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● Issue 349

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"where little things matter"



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welcome

Miniatures have provided a welcome escape for many of us in the lockdown years as we

shut a twelfth scale door on the rest of the world.

Scenes inspired by isolation that we've seen have ranged from dreamy country cottages to luxury ocean-side villas. But rather than opt for such escapism Linda Guthertz decided to confront the pandemic head on. She put together a hospital room complete with a virus in needlepoint. You can see it on P26.

But if coastal dream homes are more your thing (and who could blame you?) there's a warm welcome waiting in Cecilie Richardson's Madera House. Cecilie captured the mood when she told us: "The most alluring part of miniatures to me is that you can create your own world where rearranging furniture is a breeze, and real-world problems don't exist."

I wouldn't mind a couple of weeks in Madera House to get away from the cold grey days, but I'm gladdened at the prospect of spring days on the horizon. Nothing says spring like a vase of vibrant yellow daffodils and we'll show you how to make some for your house this issue.

Patience is key with that project, but if you just want to get on and bash together a few quick minis we've got those too. New leather sofa anyone?

We meet some incredibly talented miniaturists, kick off a new series to those who need help with their wiring (who doesn't?) and visit some wonderful houses and rooms. Shut that twelfth scale door.

Richard.

email: richard@ashdown.co.uk

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Monica has flattened, sawed and created her way to quite a transformation

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Quote of the month:

"For spring is just around the corner and I have forgotten everything but gladness."

L.M Montgomery



HOUSE HUNT

Find the little house hidden inside.

■ Last issue it appeared on page 48.



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.

Rhapsody hits the right notes during lockdown

Sharon Harvey from Pontypridd, South Wales, tells us how working on Rhapsody, her music shop and cafe, kept her full of good vibes when confined to the house

BY SHARON HARVEY

Since I was a child I've always loved miniatures and making little things. I bought my first collector's doll's house when I was 21, and have been collecting miniatures ever since.

I had a break from the hobby due to space, and raising my boy, but in Christmas 2019 I asked Santa for a kit. The new world of social media and the wonderful creations I kept seeing on the internet inspired me to do it again.

I chose this particular kit as it's a neat two-storey type room box with large rooms (H610 x W400 x D300mm). It also came with two fake room areas with doors to give the impression of stairs being at the back of the building. I always felt stairs take up too much room.

My external and internal decoration was inspired by the old quirky shops in Bath. I planned both rooms on paper and recovered all the bits and pieces of furniture I had collected over the years.

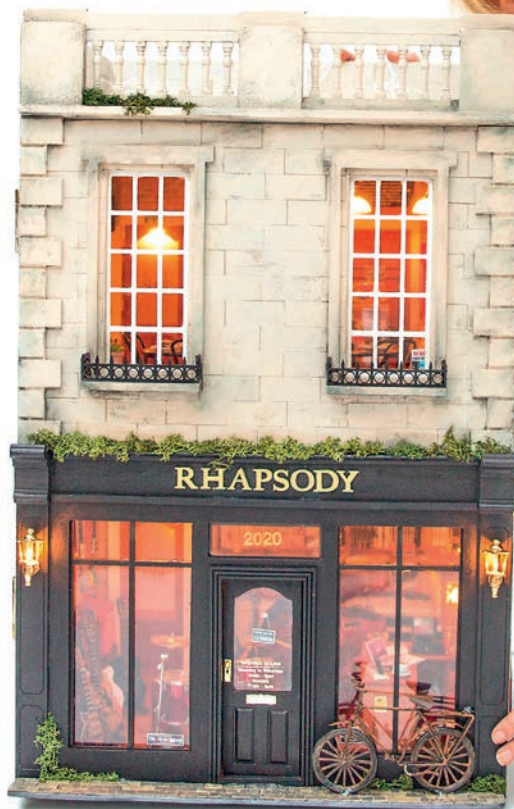
Some of the musical instruments, including the piano are over 35 years old. Most of the recent furniture was purchased from eBay and selling groups on Facebook. I chose the simple unfinished pieces so I could stain and alter them to fit, adding bits of popsicles, coffee stirrers and balsa wood where needed. The bar was made from bits and pieces glued together, and a plastic compact mirror at the back completed the look.

It was my first attempt at making food out of Fimo. I watched loads of YouTube videos on how to make tomatoes and other items and I have to say I am very happy with the results.

Many of the other little items I also made myself using my computer to scale down images to produce the menus on the walls, table menus, chocolates, crisps, signs and posters. The vinyl covers and records (all from my favourite memories in the 80s) were printed on photo paper to give that perfect shiny finish. I even made the guitar straps, amps and string packets in the music shop by scaling down images.

The bottles were made from cut, shaped pieces of







“ I wanted to create a cosy, moody atmosphere in the café and have some classic lighting in the shop.”

hot glue sticks covered in little labels. The guitar cables were made from large, coloured paper clips, coiled and snipped off at the ends to give the appearance of silver plugs.

It took me some time to make all the music books on the shelves, and drum sticks (from cocktail sticks) which I had to glue in place because they kept falling out, but am happy with the results. The drums were a gift from my partner.

The hardest part for me is always deciding where to place the electric lights and the wires as sometimes this decision has to be made before decorating in places. I wanted to create a cosy, moody atmosphere in the café and have some classic lighting in the shop.

I added a light to the Coca Cola fridge and some lights in the dummy rooms where the 'pretend' stairs and toilets are. I added as much detail as possible to make it look realistic, even



fire extinguishers.

I love music. My son plays the piano, and my partner plays in a few bands. I decided on the name 'Rhapsody' because I do love the song and the film which is probably now in my top ten. I also think the meaning of the word suits the creation I have made ... 'an effectively enthusiastic or ecstatic expression of feeling', or in music terms, 'a free instrumental composition in one extended movement; typically one that is emotional in character'.

I finished the exterior by giving it a weathered look and added little bits of moss in places to add more detail. I already had the bike so applied an old rusty finish to it, which I think completes that quirky look to the front of the shop.

It has been a very enjoyable little project, which has taken me the best part of a year to complete, but it has been a fantastic saviour during the recent lockdowns.



Update an old sofa with a new leather look

It's not always easy to find a place for an upholstered piece of furniture into a scene, but leather fits easily into many styles and periods



BY ELAINE DAY

Finding the right piece of upholstered furniture for a room can sometimes be impossible – so why not look beyond the fabric finish and look just at the shape because it can always be given a leather-look finish that will look perfect in any period of house. Giving a fabric sofa a leather-look is done by a number of easy stages.

Step 1. First apply several light coat of gesso – this helps to seal the fabric. Make sure that each coat is completely dry before applying the next.

Step 2. Lightly sand the sofa – if you use a very fine paper that is on a sponge pad, this helps to get into the corners and curved areas more easily.

Step 3. Wipe over with a soft cloth – making sure that all of the dust has been removed.

Step 4. The gesso should by now have completely covered the fabric underneath. You should not be able to see any of the pattern. If it does still show then apply another coat of gesso, dry thoroughly and then sand lightly.

Step 5. Then comes the painting – apply the paint in two or three very light coats, again allowing it to dry thoroughly before adding the next one.

Step 6. Now sand gently all over and

wipe off every bit of dust.

Step 7. Finally to give your piece that leather-look, apply the antiquing stain, lightly wipe off with a soft cloth – leave to dry.

Step 8. To add the cushioning effect – use a Pin Pusher. Mark where you want the pins to be on the cushion and sofa - put a pin in the end of the Pusher and press down hard on the first mark. Continue until all pins are in place.



You will need

- Upholstered piece of furniture
- Gesso – available from art and craft shops
- Antique stain – available from art and craft shops
- Acrylic paint – darker colours work better for this project
- Soft cloth
- Sanding pad
- Pin Pusher – tiny pins

“Giving a fabric sofa a leather-look is done by a number of easy stages.”



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WHERE I WORK

WE CHAT WITH JAPAN'S KUMI FUJIMOTO OF MIKEPANCHI ANIMALS

Hi Kumi, you started making minis after rather a sad event? Yes, I lost my dog 13 years ago. I wanted to remember him in miniature and that's when I started making needle felt animals. Customers from many countries have bought my work since it went on sale through Etsy and eBay in 2013. And that gave me confidence. I am very grateful to everyone who purchases my work.

Where do you work? I have a workspace in my room and I work there. It's a very comfortable space and I can enjoy making my miniature animals.

Do you make your minis in the same place? I always work in my room's workspace. It's where I can work smoothly, and everything I need is around my desk.

Do you work at set times? I usually work about four hours in the afternoon. I always work at my own pace. But, when I have a lot of custom orders I have to go on late into the night.

What makes your space for mini making so special? It is a traditional Japanese-style room. The floor comprises of 'Tatami' mats and 'Shoji' screens are used instead of curtains on the windows. The 'Shoji' is made of paper, and natural light enters the room



from the 'Shoji'. This room is the only Japanese-style room in my house but it is very relaxing.

Do you let other people or pets in? I keep my workspace private. My family can't come in because otherwise I can't concentrate. I don't have a pet now, but until a few years ago I had a cat. She was always in my room but she spent a lot of time sleeping, so didn't get in the way of my work. Stroking a cat had a calming effect on me so if I have another pet in the future, I will definitely spend time with them in my workspace.

Do you listen to music or the radio while you work? I always listen to music with earphones. It helps me concentrate on my work and makes things go smoothly. And sometimes I sing along.

Name one thing that is banned from your workspace. I like playing games on my mobile phone. But I spent a lot of time playing games so I had to prioritise my work and I banned it.

Describe your workspace in five words. Challenging, creative, happy, unique, natural.

What is the one thing that your workspace can't be missing? I need music. Listening to music allows me





What's in a name?

Kumi chose the name mikepanchi Animals in recognition of the help that her partner gave her in starting the business and panchi is a term of affection.



to immerse myself in my work. But it has to be upbeat music most of the time.

Where would be your dream workspace? My ideal workspace would be one with a view of the ocean. Great views would have a positive effect on my work. And I am happy if I can create animals that makes my customers happy.

● mikepanchi Animals
by Kumi Fujimoto
Email: mikepanchi@yahoo.co.jp
Etsy: www.etsy.com/shop/mikepanchiAnimals



"LISTENING TO MUSIC ALLOWS ME TO IMMERSE MYSELF IN MY WORK."

Crazy cat lady scene is purrfect in detail

When Jane discovered the Metcalfe Models online shop featuring a myriad of tiny kits and building materials she got on track to working in a smaller scale

BY SANDRA HARDING

Regular readers may remember seeing the amazing castle made by Jane Crosland featured in issue 346 as it was in a really small scale, including railway N gauge.

I learned soon after that she has others of a similar scale. This one was created using a kit but, not being one to leave a building without a setting, Jane created this amazing scene around it. Her brilliant backdrop just makes the whole thing perfect, and a big round of applause here wouldn't go amiss! The whole layout measures 10" x 8", is 1/76th scale, and is brimming over with detail.

The lady living in this Yorkshire cottage is a spinster named Lily, who is well-known in the surrounding village area as a gentle, kindly soul, who will never turn away a stray or unwanted cat.

At the moment she has 17 of them and it took Jane many, many hours to paint them all, and they do appear to have taken over the garden — there's even one on a tree swing. This is not something that Lily uses you must understand as, she claims, she is too old. When the children in the village are on holiday, she lets them in the garden to play with the cats, and on the tree swing (I told you she was kind).

Also in the garden is a shed, a greenhouse, which is a model laser cut build, and a garage which was a printed download. The car outside the garage belongs to the local gardener, who helps Lily keep her garden tidy. He is allowed to use the garage in exchange for a few hours gardening a week, an arrangement that suits them both.

The trees were bought, the flowers were mostly made using Flowersoft, and the lights in the house, shed and garage are a string of rice lights. They run off a battery and are usually used to light up empty bottles which I've seen in garden centres.

Originally, Jane did twelfth scale houses before realising that she was more interested in the outside than the inside. But finding good twelfth scale outside items was difficult.

Then she discovered a fabulous railway enthusiasts shop online called Metcalfe Models and she was a convert to a smaller world. The twelfth scale stuff was shoved into the loft. To







begin with, Jane made small builds like low relief buildings, and just progressed from there to the lovely mini creations she now makes.

Luckily, she has a she-shed in her real garden, where her two cats, Dexter and Norman are not allowed as they are into everything. Jane has been working from home for six years

making peg bags, and this business finances her miniature hobby.

Her next idea is to build a train station in an old display box, but it has a Christmas scene in at the moment. I think I will ask Jane if we can show you this one before she dismantles it, and then we can eventually show you the station. Is that a good idea or what?

● See Metcalfe Models advert on opposite page.



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Hazel loves challenge of new ideas in hot wax

Artist Hazel Rayfield from Southend-on Sea, Essex, has a passion for painting in hot wax and her double-fronted Victorian-style shop shows off her encaustic art perfectly

BY CHARLOTTE MERRYMAN

On a gloomy winter's day, a stroll through a colourful art gallery is a veritable feast for the eyes. Bright colours help transport us to the warm days of spring and summer and, for a little while at least, we can shrug off the winter blues.

Hazel Rayfield, miniature artist, celebrated 10 years of Art In Wax in 2021 and her twelfth scale double-fronted Victorian-style shop houses an eclectic, contemporary art gallery that is filled with warmth, vibrancy, and colour, featuring the best of our four seasons in a single space.

Ironically, some of her favourite paintings are autumn and winter landscapes, some of which include the northern lights. Hazel loves the challenge of painting these and other subjects in encaustic hot wax. Encaustic painting has been around for centuries and is a media that involves using heated wax, resin, or oil mixed with powdered coloured pigments, a term derived from Greek meaning 'a burning in'.

"Creating original miniature art in this wonderful medium is my passion," Hazel enthuses. "I am an eclectic artist and get my inspirations from my own imagination. I am also inspired by nature, the seasons, flowers, and the countryside."

"Over the years the subjects I have painted have been so varied because



I love the challenge of new ideas, new inspirations, and seeing just what I can paint in hot wax."

In addition to her winter landscapes, some of Hazel's favourite subjects are the colourful skies of African sunsets, fields of poppies, trees of all kinds, fairies, and ballerinas.

"My lady paintings, both modern and period style and dressing room pieces with mannequins are some of my personal favourites. I get to paint dresses, so what's not to love!"

A self-taught original artist, Hazel did not discover doll's houses or miniatures until 2013 when her husband, Adrian, a decorator was working for a client who asked him to help build a basement for her Georgian-style doll's house.

Hazel had been doing encaustic painting for a couple of years by then and this client had one of Hazel's full size paintings in her own home. She



wanted some original pieces for her doll's house as well, so she supplied some tiny frames and Hazel painted various subjects to fit the desired themes.

"Afterwards I blogged about my paintings and more commissions followed," Hazel recalls. "I then started selling tiny miniatures in my online shops and the rest is history. As far as I am aware, my Art In Wax pieces currently reside in 24 countries spanning four continents."

In 2013, Adrian built her The Gallery, the perfect venue to feature a number of Hazel's encaustic paintings. With his decorator's attention to detail, he included inset ceiling lights and a wood floor he laid piece by piece. The result is an elegant art gallery that has evolved over time to include some handmade easels and custom picture frames. The structure serves to host many of Hazel's miniature art exhibitions.

"As an artist, when someone else loves a piece of my work enough to want it, that is such an amazing feeling that of course I want it to go to a new home," Hazel admits.

"That said, the paintings you see mounted on my gallery walls are not for sale. Others on display change and these find new homes." In addition to doll's houses, Hazel's paintings hang in dozens of miniature shops, boutiques, caravans, cafes, and a variety of room boxes, mostly 1/12th scale, with also



some in 1/24th and even a few in 1/6th. Some go into period style miniature properties and diorama, others into modern, and some are collected just as miniature art.

Hazel gave up her web development business a few years ago to concentrate on her miniature art; most days you will find her in her studio working on her miniature Art In Wax. Encaustic painting requires heat throughout each step of the process, for fusing the layers of wax. She paints using a variety of heat tools — her husband has modified some of her encaustic tools so she can achieve the tiniest of details.

Hazel enjoys commissions, which have often led her to paint new sub-

jects, and unique and unusual pieces she may not have thought to try. In addition to her own designs and those requested by others, In the past Hazel has exhibited at local miniature shows throughout the UK but she now displays her work online.

