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INSPIRATION
& MORE!

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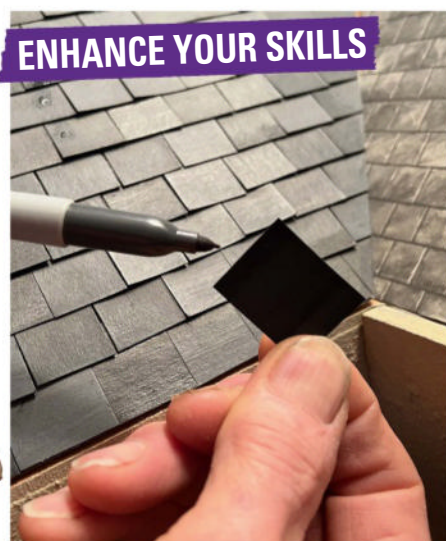
FRENCH INSPIRATION



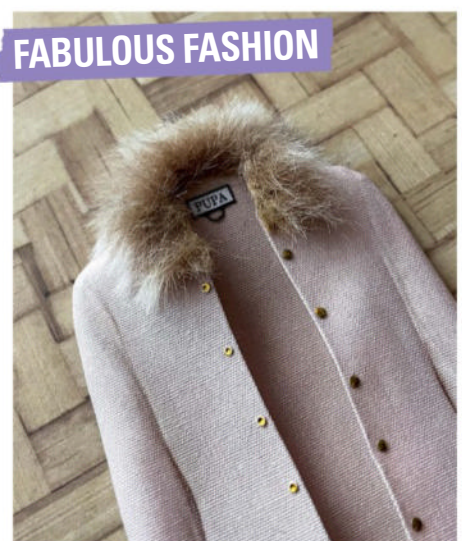
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WELCOME

to the February edition!

An abundance of mini makes awaits you this issue! For those who filled in our reader survey at the end of 2022 either through our social media or sent it in through the post, we have gathered all the results and you'll be seeing some fabulous additions to the magazine throughout 2023! The main point to notice was that you'd love to see even more projects, so that is certainly going to happen!

This issue, you'll find two Valentine's treats to adorn your kitchens or dining tables; Maive Ferrando's chocolate cake on page 6 and Sadie Brown's heart shaped shortbread on page 8 – they look good enough to eat! Moi Ali has not one but two projects that are full of top tips; stonewalling made easy plus her new project series helping to brush up on making your house the best it can be by making it more realistic – this issue focusing on the roof!

Ruth Flewelling Lesbirel continues her popular Ruth's Mini Makes with a controversial topic – to include dolls in your house or not to include them, it's definitely a Marmite subject! Do you like to include dolls in your house?! Let us know and we'll post on social media which gets the higher vote with our readers!

Happy mini-making!

Joanne Garwell

Editor



We'd love to hear from you!

Help shape the future of your digital issues of *Dolls House & Miniature Scene* by sparing a few minutes to complete our short survey! Start the survey here: bit.ly/DHMSDigSurvey



If you're reading the online version of this magazine. Keep an eye out for these symbols, which highlight you can view, watch or listen to exclusive bonus content!

VALENTINE'S TREAT



P08

Make to keep or send with love

PLANTING MINIATURE ROOTS



P10

Small scale inspiration

PROJECTS TO CHERISH



P38

With simple steps

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

Sadie Brown, Deb Weissler, Bea Broadwood, Maive Ferrando, Moi Ali & Ruth Flewelling Lesbirel.



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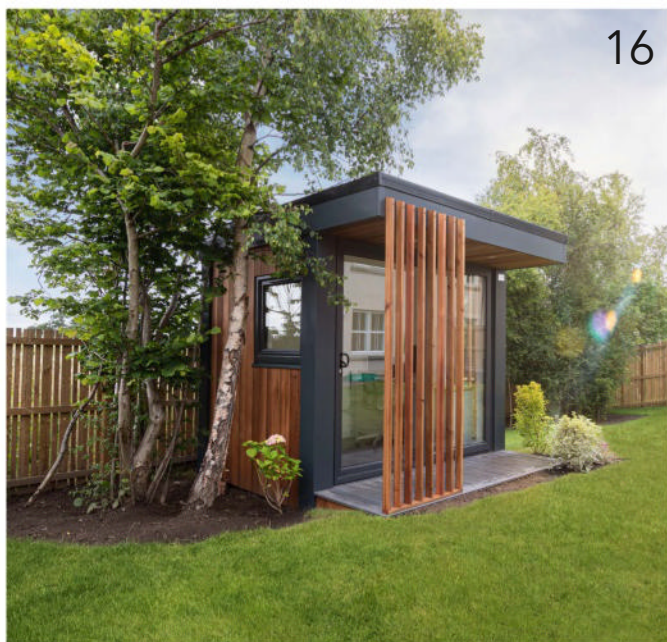
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INSIDE YOUR FEBRUARY 2023 ISSUE...



16

Regulars and Reviews...

20

At home with the Broadwoods

This month professional designer Bea Broadwood explains why a lack of display space doesn't mean that you have to miss out!

29

Insta Identities: ▶

Jen Lavery, @Miniature_French_World

Peruse Jen's passion for French miniatures.



34

Ruth's mini tips

Ruth Flewelling Lesbirel shares her top tips and advice from her years of experience.

62

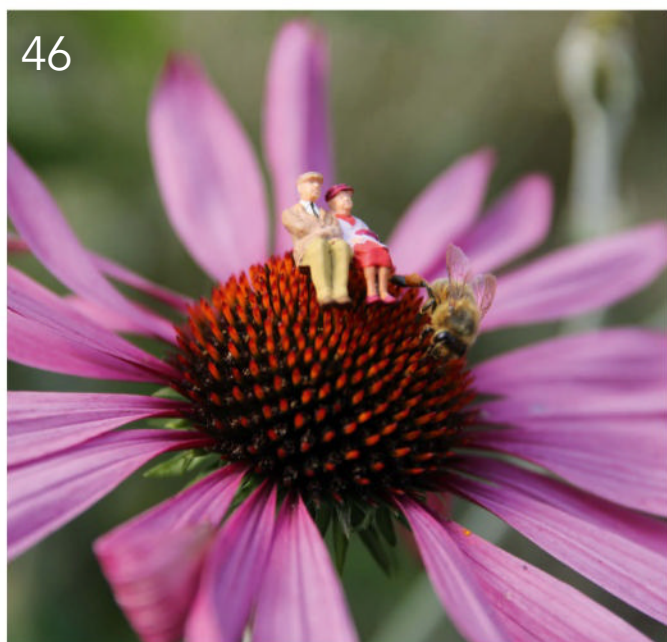
The Whole Kit & Caboodle

This issue Moi Ali's kit review has romance playing a cameo part.

63

What's in the March issue?

A look at the content you won't want to miss including fascinating interviews, features and more!



46

Exclusive Projects...

06

Chocolate and strawberry cake

Create layers of chocolate sponge, strawberry buttercream and tiny little strawberries dipped in chocolate.

08

A piece of my heart

A romantic twist on a traditional shortbread favourite.

24

Stonewalling made easy!

An egg-cellent way to make realistic 'stone' walls!

38

Canterbury and planter

Two little accessory pieces of furniture that have so many potential uses and add real personality to any miniature scene.

42

Retro-fit realism: the roof

NEW FOR 2023! In this six-part series, Moi Ali shows how to add features to your dolls house that will make it so much more realistic.

54

Book extract: Miniature Projects with Polymer clay by Sue Heaser

Create this miniature Victorian wood burner from polymer clay in 1/12th scale that can be adapted into the modern home too!

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Collections and Features...

10 **Planting miniature roots**
Hannah Lemon talks about setting down roots in small scale.

16 **A room of one's own**
Moi Ali investigates affordable creative spaces, even showing her own space.

46 **Reader project: Mini life through a lens** ▶
See how reader Caroline McHardy combines her passion for photography, with a love of miniatures.



49 **Fashion forward** ▶
Find out how a mother/daughter winning combination at the beloved 1/12th scale fashion house has resulted in daughter Nancy now taking over.



