

DollHouse & MINIATURE SCENE

TOP TIPS,
PROJECTS,
INSPIRATION
& MORE!

EVERYTHING AMAZING IN THE MINI WORLD!

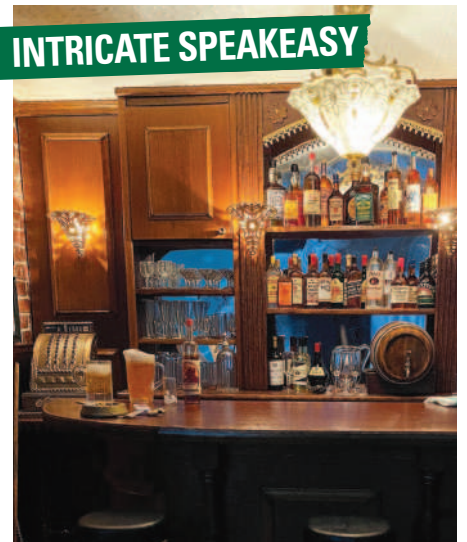


SEASONAL SWEETNESS

VINTAGE CREATIONS



INTRICATE SPEAKEASY



KNITTING MADE MINI



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WELCOME

to the November edition!

The festive season is upon us! It's time to begin taking your dolls houses and miniature scenes from autumn to winter and into Christmas. We have a copious amount of projects for you to try your hand at, more so than a usual issue, so let us guide you on your festive journey! First up, Maive Ferrando's gingerbread men on page 6 will make a cute addition to your kitchen, for a more vintage Christmas styling we have some toys you can make using a free cut out sheet on page 19, then on page 28 you must try the vintage Santa Claus to complete your scene.

Also, this issue takes a look at some inspiring finds in the mini world both old and new; be transported back to the era of Prohibition in the USA with the Speakeasy, as Sadie Brown investigates these fabulously made in miniature by Mary Broadbudd, then leap forward in time to our Instagram Identities feature starring skater-style and urban graffiti miniature creations by Nathan Ross – we certainly have something for all tastes!

All this and more, including top tips, fascinating features, competitions and reviews - happy festive mini making!

Joanne Garwell

Editor

A massive thank you to this month's contributors...

Sadie Brown, Bea Broadwood,
Maive Ferrando, Moi Ali
Louise Goldsborough Bird &
Ruth Flewelling Lesbirel.



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Just so sweet!

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Keeping you in the know



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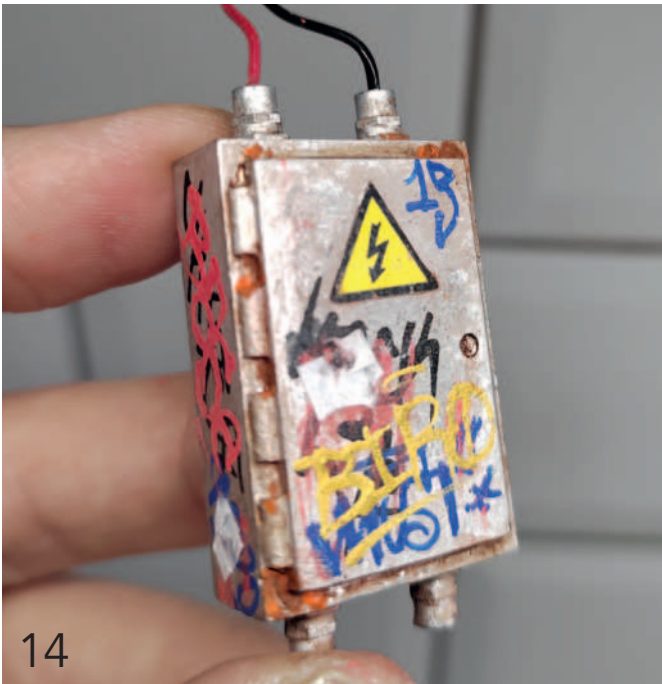


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VISIT **WWW.DOLLSHOUSEANDMINIATURESCENE.CO.UK** FOR MORE GREAT FEATURES AND PROJECTS

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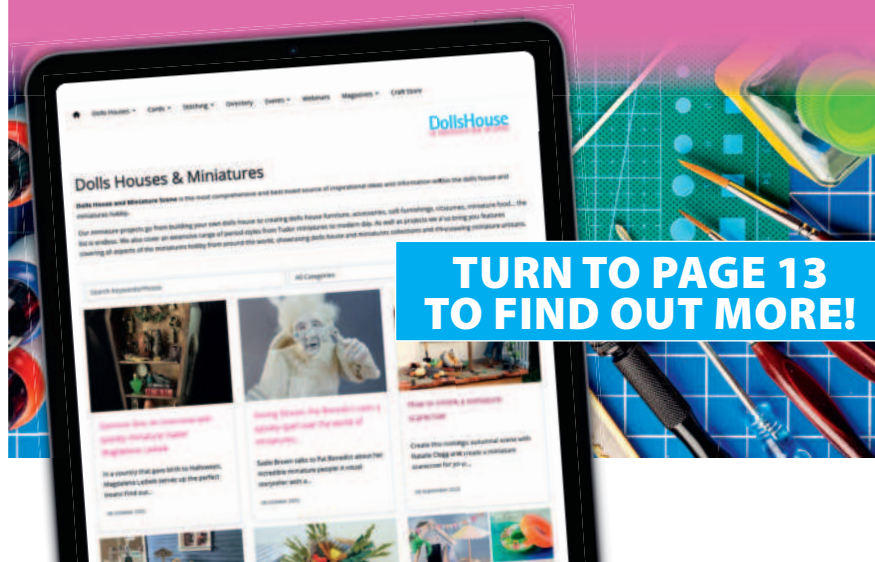


HOW TO ENTER GIVEAWAYS

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The closing date for all entries is
30th November 2022. Good luck!

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DollsHouse & MINIATURE SCENE



Gingerbread man cupcakes

"Let's get into the Christmas spirit by making super cute and tiny gingerbread man cupcakes from polymer clay! In this project I'll also be using cold porcelain to make the frosting, but it can easily be replaced with polymer clay instead as we did in my tutorial for 'Wicked witch cupcakes' in the October issue" Maive

Maive's Top Tip!

"Cold porcelain is an air-dry modelling clay that can be bought or easily made at home with very simple ingredients. The main ingredients are PVA glue and cornflour, but secondary ingredients such as baby oil and lemon juice may be added. There are many recipes out there, which may vary very slightly, so I'd encourage you to try different ones until you find one you like and become confident in working with it."

YOU WILL NEED

MATERIALS REQUIRED

- Red, translucent, raw sienna, ecru and burnt umber polymer clay
- Translucent Liquid Sculpey (or other liquid polymer clay)
- FIMO gloss
- Micro marbles (also known as nail caviar)
- Soft pastels in brown tones
- Glue
- Cold porcelain (store bought or easily made at home)
- PVA glue
- Red, burnt umber and white acrylic paint

TOOLS REQUIRED

- Blades
- Craft knife
- Toothbrush
- Pointy tool (needle tool, toothpick, etc)
- Tile to work and bake your pieces on
- Piping tip
- Disposable piping bags



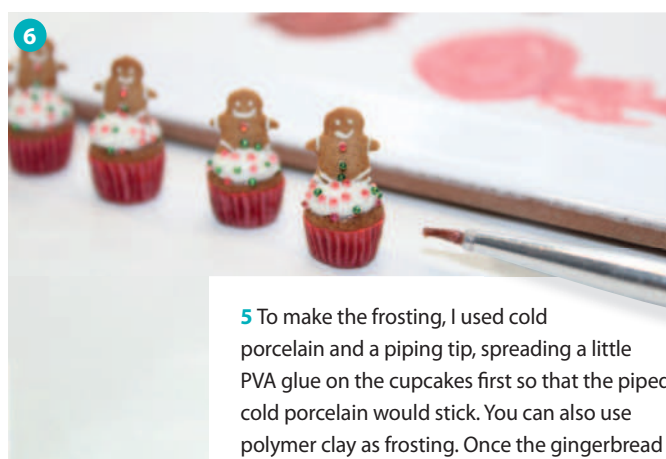


1 To make the cupcake bases, take some red polymer clay and mix it with a little brown (or use your favourite red colour). After mixing it well, roll it into a strand and cut even pieces. Fill a miniature cupcake mould with each piece and using a ball tool, push the clay from the centre outwards to get nice and thin edges. Bake the cupcake bases in the moulds for 15-20 minutes.

2 While the cupcake bases are baking, mix raw sienna (light brown) polymer clay with some ecru and translucent to create the gingerbread sponge. Mix thoroughly and roll into a strand to cut even pieces. Roll each piece into a ball and once the cupcake bases are out of the oven and cool, add a piece on each cupcake bonding with a little liquid clay. Use your finger to shape the clay into a dome and add some texture with a toothbrush. Bake again for at least 10 minutes.

3 To make the gingerbread men I used my own mould, and you can make one yourself too by creating the master first or buy a mould or cutter from a craft store. Once you have your tiny gingerbread man biscuits, add some texture with a toothbrush and dust brown soft pastels on the edges to make them look baked. Part-bake for at least 10 minutes.

4 Once they're baked and cool, mix some white polymer clay with liquid polymer clay until you have a consistency like icing. Use this mix to create the face of the gingerbread men as well as the decorations on the arms and legs. Add two dots on the body to act as glue and bond two micro marbles in Christmassy colours to make the buttons. You can also make them out of polymer clay. Part-bake for at least 10 minutes.



5 To make the frosting, I used cold porcelain and a piping tip, spreading a little PVA glue on the cupcakes first so that the piped cold porcelain would stick. You can also use polymer clay as frosting. Once the gingerbread men biscuits are baked and cool, add them to your cupcakes. If you're using cold porcelain, do have all the pieces ready as it dries fairly quickly, and you won't have a big window of time to work. Dip the biscuits in a little PVA glue before pushing them into the frosting. Once dry, spread some FIMO Gloss and before it dries add the micro marbles. Add another coat of gloss once it's dried to fix the micro marbles in place.

6 Once dry, take some red acrylic paint and mix it with a little brown. Apply this colour to the two bottom thirds of the cupcake wrappers to create a shadow and therefore the illusion that there is a cupcake inside. Next, mix that same colour with white to obtain a warm pink colour and dry brush this on the highest points of the folds of the wrapper to highlight them. Once dry, glaze the cupcakes with FIMO Gloss or another water-based varnish with the finish of your choice. 

Have a spooky Christmas

Artisan Pat Benedict introduces us to a cast of spooky Christmas characters...



The Ghost of Christmas Past

Make the festivities take flight!



La Befana, the Italian Christmas Witch



The Christmas Witch

We may still be working out how long it takes to defrost the turkey, but when the washing up is done and the time comes to gaze toward the dark and dreary January skies as you take down the tree for another year, you may find someone following in Santa's footsteps. The 5th of January, otherwise

known as Epiphany Eve, is an important day in the folklore of Italy, and an incentive to keep that stocking up just a little longer. It's the day when La Befana, the Italian Christmas Witch takes to the night sky, delivering presents to children across the country. In that long held tradition, the difference between being good or bad makes a

difference as to whether that stocking is filled with sweets or a lump of coal. Of course, with the current energy crisis, some may consider a lump of coal to have its uses, but when you're young, who is really going to turn down those sweets? Pat Benedict, one of our most beloved artisans, and renowned for her spooky miniatures, has brought La Befana [Dollhouse Miniature Scene](#)



The Snow Monster



Nipping at your tree!
Jack Frost



▲ Rudolph the red nosed skeleton

to life many times in small scale, as complete with tiny broom, she takes to the miniature skies. Facial expressions are intrinsic to Pat's work, and La Befana is no different as she takes on the persona of a woman with many stories to tell, eyes twinkling as bright as those Christmas lights. "I've been creating this particular witch for over 10 years. During that time, I've probably made around thirty or so," Pat tells me. "I also make an Italian version of the Pinocchio marionette that comes out of her sack. For one collector, it's become a tradition to give one of these witches to new family members during Christmas, which makes me feel honoured to know my creations are a part of their family."

A frosty reception

Another piece which takes us all the way to the end of the festive season and beyond, is Pat's Jack Frost Christmas bauble. With his icy crown, Jack is king of his chilly domain. "I've always liked the folklore and story behind Jack Frost, along with how mischievous and dastardly he was! Plus, you can keep him up after the holidays while the snow is still out and curse at him when it gets too cold." In truth, however, Pat's Jack Frost looks far too friendly to argue with! He's also far from the only Christmas bauble in Pat's portfolio with a spooky twist. There's no skulking in the shadows for her reindeer skeleton. With his bright nose and antlers sprinkled with a touch of glitter, he makes a charming addition to any festive tree.

Less friendly is Pat's snow monster ornament! Inspired by the Abominable Snowman and

"A piece of wearable art, Pat's Night of the Living Santa hat is a statement design which will definitely get you noticed at the office party!"



▲ Night of the Living Santa

The Winter Warlock from Santa Claus is Coming to Town amongst others, you're immediately drawn to the snow monster's face and those scary teeth. "For the teeth, I sculpt them all individually and then harden them in the oven," Pat explains. "Which makes them easier to place in the monster's mouth by using fine-tipped tweezers. It's time consuming but the end result is fun!" Whether the elf within the monster's grasp is hiding behind that snowball or is hoping to hurl it at this sudden interloper remains to be seen.

Pat is well known for her stunning 1/12th scale ghosts, her Ghost of Christmas Past an extremely worthy addition to this expanding festive collection. Again, as our ghost sits in her chair, surrounded by memories and faded gifts of yesteryear, we see a face of a life well lived. Pat has a gift for creating eyes which appear to offer a window into a miniature soul, but the Ghost of Christmas Past may just be her most exceptional to date.

Getting Kramp

No Christmas is complete without a zombie! After all, that's how most of us usually feel after Christmas dinner! Pat, however takes this one step further. A piece of wearable art, her Night of the Living Santa hat is a statement design which will definitely get you noticed at the office party. But whilst Santa is known for his jolly demeanour, at the other end of the scale, we have Krampus, his name deriving from the German for 'claw'. Krampus is a character deeply rooted in the folktales of Europe, heading out alongside Saint Nicholas every 5th of December. However, whilst Saint Nick delivers tasty treats for a winter's night, folklore suggests those who haven't been on their best behaviour will receive a visit from Krampus instead. Pat's miniature Krampus, with his unruly windblown hair and finely detailed features offer a slightly fearsome insight into this ancient character.

After a client sent Pat a selection of photographs depicting an Austrian Krampus Parade, she was thrilled when her hometown held their inaugural parade just prior to the pandemic in 2019. A similar event reached UK shores a few years earlier, with The Krampus Run taking place in Whitby, North Yorkshire for the first time back in 2015. As we've already seen with Night of the Living Santa, combining miniatures with full size art, Pat's talents extend well beyond the miniature. Not only did she create Krampus costumes for both her and her husband, but she's been working on new designs ready to participate in this year's parade. ▶

Krampus says hello!

"Pat's miniature Krampus, with his unruly windblown hair and finely detailed features, offer a slightly fearsome insight into this ancient character"



However, miniatures fans worry not, she also has a few new spooky miniatures in mind for this festive season. "I've been wanting to create an alien or UFO Christmas ornament." More Krampus themed designs and another snow monster are also on the agenda. "I'm sure I'll come up with a few more creepy, cute and festive ideas!"