As an international miniature artist she has Instagram and Facebook followers worldwide. You can see Hazel painting in hot wax in the many videos on her social media feeds. She also blogs regularly and she sells her art direct to collectors and via her Etsy Store.

"I hope my passion for encaustic painting has come through to you. I love what I do and I'm very proud and honoured to have my work in people's

homes and in their doll's houses.

"The feeling when someone buys a piece of my art never gets old. I'm excited about each and every one and thrilled to have been sending my art all over the world for 10 years now."

"I have lots of new paintings in mind for the coming year and plans for new exhibitions of miniature dolls' house art in The Gallery."



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Suffragette House is left open for benefit of dolls

There's no front on Donna Rau's beauty with a faded Victorian look but that's deliberate because she loves to move her cast of characters around inside

BY SANDRA HARDING

It's rather unusual to find such a delightful and pretty house that doesn't have a front facade on it, but Donna Rau decided this house had to be dynamic.

She wanted it to be on view at all times when she is busy in her playroom, either reading or crocheting, or just playing with the gorgeous dolls, moving them around as she wants.

The house is a Greenleaf and was bought as a brand new kit in 2018, and she has managed to create that wonderful, faded Victorian look that's not at all easy to do. It is called Suffragette House because Donna held a suffragette party in the house, and the name stuck.

The lovely dining room furniture is recognisable as Schneegas and the sewing hutch, which dates back to

about 1900, is by Start Novelty, as are the rocker in the grandparent's room and the tea table in the parlour. The rest of the furniture is antique, and made in Germany.

Donna is especially fond of the couch and chairs in the parlour as they are very old and sturdy, and probably from about 1890. They are a little too large for normal twelfth scale, but a perfect fit for the 6" tall Simon & Halbig people, who are dressed splendidly. The three children upstairs are a delight, and two are by Simon & Halbig, and one is a Kestner. They are either wearing their original clothes or have been redressed by Donna.

The people in this particular house are important, and they all have names. The lady on the couch is Hallie and her husband is Simon, and the pretty



blonde in the frou frou pink dress is Simon's younger sister Heilwig.

The lady in peach is Simone and the two ladies sitting in the parlour are wearing dresses that Donna specifically made for "sitting down in", and we know what she means. I love the little doll's houses in the playroom which were all made by Donna as replicas of real 1890's doll's houses in her collection. Two of them fold up, as do the originals — quite amazing. The only new things in this house are the clavichord and embroidery stand by Elena Avdeeva.





The grandparents are so lucky to have an old cigar box for a bed, and they love it, as do I. Donna simply added the bed linen to it so the oldies get a good night's sleep. The sewing basket is by Gerlach, as is the gorgeous metal tea set in the parlour and the pieces on the dining table.

The wallpaper was printed out on a laser printer and is all copied from the year 1898. Donna made the lacemaker in the parlour using graphics from a

Biedermeier Boule clock.

Donna is no newcomer to our miniature world and currently has 26 houses, many of them small and antique, and mostly bought online. Three or four were bought from friends, but mostly she admits to hunting for them on eBay. I love the fact that Donna still plays with this house, as many of us do, and the photographs of people moving around proves that the residents of this house like it as much as I do.





“Donna is no newcomer to our miniature world and currently has 26 houses”



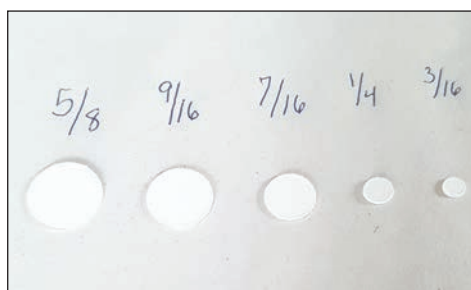
Make a set of scales for your mini shop

Use cardboard and jewellery accessories to put together some simple scales that will fit into everything from Victorian grocery stores to market stalls

BY TONYA ALSEN

Balance scales have been used by traders for thousands of years, and more recently have been a regular feature of shops and markets. Here's how you can make one for your mini shop.

Step 1. Cut a decorative toothpick to 1 3/4", saving the decorative end for the top of the scale.



Step 2. Using cardboard or card stock, cut 5 different sizes of circles or squares.



Step 3. Glue all 5 pieces together, from largest to smallest. Drill a hole in the middle of them.

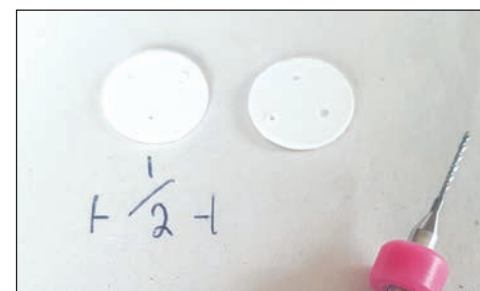


Step 4. Add super glue to the hole and insert the toothpick with the décor side up.

Step 5. Cut a strip of cardboard or card stock to 1 1/4" x 1/8". This will be the top for the balance.



Step 6. Use a drill bit to gently drill holes into each side of the strip. These holes will hold the chains.



Step 7. Cut out 2 circles measuring 1/2" each. Using the drill bit, punch 3 holes in each.

The earliest scales

Ancient scales were discovered in the Indus River Valley, near Pakistan, dating back to 2000 BC.

In China, the earliest weighing balance made of wood was found in a tomb dating back to the 3rd century BC.



You will need

- Cardboard
- Decorative toothpick
- Chain 114.3cm
- Jump rings
- Beads
- Bead spacers
- Bead cap
- Straight pin
- Metal jewellery connector
- Scissors
- Pliers
- Tin snips
- Drill bits
- Ruler
- Hot glue gun/hot glue sticks
- Super glue
- White glue



Step 8. Cut 6 pieces of chain, all 1" long.



Step 9. Using a jump ring, connect a piece of chain to one of the holes.

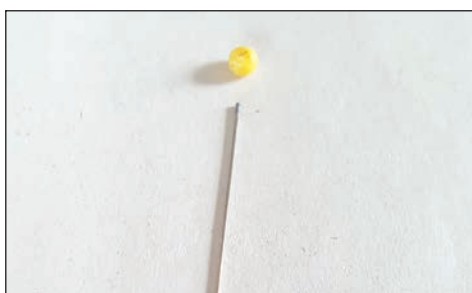


Step 10. Once all 3 pieces of chain are connected to a hole, connect the tops of them with one jump ring.

Step 11. Use the one jump ring to also connect it to the top.

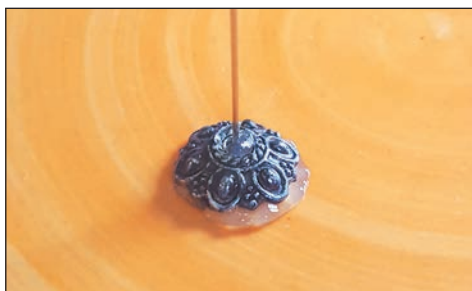


Step 12. Use super glue to glue the top to the toothpick, leaving the décor end showing. Paint in the colour desired.



Step 13. Using pliers, pinch off the ball from the straight pin.

Step 14. Fill the underside of a bead cap with hot glue.

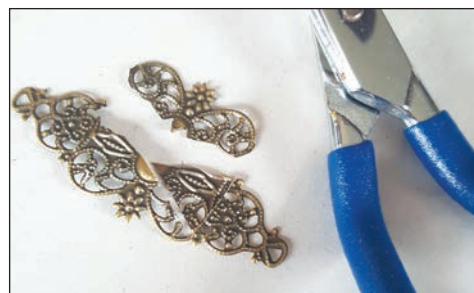


Step 15. Set the bead cap right side up onto a tile or ceramic plate. Quickly add the straight pin. Let it cure, holding the pin straight up.



Step 16. Once the pin will stay standing on its own, run white glue along the

pin. Add beads and bead spacers for Décor.



Step 17. To make the beam, carefully cut a design out of the metal jewellery connector using tin snips. Leaving the centre between the two chains with a point that will fit into the beads.



Step 18. Using the same method as steps 7, 8, and 9, connect the chains.

Step 19. Use super glue to glue the centre point of the beam into the bead.

Display your scale with or without items on the pans in your mini shop.

Spring daffodils will brighten up any of your mini rooms

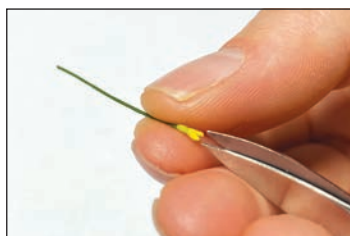
Top flower maker Yevheniia takes you step-by-step through the process of creating a beautiful bunch of spring daffodils. But it does take practice to get the perfect flowers to add to your vase

BY YEVHENIIA KUDRIAVTSEVA

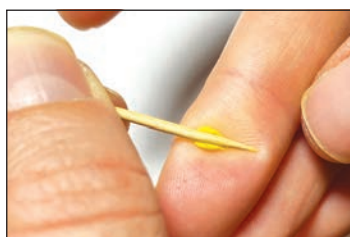
Making daffodils in miniature to look realistic takes practice. Here I will show you how I make them and if you love the process you too can make your own tiny flowers for your miniature scene or garden. Study daffodil photos and change the colours if you like.



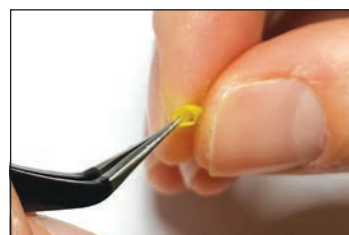
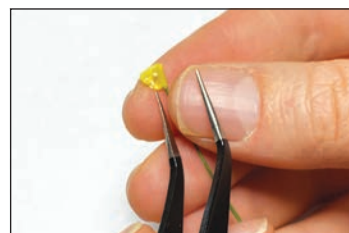
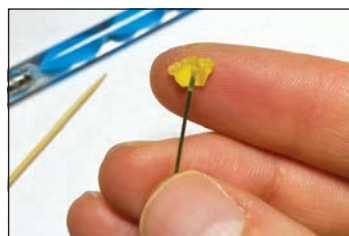
Step 1. First, let's make the stamens from a tiny piece of yellow polymer clay and then glue it to the wire.



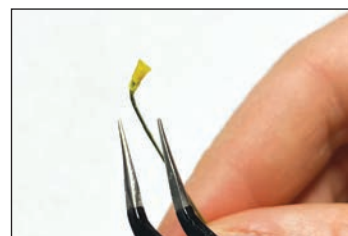
Step 2. Then, with your nail scissors, snip the top of the clay, shaped into a droplet, into several parts.



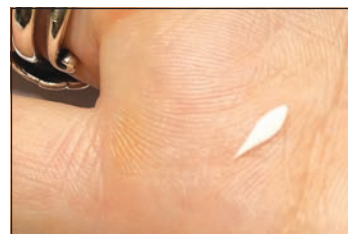
Step 3. In the centre of the flower, form a slightly larger droplet shape of yellow clay and roll it out with a toothpick.



Step 4. Once that is done, glue it in the form of a funnel around the stamen.



Step 5. Bend the wire no more than 90 degrees.



Step 6. For the petals, roll out a tiny piece of white clay in the palm of your hand. Turn the piece into a droplet shape and flatten it.

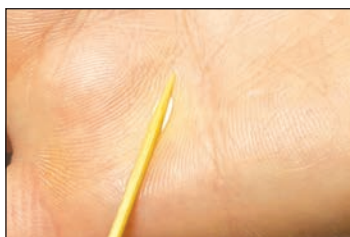


Left: Study full size daffodils before you begin.

You will need

- Polymer clay - yellow, white, green, light brown
- Wire
- Toothpick

- Nail
- Manicure scissors
- Orange paint
- Small paint brush
- Tacky glue



Step 7. Use a toothpick to roll the droplet flat. We will need six of these petals.



Step 10. Glue a thin piece of brown clay to the flowers stem.



Step 8. Glue three petals to the wire as shown in the photo, then add three more.



Step 9. Smear the wire with glue and glue on a strip of green clay. Use your fingers to spread the clay evenly over the entire stem.



Step 11. With a tiny paint brush, paint the tips of the centre orange.

● See more of my work at www.etsy.com/shop/floraldecormini



Quick and easy



Make simple bead ornaments

BY SANDRA HARDING



- Play for a while placing beads together, and checking out which base best goes with which bead, for size and effectiveness.
- Start gluing, but not in a

rush. Glue one "layer" on at a time, and wait until it takes before adding the next one.

● I notice that with the black and gold pair, the glue was not dry. Sorry, I was impatient!



You will need

- Unusual or pretty beads of all sizes, suitable for twelfth scale and smaller. The large silver pair I used are under 1" "tall", so ideal for a statement piece on a twelfth scale sideboard.
- Silver or gold coloured findings. (filigree pieces). I found lots of mine in necklaces from charity shops. Look

for pieces that can be used as flat bases, or soft metal that can be easily cut.

■ Glue (I used tacky glue, as it dries clear, and holds quite quickly).

■ Old clip on earrings with cameo, picture or flower front, for instance. These can be used as decoration without any work on them.



SMALL 

ACCOMPLISHMENTS

WHERE READERS SHARE PROJECTS THEY'RE PROUD OF, HOWEVER SMALL. EMAIL YOUR ACCOMPLISHMENTS TO RICHARD@ASHDOWN.CO.UK



Linda's realistic hospital room is so 2020

BY SANDRA HARDING

I have just got back from grocery shopping, wearing a mask of course, and I saw this very topical room box by Linda Guthertz, and wanted to remind you about 2020, as if you needed it.

It all happened because Linda was trying to keep herself amused during the "shelter in place" restrictions that San Francisco was under at the time, and this project just seemed amusing enough.

Linda designed the layout and found that her original size box of 13" wide x 9 3/4" high and 8.5" deep was just not big enough and looked too crowded. In the end, to make the scene look accurate (which Linda likes to do), the box she used was 16.5" wide x 11" high x 13" deep, and looks spot on.

The box was painted white and realistic lighting added — they are commercial battery lights by Bound-

ery. Linda does not really like battery-operated lights, but these have a remote control — very cool. Linda created the tiled floor and made the screens on the wall while the computers were in Linda's collection of "stuff".

Teresa Dudley, of Northern Lites Miniatures, made the realistic dolls, beds and screens, and I am suitably impressed. Perfect. The silliest thing I have seen in ages is the needlepoint



of the Covid-19 virus made by Suze of Rue de Suze, whilst she was recovering from surgery. The Covid-19 virus particles floating about and on surfaces were created by Georgia Marfels of Germany.

I am almost lost for words showing you this, and that doesn't happen much, as my husband will confirm. I can almost 100 per cent guarantee you won't see another room box like this, hopefully ever again!

Very inspired though at a funny time in our lives.

Cable sweater for your dolls

The cable pattern is a popular one in full-size, but there's no reason we can't knit it in miniature

BY DESNA



Cable pattern worked into a garment has always been a favourite design with knitters; it is easy to do full-size, so Desna has come up with an interesting way of using it on miniature sweaters.

Rib pattern

Row 1: K1, P1 repeat to end.

Row 2: P1, K1 repeat to end.

Back

Cast on 18 sts. Rib 6 rows.

SS 24 rows. Cast off.

Front

Cast on 19 sts.

Rib 6 rows.

1st pattern row: P2 (SI, K2, psso the K2, P1) repeat to last st, P1.

2nd pattern row: K2 (P1, M1, P1, K1) repeat to last st, K1.

3rd pattern row: P2 (K3, P1) repeat to last st, P1.

4th pattern row: K2 (P3, K1,) repeat to last st, K1.

Repeat 4 pattern rows, 4 times.

Next row: Pattern 6 sts, cast off 7 sts, and pattern to end.

On first set of stitches work 7 rows. Cast off.

Cut yarn and rejoin to other stitches and repeat to match first side.

Sleeves

Join shoulder seams of front and back, and pick up 20 sts round armhole edge, or cast on 20 sts.

SS 5 rows.

Dec 1 st at each end of next row.

Repeat last 6 rows, twice.

Work 1 row.

Rib 4 rows. Cast off.

Make up

Sew in ends and join underarm seam on sleeves. Put on doll and sew side seams.

