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small details

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welcome

The gorgeous drapes are open to the promise of a new day. Morning sunlight filters through

the windows casting soft shadows over the unmade bed. The romantic French chateau is the perfect place to relax in at the start of the New Year.

Ah, if only. But that's the beauty of miniatures, creating scenes that allow us to escape - whether it be warmer climes or sumptuous rooms, or both.

Chloe Fletcher wanted to create a "soft and dreamy" room and she's certainly done that. The boudoir featured on our cover draws you in and invites you to dream.

When you see wonderful creations like this it's easy to imagine that they've been made by an artist working in a huge well-equipped studio, far removed from the restrictions of everyday life that most of us have to contend with.

But that's why we love to talk to the artists to discover the reality. Chloe told us she works on a desk "crammed in the corner of our living room between the fireplace and the TV." Her storage area includes "the top of the fridge and half of a wardrobe".

She also confided: "I learned to upholster the way I learn most things, I just have a go and learn from my many, many failures." Lessons there for all of us as we head into the promise of a fresh New Year.

Lots of projects inside this issue, from lovely little calendars to put together to a fireplace made from egg cartons. So what are you waiting for, have a go and have fun failing.



Richard.

email: richard@ashdown.co.uk

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Quote of the month:

"Most people would succeed in small things if they were not troubled with great ambitions"

Henry Wadsworth Longfellow

HOUSE HUNT

Find the little house hidden inside.
 Last issue it appeared on page 33.



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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.

Alma's exquisite food is inspired by her travels

Almaira de Jonge, known as Alma, creates some of the most realistic food that our mini world has seen and continues to create stunning pieces

BY JOAN MCKENZIE

As a child Alma de Jonge did not have a doll's house. She was far more interested in toys, like robots, guns and remote-control cars. But that all changed nearly ten years ago when she first learned about polymer clay from her sister who was using the material to create souvenirs. One night she and her husband came upon a tutorial on how to make miniature food from Fimo.

He noticed Alma's strong interest so he offered to get her all of the equipment she would need to experiment with this medium. After completing some life size items, she kept decreasing in size, going smaller and smaller until she settled on twelfth scale miniatures.

At first it was only a fun hobby. She posted some of her creations on her Facebook account. Her followers gave her honest assessments and convinced her to start selling her miniatures. The first order she sold was a miniature knife set that was a custom request.

Alma was born in the Philippines but when she married a Dutch man she moved to the Netherlands. It is there she has developed a reputation as one of the world's leading creators of doll's house food.

She has been back to Manila for a short holiday and took a few of her miniatures to show to her family. They were all enthusiastically impressed.



They couldn't believe that Alma had taught herself to make such tiny and realistic things. Her husband and her mother-in-law are also very proud of her creations.

She made a miniature kitchen starting with a very basic inexpensive kitchen counter. Little by little she filled the kitchen with everything one could possibly want. This included spices, candies, dish washing soap, and anything else that exists in a real life kitchen.

I remember watching it begin and I was so excited as she added one item after another. A few years back she made a gingerbread house that to this day is still a cherished part of my collection.

When Alma was living in the Philippines she enjoyed watching "The Amazing Race", travel and cooking shows. Watching these select programs made her feel as if she was travelling as well. She told herself that one day she would explore all of Europe. So far, she has travelled to 15 different countries. She loves going to historical places to learn about their culture. Eat-

“Many of her miniatures are based on her own baked goods that she used to sell.”



ing different cuisines gives her ideas and inspiration to create miniature food pieces.

Before she got involved with Fimo she used to bake and sell homemade cakes and pastries. Many of her miniatures are based on her own baked goods. Selling miniatures is not a full-time job for her. She makes orders when someone has a request but when things slow down she is happy as well because she is in love with gardening and plants of all kinds.

Alma has a lot of interests. She has two potted yucca plants inside her home that she has been nurturing for almost nine years. They will soon reach her ceiling. She also collects tropical plants — Calathea and Monstera plants are two of her favourites.

Since she started making miniatures, she rarely uses her baking utensils. Her inspirations are often the real-life delicious cakes and pastries that she wants to bake but instead she opts for creating these using polymer clay and still feels a sense of accomplishment.

Because Alma does not have an active shop with any ready-made miniatures, except the samples that she makes for her own entertainment, all of her miniatures are made to order. Sometimes she does feel stress when there are too many orders at once. It's difficult for a customer to hear that she has two months' worth of orders ahead of her. But in the end, it is always



Top left: Amazingly realistic spring rolls with a mug holding a mint plant.

Above: A row of realistic spice jars fill the shelves in Alma's beautifully made miniature kitchen. Every food artist needs a space like this to present their finely detailed works of art. Cutting boards and a bowl of lemons complete the scene.

Left: Pink cupcake with a yummy chocolate surprise at the bottom.

rewarding to receive an email from her customers saying how happy they are with their items. I know I have always been elated when she makes something for me. As anyone can see from the pictures in this feature, Alma's work is worth waiting for..

Alma is always thinking about what

else she can contribute to this world. She has had long thick hair since high school but never thought of donating it until a few years ago. One day she realised that she could continue to grow it long for charity. There are multiple organisations who take donated hair and make wigs for children with



“She has had long thick hair since high school but never thought of donating it until a few years ago.”





Above left: Every miniature work of art that Alma makes is full of detail.

Far left: This lavender naked cake is pure perfection.

Left: Bags of twelfth scale pasta are lined up on the counter with jars of tomato sauce.

Top: A sweet display of bunny treats.

Top centre: Bread and jam.

Above left: These tiny gingerbread houses with delicate detailing will delight the little ones.

Above right: A pan of Korean food complete with chop sticks and a spoon.



Above: A beautifully made twelfth scale unicorn cake complete with a colourful rainbow.

Left: A lemon tart with whipped meringue on top.

cancer or for people who cannot afford to buy a wig for themselves. Once her hair had grown past her waist, she decided this was enough, so she asked the hairdresser to cut it off in the correct manner to donate properly. She gave up 16 inches for that first donation and realised she can and will do the same thing every two years.

This is not as simple as it sounds. When your hair is that long it tangles easier so there is more maintenance. And the weight of it on her head during summertime is cumbersome. But once Alma commits to something it becomes part of her plan.

Her generosity is extraordinary, as is her miniature talent. She's a lovely woman who is very kind and accommodating. If you are just discovering her for the first time through this feature story congratulations! You have just met one of the best of the best in our miniature world.

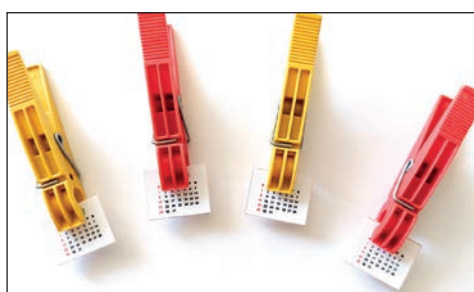
Make a bright start with calendar for New Year

If you enjoyed Margarita's autumn recipe books in issue 356 then you'll love the calendars she's created for us to celebrate the start of a New Year

BY MARGARITA ATANASOVA



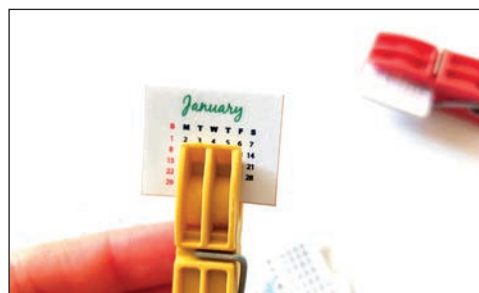
Step 1. Cut out all sheets of the calendars into individual pages from the Cutouts on P35.



Step 4. Do the same for all calendars' pages. You will have four individual stacks of pages. Leave them to dry for a while.



Step 7. Glue the calendar pads to their respective cover.



Step 2. Stack them together by months and colour. Use a clothes peg to secure them in place.



Step 5. Glue the covers to a card stock paper.



Step 8. Press with fingers gently.



Step 3. Apply glue on the top side. Use craft glue for paper. Tap with your fingertip to apply the glue evenly.



Step 6. Cut them out.



ABOUT THE MAKER:

Margarita Atanasova
"I live in Plovdiv, Bulgaria, with my husband and baby. I have a PhD in Computer Science and 10 years of work experience as a web and graphic designer. I left my job in a director's role to follow my dream of being an independent miniature artist with my own Etsy business."
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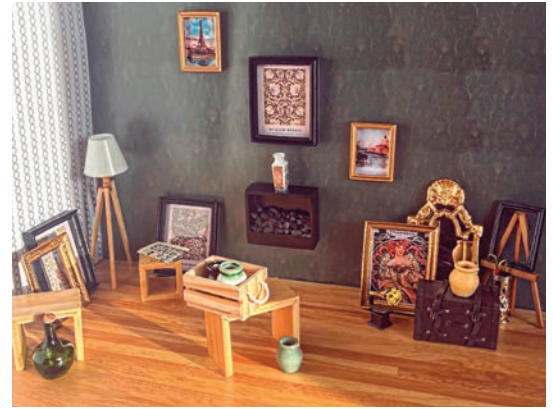
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Victorian illusions turn paper into wood

Become entranced by a range of Victorian furniture from Erzsébet Bodzás as she takes on a new challenge and shows what can be achieved with card

BY SADIE BROWN

Creating beautiful Victorian furniture is an exciting project for IGMA Fellow and familiar name in the miniatures world, Erzsébet Bodzás, but she is already producing magnificent works of twelfth scale art to rival fellow artisans with many years of experience in making finely crafted pieces from an era famed for its ornate design.

"I made some rustic furniture in the past few years, mostly sideboards, but never with opening drawers and doors," says Erzsébet. "The Victorian style is a new favourite with its elaborate but not too heavy details. I wasn't so sure about the doors and drawers, since I thought I wasn't ready for them."

After asking fans of her work on social media if they would like to see furniture which featured these functional, working elements, the overwhelming response was yes!

This sparked a journey which has seen Erzsébet create pieces including a stunning piano with working lid, lifting to reveal the keys below, and an incredible secretary desk. Inspired by the 19th century designs of William S. Wootton and the incredible Wootton desk, the latter is a piece which took her three weeks to complete.

What may surprise readers, however, and makes Erzsébet's furniture all the more remarkable, is that she uses materials such as cardboard to create these evocative miniature masterpieces.

"I know a lot of people like wood furniture," she admits. "But for me it doesn't matter if they're made from wood or not, the point is to make them look like wood. I'm an illusionist, I create food from polymer clay, ceramic bowls from vacuum formed plastic and wood furniture from paper. And they all look real.

"Wood is a great material, but like everything else it has its own limits. I can get better results with cardboards and other papers. They can be thinner, for example. But I use wood, too, when I need a very stable base, for turned parts or when I need to sand something. Cardboard could be sanded with a very fine sandpaper, but not so well as wood."

Erzsébet takes time to carefully plan each aspect of her furniture digitally, finding it essential in helping to iron out any bumps in the road before she begins work. "I hate cutting," she admits, pleased that this is no longer a task she has to

endure, thanks to an inexpensive laser cutter which enables her to take the strain out of this previously time intensive aspect. Instead, Erzsébet is able to concentrate on the intricacy of the detail which she manages to incorporate into her furniture. It's this level of detail which instantly grabs your attention and Erzsébet is more than happy to share a few of the secrets behind her incredible illusionist art.

"Usually I use polymer clay for the fine details, shaping it before or after baking," she explains. "If you print a pattern to paper, then place it with the printed surface down onto a polymer clay sheet, the ink will transfer onto the clay. It's very useful in both cases. Then the right painting transforms the clay into wood. For the very fine and repetitive carving I use my engraving machine. For some details I use pieces from my very big collection of nail decorations. It's unbelievable how many useful goods I have found in nail art stores."

In addition to the laser cutter and engraving machine, there are many other tools which Erzsébet has discovered invaluable along the way. "My lathe provides me with legs, columns and other turned parts," she says. "I regularly use my Dremel, mostly for drilling holes. And there is one of my new favourites, the 3D printer. I use it for making difficult shapes, like the lid of the piano, and for some bases I cover with cardboard. It's also capable





Top: Inspired by the famous Wootton desk, this piece has 40 individually made drawers.

Above: The desk showing all the amazing details inside.

Right: Erzsébet's piano features intricate Victorian detailing.

of making me other tools, templates for bending or jigs for assembling parts. The printed parts are rarely visible, and when they are, only after thorough sanding and painting, so they are not recognisable at all."

Erzsébet believes that modern technology like the 3D printer, which is quickly growing in popularity with miniaturists, is simply one of the power tools of the 21st century and has an extremely valid place in the world of miniatures. "They give me the oppor-





Far left: Victorian splendor.

Left: Erzsébet's beautiful twelfth scale vitrine. She is turning the page to new ideas.



tunity to have more time for doing what I love the most. There is still a lot of creativity behind every piece and all of them are unique pieces of art."

Erzsébet's piano, with the working lid, quite literally provides the key to miniature perfection. Looking at her tiny piano keys you'd easily believe they were much more complex to create than the reality behind their amazing design. "They look like individual keys, but they are really not," she tells me. The white keys are made using two partially cut strips of paper which, when brought together and stuck to their wooden base perfectly resemble the genuine article. The black keys are also extremely well thought out, and Erzsébet has ensured they're accurately raised above the level of the other keys through the use of thick card which was

cut before being painted.

Among her most recently completed pieces lies an exquisitely crafted vitrine, a display cabinet with an ornate handle and featuring a drawer in the base. The shelves are filled to the rafters, overflowing with a selection of beautiful hand-crafted books which alone took Erzsébet a full day to complete.

With a folder crammed full of pictures to inspire further new Victorian designs, Erzsébet would love to have the time to create all her ideas and in her immediate future there are certainly plenty of things just waiting to unfold on her worktable, including a selection of sideboards, a vanity table and a cradle. "I choose the most challenging ones just to push my boundaries. I still have to find ways to

make better hardware for the pieces and I have to gain experiences with upholstery, too," she muses, leaving you wondering just where there could possibly be room for improvement in these already accomplished works.

However, these gems are simply the precursor to Erzsébet's ambition of bringing small scale to a wider audience through the medium of what she describes as her big dream of creating 3D paintings, a project she's already started work on and which must see her creative space busier than ever. "My secret wish is to give miniature art to those who are not interested in doll's houses or room boxes but could appreciate quality mixed media artworks."

Taking into account just how far Erzsébet has come with her Victorian furniture in a relatively short period of time, it seems doubtful that she will have any problems making that wish come true!

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Still Crumpled after a

Doll artist Judith Laird, of Crumpled and Rumpled, chats about how she started making the characters that are so instantly recognisable to collectors

BY JOAN MCKENZIE

When Judith Laird was seven months into her first pregnancy with her daughter Rebecca, she first came into contact with the miniature world. Judith was a graphic designer at that time. One morning she had finished her work earlier than normal, so she headed into town to pass some time and came upon Jennifer's of Walsall doll's house and craft shop (the store is now closed, but Jennifer's still trade online).

The far end of the shop was dedicat-

ed to all things miniature. Judith found that she was absolutely mesmerised while discovering all the tiny little objects that looked exactly like life-sized fixtures, furnishings, and decorations. Soon after this encounter, she and her mother attended their first miniature show in Birmingham — Miniatura. Judith remembers fondly that her late mother collected and created many miniature pieces for her own very large doll's house collection.

Eventually Judith purchased her

first doll's house which she still has not finished furnishing. She had originally planned this house to be a haberdashery which would require quite a few customers. This was 30 years ago, when it seemed one could only find the expensive porcelain dolls who all looked exactly alike. Judith wanted dolls with their own character shining through. So she decided to experiment with creating miniature dolls using polymer clay, a toothpick, and dental instruments. These are the tools that



all these years

she still prefers to achieve her miniature objectives.

In Judith's opinion, her first creations were dreadful and promptly found themselves in the bin. But with perseverance and a great deal of practice, eventually she created her first character doll which resembled something like an actual human figure. Judith then became obsessed with making miniature character figures with unique personalities.

At the same time, her neighbour, Annette Shaw, also became interested in all things miniature. Annette was particularly fond of hats and eventually became known as "The Little Hatter". They soon decided between themselves to show their creations at Min-

iatura at the NEC and to their surprise, they both did exceptionally well selling their creations.

Their collaborative efforts inspired a new adventure of creating and selling to the wonderful world of miniature collectors under the name that seemed to sum up their characters: Crumpled and Rumples.

