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welcome

As Frank Sinatra put it: "Regrets, I've had a few."

Every miniaturist has had them. The house you should have bought but didn't. The project you started but never finished.

Victoria Begg's big regret was giving away her childhood doll's house, that had been languishing in the attic, to a neighbour. But luckily for her she was able to put things right. After a sleepless night, maybe with Frank going round in her head, she realised what a mistake she'd made and asked for it back the next morning. Viktoria was able to work on her rescued house during lockdown and you can see the result this issue.

Birthe Knuth never for a moment regretted buying too many houses, even though she ran out of space. She overcame the problem by building a barn in the garden and opening a museum.

Emily Chan discovered miniatures after browsing in a bazaar and took years to perfect her skills with clay. We think you'll agree, when you see her beautiful children, she's come a long way.

We also talk to Bill and Geena Theesfield this issue. He's an engineer with a clean, organised workspace. She's the creative artist working "in a chaotic mess". But they combine their talents to produce lovely miniatures, and you can see their garden filled with beautiful decking inside.

We've got lots of ideas and projects for you in this issue. Have a go at some of them, and then you can sing along with Frank, to what sounds like a miniaturist's theme tune: "I planned each charted course, each careful step... and more, much, much more. I did it, I did it my way."

Richard.

email: richard@ashdown.co.uk

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We chat with one reader about her life in the hobby

HOUSE HUNT

Find the little house hidden inside. Last issue it appeared on page 58.

Quote of the month:

"Enjoy the little things in life for one day you'll look back and realise they were the big things."



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.

Bee's magical mice are always telling her tales

This mouse-mad maker has had a special relationship with animals since childhood and that understanding is reflected in her miniature creations

BY JOAN MCKENZIE

Bee Felten-Leidel grew up in Germany, surrounded by beautiful fields full of flowers and small animals, both wild and tame who all seemed to be drawn to her. She recollects butterflies landing on her arms and staying there to be observed, in all of their glory.

She had many pet animals, including cats, guinea pigs, hamsters and bunnies, but even wild animals outdoors were drawn to her. It was as if she knew what they needed and they felt how she loved them. There was a little hole in a yew hedge in their allotment garden which was just wide enough for a small and slender child to fit through which led into an abandoned graveyard. Bee used to crawl through this little space and spent hours in great delight watching the antics of the teeming wildlife around her.

Confined indoors during inclement weather, she became smitten by books about mice by Beatrix Potter, Jill Barklem, and Fritz Baumgarten. She had one special cousin who owned a large antique doll's house that Bee was not allowed to touch, which was a form of torture to her as a child. Inside this doll's house there were little shelves filled with crockery, piles of fabric, a tiny crib, lovely lamps, and other furnishings. As a child, Bee would stand there in awe and longed to have all



these wonderful miniatures for herself. Sadly, she was only allowed to look, not to play with anything in that doll's house.

As a precocious and sensitive child, she had a special relationship with her father. As a very young boy, he had been forced to fight for Germany during World War 2, and he was captured by the Americans in 1944 and held as a POW in different camps for two years. During his time as a POW, he became an ardent interpreter and translator. Bee inherited his love for languages. His patience and sincere interest in Bee's special sensitivities helped her become the woman that she is today, as he was never dismissive with her stories and fairy tales. He consistently appeared to be fascinated by her ability to commune so beautifully with nature.

As an adult her vivid imagination remained, which led her to eventually create a tiny mouse universe in twelfth scale, complete with buildings, individual rooms, shops, a little harbour, a pirate ship, and a Gypsy caravan. Having lived in England as a student and also having visited the United States several times, she has always maintained a strong preference for whimsical English and American style dwellings in her little fantasy world. She created scenes that are magical.



One recent house is a spooky witch mansion modelled after Halloween festivities as celebrated in the USA.

Bee likes using kits for shop fronts and furniture but will also buy the occasional finished item. However, most of the time she tries to build everything according to her own vision.

When she began using Fimo, she focused on making food and tiny birds. Then she branched out into making furniture and houses from wood, foam board and cardboard.

She collects miniature mice from all over the world but sometimes uses her own needle-felting skills to create her little creatures because she loves making tiny clothing for them.

Because Bee translated a large cheese book several years ago, and



Above: Bee's Toy Shop is the happiest place to visit!

Above right: Little Madison has found some delicious mushrooms.

Right: It's baking day for this little mouse.

in real life loves all varieties of cheese, most of her mice have cheese names. Finding exactly the right names is great fun for her and sometimes takes a bit of deliberation.

Bee has always loved drawing and has also been painting porcelain for many years which comes in handy when creating her mouse scenes. She also loves working with chalk paint and American milk paint because she can easily achieve 'historical' colours using these particular tools.

Bee's introduction to the miniature





Above left: Mila's bedroom is very colourful and full of art, literature and pumpkins!

Above: Mouse kids who love Halloween and candy.

Bottom left: The kids are dressed as pirates.

world was fortuitous in many ways. Four years ago, her postman was making a delivery of miniature supplies, and he mentioned that he had just delivered a parcel from the same miniature shop to a neighbour just a couple of houses away. He told Bee that her neighbour owned her own studio and created spectacular miniature period pieces.

Her neighbour is Pipi Turner, who specialises in exquisite 'antique miniature furniture' from the 18th and 19th century. Bee contacted Pipi via Facebook and was immediately invited to Pipi's home studio. That day all kinds of stories and methods were generously shared with Bee.

In addition, Pipi sent Bee home with a large box full of miniature furniture, doors, windows, wallpaper, and little dishes. It was like the Christmas she never experienced as a child! Bee became speechless. She eventually thanked Pipi with a hand painted porcelain mug with the image of Pipi Longstocking who used to be a childhood heroine, hence her name. A dear friendship formed that day. How enviable to have someone who loves the same pastime and art form that you do living three doors down the road! Once Bee visited Pipi with some of



Above: The baby nursery showcases many baby animals.

her special mice who were allowed to wander through a spectacular twelfth French mansion. Pipi also introduced Bee to Dutch artist Janny Warnaar from "Art of Mini" who is one of their favourite Artisans and kit makers.

At University, Bee studied English and German to become a teacher, but she changed plans along the way to become a book translator and later specialised in medical texts, novels, cats and antique toys. She also translated several books about teddy bears. In addition, she taught English and German as a foreign language at the University of Cologne and at multiple other colleges for adult education.

For almost 30 years Bee was a literary translator who loved sitting at her desk for hours between high swaying mountains of books, always with plenty of available tea, cookies, chocolate and





Above: *The nursery is filled with teddy bears and toys.*

her cats just within her reach. All in all she translated 64 books and became the German voice of the novelist Charlotte MacLeod. Translating can be a very lonely job. One must be able to endure being alone and also be able to manage your time well so that you don't get stressed. On the plus side, she never had to tolerate any annoying colleagues or unreasonable managers.

Her most ardent dream was to become a writer. Eventually it became true when she published her first story in 1988. As of this time, she has many poems, stories, and five books published. Two are novels about her childhood memories with her best friend Winnie, "Mit Winnie in Kattendonk" and "Mit Winnie in Niersbeck". Two more are psychology books.

Bee has spent many hours watching tutorials and has multiple books on needle felting, Fimo art and doll's house making. Other than these les-

sons she has always been self-taught. One of her favourite artisans is Dutch "mouse artist" Karina Schaapman.

Regarding the future of miniatures, Bee said: "I think there will be a growing interest in miniatures because they are such a perfect way of creating your own dream world, while making, getting and owning things you can't really afford or find anywhere in real life. Playing is such a wonderful way of relaxing and making your fantasy take off. For example, my American designed porch! I have always longed to decorate a porch with pumpkins for Halloween!"

Virtually everybody she has met in the miniature world has been exceptionally kind and special. She has made multiple friends from all over the world via Instagram and Facebook over the last few years. Bee's husband of two decades is a virologist. Both she and he had severe bouts of Covid-19 this last year, losing their sense of smell and taste for many months, but they have now recovered.

During this pandemic, the "Miniac" world has been like a safety net or security blanket that saved her, latched onto her, and kept her going. There are so many wonderful miniature lovers all over the world and Bee is quite proud to be part of our immense but tiny universe.

Miniatures enable Bee to combine several of her favourite interests: story telling (as all of her mice have their own biography and personalities), photography, painting, daydreaming, needle-felting, and using her immeasurable creativity. When she looks at her tiny mice collection, they seem to "tell" her things, a process she finds rather difficult to adequately describe. It feels as if she is looking right into their little minds and then within seconds their individual stories take flight before she can put pen to paper. As previously noted, Bee has had this special relationship with all of the tiny living creatures in nature since she was a little child, and it is not likely to leave her at any time in the future.

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Tamar's skills find a good

She tried her hand at everything from silversmithing to sculpting and painting when she was at high school, but the discovery of miniatures has brought all her skills together

BY TAMAR COHEN

When I created this perfume store room box a year ago I had no idea that miniatures would become my new occupation.

I often used to go to the local museum when I was in high school. It featured a room full of miniature scenes; the space was painted dark and the small rooms were illuminated — it was breathtaking.

Even though art has always been an important part of my life, I only began making miniatures a year ago. In high school I was a member of the art department, where I learned photography, sculpting, and painting, all of which came in handy while creating miniatures. Many of the tools

and techniques I use in miniatures came from an eight-month silversmithing course I took when I was 21. But I never studied how to create miniatures in an exact way; instead, it turned out to be a combination of all the skills I'd acquired over the years.

I was unemployed at the start of 2021, and like many others at the time, I was looking for something to do with my spare time. My sister sent me a 1:100 scale kit to put together, which arrived just in time. After I completed assembling it, I realised that I would probably enjoy the challenge of creating one from scratch.

I began by sketching out the scale and measurements; at the time I

lacked the right tools, as well as any of the materials I have today. Fortunately, my house was stocked with a variety of creative supplies and, since I've experimented in carpentry I had some scraps to work with as well.

For the perfume shop I had greater plans, including stairwells and a well-designed facade. However, as I was constructing it, I realised it was a little too complicated to begin with, so I abandoned it and replaced it with a simpler version.

That's also why I used perfume bottles to fill in the display cabinet; they were the easiest to make. I started by building the box's structure, then covering it with wallpaper and moved



home

on to the display cabinet. To make it, I used some pine wood scraps I had to hand, followed by the stove. The stove was made out of pine scraps and matches, and was painted with acrylic.

My inspiration comes from a variety of sources, including TV series I've watched, places I've travelled to and, of course, everything around me. I was attempting to create a store with a welcoming atmosphere and a vintage feel, which explains the colour palette. I had no experience with wiring at the time, so I went with a simple battery-operated fairy lights string. Lights were a great challenge for me to overcome and they've been a key component of my creations ever since

It took me eight days to complete the perfume store, but once it was finished I immediately moved on to my next project. This hobby really is a dream come true for me.



Bargain Honeychurch spelt double trouble

Sandra's a big fan of Joan Joyce's way with ageing and furnishing houses and here she looks at another Victorian creation from this talented miniaturist

BY SANDRA HARDING

When Joan Joyce told me that she had just completed two more doll's houses for friends, I knew that my first thoughts about her years ago were true.

She obviously has a secret attic in which she keeps pictures of all the old antique miniatures she will ever need. When she is looking for a specific item she just pops up to the attic, and lo and behold, the item materialises in her hand. Well, that's the only way I can think of that she is continually able to produce such stunning, aged, furnished, Victorian looking creations, and you must know by now I am in her large fan club.

What a lot of nonsense I talk about when left alone with my imagination. Now down to the reality and facts about this Honeychurch house which Joan bought at a real bargain price

and was irresistible (of course it was). When it arrived, it reminded Joan of a smaller version of her Gibson house, so she called this one Gibson 2.

The lights in the house are easily recognised as Joan's trademark, and each one is similar, yet different, and very clever. The light in the hallway is a ping pong ball, with looped fringe and beads, and the one on the landing is similarly made. The rug in the hall is a tobacco silk, and the umbrella stand is a lipstick case which Joan painted, and added decoupage and gold trim. The green sofa in the sitting room is a recent buy, and finishes off the room perfectly. The lamp in here is another ping pong ball, this time covered in a scrap of old sari and edged with braids and beads.

On the landing, the glass dome is a cut down test tube and Joan has added glass flowers. In the bedroom, the carpet was a seat of a tatty old bedroom chair, and the ping pong ball light is covered with an old doll's skirt. The light in the nursery is covered in pink silk lining and edged with fringe.

Joan is particularly pleased with the kitchen, and I am delighted to say that I gave Joan the wall and floor coverings. They are just vintage book end papers I had for years, and I knew they could not go to a better home. In this room Joan had to age some new items, as old furniture is hard to get hold of. The shelf above the cooker was an old scrabble tile holder, and the stove pipe



Above: The bargain house in its raw state.





Below: The bargain house after Joan's special treatment



is an old shell casing. The plate rack was scrap wood and skewers, and the light here is a small paper cup.

I just love what Joan has done to both the inside opening door and the outside of the house. The inside door is decorated with vintage paper and decoupage flowers, and the blinds were made from lining paper, with lace trim.

The outside is perfectly hand-painted by Joan, using a cream emulsion tester pot for the base coat. She then applied brown acrylic paint, very sparingly, wiping more off than was left on. The bricks were drawn on in soft pencil and then the lines were painted using a darker brown paint. Joan added a little more brown acrylic over the brick patterns above the windows and the quoins. So very clever, and just look at the "before" and "after" photographs.

Told you I was a fan, didn't I?



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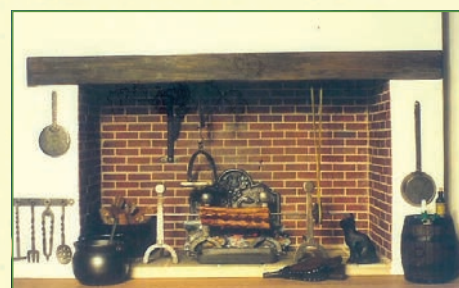


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Emily captures a ser

After years of study and practice Emily Chan is creating beautiful dolls with a signature look of childhood innocence coupled with knowing thoughts

BY JOAN MCKENZIE EDITED BY ALYSSA ANN HELLER

Emily Chan was running a small costume jewellery business with her elder sister in her native Malaysia. One day, back in 2008, she went to a local hometown bazaar and met some artists who were making twelfth scale miniature items. They told her that the primary component used to make their pieces was polymer clay. One artist had used the clay to depict realistic and posable dolls as well as some lovely doll's house furniture. This inspired Emily to browse online clay art ideas.