You will need

- To fit Heidi Ott size doll
- Needles size 18
- Anchor Pearl cotton 5

Abbreviations

SS: stocking stitch

Dec: decrease

Inc: increase

Psso: pass slip stitch over



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Sarah's a celebrity who relishes her diva den

The resident of this delightful roombox takes time out from her various engagements and television appearances to show us round a room that is filled with creative touches

BY SANDRA HARDING

There's such a lot of attention to detail and lovely little touches in this room box, it makes me want one exactly the same – just full size.

This delightful 16th scale creation belongs to Rieckie Muchow, and measures 24" wide by 13" deep and 24" high with the roof on.

Sarah, the lady whose room it is, does not want her photograph taken, but doesn't mind a bit if we snoop around her collection. The dolls are a great favourite of hers and you can see she has them all lined up on several shelves, and there are more in her bedroom I am told.

Sarah also loves to make clothes for her daughter, seen playing at the table,

for herself, or even for her older dolls, and her collection of fabrics seems to grow all by itself.

Sarah is delighted that she has a special work desk and a printer, which she uses most days where she writes about her many hobbies, including painting and poster design. Her work is on display at her local art gallery and museum, and she is often asked to give talks to the local ladies clubs.

She has even appeared on local television, so has quite a reputation now as a celebrity, so she is kept very busy. She has so many commissions she is considering taking on a cook and cleaner to look after her house.

Sarah asked me to actually tell you some facts here so I had no choice, sorry. Rieckie printed the 3D printer on a 3D printer — now that is a funny thought. The cabinet and small desk Rieckie made from balsa wood, as was the sofa with a piece of foam added for the soft sitting down bits. She repainted the Barbie doll table and chair and carried on using more balsa wood to make the desk on the right and coffee table. Very clever effects too.

The vast amount of accessories that Sarah has in her den means that they were either already in stock, made by Rieckie herself, or acquired with a lot of very careful shopping online and on eBay.

I don't really mind how this all came about. I am just glad it did, and I still want one in full size.





Pembroke was inspired by Pride and Prejudice

Museum owner Rebecca Micallef tells us about her latest project, Pembroke Grange, which she's based on Longbourn House as portrayed in the BBC adaptation of the novel

BY SANDRA HARDING

August 2018 was a very special month for Rebecca Micallef as that was when she opened her doll's house museum in Malta, attended by important dignitaries on the island.

I was delighted to report on the opening for you in February 2020, as so many of us just dream of having our own museum. At that time we hoped that we could follow up with articles about specific doll's houses in the collection, and we did so in May and November 2020, and June 2021. Rebecca continues to add to the collection and is currently working on a vintage Dollshouse Emporium St George's Hill and a French style doll's



house. Lots more to look forward to I think.

This time Rebecca tells us about one of the latest projects she's built, Pembroke Grange, and the photographs show it in all its loveliness.

"When I was younger one of my favourite subjects at school was English Literature and one of my favourite novels was Pride and Prejudice by Jane Austen. Pembroke Grange was inspired by Longbourn House where the Bennets lived in the BBC series adaptation of the novel.

The outside of the property looks very much like Longbourn but I added a conservatory and have kit bashed



the project quite a bit. I decorated the interior of the house in Regency style, and the house contains four rooms, hallways, conservatory and other hidden rooms. Each room was decorated in a very special way and brings out certain lovely features. One of my favourite rooms is the dining room which



leads to the pretty conservatory and a hidden kitchen.

"As *Pembroke Grange* was inspired by *Pride and Prejudice* you will see a Jane Austen doll which was designed from one of her paintings. You will also find Mr Darcy, a lookalike of Colin Firth who played the part of Mr Darcy in the



series. I designed, made and printed all the wallpapers and all the carpets and most of the accessories.

I have to say that I am very proud of Pembroke Grange, and it's been one of my favourite projects.'

If you are planning a visit to this lovely island then do visit Rebecca, who would love to show you around her museum.

LITTLE LINKS:

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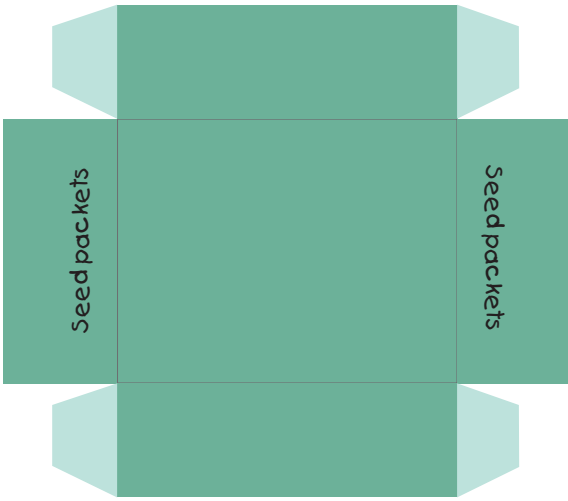
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WINTER CABBAGE

Box for storing seeds

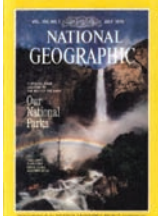
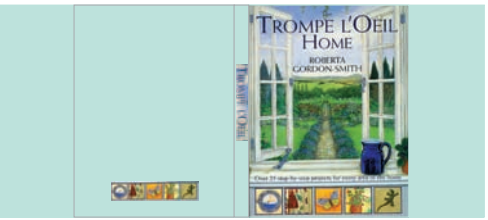
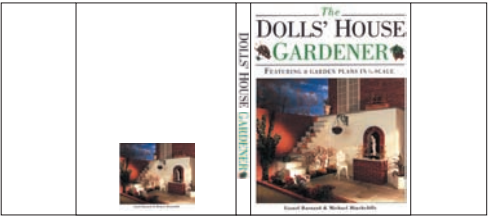


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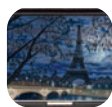
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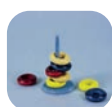
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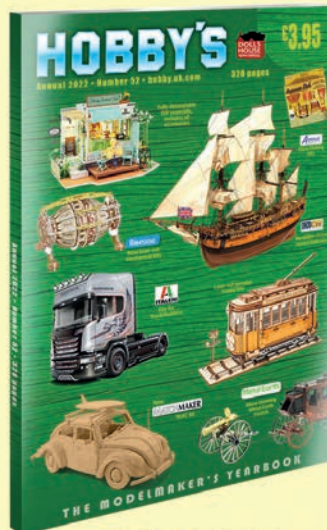


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Veggie visions and food fantasies

In discovering a talent for making wonderful twelfth scale fruit and vegetables Oksana has found “a special fulfilment that not a single job in the world can provide”

BY PAM NORTH

Ukraine artist Oksana Parkhomenko is both an engineer by profession and a talented artist who creates miniature fruits, vegetables, and other food items for doll's houses.

“For my miniatures I use baked polymer clay and dry art pastels,” she explained. “Mostly I work in twelfth scale, but on rare occasions I create both smaller and larger items for special orders. I also like to create small jars with jam, canned vegetables, fruits, and I love experimenting with tray compositions such as cheeses, meats and sausages, baked dishes, turkey dinners, breads, and sweets.”

Plump and juicy, their essence perfectly captured, it's like a mouth-watering trip to the market, but as their creation is in polymer clay, their implied succulence and delicious taste is simply a clever illusion. Her artistic spectrum and creative array of various food items is wide, and includes



realistic avocados, bananas, watermelons, sweet corn, peppers, and many other items, all wonderfully done, but especially delightful are her coconuts. They are the *pièces de résistance*, their shaggy fibrous exteriors expertly crafted, and some split open to reveal their reservoirs of creamy milk and layers of white copra. They are done in twelfth scale; the finished figure size is about 1.5cm/0.5in. She uses polymer clay (Cernit No. 812), dry art pastels, oven-hardening liquid gel (Fimo), and natural twine. For the tools she uses an X-Acto knife, dotting tool, and a brush.

Her idea evolved from simply wanting to create something interesting for her fruit compositions.

“It definitely came after I had gathered some experience trying existing techniques, and I finally was able to

envision something of my own,” she said. “The coconut was perfect for that.”

She came up with her method of making a coconut by focusing on the techniques and materials that she regularly used in her work, and improvising the missing elements. “I did not come to the final version right away. It took some trial and error until I was able to make it look lifelike. The most difficult part was to make the coconut realistic while maintaining the desired scale. The stage of applying the fibres to the coconut's exterior is my favourite part, as it is then that the coconut becomes so natural-looking.”

She has made over 70 miniature coconuts, all of which have been sold at £2.50 apiece. She sells her products on Etsy. Prices for her products differ, depending on the complexity of manufacturing, but on average it's £2 per piece.

Oksana became interested in miniatures about three years ago. “Back then I could not even imagine that I would do this myself, and I definitely didn't dream of having my own store,” she related.

“I really liked looking at photos on Pinterest, and I was subscribed to several accounts on Instagram, but I didn't create anything myself until one day I

Above: *Miniature citrus at its best!*

Left: *Twelfth scale coconuts. See how to make your own the next issue of DHW.*





Above: Twelfth scale canned olives.

Above right: A variety of fresh vegetables, all hand-sculpted from clay.

Below: An autumn bounty of miniature vegetables.

Bottom: A wide variety of twelfth scale canned vegetables.



Above: A handful of realistic miniature bananas.

Below: Detailed corn on the cob.





Above: Sliced and whole peppers.

Below: Miniature sliced papaya, made with stunning detail.

Bottom: Cauliflower, red bell peppers, leeks and lettuce.



Top: A tray of miniature vegetables, all hand-sculpted.

Above: A roasted miniature turkey, hand-sculpted from clay.

Below: Summer watermelon with seeds.





moulded a magnet to hold my needles for my other hobby, embroidery. I found some tutorials on YouTube and started experimenting, and that's how the magic began for me."

Her family soon learned how passionate Oksana had become about her craft. "My parents at first did not understand my hobby, but after they saw how obsessed and serious I had become about it, and that people were showing interest in it and even buying my work, they accepted it. My boyfriend was always helpful and supportive, and he is definitely my biggest fan!"

Combining her career and home life with her passion for miniatures is not always easy. "It is challenging sometimes due to how much time I spend creating each piece. I want everything to be perfect, and when something doesn't meet my standards, I will redo it until measures up to my demands. At the same time, it gives me a special fulfilment that not a single job in the world can provide, but time-wise it is definitely my second job." |

Inspiration is easy for her. "Honestly, I enjoy the process so much that I find inspiration in the process and the result itself, but even simple things ignite my creativity: music, movies, travel, communication with family and friends. I also am inspired by nature. After a walk by the sea, in the park, or gardening, I get very uplifted and just want to create!"

She doesn't tend to want to keep

Above left: *Miniature sliced avocado shown with some full-scale inspiration.*

Above: *A collection of twelfth scale vegetables.*

Right: *A colourful collection of handmade miniature fruits and vegetables.*

Below: *Tiny, handmade spring onions.*

her creations, but rather the opposite, saying, "I want to share what I do with others, and it makes me feel amazing that something I've created makes someone else happy."

She is fortunate to have her own area in which to indulge her creativity. "My workshop is a separate room in the house, a place where I can immerse myself completely into my work. It has everything I need to create miniatures: a large table by the window with organisers for materials, a special lamp, tools, brushes, paints, and an oven for baking polymer clay."

Working in miniature brings her great joy and pleasure. "I really like the



process of creating a miniature, and it is not that difficult for me. However, focusing on small details over a long period of time affects vision, so I have to limit my working time. I admire people who create entire houses, movie scenes, and even entire streets with many tiny details. It is fascinating and inspiring. You can look at it for hours, and while doing so, you feel happy like a small child."

Sharing her knowledge and skills is something that appeals to her, and she intends to conduct workshops in the future. "On my Instagram page, there are several video tutorials on how to create miniature foods, and I often include photos of the process in the stories, but this is not enough, and I would like to develop more in this direction."

"In the future, I plan to shoot more videos of creating miniatures, taking the virtual content creation more seriously, maybe having my own YouTube channel. I might even organise live master classes and seminars for both children and adults. Since I'm only a few years into this, I never stop trying new things and exploring! I plan to make lots of new items, and to learn or even invent my own techniques for the miniature world!"

“After a walk by the sea or in the park I just want to create!”

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A miniature costal dream house



Cecilie followed her heart and made a dream home in miniature

BY CECILIE RICHARDSON

Welcome to the Mad-era House! The journey to where I am now, began when I was a young girl who took on the role of setting up my Barbie house very seriously. I wanted it to look as real as possible, including the little pieces of paper 'mail' in my home-made mailbox.

My love for playing never really ended. I only gave it up because I felt I was too old to play anymore. Life continued to go on...college, marriage, a job, then giving up said job to become a mother. As a creative person I needed an outlet, and that is when I realised it was time to stop daydreaming about that doll's house on the top shelf and actually buy it!

After falling in love with fixing it up, and a huge push from my mum I started an Instagram account and instantly found 'my people'. The encouraging, talented, and inspiring

miniaturists on there have really kept me going; even with a very active toddler who keeps me plenty busy. Once I finished my first doll's house, which came fully assembled, I knew I wanted to try my hand at building one. I fell in love with the Victorian Alison Jr. Kit by Real Good Toys, and knew exactly what style and modifications I wanted to make to it.

I pictured this house on a beautiful piece of land on the coast of Massachusetts. The house is painted a creamy cotton white with warm brown trim and doors (the stain is a mixture of a few acrylic paints and water.) When you enter you are greeted by patina furniture, shiplap, warm inviting colours, and fresh bouquets.

Above left: The kitchen has a lemon theme with a modern touch.

Above: The laundry room has contrasting wallpaper and a beautiful wood floor.





Left: The laundry room sink featured real fresh flowers from Cecilie's actual garden.
Top and above: Beautiful photos of the living room, which feels fresh and inviting.





Left A look at the outside of the charming doll's house.

Above right: The master bedroom is comfortable and clean.

Right: A look at the inside of the charming doll's house.

Far right: One of the bathrooms in the house.



“I delight in making a lot of things around my own home too, and I am always inspired to make them in miniature.”

My bouquets are mostly made of the tiniest flowers I can find growing around my yard. Each time I go looking I feel like I'm on a mini treasure hunt. The house features a beautiful fireplace, mint coloured cabinets with an eat-in kitchen, and a master bedroom that gives you a bed and breakfast feel complete with a rich stained shutter headboard.

The master bath has a gorgeous custom vanity by Julieb Minis, that pairs well with the mixture of patterns throughout the room and gold accents.

The third story is a perfect work space for the cosy home office, and lovely laundry room with cabinetry, folding station, and porcelain sink.

Throughout the house you will find many items I have made myself which includes most of the home décor, kitchen accessories; many of the furniture pieces I painted or altered to fit the look I was trying to achieve.

The kitchen cabinets were from a set that had shelves with backing attached to the base cabinets. I cut the shelving off at the top of the counters.

Then I painted and changed the hardware on the lower cabinets to give them a more modern look, and repurposed the upper shelves for my laundry room, and also for above the desk in the office. It's not always easy to find exactly what you are looking for, so creating your own or up-cycling certain pieces just adds to the fun!

I delight in making a lot of things around my own home too, and I am always inspired to





make them in miniature. I sell realistic decorations, kitchen dishes including Rae Dunn inspired items, and seasonal trimmings. I also love to buy from other miniaturists; we are all enjoying this together, after all. One of my favourites is Kristine Hanna (Featured in DHW 342). Her light fixtures and hardware can make a huge impact in any room.

I find the hardest part of putting a doll's house together is that I may only be average height in real life, but I am a giant to my creations. So many pieces have been dropped to the floor to never be found again.

The most alluring part of miniatures to me is that you can create your own world where rearranging furniture is a breeze, and real-world problems don't exist. Now I am on to my next project, a dilapidated house that has been taken over by witches!



LITTLE LINKS:

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Make mini kitchen furniture from mount board

Kris Compas shares her technique for turning mount board into miniature furniture. This is a great option if wood and power tools are hard for you to come by

BY KRIS COMPAS

You might think this is a lot of trouble to go to when you are using mount board and not basswood to make this kitchen dresser.

Mount board is easier to get, it's less expensive than basswood and you don't need a table saw and scroll saw to cut it. You need only an X-Acto knife.