Annette and Judith began travelling together to every possible venue around the country wherever there was a miniature show! In recent years they made the decision to attend the Kensington Dollhouse Festival just twice yearly as the travelling has become too strenuous. They each opened Etsy shops once their names became recognisable, which eased





year, her work also caught the eyes of multiple new overseas customers.

Judith enthusiastically believes that showcasing any artisan's work online, while allowing sales and commissions will continue to be a viable method in the future for miniature collectors. Judith and I agree that there is nothing quite as exciting as the atmosphere that a true miniature show creates.

For my own part I love the fascinating characters she creates. The grandfather, pictured here, in his brown cardigan with a whiskey glass at his side, is one of my most cherished miniature characters within my own doll's house! I'm so glad Judith popped into that shop all those years ago.

them out of the need to attend so many different venues.

Since the worldwide pandemic descended upon us, these last 18 months have been terribly stressful and sad for so many people. Judith was grateful to find that she has remained very busy with increasing demand for her commission work. When the Kensington Dollhouse Festival moved to online last



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Happy New Year

The Miniatura Shows in 2022 had such a wonderful atmosphere. Thank you to everyone who attended and really made it come alive. There was a real sense that we are seeing the green shoots of something amazing happening.

So let's do that again in 2023!



Work by Small Scale Fiddlers Club - Photo by Rob Tysall

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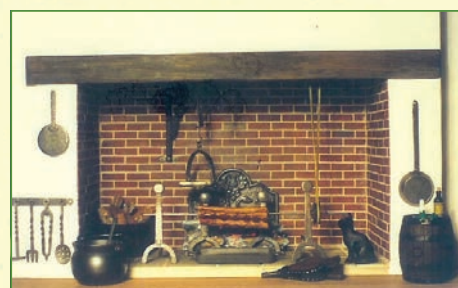
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Doll's house day returns with wonder and magic

Sandra drops in at the Curtis Museum's doll's house day and finds the volunteers' efforts are well rewarded with hundreds of visitors through the doors, including many children

BY SANDRA HARDING

Little did I know when I reported on the Bibby doll's house at The Curtis Museum in Hampshire that I would end up telling you about eight more houses.

It's a long and fascinating story going back to 2016 when museum volunteers Caroline Taylor and Jane Hurst were chatting about the Bibby house. As a result of that chat, and Caroline's dolls house hobby, the idea of a doll's house day was born.

The Toy Shop in Alton (now sadly closed) sponsored them for flyers, loaned them several houses, and even sponsored the town crier for the day. It was a great success, so they put on another day in 2017 with Caroline's husband John making three houses for the show, to replace those from The Toy Shop.

By now they realised that the idea



Christine, Caroline and Pat.

was successful so decided to do it every year. They had also been introduced to a local club, and thought it would add even more fun to include them in the day. The North East Hants Miniature Group were more than happy to participate and they joined in for two successful years before Covid slowed us all down.

But planning got into full swing last year with Caroline was writing lists of



what to do, and when to do it. The doll's houses were taken out of her loft, much to John's delight, and they even managed to get another one from a charity shop.

Another house was donated and, of course, they had a doll's house for the children to play with already in the museum. The houses were filled with furniture and signs made saying 'please play with me' — such a nice change from 'do not touch'.

The doll's house group set up a fabulous display of their own work along with an overflowing sales table of lovely things to buy. In another area, Caroline and the volunteers had a sales table of donated and pre-loved items, which all went surprisingly quickly.

Linda was showing a collection of her fine embroidery and crochet in miniature, and also displaying her skill while she worked. Another talented miniature maker, Mandie, had some of her wonderful miniatures on display, and hopefully you will be seeing her work another day in DHW. Mandie's work attracted attention from some serious dollshousers during the day, especially Debbie from Grayshott.

As soon as the doors were opened the museum seemed to me to be filled with children of all ages. What made it so special is that this museum is full of twists and turns and unexpected places, and the houses were all placed so cleverly, that there was a surprise around every corner – brilliant.



The Bibby House.



Eliza.



Elsie and Thea.



Mandi.



Linda.



Matilda.



Martha, Mary, Tracy and Jacqui.

The wonder and magic in the eyes of the little ones when they saw yet another house to play with was magic indeed, and worth all the effort. In my opinion, every museum needs a Caroline or Jane.

I am told that the volunteers lost track of how many visitors they had

during the day at about 350. Wow! Thanks to their own advertising, and also the articles about the museum, the dolls house day, and the group in DHW, people had travelled from far and wide to attend.

Another great success for Caroline, Jane, The Hampshire Cultural Trust,

and last, but certainly not least, the many other volunteers on the day.

● If you want to visit the museum to see the lovely Bibby doll's house and other little gems, the address is: The Curtis Museum, High Street, Alton, GU34 1BA. Tel: 01420 82802.

Elizabethan manor is tribute to dear friend

When a master builder died before completing this magnificent manor Pauline and Geoff realised they had to put aside sadness and finish the project in his honour

BY ALICE MONROE

If you are destined to meet someone, fate has its way of making your paths cross. Take Pauline Smith for example. Following an illness she was attending the hydrotherapy unit at Frimley Park hospital when she met master craftsman Ivan Skinner, who was also receiving treatment within the same group.

After each therapy session attendees had to sit and rest, but while some talked about the weather, Pauline and Ivan were deeply engrossed in conversations about wood.

"Ivan had a mild stroke and a hip revision and I had eight operations and two new hips," said Pauline. "We hardly made a whole person between us but we found and shared great enthusiasm for miniatures."

Pauline and her husband Geoff had just started decorating a Victorian villa (as featured in DHW 132) and had called on Ivan's expertise as a craftsman to help them with some suitable off-cuts of wood. This kindled an interest for Ivan, who later set about making his first ever twelfth scale kitchen table by scaling down plans from an old woodworker's manual from 1901. A dining table with fold down leaves, a dresser, two beds and a cot followed - in exchange for Pauline's home made cakes.

Pauline and Geoff invited Ivan to join them at a fair where his curiosity got the better of him - he disappeared



for three hours. Ivan still had a packed order book for making full-size furniture but this was soon to become second in importance to his recent twelfth scale discovery.

Several weeks later, Ivan had embarked on his own miniatures project. He had found 'challenging' plans for an Elizabethan manor house and this soon became an obsession. Pauline and Geoff visited his workshops on many occasions as the masterpiece developed. Then, tragic news. Ivan died.

The house was complete - all but the roof - but after 100 hours on the project Ivan had not seen it finished. Ivan's family had noted the amount of enthusiasm he had for his new-found hobby, and the bond that had developed between the Smith's and Ivan - and offered the house to them.

As new owners it seemed natural to name the house 'Ivanhoe Manor', and continue work on it in honour of their friend. But for a while they remained unable to resume; partly due to sadness but also through feeling a huge responsibility to meet the high standard that was expected. Fortunately they overcame these difficulties and, as you will see, made a superb job of finishing Ivan's pride and joy.

The manor is built from oak - a very hard wood to work with in twelfth scale. All the architectural features are correct for a building in the south of England during 1550- 1600, right up to



the roof joists. In reality the roof would have been assembled on the ground, with each joist numbered with roman numerals before being re-assembled aloft. When Geoff completed the missing roof he scribed all the joists to ensure everything is as it would have been.

The roof was finished in plywood with the front panel detachable, so the structure could be viewed. Then began the unenviable task of laying 6,640 individual roof tiles. As the house was old it seemed appropriate to let the occasional tile slip. Geoff cut oak barge boards and placed thin pieces of lead around the roof stack.

Finally, after finishing the roof they went on to furnish the house and great hall. But as Pauline pointed out: "It is not just about what you achieve, it is about what you learn too." Reproducing a Tudor house so accurately uncovered lots of fascinating discoveries.

Windows would have had small glass panels held together with lead. Contrary to popular belief, Tudor exterior walls were not black and white until the Victorians painted over them. Originally the external walls were coloured with pigment, which contained pig's blood and would have been tinted a pinky-orange. Similarly the oak would not have been dark at this stage and would only have carbonised with age and time.

Inside the house 50 candle bulbs and flickering log fires create a medi-



Top left: *The lady of the house.*

Top: *The handsome exterior of the manor house.*

Above: *Front and side panels removed to allow access to the main hall.*

eval ambience. This was achieved with the help of Gordon and Margaret Haywood, friends from the local miniatures group, who gave up three solid days to help with this part of the project. Geoff

made 14 small oak lights for the passageways and servants' quarters with wires hidden in grooves on the underside of wooden beams, and under the floor.

Again the Tudor furniture is not the dark wood that many imagine. Henry VIII decreed that the best oak must be reserved for shipbuilding and that only the centre of the oak trees could be



Above: Laying over 6,000 individual roof tiles was a challenge.

Right: Roof sections and wall panels removed to show the interior.

Below right: It took Pauline 100 hours to sew the bedding for this fabulous four-poster.



used for furniture, which has red tones and is too soft for use in ships. Thus the lighter colouring of the livery cupboard and chicken coop, and the four poster bed, which was actually made from a piece of elm that blew down in the storm of 1987. It took 100 hours to sew the bedding on the four poster bed, attention that is appropriate when considering that such a bed would





have been the most important item in the house and could account for more in value than the furniture in the rest of the house put together.

It was very important to have rooms for pastimes; thus in the great hall we see a minstrel gallery and fine suit of armour. The main hall floors would have been stone, marble or slate, whereas in peasants' houses they would have still been compacted earth.

Large planked tables seat the household for ten courses at a banquet, with side tables that would be festooned with platters. Jesters, jugglers and acrobats might entertain between courses. Any spare food was given to servants, but anything they didn't eat was distributed to beggars who waited at the back door.

In the grounds there would have been various outhouses, separate from the main building due to fire risk. To illustrate this Pauline and Geoff made



a charcoal burner's hut, and a washer-woman's hut. Charcoal was vital as it gave out twice as much heat as wood, sorely needed in the depths of winter. It could take three days and two nights to turn the wood into charcoal and potentially dangerous tasks like this required constant attendance, thus the

Top and above: *Inset of the banquet hall and minstrel's gallery.*

poor charcoal burner was destined for a life of residence in this meagre hut.

The washroom was little better, with water having to be collected from a well and wet clothes draped over



Above: Wrought iron gates, traditionally green and white, would not have been black until Victorian times.

Right: A working garden with animals, fruit trees, and a vegetable patch. Notice the purple carrots in the centre. At the back of the garden we can see the huts for the charcoal burner and washer woman.

Below right: Bees were highly treasured as they provided honey, which was the only form of sweetening.



hedges, ropes or whatever was available.

The garden is filled with pleasant features that have more practical undertones. Bees were given pride of place under the eaves of the house as honey was the only form of sweetening and was also used in the bathroom. Animals such as pigs, sheep, horses, chickens, ducks and geese roamed the garden but would also be brutally slaughtered on site. Leafy vegetables, such as runner beans, were grown in with the flowers so that they could be easily harvested without disturbing the plants, as opposed to root crops that needed to be dug out.

Again, taking on a project like this and researching the facts behind life in the 1600s produced some educational surprises. Did you know that carrots were mauve until 1650 when the Dutch introduced carotene to them and made them orange? Bananas, pineap-

ples and spices were around at this time as they gradually came through on the big ships. These foods were common for the aristocracy, but not the poor - they stuck to eggs, which were considered to be the food of the poor and low ranking.

Don't be surprised to see painted green railings either. Railings were commonly used to mark the edge of land, or a garden border, but these would not have been painted black until Victorian times.

The opportunity for visual imagery in the Elizabethan period is strong, but let's be grateful that we don't involve all of our senses in miniatures. At the back of the house would be the cess box, which would have been emptied and dug into the garden every three weeks - most unpleasant in high summer.

So far only the lady of the house and the minstrels occupy the property.



But by the time Pauline has finished making and dressing the other family members, and the many guests at the banquet, Ivanhoe manor will be well populated.

One would think that if he were around to see it today, Ivan would be delighted with the realism and high standard that Pauline and Geoff achieved with his house.

Between the three of them they have created a fascinating and accurately represented Elizabethan manor house.

Vintage kitchen stool was inspired by antiques find

Kris found a retro stool in a flea market and just loved the design. She finally got around to making it in twelfth scale — here's how she did it

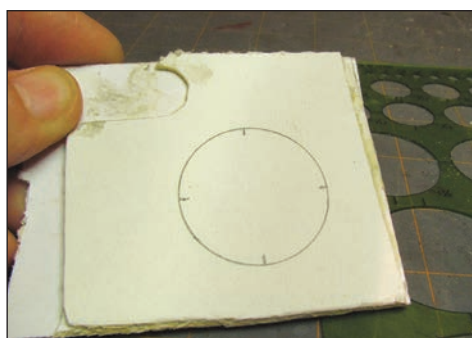
BY KRIS COMPAS

My daughter and I were browsing at an antiques/flea market and ran across a vintage style stool. I loved it and have been wanting to make it for years. I added the cushion to modernise it a bit. The original was just a fibreboard seat, a composite material made from ground up wood and glue.



You will need

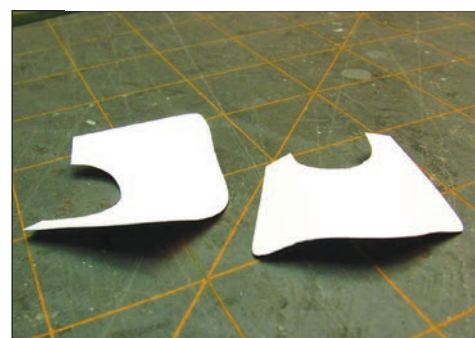
- Card stock
- Mount/mat Board
- Ruler
- Pencil
- Cutting knife and/or scroll saw
- Wood glue
- Circle template
- 1-3/8" diameter bottle
- Poster board
- Square ruler
- Crochet thread
- Tacky glue
- Spray paint
- Sticky wax
- Dowel
- Thermolam Plus
- Fabric
- Scissors
- Needle and thread



Step 1. Glue 3 pieces of mount board together with yellow carpenter's glue. Use a scroll saw to cut the circle out. If you don't have a scroll saw then use your circle template and trace 3 circles, 1-1/4" in diameter. Cut them out with your knife and glue them together with wood glue.



Step 2. Mark the quarters on the sides of the mount board seat for placement of the back and legs.



Step 3. Use the pattern to trace 2 backs onto card stock. Cut them out. The bottom of the back is not straight, that's on purpose. The bottom is slanted just a bit to make the back lean out from the seat slightly.

Step 4. I rubbed the backs over the edge of my table to curve them.

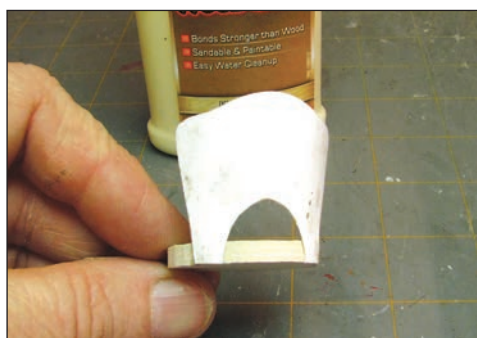


Step 5. Glue the two backs together. I used a small Sobo glue bottle to curve the back while the glue was still wet inside.

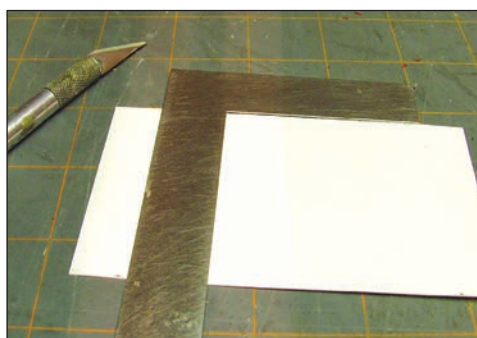




Step 6. Find yourself something that's about 1-3/8" in diameter for a mould for the ring we will make later. This bottle is close. The legs need to be tipped out beyond the seat and I thought 1-3/8" was about right.

