turn. Finger-press the opening down. Bring the thread out between the layers of fabric. Trim the corners. Turn the pillow to the right side.

Step 19. You may stuff your pillow any way you like. I thought I would try something new with these. I cut a piece of batting a little smaller all around for the first layer.



Step 20. I wanted these pillows to be stiff and stand up at the head of the bed that's why I am using batting. I cut four layers, getting smaller with each one. I cut a piece the same size as the second layer also.

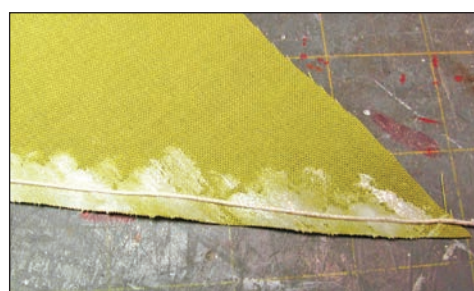


Step 21. Put all the layers in at once. Sew closed.



Step 22. To make piping: Fold your fabric on the bias (diagonal) and cut.

Step 23. Apply tacky glue to the edge and smear it toward the edge.



Step 24. Use size 10 crochet thread for the piping. Press the piping into the glue.

Step 25. Fold the fabric over the crochet thread.

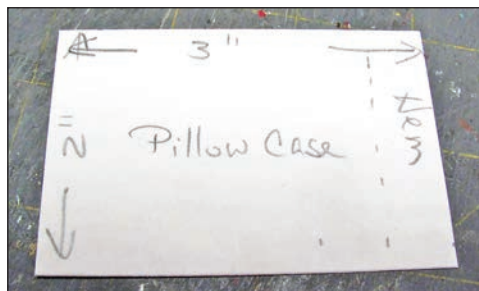


Step 26. Press the fabric together with your fingernail. Turn and repeat. Repeat at least 4 -5 times to make sure the glue has sealed against the crochet thread.

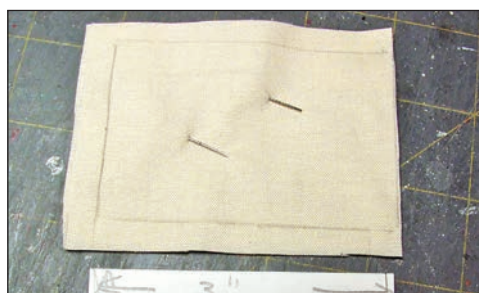


Step 27. Cut very close to the piping. Glue the piping onto the olive pillows.

Step 28. The next pillows are the actual bed pillows and pillow cases. They are cream. The cream gives a good background to the print pillows. From the side I have olive sheets and cream lining to the print duvet. The same order as the pillows.



Step 29. This is my pillow case pattern. 3" x 2". Draw around the pattern on doubled fabric.



Step 30. Cut out the pillow case adding extra on the two long sides and one short side. Sew one long side.

Step 31. Open the fabric and finger-press the seam.

Step 32. Apply tacky glue to the hem end. Let dry.

Step 33. Fold down 1/2" and finger press.

Step 34. Unfold the hem and then pin the wrong sides back together and finish sewing the pillow case together.

Step 35. Trim the corners and turn the pillow case right side out. Make two.



Step 36. Let's make the bed pillows to fit inside the pillow cases. Cut out doubled fabric to 2 1/4" x 1 11/16" twice.

Step 37. Sew around the pillows, leave an opening for stuffing, fold over the fabric in the opening and finger press it just as in the square olive pillows. Trim the corners and turn the pillow to the right side.

For the rest of the pillows I used polyethylene microbeads. They come in a large bag. Tigger, one of my cats, got into my bag of micro beads and there wasn't any way of recovering what she let out. So I bought a big antique can to keep my micro beads in from that time on. You can also find them in squishy, stretchy, pillows or travel pillows. Look for them at pound shops.



Step 38. I filled the bed pillows 3/4 full and the sofa pillows 1/2 full. Sew the pillows closed.



Step 39. Use the same pattern for the large decorative print pillows. Follow the directions for the square olive pillows. Use 6 strands of twisted embroi-

dery floss for the trim.

Step 40. Cut solid strips of fabric 1" wide. Then cut a print strip 13/16" wide. Finally cut a print strip 11/16" wide.

Step 41. Apply a line of Tacky Glue on the right side of the print fabric.



Step 42. Press the solid and print strips together. Press well to seal. Fold the fabric open.

Step 43. I used the pattern to make a back to the pillow. It has the sewing line and the lines where the print insert should be.

Step 44. Apply another line of tacky glue to the print fabric and glue on the other solid strip of fabric. Finger-press the seams.

Step 45. I used my pattern to make sure the centre strip is the right width.

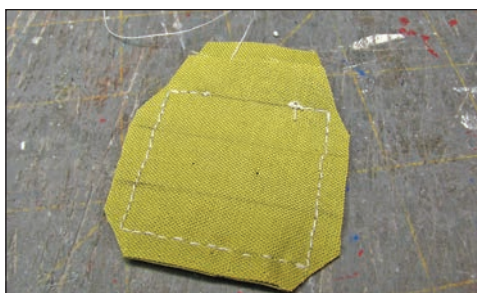


Step 46. Glue on twisted embroidery floss for a trim. This pillow trim has 3 strands.





Step 47. Pin the right sides together and sew around leaving an opening for stuffing.



Step 48. Sew the pillow, leave an opening for stuffing. I've brought the thread out between the layers of fabric. Trim the sides and the corners.

Step 49. Finger-press the opening down and turn the pillow. Make piping from the olive fabric for the small accent pillows.

Step 50. For the duvet cover, cut your fabric to 8 1/2" x 7 3/4".



Step 51. With right sides together, draw a seam allowance of 1/4".



Step 52. Pin and sew. Trim the corners and finger press the opening.

Step 53. Finger-press the seam open. Glue twisted embroidery floss into the seam, it helps if it's open and flat.

Step 54. Cut some flannel for the filler to 7 5/8" x 7 1/4".

Step 55. Pin the flannel to one side of the fabric. The pins do not go through to the second layer of fabric. NOTE: Insert the pins the opposite of mine. It will make removing the pins much easier for you.

Step 56. Turn the duvet cover to the right side. Remove the pins and settle the flannel into place. Sew the opening closed.

Step 57. Put the duvet onto the bed. Fold the top back where you like. Pin into place and steam. I used my steam iron; if you have a steamer, use it. Let this dry over night before removing the pins.



Step 58. I used a small drill to twist the embroidery floss. I used 6 strands for this trim. For twisted embroidery floss trim, secure one end of the floss and then twist the rest, keep twisting. Holding one end and with the other hand grab the middle of the twisted floss. Move so that the two ends are together. You are still holding the floss in the

middle, start to let the floss turn back on itself at the middle. You can help it along to keep it neat.

Step 59. I used a piece of cotton velveteen for fringe. Roll a knot off your finger and cut the length to about 1/2". This is six strands. This is glued onto the edge all around leaving about a 1/4" showing.



Step 60. Using three strands of embroidery floss, twist floss trim for the coverlet and glue it to the edge above the fringe.



Step 61. Arrange and pin the coverlet down and steam. When you steam get the fabric damp with the steam. Let it dry over night. Try not to touch it or you might leave a print or depression that you won't be able to steam out.

Everybody has their own style and I would love to see how you dressed this bed.