You might not want mount board furniture in your finest doll's house, but painted mat board furniture is certainly acceptable for small projects and miniature gifts. Painted mount board

furniture makes for fine rustic country cabinets and a shabby chic touch.

To make this cabinet easier for first timers, I've not shown how to make opening drawers or doors. I am not an advocate of leaving drawers and doors open to show what's inside. They aren't left open in my real home so I'm not going to leave them open in my miniature scenes. I am sorry if that doesn't agree with some miniaturists. But I have made the dresser deep so the top can be filled and of course you can fill the shelves.



Step 2: Once you have gotten the back and sides cut, draw a line up from the bottom of the back and sides to 3/8" (1cm). This is the line you will glue the bottom on.

Step 3: I drew an arch shape at the bottom of the sides. This lightens the look of the finished cabinet. I used my knife to cut out the arch.



Step 4: Glue the sides to the outside edge of the back using yellow glue. Yellow glue is also called carpenter's glue, wood glue, Elmer's Carpenter Glue, or Titebond.

Step 5: Glue the bottom in along the drawn line.

You will need

- X-Acto knife
- Mount/mat board
- Steel straight edge ruler
- Yellow wood glue
- 320 grit sand paper
- Pencil
- Small ball stylus tool
- Matte finish spray
- Delta's Wedgewood Green spray paint
- Paintbrush
- Acrylic paint
- Small rock
- Minwax water based stain
- Brown paper bag
- Card stock
- Straight pins
- Delta's PermEnamel Clear Gloss
- Glaze
- Small drill

Base cabinet

I have included the centimetre measurements. This project depends on the measurements more than the previous projects. I would do some double checking just to be sure.

Step 1: Cut from mount board:

Sides - cut 2 at 1 5/8" (41mm) x 2 1/2" (63mm)

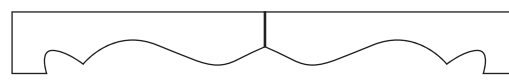
Back - cut 1 at 2 1/2" (63mm) x 2 1/2" (63mm)

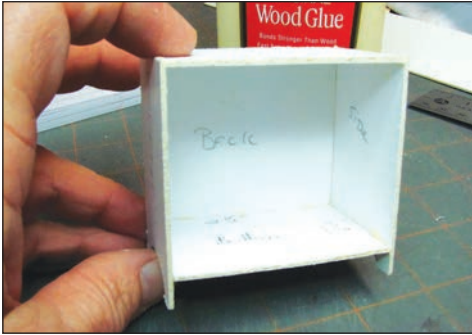
Bottom and top - cut each at 2 1/2" (63mm) x 1 9/16" (39mm)

Front - cut 1 at 2 5/8" (67mm) x 2 1/2" (63mm)

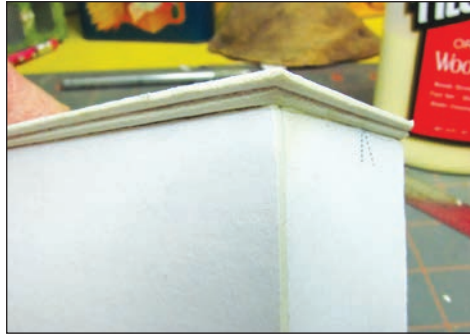
I must discuss 'dry fitting' at this point. It's very important to fit the pieces without glue first. This is to check on the fit and if adjustments need to be made.

Front bottom pattern

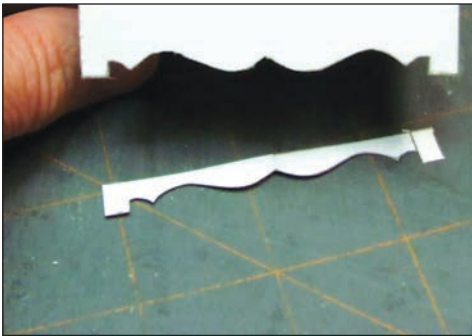




Step 6: Glue the top into the base cabinet.



Step 13: Glue the decorative top onto the top of the base cabinet.

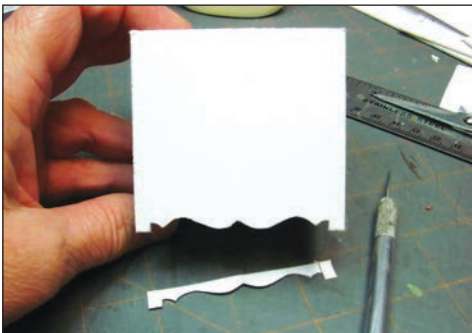


Step 7: Use my pattern or make one of your own design for the front bottom. Cut this out with your knife.



Step 14: The drawer front is cut 2 1/4" (57mm) x 1/2" (12mm).

Step 15: Sand all four edges half round. Do not glue onto the front of the cabinet, yet. Set the drawer front aside for now.



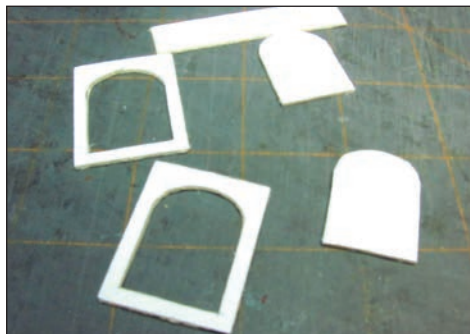
Step 8: Glue the front onto the base.

Step 9: The decorative base cabinet top is made from 2 pieces of mount board.

Step 10: The first piece is cut 2 11/16" (68mm) x 1 3/4" (44mm). The second piece is cut 2 13/16" (71mm) x 1 13/16" (46mm).

Step 11: Use 320 grit sand paper to sand one long side and the two short sides half round. Sand both pieces this way.

Step 12: Glue these two pieces together with the flat backs even.



Step 16: The doors are cut to 1 3/8" (35mm) x 1 1/16" (27mm).

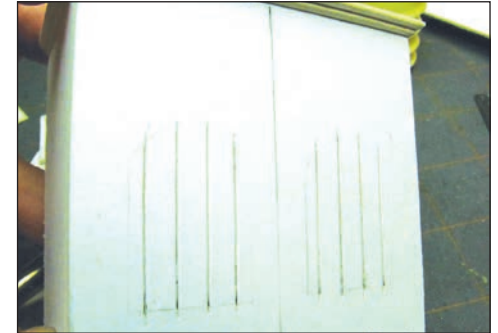
Step 17: Measure and draw lines 1/8" (3mm) in from all sides. At the top you can draw an arch to make the door more interesting.

Step 18: Use 320 grit sand paper to sand all four edges half round.

Step 19: Use a sharp blade to cut the centres out.

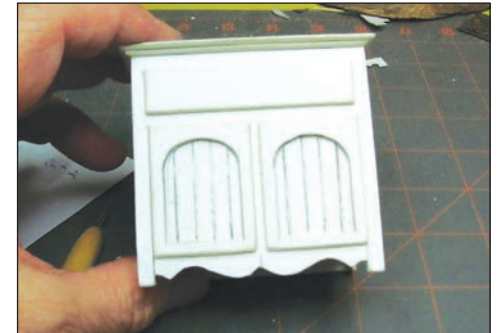
Step 20: Set the drawer front and doors onto the face of the base cabinet. Centre everything, leaving a bit of space between the cabinet doors.

Step 21: Carefully trace a line around the inside of the doors onto the base cabinet front.

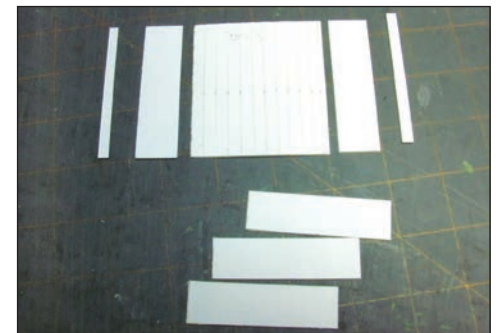


Step 22: Using your knife and a steel straight edge ruler, lightly score lines on the shapes you've just drawn.

Step 23: Use a small ball stylus tool to widen out the lines (or a ballpoint pen that's run out of ink).



Step 24: The drawer front and doors aren't glued on yet. Set them aside for now. Looking good!



Step 25: Now we need to cut the pieces for the top shelving unit of the kitchen dresser:

Cut a back - 2 1/2" (63mm) x 2 3/4" (70mm)

2 sides - 2 3/4" (70mm) x 3/4" (19mm)

2 shelves and a top - 2 1/2" (63mm) x 1 1/16" (17mm)

Face frame - 2 pieces - 2 3/4" (70mm) x 3 1/16" (4mm)

The piece you will cut the shaped top apron from - 2 1/8" (54mm) x 15/16" (9mm).

You will also need to cut 2 pieces for the decorative top - 2 3/4" (70mm) x 7/8" (22mm) and 2 7/8" (73mm) x 15/16" (24mm).

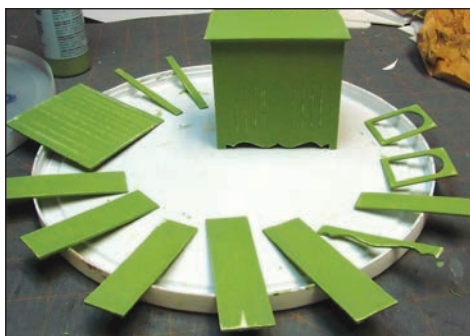
Copy and paste the decorative pattern as you did for the bottom apron.

Step 27: If you notice in the picture above I have lines on the back. I wanted the back of the cabinet to have some surface interest so I measured 3/16" (4mm) between lines and used one slice of my knife and a small stylus tool to make grooves in the back.

I have built so many cabinets wishing I had waited to put the finish on and then glue the shelving together. It's very hard to get a good looking finish with the shelving in the cabinet. Since we are focusing here on an aged finish we might as well try to do a nice job.

Finishing

Step 1: First, spray all of the pieces with a matte finish to seal the mount board. Let dry.



Step 2: I am going to use Delta's Wedgewood Green as my base coat. Apply 2 coats, drying between coats. While the paint is still wet use a stylus to clean out the grooves you made on the front of the base cabinet and the back of the upper shelving unit. Just take the extra paint out.

Step 3: Sand using 320 grit paper.



Step 4: Paint the third coat of the base colour onto everything and let it dry.

Step 5: For my top colour I am using a light ivory. Paint this on leaving brush strokes and light and dark areas. If you are timid, start on the back of the base cabinet to get the feel of it.

Step 6: Use 320 grit sand paper to sand the top colour. Use a circular motion and a light touch. Keep in mind the natural wear areas.



Step 7: I used a rock with lots of uneven surface to dent the surface of the mat board. Just make a few dents on some of the pieces.

Step 8: Use Minwax Water Based Stain; I used walnut. Brush onto the surface. Do one piece at a time. I left it on about 30 to 60 seconds, no more. Wipe the stain off leaving what you want behind. Make sure you leave some in the dents.



Step 9: To finish, I used a piece of crumpled brown paper bag. Crumple it up to soften it. Burnish the surface of all pieces.

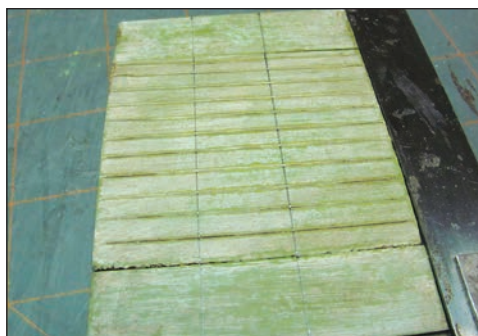
Upper cabinet



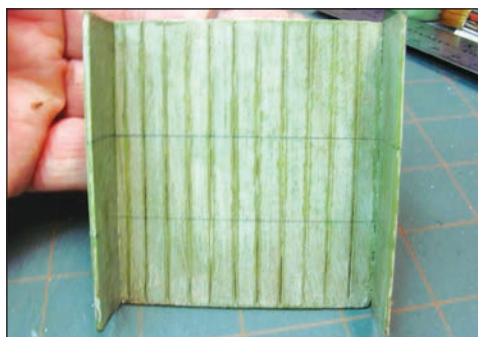
Step 1: Your pieces should now be painted and ready to assemble. Line up a side, back and the other side against a straight edge. Measure for the shelves, I measured up from the bottom 7/8" (22mm) and 3/4" (19mm) more for the second shelf.

TOPTIP

- Keep your fingers clean and dry. Wipe them frequently. Paint on your fingers will stick to the paint on the mount board causing surface blemishes. Let these 2 coats dry thoroughly. Remember, we are working with paper and now it's damp.



Draw a line all across. I know we are gluing paint to paint, it's usually not a good bond. I don't like using 'instant' glues as I always have to move the pieces. We will use yellow glue to do this. Please dry fit before applying any glue and take it slow.



Step 2: Glue the sides onto the back outside edges. Let this dry and set aside for a bit.



Step 3: Now move on to the base cabinet. Glue the drawer front and doors onto the front of the base cabinet. You can measure and mark or go by eye.

Centre everything. Set this aside.

Step 4: Glue the shelves in on the lines you drew earlier.

Step 5: Glue the top on to this assembly.

Step 6: Glue on the face frame pieces. Make the sides of these pieces even to the edge of the side pieces.



Step 7: Dry fit the shaped apron that goes across the top front. You may have to trim the ends. Glue the apron on.

Step 8: The right side of my upper cabinet was just a hair short. It made my shelves look uneven. I used a very narrow strip of card stock, doubled and glued to the bottom of the right upper cabinet. I used paint tinted glue and after everything was dry, I chipped off the extra and blended it in. I also had to sand the right top side to make everything look even.



Step 9: Glue the upper cabinet to the base cabinet, centring it.

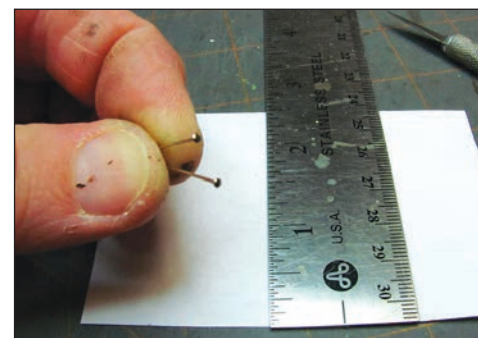
Step 10: Glue the decorative top to the top of the upper cabinet, centre it. Looks pretty good for mount board. Even if someone handles it, they won't be able to tell it's mount board.

Cabinet knobs

If you have some you like, use them. Or if you have the right size beads you can use them. I live in the middle of nowhere and I've gotten used to creating what I need without driving 30 to 40 miles.

I am going to show you what I've used in the past. This is not new and can be used in other applications, such as 'gingerbread' trim. It's seen in Victorian homes, the dowel and bead type of trim that's used in the top of doorways between rooms such as the parlour and dining room.

Onto the knobs, again. I used straight pins. I used to sew a lot. I used to own a fabric shop and I also taught quilting there. The pins are a particular type, pleating pins, they have a small head. Any type will do, though. If you have some extra doll's house size brass nails, they will work, too.



Step 1: Cut a strip of paper 2 1/2" (63mm) wide, it doesn't have to be very long, you are only going to make four knobs.

Step 2: Put a new blade in your knife and sharpen your pencil.

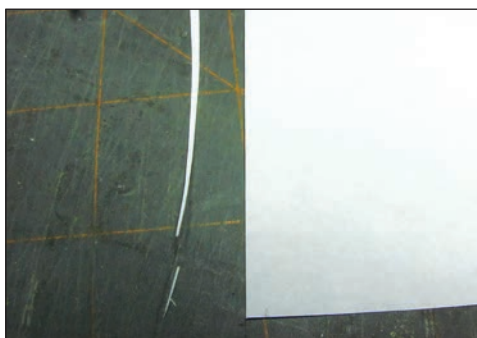
Step 3: Measure 1/8" (3mm) from the bottom corner. Measure 1/16" (2mm) from the top corner.

Step 4: Align your straight edge with the 1/16" mark and out to the edge of the bottom corner. Cut this scrap piece off with your knife. (I turn my steel ruler over to cut.)

TOPTIP

- Mix very little paint with the glue to use to fill gaps.