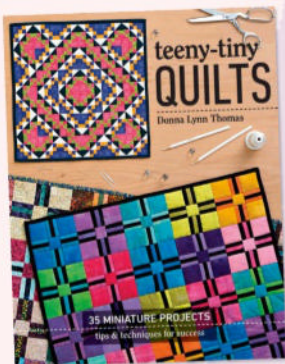
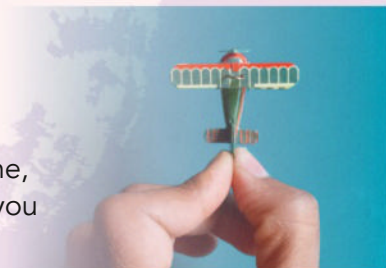
59 **The face of childhood** ▶
See how Yana Ivanyuk, whose skill for replicating the detail of the human face recreates the wonder of our formative years in small scale.



MORE THAN A MAGAZINE...

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HOW TO ENTER

GIVEAWAYS

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The closing date for all entries is
28th February 2023
Good luck!

58 **SIGN UP TO OUR EMAILS AND GET BONUS CONTENT**
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SCAN ME





Chocolate and strawberry cake

When it comes to showing love through baking, I believe nothing says “I love you” like a homemade cake in luscious flavours. So, for this year’s Valentine’s Day we’ll be making a romantic cake made of layers of chocolate sponge, strawberry buttercream and tiny little strawberries dipped in chocolate.

YOU WILL NEED

MATERIALS REQUIRED

- White, red, dark brown, yellow, translucent and green polymer clay
- Liquid polymer clay
- Brown acrylic paint
- Water-based gloss varnish
- Tin foil
- Miniature ceramic plates (optional)

TOOLS REQUIRED

- Blades
- Craft knife
- Small embossing tools
- Needle tool
- Small round cutter
- Pasta machine (or rolling pin)
- Small paintbrushes
- Toothbrush and toothpicks



1 After conditioning some dark brown clay, put it through the thickest setting of your pasta machine and cut out four circles. Mix white clay with a little red for a pink tint and put the clay through setting #5 or #6 of your pasta machine, then cut out three circles. Stack the layers together and roll the cake on its side so that the layers of frosting don’t stick out.



2 Using a blade, carefully cut out a piece to reveal the inside of the cake and then cut that piece into slices. Texture the sponge with a needle, teasing the filling too as this would not be untouched by a knife if it were a real cake.



3 If you are using miniature ceramic plates, dab a little liquid clay on the plates and carefully press the cake slices on them. Use a craft knife (or a tool of your choice) to remove some cake to make them look partially eaten.



4 Texture the sponge with a needle and texture the bottom of the cake slices with a toothbrush. Bake the cake and slices for 15/20 minutes.

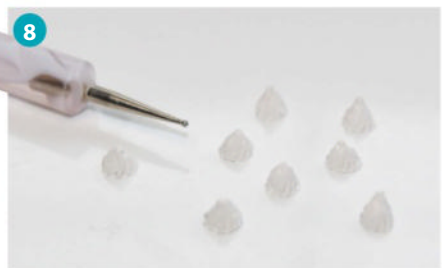
5 In the meantime, to make the strawberries, mix some white with a little yellow and translucent. Roll the clay into a strand and cut as many pieces as you need strawberries. Roll the pieces into balls and stick them on the end of a needle or toothpick, and using a pointy tool gently poke little holes all over to create the illusion of seeds. I suggest making more than you need so you can choose the best ones for the cake. I like to carefully remove the strawberries from my needle tool and bake them top down on a ceramic coaster. You can bake them on the toothpicks you made them on too. Part-bake for 10 minutes.



6 Take the same clay you used to make the filling and mix it with some liquid polymer clay until you obtain a creamy but firm consistency that resembles buttercream.



7 Once the cake and slices are cool, spread this mixture on the cake and slices. You can use a toothpick (or another tool of your choice) to remove the excess from the sides.



8 To sculpt the piped cream, start from small balls of white clay and use a small dotting tool to trace lines from the top to the base, first in a poking sort of motion and then carefully sliding the tool to smooth out the clay. Repeat with as many as you need and leave to one side.



9 When the strawberries are out of the oven and cool, take some red acrylic paint and mix it with a little water. Paint the strawberries red and let them dry completely. You can also use red clay if you prefer and skip this step.



10 When they are dry, dip them in brown acrylic paint to create the illusion of being dipped in melted chocolate.



11 Once the strawberries are almost dry, push them into the piped cream. To release them, gently hold the strawberries down and twist the toothpicks. Part-bake. Once baked and cool, dab some liquid clay on the top of the strawberries. Take some green clay and press it against your worktop. Use an embossing tool to poke and break some clay until you get leaf-like looking pieces. Add these little pieces to the strawberries and bake if necessary. If not, jump onto the next step.



12 Slide a blade underneath the piped cream and hold them with tweezers to dip them in a little liquid clay before adding them to the cake.



13 Dab a little mix of white clay and liquid polymer clay on the slices where the cream would have been and dip the strawberries in this mix before adding them to the plates. Bake one last time. Once baked and cool, glaze with water-based gloss varnish. 🏠



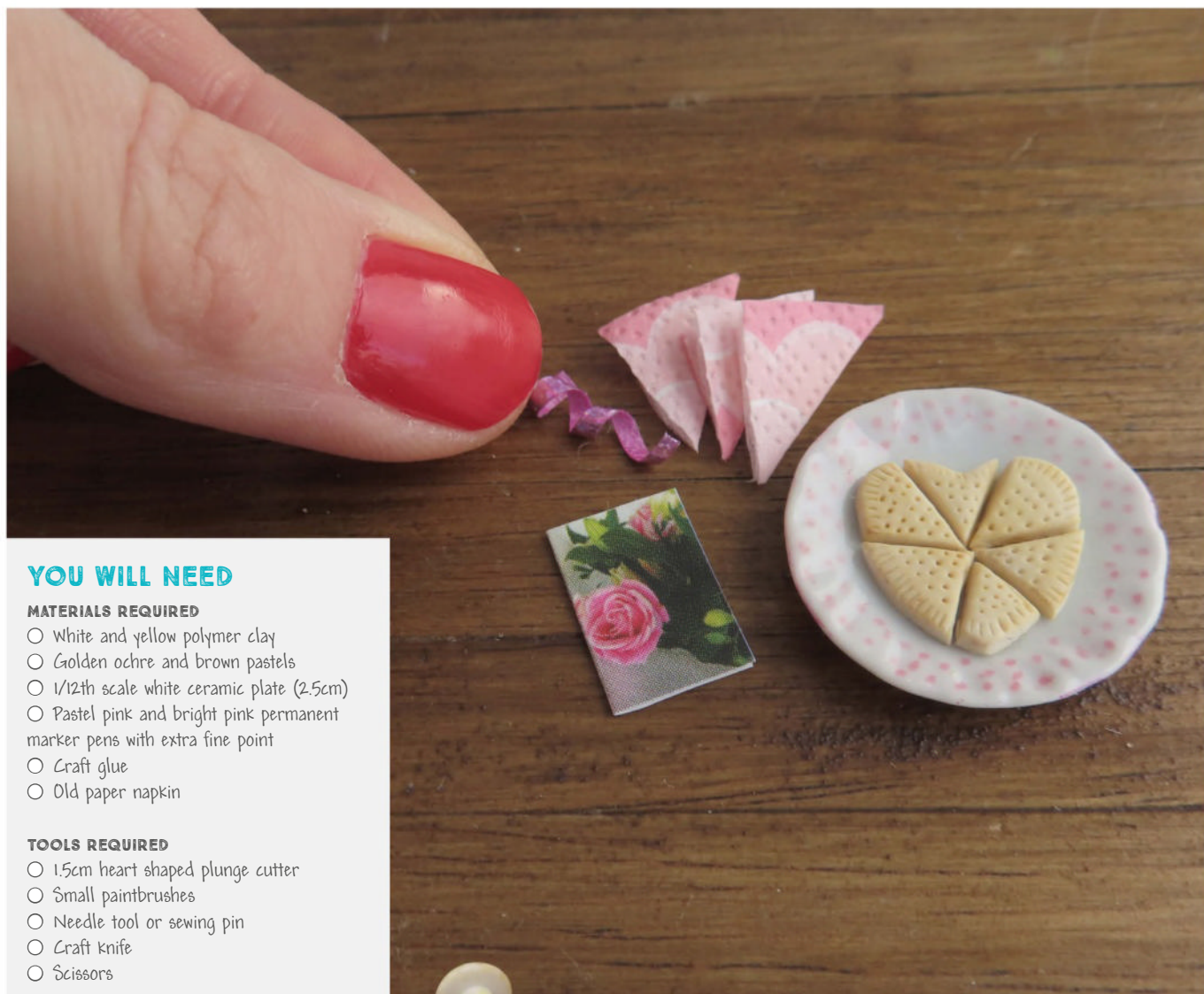
INFO

View more of Maive's work on her Instagram account: @maiveferrando

@maiveferrando

A piece of my heart

Give someone the gift of miniature art this Valentine's Day, with a romantic twist on a traditional shortbread favourite.