Ghosts haunt theatre after 15 years in box

Linda's Spirit Hill Theatre came to life a long time after she dashed out to buy 15 ghost dolls before having a nightmare over their future

BY SANDRA HARDING

It's always lovely when I spot something a little bit different to show you, and this theatre belonging to Linda Guthertz is certainly that. It began with the appearance of some ghosts stage left, after a phone call from Shellie Kazan of Shellie's Miniature Mania.

Shellie knew that Linda loved all things Halloween and spooky and she had just had 15 ghost dolls brought into her shop — the owner wanted to sell them as he was getting a divorce. Linda was the first person she told and

with hardly any hesitation she jumped into her car and drove to the shop.

When she saw the dolls her fingers started twitching (we all know the feeling) and she just knew they were going home with her — whatever the cost. The man selling them was asking a pretty hefty price, and for a moment Linda hesitated — but only for a moment, and then they were hers. The dolls were made by Miriam Kallies, from Germany, and, to be honest, Linda had no idea what she would do with them, but that was irrelevant of course.



For fifteen years the ghosts sat in a box, patiently waiting for Linda to get some inspiration every time she got them out, but all she did was look at them and wonder why she had bought them. Then, one day, she saw an article in a magazine about a twelfth scale theatre built by Julie Jackson of Dee Daw Designs and the seed was sown. The stars collided all around Linda's head and she now knew what to do with her ghosts.

Linda commissioned Terry Harville to build the plywood theatre for her, and she spent the next three years planning what she would do when it was finished. During that time she collected the audience of "living" dolls, and bought some cheap ones whose backs would be the only things on show. Those lucky enough to afford the best seats were chosen with more care.

When Spirit Hill Theatre arrived Linda was so excited, if rather overawed at the size: 38.5" high x 30" wide x 36" deep. It was so big and heavy that it sits on a turntable in her garage, but Linda loved it. The ghosts, who all had their own instruments were carefully placed, and placed again, until they were just right, and then the audience were allowed in. The audience can't see backstage of course, but even there is great attention to detail, with ropes and pulleys and even more figures. The singing skeleton made by A&R Miniatures really does sing I am told. I'm scared to ask for any further







information.

This creation is a delight. I too would have found it hard not to buy the amazing ghosts. The end result is an even-

ing of theatre not to be forgotten.

To end on a funny coincidence. Linda put pictures of the theatre on Facebook and a woman responded,

telling her that it was her ex-husband who had sold the dolls. What a small world and luckily, she didn't ask for the dolls back.

Make quick bunches of buds out of dried weeds

Thinking of making a florist's shop, or just need a bunch of stems in a vase, then let Elize show you a cut price way of creating them

BY ELIZE VAN ES

I so admire miniature flower artists. The time and patience they put into this art form is amazing. With that in mind, and the knowledge that a large amount of flowers like those are not within my reach, I came up with a DIY alternative for one of my miniature scenes where I needed a lot of flowers.

I looked closely at my garden while I was walking the dogs. And my miniature eye spotted all kinds of weeds and dried flower buds that had the perfect twelfth scale shape.

So I decided to do a little experimenting. I liked the result and am now more than happy to share my process with you.

You will need

- Tiny buds from the garden
- Acrylic paint
- Small paint brush
- Green paper or fabric
- Craft glue
- Clear nail polish
- Hair spray



Step 1. Look outside and find weeds or dried up flower buds that fit our miniature size. Let them dry. I use my garden shed but you can use any space that's cool and dry. The weeds that stay firm after a drying period are the ones I work with (There's no guarantee, because Mother Nature does what she wants).



Step 2. Select the weeds you want from the bunch you've dried and the paint colour of your choice. I use cheap every day acrylic paint because it allows me to mix and match.



Step 3. Paint the 'flower', let dry and in the meantime cut small leaves out of thin green paper or fabric.



Step 4. Glue a leaf on every stem and let dry. Then spray or varnish. I use hair spray to make flowers stronger (or clear nail polish on single flowers). These give an amazing shine that will fade away in 1 or 2 weeks. Then they will look more natural.

Step 5. Depending on the amount of flowers you want, keep repeating the steps using different colours, arrangements and so on!

Re-cycle plastic in the shape of a turtle tank

Laurie shows how to create a tank in your doll's house that's perfect for keeping a pet turtle in, and even her son was impressed with the results



BY LAURIE JACOBY

My inspiration for this project was my son's turtle tank. I am making a bedroom in my miniature house for a boy doll. The boy doll reminds me of my son who has two painted turtles in his room. I thought he might like a pet of his own.

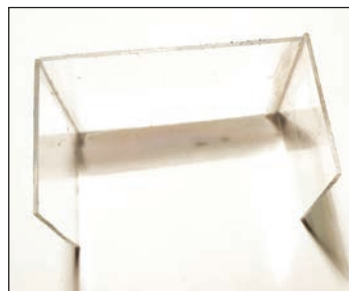
You will need

- Clear box or clear plastic to make one
- Super glue
- Mod Podge
- Sand
- Rock
- Plastic plants
- Turtle charm or clay to sculpt your own
- Epoxy or resin
- Hot glue gun
- Scroll saw
- Masking tape



Step 1. I received a gift that came in a nice clear box and used it for my tank. If you don't have a box, one can be made with clear plastic and super glue. I was able to cut up some CD cases to make a box that looks like a tank. Cover the plastic with masking tape and draw out the bottom and sides.

My box bottom is 2 1/2" long and 2" wide. I made my tank 1 1/2" deep, so the right and left sides measured 1 1/2" x 2". The front and back piece width measurements need to include the thickness of your plastic, so be sure to measure carefully to include the thickness so the front and back sides fit flush against the side and bottom pieces. I found you can cut the plastic with a scroll saw.



Step 2. Glue the left and right side pieces to the shorter sides of the bottom

piece with super glue. Be careful not to get the glue on the side pieces because you want the glass to be clear. Make sure the side pieces are square while drying. Glue the front and back pieces to the side and bottom pieces to create your box.



Step 3. Apply Mod Podge or glue to the inside bottom of the box, and pour sand to cover the bottom. Let dry. You can repeat this step to create the thickness of the sand bottom to your liking. Shake off any loose sand once your final layer is dry.



Step 4. Glue a small rock in the middle of the box on top of the dry sand layers, and plant the plastic plant with a hot glue gun to the bottom of the tank.



Step 5. Follow the directions on package to mix the epoxy or resin. I used epoxy because I liked the slightly yellow colour. My son's turtle tank is always in need of cleaning, so the yellow tint feels more realistic to me. Be careful not to make too many bubbles while mixing. Pour the epoxy into the plastic tank leaving enough of the top of the rock exposed

so the turtle has a place to sunbathe.

Leave the epoxy to cure according to directions. While the epoxy is curing it can get hot. Placing the tank in cold water while the Epoxy cures prevents the sides of the plastic tank from warping.



Step 6. While the epoxy is curing, create your turtle. You can use a charm if you can find one and paint it to your liking or make one from polymer clay. You can attach the turtle to a bamboo stick with a hot glue gun to make painting easier. It will easily pop off when the turtle's paint is dry. Position the turtle to your liking, and glue it on top of the rock.

I like how my turtle tank came out, and my son thought it was cool to see one of his pets in miniature!

Now all that needs to be done is to accessorise. I have made a cabinet and a small food container so the boy doll can proudly display and take care of his new pet.