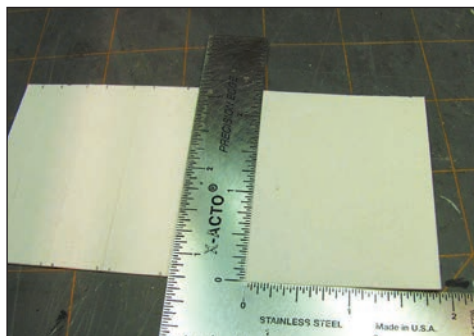
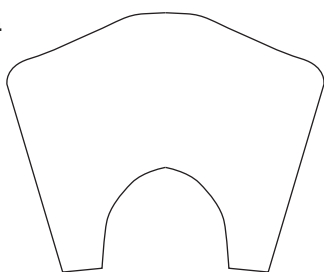


Step 7. Glue the back onto the seat. Make sure the bottom edges of the back are even with the bottom of the seat.



Step 8. For the legs, I am using poster board. Cut a piece that is 2-3/8" wide, that's the height of the legs. We are cutting 4 legs from this piece, so make it about 3" or 4" long.

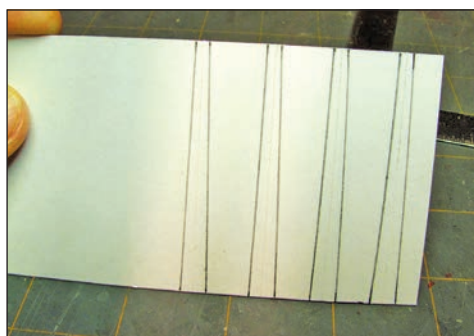
Pattern



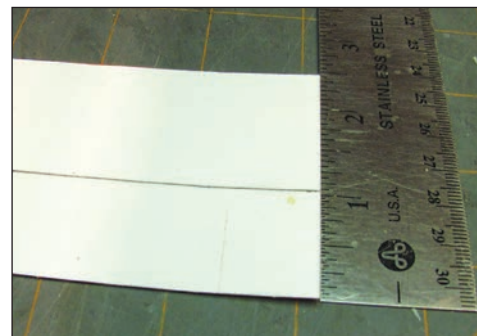
Step 9. Use a square to score 4 lines in the poster board. The lines have to be perpendicular to the edges of the poster board. If the lines aren't perpendicular your legs will be crooked.



Step 10. Line up the square tool to the edge and use the back of a knife blade to score a line. Run the knife only twice to make the score line. Bend on the scored lines before you draw your legs.

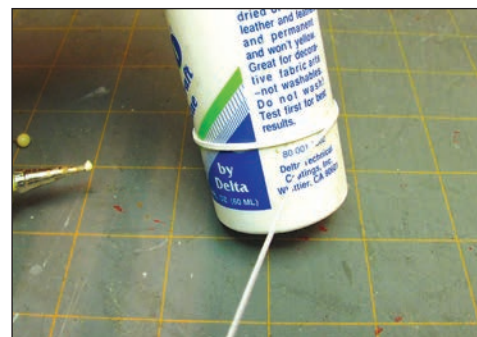


Step 11. Using the scored line as a centre, mark a 1/16" on either side at one end and 1/8" on either side of the scored line at the other end.



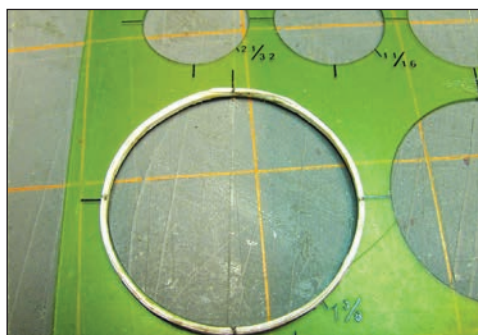
Step 12. Turn the poster board over and mark 1" from the bottom of the legs, that's the small end. This mark is for the ring we are going to make and glue to the legs. Cut the legs out.

Step 13. I've cut two strips of card stock 1/16" wide and glued them together with yellow carpenter's glue. The piece needs to be at least 15" long.



Step 14. Wrap the strip around your mould, gluing between the layers. Wrap three times. Let dry.

“This is a delicate piece and I wouldn't recommend it for children to use.”



Step 15. When the ring is good and dry, place it on your circle template and mark the quarters. These marks are where the legs will be glued. Using the marks to go by, glue the legs to the ring under the line on the back of the legs. Centre the scored line on the mark on the ring.



Step 16. While the legs are drying, glue crochet thread onto the edge of the back of the seat and around the opening in the back with tacky glue.



Step 17. Use the marks on the seat as a guide to glue the legs on. Glue two

legs at a time, centring the scored line with the mark on the seat. When you get the legs centred, press and hold until the glue seizes up.



Step 18. To cover the joins of the back and legs, I'm going to cover the seat's edge with a narrow piece of card stock.

Step 19. Measure the thickness of the seat and cut a strip of card stock that width. I ran the strip over the edge of my table to curve it a bit before I started gluing it on.

Step 20. Glue the card stock strip onto the edge of the seat.

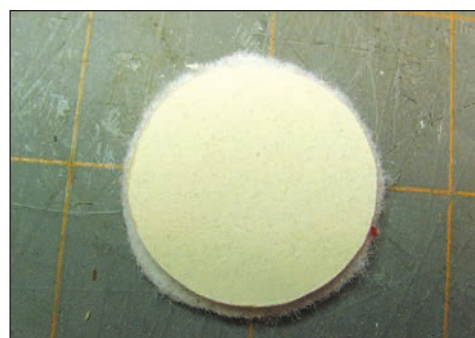
Step 21. Use tacky glue to glue crochet thread around the bottom of the card stock strip. There is the stool ready for painting. This is a delicate piece and I wouldn't recommend it for children to use.



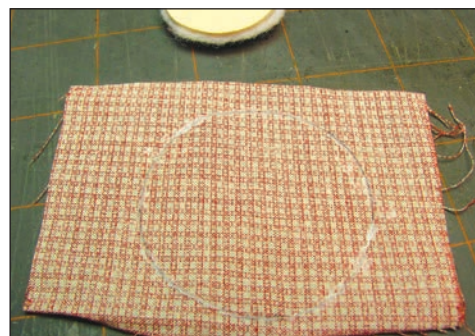
Step 22. Spray paint the stool. To do this I put a wad of sticky wax on the end of a dowel rod and pressed the seat of the stool onto the wax. I took this outside and sprayed the stool with a few coats.



Step 23. Use mount board for the seat cushion base. Trace a 1-1/4" circle using a circle template. Cut INSIDE the line. This will leave room for the batting and cloth so the cushion will be at the edge of the seat, not over it.



Step 24. I use Thermolam Plus for padding in my furniture. Cut a circle about 1/4" smaller than the mat board.



Step 25. The next piece of batting is just a bit over the edge of the mat board. This is going to get folded over the edge when the fabric is put on. Trace a 2" circle onto fabric from the template and apply tacky glue to the line. Let the glue dry. Cut the circle of fabric out on the line.

Continued on P32

Make some fuzzy slippers to keep out the cold

These little slippers are fun to make and would look great under the bed or beside the fireplace. You could even slip them onto the feet of your residents



BY SADIE BROWN

Start your projects off on the right foot this year with a selection of his and hers slippers.

Ladies slippers



Step 1. Take two balls of light pink polymer clay and two white, roll into

tubes with rounded ends and use either a small stylus ball tool or the end of a small paint brush to mould into slipper shapes.



Step 2. Roll eight very tiny balls of white clay and eight light pink, flattening them with a fingernail to create individual flower petals. Lever them carefully from your work surface with a needle tool, an action which reveals a natural petal shape in the process.

Create four flowers, two white and two pink, each with four petals. Add a little ball of black clay to the centre of the white flowers, but nothing to the pink as we'll do this later using diamanté stones. Bake the flowers alongside the slipper bases and let cool.



Step 3. Coat the soles of the pink slippers using either a Fuchsia fine permanent marker pen or bright pink acrylic paint. Once dry, use a cutting knife to lightly and carefully score diagonal lines all the way down the length of the soles, creating a pattern and revealing the original colour beneath.

Add a dotty pattern to the inside of the slippers with a Fuchsia fine permanent marker pen.



Step 4. Cut some dark blue plush from an old soft toy into small pieces, creating enough material to cover one pair of slippers. Don't be afraid to take your time over this step.

You will need

- Polymer clay - white, ecru, light pink, black, Sunflower yellow
- Acrylic paint - metallic gold, burnt umber, fuchsia
- Fine permanent marker pens - black, red, fuchsia
- Small brushes
- Small ball tool
- Needle tool or sewing pin
- Cutting knife
- Scissors
- Sculpey Bake & Bond
- Super glue
- Glue stick
- Old soft toys in dark blue, dark green and tan
- Glittery black craft sand
- Small diamanté stones



Step 5. Use super glue to stick the finely cut material to the top of the slippers and all the way around the sides.



Step 6. Once the glue has dried, use a pair of scissors to trim the edges of the slippers, ensuring a nice, neat finish.



Step 7. Next, take the white slipper bases and paint the insides and soles with metallic gold acrylic paint. You

might find this needs a couple of coats to give a good, solid colour.

Alternatively, you could also use a metallic gold fine permanent marker pen for this step.



Step 8. Allow the paint to dry thoroughly before adding a dotted pattern to the gold finish using a black fine permanent marker pen.



Step 9. Cover the top and sides (the remaining white areas) of the slippers with super glue and sprinkle liberally with glittery black craft sand.



Step 10. Glue the flowers made in step two into position on top of the slippers, the pink on the blue/pink slippers and the white on the glittery pair. To give the blue/pink slippers a similarly glamorous finish to the others, add a tiny diamanté stone to the centre of the flower and a smaller stone beneath it.

Men's slippers



Step 11. Take four balls of polymer clay in an ecru shade, slightly larger than those used for the ladies slippers, and roll into tubes with rounded ends. Use a small ball tool to create a mule shape with a completely flat back. Bake both pairs of shoes and allow to cool thoroughly.



Step 12. Mix white clay with a very small amount of Sunflower Yellow to create cream. Roll into a tube measuring just under 3mm in diameter and cut two lengths long enough to fit around the open ends of one pair of mules, creating fluffy edged slippers. Stick the edging in place using Sculpey Bake & Bond.



Step 13. Use a needle tool or sewing pin to create the edging's fluffy texture before returning the slippers to the oven to bake.



Step 14. Once all the slippers have cooled, paint the soles with Burnt Umber acrylic paint and allow to dry. As with the ladies slippers, use a knife to carefully score a pattern into the painted soles, just lightly enough to reveal the ecru clay base beneath.



Step 15. Divide the tops of the mules into four squares by lightly scoring lines with a knife. Cut some dark green and tan coloured plush from old soft toys. Spread a little super glue over the top left and bottom right squares and cover with dark green.

Repeat with the remaining squares, this time using the tan. Finally, coat all the way around the sides of the shoes using the dark green. Once the glue has dried, use a red fine permanent marker pen to highlight the individual squares.



Step 16. Cut out two very tiny labels and use a glue stick to secure them in place on the insoles of the mules. The labels can either be something you've typed and printed on the computer or simply cut from a pretty piece of paper. Coat the tops and sides of the fluffy edged slippers with glue, covering with the dark green material.



Step 26. Thread a needle and sew a running stitch around the edge of the circle fabric.

Step 27. Place the mount board with the batting into the circle and draw up the thread and knot off.



Step 28. To eliminate some of the bulk of the gathering, apply tacky glue between the fabric and the mat board very close to the edge of the mat board. Press the fabric into the glue. Trim off the extra fabric.



Step 29. Apply tacky glue to the seat and press the cushion on gently.

Step 30. You could add feet to the bottom of the stool by using a round hole punch and punching 4 circles and gluing them to the bottom of the legs.



Turn cheap bottles of plonk into fancy wines

Elize shows how to turn average bottles of plonk (those cheap mini bottles you can buy) into classic wines from vineyards around the world

BY ELIZE VAN ES

I just love it when miniatures have an authentic, realistic and almost classic look. When it comes to wine bottles it doesn't matter which style you like. A French wine bottle gives every miniature scene – from modern to Victorian – an extra touch of elegance.

Making these 'fancy' wine bottles is fun and an easy DIY project. The most time will be spent searching the internet for the wine labels of your choice to print (or see Cutouts on P37).



Step 1. Mix the glass paint to match the colour of a wine bottle. I personally like a rich dark red Bordeaux colour.

You will need

- Cheap/average twelfth scale wine bottles (remove any labels)
- Glass paint - red, blue, yellow, black
- Wine labels
- Paintbrush
- Glue stick or tacky glue

You get this by mixing red, blue, yellow and a drop of black.



Step 2. Next, paint your wine bottles. Hold the top and paint the entire bottle. The paint is sticky so you need to paint



the entire bottle at one time. Later you can do the bottom.

Step 3. Let the paint dry for at least 2 hours. After 1 hour you can paint the bottom of the bottles if necessary.

Step 4. In the meantime, download the wine labels of your choice. Adjust them to size, print and cut out.



Step 5. Glue the labels to the bottles (make sure they are straight! It's all in the details) and let dry.



TOPTIP

I don't like it when the edges of the labels stick out. So I use a small piece of wet cloth to pad the labels down once there are glued on. It creates an authentic look after they dry.

From birdcage to little stone church replica

Jo unearths a birdcage in an antique store and is immediately inspired to create a church based on a quaint Gothic chapel she's always loved

BY JO DIXON

On a recent outing my husband and I stumbled upon Vintage Soul Antiques in Lyons, Georgia, USA. It was a most interesting shop of antiques and collectibles.

He, being the quicker browser, had progressed through the vendors' stalls at great speed while I had to inspect all the little things. I finally appeared in the doorway of the room he was in with the cutest structure exclaiming: "I have to have this!"

It was a refurbished birdcage, measuring 11"W x 16"D x 18"H, with beautiful arched windows and a lovely, steep pitched roof. All I envisioned was the perfect beginnings of a twelfth scale chapel. Each window had its wrought iron inserts still intact and it was in perfect, pristine condition. My husband's reaction, his usual, was to shake his head in disbelief. So, home we went with my newest miniature mission.

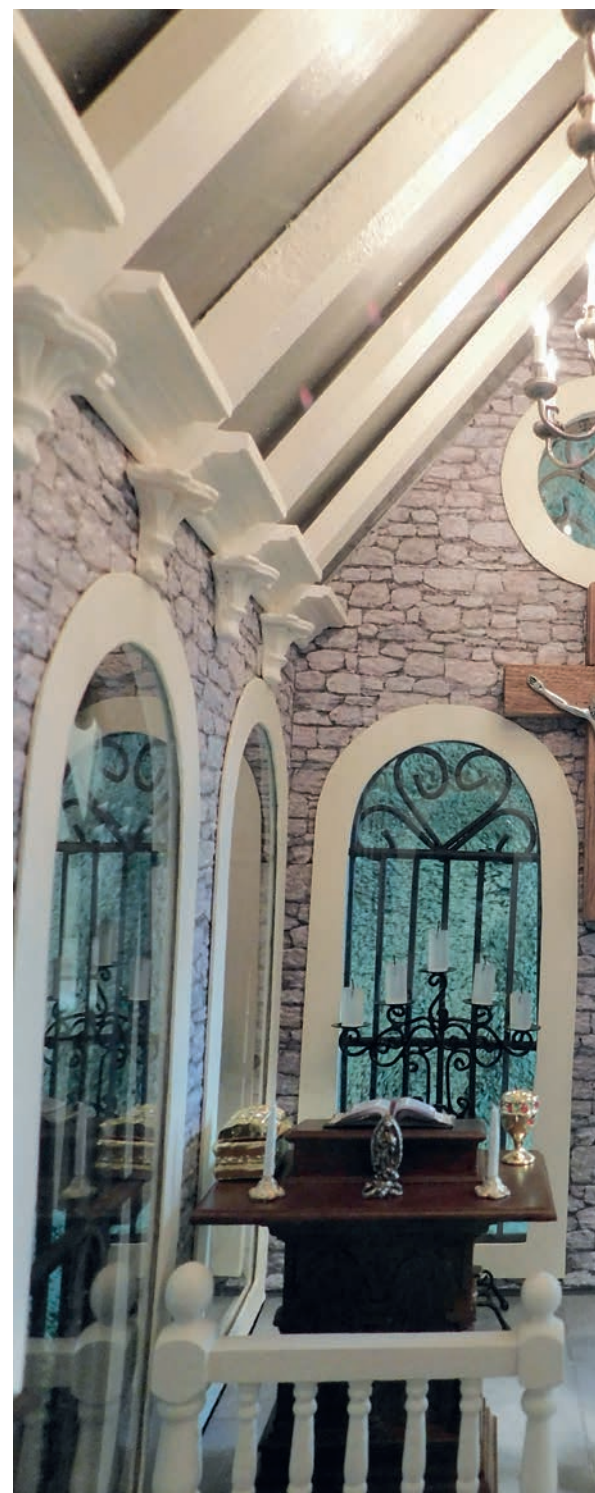
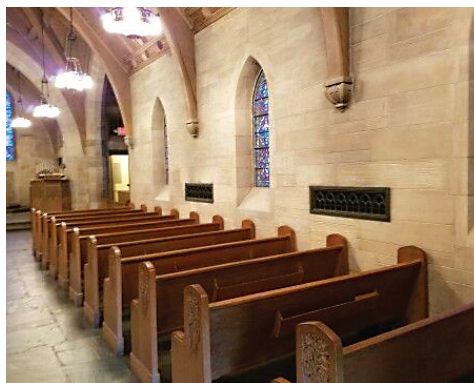
This project was inspired by Duncan Memorial Chapel, a quaint building with English Gothic architecture, built in 1936-1937, located in the remote village of Crestwood in the rolling hills of Kentucky. My husband and I pass this chapel each time we visit my sister. I've always admired Duncan Memorial, which only seats between eighty and a hundred patrons. It has stunning stone finishes, flattering slate flooring, all adorned by magnificent white oak rafters and arches.