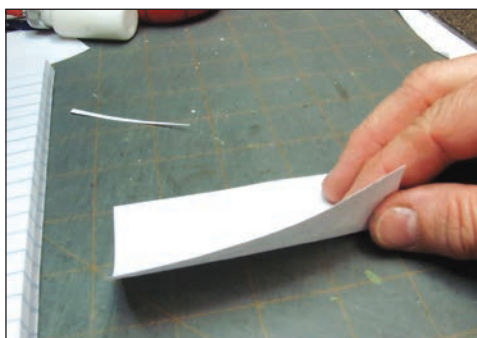
Step 5: This is the scrap piece.



Step 6: Align the ruler at the top edge and the bottom mark and cut. Cut away from you, this saves the point. Set this piece aside, it's one of your knobs.



Step 7: From now on you will only have to measure 1/8" from the bottom corner. The trick is turning the paper after each cut.

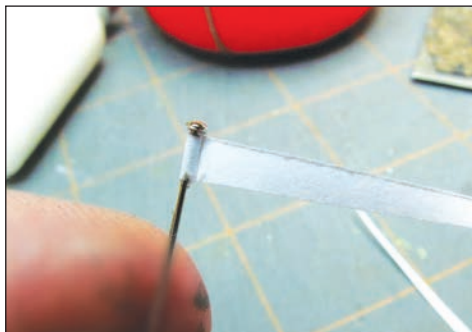


Step 8: Pick up a bottom corner of the paper. Keep turning the paper away from you and lay it down.

Step 9: Do you see the orange line of my cutting mat on the left side of my paper? Now the paper is ready to measure 1/8" at the bottom corner. Align your ruler at the top corner and the new mark at the bottom. Cut another wedge and set it aside, too. Flip your paper again, measure 1/8" from the bottom corner and cut another wedge. Set it aside and do the same as

above one more time.

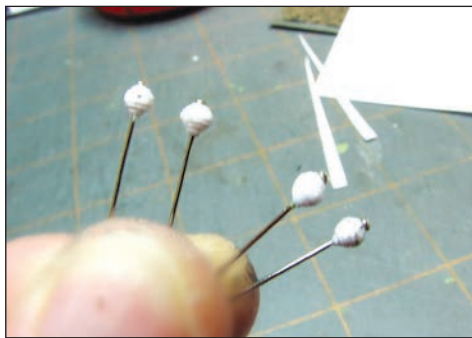
Step 10: The size and shape of the 'bead' is determined by the length and width of the wedge shape.



Step 11: Get your tacky glue out. Dab the wide end into the glue. Wrap the wide end around the pin just under the head. Press and seal the paper to the pin. Set this aside to dry and glue the other three the same way.



Step 12: Run a thin line of tacky glue along the wedge and start wrapping the wedge around the pin. Take it slow, don't pull, it will catch and you will start wrapping it. Roll the 'bead' between your fingers to seal the glue. When rolling, keep the wedge point centred. This will make an even 'bead'.



Step 13: Let these dry before you paint them. You could paint on some gesso to cover the edges of the paper if you want. I just painted them white. I

painted a dot of brass coloured paint onto the head of the pin. I then coated the knob with acrylic varnish, I used Delta's PermEnamel Clear Gloss Glaze.

Step 14: Measure and mark where you want your knobs, drill a hole and glue and insert your knobs. Pretty cool for mount board, huh? My cabinet is pretty grungy, but you can use a lighter stain so it won't look as dark.

Step 15: If you want to finish your cabinet like the full size ones there is one more thing you can do. I didn't include it because cutting very thin strips of mat board is difficult to do. At the seam where the top cabinet is glued to the bottom base cabinet, on the inside, there is usually a piece of quarter round moulding applied. Quarter round moulding is fantastic to have in your stash. It's also called shoe moulding and should be applied to your baseboard moulding at the bottom (if your baseboard doesn't all ready have it there).

Remember, quarter round - down; and use the cove mouldings up at the ceiling. This cabinet could use the 3/64" or 1/16". Another thing to get is the Mini Drill. It's very useful and I keep it on my table all the time. It's a pin vice and it has 12 drill bits in the handle.

I wouldn't recommend going out to buy some sort of mat cutting system but if you all ready have one it would be good to use on this type of project.

I hope you will try this out, it will open up a whole new world of building to you. And remember, have fun, expand on it, make it better. Just keep making minis!



● Kris sells a selection of her twelfth scale furniture kits through Miniatures.com.

Carl lights the way to electrify your house

Many miniaturists want to add lighting but just don't know where to start. In the first part of a series expert Carl Sahlberg is your guide

BY CARL R SAHLBERG

Before I get started, I would like to copy the first paragraph from my "Dollhouse Wiring Booklet". So many individuals are really afraid to electrify their project because they feel it is too difficult and complicated to understand. Adding electricity or the lighting of a doll's house adds a whole new dimension to your projects. Lighting enhances all the details of your work as well as allows everyone to see what is actually inside each and every room.



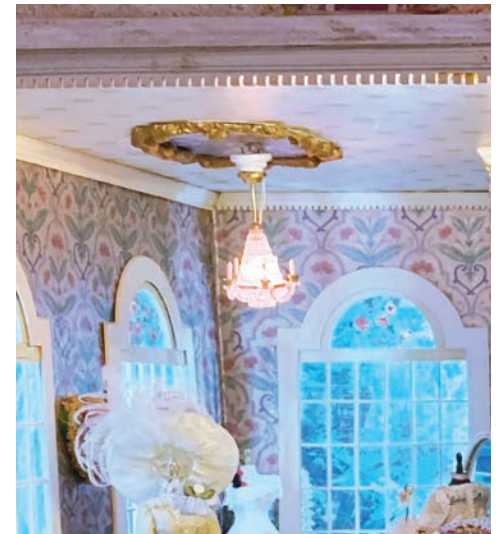
Wiring your project should be fun and not something to fear. It is as simple as working with just two wires. Two wires that come from the power supply need to go to each of the lights for them to light up. Each light has only two wires and those two wires need to connect to the two wires of the power supply. To make wiring extremely easy to understand; I have colour coded everything black and red. My flat-tapewire is black and red. My Kynar hook-up wire is black and red and my individual power connectors all have black and red connection blocks. When you purchase a new light fixture that has two wires of the same colour (usually white); I suggest you use a magic marker and colour one wire black and one wire red. Now all you need to know is that you need to connect all of the red wires together and all of the black wires together and

everything should work. You can make as many red-to-red connections as you like and as many black-to-black connections. That is all you need to know about electricity. The harder part is in determining how to run and how to conceal and how to join the different wires throughout the structure. That is the mechanics of wiring and most of your time will be in deciding how to run and conceal your wiring.

An understanding of the wire we use

The number one question I get asked when discussing wiring one's doll's house is: what is the difference between round wire and flat-tapewire? What is the difference? My first thought is that there is no difference other than one is round and one is squashed flat. Especially when using my materials; both the Kynar round hook-up wire and the flat-tapewire are both capable of carrying the same amount of electricity.

It is interesting to know that one area that is not mentioned in most doll's house wiring books, is how much current (electricity) can different sized wires actually handle? Why do you need to understand this? If you have more current trying to be pulled through too small of a wire, the wire can become extremely hot. Hot enough to start a fire but more likely



just hot enough to break down the insulation and cause a short between two wires. If that happens: the lights stop working and the wires short out.

Different wire handles varying amounts of electrical current dependent on its size and composition. As an example: copper wire conducts electrons better than aluminium and gold or silver conducts better than copper. Furthermore, 32 AWG (American Wire Gauge) wire will not carry as much current as 24 AWG. 24 AWG or gauge wire is larger or thicker than 32 gauge.

If you wire your entire doll's house with the common white lamp-cord wire, which is readily sold, you might have some serious problems. That lamp-cord wire is 32 gauge and is rated to carry only .26 amps of current. .26 amps is the same as 260 milli-amps. Seven grain of wheat lights pull 280 ma. (milli-amps) of current. So, even if you have a larger power supply, like a 2-amp DC unit which can handle up to 52 lights; the wire is not large enough to handle the requirements of any more than 6.5 lights without overheating. About now you are wondering why you started this project as all of this is more than you want to know. Well, here is the easy out. I want to make all of this as easy for you as possible; so without going any further with lots of charts and specifications of wire sizes — I have eliminated all the guesswork for you. Wire your entire doll's house or room box using either



“ I use both flat-tapewire and round hardwire in wiring my projects.”

the flat-tapewire or the Kynar hook-up wire. Both can safely handle up to 6 amps of current (150 grain of rice lightbulbs).

Advantages of flat-tapewire and round hardwire

Think of tapewire as a two-conductor solid wire that has been squashed flat. Tapewire has advantages because of its flat shape with an adhesive back yet it really is no different than round wire. The problem most people have

with the flat-tapewire is in making connections to it and in joining sections. I use both flat-tapewire and round hardwire in wiring my projects. I tend to use round wire more when working on a finished doll's house and more flat-tapewire when starting from scratch. The reason is that it is easier to fish round wire and conceal it in tight corners or spaces in a finished house but if you can use the roof or outsides of your house before any roofing or siding has been attached; flat tapewire

Top: The hat shop shows lighting from outside the windows; a couple of incandescent lights in the shop and the indirect lighting of the 1/8" ribbons. The photo is taken with no additional lighting except what is in the display.

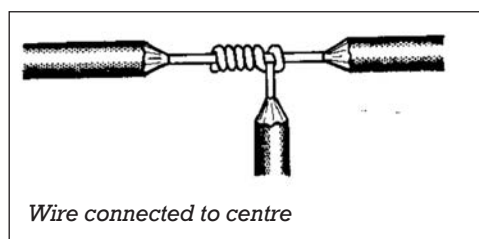
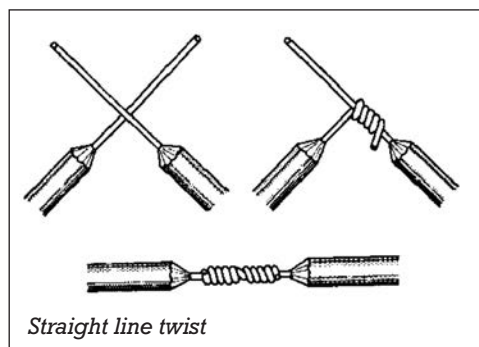
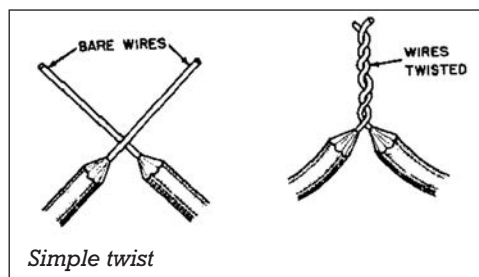
Above far left: The before photo.

Above left: The after photo.

Above: The doll's house from the front with the lights on.

is more convenient to work with and looks neater.

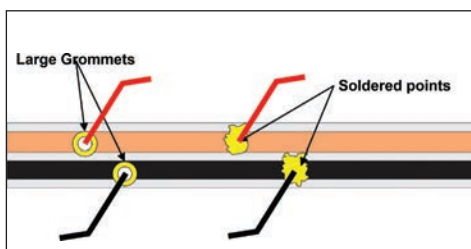
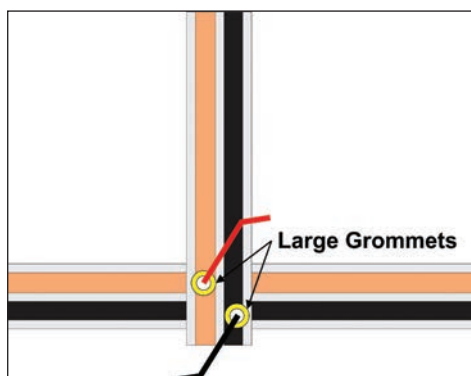
The secret to both systems is soldering. Soldering is a “must learn” and we will talk about that in another article. For now, let's discuss how to work with each type of wiring.



Perhaps the mechanics of working with round wire is easier than working with the flat tape but the overall running of circuits is identical. With round wire, we can strip the ends of the wire and simply twist the two pieces together. We can then use a wire nut, liquid tape, shrink tube, or just plain electrical tape to cover the twisted bare wires. My preference is to solder those two wires and then cover them with liquid tape.

The most common way to make a connection is to simply grab the two bare wire ends and twist them together. You can then clip the twisted wires to about $\frac{1}{2}$ " length and slide a shrink tube over the twisted wires and apply heat to shrink the tube. As I mentioned, I prefer to solder the wires and then apply liquid tape to protect the bare wires.

The straight-line twist is a little neater and does not have a bump or tail that can get caught when trying to pull it into a tight run. Here too, I would prefer to solder and apply liquid tape to protect the bare wires but one can get a good connection with a tight twist



and using either shrink tube or the liquid tape. This way to twist the wires together is quit strong and makes for a neater run, but is very difficult to do in the confined area within the doll's house.

When you need to connect a separate run or when connecting one of your light fixtures to your 12 volt run, you can strip a small section of insulation from the main line and twist the single wire around where you stripped the main line. Again, I recommend soldering but you could simply add liquid tape to cover the bare wires.

In order to get a good connection using flat-tapewire; I highly recommend soldering but a very good alternative is in using large grommets. The grommets I sell are gold plated and have a little larger collar. Both features allow for a better connection. I also have developed a tool for inserting these grommets. I call my tool "BamBam" and it is a spring tool that will insert the large grommets even without a pilot hole. And yes, even into MDF board.

Spring Tool "BamBam"

To make a permanent connection from one tape run to another: simply insert a large grommet (black to black) and one (red to red) with the aid of BamBam. Because the grommets are gold plated., as with round wire, I prefer to solder and cover the junction with liquid tape. Although I have had no problems on joints I have not soldered, I always tend to solder joints that will be covered with siding, roofing, hardwood flooring or any area that is not accessible after completion of the doll's house.

The easiest way to connect round-wire to your flat tape is to insert a large grommet and then insert the stripped end of your wire directly into the hole of the grommet and solder. You will find that soldering the wire into the grommet is extremely easy and makes for a very good solid connection. You can insert two or three wires into each grommet, making for a good junction point.

As an alternative, one can also solder directly to the tapewire. You rub a small area on the tape with your soldering iron to melt the Mylar protective coating and then add a small pool of solder. Then introduce the stripped wire to the top of the solder pool and place the iron on top of the wire. There are numerous times I prefer soldering directly to the tapewire but an easy alternative procedure is to use the grommets.

For more information be sure to check out my website at www.cr2s.com and then click on "Video Tutorials" on the menu line.

● Part two next issue.



LITTLE LINKS:

Carl Sahlberg
Creative Reproductions 2 Scale
call: 001 317 414 3921
web: <http://cr2s.com>



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.

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

Bake some Easter hot cross buns

Easter is around the corner so it's not too early to make a start on baking some hot cross buns for a spring scene



BY SADIE BROWN

Make a sweet mini treat for your Easter or spring party scene!



Step 1. Begin by mixing two parts white polymer clay with one part translucent. Add a little Sunflower Yellow to make cream, then add in some brown, black and beige clay a little at a time to create a shade which resembles the colour of wholemeal bread. Roll one

6mm ball for each hot cross bun you want to make.



Step 2. Mould into the shape of the individual hot cross buns – squarish with a slightly rounded top.



Step 3. Mix grated Golden Ochre, Dark Cadmium Orange, Red Ochre and brown pastel to make a rich shade of golden brown and brush over the top and bottom of each bun.



Step 4. Take a damp paintbrush and sweep across the areas brushed with the pastel mixture, 'diffusing'

the pastel and creating that realistic appearance.



Step 5. Use the side of a needle tool or sewing pin to score a cross into the top of each bun, just deep enough to insert a small 'rope' of polymer clay.



Step 6. Mix some cream clay and roll into thin ropes. Cut a piece to fit across the top of each bun before adding smaller pieces at either side to fill in the cross shape. Use a small ball tool to blend the joins in the clay.



Step 7. Use a needle tool to make tiny random holes across the top of each bun, filling with small pieces of dark brown clay. Also use the needle tool to add some texture to the sides of the buns, as if you were texturing a mini cake. Bake and allow to cool thoroughly.



Step 8. To finish, coat the top of each bun with gloss varnish for that perfect egg washed appearance!

