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She-shed

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- ★ houses
- ★ rooms
- ★ shops
- ★ cutouts



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small details

● Issue 355

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"where little things matter"



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welcome

They say the best thing about memories is making them, but many of us might tack on the words "in miniature" to that well-worn phrase.

It's so often memories that provide the inspiration for new projects. The wonderful room featured on our cover was built by Amy Yates after she remembered time spent in the garden with her mother, who had always wished for a she-shed. She built one her mum would have loved.

Angele Langdon put together her country cottage as a reminder of childhood days spent with her beloved grandmother.

"Designing and creating miniatures and doll's houses give me the opportunity to create my own worlds," Angele explained. "It's freeing and I can let my imagination soar. I love how they take me into another world, another atmosphere, and the possibilities that life seems endless and wonderful."

Morgen Bearse would certainly agree with that sentiment. Her projects are inspired by dreams of who she would like to be, from adventurer to entrepreneur. The wonderful painter's studio we step inside this issue reflects her desire to be a full-time artist.

Chloe Fletcher is a tattoo artist by day but she's certainly making her mark with the miniatures she creates at night. She's spent the last 15 years working on her house and has mastered skills from woodworking to embroidery. The rooms are gorgeous — I know you'll love them and they are filled with sentimental detail, such as her gran's Delft brooch re-purposed in the kitchen. As I was saying: "The best thing about memories is making them... in miniature."

Enjoy the issue.

Richard.

email: richard@ashdown.co.uk

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Memories made in mini with a lovely pecan pie for your kitchen table

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"Great things are not done by impulse, but by a series of small things brought together."

George Eliot



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HOUSE HUNT

Find the little house hidden inside.
 Last issue it appeared on page 21.



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Caring for the environment: Here at Dolls House World we're as concerned about the environment as you are. We're doing everything we can to ensure the magazine is produced in the most eco friendly way possible. Our magazine is printed using vegetable-based inks on an environmentally responsible paper, which is certified by the prestigious FSC® (Forest Stewardship Council), the not-for-profit organisation dedicated to the promotion of responsible forest management worldwide. Our paper also carries the internationally recognised EU Eco-label. Our local printers, Gemini Print, are just a few miles from the DHW offices. They are one of the leading eco friendly printers in the UK, with both FSC® and ISO 14001 certification. They are backed by a series of environmental credentials that allow them to work under the "Green Printing Label". Our printers are also a sponsor of the Woodland Trust – the UK's leading woodland conservation charity.

Tattoo artist creates a beautiful, stylish home

Chloe Fletcher's desire to fill her doll's house with elegant details and furnishings and still stay within her budget led her to make most of the pieces by hand.. but it's taken 15 years

BY DEB WEISSLER

In real life, dark imagery contrasts with light and airy in Chloe Fletcher's miniature worlds. Her worlds are a blend of old Metallica T-shirts and pretty pink floral dresses. A tattoo artist by day and a miniaturist by night, Chloe admits she has never been able to nail down her 'style'. It's always a juxtaposed mishmash that she seamlessly switches between, and one never knows what is going to pop up next! But doll's houses and room boxes certainly highlight her softer side.

As a child, Chloe's father built her two doll's houses, but she wasn't aware of the adult miniature hobby until she was a teenager. She had surgery on both her feet and to keep her occupied, her mum brought home a huge pile of books and doll's house magazines from their local library. Chloe was instantly smitten and began making tiny foods and flowers with nowhere to put them afterwards.

"I absolutely love old buildings, especially ones that are showing their age," Chloe admits. "I'm drawn to the dusty light filtering through grubby windows and faded colours." So she was enthralled when her dad bought her a Greenleaf 'Beacon Hill' kit to occupy her time. She set to work assembling it on her bedroom floor.

Following graduation from high school, Chloe received a scholarship to major in art at a local community college, but to her it just felt like a complete waste of time. She felt the

education system in her native New Zealand was too focused on lectures and writing about art rather than actually creating art. She longed to know how to paint with oils, not write essays about it. Almost everything she loved doing came from meeting like-minded artists who were kind enough to teach her their skills. Much she learned on her own by trial and error. Woodworking, clay sculpting, embroidery, interior decorating, architecture and history were mastered by hands-on experience, not from books.

For the past fifteen years, Chloe has worked on her Beacon Hill mansion. Dignified and grand, it has seven rooms, two hallways that are large enough to furnish, three fireplaces, three bay windows, and a winding staircase. She has incorporated lots of sentimental elements into the interior, her gran's Delft brooch and cushions embroidered by her mother. As it was a gift from her dad, the entire family has had a part. The exterior of her doll's house was originally painted blue, after Chloe saw an article in a miniature magazine called "The Big Blue House". Now it's been painted white with a touch of patina.

It wasn't long before Chloe discovered that miniatures were quite expensive and difficult to buy in New Zealand. Desiring to fill her doll's house with elegant details and furnishings, she had no choice but to DIY it. The results are stunning and Chloe has opened up its

doors for us to take a look.

"The floor of the entrance hall was my first attempt using marquetry wood and was one of the first projects I did when I began decorating. The original staircase has since been removed and rebuilt to suit my current tastes. I wanted it to curve rather than end at the doorway. I made the new staircase from card and painted the treads like wood. I also toned down the original floor by applying a cream paint wash and wax finish so the wood wasn't so dark. The large trumeau mirror features Fimo details. The sofa and table are things I made as a teenager. The chair is handmade using embroidery cloth to mimic rattan."

Chloe has handmade all of the non-functioning chandeliers, creating a template she glues between sheets of glass to form a pattern. She forms the chandelier's profile using pieces of wire she bends to match her template. Once all the wires are formed, she glues them together. When all the chandelier arms are complete, she assembles them together into as many arms as her chandelier requires. Jewellery findings become candle holders. Spray paint and chalks create a patina and she will also embellish her fixtures with items such as stamped



Above: Chloe is holding tiny hydrangea.

Above right: The interior of Chloe's Beacon Hill mansion showing dining and living room.

Right: A sitting area in the upstairs hall.





leaves and beads that create generous swags. Candles add the finishing touch and her custom ceiling medallions are crafted with polymer clay.

Moving on to the kitchen, where her gran's Delft brooch is mounted above the sink, Chloe made everything in this room except the sink and the pots and pans. "I used basswood for the furniture and my foods were my first attempt using Fimo. I think they are surprisingly passable. I really enjoyed making the tiny hydrangea flowers, so fiddly but very satisfying.

"The last room on the first floor is the living room. The drapes are made from blue silk scraps I dyed green using turmeric. The sideboard I made from balsa. You can get the wood to hold a curve if you soak it and tie it to a round object like a jar with a rubber



Above: The back view gives you a look inside all of the rooms.

Far left: The magnificent fireplace adds a glamorous touch to this room.

Above right: Light streams in to the hall through the front door entrance.

band. Let it dry well and I embellished it using punched paper and stickers."

Chloe originally decorated the top floor reading room with shelves to create the effect of library shelving. Realising the shelving overwhelmed the small room and its low ceiling, Chloe came up with a curved corner unit made from polymer clay. The cream sideboard that resides on the third floor landing is made of basswood. "I imagine being curled up with a book on the chaise with a cup of coffee," Chloe smiles. I think it's the soft golden





yellow wallpaper that makes it so inviting. The chaise is another handmade piece. It is basswood with polymer details and carved balsa legs.

"The last room on the right of this floor is the bedroom. This was the first room I completed while I was still a teen. The bed was a commercial piece that I simply decorated with cushions mum and I embroidered. I'm too impatient to attempt anything bigger than a miniature cushion! The duvet has a wire sewn in around the edge so it lays better and I fill the cushions with

semolina or sand for better weight. I very much enjoy making miniature beds with all the little trims and fabrics to mess about with." Her doll's house remains a work in-progress.

So how did her business name "homemadehermits" come to be? Chloe is forever making things, from sewing, pottery, to up-cycling furniture. Most of her furniture is handmade. "I've always been a bit of a hermit, and so is my hubby. We like being at home with various projects rather than partying or socialising, that's how

Above left: The front porch is charming and romantic with hanging flowers and a few small potted plants.

Above: The front of Chloe's Beacon Hill mansion.

the name came to be, a kind of light-hearted dig at ourselves. Despite her self-confessed impatience, Chloe has created two YouTube videos: creating her beautiful chandeliers and fashioning beautiful draperies. Her videos can be found under homemadehermits. Take a look; you too may be inspired!

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Kate's cabinet houses a special birthday surprise

When Kate decided to design a house to entertain her grandchildren she modelled it on an old Dutch idea and the result is perfect for little hands

BY SANDRA HARDING

Just when I start to think that there can't be many more doll's house surprises in store for me, one of you always manages to do away with that theory.

This time it's Kate Hilgenberg who sent me crashing back to the very earliest days of doll's houses. I think I had better explain.

Originally doll's houses were called 'baby houses' and were used as an educational tool to teach young girls, and sometimes boys, how a big house operated. Later, the Dutch created cabinet houses to show off their collected miniatures — they were usually a beautiful closed cabinet which opened to reveal the surprise within. I must stop rambling in the past now and get on with the story.



This is where Kate comes in as she has created her very own cabinet house which transported me back to those days. This cabinet is not an antique piece as you can see; it is simply a well thought out, brand new cabinet made by Kate's husband Darc. It is 32" high x 32" wide x 14" deep and made of pine, plywood and MDF.



Kate's two granddaughters, Sofia and Stella, were, at the time, aged about seven and four and their birthdays were coming up. Kate decided that she wanted to make them a doll's house which she would keep at her home for them to play with on their visits.

They were very close to their cousin and regular visitor Lucy, another of Kate's granddaughters, who would also be playing with the house. However, she soon realised there really was not room to keep a proper doll's house permanently and decided that she would design a bedside cabinet which would house the "secret" doll's house.

Very cleverly Kate ordered the sets of furniture she wanted before making the cabinet and, as the girls were







small, she chose nine Greenleaf kits. They are inexpensive and sturdy and Kate punched them out and sanded and assembled the furniture for nine rooms. They were then carefully painted and decorated to reflect the room they were going in. Now she knew how much space she needed she designed the cabinet, and Darc made it for her.

Kate really wanted to make as much as possible herself, and chose printables for the wallpapers and most floors, which sounds simple, but needed some planning. For instance, in the dining room, the rug was made using a printable on fabric, and in the granddaughter's bedroom the rug was printed onto velvet paper. The same effect was used to create the rug in the

music room, and, whilst we are in that room, the floor, wallpaper, piano keys, music and books are also printables.

In the top floor bathroom, the walls and flooring are printables, the fan is a wooden wheel dowel and fudge bar sticks, and the towel is just cotton tape. In the kitchen the two stools in the corner are champagne cork cages. Brilliant. In the bedroom, the bottles are painted Christmas tree lights and the framed picture is of Kate's granddaughters.

All the bedding and soft furnishings were made by Kate. I love the simple lighting effect which was created by drilling holes in the back of the cabinet. Small LED Christmas lights were then added and an on/off switch could

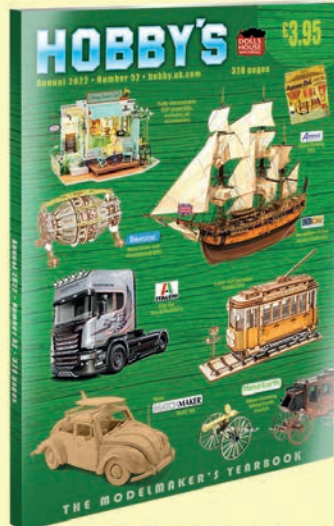
be plugged in.

To really take this cabinet to another level Kate created a picture book about a secret doll's house for three little girls whose names were the same as her grandchildren. The story was read to them by Kate (see the photograph on the cabinet) and they were sent off to search for it. Can you just imagine the thrill in their hearts and look on their faces when they found it? I wish I'd been there.

Having written about many children's dolls houses over the years I have to say that this is one that is really unique, clever, and just perfect for little hands, and is definitely one of my favourites. It's also the most inspiring use of printables and cutouts I've ever seen.

HOBBY'S

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- ☺ **Sunday 27 November 2022**
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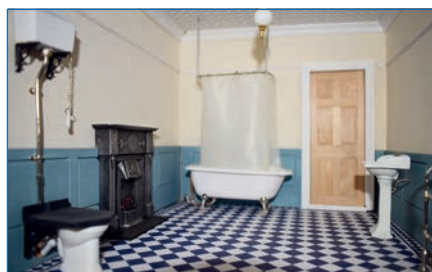
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Knit a matching outfit for your little baby

We welcome knitting designer and keen miniaturist Angela Turner to the DHW team this issue with her pattern to knit a twelfth scale baby dress, pants, hairband and socks

BY ANGELA TURNER

I have enjoyed miniature knitting for many years but have only now just started using very fine needles (size 22) and one strand of embroidery thread, which I believe gives a lovely fabric more in scale than the 1ply yarns I used to use, not to mention it is much more budget-friendly!

This twelfth scale pattern is designed to fit a modern 3D printed baby doll.

Before starting ...

Separate the strands of the embroidery thread and wrap around a bobbin. Use just one strand at a time when knitting.

Socks (make 2)

Starting at top using navy, cast on 14sts (leaving a length of thread for sewing up).

Work 8 rows 1x1 rib.

Next row: P2tog, rib to last 2sts, k2tog. 12sts

Work 4 rows in rib.

Cast off in rib.

Sew seams using mattress stitch and tie in loose ends. Place socks onto feet of doll.

Dress

FRONT: (knitted in one piece to armholes)

Cast on 68sts with pink and g-st 3 rows.

Work 16 rows st-st.

Next (dec) row: K2tog to end. 34sts

Next row: Purl (try to keep the tension tight).

Next row: Kfb in first st, knit to end. 35sts

Next row: K2, purl to last 2sts, k2.

Begin armhole shaping:



First row: K9, cast off 2sts, k17 (inc st remaining from cast off), turn (leaving last 7sts on left hand needle).

Next row: Cast off 2sts purlways, p15 (inc st remaining from cast off).

Work on these 15sts for front first:

First row: Knit.

Next row: K2, purl to last 2sts, k2.

Rep last 2 rows again.

Begin neck shaping:

First row: K9, turn.

Next row: Cast off 3sts purlways, p4 (including stitch left from cast off), k2.

Work on this side first.

Next row: K4, k2tog. 5sts

Next row: Purl to last 2sts, k2.

Next row: K3, k2tog. 4sts

Next row: Purl to last 2sts, k2.

Cast off.

Rejoin yarn to second side.

First row: Knit.

Next row: K2, purl to end.

Next row: K2tog, k4. 5sts

Next row: K2, purl to end.

Next row: K2tog, k3. 4sts

Next row: K2, purl to end.

Cast off.

BACK: Return to first set of sts (9sts) and rejoin yarn.

First row: K2, purl to last 2sts, k2.

Next row (buttonhole): K1, yfwd, k2tog, knit to end.

Next row: K2, purl to last 2sts, k2.

Next row: Knit.

Next row: K2, purl to last 2sts, k2.

Rep last 2 rows again.

Next row (buttonhole): K1, yfwd,

ABOUT THE AUTHOR: Angela has been designing full-size knitting patterns for a variety of magazines over the last 12 years, including Love Knitting for Baby and Simply Knitting. She's just started designing for miniatures having been a collector for almost 30 years. She told us: "I can remember vividly the first issue of DHW I purchased from The Miniature Scene of York — I think it was issue 5, it was definitely a Christmas issue I know that!"