Pat's spooky Christmas miniatures, especially her baubles, lend themselves to inspire a complete theme as well as just one or two designs carefully placed on the tree, but I was keen to discover whether there's a spooky element to Pat's own festive décor. Unsurprisingly, the answer is a resounding yes! "I collect Jacob Marley Christmas ornaments. I absolutely love the musical version of Scrooge from 1970 and how Jacob Marley looked in that movie. I also have a Krampus-themed Christmas tree that I put out every year. Lastly, I have a window display with Bumble from Rudolph The Red Nosed Reindeer."

And Pat's final festive message? "I think it's important during the holiday season that we enjoy all cultures and all festive activities. That's why I like to be inspired by and create my pieces based on cultures all around the world. Also, keep spreading the creepy cheers all year round!" 🏠

**INFO**

For more information visit:

www.woopitydooart.blogspot.com



▲ Pat Benedict (left) and her husband, wearing her handcrafted costumes at their local Krampus Parade

EXCLUSIVE GIVEAWAY!

Pat Benedict has kindly offered a Christmas Snow Monster Ornament, created especially for Dolls House & Miniature Scene readers!

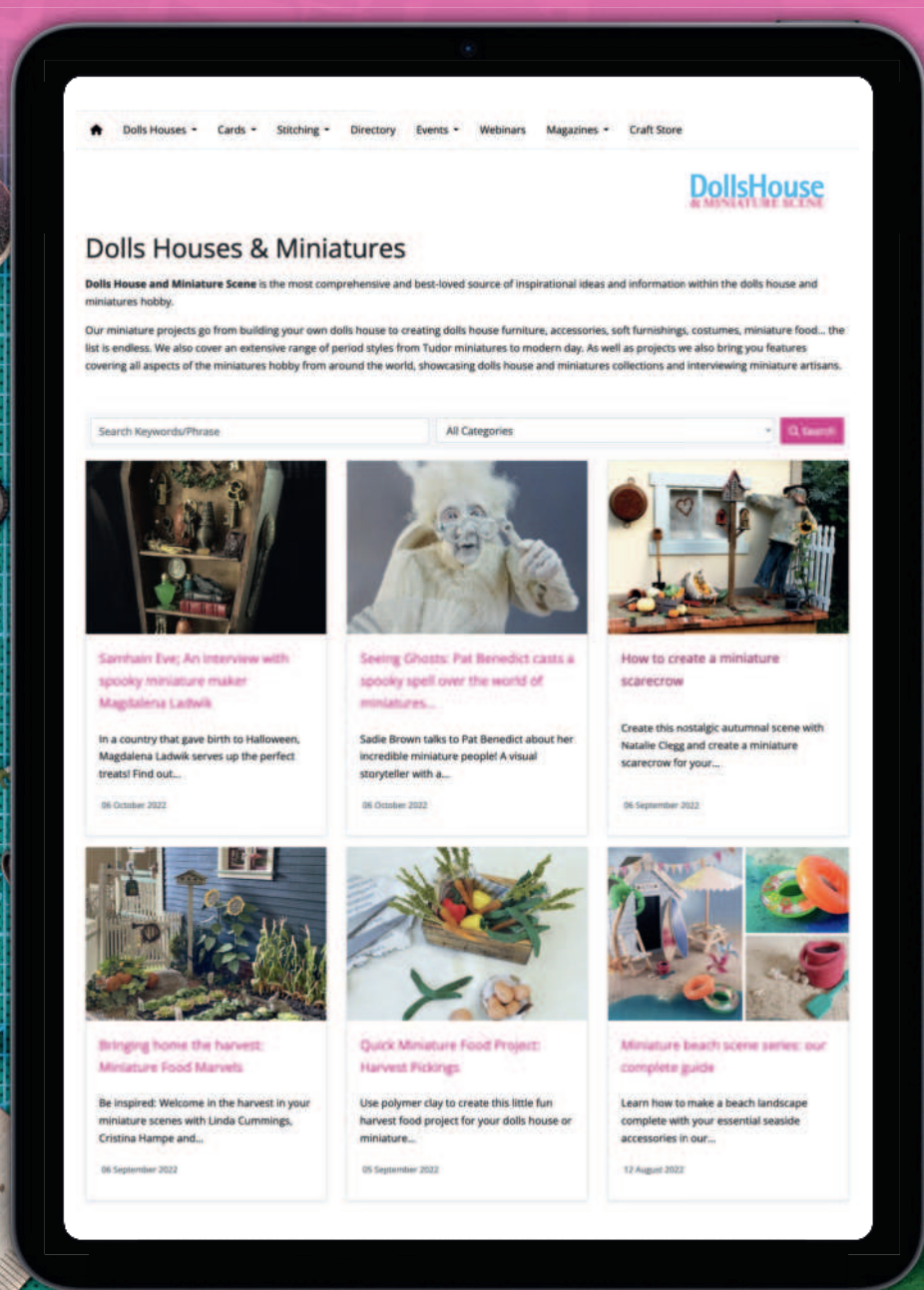


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Competition closes 30th November 2022. Good luck!*

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Moi Ali discovers how one miniaturist's journey was inspired by Teenage Mutant Ninja Turtles!



He's now in his 30s, but childhood memories have heavily influenced urban/skater miniature artist Nathan Ross' work. Based in the seaside town of Morecambe, in the north west of England, Nathan was raised on the cartoons of the '90s: Teenage Mutant Ninja Turtles, GI Joe, Street Sharks... all the cartoon shows, in fact, those that my own thirty-something son loved so much back then too.

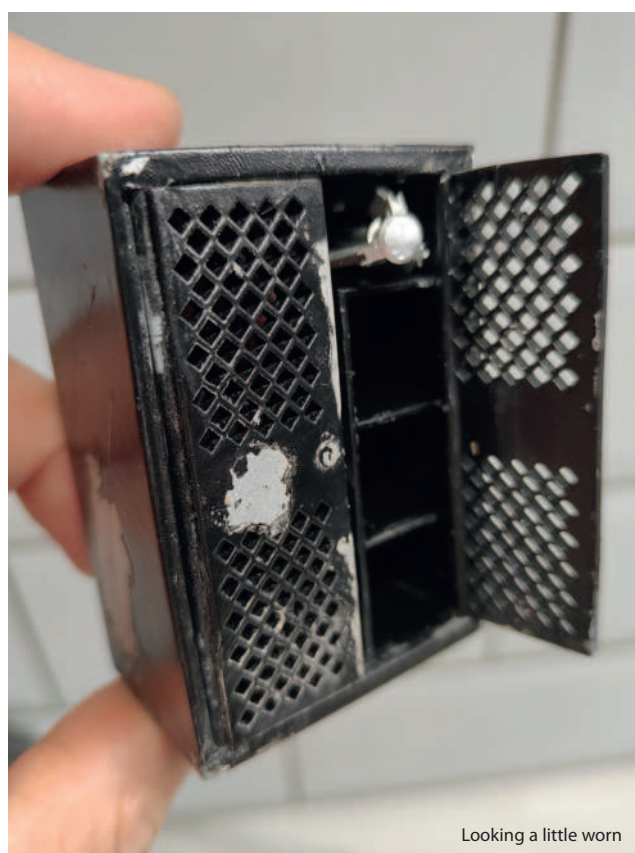
Nathan told me about his journey from typical boys' 'stuff' to the most amazing urban-style miniatures: "I had a decent collection of action figures as a child, and used to make them little bases out of shoe boxes. Then as a teen, skateboarding and skate culture took a hold of my life. Then there was music, fashion, graffiti... [PH](#)



Incredible range



Electric street furniture



Looking a little worn



Awesome graffiti



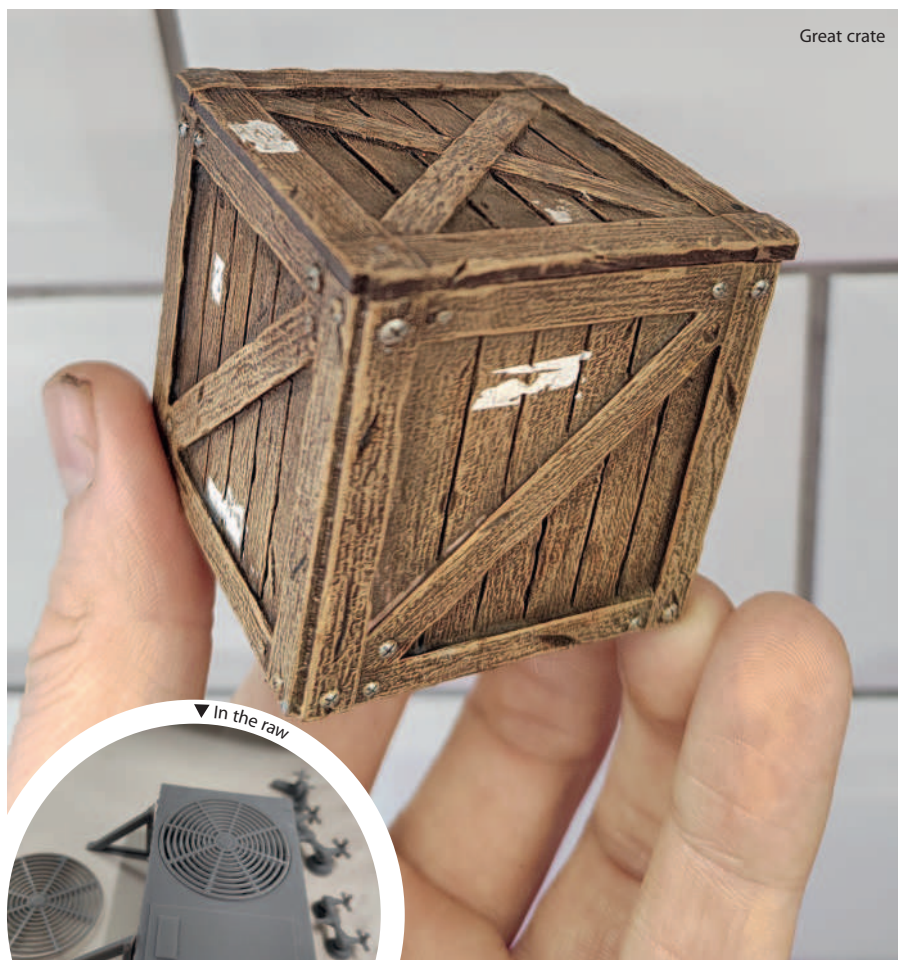
“I love 3D printing.
It still blows my mind every time!”

and yes, I've grown up since then, but these continue to influence my style – and my miniatures! I have always enjoyed designing and making things, and started making ramps and mini skate parks for my growing tech deck finger board collection as a teenager.”

Japan was the next big influence on Nathan, as he explained: “I went to Japan about seven years ago and fell in love with Gundam, the cult giant robots that feature on TV and in film. I used to watch Gundam shows on the Cartoon Network as a teen, so I was familiar with the genre. During the trip, I saw professionally-built models, mainly Gundam model kits known as Gunpla (which are based on tiny scales like 1/100th or 1/144th), as well as diorama displays. I filled my suitcase with kits! When I got back, I started assembling the Gunpla, which I displayed unpainted on my shelf!”

Even though the Gunpla are small scale kits, Nathan found that 1/12th parts from action figures worked well with them: “So that got me raiding the local charity shops and car boot sales for bits!” he explained. Then about five years ago he got his first 3D printer. “It was a large filament based FDM printer, which I bought after seeing a friend's machine,” he told me. “I was printing lots of free files, but





realised I needed to learn to paint them. I then started printing cosplay props at 1:1 scale, which I then had to paint and so the learning curve began. Filament printers can print miniatures, but resin is the way to go so I invested in a 4k resin printer in 2020. I love 3D printing. It still blows my mind every time! Turning something from a digital image into a physical object makes me think we really are living in the future!"

A decade ago, Nathan studied graphics and 3D animation at university, and in that short time he says that the technology has changed quite a lot, "but the ideas and process are very much the same." [D&M](#)



Nathan explained: "My attraction to minis is focussed mainly on diorama and models, especially bits with lots of accurate details and moving parts. My miniature collection is mainly a mishmash of Gunpla, pieces I've made myself in 1/12th, and some bits 'borrowed' from my four-year-old's old toy collection that I've repainted!"

I enquired what his most unusual freelance commission has been to date: "Recently I was asked to make a 'bra statue/trophy'. I'm not sure what it was going to be used for and I didn't ask, but that was a bit odd and very different from my normal skate/city-style of miniatures!"

If you fancy a slice of the action, you can find Nathan's skater-style/urban miniature creations for sale on Etsy – but like many makers, he is unhappy with that site's further fee hike and has switched to Instagram as a sales channel: "I do aim to sell more bits, although this is mainly a side hustle at the moment. Ideally, I'd like to set up my own website, but that's still in development. I plan to offer a wider range of miniature designs and build up a customer base. I hope to see progress on that front real soon." 🏠



NEXT MONTH

In our December issue we find out how to paint 3D printed miniatures, when Nathan shares some of his top tips and insider secrets, and Moi paints some of his creations!

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- ▲ Hydrant heavens
- ◀ Tin can alley
- ▼ Fab fire hydrant



Vintage nursery toys

Make all these toys using our exclusive Laura Carson cut out sheet!



Moi says...

"When I see gorgeous 2D images, I wish I could take the flat pictures from the page, apply a little mini alchemy, and magically transform them into three-dimensional items for my dolls house. Well, now you can! Use this exclusive sheet of free cut outs by Laura Carson to create vintage-style toys and games for your dolls house. Make lovely gifts to go under the Christmas tree, to sit in a nursery scene, or to fill a toy shop – or even an antique shop. Set up a game on a table by the fireside, just as families will be doing across the land this Christmas. It's so easy and cheap, yet so very effective."

YOU WILL NEED

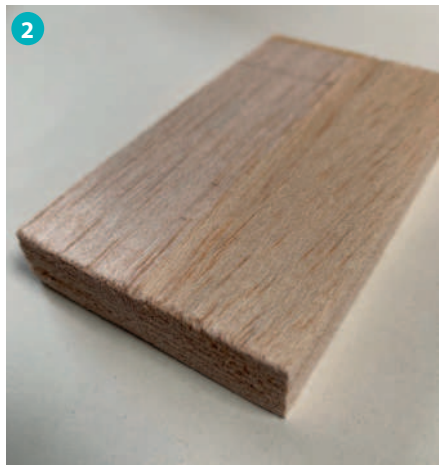
MATERIALS REQUIRED

- ☐ Your free cut out sheet
- ☐ Balsa and strip wood
- ☐ Glue
- ☐ Paint
- ☐ Thin card (such as a cereal packet)
- ☐ Neutral shoe polish
- ☐ Thick sewing thread
- ☐ Wooden skewer (or cocktail stick)
- ☐ Black felt tip pen
- ☐ Brown inks pad
- ☐ Coffee stirrers
- ☐ Embellishments (small jewels etc)
- ☐ Old watch hand or similar
- ☐ Cocktail sticks
- ☐ Paper printed on both sides
- ☐ Gingham or polka dot fabric offcut
- ☐ Baker's twine
- ☐ Scrap paper

YELLOW DOLLS HOUSE



1 Cut around one of the dolls house images. Cut off the roof. On the second image, just cut out the windows.



2 Cut balsa wood (it's easy to cut, even with a craft knife) to the width of the house and approx. 1.5mm taller (I had to join two pieces, but it glues easily). It can be any thickness around 2cm. ➡



3 Cut the top at 45 degrees as shown, to form the roof. Paint the back and sides a delicate yellow shade and paint a narrow black band all the way round the bottom.



4 Glue the house image to the front. Cut carefully around the four spare windows to remove the pediment and then glue two to each side of the dolls house.