I might make a working sun lamp so the turtle has something to sunbathe under. This little box could also be used for other pets like fish or maybe even a hamster. I am also pleased that I was able to make use of something that would normally be thrown away to bring an extra element of fun and life to my miniature house project.

Simple table is so easy to make and paint

This twelfth scale table will fit into many rooms and lots of scenes and it's so simple there's no excuse not to have a go

BY INMACULADA BURGOS RUANO

Sometimes it's the simplest tutorial that gives you a push to make something yourself instead of spending money. If you chose to do this enough times, that money you save can add up and be spent on something unique made with heart by another artist.

Step 1. Cut a rectangle of plywood 4 x 9cm. Sand smooth. Make grooves with a punch leaving 1cm between them.

You will need

- 3mm plywood
- 1cm x 3mm balsa wood batten
- Square balsa batten 5 x 5mm
- Wood glue
- Blue paint
- Brown paint

Step 2. Glue the 1cm x 3mm balsa strip to wider sides and round the edges with fine sandpaper.



Step 3. From the same wood strip, cut two pieces of 7.8cm and another two pieces of 4cm. Paste on the back of the table, as you see in the photo, making a rectangle in the centre.



Step 4. From the square wood strip, cut four pieces of 5cm for the legs. Round the corners at the bottom and glue the corners to the table, inside the rectangle. Sand the table before painting it the colour of your choice.

Place in your scene with pride.



A tea cup garden will brighten up dull days

Making a little garden scene in a tea cup is easy to do and offers all sorts of scope for the imagination with little characters

BY LISA REARDON

Now that summer is coming to an end it might be nice to make a manageable garden to nurse through the winter. All you need is some moss or low growing weeds and a few accessories.



Step 1. The first step is to find a nice natural base for the scene you want to create in your tea cup. I look for little patches of moss that have a few other little plants or weeds growing in it for interest. You want there to be a good amount of flat surface to place your figures on. I dug up a round patch with a small sharp spade.

You will need

- Tea cup with saucer
- Sharp spade
- Garden moss/weeds
- Water
- Gravel
- Small twig
- Animal figurines
- Decorative mushrooms
- Plant mister



Step 2. Collect pieces of twig, vine, bark etc for possible inclusion.

Step 3. Make your choices in terms of figures for the garden. Generally I don't use more than two 'living' creatures. Usually I add a gnome and an animal, a fairy and an animal, or like today just one animal. Today I knew I wanted to use the picnic basket and I thought the bunny went well because he looked like he was ready for a picnic with his basket of carrots on his back!

Step 4. Next choose your tea cup based on the colours and size of the pieces you have chosen.



Step 5. Add a layer of gravel to the bottom of the tea cup. At this point some



people also add a layer of charcoal to help filter.



Step 6. Add a good amount of soil, I use regular potting soil. Be sure to water the dirt and let it soak in.



Step 7. Next, place your mossy base on top of the soil and lightly press down. Add other pieces to fill in the teacup. I like to have something that may be a little taller, like a simple patch of grass. I also think it looks cute when things are able to trail down the side of the tea cup. At this point I also spray water on the moss and grass to clean it. I think it makes it look fresh and dewy.



Step 8. Add your first figure to the tea cup garden. I usually start with the piece I like best and then work the other pieces in around that one. In this case I started with a little bunny and then I added the picnic basket nearby. I like things to look fairly natural so I added two little mushrooms. These particular mushrooms are on picks which is a nice feature and makes things easy to work with and keep in place.



Step 9. I often like to add a little height to finish a tea cup garden off so I added a little twig arbor. I just bent a little twig I found in my yard that happened to be sprouting.

Remember to lightly water and also spritz it just about daily. The smaller the tea cup the more frequently it will need to be watered. But don't over water because it has no way to drain unless you drill holes in the tea cup. Keep it in a room with lots of natural light. This is a great way to keep a little green in the house through winter!

“I thought the bunny went well because he looked like he was ready for a picnic with his basket of carrots on his back!”

READERS' TIPS

QUILLING A FIRE SCREEN

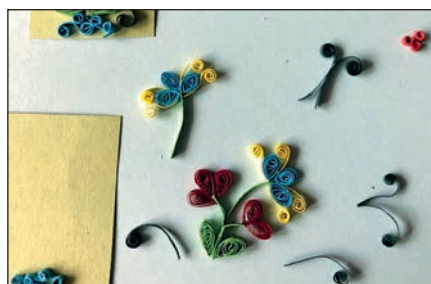
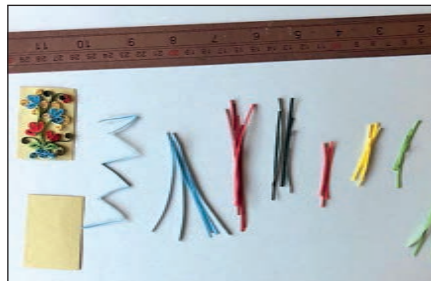
BY ELLEN LEMON

You will need

- 12th scale fire screen 6 x 4cm (picture size is 3.5cm x 4.4cm) or picture frame.
- Basic quilling tools
- Craft glue
- Cocktail sticks
- 1.5mm quilling strips
- Pastel card from stock for base/background

- Make up all the shapes from quilling paper:
- 5 x 6cm lengths quilling paper in red, 6in blue, and 2in pale green
- 3 x 2cm lengths in red for tight coils
- 3 x 2.5cm lengths in dark green for loose scrolls
- 1 x 5cm length in dark green made into V scroll.
- 8 x 2.5cm lengths for yellow loose scrolls
- Shape all loose closed coils into a teardrop shape (for smaller coils, use shorter lengths).
- Make four stems between 1.5cm – 2cm in pale green. (I glued two together to make slightly thicker stems).
- Make a 16cm (approx) blue, folded every 2 cm, roll as if it's a beehive and the strip will curl around itself. Glue in place at the bottom of the picture.
- I assembled mine before gluing to the board to make sure it fits. Tiny spots of glue on each piece is all that's needed to hold it in place.

This could also be used as a framed picture for the wall.



Welcome all, the wits

Gabriele Layne collected bits and pieces over time and mixed them together to make this mystical potion stand

BY GABRIELE LAYNE

My longtime friend, Silke Janas-Schloesser, who has received great renown in the miniatures world for her creations, gave me a small child doll I was admiring at her sales table during a miniature show in Germany. I was in disbelief as she handed the tiny treasure to me and said, "This child needs a good home." The little girl had a charming expression on her face that seemed to be a combination of astonishment and curiosity, and I knew she had to be placed in just the right setting to match her wonderful expression.

At that same show I had also purchased accessories for a witch's scene, so I thought a mystical market stand would provide the perfect backdrop for the inquisitive little girl. Upon returning home I went straight to work.

The market stand kit was quickly assembled, painted, and put on a base with gravel and moss. Then I placed the items I had bought from Georgia Marfels on the counter. Her miniature creations include the mandrake, tentacle, skull, flesh-eating plants, skull and frog embellishments, jars with worms, and hollow pumpkin with the mouse mother and babies living inside.

A potion bottle with a big smile is situated

toward the side of the sales counter.

Next to the pumpkin is a bowl of freshly boiled creatures mixed in with large eyeballs. On the right sits a mesmerised frog that is under a magic spell forcing him to stir the witch's brew.

On the counter in front of the little girl are two seashells that I painted grey and glued together and then filled with butterfly wings. The wings are actually thin slices of clay canes. A book on herbs, which was a gift from another talented miniaturist, is open while a fly relaxes on one of the pages. Perhaps it was once another creature?