Emily attended a few classes that taught basic things about polymer clay, such as how to bake it, how to use moulds and how to make a teddy

bear. It was not easy to find such classes in Malaysia so most of the time she learned from tutorials online and practiced on her own. She made her first miniature doll with the help of an e-book written by Aidamaris Roman.

It took Emily several years to finally be able to make a doll that she was satisfied enough to show to other people. It was so difficult for her that she became frustrated and gave up multiple times, sometimes only revisiting her work many months later. After she completed her first acceptable doll, she remembers that it was a little girl holding a red balloon in a fixed, standing position, not posable. When she looks back at old pictures, she thinks

that her initial dolls were not pretty, but thankfully she managed to sell all of them and that kept her motivated.

Doll's house miniatures and dolls are not common in Malaysia. When Emily showed her work to other people, they initially could not imagine what these dolls were used for – and they did not think that many people would spend any money on collecting them.

Despite that, she felt so fortunate to have met very many encouraging customers who treated her like a friend and helped her to gain confidence and continually grow.

Her next challenge was to create a posable art doll. Once Emily realised how simple it was to add the essential



se of wonder

function of movement for her miniature creations, she knew that young children would further enjoy doll's house play with her products, and decided she would try to continue to master her own unique style.

Primarily she enjoys creating toddlers and young children in twelfth scale. Occasionally she makes older family doll members, a toy for the children, and toy animal accessories. The signature look of her miniature children depicts innocence, a sense of wonder and deep thoughts that children often have with their first encounters in this world. Emily has taken these qualities to new heights as the accompanying photographs will show.

She uses simple tools to sculpt her dolls, such as a cutter blade, wooden sticks, and a dotting pen. She does have a set of sculpting tools, but she does not find them helpful in the creating process. She is aware that other

artists use specific tools for smoothing clay; she usually does this with her thumbs.

Emily has a few of her dolls that she loves so much that she has not yet parted with. The day may likely come when a customer describes exactly what she has already created to be on her wish list. At that time Emily feels as though she will be more than happy to match a great new home that will hopefully be treasured for life. Her plan is to keep only pictures and a few broken dolls with her.

Emily sells her miniatures on Etsy, often through customer commissions, and sometimes she sells her miniatures on eBay.

She does not currently run workshops and has no immediate plans to do so in the near future. Her humility keeps her thinking that she would need to improve to be far more skillful for teaching a class. She feels as



Top of pages (left to right): *Dressed for a cool spring day this little one is an aspiring fashionista!*

A girl in a flowered dress and pink sweater. This little one is twelfth scale and holds a needlepoint toy.

This brother and sister are all dressed up for Christmas!

A handsome young man in his jacket and hat! A lovely little girl with dreamy eyes holding her toy.

Above: *A doll from the author Joan's collection.*

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though she still has a lot to learn in order to improve. Looking at her work I think we can all agree that she has no idea how lovely her work has become.

Miniature artistry has a long history, going back for many centuries. Emily believes that there is a child inside almost everyone's heart, and this is why our love and interest towards dolls and miniatures will never change no matter what age we are. She still works with her sister on costume jewellery, but it

is doll making that continually evolves for her and brings her joy especially when a customer finds her work to be so delightful that they return again and again.



LITTLE LINKS:

OOAK Dolls by Emily Chan

instagram: www.instagram.com/emilychan1225

etsy: www.etsy.com/shop/OOAKdollsByEmilyChan

ebay: [www.ebay.com/sch/emilymasaki07/m.](https://www.ebay.com/sch/emilymasaki07/m.html?_nkw=&_armrs=1&_ipg=&_from=)

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Top far left: A modern young lady.

Top left: Emily also makes twelfth scale adult dolls.

Top: Mother and daughter with matching eyes and hair colour.

Above left: Each baby has their own expression and are one-of-a-kind.

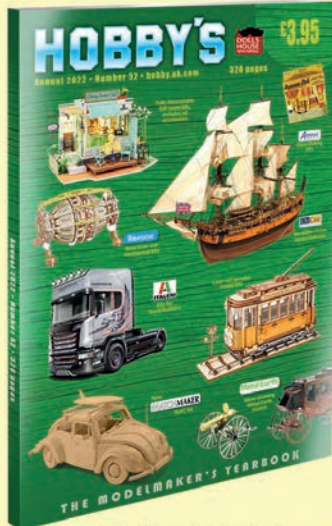
Above: Kisses for puppy will melt your heart.

Below: A mischievous angel.



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Browse this beautiful Swedish gift shop

Elize's ambitious project put her skills to the test and proved you don't have to spend a fortune to create charming pieces to fill a shop

BY DEB WEISSLER

Strolling through virtual shops and online auction sites is wildly popular, but it doesn't have to be full-size: a miniature shop will do just fine.

Elize van Es has created one based upon her holidays in Sweden and you could spend hours looking at everything and will want to come back for another look!

Elize had bought a previously owned Greenleaf doll's house kit, the 'Arthur', she discovered on Marktplaats (the Dutch eBay), for just £20. When it arrived, she just couldn't wait to assemble it, but while putting up the exterior walls, she realised she didn't care for the interior layout at all. She particularly disliked the staircase.

On her DIY mini wish list was the desire to build a spiral staircase. She then scrapped many of the internal walls, and removed a quarter of the floor space upstairs to let in more light in. Elize finally had the perfect open concept interior, both upstairs and down!

"Up till that point I hadn't a clear picture in my mind where this build was going," Elize admitted. "After completing the outside, the house reminded me of the lovely Swedish gift shops located inside friendly little cottages in small towns all over Sweden. I decided on a friendly, inviting store filled with items I would love to browse and shop for."

This wouldn't be Elize's first minia-

ture project, but it was certainly one of her most ambitious. This talented miniaturist loves making all kinds of mini vignettes, applying various techniques she has learned over the years.

She said: "My first encounter with miniatures was in 1990 via a craft book featuring cardboard projects. They featured a book with a miniature scene. The book would have been easy to make, but it was the miniature scene that caught my eye. I bought my first miniature magazine and from that moment on I was hooked!"

In 2005 she started her own mini business but soon discovered she had no time to spend on it. She began



again in 2015, starting out slowly and following the works of other miniaturists and ideas she saw on Instagram. She began looking at the world through the eyes of a miniaturist: walks outdoors, pretty pictures, a favourite colour scheme, an impression or a single subject. Eclectic in nature, Elize loves all sorts of styles, fusing them together into a cohesive whole.

"What I love the most is that you get to combine so many different techniques and skills into one tiny space," Elize smiles. "I like being a carpenter, architect, designer, and painter; the fun of working with wood, cardboard, fabric, paint and clay."

Entirely self-taught, Elize began with a ruler and craft knife and went from there. "I love making all kinds of miniature scenes. I see something and wonder, can I make that? If I like it, I will give it a try. I don't have standard methods or processes to make things.

"I experiment, try stuff out, go with the flow and see if I like the result.

"Of course I look at tutorials, read tips from other miniaturists and get inspired by work I see in magazines or on Instagram, but I'm not so good at following instructions. If it works, it works. If not, that's okay too. I learn from those moments, experimenting and recycling art simply makes me happy."

By the time Elize was ready to move into the interior of her Swedish-inspired shop, she had so many





Above: A full view of the interior of the twelfth scale gift shop.

Right: The downstairs showroom in this little shop has a gorgeous display of vintage finds.







Far left: Iron style stairs take you to the upper level to explore more items.

Left: Some fun vintage signs are hung on the shop wall.

Above: A rustic handmade bench with trendy soft pillows.

Above right: A mix of furniture, pottery and art prints are on display.

ideas she wanted to incorporate, she wondered if the shop would be large enough! For the first time she would get to tackle her favourite part of the project: the black iron spiral staircase she had always dreamed of having. Made from recycled materials—a wooden fan, cardboard, shoestring, florist pins and beads – Elize admits she measured, albeit not precisely, and to her great surprise it turned out fitting like a glove.

The vast majority of the shop fixtures were handmade.

She said: "The shop counter, cabinet



and bench are made from cardboard, the farmhouse signs, hat boxes, and biscuit tins are fashioned from card stock. I so loved designing, building, painting and ageing the furniture and making all the little colourful items to decorate the cabinet with. The various guest towels and cards in the cabinet drawers are printables on linen paper. The little boxes are made with different jewellery findings.

"There are a few lovely items given to me in annual swaps by talented miniaturists I met on Instagram," Elize points out. "For instance the wooden candle holder, the wicker baskets, the vintage wine bottles, the shabby chic French door and little brown card stock

boxes. All special treasures that really make me smile!"

What began as an off-the-shelf doll's house kit, evolved based upon existing stores Elize loves to visit and shop in full size. A huge fan of miniature DIY recycling, this project gave her the opportunity to experiment with bits and bobs, proving you don't have to spend a fortune to create charming pieces to fill a doll's house or vignette.

When asked about future projects, Elize said: "There are so many miniature scenes still on my wish list plus techniques I want to learn and ideas I want to try out. There are so many possibilities and challenges. That's why I love miniatures!"

“I'm not so good at following instructions. If it works, it works. If not, that's okay too. I learn from those moments”

SMALL 

ACCOMPLISHMENTS

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



Jacki's bandstand brings a smile

Jacki Mitchell from Australia told us she has "been mini-ing" for about 30 years and has always been a bit private about her hobby. But she decided "to take the leap and see if I have done something worth publishing".

You certainly have Jacki. We love this bandstand, which her husband made for her ages ago. She did eve-

rything else including sculpting the figures.

Jacki said: "They were so much fun and I had to sit in front of a mirror with my cheeks blown out to get the effect I wanted.

"I decided, as it was summer during the performance, that the bandsmen would be quite hot so added that in as well.

"They have all brought their sandwiches with them and they have them at their feet. But I've just realised none of them even have a bottle of liquid refreshment, a terrible oversight on my part."

All of Jacki's family just love this vignette, as it makes them laugh. And we can see why. It made us smile too.



Kristina's Secret garden revealed

Kristina Truter-Golightly's made her Secret Garden out of Paperclay following a two-day tutorial with Lidi Stroud of Basketcase Minis in Australia.

Lidi learnt Paperclay techniques with renowned expert, the late Rik Pierce, and is a master in the craft herself now. Kristina said everyone on

the course added unique touches.

She added: "The lion head foundation I moulded in Silicone Plastique from a plastic toy then cast in Paperclay. I added the light which I rusted with cinnamon.

"The flooring also has a fleur de lis design on random stones, which I imprinted into the Paperclay from a

button while the clay was still wet. My husband Shaun has become extremely talented at soldering miniature furniture and made the bench. All of the flowers are kits from Georgie Steeds of The Miniature Garden.

"The pots are mostly 3D printed but I have used paints and pastels to create age and depth to them."

Orchid Court reflects a couple's real home

A talented miniaturist has created a stunning replica of his apartment but the project almost never got started after a hire car fiasco

BY SANDRA HARDING

Taylor Poore, the owner of this fabulous doll's house, lives in an apartment in Brooklyn with his fiancée Ben who, luckily, is as involved in this hobby as Taylor is.

I mention their home upfront as, I am told, Orchid Court represents their apartment, so much so, that friends and family find it hard to tell the miniature version from the real thing. Looking at the amazing photographs, that's quite an achievement!

To begin at the beginning, Taylor was given his first doll's house by his mother Kate when he was about five. It was plastic and pink with mansard roofs, scalloped trim, and three floors with working lights and Taylor thought it was wonderful.

Even though a doll's house was a bit controversial for a young boy at the time his mother knew how much it meant to him, and that's all that mattered. It also meant that Taylor found that he had a very creative streak, so much so that within a few years he was making small scale castles, houses and mini scenes, using cardboard and clay mostly. His father, Charles, also became involved as he would cut up various shaped wooden blocks which Taylor would use over and over again to create the various structures.

He also got inspiration from other doll's houses and from many other talented family members, particularly his late Aunt Linda who was an incredible miniaturist. She created little clay

figures in scenes, with accessories too, and Linda taught Taylor how to work with polymer clay, meaning that the house was soon full of little clay roses! Not to be outdone Taylor's Uncle Arthur was also very creative, making marionettes and puppets in his workshop. Taylor thought the workshop a bit spooky, but at the same time awesome and magical. A very talented family it seems to me.

Time moves on, and eventually the home made things fell apart. Taylor's memories of his childhood love took a back seat, until a chance find at the side of the road reminded him of his earlier passion. It was a 16th scale doll's house, very similar to his very first house all those years ago, and he simply could not leave it there as he knew it had potential, and he had all the paints needed to make it just right. The furniture that Taylor had been collecting was twelfth scale and really did not suit this house, so a search on eBay soon found what he was after – the lovely creation you see here, which Taylor spotted on the site in 2020.

However, it was a three hour drive away, and had to be collected. Determined to have it he hired a car and drove himself and friends to collect it, before discovering it was too big to fit in the hire car. After a trip to the local hardware store and buying up the entire stock of twine, Taylor and his friends managed to tie it up in the open boot.

Needless to say, it took significantly











longer to get home than the journey there, with much nervous looking in the rear view mirror too, I guess. Taylor did not find it hard to imagine what the house was to be when it was finished as he wanted it to reflect his real home, which he loved.

The house is a large, front opening Regency style, and he knew that when it had been "Taylored" to suit his style, it would be perfect. After completely reworking the facade, he added handmade Juliet balconies and flower boxes, and painted and laid down wood strips to the roof to create a French tin style. Taylor already had a greenhouse in stock, so he cut off the back of the roof, and added the greenhouse, making it impressively different. The porthole dormers were made, and Taylor added moulding, swags and new window pediments, using clay and wood and cardboard. Wow!

Taylor's real home is full of faux houseplants, and he used cuttings from these to create houseplants in miniature, making the pots from clay. He also made the topiaries by the front door,

using clay and twigs. Like many of us, making furniture is a step too far, so Taylor relies on painting and tweaking those items he buys. He matches them to the room he is working on, using mainly pastel colours, gold or white, and it looks lovely. Every room, except the top floor hall was wallpapered, giving it a traditional look. There are at least sixty mirrors and paintings in the house, having made about fifty of them himself, using silicone clay moulds or thin strips of wood.