5 Cut a piece of thin card to fit the roof (allow for a small overhang at the front) and paint it grey. Glue it in position. Protect the paintwork and add a nice sheen with clear shoe polish.

Moi says...

"If you didn't see the October issue of DHMS, head to our website to get your copy and you can find out more about Laura Carson's work, inspiration, and spooky Halloween dioramas."

BROWN GRAND DOLLS HOUSE



1 Cut around one of the dolls house images. Cut away the roof. Carefully cut off (but retain) the Dutch gable (as shown). On the second image just cut out the two wings with the Dutch gables, plus the front door. Also cut out the two side pieces.



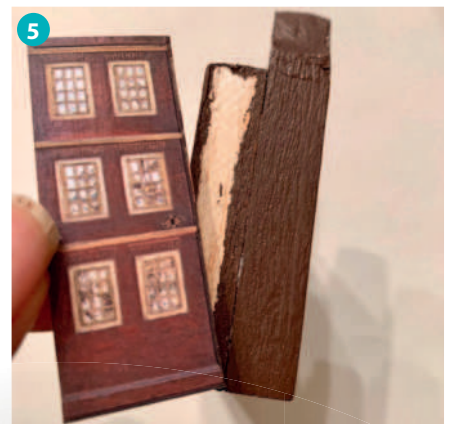
2 Cut 1cm thick balsa wood the same size as the house image. Do the same for the wings, which will involve sanding to create the curved gable shape. Paint the house sides and back brown. Paint the wings brown on the sides only (overlap the paint to the front a little as shown, to disguise any wavy lines in your cutting out).



3 Glue the gable pieces cut off in Step 1 to the reverse of the wings.



4 Glue the front of house and front wing paper pieces to the balsa.



5 Glue the completed front wings onto the front of the house, then use the side paper pieces to cover the sides of the house.



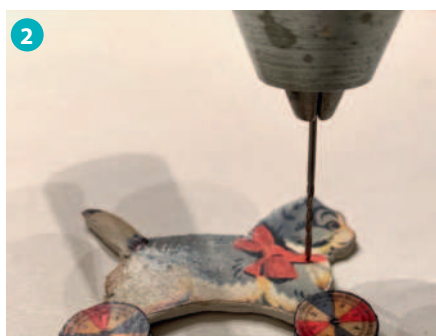
6 Take the door you cut in step 1, carefully cut round it, and cut two pieces of thin card to the same size. Glue card to card with the door on the top. Glue this over the printed door so you now have a door that stands proud. Protect the paintwork and add a nice sheen with clear shoe polish.



CAT PULL-ALONG TOY



1 Cut out the two cats and the four wheels. Glue onto thin card then carefully cut around the pieces.



2 Glue cats back-to-back and add wheels. Drill a small hole and insert a 12in length of thick thread. Tie a knot at the neck to secure, leaving two 6in tails (tie extra knots if the thread is too springy).



3 Cut and colour a small piece of skewer or cocktail stick, then glue the ends of the thread tails to this pull-along handle.



4 Add embellishments to the hubs of the wheels for a finishing touch, and paint the visible card on the cat's back to match the sides.

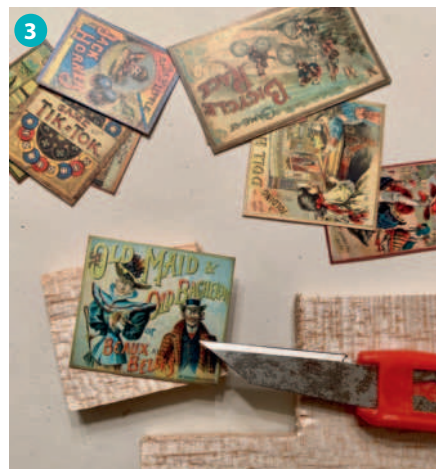
BOXED GAMES



1 To make the game board, glue the paper to card, cut out and colour the sides with a black felt-tip pen.



2 Carefully cut out the game box images and ink along the cut edges with the inkpad to cover the white paper edges. This small detail makes a big difference.



3 Cut balsa wood to fit the boxes.



4 Paint in different colours to match your images. Use two or three thickness of wood if you can, for variety.



5 Glue the images to the tops of the painted boxes, add a coat of polish to painted parts and heap them under your Christmas tree! 🎄▶

SPIN THE WHEEL GAME



1 Carefully cut around the target wheel then glue it to thin card. When dry and trimmed to size, colour the edges with a black felt tip pen.



2 Make a pointer from card, a cocktail stick, an old watch hand or whatever else you have available. Glue the pointer on the wheel and embellish the centre with a small jewel.



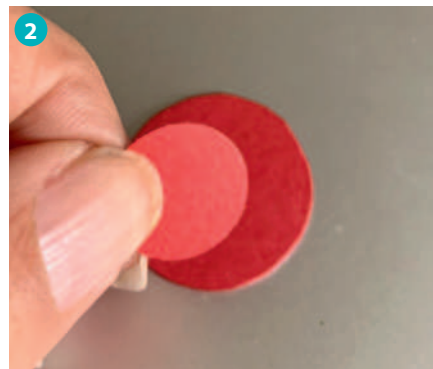
3 Create a stand as shown, from black-painted coffee stirrers. Cut the centre leg longer than the two side ones so the wheel is at a slight angle. Glue the stand to the back of the target wheel.

CIRCUS PLAY CART

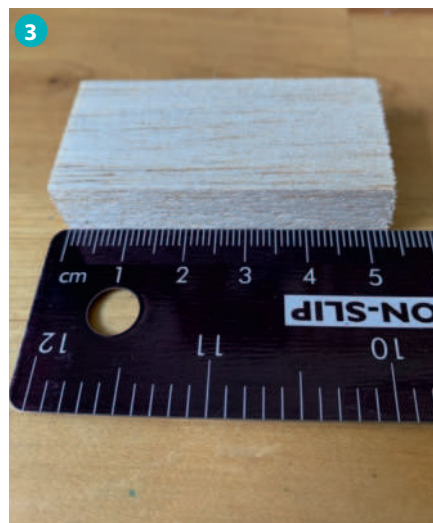
The dimensions of this play cart can be amended to suit, so long as it's not too small for the wheels.



1 Glue four of the medium wheels to thin card, cutting out when dry. Glue a wheel image to the reverse of each wheel and colour the edges with a black felt tip pen.



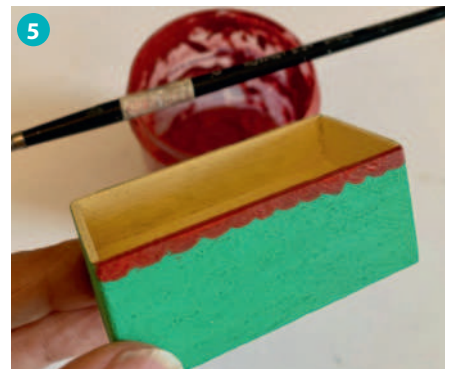
2 Cut four or eight smaller circles (eight if using very thin card, four if using thicker card) and glue one/two to the back of each wheel so it will stand proud when glued to the side of the cart.



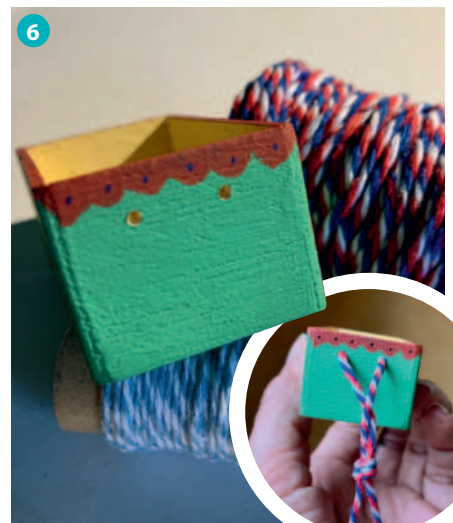
3 Cut a cart base from 1cm thick balsa wood to the following approximate dimensions: 5.25cm and 2.5cm.



4 Cut sides to fit around the base using 1.5mm strip wood that is roughly 2.5cm wide. Glue in place.



5 Paint the body of the cart one colour and the inside another. Add any decorative touches to taste, such as scalloped edges in yet another colour.



6 Drill two holes and thread baker's twine through for a handle.

7



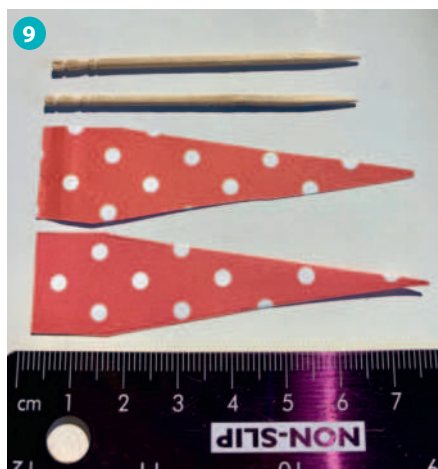
7 Glue the wheels in place (let them dry on one side before adding the wheels on the other side) then embellish the centres with jewels.

8



8 Fray the edges of a small piece of gingham or polka dot fabric and glue in place as shown.

9



9 Cut two flags from double-sided paper, attach to painted cocktail sticks, fold so they look like they're being caught by the wind, then push into place at the back of the cart, using a dab of glue.

10



10 Make a book by cutting a piece of thin coloured card, folding in half and gluing the book covers front and back.

11



11 Add blank pages to the book, cut from scrap paper folded in half and glued inside the cover.

12



12 Cut images of a clown and ball and glue them to the first page of the book.

13

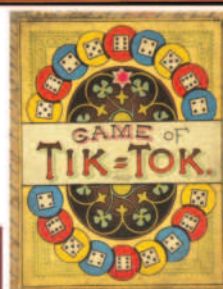


13 Stack the cart with the book and a few boxed games.



INFO

If you have loved this project, you can buy Laura Carson's vast range of digital download images on Etsy at
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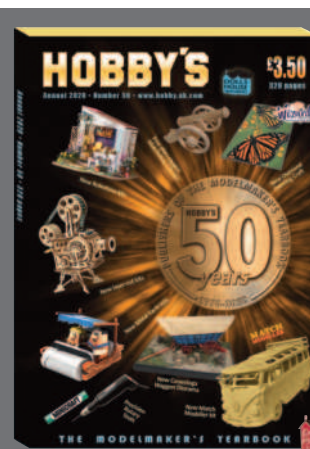


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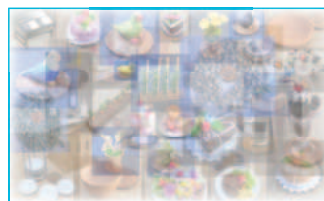
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Lacey baby romper, cardi and booties

Made to fit a 1/12th scale newborn baby dolls, those who love to knit will enjoy creating these pieces.

YOU WILL NEED

MATERIALS REQUIRED

Yarn:

- 1x strand Trimits embroidery thread mustard (GE0233)
- 1x strand Trimits embroidery thread indigo (GE5223)

Needles:

- Size 22 miniature knitting needles

Extras:

- Sewing needle
- Row counter (optional)

ABBREVIATIONS

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



BEFORE YOU BEGIN...

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

Booties (make 2)

- Cast on 16sts (leaving a length of thread for sewing up) and g-st four rows.
- **Next row:** K6, skpo, k2tog, k6, 14 sts
- **Next row:** purl



- **Next row:** K5, skpo, k2tog, k5, 12 sts
- **Next row:** purl
- **Next row:** knit
- Cast off knitways.
- Sew over g-st sole seam and turn right way round. Place onto foot of doll and mattress stitch the seam at the back of bootie.

Lacy panel romper

BACK:

- Using mustard, cast on 5sts and knit one row.
- **Next row:** Kfb, knit to last st, kfb, seven sts
- **Next row:** Kfb, knit to last st, kfb, nine sts
- **Next row:** Kfb, knit to last st, kfb, 11 sts
- **Next row:** K2, p7, k2.
- **Next row:** Kfb, knit to last st, kfb, 13 sts
- **Next row:** K2, p9, k2.
- **Next row:** Kfb, knit to last st, kfb, 15 sts
- **Next row:** Kfb, purl to last st, kfb, 17 sts
- Work eight rows st-st (a row counter makes it much easier to keep track of rows worked).

Begin armhole shaping:

- **First row:** Cast off two sts, knit to end, 15 sts
- **Next row:** Cast off two sts purlways, purl to last two sts, k2, 13 sts
- **Next row:** K2, k2tog tbl, knit to last four sts, k2tog, k2, 11 sts
- **Next row:** K2, purl to last two sts, k2.
- **Next row:** Knit.
- **Next row:** K2, purl to last two sts, k2.

Begin neck shaping:

- **First row:** K7, turn.
- **Next row:** Cast off three sts purlways, p2 (including stitch left from cast off), k2.
- Work on this side first.
- **Next row:** K2, k2tog, three sts
- Work three rows g-st.
- **Next row (buttonhole):** K1, yfwd, k2tog.
- Work two rows g-st.
- Cast off.
- Re-join yarn to second side.
- **First row:** Knit.
- **Next row:** K2, purl to end.
- **Next row:** K2tog, k2, three sts
- Work three rows g-st.

- **Next row (buttonhole):** K1, yfwd, k2tog.
- Work two rows g-st.
- Cast off.

FRONT

- Cast on five sts and knit one row.
- **Next row:** Kfb, knit to last st, kfb, seven sts
- **Next row:** Kfb, knit to last st, kfb, nine sts
- **Next row:** Knit.
- **Next row:** Kfb, knit to last st, kfb, 11 sts
- **Next row:** K2, p7, k2.
- **Next row:** Kfb, (k2, yfwd, k2tog) x2, k1, kfb, 13 sts
- **Next row:** K2, purl, k2.
- **Next row:** Kfb, k4, yfwd, sl1, k2tog, psso, yfwd, k4, kfb, 15 sts
- **Next row:** Kfb, purl to last st, kfb, 17 sts
- **Next row:** K6, yfwd, k2tog, k2, yfwd, k2tog, k5.
- **Next row:** Purl.
- **Next row:** K7, yfwd, sl1, k2tog, psso, yfwd, k7.
- **Next row:** Purl.
- Rep last four rows once more.

Begin armhole shaping:

- **First row:** Cast off two sts, k4 (inc stitch leftover from cast off), yfwd, k2tog, k2, yfwd, k2tog, k5, 15 sts
- **Next row:** Cast off 2sts purlways, purl to last two sts, k2, 13 sts
- **Next row:** K2, k2tog tbl, k1, yfwd, sl1, k2tog, psso, yfwd, k1, k2tog, k2, 11 sts
- **Next row:** K2, purl to last two sts, k2.
- **Next row:** Knit.
- **Next row:** K2, purl to last two sts, k2.

Begin neck shaping:

- **First row:** K7, turn.
- **Next row:** Cast off three sts, p2 (including stitch left from cast off), k2.
- Work on this side of four sts first.
- **Next row:** K2, k2tog, three sts
- Work five rows g-st.
- Cast off.
- Re-join yarn to second side.
- **First row:** Knit.
- **Next row:** K2, purl to end.
- **Next row:** K2tog, k2, three sts
- Work five rows g-st.
- Cast off.
- Join crotch seam, then side seams and tie in loose ends. Turn right side out and place on baby doll. Neaten neck seam if necessary, using a sewing needle to pull the last cast off stitch over to the right a little and securing in place with a small stitch. Sew a tiny button or bead to each button strap. Tie in loose ends of straps then fasten buttons to finish.



