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- STUNNING HOMES
- INSPIRING IDEAS
- MINI PROJECTS



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small details

● Issue 342

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"where little things matter"



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welcome

Getting away on holiday is not easy at the moment, so this issue we bring you some great destinations where you can relax in miniature.

You can take it easy, and enjoy the island life, sitting in the rocking chair on Inger Henriksson's verandah. When you need a bit of activity you can work on the doll's house being put together inside.

If that she shed is a bit rustic for your taste, then relax in a modern setting that is the complete opposite. Kristine Hanna has created a split level patio retreat, complete with swimming pool and ample space to stretch out on the elegant loungers.

Or how about visiting a Cordoba courtyard decked with flowers? You really will feel like you're in Spain. Lillian Miller was inspired to create the scene after seeing a photo of a flower festival, and she tells us how she put it together.

It's always lovely when houses have a story to tell. We visit Rebecca Micallef's pub, which she built as a tribute to her swordsman father, and talk to Victoria Savage about the department store she has created in honour of her late mother, who worked with her in the mini business for many years.

Karen Lyons tells us how she eventually got round to working on the house she had when she was six, and we tour a wonderful mansion that's five-foot long, four foot high and was made to measure to sit on a sideboard.

Lots of projects for you to get on with too. Jump right in and you won't have time for a holiday.

Richard.

email: richard@ashdown.co.uk

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This month we visit the workshop of miniaturist Rebecca Stewart



HOUSE HUNT



Find the little house hidden inside. Last issue it appeared on page 66

Quote of the month:

While I pride myself on trying to be creative in all areas of my life, I have occasionally gone overboard, like the time I decided to bring to a party a salad that I constructed, on a huge rattan platter, to look like a miniature scale model of the Gardens of Babylon.

Gregory Maguire



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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.



Island life is just perfect

Inger Henriksson takes us on a tour of her wonderful island she shed studio, and nothing is missing in this slice of paradise.. there's even a doll's house on the workbench

BY INGER HENRIKSSON

In 2017 my husband and I moved from Sweden for a new life in Palma on the beautiful island of Mallorca. I could finally spend all the time I wanted on my new doll's house hobby.

As a retired illustrator and designer, the transfer to mini-making was fairly easy since the materials and tools are so similar and familiar. This hobby also includes my top two favourite interests – interior design and architecture.

This room box is my tribute to island living and was based on an idea I got after seeing a picture on Pinterest of a she shed studio house. I started with a Serendipity kit, which fitted my idea quite well but needed to be changed a lot.

I extended the surface, added height with a new roof, put in several new big windows for more light and built a big open fireplace for the chilly winter months. All electricity is hid-

den in the Spanish inspired chimney. I made two covered porches, one for chilling out and the other one for planting and gardening supplies.

I love making my own furniture and decorations, either from scratch or kits. Most things are made by me except for the cute wire settee, dog, chairs, food and wine, some planters and fence panel. The old iron daybed is, by the way, made from fence panels. An easy solution to add intricate details to



fect

almost everything.

The 1/144 replica of the shed that my 'mini-me' is building is a kit I re-designed. To put a doll's house in the doll's house is an old idea, I know, but nevertheless very charming and fun. I simply couldn't resist the temptation.

My favourite furniture is the miniature of my own Moroccan table. The legs are bent wire and the mosaic top is a printed from a Moroccan furniture

Top right: There is a miniature house in progress on the studio table, plus so many other amazing details.

Above and right: Inger's favourite piece of furniture in this project is the miniature version of her own life scale Moroccan table.





online shop. Cheeky me! Well, why make things complicated and expensive when you can make it easy and fast, right?

I used the same method for all the woodwork inside and outside, printed from a wallpaper site, glued on cardboard strips and added cuts, splits and age to mimic the real thing.

The stone floor on the porches was a challenge. After several frustrating and time-consuming failures, I finally found the answer in a china shop that sells everything at bargain prices: a cork sheet in the hobby section. I finally got that rough and rustic look I wanted at a ridiculously low price.

Left: The old iron daybed is made from fence panels.

“Why make things complicated and expensive when you can make it easy and fast”

All the plants are small plastic plants you can find almost anywhere except for the cheese plant, which was a kit and some that I made myself. The big one, in-between the porches, is a mini version of the one on my terrace. I took some dry brown pieces from a life scale plant for a natural stem look.



Stokesay Ware



Al' Turn' Ative Proportions



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Carol Cook



Jan Southerton



Kate Pinsent

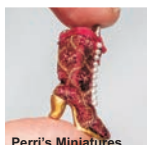


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Beautiful mini quilts are simple to create



Debbie just can't stop making these mini quilts after coming up with a simple way of making them. Follow along and you'll soon be as hooked as she is

BY DEBBIE BOOTH

Hey everyone! I want to share with you this simple to make quilt. This is what I refer to as a decorative miniature. It is made to be used on a doll's house bed or hung on the wall for a little vintage farmhouse decor.

I remember visiting my grandmother who stirred within me a love for quilting. At her farmhouse she often had a quilt on every bed and little quilts hanging on her walls for decor. She said they were too pretty to fold and put away. There were also many little quilt pieces waiting to be sewn into a larger quilt, or quilt tops waiting to be quilted.

As a young girl, I was intrigued with all the different fabrics, the quilting process, and the talents of my grandmother, who knew every step each project needed. Move ahead 40 plus years and I too have quilts in several stages ready to be finished. She passed down her love of fabric, sewing and quilting to me.

This little quilt is a simple version of a challenging quilt pattern referred to as "Around the world". Normally there are several hundred squares that are sewn strategically together to create the pattern. One day I stood looking at this pattern and thought there's got to be a way to make a simple miniature version. You won't believe the simple technique I came up with. In fact it's so easy I can't stop making these little quilts!

Assembly

Step 1. Cut each colour of cotton fabric into 1 1/2" x 44" strips. Cut another red strip so that there are 2 red strips.



Step 2. Take 6 cut strips and arrange in order to be sewn. See photo for placement order. Begin with the pink strip. Pin to the red strips and sew the strips together using 1/4" seam allowance. Once sewn together press two strips open and flat.

Step 3. Pin a red strip to the pink strip side and sew together. Trim threads and remove pins. Press open.

You will need

- 1/4 yard of cotton fabrics: medium pink, red, yellow, green, blue, pale pink or blue
- White cotton 10" x 10" for quilt backing
- Ruler or measuring tape
- Scissors
- Straight pins



Step 4. Pin and sew a yellow strip to the side of the red strip. Repeat process. Trim threads, remove pins, press open.

Step 5. Pin and sew a blue strip to the side of the yellow strip. Repeat process. Pin and sew a green strip to the side of the blue strip.

Step 6. Finish with a pink strip to the side of the green strip. Press sewn strips so that they are flat.



Step 7. Next, take a piece of paper or cardboard and with a ruler or measuring tape and measure a 3 1/2" x 3 1/2" square. Cut square out.



Step 8. This is the simple part! Place the material on the fabric matching the point on the inner seam of the fabric. Pin in place. Carefully cut out this square. You will need 4 of these squares for each quilt.



Step 9. Look at the photo - match two blocks together, matching carefully the seams, pinning together. The seams should fit together fine because they were all sewn with the same seam allowance so they should be the same size.

Step 10. Sew these two blocks together. Press flat. Match up the next two blocks, pin and sew together. Press flat.

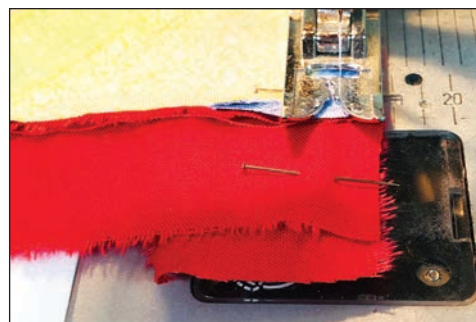
Step 11. The next step is to pin the top section to the bottom section. Match up the lines as good as you can and pin carefully together. The centre lines or seams need to match up correctly. Sew the bottom and the top together. Trim threads and remove pins. Press flat.

Step 12. Finishing the front. Take the red strip without measuring or trimming, and pin it to the right side of the quilt.

Sew 2 pieces together using a 1/4" seam allowance. Remove pins, trim thread. Cut the excess strip length. Take that strip and pin it to the left side of the quilt. Sew the 2 pieces together. Remove pins and trim thread. Trim away the excess fabric strip. Continue the process pinning and sewing the remainder strips to the top and bottom of the quilt.

Step 13. Cut away excess fabric and square up the quilt.

Step 14. Take the cotton fabric for the backing and place the square quilt face down onto the fabric. I place my quilt towards the corner, lining up the edges.



Step 15. Pin the two pieces together before cutting. Then trim away excess fabric. Leaving a 2" opening on one side sew the front quilt to the backing. Where the opening is turn the little quilt inside out. Use a straight pin to work on the corners and make the corners squared. Turn in the opening 1/4". Pin closed.

Step 16. Top stitch all around the edge of the quilt. I sew around the quilt about 1/8" from the edge on all 4 sides. This closes the quilt and also gives the top edge a nice looking finish.

Step 17. If placing quilt on a bed, first spritz the back of the quilt with water or fabric sizing used for ironing. Place on bed. Fold the sides down and place books against the sides of the bed. This will make the quilt dry hanging down from the bed.

TOPTIP

- There is no batting in my quilts because
- I feel like it makes the quilts look too
- firm and heavy.

■ Visit www.etsy.com/shop/RibbonwoodCottage!

Department store is such a treasure trove of memories

A mother and daughter team made wonderful miniatures together, but after her mum died Victoria wanted to create the perfect tribute. She's done just that with this wonderful store

BY SANDRA HARDING

It all started with a spur of the moment purchase when Victoria Savage's mum, Ann, brought home a doll's house armchair from a family holiday.

In no time at all Ann had revamped the armchair, covering it with lace, and had added a matching cushion. "We soon realised that this was a hobby that we could both enjoy as mother and daughter," Victoria told us.

Her late mother always loved anything crafty "from making our clothes when we were small to sewing and dressing fabric rabbits and even painting barge wear, as well as knitting and card-making."

Victoria added: "Rather annoyingly she always achieved great results at whatever she turned her hand to including, you've guessed it, making doll's house miniatures."

In the 1990s the mother and daughter team decided to start selling their pieces and A&R Miniatures was born. A&R, named after the initials of Ann and her husband Roy, attended their first fair at Lee Valley. The show was a success and Ann couldn't believe that someone actually wanted to buy something she had made.

Needless to say her confidence grew, as did her miniature range, and she went on to exhibit regularly at both Miniatura and Kensington. Inspiration came mostly from the late Victorian and Edwardian periods while trips to any of the country's open air living

museums would have Ann and Victoria return brimming with ideas.

Ann absolutely loved to work with fabric and antique lace and her adorned shop counters, along with ladies underwear and accoutrements, became her speciality. Her customer base at the fairs continued to grow with her work going to American collectors, the Puppenhaus museum in Basel and, more closer to home, to Kristin Baybars' shop in Gospel Oak, London.

Roll forward several years, and three adored grandsons later, on to 2017 when the family received the devastating news that Ann had cancer and, after a brief battle, sadly died.

Despite the overwhelming heartache it was through this bereavement



that Webbs ladies department store came about. This welcome distraction was the ideal opportunity to display some of Victoria's late mother's wonderful work.

The Hague shop had been purchased for Victoria by her mother and with the help of Dolls House Grand Designs it was transformed into Webbs.

With its unique shop front and mock elevator inside she couldn't wait to fill it with all the finery any woman could want. The ground floor is bright and elegant and is full of hats, gloves, handbags, perfume and jewellery.

No store would be complete without a haberdashery department which is currently situated on the first floor. This room has a material bin, fabric draped mannequin and a well-stocked wall unit, all by A&R Miniatures. Glimpse to the back and you will see a customer leaving the elevator. The neighbouring room is a fitting room where the seamstress is making alterations to a bespoke gown.

Victoria knew immediately that she needed to have an underwear department as she had several fabulous corsets and a very pretty petticoat, all made by her mother, that needed to be on show. This larger department is situated on the top floor.

Finally a small shoe department sits on the mezzanine area filled with fabulous miniature shoes.

As you can see from the photos the store displays a plethora of treas-

SHOP AROUND



ures, in particular pieces of dressed furniture that Victoria and her mother worked on together that now take pride of place. Victoria continues to collect from other talented artisans to complete the look as well as occasionally making some pieces herself.

Funnily, neither Ann nor Victoria

ever owned a doll's house. Instead they much preferred shops with the ability to be able to change the window displays and alter the layout inside just by moving the counters around.

Webbs continues to bring Victoria such joy and she really enjoys sharing it with other miniature enthusiasts. It has sparked up conversations with people from all over the globe and it's even allowed Victoria to reminisce with A&R customers who remember her late mother's stand with great fondness.

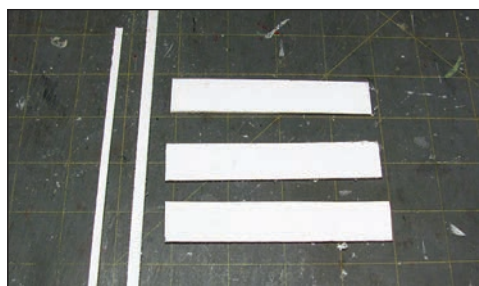
I am sure you will agree that Webbs is a fitting tribute and one that Victoria's late mother Ann would have greatly approved of.

Hang tiny birdhouses on a pretty little shelf

Kris shows you how to make pretty little birdhouses out of card, and then create a shelf for a lovely decorative effect

BY KRIS COMPAS

I saw this cute shelf in a catalogue some time ago. I especially liked the little birdhouses that hang from the pegs. Let's make it in twelfth scale! I will walk you through and you can make them your own.



Step 1. Cut strips of mount board to these sizes:

12" long and 3/4" wide.

4" long 3/16" wide.

4" long and 1/8" wide.

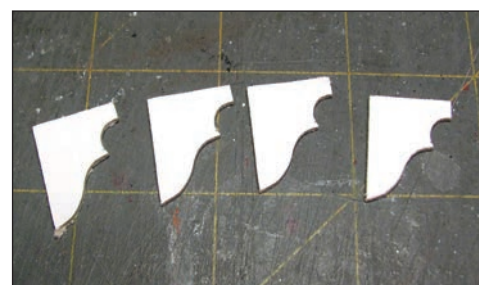
Step 2. From the 3/4" wide mount board strip, cut a piece that is 2 15/16" long; this is the back.

Step 3. Also from the 3/4" wide mount board strip, cut 2 pieces 3 3/8" long; these are the top of the shelf.

Step 4. From the 3/16" wide mount board strip, cut a piece to 2 15/16" long.

Step 5. From the 1/8" wide mount board strip, cut a piece to 2 15/16" long.

Step 6. Now copy your roof and bird house patterns onto card stock. The brackets are patterns to trace onto mount board. The birdhouse bases will be traced onto mount board, too.



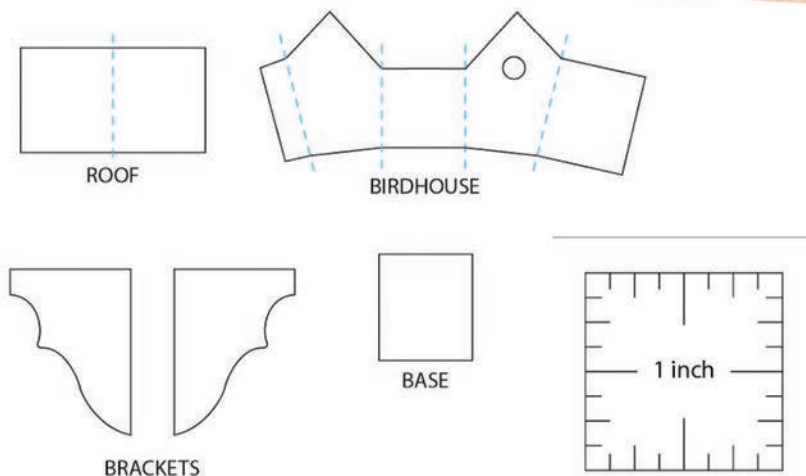
Step 7. Use my friend Nancy's beautiful patterns to cut 4 shelf brackets from a piece of mount board.



You will need

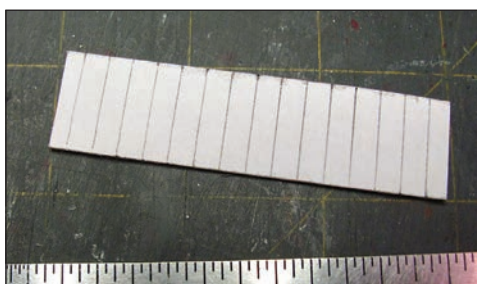
- Mount/mat board
- Craft knife
- Tacky or yellow wood glue
- Ruler
- Pencil
- Stylus tool
- Toothpicks
- Small drill
- 220 grit sand paper
- 1/16" hole punches
- Acrylic paint
- Paint brush
- Varnish
- 3/16" dowel

Pattern



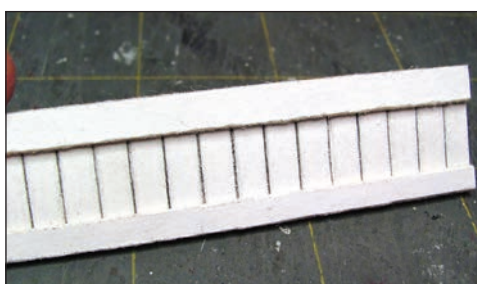


Step 8. Glue the two brackets together so that they are double thick. Now, you have your two brackets for the shelf you will make.