I did ask Taylor who lived in his house as there appears to be no one at home, and I loved his answer: "Well, I live there with Ben and our cats, rabbits and dogs of course." I should have known. Mind you, as a thank you to Jessie, the lady who drove the car on the adventure to collect the doll's house, he has decorated a bedroom pink, for when she visits. I absolutely adore this house, full of whimsical touches, the bird on a stool, rabbits in the cage, and so many more little touches that only Taylor could have added. Just look for yourself!



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Pack a sandwich and banana for lunchtime



Mo takes us step-by-step through the process of making sandwiches and a banana to add to a paper bag for lunch

BY MO TIPTON

Don't send your dolls to school without snacks! This miniature lunch is cute as can be, and you can use the sandwich and banana in other miniature projects as well.

Step 1. Use the template to cut out the bag from brown craft paper or a leftover paper bag, cut on the black lines and fold on the pink. A bone folder tool will help you create sharp creases.



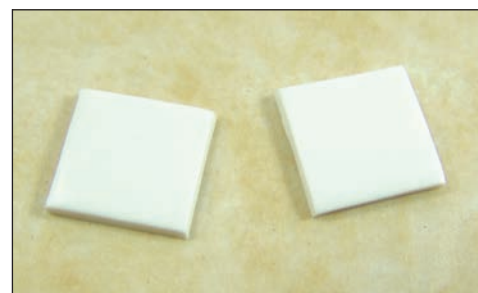
Step 2. Apply thin dabs of glue to the indicated tabs and assemble the bag.

For the sandwich



Step 3. Prepare the sandwich bread by mixing white clay with a little pinch of Ecru, just enough to add a hint of colour so the bread isn't unnaturally white. Mix one part of this off-white clay with three parts translucent clay, kneading to combine thoroughly.

Step 4. Roll the clay out with a rolling pin or pasta machine to a thickness of 1/16" or slightly thinner, and press against a piece of sandpaper to give it texture.



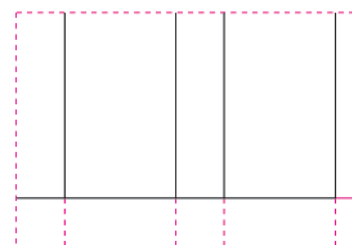
Step 5. Cut out two squares measuring a little more than 3/8" to a side. Use your fingers to slightly round the four corners of each slice.

Optional: Take a balled up piece of aluminium foil and press it gently along the crust edge to create texture.

You will need

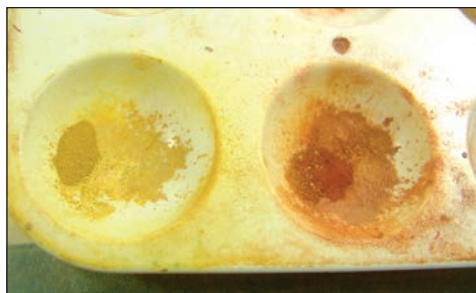
- Brown craft paper
- Scissors
- Glue
- Bone folder
- Polymer clay - white, ecru, yellow, and translucent
- Rolling pin or pasta machine
- Medium grit sandpaper
- Aluminium foil
- Translucent liquid clay
- Chalk pastels - ecru, burnt Sienna, red or purple, light green, chocolate brown, and dark black-brown
- Paint brush
- Needle tool
- Toothpicks and wooden craft sticks
- Satin and glossy polymer clay varnish
- Optional - paper and E-6000 glue

Pattern



Cut the pink lines, fold back and glue.

MINI MAKES

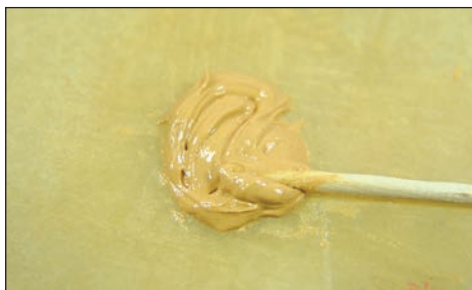


Step 6. Grate a bit of pigment from a stick of ecru chalk pastel and burnt sienna, keeping the colours separate. Using a moist paint brush, add a thin layer of ecru pigment to the crust edge, let dry briefly, then follow with a layer of burnt Sienna pigment.



Step 7. Cut the slices in half on the diagonal, then use a needle tool to tease the cut edge into bread crumbs. If the clay is too soft to create crumbs, place it in the freezer for five minutes and try again.

Step 8. Mix up a small batch of white polymer clay frosting by mixing equal parts solid white clay (chopped into bits) with liquid translucent clay. Use a wooden craft stick to smear and mash the clays together, adding more liquid if necessary to form a thick paste.



Step 9. Grate ecru and burnt Sienna pigment into the mixture, stirring with a toothpick to combine, to create peanut butter. Fine tune the colour by adding more of either or both colours, a little at a time, until you're happy with the shade.

Step 10. Make the jam by mixing one part solid translucent clay (chopped into bits) with two parts liquid translucent clay, smearing and mashing them together to create a paste. You can leave little bits of solid clay intact to give the jam a chunkier appearance.



Step 11. Grate a pinch of red or purple chalk pastel into the mixture to create the jam, adding more liquid clay if the mixture is too thick. It should be slightly thinner than the peanut butter mixture.



Step 12. Use a toothpick to smear some of the peanut butter on one triangle of bread and jam on the other, gently pressing the two halves together. Repeat with the remaining two triangles to complete the sandwich.

Step 13. Bake in a preheated oven for fifteen minutes at the temperature specified by the clay manufacturer. Let cool.

Step 14. Use a small paint brush to add a very light hint of satin polymer clay varnish to the crust edge, then add a slightly thicker layer of satin varnish to the peanut butter. Finish with glossy varnish on the jam.

For the banana

Step 15. Prepare the banana clay by mixing one part yellow clay with two parts translucent clay, kneading thoroughly to combine. If your yellow clay is so bright that it seems almost neon, you can add very tiny pinches of orange clay to give it a more natural appearance.

“If the clay is too soft to create crumbs, place it in the freezer for five minutes and try again.”



Step 16. Roll the clay into a snake roughly 1/4" in diameter; the length is unimportant at this stage. Gently press the snake against the work surface to create a somewhat flattened side, then flip the banana and continue until you've created four flatter faces to the snake. Trim the length down to 5/8".



Step 17. Pinch one end into a blunt taper. You can use a sharp blade to cut off excess clay, creating a flatter end, then use the aluminium foil from step 5 to press texture onto the flat end.



Step 18. Shape the opposite end into a longer stem, then use the aluminium foil to create an irregular, more jagged end.

Step 19. Use a dry paint brush to add a hint of light green chalk pigment to both ends of the banana.



Step 20. Moisten the paint brush and add accents of chocolate brown with hints of dark black-brown on the ends. If you like, you can add some speckles of chocolate brown to the peel for a riper banana.

Step 21. Bake in a preheated oven for ten minutes and let cool. You can leave the banana as is, or if it seems a little dull, brush a very light coat of satin polymer clay varnish, avoiding the brown ends.

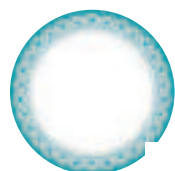
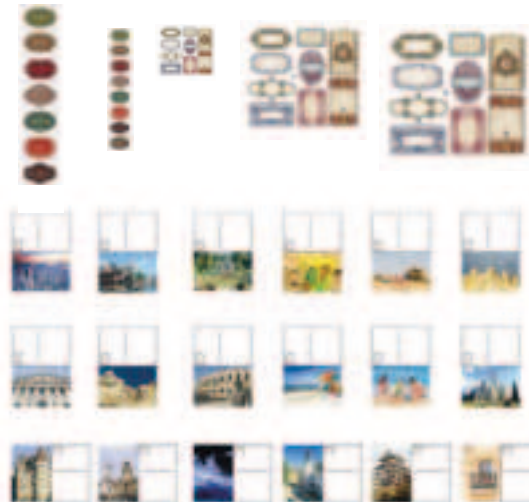
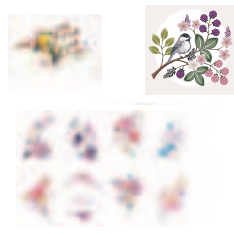
Optional: Make a tiny paper produce sticker and glue it to the banana with E-6000 glue. Because the sticker is so tiny, you can also paint it on with acrylic paint and a tiny brush.

Get creative with your little lunch: Add a tiny note or write a name on the paper bag, make or buy a little juice box or bottled water to accompany it – you name it!

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

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Drop in on Jeanette's packed general store



This wonderful Fifties shop is a fond trip down memory lane, back to the days when luxuries were just starting to appear after rationing

BY DHW REPORTER

In a previous issue when we featured Jeanette Streek's manor house, we also promised another nosey around her Fifties general store. As she found, a shop theme gave the perfect excuse to buy those hard to resist miniatures that she hadn't actually got a place for in her period house.

Notice the figure in the corner, leaning on her broom? That's Betty, and much like his Lordship, who has since become a bit of a heart-throb, Betty was a 'must-have.'

"I saw the figure, made by Carol Bull, and built the theme around Betty and her wrinkled stockings," said Jeanette.

Jeanette bought the shop, ready made by Anglesy Dolls Houses, at a Miniatura show many years ago. She fancied something different to her nine-room Georgian mansion and a counter-service shop meant she could

include various sweets and boxes of biscuits that she'd collected. This particular shop, already a reasonable size, has the advantage of being able to have extra floors added as and when required.

"I can just about remember shops like this when I was growing up," admitted Jeanette. "Everything was sold loose by the pound or quarter and nothing was pre-packed."

Even so, when it came down to stocking the shop, memories and reference books did not give enough information for such a specific theme, so Jeanette visited museums for extra help.

The British people suffered shortages of food and raw materials during the immediate post-war years, which were even more acute than those of wartime. It seems unthinkable now to imagine life without Mars Bars and Dairy Milk, but in 1942 it was very

much a reality when sweet rationing started and was in force for over 10 1/2 years, with the exception of four months in 1949, when demand was so heavy on sugar supplies that rationing was needed again. By the Fifties luxuries, such as sweets had just started appearing in shops again.

Lipton's tea was still popular and would be bought loose by the



pound – as tea bags were very modern and suspect.

Many people will remember food being sold from sacks, weighed out as required, something that is a distant memory today. While some packag-





“I can just about remember shops like this when I was growing up”

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FACT: Sweet rationing started in 1942 and lasted 10 1/2 years. Remember this if you are making a period shop.

ing has changed very little over the years and still looks similar today, other brands have redesigned and reinvented themselves to become more eye catching and competitive, or just disappeared altogether.

Once Jeanette knew what she wanted to include on her shelves, tracking down appropriate items proved difficult and it became more of a challenge to keep everything in the right era and search out a suitable selection of stock.

"There are very few miniaturists selling items for grocery shops and I was only able to find things at larger fairs," explained Jeanette.

Some of the items she made herself, such as the glass shelves in the window display.

Jeanette also made the door at the side of the shop just so she could use the catflap cat by Annie Willis.

"I loved the work of Annie Willis and Carol Bull," admitted Jeanette. "Their characters were so individual and they make me smile every time I look at them – especially the cat"

Outside the shop, and no doubt of great interest to the cats, is an overflowing dustbin – with no bin liner. In those days everything was just chucked as is, into the bin. The most



that might be done was to roll something in newspaper first.

Jeanette's shop has become a talking point for friends and family, we even started reminiscing in the office on the merits of Barratt Sherbet Fountains. Furnishing the displays and shelves can be immensely satisfying, perhaps more than with a house or room box.

Such a project gives a fascinating insight into how our lives have changed and developed. Shops like this are not simply a pleasure to look at; they also make a statement about our social history.

"Many people of a certain age can remember buying something in a shop similar to this one, whether it is loose

biscuits by the pound, leaf tea, pats of butter or a quarter of sherbet," said Jeanette.

Of course there are still general stores around today, and despite the convenience of supermarkets, we can still buy a newspaper, bar of chocolate, or our favourite brand of cigarettes, but it feels like something is missing. In today's world of 'new improved' products, some of the old brand names and advertising campaigns have long since disappeared and may have taken 'small store' charm with them. Or is that just nostalgia talking?



Create a stir with this rustic shelf

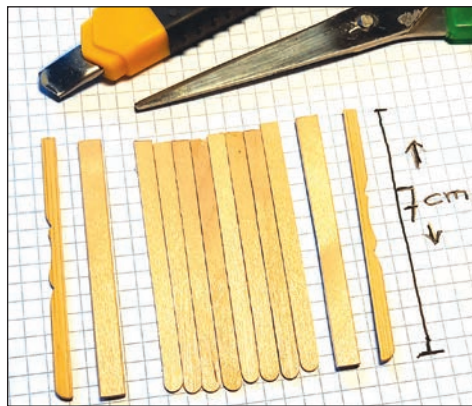
Following on from the herb garden she made in Issue 351 Elize shows us how to create a simple wall shelf made from coffee stirrers and cocktail forks

BY ELIZE VAN ES

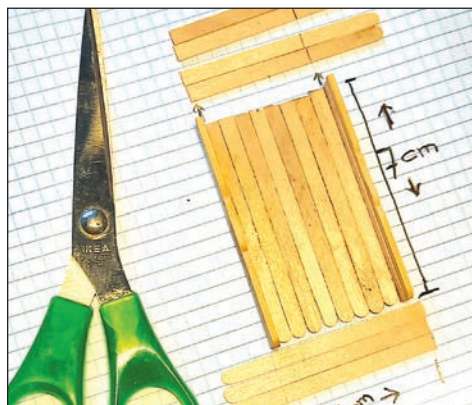
This charming little shelf can go in the shed or even in a rustic style doll's house.

Step 1. Use a ruler and box cutter to cut the 4 wooden cocktail forks in half. You want to end up with a length of 7cm.

Step 2. Cut the 2 regular sized coffee stir sticks on both ends to a length of 7cm. You want a straight top and bottom.



Step 3. Use scissors to easily cut the 8 thin coffee stir sticks. Measure 7cm from the bottom. You want to keep the round edges at the bottom. Save the rest of the sticks to make the shelves.