Multiple botanical charts are hung on the walls surrounded by dried pods, acorn caps, and baskets filled with everything from dried turtles to seeds and herbs. A witch's broom rests prominently against the front corner of the stand and near the back a black iron pot holds strange ivory walking sticks with carved tops. Look closely and you'll see they're actually cocktail sticks!

There are also many delightful animals getting into mischief. A hungry cat is hunting a mouse while a lizard scampers up the wall amongst the empty jars on the shelf.

On the roof, a raven is feeding her young, an owl sits on a pod waiting for nightfall, and a snail is slowly crawling up from the ground on the left wall. Georgia has such detail in her work that the snail even has a slime trail underneath it.

I spent a lot of time making jars with tonics, herbs, and potions. For those, I used coloured resin, and glass paints. I researched the Internet to find interesting names for potion labels, and in

Below left: This witch, as well as the little girl, were made by the talented Silke Schloesser-Janus.

Right: A tentacle arm creeping out of a jar, plants with faces and fangs, hypnotised toads, and all sorts of spell-binding potions make this mini witch's market a curious creation.



the process I found a printable witch's spell, which I placed on the outside back wall.

I know positively that this was the right "home" for the little girl doll. Here, she gets to visit the friendly witch at the market stand while exploring all the curiosities that surround her.



ch is in



Above right: A little girl is fascinated by all of the curious products for sale at this witch's market stand.

Right: Fancy cocktail sticks make perfect miniature walking sticks or canes. Tiny little snails creep up the sides of the stand and in the pots.

How small scale village grew into a big idea



One reader became hooked on smaller scales after running out of room — join her on a tour of an ever-growing collection of 1/48th scale houses

BY JULIE GRIMES

Thimble Cottage was my first 1/48th kit six years ago and though I was a bit daunted by the small size I had a go and was quite pleased with the result.

I added a lean-to toilet and set the cottage in the 1940s. I then saw a pattern for a caravan in a magazine and had a go at that. It didn't turn out too badly and as I had run out of room for the larger scale houses I decided to stay with the small scale. I then bought lighting and a base from Jennifer Smith which I found really easy to use.

By that time I was hooked on the smaller scale so I bought three more from Petite Properties. I set the Old Rectory in the 1970s, Candlewick House in the Tudor period and The Travellers Rest in the Victorian era. I found it difficult to make small items, like china, so bought those, but made some of the furniture and accessories

and I am learning all the time. I was also given two lovely pieces of Tudor furniture, a chest and settle, by a friend.

When I saw the Memory Lane kit I knew I had to have it so my family bought it for me for Christmas 2016. I decided to change the use of some of the buildings to suit my own ideas. The largest house I changed from the manor house to the pub as I had bought two lovely kits for a pub, the bar and mirrored wall unit, from Petworth Miniatures, and they were too large for the original pub. Please see advertisement for C J Miniatures (Petworth Miniatures' UK supplier) on page 33.

I changed the old pub into a greengrocer's. Then I got Jennifer Smith to do the lighting for me. Once I started the project I found myself deciding who was going to live in the properties. The small cottage on the end on the left is occupied by Mr Franklin who works at the local bank. The haberdashers has been owned by Miss Cotton for many years, but she is rather

old-fashioned and, as money is tight, the outside of her property is rather shabby. The greengrocer's is run by Harriet Cox, a young lady who rents the old pub, and she lives in the bedsit above. The Copper Kettle is run by Mr and Mrs Percival and their daughter Susan.

The landlord of The Swan Inn is Ronnie Simms and he and his wife Molly live in the spacious apartment above. Miss Denton has the small cottage next door. She is a spinster lady and keeps herself to herself so is not often seen. The large cottage on the right is owned by Richard and Mary Scott and their two children, George and Mary. They have made a lot of improvements to the cottage including changing the old lean-to kitchen into a lovely bathroom.

I spent a long time on this project making most of the contents of the shops including all the food for the greengrocer's and bread and cakes for the bakery and café. I made the tables and chairs for the pub, a lot of the furniture in the other houses and some of the fittings and fixtures in the shops.

All the pictures I scanned into the computer and scaled down to the right size and the shop signs were also done on the computer. I even had a go at making a kettle and electric mixer from Fimo and a TV from wood. I still buy the figures (O gauge railway modelling figures) as I haven't made anything that remotely resembles a





person in that scale yet.

My next project was the Little Acorns schoolhouse and playground. I started off decorating the outside in dark colours as I thought this would be more authentic but decided it was too dark so changed the colour of the roof and playground to make it lighter. I

have set the schoolhouse in the 1960s. I still have to get some children but it is finished apart from that.

I next set my sights on St Thomas' Church kit which my husband bought for me in 2018. The kit is quite complex to put together but after about two weeks and a few mistakes the church

was complete. I bought a large piece of MDF for the base then set about decorating the outside of the church and the churchyard.

I used railway modelling ballast on the church and surrounding walls and painted the base of the churchyard in green and beige and sprinkled it with sand for the paths and green flock for the grass. I had bought the kits for the lychgate and gravestones when I had purchased the church kit so added those to the churchyard.

I also bought the kits for the inside of the church and was very pleased with the result although I did have a little trouble making the stonework look realistic. It took about three months to complete the church as I added some handmade items such as a hymn board, lectern, memorial tablets and hassocks. I would like to dress the church for a wedding but that is still to be done when I find some suitable figures.

Sounds lift house to a whole new level

When a customer wanted a house built complete with thunder and lightning Alvin Schultz went several creaking steps further and added a few moans for good measure

BY ALVIN SCHULTZ

It came in a seemingly innocent cardboard box, labelled, "The Painted Lady by Real Good Toys." We opened the box and found a gazillion pieces. Well really there were only 380 if you don't count the 1500 shingles. Still, it looked like a daunting task to assemble all of these parts and have it come out like the photo on the box. After a few stiff drinks, we started the task.

We knew we were building an extra special house. So we planned for a slot in the base to contain the electronics and we put grooves in the back edges of the walls to hide the wiring. We put grooves in the walls for the sconces that the customer had picked out. We also laid in tape wire and soldered the joints together.

We had to do something unique with sounds so we needed to start the planning for the sound at this point in the construction. To get the best effects, we wanted to use two speakers that needed to be on opposite sides of the house. There was a cubbyhole on the left side (when looking from the back). We initially planned a speaker box in the attic on the right side. So we proceeded with construction.

It was time to do more work on the front of the house. Once the upper portion of the bay window structure started to go into place, it gave us an idea of where to hide the right side speaker. We decided to tuck the speaker up in the tower structure,

pointing down. That way the speaker is almost totally hidden.

The floors were laid out and glued onto poster board then sanded, stained, and installed. Paper was attached to the ceilings in preparation for the chandeliers. All of the wiring was either channeled to the base of the house or run in the grooves at the back side of the walls and floors. Once in the base, the wiring was routed to the slot cut in the base for the electrical.

At about this time we had another idea. What if we could make the lighting flicker on and off as if there was an electrical storm causing power fluctuations? It would go amazingly well with the electrical storm we were creating with thunder and lightning.

The stairs that came with the kit did

not really fit in with the haunted house concept. So, we contacted Gary at Real Good Toys and he (for a small fee) sent us a custom set of stairs that was significantly better. Ah—the stairs—it sounds so simple, but getting the railing to go together at the right angle and spacing took a while; 27 grey hairs, and a few choice words later it was accomplished.