Cardigan

SLEEVES (make 2)

- Starting at cuff, cast on 12 sts with indigo (leaving a length of thread for sewing up).
- Work three rows garter stitch.
- **Next row:** Kfb in first st, k4, kfb in next st, knit to last st, kfb, 15 sts
- **Next row:** Purl.
- **Next row:** Knit.
- **Next row:** Purl.
- **Next row:** Kfb, knit to last st, kfb, 17 sts
- Starting with a purl row, st-st five rows.
- Cast off one stitch at beg of next two st-st rows, 15 sts
- Cut thread and put on a stitch holder (a long, fine sewing needle or spare size 22 or 23 knitting needle would also work).

BODY (knitted in one piece to armholes)

- Cast on 36 sts and g-st three rows.
- **Next row:** Knit.
- **Next row:** K2, purl to last two sts, k2.
- **Next row:** K6, (k2tog, yfwd, k2, k2tog, yfwd, k3) x3, k3.
- **Next row:** K2, purl to last two sts, k2.
- **Next row:** K8, (yfwd, sl1, k2tog, psso, yfwd, k6) x3, k1.
- **Next row:** K2, purl to last two sts, k2.
- Keeping two sts either side g-st, st-st seven rows.
- **Next row:** K2, p6, cast off two sts purlways, p16 (including st left over from cast off), cast off two sts purlways, p6 (including st left over from cast off), k2.

Join sleeves:

- **First row:** K8, knit across 15 sts of first sleeve, k16, knit across 15 sts of second sleeve, k8, 62 sts
- **Next row:** K2, purl to last two sts, k2.
- **Next row:** K6, k2tog tbl, k2tog, k11, k2tog tbl, k2tog, k12, k2tog tbl, k2tog, k11, k2tog tbl, k2tog, k6, 54 sts
- **Next row:** K2, purl to last two sts, k2.
- **Next row:** K5, k2tog tbl, k2tog, k9, k2tog tbl, k2tog, k10, k2tog tbl, k2tog, k9, k2tog tbl, k2tog, k5, 46 sts



- **Next row:** K2, purl to last two sts, k2.
- **Next row:** K4, k2tog tbl, k2tog, k7, k2tog tbl, k2tog, k8, k2tog tbl, k2tog, k7, k2tog tbl, k2tog, k4, 38 sts
- **Next row:** K2, purl to last two sts, k2.

For a boy

- **Next row:** K3, k2tog tbl, k2tog, k5, k2tog tbl, k2tog, k6, k2tog tbl, k2tog, k5, k2tog tbl, k2tog, k2tog, yfwd, k1, 30 sts

For a girl

- **Next row:** K1, yfwd, k2tog, k2tog tbl, k2tog, k5, k2tog tbl, k2tog, k6, k2tog tbl, k2tog, k5, k2tog tbl, k2tog, k3, 30 sts

Both

- **Next row:** Knit.
- Cast off.
- Sew sleeve seam using mattress stitch then sew cast off sts to cast off sts at armhole. Tie in loose ends at back of cardi. Sew a button or bead on the buttonband to match the buttonhole to finish. To block, wet clothes and clamp together with pegs. Leave to dry naturally. 🧺



Vintage Santa

"Who doesn't love a Santa, and with so many wonderful Christmas themed cottons around, I decided to make this festive chap a little different from the usual red and white clad character" Louise

YOU WILL NEED

MATERIALS REQUIRED

- Elderly portly male doll with moulded boots
- Scraps of fine leather for boots, coat fasteners and belt
- Plain cotton for false shirt (approx. 6x4in)
- Silk or cotton for trousers (approx. 8x5in)
- Patterned cotton for coat and hat (approx. 10x10in)
- Contrasting cotton for coat lining (approx. 10x4in)
- Fancy braid or ribbon for coat and hat (approx. 1 yard)
- Faux fur yarn or chunky chenille yarn for coat, hat and boots (approx. 1 yard)
- Tiny buckles for boots, belt and coat
- Tiny holly leaves and red crystals (berries) for hat
- Own choice of accessories
- Edge sealer (like fray stop/check etc)
- Good quality fabric glue

PREPARATION

- Trace the pattern pieces. Check the fit against your doll and make any adjustments (it is a good idea to make up the garment in kitchen paper first before cutting your fabric).
- Once you are happy with the fit, cut the patterns out from the relevant fabric and seal all edges to stop fraying.
- There is a seam allowance of 3/16ths of an inch included on all pieces unless otherwise stated. Clip all curves and press seams open unless otherwise advised.

READ THROUGH ALL THE INSTRUCTIONS BEFORE STARTING

Louise's Top Tip!

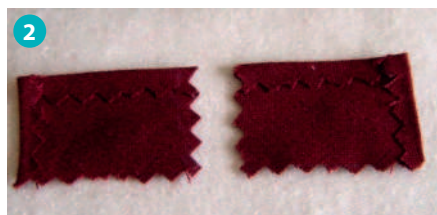
"If possible, dress your doll fully (except for his hat) before applying his hair and beard. This makes the doll so much easier to handle during the dressing process."



FALSE SHIRT



1 Although the false shirt will be completely hidden, it acts as a firm base with which to fix the coat to. Cut the false shirt front and secure it to your doll with a little glue as shown, wrapping the extended shoulder pieces to the back of your doll's shoulders.



2 Cut two false shirt sleeves approx. 1.5x1in each. Turn under one long edge and one short edge on each piece.



3 Starting with the raw short edge, carefully glue each sleeve onto your doll by wrapping around the lower arm and wrist as shown.

BOOTS AND TROUSERS

NB: If you would prefer your Santa to have only painted boots, then please paint them fully before proceeding, and use just the instructions for the trousers. For leather covered moulded boots, follow ALL the instructions below: Cut two oblongs of very thin leather:

Length: To reach from just above the moulded boot, down the front of the boot and along the top of the foot, plus extra to allow for trimming and tucking under the foot.

Width: To wrap right around the moulded boots plus a little extra.



1 Starting at the centre front of the moulded boots, spread a line of glue from just above the top of the boot, down the front of the boot, and along the top of the foot. Press the centre of your leather oblong into the glue. If you'd prefer smooth boots, then smooth as you go. If you'd prefer slightly wrinkled boots, gently wrinkle as you go.



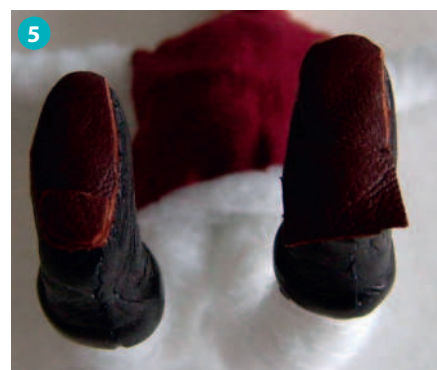
2 Next spread some glue over each side and press the leather into the glue, smoothing or wrinkling as you go. Continue in this way to the centre back and make a neat join, cutting away any excess leather.



3 Trim the excess under the foot just enough to tuck under and take tiny snips into it all round. Carefully fold and glue this under the foot as shown.



4 Glue an oblong of leather onto the underside of each foot to form the sole, as shown.



5 Once the glue is dry, the excess leather can be trimmed away. Heels can be made in the same sort of way as shown.

NB: The boots will be finished once the trousers are complete.



1 Cut the trousers in your chosen fabric making sure that they are plenty long enough to reach the tops of your doll's boots. Stitch the centre front seam. Stitch the centre back seam to the dot. Leave the lower edges unhemmed. [PHS](#) ▶

Louise's Top Tip!

"I find that wrapping the thread around the leg helps to really secure the trouser legs in place."



2 Stitch the inside leg seam and clip the curves carefully.



3 Keeping the trousers inside-out, run a gathering thread around each of the lower legs. Slide the trousers up your doll's legs upside-down. Pull up the gathering threads tightly just above the tops of the boots as shown.



4 Now take hold of the waist of the trousers and carefully turn them the right way out by pulling them up. You will see that they now look like they are tucked into the top of your doll's boots. A little glue will help secure them in place. Once the glue is dry, close up the centre back seam and secure the waist to your doll with a few stitches or a little glue.



5 Some faux fur/chenille yarn can now be carefully glued around the boot tops close to where the trousers join them. If you're using faux fur yarn, this can be gently stroked downwards with a blunt needle once it's dry. For the buckle detail, cut narrow lengths of leather and thread through each boot buckle. Trim each end to a point either side of the buckle and glue in place on the top of each boot.

COAT AND BELT



1 To cut the coat pattern on a double fold: With right sides together, fold the fabric across once to make a vertical fold, making sure that you have folded over enough for the width of the coat, by checking with the pattern piece.



2 Now fold the fabric upwards to make a horizontal fold, and check again that you have folded up enough for the length of the coat. You should now have four layers of fabric and both horizontal and vertical folds. Place the

CF/CB along the vertical folds and the arm along the horizontal as shown. Cut the pattern out, remembering to cut the tiny section in the lower corner that will become the neck.



3 Open out the coat. Decide which you would like to be the front and cut along the centre front to make the opening.



4 Turn under a hem on each sleeve. With right sides together, stitch the under-arm and side seams as shown.



5 Cut the coat lining in your chosen fabric and stitch the fronts to the back at the side seams as shown.

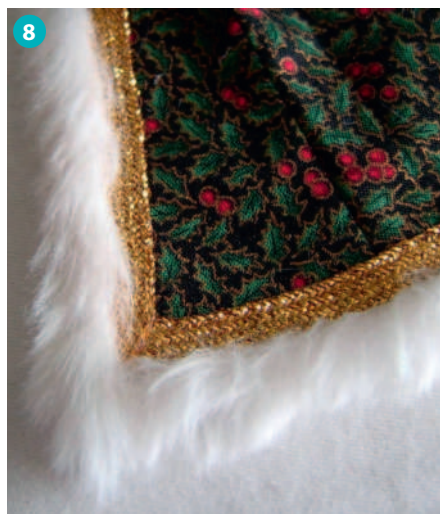




6 With right sides together, place the lining onto the main coat and stitch down one front edge, along the bottom and up the other front edge as shown.



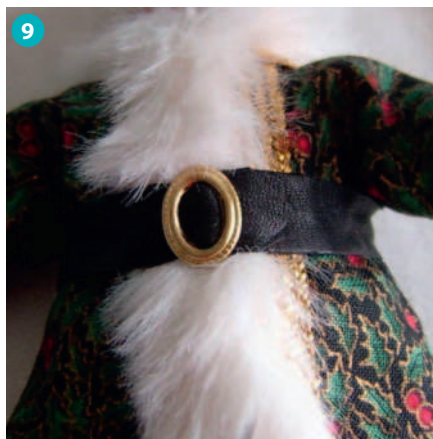
7 Turn the coat the right way out and press well. Turn under the rest of the coat fronts above the lining. Fix the top of the lining to the inside of the coat with a little glue.



8 Decorate the edges of the coat with fancy braid/ribbon and faux fur/chenille yarn and allow the glue to dry thoroughly before dressing it onto your doll.

Lousie's Top Tip!

"It is easier to glue the braid/ribbon onto the coat first, placing it just in from the edges. Once dry, glue the faux fur/chenille yarn in place right on the edges."



9 Tie a piece of sewing thread around your doll's waist and trim the ends close to the knot. This will help to draw the coat in around the waist and also make it easier to glue the belt in the correct place. Cut a strip of leather and thread one end through your belt buckle. Trim that end into a point.

Carefully glue the belt around your doll's waist over the thread tie.

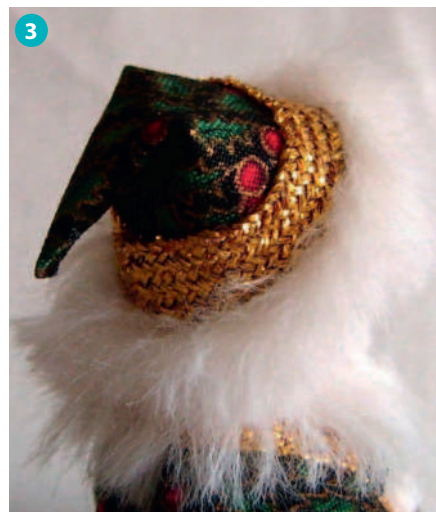
HAT



1 Cut the hat from your chosen fabric and join the two straight edges with a little glue to make a cone.



2 Decorate the hat to match the coat. Make a pom-pom by knotting a length of yarn and securing the two ends underneath the pom-pom with a little glue. Do not attach the pom-pom yet but set it and the hat aside till later.



If your doll doesn't have any hair or beard yet, now is the time to do this. Make sure you cover the doll's clothing by wrapping him in cling film (clear food wrap) or an old hankie before applying his hair etc. Once your doll's hair and beard are finished and the glue has dried, unwrap the doll and carefully glue the hat onto his head. Once the glue has dried, the point of the hat can be carefully folded and glued in place.

Once the hat is all dry, the pom-pom can be attached to the point of the hat with a little glue. [PH](#)



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TO FINISH



1 Cut a narrow strip of leather and thread one end through your coat buckle. Trim and cut the ends into points and place on the front of the coat as shown.



2 Carefully glue tiny holly leaves in place onto your doll's hat. Once the glue is dry, add some red crystals as berries. If you are using accessories, these can finally be secured in place if necessary. Your vintage Santa is now ready to go into your own Christmas scene. 🏠

This miniature vintage Santa doll is for sale. If you are interested in purchasing him please contact Angelique Miniatures for details.

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Pattern key:

False shirt front - cut one on fold

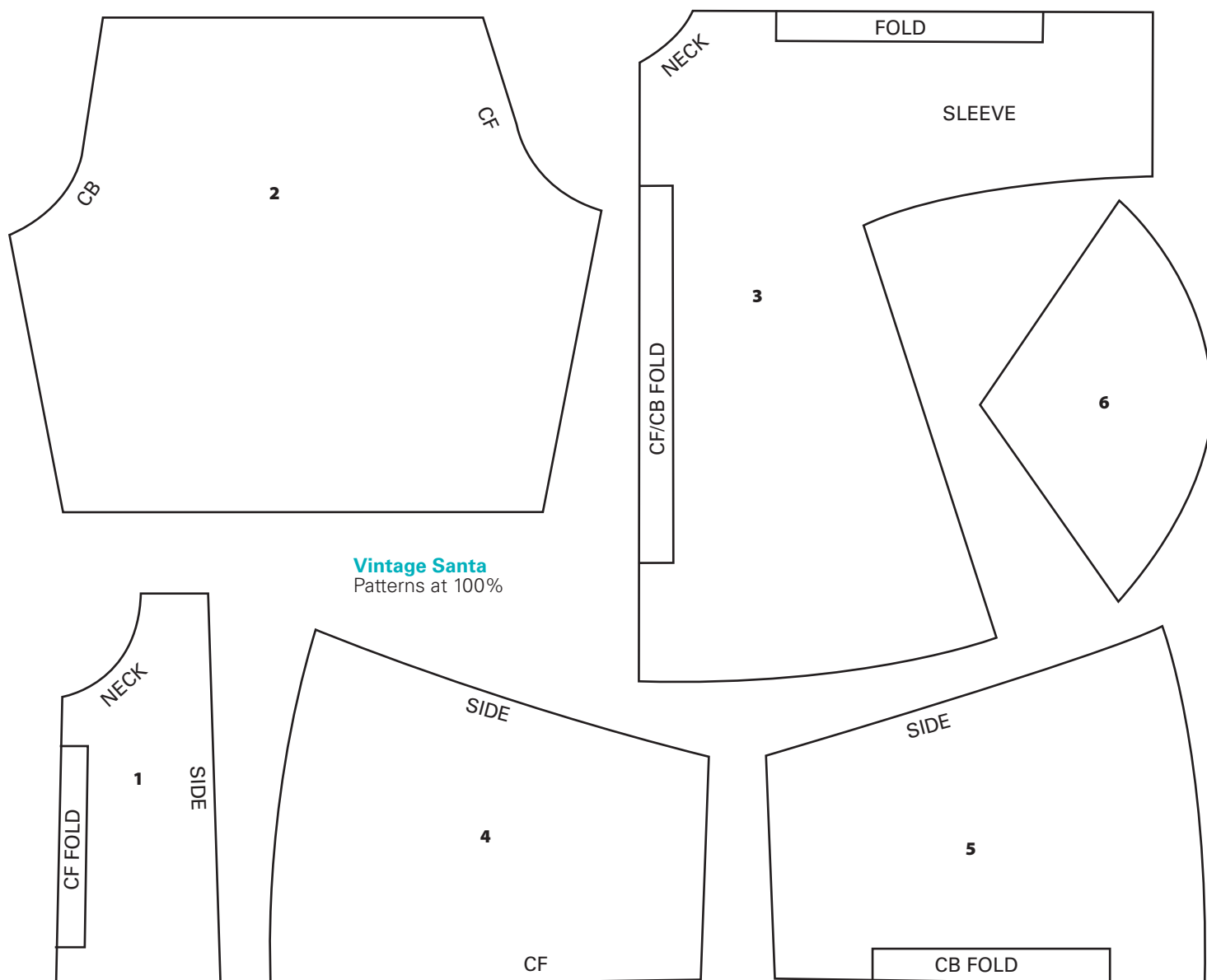
Trousers - cut two

Coat - cut one on double fold (see main instructions for how to do this)

Coat front lining - cut two

Coat back lining - cut one on fold.