YOU WILL NEED

MATERIALS REQUIRED

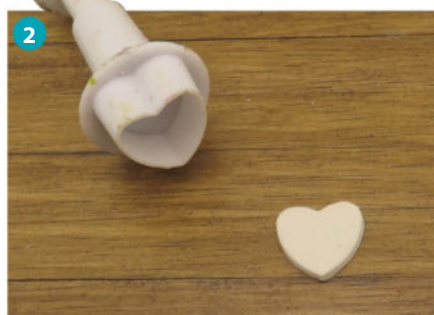
- White and yellow polymer clay
- Golden ochre and brown pastels
- 1/12th scale white ceramic plate (2.5cm)
- Pastel pink and bright pink permanent marker pens with extra fine point
- Craft glue
- Old paper napkin

TOOLS REQUIRED

- 1.5cm heart shaped plunge cutter
- Small paintbrushes
- Needle tool or sewing pin
- Craft knife
- Scissors



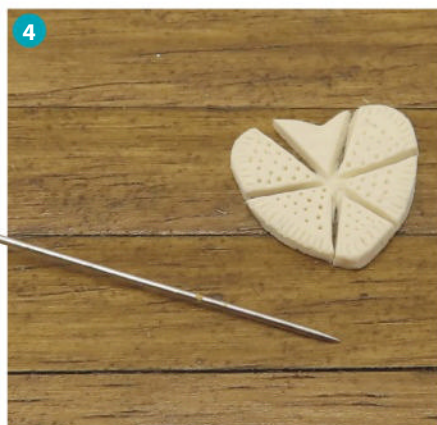
1 Mix white polymer clay with a small amount of yellow to create a shade of pale cream resembling that of unbaked shortbread.



2 Roll the final mixture out to just over 1mm in thickness, placing in the freezer for a few moments, allowing the clay to harden up a little. Use a 1.5cm heart shaped plunge cutter to press out a single shape.



3 Use a craft knife to carefully divide the heart shape into individual pieces of shortbread, similar to traditional petticoat tails. However, unlike cutting petticoat tails from a circle, these pieces will each differ slightly in shape, whilst still resembling triangles.



4 Use a needle tool or sewing pin to add several rows of tiny holes to the top of each slice of shortbread, scoring 1mm lines all the way along the outer edge to complete the look.



6 Take a 1/12th scale ceramic plate, 2.5cm in diameter, decorating all the way around the edge with tiny dots, using a permanent marker pen with an extra fine point in pastel pink.



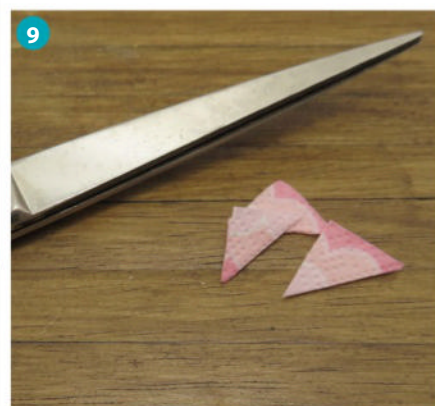
8 Stick the pieces of shortbread to the ceramic plate using craft glue, forming the original heart shape.



5 Mix grated golden ochre pastel with a little brown. Test on a spare piece of cream clay before brushing lightly over each piece of shortbread. Go over each triangle again, using a brush dipped in water. Bake and allow to cool.



7 Use another marker pen, this time in a brighter shade of pink, to colour all the way around the rim of the plate.



9 Make some pretty paper napkins by taking a full-size counterpart and cutting small squares measuring roughly 1.2cm. Fold the squares in half. 📄

Sadie's Top Tip!

"Take a quick photograph of the heart on your phone/camera before separating the pieces so you can easily fit them back together!"



Planting miniature roots

Sadie Brown talks to rising star, Hannah Lemon, about setting down roots in small scale.



Lockdown living! Hannah with her dream home project

Going global

With the first seeds planted by a childhood love of crafts, it was lockdown which saw shoots of new growth blossom into a full-time career for artist and photographer, Hannah Lemon. Now one of the most famous names in small scale, the past couple of years can only be described as a whirlwind for Hannah, whose tiny plants have raised the profile of miniature art through numerous media appearances, an audience from London to Japan captivated by her skill for high end detail. "I only started making miniatures during the first lockdown in 2020 and because everyone was stuck in their homes, I was unable to show any of the art I was making in person, so I started to share my work on social media every few days with new pieces that I was making to fill my dream home project," explains Hannah, referring to the beautiful house she designed, built and furnished entirely from scratch. "I started slowly building followers on Instagram but just before Christmas in 2021, one of my posts featuring my dream home was shared and became a bit of a viral phenomenon.

▼ A tiny replica of a much-loved dracaena owned by Hannah's auntie



"The first surreal moment was when someone in Brazil sent me a picture of my dream home that they recreated in the game, Sims!"

My page went from just friends and family to thousands of people from around the world enjoying my artwork and sending me lovely messages. The first surreal moment was when someone in Brazil sent me a picture of my dream home that they recreated in the game, Sims!" 

▼ Hannah's hanging rattan chair



The growing popularity of Hannah's work led to what must surely have been an incredible moment during the first part of last year, when she was approached by global technology brand, Samsung. "Their creative agency BBH Singapore found me on Instagram and asked to make a roombox in a Biophilic theme, with mini versions of their products, through which people could shop the life-sized item directly," Hannah was in excellent company, other artisans who created projects for the campaign including acclaimed miniaturist, Jess Coffee. "This was an amazing experience and meant that I had to learn a lot of new skills very quickly, but I was very happy with the result and the campaign was a great success," says Hannah. "It was only then that I realised that I might be able to pause my photography jobs and focus on making miniatures full time."

Hannah's involvement with the Samsung project saw her star continue to rise, along with the press attention. This included an appearance on BBC London news and a two-page feature in Metro, a newspaper with a huge daily reach. "I have also done some filming for a Japanese documentary that came out earlier this year and another documentary focussing on my love of houseplants and my work that will be out next year. In between all of this, I have managed to continue making miniatures for a couple of commissions but also creating and selling my miniature plants at exhibitions and finally in December on Etsy."

▼ Miniature dreams are made of this!



Hannah's creative journey has been literal as well as figurative. From growing up as an artistic child in Japan, to moving to New Zealand, where at 15 and unable to speak English, she began attending a school where her love of art could hold the primary focus she had longed for. "I was particularly keen on photography and loved to capture moments in time and the school allowed me to process my photos in the dark room. I have to mention my high school art teachers, Mr. Dean and Mr. Smith in New Zealand who really took me under their wing and nurtured me, allowing me to bunk off maths to go and work in the art rooms. My high school days were when I really knew that I wanted to make a career out of art and photography."

After gaining her degree in New Zealand, Hannah traversed the globe again, studying for a Masters in photography before putting down roots in London. "In 2020, work in the photography industry dried up because of you know what, so I had quite a lot of spare

time on my hands. It had always been in the back of my mind that when I retired, I would revisit my childhood passion of playing with clay and making dolls houses. That plan was brought forward about 40 years, and I started by making a miniature bathroom

with bits and bobs that I found around the house such as shampoo bottles and chopsticks. The bathroom quickly turned into a project to create my dream home and I began filling it with miniature houseplants that I made out of clay."

The wonder of nature

Hannah's love of nature is far from new, remembering fondly the time she spent immersed in the natural world as a child. She says these early roots have remained steadfast. "I really loved this connection 🌿"

A wonderful find from The Old Printing Shop, Portobello Road market





Just look at the detail on those leaves

with nature, and it has always stayed a strong part of my life. When I moved to London, I felt there was a real lack of nature and biodiversity around me, and I was struggling with the air quality in the urban jungle. I decided that buying a few houseplants to bring some nature inside would improve my living space, but I didn't realise at the time that it would also improve my mental and physical health, bringing a sense of calm into the home."