You will need

To fit 1/12th scale newborn baby doll

Yarn:

- 1 x Trimits embroidery thread pink GE0431
- 1 x Trimits embroidery thread navy GE0836
- 1 x Trimits embroidery thread cream GE0131

Needles:

- Miniature knitting needles: size 22

Extras:

- Sewing needle
- 3 seed beads or buttons

Abbreviations

alt: alternate
 cont: continue
 dec: decrease
 foll: following
 G st: garter stitch
 k: knit
 k2tog: knit 2 together
 kfb: knit 1 front & back
 p: purl
 p2tog: purl 2 together
 rem: remaining
 rep: repeat
 RS: right side
 skpo: slip 1, k1, pass slipped stitch over
 st(s): stitch(es)
 st-st; stocking stitch
 WS: wrong side
 yfwd: yarn forward

TOPTIPS

- Place a crochet hook inside buttonhole and twist a few times to help make the buttonhole larger when fastening the button.
- If your baby doll's outfit is going to be changed frequently, be sure to sew the seams really well to prevent them unraveling when dressing.

k2tog, knit to end.

Next row: K2, purl to last 2sts, k2.
 Cast off.

Rejoin yarn to second side (7sts).

First row: Knit.

Next row: K2, purl to last 2sts, k2.



Rep last 2 rows x4.

Cast off.

Sew shoulder seams of dress. Use the cast off st at neck to sew a few sts on to right front of dress to help neaten the neckline. Sew seam of dress at back to waist. Turn right side out. Overlap the buttonhole border at the base so that it sits on top of the button border. Tie in all loose ends. Sew a tiny button or bead to button band to match buttonhole positions. Place dress on doll, being careful not to pull limbs or head too much.

Pants

Start at back and cast on 16sts using cream.

Work 4 rows 1x1 rib.

Next row: K2tog, rib to last 2sts, k2tog. 14sts

Next row: Rib.

Rep last 2 rows till 6sts rem.

Work 2 rows rib.

Next row: Kfb in first st, rib to last st, kfb. 8sts

Next row: Rib.

Rep last 2 rows till 16sts.

Work 4 rows 1x1 rib.

Cast off in rib.

Join side seams (before leg shaping) tog. Tie in loose ends. Turn right way round and put on doll.

Hairband

Cast on 4sts using navy.

G-st 48 rows.

Cast off.

Fold hairband in half and sew seam to form a circle. Turn right side out and place on head with seam to rear.

Flower

Cast on 3sts using pink.

First row: Knit.

Next row: *K1, turn.

Next row: Knit to end.

Next row: K2, turn.

Next row: Knit to end.

Next row: K3.

Next row: Knit to end.

Rep from * x5.

Cast off.

Join cast on and cast off sts tog. Take the leftover thread from the cast on row, gather round the sts of the inner circle and pull up tightly. Sew flower to headband and add a tiny pink bead to finish.



LITTLE LINKS:

Angela Turner Designs
 etsy: etsy.com/shop/
 AngelaTurnerDesigns



Lynda's hanging house turns into a tea shop

Lynda wanted to turn this space-saving house into a bed and breakfast establishment, but sisters Dorrie and Florrie managed to persuade her a tea room would be better

BY SANDRA HARDING

It's been ages since I've seen a hanging doll's house and I can't quite recall where that was. Anyway, I thought you might like to see something a bit different, especially if you have little space for normal houses.

The Gables belongs to Lynda Mundy who got it in an accidental sort of way as it had been commissioned by a customer. Fast forward several years, and the owner sadly died, and Lynda was asked to find it a good home. It was in such good condition that she decided to keep the house herself.

Lynda loves shops and, as she had collected many dolls over the years,

she did toy with creating a bed and breakfast hotel. However, two of the dolls created so much fuss that Linda gave in and let them have their long dreamed of tea room. At last the two spinster sisters Doris and Florence moved in and very soon became known as Dorrie and Florrie.

The other dolls became very excited so Allison (the waitress) and Ally (the kitchen help) were taken on as staff and, in the end, all the dolls were given their places at the tables. They are all very happy, except when they run out of donuts. They are a nice mixed collection of both resin and

porcelain dolls but they all get on, so that's OK.

There is a hint of 1930's in the tea room so the dolls all had to dress accordingly, including the vicar and the two ladies chatting, who are visiting from England. As the tea room was quite small Lynda made the tables herself to fit, using doweling and wood, and the chairs were painted black.

Scraps of fabric, paper napkins, menus and little pots of flowers were put on the tables, and pictures were printed for the walls. The scones, jam and cream were from Down to Earth Miniatures, and the fireplace was from





Lynda's collection.

The tea trolley was a challenge as most on sale were too big for the room, so Lynda made her own. The large wheels were from a laser cut craft novelty bike, and she designed the shape using thick layers of card which she painted black to match the rest of the furniture. Lynda already had a collection of teapots so a few more were added, and placed on the back shelf to great effect. In the bedroom the two beds were made of scrap

wood, kitchen sponges, old shirt fabric and part of a scarf. The wardrobe was painted black and a side table was bought, while the slippers and the cheval mirror were handmade.

In the sitting room most of the furniture was from Lynda's collection. Florrie accidentally bought a doll's house on a recent shopping trip and she is asking Dorrie what wallpaper is best. The cat, Fisher, fancies the bird, Sunshine, for tea, and hopes the sisters don't know.

The Reutter stove in the kitchen had

been packed away for so long Lynda decided it should be the focal point to make amends; a pine table was painted to match. The beautiful trunk in the attic was a gift from a friend and the two sisters, and the two Allison, were all made by South Australian artist Beverly Henderson. The tea shop is covered in an acrylic sheet to keep out the dust.

This is a little delight and may just give you more ideas of where to squeeze in yet another doll's house. Or is that just me?



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Fall in love with Marc's Marlene dressing room

Marc is such a fan of Marlene Dietrich that he even has her signature tattooed on his arm. Now he's posing in photos together with the star

BY MARC LA FONTIJN

Ever since I can remember I have been a fan of Marlene Dietrich so it felt kind of natural to make a room box as a tribute.

I created a dressing room that she could have used in her live performances throughout the world. The room box is my fantasy but all the details are historically correct as I know a lot about Dietrich and the ideas flowed. I think I have read all of her biographies and, as a die hard fan, I even have her signature tattooed on my arm.

So in this room you will find all her signature pieces from top hat and tuxedo to cigarettes and drink, and of course her world famous sparkle dress and swan down coat.

Dietrich's swan down coat, designed by Jean Louis of Hollywood, gave me many sleepless nights. How could I pull this off in twelfth scale without falling flat on my face? I saw the real coat in the film museum of Berlin and also did a lot of research online studying lots and lots of photos. It was also a long search to find something that looked like the swan down until I finally found a chenille yarn in Australia that looked like the real thing.

To give the room box a personal touch I had photos of Marlene and me Photoshopped together and used them as wall art as well as in a framed photo on the dressing table.

I made the dressing room mirror out of a leftover wooden frame from a previous project and added mirror

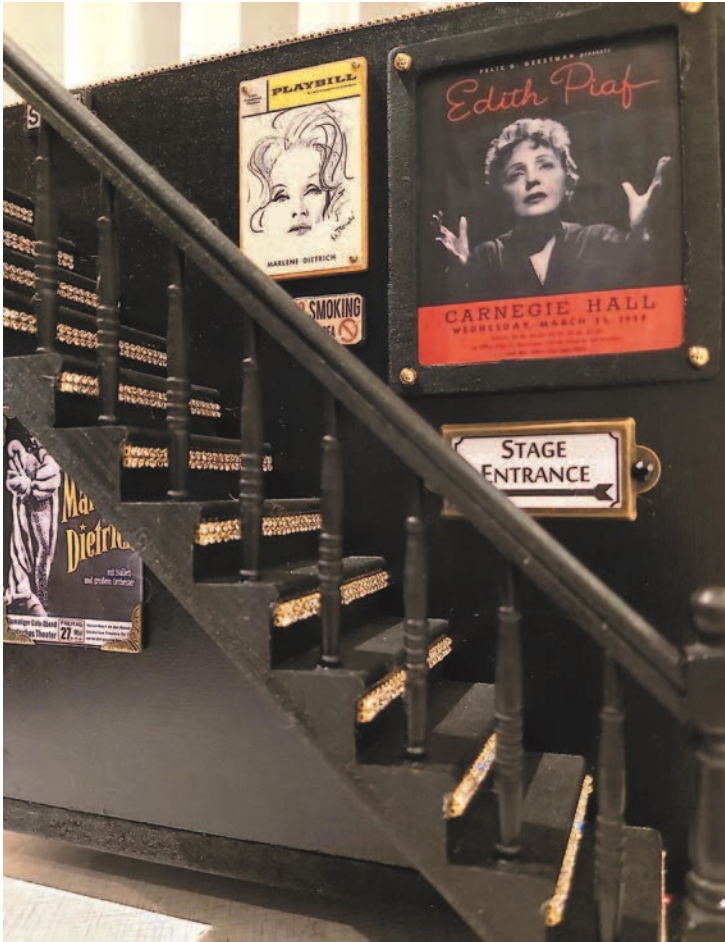
cardboard. Photos of some of her various romantic attachments surround the mirror. The lightbowls and sockets are made from left over pearls as was the Chanel Number 5 perfume bottles.

The wig and top hat stands are made from bobbins to make lace. The cabinet and dressing table are items I already had; I painted them black and restyled them, put mirror cardboard on top and gave it a vintage vibe. I never use an item in its original state; I always give them my own personal touch.

On top of the black cabinet you can see exact copies in miniature of Dietrich's stage jewels and her Van Cleef and Arpels red ruby/diamonds brace-







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let and necklace. These were made by Sun Lemmens from Nalladris. She is a real miniature artist and she made the Van Cleef and Arpels set especially for this room box.

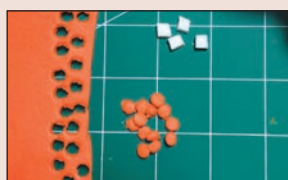
When my friends saw this project for the first time they said it looks so real that you expect Marlene to walk into the dressing room any minute to get dressed for her show and walk up the stairs to the stage .

Mission accomplished I thought.



Crafty foam carrots

BY KIM SANBORN



Step 1. Punch circles out of orange craft foam using your 1/8" punch.



Step 2. Cut 1/8" squares out of white craft foam for butter pats.



Step 3. Mix orange circles with enough Mod Podge to cover the carrots. Arrange them on a plate, platter or in a saucepan. Allow to dry.

Step 4. Scrape a small amount of yellow chalk into a small puddle of Mod Podge. Mix thoroughly. Cover the butter pats then place on the carrots. Drizzle any extra on the carrots. Let dry.

Assemble a traditional wooden clothes horse

When clothes require drying or airing use a traditional wooden clothes horse – it could be put out in the garden or placed by the kitchen range

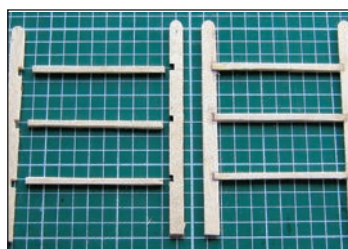
BY MARI MEREDITH

On cold winter days or when it's pouring with rain this traditional style of clothes horse is an absolute 'must have' in your doll's house. It has been around for generations and as the family grew so could the size of the horse – just add another section and secure it with the strips of ribbon.

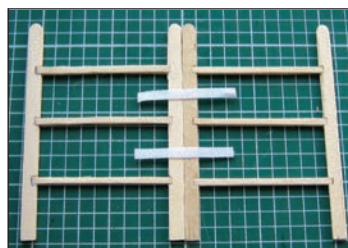
Step 1. Cut four lengths 7.7cm long and mark out the slots for the cross bars 2mm on the four lengths as shown in the diagram, then cut six cross bars 4.7cm x 2mm and give them a light sanding.

You will need

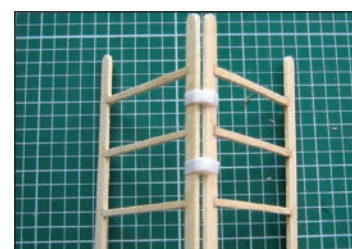
- Small craft sticks
- PVA craft glue
- Narrow ribbon 2in
- Craft knife
- Scissors
- Fine sandpaper



Step 2. Next put a dab of glue into the slots on two of the legs then place in the cross bars making sure they are level; do the same for the other side leave to dry.

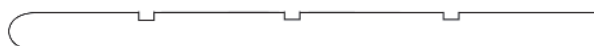


Step 3. When dry place the two sides together and with the ribbon cut to 25mm glue it onto the horse as shown. When dry turn it over and close the horse and press it together on the ribbon.



Step 4. Then fold the ends of the ribbon around the sides and stick down. When dry trim off the ends.

Cut 6 cross bars - 4.7cm x 2mm wide



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Jackie's pub is full of characters

BY SANDRA HARDING

When I first saw this very Irish looking pub by Jackie Bekkouche it was the dolls that I noticed, mainly because I recognised the maker of some of them, the unmistakable talent of Crumpled and Rumpel.

Mind you, there are others all just as lovely: the two ladies sitting and the standing redhead, which were made from kits by Jackie, another talented maker. The bulldog sitting by the old man and the lady in the left corner was added as the owner, Shawn, accepts well behaved dogs in his pub.

Jackie made the pub during a class held by Fred Cobb at Miniature Designs. The build was a simple basic wooden structure, with a bar, hidden stairs and unfinished flooring. As Jackie is no newcomer to our hobby she soon added her own touches and improved greatly on the original.

Fancy trim was added to the bar and Jackie plastered the outside and inside upper walls before distressing and ageing them. She then added lights, bead board wall panelling, pressed copper tin panels and wood beams in the ceiling, along with a lovely touch of stained glass effect on

the inside door.

Pretty soon the bar was stocked with bottles of every kind, different types of glasses and many other drinks. Jackie made a lot of the food items and some she bought from her local miniature store, Miniature Designs based in Lawrenceville, Georgia.

Jackie chose O'Ryle's as the name for her pub as a tribute to her grandmother. It reminds me of the local pubs I remember from the 1950s and 1960s — just from photographs you understand, not from frequenting them — honest!



Paulene's lockdown house

Paulene Mills' house is frozen in time on the thirtieth of April 2020 to remind us of lockdown.

It seems like a long time ago now but Paulene's detailed house brings it all back with posters in the windows to thank the NHS.

Paulene pointed out some of the reminders to us: "A bedroom window features Royston goes on a bear hunt number 473. There's also a picture of Captain Tom Moore with some birthday bunting and you can just see a copy of the birthday card that we sent to Captain Tom along with 25,000 others.

"There is a brilliant collage of a masked front line worker that says 'thank you'. The coffee table in the living room has the daily papers while the paper in the recycling bin has the very sad picture of lives lost. The drawer in the bathroom cupboard is

stocked full of Paracetamol and the other cupboard has toilet roll and Zoflora disinfectant.

"The lady of the house has got the scissors and hair colour on the side, as all the hairdressers are closed she has got to do it herself.

"In the nursery is a copy of the Banksy picture that was donated to a NHS hospital for them to auction off and make hopefully lots of money.

"The kitchen/diner is laden with craft projects and an Amazon box on the chair with yet more supplies! The latest delivery sits on the work-top while the calendar has a note to remind the household to clap on a Thursday night at 8pm. Antiseptic wipes and hand sanitiser sit on the side."

Thanks to Paulene for sending us the photos of a remarkable reminder of a difficult time.

Visit a perfect artist's studio in miniature

Morgen was watching a period drama set in an artist's studio in Paris when inspiration hit her - the room would make a wonderful, challenging new project

BY PAM NORTH

Morgen Bearse has collected miniatures since she was a child, finding common objects and tiny treasures to incorporate into shadow boxes. Her long-held dream of owning her own doll's house finally came true five years ago when her husband presented her with one on Mother's Day.

She is currently a stay-at-home mum after several years of working as a floral designer. She always has been drawn to making smaller versions of items. As a florist she sometimes made miniature arrangements from fresh flowers as jokes for her co-workers.

With no formal training other than watching YouTube tutorials, Morgen has not let that stand in the way of her enjoyment in crafting miniatures, and, in the process, learning about tools and techniques. "Toothpicks are essential!" she exclaimed. "They are great for spreading glue, acting as a long skinny finger to hold something down or move around tiny pieces, and they are cheap.