In only a short week I had removed the wrought iron windows, cut plexi-

glass to enclose the chapel, and cut trim to frame the interior and exterior windows. I had also cut square dowels to create a tin roof and painted all surfaces. Luckily, I had an ample supply of stone-look, textured paper to imitate Duncan Memorial Chapel's facade.

Unfortunately, I only took a couple of pictures of the original birdcage before I started demolition. The cage had easy access for creativity through the many windows, but most importantly, the entire bottom is removable for easy cleaning.

The next step was to give it a new





Above far left: Duncan Memorial Chapel which inspired the project.

Far left: The chapel only seats between eighty and a hundred patrons.

Left: The original chapel has stone finishes, flatterer slate flooring, all adorned by magnificent white oak rafters and arches.

Right: The birdcage had arched windows and a lovely, steep pitched roof

Far right: The raw interior of the cage before Jo began measuring plexiglass to enclose the ten windows.

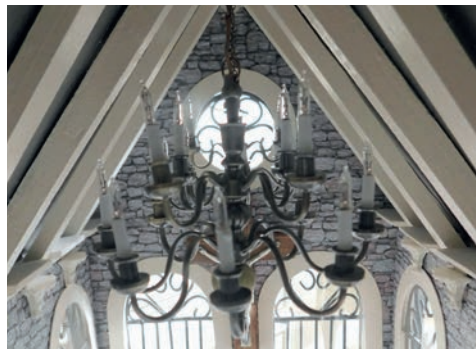


roof, although some day I intend to find real slate. Following phases included: creating textured stone exterior; fully framing exterior windows; installing chandeliers; establishing rafters, using U-channel woodwork to hide wiring; adding ornamental corbels and wall framing; and laying slate flooring.

Once all the interior trims were complete the altar, crucifix, kneeler, candelabras, two pews, and organ were attached to the base. I had to to affix all the furnishings to the base as the top of the chapel must be perfectly lowered over the base which is then turn-buttoned onto the top from

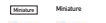
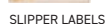
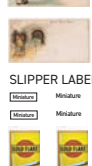
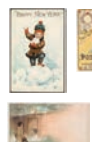
underneath the structure – a tricky manoeuvre.

This is among the smallest of projects I have completed — however, I think it is the most captivating.



THE CUTOUTS PAGE

Three decorated cupcakes are displayed on a dark wooden circular stand. The cupcakes are topped with white frosting and various fresh fruits and berries, including strawberries, blueberries, and blackberries. A silver fork and a whole strawberry are placed next to the stand. The entire scene is framed by a decorative border with floral and leaf motifs.

[illegible]

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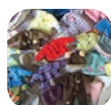
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INSIDE BRUCE WAYNE'S MANSION

"Holy miniatures made from 3D," Sandra's discovered a house that is full of furniture and musical instruments created with one of these new fangled printers

BY SANDRA HARDING

What a lucky little boy it was who was given this very grand mansion by his mother. The house was made by Ebi Rinaldi as a special present for the boy, who is a Batman fan of course.

Made of 5mm MDF and measuring 168cm x 68cm x 107 cm it is completely handmade, with the design and layout from Ebi's very vivid imagination. Ebi decided to add a realistic effect on the outside, so he used a special paint that looks like concrete when it dries. The balustrade and urns, the window and wall decorations are 3D printed and painted by Ebi.

Inside the mansion Ebi, who lives in Indonesia, created a kitchen on the first floor and a billiard room on the right, alongside an elevator. I was very impressed with the furniture in this room, all 3D printed, and I love the comfortable chair.

On the second floor there is a bed-

room with more 3D printed furniture, and on the opposite side of the manor is the piano room, with a lovely piano and other really nice pieces of furniture all 3D printed by Ebi. Wow! To get the wood effect he wants Ebi spends many hours painstakingly painting the pieces of furniture and they are very impressive.

The third and fourth floor has been deliberately left empty so that Bruce



can use it for whatever grand event he wants to, but the lift does go all the way up to the top for older, less fit visitors. I love the effect on the floors — this is PVC board carved by Ebi to resemble a wooden floor, and then coloured with Plitur dye which is used for real size furniture. The stairs were made in a similar way, using a special wood dye for the right effect.

The wallpapers were downloaded and then printed on a digital printer. Normally, Ebi would make his own grass, trees and flowers but, to save time they were purchased. They really do finish off this delightful creation.

I wonder how the little boy reacted when this gorgeous gift from his mother arrived and indeed, what has he done with it since then And is Batman in his forever home?

This is Ebi's first handmade house/ mansion but I don't think it will be the last.

Beautiful bedroom is filled with sunlight

Chloe wanted to create a soft and dreamy bedroom in a sun-kissed chateau in the south of France and she's captured that vision perfectly

BY DEB WEISSLER

Once a thirteenth century fortress, a fifteenth century castle, and then an eighteenth century palatial chateau, Château de Gaudanes lay abandoned until the recent trend in chateau restorations has rescued it from anonymity. It was a photo of the chateau, the afternoon sun light streaming through its tall windows, the soft and dreamy look of a romantic bedroom that inspired New Zealand artist Chloe Fletcher to recreate that mood in miniature.

Chloe's French-inspired room box is quite a departure from her Beacon Hill mansion we featured in DHW 355, but no matter how much her design inter-

ests vary, almost every item is hand-crafted in exquisite detail. "I made the bed first and the rest kind of followed," she recalls. "The chair and side tables were repurposed Bespaq pieces, and the fireplace was an inexpensive resin one that I cut down and repainted. Everything else is handmade.

"The box was built from MDF, the interior walls are foam core and plaster and card. For building the MDF box I used a jigsaw and a power drill. That's about all I really needed. I picked up an unusual tip on-line from someone who suggested using tea to age the faux stone flooring. I used coffee for the final application and it not only looks great but smells amazing! I like to age or add patina to my pieces using grated pastel chalk dust. It blends well and provides subtle but satisfying ageing."

Her fabrics and wallpaper add opulence and warmth to the traditional coldness of the chateau's stone floor and plaster walls. Chloe quite often searches on-line for full size fabric or wallpaper patterns, which she then Photoshops in order to repeat the pattern that she then prints onto cotton. She will also use quilters' cotton if the pattern is small enough. Despite its richness, she rarely uses velvet because it tends to be bulky, but in this



case she found some velvet with a very fine nap. The result is a dramatic bed she pulled off with high relief.

"I learned to upholster the way I learn most things, I just have a go and learn from my many, many failures! For this bed I had a vague idea how to do the deep button effect I'd seen videos on people doing in life size. It's just a matter of scaling it down and adapting the process for miniatures.

"I sketched out the headboard and foot board and transferred the patterns to a sheet of basswood and stiff card stock. Then it was just a matter of building up the shape in layers of thin card. Then I stitched through the layers to create the deep tufted button effect that was then glued on to the bed. I had never made a bed before so it's probably not the ideal technique, but for me the fun part is working out techniques I've never tried before."

Although Chloe doesn't seem to favour certain colours, all of her miniatures made to date have been soft pale colours that create a dreamy mood in almost any light. One of her favourite techniques to achieve that look is how the light filters through the windows. She dabbed Woodland Scenics' Water Ripples over the window panes to give it the look of antique glass. It was only fitting that following this technique, the windows should be fitted with rich window treatments.

"As with everything I make, the drapes were a total experiment. I do



Left: Each of Chloe's projects morph over time and can take months or years to complete.



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Top: The chandelier adds elegance to the room.

Above: The light coming through the windows creates a romantic mood.





Above right: *Chloe dabbed Woodland Scenics' Water Ripples over the window panes to give them the look of antique glass.*

sew a bit, so I know a wee bit about fabrics. I knew silk, being a natural fibre, would recreate the small folds necessary for realistic draping. I also knew that if I actually sewed them, the thread itself would add bulk and you would immediately see that they weren't proper doll's house scale. So with that in mind, I came up with a method of my 'no-sew' curtains. The key is to not flatten the folds, so they look as though they've just been swept back naturally. I have made quite a few pairs now and posted a video on YouTube on how to make them."





Above: The fireplace holds many tiny treasures.

None of Chloe's projects turn out exactly how she first envisioned them, but she confesses that if they

did, she would likely get bored and never bother with her visions in the first place. Each project morphs over time and can take months or years to complete. Lately she has been taking inspiration from watching videos posted by diorama makers, picking up tips on their weathering techniques and miniature landscaping. Watching these videos inspires her to give back to the miniature community techniques she too has perfected.

"Having lived in rentals and moving a lot, I work crammed in the corner of our living room between the fireplace and the TV. It has great light with big windows all around," Chloe points out. "My desk is actually a rather nice mahogany dining table we've never eaten at, as I'm sure many fellow mini makers can relate! I did spill some turpentine on it a while ago though and damaged the top so it's got a sheet of MDF on

top now. I've never had an ideal crafting situation; my storage is the floor, a spare dining chair, the TV cabinet, the top of the fridge and half of a wardrobe. You can imagine it!"

As with many miniaturists, her family are her greatest fans. Chloe laughs as she recalls her husband wanting to have a go at the hobby, so they settled on a grotty bachelor's apartment. "He successfully glued his fingers to the fire escape and made a wonky chair, then declared that if you can't hit it with a hammer, it's not worth the bother!"

During the Covid pandemic lockdown down in her country, Chloe made a few items she sold on Instagram. Once the château room box is completed to her satisfaction, it too will be for sale in order to finance a new project. She welcomes commissions and loves creating tutorials on her YouTube channel.



Knit a waistcoat ideal for a man or a woman

As the weather continues to be a bit on the chilly side why not knit a waistcoat for one of your doll's house residents?

BY DESNA TYSOE

This is a simple little pattern that can be knitted by even a beginner to the hobby and the design can be for a lady or man – just remember to work the button holes the correct side. The pattern is designed to fit a twelfth scale doll (Heidi Ott or similar).

Rib pattern

1st row: K1, P1 to end.
2nd row: P1, K1 to end.
Referred to as rib.

Pattern

1st row: (Slip 1st, K2, psso. P1) repeat to end.
2nd row: K1, (P1, yarn round needle, P1, K1) repeat to end.
3rd row: (K3, P1) repeat to end.
4th row: (K1, P3) repeat to end.
These 4 rows form cable type pattern.

You will need

- Knitting needles size 20
- 4 buttons or beads
- Anchor Pearle Cotton 12 – colour of your choice

Abbreviations:

SS = stocking stitch
Dec = Decrease
Inc = Increase
Psso = Pass slip stitch over
tog = together

Back

Cast on 28 sts. Rib 5 rows.
Work in SS for the rest of back.
Work 17 rows.
Armhole shaping. Cast off 2sts at beginning of next 2 rows.
Dec 1st at both ends of next row.
Work 1 row.
Repeat last 2 rows twice.
Work 12 rows.
Cast off at shoulders and back neck.
Right front
Cast on 15sts. Work 5 rows rib.
Work K3 sts at right front edge of band throughout.
Work 19 rows. Still keep pattern correct.
Cast off 3sts at armhole edge on next row.
* Dec 1st at armhole edge on next row.
Work 1 row.
Dec 1st at armhole edge on next row.
K3, Dec 1st, pattern to end.

Shaping for front

Work in pattern for 3 rows.
Repeat last 4 rows * until 7sts remain.
Work 8 rows in pattern.
Cast off 4sts for shoulder.
Work 6 rows on remaining K3 sts.
Cast off.

Left front

Cast on 15sts. Rib 5 rows.
Keep K3 sts to left side of front. Work 3 rows on pattern.
Next row work buttonhole in K3, by K2tog, M1, K1.
Continue in pattern at the same time. Work a buttonhole on every 6th row, until 4 in all have been worked.
Work 14 more rows in pattern.
Cast off 3sts for armhole shaping.
Work from * to * as for right front.
Work 10 rows in pattern.
Cast off 4sts for shoulder. On remaining 3sts.
Work 6 rows K. Cast off.

Make up

Sew in ends.
Join shoulders and sew bands to back neck and join in centre back.
Pick-up and knit 24sts around armhole edge. Rib 3 rows.
Cast off.
Repeat on other armhole.
Sew side seams together.
Sew buttons on.



Rosie creates a soap opera in miniature

A miniaturist has created quite an online following on Instagram as she documents the adventures of the Littleton family in her doll's house

BY PAM NORTH

It was her daughter Lily's love of her childhood doll's house and its contents that inspired Rosie Middleton's renewed interest in miniatures. Lily had often spent her birthday and Christmas gift money on new items for her doll's house.

Rosie's latest project revolves around that precious doll's house family. She had a dream about the miniature house and its occupants, and she decided to create a world of stories about them, using Instagram. Her project, The Littleton Family Story, brings to life, in a series of photos and stories, a mini family that already existed, and always been named Littleton. "Even while not being played with, they still received Christmas cards and gifts every year," Rosie remarked. "The house was purchased about 20 or more years ago at a craft fair; it was just plain wood, and my husband and I decorated it for our daughter's Christmas gift. Most of the furniture was purchased by my daughter, but I have been making additional items for the Littletons, such



as new dresses for Mrs and little Miss Littleton, some food and plates from polymer clay, a shelf unit for the kitchen, crocheted blankets and cushions, and much more. I even painted a little picture of Miss Littleton, although Mr. Littleton will get all the credit!"

In addition to her own creations for the doll's house, Rosie's husband has helped with some decorating, and her daughter has added a few bits, such as the garden gate and some clay sandwiches. Various common materials were utilised in creating items and décor for the house.

Rosie described her concept. "The whole Instagram feed is a kind of continuous story. The family go through the buying of and moving into their new home. When they first move

Left: Looks like the Littletons' maid is having a go at designing her wedding dress.

Above: Miniaturist Rosie Middleton enjoying her miniature world.

Top right: Our happy maid is working very late in the kitchen baking a birthday cake for Mrs Littleton.



in, they do not have much in the way of furniture, so a lot of shopping and ordering of goods commences. Along with the continuous delivery of goods begins the romance between the delivery man and the Littletons' maid, which results in a wedding, for which Mr. Littleton buys a new camera to take the wedding photographs.

"The Littleton family invite the maid's new husband to be their full-time handyman, so he appears in many stories. Crazy adventures follow with an unruly dog. Mrs Littleton's new acquaintance, who is a harpist with no home for her harp, eventually leads to little Miss Littleton receiving music lessons.

Mr Littleton suffers reading the newspaper, and must get spectacles. Although they have a maid Mrs. Littleton does her own dressmaking and caring for her children. Mr Littleton is a caring father, and spends time with his young daughter. Other activities are some portrait painting going on, a magpie stealing the silver, and the current story is concerning a mouse in the kitchen.

"The Littletons' stories reflect just the kinds of things that crop up in the lives of a middle-class English family living in a London townhouse with a small garden. It's taking over my life at the moment - I've had to make a 'felted' mouser cat to come to the rescue."

Although the actual time period of the Littletons' life is vague, Rosie uses





Top left: Mr and Mrs Littleton are enjoying a lovely cup of coffee.

Top right: This is little Miss Littleton and her baby sister playing in the bedroom.

Left and above: Mrs Littleton is sewing away and her daughter has been saving money for something special.