Working from her beautiful London based studio alongside her delightful cat, Natsuki, the pair are surrounded by Hannah's growing collection of inspiration, her vast array of houseplants now numbering more than sixty. Her work is renowned for its extensive true to life realism, helped by the fact that she recognises the imperfections found within a plant are just as worthy of art as the textbook examples. "I really enjoy how different each plant is and they have their own unique characteristics and react differently depending on how you take care of them," explains Hannah. "People who love



Planting ideas in small scale

houseplants seem to enjoy my miniature versions because I try to showcase aspects of the plants that you only understand if you own them, such as the detail of slightly dying leaves or the crispy bits you get on the edges if you overwater them." It's incorporating these fascinating details within her work which Hannah believes is key to achieving that authenticity which has become synonymous with her name. "It's very rare that you find perfect lines and unblemished surfaces, so I really like to study every part of that and try to incorporate the imperfections into my models. I sometimes feel like it's a bit of a cheat because when I do make mistakes, I cover them up and pass them off as 'character' but that does give them a more realistic feel. That's also partly the reason why I tend to stay away from the ultra-modern style of interior design which has very straight lines and shiny, polished surfaces. I personally prefer making everything with blemishes."

"I try to showcase aspects of the plants that you only understand if you own them"

Growing new ideas

Hannah sources the air dry clay she uses from Japan, and every leaf is carefully crafted and handpainted, allowing her to ensure each plant bears its own individuality. Just like the real thing. "In the weeks leading up to events, I become a one-person production line making lots of pots, leaves and stems, staying up until the early hours of the morning as once I start making, I just love it and can't stop."

A flourishing career in miniature art has meant Hannah hasn't had to leave behind her career in photography entirely, combining her two areas of expertise as she brings her plants to life through the lens. "Photography and miniatures are my two favourite things to do," she admits, pointing out that her camera goes almost everywhere with her. "I've found that being a photographer has really helped me promote my art. In the age of social media, it's all about how you present your work and how it comes across digitally through the screen.

As seen on TV! This monstera was first brought to life during Hannah's appearance on the BBC



I have been able to set up a miniature home studio to make sure that I capture and document my models with natural lighting to share it with everyone. Although I still hope that people find my art work better in real life than the photos!" There's little doubt that is the case. Within days of Hannah's Etsy launch, there were just two or three plants remaining out of an original forty or so. Working on commissions, she's also looking forward to attending The Tom Bishop Show in Chicago in April, giving US miniaturists an opportunity to discover her work in person. In addition, Hannah hints that there's another intriguing project in the pipeline! "With all the exciting things coming up, I am also not losing sight that deep down, I just want to make people happy with my art. I love hearing that it brightens up people's day when they come across my work and

for a moment, they can forget all their hardships and get some child-like joy from my miniatures."

From her dream home project to the Samsung commission, Hannah has made many pieces to sit alongside her miniature plants. These include a detailed guitar, a tiny record player and a beautiful hanging rattan chair. You'd never guess the latter was sculpted from polymer clay! It seems safe to say that it isn't only Hannah's career which will continue to thrive, as the world of miniature art continues to grow, expanding its reach. Just like those tiny plants! 🌿

INFO

For more information please visit:

www.lemonminiatures.com

www.instagram.com/hannahlemon_art/



A room of one's own

Moi Ali investigates affordable creative spaces – from a tiny garden pod for mini-making to a swanky studio dolls house museum.

When Virginia Woolf wrote about “a room of one’s own”, she did not have miniatures in mind, but rather she was writing about social injustice. Nonetheless, the phrase has caught on and many of us long to have a space for ourselves, whether to make minis or to display our collection – or both!

I was lucky enough to have such a space before our recent downsize, but my smaller new home left me with nowhere to create. Making up kits on the dining room table is no fun, when you have to clear everything away at mealtimes! Does this sound like you? Nowhere to make your minis? Nowhere to showcase your dolls house collection? Nowhere to store your creative supplies of paint, paper, components, wood...?

I looked into an extension, which proved to be too expensive, too disruptive, and too

long a wait – it can be difficult to find the right tradespeople, and you’ll most likely need an architect, a structural engineer, a building warrant, and possibly planning permission as well. Are you in the same boat as I was? Well, I have the solution: a garden pod!

The entry level pod is more affordable than an extension, and small pods can be delivered ready-built with virtually no disruption outdoors and absolutely none indoors. In most cases (unless you live in a Conservation Area or in a Listed Building – or you intend to place a structure closer than one meter to any boundary) you don’t even need planning consent. What’s not to like?

At a time when all of us find our budgets a bit stretched, getting a pod is likely a more affordable option than the expense of

moving house (with legal fees, marketing fees, stamp duty, a higher mortgage, removal costs and disruption...) and it will add value and saleability to your property. The other benefit is that you can go for an off-the-peg model to suit your budget, or spend a bit more and get a bespoke version – with glazing exactly where you want it, a choice of flooring and wall finishes, a roof light for good overhead natural light, and plug sockets exactly where you want them – great for power tools, task lighting or for placing a lit dolls house.

The big attraction for me, having spent more than two decades in a draughty Victorian house, is the thermal efficiency of a pod. Do not confuse a pod with a so-called ‘she shed’ – a pod, or garden studio, is built to very high standards and has 

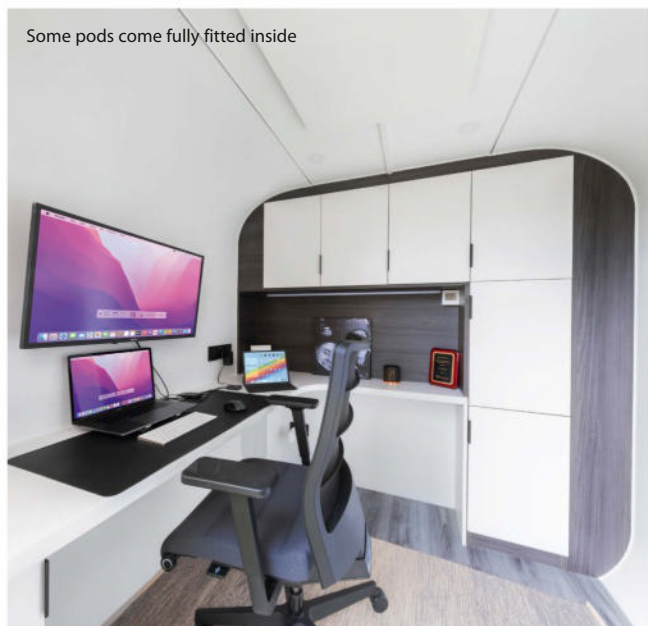
A small Urban Pod



Inside the solar pod

Moi's new creative space





▲ Vintage Ladderax

▲ Vintage Ladderax is very versatile

great insulation. It is not a fancy shed! You'll also most likely get fully double-glazed windows and doors, and you can even choose a sedum 'living roof'.

My pod was supplied by a firm local to me, Urban Pods, in Livingston near Edinburgh. I spoke to their Managing Director, Ross Iwaniec. He told me that people are increasingly choosing pods as craft rooms, artists' studios and other creative spaces as the ambiance they create lends themselves well to creativity.

Urban Pods make a teeny tiny pod that comes complete with solar power, fully kitted out inside with built-in cupboards and a workspace, ready to go! It's perfect for the miniaturist. Shop around and see what's available in your area, and if possible, visit a local showroom and take a look at the options.

The glass table came from Freecycle



PROS AND CONS OF A STUDIO POD:

- You need a garden and sufficient outdoor space for your chosen model
- If you don't own your home, you will need permission from your landlord
- They are not cheap and not all companies offer payment plans
- You will need to go outside in wind and rain to reach your pod
- They need maintenance
- You don't usually need planning permission
- They're usually cheaper than moving
- Less disruptive than an extension or a move
- Good insulation levels make them cosy and warm
- Eco-friendly models are available



“Shop around and see what's available in your area, and if possible, visit a local showroom”



If you are on a tight budget, you can kit out your pod using second-hand and vintage finds. I chose retro Ladderax shelving, which I bought from the second-hand trading site Gumtree. It's perfect, because its modular design allows you to position shelves so they are the perfect size for displaying roomboxes. The various cabinets are great for storing away paints, glues and anything unsightly.