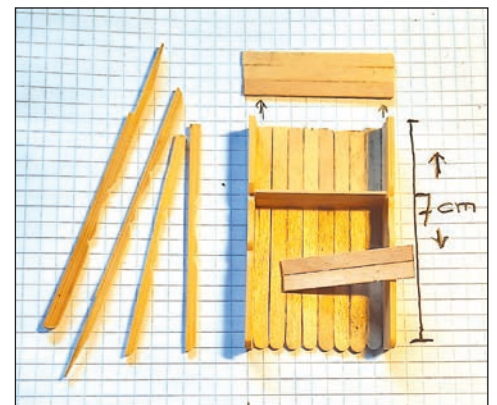


Step 4. Glue one half of a cocktail fork on the side of the regular coffee stir stick. Align and make sure they are tightly glued together. Repeat and let the two 'side boards' dry.



Step 5. Glue the 8 thin coffee stir sticks together, align on top and let this 'back board' dry.

Step 6. Glue the two side boards against your back board. Make sure the straight ends are on top. Let dry for at least 2 hours.



Step 7. Use your glued side and back boards for the measurements.

Step 8. Take the leftover pieces of the thin coffee stir sticks and measure the inside for the length of the two inside shelves. Mine was about 4.5cm.

You will need

- 4 wooden cocktail forks
- 2 regular sized coffee stirrers (10 mm x 2 mm)
- 8 thin coffee stir sticks (10 mm x 1 mm)
- Hole punch/scissors/box cutter/ruler/glue
- Sandpaper or an emery board file
- Watercolours
- 2 or 3 little nails (or use the parts you cut off the metal needles for the vertical herb garden in issue 351).



MINI MAKES

board (shape of the cocktail forks) and the other halves to position the 2 shelves.

Step 13. Glue the top shelf.

Step 14. Glue the fifth stir stick on the inside, just under the top shelf.

Step 15. Let dry for at least 1 hour.



Step 16. Take your 6 remaining cocktail fork halves.

Step 17. Measure and cut 2 pieces (you want to use the centre of the fork as shown) to fit just under the inside shelves. Measure and cut 1 piece to fit inside under the top shelf, on the stir stick. Glue these 3 pieces in place.

Step 18. Measure and cut 1 piece to fit under the top shelf and use 2 leftover end pieces to fit to the sides. Glue the pieces in place.

Step 19. Finally, cut 1 piece to fit inside like a teeny, tiny shelf. Punch 3 holes and glue the tiny nails in. Be careful, the wood splits easily. Glue the shelf about 1cm from the bottom. Let everything dry for at least 2 hours.

Step 9. Cut 5 pieces of stir sticks to that length. Glue 2 sticks together for the inside shelves and keep one piece separate for the inside top. Let dry.

Step 10. Measure the outside of step 2, for the length of the top shelf. Mine was about 5cm. You want about 2mm to stick out on both sides.

Step 11. Cut 3 pieces of stir sticks to that length. Glue the 3 pieces tight together and let dry.



Step 12. Glue the two inside shelves in place. I used the curves in the side



Step 20. Let the ageing begin! There are so many ageing techniques out there. All are brilliant, but the most simple, effective and fun one I know, when working with cardboard or very thin sticks of wood is 'ageing water'. It's a mixture of 1 or 2 drops of brown acrylic paint and 1 or 2 drops of black, mixed with a lot of water. Use a small brush to touch up and a large soft brush to cover all the parts. Don't be shy... work with the brushes and get rid of too much 'ageing water' using a tissue or sponge.



Step 21. Take your watercolours and finish in the tones you like. I used greens and ambers for this example.

Step 22. Let dry and start decorating with your favourite garden items.

You have finished your shelf. Now fill it with all kinds of miniature goodies!

TOPTIP

- When gluing such thin pieces of wood,
- I use baking paper or wax paper as
- a surface. The wood doesn't stick too
- much to this paper and you can easily
- bend and shape a bit before it's too dry.

Miniature show

This month we celebrate summer inspired miniatures from top makers



▲ Robin Wallace

Crisp and cool white cotton bedding set for those warm summer nights with a tropical orange floral design.

▼ Daniela Bermudez

Perfect little beach themed candles in twelfth scale.



▲ Emma Morgan

Twelfth scale miniature summer fruit sponge.



◀ Luna Enriquez

A fresh and colourful twelfth scale bowl of fruit salad.



showcase



▲ Erika Pitera

This little old-fashioned sign advertises fresh squeezed lemonade for just 25 pence a glass!

● The Petite Provisions Co.

Email: erika@petiteprovisionsco.com

<https://www.petiteprovisionsco.com>

Facebook & Instagram:

@petiteprovisionsco



▲ Aga Fattori

A beautiful two story summer cottage that is approximately 19" tall.



▶ Ebe Kofugata

A sampling of assembled twelfth scale flower kits. pink, purple and white foxgloves and tiny strawberries being visited by little birds!

▶ Kim Berry

A collection of fun summer themed door mats.



▶ Theresa Parker

The Dock House; a twelfth scale beach bar and restaurant. For good food and good times.

● The Mini Beach House by Theresa Parker

www.etsy.com/shop/theminibeachhouse

<https://theminibeachhouse.com>

Instagram: @theminibeachhouse

▶ Sandra Rubin

A French-style watering can filled with floribunda roses, David Austin roses, hollyhock blossoms and various greenery.

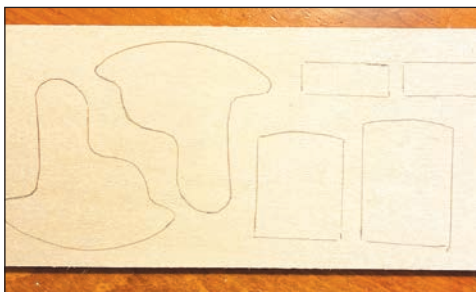


Make a little chair for your nursery scene

Karen takes you step-by-step through making a little chair for your nursery, but the technique can also be used on all sorts of ready-made furniture

BY KAREN HRITZ

Make a matching furniture set for your nursery and include a small rocker.



Step 1. If you are making the child's rocker as pictured, cut out the pattern and trace the pieces on the basswood.



Step 2. Using a scroll saw, cut out the pieces for the rocker and lightly sand. NOTE: If you do not have access to a scroll saw, you can cut the pieces with a craft knife, but use a new blade and BE CAREFUL! Sand edges smooth.



Step 3. Cut the side pattern piece on the dashed line and trace the line on the side of the wood pieces as shown in the photo.

You will need

- Basswood – 4" x 6" x 1/8"
- Scroll saw or craft knife
- Sand paper or sanding stick
- Paint
- Printed image to decoupage
- White glue
- Antique effect tint
- Mod Podge
- Computer with Internet access and printer (or use the image on the Cutouts on P35).
- Fabric and fleece scraps for seat pad

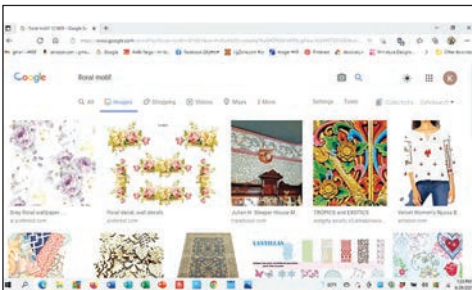


Step 4. Apply a line of glue on the drawn line and place the seat first and then the back on the glue line. Secure with tape and let dry. Repeat on the other side piece. Put something heavy on top to weigh it down while it dries. I used my glue bottle.

MINI MAKES



Step 5. When dry, paint or stain your chair. I applied 1 coat of sealer and 2 coats of paint for my chair.



Step 6. Next, search online for an image for your decoupage design. I searched Google for 'floral motif'. Top picture shows a screen shot of my search. You could also use scrap-

book paper images or doll's house wallpaper, and we've added some to this month's Cutouts page as another option.

When you have chosen your design, right click on the image and click 'Copy', then 'Paste' it into your office app software – I use PowerPoint, but it also works in Word. Next, resize the image so that the scale will work on your chair. When you are happy with the size, copy the resized image and paste again several times so you have multiple images to work with to create your decoupage designs. Step photo left shows my PowerPoint slide with the images for my chair in various sizes. Print your document and let it dry thoroughly. NOTE: This is the advantage of using online images. They can be resized to fit whatever you are applying them to.



TOPTIP

- When choosing images for decorative elements, never use copyrighted images if you plan to sell the piece.

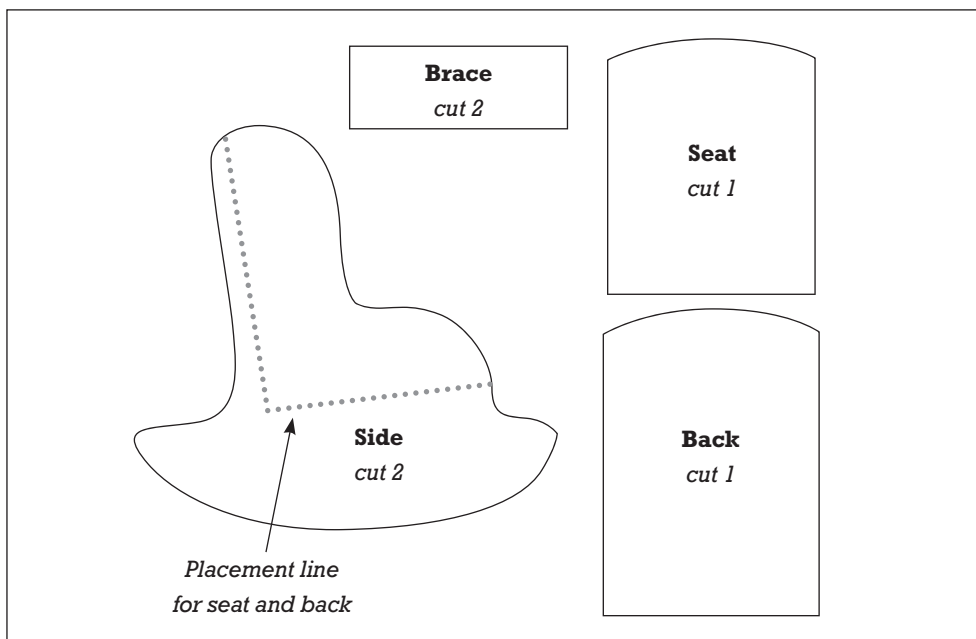


Step 7. Cut out the images with small scissors and glue them onto the chair using a thin coat of white glue. Let dry completely.



Step 8. For my chair, I mixed a glaze using a Martha Stewart Crafts Tint-able Antique Effect product and a small amount of craft paint. After the glaze dried, I applied four coats of Mod Podge, following the directions on the product. Finally, I also used scraps of fabric and fleece to make a seat pad.

This technique can also be applied to ready-made furniture pieces. Have fun and make your own set to match your favourite colours and themes.





Museum shows off a brilliant collection

Birthe's collection of houses grew so much she needed to build a barn to house them all — the next step was to turn it into a museum

BY SANDRA HARDING

I can imagine nothing better than having a doll's house museum next to your house. That's why I am so jealous of Birthe Knuth, from Denmark.

It's called Miniseum, and I love that name for a museum filled with minis. Such a clever play on words, the opposite of the Colosseum in Rome. It was a suggestion given to Birthe by a visitor and the name just suited the collection.

It all started so simply when Birthe made her first doll's house in 1996. It was a silver wedding anniversary gift from her husband Johny and it was very precious. It soon became obvious that Birthe had a natural talent for miniatures, and twenty five years later she is still making and buying them and loves sharing them with other enthusiasts.

Birthe and Johny previously owned a hotel and when they decided to sell it, they invested in a farm. They chose carefully and their home is by Denmark's most beautiful fjord and surrounded by countryside.

By now, Birthe's mini collection had become so vast that they decided to build a barn to house it all. There are now about fifty houses in the barn, including seven Swedish houses, a wine shop in a French city street, and a Louise Vuitton house with two shops. There are at least forty five room boxes and a castle that stands 2.2 metres high, 4.5 metres wide, and is in fact a twelfth scale copy of a castle in Denmark. Double wow!

Apart from the wonderful collection of houses there is also a large antique bookcase filled with art made by the most skilled craftsmen. Cabinet carpenter Kurt Jensen recreated some famous Danish design furniture in twelfth scale. There are pieces from Arne Jacobseb, Børge Mogensen and Kay Bojsen and a large collection of dolls from Helena Reijen of Belgium. Bob Willian, who now lives in France, attended their fair every year and Birthe often bought his houses for her French city street.

The museum is open to the public all year round but Birthe often has coach trippers in for the day and the opening times vary so it's always wise to check before travelling.

• The address is Miniseum, Memstrupvej 1, 9550 Mariager, Denmark.
Tel: +45 20648584
email: post@miniseum.dk
web: www.miniseum.dk



It soon became obvious that Birthe had a natural talent for miniatures



OUT & ABOUT



Child of the Sixties still loves searching

One collector tells us why she loves the thrill of the search, the packages in the mail and the immediate gratification of putting a vintage doll's house together

BY JOELLEN KERWIN

I purchased a few pieces of Petite Princess furniture and a Keystone of Boston doll's house at an estate sale.

I was attracted to them because making doll's house scale creations had been my passion for ten years. After retiring from teaching art, I had plunged into a hobby which appealed to my creativity and interest in art history and architecture. I also loved arranging furniture!

Like many Petite Princess collectors, my story goes back to a 60's child-

hood owning a few pieces of Petite Princess doll's house furniture. I found the Petite Princess Delights Facebook group and when I posted my finds, I was congratulated by my new online friends who told me that the Keystone is one of the best types of houses for PP. I was inspired by their support and happy to have a place to share my new passion.

I added pieces through eBay and Etsy. However, my biggest and best acquisitions came through the sales sponsored by the Petite Princess De-

lights generous members. My collection outgrew the Keystone house about the time I learned about collectors housing their PP furniture in vintage Swedish Lundby doll's houses. These houses are viewed from one side and can be expanded by layering additional floors beneath the original two floors. I found my three-storey vintage Lundby Gotthenburg on Etsy and it made the long trip to Illinois from Norway. The bottom floor has a garage with two doors that opened. Eventually, I decided that I needed another floor above the garage level and this one traveled from Canada.

Other houses that I added to my collection are a Rich doll's house from the early 1940s and a T. Cohn metal house from 1948. From the 1950s I own three metal Marx Tin Litho houses and a Canadian Eagle Round doll's house.





My largest metal one is a Marx Mansion from 1962.