"My second favourite tool is my utility knife; I use it for cutting everything. I'm a very frugal person, and I really enjoy the challenge of making things myself with the supplies I already have. I can get lost for hours when I'm creating, and I am still learning," she explained. "Thankfully, my three kids and my husband help keep me grounded in reality.

"My larger projects are inspired by

my dreams of who I would like to be (an adventurer, an entrepreneur, a full time artist, etc.)," she continued. "My smaller projects usually are more fanciful. For those, I usually find inspiration from an object. I'm working on a little garden in a lantern that was inspired by an urn I had sitting in my stash. One day I woke up and knew exactly what I wanted to do with it."

Morgen's recent piece, *Elle Peint* (French for She Paints), is a perfect twelfth scale microcosm of an artist's studio, and it won first prize in an online contest. "My husband and I are fans of *The Marvelous Mrs. Maisel*, an American period comedy-drama web television series. A few episodes of the second season were set in an artist's studio in Paris.

I remember thinking how amazing it would have been to be a painter in Paris in the early 1900s, and that's when I knew that I wanted to use that

theme for my project. Making that vision come to life became my mission, and I created the piece to prove to myself that I could do it."

The project started with a shed kit and evolved from there. Extremely frugal, Morgen would rather build or alter something than buy it, so *Elle Peint* is nearly all her own work, with about 90% hand-made and 10% purchased, the latter being altered for the effects she wanted.

Materials used were: wood, Plexiglas, mount board, paint, glue, metal, and paper. The floor is hand-cut walnut laid in a herringbone pattern. "I started by cutting each piece of thin walnut to be 1.5" long, and then sanded them slightly to make sure the ends were smooth. Using a jig I made out of one of my son's Lego blocks, I glued the wood at 90-degree angles on a piece of MDF for the floor. To prevent any warping of the walnut pieces, I would press the floor under another piece of MDF and a few heavy weights until the glue was dry."

"After all the full-size pieces were glued down, I needed to go back and

Above: A closer look at a chair that holds the brushes.

Left: A vase of flowers adds a nice punch of colour in the studio.

Above right: A still life work of art is in the making on the easel.

Far right: The front facade of the twelfth scale artist's studio.







Top: So many little details were created for this desk scene.

Left: A beautiful photograph of the studio with light cascading through the terrace door.



Above: Morgen's work table where she makes her miniatures.

cut customised pieces to fill in around the edges. When all of the glue was dry, I sanded the entire piece, being careful to sand with the grain of the wood, which was somewhat tricky. Af-

ter sanding and dust clean-up, I added a coat of Polycrylic to bring out the colour of the wood and seal it. I waited 24 hours before using the floor just to be sure it was fully dry.'

She used her Cricut Maker to make all the doors and windows. She wanted to keep them as close to the original

kit as possible, but needed them to be taller, so after taking a lot of measurements she created templates on her computer and used the Cricut to cut them out of mount board. She also used the Cricut to make the banisters for the balconies and the wood frames for the canvases.



“Making that vision come to life became my mission, and I created the piece to prove to myself that I could do it.”

The hardest part about making the miniature scene was designing the front facade. “While building the front, I learned quickly that I’m not that great

at making things square! Thankfully, the stonework helped cover up a multitude of sins. The only thing about the front that I would change is the removable

panel that opens up the artist’s studio. I didn’t consider ease of removal when designing it, and I now have an idea of what I would do differently. The idea for the interior aesthetic of the piece morphed slightly over time, but overall it turned out pretty close to how I had envisioned it.”

One of her favourite parts about the piece is the chair littered with paint and painting supplies. “I found a picture of a chair that Picasso had used for the same purpose, and I loved how much life it had. I knew I had to create the same thing for my studio. It also was fun making the tiny art supplies and paintings.”

Miniatures have become a passion for her. “Watching people get pulled into a miniature scene or doll’s house is probably my favourite thing. It brings out a childlike sense of wonder in people. The future of miniatures is exciting. With the internet, social media, and sites like YouTube, more and more artists can share their work, making miniatures more accessible and mainstream.

People seem to be captivated by miniatures. There are so many new avenues through which to experience miniatures, such as tutorials on YouTube, ad agencies using miniatures for advertisements, and the amazing cooks and bakers who use working miniature kitchens to actually cook/bake miniature foods on social media. I’m also excited to see how expanding technologies such as 3D printers, Cricut-type machines, and laser printers will further open up the world of miniatures.”

Looking forward, Morgen is starting to plan her next big project as well as finishing up her current smaller project, the garden in a lantern. “I have a few things I’m working on, but I just need to narrow down my ideas first.”

So far she has kept all of the miniatures she has made, preferring instead to display them herself. “I’ve played with the idea of selling some things, but it would be hard to part with what feels like little parts of my soul,” she said, “however, I am exploring the idea.”

Search your junk for parts for gas meter

Jodi needed to add a gas meter to her cottage and found an old card reader that measured up perfectly

BY JODI HIPPLER

I wanted a gas meter for my "Story Book Cottage". My friend, Elizabeth, made one from a pound store lip gloss container, but as I hate to go shopping, I decided to look through my junk drawers. I came up with an old QuickBooks card reader. The size and shape were just right, so after pulling the green card slot part off, it was the perfect starting point.

Step 1. I had some hollow plastic lollipop sticks which bent pretty easily after holding them over a candle flame for a few seconds. There's a bit of a learning curve in terms of how long to hold them over the flame and how much pressure to use to bend them, but I was satisfied with my results. Sometimes you have to experiment

and expect trial and error before you get great results. So never be discouraged if you fail at the start.

Step 2. For the regulator (the round thing), I used a spacer bead, a pot metal wheel and a corsage pin.

Step 3. I also used spacer beads as fittings where the pipes connect to the meter, wall and to the ground. For the spigots, which I think is an emergency shut off valve, I used more spacer beads and nails. I drilled holes into the pipes so that they would line up correctly.



Step 4. I used epoxy adhesive to adhere all of these parts. For the meter display panel, and to cover over the QuickBooks embossing on the meter body, I used leftover frame matting that was cut from my Cricut cutting machine.

Step 5. After I had all of the parts glued together, I sprayed the entire thing with flat grey spray primer.

I remember it was really cold in my garage, so I sat with the paint can between my thighs until it was warmer. Then I quickly sprayed and brought the paint board with the meter into the house to dry.

Step 6. To finish up, I found a photo of an old gas meter face plate and re-sized it to fit my meter frame. After the meter was painted and dry, I glued it to the front, then filled in the 'glass' area with Glossy Accents Varnish.

Step 7. Once that was dry, I aged it with washes of Burnt Sienna and Cocoa Bean to make it look like it has been there for awhile.

Take a look in your junk drawers. I bet there are all sorts of little things you can use to make your own meter. Have fun with it!

You will need

- QuickBooks card reader
- Plastic (Wilson) lollipop sticks
- Spacer bead
- Metal wheel meant for a 1/48th scale wagon, a snap or a small button
- Corsage pin
- Nails
- Small drill
- Epoxy
- Flat grey spray primer
- White glue
- Burnt Sienna and Cocoa Bean paint

Katie brings magical mini animals to life

Katie Doka's miniature artwork represents elevated artistic quality, delicate attention to every detail, and a profound love of the miniature art form

BY JOAN MCKENZIE

When Katie was a small child, she spent a great deal of time with her grandmother. It was during those wonderful visits where Katie learned how to make tiny dolls, animals, and furniture from a single withered corn plant. This was a completely enchanting experience for her as a little girl. From that time on, she always wanted to make her own toys. Those lessons helped Katie make the most of her creativity. Today she finds herself usually making miniature animals in twelfth scale, primarily the bird family, because she is so drawn to the colours of their plumage. Katie believes that our love of miniatures is often rooted in our childhood.

In 2008 she first began to make miniatures for sale. In the beginning, she was making human figures in 1/8th and 1/10th scale. Between the years of 2008 and 2012, she held several successful doll-making courses for adults.

Beginning in 2012 she began focusing on doll's house miniature animals in twelfth scale. Katie finds it to be a fulfilling experience to recreate a tiny animal as true to life as possible. When one sculpture is completed, she usually feels that it has come to life, or is just about to make a move and possibly fly away. The realism that she seeks upon undertaking each miniature animal



becomes evident from her pictures, but I promise you, to see these tiny creatures in person is another experience entirely. Personally, I have a difficult time making a choice between one of her snowy owls, or tiny mice with Swiss cheese – and her vast line of diminutive birds are unparalleled. In addition to working in miniature she has held a full-time job as a visual arts teacher since 1997.

Initially, making the feet of birds in a realistic fashion was causing Katie some difficulty. After two years of trying new methods, she has managed to develop a distinctive technique for this former issue. The toes and wings of her birds are all posable.

The materials that she uses include polymer clay, jewellery wire, cotton threads, oil paint, art ink, pastel chalk,



resin and acrylic paint. She finds that she must pay special attention to cleanliness of the work surface and tools. All too often, one tiny speck or paint dust may ruin her entire effort. When her creation is completed, she always checks the work on a blown-up photograph and corrects anything if it becomes necessary.

Katie's work represents elevated artistic quality, delicate attention to every detail, and love of the miniature art form.

Katie primarily has a backlog of special request orders that are usually from repeat customers. However, after attending a miniature show as an exhibitor she usually gains a whole new group of enthusiasts who quickly recognise authentic artistry, yet she understands that they could never realise how long it takes to achieve the exact desired outcome. She finds that often she has to part with some of her favourite prototype pieces, knowing that she should probably be able to recreate it someday, but once a bird has flown, it is unlikely that she will ever recreate it exactly as intended.

Her work is sold online and at shows. In April of 2019 she journeyed from Copenhagen to Chicago, Illinois for the first time. She found this to be

Left: A twelfth scale handmade cardinal gracefully landing on a pine branch.

Above: An owl bringing food back for its baby.



a wonderfully fulfilling experience as she was able to connect with her own favourite miniature-makers and with many ardent customers, both established and new.

While Katie has been a member of IGMA since 2014, she has not had the time it requires to apply for Artisan status. There is a lot that goes into the application, submitting physical examples of her work, as well as detailed paperwork, so between her full-time job of teaching and trying to take care of her patient customers she has not yet had time to begin the IGMA Artisan application process.

Recently Katie received a unique request from Rahmi M. Koç Museum in Istanbul to make some miniature birds and wildlife scenes.

Being a visual arts teacher is a good foundation for making miniatures. As noted earlier, in recent years she developed her own unique techniques that include her bird's feet and wings, which have become stable and possible. A simple toothpick is her favourite universal tool.

In Katie's opinion, the miniature world seems to be facing significant changes. Some miniature makers are increasingly using a 3D printer. If this



Top left: A baby raccoon plays on an old stump in the forest.

Top: A tiny hedgehog as big as a pea.

Above: A tiny chipmunk has found a delicious mushroom. Will he share it with his bird friend?

Above right: A snow owl.

Right: Two tiny little mice having a cheese feast.





becomes acceptable to customers, it will change everything, and she feels into the wrong direction. Katie is an exceptionally talented sculptor, and she makes her tiny figurines out of a small piece of polymer clay. This process alone takes several hours, then she has to paint and feather the creation along with other finishing techniques.

With the 3D printer, the basic figure can be completed within a few minutes. The other operations are essentially the same, but the entire process is much faster. The printer version is

made to appear more 'perfect', more symmetrical figures, without flaws. The question becomes, where does the actual art become identified? Also, how will the buyer or museum curator distinguish which is the handmade sculpture and which is the 3D printer version beneath the paint and fur?

For many years now, there has never been a time when Katie has not had multiple orders waiting to be fulfilled. She has no choice but to work slowly and carefully, but it takes time to recreate a beautiful creature as nature in-

Top left: The attention to detail on these birds is astounding at such a small scale.

Top right: A majestic bald eagle scooping up a fish from the river for dinner.

Above far left: A little birdie who loves to read.

Above left: A twelfth scale African Toucan is perched on a paintbrush.

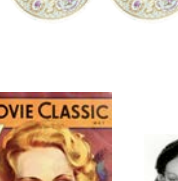
Above: The tiniest mouse compared to grains of rice.

tended. Fortunately, her collectors and customers tolerate this wait and Katie remains eternally grateful to them.

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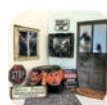
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Charming chairs are so easy to create

Caroline shows how you can transform an ordinary chair into something extra special by using some ink pads and a little bit of foam

BY CAROLINE DUPUIS

Kitchen chairs are pieces of furniture I usually purchase. But that doesn't mean you can't add character and make them totally your own. For this project I chose spindle back chairs which have a perfect fairy tale look to them!



Step 1. First, paint the chairs with grey acrylic paint.

You will need

- Acrylic paint
- Paint brush
- Glue gun
- Pencil
- Cereal box or card stock
- Tacky glue
- Hot glue gun
- Ink pads
- Hard bristle brush
- Fabric
- Foam
- Lace
- Embroidery thread
- Scissors



Step 2. Next, we will age the chairs. Here are 3 different brown ink pads from the stamping section of the craft store. To get into the tight spots, use a hard bristle brush. Remember not to do your ageing evenly, you want some spots with more ink than others.



Step 3. For the cushions, I'm starting with a piece of craft foam sheet. A piece of thick cardboard will work too. I made it just a tad smaller than the chair seat.



Step 4. Cut the fabric pieces 1/4" bigger than the foam. And cut diagonal slits at each corner. To make sure the slits are not too deeply cut, place the foam on the fabric and mark a line with a pencil from the outer corner of the fabric to the corner of the foam.

Step 5. Glue down 2 of the material sides.

Step 6. Next, cut off the extra fabric. I did two of the little triangles over hanging fabric here. Then I cut the other two.

Step 7. Glue down the other two sides. For these I'm folding those overhangs under and gluing everything in place. Use a hot glue gun to glue to the chair seat.



Step 8. Now let's make them pretty. I am using a lacy crochet trim.

Step 9. Glue it to the sides of the cushion. I use a combination of glues. For the corners I used hot glue and for the rest, craft glue.



Step 10. For my pretty ties, I use embroidery floss. If your ends don't hang properly, just coat them with a little glue. You can even glue them to the chair's leg if they are really unruly.

Step 11. For a finishing touch, I painted a little rose on each of the chair backs using red, pink, white and green acrylic paints. Don't let any of the paint colours dry in between each step. Start with a red centre of the rose and swoosh some pink into it — not covering the red but pulling some into the pink.

Step 12. Then accent with white and add green leaves. Don't clean your brush between steps.

Quick and easy

Get on the foam and make some sassy sandals

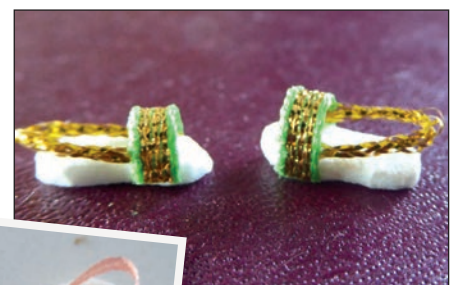
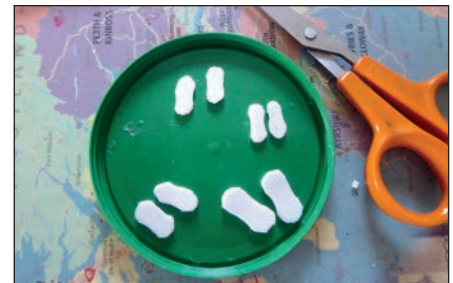
BY SANDRA HARDING

Cut out two soles to more or less the size you want. Mine are about twelfth scale. There will be a lot of fiddling and cursing to get them tidy around the edges.

Cut two lengths of ribbon to go from one side of the sole to the other. Glue one end of the ribbon on one side on both soles and let them dry. (It's much easier than trying to do both sides at the same time). Glue on the other side to match. Let them dry.