Happy Easter!



You will need

- Polymer clay - white, translucent, Sunflower Yellow, black, dark brown, beige
- Pastels - Golden Ochre, Dark Cadmium Orange, Red Ochre, brown
- Small needle tool or sewing pin
- Small ball tool or similar
- Small paintbrush
- Gloss varnish

Monica gives house a lot more than a makeover

Many Lundby lovers hate the thought of changing their house, but Monica Nyberg is not one of them. She's flattened, sawed and created her way to quite a transformation

BY SANDRA HARDING

There are times when I see photographs of a mini creation and I am lost for words, and this is one of them.

Monica has managed to create a completely perfect and different version of a Dallas/Stockholm and I just love it. It was not an easy task. Monica first flattened the house (scary), then she made new walls on the sides and sawed out new windows.

Unwanted walls were removed as were the stairs and, in my enthusiasm I had not spotted that. How curious I didn't notice, but then only one of my houses has actual stairs. Monica's house measures 34" wide x 10" deep x 15" high, but she added two room boxes on top of the house to create a kitchen and roof terrace, and it is now 23" high.

This lovely house has its own pub, and why not. Monica made the bar stools, using washers, nuts, popsicle sticks and paper clamps. The bar is

made of wood and the shelves are wood and balsa. There are also two small tables, a fireplace, clock and dart board, all made by Monica. In the living room, Monica made everything, apart from the black swivel chair and the floor lamp, which was from Minimum World.

The sofa and chairs are wood and fabric and the legs are made of toothpicks. The rest of the furniture is also made of wood while the four candlesticks on the TV bench are made from aluminium tubes and trays. I love the arrangement of shelves and accessories on the back wall — very effective.

In the bedroom Monica made everything except the mirror, small clock and candlesticks. The bedside lamps are made from nuts, brass pipes and plastic and the furniture is all made of wood, including the chest of drawers. The little doll was crocheted by a Facebook friend. In the office the

fireplace, two paintings and the lamps were bought. The rest has been made by Monica, including lots of books to fill the bookcases.

The bathroom suite is almost unrecognisable as an old Lundby bathroom set. Just look at the amazing black and gold paint job Monica has done on it. She also made the shelf, the painting and the armchair in the bathroom.

Lundbyites may also vaguely recognise the kitchen furniture (or not). It is assembled using several other old Lundby kitchens, and given the Monica treatment. The stools are Lundby and Monica made the table and sideboard from wood and painted the Brio chairs black.

The roof terrace is a brilliant idea. I almost hesitate to tell you that Monica made everything you see on the terrace, apart from the little brown stool, and I wouldn't have even mentioned it. The grill is cardboard, the table is



🏠 A LOOK AT LUNDBY





“Monica has managed to create a completely perfect and different version of a Dallas/Stockholm and I just love it.”

wood, the four chairs are cardboard and table mats, and the sofa and coffee table is more old Lundby furniture given a makeover, adding table mats and new cushions.

A LOOK AT LUNDBY



The jacuzzi is a small box, with a cardboard lid, and resin water mixed with a little green paint. Balsa wood was put around the whole jacuzzi, which Monica covered in leftovers from a wooden floor. The trellis is made of wood. The finishing touches of the curtains, pillows, rugs made from tablecloths and all the plants and accessories were virtually all made by Monica.

I am told that the house was designed for Mr Lundby, but Elizabeth moved in when he started dating her. Very wise. I would move in too if I was asked nicely. It's perfect.



Clothes rack is easier to make than you think

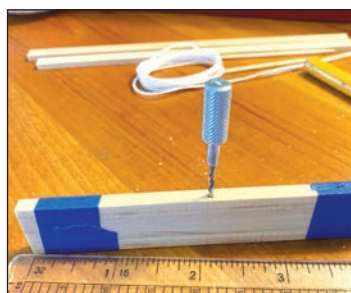
An old-fashioned clothes dryer will add interest to so many scenes, and all you need is a few strips of wood and some crochet thread

BY KAREN HRITZ

This twelfth scale clothes dryer is easier to make than you think. It will make a wonderful addition to a small laundry room or even add some lived in charm to the back porch.



Step 1. Using 3/16" x 3/16" strip wood, cut 4 pieces that are 4-1/2" long; trim one end of each to a 45° angle.



Step 2. Tape the 4 leg pieces together and drill a hole at the 2-1/4" half point.



Step 3. Line up 2 legs so that the angles at the bottom are facing toward each other. Insert a toothpick or dowel through the holes in both legs. Note: Depending on your drill bit, you may need to sand the toothpick or dowel so that it will fit. Trim the dowel so that it extends about 1/16" on either side of the leg. Repeat on the other leg.



Step 4. Using the 1/4" x 1/8" strip wood, cut 2 pieces that are 3" long and 2 that are 2-5/8" long. Mark each leg 1/2" from the tip of the 45° angle. Lay the 2 sets of legs flat, spacing them so that there is 3" between the outer edges of the two sets. Note: I found it helpful to tape the legs to the work surface so that they stayed parallel to each other.



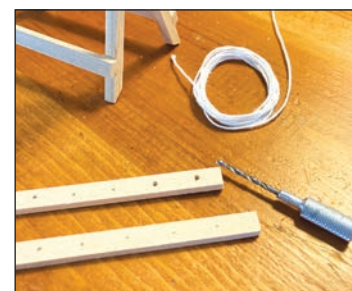
Step 5. Glue one of the 2-5/8" strips at the mark on the inner legs. Don't let glue ooze out. Clamp and let dry. Flip legs over, retape and then glue one of the 3"

You will need

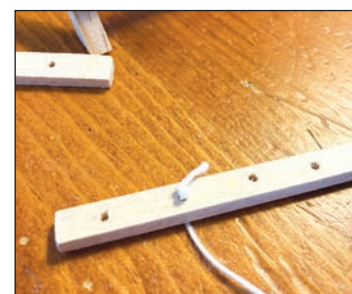
- Wood: 3/16" x 3/16" x at least 20"
- Wood: 1/4" x 1/8" x at least 15"
- Crochet thread
- Toothpick or 1/16" dowel
- Hand drill: 1/16" bit
- White glue



strips on the marks of the outer legs. Clamp and dry.



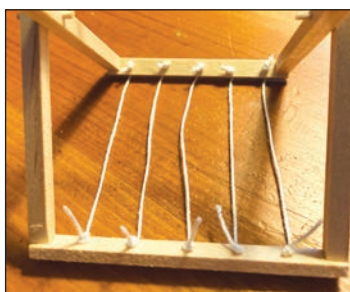
Step 6. Mark the last 2 strips of wood with 5 dots that are 1/2" apart; drill holes at each dot.



Step 7. Cut 5 pieces of crochet thread to about 5" long. Starting with the 2-5/8" long piece, thread the cord through the holes. Tie each with a double knot.



Step 8. Stand the dryer up and glue the strip with the cords attached to the top of the inner legs of the rack and the other strip to the outer legs. Apply tape to secure while the glue dries.



Step 9. Insert the cord into the other strip. Sit the dryer upright where the top strips are about 3" apart. Pull the cords taut, tie double knots, and cut off excess. Put a bit of glue on each knot to secure.

Your dryer is ready to use!



Quick and easy

Make a simple goldfish tank using a perspex box

BY SANDRA HARDING

Make four tiny goldfish about half inch or less long using Fimo. Be guided by a picture of a real one. Add the little scores in his fins, and don't worry about perfection as I certainly didn't, unless you are really good with Fimo! Bake as instructions.

Put lots of glue in the base of the box and cover it with tiny stones, shells etc, and glue in one larger stone towards the back of the box.

Glue on some of the fish tank grass, leaning towards one way to look natural. Let it dry

Paint your goldfish orange, carefully adding little darker or silvery bits to

give a mottled fishy look if possible. Add a little black eye and let them dry.

Glue the goldfish in, wherever they look best. Maybe one or two on the floor and the others glued amongst the weeds (grass).

With my original one, I added a blue card background and stuck some paper cut out fishes on the card and amongst

the weeds before adding some white painted bubbles. Your choice.

Let it all dry before you put the clear lid on, otherwise it will discolour.



You will need

- Small perspex box. I used one Reutter porcelain comes in.
- White Fimo
- Tiny stones, one larger stone, shells
- Side on picture of goldfish
- Fish tank grass
- Acrylic paints
- Clear nail varnish
- Glue tweezers, scissors, cocktail sticks
- Blue card for background if wanted

Dress this stunning Edwardian lady

Dana shows how to dress Lady Gylda in lavish style and she won't look out of place no matter how glamorous the setting

BY DANA

I thought it would be fun to create some turn of the century style dolls, for example some with a Hyde Park lavishness. One of those dolls was Lady Gylda, a doll dressed in day visiting attire.

You will need

- Doll
- Doll stand
- Dress materials
- Laces and decoration
- Flowers
- No-hole pearls
- Viscose
- Aleene's Original Tacky Glue
- Glue syringe
- Pins
- Nail polish for shoes
- Tweezers
- Scissors
- Knitting needle (size 10)
- Doll assembly materials
- Doll draping board (macramé board)
- Wire nippers
- Flat iron/hair straightener
- Ruler
- Gel super glue
- Corsage pin
- Hair spray
- Toothpicks
- Feathers

Step 1. Paint your doll shoes with the desired colour of nail polish and let dry.

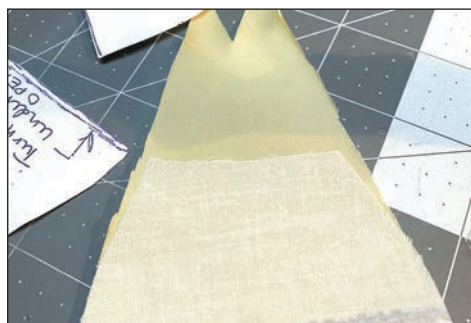
Step 2. Assemble your doll using your preferred assembly method.

Step 3. Adhere your doll to the stand to provide stability.

Step 4. Cut a small rectangle out of the batiste, and glue around the assembly for a slip.

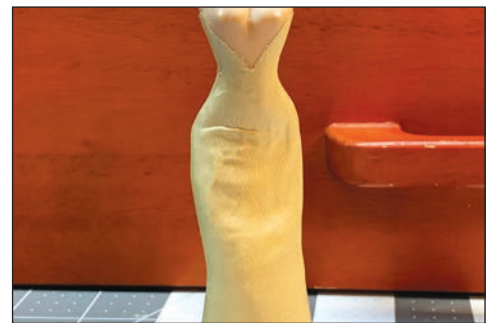
Step 5. Cut out your gore pattern pieces from a paper towel to check the fit. Then cut the pattern from your dressmaking material.

Dress



Step 6. Cut out the dress front panel pattern and glue a thin layer of glue near the bottom. Lay the pattern piece on a small section of batiste to add a lining. Cut out.

Step 7. Decorate the hem as you see fit.



Step 8. Put a thin layer of glue on your doll's front and let dry until tacky. Then lay the front panel on doll and smooth on.

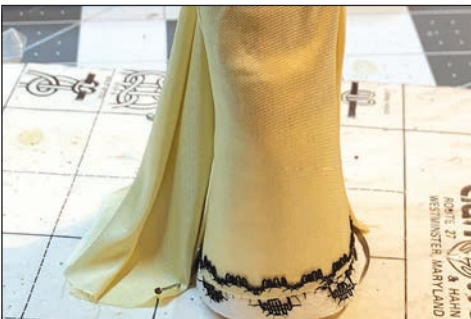
Step 9. Cut out the remaining dress patterns from your fabric.



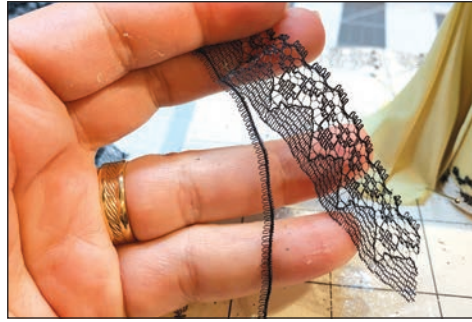
Step 10. Fold under the edges of the side gores to the wrong side and then glue them.



Step 11. Glue the side gore edges flat on the doll as shown for a nice streamline look.



Step 12. Turn under the very bottom edges of the hem to the wrong side and glue for a finished edge. I waited until this point, to see how much of the material I had left (i.e., making sure that it was long enough to drape).



Step 13. Piece-cut the designs out of the black lace and cover the raw edge of her V front. You could also hold off with all the decorations until the entire doll is dressed.

Dress insert

Step 14. Cut a piece of the batiste to 4" x 5". Turn the sides and the bottom under to the wrong side and glue.

Step 15. Glue two rows of the black lace across the bottom of the dress.

Step 16. Hand pleat the insert while glue is still wet.



Step 17. Glue the insert to the side of doll's skirt. Add decoration as desired.

Dress train

Step 18. Cut a 4" x 6" rectangle of the dress material. Turn under the bottom and both side edges to the wrong side and glue.

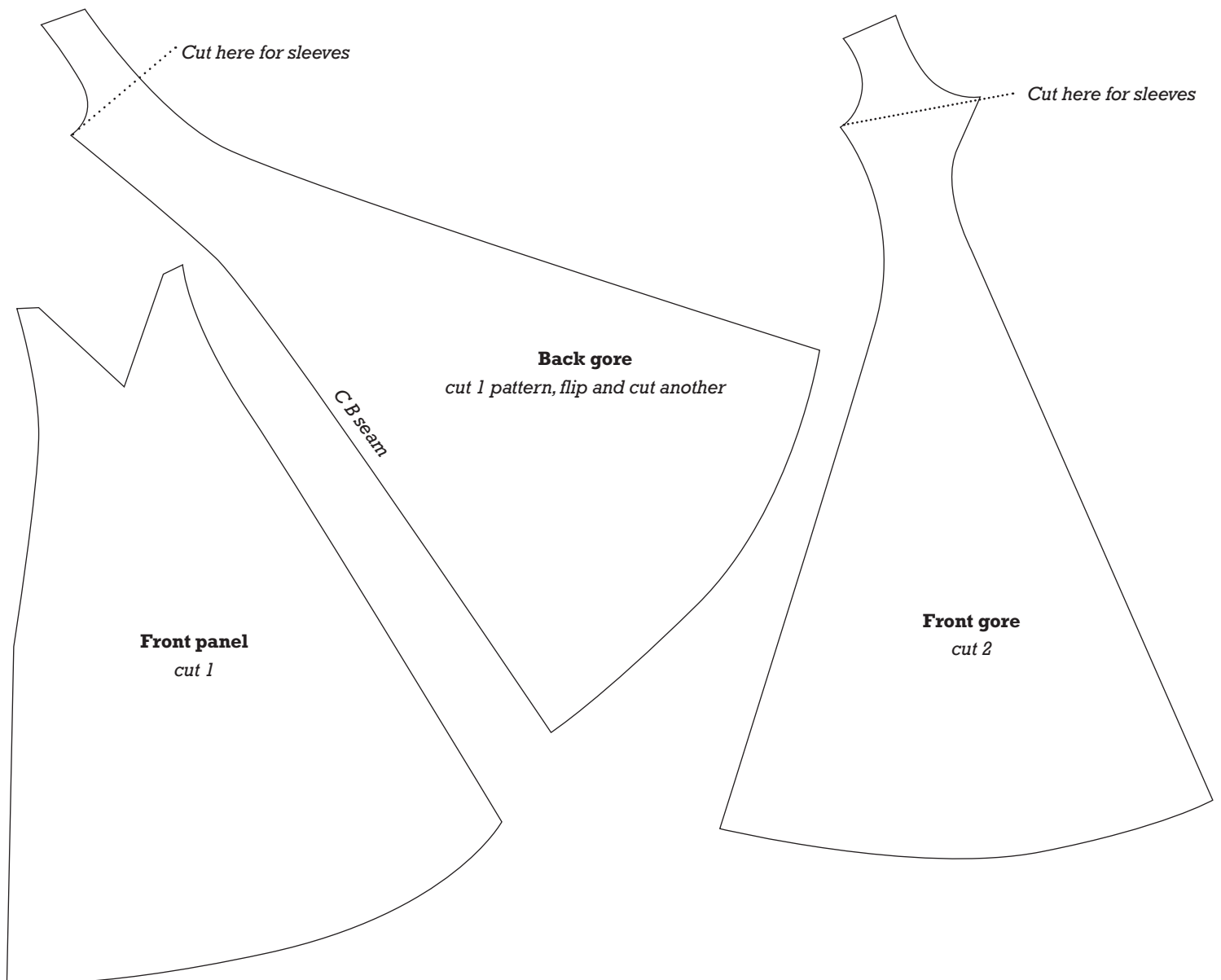


Step 19. Hand pleat and glue the folds in place.