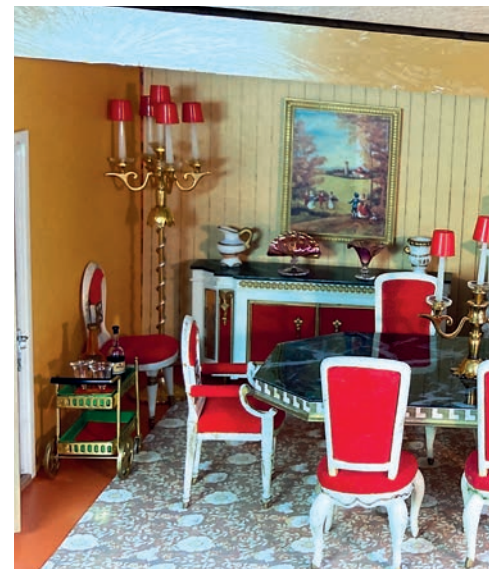
My Tomy Smaller Homes doll's house is from the mid 1970s when plastic doll's houses came into the market. The latest vintage house I've collected is the Fisher Price Light Up house from 1984. My goal was to have houses to represent each decade of the 40s through the 80s with complete sets of period furniture to satisfy my

love of arranging rooms to suit the imaginary or actual mini occupants.

The Lundy Gottenburg house from the 1960s is the crown of my collection. Petite Princess and Petite Patti furniture, produced by the Ideal Toy Company in 1964 and 1965, is beautifully designed. The pieces are plastic or ceramic with exquisite details added with fabric and paint. The house is in its original condition and the vintage

wallpaper is perfect for the Petite Princess rooms.

Before I added the fourth story the house had one bedroom and two bathrooms. Now I have two bedrooms and two full baths. On the lower level there is an adult rec room with both Lundby exercise equipment and ping pong table. The arcade game, record player and table sized juke box are Hallmark ornaments that have sound. The TV





Is a Tiny Classic and plays Batman tv episodes.

There is a very comprehensive book, *The Complete Reference Guide to Ideal's 1964 and 1965 Petite Princess and Princess Patti Dollhouse Furniture* written by Linda Gant and Deb Holman. In it I learned that my Hallmark Barbie ornaments would suit this elegant house. 'Enchanted Evening' Barbie is an opera singer and is in her bedroom trying on a new dress for a performance. 'Tweed Indeed' Barbie, her sister's manager, is leaving for a meeting to promote the diva's next tour. 'Boyfriend' Ken is visiting and making use of the weights in the rec room. His friend 'Campus Hero' Ken is ready for a night of fun. Outside, 'Debut 1959' Barbie is spending time at the pool.

I am very satisfied with my entire collection and except for a bit of upgrading, I will be going back to building my own miniature creations. Making miniatures is work, a creative challenge and totally different from the fun of collecting. I love the thrill of the search, the packages in the mail and the immediate gratification of putting a vintage doll's house together. Vintage houses are all about play while fine miniatures become art once they are completed. Successful miniatures strive for realism, while vintage doll's houses are iconic blasts from the past.

I will continue to enjoy playing with my vintage houses, especially when I have the urge to escape to a mini world where I can rearrange the furniture.



CLUB NEWS



Going strong at thirty

Sandra talks to a club which has been flourishing for more than 30 years, and boasts members of all ages, many with lots of experience

BY SANDRA HARDING

The North East Hants Miniature Group has been going for nearly thirty years so it has to be doing something right do you think? Mind you, it's so long ago, no-one really remembers who actually started it, but the fact that it's still going is a good indication the club is successful.

There is a committee of course and the chairman is Jacqui Brundish (above), the secretary is Mary Brightman, the treasurer is Tracey Clasby and a committee member is Linda Ramcharan. Other members are Trish, Martha, Brenda, Shirley, Joyce, Barbara and Carol and their ages range from 40 to 80, so lots of experience I reckon. A thought just popped into my head – I wonder how many doll's houses they have between them? My



guess is 50 and now I have to find out for sure. I will check and add it at the end as I have probably got you thinking too.

Members of the club are encouraged to suggest ideas which are discussed by the committee, and generally they tend to stick to a theme for a year. Different kits are made at the club each month and at the AGM the whole club gets to display and see the finished projects. This year the project has been a stump house with a mix of inside and outside kits.

The club meeting also features a sales table every month where members can either make and sell items, or sell any of their unwanted miniatures; it's always very popular. Tea breaks are also very important and, if I know my clubs, they may also have a cake



or biscuit or two, often made or taken in by a member. There is a Christmas social, where members make or bring something for a nice buffet, and there is a Christmas-themed craft table.

The club also takes part in a "doll's house day" at The Curtis Museum, Alton, Hampshire, and this year it is to be on July 23rd. There will be many doll's houses on display plus projects,





a sales table and demonstrations during the day. All are welcome.

This sound like a jolly friendly club and new members are always welcome. To find out more please con-

tact Jacqui on 07921171234 or email jacquibrundish@talktalk

The club meets at Willis Hall, Sandy Lane, Church Crookham, Fleet, GU52 8LD on the third Tuesday of the month

at 7.30pm (excluding August and December).

By the way, the total number of doll's houses I am told is 58, but then they lost count, so who knows!

Choose your theme & stitch a summer quilt

Debbie uses strawberries in her quilt, but you can use whatever fabric you want. Just make sure you pick out one with a mini design

BY DEBBIE BOOTH

This quilt is made using a simplified quilt design known as a Rail Fence Pattern. It is extremely easy to make. If you've never tried sewing a little quilt this pattern is the one to try. Fabric strips are sewn together and then pressed. The section is then cut into squares and the squares are sewn together. It's a wonderful quilt pattern that I hope you will try.

One thing quilters like about this quilt pattern is that you can use scrap fabric to cut strips out of. The strips are sewn together usually light coloured fabric first, then the medium coloured fabric strips, finishing up with darker fabric strips. Light to dark.

This quilt uses solids and prints.

You will need

- 1/8 yard red cotton fabric with a tiny print
- 1/3 yard of yellow small print (will be used for strip and pillow backing)
- 1/8 yard of yellow and red fabric - strawberry print
- 1/8 yard of yellow with white or red tiny printed design
- Scissors
- Measuring tape
- Straight pins

Remember to use smaller to medium size fabric designs when choosing fabric. I have a lot of fabric due to 40 years of collecting. I love beautiful fabric so for this one I wanted a strawberry theme.

Step 1. Cut each fabric colour into a 1" x 20" (approximately) strip totalling 4 separate coloured fabric strips.



Step 2. Pin 2 strips together (see photo for colour choice). Using 1/4" seam allowance sew these two strips together. Remove pins and press strips flat. Trim threads.

Step 3. Sew the third strip and follow the same process.

Step 4. Sew the fourth strip and follow the same process. Trim threads and press this piece flat.



Step 5. Once four strips are sewn together, measure across the width of the section. My section ended up being 3 1/2". Not to worry if your section is a little off.



Step 6. Measure across. This measurement will be the same measurement

TOPTIP

- ⋮ When sewing use a consistent seam allowance. I use 1/4" seam allowance.



used measuring downward. This forms a square of fabric for the blocks. I measured down 3 1/2" and made a small mark on the side of the fabric with a pencil.



Step 7. If the squares need to be trimmed and straightened now is the time. Place fabric squares together. Decide if you prefer the darker lines towards the centre. There should be one block with horizontal strips and one block with vertical strips.



Step 8. This option shows the lighter colours centred. Top left square - horizontal. Top right square - vertical. Bottom left square - vertical. Bottom right square - horizontal



Step 9. Pin the top left block to the top right block. Sew together. Pin the bottom left block to the bottom right block. Sew together.



Step 10. Press the two sections open and flat. Then carefully pin the top section to the bottom section, matching up the centre seam. If pinned crooked, it will sew crooked. Sew two sections together. Remove pins and trim all threads.



Step 11. Press the quilt front flat with an iron.



Step 12. Cut a red strip of fabric 1" x 40" (it will be trimmed down).

Step 13. Pin strip to left side of quilt. Sew strip to quilt. Trim excess length to match up with quilt front. Press outer strip open.

Step 14. Repeat with the left side. Remove pins, trim threads and press seams open. Trim length. Now the centre should be a bit more of a rectangle till top and bottom strips are sewn on.

Step 15. Pin strip to the top of the quilt section. Sew the strip to the quilt section. Remove the pins, trim the threads. Then press the seam open.

Step 16. Pin and sew the last strip on. Press the quilt flat with an iron. Trim any wonky corners. The quilt front should be square.

MINI MAKES

the corners to reduce the fabric's bulk.



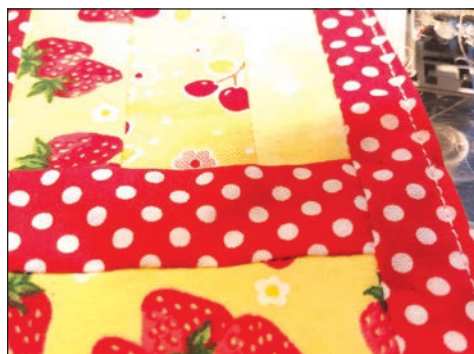
Step 17. Place the quilt front face down onto cotton backing fabric. Pin the pieces together.



Step 18. Now trim around the front of the quilt, matching the back piece to the front piece.



Step 19. Sew around the quilt pieces, sewing the two pieces together leaving a 3" opening for turning. Remove the pins and trim the threads. Clip off



Step 20. Turn the quilt right side out. Use a straight pin to work on the corners making the corners form a nice point.

Step 21. Press with an iron so the quilt lays flat. Turn in the opening to 1/4" and pin it closed.

Step 22. Top stitch around the quilt sewing the opening closed. Sew a seam inside the inner sashing as well, if desired.

Lay your quilt on a mini bed or hang on the wall to show your work!

“ I love beautiful fabric so for this one I wanted a strawberry theme.”



we
love
them

Etsy

MINIS WE LOVE ON
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Beautiful buildings from laser cut kits in different scales.

■ [ScaleModelDIY.etsy.com](https://www.etsy.com/shop/ScaleModelDIY)



Matching bathroom sets for your small scale house.

■ [LaserShrinkRay.etsy.com](https://www.etsy.com/shop/LaserShrinkRay)



Gorgeous fun hats for all occasions in twelfth scale.

■ [DottiesMiniatureShop.etsy.com](https://www.etsy.com/shop/DottiesMiniatureShop)

SEE THE ETSY DIRECTORY ON PAGE 38

THE CUTOUTS PAGE 2

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cutouts

 DOLLHOUSE MINIATURES

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.

Create a unique path for your mini garden

A stone path can add lots of charm to a little house and Auralea shows you how to build one without any fuss using Creative Paperclay

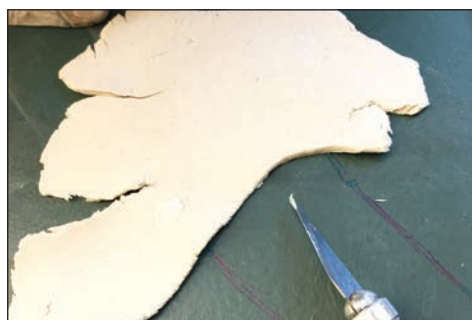
BY AURALEA KRIEGER

This month we will make a stone path that leads up to the Nutcote cottage kit. The kit came with some laser cut wood steps so I used them as a template and traced them on some rolled out Paperclay. However, the path will be made free hand. Keep in mind that this technique will work in any scale. I placed my cottage on the base for the layout but will not be gluing it down in case I sell this piece when it is finished. This way it will be easier to post and all my hard work will stay safe.

Step 1. Outline where your path will be on your surface. Use a pencil! I used a pen and it kept bleeding into my clay. I temporarily put my steps in place and started about 1/8" away from them.



Step 2. Start by cutting a palm full of Paperclay from your package and then seal up your bag. Knead the Paperclay with your fingers on wax paper and then roll it out to about 1/8-1/16" thick. I am using a plastic clay roller. You could also just use a bottle.



Step 3. I cut out my step tops and set them aside to dry. Then I laid a piece of thin clay over my path outline and started cutting stone shapes like a jigsaw puzzle, but I left room in-between for the grass to grow in between the stones. I have built stone paths in real life and know that they are never a perfect fit unless it's an artificial path so don't worry if there are uneven gaps because this will only add to the charm. I would take an organic natural stone path over a machine made one any day!



Step 4. When you get about 4 stones cut to shape, smooth their sides and spread wood glue down and place

You will need

- Pencil
- Creative Paperclay - or similar
- Craft knife
- Clay roller
- Paint brush
- Ceramcoat Acrylic paint: Brown
- Iron Oxide and Khaki
- Wood glue
- Reindeer moss
- White glue
- Small scissors



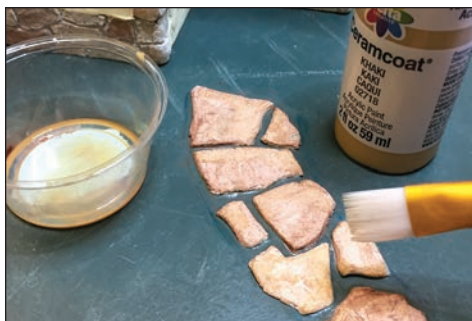
them down pressing very gently. Add any texture you may want to make it look like a specific stone. I used a crumbled up piece of fabric I had on hand. Paper may be too sharp but you could use foil. If you use foil, you need to really crumble it up and press it as flat as you can on a hard surface so the texture is very faint and doesn't cut into the clay.

Step 5. While it is drying, go back and check on it because Paperclay shrinks and you may need to pat it down if it curls while it is drying, but only if you missed gluing an area. For the step tops, I kept flipping them over while they dried because they are not glued down yet and were curling up. Once dry, I glued my steps together using the Paperclay pieces for the tops and the step base wood pieces that came with the kit. Then glued the steps in their place with a weight on them.

Painting stone



Step 6. Mix some Ceramcoat Brown Iron Oxide with a good amount of water to make a wash. Brush onto the stone being sure to cover the sides as well as the top of the stones.



Step 7. Go back over with a wash of Ceramcoat Khaki but just on certain parts of each stone to add another layer of colour.



Step 8. I dabbed the stone with a cotton cloth to get a nice blend. Let dry.

Applying grass

Step 9. Grind up some reindeer moss in a coffee bean grinder to get it nice and fine.



Step 10. Add some glue around the stones with a toothpick. If you have Elmer's white glue the cap will be narrow enough to apply without a toothpick.