Another good option is IKEA's flexible and affordable storage solutions – and you can pick up good condition second-hand storage too, for an even better bargain. Also take a look on Freecycle. I got my glass work table totally free and gratis! The lovely thing about Freecycle (apart from the obvious – getting stuff for free) is that you keep things out of landfill and you can give your own unwanted items a new lease of life by giving them to someone who needs them.

So if you want to create a room of your own, just take a look at the end of your garden! 🏡

▲ Plenty of space to create

At Home with THE BROADWOODS



SPACE INVADERS..?

Running out of space? It seems to be a common problem for many miniaturists, but this month, professional designer Bea Broadwood explains why a lack of display space doesn't mean that you have to miss out on exploring the fascinating (and addictive) world of miniature dioramas!

If I had a £1 for every time a customer has told me that they were moving into 1/48th scale because they were running out of space... I could probably retire tomorrow! One of the clear benefits of creating miniatures in quarter scale is their diminutive size. In the smaller scale world; 1/48th scale dolls houses can be easily displayed in the smallest spaces and whole street scenes need nothing more than an empty window ledge, or little shelf.

But what if your display space is even more seriously limited? How easy is it to create a miniature

landscaped diorama no bigger than a teacup saucer or a coaster?

As I was in the process of mulling over this dilemma, a comment on PP's modelling community on Facebook caught my eye, when forum member Jenny Fullick Crawford had posed this interesting question...

"Many of us are limited to the width of a shelf or window sill, which is great for a 1/48th building, but not for major landscaping... Would love to know if

anyone does just landscaping projects without buildings, except maybe a small shed or similar?" Jenny.

Only room for a cup? No problem!

Looking back, the smallest landscaped base that I have ever created was the incredibly simple one I made for my 1/48th retro caravan. Using a small off-cut of MDF, (no larger than an average coaster) as the base structure, I covered the surface with a selection of landscaping scatters to create the illusion of a grassy patch of field. Tiny little stones were used to make the fire pit and the washing line was made from fine wire attached to a trimmed down cocktail stick. Little pieces of tissue paper were then stuck to the wire to create instant washing and when the constructed caravan was added... voila! An adorable diorama; no bigger than a drinks coaster.

▼ Bea's retro caravan's base is no bigger than a coaster!



▲ This tiny base couldn't have been simpler to create...



"Landscaping is my passion and working in 1/48th scale has been a fun challenge. The bench is a Petite Properties' kit and I've also made the gazebo" *Julia Tollafield*

No bigger than a saucer...

Back in 2016, I designed 'Robin's Nest'; a sweet little fantasy house nestling into a miniature frosty setting. No bigger than a cup and saucer, this ever-popular quarter scale kit and base takes up hardly any space. But just because of its diminutive size, it certainly doesn't mean that you have to shy away from creating some really detailed miniature landscaping.

"I'm nearing the end of my first ever landscaping with The Gardener's Cottage - it has grown a life of its own! I'm going to install a wide shelf for this and future projects. I will be adding a landscaped base to every 1/48th build in future, adding a little bit of the outside really brings a property to life and helps to create a narrative for the house" *Suzanne Ward-Close.*

▼ Robin's Nest on a frosty morning



▲ Julia's adorable 1/48th scale gazebo scene takes up hardly any space



Julia Tollafield's little quarter scale bench diorama shows how effective a simple little scene can be!

▼ Small, but perfectly formed! Grandpa's Hideaway is certainly not lacking in detail or character



Step up to the (dinner) plate...

Going back to Jenny's original forum question, landscaped bases of course don't have to incorporate a dolls house. In the eventful summer of 2020, I escaped reality by designing and building a very different type of quarter scale diorama. Inspired by the nostalgic allotments I'd seen as a child, Grandpa's Hideaway features a cobbled together green house and an old shed. No larger than a modest dinner plate, this little rustic scene still manages to incorporate a wealth of realistic features, including plants growing in old tyres and clothes made from old, broken windows.

Find Bea's two-part feature on Grandpa's Hideaway in the August and September 2020 editions, available from www.dollshouseandminiaturescene.co.uk



"You really don't need much space to be able to display little quarter scale dioramas, but be warned... creating them is highly addictive!" Bea.

There's always room for more..!

So as you can see, you really don't have to find lots of space to be able to display and enjoy some really detailed miniature dioramas; all you need is enough room for a cup, saucer or plate. Ultimately there is always room for one more small scale scene, the only restriction is the limit of your imagination!

And finally...

Are you tempted to have a go at creating your own miniature 1/48th scale dioramas? Then why not join us in Petite Properties' Modelling Community on Facebook. Members there are an inspiring, helpful and talented bunch and I am sure if you join us, you will be creating your very own miniature diorama sooner than you think! www.facebook.com/groups/petiteproperties



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If you would like to see more of Julia Tollafeld's miniature creations, her work will be on display at the San Diego Miniatures Show & Sale on 4th and 5th February 2023.



◀ The tiny allotment is filled with little details

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Stonewalling made easy!

Moi Ali finds an egg-cellent way to make realistic 'stone' walls!



YOU WILL NEED

MATERIALS REQUIRED

- Egg boxes (card, not polystyrene)
- Beige/sandstone plus brown and green shades of paint
- A small piece of card such as from a cereal box
- Glue
- Filler or grout
- Tea bag 'dust'

Moi's Top Tip!

"My original MDF wall already had a light texture. If you are not planning on covering your entire wall with stones, it will benefit from a little light texture so it's not too flat. Just smear some filler across it to create a less perfect and more weathered finish."

Before: my original wall





1 Cut the egg boxes to salvage the flat pieces that you will use to make the 'stones'.



3 Draw around the templates onto the flat egg box pieces and cut out individual stones.



5 Glue the stones where you want them. For quoins, there should be a large at the bottom, a small on top, and so on. For a solid stone wall, stagger large stones in brick formation.



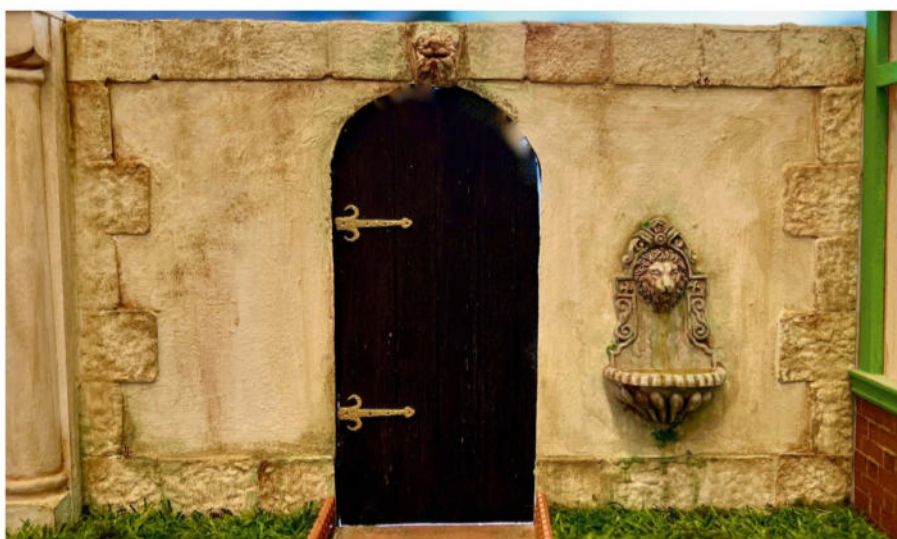
2 Cut templates for the size of stones you want – in my case I wanted a small and a large to make quoin stones.



4 Snip the corners off the stones so they are not too 'regular' looking – unless you want a pristine wall.



6 Leave a small gap between the stones for the 'mortar'.



7 Cut some extra-long stones that are long enough to wrap around the top of the wall. ➡



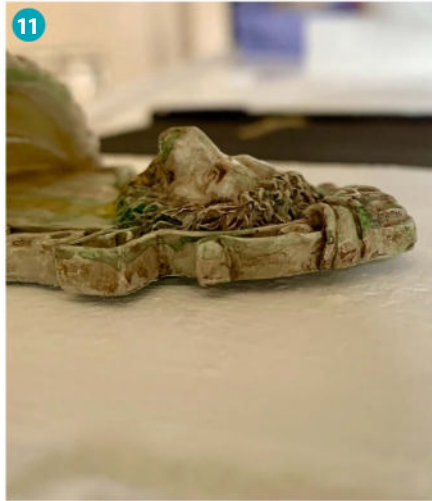
8 Glue the extra-long pieces to the front, over the lip of the wall, and secure with glue at the back. This creates the effect of a thick solid 'capping' stone.