Above: Our happy maid, inhaling the scent from her new bouquet. The maid has just become engaged to the delivery man.

Above right: The Littletons' maid is married! What an exciting day!

Below and right: That's right, Mr Littleton, it all needs eating up! Rosie has made pork chops and carrots.



a filter with the Instagram, so that even when the photos are taken in colour, using black and white gives it the vintage look of the past. The piece is not for sale, she said. "Actually I won't display it in the real world, unless I can give the viewers black and white vision."

She explained her philosophy in creating the Littletons' world. "I'd had a bit of a year, with life just getting in the way, so I took myself in hand with this project, and I must say the miniature world is a really happy and friendly place."

"The lovely comments I have received on Instagram have touched me greatly, and the big, bad world just drifts away when I'm in the Littletons' residence."

Middleton shared some of her favourite parts of creating the piece. "I love the look of the kitchen, and it was, of course, the scene of the great romance between the delivery man and the maid."

Rosie's family is supportive of her latest endeavour and participate themselves by coming up with ideas for her next chapter of the "story". Although her husband is busy with their house renovation, she hopes to enlist his help soon with creating items for the Littleton family.

"I love creating, painting, designing and sewing, and all of these skills have come to be very useful in the miniature world," she explained. "Since my daughter stopped needing me to make items for her doll's house, the house had been gathering dust. I'm pretty new to miniatures, but it has begun to take over my life." Rosie's career is in an administration capacity for the Civil Service, but she entertains the hope of eventually giving up the office job and being able to pay bills with her creative pursuits.

Her unusual idea has turned out very much as she had planned, and she envisions continuing the mini-saga for a while. "I hope to carry on and on. For someone who always has said that I really dislike soap operas because they never end, I rather think I am writing one now."



Top: Mr Littleton and his loyal friend.

Above: The Littleton's home.

Right: The twelfth scale doll's house shown with the front open.

Gayle's passion turns lacklustre into lovely



Sandra catches up with a miniaturist who scorns beautiful new houses in favour of abandoned wrecks she can rescue and give a new lease of life to

BY SANDRA HARDING

It seems to me that the doll's house that Gayle Morvan had as an eight-year old child must left a very big impression as she now has seven Lundbys, a Caroline's Chalet and a Lisa. Most of them are waiting for Gayle's magical touch as a renovator and conservator.

Gayle does not buy houses that have been loved or looked after. She concentrates on the sad, the neglected and the abandoned ones — I love the way this is going already.

The house Gayle had as a child was a fully furnished Lundby Stockholm, which was much loved and played with. As time went by it was put into the attic, as so often happens, but in 2003 Gayle moved to France to live. Whilst sorting through things her mother rediscovered the house and contents and it was returned to Gayle. Lovely childhood memories were re-awakened.

Over many months she carefully and lovingly restored the old house to its former glory, and so began her interest in renovating and preserving doll's houses. Gayle started buying any damaged houses or broken pieces, and she now has her own ever-changing supply of buildings and parts. The particular house we are talking about today was only her second renovation, but has an interesting story.

It was found on a French website and was in a very bad state when

it arrived at Gayle's house. It had parts missing, parts broken and poor decoration. Searching on Facebook, eBay and Etsy Gayle found two broken basements and half of another, which she knew she could use in her restoration, either on this house or one of the others.

The only thing that Gayle was sure of was that she wanted to incorporate a shop of some sort into the build. She decided on a coffee shop, and created a little gravel path which leads to the lovely terrace garden and delightful coffee shop. At the other side of the house there also had to be a pool area, as a swimming pool had been one of her recent purchases. Gayle made a frame to fit the entire house out of vari-



ous bits and created the indoor pool and sauna just off the entrance hall.

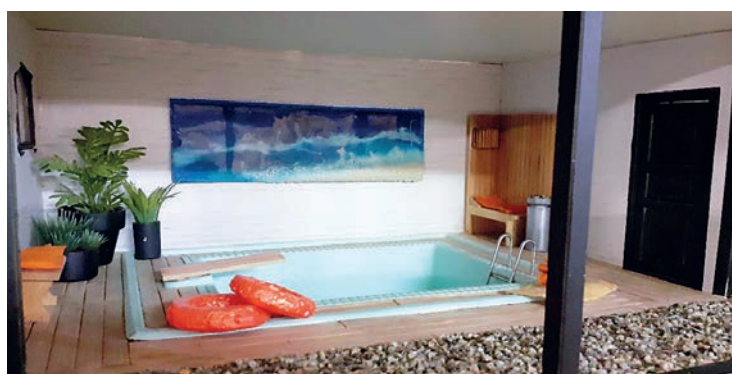
On the other side of the hall there are stables with real slate tiles on the floor for the owner's horse, Bonnie, who can watch when the family are using the games room next door. Another unexpected addition is the new attic floor and the realistic looking tiles on the roof add another touch that makes this house so unique. Still outside on the French terrace, there is wisteria climbing over the pergola, and a pond with koi carp, as Gayle's dad had koi, and there's also a barbecue.

Inside, the parent's room is at the top of the house where Gayle repainted the bed and made the linen, curtains and cushions, and used an antique place mat for the floor. In the nursery there is a mobile made from moon and star beads, prints on the walls and a soft play mat from an old cushion cover. The mat in the hall in front is printed felt, finished off with embroidery thread fringe. The touches of yellow throughout this house are a nod to Gayle's mum's favourite colour, and my word it really does work.

In the kitchen most of the furniture is Lundby, with sticky-back plastic on the work surfaces. The dining room is simple and elegant, as is the entire house. The walls are covered in wrapping paper from a supermarket and reflect the hints of yellow. Gayle recovered the seats. The twin's bedroom has a parquet floor made from a bamboo

A LOOK AT LUNDBY





placemat, and Gayle made the bed linen and blind. In the lounge, the fireplace is made of card and painted; the coffee table is resin and the rest is mostly Lundby.

As mentioned earlier Gayle has many houses in urgent need of some

tender loving care, but they are in the right place as she loves bringing buildings back to life. Gayle's magical touch will eventually be transformed into a beach house with surf and ice cream shop, a winter lodge, a Parisian triplex owned by a wealthy widow,

and a loft apartment for a good looking single man. I do hope we get to show you those in time.

What could have been a basic, simple family home has become a very desirable residence indeed, and everything a girl (or boy) would love.



NORTHWEST DOLL CLUB

BY SANDRA HARDING

Don't be put off by the name folks as this busy club also involves teddies and doll's houses. I found them whilst I was searching for doll's house clubs on Facebook, and they were so helpful I wanted to tell you about them.

It's an old club, if you can call 1966 old, and the club was founded by May Murray and Elizabeth Baxendale with an initial membership of nine, meeting in each other's homes. Soon the group grew too large for home meetings. The club met for many years in South Manchester in a local church hall but had many postal members as far away as Scotland including Mary Milnes.

A printed newsletter was sent out after each meeting so that members unable to attend could still participate. Later the Facebook page was begun which made communication much easier. Over the years membership declined with members becoming older and less able to take an active

part and after the Covid lockdowns the club was on the verge of foundering.

Fortunately a new committee was formed from some of the old committee and some newer members and a new home was found on the outskirts of Ormskirk in South West Lancashire.

As the club covers the whole north west region and also includes members from further afield, a newsletter is produced after each meeting

The club meets at the Four Lane Ends Mission Hall, Skelmersdale Rd, Bickerstaffe, Ormskirk, L39 0EZ (off junction 3 on the M58). For 2023 meeting dates are: April 1, July 1 and October 7. New members are always welcome, whether you are a doll collector, teddy bear enthusiast or a doll's house addict.

For more information contact Carol Fenlon: email carolfenlon6@gmail.com or call 07748244711 or go to the North West Doll Club Facebook page.



Make some sweet and simple mini hangers

Dress up your miniature wardrobe with some pretty hangers. Choose any colour combination you like and make them a custom size for your scene

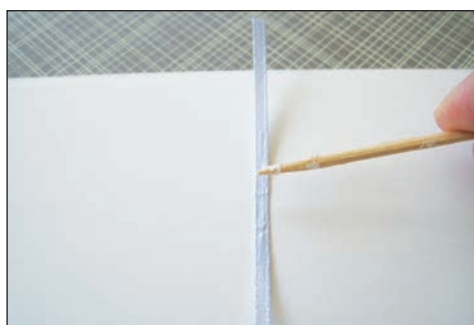


BY AURALEA KRIEGER

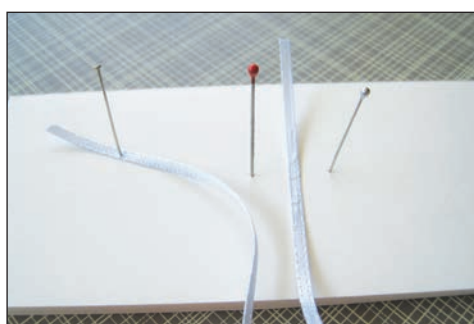
Ever since I was a young teen, I have always had this one fancy clothes hanger in my wardrobe. I don't remember where it came from, but I love how pretty it is – which is funny because I was a tomboy growing up. After a few attempts I came up with an easy way to make pretty mini hangers!

Step 1. Cut a piece of foam board to about 3" x 6".

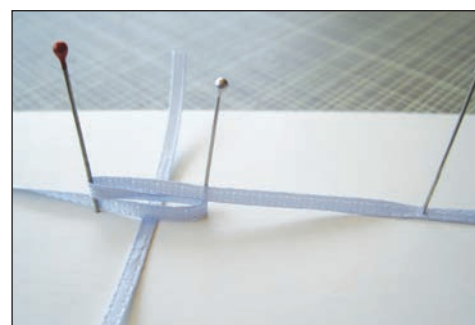
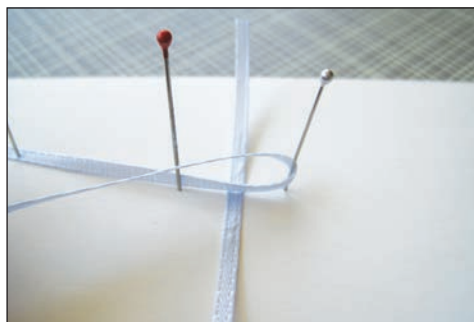
Step 2. Cut a piece of 1/8" wide ribbon. This piece will tie around the centre of the bow. It can be any length you wish; mine is about 3-1/2" long.



Step 3. Use a toothpick and spread tacky glue on the centre of the ribbon in a 1" long section.



Step 4. Take the glued section of the ribbon and centre it on the board. Take the end of your ribbon spool and pin it into the foam board.



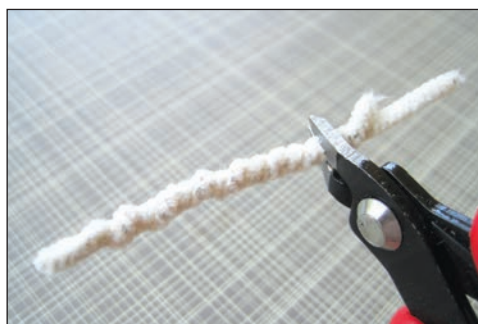
Step 5. Take the ribbon and create a figure 8" pattern on the two pins, then pin the end into the foam and snip with scissors. Tie a tight knot at the centre point of the bow with the piece that has the glue on it. Once knotted, pinch to train the ribbon to lay flat and pointed upward. Remove the pins and let your bow dry.

You will need

- Foam board
- 1/8" wide ribbon
- Scissors
- Ruler
- Pins
- Pipe cleaners
- Wire cutters
- 1/4" wide ribbon
- Tacky glue
- Earring post jewellery pins
- Jewellery pliers
- Toothpick

MINI MAKES

if it doesn't fold properly the first time, keep practicing and you will get it.

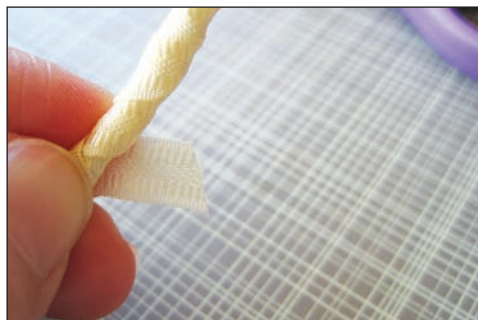


Step 6. I found these cool vintage pipe cleaners in with some old tools, but you can use newer ones as well. Start with a 6" long pipe cleaner, fold it in half and then twist tightly to 2" long. Snip with wire cutters.

Step 7. If your hanger is going in a specific wardrobe, be sure to measure the depth of the wardrobe to get the width of your hanger first.



Step 8. Use your choice of 1/4" wide ribbon and begin wrapping it around the twisted pipe cleaner in the centre of the folded pipe cleaner. Work the wrapping tightly in a diagonal direction down the right side.

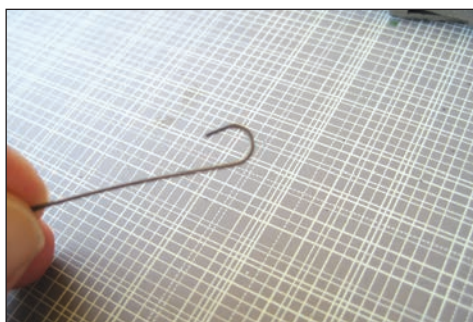


Step 9. When you get to the end let it overhang a bit, then fold the ribbon over the end. Hold that fold as you continue to wrap in the other direction so that it tucks in and slowly continue wrapping the ribbon. Go to the other end and repeat. Don't get discouraged



Step 10. Bring your ribbon back to the centre. Cut it diagonally.

Put glue on the end all the way to the tip and press onto hanger base. Pinch it until it is dry.



Step 11. I used earring wire pins with an antique brass finish. Put the wire at the base of the needle nose pliers and wrap to make a hook.



Step 12. Pinch the wire with the pliers and bend it with other hand.

Step 13. Do this again about 1/8" from that point. Then wrap wire around the centre of the pliers.

Step 14. Now pinch the base of the wire and twist the top hook with your fingers 90 degrees.



Step 15. Insert your hanger base and wrap wire once around it. Then snip closely with wire cutters. If needed, press the snipped end flat with flat pliers.

Step 16. Keep those fingers clean so your hangers stay pretty!



Step 17. Put a dab of glue around the wire with a toothpick, and then wrap 1/8" ribbon around in a crisscross fashion. Glue the end down under the base of hanger. Pinch until dry.



Step 18. Play with your bow to get the effect you want. Be careful not to pull the two parts that will affect your ribbon size. Put some glue on the front of the hanger and glue on the back of the bow then press and pinch until secure.

Step 19. Decide which two ribbon strands to snip off and which two you want to keep and cut at a diagonal.

Step 20. Use very sharp scissors. Then put a dot of glue over the snipped ends with a toothpick and spread down.



Step 21. Bend the wrapped hanger down on both sides to give it a curved shape.

You did it! You can hang your favourite mini dresses from them, put them in a wardrobe or lay them around in your doll's house.



Quick and easy

Sandra creates simple bronze statues

BY SANDRA HARDING



This was an idea I had after buying a prettily coloured painted figure. I just wondered what it would look like in bronze and started experimenting.

Step 1. Paint bird or animal in bronze paint and let it dry. Add another coat if needed and let it dry.

Step 2. Paint the bits of leaves, twigs and moss in bronze paint and let them dry.

Step 3. Add large dab of glue to where you want bird or animal to be and glue it onto slab. Let it dry.

Step 4. Add glue around the base of the bird or animal and add the tiny bronze leaves and bits of

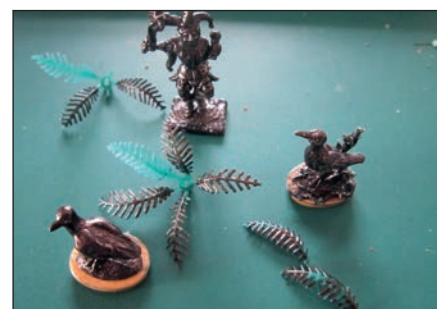
moss to the display, with taller twig behind bird or animal, to create a pleasing shape. Glue on and let it all dry.