Cut two pieces of the "strap" to go behind the heel. Hold in the middle with tweezers, dip the ends in glue and place inside the sandal, one end on each side. Hold until stuck. Let it all dry, and add any decoration on front if needed.

The man's sandal is made by gluing a piece of ribbon in between two layers of foam stuck together.



You will need

- Thin foam. I only had white, but there are many colours, which might be better.
- Ribbons. Silk is best, but I suggest you experiment, as some ribbons are easier than others to manipulate and hold glue.
- Thread or similar for strap
- Small sharp scissors
- Quick drying glue
- Tweezers
- Diamante if needed

CLUB NEWS

Jubilee street party scene

Linda Innes, Chairperson for Cleveland Miniaturists UK, tells us how the club's Platinum Jubilee street party scene was well received at several exhibitions they attended

BY LINDA INNES

Our group decided that for this year our project was to make a twelfth scale street party scene commemorating The Queen's Platinum Jubilee.

So for several weeks we made yards of bunting along with windmills, flags, Union Jacks, crowns and carrier bags with which to decorate our stalls, shops, gardens and dolls with. One of our ladies, Irene, even decided to wig and dress a doll to look like the Queen, complete with corgi. We later asked the children who came to see us if they could spot the Queen and many of them recognised her straightaway.

We were invited to Beamish Open Air Museum in County Durham in June to take part in their Jubilee celebra-

tions. We were situated in the Welfare Hall which is in the newly constructed Fifties Town. This is an ongoing project and will eventually have an art deco cinema and fifties style houses. Anyone who wants to do a fifties style doll's house or room box would get many ideas from seeing this town at Beamish.

There was a full sized street party going on in the town and by chance, one of our members, Julie, who is our secretary, had made a hairdressing salon from a box file and there was a fifties style hairdressing salon in the actual street at the Museum. You could even get your hair styled in the fashion of the day there.

Later that month we also exhibited

at the Vintage Fire Engine Show at Preston Park, Stockton-on-Tees. We fundraise at our exhibitions for The Great North Air Ambulance — they had asked us to raffle a doll's house which had been donated to them. The house was very well made and unusual in design and would make a great project for someone. It was certainly worth £2 of anyone's money for a ticket. We raised £70 in the raffle and a further £84 on our tombola.

On Sunday the show was unfortunately cancelled because of high winds. I am sure that if it had gone ahead we would have doubled our takings. You can see a photo of some of our members with the doll's house; not everyone was able to be present that day. We have 15 members and the group was first formed nearly 40 years ago but became Cleveland Miniaturists UK in 2011.

We have exhibited at Beamish Museum three times now and they have invited us back to take part in their Christmas events in order to show our Victorian Christmas market exhibition.



Pot up a pothos

BY KATE SANTICHEN



Step 1. Cut two pieces of wire about an inch in length. Paint green. Allow to dry.

Step 2. Fill pot with clay. Dip ends of wires into glue and 'plant' into pot so that they face away from each other and cascade down the sides. Cover surface with glue and fake earth.

Step 3. Punch green leaves. Flip over and place them on eraser. Shape by running a ball stylus around the edges, and fold in half to add a crease.

Step 4. Glue leaves to the wires, staggering the direction each leaf is facing for a realistic look.

Step 5. Using a fine paint brush, add subtle white and light green streaks to the leaves. Dot a little beige or brown paint on the end to create a browning leaf.



You will need

- 22 gauge floral wire
- Green acrylic paint
- White acrylic paint
- Craft glue
- Brown or beige acrylic paint
- Green craft paper
- Air dry clay
- Heart shaped punch
- Miniature flower pot
- Ball stylus
- Eraser or sponge
- Ruler
- Fake dirt
- Fine paint brush

Sandra brought magical garden folly to life

After discovering a vintage jewellery box in a local charity shop Sandra waited for inspiration and found ideas for a conservatory came thick and fast

BY SANDRA HARDING

This delightful garden folly has been created by the very talented Sandra Gurney-Turner. Sandra is a lady we have featured several times before, along with many of her fabulous makes as she loves to share her tips and advice.

This particular creation started with a trip to her local charity shop where she spotted a vintage jewellery box/cabinet for sale, and she immediately knew it would be perfect for a miniature scene. Sandra set it to one side waiting for inspiration which came from another visit to the same store where she found a small black wire decorative bird cage. An obvious (to Sandra) roof for her jewellery box.

The ideas for a conservatory came thick and fast and, after a delay of two years (due to other projects), the plans were in place. The bottom drawer of the cabinet was taken off, the windows were removed, and the raised design was carefully scraped off. Sandra drew pictures of peacocks on four of the windows and, using mostly craft paint mixed with Mod Podge, she gave them a stained glass look. There was a fifth window which was used for part of an open roof. The floor was extended and then steps were added, making it 15" deep.

There is a water fountain which was made using several

size bowls, a cherub, a fancy photo frame, water lilies, and a wedding cake dove, all painted in off-white and grey, with a touch of baking powder added for a stone look. Perfectly done. On the roof is a small garden observatory, and the whole garden is full of features made almost entirely by Sandra: bird baths, gazing balls, clay irises and wisteria, mixed with real wood grapevines.

Her handmade birds are amazing, especially the hyacinth macaw looking down from his perch and keeping an eye on the amazing white peacock. This exotic bird was made from air dry clay and feathers stolen from Sandra's feather boa and it is just lovely. The hummingbird's wings are so delicate that they flutter with the slightest breeze.

To keep warm on cool days Sandra made a garden heater from the frame of a small lint roller, as you do, and the floor lamp is a paintbrush stick, a balloon light and a small deodorant ball. To add the finishing touch, Sandra has added a glued-on music box, which can play Tchaikovsky's Swan Lake,

making the magical, whimsical Garden Folly come to life.

Having seen Sandra on Facebook making some of these lovely birds and other creations I am in awe of her talent and patience.







A mini she-shed for

Amy Yates always wanted to make a garden shed in memory of her mother

BY ALYSSA A. HELLER



Amy Yates has been interested in miniatures since she was a little girl. She recalls that “My grandma and her sister were both into miniatures and I loved looking into my grandma’s doll’s house when I would visit. I remember a few times she had it all lit up and it was the most beautiful house!”

Amy finds her inspiration in real life homes and décor. She enjoys trying to create pieces that she loves in miniature. Her family is so supportive of her art – especially her husband. He and their two sons are always encouraging Amy to keep creating and doing what she loves. “They help me with ideas and words of encouragement when I feel I am stuck on something. They really are an amazing bunch!”

Amy didn’t get into miniatures until 2017 when she inherited her aunt’s Real Good Toys Victorian house. She believes it’s a “Victoria’s Choice” house with the tower and side addition, but it looks just like “The First Lady” doll’s house. Amy says: “It’s currently in a working state, much like my aunt, I cannot make up my mind on the exterior! The biggest difficulty is getting from the vision in my head to a scaled replica of what I envisioned. Some-

mum

Above: Inside the she shed there is a beautiful herringbone wood floor and rafters.
Right: The Real Good Toys kit that Amy took to another level.







The outdoor patio is stylish and cosy.



times it works, sometimes it doesn't!"

Amy is often nostalgic about time spent in the garden with her mother, and recalls her mother wishing for a she-shed (the feminine counterpart to a man-cave). When Real Good Toys announced their he-shed/she-shed mini contest, Amy was excited! She felt this was the perfect opportunity to revisit so many wonderful memories and make a she-shed that her mother would have loved.

Amy recalls: "I had the most fun creating the shed itself. I love the building process and being able to add my own personal touches to a kit build. I love the modern farmhouse style, but my build definitely changed as I went, adding and subtracting from my original idea and sometimes working on the fly with whatever came to mind."

Most items were handmade by Amy; she takes great pleasure in making things out of wood. "My most valuable

tool or tools, I should say, is my mini saw collection. I have a mini chop saw, table saw and scroll saw and they really help with some of the more intricate cuts. I also love my mitre shears."

For the soapstone sink and patio tiles, she used wood for the base and painted layers with a wipe on/wipe off method to achieve a more natural stone look. She achieved a plaster-like finish on the fireplace by covering the entire body of it in joint compound and then sanding and painting it all.

Amy also has a 3D resin printer that she used to make the lights, taps, barn door hardware, chimney cap, and pots. She then purchased some of the accessory pieces such as plants, garden tools, and glass items.

"The hardest part in my build was figuring out how to make the front porch lights work without batteries or connected wires. I always knew I wanted to have a 360 degree finished build, but I still needed to have access to the inside. To make the front of the shed removable I inserted copper tubing through the landscaping base and soldered my wiring from the transformer to those. I then added tape wire to the bottom of the wall, peeling back the top protective layer. When the tape wire connects with the tubing it powers the porch lights, eliminating the need for long connected wires or bulky battery packs."

Amy's favourite part of this build would probably have to be the outdoor pergola/ patio area. "I could imagine myself out there chatting with my mum enjoying our morning coffee or hanging out by the fireplace on cool summer evenings."

As Amy reflects on her completed "Bellingham Garden House" she muses: "I really love the endless creativity associated with miniatures. Finding ways to make things in miniature makes you see a lot of things differently! I think that the future of miniatures is in a good place to keep growing and become more popular. With the help of social media miniaturists are able to connect much easier and share their work with others who are hopefully inspired to give it a try!"



The shed's window boxes are overflowing with plants and blooming flowers.



LITTLE LINKS:

Real Good Toys
Heirloom Quality Dollhouses
web: www.RealGoodToys.com

Murielle's cosy cottage had a surprise finish

Ontario miniaturist Angele Langdon has touched at the heart of why many of us love our hobby with this tiny cottage which evokes fond memories of her childhood

BY DEB WEISSLER

Inspired by an old English or Irish-style cottage overlooking vast green fields, Angele Langdon has created a vintage retreat where she envisions her grandmother serving tea and cakes to her friends, and afterwards cosying up by a crackling fire to enjoy the peace and solitude of the country while sipping a night cap. Perfect!

With the exception of a few trinkets, a sewing machine, repurposed table with chairs, and a dresser, Angele made everything else by hand. Fashioned from wood, paper, metal, polymer clay, plastic, fabric, and beads, Angele put her heart and soul into creating this charming little retreat, spinning a tale as she went along.

"Designing and creating miniatures and doll's houses give me the opportunity to create my own worlds," Angele explains. "It's freeing and I can let my imagination soar. I love how they take me into another world, another atmosphere, and the possibilities that life seems endless and wonderful. I could sit and stare at one and imagine a complete story. My doll's houses are mini spaces that I would love to own or live in."

Angele has been fascinated with doll's houses and dolls ever since she was a child. She longed for one of her own but buying one was just not



financially feasible for her parents.

Instead she used her imagination, turning bookshelves and other spaces in the family home into small vignettes. Later, as an adult and financially independent, Angele repurposed her very first

doll's house.

The doll's house needed a complete overhaul and, as she finished the restoration, she realised just how much she enjoyed all aspects of designing, building, and decorating. As an artist and designer whose small boutique, Angele Couturier, is filled with her work—clothing, jewellery, body products, one-off handbags, and woodworking, it seemed only natural she would add doll's houses and miniatures to her portfolio.

"My life revolves around creating. I'm truly alive when I'm creating something, and truly happy when I see the completed piece, regardless of what it is. I have no formal art training in anything I make. I taught myself, which is the best way for me to learn and I enjoy the learning process."

Over the years Angele has discovered that miniaturists are creating more and more realistic scenes, making them look lived in and less static. "There are more food-filled dining tables and countertops with prep stations," she notes, "more gardens with



vines growing up the walls. It's not just about having four walls and a roof anymore. Realistic room boxes may have just one wall and a floor and yet make an amazing scene."

That realism is evident before even entering Murielle's Cottage. The creamy white and pale blue exterior, lush lawn, pond, colourful flowerbox, and flower trellis create an inviting scene. Indoors, a rose-inspired theme against a backdrop of white and pale blue invites you to sit awhile and take in all the details.



Above: Angele made the most of the limited space she had in her charming doll's house.

Top right: The wonderfully distressed table is set for tea.

Top far right: A delicate handmade chandelier hangs over the table.

Above right: A cosy arm chair is placed in front of the warm fireplace.

A dresser filled with floral dinnerware, a table set for tea, and creamy lace-draped table and chair turn this humble abode into a warm and inviting place of repose.

“I'm truly alive when I'm creating something, and truly happy when I see the completed piece, regardless of what it is.”





Far left: The attic loft is storing memorabilia and holiday items.

Left: A small area in the attic is reserved for a creative outlet.

Above right: The sweetly crafted cottage shown from the outside.

"To make this doll's house, I began with a design in mind. I measured the walls, flooring, fireplace, windows, and door out onto a sheet of wood and cut them out with my scroll saw.

"My electric tabletop sander makes life so much simpler! Then I wallpapered, did the flooring, built the fireplace, and then assembled the walls to the floor, adding the roof last. Then I did the landscaping.

"Of course nothing in miniatures turns out exactly as I envisioned, which



is always a lovely surprise. Murielle's Cottage was supposed to be grey with green wallpaper, but ended up more brown and white. I love how it turned out anyway."

With her boutique and a storefront on Etsy, Angele sells her handmade doll's houses, room boxes, and miniature accessories. She recently sold her very first handmade doll's house and parting with it was bittersweet. Nevertheless the sale was thrilling, not only for her but for her biggest supporters—her husband, parents, and best friend.

Murielle's Cottage will always remind Angele of her beloved grandmother, an amazing woman who played a big part in giving her a fondly remembered childhood.



Make a wall cabinet for your mini kitchen

Putting together this lovely little cabinet takes a bit of patience but follow along with Kris step-by-step and you'll be filling the shelves in no time

BY KRIS COMPAS

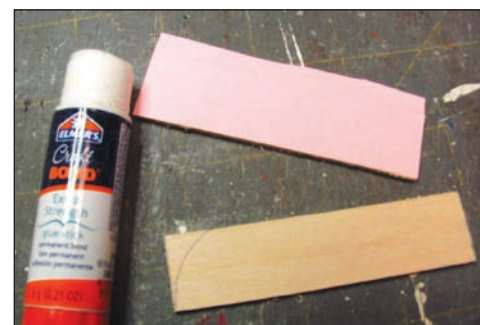
I saw this cabinet online and thought it would make a good tutorial. The drawers and door open so you can fill them. The door is a little thick, I would recommend using 1/32" thick basswood for the outer layers and keep the middle layer. The door would then be 1/8" thick instead of 3/16". I used purchased wooden knobs and metal hooks.

The wire mesh is something I bought from a craft store or you can Google Paragon wire form or Amaco wire form. Let's get started building this little wall cabinet.

Step 1. Cut the back and sides from 3/32" thick basswood. The back and sides are the same length or height,

3 1/8", the grain is vertical on both pieces.

Step 2. After cutting that length, set the saw to 2 11/16" and cut the width of the back. With the saw still set at 2 11/16" cut the bottom shelf that holds the drawers. This is cut from 1/16" thick stock, and will fit between the sides just like the back. It's easier to cut this now so you don't have to re-set the saw. The grain will be horizontal on this piece. I'll cut the depth of the shelf later along with the other shelves. Set this piece aside after you have it cut. You might want to mark what it's for so you don't use it for something else.



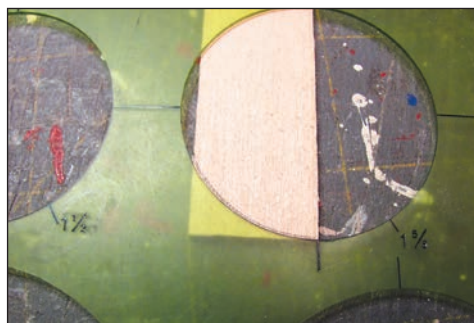
Step 4. To make identical cuts, I am using glue stick to glue a scrap of paper to one side of a side. Apply glue stick to the paper.