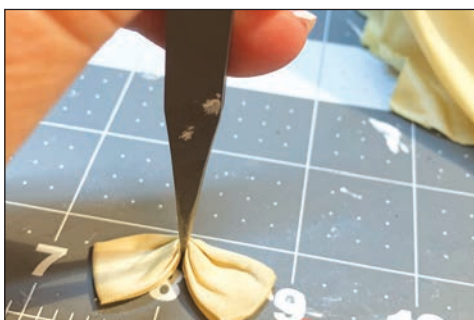
Step 20. Glue the train right under her butt.

Step 21. Pin the train in place, and lightly spray with hair spray to get a permanent drape.



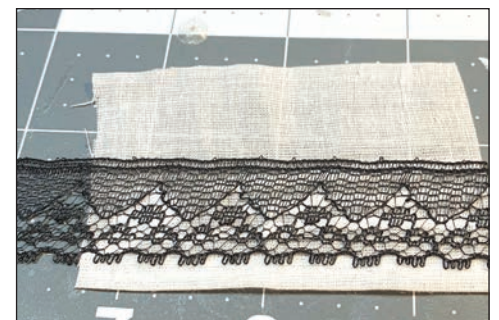


Step 22. Cut a 4" x 1 1/2" rectangle from the dress material. Turn the top and the bottom edges to the wrong side and glue them forming a loop. Then pinch in the middle and glue on over the top of the dress train to hide the raw edges.



Dress sleeves

Step 23. Glue the arms into the torso. I painted my arms with matt white fingernail polish to simulate her gloves.



Step 24. Cut a 2 1/2" x 1" rectangle from the batiste. Glue the black lace on the bottom. Hand pleat and cut off the excess material so the sleeve falls at her mid-upper arm.



Glue on around each arm.

Step 25. Piece cut the straight edge off the black lace to finish the tops of her sleeves and the bodice.

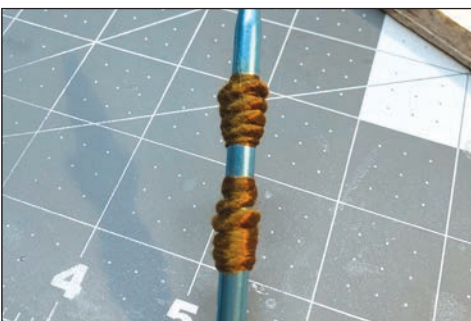
Step 26. Piece cut a piece of the black lace to fill in the V on her bodice.

Step 27. Decorate the rest of the dress as desired. My sample was made entirely from piece cut lace.

Wigging



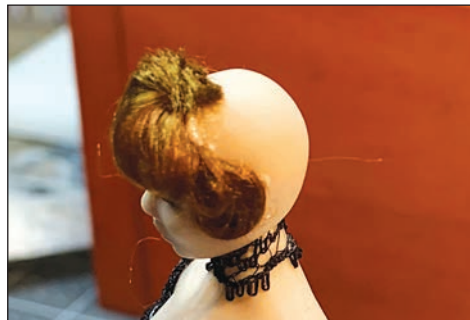
Step 28. Take a small section of your viscose, and lightly mist with water.



Step 29. Wrap the hair around a size 10 knitting needle and then clamp with a flat iron to set. Let cool.



Step 30. Lay the curl on the table and gently pull apart small cut sections to her form curls.



Step 31. Glue the curls to the doll's head. Keep stacking the curls on top of each other until you reach the desired effect.

Step 32. Decorate her hair with pretty flowers as well as feathers and your Lady Gylda will be all set to shine!

■ DanaBurton.com



MINIS WE LOVE ON
ETSY THIS MONTH



These shabby chic gift boxes come in kit form to make up..perfect for so many scenes.

■ Zenasminiatures.etsy.com



This white and gold gilded wrought iron bed would look wonderful in a shabby chic bedroom.

■ GolightlyMiniatures.etsy.com



Perfect vegetables for the kitchen table from Polly's Pantry.

■ pollyspantryminifood.etsy.com

SEE THE ETSY DIRECTORY ON PAGE 36

Little wooden wonders take you back to childhood

As a child Sara Dernulc used to take her dad's saws and drills and make her own houses - now she's making wooden minis in retirement

BY STEPHANIE D. WATT

When I first saw Sara Dernulc's push and pull toys I became obsessed. I wasn't sure why I loved them so until I had purchased a few and then suddenly realised why I couldn't get enough of them. Her hand-crafted toys call out to you because they want you to play with them! The whimsical faces and themes make you smile from ear to ear. Their simplistic charm makes you want to hold them, partly because of the lovely way Sara carefully paints them but also because of her incredible precision in how she cuts these little wooden wonders.

Sara grew up on a farm in Wisconsin along with six other siblings. Two of her eldest brothers (who were several years older than her) really enjoyed making miniatures. Her brother Lowell liked making model airplanes and the other brother LaMarr liked to make miniature replicas of their barns and



sheds. LaMarr was so good at making these miniature buildings that even the doors and windows opened and closed. They also looked exactly as the structures he was replicating.

This was the spark that truly inspired Sara and she too wanted to make her very own little things.

Sara did not grow up with doll's houses that came from toy stores, the market place or department stores. Instead, she liked to go into her dad's workshop and use his saws, drills and sanders to make her own little wooden doll's houses for her tiny plastic people. She also loved to create all kinds of different scenes with her creations by using sand to create the roads, rocks to represent the hills and tree branches to help complete her miniature vignette. Since she was the youngest of seven, Sara was often left to her own devices and soon realised that she really liked to create and make little miniature

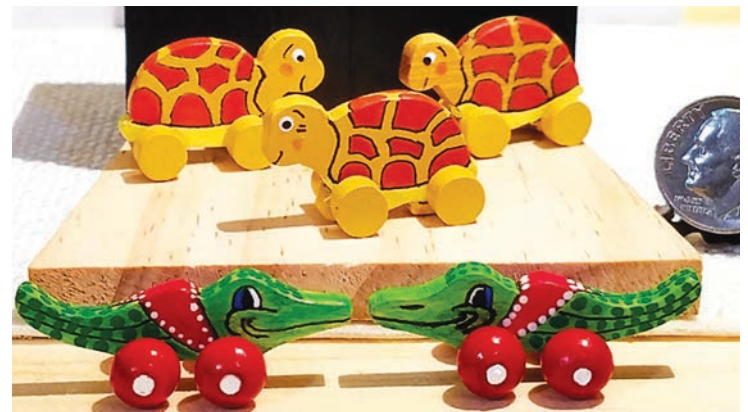
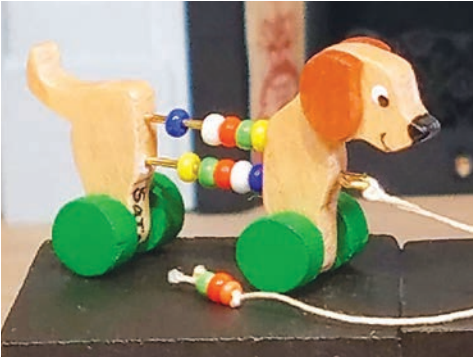
items to play with.

Retired for the past five years, Sara has been spending lots of time making twelfth scale miniatures on a regular basis. She never had any formal training but did take art classes in high school because she loved to draw. She also took several hobby classes in ceramics, quilt making, decoupage, needlework and macramé and feels that these classes have helped her to make her own miniatures look more realistic.

Though Sara has made doll's houses, furniture, animals, people and many other types of miniatures currently, she is enjoying making pull and push toys. She loves working with wood and uses her most valuable tool, a Microlux band saw to make her mini toys. She also enjoys using her lathe, Microlux table saw and mini bench drill.

Sara works with acrylic paint and lots of jewellery findings for her creations and likes to use maple wood to make her animals and people. For





the wagons, she loves to use different types of wood such as yellow heart, mahogany, cheery wood, purple heart, brightly dyed woods and brightly dyed laminated woods. She sometimes embellishes the wheels with coloured eyelets for the rim and adds tiny coloured brads as hub caps in the centre of the wheel. She also likes to add a tiny polymer clay heart or star to her wagons and other miniatures as an added decoration that gives a special touch.

When everything is finally put to-

gether, Sara revels in the pleasure of doing the final procedure of applying the paint sealer. During this moment she can watch the colour of the wood 'pop' and anxiously see the beauty of the wood come alive.

Sara makes a large thematic variety of push and pull toys. You will see an array of African animals, dinosaurs, ducks and geese, woodland animals, tropical birds and palm trees, seabirds and sea creatures, fish, circus animals and clowns, farm animals, dogs and cats, Halloween creatures, bunnies and all of the traditional style push and pull toys.

When you see all of Sara's wonderful hand-crafted toys you can't help but be overcome with wonderment and the excitement of a child!



Make a decanter holder to serve your drinks

Impress your guests with this tantalus with three glass decanters – it will look perfect on the sideboard or drinks table in the dining room

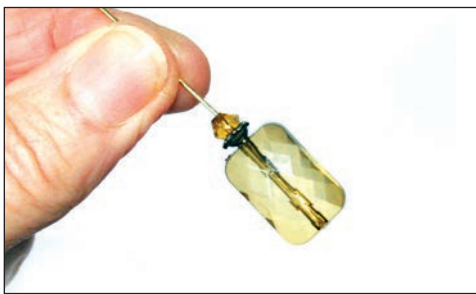
BY JULIE DAVISON

Decanters are the perfect way to serve wine or spirits to your guests; they allow you to make sure that the contents are at the correct temperature and have been cleared of any sediment. Decanter holders allowed the butler to offer guests a choice of drinks, and also if the holder had a lock, it was called a tantalus, and prevented unauthorised people from enjoying the contents.

The word 'tantalus' was after a figure in Greek mythology who was not allowed to eat or drink, and so a lock on the wine was necessary.

The shape and size of the decanters you make will depend on the beads you have. Round or oblong beads will work for this set, just match the colour of the large and small beads. Also the overall size of the holder will also depend on the size of the finished three decanters.

The decanters



Step 1. Thread the large beads onto headpins, then add the fixing, finally add the smaller beads.

Step 2. Put a spot of glue at the top and bottom of the decanters, and leave to dry.



Step 3. Then with side cutters trim off the remaining headpins.

The decanter holder

Step 4. Measure the overall height of a decanter and add 1/4in.

Step 5. To make the side pieces for the holder - cut off the two rounded ends of the craft stick - to the above measurement.

Step 6. Drill a small hole in each of the rounded pieces - about 1/8in down from the rounded end.

You will need

- 3 large crystal beads
- 3 small crystal beads
- 4 jewellery headpins
- 3 small cup shaped jewellery fixings
- Brass keyhole
- Craft stick



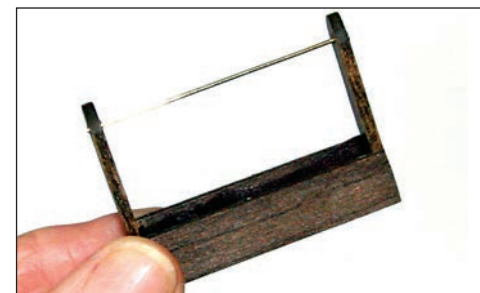
Step 7. Lay the three decanters side by side and measure the remaining piece of craft stick for the base.

Step 8. Glue the rounded side pieces to each end of the base.

Step 9. Measure another piece of craft stick to go across the front of the holder.

Step 10. Cut this piece lengthways in half - glue one piece to front the other to the back.

Step 11. Stain or paint your holder and leave to dry. Polish or varnish to finish.



Step 12. Push headpin through the holes to make the handle. Add spot of glue to each end and trim off with the side cutters.

Step 13. Glue keyhole in place in centre of the front piece.

Turn a little block of wood into a radio to play the old songs

The radio helps many people to get through their day; keeping up-to-date with the news, listening to music or your favourite programme

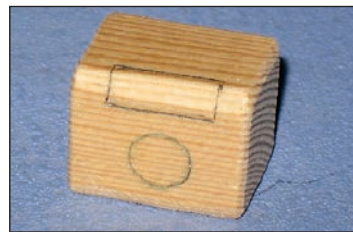
BY ALISON WHITE

Bakelite was considered to be the forerunner of the plastics industry as we know it today. The material did not melt and was waterproof so had many uses. The first Bakelite radio cabinet was manufactured in the 1920s and this Bush type radio that we're making here was available from the late 1940s or early 1950s.

Step 1. Cut a piece of wood to the size mentioned above - 1 in x 3/4 in x 3/4 in.

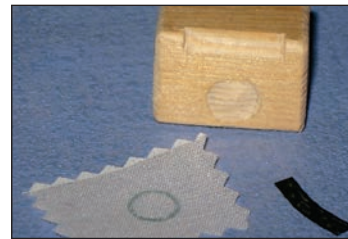


Step 2. Sand ends and round off every edge with sandpaper or a sanding stick.



Step 3. Mark one edge 1/6 in from both ends and draw in the position of the tuning indicator.

Step 4. Using the section from the pen or felt tip dipped into some paint or stain, mark the position of the speaker.



Step 5. Using a sharp craft knife cut out the space for the tuning indicator by cutting the ends and then working slowly shave little pieces off towards the ends until you have the shape.

Step 6. If you have access to a hobby drill you may be able to make a recess for the speaker, but if that is not possible do not worry as the material can be stuck onto the face of the radio and still produce a good effect.

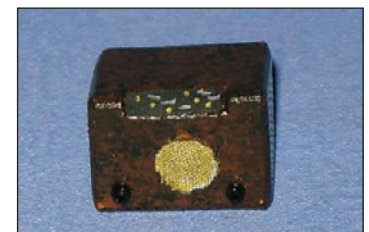
Step 7. Paint the radio with the brown paint and before it dries completely stipple black paint over it using a small piece of sponge or a stencil brush leaving the speaker position unpainted.

Step 8. Varnish using a satin or gloss finish.

Step 9. Cut a small piece of black paper to fit in the space for the tuning indicator. Using the fine gold and silver pens mark in dots for the stations in one colour and wiggly lines for the names of the stations. Glue in place.

Step 10.

Using the pen again mark the circle onto the fabric and cut out the shape for the speaker. Glue in place. Paint the circle of material using gold pen.



Step 11. Place two black seed beads in position for the tuning knobs as in Pic 4.

Make yourself a cup of tea and sit down in your favourite armchair to listen to some old favourites!



You will need

- Wood block - 3/4 in x 3/4 in x 1 in
- Two black seed beads
- Small piece of muslin or other woven type of material such as cotton or p
- oly-cotton
- Gold and silver fine pens
- Small piece of black paper or card

- Brown and black paint
- Varnish
- PVA glue
- Hacksaw
- Craft knife
- Hobby drill
- Sandpaper or sanding sticks
- A pen or felt tip that you don't mind taking apart!
- Small piece of sponge or a stencil brush

My rustic clay mugs are full of character

Add some natural looking pottery to a variety of scenes with these mugs that are easy and fun to make out of polymer clay

BY AURALEA KRIEGER

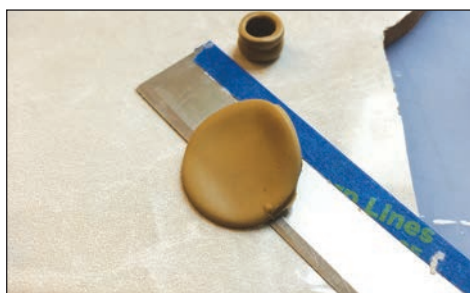
You don't have to have a mini potter's wheel to make some realistic looking miniature mugs. Granted mine may be a little uneven, but for my elf tree house project that only adds to the charm.



Step 1. Roll out a piece of polymer clay to about 1/16" thick. You can try a little more if you want a thicker piece of pottery.