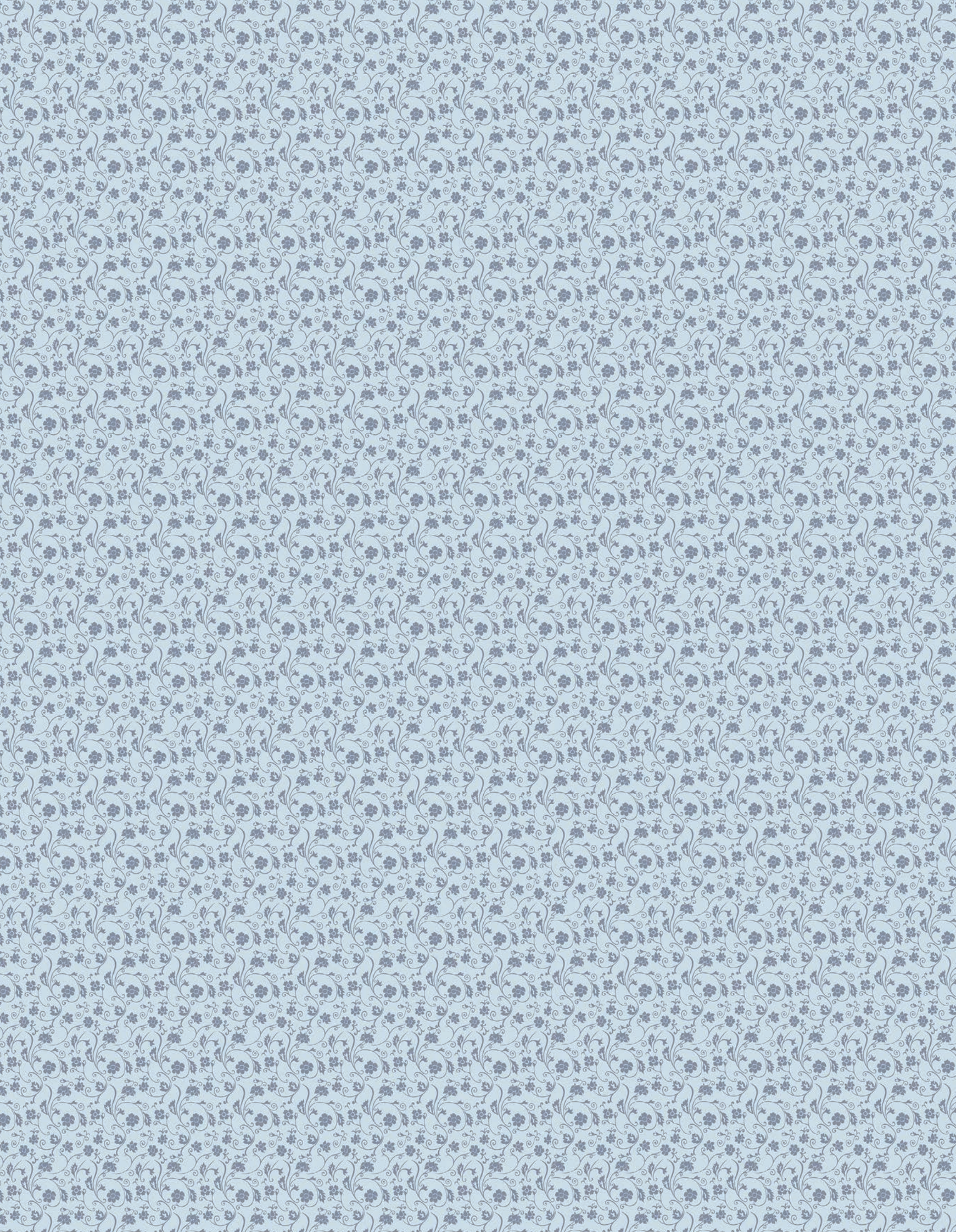
Step 5. Drip bronze paint down from the top of the twig and over the leaves, moss or twigs onto the base. This will add strength to the display and make the whole feature one colour bronze. Finally paint any of the slab left showing and let dry.

NOTE: If using a figure you may not want to add anything to the base, so paint as above and, when dry, glue the figure to the slab and let it dry. Paint the slab in bronze to match and blend the figure with its base. Let it all dry.

You will need

- Twelfth scale or tiny plastic or metal birds, flowers, animals or figures with a flat base (I used sets of figures from National Trust shops)
- Bits of plastic greenery/ twigs/ dried moss or similar
- Bronze paint (I used Tamila colour acrylic paint bronze X-33)
- Paint brush
- Glue
- Scissors
- Tweezers
- Fimo if needed
- Flat round/oval marble effect "slabs" (Hobbycraft or similar or make one from Fimo)





Don't miss **dollshouse.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 **Dollshouse.live** has been such an amazing success that we've decided we have to keep it running.

Dollshouse.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.dollshouse.live** on your computer or phone now to read the site everyone's talking about.

Adding an aged look to a new project

While making a faux antique doll's house Auralea has not forgotten the most important detail, adding dust. She shares some tips for making a new build look aged

BY AURALEA KRIEGER

I have always wanted a very old, large antique doll's house, but they are quite expensive. I do have three smaller ones that I cherish so I thought I would try and make a faux antique doll's house.

The downstairs is slowly being worked on, starting with the first floor hall. I constructed the stairs step by step from scratch and gave them a sloppy dark stain. Then I continued to decorate the hall. The floor was made on the computer, printed out and then sealed with varnish. To make the wallpaper look aged, I first stained some paper with tea and then printed my wallpaper pattern onto it with an ink jet printer.

I have to admit it was fun adhering it to the wall without having to worry about wrinkles or bubbles. The paper directed me on how it wanted to be stuck.

For the dining room, I found a very small sample of the most beautiful yellow wallpaper. I spent a very long time recreating it in Photoshop. Then I ran filters and different effects over it to make it look aged. The front left and right walls are made to look as though light has faded the paper over the years. I also added a stain on the back wall.

The finishing touch was to add some old dust, which is what makes an antique doll's house look so intriguing. I took a grey/brown pastel and scraped the chalk with my knife onto the corner of the stairs so the dust fell naturally. Then I worked it in with my brush until it looked authentic.

To finish, I ran my pastel covered brush along all of the floor moulding and the floor corners. This project has been very rewarding! After I finished the dining room my mind played



tricks on me and I actually could smell that antique doll's house smell! Very strange.



SMALL 

ACCOMPLISHMENTS

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



Maddy's in tune with curiosity radio scene

BY SANDRA HARDING



I have seen clock shops in old clocks, radio shops in old radios but this is a curiosity shop in a radio

It is just one of Maddy Graham's creations who has a pop up shop where she displays and sells her many mini creations to a wide range of local customers.

Maddy has recently started to create her mini scenes inside regular, ordinary objects, and this radio is just one of them. The workings and bits and pieces were removed and the case was given a good clean inside and out. The size is eighteen inches tall, twelve inches wide, and ten inches deep — perfect for a twelfth scale scene. The inside was painted

white and little shelves were added, along with a set of fairy lights in the ceiling.

Like most of us Maddy is a collector and she already had a couple of the things needed, including the ladybug and the snake, which were plastic toys spray painted and mounted on wood. The moon goddess, the flaming skull and Myconid spuds were 3D printed by Dungeon Labs, and hand painted by Maddy. The conjoined twins, the mermaid, the fortune telling head, the alchemy set, plus a few other bits were from Haunted Stories on Etsy. There are so many little oddities here, things in cages, and a lot of things best left to the imagination I think.



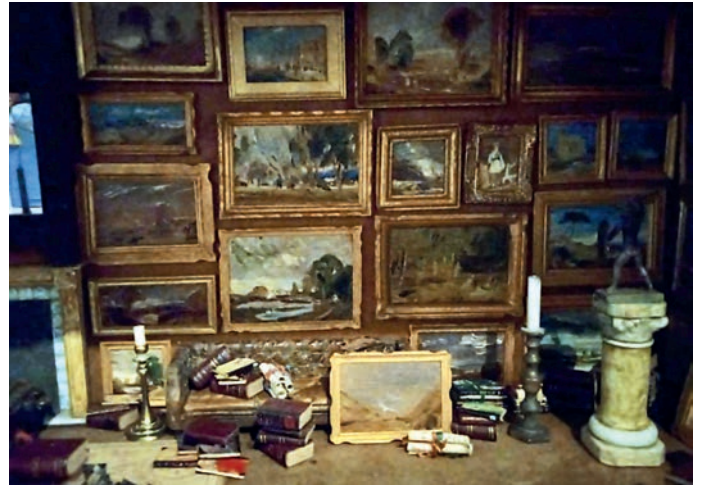


Also from an Etsy shop, Zavian Miniatures, Maddy bought the curiosity cabinet, the raven and the dragon skull, plus the printouts on the walls, and she admits that the most fun for her is searching for, and finding, the items that she wants.

Maddy has also created a doll's house maker's workshop, and a 1920's inspired speakeasy. Currently she is working on a luxurious living space using an emerald green crushed velvet and gold theme, inside a vintage terrarium. Sounds lovely. Maddy is also working on a Christmas Morning in an oversized, hollow book. I do hope that we can get to see them too in time.



■ Carol Brown from Burton-on-Trent sent us some photos of the fairy house she made as a Christmas present for her granddaughter. She created The Fairy Lodge out of bark, twigs and moss and added tiny coloured lights with working lights in each room. The wonderfully imaginative house boasts a swing, bubble bath and toilet and stands 23" high x 28" wide. Carol handmade everything except the fairies and said: "It took many hours to make but I loved every minute spent on it, Hope you like it." We love it Carol, and hope your granddaughter did too.



Stephen paints to fill his mini gallery

BY SANDRA HARDING

When someone describes themselves as an artist and restorer by trade then one can usually assume that their work will be of a high calibre. My assumption was right when I saw the amazing work of Stephen Edleston from Wiltshire who creates in real size as well as in miniature.

I have to confess that I wasn't sure what to tell you about Stephen's work. Should I concentrate on his artwork, or his amazing builds and models (all in twelfth scale by the way). In the end, I decided that you would like to see them both so that's what I did.

Let's start with what it was that caught my attention in the first place – The Picture Gallery. It has over 120 original, framed, paintings by Stephen which, he tells me, took him about a week to paint. They

are mainly generic landscapes and classical things and, as he has done so many, he knows the colours off by heart. He loves to make them look old and antique and I am impressed!

The gallery itself is housed in a Georgian cupboard under the television. The furniture is made and carved by Stephen, using his own technique to make the items look like leather or fabric. The books are made from old picture mounts cut into book size strips and covered in leather. They are then rubbed with a rounded fork to get the rib lines, given 'some staining, rubbing and bashing' (Stephen's words) and finished off with gold paint. He then 'rubs it in shed dust' (his words again!). I happen to know that there are hundreds of books made this way, as Stephen seems to have great fun filling bookcases with them,

often using recycled picture frames as the bookcase, adding simple shelves and decorations. What a good idea.

The fireplace, other bookcases and Greek pots are turned on a lathe, and Stephen admits that he is always turning out something, either on his lathe or by hand. He said: "My greatest skill is bashing it out at speed with the simplest of shed tools."

Having always made models such as railways, aeroplanes, tanks etc, it seemed natural to include twelfth scale miniatures, and it was his son Ptolemy's idea to put his projects on Facebook, which is where I saw it. Stephen's wife Lise is also an artist, and she organises art classes for children. Their home in Wiltshire looks to be full of their combined works of art, and looks like a fabulous art gallery in real size.

Reupholster a chair in some pretty fabric

You can find cheap mini chairs quite easily, but they're not always that attractive. Here we show you how to dress them up in pretty fabric

BY AURALEA KRIEGER

I found some inexpensive chairs at a craft store and wanted to dress them up and sell them on eBay. This is a great way to make income for your mini budget. I needed some lights for my French stone cottage and making little things like this help cover the cost!



Step 1. Start by carefully peeling off the cushions. There will be clumps of glue you will need to cut away. Carefully remove them with an X-Acto knife. Always cut away from yourself!

You will need

- Miniature chair
- Fabric
- Scissors
- X-Acto knife
- Tacky glue
- Card stock
- Pencil



Step 2. Peel off the front arms pieces and save them.



Step 3. Begin wrapping the chair by cutting two pieces of fabric that are large enough to wrap from the seat to the bottom of the chair. Glue inside the seat first. Set aside and let dry.



Step 4. Take the back cushion and place it on your material. Apply glue and fold over the bottom. Keep the minimal amount of fabric as you go to avoid bulky folds.



Step 5. Cut some tabs all along the curved top and glue them down starting from one side to the other

so they wrap nicely over the curves of the cushion.



Step 6. Fold in the base sides and glue down.



Step 7. Fold and glue the under arms of the back cushion. Then fold/glue the sides as you work your way up.

Step 8. Fold/glue over the last two tabs off the top.

TOPTIP

- Keep your fingers clean as you go using a damp rag (less waste/better for the environment) or wipes.





Step 9. Trim off excess material and set this aside.



Step 10. Now let's go back to wrapping the chair. The glue on the seat is now set so you can pull it snug as you go.



Step 11. Wrap over and mark where you need to trim with a pencil on the underside of the fabric. You just need enough to fold over the back about 1/4" and then glue it down.



Step 12. Figure out how you will fold under the back of the arm so it will stay neat. Carefully lift it up again and put glue over the top side of the arm and under the arm. Then add glue all around the outside of the side and lay your fabric down. Smooth it over with your hand.



Step 13. Make scissor cuts around front of arm and then, one by one, glue the tabs over onto the front of the arm so they are flat. Keep fingers clean as you work.



Step 14. Trim and wrap under the chair and glue. Then glue the back as well. Repeat all of this for the other side of the chair.



Step 15. Once your chair sides are finished, lay a piece of fabric that goes over the top and use the tab technique again to fold and glue over from the front to the back of the chair.



Step 16. Add a piece of the front base and glue it on so it wraps over and under. Keep the side edges so they are in the centre area of the front of the arm. This seam will be covered with our front piece later.



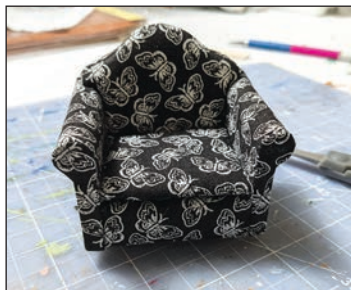
Step 17. Glue in the back cushion. Keep pressing it into the glue so it is completely glued down as the glue sets.

TOPTIP

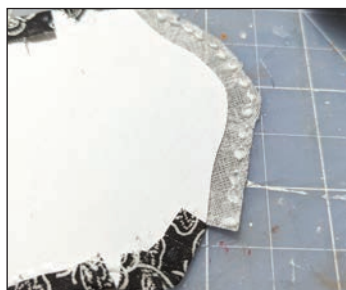
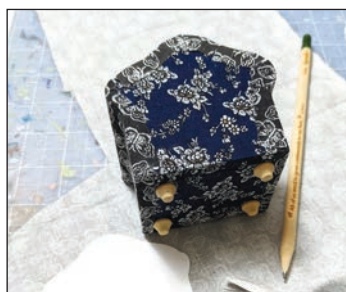
- Patterns that are more free flowing will be easier for beginners. Then you can move onto stripes or checked patterns.



series of photos for this step and then glue it onto the arm chair.



Step 19. Make the arm panels as shown. Fold very slowly and keep the folds even and straight. Glue them onto the arm fronts. Keep pressing as the glue sets in case it shifts.



Step 20. Trace the back piece and cut from a piece of cardstock then wrap it in the fabric as shown and glue onto the back of the arm chair.

You're finished! Now that piece of furniture has your own personal touch! Keep in mind you can use this technique for any reupholstering project at any scale.



Step 18. Cover the seat cushion as shown in the

A doll's house fireplace made with carton bricks

Tania wanted to put together a rustic fireplace with a mantelpiece to dress — making bricks from egg cartons was just the job

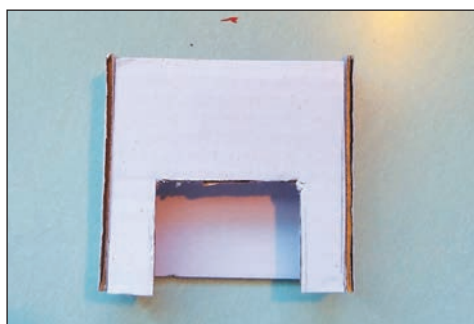
BY TANIA PELLETIER

I wanted my doll's house to have a fireplace because decorating a mantelpiece is a lot of fun, so accessorising a miniature mantelpiece would be even more fun!