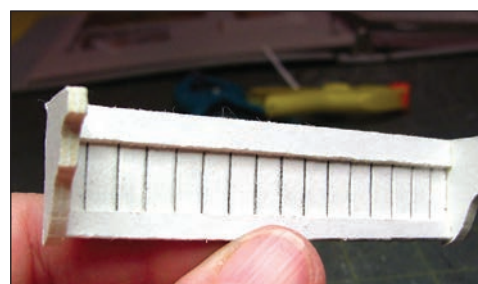
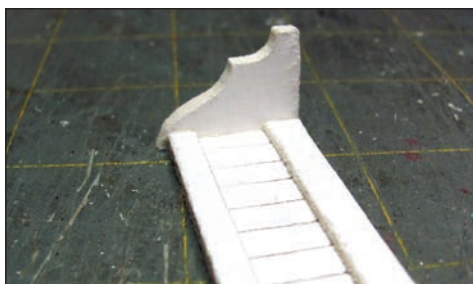


Step 9. On the back ($2\frac{15}{16}$ " x $\frac{3}{4}$ ") mark a centre and from there measure and mark lines $\frac{3}{16}$ " apart.

Step 10. Use a stylus tool to create grooves in the mount board over the lines you drew. This will look similar to panelling when we are finished.



Step 11. Glue the $\frac{3}{16}$ " wide strip of mount board at the top of the paneling and glue the $\frac{1}{8}$ " wide strip at the bottom.



Step 12. Next, glue the brackets onto the ends of the panelled assembly you just made.

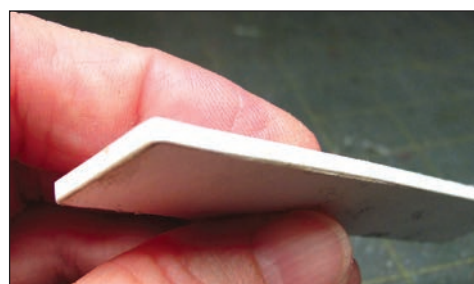
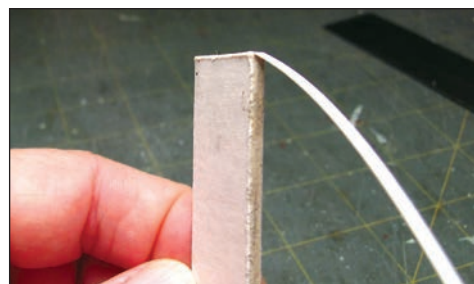


Step 13. Get the two pieces of mount board that measure $3\frac{3}{8}$ " x $\frac{3}{4}$ ".

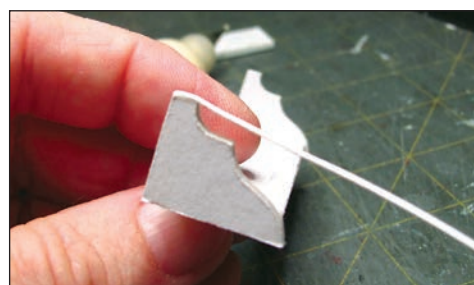
Glue these two strips together to make the bracket a double thickness.



Step 14. Next, cut some strips of card stock to about $\frac{1}{8}$ " wide. These strips will cover the cut edges of the top shelf as well as the brackets. Usually I just cut these by eye because the width is just under $\frac{1}{8}$ ", but you do it how you like.

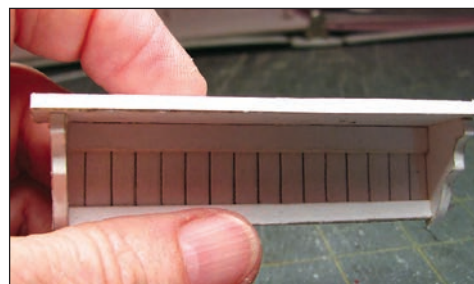


Step 15. Start gluing your strips onto the shelf. You are using the card stock strips just like veneer is used. I did not cover the back of the shelf, just the two short sides and the front.

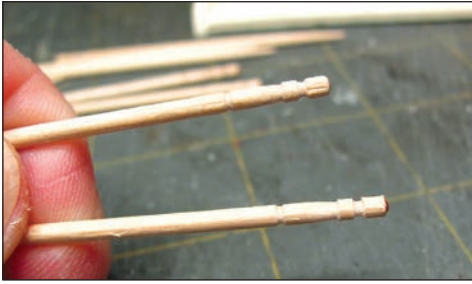


Step 16. Glue the card stock strips onto the edges of the brackets.

Step 17. The raw cut edges of the brackets have been covered and they look nice now.



Step 18. Centre the top shelf over the brackets, keep the backs even and glue on the top shelf.



Step 19. These toothpicks are decorative, you can use regular toothpicks, just round off the tips. Cut three and sand down the ends.

Step 20. Drill three holes in the 1/8" wide piece of mount board.

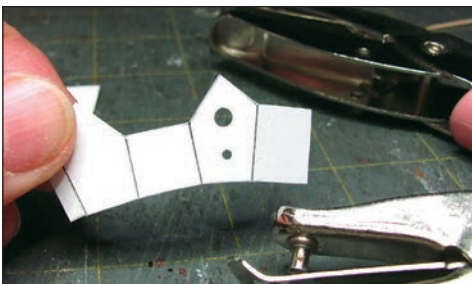
Step 21. Mark the centre and drill two other holes 3/4" from the centre.



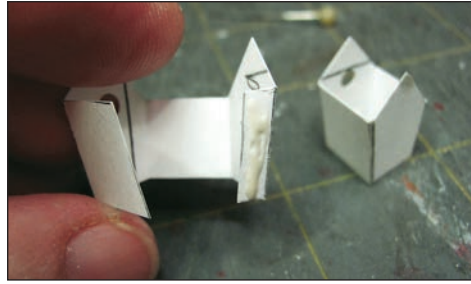
Step 22. Glue the pegs into the holes. Let dry, paint two coats. Let dry.

Step 23. You can sand the shelf lightly with 220 grit sand paper and apply a final coat of paint for a smoother finish.

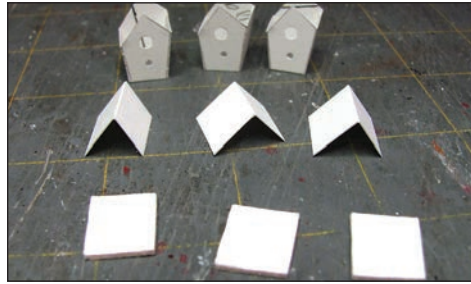
Step 24. Copy Nancy's patterns onto card stock. Score on the lines before you cut out the birdhouses. Cut out the birdhouses.



Step 25. I used a 1/8" and a 1/16" hole punch to punch the holes into the front of the birdhouses for the perch and door.



Step 26. Next, fold the birdhouses and glue.



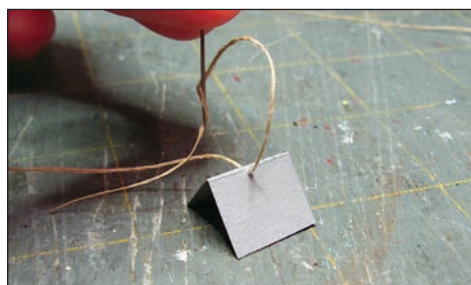
Step 27. I have the three houses, the bases are cut from mount board.

Step 28. Sand a toothpick down to fit into the 1/16" hole in the front.



Step 29. Paint the birdhouses in colours of choice.

Step 30. Glue the bodies of the birdhouses onto the mount board bases.



Step 31. Paint the roof grey and thread a piece of string through the peak.

Step 32. Let's age the shelf. I mixed brown acrylic paint with a lot of water and used a stiff brush to apply and a soft brush to move the mix around.

Step 33. If you get too much dirty wash on your shelf spritz water on it before the mix dries and wipe the mix off. You can start over.

Step 34. Paint the perch for your birdhouses.



Step 35. Glue the perches into the 1/16" diameter holes.



Step 36. Glue the roofs on so they are centred.



Step 37. I put a 3/16" dowel on my roof, then tied the bow with string. This helps make the hanging loops all the same size.

Hang them in a row!

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THE MODELMAKER'S YEARBOOK

Susan's love affair with her miniature rooms

Susan Freeman uses her interior design background to make her warm and sweet twelfth scale size rooms even more special. Here she tells us about her life in the hobby

BY SUSAN FREEMAN

I first became interested in miniatures as a young girl. A childhood friend of mine had a lovely vintage two storey colonial doll's house with all the furnishings. The two of us spent many hours playing with it.

Soon after, my mother purchased some vintage upholstered doll's house furniture for me at an estate sale. Although I loved and treasured those pieces, my heart was with horses and I spent all my free time riding in horse shows. As a consequence, my love for miniatures took a back seat until later in life.

I picked up the hobby once again just a few short years ago. It became a relaxing pleasure for me and also for my mum that we engaged in while assisting my father through the final stages of Alzheimer's. For brief periods of time we could lose ourselves in a miniature world and escape the tragic world of dementia.

I would also like to add that I was completely enchanted by Colleen Moore's doll's house. I first saw it as a young girl on a trip to the Science and Industry Museum in Chicago. I learned back then, that the fascination with doll's houses is not limited to only the very young, but lives in our hearts as adults too.

I studied art history in college and later pursued coursework at the New York School of Interior Design. I have worked as a professional interior designer, which has translated well into

the world of miniatures.

I am currently an author of two blogs, Ash Tree Cottage and a special one just for miniatures called Ash Tree Cottage Dollhouse Minis. I enjoy featuring not only my own miniatures on this mini blog, but also the work of other miniaturists. I have an ever-growing group of friends devoted to miniatures, and it's a pleasure knowing them and sharing their talents with others.

I am married and do not have children, so it is only my husband and myself. My husband heartily approves of my hobby and always takes the time to assist me with projects if asked.



My parents were both very creative and had me late in their lives. My mum loved to decorate and while my dad was a very successful executive of an international and domestic business, he had the heart of an architect.

Every home we lived in was transformed by their joint talents. As their only child, I participated in their projects and loved every minute watching magic unfold when building an addition or recreating some beautiful room that we saw on our many travels around the country and in Europe.

They instilled the love of creativity in me and encouraged my young efforts. I have cultivated that passion in my own home and now in my miniatures as well. It allows me to create a world of my own making. For example, when curating my doll's house nursery, I imagined the kind of setting I would want for my own child.

Although I have a doll's house just waiting to be constructed, I have been collecting miniatures and decorating "rooms" on my bookshelf. My first project was a shabby chic type of room that has a small cottage look about it. It is a single room that includes a cosy

Left: This twelfth scale kitchen dresser is filled with tiny treasures.

Above: White wicker furniture brings a fun cottage feel to a room.

Above right: A cosy living room decorated in pink and green.

Right: The kitchen is fresh and fun.







‘My love affair with decorating miniature rooms has taken a turn now and has entered the English cottage phase,’

sitting area around a fireplace and a little kitchen.

I chose all pastels of predominately soft pinks and greens as its background. I lined a focus wall in pink and white striped paper which is actually scrapbooking paper. I then collected every detail I could find (within budget) to give the area a cosy, busy, homey type of look.

I made little books for the book stack when I could not find just what I wanted. I made tiny aprons to hang from the peg shelf in the kitchen. The sink skirt and all the curtains were handmade by myself. The same techniques were used in the miniature nursery. My pride in that room is the miniature window seat and the minia-

ture quilt hanging on the wall.

As a consequence of curating, I purchase and make whatever it is I dream up to create the effect I desire. I hunt through eBay, Etsy, and numerous miniature resources to find just the right piece for the right place.

My love affair with decorating miniature rooms has taken a turn now and has entered the English cottage phase, where the colours are jewel toned and the reflection is more vintage. I also have plans for a miniature potting shed. I have a full size potting shed in my side garden and would like to have a miniature one inside that full size shed. I know I will have great fun collecting and arranging a potting bench and all that goes with it.

Top far left: This over-stuffed chair is a comfy place to relax and read.

Top: Tiny scones are going into the old-fashioned oven.

Left and above The nursery was decorated as Susan would like for her own child.



It's time for tea in Gill's inspired wonderland

When Gill was persuaded to snap up another thatched cottage she knew it had to be a tea room, and Alice was pointing the way

BY GILL BRIGHTWELL



I was already the proud owner of one Little Homes of England thatched cottage when my husband, Hugh, spotted a smaller, second-hand cottage on Karon Cunningham's stand at Miniatura. It didn't take too much persuading on his part for me to want to snap it up.

I knew immediately that I wanted a tea room, in a relatively modern style, and then for some unknown reason an Alice theme seemed to be the way to go. I had met another collector online and she was selling the Chris Sparrow painting of The Mad Hatter's Tea Party (above the fireplace) and at a later

stage, the Veronique Cornish umbrella stand, both of which I purchased.

I had seen a grandfather clock with the face painted to reflect the Alice stories and I asked Keith Bougourd (Small Time Miniatures) if he could make a shelf clock in similar style. He said he would and then asked if he could do something quirky and how quirky would I be happy with. The finished clock is as you see and I totally love it. It's not at all like any of Keith's work but it's perfect for me.

The remainder of the pieces were collected over time. The teapots (except the little white one) were all from Sally Meekin as were the painted wooden Alice and White Rabbit outside. The Alice legs were a precious gift from Veronique on the bottom shelf of the dresser.

At one table Mavis sits and waits for her friend Marjorie to arrive. They're having afternoon tea (prepared by Carol Cook). At the next table is Arthur, a bit of a man for the ladies. He has jammy heart biscuits and Cheshire Cat shortbread, also by Carol Cook. Mavis is a Julie Campbell creation whilst Arthur was made by Jain Squires, Giddy Kipper. On the opening wall is an Alice plate commissioned from Jack Cashmere (Cashmere Collectibles) by my friend in Syracuse, New York, as a Christmas gift, and a White Rabbit by Julie Campbell.

Upstairs baskets are for sale. When I was in my teens I did a basketry







course and have loved baskets ever since. Meeting Zara Thomson-Ribeaud at Kensington I was in awe of her tiny, perfect baskets and the obsession began. I now have many of her baskets in my houses.

Zara introduced me to the work of Francine Remy-Coyone and I have several of her pieces and several from Lidi Stroud (Basketcase Miniatures) in Australia and I love their work too. Unfortunately I only have one of Brandaen Jones' but give me time! Squint, the furry cat was from Annie Willis of Fine Designs. The other cats are not named but the one tucked up in a blanket is David Ward's and the remainder are Sarah Hendry.

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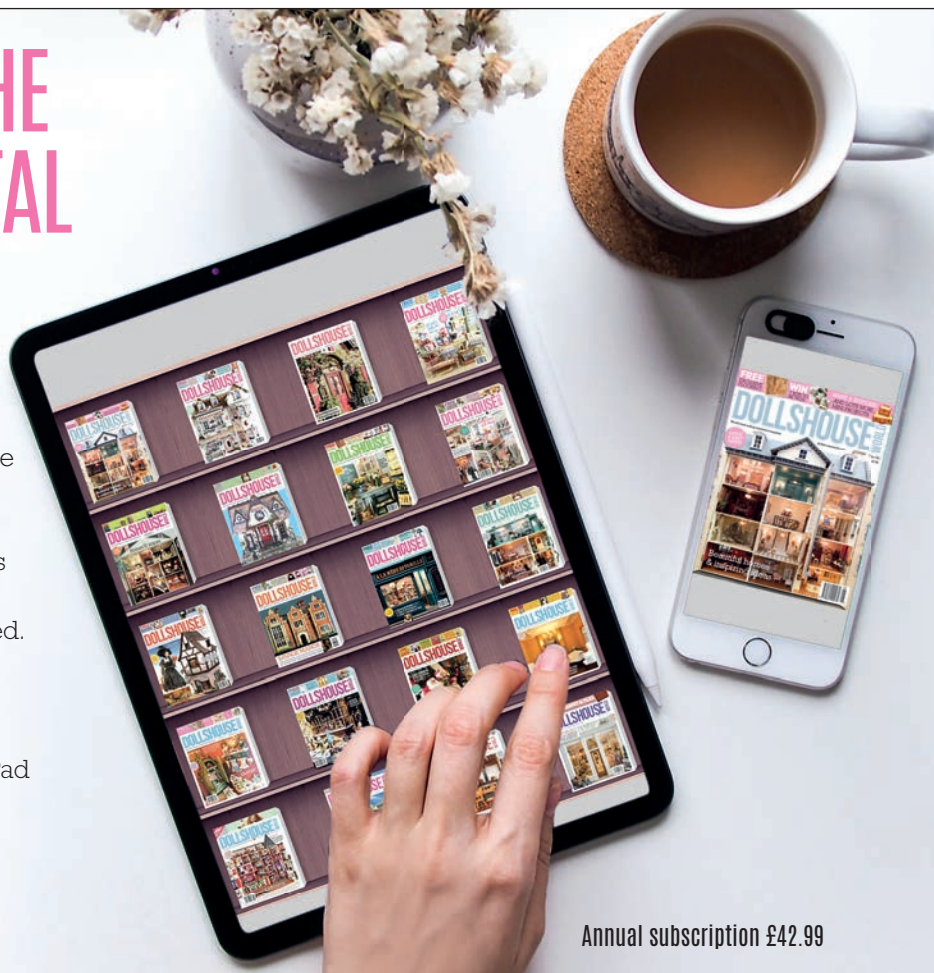
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Pat's magnificent hall built for a sideboard

At five-foot long and four foot high this amazing mansion is teeming with colourful life, and its owner doesn't worry about her characters fitting into period style

BY LAURA QUIGGAN

Some people love 'em, some people hate 'em," said Stroud-based miniaturist Pat Pinnell. "Me - I just adore them." She was referring to her collection of dolls, which is quite impressive to say the least. As Pat rightly pointed out, they seem to make her houses throb with life.