9 Use filler or grout to fill the gaps between the stones. Push the filler between the stones using a small spatula.



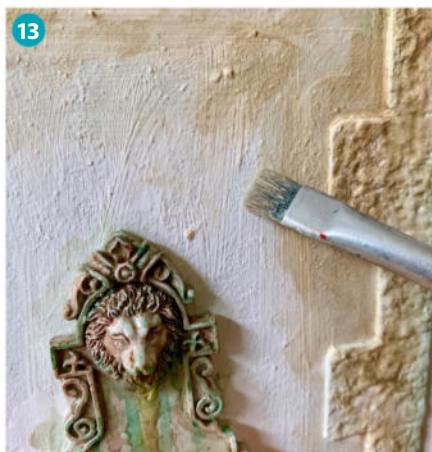
10 Paint the wall a base colour of white or beige/sandstone.



11 If you want to add features, such as a wall fountain or other decorative embellishment, glue it on.



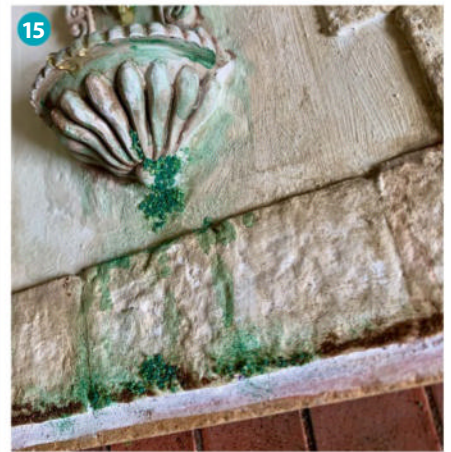
12 If your embellishments do not lie flat against the wall, fill gaps with filler. This is important if you want a realistic look.



13 Water down brown paint and apply a dirty wash. Dab off in places with kitchen towel so the finish is patchy and not uniform. Make it thicker in places that would naturally be discoloured.



14 Water down the green paint and streak this where you would find algae on an old wall, such as around the fountain and along the bottom of the wall. Build up the colour in places.



15 Glue tea bag dust in patches along the bottom of the wall.

16 Voila! You have transformed a boring MDF wall into a realistic 'stone' wall for next to nothing! 🏠

NEXT MONTH

Find out how Moi makes the 'grass' in this project!



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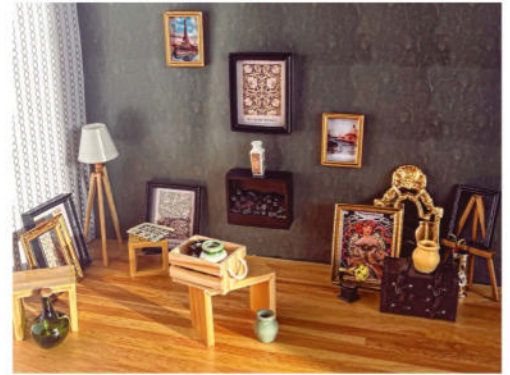
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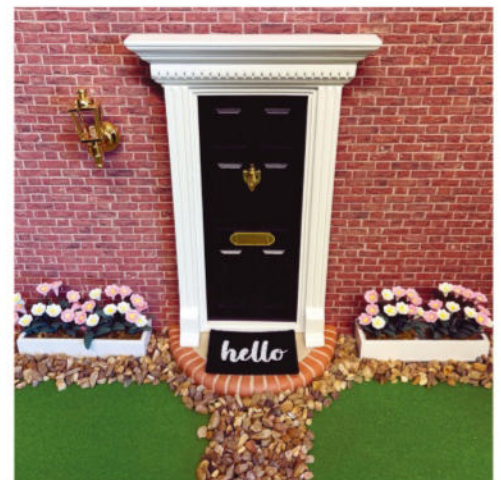
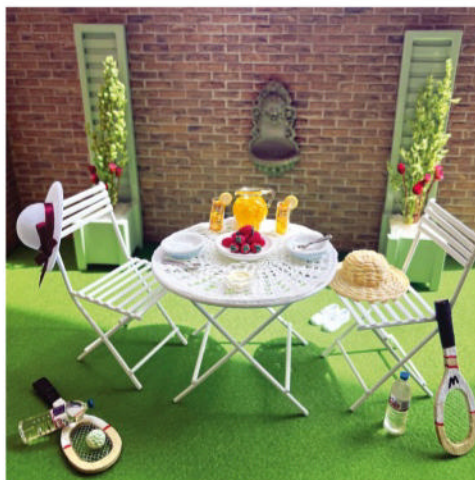
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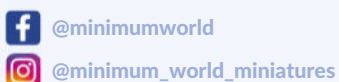


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CONTENTS	
Introduction 6	Skills 13
Supplies 8	Finishing Miniature Quilts 32
THE QUILTS 40	
Fractured 42	Primary Squares 47
Philadelphia Cobblestones 75	Round 'n' Round We Go 81
Charmed, I'm Sure 52	Colored Glass 86

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Jen made these for a charity fundraiser

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Love is in the air with this month's Insta Identities, Jen Lavery aka @Miniature_French_World.

French love affair

Scouser Jen Lavery, who now lives in Telford, Shropshire, works in the special investigation branch of the Royal Military Police – but after hours she pursues her passion for French miniatures. She takes both extremely seriously!

Given her phenomenal talent, it's hard to believe that Jen only got into miniatures eight years ago, when she took up polymer clay. She made all sorts of items, including miniature food, fish, and Harry Potter items, but she stopped when she had her child.

Jen's brief flirtation with miniatures was rekindled into a full-blown and enduring

love affair when she spotted a French-style dolls house on Facebook in 2020. She told me: "I saw it and fell hopelessly in love with it. There was no saving me!"

The house Jen saw had been made by Julie Gill, better known to viewers of Channel 4's Great Big Tiny Design Challenge as the blonde Lancashire lady who starred in Series 1, who made a reappearance in the recent Christmas Special with her charming needlefelted reindeer. You can read more about Julie in a future issue.

Jen approached Julie, whose business is aptly known as Miniature French Chateau, and commissioned her very own 🏠



▲ Jen with her collection

Delightful
Brocante



Inside La Petite Patisserie



Inside the patisserie



◀ Inside the Brocante

custom French chateau. The chateau is utterly captivating and oh so chic. It just oozes Gallic charm and I can see why Jen fell head over heels. If this dolls house was a man, it would be Charles Aznavour. If it were female, it would be Brigitte Bardot!

I asked Jen to tell me what she found so captivating about French-inspired minis: "I just love the style and elegance of the designs," she explained. "I have always loved French full-size furniture, and I recently went on a trip to Paris and took a lot of inspiration from the designs inside the Louvre and the Palace of Versailles. Being a miniaturist, it's impossible not to love small versions of these beautiful pieces." ▶

"I just love the style and elegance of the designs"

▶ Inside Beacon Hill



Harping on

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Beautiful spiral staircase



Stunning dolls house in a dolls house



◀ Every detail is just perfect

The large French chateau is not the only dolls house in Jen's collection. Like most of us, she got the mini bug full-on, and her collection has been growing ever since. She told me: "I have the Beacon Hill, a French patisserie, and two small roomboxes. One of my roomboxes is, as you'd expect, a French-inspired scene: a traditional French kitchen. The other one is a bar/pub named the Plump Pug."

Jen's biggest challenge in small scale was restoring her first Beacon Hill. I say "first" because she has since succumbed to a second! American readers will be familiar with that model, but British enthusiasts may not know that the Beacon Hill is a grand, seven-bedroomed dolls house kit made by Greenleaf. It has a traditional curved Mansard roof, an elegant curved staircase and even a little window in the cellar!