Once the stairs were in, it was time to finish up the electrics. The electrics were mounted on a board that slid into the slot in the base. There were two Arduino Nano processors that control the house. One controls the flickering of the lights and the other controls the thunder and lightning. With the electrical in, we were ready to do the porch rails and other mouldings on the front of the house.

The tower was almost as complicated as the stairs. There were six unequal sides that had to go together and the hardest part was getting the shingles on. The main parts of the roof were large and there were just a few tricky cuts to make for the shingles, but it was not as difficult as the shingles on the tower. There were just a few additions needed to make it complete. It needed a chimney for the fireplaces and a spooky looking tree.

While the front and the grounds around the house turned out beauti-



Above: A warm fire burns in the fireplace despite the haunting chill.



‘The lights flicker and occasionally go out completely. The lightning storm starts. The thunder rumbles.’

fully, the spooky part of the house is where it shines best. The controls on the house allow you to show it as a “normal” Victorian mansion. You would never suspect it was haunted. Switching to the ‘haunted’ mode that turns on the thunder and lightning, changes everything.

The lights flicker and occasionally go out completely. The lightning storm starts. The thunder rumbles. A door seemingly creaks open and you hear footsteps – they appear to walk across the house. Mid-way a ghost moans and then another door from the right creaks. The rain sound continues and a bit later, another door opens.

The footsteps are back, but this time a haunting organ plays. Unfortunately, these words do not convey the experience of watching it in person—you can watch a video at <https://youtu.be/iNXRBz5XUVE>.

The video is about six minutes long and has some very quiet sections up front, so be patient, it will be worth it.

We spent well over 500 hours painting, assembling, and testing the house over six months. Realistically,

it's impossible to include every step along the way in the construction of this house. There are a few people we need to recognise. First, our customer, Cathy Mizufuka for allowing us to build this house. Second to Gary at Real Good Toys for his help with the stairs. And lastly, to Barbara Sabia who created the doors at the front of the house and the oval window at the top.

Hopefully this will be helpful and inspire you to make your own haunted doll's house.



Above left: The lights in the house flicker and go out automatically.

Above : This Victorian doll's house looks like any other from a distance, but when night falls it is a haunted house with a mind of its own!

Below right: The stairs are a perfect fit and the doors are covered in webbing!

Add a mini dessert to a spooky scene

If you scream for ice cream at Halloween then this mini dessert is for you. But change the colours and you'll have a Christmas or Easter treat

BY MO TIPTON

Create something unique for your miniature Halloween dessert table this year with a fun, orange and yellow banana split. This yummy dessert is topped with tiny pumpkins, sweets and a chocolate cookie witch's hat. You could even use this dessert as inspiration for an entire haunted ice cream parlour if you're feeling ambitious!

You will need

- White, yellow, orange, brown, green, and translucent polymer clay
- Translucent liquid clay
- Artist chalk pastels in yellow and orange
- Polymer clay varnish in glossy (optional: satin finish varnish)
- E6000 or a two-part epoxy
- Doll's house banana split dish (optional: doll's house spoon)
- Wooden craft sticks and tooth-picks
- Small bowl
- Needle tool
- Sharp blade
- Rolling pin
- Small round clay cutter or metal pastry tip (size #10)
- Piece of crumpled aluminium foil - optional

Step 1: Begin by creating your ice cream colours. You can choose any colours you like, but here I am making white, orange, and yellow scoops. For each colour, mix one part coloured clay with one part translucent clay, kneading thoroughly to combine.



Step 2: Roll each ice cream colour into a little ball, using your serving plate as a sizing guide to ensure that all of the ice cream can fit in the dish.



Step 3: Texture the surface of each ball by etching tiny, uneven lines around the side of the ball with a needle tool. You can also use a piece of crumpled aluminium foil pressed into or smeared along the surface of the clay for additional texture.

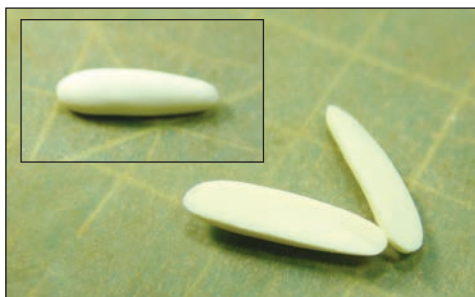


Step 4: To create the base of each ice cream scoop, use a needle tool to tease little clumps and crumbs of ice cream clay and then place them along the bottom edge of the scoop. For the centre scoop, you don't need to create this base all the way around; simply add it to the front and back of the scoop.

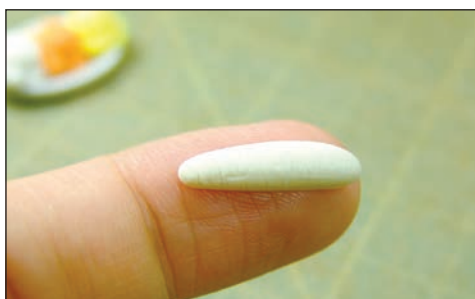
Step 5: To create the banana, first mix one part white with one part translucent clay. To that, add tiny pinches of white and ecru clay, one bit at a time, mixing in between additions until you have achieved a very pale yellow, banana colour.

MINI MAKES

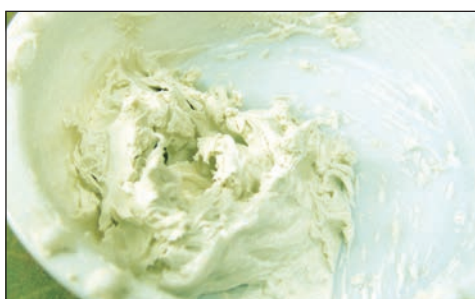
Step 6: Roll this clay out into a banana-shaped log with rounded ends and place in the freezer for five minutes.



Step 7: Remove the banana from the freezer, and while it is still cold and solid, slice it in half with a sharp blade.



Step 8: To add texture to the banana, use a needle tool to press a few horizontal lines running the length of the banana. Then, add tiny vertical hatch marks all over the surface with a razor or sharp blade. Place each banana half on either side of your ice cream scoops.



Step 9: To make the sauce, you will need to mix up a batch of white poly-

mer clay frosting. Do so by mixing equal parts white solid polymer clay with translucent liquid clay in a small bowl. This ratio does not have to be exact.



Using a wooden craft stick, smear and mash the solid and liquid clay together until they form a thick paste, adding more liquid clay as needed to thin the mixture.



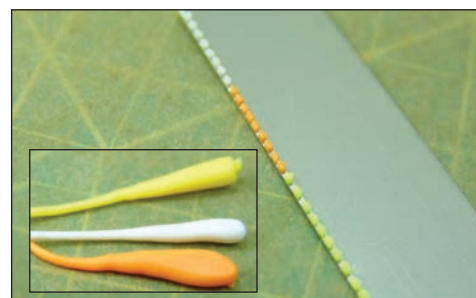
Step 10: Separate out smaller dollops of this master batch of white polymer clay frosting, which you can then tint any colour you choose. Simply grate artist chalk pastel, in the colour of your choice, into the frosting, stirring with a toothpick to combine.



Step 11: Use a toothpick to deposit a small amount of sauce on top of each ice cream scoop, dragging down portions of the sauce to create realistic drips.