Pat has 17 houses, so you can imagine how many dolls greeted us when we visited her a while ago to be the subject of our main feature.

Although she insisted the mansion is her last property, this is said with tongue placed firmly in cheek - we all know that will-power is not a strong point among those who love this hobby as much as Pat does.

But naturally if this was going to be the last addition to the Pinnell empire it would need to be a worthy finale - large enough to house an aristocrat in a National Trust type of building.

With a vision in mind Pat dusted off a stool and a piece of board to work on and set about constructing her mansion out of plywood, right in the middle of her kitchen. Using only a guide book from Norfolk's Blickling Hall with its spectacular long gallery, superb library and fine collections of furniture, pictures and tapestries, she literally 'made it up' as she went along.

"I don't like all that careful measuring," said Pat, who once did a car-

pentry course back in the Sixties.

Pat is what you might describe as 'a determined woman'. Her trusted builder occasionally offered solutions and ideas, but apart from that Pat is a pretty

independent miniaturist. After four months of sawing, sticking and painting, 'Abbots Leigh' was built.

At five-foot long, four foot high and one-and-a-half foot deep the mansion fitted the bill - and Pat's sideboard, exactly as planned. Something that big would be too heavy and clumsy to move as one piece, but Pat had already considered this fact and constructed it to come apart in four layers.

"My cleaners regularly fill their Dyson with sawdust when they do my dining room," joked Pat.

Such a grand Jacobean mansion deserved to be filled with the best things. Having gleaned a wealth of miniatures experience through her other 16 houses, Pat felt she knew exactly who she was going to go to in order to buy 'superior quality'.

"Peter Mattinson has always been my hero," explained Pat, "he once said that in his work, anything he could not make well himself he obtained from craftsmen who produced the best in that line."

Above: Upstairs in the spice room the housekeeper prepares the day's provisions.





Above: To enhance the grand exterior of her building, Pat has used plaster details of Green Men in three designs.



Following his example, Abbots Leigh has quite a roll call of quality; Sue Cooke for flagstones and tiled floors, Pear Tree Miniatures for hand carved furniture, Sussex Crafts for inglenook fireplace and metal accessories, Tony Knott for pewterwork, Tom Burchmore for the linen-fold paneling, and Paul Wells for his embossed brickwork sheets. You might also recognise The Little Homes of England chimneys, which were the icing on the cake - or should that be roof? Sadly, not all of those names are still producing miniatures now.

Although Pat didn't try to create this house as an exact historical replica, as a published author of two history books, one of which is award-winning, her level of knowledge and interest in the subject has made a pretty convincing undertaking. Tudor seems to be favourite, with Pat assembling her own scrapbooks on the period. In fact it was the Tudor period that introduced her into the doll's house hobby in the first place.

During an active membership of the W.I in the late Nineties, Pat took part in a competition to make an Easter bon-





Above left: Proud new mother looks on at her baby.

Left: How many other houses can claim to have received a visit from Elizabeth I? The richness of fabrics on these dolls really add to their importance.

Above: village musicians warm up for tonight's performance with a new dance.

net. This involved making a small-scale Tudor house and incorporating it into a bonnet - except that Pat got so carried away with the house, putting in stairs and so on that it never quite made it to the hat stage. She used to be an active member of a club where sharing knowledge and skills are the very fabric of the group; this was where a colleague made her window frames, as these could not be bought to fit elsewhere.

Once the house was built and decorated, then came Pat's favourite bit. For the next three Minatura visits she embarked on the great doll hunt. Pat went

for the right look and appeal of the doll rather than worrying over what part of the period their costume fits applies to.

"People were slow to catch up with fashion in villages," she says, with a wry smile.

In the kitchen a scullery maid hears the latest gossip when the milkmaid brings in the day's milk. While the steward's pretty daughter pleads with her father to allow her to keep a hungry, stray dog.

Above the kitchen is the small spice room with a trap door and lowering basket. Here the housekeeper is sorting out the spices and provisions for the day. Next door in a small bedroom, a new mother gazes at her baby in the

cradle. At the centre of the house is the main hall.

"How I wish I could have made it twice as wide," admitted Pat, "but the house fits exactly on my sideboard so there was no more room for the no-good son to seduce the scullery maid."

Each newel post up the rather grand staircase has a carved 'worthy' mounted upon it - much the same as the real Blickling Hall staircase in Norfolk. Pat bought hers quite cheaply at the Gloucester Museum and varnished the pewter pieces dark brown to resemble carved wood. In the ground floor dining room two ladies of the house chat while a boy trains his puppy's eye for the food.

“How I wish I could have made it twice as wide,” admitted Pat, “but the house fits exactly on my sideboard so there was no more room ,”



Left: Behind closed doors - Pat's purpose built Manor is a feast of colour and activity.

Below far left: One of Pat's favourite pieces is this carved cabinet by Pear Tree Miniatures.

Below left: Carved newel posts on the main staircase and Worthies - which are actually pewter, painted to look like wood.

Right: Gossip exchanges between the scullery girl and the milkmaid.

Below right: Chimney pots on the roofs of great mansions should reflect the nature of the building, as if symbols of status. Viewed from the ground the pots may not seem all that big, but in reality period pots were about seven foot high, and a minimum of three foot. These pots show an ornate twisting pattern on the shaft and a decorative crown. Originally they would have been made by local craftsmen and would have included inscriptions, such as a message relevant to the times or signature.

Above, in the great chamber, two groups of dolls vie for attention. The owner of the estate and his wife examine their new livery cupboard and a group of architects and their young apprentice discuss the next building project with the estate baliff.

The long gallery runs above all of these rooms where preparations are underway to 'God Bless the Queen' who is on one of her 'progresses' around her realm.

"I had to manipulate time a little as Elizabeth I died in 1603, so I decided she should visit this house in 1600" commented Pat.

The village musicians are trying out a new dance while the gentlefolk also rehearse, surrounded by courtiers and the heir of the house, accompanied by his wife. While in a small tower room, two young lads are hoping they will be allowed to play their lutes during the festivities.

Dolls are not simply a representation of people to fill a space in the house, Pat uses them to tell stories and groups the dolls into scenes, connected with the daily running of the house. This way, and because there are so many of them, they really do work for their keep.

"Without all these dolls, how lifeless



the house would seem," said Pat, and she's absolutely right.

Let's not forget the little things in the layout of a house either. Animals would have featured prominently at this time, particularly cats and dogs, which are included in at least six of Pat's rooms - not including dinner strung up in the kitchen. Then there's the richness and quantity of oil paintings and tapestries used to decorate the walls. Heraldic arms emphasise the status of the household, silverware shows their wealth, books, music, banquets and a full household of guests (including Queen Elizabeth) make this a most notable residence.





Rebecca's pub pays tribute



The Master Swordsman Pub and Inn brought tears to the eyes of her father when she unveiled it for the first time at the launch of her museum

BY SANDRA HARDING

It's always exciting when someone opens a new store so we were happy to feature My Miniature World in Malta, back in issue 329 (February 2020).

At the time I mentioned that we hoped to show you some of the individual houses in the store and museum, owned by Rebecca Micallef, and here is one of them.

This particular building has fond

memories for Rebecca as it was designed as a tribute to her father, Maestro Daniel Sammut — he has that title as he happens to be a real master swordsman. Wow! It was built in time for the launch of My Miniature World and her father saw it complete for the first time at the museum launch, which made him immensely proud and brought tears to his eyes.

On the ground floor is the pub with

various weapons, posters, and portraits of Rebecca's dad on the walls, which she printed on canvas. The people were all made by Rebecca's friend and doll maker, Beverley Senatore, and they all have names and characters to suit the scene.

There is Sir Edwin Berrett, who happens to be the son of the owner, Larkin Royston, the handsome bar tender, and Susanna the barmaid



e to her swordsman father







“The inn is quite a museum itself, as the antique armour, swords, weapons and paintings all have a story to tell.”





serving the drinks. Susanna was inspired by an 1882 painting called *A Bar at the Folies-Bergere*, by Edouard Manet, and the lady in the painting was actually called Suzon. The bar area was all handmade by Rebecca, built from scratch to fit perfectly under the staircase, while her father painted the armour and weapons in the room.

Mrs Charlotte Perkins and her husband are spending a few days in the guest room. Mrs Perkins has just arrived after a shopping spree at Miss Leah's Boutique and is waiting patiently for her husband who is on business in Regent Street. This is a very comfortable room with its own private bathroom.

The inn is quite a museum itself, as the antique armour, swords, weapons and paintings all have a story to tell.

In the Victorian parlour are Madame Arabella Barrett, the proprietor of the Master Swordsman Pub and Inn. She took over the business from her late husband, who happened to be a Master swordsman himself.

Accompanying Madam Barrett is Mister Fletcher Oaks who looks after the estate and business affairs for the lady. Madame Arabella loves her parlour and enjoys having her business meetings here over a sherry and pastries. This room is always very welcoming and elegant, with a warm fire and a well-stocked library. During rainy days the guests can enjoy a game of chess or just relax whilst listening to the phonograph playing or reading a book. Guests can also enjoy their tea and meals on the roof terrace that boasts exceptional views.

Coming back to the fascinating fact that Rebecca's dad is a master swordsman, which is amazing, it turns out that Rebecca is no mean swordswoman herself. As a young girl and woman she had quite a reputation in the world of fencing and has won several competitions. She tells me that she grew up with the same discipline, dedication and love for the sword as her father, and it's all thanks to Daniel that sword fighting runs through her veins.

This is a fascinating story, and I hope to show you more of Rebecca's' creations later.



You can use the painting that inspired Rebecca's pub in your house. See Paint by Numbers on P59, and the Cutouts on P35, the following contact info.



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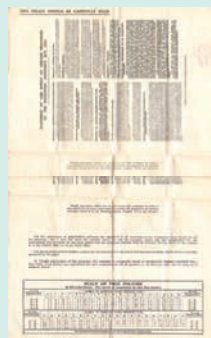
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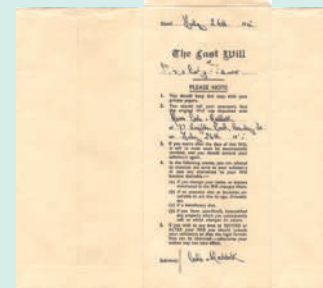
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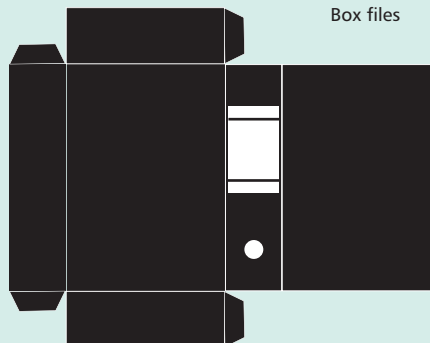
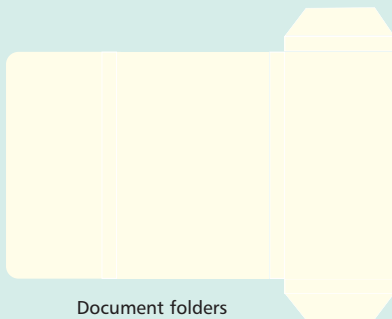
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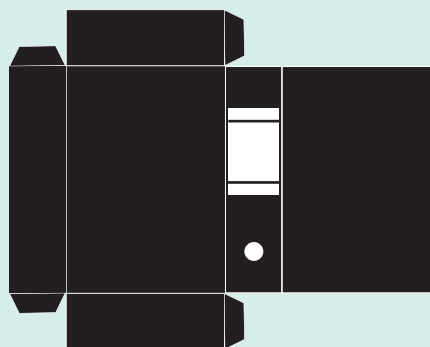
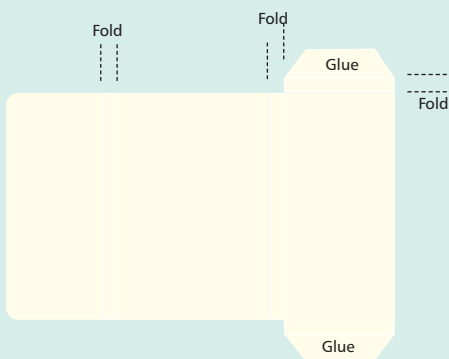
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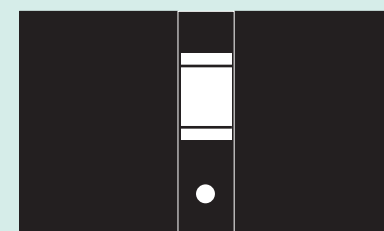
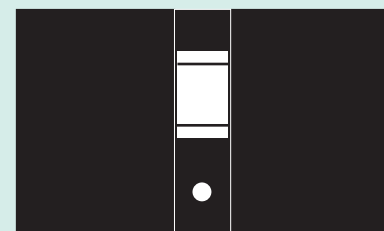
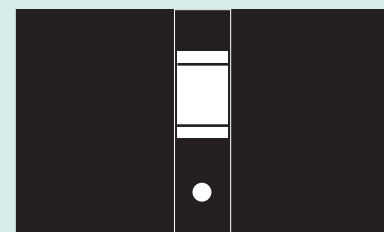
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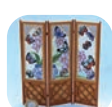
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Quick and easy

A fish in a display case is a great addition to a scene. Sandra makes one in no time

BY SANDRA HARDING

Soften piece of Fimo and roll to an oblong fish shape, slightly flattening out the tail fin to fan shape. After trial and error, I found that working with the fish flat was the best way to keep the shape. The topside of the fish needs to be rounded, the back does not. Do this on a non-stick work surface (tile maybe). Make a small indentation for the eye socket. My fish are about 2" long.

Take a tiny piece of Fimo, and create the top and bottom fins. Gently add on to the main body using a cocktail stick to join them to the body, just easing away from the work surface so it doesn't stick to the tile.

You will need

- Craft sticks, or stiff card for frame (or small Reutter box as an alternative)
- Clear sheet of plastic for front (clear wrapping found on birthday cards will work).
- White Fimo. (I made one fish from Das, but I prefer Fimo as it's smoother and pliable for longer).
- Side on picture of fish
- Acrylic paints (cheap ones are fine for this project)
- Tiny stones (real fish tank size), shells, sand, grit
- Pack of fish tank grass
- Clear nail varnish
- Blue, thinner card for backdrop OR picture of water if needed.
- Glue, tweezers, scissors, cocktail stick or similar

Shape and add the side fin, keeping it fairly flat against the body. Check with your fish picture as you go.

Very gently score in the ribs in the fins, keeping the shape. Bake the fish in oven as instructions.

Depending on the size of your fish, make a case using either craft sticks or stiff card (see picture). Glue on a thinner card for the backdrop and let it dry. Paint the frame if required. I used brown acrylic on card, and one I painted blue on the inside. Craft sticks look good with just a light stain. Shoe polish would work. My "case is 1.25" by 2.25".

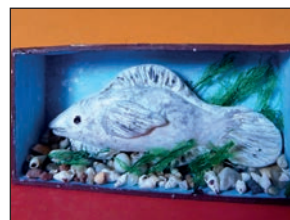
Using your fish picture as guidance, paint the fish starting with a white or pale grey, and adding darker colour as it dries. I just added a little mottled effect, using black and grey. Put a tiny black blob of black paint for the eye. (If you have very tiny googly eyes in stock, then they look good; see my original fish) This one, by the way, I created in two parts in a small Reutter box. The fish and some stones etc I glued in the bottom part of the box, and the rest



were in the "side" of the front cover. I added a little clear nail varnish to get my fish a bit shinier; it's your choice (see picture).