Step 5. After applying glue stick to the paper, press the other side onto the paper. Line up all the edges and let this dry for about fifteen minutes. You might want to clamp this if you have clamps because the wood might curl away from the glue.

You will need

- 1/32" thick basswood
- 1/16" thick basswood
- 1/8" thick basswood
- Glue stick
- Scrap of paper
- Clamp
- Wooden knobs/metal hooks
- Wire mesh
- Metal ruler
- Yellow carpenters glue
- Saw or blade
- Fine sand paper
- Glass Paint
- T-pin
- Paintbrush



Step 3. Back to the sides, the sides are 3/4" deep or wide. After I have the width cut I am marking the curve at the bottom using my circle template. I am using the 1 5/8" circle to mark that curve.



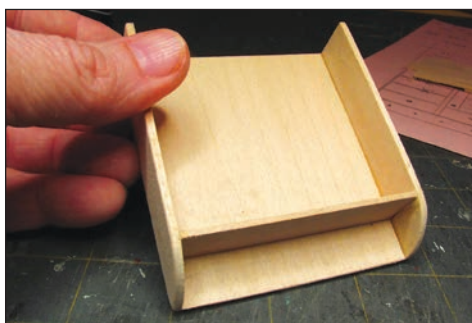
Step 6. I used my scroll saw to cut the curve. Pop the two pieces apart, peel off the paper. Give the surface a light sanding to remove the glue residue. These are my two sides and the back.



Step 7. Use yellow carpenter's glue and glue the sides to the back. Glue the sides to the side edges of the back. Do not glue the sides on top of the back. Let this dry thoroughly.



Step 8. The shelves and middle divider are $\frac{5}{8}$ " deep, your first shelf is cut to length all ready. Set the saw to $\frac{5}{8}$ " and cut the bottom shelf that width. With the saw still set on $\frac{5}{8}$ " cut at least 10" of $\frac{1}{16}$ " thick basswood for the shelves and middle divider.



Step 9. I cut myself a cheater block so my shelf will be level when glued. This piece of wood is $\frac{1}{2}$ " tall. That is the space left at the bottom of the cabinet. The cheater block doesn't have to be exactly the width of the back just close. Glue the shelf in. Let the glue tack, then carefully remove the cheater block. You should have a level shelf.

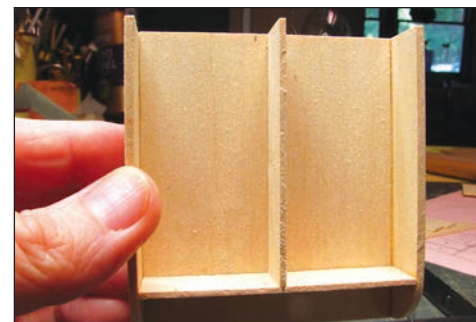
Step 10. Find the middle of your cabinet back. Find the middle of the bottom shelf. Measure and cut the middle divider.



Step 11. Centre the divider on your marks and glue into your cabinet.

Step 12. Re-measure to make sure your space at the top is the same measurement as the space at the bottom. It isn't as important to have exactly the same width on each side, but it is important that the space be square or you will have trouble with your cabinet door. Let this dry a bit.

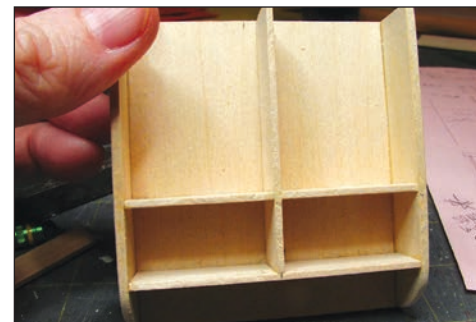
Step 13. The second set of shelves will hold the drawers. Measure between the left side and the middle divider.



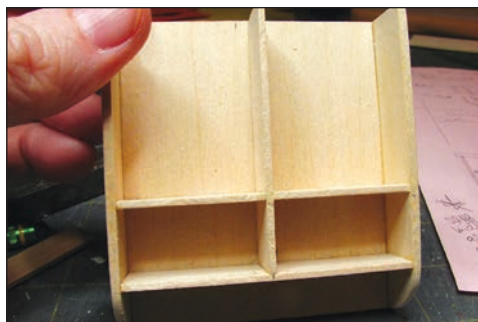
Step 14. When you have that measurement, cut your shelf. Check that the width all the way up the left side is the same. Cut two more shelves for the left side. Set aside for now.



Step 15. You'll notice I cut myself another set of cheater blocks to get my shelves level. Cut a couple of pieces of scrap wood $\frac{21}{32}$ " tall, that's the space between these shelves. I am sorry about the $\frac{32}{32}$ " measurement, that's just past $\frac{5}{8}$ ". At this point you change the distance between these shelves and the ones above. You are going to be measuring on your own so it's up to you.



Step 16. Glue the shelf in, let it tack and carefully remove the cheater blocks.



Step 17. Measure between the middle divider and the right side and cut another shelf.

Step 18. You have another shelf for inside the cabinet, it is cut narrower to fit behind the cabinet door. Go ahead and cut this shelf to length now. We will cut its depth later. Set it aside.

Step 19. Glue the other shelf in and let this assembly dry for a bit.



Step 20. From the looks of the next picture I got into the zone of constructing the cabinet and forgot to take pictures of gluing in the upper two shelves.

Step 21. Cut some scrap wood for cheater blocks to $9/16$ " tall, that's the space between the shelves on the left side of the cabinet. Glue your two shelves in using yellow carpenter's glue. Let this assembly dry for a bit.



Step 22. I am measuring for the drawer fronts. They are cut from $3/32$ " thick basswood. I must stress at this point you are going to have to measure for yourself and cut to your measurements. We all make our cuts a little differently. The width of a pencil line makes a great difference.

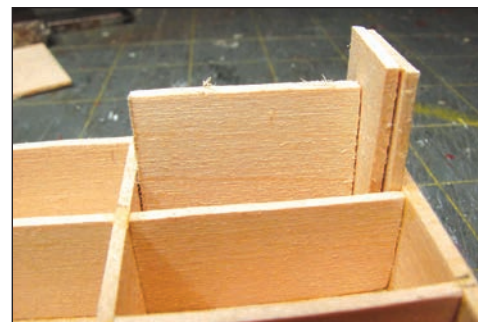
Step 23. I want to leave a little room for the drawer to slide in and out easily so I am going to cut the height of the drawer front at $5/8$ ". That will leave a little room at top and bottom. Cut a piece of $3/32$ " thick basswood, enough to cut two drawer fronts from $5/8$ " wide. Set this aside.

Step 24. Since I know the height of the drawer front I can also cut the height of the sides from $1/16$ " thick basswood. Cut the drawer sides, enough to cut four sides from.

Step 25. Put two drawer sides into the drawer space and measure the width of the space left. I am measuring for the drawer bottom. I cut my drawer bottom at $1\ 1/8$ " wide.

Step 26. The grain of the drawer bottom is going from front to back. The grain of the sides and back of the drawer is horizontal.

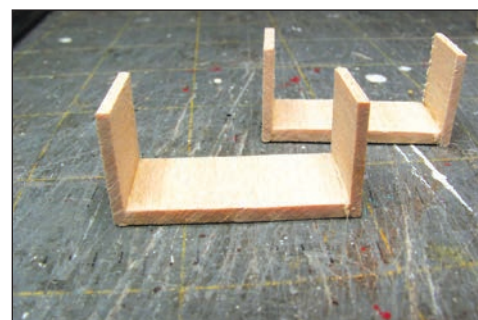
Step 27. With your saw still set at $1\ 1/8$ " wide cut a piece of basswood for the back. Label all of these pieces to keep straight.



Step 28. I've slid in the drawer bottom with the sides (remember the sides haven't been cut to length, yet). Measure the depth of the drawer space, minus the thickness of the drawer front, $3/32$ ".



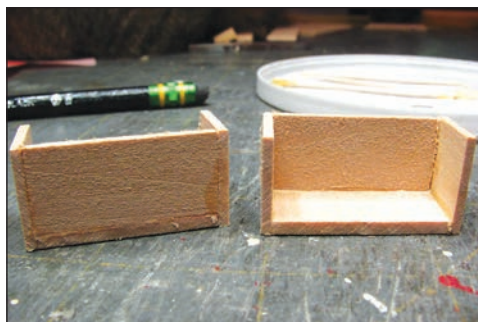
Step 29. I cut my drawer bottoms $1/2$ " deep. My saw is set at $1/2$ " and that is how long the sides are.



Step 30. I have two drawer bottoms and four sides ready to be glued together. Glue the sides to the edges of the bottoms. Please let this dry.

Step 31. Your back is all ready cut to length when you cut your drawer bottom. What you need to do is cut its height or width.

Step 32. Measure on the inside of the drawer the height of the sides and set your saw and cut the backs.



Step 33. Glue the backs onto the bottom and between the sides.



Step 34. Measure along the bottom front of your drawer and cut two drawer fronts that length. Glue the fronts on.

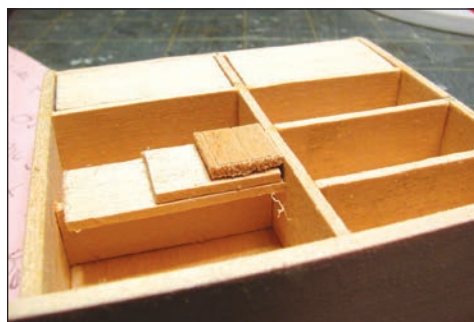


Step 35. I cut a top from 3/32" basswood. I cut it so that 1/8" is extra at each side and across the front. My top measured 3 1/8" long (from side to side) and 7/8" deep. The grain is horizontal. Glue your top onto the top of the cabinet.

Step 36. My right side shelf is all ready cut to length. The shelf needs to be 3/16" less than the depth of the other shelves. 3/16" is how thick my door is.

Step 37. I mentioned this before, I think I would have liked to use 1/32" thick wood for the face and back of the door, that would have the door be 1/8" thick. If you do this adjust the width of your shelf, add a 1/16" to my measurement.

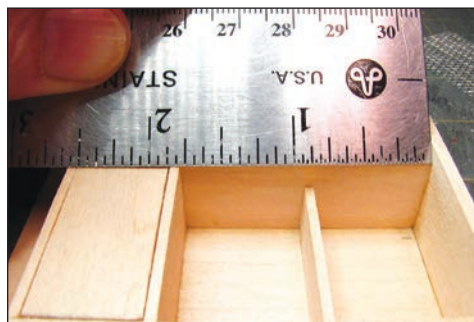
Step 38. My shelf width is 7/16" wide.



Step 39. This picture shows the thickness of my door, 3 layers of 1/16" thick basswood brings it door even with the cabinet face.



Step 40. I've made a cheater block for this, too. I've divided the space in half and cut my block 7/8" wide. Glue the shelf in and let it dry a bit.



Step 41. Measuring for the stiles (the vertical part of the door frame) for the door. I cut them 1 3/4".



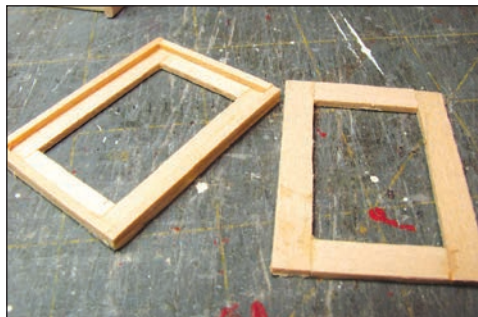
Step 42. The width of my stiles is a fat 3/16". I thought 1/4" was just to wide. If you are buying your wood buy strip-wood 3/16" wide. I've cut two stiles, will cut two more. You are going to have a front and back to your cabinet door with the wire mesh between.

Step 43. Measure between the stiles for the rails (the horizontal part of a cabinet door). I cut my rails just shy of 13/16" to make sure I have space to open and close my door.



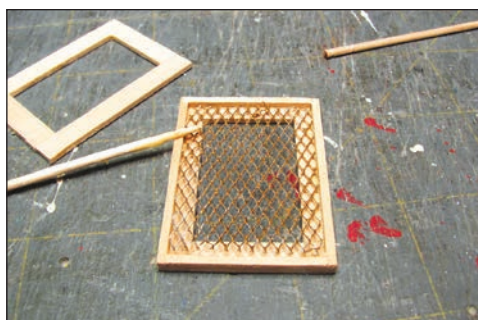
Step 44. I have four stiles and two pieces of 1/16" x 1/16". The 1/16" x 1/16" will be glued between the doors making the space for the wire mesh. The next photo shows the stiles and rails to make a front and back cabinet door. (Ignore the shorter 1/16" x 1/16" on the bottom. You will cut them when the door is further along.)

Step 45. Glue the rails between the stiles for the front and back. Glue the 1/16" x 1/16" long pieces onto the stiles. Glue them so that the outside edges are even.



Step 46. Then measure and cut pieces of the 1/16" x 1/16" to fit between the longer pieces on the sides. Make sure all the edges are even.

Step 47. I painted my wire a brassy colour and cut it to fit inside the frame I made with the 1/16" x 1/16" strip wood.



Step 48. Glue the other cabinet frame onto of this assembly. If you have clamps you may use them, just be careful to not mark the surface of the doors.



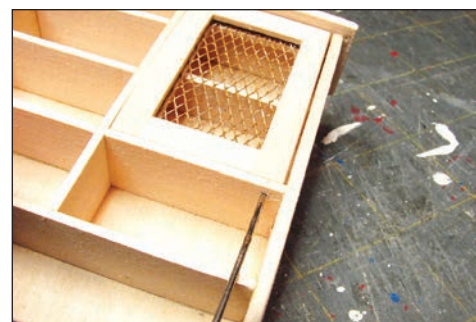
Step 49. To help keep the door steady I cut a couple of pieces of scrap wood the same width as my shelf, 7/16". I've set my door into place.



Step 50. With pin hinges you need to have the pins the same distance from the edges at top and bottom. If the pins are not in the same place the door will have trouble opening and certainly not open straight. The door will be wonky. So we measure but we have a top that extends beyond the rest of the cabinet, problem number one. Measure not more than an 1/8" away from the side or front and make a mark. I usually measure 3/32".



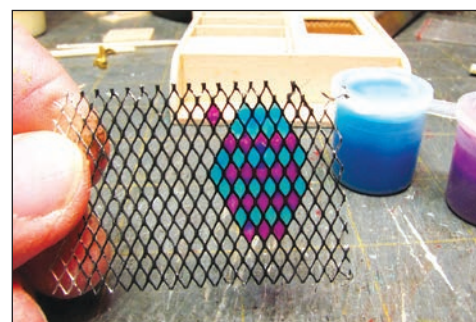
Step 51. Remember the top extends 1/8" beyond the body of the cabinet. Add that on and make your marks.



Step 52. I am using a "T" pin to start my hole before I drill. Problem number 2 is that I have a shelf to drill around. I have tried make cabinets leaving the problem parts off until I fit the pin hinge and that certainly could have been done here. I usually can get around this and set the pin.

Step 53. I cut straight pins off and use them for my hinges.

Step 54. I drilled holes for my wooden knobs and glued them in. I used super glue, medium thickness to glue on the metal hooks.