I'm not too concerned about scale in my doll's house because it's already not to scale so I just measured inside the doll's house to determine how tall I wanted the fireplace to be and subtracted about an inch from that measurement. Then I determined how wide/deep I wanted my fireplace to be.



Step 1. Cut a back, two sides, and a front to your measurements. Glue the sides to the back.



Step 2. Once that is dry, glue the front and sides together.



Step 3. Next, make a little hearth in the same way. This will make up for that inch that you shortened in the measurement.



Step 4. Now you'll use the egg carton to make bricks! It has just the right texture.

You will need

- Scraps of thick cardboard
- Empty egg carton
- Aleene's Tacky Glue
- Craft paints - deep burgundy, Georgia clay, lamp black, and sandstone
- Cardboard
- Paint brush
- Scissors
- Ruler
- Old rag to wipe your brush



Step 5. Cut a 1/4" thick strip from the egg carton and then mark where you'll cut the bricks. I made my bricks in varying widths, 1/4" up to about 1" for those that will wrap around the corners.



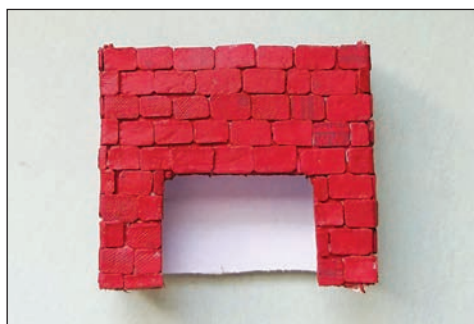
Step 6. Cut the corners ever so slightly to give them a rounded, worn look.



Step 7. Glue the bricks onto the fireplace form. Make sure you stagger the seams for a realistic look.



Step 8. These are the colours I used to paint the bricks to give them a realistic feel.



Step 9. First, paint the whole thing in deep burgundy making sure to get it down in between the bricks.



Step 10. Then dip a dry brush into some of the lamp (ebony) black and wipe it a few times on a paper towel (or an old rag) so there isn't much paint at all on the brush and then paint over a few of the bricks here and there. Do the same thing with the Georgia clay paint.



Step 11. At this point, you could leave it as an unpainted brick fireplace. I tried it in my house but just wasn't happy with it so I chose to do a wash of the sandstone paint over the top. The wash was created with watered down paint and then I wiped off bricks here and there with a paper towel to allow some of the colours to show through a little.

Step 12. Paint the inside of the fireplace black.

Step 13. Glue the fireplace to the hearth.



Step 14. Then you'll need a mantel-piece. I used some very rough and rustic wood scraps that I had from an old, broken picture frame. You could use smooth wood scraps if you like a less rustic look.

Step 15. You might notice that my fireplace looks different still! That's because I still wasn't happy with the whitewashed look so I painted it light grey. Just call me Miss Indecisive.

Step 16. You can see that I smudged some black around the fireplace opening to give the look of a fireplace that gets used. I just used my finger for this.



Step 17. The logs are cut from twigs (these are from my childhood doll's house) and I also already had the little fireplace tools!

I am so pleased with how this turned out, and now I can't wait to find a few things to put on the mantelpiece.



Mother and daughter create Mini Mayhem

Georgina and Gillian prove the perfect team in starting a doll's house shop that is friendly, welcoming and filled with unique pieces they make themselves

BY SANDRA HARDING



Georgina Meeds has been interested in dolls houses all her life, attending her first doll's house fair at nine-months-old, and being given her first doll's house when she was two.

This was no small part due to her mother, Gillian Hounslow, who has been making miniatures, attending fairs, supplying shops and doing demonstrations for over forty years. So between them know rather a lot about our hobby.

In July last year Georgina decided that she would use her knowledge and skills to open a doll's house shop in Sleaford, Lincolnshire. With her mother working alongside and her husband Craig doing the technical stuff, including promotions, Mini Mayhem has proved quite the success story.

Gillian and Georgina make about 75 percent of the products that they sell and these handmade favourites are always very popular. The best sellers are hats, bags, plants, trellis and window boxes, and the children especially love the little ballet dresses.

There is always a variety of stock to choose from in the shop across many styles and periods. They stock makers including Hobbies, The Wonham Collection and Streets Ahead. They also stock Dolls House Emporium, Babette's Miniatures, Jarvis Scenics and Bare Essential Furniture, plus many others.

The shelves are well stocked with

hundreds of accessories, dolls and whole sets of furniture. They also sell many handmade and vintage items and are continually adding pieces, making sure there is always something for everyone. For an instant gift for a loved one, there are ready made scenes in boxes or framed and behind glass, to remember a wedding day for instance. What a lovely idea and time saver. You will be spoilt for choice with doll's houses as they average about twenty always available, new and vintage. I wish I lived nearer.

Georgina and Gillian are keen to hand on their knowledge to their customers, young and old alike. They intend to introduce various craft classes and demonstrations in their shop including the cutest Chanel bears, rabbits, cats and dogs, as well as needle felted animals.

If you'd like to visit this well-stocked, friendly and busy shop, the address is: Mini Mayhem, Unit 5, Bristol Arcade, Sleaford, NG34 7ST.

Their Facebook Page is: Mini Mayhem Dollshouse Miniatures Sleaford

The shop is open Monday to Friday from 10am – 3pm, and on Saturdays from 10am – 4pm (closed on Sundays).



LITTLE LINKS:

Mini Mayhem
Unit 5, Bristol Arcade, Sleaford, Lincs NG34 7ST
facebook: Mini Mayhem Dolls House Miniatures Sleaford



Sofa bed is just the thing for mini visitors

Last issue we showed you how to put a modern room box together and promised to show you how to create the sofa in the scene. Here it is!

BY DHW DESIGN TEAM

A sofa bed is a must-have piece of furniture for a modern room setting and adds a nice touch to a contemporary theme. Not only that, it means if unexpected visitors or weekend guests arrive your doll family will be ready for them.

When the assistant in my local furniture shop saw me measuring up various sizes of sofa beds and making copious notes, he must have thought it was his lucky day. I didn't have the heart to admit that I was only after him for information and was actually making sofa beds for DHW. It seemed cruel, and besides they might not let me through the doors again.

Before starting on a new project

I draw a picture of what I want the finished article to look like. Sometimes flicking through lifestyle magazines can be a good source of inspiration to experiment with fabrics, colours, textures and 'in' materials. Trendy yellow check was just right for a modern sofa bed, but feel free to indulge in whatever takes your fancy.

Cut the pieces of the balsa/card to the measurements given overleaf and glue together as a sofa frame. Allow to dry thoroughly.

Mattress

Step 1. Cover the sides and back of the frame with the 3mm foam but leave the base section.

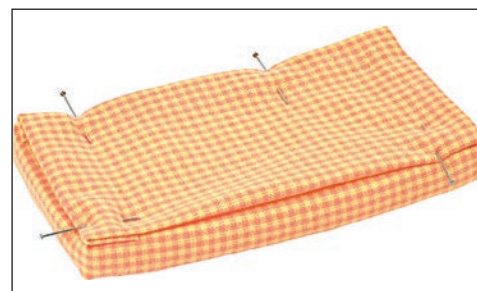
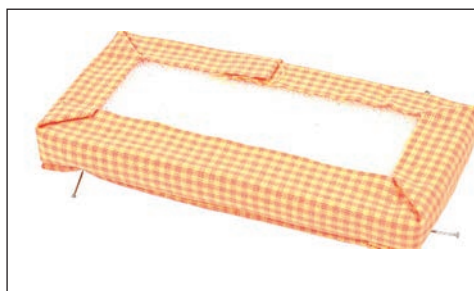


Step 2. Cut three pieces the same size, 2 1/4in x 4 1/2in from the 6mm foam. These will form your flop out sofa.

Step 3. Cover each of your mattress sections first. I cut strips for the sides and glued them in position before slip stitching the tops and bottoms to them. Now, carefully cut the pieces to cover your sofa frame ready for the final assembly. Cover the back first followed by the sides and the base. You may need to slip stitch the joins together as this makes it neater.

You will need

- 3mm Balsa wood or thick card
- 3mm foam
- 6mm foam for mattress
- Fabric
- Fabric glue
- Needle and matching thread
- Frame



MINI MAKES



Step 4. Now lay one of your mattresses in the base of your frame. This can be glued to the base as it's the only one of the three that doesn't need to move.



Back
2 3/4in x 5 1/2in

Side
2in x 2 1/2in

Base
2 1/2in x 5in

Side
2in x 2 1/2in

Scatter cushions
cut 4

Fill with stuffing and rice

Sofa cushions
cut 4

Fill with stuffing and rice

Step 5. Lay the other two flat out next to the sofa so that it looks like you have extended it ready to sleep on.

Step 6. Get the needle and thread ready. With tiny stitches sew the second mattress to the base mattress across the top joining edge, the third mattress to the second along the bottom joining edge. This should now form a two-fold concertina and should simply fold back into the base ready for visitors.

Step 7. If you have enough fabric left over then some scatter cushions on the sofa look a treat. Cut squares 12in and stuff them with a small amount of wadding and some grains of rice. Don't overfill them because saggy often works better.



MINIS THAT HAVE CAUGHT OUR EYE THIS MONTH



sallyannceramicsUK.etsy.com

Etsy



www.BrigitteDelage-MinaturesMirabilis.fr



GSMiniaturecreations.etsy.com

Etsy



bybarb.com

Tips for building a small scale house

Working in smaller scales is very different than working in twelfth scale. Connie shares some valuable tips she learned while making her 1/144th scale house

BY CONNIE SAUVE



I learned a lot of things while building my 1/144th scale house so I am sharing some tips I picked up while building this tiny doll's house, which might help you when building your own small-scale project.

Tip 1: Before I started assembling the house or even started punching out any pieces from the kit, I photocopied the floors, walls and roof kit pieces. I placed all the wood parts directly on the photocopier and made two copies. This way, I had exact floor and wall patterns to use when it was time for wallpapering and cutting floors.

Tip 2: Sanding If the kit pieces need

sanding, sand them before detaching them from the main piece of wood. A great tip I learned was if you have a small piece of wood that needs sanding, place the piece on a rougher piece of sandpaper than the finer sandpaper you're sanding with. The wood will stay in place as you sand it and you won't need to hold it as you sand. This tip works GREAT, and saves you from sanding your fingertips or nails off.

Tip 3: Painting I started the house by painting the outside walls, trims and anything else that is easier to paint while they are loose, or before they are cut out of their original sheets. It's easier to paint flat pieces instead of on a built house. Make sure to paint all your windows, walls and doors, before you install them. It's much easier that way to do a great paint job. Then I used a sponge to paint the doors, windows and other tiny trim pieces. It goes so much faster than with a paint brush. Then I used a small brush to paint any detailed contrast colours.

Tip 4: Building Once everything was painted, I started assembling the house and finished the interior from the bottom up, as I built it. For wallpapering, I first cut out my photocopied paper pattern for the wall and checked

to make sure it exactly fitted the wall. Then using the paper pattern, cut it out of the wallpaper. For the interior trims, I used white plastic styrene strips from the hobby store. They come in lots of different sizes and since they were already white, I didn't have to paint them. I then cut and glued all the trims around the doors, windows and baseboards directly onto each wallpaper piece.

Once each wall is completely finished, I then glued the finished wallpaper panel onto each interior wall. This way, everything is done flat, and is completely finished before installing. I worked my way around each room this way. Once the first floor was completely finished inside and outside, including adding windows and curtains, I started on the second floor.

Tip 5: Shingling For the roof, I used two different styles of shingle strips. The two different styles added a lot of Victorian detail and broke up what could have been a very plain looking roof. I shingled each roof section while it was still flat on my worktable. It's much easier than trying to shingle it when the roof is already installed.

I drew direction lines on each wood roof piece to be sure I was applying the shingles going in the correct direction. Then each finished shingled roof section was painted a dark grey before installing them on the house. The roof for the tower was fairly easy to shingle.





Above: When Connie finished her little house it was given pride of place on the back of a truck in a scene she created called 'Surprise'.

“I drew direction lines on each wood roof piece to be sure I was applying the shingles going in the correct direction.”

I used the photocopy pages I originally made from the roof sections.

I glued the strips of shingles to each triangle shaped paper pattern, letting the shingles run past the pattern. Once each section was finished, I flipped it over and cut the excess shingles off along the paper pattern and then painted the shingles. I glued each section onto the tower roof, then cut a thin strip of paper to cover each cut edge and painted the added strips. I topped the tower roof off with a finial by using a Chrysnbon cabinet door knob, left over from a previous project.

Tip 6: Lighting A while ago I attended an LED lighting seminar, which is where I got the idea to light all my 1/4" and 1:144 scale projects. Good lighting adds SO much to any miniature project! So I decided to add teeny tiny LED Nano lights to each room. I bought them from Evan Designs (see ad on P18). They are battery operated

and light up the house wonderfully.

Tip 7: Wiring All the wiring is hidden under heavy watercolour paper on the ceilings. I found the best watercolour paper from one of the craft stores is: "Arches Aquarelle Watercolour-Aquareler Grain Fin Cold Pressed Watercolour Paper" in a 9" x 12" pad.

The watercolour paper has a two-fold job. It gives the ceilings a slight texture like a plaster ceiling and it also hides the wires which are very thin and easily covers with the heavy paper. I learned this great tip in the LED seminar I attended, and it also works for 1/4" project ceilings. A small hole is cut in the ceiling paper the size of the LED light, and the light pokes through the paper. You can add a bead or something to simulate a light fixture.

All the wiring is brought through the walls to the outside of the house and down through the bottom of the base. I painted the wiring to match the outside

of the house and hid it even further with landscaping and vines.

Tip 8: Base I added a brick base riser on the bottom of the house which gave the house a more solid base to sit on. It also gave me a hollow space underneath to hide the wires, battery, and on/off switch. I labelled each wire, so I know which room it's for. I like to do this with all my projects.

Tip 9: Fine sanding This one has been around the block a few times, but a good tip to repeat. Use a brown paper bag for final sanding on painted or stained wood. Gives it a nice smooth finish.



LITTLE LINKS:

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web: https://evandesigns.com

A lovely coconut cake for Valentine's Day

This heart-shaped cake will add a lovely touch to a Valentine Day scene, but you can easily adapt it for other celebrations in your house

BY KATHY OBRENSKI

I always surf the internet looking for new ideas. I came across a photo of a real cake trimmed in ribbon, decorated with tiny hearts and a rose on top. Using this as a starting point, I modified the idea to have a shredded coconut frosting and the little heart shapes.

Not everyone has all of the tools to make the miniatures featured in tutorials. So I made suggestions for alternatives to a pasta maker, and a heart shaped punch tool. The only mandatory item is the 1" heart mould but

this can be found at most craft stores because it's not necessarily only for miniatures.



piece of clay onto the tile, to be used as the shredded coconut in number 4. Bake at 200° for 15 minutes.

You will need

- Polymer Clay - white, red
- Ceramic tile with a very smooth surface
- Toaster oven
- Pasta maker or a clay roller
- 3 mm heart shaped punch or a 3mm hole punch
- 25mm (approximately 1") heart-shaped mould
- Toothpick
- Sewing needle
- Scissors
- Razor blade
- #30 fine wire about 2" long
- Fine tip tweezers
- Tacky glue
- Very small grater - the smallest you can find such as coconut or nutmeg
- Liquid Gel



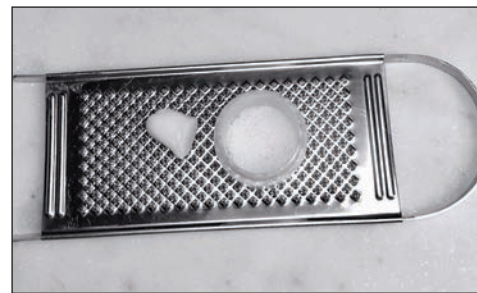
Step 1. Using a pasta machine or a roller such as the handle of an artist paint brush or a cylinder, roll out a 3mm thick piece of white polymer clay onto ceramic tile. Divide the clay into four 2" squares. Stack the four squares on top of each other. Keep the surface, hands, and tools super clean as the clay picks up and shows any dirt.



Step 2. Push the heart-shaped cutter mould into the clay. Use a toothpick or needle tool to clear away all the clay surrounding the outside of the cutter. Do not remove the cutter-mould and keep it on the tile. Also add a small



Step 3. Once cooled, push the cooked clay out of the heart shaped mould. Once it is out of the mould, I use a little bit of tacky glue onto the tile to hold the cake in place so it doesn't move around or fall off.