She recalled: "It was in a sorry state when I got it. I found it on Facebook marketplace, and I was not put off by its old, dishevelled appearance, although it was a real challenge removing all the old wallpaper and flooring. I decided to strip it right back and do it up to a high standard. It took around 18 months and was a real labour of love. But that didn't stop me from later buying another one, which I'm currently restoring. I love the style of the house and they are very hard to come by, so if I see one for sale, I can't help but buy it!"

When it comes to furnishing her finds,



◀ Opulence in abundance

Jen mainly buys kit furniture. Her favourite kit maker is Alison Davies: "There is no one else like her in the business! All her designs are exactly to my taste, and so very French!"

She continued: "I do treat myself to some ready-made pieces, and I make miniatures if I can't find anything I like as a kit or ready built. I've made a bread stand for the patisserie, fresco ceilings, an armoire, a miniature 1/144th scale roombox and circus box, a toy box stand, and wall panels... come to think of it, I've made quite a lot! I've also made miniatures for my friends as little gifts."

Jen said that she gets a lot of support from friends, family and work colleagues: "Everyone is fascinated when they see the miniatures I post on social media, or when they visit my home. I love the miniature community, and have made some friends through going to shows and through social media. Everyone is very supportive of each other, it's just such a lovely hobby."

As for her next big project, Jen will be attempting to make the house from the book *The Big Book of a Miniature House*. And if money was no object? "I would love something made by Mulvany and Rogers. Their miniatures are second to none, but that dream awaits a lottery win!" 🍀

◀ Creations from Alison Davies kits



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Ruth's MINITIPS

Ruth Flewelling Lesbirel continues her top tips and advice for what has worked (and not worked!) throughout her years of experience. This month, Ruth discusses a hot topic... to add dolls or not to add dolls, that is the question!

Photos by Stephen Lesbirel



Should dolls be included in a miniature scene or not? Well, the answer is YES... and NO. It's complicated, well maybe it's not really. It depends on the scene and what you want to achieve. Laying aside play scale and children's toys, which definitely benefit from 'people', if you consider the Thorne Rooms, in my humble opinion, they lack nothing and no doll would add to the realism they achieve. With those two bookends in mind, I rarely use dolls in scenes or in project articles. I made several roombox-like display cases of historically accurate Georgian furniture, from a circa 1820 house museum in my area, and I have never used dolls in displaying them, relying instead on personal touches like slippers, books, eyeglasses, sheet music, a coffee cup, food, and more to hint at their occupants. Yet my little chapel scene is chock-full of 'people' from the Rector to congregants and even a whole little set of gownned boy choristers.

My less formal dolls houses also have people and in my mind at least, they even have whole little family stories. My main dolls house, Magnolia Hall which my Dad built, is 'owned' by Angelica Paulette (originally a Christmas angel from Paul's Florist – I obviously have a lot of trouble remembering names!) and her husband, Granville Barrington. He was purchased at a former dolls house shop between Granville and Barrington Streets in Halifax, Nova Scotia, Canada. Her last name is Little now, but she was a Small before marriage. Her parents, Harriet and Chester Small,

live in Peach Cottage, next door. He has an antique car called Bygone. Standing on the balcony of my dolls house is Natalie Hollis, from a now closed Christmas Shop on Hollis Street, also in Halifax, Nova Scotia. And the Reverend Doctor Thaddeus Shepherd is the Rector of my little chapel, St Paul's in the Valley, modelled on the church I attend. Fairley is visiting at my dolls house. I got her for a fairly good price since she was just a porcelain Victorian lady's head embedded in a satin and lace bauble, which tended to hang unnervingly face down! Thus, she was in a clearance corner of a Christmas shop. The bauble part is long gone and I sculpted tiny hands, arms and legs for her, and made a cloth body. Another visitor is Macy Herald-York. She was also an angel in her past life, this time from Macy's department store at Herald Square in New York. The maid is Mrs. Dolittle; in truth, I've never seen her do anything, but I like to give her the benefit of the doubt. The Rector has eyes for her, both being widowed some years ago. Vivien Church is visiting Peach Cottage. A fellow church choir member (Vivien) and her husband were porcelain doll makers and they made her for me over 20 years ago now. Babette is her daughter, I bought her in Paris. I digress!

Why do I generally not include dolls in my scenes? Because my furniture pieces aim for realism (the Thorne Rooms are in the back of my mind again). I love it when a photograph of one of my scenes is mistaken for a life-size room. Over the years, I have purchased doll

◀ Chapel scene

▼ Choristers in the chancel

▼ Magnolia Hall's balcony





▲ Harriet and Chester

► Mrs. Doolittle



▼ A dining room scene, complete in itself

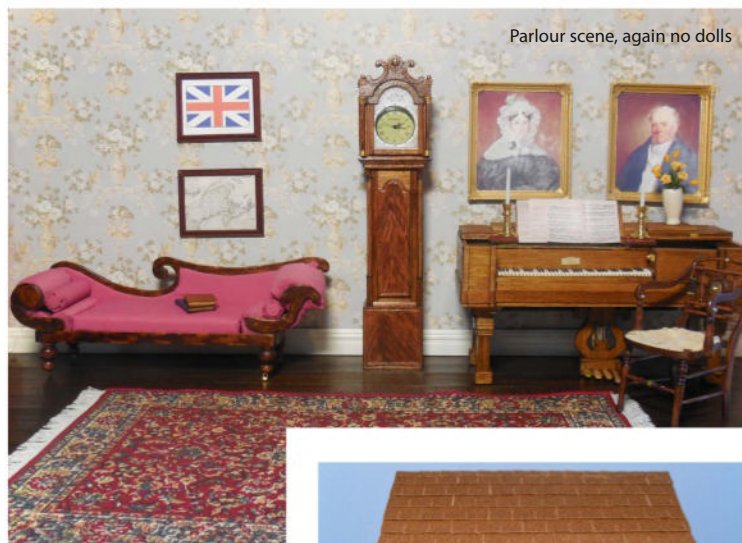


▲ Vivien Church and Babette

kits, doll moulds, and finished porcelain dolls but my budget for this hobby doesn't readily stretch to the breathtaking beauties that actually look real. Maybe I will get one or two someday but I don't think I'll ever have many of them. I find that including dolls in scenes sometimes diverts attention away from the other details of the scene – they tend to 'steal the show'. There is so much to see of value in some scenes that adding a figure might really be over the top. ►



A dining room scene, complete in itself



I have bought several resin dolls, especially children, and if you aren't bothered by their rigid poses, they look very good, especially for the price. My chapel has lots of them, but my pride and joy in that scene is my Rector, from Bags of Character by Carol Bull (see him in the Chapel scenes above).

I do use a lot of dogs and a few cats in my scenes. It's no secret that I love dogs, but I find most resin dogs look quite life-like and as in real life, they add a warm touch to many settings. I can't seem to resist buying more, so my dolls houses and roomboxes are getting quite overrun with them! I have Yorkshire Terriers, a Schnauzer, Cairns (one which I made from polymer clay), a Corgi, a pair of Shar-Peis in a basket, Poodles, Spaniels, West Highlanders, and more, including an especially realistic Border Collie pup and a Bernese Mountain dog. Oh yes, I also have two cats.

Still, if you are making a fun scene, as in my reconstruction of a friend's childhood playhouse which is now long gone, it should have at least one child. I did put some resin figures with my sleigh bed. Another beauty of these resin figures is that they are really inexpensive and there are so many ages, professions, occasions, activities and lifestyles readily available. If you are telling a story, as in a bridal scene, dolls can certainly help.

So, the doll decision is ultimately (of course) yours. The brilliant thing about the miniatures hobby is that nothing is 'wrong'; you can have exactly what you want and that's perfectly fine. 🏠

► Playhouse

▼ Sleigh bed



Two dogs and a cat



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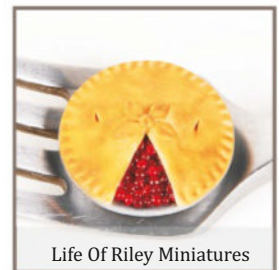
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Canterbury and planter

"These two little accessory pieces of furniture have so many potential uses and add real personality to any miniature scene! The handy little canterbury holds a lot of how-to books and magazines in a dolls house library or sewing room. I have a pair of these raised planters on either side inside my front door.