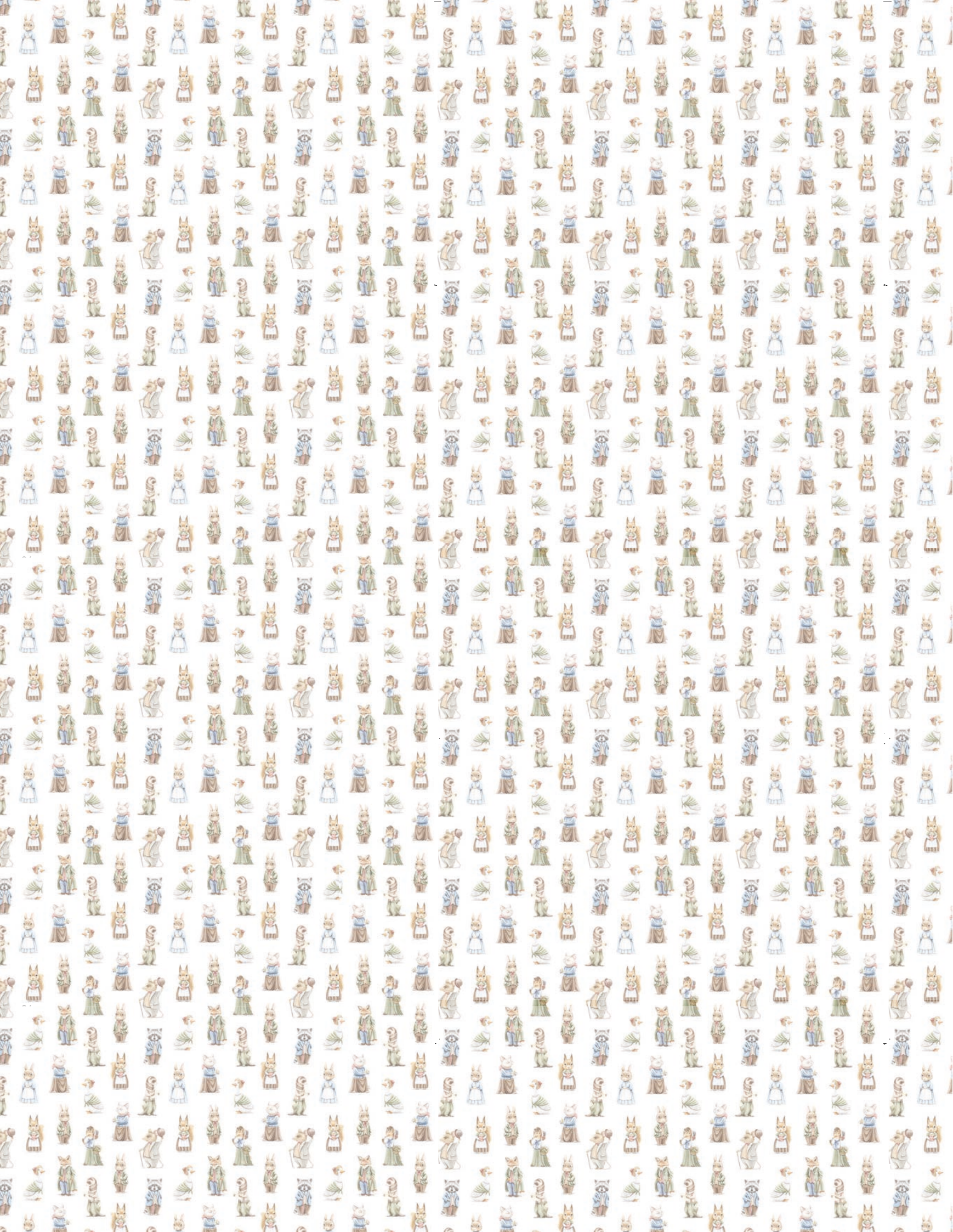


Step 55. If you like add some stained glass paint to your mesh.

Stain or paint your new cabinet and hang it up in your doll's house or room box!



■ See more at linchminisbykris.blogspot.com

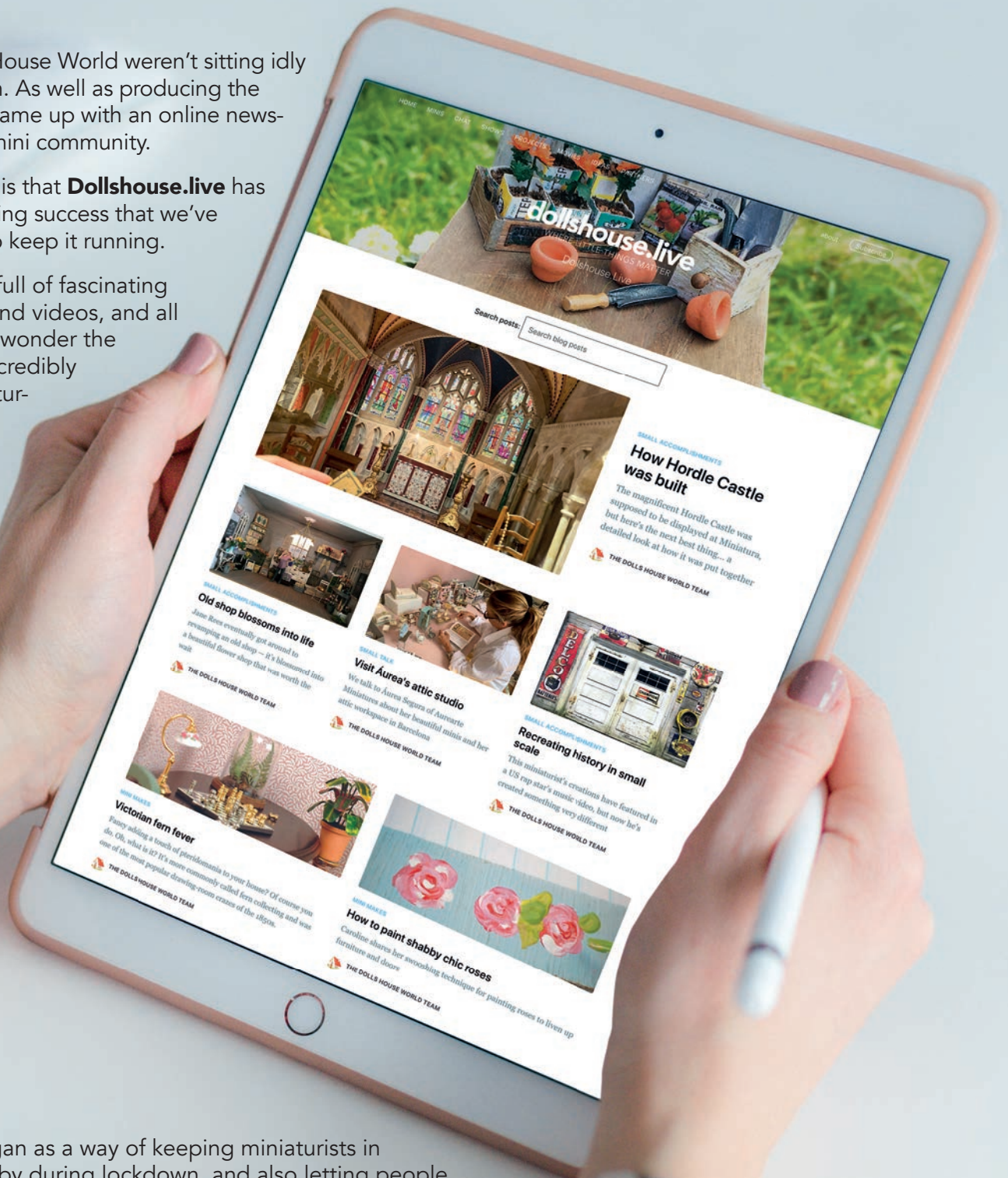


Don't miss **dollhouse.live**

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

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

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



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

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

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

Don't get in a tangle over tiny tassels

June has discovered a way of making tassels to dress up a plain piece of furniture, and she did it without any bad language

BY JUNE SPRIGG TOOLEY

I tried making tiny tassels according to directions I found online, and all I managed to produce was bad language! I finally came up with a quick, simple way to make a really nice mini tassel every time. That's a good thing, because tiny tassels are a signature detail on the dressed furniture in my Etsy shop, TooleysTinyPillows.

Step 1. Cut a piece of your six-strand embroidery floss about 6-7" long and split it into three pieces of two strands each (these are the tie threads.)

Step 2. Wrap a six-strand length of embroidery floss around your cardboard template - seven times - and snip the end (these are the tassel threads).

You will need

- Six-strand embroidery floss
- Scissors
- Small stiff cardboard template, 5/8" x 1-1/4"
- Blunt needle with large eye, like a needlepoint needle
- Tweezers
- 3mm jump rings
- Aleene's Fast Grab Tacky Glue
- Tiny buttons or flat back pearls (optional)



Step 3. Thread one of the two-strand tie threads through the needle. Using one hand to hold the looped tassel threads in place, pass the needle along the top edge of the cardboard.

Step 4. Remove the needle and tie the two-strand tie thread twice, keeping the knot tight against the cardboard. Since I don't have three hands, I usually use my teeth to help my fingers tie that first knot!

Step 5. Carefully slide the tied loops from the cardboard form.



Step 6. This is the only fiddly part. Pass one end of the two-strand tie thread through the 3mm jump ring. It's easier to do it by holding the ring with tweezers. Fold the other end of the two-strand tie thread down with the rest of the tassel threads. You want the ring to slide over the top of the tassel snugly. Too tight, and it won't go over. Too loose, and it will slide right off.



Step 7. Move the ring to where you like it, about 1/8" or less from the top. Pinch the tassel loops with one hand and use small sharp scissors to trim the loops to length, about 1/2" or so.

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Step 8. When you attach the tassel to an item, all it takes is a dab of Aleene's Fast Grab Tacky Glue, but you have choices.



You can glue the tassel itself (it's secure, but your tassel won't dangle), or you can glue the tie threads, which allow your tassel to dangle freely.

Whichever you choose, snip the two-strand tie thread to 1/8" or less and cover the cut ends with a dab of tacky glue and tiny button or glue-on flat-back pearl.

Voila! You made a tassel!

● Visit June at TooleysTinyPillows on Etsy!

Memories made in mini with a lovely pecan pie

Brenda Shahzada brings back fond family memories with a pecan pie so good that it doesn't matter how you pronounce it

BY BRENDA SHAHZADA

Pecan Pie...no matter how you say it (pee-can, pee'-can, pi-can, or puh-con'), it usually says special occasion and always says delicious! The origin of pecan pie is a bit flaky but has been traced to the early French settlement of Louisiana. However, no written recipe for pecan pie has been found dated before the mid-1920's when Karo corn syrup, a primary ingredient of pecan pie, helped to make it a more popular and widespread dessert that most Americans are accustomed to find on their holiday tables.

Every slice of pecan pie I have takes me back to my childhood and reminds me of holiday dinners and the "kids' table" at Grandma's house in rural Oklahoma. I wanted to capture those memories in miniature so I worked out this mini-pie method. It's fairly simple to do and most importantly...a lot of fun!



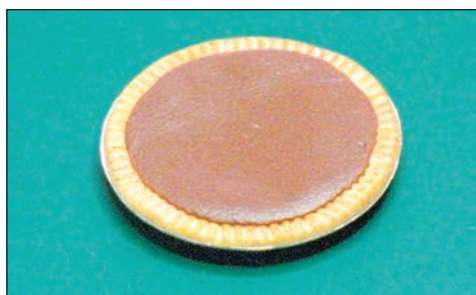
Step 1. Start with a baked pie crust of your choice. This was made with a 2:1 mixture of translucent and white clay. The edges were crimped with a miniature fork, then dusted with yellow soft pastel and browned with burnt ochre (any cinnamon or light brown colour will do).



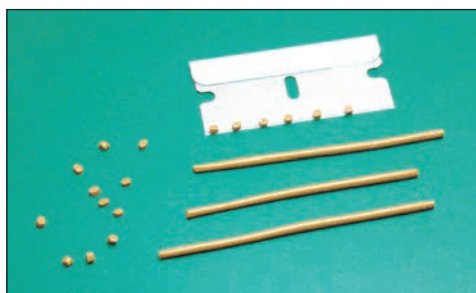
Step 2. Mix the pie filling, using roughly 2:1 mixture of translucent and brown and a tiny bit of orange and yellow. It takes a very small amount of clay to fill the pie but you'll need to mix enough to make pecans, too.

You will need

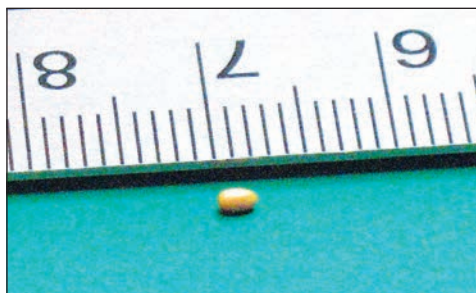
- Polymer clay: white, translucent, brown, yellow, and orange
- Razor blade
- Paintbrush
- Mini pie tin
- Needle tool
- Sandpaper
- Artists' pastels: burnt ochre, dark brown
- Clear satin glaze



Step 3. Roll a smooth ball of the clay, and then press it into the pie crust. Don't bake it at this point or you'll have a hard time getting the pecans to stick.



Step 4. For the pecans, add more yellow to the filling mix to make a slightly lighter and more golden colour. Roll out a few inches of skinny clay snakes and slice off tiny pieces of roughly the same size. The pieces should measure about 1/16" across and about 1/16" thick.



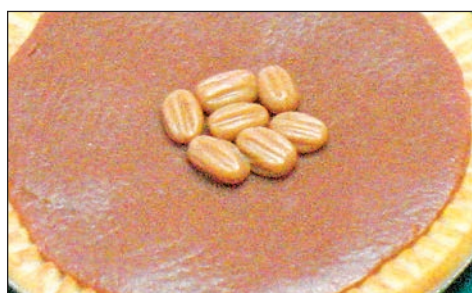
Step 5. Roll the pieces into rounded oblong shapes approximately 2 millimetres long. You'll need to make about 60 or 70 of these total to completely cover the top of the pie.



Step 6. Using your finger or a needle



tool, pick up the oblong shapes and place them on the pie one at a time.



Step 7. Using a needle tool (or needle) make two lines on each one, slightly flattening them into more of a pecan shape in the process.



Step 8. Work from the centre out toward the edge, fitting the pecans closely together.

Step 9. When all the pecans are on the pie, use sandpaper to add some texture, being careful not to completely flatten the pecans.



Step 10. Brush on a light layer of burnt ochre pastel, then brush on dark brown in various spots. This is where they really start to look like pecans.

Step 11. Bake the pie for 15 to 20 minutes.



Step 12. When the pie is cool, glaze the pecans with a clear satin glaze. Any clay-friendly glaze or matte varnish that doesn't add too much shine will do. Fill in any spaces between the pecans with glaze, too. Brush amber glass paint here and there on the pecans and you're done! Enjoy!

“Every slice of pecan pie I have takes me back to my childhood and reminds me of holiday dinners and the “kid’s table” at Grandma’s house.”

Lockdown makeover for Caroline's Pink House

Textile artist Caroline took on her first revamp transforming a glaring pink palace with the aid of vintage fabrics and a variety of designer gift bags

BY CAROLINE GUTHRIE

I bought the Pink House during the first lockdown and it became my 100 day project — a daily task run on Instagram, where you work creatively, posting a picture every day.

It's a late 70s/early 80s Lundby Gothenburg house with two extensions, although I already had the lower extension. Although not my first doll's house (that was a twelfth scale dad-made 60's house bought in a local charity shop for £5) it was the first major revamp.

The house had been owned by the same family since new and then lent to a neighbour for their granddaughter. It had been repapered in pink wrapping paper and the plastic surrounds had been painted with pink nail varnish — hence, The Pink House.

There was nothing precious about this house so, because it was lockdown, I looked to see what I had at home to redecorate it. I never throw a nice gift bag away so found my stash

— Paul Smith, Emma Bridgewater, Joules, Orla Kiely, Seasalt — and they all found their place on the walls of the The Pink House. I love the mix of scales and being paper carrier bags, the paper has a strength to it which works well. (I've since redecorated other houses with paper carrier bags, enjoying the mix of scales with the 1/16th scale furniture).