Step 4. To make the shredded coconut that covers the cake, take the piece of previously cooked white piece of clay, and with a very small grater, shred the clay until it looks like shredded coconut.



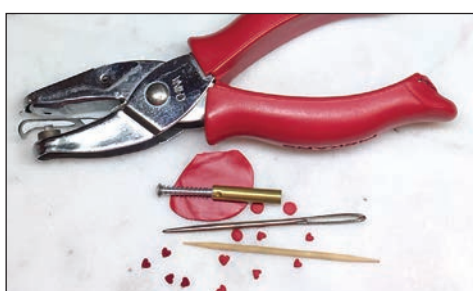
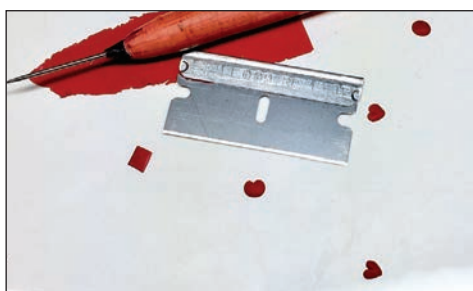
Step 5. Apply a thin layer of Liquid Gel over the top and sides of the cake. I usually spread it with my finger, a toothpick or a needle.



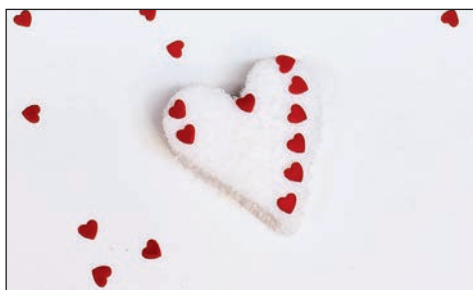
Step 6. Sprinkle all over the wet gel cake with the clay 'shredded coconut' from step 4. Put it back in 200° oven for another 15 min.



Step 7. Using a pasta machine, artist brush handle or cylinder, roll out a sheet of red clay to the thickness of paper. If you have a pasta making machine you can roll it through on #9.



Step 8. Use a 3mm heart shaped punch tool to punch out little hearts from the clay. Be careful that they don't get caught on the tool. If you don't have a heart shaped punch tool, punch out 3 mm circles or squares, then shape them into a heart shape by using a needle or your favourite tool. You need about 22-25 little hearts. As you make the hearts, pick them up with a needle or toothpick and put them onto a ceramic tile. Bake at 200° for 10 min.



Step 9. Using a toothpick, put a tiny dab of tacky glue onto the cake where you want to place a heart. Then with a fine tip tweezer pick up each tiny heart and place it on the top edge of the cake, with the point of the heart nearest to the edge. Repeat and space

evenly across the entire top edge of the cake. I also put 2-3 hearts along the bottom, below where the ribbon will be.

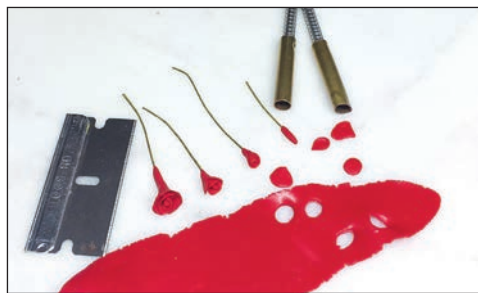


Step 10. Wrap the 2mm red silk ribbon around the side of the cake about half way down the cake. Cut the ribbon to fit. Have the ends meet at the top between the curves of the heart.

To hold the ribbon in place, put a small bit of glue into the crevice on the cake. Do not put any glue on the ribbon as it will make a mess, so only use glue on the cake, at the crevice location.



Step 11. Make two bows (like you are tying your shoes) with the red silk ribbon. Cut extra ribbon away from the bow. Place a small dot of glue on the cake in two places; one on the side of the cake, and another on the opposite side of the cake, on top where the flower will go. Attach the two bows.



Step 12. To make the red rose that goes on top of the cake, you will need about a 2" piece of #30 fine wire and red polymer clay. Roll out the clay very thin, the thickness of a miniature petal. Punch out a 3mm piece of clay. Attach this piece of clay near the end of the wire but leave enough room above it to attach more petals. This first piece is the base. Apply a very small amount of tacky glue with a toothpick to the wire and the bottom of this piece.



Step 13. Punch out about 10 to 15 more round 3mm pieces of clay. With your fingers (or your preferred tool), shape the round piece into a teardrop. Apply Tacky Glue to the pointed part of the teardrop and attach it above and in back of the last piece of clay you attached to the wire. Repeat attaching additional petals until it has the appearance of a full rose. Cut off the excess wire on the top and bottom so it is just a flower. Bake at 200° for about 10 minutes. After it cools, put a dot of the glue next to the ribbon on top of cake to secure the flower in place.



Make a custom sized miniature rug



Find a carpet picture you like and print it out on a paper towel backed with paper to create a realistic rug for your scene

BY RON SEIBERT

I started making minis in 1983 after seeing some miniatures at my barber's house. She had them because her mother-in-law was a wholesaler. I had been into HO railways without ever having the trains running. But I had built more than 20 buildings from scratch. This, to me, was a natural lead-in to building twelfth scale furniture. Here I'd like to share a great way to make a printable look like a real miniature rug.

Step 1. To make an inexpensive miniature rug from a picture is quite simple. Scan it into your computer (or copy a suitable image online).

Step 2. Next, glue a paper towel to a piece of paper. I used a piece that was twice as thick as regular (20#) copy paper. Use your favourite spray glue by placing the thicker copy paper on a full sheet of newspaper.

Step 3. After spraying, carefully lay the paper towel over the glue. It should be placed under weight so that no bubbles appear.

Step 4. After the glue has had plenty of time to dry, trim the excess paper towel.

Step 5: Back to the scanned image. After you have done any editing of the scan, copy it onto a blank document page. When you have adjusted the image to the size you want, it is ready to print. Put your towel/copy paper in the printer. Watch to make sure it is proper side up. Print the image.

Step 6: Finally, use your scissors to trim out the miniature rug.



You will need

- Scanner or camera
- Spray glue
- Paper towel
- Copy paper
- Scissors
- Printer

Stitch a Victorian gown to hang in your house

This beautiful late Victorian dress will look perfect in a lady's bedroom - far too pretty to hang in the wardrobe

BY JAN CLARKE

Why not hang this beautiful dress on the screen in your lady's bedroom - or have it on the hook behind the door.

Using the finest of silk lawn the dress will drape perfectly. This dress has been made in the late-Victorian, early-Edwardian style but can easily be altered to suit other periods.

Skirt

Step 1. Cut pattern out of the fabric. I used silk lawn as this hangs better when dampened.



Step 2. Seam the skirt to the waist, hem bottom of skirt and add trim.

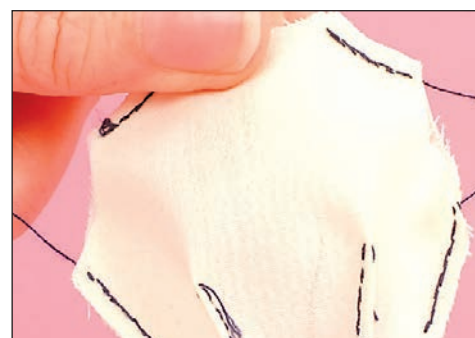


Step 3. Gather top of the skirt, ready to attach to bodice of dress.

Bodice



Step 1. Cut bodice out and seam shoulders and sides together.



Step 2. Sew darts at front.

Step 3. Stitch the sleeve's seam, and run a line of gathering stitches around top of sleeves.

Step 4. Turn top of bodice and sleeves to right-side. Pull gather thread at top of sleeves and slip-stitch on to arm-hole.

Step 5. Gather bottom edge of sleeve and add a frill of lace.

To assemble

Step 1. Stitch gathered skirt onto bodice, making sure the gathers are even.

Step 2. As the bodice at the back is still open, turn in a small fold as you reach the back, and continue stitching on the skirt.

Step 3. Slip hanger into open bodice. Slip-stitch bodice up to neck, so the hanger top is just showing over the raw neck line.

You will need

- Hanger (Buy one or see P54 to make one)
- Fabric plain – your choice
- Embroidery cotton
- Fabric glue
- Fray Check – optional

‘The dress can be altered to different periods by using the different sleeve patterns,’

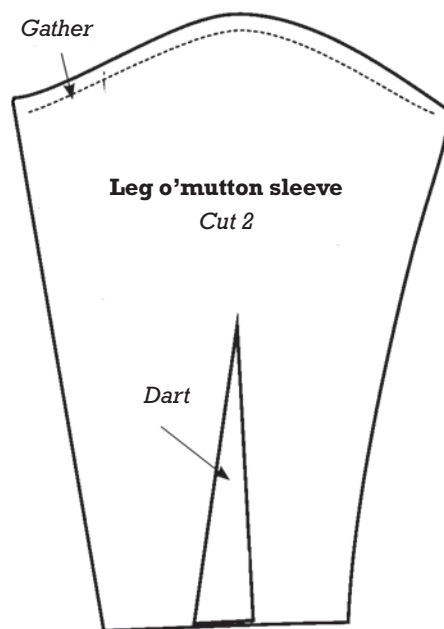


MINI MAKES

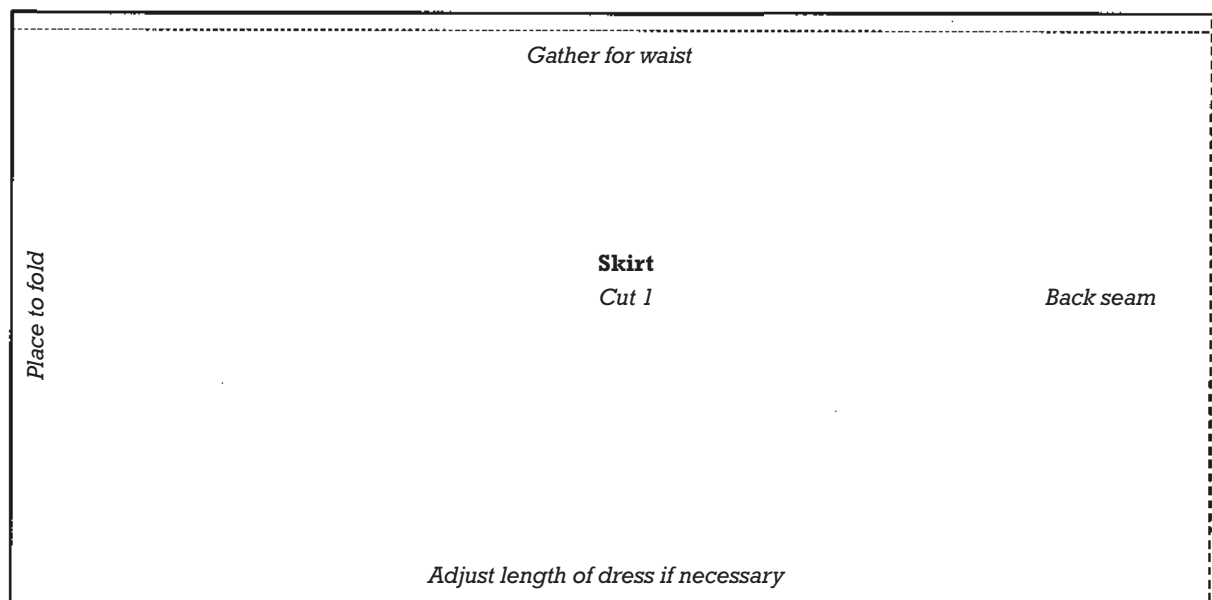
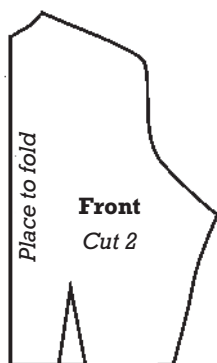
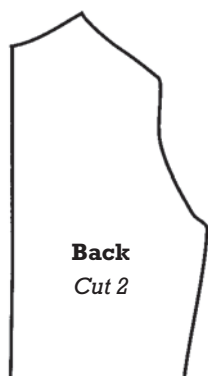
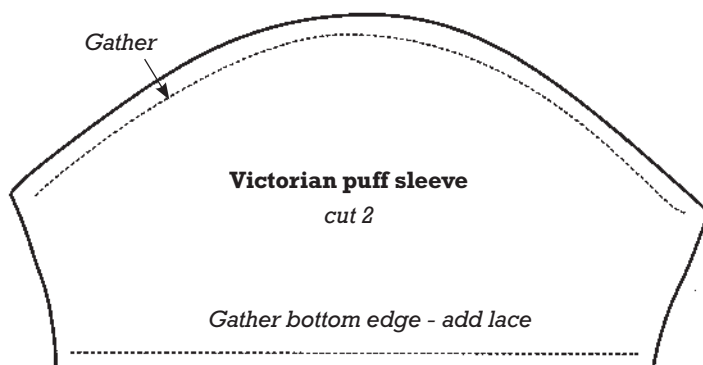
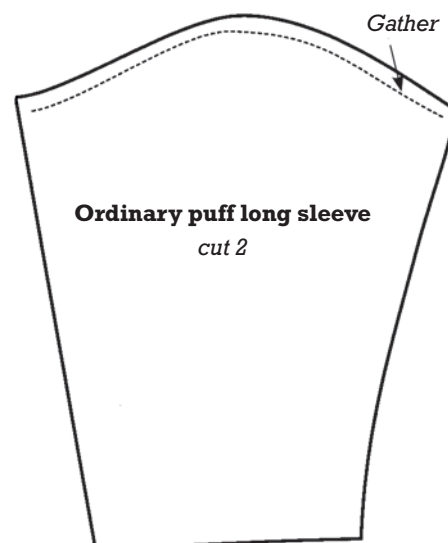
Step 4. Add whatever trim you want to around the bodice and neckline. I made mine into a late-Victorian early-Edwardian dress by neatening the neck with a ruffle of lace and frills over the top of the bodice. Then add ribbon as trim around cuffs, neck and waist.

The dress can be altered to different periods by using the different sleeve patterns – for Victorian, just add a flat frill of lace around neck, adding a small bow at the centre. The lace will cover the raw edge.

If you want to you can place two dabs of glue onto the hanger to secure the dress in place. When all is finished lightly spray the fabric with water or a light starch and pull the gathers of the skirt into place – for Edwardian, if for Victorian the skirt would be left full.



Hem seam - add flat lace cuff



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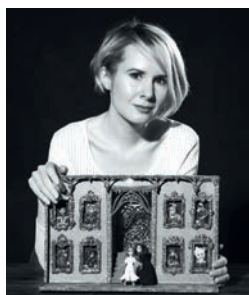
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SMALL TALK

THIS MONTH WE CHAT WITH VICTORIA SHAPARINA

How long have you been making miniatures Victoria? I started in 2011. Since the moment I took a piece of polymer clay in my hands for the first time I've understood that miniatures are my calling and it's the only thing I want to do in life.



Where do you create? I work at home. As I have only two rooms in my apartment my working area shares space with my bedroom. My materials are kept all around the house in boxes and bags. My creative space is mostly my table. It's the place where I spend most of the day. Here I sculpt, paint, sew and make all the other things. The table is not big. But its size has never prevented me from making big projects.



What makes your space for mini making so special? The atmosphere. I sit at the table, take my instruments and engross in another reality which is a bit dark but not frightening. This is the world of vampires, ghosts, witches, and other magic creatures. They wear exquisite clothes, live interesting lives in haunted houses and castles. To be a part of this universe is fascinating. I think I wouldn't mind being one of my characters.

Do you keep your workspace private?

Only dolls are allowed. I don't like being interrupted or asked questions – not to mention touching my things without permission.

Do you listen to music or the radio while you work?

Sometimes I listen to rock music: Queen, Bon Jovi, Guns N' Roses. I also adore musicals. My latest love is Roman Polanski's Dance of the Vampires. It inspires me a lot.

Describe your workspace in five words: Chaos, mess, passion, gothic, Idyll.

Name one thing that is banned from your workspace.

Let it be 'rush'. I can work in a good and bad mood, with and without inspiration (it usually returns in the process). And my mood doesn't influence the result. But being in a hurry is the right way for me to spoil the work. So I never take urgent commissions.

Name your dream workspace? I want a bigger space. Not far from home. With lots of shelves and drawers and a big table.



● 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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