Step 11. Apply the fine reindeer moss material into the glue. Press with your fingers to get it deep in the gaps.



Step 12. Go in with small scissors if there are any stragglers that look too bulky.

This is where we will stop this month. Next month we will get more into the landscaping design. So start thinking about how you would like to layout your garden. I assembled and painted the sweet little arbour that comes with the kit to match the front door.



Installing additional room lighting

Carl continues his lighting tutorial by taking us through the process of adding lights to a smaller scale house and shows how to run the wires

BY CARL R SAHLBERG

Before getting started I want to repeat what I have said in each of my articles: understanding electricity is not a problem. Learning how to run the wires and how to conceal your wire runs and how to make wire connections is the issue.

It is easy to connect electrical wiring. We only have two wires; one black and one red. You can have as many red connections to red and as many black connections to black as you want and your lights will all work.

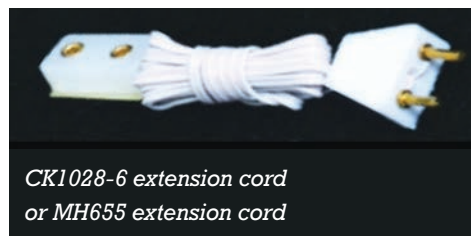
We finished our last article by completing the wiring of our 1/8" ribbon LEDs for indirect lighting and mounted a simple on/off push button switch to control those ribbons. What we have left to do is to install some additional room lighting, (chandeliers, sconces, floor lamps, etc.). The structure of this 1/24th scale display limits us as to what we can do.



Installing wall outlets

I have two options for installing outlets in this thin-walled 1/24th scale house. The first way is the easiest and uses either Cir-Kit Concepts (CK1028-6) Single receptacle extension cord or Miniature House's Midsized wall outlet w/cord. Both are about the same size and install exactly the same way.

As with everything else, wiring outlets is not the problem. The problem is in finding how to run the two wires from the outlet to a live wire connection. Wiring the first floor is easier than placing an outlet on the upper floors. On the first floor you can simply drill a



hole at the bottom of the baseboard, directly under where you want the outlet to be, and into the basement; then connect your wiring under the house.

Another issue with wiring a smaller scale house is you will have problems getting different tools to fit in the rooms. For drilling holes, I find myself using a small thumb drill. You can purchase them from Micro Mart and I will be using them for this doll's house.

After you drill your hole, cut the plug off the outlet extension and feed the cord through the hole into the basement. Apply glue to the back of the outlet and position it in place. You will cover the wire that shows with a piece of base moulding. Now turn the doll's house back so you can solder the two wires to the tape-wire we previously added around the inside foundation wall.

Our second option uses Miniature House's Petit-sized outlet (MH44005). This is a much smaller outlet and will look much better than the first one we



Drill a hold at the bottom of the baseboard.



Cut the plug off and feed the cord through the hold.



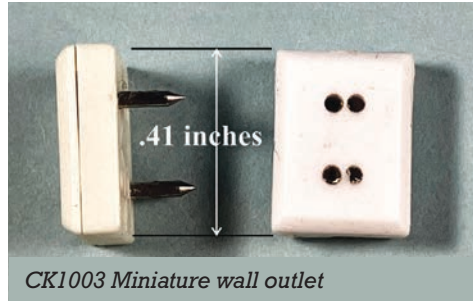
Apply glue to the back of outlet and position to wall.



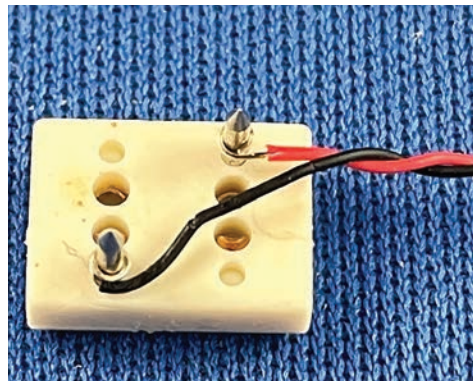
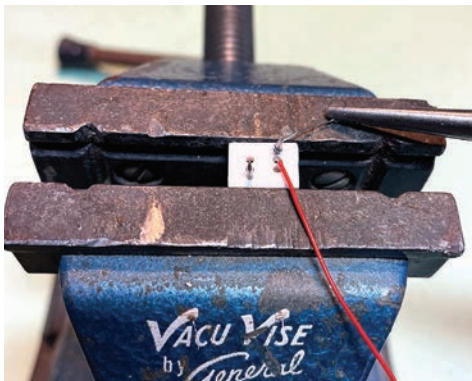
Outlet glued in place. Cover wire with baseboard.



MH44005 Petit wall outlet



CK1003 Miniature wall outlet



Sharp angle to reach back of 1st floor stairway

installed. Cir-Kit Concepts' miniature wall outlet is smaller yet and probably the best one to use. It can be wired exactly the same as the Miniature House outlet.

We will start exactly the same way by drilling a small hole at the bottom of the wall directly below where we want our outlet. Then take the outlet and place it against the wall, positioning it exactly as you want it to be. Push it into the wall enough to leave an imprint where the two nails will go. You want to drill two pilot holes using a #62 or 1/32" sized drill bit (slightly smaller than the diameter of the nails). Try not to go all the way through the wall to the other room.

Now take the miniature plug and wrap a length of black and a length of red Kynar wire around the base of each nail. I can do it with my fingers

but using a vice makes it a lot easier. Strip about 1" or more of the wire and then cut the excess after you have wrapped about 3 turns. You then just



I found a hidden space behind the stairs.

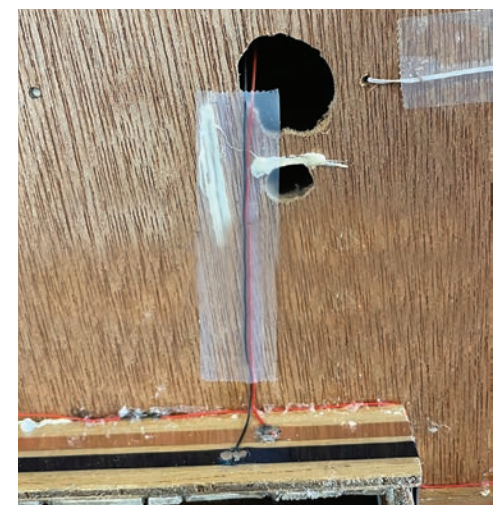
repeat what we did above: Feed the wires through the hole in the floor; apply glue to the back of the outlet; align the nails into the two pilot holes and push or hammer the outlet in place. Follow that by soldering the two wires to the flat tape-wire in the basement of the house.

Placing outlets on the upper floors is exactly the same procedure except we need to find a way to run the wires either to the basement or to another area where we have electricity. Also, instead of drilling straight down we will drill a hole from the centre of the outlet at a steep angle, through the wall, to come out just above the floor of the opposite wall. Then we can run the wires at the edge of the floor/wall; later to be covered by the base board.

In this house I found a hidden space. The build-out behind the stairway on the first floor is hollow: so, I drilled my hole for the upstairs outlet to go into that void space, cut an opening in the basement, and fished my wires from the 2nd floor. I then soldered them to the tape-wire as we did with the first-floor outlets.

Wiring our room lights

Wiring your ceiling lights is no harder than adding the wall outlets. Because of the thin construction of this half-scale house we are limited to what we can do but because the carpeting can be removed from both the second and third floor, our wiring becomes



Bottom with cut holes to fish second floor outlet wires

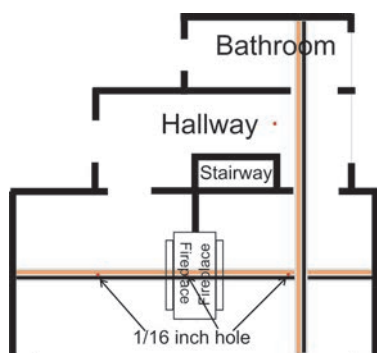
DOLL'S HOUSE WIRING



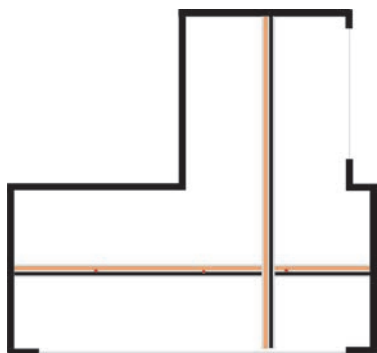
rather simple. The easiest plan is to run the small gauge wire from the light up through a drilled hole in the ceiling and lay it on the floor, under the carpet, to the nearest point where it can be connected to the 12 volts.

An alternative option is to use flat tape-wire laid under the carpet. The flat tape-wire is what I generally use if wiring an unfinished doll's house. I discovered, after I already wired the two front room lights, that the fireplace hearth could easily be removed and that there was an opening that passed all the way to the basement. Knowing that, I would have wired things a little differently.

In the floor plan drawings, pictured below, I have shown how I should have



Second floor.



Third floor.

wired this unit. The third floor is even easier as the entire floor plan is open and we can drill a hole down to the fireplace below to run our connection for 12 volts. Below are the steps I took to add three different lights followed with pictures.

I always run a full length of tape-wire from one wall to the other. I solder my overlap (red to red and black to black). I then make a round wire run from the tape-wire to the easiest 12 volt source. In this case, I found that I could run a connection down the opening in the fireplace all the way to the basement. The wires would be completely hidden.



Step 1. Measure to the point where you want to have a ceiling light then mark that point on the floor above the room where the light will go.

Step 2. Drill a 1/16" hole down at the mark you made on the floor above.



Step 3. I chose to run a piece of flat tape-wire directly over the hole to the vertical wood framing strip on the open side. You could also just use the paired wire from the light fixture.



Step 4. Feed the chandelier wire up through the hole in the centre of the room.

Step 5. Solder the lights' wires to the tape-wire on the floor above.

Step 6. Solder two Kynar wire leads to the opposite end of the tape-run and down the edge moulding strip to the basement.

Step 7. Connect wire leads to the 12 volt tape-run in basement.



I could add a couple sconces above the fireplace and run the wiring within the open/hollow space that we found. For the most part, this was an easy wiring job and that surprised me. Due to the construction, there were several areas where we could conceal our wiring.

All that is left to do is to clean up, glue down some of the wires and paint and glue baseboards and trim pieces in place.

In our next issue, we will run down different ways to wire a twelfth scale doll's house. I won't actually go step-by-step with one doll's house but will

Continued on P65

Quick and easy

Sandra shows how to make three different types of simple trunks

BY SANDRA HARDING

Leather trunk

Step 1. Paint the inside of the trunk the colour of your choice, to match the leather if you want. Also paint the corners and the edges of the trunk

You will need

- Cardboard trunks (Hobby-craft, online, etc). Mine measures 2.25" x 1.5" x 1.5"
- Leather (black), fake leather (cream), wallpaper off cuts (B&Q), sample paint pots (B&Q) or acrylic paints. The black leather I used was an old car seat cover
- Pack of door handles or similar, for the side handles. Findings for latch if needed
- Card to make inner shelf if needed. Scissors, glue, ruler
- Felt tip pens to match leather colour
- Gold, or any other stick-ons for the painted trunk (Hobby-craft)

where there might be any leather or wallpaper joins showing later. Paint the bottom of the trunk, and the back hinge/fold. Let it all dry.

Step 2. Carefully measure and cut a piece of leather for each end and glue in place. Let it dry. Do the same for each end of the lid, and let it dry. Do the same for the top of the trunk, but only to where the fold/hinge is at the back (otherwise the trunk won't open nicely). Do the same for the front and the back and let it all dry. If there are any tiny gaps use a matching colour felt tip pen to disguise them.

Step 3. For this trunk I added two pieces of leather across the top, as some of the leather I was using had double stitching. Just add thin strips of leather if you want a similar effect.

Step 4. Measure and cut out a piece of card to create a shelf inside, unless you have lots of stuff to put in the trunk. Paint it to match the rest of the trunk. Let it dry.

Step 5. Add a handle on each side.

I used the little nails that come in a pack and had to drill holes through the leather and card first. Glue them on if you prefer. Chose a finding to go on the front to create the effect of a lock using any finding that looks right to you.

I was going to fill this trunk with jewels, but as I had my large box of findings out at the time, I just added a handful of those. You might prefer jewels!

● For the wallpaper / fake cream leather trunk just follow part 1, part 2, part 4 and part 5 above. Apply paper or fake leather instead of leather. I chose to use a fancy edge on the wallpaper for the dark one to add interest.

● For the painted toy trunk, just paint everything your chosen colour, inside and out, including the inner shelf. I didn't add a lock or handles as a toy trunk doesn't need any. Add TOYS on the front and stick-ons if you





want. Pictures of toys would be nice but I didn't have any.

Now have fun adding whatever you want to your trunks. My cream one is a wedding trunk, the paper one is full

of photographs and papers, while the painted one is for toys. At the moment the leather one is empty whilst I search for my jewels.

discuss different ways to proceed with several different styles of houses. Keep in mind that there is more than one way to wire each house and there is no 'one way' to wire every house. If you have any suggestions or questions that you would like to see discussed in future articles, please email me at: info@cr2s.com.

Below: *The three different lights that Carl added*

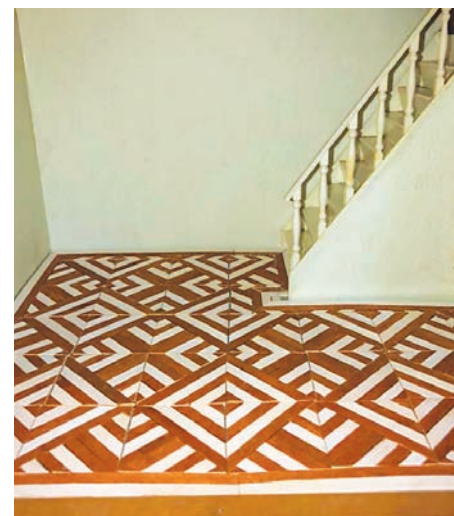


LITTLE LINKS:

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

Lay a fancy floor using coloured coffee stirrers

This innovative method of creating a fabulous patterned floor saves time and supplies. Follow along with Kate as she guides you through the steps



BY KATE ANDREWS

I've been working on a fancy wooden floor for the lounge in my house. I wanted to create an interesting pattern without needing to cut seven thousand coffee stirrers!