The majority of the furniture is Lundby, with a little mix of Lisa and Hanse. Most is 1970s or before and I really like the Scandinavian mid century designs. I find furniture and accessories on eBay or through Scandinavian Facebook sites and I've made some lovely friends due to this passion. One Danish friend looks out for Hanse furniture for me — a mini personal shopper!

I will repaint common items to fit in with the idea I have for a room and I also make bedding — the pink furry bedroom is made from faux fur and lined with soft leather from a pair of vintage gloves. I have a lot of vintage fabrics which I use to make mini cushions and to recover some furniture (I'm a textile artist). The Tofa suite in the Paul Smith striped kitchen/sitting room is recovered using an original 1960's fabric.

I don't think a house is ever really finished but I am very happy with how The Pink House has evolved from a glaring pink palace to a home fit for its occupants, Sven and Agnete.



A LOOK AT LUNDBY



“ I love the mix of scales and being paper carrier bags, the paper has a strength to it which works well. ”

Add a wasp nest to the eaves of your building

Michelle Cañada added the perfect mini detail to her abandoned shed—a wasp nest tucked up underneath the eaves!

BY MICHELLE CAÑADA

One spring when my boys were little, we had the opportunity to see wasps building a nest in our back garden. It took most of the summer for them to build the basketball-sized nest, but it was truly fascinating to see their progress. We have fruit trees on our property so it was very beneficial to have bees and wasps around to pollinate the flowers.

I believe whole-heartedly that the outdoors can become a classroom. We researched all about wasps and the boys learned a lot.

It has been well over 10

years since we witnessed the building of that wasp nest in our back garden, but the memory of that summer always makes me smile.

When I was working on my Abandoned Shed project, I knew that it wouldn't be complete without a wasp nest hidden under the eaves.



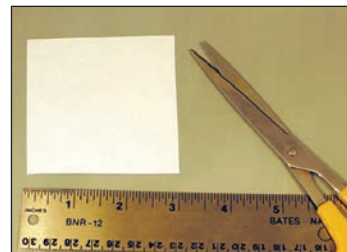
Step 1: Cut some aluminium foil into a 6" x 4" rectangle.



Step 2: Roll foil into an oblong, egg-like shape with one end wider and the other end a bit smaller. The wide end will be the top of the wasp nest and the smaller end will be the entrance.



Step 3: Gently push foil egg shape against a flat surface, such as a table. This will make one side flat. This flat side will be the back of the wasp nest.



Step 4: Cut the copy paper into a 3" x 3" square.



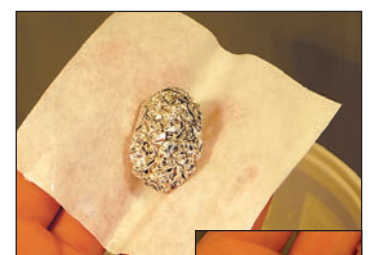
Step 5: Mix a 50 per cent water and 50 per cent white glue solution in a plastic tub. Approximately 1 tablespoon



of each should be sufficient. Add more if you need to.



Step 6: Dip 3" x 3" square of paper into water/glue solution until it is completely saturated.



Step 7: Wrap foil shape in paper, similar to how you would wrap a present. All ends of the paper should meet in the back (or flat side) of the foil.

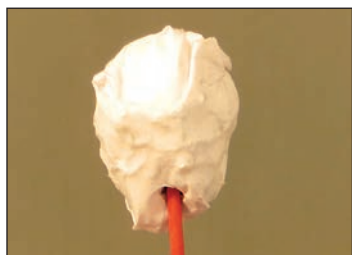


You will need

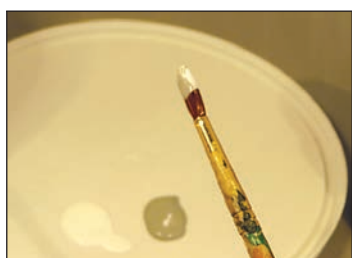
- Ruler
- Scissors
- Aluminium foil
- Plain copy paper
- Plastic tub for mixing
- White glue
- Round toothpick
- Acrylic paint: white and slate grey
- Paintbrush
- Plastic lid (to be used for paint palette)
- Styrofoam block



Step 8: Set nest (flat side down) on plastic lid to dry.



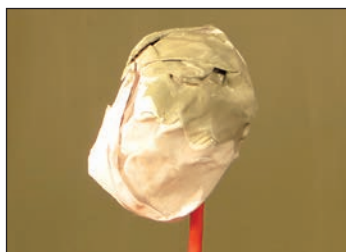
Step 9: Determine where you want the entrance. Use a round toothpick to create an opening. Do not push it all the way through. However, the toothpick needs to be firmly in the nest.



Step 10: Put a glob of white paint and a glob of slate grey paint on plastic lid. Dip your paint brush into each paint colour. There needs to be a lot of paint on your brush.

Step 11: On a scrap piece of paper, practice making a wavy line with the grey and white paint. Use a very light touch. You don't want the paint to mix the colours.

Once you are confident with your painting technique, try it on the wasp nest.



Step 12: I like to start painting from the back to the front, beginning at the top of the nest. Paint wavy lines in rows across the nest from the top to the bottom.

Step 13: Once the nest is painted, place the toothpick in a Styrofoam block and let it dry before carefully removing the toothpick.



Step 14: Hang your wasp nest! The best place to hang it is tucked up underneath the eaves of a roof. You could put it on your mini barn, shed, or even your doll's house. Just make sure not to bother the wasps!

Does donated house hide a fascinating history?



Sandra is excited to get a call from a museum with a doll's house on show and desperately wants to find out more about this little beauty

BY SANDRA HARDING

I always get childishly excited at the prospect of looking at a "new" doll's house and when the house is in a museum it just makes it that bit more special.

You can imagine the excitement level when I saw the photograph of this house sent to me by Emma, the duty manager at Farnham Museum in Surrey. Love at first sight springs to mind.

The house was donated in about 1980 and here is a question for you. Did you, or do you know who might have donated this gorgeousness to the museum? It would be nice to give this lovely cabinet house a little more history don't you think? Here is what the museum knows up to now, and a little



assumption on my part.

What isn't an assumption is the size, and it's a whopper! Including the stand it's 63" high x 41" across and 12" deep. The outside is a beautiful dark brown, varnished, and the front originally had a lock and key, broken long ago. Likewise the hinges at the side have been replaced, maybe a hundred years ago, but the original screw holes are still there. The front door is surface mounted and does not open.

This centre panel, including the two windows above and front door, opens independently and is hinged to the right hand door. It has had a recent repair as the hinge on the side of the door looks brand new. There are three rooms spanning the width of the house with a staircase in the middle. Across the front of each room there is a low wall of hand painted brick — this is very effective and would, of course, prevent any of the treasures inside from falling out. The lower floor wall appears to be missing. The roof and fake windows do not open.



How much of the inside is original I would not like to say. There appear to be corner fireplaces, which look untouched, and the bare wood on the walls on the lower and first floor also look original. There is a wallpaper effect on the top floor, which I think may have been added later. Maybe they are plain painted walls, with thin wood strips to create a 3D effect, which was done very carefully.

The furniture and accessories are probably mostly from early last century, although there are a couple of items that I think are as late as the 1970s. There are a few rather nice pieces of glassware, which could be German. One of the chairs has an odd chain fringe at the front, and there are several interesting paintings on the walls, possibly added later.

If you recognise this house or indeed, any of the items inside, then please do let the editor know. I really want to add some history to this lovely house for the museum. If I had to guess, then I think the house is mid to late Victorian, but that's just my guess.

Not only is the house worth a visit, the rest of the museum is too good to be missed. The museum is a listed Georgian townhouse, and it was founded as a museum in 1961 as a place to show off the wonderful and long history of the local area. It has an extensive collection of Arts & Crafts items from a wide variety of artists, and a large costume collection. There





is a Georgian room and, much to my surprise, a cap that was once owned and worn by Charles I in 1648.

The museum holds three major exhibitions a year, and they also host musical events, workshops, and artisan craft markets on a regular basis. There are craft events for children and a garden trail for them to follow around the large gardens. There is also a secret garden cafe at the weekends which converts into a bar for the evening.

For details on how to visit this lovely museum, and the doll's house cabinet, visit the website: museum@farnhammaltings.com

● Farnham Museum, 38 West Street, Farnham, Surrey, GU9 7DX. Tel: 01252 715094



Below: Inside the museum.



Add a miniature pond to your little garden

Auralea shows us how she created a 1/24th scale pond for her cottage scene, adding water fishes and greenery along the way

BY AURALEA KRIEGER

This month we will be working on the pond for the Nutcote cottage kit. If you have been following along I have been sharing how I made this kit my own since issue 190.

In our last issue I showed you how to sculpt with Paperclay and paint once dry. I used the same paint for the stone wall around this pond as I did the garden beds last issue.

When I sculpted this pond, I did it in two layers using wood glue in-between. I adhered it to the board with the same glue. This is very important because Paperclay shrinks while drying!

You will need

- Creative Paperclay
- Clay sculpting tools
- Wood glue
- Resin product for 'water'
- Toothpick
- Paint brush
- Paints - brown, brand, dark terracotta, orange, white
- Various greens - green landscaping foam, tiny aquarium plants, and other floral greens
- Tacky glue
- Tweezers



Step 1. Paint the base of your pond in the colour of your choice. I went with a dark brown swirled over my dark blue/green base. Be sure to add this colour to the waterfall area as well. Constant water flow would make it grimy. Let the paint dry. Unfortunately my base started to crack along with the resin as it cured so always test your products



first! I just reapplied in all the cracks to try and save it. No detailed instructions came with the product so I may have applied it too thick.



Step 2. Gather some greens and rocks for your pond interior. I had a few cracks in my pond wall and filled them with some of the greens using tacky glue.



Step 3. Glue all your components in to your liking. Use tweezers for this! Let the glue dry.



Step 4. I didn't want to sculpt twelfth scale fish so I opted to paint them. I used a bright orange and a dark terracotta paint. Instead of my brush I used a toothpick and scooped up a blob, put it down and pulled away with the toothpick to make the tail. Practice what method works for you before painting in the pond.



Step 5. I also dotted a little white for the fishes head using a toothpick.

Step 6. I made a few darker fish as well. You can blend the two colours together and add some shadowing on your fish if you like, but at this small scale I didn't feel it was needed.

Step 7. Now let everything dry. I jumped the gun, so my tacky glue bled in the 'water' treatment I used. I had to add more greens to cover it just in case. So please let everything dry for less fixes.

Step 8. I had resin on hand and used it for my 'water'. But there are lots of options for this effect. You can use a resin mix (but it does tend to bubble so you may need to lift and drop your pond on a hard surface to get the stubborn bubbles out). Other diorama specialists offer kits and products that will work. Research on Google. There are a lot of great video tutorials out there!



Step 9. I poured in the product and let it set for a few hours then made some textures with a toothpick in the water-fall area, added more product and did it again after a few hours. Pour a little over your waterfall area too.



Step 10. I let it dry overnight and, in that same area I had textured, I was able to pull some clumps up with a toothpick and place them in the water fall area.

Step 11. Then I poured a little more product over them and let it flow into the pond. Then, after a few hours, I textured it a little.

Step 12. Another option for the water-fall area is to use a glue/bonding agent that is clear with a jelly-like texture. There are a few out there but I have forgotten what they are called. I got one from the DIY store years ago. If you are familiar please write in and I can share in our next issue.

Step 13. If you plan on adding lily pads, do this after your last pond application sets for a few hours. Place with tweezers and tap in. Don't forget to add a frog in there somewhere!

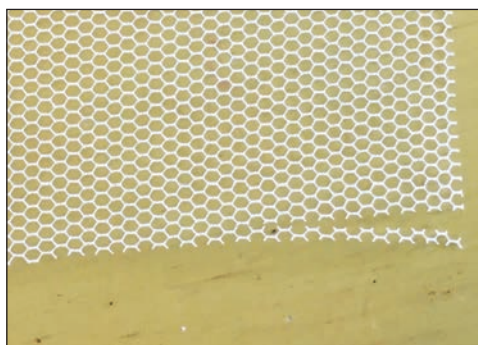


Make a rustic mini wreath for any season

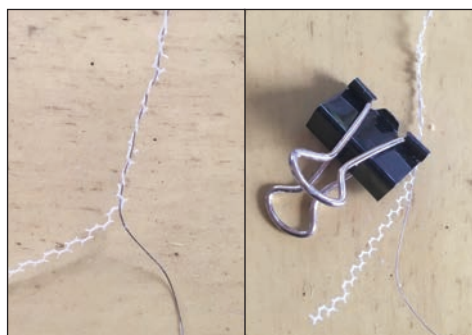
Make a rustic wreath that looks realistic with fine details. Develop your wreath for any season by following along this simple tutorial with Shannon May

BY SHANNON MAY

This tutorial is a great one for an easy project, especially suitable for a rustic, woodland or autumnal scene. I discovered how to make wreaths from an online tutorial many years ago and it is a fantastic way to get reasonably realistic twigs easily. You don't need many supplies and you can use whatever you have on hand. Check out sites such as Pinterest for some great wreath ideas.



Step 1: Cut some very thin strips of your tulle, as shown in the photo. You will need a length of about 20" of wire, or more if desired for a larger/fuller wreath. Dip one end of the wire into glue and attach the end of the tulle strip. Allow to dry.



Step 2: Coat length of wire in glue then wind the strip of tulle firmly around the wire. Don't pull too hard or it might break. It doesn't have to be neat or perfect. Some bare lengths of wire will add interest and variety. I found fold-back clips useful for holding the tulle while the glue dried.

TOPTIP

- You don't have to fill every empty space or gap. Stick with odd numbers of each design element (the flowers and leaves).
- A design does not have to be symmetrical nor highly detailed.



Step 3: Cut the remaining wire into lengths between about 3" and 10". Starting with the longer piece, make a loop the desired size (mine is about 1.25 in diameter) then wind the free end around the loop until the whole

You will need

- Fine wire (such as jewellery or fuse wire)
- Tulle
- Tacky glue
- Paints - grey/brown, white, black for wreath wire
- Paper flower and leaf shapes
- Watercolour paints, pencils or alcohol markers as desired for flowers and leaves
- No-hole beads
- Mini foliage or model railway landscape materials
- Wire cutters
- Scissors
- Paint brush
- Ball stylus tool
- Mouse pad or foam sheet

length of wire is wrapped around the loop. Again, don't be neat. If you bend the starting loop, you can reshape later.

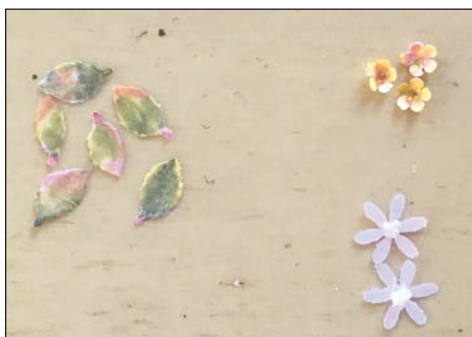


Step 4: Taking other lengths of wire, continue wrapping the loop to build up your wreath until you have the desired form. Wrap loosely. For a minimalist wreath, you may just wish to use a few pieces of wire.

If you are going for a very full wreath, continue wrapping with many lengths of wire. The ends of each length of wire should poke out away from the wreath. Check the shape of your wreath (and remember it doesn't have to be round) and ensure it is flat enough on the back to sit neatly against your miniature wall or door.



Step 5: When you are happy with the size and shape, paint the wreath a greyish brown, then dry brush with some lighter and darker shades of grey-brown to create variations. If you are making a vintage Christmas or Valentine's wreath, white or pastels are nice.



Step 6: Using your chosen medium, colour your flowers and leaves (I used alcohol ink markers). I like to use multiple colours per flower/leaf to create some variety as naturally occurs in nature. My flowers and leaves were pre-punched and I re-cut some of the leaves to make them smaller. Shape the flowers using the ball stylus tool on top of your foam or mouse pad, gently pushing down in the flower centre I glued a tiny no-hole bead to the centre of each little yellow flower. The larger daisies have a small amount of model railway floral foam glued to the centre.