Hat - cut one



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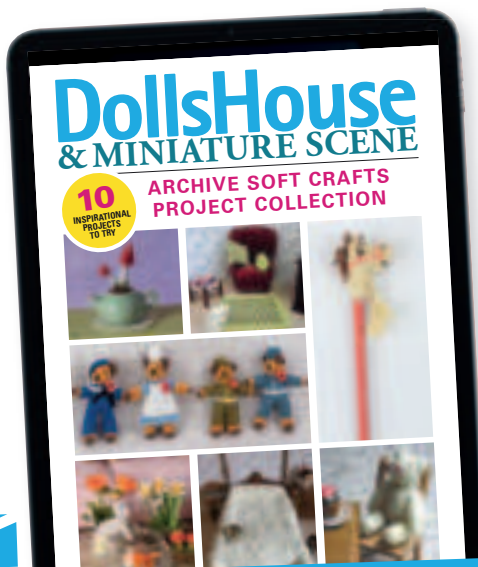
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History in miniature

The Speakeasy

Currently a trendy theme for many bars, Mary Broaddus throws open the doors of her 1920s speakeasy, exploring the era of Prohibition in the USA.

The not so public house

The pub is the cornerstone of British life, the place we gather to celebrate, commiserate and mark life's milestone moments. The streets would feel very different without a 'Dog & Duck' or 'The Royal Oak' around every corner. The same can be said around the world, where meeting up for a drink with friends is something we take for granted. However, back in 1920s USA, when the production, transport and sale of alcohol was, as the word prohibition suggests, prohibited, things were very different. Banned between early 1920 and December 1933, this period saw the proliferation of the speakeasy, disguised bars where alcoholic beverages could be consumed behind closed doors.

This period of history has provided an exciting opportunity for talented artisan, Mary Broaddus, known for her exquisite attention to detail, and her 1/12th scale 1920s speakeasy is a joy to behold. Using the front of what she describes as a narrow roombox, Mary built the rest of the building entirely from scratch, using gatorboard to construct the walls. Taking a total of six months to design and create, the project was also a labour of love for Mary. "It was a



Behind closed doors

surprise for my son who is a big bourbon collector. He is also one of my biggest supporters, so I wanted to build him a piece that would mean something to him. Not sure a dollhouse would have the same meaning." Laughs Mary. "He had mentioned that I should build a Speakeasy. So, he planted the seed. Once I have a thought, it is hard not to run with it. I see it as a challenge, and I love a miniature challenge."

All booked up

Studying numerous articles, along with the many century old photographs available online during the course of her research, Mary's first decision was choosing the perfect disguise for her speakeasy. "Lots were just doors in a wall that looked ordinary," she reflects. "Some were British style phone booths; others were drink vending machines. There was one that was a bookstore and since I had already started making books for another project, I thought, perfect. I already had hundreds of book covers printed so I had to just start making them. Some of the



Mary's handcrafted bar takes centre stage



▲ Following the curve

covers I bought digital files for, and others I pulled old covers from the internet and reduced them and edited them myself. Since you were not going to see the insides of the books, they did not need to open so I filled the insides with different thicknesses of balsa wood cut to size." These beautiful vintage books took Mary in the region of a week to complete, estimating the final figure to be in the region of a not inconsiderable 178 tomes for the two front windows, plus a few additional volumes for the interior. "The process is easy, just monotonous! Feels like you will never get done," she says. "I made it look like the bookstore was out of business so that people wouldn't try to shop!"

The focal point of the interior is, of course, the bar itself. A Mary Broadus original, the handcrafted design was not only the first piece Mary created, it also threw her a literal curveball. "I knew I wanted it to curve so I would have to use materials that could be manipulated," The base structure is Taskboard which can be shaped when dampened. I then covered it with wood veneer which will also bend when moistened. The tricky part was bending mouldings but with water and a little coaxing I got it done."

The building bricks of design

Once the bar was complete, Mary's attention turned to creating the shelf unit filling almost the entire back wall, the design for which is a testament to the volume of detail to be



◀▲ The carefully constructed exterior

radio and the stunning picture frames showcasing a selection of images from the era. "I made the broom and dustpan too, and also the table holding the cash register. Some of the liquor bottles I made, others I bought and made new labels for them using labels that meant something to my son."

On the money

The handmade cash register Mary references is exceptional, citing the piece as her favourite. "When I showed a picture of it to my brother-in-law, who used to work for National Cash Register, he thought it was a real antique. Can't beat that!!" she says, understandably thrilled. In fact, incorporating

antique beads, the cash register does include an element of genuine history, but you'd never guess that the rest is created using a combination of Dresden die-cuts, wood and card. "When he saw a picture of it, my son said it's too bad you can't see all the detail on it since it's stuck back in the corner."

It's the fine detail found within the bar, such as the freshly swept rubbish still lying in the dustpan, and the bowler hat hanging by the leather chair which brings everything to life. With this in mind, Mary offers some excellent advice for those to someone wanting to ensure their scenes achieve that same high standard of realism. "I try to picture everything you could possibly find in that scene. What would it look like if it were real life? I pour over all the pictures

found within all her work. Meanwhile the incredibly realistic brick walls, made using the trusty egg carton, add to the interior's hidden vibe. "Many of the old Speakeasy's were in old buildings or warehouses with exposed brick. The ceiling has embossed paper to mimic the old tin ceiling. I also added a skylight to give more light to the interior since I couldn't make the roof removable because of the lighting. Part of the floor is paper that looks like the tiny black and white tiles that were popular back then."

Of course, no bar is complete without the ubiquitous bar stool, even a speakeasy. Mary's beautiful designs evoke the iron stools of the era with a look of quality and weight. 'The base of the stool is made from paperclay. I

► Mary's stunning cash register made a silicone mould from a drawer pull with a stamped design and then cast the bottoms with paperclay. I used a miniature wooden spindle for the column,' Demonstrating that the most unexpected ideas can often prove to be the best, the seats themselves are crafted using miniature biscuit tins, carefully covered in leather.

Mary, who always likes to create every possible element within a scene herself, scratch built the majority of pieces found within the bar, including the leather chair,





You'll see more than just your reflection in this cleverly aged mirror



In fashion! The tiny 1920s bowler hat



When life gives you lemons, make miniature cocktails!

I can find on the subject and make notes about what I see there," she reveals, her enthusiasm infectious. "So, I looked at tons of old bar pictures. I do the same if I'm working on an attic for example. I feel like the more the better! Never too much. I love it when someone says that they can look and look and find something different every time. It's what makes it interesting and fun." ▶



In the frame!

Bottling 1920s design

Fashionable design

A century on, it's fascinating to see the speakeasy reimagined as a trendy theme for many bars, including here in UK. Having spent six months working on a miniature version, Mary seems like the ideal person to ask, just what is the broad appeal to the contemporary audience? "Speakeasys were for the most part cosy, intimate spots where people came together to socialize. One article I read said that they paved the way to modern day nightlife. I think that after the last couple of years of quarantine and isolation people are ready to get out again, but maybe not wanting to be among

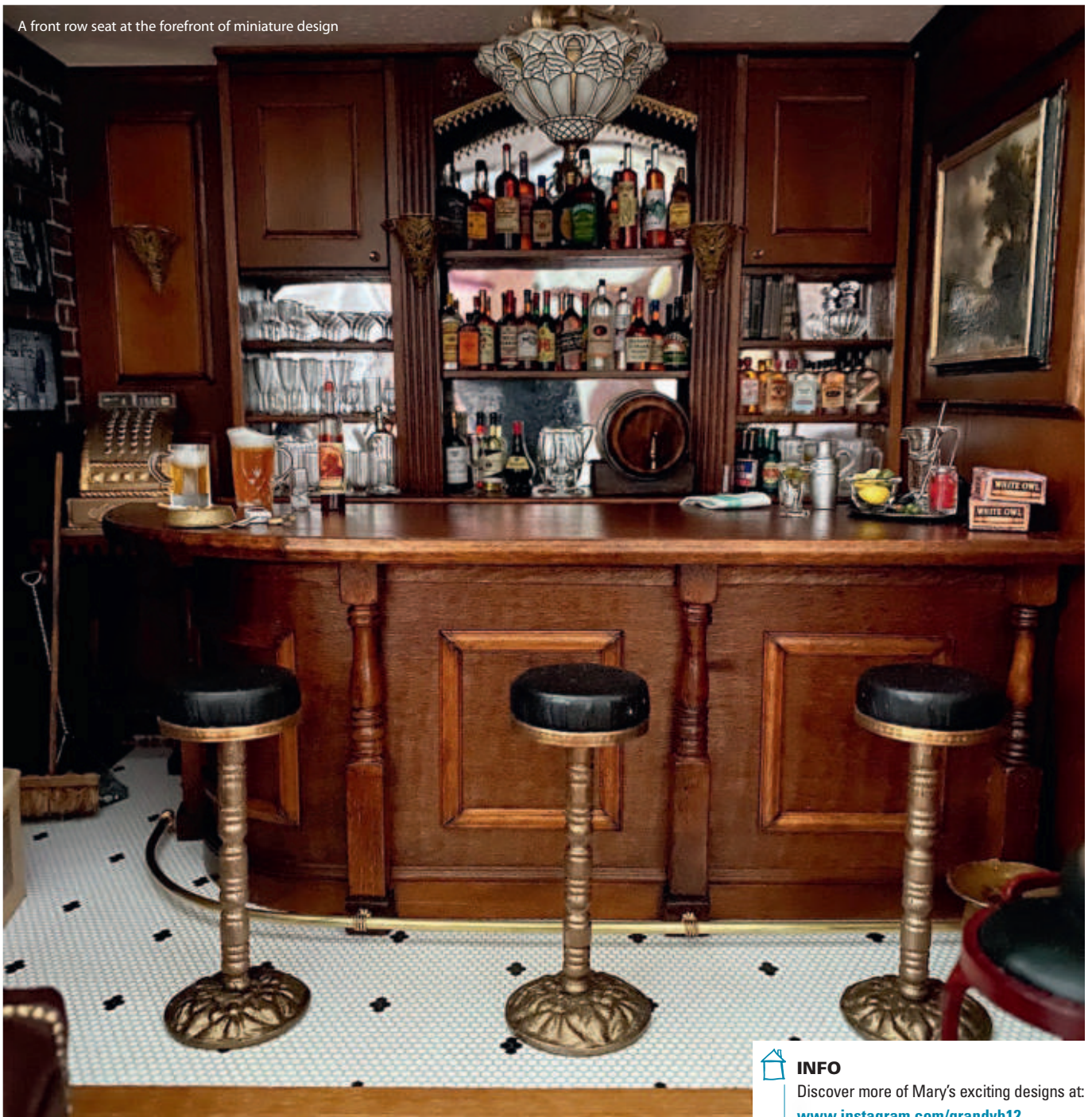


the masses." However, in part, Mary also attributes the rise to the popularity of a certain drink. "In the US at least, the bourbon

industry has become a huge market, so bourbon bars have popped up. Bourbon doesn't appeal to everyone but collecting bourbons has become a big hobby for some, and expensive. It is somewhere bourbon aficionados can go to taste a bourbon that maybe they can't find or afford."

In an age where styles change as quickly as the seasons, our interest in history never goes out of fashion, miniature art allowing us to immerse ourselves in the world of previous generations. So, next time you're in the pub, don't forget to raise a glass to artisans like Mary who, through imagination and talent, are ensuring stories of the past live on. 🏠

A front row seat at the forefront of miniature design



INFO

Discover more of Mary's exciting designs at
www.instagram.com/grandyb12

Conversation bench

Often seen in posh hotel lobbies and elegant lounges, this unique little bench offers plush, comfortable seating for three.

Ruth says...

"My brother suggested that a tiny bronze pineapple, the symbol of hospitality, would be nice for the centre top of this little bench. Until I find something like that, I will nestle a matching bead at the top to finish it off."



YOU WILL NEED

MATERIALS REQUIRED

- Foam core
- Illustration board (or heavy matt board)
- Heavy scrapbook paper
- Lightweight card
- Cross-stitch fabric
- Fibrefill quilt batting
- Cotton flannelette fabric
- Matching thread
- Contrasting wool felt
- Assorted wooden beads
- 1/4in (6mm) diameter round wooden dowel
- White glue & superglue
- Glue-stick for paper

TOOLS REQUIRED

- Circle cutter
- Knife and steel ruler
- 2-3/4in (70mm) form (e.g. jar lid)
- Small saw and mitre box
- Heavy shears
- Emery board
- Ball stylus
- Small hand drills
- Sewing needle & dressmaker's pins



1 Cut four 3in (76mm) circles of foam core. Glue and weight three of them together. Cut the last circle into three seat cushions by removing the grey areas shown in the template. Cut three chair backs from matt board and six from lightweight card. Cut six more chair backs from cross-stitch fabric.

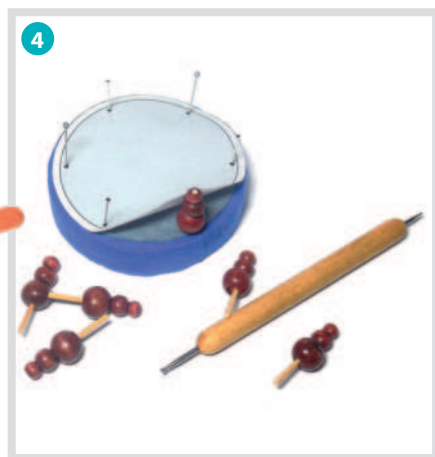


2 Cut six backs and three seat patterns from quilt batting. Cut two 2-3/4in (70mm) diameter felt circles for the underside of the base and seat cushions. Cut the base side and three each of the left back, right back, and seat patterns from upholstery fabric. Cut three edge strips for the backs from upholstery fabric. ➡

Cut the straight edges of the seat cushion felt slightly smaller than the seat cushions. Tip: Cut the back upholstery pieces on folded fabric to speed this step and ensure that you have three left and three right pieces.