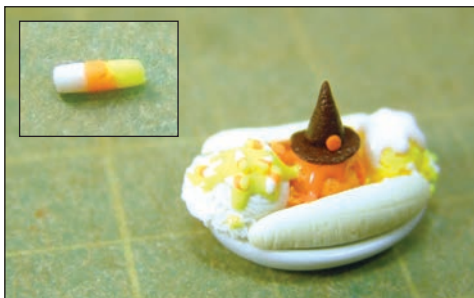
Step 12: To create the witch's hat, roll out brown polymer clay into a very thin sheet. Cut out a tiny circle for the hat base (I used a metal pastry tip, size #10) and press it against a piece of sandpaper to add texture. Roll out a cone of brown clay and texture it as well, before placing it on top of the circle to finish the hat. If you wish, add a small ball of orange clay for a hat buckle. Place the hat on top of the centre ice cream scoop.



Step 13: For the candy corn, roll out thin snakes of white, orange, and yellow clay, and cut off small pieces from each coloured snake. I use a needle tool to pick up the small bits, as it can be tricky to do so with your fingers.



Line up three bits on your work surface in this order: white, orange, and then yellow.



Step 14: Gently roll them against the work surface with your finger to join them together, then pick up this tri-coloured roll and gently shape it into a cone with the white at the tip; This can be done by holding the white end between two fingers and gently pressing down on the yellow end. Finish by lightly rolling the white end against the work surface to form a point. Repeat as needed to make additional candies. Sprinkle your sweets on top of one of the ice cream scoops.



Step 15: To make the pumpkins, roll out a piece of orange clay and cut off small pieces.

Step 16: Smooth each tiny pumpkin gently with your fingers to form the pumpkin candy shape and use a needle tool to press vertical lines that you would see on a pumpkin. Go all around the sides of the mini "candies".



Step 17: Roll out a thin snake of green clay, cut off small bits and use a needle tool to place one piece of green on top of each pumpkin. Then, place your pumpkins on top of an ice cream scoop.



Step 18: If you want to make chocolate sprinkles, roll out a very thin snake of brown clay and cut off shorter lengths using a needle tool to deposit them on top of the ice cream.

Step 19: If you happen to have an oven-safe miniature spoon, you can scoop up a bit of the sauce and perhaps a piece of candy or two and bake that along with your banana split.



Step 20: Bake the banana split in a preheated oven at the temperature specified by the clay manufacture for fifteen minutes and let it cool. Brush the surface lightly with polymer clay varnish. I like to use satin varnish on the banana pieces and the cookie hat to avoid an overly glossy appearance, but this isn't crucial; you can also use one type of varnish on the entire piece. Finish by using E6000 glue or a two-part epoxy to attach the banana split to your serving dish.

This banana split can be altered to your heart's content: mix up the ice cream colours, the sauces, and the toppings however you choose. Make a pastel version with chocolate eggs for Easter, or a red and green banana split with candy canes and gingerbread for Christmas. The possibilities are endless!

Couple take roombox back to bare bones

April and Ron Gill once thought her mum was 'losing it' over doll's houses, but now the talented couple are even taking advice from taxidermists to create mini scenes

BY DEB WEISSLER

Now part of Linda Sullivan's personal collection of Halloween room boxes, April and Ron Gill have added working with real bones to their eclectic portfolio of fabulous room boxes.

For more than thirty-five years, this talented couple has explored a number of genres, never content to stay in one fantasy world for long before moving on to others. But the Bone Yard was the first foray into aspects of taxidermy that most miniaturists would find squeamish. Not April!

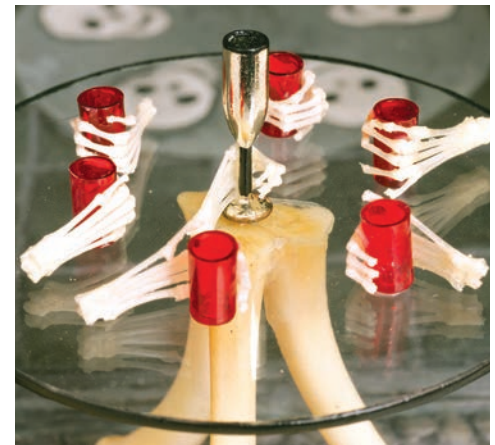
"We live in farm country so when I found a bone I thought, why not do a piece with only bones," April explains. 'Everything we do, we do together. Ron always

says he works with the saw and I work with the paint brush.

We both come up with ideas, and they get changed along the way, once we get into a project. Most of the time we have more ideas than we have time.'

The result is a façade that reflects the look of a fine art gallery with unexpected contents, albeit tastefully displayed. But it would take lots of tiny bones to fill the museum-like display and April appears to have found an endless supply.

With tips from a local taxidermist, April carefully cleaned and preserved several small skeletons. Meanwhile Ron was busy creating the box's shell and façade,



as well as the display pedestals that would highlight April's handiwork. Even the Bone Yard's lighting fixtures are constructed of, well, bones! At the gallery's gala opening, red glasses were raised by boney hands "seated" at a Lucite table set on a rib pedestal.

This is not the Gills' first foray into the world of fantasy but it may be their most macabre. "We may do something with some bones again, but never like this. We like our buildings to be one of a kind." And indeed they do. So how did this all begin?

Years ago, Ron and April would visit her parents and always had to see what her mum, Ruth Cavanaugh, was doing with her doll's house. "We would always tell her how cute it was, all the while wondering to ourselves if she was losing it!" April laughingly recalls. "At the time we lived in the real world, owning a pet store called Wildwood, and a wedding flower business. Mum came to us one day and asked if we would carry miniatures in just one little corner of the shop. Little by little the miniatures took over more of our lives."

Ron and April became IGMA Artisans in 1983 and IGMA Fellows in 1991. They are members of NAME, have attended many national and regional events, and have had their work featured in numerous books and pub-



Above: The other side of the gallery has a round table with an unusual display making this one-of-a-kind.



Below: A view of the extraordinary piece with the front open. The main entrance has the name of the gallery spelled out with tiny pieces of bones.

lications. The love of miniatures now extends to the younger generation. Two of their daughters also live in this tiny world;

Laura builds country painted furniture in twelfth scale and Beth builds country painted furniture in 1/24th scale.

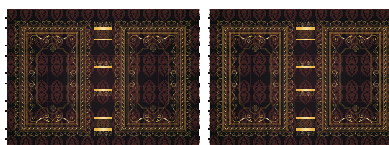
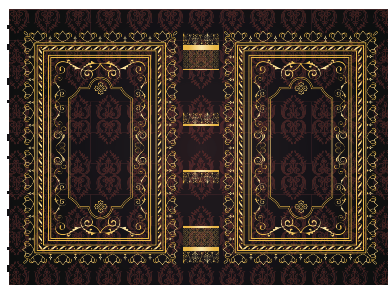
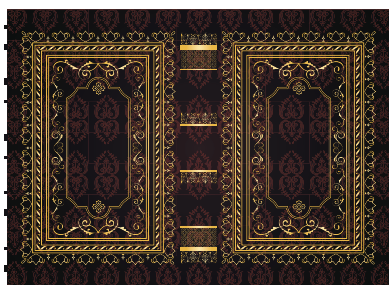
Over the years this talented duo has created a seven foot tall castle, an oddity shop, a flying school, a shop for witches, Steampunk shops, a southwestern art gallery, and numerous toy shops (one for their granddaughter complete with a z-scale train). At the moment April and Ron are busy working on a Steampunk library and a Christmas shop filled with busy elves.