Step 1. I started by pre-painting a stack of coffee stirrers in two colours. They can be any colours you want as long as there's at least a slight shade difference to make the pattern stand out.



Step 2. Once I'd painted and the stirrers were dry, I stuck these down onto card stock using white glue following the pattern.

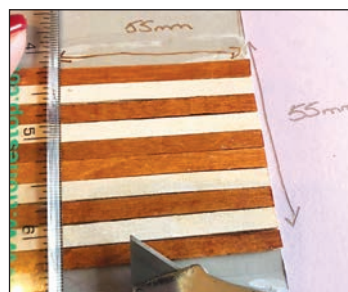


Step 3. Keep the stirrers nicely in line with each other, using 10 stirrers I alternated the colours making sure the centre two (stirrers 5 and 6) are matching colours. Carry on building 10 stirrer blocks until you feel you have enough (each block covers approximately 4 inches square so you can roughly work out how many you will need. Always make a couple of spares. Allow

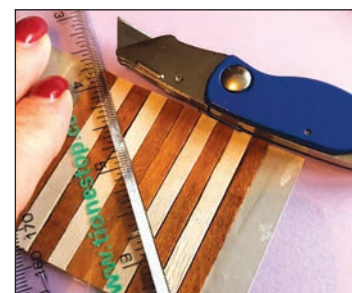
to dry, you can put some weight on them if you wish while they dry.



Step 4. Once dry, use a sharp blade and ruler to remove the ends from each block of stirrers. This way you saved yourself 9 cuts!



Step 5. This is the most important bit; you are making squares so the need to be as accurate as possible. Start by measuring the edge you just trimmed and then marking and cutting the next line.



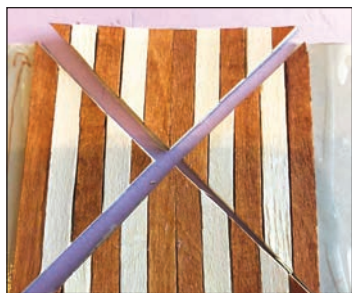
Step 6. Once cut, you now have a square. Place a ruler corner to corner and score with your blade.



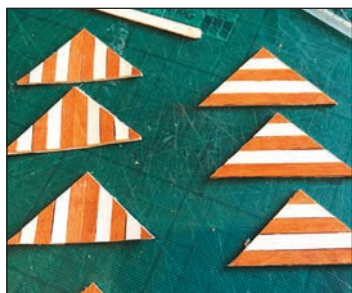
Step 7. Turn the square around and score corner to corner again (you can now see four triangles). I found it easier to score both lines then cut them in to stop the card separating and making the triangles uneven.

You will need

- Coffee stirrers
- Paint or wood stain
- Paint brushes
- White or wood glue
- Card stock
- Paper
- Cutting knife
- Ruler
- Weight to lay on floor while drying



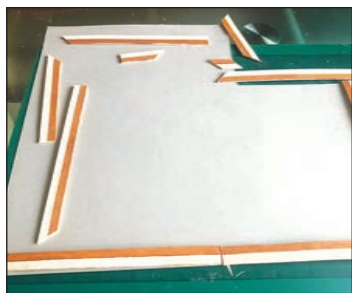
Step 8. Cut through the scored lines giving you four separate triangles. Repeat the process on the left-over block. You should get two squares (8 triangles) per block of stirrers.



Step 9. Once separated, you can see the different directions of the stirrers



Step 10. Grouped together you can now see the pattern. Cut all the required pieces and place in two separate piles, one for each direction of stirrer, this just makes it quicker when you lay the floor.



Step 11. Next, I mapped out the room, I like to make my floor removable, but you can glue straight down if you prefer. I edged the room with left over stirrers and mitred the corners; this possibly took me longer than the rest of the project did in total.



Step 12. Glue and secure the edges into place.



Step 13. Using white glue, I built the pattern into the frame I'd created. It's worth having a plan first to see where it sits so you're happy with any filling areas you may have at the end.



Step 14. Completed base pattern. I weighed this down and allowed to dry.



Step 15. To finish, I took the remaining triangles I had making sure I used the correct ones to keep the pattern. I measured and glued the filler pieces into place. I weighed the whole floor down with books and allowed to dry overnight, mostly as mine were on card and it easily warps, if done straight into the house you'd probably not need to weigh it down!



My finished floor has not been sealed yet. I am still trying to decide on a high shine or a matt varnish.

“I edged the room with left over stirrers and mitred the corners; this possibly took me longer than the rest of the project did in total.”

Miniature bottles

BY DALE YOUNG

You will need

- Eye-drop applicator or similar
- Craft knife
- White glue
- Paint/glass paint
- Paintbrush
- Printed labels



Step 1. Cut off the applicator top.

Step 2. Cut straight across the bottom of the tube and discard the cut off pieces.

Step 3. Leave the container empty, paint inside or fill with glass paint. Let dry.

Step 4. Seal the bottom by dipping in glue, or glue paper over the base.

Step 5. Put a 'cap' on by dipping in paint a few times. Let dry in between.

Your bottle is finished! It should be just under 1-1/4" tall. Glue a mini label onto the front. Some on the cutouts page will work well.

“Please can I have my doll’s house back?”

A sleepless night filled with regret followed when Viktoria gave away her childhood home to a neighbour, but luckily she got it back the next morning

BY SANDRA HARDING

It always gives me a warm glow when I hear that a beloved childhood doll’s house is still with its original owner.

This lovely Lundby was given to Viktoria Begg when she was just seven years of age, and it was love at first sight. She remembers being quite overwhelmed at first but then saved all her pocket money, as well as Christmas and birthday money, to buy furniture and accessories.

In time the house, sadly, ended up in the attic and she decided to give it to a neighbour. After a sleepless night filled with regret she asked for it back the very next morning and, luckily, the neighbour understood and agreed (thank goodness).

During the first lockdown Viktoria had built a miniature theatre as a

gift, and when that was finished, she decided to turn her attention to the neglected (and nearly lost) Lundby. She re-connected with it almost immediately and the memories came flooding back, especially when she re-discovered the boxes of furniture which Viktoria describes as “opening Pandora’s box”.

She wanted to keep the integrity of the house so, after a good cleaning, she Fabloned cardboard to the basement and living room for panelling and made the stone walls using torn up egg boxes, thereby not changing the original walls.

Gradually Viktoria re-furnished the house, adding the old alongside some new pieces which she bought after joining Lundby Lovers and Lundby Corner doll’s house groups on Face-

book. Here was a whole community of like-minded people, all of whom understood the Lundby passion.

Viktoria has kept the house mainly in the 1970’s style, with just a nod to mid century, although she claims she is not a minimalist or purist and likes the eclectic look. Many of the newly purchased items were from Gemma Mallard on Minimadehome on Etsy, including the Malm fireplace, rugs, and breeze block planters.

The blue Leksand dining room suite was always a favourite, although she is still missing one of the delicate chairs, and another has always been the avocado and orange bathroom suite. Another of Viktoria’s favourites is the Lisa chair at the desk, and she is always on the lookout for another three of course! Once a Lundbyte, always a Lundbyte.



A LOOK AT LUNDBY



Even more treasures are the Brasi-lia chair and footstool, Greta sofa and all her lamps, oh yes, and of course the Lundby chopper bike. It's safe to say that everything in this house is a favourite, and I could be here all day listing them.

I would find it hard to choose a favourite item in this house, as I love it all, but a first for me are the photographs on the front of the fridge. What a fabulous touch but then Viktoria is a photographer.

I also love the lava lamps and other

accessories by Shepherd Miniatures, the Rubik's Cube, the scrabble game, and now I am finding so many favourites too. Time to stop and leave the family to it: Mr Tomy, who is a widowed father to Rosie and her pet turtle Myrtle.

Enjoying sunny days on the garden deck

Bill and Gina Theesfield combined to create wonderful a garden scene with amazing decking... but they had to know when to stop

BY PAM NORTH

Bill and Gina Theesfield bought their first doll's house together 30 years ago, spending countless hours assembling and painting it. Then, life got in the way. "We never decorated the inside, and no minis were ever moved into it," Bill explained. "It sat in attic spaces for over 25 years until just recently, when we finally brought it down. We are thinking of turning it into a miniature haunted house; it certainly has all the run-down characteristics of a ghoulish abode. Alternatively, maybe we will turn it into the shining dwelling it was meant to be."

Around 1994, the couple began making miniatures. Their work encompasses polymer clay food, furniture, small building constructions, handmade miniatures, and whimsical treasures, all in twelfth scale. They own and operate an auction house, managing to combine that endeavour with miniature-making.

"Now that the kids are grown, there definitely is more time for miniatures. While our business takes priority, that's only so we can make money to support our miniature life!" Bill remarked in jest. "We carve out time in the day to focus on any mini projects we might have going on. It's an incredible source of joy. We are able to spend quality time with each other, and make wonderful things that bring joy to others.



It's a win-win proposition!"

They find an endless amount of inspiration in the everyday world. "We see so many fabulous things coming through our auction house that we would love to turn into miniature. We also get design inspiration from magazines and Pinterest."

Bill has a small workshop area in their warehouse. "It's like a machine shop and wood shop, shrunk down to size, and it's clean and organised. Gina works primarily on our large office desk with whatever project she is currently working on, and her area is a chaotic mess. That is the juxtaposition between an artist and an engineer, but it works for us!"

They sell their products through their Etsy store (Calicogarden) at prices ranging from £2 to £250, averaging about £15. They also hope to participate in future miniature shows.

Some pieces they can't bear to part with, however. "We have some items we've created that we simply adore, but perhaps these items are meant to go to someone else to bring them joy," Bill reasoned. "We can always make another."

They are primarily self-taught in mini-making skills, although Bill has a background in engineering, drafting, and machining of life-sized items which he translates into his miniature work. "With an engineering scale,



X-acto knife, and a needle tool, we can rule the mini world!" he claims. He does own up to one disadvantage, however: "Our failing eyesight! Getting old is not easy."

Bill always has been a model builder, whether it was model cars, airplanes, or Lego sets. His very first project was a general store he made when he was seven. He is excited to be able to share his love of model building with others.

Gina is an artist in many mediums and art forms, from dancer to potter to miniaturist and more. She is happiest when she is creating. Her art studio is packed, and her motto is, "She who dies with the most art supplies wins!" Their mutual love of miniatures is a



Above: A picture perfect garden getaway with lush greenery and lots of seating options for entertaining and relaxing.

Top right: Every garden should include a little oasis for our little bird friends.

Above right: Garden boxes are a perfect way to highlight seasonal greenery and decorations.

Right: A hot tub is another way to relax on summer nights.

strong bond. Gina says "It is easier to collect 100 miniature things than 100 cats." "She probably would rather have 100 cats," Bill joked, but said, "The two things I love the most is model-making and spending time with my wife."

One of their recent pieces is an ultimate garden summer party hangout: a





Above: Built-in garden benches and a fire pit provided a place for mini friends to sit and enjoy each other's company.

Left: Olivia enjoys her summer on the grand deck.

cedar wood, three-level, entertaining deck in twelfth scale. They had purchased several miniature vintage deck

kits at an auction a year ago, and after the initial deck build, they decided they could improve on the overall idea and design. This resulted in a better-than-ever second deck, created by using building code proportions for the heights of the deck, railing, and stairs, and for the spindle spacing.

They made the deck of their

Right: Various plants on the deck.

Below right: A back garden garden trug was modelled after their very own. Gardening without having to bend down is perfect!

dreams, just smaller. It was nearly 100 per cent handmade, the only purchased piece being the inner plastic of the jacuzzi. The entire deck design, patio furniture, fire pit, raised bed garden, and garden trug, were also totally their own. Other materials used were: basswood, glue, stain, cloth, paper, faux plants, and clay. The wicker look of the furniture was achieved by using woven scrapbook paper, coated with acrylic paint. Dried coffee grounds replicated the dirt in the garden beds, and the coal in the fire pit was simulated with chopped-up plastic bits.

Bill said the hardest part about making the scene was deciding when enough was enough. "This piece easily could have turned into the Taj Mahal of decks if we hadn't forced ourselves to stop. This build took a total of 40+ hours, and when we were done, it was exactly what we hoped and more. It was so much fun to create!"

The couple has favourite parts about the piece. Bill's are its 3-tiered deck and the patio furniture, while Gina's is the working jacuzzi that actually holds water and uses an air filter pump to make bubbles. She also loves that the flowers in the garden boxes can be removed and changed with the seasons.

They both found it fun to design the initial plans for an amazing deck, and then to build it. At present, they aren't ready to sell it. They built the deck as an excellent staging area for any outdoor items they will make in the future, but even more importantly, the deck was for Olivia, Gina's miniature doll with her own persona and a back story on Instagram ([calico_garden](#)).

The Theesfields are only too happy to pass on their techniques and showed us how to make the garden boxes in issue 343 of DHW. They also are considering running some miniature workshops in the future. "We would love to do that, as we love sharing our knowledge and art with



others," they said.

The future of miniatures seems optimistic to them. "We love the way that miniatures have evolved. There are more modern pieces available, and the quality of things has gotten better as people share their knowledge of the art with others. We can only imagine how even more amazing all the little things will be in the future. We also hope that more of the younger generation will continue to engage in the art form."

They always are looking ahead for new projects, to keep creating and stretching their imaginations. As Bill explained: "We are hoping to acquire more mini tools for the workshop, and maybe to work on more outdoor entertaining pieces, such as an outdoor kitchen, pergola, and gazebo when time permits. We have a very cool She Shed in the works that is nearly finished. We also are planning on replicating our actual 1911 home with a dance studio in the back."

Body shaping and facial features

In part three of her series miniature doll artist Kim McCool continues to show us how to sculpt a twelfth scale doll out of polymer clay

BY KIM MCCOOL

Greetings! I hope you are enjoying playing with clay these past months. This issue I'll take you through simple steps to sculpt a torso and face, then I'll show you how to attach it to the torso. Each step is a baby step, leading you through the process of creating a well-shaped body and lovely face for your dream doll. You need to find the process that works best for you. Remember – practice, practice, practice. If your first attempt doesn't please you, start over. It's okay.