Glue your background picture (blue card or water picture) on the inside back of the box, and glue in any fish tank grass to go behind the fish. I like it to all lay one way. I added a few white acrylic bubbles to my blue card.

Lay glue in the bottom of the box and put in a layer of tiny stones, shells etc. Add glue on top of the stones, and glue in your fish, arranging the stones and grass behind to look nice. Add further stones, shells and wisps of grass in front of the fish, until you are happy with it.



How Lillian fell in love with a flower festival

Lillian adores making miniatures and vows to keep on with her “magical hobby” despite hand tremors. Here she takes us through the creation of her wonderful Córdoba courtyard

BY LILLIAN MILLER

I saw a picture of a Spanish courtyard and fell in love with the beauty of all the flowers. I spent a month or so researching Córdoba's spring patio festival and became intrigued with all the colours and variety of plants and trees. So, I stopped what I was making and decided to try to make my own courtyard.

It stands 24" tall x 28" wide x 20" deep. The whole structure is scratch made by me. Once I figured out how it would piece together I used foam board and plaster of Paris to give the stucco look. The columns are made of 3/4" dowelling and round wood disks...I painted them with paint and sand mixture for texture. The doors and windows are made of balsa wood by me. The hardest build for me was the tile arches...which are made from air dry clay. The learning curve was they had a tendency to warp as they dried...so it took several attempts to get them right. The stairs were another challenge...at first I wasn't sure where I wanted them...then once that decision was made I had to decide on materials. I went through foam board...balsa wood...Styrofoam but the best result came from cardboard.

The walkway is foam board with printed vinyl tiles (I was trying to lighten the weight) I wanted the courtyard to have the pebble stone design look. I hand drew a design then used Gallery glass faux leading to outline the design. I then glued in coloured sand and

finished with a clear varathane spray to hold it all in place.

Then came the decorations. I love detail and talked with a woman born and raised in Spain to make sure I didn't miss anything. I started with downloading images of tile mosaic art and Spanish plates. I glued the tile art to cardboard and creased the individual tiles in... then added clear polish for a shiny look. I bought plate blanks and glued each design on before adding clear polish. I found two Spanish type brooches at my local charity store and bought a sword and metal mandolin to hang on the wall.

The biggest challenge was all the beautiful flowers. I bought fern pieces

and paper flowers on eBay. Then I bought thimbles for the pots on the wall... I painted them blue and added moss and flowers individually. The beautiful blue and white ceramic pots were bought on Etsy and I handmade each flower bush. I made the little tables by the doors from Christmas ornament hangers and napkin rings. I handmade each flower box hanging on the railings and bought the railings in the UK.

I bought the white metal chairs and tables from eBay and reworked a couple of chairs to make them different. I made the hanging pots and wall pots.

I bought the fountain but handmade the water trough. I bought the metal gate from a local hobby shop but painted and draped flowers over. The resin people were all purchased from the UK.

I hand made the centre courtyard flower garden out of a disposable container wrapped with air dry clay and painted it with a paint/sand mixture to give a cement look.

The Vespa in front is a Christmas ornament that I couldn't resist while the religious icon on the left wall was handmade by me. I downloaded the image and handmade the small brick roof and also made the religious candles.

The man in armour and second floor table were given to me and both completed the Spanish look.

I have always had a fascination





with miniatures but as a child I didn't have a doll's house. In the early 1980s I bought a house to make but after several moves, I didn't have room for it and ended up selling it unfinished. I had many House of Miniature kits that I saved for some unknown reason and stored them away in the garage.

Fast forward to 2016 I was decluttering the garage and came across the bins of my miniature kits. I decided to try and build the kits; that lead to making room boxes. I made a kitchen, a dining room, a living room, a bathroom, a baby's room and then came the man cave. Friends and family talked me into entering it in our local fair...and to my surprise I won the 2017

Reserve Grand Champion. That put a spark in me...and I decided to try a room completely from scratch...that developed into the 1880 western saloon. Again, I was shocked to find out I had won the 2018 Grand Champion ribbon.

I was making a 1964 era teen girl's room box when I came across the picture of Córdoba Spain. My brain started putting grandiose ideas in my head and the courtyard was born.

I adore making miniatures. It keeps my brain and hands busy and out of trouble... well most of the time. I would love to continue the hobby but my arthritis and hand tremors are getting worse which makes it much more dif-

ficult. I'll continue with what I can and hope to inspire others in this magical hobby.

About Lillian

"I'm a 72-year-old wife, mother, grandmother and great-grandmother. I have been married to my wonderful husband for 53 years. We live a comfortable life in a small condo within a retirement community. Now that our children are all grown and on their own, I find time to indulge in frivolous fun hobbies like miniatures."

Miniature show

We might not be able to visit shows in person at the moment, but we can take you round some of the beautiful miniatures shown at a past show

BY SUZIE JONES. PHOTOGRAPHY BY MICHAEL PUFF



▲ Julia Stewart

Fanciful in Blue was created with a hand-beaded silk couch, and a flamingo with one of her fabulous hats.

► Paula Gilhooley

This spider orchid in a footed vase is made with Japanese silk fibre crepe paper and laser cut in Paula's exclusive design.



Photos show some of the exhibits at a past Good Sam Show in San Jose, California, which raises money for the Plane Tree Health Library. The next show, the annual 45th Show & Sell, is scheduled for October 9 and 10, 2021.



▲ Pete Acquisto

This lady's vanity set, unicorn, and bud vase will make a sterling silver splash in any bedroom.



▲ Beth Freeman-Kane

Beth takes an absolute delight in nature and it shows here with her favourite animal, the meerkat, and in the birds that keep him company for this scene.



▼ Jan Patrie

Jan makes guacamole in miniature look like a feast. Her handmade creations add flavour to any kitchen scene.

► Miyuki Nagashima

This Rocaille-style collector plate and Sèvres vase were created by Miyuki using historical details and colours.



Wcase



▲ Valeria Bonomi

Valeria leaves you breathless with these high heel shoes and matching purse in white leather with brass metal orchids and leaves.

► Gilbert Mena

This reproduction of Walter Heath Williams' Blackberrying in Kent required the tiniest and finest of brushes to complete.



▼ Vegas Airs

Vegas Airs brings whimsy in style with these dolls. Flamingo in a sink, and a Valentine doll are a wonderful addition to any fantasy scene.



▲ Takumi Takanashi

Takumi created this modern Japanese style cat room for her beautiful calico, including wall perches and fish-themed furniture.

◀ June Clinkscapes

This hand-crafted Duchesse daybed and footstool are dressed all in silk brocade.



► Laura Crain

Laura takes us back to a previous era with this hand-painted armoire, writing desk, and flower arrangement.

Dollhouse Land

by Laura Crain.

T: 001 949 496 9841

E: LauraCrain2@aol.com

F: [Facebook.com/Dollhouse-Land](https://www.facebook.com/Dollhouse-Land)



A perfect pool patio offers fun in the sun

Kristine Hanna has taken her mini garden to a new level and the inspiring modern scene would look right at home in an interior design magazine

BY DEB WEISSLER

Summer's nearly here and it's time to enjoy being outside. You won't find a better spot than Kristine Hanna's inviting twelfth scale pool patio, complete with lights and landscaping.



As a modern-style miniaturist and blogger, she wanted to create a contemporary space with the strong structural elements and clean lines that define contemporary architecture, yet present a space that was also warm and inviting.

She was drawn to a split level patio retreat, complete with swimming pool and ample spaces for lounging and entertainment. She liked the way this multi-tiered design enabled viewers to see the complete backyard space without building a sprawling complex. This also gave her the opportunity to create defined lounging and dining areas. It's the ultimate backyard oasis!

The substantial asymmetrical stairs help draw the eyes upward, from the terrace below to the horizontal privacy fence above. In between, the garden planters placed at various heights mimic the asymmetry and add colour and architectural interest to the hard-scaping.

To create this inviting backyard, Kristine combined several pieces she had received from Hobby Builders Supply, and added items she had stashed from her various custom doll's

house projects. Together she combined wood, MDF, plaster, stone, acrylic, and lighting into a multi-dimensional outdoor space that invites one to linger and enjoy the warmth of the day. So let's take a tour while Kristine points out her favourite features.

"I began with the construction of the base. The stairs were the first thing I put together. It was much easier to make the second level fit the height of the stairs, rather than adding on stairs later and trying to get them to fit. The deck base was made of 1/4" MDF and cut on a table saw. I left the back of the deck open so I could hide and access the electrical wiring. I also framed in a rectangular section for the pool to sit down in. After the basic shape of the deck was created, I started adding my planter boxes around the edges and before I knew it, my original design had doubled in size!"

To simulate deck boards, Kristine used a roll of thin birch veneer cut into strips with a laser cutter that she then cut to fit with a hand-held mitre tool. She used a heavy book to hold the decking in place while the craft glue dried. Before staining, she used a palm sander to smooth the surface.

"To visually separate the lower level of my outdoor space from the upper level, I made mini patio pavers, using 1/16" balsa wood, which was very soft and easy to hand-cut into squares. I



Above: An overall view of the gorgeous pool deck with the fence lights on. An intimate table to have summer meals.

Above far right: Another view of this stylish modern miniature pool deck.

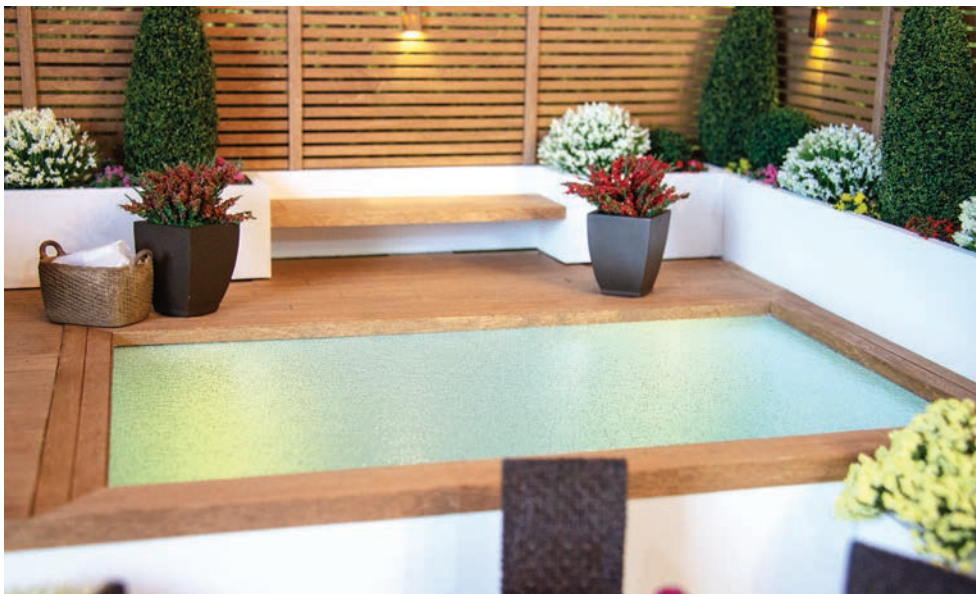
glued them down and then painted them a light grey.' Once dry, she used filler as grout.

A fence is always a desirable feature in a suburban landscape when air flow and privacy are desired. To create the wooden fence, Kristine used a combination of strip wood and laser cut basswood sheets. The fence row is one long sheet, but Kristine cleverly used several vertical posts to give the impression of individual fence sections. She kept the spacing tight to keep the focus on the deck.





Left: The twelfth scale deck table is full of refreshment for a summer day get together.
Below: Take a midnight dip and relax on the chaise lounge on a warm summer night.
Above: A blooming flower box.



To add a pop of colour, several planter boxes add three-dimensional textures around and through the vignette. Creating them was challenging and time-consuming but the hard work and effort really paid off.

"I decided to fill them with Styrofoam and foam board to raise the level of the soil beds.

"I found some fine faux turf at my local hobby shop that looked remarkably like the real thing.

"After some trial and error, I found the best way to apply was with spray adhesive craft glue.

"The larger plants and bushes were easier to place in the gardens; however, the loose flower fluff took a bit more patience. I followed the same technique I used with the soil and sprayed layers of adhesive and flower fluff together.

"I really love how they came together, I think they make the garden! The bushes were also a great find!. They are the tops of flower stems from the craft store. Their tiny bead-like tops look just like flowering plants, and they cover a larger area too."

Of course our eyes keep wandering back to the swimming pool, and Kristine admits this was her favourite part of the project. She used bubbled



Above: A closer look at the working lights along the deck steps. See the tutorial in this issue on P74 to add lighting to your miniature garden.

acrylic for a water-like texture and the blue-green colour creates the illusion of water, with or without the lights. The lights reflecting off its surface give the impression of water rippling in the breeze.

Lighting makes any outdoor space inviting after dark and Kristine wanted an illuminated space without being overpowered. "I highlighted important areas of the deck, like the steps and the fence. I love the way the bench at the very back illuminates at night to reveal this cosy little nook.

"The lighting fixtures themselves are made from pretty simple objects. I made the fence lights from rectangular styrene tubing and the stair lights from re-purposed drawer pulls. Since I used LED lights, I don't have to worry about them getting too hot. The wiring is all hidden in the planters and under the deck."

No outdoor space is complete without furniture and accessories. Kristine liked the contemporary outdoor wicker furniture but felt a splash of colour



and vibrant material would warm the space. She made several seat cushions from foam board, covering them with a thin striped fabric for a comfy look. Drinks and food set out offer a taste of summer all year round.

"I was genuinely surprised by how much I enjoyed making and decorating an outdoor scene! So many great

holidays and events take place outdoors, and now I can't wait to decorate and add items as the seasons change. It would be easy to add a more seasonal twist with new plants in the potted planters or fallen leaves across the floor. From now on, I'm definitely going to try and add more outdoor spaces in my future builds.

Make pretty window blinds for your room

Adding wooden blinds is a great way of dressing a small window if you don't want to use curtains.

Karen shows you how to make one

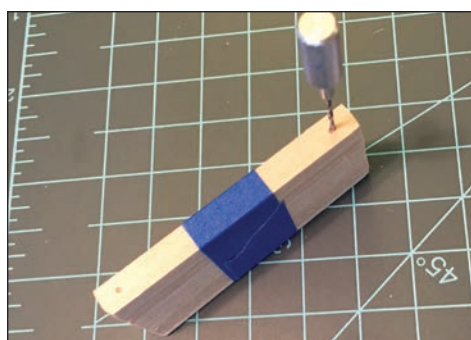
BY KAREN HRITZ

Make some mini custom made window treatments for your twelfth scale room. It's little touches like these that will bring your doll's house to life.

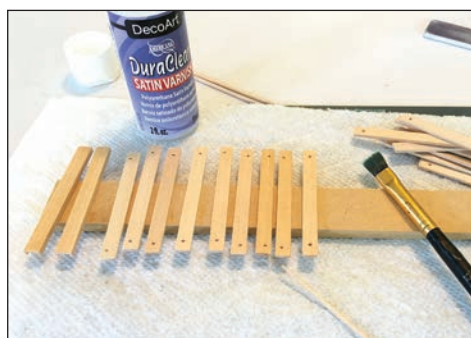


Step 1. For a standard single doll's house window, you will cut the 1/4" x 1/16" strip wood into 2 1/2" pieces. You will need 20 pieces. Stack the pieces and tape, then sand any that are not the

same length as the others with a sanding stick.



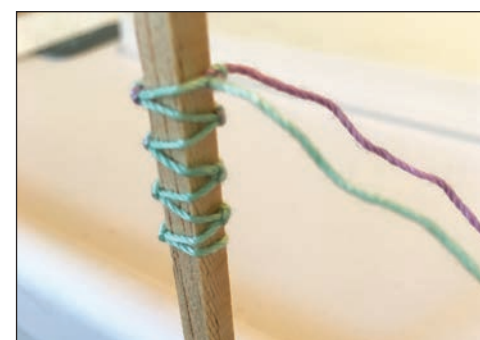
Step 2. Mark the spot where you will drill the holes 1/8" from each end. If you are using a finger drill, you will need to re-tape the slats into smaller stacks so you are drilling through only 4 or so at a time. Note: It is important to keep the drill at a right angle to the stack so that the holes are all aligned.



Step 3. Sand all the strips as well as the 2 channel pieces, then finish with stain, paint or varnish. I used 2 coats of varnish on each side, sanding between coats. Note: Keep a toothpick handy



to clear any paint or varnish out of the holes before it dries.



Step 4. I call this step 'making the ladder'. The photo shows a larger crochet thread so it is easier to see. I tried this with 4 different types of cord/threads and ended up using the size 80 fine thread so that the knots were small and the ladder wasn't stiff.