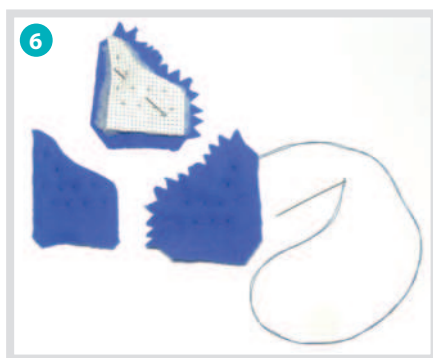
3 Glue a scrapbook paper strip around the base and the curved edge of each cushion, even with their top and bottom edges. Lightly glue the upholstery fabric taut around this base. Trim the excess for a narrow overlap. Glue the top and bottom tabs onto the foamcore faces. Glue the felt centred over the tabs on the bottom of the base foamcore.



4 Glue three graduated beads on a cocktail stick tip. Trim the tip off and sand it smooth against the smallest bead. Leave a 1/2in (13mm) stub of cocktail stick above the largest bead to embed into the base. Make five more legs for the bench. Pin the six leg positions on the underside of the base. Pierce these positions with the ball stylus and glue the legs' cocktail stick stubs into these places, ensuring that the base sits solidly on all its legs.



5 Cut a 1-3/4in (44mm) centre post from the dowel. Drill the bottom of this post to receive a cocktail stick stub. Cut a circle of fabric larger than the top of the dowel and glue it on. Trim it close to the sides of the dowel and glue any overhang against the sides of the dowel. Glue upholstery fabric around the side of the dowel. Glue a cocktail stick stub into the bottom of the post, with 1/2in (13mm) protruding.



6 Mark the tufting positions on the cross-stitch fabric back piece in pencil. Sandwich a layer of batting between a cross-stitch back piece and its matching upholstery fabric. Thread the sewing needle with doubled and knotted thread and make two small stitches at each tufting mark, through the cross-stitch fabric, batting, and upholstery fabric and back down in nearly the same spot. Pull the thread taut so each stitch indents the batting. Repeat for all the dots on the fabric and for each back pieces. Glue the upholstery vertical tab and the tabs along the curve to the back of a lightweight cardstock piece. Leave the bottom fabric tab free. Repeat for each tufted back cushion.

7 Glue a left and a right tufted back on the two sides of each matt board back piece. Mark the back locations on the top of the base, aligning with the legs. Glue the cocktail stick stub of the centre post into the foam core centre. Glue the matt board bottom edge of each back onto the foam core and glue the upright centre edge against the central post. Glue the bottom upholstery flanges of the tufted back cushions onto the base on either side.



8 Sandwich a batting piece between the seat upholstery fabric and a foam core seat. Glue the edge tabs to the sides and underside of the foam core. Glue the felt over the tabs on the underside of the seat. Repeat for the other two seat cushions. Glue the seat cushions onto the base, each between two backs, against the central post, and flush with the outside edge of the base.



9 Cut the scrapbook paper strip for each upholstery edge strip and glue-stick these paper strips centred on the wrong side of the fabric. Glue the long edges of each fabric strip to the paper. Trial-fit each strip against the edge of the backs, then trim and glue the two ends under where they meet the base and the centre post. Glue these strips in place along the edges of the backs.

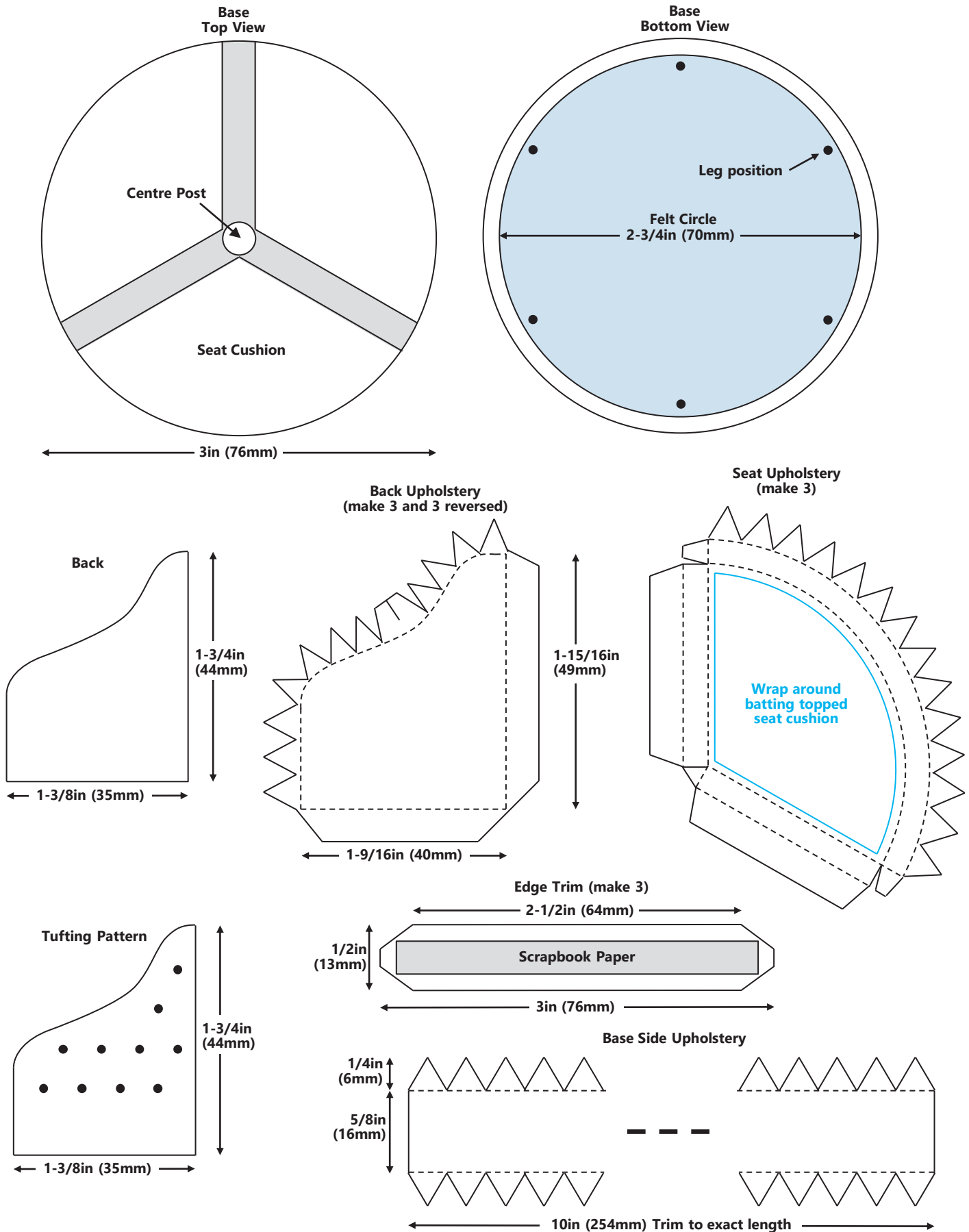
Ruth's Top Tip!

"Cut the foam core circles using a circle cutter with a centre point, cutting the paper on one side. Transfer the centre point to the opposite side and cut the paper on that side. Finish cutting through the foamcore with a knife."

Conversation Bench Template

Patterns at 100% Bench

© Ruth Flewelling Lesbirel 2022



At Home with THE BROADWOODS



TRASH TO TREASURE

This month, professional miniaturist Bea Broadwood shares her latest fusion project, where three Pringle tubes and a couple of humble toilet rolls are transformed (with a little bit of Petite Properties magic) to create a subterranean fantasy dwelling!

Recycle, upcycle... re-use!

What's the old saying, one man's trash is another man's treasure? And I couldn't agree more! The miniaturist community as a whole is not only exceptionally talented, but also pretty notorious for identifying the modelling potential of discarded items. Fundamentally, I think that this comes from the innate pleasure that's felt when taking something unwanted and making it into something that is loved. As a child of the 1970s, recycling and repairing were common themes reflected in the television programmes I loved and enjoyed. Dear old Bagpuss and those incredibly talented mice (who could bring new life to even the most tired of objects) and the ingenious Wombles of Wimbledon; who spent their days dedicated to recycling and repurposing discarded objects and rubbish.



- ▲ Introducing Tufty Burrows; PP's latest T2T project
- ◀ The Little Stump House was PP's very first fusion kit

Back in March 2018, we launched our first 'fusion kit' called The Little Stump House. This unique project had been inspired by my childhood love of Enid Blyton's *Magical Faraway Tree* story books and then blossomed into life after I absentmindedly spotted an empty Pringle tube discarded at a family BBQ. The result; a unique trash to treasure project was born. Being honest, as a team we were really unsure just how popular this kind of kit would be, but we shouldn't have worried, as since its launch four years ago, it has been hugely popular with our customers all over the world!

Inspiration often strikes, when you least expect it!

Just before Christmas last year, some empty crisp tubes were lying on their side on the kitchen table; waiting to be taken out to the recycling bin. A thought instantly struck me and I was reminded of circular subterranean rooms that had featured in so many of my favourite childhood books and a seed of an idea was sewn! But despite the spark of inspiration, finding the time to actually work on my idea was not so easy, as my PP work load kept me otherwise engaged!

At last, an opportunity arose earlier this year and my stash of festive Pringle tubes finally made it onto my work bench. With visions of Hobbiton from Tolkien's *Fellowship of the Ring* and Brambly Hedge's cosy burrows floating around in my head, I got to work... The initial challenge I faced was

how to support a combination of cardboard tubes, as the base structure needed to not only conceal them, but also allow the interior of the subterranean rooms to be viewed and enjoyed. With these constraints in mind, I designed a tiered front elevation and an open back to allow access to the hidden rooms. One length of tube, along with the transparent lid was cut in half to create either a concealed battery store for lighting or an additional subterranean room at the side and all the tubes were secured together using a cool melt glue gun.

Bea's Top Tip!

"Use the cheapest tin foil that you can find, as it much easier to mould into the shapes you require."

◀ The Pringle tubes are sandwiched within the base structure to create the miniature subterranean rooms

Newspaper, tin foil, tissue paper and a whole lot of mess!

Once the interior and the underpinning structure of the base were in place, it was time for the fun (messy) bit... the landscaping!

Regular readers will already know that creating miniature landscaped bases is one of my favourite things to do. My first challenge was to create the soft mound into which the rooms of the burrow are inset. Armed with my trusty cool melt glue gun (and a full box of glue sticks) I stuck scrunched up pieces of an old newspaper into all of the gaps around the tubes and between the front tiers.

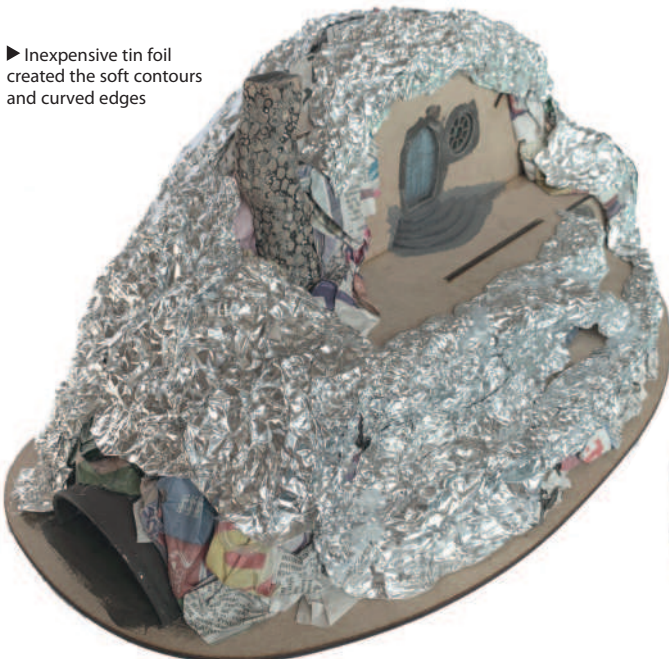
After the newspaper, out came the tin foil. Again, I scrunched up the tin foil to form the soft contours and create the curved edges on my base; fixing the tin foil into position using my glue gun. Once I was happy with the overall shape of the miniature mound, I put down my glue gun and liberally slathered on the PVA adhesive. Using strips of re-cycled tissue paper, I covered the base and then left it to dry out and harden overnight. ▶

"I love to utilise inexpensive craft materials and combine them with everyday materials, for a little bit of old school modelling!"
Bea.

▶ Bea used newspaper to fill all the gaps

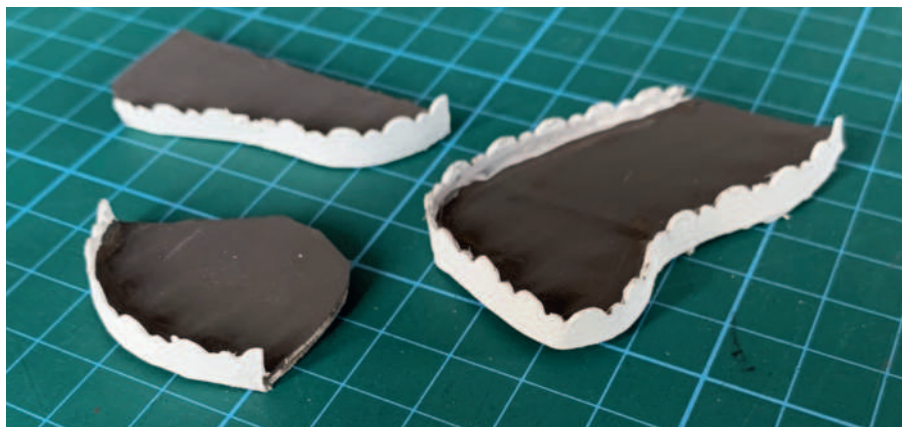


▶ Inexpensive tin foil created the soft contours and curved edges



▼ The whole base was then covered in strips of recycled tissue paper





▲ Bea made the little raised beds from recycled cardboard



▲ A little climber helps to frame the burrow's entrance

“Tufty Burrows was so much fun to design and even more fun to build!”



Once the structure of the base had been created, the messy fun could begin. Armed with my static grass applicator and plenty of PVA adhesive, I set about landscaping the surface of the burrows. As I wanted to create the illusion of an overgrown grassy mound, it provided a great opportunity for me to use up all the odd bits of scatter that I had accumulated in my landscaping stash. It was a messy process, but oh my... it was fun!

Alongside the landscaping scatter, I also made some raised flower beds out of little pieces of corrugated card, edged with fluted strips of an empty cereal box. I snipped a little twig from my garden and covered the ends with green scatter and red 'no hole beads' to create a miniature climber to the left of the door.

Who lives in a house like this?

When the final touches, like the signpost and entrance gate were added, Tufty Burrows really came to life. What started as a collection of crisp tubes and everyday items, had been transformed into a magical underground dwelling and when this new fusion kit was launched back at the autumn Miniatura show; our customers were keen to share their plans for Tufty's future inhabitants... Yes, many of them planned to have Bilbo move in, but imaginatively also quarter scale Wombles, leprechauns, Borrowers and even a family of miniature mice are apparently all being lined up for a new subterranean home! Despite the age it took to complete, Tufty Burrows was so much fun to design and even more fun to

▼ Tufty Burrows in 1/48th



◀ The open back shows off four underground rooms, two stores and a pantry!

build and now, with two fusion kits under my belt; Mr Bea is left wondering what idea I will come up with next and more importantly... how many tubes of Pringles will he need to eat?!