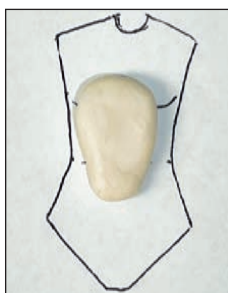
I've provided you with an outline of a torso, but I encourage you to find a proportion chart so you can refer to it as you go along. There are many free ones on the web - simply search on "Female Proportion Chart". Now gather your materials, grab your clay and let's get started!

You will need

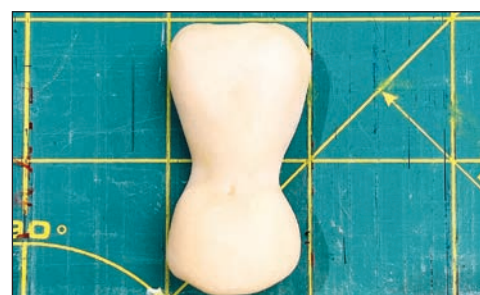
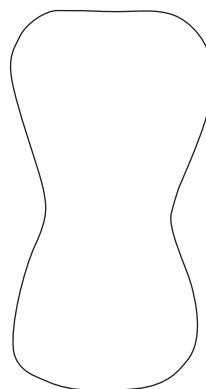
- Aluminium foil
- Flesh coloured polymer clay
- White clay
- Liquid clay
- Super glue
- Body proportion chart
- Sculpting tools of your choice
- 20 gauge wire
- Small drill bit
- Alcohol wipes
- Paper towels
- Baking dish



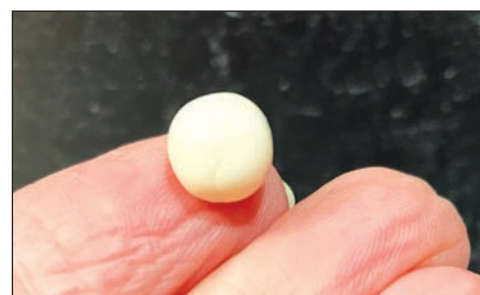
Step 1. Using a piece of aluminium foil about 2" square, shape it into the shape of a small bean. This serves as an armature of sorts and helps support the clay as the layers are added.



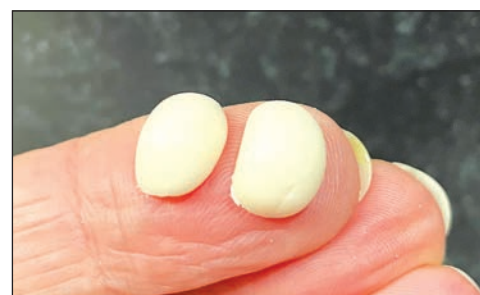
Step 2. Referring to the torso outlines, start layering the clay onto your foil armature until it resembles the torso shape you see. The torso measures approximately 2" tall.



Step 3. Once you're happy with the basic shape, clean your piece and bake according to manufacturer's instructions.



Step 4. After baking, we'll add the breasts. Roll a piece of clay a little smaller than the size of your index fingernail.



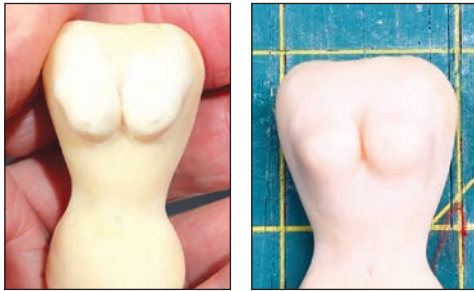
Step 5. Cut the ball in half.

Sculpting the head

If I could give you any words of wisdom before you start, it would be to be patient, take your time. If the clay isn't behaving, it's okay. Take a break and come back later. Look at different pictures of faces and features and have one in front of you to refer to. It helps!



Step 6. With the flat edge next to your table, smooth one side as seen in photo.



Step 7. Apply to torso. Form the breasts and smooth clay onto torso. Bake, if you desire.

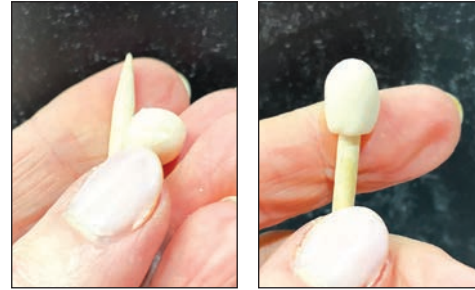


Step 8. Roll two balls of clay, flatten and add to back for the buttocks. Smooth and shape.



Step 9. Once you are pleased with the shape of the torso, bake your clay at the manufacturer's suggested time and temperature.

Now you can do a happy dance! Your doll body is finished! Now on to making her head.



Step 1. Roll a tiny piece of clay and place it on the end of either a wooden cuticle stick or a knitting needle.



Step 2. Shape the clay as shown.

TOPTIP

I'm not concerned with keeping the clay clean and free from lint as I build it up, until, the torso is at the proper size. At that time I'll keep the clay as clean and lint-free as possible, wiping it down with an alcohol wipe before baking. However, you may want to get in the habit of doing this as you move along before each baking step.



Step 3. Mark the centre of the face, indent the clay where the eyes will be.



Step 4. Using sculpting tool of your choice drag the clay from cheek and upper lip area towards the centre of the face to create the nose.

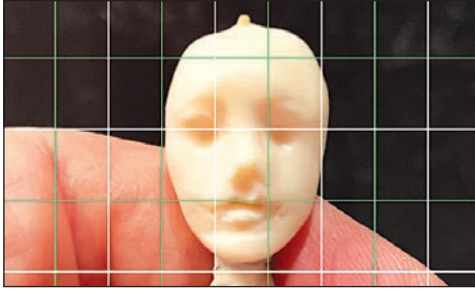


Step 5: With your tool of choice, place two indentations for the sides of the mouth, then cut into the clay to form the line of the mouth. Use the clay from under the lower lip and push upward to form the lower lip.



Step 6. Here I keep manipulating the clay to give more definition and shape to the lips and nose.

NOTE: She doesn't look particularly pleasing right now – patience.



Step 7. Optional: I use a free graphing program to help me better see where I need to tweak her features to get them balanced.

Eyes are next!

Note about eyes: This is my method. You may choose to do one of three things for eyes:



- A.** Make tiny balls from white polymer clay and bake them ahead of time to use as eyeballs. (I use this method). Place them in the indentations you marked for the eyes.
- B.** Use none and simply paint the eyes.
- C.** You can use tiny white glass beads for the eyes.



Step 8. Remove lint and bits of dust from the face using an alcohol wipe. Place on baking dish and bake at the manufacturer's instructions.



Step 9. Add tiny pieces clay for the lower eyelid and smooth.



Step 10. Start building up the brows by adding small pads of clay and blending.



Step 11. Add additional clay to build up the brow. Smooth.



Step 12. If needed, add clay to build up cheeks. Smooth. Bake, if desired.



Step 13. Using a tiny piece of clay, flatten and shape into a 'C' shape. Make two for the ears.



Step 14. Brush a light coat of liquid clay onto the side of the head. Liquid clay helps the clay adhere to the already baked clay. Smooth the new clay onto the baked clay. Replicate this step for the other ear.

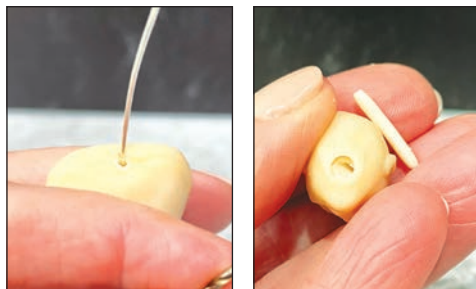
NOTE: The top of the ear sits in line with the top of the eye; the bottom of the ear lines up with the bottom of the nose.



Step 15. Bake at manufacturer's specifications.

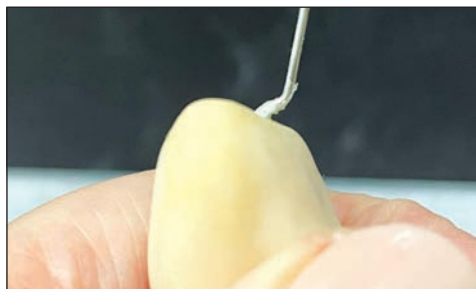
IMPORTANT NOTE: After the head is finished baking, let it cool for about 5 minutes, then gently remove from your sculpting stick. If you don't, it won't come off the stick and will be stuck forever.

Attaching head to torso



Step 16. Using your small drill it, make a hole in the centre of the top of the torso. Cut about a 6 inch piece of 20 gauge wire, put some super glue on one end and place it into the hole you've just made.

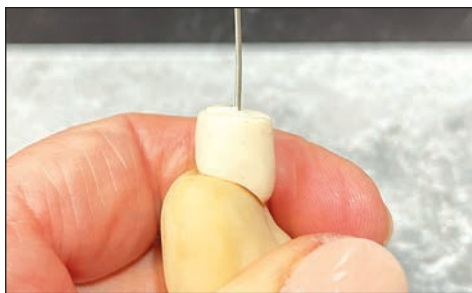
Step 17. While the glue is drying, take a small coil of clay and pack it into the hole at the bottom of the head you've just removed from the sculpting stick. Shown above.



Step 18. When the glue has dried, bend the neck wire forward and then upward to create the natural placement of the neck as it sits on the torso.



Step 19. Roll a coil of clay approximately 1/4" in diameter and a little over 1/2" long. Cut one end at an angle.



Step 20. Brush a small amount of liquid clay onto the top of the torso and onto the neck wire. Place the coil of clay you've just cut onto the wire and down onto the torso.



Step 21. Smooth and shape the new clay onto the torso and the head, making sure the head is firmly attached to the new clay. This is where you can decide if her head will be turned in a certain direction, looking up, down - whatever pleases you.



The following are OPTIONAL STEPS and are definitely not necessary. I'm providing additional guidance for your reference. I personally think they make your doll come to life; the little details add character and dimension to your work.



Step 22. Brush a light coat of liquid clay onto the already baked clay. Study an anatomy diagram to get an idea of where the cooler bones and neck ligaments are located. Gently place them onto your doll as shown.

Step 23. Gently blend these coils onto your doll. When finished, bake at manufacturer's instructions.

Now you can do another HAPPY DANCE! You've done it! You've sculpted your very own twelfth scale doll. CONGRATULATIONS! Now, paint her face and costume her to your heart's desire.

I hope you've enjoyed this journey over these past months. I'm happy to have had the opportunity to share this with you. As you create more dolls of your own, you will find different techniques and approaches and that's GREAT! My attempt here was to break down the steps and make them as simple as possible and create a blueprint, a guide on how to start. My hope for you is this will be the beginning of a magical, creative journey.

● kimmccoolart.wixsite.com/kimmccoolart

Make a comfortable mini mattress

Add a comfy mattress to your miniature bedroom scene with this fluffy, thick mattress. All you need is fabric, sewing supplies and some filling!

BY AURALEA KRIEGER

I have finally figured out how to make a well shaped mattress. This is a great way to get a nice thick mattress without having to wrap foam board or wood.

Step 1. First, measure your bed and cut a pattern.

Step 2. Lay 2 pieces of fabric, good-sides-in, and pin together. My photo shows no pins but please do this to keep the fabric from sliding.

Step 3. Lay the pattern on the fabric and draw around it 1/2" larger.

Step 4. Then draw your seam about 1/8" to 1/4" inside the edge.

Step 5. Cut out the corners as shown.



Step 6. Sew all three sides and leave the short fourth side open in the middle (only sew a bit on the left and right ends).



Step 7. Pinch each corner, keeping the excess material from the seams flat.



Step 8. Put a pin in about 1/4" down from the top.



Step 9. Run a stitch about 1/8" down to close all four corners.



Step 10. Turn the mattress inside out and fill with stuffing.



Step 11. Use a ladder stitch to sew the opening shut.

Step 12. I eyeballed the tuft locations, but you can add light pencil marks on the fabric with a pattern if you like.

Step 13. Make a knot on your thread (or embroidery thread). Push straight through, pull tight then stitch through 2 more times and make a finishing knot.

Step 14. You can work the stuffing around with a needle or your fingers by squeezing it.



You will need

- Fabric
- Pencil
- Scissors
- Needle and thread
- Pins
- Stuffing

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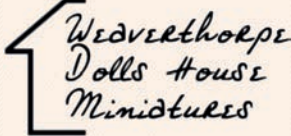
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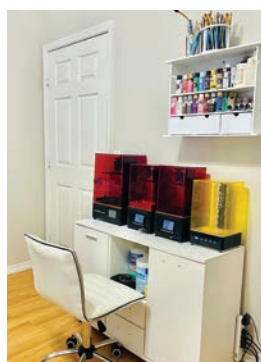
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SMALL TALK

WE CHAT WITH GENIE ROSADO OF GENIES MINI HOUSE SHOP

Hi Genie. How long have you been making miniatures? I started in the 1990s. In the beginning I began to restore Barbies to sell. I remember visiting Barnes & Noble and sitting down with as many Barbie books as possible. Soon after, I was joining Barbie group forums hoping to find one accessory piece for a vintage outfit! I had a natural knack for sewing since my mum was a seamstress. I started making reproduction vintage outfits for my Barbies. Once I started posting photos of vintage Barbies that I restored I started getting requests from people to restore makeup or reroot missing hair plugs. I learned to add lashes with needles and enjoyed every minute of it! Fast forward to 2019, I received a twelfth scale doll's house kit. I was just beginning to grieve the passing of my mum. The doll's house was much smaller than I was used to working with. I Googled for social media pages that had twelfth scale collectors.

And what did you think? My mind was completely blown when I saw some of the most amazing miniature creations! I started with store bought furniture pieces. As I became a more seasoned collector, I started creating my own furniture/bedding and received requests for my nursery and



toddler bedding and furniture pieces. After two years, my business was born. I've never worked harder at something and yet I feel like it's not work because I truly enjoy it.

Where do you create? We cleared out the room and turned it into my office and work area. I definitely need a bigger office but I have everything I need pretty organised.

What makes your space for mini making so special? Because I have everything I could possibly need. My loving husband made sure I had special lighting, a layout that's functional, mini tv at my desk, magnifying glasses with light. He's made it as comfortable as possible and is 100 per cent super supportive and loves miniatures as well.

Describe your workspace in five words. Sanctuary, therapeutic, peaceful, creative, home.

What is the one thing that your workspace can't be missing? I must have electricity. I had to think long and hard but I laughed out loud when I thought about it. I think 99 per cent of what I do would not be possible without it.



● 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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