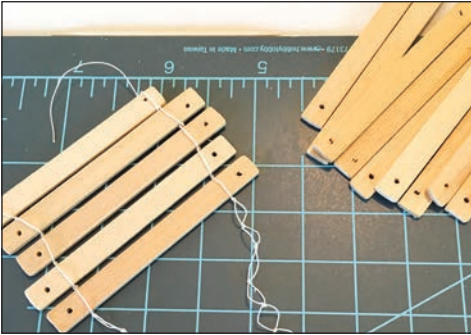
To tie the ladder, clamp or tape the 3/16" x 3/16" strip wood to the edge of your worktable so that it is standing up.

Measure a piece of crochet thread that is about 30" long. Tie the thread around the strip wood with a double knot, making sure that the ends are equal lengths. Align the knot on the corner of the strip wood.

Next, wrap the thread to the opposite side of the strip wood and tie another double knot, again making sure the knot is on the corner. Continue to do this, zigzagging back and forth until you have at least 42 knots. Note: The tighter the knots are, the more evenly spaced the slats for the blinds will be.

You will need

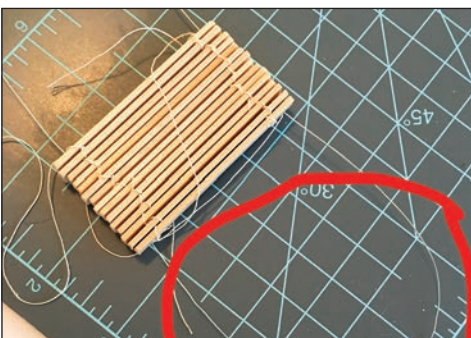
- Strip wood – 1/4" x 1/16" x 24"
- Channel strip – 1/4" x 1/8" x 5" – cut into 2 – 2 1/2" pieces
- Strip wood – 3/16" x 3/16" x approximately 6"
- Size 80 crochet thread
- White glue
- 1/16" drill bit or finger drill
- Sanding stick
- Toothpicks
- Floral wire
- Paint or varnish



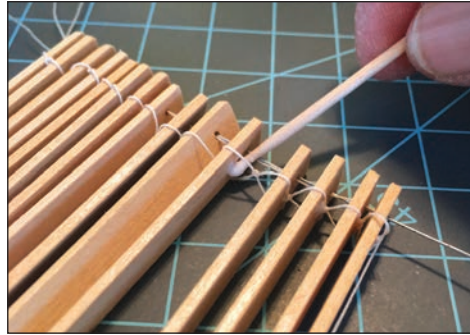
Step 5. Slide the ladder off the strip wood and cut in half. Make sure you have 21 holes in each piece. Insert the slats into the ladders as shown.



Step 6. Cut another piece of crochet thread 25" long. Thread the crochet thread through the holes, making sure the loose ends are nice and even.



Step 7. Run a thin piece of floral wire through each set of holes in order to hold the slats vertical for the next step.



Step 8. The next step is to centre the knots from the ladder on the underneath side of each of the slats and a scant 1/8" from the hole. Secure with a small spot of glue. I put a little pressure on each slat as I glued them while the glue dried.



Step 9. When the glue is dry, pull the wire out. To finish the bottom of the blinds, run a thin bead of glue on the edges of one of the channel pieces. Place the channel over the bottom slat, enclosing the all thread ends. Let dry.



Step 10. To finish the top of the window blinds, drill another hole at one end of the top slat (between the original hole and the corner). Pull the threads all the way up so that all the slats are closed. Now run the two thread ends through the new hole.

This step creates the cord that will raise and lower the blinds. Apply a thin bead of glue along the edges of the other channel and place on the top slat being VERY CAREFUL not to catch any of the threads with the glue, or they will not be able to open and close.

While it dries, pull on the bottom slat to expand the blinds, then clamp. This action will let you know you don't have the threads caught in the glue.

Step 11. Glue the blinds to the top of your window. With the blinds fully expanded, tie the two cords together with an overhand knot in 3 or 4 places.



Step 12. Add a valance or pelmet, if you like!

TOPTIP

- ⋮ Make sure to keep the glue away
- ⋮ from the holes.

shopvisit

WE CHAT TO SOME OF THE PEOPLE BEHIND OUR FAVOURITE SHOPS & STALLS



Pauline Millard's shop began as a project to keep her busy after a car accident. Eight years later she's still making minis and her shop is busier than ever



BY SANDRA HARDING

Don't for a moment be fooled by the frontage of Pauline Millard's cute little shop in North Yorkshire — it is enormous inside as the photographs prove. A real life tardis.

DHW readers have known Pauline for many years through her regular advertisements at the back of the magazine. They, of course, help promote her business, but even Pauline was surprised at the unusual effect of the pandemic — she got even busier. How nice to hear.

To help Pauline after a bad car accident husband Dennis built her a little shop at their home so that she could keep busy whilst recovering. After filling the shop (and her home) with all the items she had made from modelling clay, and everything else, Pauline started the business in 2013.

Over the years she has built up a very large and faithful customer base who know that they will get the best service and quality when they shop. The shelves are full, and brimming over with hundreds of thousands of tiny, miniature items, from the hand-crafted vegetables and fruits, made by Pauline copying the real thing, to hundreds of tins and packets of food. There is a menagerie of animals, houses full of furniture and enough plants to fill any garden, plus any accessory to add that personal touch we all like.

Using her favourite modelling clay Pauline also takes great delight in creating her people of all ages and eras, and they all have happy smiling faces, which I love. It means that they will make the customer smile when they receive their "family member"

in the post.

Incidentally, Pauline has been using the post a lot more than usual during the pandemic and admits that she sometimes works a fifteen hour day, just to keep on top of the orders. Many of her customers are ordering the varied kits that are on offer at Weaverthorpe Dolls House Miniatures, and Pauline said that a lot of people are using the time at home to create something they may not have thought of doing before the pandemic.

Her customers all seem to think that Weaverthorpe has been a life-saver, and I can vouch for the fact that having this hobby just can't be beaten. We all move into our fantasy world where everything is just as it should be.

I did ask Pauline if she had a doll's





house of her own (as well as the dozens of beauties she has in the shop) and she tells me that when it's finished it will have forty rooms. Now, that's worth waiting for, don't you think? Mind you she has been building it for five years and the business keeps getting in the way. I can't see business slowing down either as Pauline has recently appeared on Channel Five TV, talked on BBC Local News, BBC Radio York and been featured in several local newspapers. There was even a large photograph of one of her creations in The Telegraph. Wow, suddenly Pauline (and Weaverthorpe) is famous!

The shop is open every day of the week including Sunday, but it's by appointment only at the moment due to

social distancing. If you want to book, and you should, Pauline can be contacted by telephone on 07811 115020 or by email at www.weaverthorpe-miniatures.co.uk You can also find her on eBay W27 DHM.

The shop address is 27, Main Rd, Weaverthorpe, North Yorkshire, YO17 8EY, and Pauline is currently offering 10 per cent off when a customer spends over £40. Now, if that doesn't tempt you, nothing will.



LITTLE LINKS:

Weaverthorpe
27, Main Rd, Weaverthorpe,
North Yorkshire, YO17 8EY
tel: 07811 115020
web: www.weaverthorpe-miniatures.co.uk



Sun eventually shines on Sunnyside Cottage

It took many years, and quite a few moves, but Karen eventually lavishes some love on the Triang house she rejected in her childhood

BY SANDRA HARDING

Sometimes it may take a while for children to get the doll's house passion, but all I can say is better late than never.

Karen Lyons was about 6 or 7-years-old when she had an introduction to our miniature world when her parents gave her this doll's house for her birthday. It was secondhand even then, and her parents lovingly repaired it, replacing windows and tidying it up in general.

Karen remembers that the furniture was a variety of 1970's items, including a block of wood painted white to resemble a cooker, with four black circles on top. In reality, although she

was intrigued, the house was eventually given to her sister who played with it much more.

Around 1975 the house was taken with the the family when they moved, and it was kept as it was for a while until about 1980, when Karen's sister decided to strip the house down and redecorate. Unfortunately this was not to be and the furniture was lost — now I begin to feel really sorry for this poor little house. Karen, however, could not bear to part with it so it was stored at her grandparent's until Karen took it home with her in 1994. Even when she moved again, twice, the house was taken with her so the little house knew that it was wanted after all. It just had to be patient.

For 15 years the little Triang slumbered gently whilst Karen waited for inspiration and, much to its delight, in 2015 the little house was woken from its slumber with a good clean and brush up. The two doors were covered







“I’ve made this sound easy, but it wasn’t.”





in old glue and it all needed to be sanded down and repainted.

A neat new roof was made using A4 card, brown parcel paper, clear varnish, and paint and glue. Pretty wallpapers were printed from the internet and the inside was painted where paint should be, and the little house was so happy. New lights and electrics were soon added to show off all of its new furniture and fittings and lovely carpets, rugs and little curtain nets arrived.

I've made this sound easy, but it wasn't, and it took some time to get it all finished. The windows alone took over a year to get them all as they are vintage, and rare and expensive to buy the replacements. Karen rather enjoys shopping around for her hobby and the lights were chosen very carefully, checking prices and postage costs all through the process and very wise too. The same savvy approach was used to buy the people in the house and most of the furniture and accessories.

The children in the house are family and friends and are gathering for a birthday party for little Thomas. They are looking forward to jelly and ice cream and pass the parcel later. I love this little house and I am so pleased to see what Karen has done with it. It's now a real Sunnyside Cottage.





ACCOMPLISHMENTS

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



Danielle's Georgian dress shop

BY SANDRA HARDING

I can definitely blame Danielle McConaghy's mum, Denise, for this article as it was Denise proudly showing Danielle's pretty little dress shop on Facebook that caught my attention.

It was a project that her daughter completed at just sixteen as a nice distraction from her studies, and finishing her Grade 10.

Danielle had always been inter-

ested in fashion history, and has a particular interest in the beautiful styles of the English and French fashions of the 18th century. Although she searched various sites she found it hard to find the pieces she wanted and decided to have a go at making some of them herself. Danielle is particularly pleased with the hooped skirt and the 18th century stomachers, and enjoyed filling up the draw-

ers with appropriate items, even when the drawers are closed. That's dedication!

A busy shop crammed full of unique little pieces was always in Danielle's mind as she didn't want it to look neat and tidy, and I think the plan worked, as every corner and spare space is full of interest. That's because mum and daughter love going off on treasure hunts to antique

shops and doll's house shops or, in fact, anywhere that mini items can be bought. A few of the items are kits which were modified to suit and the button display, perfume bottles and hat pins Danielle made with beads. Some of the hats were bought and some Danielle made.

Danielle and her mum are regular customers at a local tea shop called Pippins Tea Company in Queen Street, Toronto, and a delightfully silly thing happened (that's got your interest hasn't it?) Danielle asked the owner, Barb, if she would like to display her shop in the tea shop window and Barb agreed. February and March is always a dull time in Toronto she said and felt it would cheer the window up and add interest.

Pippins is in a pedestrian precinct and very soon passers by would stop, admire, and often go in to chat about the display and have a cup of tea and a cake (the magic word).

Word spread and eventually a little feature about it was put in their local newspaper. Although Pippins doesn't sell miniatures the shop often features work by local artists and Danielle hopes that they will feature more of her projects as she completes them.

A thank you from Pippins

"It has been an absolute pleasure to have Danielle's miniature dress shop displayed in our window. Faces are pressed up against the glass on a daily basis, discovering the minute details. Teachers taking their classes on field trips make a point of walking past our window so that the kids can stop and admire and be inspired. People coming in... we think to shop, but to compliment Danielle on her work. For some, it even brought tears to their eyes, bringing back fond memories."



Kristine's throwaway fairy land

BY SANDRA HARDING

I think I realised years ago that most of us have a really soft spot for fairies and anything associated with them. Don't you agree? It was this soft spot that led me to admire a magical creation by Kristine Lanigan and I just had to share it with you.

It was created when a group of friends challenged each other to make a miniature scene using everyday objects which are easily found. An old, almost oval vintage doll carrier box measuring 11" high by 13" across and 5" deep was purchased from a thrift store, and Kristine began collecting all kinds of bits and pieces she needed to create her chosen theme — a fairy cottage. There are ceramic and resin figures inside, along with small empty boxes, various rocks and stones, including raw amethyst crystals and turquoise beads. Kristine tells me that the most fun was creating all the various tree barks, vines and ivy, and trying to get them to look real by using paint or stains.

The tiny house frame was created from an old Christmas display and she added flickering tea lights behind the windows and throughout the scene, although they proved rather difficult to hide. The lights outside were cleverly covered in moss to soften the look and create the magical effect that Kristine wanted. They really do bring the whole scene to life.

There is a beautiful angel frame made by a friend and a wire framed shoe adds character and depth to the setting. Amongst the dozens of objects I can see so many pretty things: brooches, pearls and many different beads, as well flowers and lots of tiny pieces of broken jewellery.

Kristine hopes to create a series of these cottages, some using forest animals, and she feels the possibilities are endless. This talented use of broken, tired, throwaway objects is quite remarkable and I now view my own collection of "just in case things" in quite a different light.



Shernelle's lilac room box

BY SANDRA HARDING

As much as I love this hobby, and as long as I have been doing it, there are many times I still get confused. This is one of those times and I blame Shernelle Scott.

I had better explain I guess. Shernelle sent me a photograph of a lovely room which I popped into a folder with a note for "later". When later arrived, as it does eventually, I asked Shernelle about it and this is the story.

Her friend Marion bought eight room boxes which had formed part of a large house on show in a museum somewhere. Shernelle bought three from Marion, with another following later if Shernelle could find room, which would make up half of that original house (I think). There are two box sizes and Shernelle has two short ones and one longer one (are you keeping up, because one of us has to).

I am told that the lilac room is the only one of the three now currently owned by Shernelle that's ready to show you, as the other two are still at the "I'm not sure yet" stage. The size of this box is 14.5" high x 14.5" deep x 19" wide. Normally Shernelle uses vintage items in her rooms and houses; this one is fairly modern but looks right, and that's what's important.

The maid is a Phoenix lady from eBay and was previously employed as housekeeper in another of Shernelle's houses, but she likes to move around. The little girl was a gorgeous Christmas gift from friend Shirley and is happy reading a Date-man's book, in between eating the chocolates on the table. Shernelle tells me that her own grandmother would keep sweets in a lovely old cupboard unit, and pretended not to notice when Shernelle helped herself – typical grandmother I reckon.

The lovely flower posy on the

table is from another house because it was the right colour, and the glass dish is by friend Lynette. The furniture is so well matched here — friend Nicola also recovered the sofa seat which blends in so well. The chandelier was a purchase from eBay, chosen for this room as the ceiling height really needed a meaningful drop. The little Chinese seat was also an eBay purchase as were the vintage pictures on the walls, and the lovely revolving bookcase and vase are also vintage.

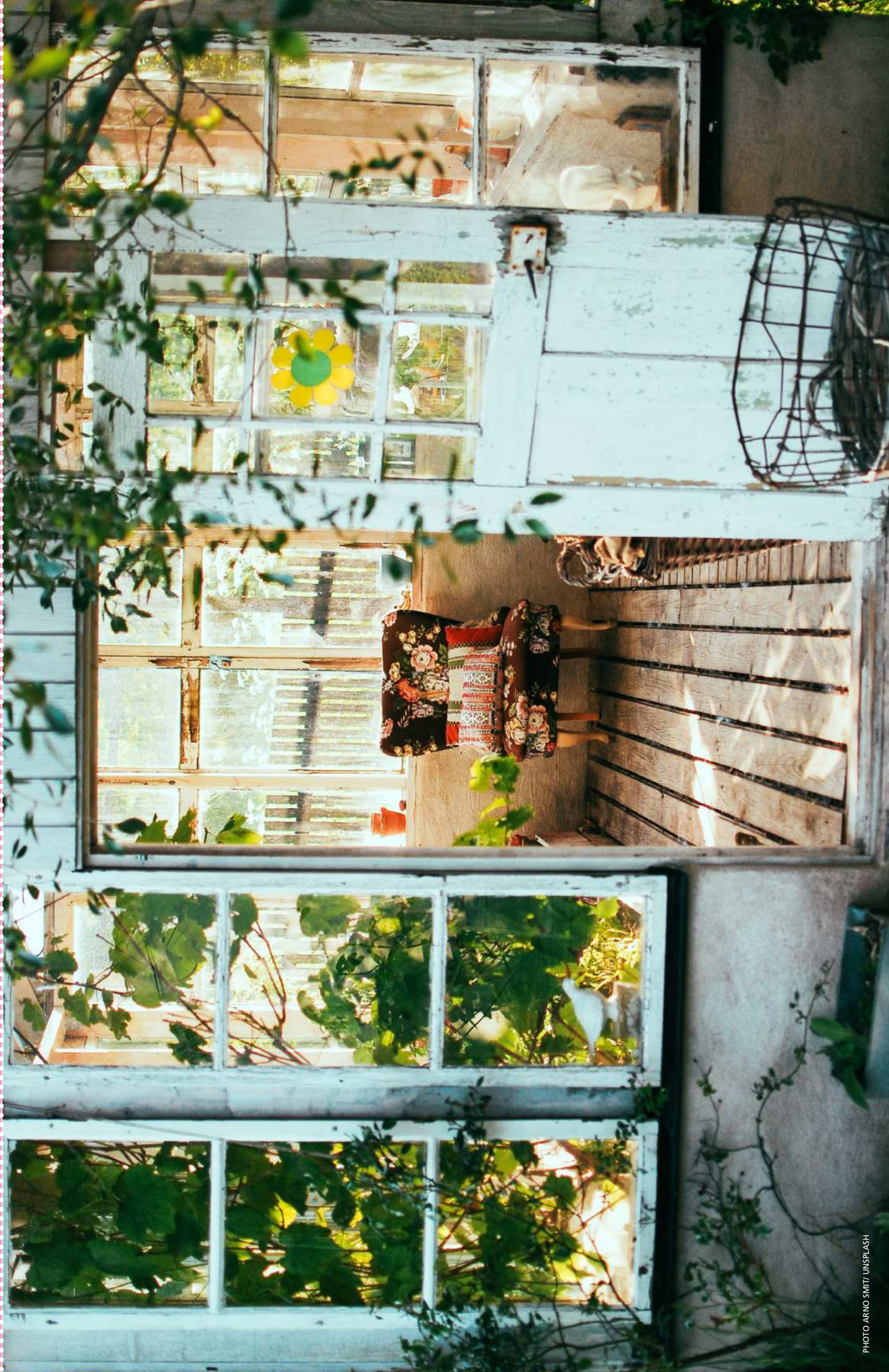
Interestingly, the previous owner had used wallpaper as flooring, and as Shernelle had decided to keep the room as original as possible, she just added a printed canvas paper rug on top. Very clever idea.