Step 7: I have a ribbon of florist moss from the local craft store. It is similar to flocked wire and can be teased and pulled apart. I used some of this on my wreath, attaching tiny pieces and strands to build up the 'base' and focal point for my design, again wrapping loosely around the wreath.



Step 8: Start gluing your flowers and leaves to the wreath. I like to start with a few leaves on the outer edges of my main focal point, adding the flowers and more leaves until happy with the design.

Step 9: You can attach a ribbon or string to hang your wreath, or as additional decoration.

See more of Shannon's work at redcottage-miniatures.com.

“You don't need many supplies and you can use whatever you have on hand.”



Dress your doll in a glamorous coat

Dana takes some jazzy fabric as the starting point for dressing her dowager named Marquette in a stunning outfit with matching hat

BY DANA

This screen-printed cotton material, lends itself to the jazzy era and is very simple to work with. You can find a duplicate look by typing Hoffman Fabrics into Google search.

Step 1. Paint your doll shoes with black matt nail polish for a faux suede look. Let the shoes dry.

Step 2. Assemble your doll and put it on a doll stand. Keep the doll thin, so the coat hangs loosely.

You will need

- Doll
- Doll stand
- Assembly materials
- Dressing material
- Aleene's Original Tacky Glue
- Glue syringe
- Zap-A-Gap gel Super glue
- Pins
- Corsage pins
- Tweezers
- Scissors
- Large knitting needle
- Trims and decoration
- Pleater
- Feathers
- Viscose
- Jewellery findings and chain for purse
- Needle and black thread
- Black matt nail polish

Step 3. Make a tight slip to cover the armature, by cutting a small rectangle out of the batiste.

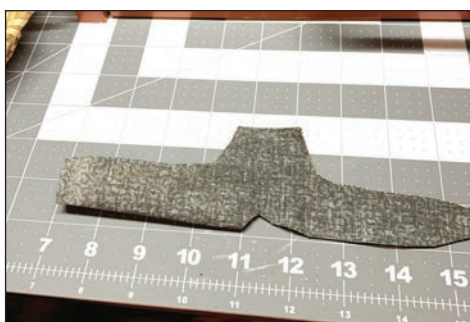
Step 4. Turn the very bottom edge (of the rectangle) under and glue to the wrong side. Then join the side edges forming a tube. Slide on the doll and tie off.

Underskirt



Step 5. Glue a pretty piece of wide black lace around the doll for a dress bottom. Only the very bottom edge will show under the coat.

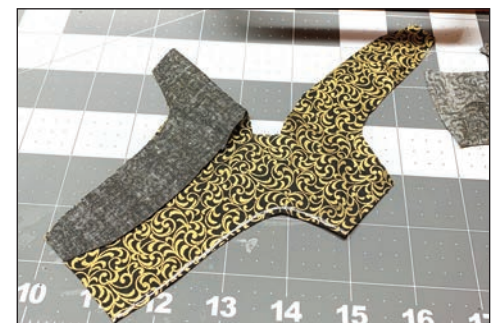
Coat



Step 6. Next, lay the coat pattern on



the pretty gold printed material. Make sure and note the FOLD line on the pattern.



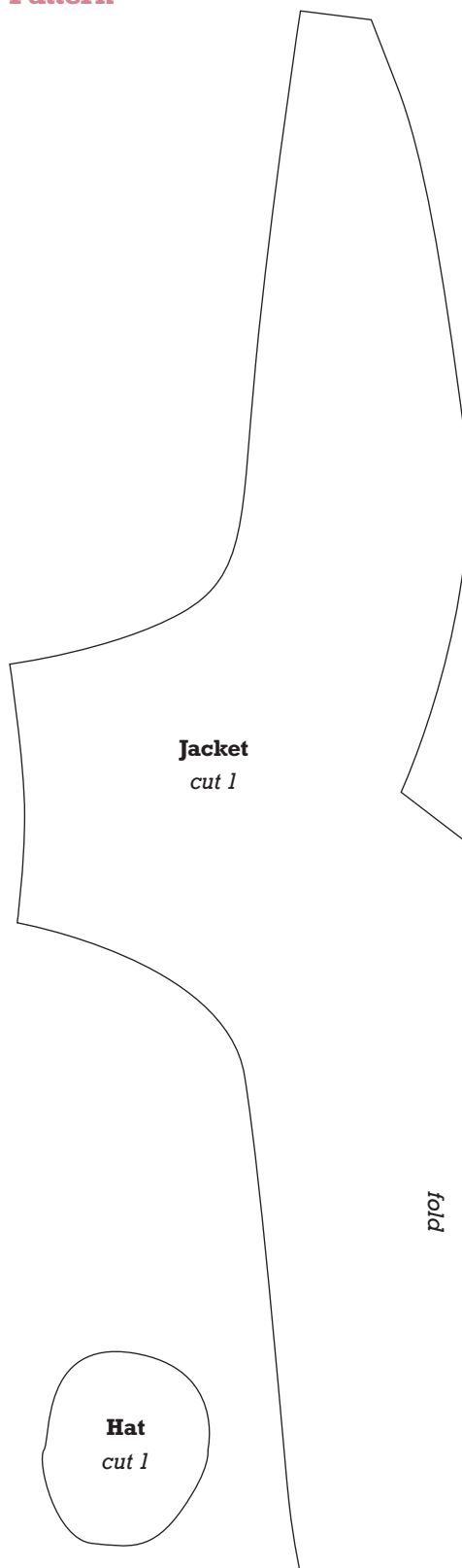
Step 7. Fold the coat piece with right sides together

Step 8. Glue a seam from the hem to the cuff.



Step 9. Insert a large knitting needle into the coat sleeve. Flat iron the top to give the sleeve a nice rounded shape.

Pattern



Step 10. Put the coat on the doll and insert the arms (glue) into the torso. I painted the hands black to simulate gloves.

Step 11. Glue several chenille strip(s) around her neck as shown for a faux fur collar.

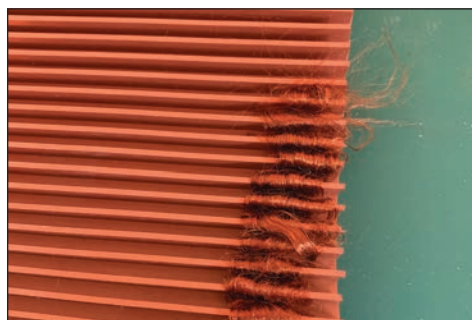
Step 12. Glue a black braid trim down the front of the doll and around the bottom of her coat for pretty decoration.



Step 13. Now glue some chenille strips around her coat cuffs.

Step 14. Insert pins into the arms/sleeves to help drape and shape the coat.

Wigging



Step 15. Lay lightly misted viscose into a D. Anne Ruff pleater (1" size). Pleat the hair. Lightly blow dry and allow to cool.



Step 16. Pop out the waved hair and cut into small bits and glue to her head.

Hat



Step 17. Cut out a nickel size circle for a hat from black material. Glue on top of her head.

Step 18. Cut out a small rectangle strip of the (coat) material. Turn the top and the bottom edge to the middle on the wrong side and glue.

Step 19. Glue this material band around the base of the hat.

Step 20. Glue on a few small feathers to cover the band joint.

Decoration

Add a pretty gold buckle or jewelry finding to the shoes. Make a purse by gathering a rectangle, gluing on a jewellery finding and a bit of chain. Then put purse into her hand.

Find a beautiful pewter flower (mine is from Mari Smith-Welch) and glue on fur collar for focal point.

That is it! She is now dressed and ready for her fancy date.

Give plain furniture the decoupage treatment

June takes simple white wood furniture and shows how you can transform it into stylish pieces with the clever addition of wallpaper

BY JUNE SPRIGG TOOLEY

This is such a great way to turn a basic piece of miniature furniture into something really special.



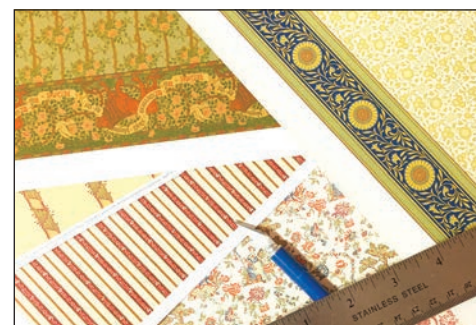
Step 1. Choose furniture with large surfaces and sand it well with fine or very fine grit sanding sponges, which are easier to use.



Step 2. Paint with chalk paint, dry, sand and repeat. Keep your paint bottle upside down so it's always ready to flow easily. Use a plastic lid for paint and put a little water in the rim to mix for proper consistency.



Step 3. Apply crème wax with a soft brush. Use a small brush or cotton swab to clean excess wax. When it is dry, buff it smooth with a microfibre cloth.



Step 4. Choose your papers, measure carefully, and cut with a knife on a cutting mat. Make sure the pieces fit before you glue them on. For curved areas, use small scissors and trace the shape.

You will need

- Unfinished furniture
- Doll's house wallpapers
- Chalk paint
- Creme wax finish
- Wallpaper paste
- Aleene's Fast Grab Tacky Glue
- ModPodge matte finish
- Paper lace edging, cord, small trims (optional)
- Sandpaper or sponge sanders
- Foam brush and assorted bristle brushes
- Small, sharp scissors
- Cutting knife
- Cutting mat
- Metal ruler
- Cotton swabs
- Small microwavable dish
- Microfibre cloth



Step 7. If you make an 'oops', call it a 'design opportunity' instead. Glue on some trim, like paper lace and pretend like you planned it all along!

Step 9. Who doesn't love a surprise? Go the extra mile – paper the inside of a cabinet door, the back, the bottom, the underside of a bench seat.



Step 5. For gluing areas that are small or hard to get to, use a cotton swab to apply a light coat of Aleene's Fast Grab Tacky Glue. Keep your glue bottle upside down so it's always easy to squeeze out.



Step 8. Go wild if you like! This settle has seven different patterns.



Step 10. When all is dry, brush on a light coat of ModPodge matte finish.



Step 6. For larger surfaces, use doll's house wallpaper paste. Warm up a little bit in the microwave for about 10 seconds at a time until it is liquid and easy to spread with a foam brush or a stiff bristle brush.



Step 11. Take the train to 'enough' and then get off two stops later! Add paper lace, cord, tassels, buttons and other trim if you like. What better place to indulge in whimsy than our miniature world.



Take a tour of Karen's Crafter's Retreat

Miniaturist Karen Hritz made a crafter's dream come true in twelfth scale but the apparently seamless project was not without its challenges

BY DEB WEISSLER

Karen Hritz was deep in the throes of creating her own doll's house when she got side-tracked.

She suddenly decided that what her Big House project needed was a craft workshop in the garden.

So combining a kit and her own handmade components Karen started to design her Crafter's Retreat to reflect everything she loved about crafting.

As a child, Karen loved to draw house plans, so it was only natural to start with a sheet of graph paper. "I started out thinking it would just be a quilter's workroom on just one floor, only revising the kit by adding a sliding glass door and a screened porch. But I always wanted to create a miniaturist's workshop so I added the carriage house-style addition under the house." The design morphed from there.

By combining wood, fabric, wall-paper, window screening, chipboard, paper for flowers and plants, linen for wicker, and wiring for lights, Karen has created an ideal setting for any die-



hard quilter and crafter to escape into. With a large skylight that floods the sewing room with light, and a workshop filled with power and hand tools, its occupant can move seamlessly from one project to the next. Is that a tiny barn under construction? When

it's time to take a well deserved break, the screened porch offers calm repose on Karen's handwoven wicker furniture. Ah, some tea please!

What appears to be an effortless project was not without its challenges. "The hardest part was deciding what to use as roofing material," Karen explains. I wanted slate but had to figure

Above: Miniature artist Karen Hritz showing us her amazing mini quilt.

Above right: A doll's house is being assembled in the workshop.

Above far right: The quilting room has many work spaces.

Right: A closer look at some work table tools in the workshop.

Far right: A handmade shop-vac keeps the work room tidy.



“With a large skylight that floods the sewing room with light, and a workshop filled with power and hand tools, its occupant can move seamlessly from one project to the next.”





quilts on display, as well as handmade window valances Karen crafted using vintage hankies.

Karen's needlework proficiency comes from years teaching home economic classes in high school and sewing classes in local fabric shops.

Having enjoyed a homemade Barbie house when she was a kid, she dreamed of one day making a doll's house for her daughters. When she had two sons instead, she decided to make one for herself! To date she has finished nine houses in twelfth scale and one kit in 1/144th scale.

Not content with just the structures, she has taught herself to make furniture, either from kits or scratch-built. All of these skill sets have added to her confidence to try increasingly more complex designs and projects. Now that she is retired, Karen can devote herself full time to her hobbies.

Karen loves the entire creative process; the challenge of making a miniature space or item look like a life-sized room or object when photographed. One look at her Crafter's Retreat and there's no doubt Karen is well on her way to mastering that challenge. We look forward to seeing her finished Big House in the future!

Left: There are lots of fun detail in this crafter's room.

Below: The screened porch is a peaceful place to relax between projects.

“There are more than 12 handmade, hand-pieced quilts on display.”

out the best way to make it. I settled on chipboard I coated with filler, cut into squares, and painted. I finished the roof off with colour highlights and 'moss'."

In the sewing room the miniature stash cabinet holds bolts of fabric, boxes of colour sorted quilting quarters, and four tiny quilts. There are more than 12 handmade, hand-pieced



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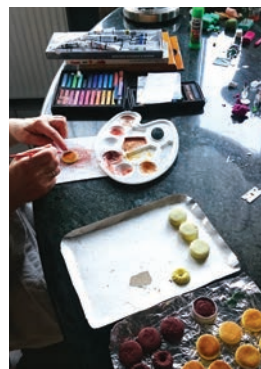
WE CHAT WITH IZABELA KONONOWICZ

How long have you been making miniatures Izabela? I've been a collector for 30 years. Now I've inspired my husband and he builds our houses and I decorate and arrange them. Creating miniatures is our passion.

Where do you create? My miniatures are all over the whole house. The main place is our old room, where we used to play billiards. The room has changed into my world, the world of miniature houses and dolls. However, I work mostly in the kitchen where there is a lot of space. I sit comfortably at a large table, arranging my rooms and playing with modelling clay. My husband also has his own workshop which our eldest daughter calls the 'DIY Zone'.

Do you create at certain times? No, because I'm not working professionally anymore and now I have plenty of free time to spend on creating my miniatures. I had a bone marrow transplant, with a complete remission of cancer, hence I have free time in abundance.

Do you keep your workspace private? It is our private space but of course friends often look in and admire our work. Our daughter, Paulinka, has



a cat named Rysia who peeks through the windows to our houses and likes to walk along the miniature streets.

What makes your space for creating miniatures so special? I love my miniature art form. It is my life companion and my saviour. Thanks to minis, I can forget about the problems of everyday life and disease. It lets me create with my husband and spend free moments together. Our daughters, Weronika and Paulinka, son-in-law Michał and boy-friend of younger daughter, Paweł, have also got involved in our miniature world. They help us run an Etsy shop and prepare for shows. Today I can say that I've inspired my family with all my passion.

Name one thing that is forbidden in your workspace. Our workspace doesn't have defined rules. It is a warm, calm, family atmosphere where everyone can focus on their task.

What would be your dream workspace be? It is in my house, so I don't want any other. Everything that gives me happiness is around me and I appreciate this treasure with all my heart every single day. But my biggest dream, related to miniatures, is to have an exhibition of our work.



● 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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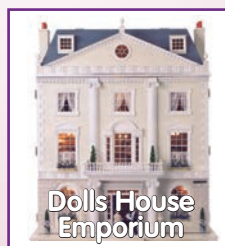
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