The Bone Yard may not be your cup of tea or Halloween brew, but owner Linda Sullivan loves it and the room box has joined her tryptic of Halloween vignettes.



From our
house to
your house

THE CUTOUTS PAGE



Please remember
all Cutouts are
copyright and are
only for your own
personal use.



SMALL ADS



Browse through our classified adverts to discover little companies you'll love.

To advertise in Small Ads call Maria on 07730 622416 or email maria@ashdown.co.uk

World Of My Own & Rob Lucas Miniatures



Dollhouse
Dolls and
Whitewood
Furniture

18 London Road,
Farningham,
Dartford, Kent
DA4 0JP

Tel: 01322 862680 Email:
worldofmyown.mins@talktalk.net

www.worldofmyownminiatures.co.uk

**Sandra's
Dolls House**

Leek Buttermarket, Leek.

Miniatures
collectables and gifts.

Open Wed, Fri, Sat.

UNIQUE, ONE-OFFS FROM
PAN MINIATURES

Exquisite, hand-crafted
miniatures, lovingly created
from the highest quality
materials for the
discerning collector.

Commissions undertaken.

E: nettynoodles@hotmail.com
T: **01746 762532**
www.panminiatures.com

**Crafty
Hobbies**

Doll's house kits, furniture, wallpapers
and accessories to suit all tastes and
period styles.



www.crafty-hobbies.co.uk
54 Cavendish Street,
Barrow-in-Furness, LA14 1PZ
Tel: 01229 820759
Email: johnhambler@btinternet.com

**Dollhouse
Mania**

Dolls Houses & Miniature
Accessories

www.dollhousemania.co.uk

29 Park Lane, Cradley,
Halesowen, B63 2QY
Tel: 01384 638833
Open: Tues - Sat
10.00am - 3.00pm



ArtyCrafty

Family business stocking 1/12th
miniatures including Streets Ahead,
Wonham Collection, Dollhouse
Emporium plus unusual items
imported direct.

The local arts & crafts shop for all
types of hobbies.
See website for opening hours
& online shop.

www.artycraftysupplies.co.uk
5 Market Court, Market Square,
Crewkerne, Somerset TA18 7LE.
Tel: 01460 78 574

Sue Cook Miniatures

Finely detailed
Interior and exterior
architectural components



INTERNATIONAL
MAIL ORDER

www.suecookminiatures.com
sue@suecookminiatures.com
01822 834092

Margaret's Miniatures
Dolls House Shop in the Heart of Wiltshire

Huge range of quality accessories in stock



Massive stocks of houses and shops
ready built or kit.

- ◆ Furniture ◆ accessories ◆ carpets
- ◆ food ◆ curtains ◆ electrics
- ◆ DIY restoring ◆ building & decorating.

Electrifying a speciality! Colour catalogue £3.95.

Car park and tea room.
Open: Tues - Sat 10.00 - 4.00pm
31 Copheap Lane, Warminster, BA12 0BG
Tel: 01985 846797
E: sales@margaretsminiatures.co.uk
www.margaretsminiatures.co.uk

The Pedlars Tray Ltd

Wyvale (Hereford) Garden Centre
Kings Acre Road
Hereford
HR4 0SE

Tel: 01432 379095

www.thepedlarstrayltd.co.uk

Quality hand crafted miniatures
for the collector and
dollhouse enthusiast.

7 days a week 10am - 5pm

The Dolls House
Established 1971



England's first specialist shop,
opened 45 years ago, now in
the Cotswolds (1980-95 in
Covent Garden) Open Sat 10-5,
and most Thursdays & Fridays
**Market Place, Northleach,
nr Cheltenham, GL54 3EJ**
Telephone 01451 860431
www.the-dollshouse.co.uk

**Ladies Mile
Miniatures**

Flower Kits 12th & 24th
Plants, Trees, Topiary, Furniture,
Books, Accessories



www.ladiesmileminiatures.co.uk

Fast Mail Order
Tel: 01565 651 878

Bijou

love
miniatures
love
life



Artisan handmade miniatures
Workshops, Free Parking
Dolls Houses & Accessories

visit us or shop online
www.minibijou.com
01376 335 111

Unit 8, Blake House Craft Centre
Braintree, Essex, CM77 6SH

DELPH MINIATURES
Specialist U.K. Makers and Retailers of 1/12th Modern Miniatures Since 1991

BUY DIRECT
www.delphminiatures.co.uk

E-mail: info@delphminiatures.co.uk
Tel: 01274 882391

Magic Minis
1:12, 1:16 and 1:24 scale

www.welshminiature.com
Etsy: [Welshminiature](https://www.etsy.com/shop/Welshminiature)
T: 01874 711748
visit: Clusters, Hop Pocket, WR6 5BT
E: Burton.rosie@gmail.com

**Stunning 1930s
Dolls House
in kit form**

Box has been opened to check contents, otherwise house is complete.

Offers over £175.00
Collection from Southampton or will deliver locally.

Tel: 07487 825936

Astonishing!
LASER SHRINK RAY!
The Mad Science of Miniaturisation

Specialising in 1:48
Many more items in 1:24 & 1:144



www.lasershrinkray.com

TEXAS TINY
1:12 Cowboy/Western, Hispanic, American Indian
www.TexasTiny.com

 Give your miniature business a head start by promoting it on our new community website

dollhouse.live
Exciting opportunities available.

Contact Maria on +44 (0) 7730 622416 or email: maria@ashdown.co.uk

DOLLHOUSE WORLD



We can help you give your customers more than dolls houses, miniature furniture or accessories. Become a stockist for Dolls House World magazine and give your customers access to new ideas and projects as well.

Contact Jill on + 44 (0) 1903 884988 (option 1) or email: jill.mundy@ashdown.co.uk for more information.
www.dollhouseworld.com

ORDER BACK ISSUES OF DOLLS HOUSE WORLD

If you've missed any of our past issues, we know you've missed out on some wonderful projects and designs. But don't worry, you can order many of our back issues quickly and easily online. Just choose print or digital.



www.dollhouseworld.com//issues

WEAVERTHORPE DOLLHOUSE MINIATURES

We carry a substantial stock; everything
from animals, gardens, bicycles to bathrooms.

Also a good selection of dolls houses and much more.

Open: Monday to Sunday, 3pm to 6pm
or by appointment, call: 07811 115020.

27 Main Road, Weaverthorpe, North Yorkshire YO17 8HA
eBay site: W27DHM

www.weaverthorpe-miniatures.co.uk

Tudor Rose Miniatures

**SHOP OPEN 6 DAYS A WEEK
CLOSED MONDAYS**

 www.facebook.com/dollshousenorfolk

**Huge range of exclusive miniatures
+++ many exclusive one-off
houses/projects**

Bluebell Square, Bawdeswell Garden Centre, Bawdeswell, Norfolk
NR20 4RZ. 01362 688669 Email: dames336@gmail.com

Shop open 6 days a week. Closed Mondays

a Miniature Marvel
IT'S A SMALL WORLD

the giant collection
for your miniature
world...

Visit us online to browse
through our catalogue of
dolls house miniatures
and our exclusive
accessories



Dolls House Furniture
Dolls & Clothing
Miniature DIY & Lightin
Wallpaper & Decor
Accessories
Dolls House Themes
Exclusive Items
12th & 24th Scale
Fast Order Processing
International Delivery

Discover our miniature world of dolls house accessories at
www.aminiaturemarvel.com



Brand New.