This is a lovely room and I look forward to seeing what Shernelle does with the rest of the rooms she ends up with, however many there are.

*From our
house to
your house*

THE CUTOUTS PAGE 2

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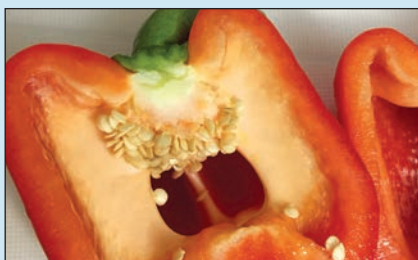
Potato crisps

BY RANDALL CASTLE

You will need

- Red bell pepper
- Knife
- Small bowl

Snacks might be fattening in real life but you can indulge yourself in miniature. Here's an easy way to make crisps that you can display in a bowl for your doll's house residents.



Step 1. Remove the seeds from a bell pepper.

Step 2. Let them dry on a towel or tray.



Place them next to a torn open bag to set the scene!



Painting by numbers

- 1. What are we hanging in our houses this month?** A Bar at the Folies-Bergère.
- 2. Well even if the title didn't give it away, you'd still know it was a French bar. Who's it by?** I can't believe you don't know that. It's a famous work by Édouard Manet. It was his last major painting, completed a year before he died. It was exhibited in 1882 at the Salon (the official annual exhibition of the French Academy of Fine Arts).
- 3. And did it go down well at the Salon?** Well, they would have been amazed, not least because it seems to follow the traditional format of portraiture but does not name its subject. Indeed, the barmaid appears as just another item in the enticing array on offer in the foreground: wine, champagne, peppermint liqueur and British Bass beer, with its iconic red triangle logo.
- 4. And the background is quite busy?** Very. It shows a fashionable crowd mingling on the balcony, entertained by musical and circus acts below. In the top left, a trapeze artist in green boots adds to the excitement. This animated scene is a reflection in the large gold-framed mirror, which projects it into the viewer's own space.
- 5. Did he paint it in the bar?** The Folies-Bergère, opened a decade or so earlier, had become one of most popular music halls and places of entertainment in Paris. Manet frequented it with friends and made sketches on site. However, the final work was painted entirely in his studio, where a barmaid named Suzon came to pose.
- 6. It's quite a clever use of the mirror.** You've put your finger on it. The play of reflections emphasises the disorientating atmosphere of the bustling Folies-Bergère. The barmaid stands before a mirror, but critics have accused Manet of ignorance of perspective and alleging various impossibilities in the painting for years, ever since the earliest reviews were published. A critic noted that Manet's preliminary study showed her placed off to the right, whereas in the finished canvas she is very much the centre of attention.
- 7. Where does it hang now?** In the Courtauld Gallery in London.
- 8. What do they say?** The French philosopher Maurice Merleau-Ponty has called a mirror "the instrument of a universal magic that changes things into spectacles, spectacles into things, me into others, and others into me."
- 9. What do we say?** Given time to reflect, I've decided to start on a pub scene with this at its centre (or maybe just off to the right).

Now turn to P35 to cut out the painting and hang it in your scene.

Beautiful farmhouse in the rolling hills

Michele had always dreamed of finding the perfect farmhouse and now, after a lot of kit-bashing, she is the proud owner of warm, inviting Willows Farm

BY DEB WEISSLER

When Michele Volonino saw a new doll's house on an Instagram feed, she fell in love. But was there room in her life for another doll's house?

"Another miniaturist had posted that she received this farmhouse doll's house kit exclusive to Target and I knew in a glance I had to have it," Michele recalls. "I just had to have it but couldn't justify buying another doll's house. I already owned several doll's houses and room boxes and Christmas was just a few weeks away. So I asked my son to buy it for me!" Problem solved.

When the box arrived by mail, Michele could barely contain her glee. But when her son placed his wrapped gifts among the others under the Christmas tree, there was no box the size of the doll's house kit. She began to panic. "What if he didn't get it for me? I couldn't go out and buy one for myself because they were already sold out!" Happily, on Christmas morning, the large box appeared and Michele was ready to put her own spin on it the moment it was unwrapped.

"Farmhouses are the hottest trend here in the Nashville area," Michele explains. "I had been searching for the perfect farmhouse in real life for some time. I'm hoping that when we downsize, I can find a beautiful farmhouse out in the countryside with all the modern touches. Practically every other week I'm walking through new

builds and have an endless supply of fresh and trendy styles to inspire and influence my miniature designs."

As she began assembling her kit, she was envisioning a beautiful farmhouse sited on the rolling hills of Gallatin. Despite urban sprawl from nearby Nashville, Gallatin is still home to many farms and is therefore still very much a farming community. While creating galvanised planters to be placed near the front door of her doll's house, the name Willows Farm popped into her head and it just seemed to fit.

Famous for kit-bashing kits of all sizes, Michele planned to greatly enlarge and modify the basic structure, beginning with the front elevation. She changed the front door, the window shutters, flower boxes, the porch's support posts, the patio flooring, and lighting, all of which she handmade. She added a pergola and patio with an outdoor stone fireplace on one end, the perfect spot for outdoor TV watching on cool nights.

As a trained artist who attended the High School of Art and Design in Manhattan, and studied architectural engineering and surveying in college, Michele has a keen eye for home design and décor. She knew the process of expanding the footprint of the doll's house would be challenging, but knew each addition would come to her eventually if she sat long enough and stared at it until inspiration pointed the way.

To transform the front of the house,



Above: The front door is warm and inviting.

Above far right: Michelle tried her hand at making flowers to fill the posts and they were a success.

Right: The interior room of the house from the patio entrance.

Michele used a variety of materials that did not come with the kit: egg cartons, cardboard, sandpaper, copper tubing, burlap twine, paper, fabric, and paints. The result was a warm and inviting facade that exudes Southern farmhouse charm.

She loved making the flower buckets that bracket the front door. "My first obstacle was getting planters to scale. My go-to store had discontinued the tiny metal buckets I loved. I tried ordering them on-line but they were too





big, so I figured out how to cut them down to size and then tarnish them.

"I know of some amazing artisans who create very realistic miniature flowers. I am not one of them," Michele laughs. "I make flowers out of necessity and to save funds to buy other things I cannot make. I decided to make my own flower pots and I absolutely love them. These are late summer/early fall flowers. I used several techniques using paper punches. I knew I wanted some red ornamental grass and sweet potato vine like those planted around my own house. I think they came out fantastic."

"The project that was the most fun to create was the patio's swinging bed. It was relatively easy and I love creating furnishings that involve layers of paint to create a distressed and weathered look," Michele points out.

Her second favourite is the tiny pug asleep on the swinging bed. Finding a small pug magnet on-line, she carefully applied a thin layer of flocking to



Above: The house in progress shown from the front.

Above right: A cosy place to watch TV and enjoy the fresh air. Michele definitely has an eye for design.

the dog's body. When that dried, she used acrylic paints to add shading for a most realistic look. She loved the outcome so much, the tiny dog will become a staple in all her doll's houses. Beside the sleeping pug, Michele propped a diminutive pug pillow that was a gift from a friend.

The interior of the farmhouse is still a work in progress. Michele juxtaposes farmhouse rustic and industrial chic to create a timeless space with modern conveniences. Her industrial lighting has captured lots of attention that others often try to emulate.

Now that she has retired, Michele is free to focus full time on her doll's houses and miniatures.

"I have plenty of time to try new methods, make some mistakes, and

fix my mishaps. I love the freedom to express myself in miniature. I also love interior design and decorating. Owning several houses allows me to style each one differently, something few of us get to do in real life.

"I become easily bored with projects that are time consuming or repetitive, so I enjoy moving from project to project making new pieces. Right now I have three houses I'm working on. If I get bored with one, I can jump to another. The flip side is it takes a long time for any one house to be completed."

In her spare time, Michele sells twelfth scale doll clothing on Etsy where she strives for a contemporary, realistic look in her line of mini fashions and footwear. She also creates twelfth scale ball-jointed dolls she loves to photograph against the backdrops of her various structures. She admits her workspace is complete chaos for anyone who is not an extreme miniaturist, but swears she



knows where everything is!

She said: "I hope the miniature community continues to grow and expand. I love connecting with doll's house and miniature artists and enthusiasts. I'm so thankful there is an online community of creative collectors to share our works of art, motivate, and inspire one another."

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Beehive will add rural charm to your garden

Bees need all the encouragement they can get, so adding a beehive to your mini garden is a good way to show support

BY DAVID HARTSHORN

If you are looking for a way to make your miniature garden a bit more imaginative then this little beehive could be the answer. In the "real world", beyond our personal gardens, bees play an essential role. First off, they produce delicious honey; bees also help plants produce fruits and flower blossoms as well as other various importances. They are also food for humming birds and dragonflies, to name a few. These little creatures are essential for our livelihoods as well as other animals and plants.

However, our buzzing friends are in trouble. Their populations are rapidly decreasing in the UK and other parts of the world. However, there are some things we can do to help them survive such as building a safe beehive for them!

Step 1. Make the base and top with the corners of the frame cut out. The overlap is for the bees to alight before entering the hive. (See diagrams 1 and 2).

You will need

Light wood:

- 1 piece 5mm x 5mm square (for the frame)
- 1 piece 50mm x 1.5mm (for the top, bottom, roof and gable ends)
- 2 pieces of 15mm x 1.5mm (for the feather edged weather board-sides)

Step 2. Cut four pieces of 5mm square timber into 60mm lengths and glue them to the top. Make sure they are vertical while they dry. (See diagram 3).

Step 3. For the sides use the feather edge weather board with the thin edge at the top. Cut the lengths for the sides of the beehive and glue each starting at the bottom. (See diagram 4).

Step 4. Then cut the front and back pieces tapered to the shape made by the sides. The bottom front edge should have a small piece removed to allow the bees to enter the hive. Glue these on before starting the next row of boards. There should be three rows to the top of the hive when you need to cut the sloping shape for the roof.

Step 5. The gable ends are the same shape and should be level with the top of the frame at the eaves. (See diagram 5).

Step 6. Slightly overlap the roof at the sides and ends and finish with a small piece of 2mm square wood across the join on the top. (See diagram 6).

Step 7. Finally, choose a suitable finish such as paint or a stain to complete your rural beehive. I had a beehive in a miniature garden, which looked really old. It leaned to one side and was covered with moss and lichen with some of the boards looking as if they had rotted away. It was quite effective—just a thought!

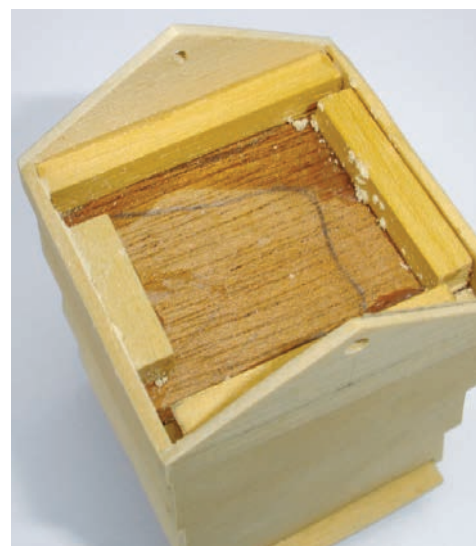


Diagram 1.



Diagram 2.

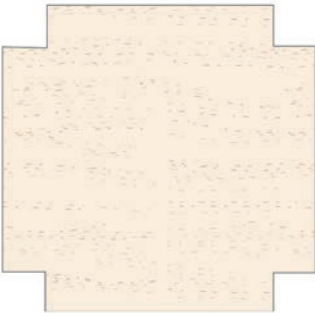


Diagram 3.

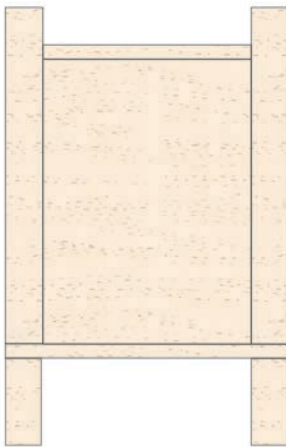


Diagram 4.

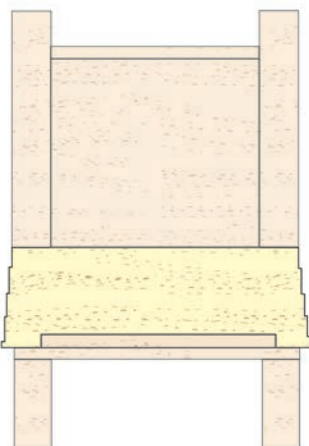


Diagram 5.

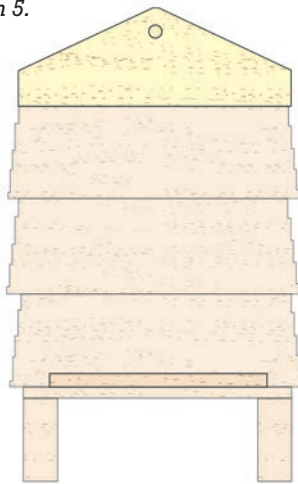
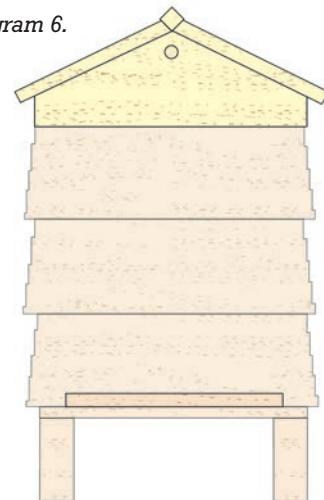


Diagram 6.

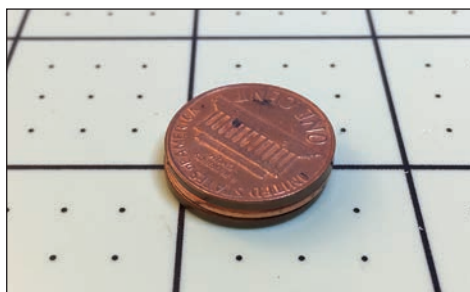


Toss coins to help a tambourine player

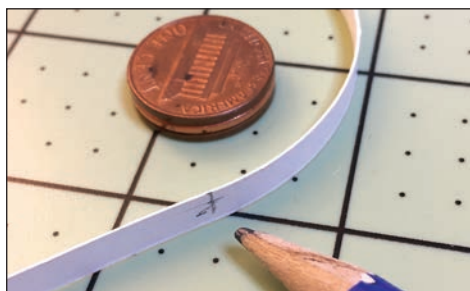
A tiny tambourine makes a great addition to lots of scenes, including this coffee shop. Make some mini music and put together one of your own

BY RANDALL CASTLE

Music is food for the soul. I play my ukulele to chill and get re-centred. My friend plays his guitar at his aunt's coffee shop and his girlfriend wanted to join him, but needed an instrument to play. Here's how we made one.



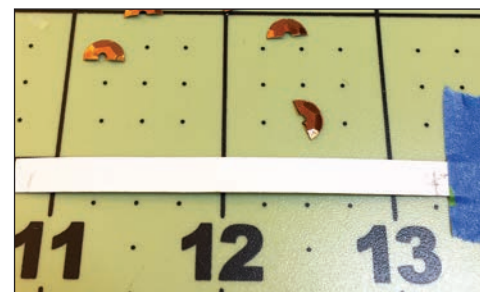
Step 1. First, stack up three pennies. Stick a small blob of wax in-between to hold them together.