Step 2. Press out a circle with a circle cutter or something else like a bottle cap.



Step 3. Lift it up with your razor and place it on your pencil eraser. I showed it on the tile because I couldn't take the shot with free hand.



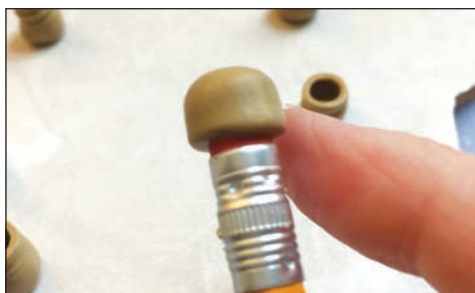
Step 4. Gently press it all around with your fingers while holding the pencil with your other hand until it forms the pencil. Don't press too hard on the eraser part of the clay. Let it form naturally.



Step 5. Cut off the extra clay with your razor by spinning the pencil around in your fingers while cutting. Pull off the extra.

You will need

- Polymer clay
- Pencil with eraser
- Clay roller
- Circle cutter
- Tile
- Tweezers
- Flat razor
- Small knitting needle
- Paint brush
- Acrylic paints
- High gloss varnish



Step 6. Gently round out the edge all the way around by tapping it.



Step 7. Use a small knitting needle to press a rim around the top of the mug while spinning the pencil in your fingers. Again, I only showed this on the tile because I had no free hand to take the photo. Do this step away from any surfaces.



Step 8. Gently wiggle it off of your pencil onto the ceramic baking tile.

Step 9. I fiddled around with it to try and smooth the inside rim as well. I ran the knitting needle against the edge really carefully.

Step 10. Bake for about 10 minutes. Let cool.

Step 11. Roll out some clay to about 1/16" or thinner.

Step 12. Cut strips to be the handle.



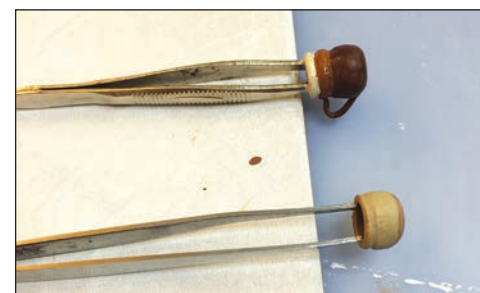
Step 13. Press one end on the mug top and shave upwards to the top of the mug to get rid of extra. This helps the clay stick to the pre-cooked clay as well. Then push up and give the strip of clay a curve and use the knitting needle to press and shave off the extra at the base. This will take a little practice so don't get frustrated. Keep at it.



Step 14. Bake it again for 15 minutes following the temperature suggested on the clay packaging.

Step 15. Keep an eye on them you don't want anything to burn. When polymer burns toxins are released and they are harmful to breath. Use a toaster oven not dedicated to food to be safe.

Step 16. Once cool, paint the insides and let the paint dry.



Step 17. Put tweezers inside and sort of push your pinky in between them to be sure they gently stay open so the mug stays on the tweezer tips and paint your mugs. Use some reference photos to get the effect you want.

Step 18. Finish up your mini mugs with some high gloss varnish to look like ceramic glaze.

You could leave the bottom of your mugs without glaze and add a tiny signature with a fine tip marker if you are making pottery as miniature art!

Make the ideal spring outfit with no sewing

If you want to dress your lady dolls but are unable to sew – June Smith shows us how to create a stunning spring outfit using fabric glue



BY JUNE SMITH

This is a wonderful idea for readers that find sewing a problem. Apart from a running stitch at the top of the knickers and the petticoat, no other sewing is involved. Do remember only to use a little glue along the seams and test to see that the glue does not mark your fabric before you start.

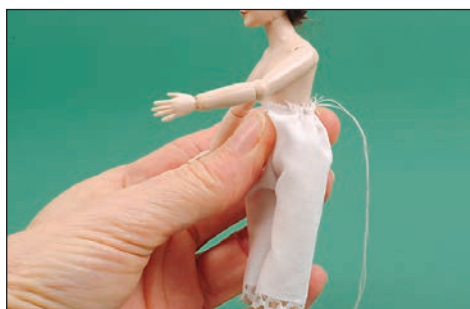
Underwear



Step 1. Cut-out pieces for knickers and petticoat. Glue fine lace to bottom edge of knickers. Separate pieces. Then run a line of glue on each edge and stick together.



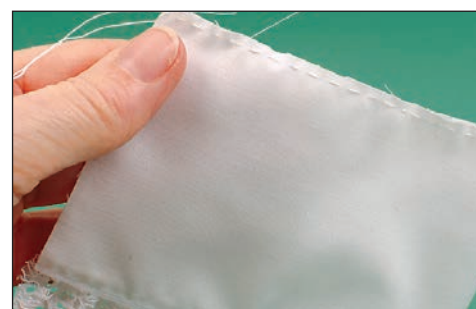
Step 2. Wait until bonded then open out. Put line of glue on inside of legs and hold until bonded. Turn inside out and run a gather line to fit round the waist of your doll.



Step 3. Put on doll and pull gathering to fit her waist. Put a line of glue along the bottom edge of the petticoat and stick on lace. Hold until bonded.



Step 4. Check length of petticoat on doll and trim. Put a line of glue on the side edge, fold in half and hold until stuck.



Step 5. Run a line of running stitches along top edge.



Step 6. Put on doll and pull up until it fits, then secure tightly.

You will need

- Fine cotton 7in x 12in approx
- Interfacing 7in x 12in approx
- Fine cotton for underwear
- Trimming for dress
- Lace for edge of dress
- Fine lace for underwear
- Fabric glue

Dress

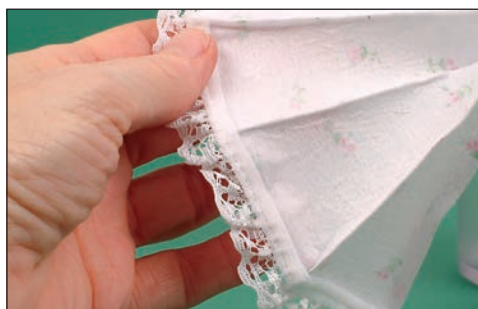


Iron interfacing to back of material for dress. Cut out dress using pattern, adjust as you go along to fit.

Skirt



Step 7. Put small amount of glue down one side of skirt panel. Attach a second panel to it and hold together until bonded. Carry on adding panels until you have attached all 7.



Step 8. When you attach panel 7 – only glue one edge from the bottom up to the 'X' mark. This allows you to put the skirt on the doll.

Glue lace to inside bottom edge.

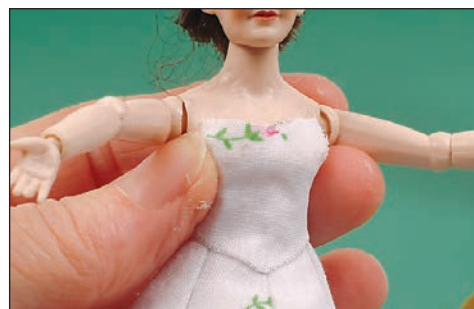


Step 9. Turn in correct way and put on doll.

Bodice

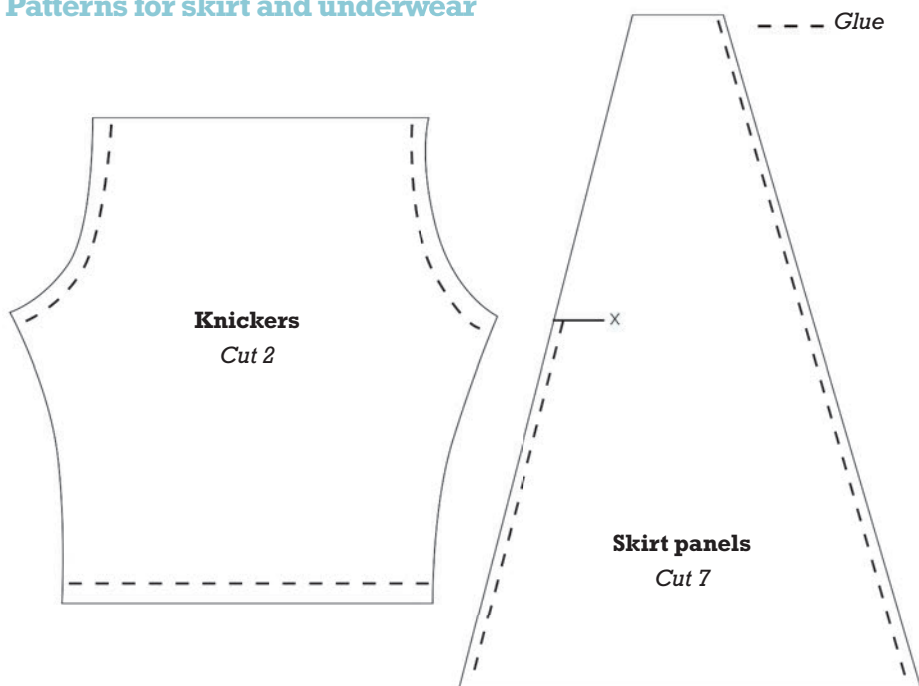


Step 10. Spread a thin layer of glue on the two side panels and attached them under her arms, you may have to trim these to fit.

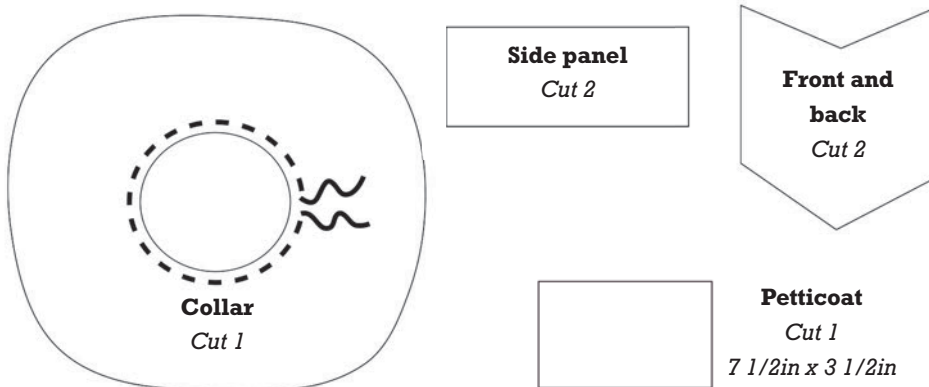


Step 11. Glue the front panel and attach this to the front of your doll (cover her chest).

Patterns for skirt and underwear



Patterns for collar, front and side panels





Step 12. Mould the bodice to fit her shape, and then glue the back in place, again moulding it to her shape to fit nicely.

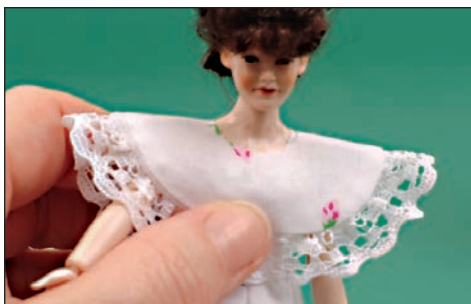
Collar



Step 1. Stick lace to the edge of the wrong side of collar and hold until bonded.



Step 2. Sew small running stitches around neck hole and leave strings to pull in the collar to the neck. Cut a small opening at the back to allow the collar to go over the doll's head.



Step 3. Trim with braid, adding bows and other decoration where you choose. Place on doll then tighten neck, tie off cotton.

Glue in place and drape where necessary.

Finishing

Trim bottom of skirt with braid and ribbon bows. Add braid to the edge of the bodice to decorate.



Add trimmings, hat and basket for the finished look.

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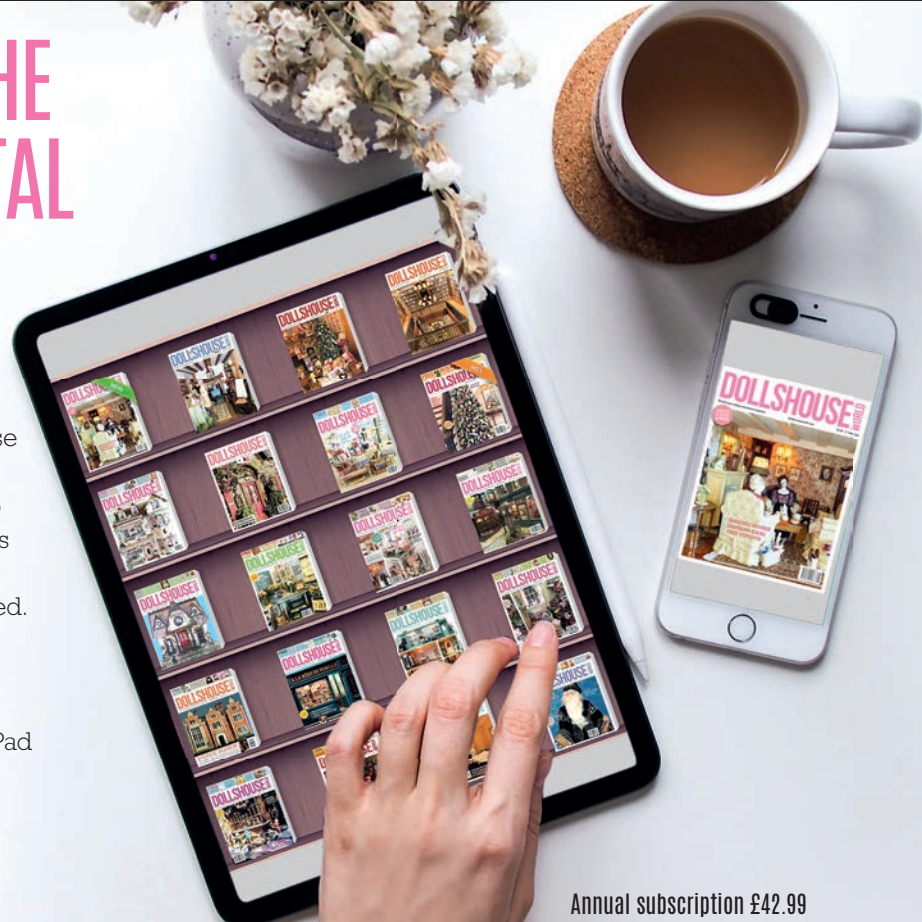
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SMALL TALK

WE CHAT WITH ELAINE DUNISCH ABOUT HER YEARS IN THE HOBBY

Hi Betty, how long have you been making miniatures? I have been fascinated by miniatures, models and dioramas since I was a child, which is many years ago! I have always loved creating. I now have granddaughters in whom I see the same interests, which is so much fun.



That must keep you very busy? We work all day! Our sign work requires designing, carving, lettering, and then painting. We teach woodcarving classes during the week as well which requires more designing of projects, and creating pieces my students would like to make themselves, such as the tree base. In my spare time, I am usually back in the studio by choice, pursuing things for myself or as gifts.

And you don't just make minis? My husband and I have a sign carving business which we run from a home studio, so I have a ready-made studio for all of the creative pursuits I choose: wood carving, painting, sculpting, felting, etc.



And you have everything there you need? I do primarily use the studio since it is set up with all the tools I need, as well as being a place I don't have to worry about making a mess. I also have a design studio with a design desk, so sketching and some small sculpting, as well as watercolour painting takes place there.



Other miniaturists will be quite jealous of your studio.

It is a huge space to spread out, and great lighting, as well as all the tools and materials I may need. I love that I can carve, sculpt, or paint without worrying about getting anything on the floor or damaging my surroundings. That way I can totally focus on what I am doing.

We hear it can get quite busy in there. Most definitely. We have a dog, a boxer, named Finnegan, who is al-

ways with us. It is also where we teach our classes, welcome visitors, and where I spend creative time with my granddaughters. Our displays of all our work are also in this room. It is about 60' x 25', with a cathedral ceiling and skylight windows to keep it bright, all open so there is room for a lot of things and people.



"I love that I can carve, sculpt, or paint without worrying about getting anything on the floor"

● We want to feature more readers in Small Talk and we would love to hear about your life in minis and your passion for making or collecting, or both. Just send a quick email to richard@ashdown.co.uk to express an interest.

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