Happy Mini-ing! 🏠

AND FINALLY...

Next month, Bea takes a look back at the year that was, and also shares some of her exciting plans for 2023 too!



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Tickets & information

www.dollhouseshowcase.com



Carol Cook

Talking Miniature Buildings

Described as “not a blog, nor is it a magazine,” this series of articles – or “musings of an enthusiast” – by David Brush, all come together on MiniatureBuildings.co.uk. We speak to David about how this all came together...



David Brush



What got you started in miniatures?

I'm a retired corporate lawyer and father of two girls who are now grown up. I used to live in Hertfordshire but moved to the Netherlands a few years ago. Like so many men of my age (68) my modelling began with Airfix kits – planes and military vehicles. I progressed to painting military figure models in my teens... and then grew up. To my regret I never got a model railway. I wasn't bad at soldier painting though. Just slow!

When my daughters were little, I attempted to build a dolls house. Not an uncommon aspiration for a dad with a DIY habit. I started with a little two room roombox, which did provide some play value for them. But I had my sights on something grander and greater. It never got finished. I still have it. It was refurbished for a niece 20 years later – but still never got finished. It is now in the attic. Maybe now... now there are grandchildren...

I also had business aspirations and spent a lot of time in the 1990s trying to set up what was then referred to as a mail-order business under the name of Barma Designs – a barmy idea. My focus was the 1/24th scale dolls house market which I believed to be an



up-and-coming scale at the time. My attempts at building for my girls had made me think that the classic 1/12th was simply too big to do anything realistic.

Was Miniature Buildings your first website?

As the internet developed, I made my first attempt at a website devoted to model buildings. I tried to create an online magazine format - The Miniature Builder had more of a focus on the construction of model buildings. Which was a bit arrogant, since I have no great expertise to pass on to others and dreams of a new issue each month were way too ambitious. Yet it seemed to be quite well received and I got some kind compliments from readers.

How did Miniature Buildings happen?

With age comes the realisation that I will never be a great modeller. An enthusiast, but not a craftsman of any quantity or quality. My new website MiniatureBuildings.co.uk no longer aspires to be a magazine. I add articles as and when they take my fancy. It seeks to discuss model buildings of all types. Dolls houses are obviously a prime example as is model railway scenery. But the scope is way wider than this, including a series of articles about individual modellers. A part of my mission is gathering all these artisans together in one place.



What about outside of the website?

For the first time in my life I now have a proper workshop, a man cave, in which I can model. I have several things currently on the go; a completely scratch built 1/76th Georgian house, Petite Properties' 1/148th St Thomas's church, and a train layout for 'Brio-type' toy trains featuring the fictitious Oirschot station.

Currently we have four dolls houses at home – the one I built for my daughters, a four-storey child friendly wooden PlanToys

one, a little 1/32th scale cottage I'm working on, and a super half-timbered giant that we were lucky enough to find at an auction. This one is only available to grandchildren under adult supervision! The fifth dolls house in my life – due to come back to grandad for repairs – is 'Eastern Manor'.

As you will gather, it's the houses and other buildings I like. Furnishing them doesn't really interest me – unlike many of your readers – though I did briefly dabble in making furniture in 1/24th scale! 🏠



DollsHouse & MINIATURE SCENE READER SURVEY

As one of our valued readers, we'd like to learn a little more about you and what you would like to see in future issues of Dolls House & Miniature Scene.

If you would like to complete this survey online, please visit:

<https://bit.ly/DOLLSSURVEY>

Alternatively, you can complete this on-page survey (or take a photocopy) and send it to us using our free post address:

FREEPOST: WARNERS GROUP (DHMS)

1. What miniatures are you interested in making? (Please tick all that apply)

- ☐ Dolls Houses ☐ Food
☐ Clothes ☐ Landscapes
☐ Animals ☐ Interiors
☐ Other

2. Would you like to see more modern or historical-based miniatures in the magazine? (Please tick all that apply)

- ☐ Modern ☐ Historical
☐ Please specify which era you would like to see more of...

3. Do you prefer to build your own miniatures or buy ready-made kits?

- ☐ I like to build my own miniatures
☐ I prefer to buy kits
☐ I like to do both

4. Do you/have you read Dolls House & Miniature Scene magazine?

- ☐ Yes I'm a subscriber
☐ Yes I buy single issues
☐ I used to be a subscriber
☐ I used to buy single issues

If you've never read the magazine or have stopped reading it, please let us know why

If you've never read the magazine before now please skip to question 12

Subscriber/reader questions

5. Do/did you read the print or digital version of Dolls House & Miniature Scene?

- ☐ Print magazine ☐ Digital magazine
☐ Both

6. What do/did you enjoy reading in the magazine? (Please tick all that apply)

- ☐ Features ☐ Projects
☐ Interviews ☐ Reviews
☐ Other

7. What would you like to see more of in the magazine? (Please tick all that apply)

- ☐ Features ☐ Projects
☐ Interviews ☐ Reviews
☐ Competitions ☐ Other

8. Which type of review would you like to see more of in the magazine? (Please tick all that apply)

- ☐ Product reviews
☐ Company reviews i.e. miniature brands/suppliers
☐ Neither

9. Would you like to see a wider range of contributors in the magazine?

- ☐ Yes ☐ No

10. Do/did you find the magazine clear and easy to read?

- ☐ Yes ☐ No
 If no, please tell us why

11. Do/did you find the front cover and style of the magazine appealing i.e. images, fonts, colours used?

- ☐ Yes ☐ No

If no, please tell us why

12. Where did you access this survey from?

- ☐ Dolls House & Miniature Scene magazine
☐ Dolls House & Miniature Scene email
☐ Dolls House & Miniature Scene website
☐ Dolls House & Miniature Scene Facebook
☐ Dolls House & Miniature Scene Instagram

13. Which age category do you belong to?

- ☐ 18-24 ☐ 25-34 ☐ 35-44
☐ 45-54 ☐ 55-64 ☐ 65+

14. What is your gender?

- ☐ Male ☐ Female ☐ Prefer not to say

15. Where do you live?

- ☐ UK ☐ EU
☐ USA ☐ Rest of the world

If EU or Rest of the world, please specify which country

16. If you live outside of the UK, would you like to see more miniatures content targeted towards you?

- ☐ Yes ☐ No

17. If you have any more comments or suggestions, we'd love to hear them



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Free talks confirmed for *York Winter Fair*

Dolls house fairs are a great opportunity for a day of shopping dedicated to our wonderful hobby, and with that in mind, we're super excited to be able to share the details of the York Dolls House & Miniatures Fair this November.



With over 50 exhibitors already confirmed, the free talks and demos have also been announced for Sunday 20th November.

Norman Raven, of Raven Miniatures, will be showing you how to make gardens for your dolls house using a range of model railway scenery techniques meanwhile Jane Harrop will be taking a look at the history of dolls houses and how we got to where we

are today with our miniature model making.

Taking place at York Racecourse, tickets are just £5 per adult in advance, saving you £2 per person and giving you 30 minutes early entry to enjoy (doors open at 10am for ticket holders). Parking is free.

An inspiring day awaits you and your friends, who knows you may even pick up a Christmas present or two! 🏠



Join Jane Harrop at 2pm for a free talk...

where she will take you on a brief journey through the history of dolls houses and discover how we got to where we are today with our miniatures model making!





YORK
Dolls House & Miniatures Fair
 YORK RACECOURSE, YO23 1EX
20th November 2022

Where:

York Racecourse, YO23 1EX

When:

Sunday 20th November 2022

Times:

10am for ticket holders,
10.30am for those paying on the door

Prices:

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Ruth's MINITIPS

Ruth Flewelling Lesbirel continues her top tips and advice for what has worked (and not worked!) for her throughout her years of experience. This month, Ruth looks at the steps to follow in creating a miniature furniture piece from scratch.

Photos by Stephen Lesbirel

I look back at many of the miniatures that I have made over the years and I sometimes wonder, how in the world did I ever do that?! Many have intricate details which really make the piece and I think back on the process that made that happen. There are several things that today I seem to just know instinctively, because I've made so many different tables, desks, sofas, beds and chairs of all sorts, like what thickness of wood is best for drawer bases? (1/32in (1mm), by the way) Like any challenge, it's best to break it down into steps though, sometimes subdividing those steps into doable tasks.

For a first-time scratch build, it is best to choose something relatively simple. Save the intricate cuts and steaming of curves for later, when a little successful experience has built confidence. Although purchased turned spindles and carved legs are great elements to incorporate at any skill level, they can really make those early creations rewarding. Purchased brass pulls and casters are also easy additions and add to the realism of early builds. Hinges and doors in generally are more complex than a drawer, so a great first project might be to replicate a stepped-top table with purchased legs and maybe a centre drawer.

► A further project could be a desk with a stepped top, purchased legs and three drawers (see this project in DHMS Oct '22)



Some years ago, I had unlimited access to a large number of Georgian furniture pieces in a local house museum, furnished with family heirlooms from 1810. I learned a lot from studying and eventually copying these pieces in miniature. Before I was done, I could recognize some of the craftsmen by the details in the furniture pieces. Thomas Nisbet almost always used spiral reeding on his stretchers and spindles, and brass animal paw feet on casters when he made parlour tables. An unknown maker of a butternut utility table in the back hallway was likely him as well, since the back fence on its tabletop is a simplified version of the one on the Thomas Nisbet mahogany desk in the gentlemen's parlour. This maker recognition in full scale pieces was yet another really interesting aspect of the miniature making process; getting to know these details.



▲ Characteristic Thomas Nisbet sewing table, butternut table, and related Gent's desk

Whatever the inspiration, once you have decided what you would like to make, the next step is to really study that piece. If possible, measure every aspect of it, recording all the measurements on a sketch, which doesn't have to be fancy or exact but I like to use grid paper to approximate the dimensions. I sketch the front and end of most pieces. Then, photograph the piece on its level and straight on from all sides. These photos will later let you validate the measurements you recorded and fill in any additional measurements that you may have missed. If you get to see the miniature only once, this is really helpful. Often in a stately home situation, if you ask a guide and tell them why you would like to take measurements, they will generally allow it. Even one vertical and one horizontal measurement will let you scale photos later at home. Bear in mind however that at some attractions, photography is not permitted. In these cases, you may be lucky and find the piece on a postcard at their gift shop, or get the proper name for the

piece, take some measurements and notes about its finishes and hardware, and later find a similar piece on the internet or through other research. If you can get photos but not measurements, don't despair! Remember that if you scale the photos so that the seat height is approximately 15in (38cm) and a table or desk top is about 30in (76cm) high, you will be very close on your miniature replica.



▲▼ Queen Charlotte's reading desk at Kew Palace and my version, which I sized later at home



The next step is to determine the materials needed for the build. There are many different styles of wooden miniature legs, spindles, mouldings, finials, baseboards and stretchers available to purchase, and happily, they come in very classic styles which have been in use in full size furniture making for decades, if not centuries. Modern versions are also available. Take note of the hardware used in the original – knobs, pulls, hinges and the like. These too are available in miniature in classic and modern styles. At this point, wood thicknesses can be determined and an order placed for any components to be purchased. Again, miniature sheetwood and mouldings are generally sized to replicate dressed full-scale lumber. As I mentioned in a previous Ruth's top tips feature, basswood is a great choice and takes a variety of stains very well.



▲ Small selection of purchased spindles, mouldings and hardware

Now sand and drill any special features, like a rounded edge for a tabletop or the drilled holes for knobs. Stain can be applied next or if the item is to be painted, you can wait until after it is glued. Trying to stain after an item is glued doesn't work well, since the glue often seals the wood and the stain won't penetrate at those spots. Details can then be emphasized with pencil, Sharpie markers, or gel pens, if appropriate. Hinges can be installed next and then the piece is varnished, avoiding the hinges if possible.

▼ Various finishing tools and materials



The last step in creating a miniature from scratch is installing the hardware in the previously prepared holes – knobs, casters, and/or pulls. White glue will secure wooden knobs and superglue is best for brass additions. And suddenly, you have your very own creation, start-to-finish of a realistic miniature furniture piece! 🏠

NEXT MONTH...

We'll look at developing the eye for various common scales and a few ways to improve those perceptions.

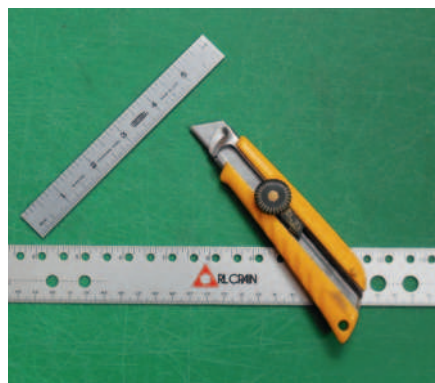
Next, determine the necessary pieces and their dimensions: a simple table will have a top and often an under-top, a back, front, sides and base and a drawer that has a base, a back, a front and two sides. Think about the thickness of the wood and which pieces go against or inside others to calculate cutting dimensions. This was something I often forgot to do early on. For example, if the back is inside the sides and the whole table is 2in (51mm) wide, the back should be 1-7/8in (48mm) if using 1/16in (1.6mm) thick sheetwood for the sides. Sketch the stepped top (or measure the original) to determine dimensions of each layer, noting that they generally will align along the back edge and overhang equally at the sides and front.

Once all the individual pieces are sized, itemize the required wood pieces into a cutting list and map out the cutting list on paper, which minimizes the cuts and uses the wood efficiently. I sometimes have to map it out a couple of times, taking into account the sheetwood width. A good tip is to map your largest pieces first and fit the smaller ones into the remaining spaces. Remember to lay out the longer dimension of each piece along

the grain. Transfer these maps to the wood with a sharp pencil and steel-edged ruler.

You are now ready to cut the wood and other materials. Use a sharp carpenter's knife (mine has snap-off blades) and a steel-edged ruler (I put a strip of peel-and-stick cork on the back of the ruler so it doesn't slip). Cut on a dress-maker's cutting mat to save your work surface! For simple shapes, cut on the marked lines. For more complex shapes, I find it easiest to cut as close as I can to the marked lines and sand to the exact marks.

▼ Cutting mat, knife, and rulers as also shown in Ruth's Mini Tips May '22



Lumber	Description	Qty	Imperial	Metric	Notes
1/16" (1.6mm) sheetwood	roof	2	3/16" x 1-7/16"	5mm x 37mm	Cut curved arch in each (see template)
	base	1	1" x 1-1/2"	25mm x 38mm	
	side	2	1-7/16" x 2-1/8"	37mm x 54mm	
	back	1	3/4" x 2-1/8"	19mm x 54mm	
	under-top	1	1-1/2" x 2-5/8"	38mm x 67mm	
	top	1	1-9/16" x 2-3/4"	40mm x 70mm	
	shelf	2	3/4" x 1-3/8"	19mm x 35mm	Round the top edges on front and ends
	back fence	1	1/2" x 2-5/8"	13mm x 67mm	Shape and emboss (see template)
	front valance	1	3/8" x 1-9/16"	10mm x 33mm	Shape and emboss (see template)
	side rail	1	3/16" x 1-1/2"	5mm x 38mm	Length depends on legs used
	back rail	1	3/16" x 1-1/2"	5mm x 38mm	Length depends on legs used
	drawer front	3	2-1/32" x 3/4"	17mm x 19mm	Emboss (see template)
	drawer side	6	9/16" x 1-8/32"	14mm x 33mm	
	drawer back	3	9/16" x 1/16"	14mm x 14mm	
1/32" (0.8mm) sheetwood	drawer base	3	9/16" x 1-7/32"	14mm x 31mm	
HQ 2x8 stripwood	shelf support	4	1"	25mm	



▲ Cutting list mapped onto wood as shown in Ruth's Mini Tips May '22



▲ Chair-desk showing hinges, casters, a knob, and paper trim additions

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Christmas quick make

Moi Ali's yuletide decorations can be made in minutes!