Step 2. Hold up a piece of card stock and make a mark for the height. Cut a long strip with a knife and ruler.

Step 3. Wrap it around the pennies allowing a 1/8" over lap and cut.

Step 4. Now wrap the card stock strip around a second time and mark with a pencil where it overlaps, under and over.



Step 5. Lay that strip on your board and tape it at both ends.



Step 6. Now grab 5 sequins and put a spot of wood glue in the base of each with a toothpick.

Step 7. Place a seed bead on the glue and slide the sequins away so the glue doesn't stick through the tiny hole. Let dry.

Step 8. Grab three sequins and cut them in half.

You will need

- Three pennies
- Wax
- Card stock
- Knife and ruler
- Pencil
- Wood glue
- Tape
- 15 sequins
- Seed bead
- White glue
- Scissors
- Rounded scissors
- Toothpick
- Paint
- Paint brush
- Ribbon or thin tape

TOPTIP

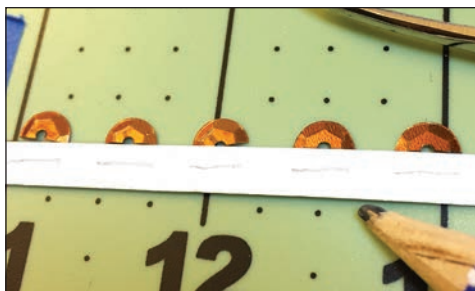
- ⋮ You can use scrap book papers in different colour for your tambourine.

TOPTIP

- Rounded tip scissors make cutting curves or circle a lot easier!

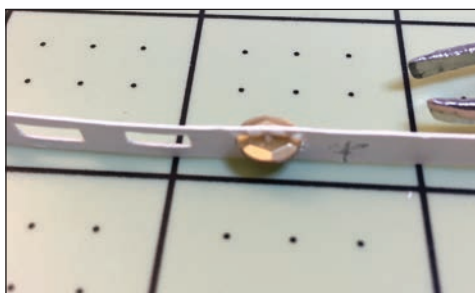


Step 9. Line them up in-between the two marks you made so they are evenly spaced.

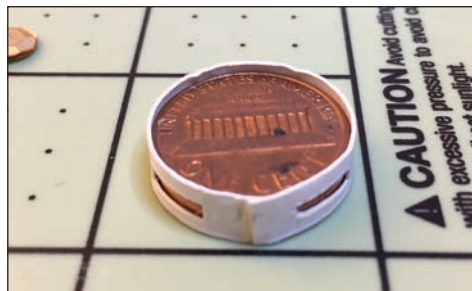


Step 10. Make marks with your pencil so you know where they will go. Keep the width of the line the same as the sequin.

Step 11. By now your white glue should be dry. Put another blob of glue on top of each seed bead and then place a sequin on each so now you have a sequin sandwich.



Step 12. Go back to your card stock and cut out slots the thickness of the sequin sandwich. Do a test fit.



Step 13. Wrap your card around the pennies and glue it together.
I pushed my pennies out a little so any excess wood glue wouldn't stick to them while it dried.



Step 14. Once the glue has set, cut away the excess with rounded scissors.



Step 15. Flip over and run some white glue around the inside edges of the tambourine to be sure the top says on. Let set.

Step 16. Paint your tambourine sides. Let dry. Add a thin ribbon or thin piece of tape around the top edge.



Step 17. From the inside, use your toothpick to put wood glue in the middle of each slot, then slide the sequin sandwiches in and let dry. Be sure they stay centred.



Sonia Messer doll's house furniture

Collector Troy Bettridge shares his Sonia Messer doll's house furniture collection and tells us more about specific pieces as well as the company owned and run by a dynamic woman

BY TROY BETTRIDGE

Sonia Messer furniture has been so successful and popular throughout the years because its one-scale pieces are based on classic and timeless designs. The company that became known as Sonia Messer Imports started out in the 1930s by Charles Waite in Lynnfield Massachusetts and was distributed through a company called Block House, Inc.

Block House was an import distributor of toys and miniatures based out of New York City. Sonia Messer's company had many names throughout its history. It was first known as Lynnfield, then H.M. Miniatures, Andi Imports and finally Sonia Messer, all being distributed by Block House, Inc.

Early pieces resembled their competitor TynieToy, and even also had painted designs. In the 1940s, the company hired Henry Messerschmidt and his wife to oversee the look and design of the miniature furniture and helped it



to find its style.

Pieces included Chippendale, Duncan Phyfe and Federal style influenced dining room sets, bedroom sets, living room sets, and even a kitchen set. During this time, the line was known as H.M. Miniatures.

For the most part, little changed with the line until 1964 when the Messerschmidts retired and the Richard Roeder took over. Under Roeder's management, production of the miniatures was moved to Columbia and handled by the Andi Company. Other changes were that the nail head door and drawer pulls were replaced with stamped brass Chippendale style pulls and the furniture line was reduced to just a few of the most popular pieces.

Sonia Messer was born on November 23, 1932 in Los Angeles, California. Sonia was a businesswoman and worked up the corporate ladder to be head bookkeeper at Seaboard Finance Company in Los Angeles from 1950-1959. In 1959, she opened a travel agency called Stuyvesant Travel in New York City which operated from 1959-1965 until she ventured into doll's house furniture.

It was during this time on a trip to Brazil, that Sonia heard about a doll's house furniture factory. She toured the factory and decided to make it her next project. She purchased the factory and she brought back Block

House as the distributor for the miniatures on the East coast, while she took on distributing the line on the West coast. She kept the classic designs made popular by the Messerschmidts, but also designed new lines including a redesigned Queen Anne set with its signature white and green floral print fabric.

The period styles remained the same over the years as did the nice quality and it continued to be made of genuine solid mahogany and mahogany veneers and assembled with tiny nails. During the 1970s she also designed and produced over 400 pieces

Below left: These are some rare Sonia Messer accessories. The trunk has leather and nail hinges and rope handles, a mahogany serving tray and a foot stool or step.

Above: A Sonia Messer coffee table, end table and Demi Lune table from the 1970's Queen Anne collection.

Above right: The living room of Troy's vintage 1980's house furnished with Sonia Messer furniture. The sofa and chair and secretary are part of the Queen Anne English deluxe living room set and date from the 1970s. The grand piano and bench dates from the 1960s. The china cabinet is from the Queen Anne English deluxe dining room set.

Right: A Block House Duncan Phyfe style dining room table and chairs that date from the 1960s. The corner cabinet is from the 1950s and the Demi Lune table is a Sonia Messer piece from the 1970s. The wallpaper is by House of Miniatures from the 1980s.







“Because of the high quality and the sheer quantity of pieces produced, they have held their value.”

Top: The upstairs bedroom of Troy's 1980's vintage doll's house has mahogany Sonia Messer Empire style pieces. The twin bed with the original mattress is from the 1970s. The two dressers are from the 1940s -1950s while the night stand and vanity date from the 1960's.

Above: A close-up of Sonia Messer Federal style bedroom furnishings from different decades.

Right: Different label styles on pieces. "BLOCK HOUSE INC." pieces date from the 1940s-early 1960s. "MADE IN COLUMBIA" labels were used in the mid 1960s. After Sonia Messer took over in the mid 1960s, the pieces were labeled "MADE IN COLUMBIA/Exclusively For/ SONIA MESSER IMPORTS/Los Angeles, California".





Above: Later pieces came in labelled boxes and with a little history about the period of furniture.

Right: This Block House Chippendale book case dates from the 1950s, the secretary dates from the 1960s and the walnut Sonia Messer chaise dates from the 1970s.

Below right: A collection of Sonia Messer seating upholstered in its distinctive white and green floral print fabric. Most of these pieces date from the 1970s and are part of the Queen Anne living room set.

Bottom right: A dresser, secretary and china cabinet from Sonia Messer's Queen Anne deluxe collection.



of doll's house furniture; a 17th Century Victorian, 18th Century French, Early American, Early English, Spanish, and some contemporary lines.

These sets were all marked "Made in Columbia Exclusively for Sonia Messer Imports, Los Angeles California". Production of the lines ceased in the 1980s as less expensive miniatures were produced by Asian markets.

Today the furniture is sometimes referred to as "Lynnfield," "Block House", "Lynn field-Block House", or "Sonia Messer". Sonia Messer helped to maintain the high quality that Chester Waite had started throughout the company's more than fifty-year history. The appeal of these pieces to me, is their classic design.

Because of the high quality and the sheer quantity of pieces produced, they have held their value, and many are still readily available at antique shops and online websites and auction sites. I have enjoyed looking for, repairing and collecting these pieces.



Pretty cupcakes look good at a tea party

Make some rose cupcakes with rose & violet creams



BY SADIE BROWN

A little cupcake topped with an edible rose is a great idea to add to a summer tea party scene.



Step 1. Fill a cupcake mould with pink polymer clay and use a ball tool or the end of a small brush to create a hollow in the centre and making a rim around the edge of the cupcake case.



Step 2. Take a ball of cream (white mixed with a touch of yellow) clay and shape into the 'muffin top' of the cupcake. Brush with a rich mix of Golden Ochre, dark Cadmium Orange and brown pastels before adding texture using an old toothbrush.



Step 3. Use a little Bake & Bond to adhere the cupcake top to the case. Mix some cream clay and Bake & Bond using an old butter knife to create a vanilla icing mixture. Use a needle tool to add a swirl of the icing to the top of the cupcake.



Step 4. Roll some very tiny carrot shapes of pink clay and flatten with your fingernail. Roll one into the centre of the rose, arranging the others around it to build up the flower. Put on top of the icing along with a tiny leaf made from a tiny carrot shape of Spring Green clay flattened and with a line scored down the centre.



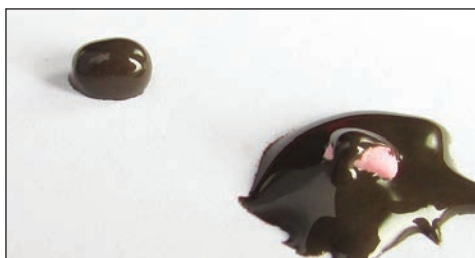
Step 5. After baking and cooling, add some decorative polka dots to the cupcake cases using the point of a needle tool dipped in white acrylic paint. Allow to dry before coating everything with matte varnish to finish.

You will need

- Polymer clay: white, yellow, pink, spring green, and purple
- Pastels: golden Ochre, dark Cadmium Orange, brown, and black
- White acrylic paint
- Sculpey Bake & Bond
- Mini cupcake mould
- Needle tool
- Ball tool
- Small brush
- Old butter knife
- Old toothbrush
- Gloss and matte varnish



Step 6. Take some pale pink and pale lilac clay, roll into tiny tubes about 3/16" in length and flatten a little with your fingernail to create the basic chocolate shapes.



Step 7. Mix some Bake & Bond with brown and black grated pastel to create a luscious dark chocolate mixture. Dip the clay in the mixture and allow it to drip down the sides just like real chocolates!



Step 8. Add either a tiny piece of pink or purple clay to the top of the chocolates before baking.



Step 9. Cut the end from one rose cream and one violet cream, coat the open ends with Bake & Bond which has been mixed with pink clay and purple clay and return to the oven to bake the 'filling'. Coat the 'filling' with gloss and the rest with matte.

READERS' TIPS

MAKE WROUGHT IRON BRACKETS BY SANDRA GURNEY TURNER

1. Cut the bracket frame to the size you need from any thin wood, with a longer one for the top. Sand smooth and paint black.

The width should be a little narrower than the wood frame.

2. Cut quilling paper into short pieces, but longer than needed.

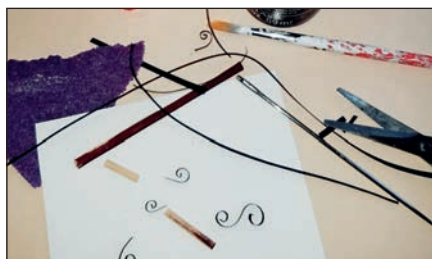
3. Twirl them around the needle, dowel, or quilling pen if you have one. Make the main one longer, the ends going in different directions, and make sure the fit is good before gluing. I trimmed all the other curls shorter, depending on look and fit.

You will need

- Black quilling strips, or other strong flexible paper
- Crazy or Superglue
- Scissors
- Black paint
- Paint brush
- Sandpaper
- Darning needle, small dowel, or quilling pen
- Glossy sealer

4. Glue the main piece under the longest piece of wood, and glue the other piece of wood to the right side. It will touch the top bracket and side of the quilling paper. Hold it even while it dries.

Continue to trim your paper curls to fit and glue them to the main design. Seal with a glossy sealer.

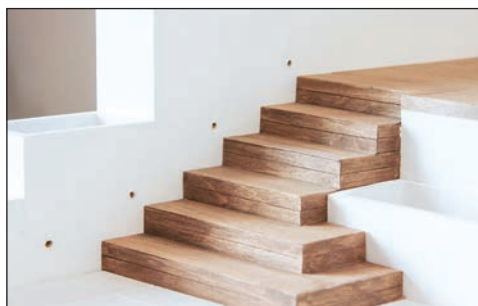


Install some modern mini deck lights

Adding light to an outdoor scene is easier than you think. Follow along with Kristine and bring our miniature garden to life with a little mood lighting

BY KRISTINE HANNA

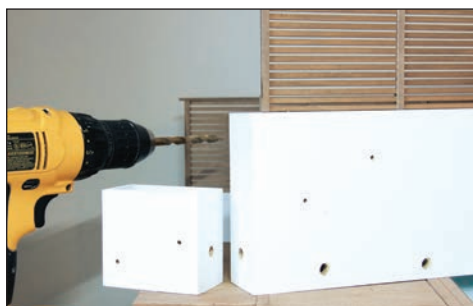
These modern deck lights easily take your outdoor scene from day to night. They use miniature drawer pulls to create that rounded shape and style to direct the light downwards – just like the real thing! Even better, there's no soldering required.



Step 1. Map out the placement of your deck lights and consider where your wires will hide. I chose to put one deck light every second stair and hide the wires inside the planter boxes and

You will need

- Power drill with 1/8" drill bit
- 3mm LEDs in warm light
- Wire strippers 20-32 AWG
- Hook up wire
- Shrink tube in both 1/8" and 1/16"
- Hair dryer
- Miniature drawer pulls
- Doll's house transformer or battery pack with switch
- Masking tape



under the deck. Mark the location of where you want the lights with a pencil then drill a hole in each marked spot with the 1/8" drill bit. You might also need to drill extra holes to run wiring through walls and obstacles.



Step 2. To wire your lights, you will need to connect all your red/positive wires together and all the black/nega-



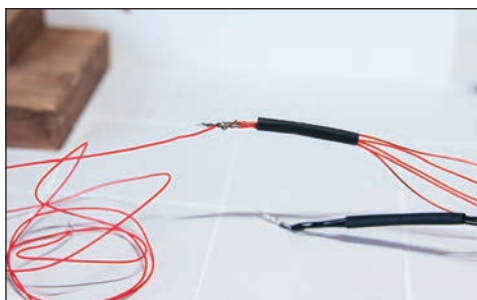
tive wires together to the power supply.

The size of your project and the length of your LED wires will determine how much extra wiring you will need to do. You might need to add extra length to your LED strands to reach the power supply like I did.

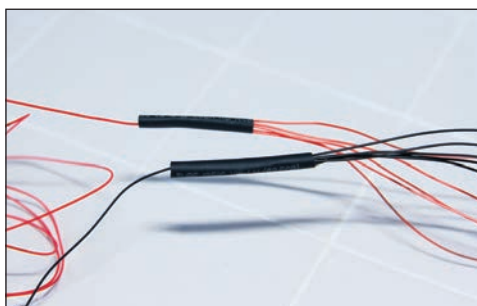
To extend your length, start by cutting extra long strands of both the black and red hookup wire and use wire strippers to trim them. Also cut 1/2" pieces of the shrink tubing for each connection.



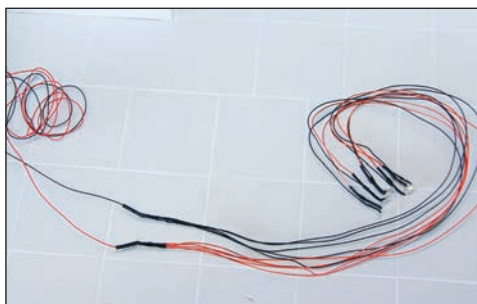
Step 3. Twist all the red wires from the LEDs together and then the same with the black. Thread the piece of shrink tube over the group.



Step 4. Take your extending wire piece and twist it firmly together with the grouped wires. Make sure all the wires are touching each other.

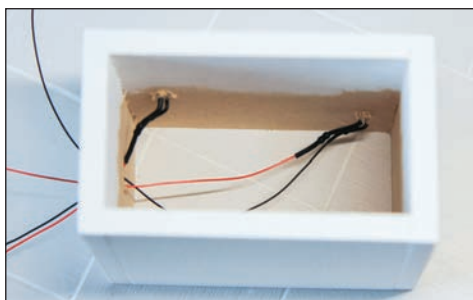


Step 5. Slide over the piece of shrink tube, so it covers the exposed wires.