**1/48th scale
French Chateau.**
10 rooms,
Limited Edition Kit.

New 3D Printed
Accessories also
Available.

www.seasideminatures.co.uk

700+ Porcelain Tea Sets

Dining Ware Dollhouse miniatures
Inclusive 4 cabinets, 190cm height,
70cm width, 40cm deep.



In one sale only!
Email: orientb@xs4all.nl

**Lorraine Miniatures
&
The Craft Pack
Company**



www.dollhousestore.com
Tel: 077965 96767
Email lorraine@dollhousestore.com

SMALL TALK

WE CHAT WITH MICHAEL ROBBINS ABOUT HIS LIFE IN MINIATURES

Hi Michael, what are you working on at the moment?

I'm adding finishing touches to my miniatures such as signage, labels and dressing the windows. I am also working on lots of new witchy pieces to go in my Etsy shop. In particular, I'm having fun working on a toadstool cabinet and practicing my sculpting skills.

Tell us about your doll's house collection.

I've been collecting for around seven years. I have five shops which form a street inspired by Diagon Alley and Hogsmeade from the Harry Potter series. These are all small Sid Cooke kits and some have been altered to fit the look I was after.

How enthusiastic is your family about the hobby?

I still live at home with my parents and both are enthusiastic. If I need some wood cutting or something building dad is always on hand to help. Mum also has a doll's house that mice live in so she comes with me to some of the shows and collects for herself

When did your mini madness start?

When I was young I was obsessed with Blue Peter models and made a cardboard house with a yoghurt pot for a bath and matchstick boxes stacked together for drawers. When I discovered the world of doll's houses later I was blown away by the craftsmanship and artistry. I'm completely obsessed. Miniatures consume a lot of my life now.

What were the first warning signs?



I attended Kensington Dolls House Festival for the first time in either 2012 or 2013. I was overwhelmed (and ended up spending a lot of money). I was at uni and had grants and loans but the money wasn't going on nights out with university friends — it was going on miniatures. That was the warning sign I was on a slippery slope into miniature madness.

Do you buy too much stuff?

FAR too much. A few years ago I was buying three or four dolls a show so have gathered a large collection — especially by Julie Campbell and Jain Squires. I tend to just buy what I love, often with nowhere for them to go. So I have lots of glass domes, cloches and vignette boxes that I house all my miniatures in that don't fit in my houses. I'm currently obsessed with miniature teddy bears.

What do you love about our hobby? More than anything, I love the miniature community. I've met so many amazing and talented people through online groups and visiting lots of shows over here in the UK, and Spain and America. I love being able to see everyone's work and am always amazed at what people are able to create in such a small scale. Plus, it's a very therapeutic hobby that I can get lost in and bring my ideas and imagination to life.



“That was the warning sign I was on a slippery slope into miniature madness.”

● We want to feature more readers in Small Talk and we would love to hear about your life in minis and your passion for making or collecting, or both. Just send a quick email to richard@ashdown.co.uk to express an interest.



Subscribe to Dolls House World today and claim your special gift

FREE GIFT The free gift only includes the blue china tea service, not the cake stand, cutlery or other accessories.

FREE 15-piece set of beautiful blue china

Subscribe to Dolls House World for the first time and we'll send you this beautiful 15-piece set of china.

- The magazine's stunning design and gorgeous paper quality has made it admired by miniaturists all around the world.
- It's the fabulous, must-have source of inspiration for anyone interested in doll's houses, whether you've just discovered the hobby or whether you've been mini-mad your whole life.
- Our team of writers and project designers are as passionate about the hobby as you are and every month bring you new features, wonderful photos and step-by-step, fun projects for all abilities.

There's never been a better time to subscribe. So order easily online at dollshouseworld.com and we'll send you your wonderful free gift, the lovely set of blue china. Or call us on +44 (0) 1903 884988.

ONE YEAR MAGAZINE SUBSCRIPTION: £69.99 (12 issues).
Overseas prices will be amended to local currency.



Beautifully boxed

Your free gift will come beautifully wrapped in a gorgeous box. We'll also include a complimentary back issue of the magazine for you to enjoy while you're waiting for your first issue to arrive. Plus we'll include some special discount vouchers and offers from our partners that are exclusive to subscribers.

Your subscription is very important to us. That's why we handle all subscriptions ourselves.

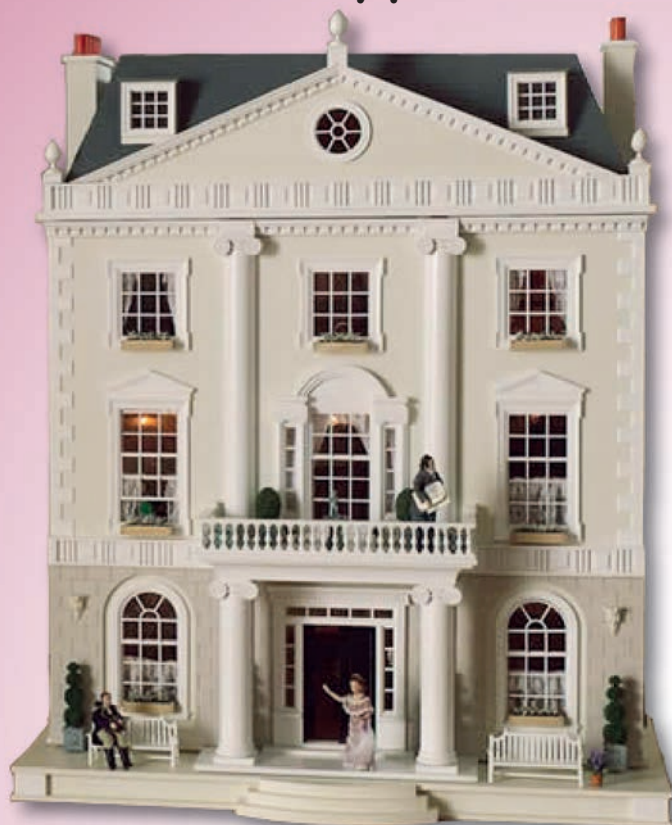


www.dollshouseworld.com

Gift offer applies to new annual subscribers only. Magazine subscriptions renew annually at the best rate. Prices/gifts subject to change.

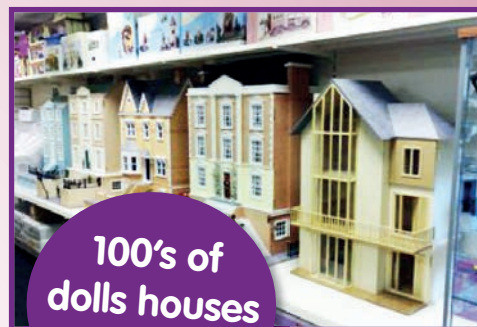
Dollhouse Mania

Shop in store, or order by phone, mail & online



Dolls Houses & Miniature Accessories

Large store with over 12,000 products



- Houses & kits • Furniture • Dolls • DIY & Tools • Papers
- Electrics • Carpets • Accessories • New LED Lighting



Reutter Porcelain Miniatures



Jia-Yi



Streets Ahead



Dolls House Emporium

Check website for latest offers

www.dollhousemania.co.uk

29 Park Lane, Cradley, Halesowen, B63 2QY

Open: Tues - Sat 10am - 3pm

Tel: 01384 638833

email: sales@dollhousemania.co.uk



If you are not on the internet, for the personal touch call us or post your order



LOUISE



CHRIS



BOB