YOU WILL NEED

MATERIALS REQUIRED

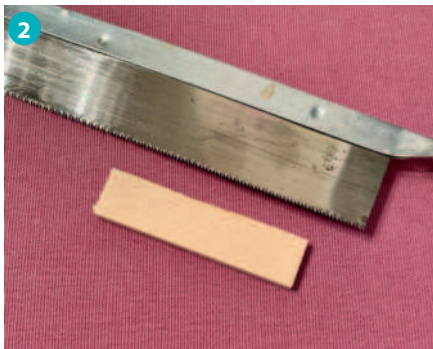
- Scrap stripwood
- Paint
- Glittery letters
- Glue

Moi says...

"Choose seasonal colours such as red and green, or go full-on bling with glitter. Alternatively select a pastel palette for a soft vintage feel."



1 Pick short Christmassy words such as 'joy', 'peace', 'yule' or 'Xmas'.



2 Cut a base from scrap wood long enough for your chosen word.



3 Paint the base. When dry, sand the edges so they are slightly chamfered and the base is distressed.



4 Glue the first and the last letter, to get the spacing right, then glue the middle letters. 🏠

Moi's Top Tip!

"If you are making a word that uses the letter 'O' (such as 'joy' or 'Noel'), you may need to sand the bottom flat so that it doesn't roll away."

MORE INSPIRATION...

You could also make a wall plaque! Simply follow the instructions for the Christmas decoration, but glue the letter backs rather than the letter bases, to the wood.

Re-visiting the Jubilee caravan

Not wanting to sound too much like all those TV commercials, “But wait, there’s more!”, I still couldn’t resist making just a few other things for the Jubilee Caravan. A retractable step for the door just seemed to be a must, and a few other small additions... hangers for the closet and toilet tissue and a tissue box for the W.C.

YOU WILL NEED

MATERIALS REQUIRED

- 1/32in (0.8mm), 1/16in (1.6mm) and 3/32in (2.4mm) thick sheetwood
- 1/8in (3mm) square stripwood
- Black ridged scrapbook paper
- Grey and silver acrylic paint
- Small steel eye-pins
- Thin drinking straw or similar tubing
- Facial tissue
- Heavy scrapbook paper to match décor
- Assorted beads and jewellery findings
- White glue
- Superglue

TOOLS REQUIRED

- Small saw and mitre box
- Knife and steel ruler
- Emery board
- Small hand drills
- Needle-nose pliers
- Ball stylus
- 1/4in (6mm) hole paper punch

CUT THE STEP AND BOX HOLDER



1 Cut two 1/4in (6mm) by 1in (25mm) box sides, a 1in (25mm) by 2-1/4in (57mm) box top and same-size box base, 3/8in (10mm) by 2-1/4in (57mm) box back, and a 1-1/8in (29mm) by 2-1/16in (52mm) step from 1/16in (1.6mm)-thick sheetwood. Cut a 2-1/16in (52mm) long stop from the square stripwood. Cut a 1/4in (6mm) by 2-1/4in (57mm) gate and 1/8in (3mm) by 2in (51mm) pull from the same sheetwood.



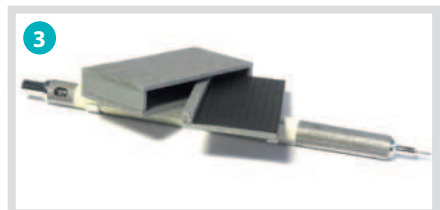
Photos by Stephen Lesbirel

CONSTRUCT THE BOX HOLDER



2 Sand the wood pieces smooth. Paint all the wood pieces grey. Glue the sides atop the base and the top onto the sides, making an open box. Glue the back against the sides, top and base. Repaint the exterior of this box and its gate silver. Set the gate aside.

CONSTRUCT THE STEP



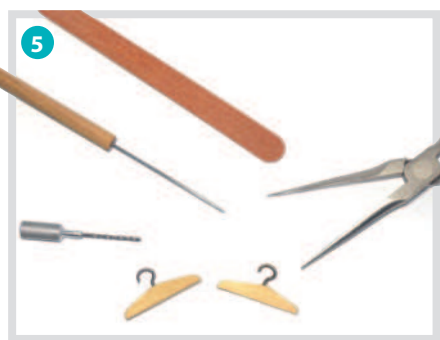
3 Paint the step components grey and then silver. Glue the stop atop the back of the step and top it with a same size strip of the thinnest sheetwood (this allows the step to slide into its box but prevents it from tipping downwards when fully extended). Cut a 1in (25mm) by 2in (51mm) piece of black scrapbook paper and glue it onto the step, aligning the front edge. Glue the pull centred along the underside of the step, also aligned with the front edge. Slide the step into the box holder.

INSTALL THE STEP



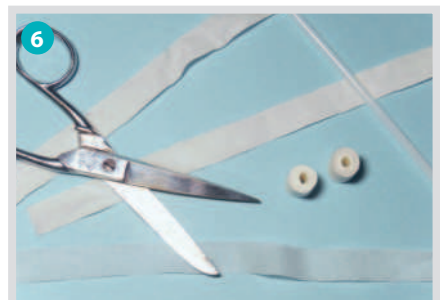
4 Glue the gate across the front of the box, aligned with the top edge. Glue the top of the box to the two frame members under the caravan side, centred on the door with the step front edge, when closed, even with the caravan body.

MAKE THE CLOSET HANGERS



5 Cut the hanger shape from the thickest sheetwood. Sand smooth and round the ends. Drill the top for a wire hook. Open a screw-eye with needle-nose pliers as shown in the template and screw or superglue it into the prepared hole.

MAKE THE TOILET TISSUE



6 Cut a 1/2in (13mm) length of straw or tubing and a 1/2in (13mm) wide strip of facial tissue. Separate the tissue into plies. Glue the end of one ply to the straw and wind the strip onto itself, keeping the edges as even as possible. Put a speck of glue under the end of the strip to keep it closed. Repeat for additional ply strips.

MAKE THE FACIAL TISSUE BOX



7 Punch a hole in scrapbook paper and layout the tissue box pattern around it. Cut the box's outline. Score the fold lines with the ball stylus, fold and glue first the short, end tab to make a box shape and then the side tabs over the folded-in flaps. Cut a small piece of facial tissue and poke it into the hole in the top of the box.

MAKE THE BEAD TOILETRIES

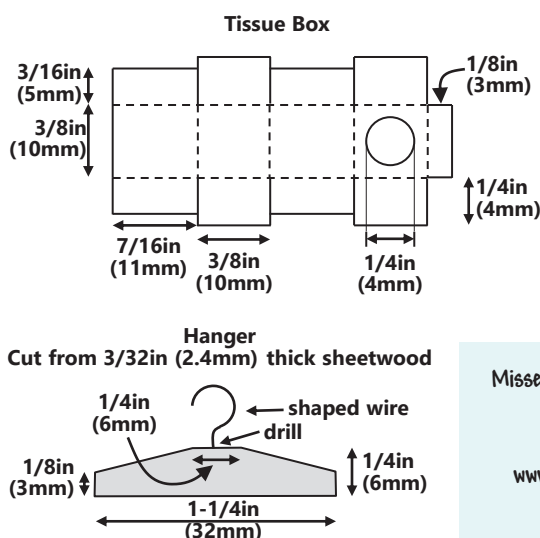


8 Glue assorted beads together to form nail varnish, perfume, after shave, lotion and bath gel containers for the W.C. Other interesting wooden, shell, or crystal beads and bead combinations make realistic small boxes for treasures in the main area of the caravan. Adding brads, straight pins, or tiny brass or silver jewellery findings make these 'bottles' unique. Label, if desired. 🏠

Revisiting the Jubilee Caravan Template

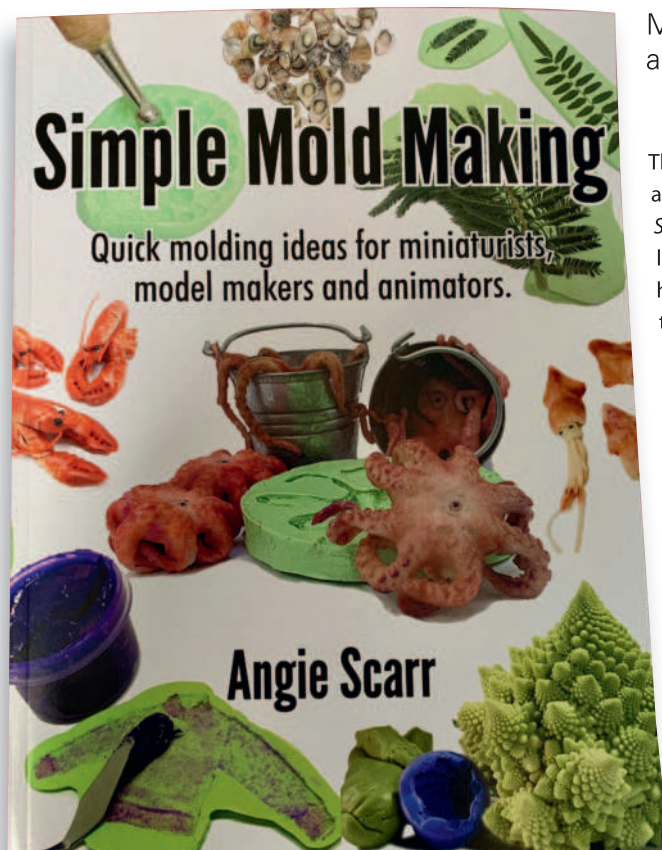
Patterns at 100%

© Ruth Flewelling Lesbirel 2022



Missed the June - September 2022 issues to build the caravan? Don't worry, head to www.dollshouseandminiaturescene.co.uk to get your copies!

Breaking the mould!



Moi Ali is excited about the latest addition to her miniature bookshelf...

The very first book I bought when I got into miniatures around two decades ago was by Angie Scarr – her excellent *Making Miniature Food and Market Stalls* – and I still turn to it as a reference source even now. My Angie Scarr library has grown since that first purchase, so I was delighted when I heard that she had a new book out as I was in need of an 'Angie fix'! I did think of adding the title to my Christmas wish list but simply couldn't wait that long!

Simple Mold Making: Quick molding ideas for miniaturists, model makers and animators is everything you would expect from Angie. It's highly practical; written for every level from beginner to experienced; and it contains not only very clear instructions, but also wonderfully clear photos that illustrate step-by-step how to achieve excellent results.

“It's highly practical; written for every level from beginner to experienced”

▼ Lobsters I made using one of Angie's moulds





▲ I made these fish using one of Angie's ready made moulds

► Now I'm ready to try!

Moi says...

"Angie has used the American spelling 'mold' in the title of her book and the British spelling ('mould') in the text, so miniaturists on both sides of the Atlantic are happy!"



Angie's opening sentence states: "This book aims to make a complex subject easy and accessible to all, with the minimum of outlay." Well, she certainly achieved her aim! This book is bursting with ideas, tips and hints. Years of Angie's expertise in this field has been condensed into a readable and inspiring book that is not only full of practical information such as troubleshooting and reference charts, but also wonderful projects including how to make a miniature cauliflower using a real full-size one – and (look away now, vegetarians) – how to mould an octopus using a real tentacle!

I have used Angie's ready-made moulds in the past to very great effect, but I've never felt confident enough to make a mould of my own. I've had a packet of silicon mould-maker in my cabinet since my last birthday, too scared to try it. Thanks to Angie I am no longer afraid and can't wait to put my new-found knowledge into practice. 🏠

EXCLUSIVE GIVEAWAY!

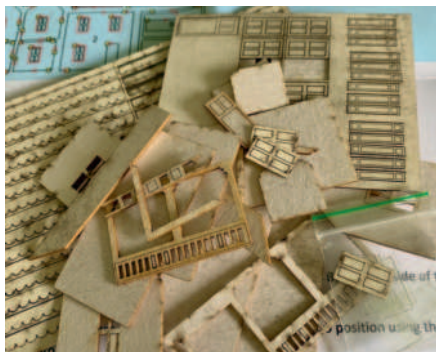
Angie has kindly offered one lucky reader a signed copy of her latest book, in return for successfully answering the following question:
How many craft books has Angie written, including her latest?

To enter, simply visit www.dollshouseandminiaturescene.co.uk and click on giveaways!

Competition closes 30th November 2022. Good luck!

For more information regarding competitions visit www.warnersgroup.co.uk/competition-terms/

The Whole Kit & Caboodle:



MINI HOUSE WITH A PRETTY PORCH

No room for a dolls house? Oh yes you have, says Moi Ali

My friends are always complaining that they'd love a dolls house but just don't have the space. Really? The dolls house I've just made is tiny enough to fit in a tea cup and everyone has room for a tea cup! What's more, being just 1/144th scale, it's quick and easy to assemble and can be completed start to finish in just over a morning, including painting/ decorating. Made by Sonia Bethwaite of Little Miss Miniature, it's just one of her delightful ranges of micro scale houses – and she even sells furniture in kit form to fit inside. I made a four-poster bed and a darling little sofa and coffee table. I could get seriously addicted to 1/144th scale!

The kit is laser-cut, so it fits together perfectly. It's also highly detailed, with little shingles and a pretty veranda. The door has panels marked on it, the windows come with glazing and shutters, and there are full colour instructions with step-by-step photos. It has an open back, so you can furnish it inside. 🏠



THE FACTS

Buy from:
www.littlemissminiature.com

Cost: £20

Comes with: All components, including door, window frames, glazing, shutters, ladder and roof shingles

Additional materials needed:
Paint and glue

Specialist tools needed: None

Time: Just over a morning, including painting and decorating

Experience: Beginner

Top tip: I marked planks on the floors with a sharp pencil for an added detail.

READER GIVEAWAY!

*Would you like to win
one of these lovely little kits,
plus some furniture to go inside?*

*One lucky reader will win a kit for the house, plus
a four-poster bed kit and a sofa/coffee table kit!*

*To enter, simply visit www.dollshouseandminiaturescene.co.uk
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Competition closes 30th November 2022. Good luck!

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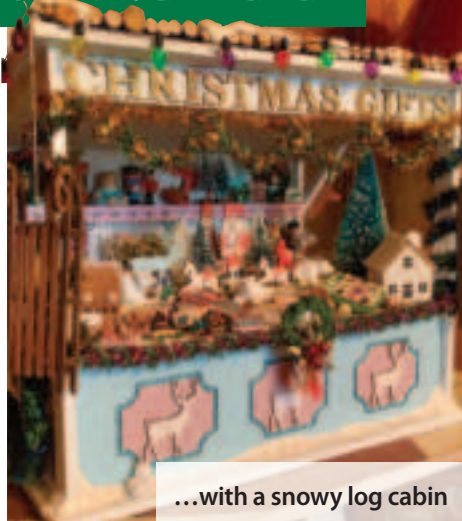
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Elizabeth Joseph's colourful work!

**DETAILS ON HOW TO CONTINUE TO GET YOUR
MINIATURE FIX CAN BE FOUND ON PAGE 13**



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