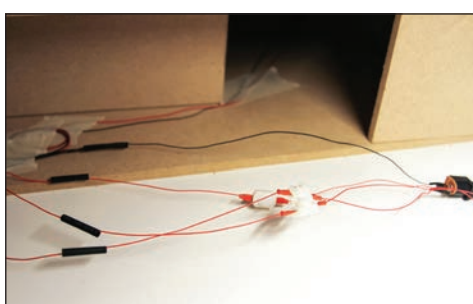


Step 6. To secure the shrink tube and protect the connection, take a hair dryer and blast the shrink tubing with hot air. The rubber will shrink and create a tight fit around all of the exposed wires.

Step 7. Now you have enough wire to thread through to the back of your project. It's always a good idea to test your lights at this stage and make sure your connection is reliable.



Step 8. Push the bulbs of the LEDs into the 1/8" holes you made and secure with masking tape. LEDs never get hot, so you don't have to worry! Thread the rest of the wires through to the back of your project.



Step 9. Connect your light wiring to your power source. Twist together the red and black light wires to their respective red and black power source wires. Cover with shrink tube and add heat to secure. You can either use a battery pack or a doll's house transformer. I used one with multiple switches to separate the different lighted areas. Each section of my lights has its own button switch to turn them off and on.



Step 10. Turn on your lights to once again make sure everything is working. With the lights still on, take the drawer pulls and glue them over the lighted holes. Take care to make sure the top of the drawer pull is firmly on the wall. You don't want any light shining anywhere but from the bottom.



Step 11. Finally, the drawer pull holes come with two holes you will need to conceal. You can use tiny nails, but I found painting was a quick and easy disguise.

You can use this method to create all kinds of lighting options for your scene. I added extra lights in my pool and fenced area too. You could also change the direction of the light by swivelling around the drawer pulls so that the light is directed upwards. See more of my work at www.paperdollminiatures.com.

● If you like the idea of this project but would prefer to buy lighting and wires already made, then contact:



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A mini trellis full of morning glory

Make a twelfth scale morning glory vine for your doll's house garden or house front. Follow these easy steps by Jo to bring your garden inside this chilly winter

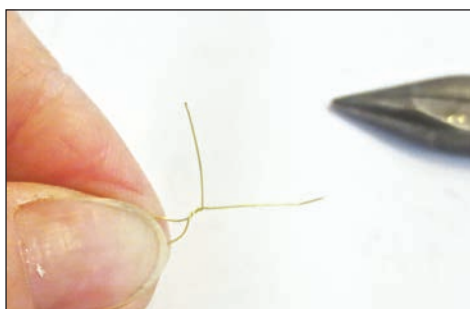
BY JO BEVILACQUA

If you have a love for gardening then it only makes sense to recreate your garden experience into miniatures. I actually taught my first class teaching a clematis vine in a clay pot and trellis in 2004. Morning glory was the last garden that I created and was the smallest, although the most complex and detailed of all of my gardens.

Step 1. Begin by cutting 2 -9" lengths of florist wire.

Step 2. Cut brass wire into 15 pieces that are 2 1/2" long.

Step 3. Cut brass wire into 30 pieces 1 3/4" long.



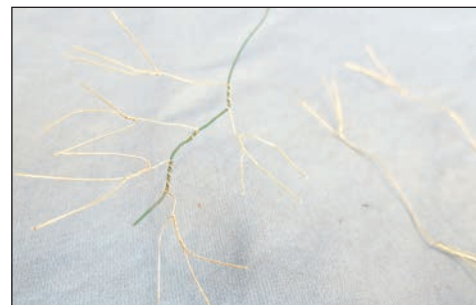
Step 4. Lay the shorter brass wire over the 2 1/2" long piece of brass wire. Apply pressure with needle nose pliers in the centre, twisting tightly in one direction until the joint is tight.



Step 5. Repeat this process on the opposite end of the 2 1/2" piece. It should look like bird foot on each end. This is a branch. Make 6 of these branches.



Step 6. Begin at the end of the green wire and attach one of the double bird foot pieces to this florist wire.



Step 7. Add these branches along the florist wire. The piece should have 5 of the branches on the limb.



Step 8. Spread all the branches outward all along the limb. Apply the T-shirt paint. I use a bright colour. This

You will need

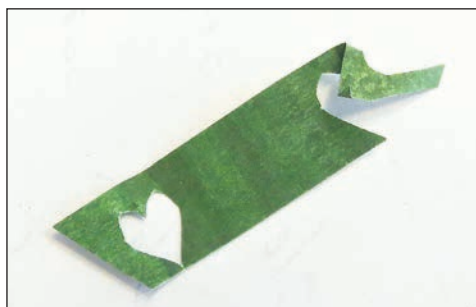
- Round ball tool for curling or glass head straight pin in an X-Acto knife handle
- Fine scissors
- Art paper
- 28 gauge brass wire
- 20 gauge florist wire
- Needle nose pliers
- Wire cutting pliers
- Fun foam
- 1 can of green spray paint
- T-shirt paint
- Pointy sharp tool
- Acrylic paints - Avocado light and medium, Burnt Umber, yellow, white, Royal Blue, purple, black

paint will lock the branches onto the limb so that they won't move.

Step 9. Pose each branch on the limb once the paint is dry.



Step 10. Using art paper, paint with green acrylic paint in streaks lengthways for variegation in colour. Paint both sides of the paper.



Step 11. Cut the painted paper into 1/4" to 3/8" wide strips by 2" long for the leaves.



Step 12. Cut small heart shape leaves. You can fold the paper in half and cut it to achieve the difficult heart shape leaves.



Step 13. Use the curling tool or glass head straight pin inserted into an X-Acto handle. Roll the ball end gently over the paper on the fun foam.



Step 14. Bend the wire tips into an 'L' shape on each branch tip, so the ends are flat for applying leaves.

Add a dot of craft glue to each wire end. Let dry, then reapply another dot of craft glue to the wire ends again. Apply a leaf to each glue dot. Take your time here and do only a few at a time.



Step 15. Once all the leaves are applied to the branch tips and dry, apply more glue to the back of each leaf once they have been glued to the wire branches.

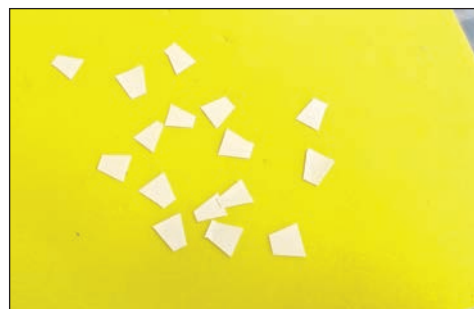


Step 16. Spread the branches on the limb to the position you want them with the leaves now on.

Tape the end of the limb onto a piece of cardboard and spray the entire vine with green paint on both sides.



Step 17. Flower tubes: Use either stationary paper or art paper, cut into triangles with tips cut off in a trapezoid shaped. They should be approximately 1/4" in length by 3/16" in overall size.

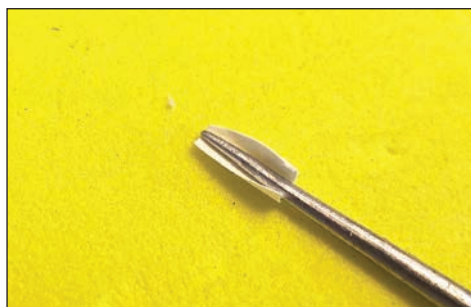


Step 18. Lay the pieces onto the fun foam. Gently roll the little pieces so they are partially curled.



Step 19. Apply craft glue to the pieces, smoothing the glue thin.

“I actually taught my first class teaching a clematis vine in a clay pot and trellis in 2004.”



Step 20. Roll the flower stem tube into an angled cone. Let them dry.

Step 21. Paint the art paper purple and Royal Blue on both sides. Use a 1/4" hole punch (regular 3 ring binder size) and punch the flower circles out. Use the curling tool to slightly curl the circles.



Step 22. The flower cone stems will become the throat to each petal (hole punched circle) and you want them pointed on one end and flanged out on the wider end. The wider end will attach to the circle punched petal. Add glue to the throat cone and then apply them onto the centre of each purple circle.



Step 23. Use the pointy tool and open up the round part flower (in the centre of the circle) to open into the tube – the throat of the morning glory flower.

Step 24. Paint the flower face with the lighter blue/purple, then apply the darker colour over it while shading the outer edges so they are darker.



Step 25. Paint the under sides of the circle flower in a streaks of white, purple, and Royal Blue.



Step 26. Using white paint, add a fragile star shape from the centre to the outer edge.

Step 27. Apply the vine to your chosen trellis. Pose it in place. You may use a finer brass wire or thread to tie the vine to the trellis.

Step 28. Lastly, decide where to apply each blossom on the vine. Add a dot of craft glue to both the vine and to the tip of the cone stem. Press in place.



Full size inspiration

Each blue or magenta flower of ipomoea, the morning glory, lasts just one day, but it blooms reliably throughout the summer. The dense mat of heart-shaped leaves provide a perfect backdrop for the cheery flowers.

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WHERE I WORK

THIS MONTH WE VISIT THE WORKSHOP OF MINIATURIST REBECCA STEWART.

Hi Rebecca, tell us where you create?

A guest bedroom that has been converted into 'my creative space'. I have two spaces, as the room has an adjoining bathroom. That has become my painting, staining and scroll saw cutting room. When I need larger pieces of wood ripped down, out to the garage I go.

Do you always make your minis in the same place?

I try to. However, I'm known to go outside on a warm sunny day to create. I can also be found working on miniature pieces when I travel either by car or plane. Fantastic conversation starter on an aeroplane.

Do you work at set times? I usually work on miniatures during the day when my husband is at work and our son is at school. I will admit, whenever I have free time, you will find me in my workspace. It's hard for me to set strict times for creating, I enjoy it so much!

What makes your space for mini making so special? My workspace is a unique collection of many things that make me happy.

Do you keep your workspace private? I enjoy sharing the space with others and welcome visitors anytime.



Do you listen to music while you work?

Aside from the chirping of the birds landing on the window bird feeder, I usually have the space quite.

Name one thing that is banned from your workspace?

The only rule I have for my workspace is no sports allowed in any form. With my husband working in athletics, and having a son, there's a lot of sports.

Describe your workspace in five words.

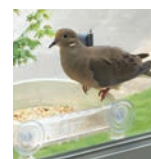
Organised, bright and cheery (oops that's two words), inspiring, happy, treasure-filled (oops that's two words again).

What is the one thing that your workspace can't be missing?

Sunshine.

What or where would be your dream workspace?

I really enjoy my current workspace. However, I'm outgrowing it. I've been weighing the idea of building a free standing 'building/studio/cottage' on our property. This would allow me to have more room and true dedicated spaces for everything that goes into creating miniatures and operating my Etsy shop. My dad and I would build the space.



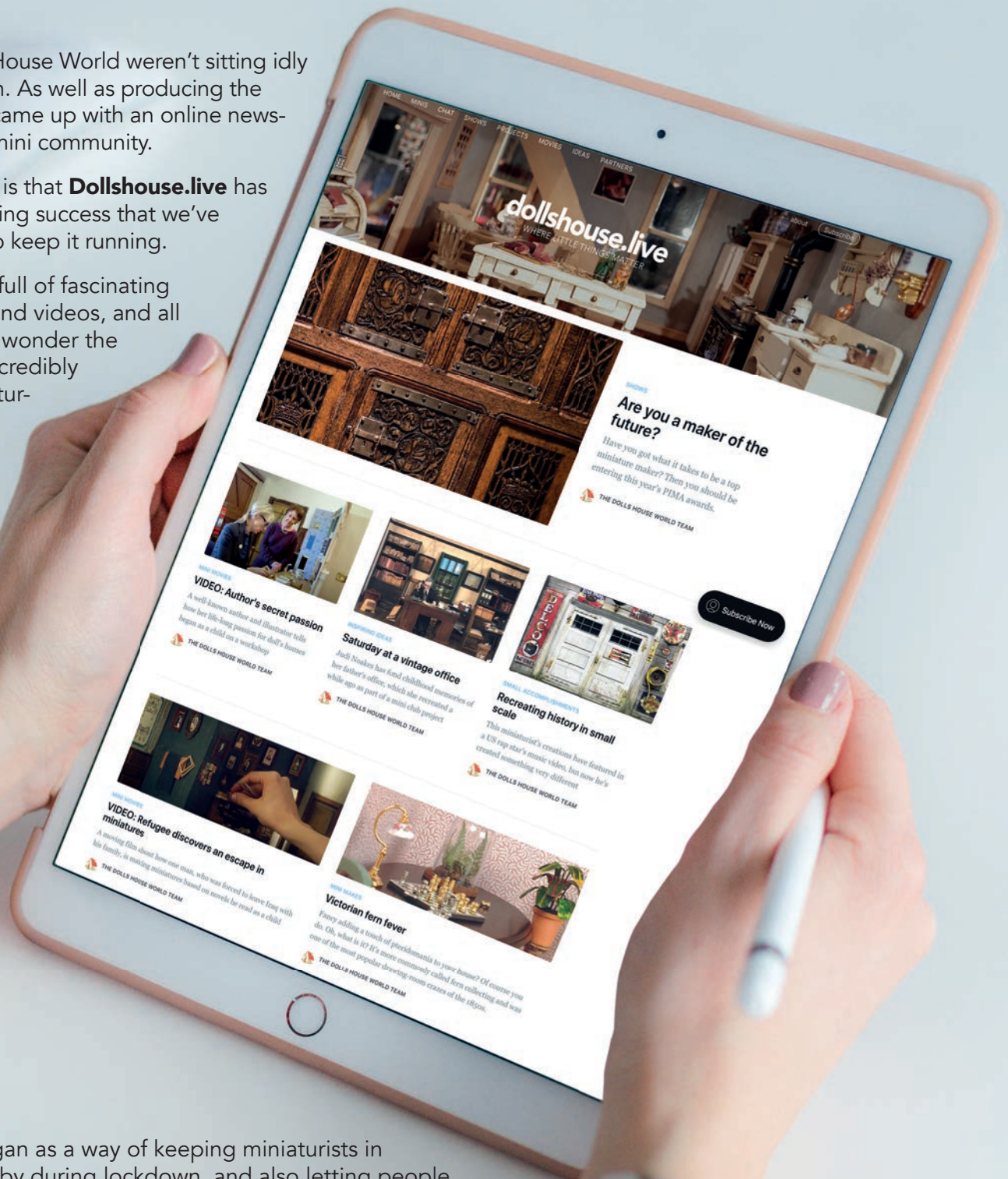
"IT'S HARD FOR ME TO SET STRICT TIMES FOR CREATING, I ENJOY IT SO MUCH!"

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 newsletter 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.



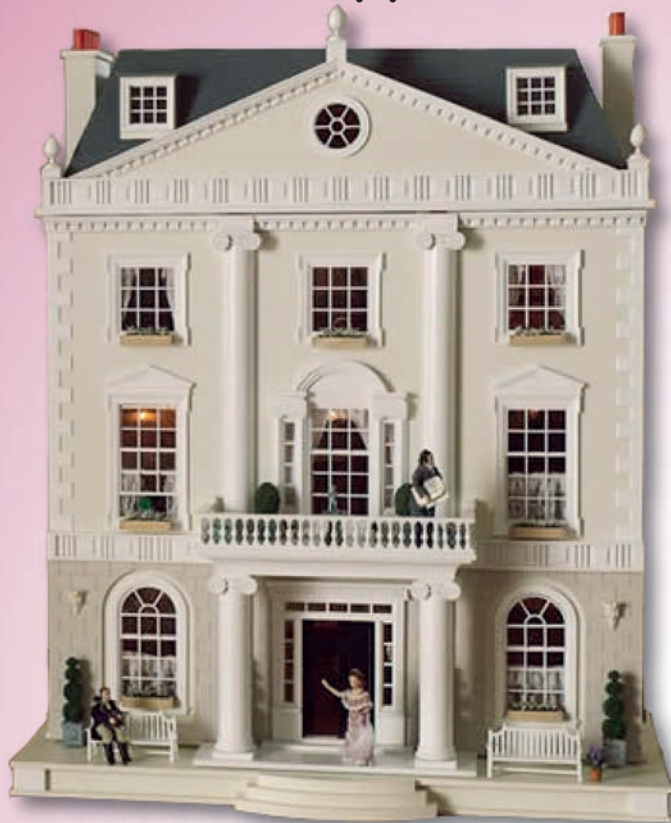
The newsletter began as a way of keeping miniaturists in touch with the hobby during lockdown, and also letting people know how makers and others were coping with isolation.

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.

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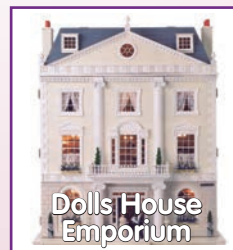
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