They hold artificial green plants most of the year and decorated trees at Christmastime" Ruth

YOU WILL NEED

MATERIALS REQUIRED

- 1/32in (0.8mm and 1/16in (1.6mm) thick sheetwood
- 1 1/8in (3mm) square stripwood
- Model railroad HO scale 4x4 stripwood*
- 4x turned spindles
- Miniature wooden leg
- Scrapbook paper
- 4x small brass beads or casters
- Three tiny wooden beads
- Two brass knobs
- Seven wooden knobs
- Hemp twine (e.g. 20lb weight)
- Wood stain
- Satin varnish
- White glue
- Superglue

TOOLS REQUIRED

- Knife and steel ruler
- Small saw and mitre-box
- Small hand-drills
- Needle files
- Circles template
- Hole punch
- Needle tool
- Wax paper
- 1/2in (13mm) diameter wood dowel
- Wooden cocktail sticks (glue applicators)
- Emery board
- Very fine sandpaper
- Museum wax adhesive

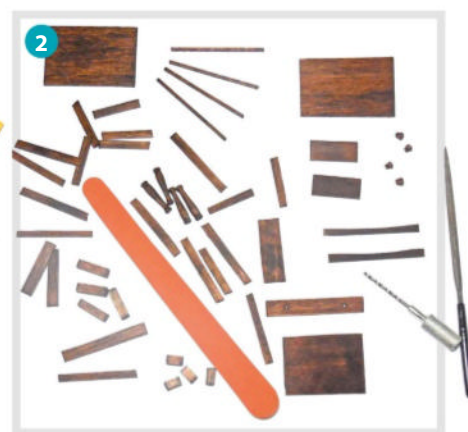
*a thin strip of the thinner sheetwood is a good substitute



Photos by Stephen Lesbirel



1 Cut the sides pieces, base, shelf, corner upright pieces, front and back pieces, and drawer parts from the sheetwood and other materials noted in the cutting list. Cut the embedding peg from four wooden knobs.



2 Sand the top of the front and back upper cross pieces to the graceful swoop shown in the template. Drill the bottom of the four lower square corner upright pieces for the casters' pins, if using. Drill the outer drawer front knob locations. Sand the outer drawer front rounded on the four outer edges. Stain all the wood.

Ruth's Top Tip!

"Save any spindle cut-offs for use in future projects, for example as finials, clothes rack pegs, or small shelf supports."

Ruth's Top Tip!

"If you are also making the planter, complete step 8 below at this point too, for a single clean up of your brush and fingers."



3 Glue the lower square portions of the corner uprights to the four spindle bases. Glue the upper square portions to the spindle tops, making four corner uprights. Glue the wooden knobs to their tops. Lay these uprights in the inside corner of a sturdy cardboard box to dry, to ensure the pieces are straight and the corners of the square portions are properly aligned.



4 Lay a scrap piece of thinner sheetwood between two uprights over wax paper covered grid paper. Glue the upper and lower cross pieces between pairs of corner uprights. Align the top cross piece in the middle of the top square portion and the bottom cross piece at the top of the lower square portion. Glue two slats to the cross pieces, with their ends aligned with the top and bottom edges. Cut and glue inside filler pieces between the slats at the top and bottom.



5 Glue three slats to each upper and lower cross piece over the template pattern, making two lopsided ladder-like structures. Fill the spaces between the slats at the top with thinner sheetwood pieces. Glue the remaining HO strip along the bottom of these assemblies. Sand the top edge of the inner front and back to conform to the outer curve. Touch up the stain. As with the sides, the 'pieced' face of the front and back will be the inside of the finished canterbury.



6 Glue the box sides atop the base, with the box back between them, also atop the base. Glue the shelf onto the sides and back. Glue the drawer back and inner front atop the base and even with its outside edges. Glue the two sides against the base, back, and inner front. Set the drawer on a scrap of the thinner sheetwood and glue the outer front centred on the inner drawer front. This leaves a tiny lip of the outer drawer front below the drawer itself.



7 Lay one side assembly face down on the work surface. Glue the end of the drawer box against the lower cross piece with the box's base aligned with the bottom of that lower cross piece. Glue the opposite side assembly against the box in the same way. Set this assembly upright and square it over wax paper covered grid paper. Let dry. Glue the front and back onto the box, against the square portions of the corner uprights.



8 Mark a 3/4in (19mm) diameter circle inside a 1-1/8in (29mm) diameter circle on the thinner sheetwood. Cut the centre hole first, cutting a central triangle with its first side perpendicular to the grain. Cut the other two sides, none of which should run along the grain. Continue to remove small pieces to refine the circle. File this inner circle rounded. Carefully cut the outer circle, again crossing the grain first and whenever possible. File the outer circle smooth. Cut four thinner sheetwood strips 1/8in (3mm) wide by 3in (76mm) long for slats. Cut the 3/4in (19mm) diameter planter bottom and the curved triangular base from the thicker sheetwood. File the curves smooth. Cut the pegs from the remaining three wooden knobs and the pedestal to a 5/8in (16mm) length. Stain all the wood and 6in (152mm) of hemp twine. Cut sixteen slats, each 3/4in (19mm) long, from the stained strips. Use the knife rather than the saw so that no wood is lost in sawdust. ▶

Ruth says...

"You could even use this for sheet music and books in a music room!"



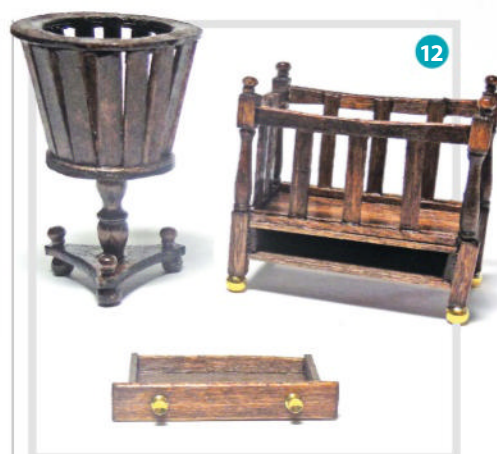
9 Mark a 5/8in (16mm) diameter circle in the centre of the upper face of the planter bottom. Glue twine around the inside of this circle against the marked line. Mark a 15/16in (24mm) diameter circle on the underside of the top rim and glue twine on this circle as well. Punch three holes in stained scrapbook paper, mark 3/8in (10mm) circles around them, cut them out, and glue them together and centred on the underside of the planter bottom.



10 Glue the three wooden knobs to the top face of the base, on each point, in from the ends slightly. The wooden bead feet will be added in the last step, when the planter is varnished. Cut a 3/4in (19mm) length of the dowel to use as a form for assembling the planter.



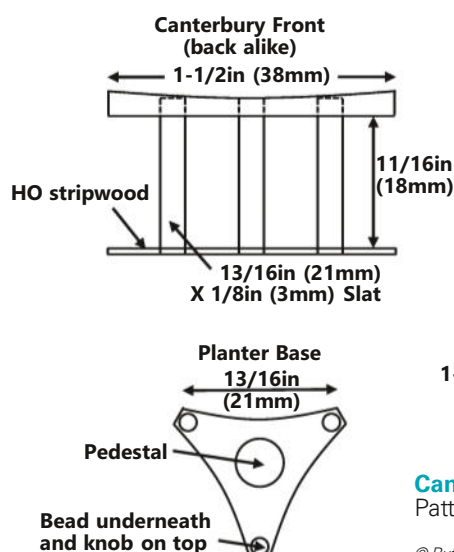
11 Stack books on your work surface to bring it nearer to eye level. Add a piece of wax paper to the top book. Add three specks of museum wax to the upper face of the rim. Place the rim face down and press it onto the wax paper. Glue the dowel form to the wax paper centred inside the rim. Place the planter bottom face down on top of the form. Glue the ends of the slats to the wood and against the twine of these two pieces, with the slats touching each other at the top of the form (bottom of the planter). Splay the slats slightly with the needle tool at the bottom of the form (planter's rim). Adjust the splays to be uniform all around.



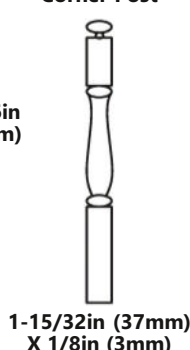
12 Glue the base's pedestal into the hole in the bottom of the plant holder and the wooden beads under the base. Varnish the canterbury, drawer front, and planter and let them dry. Sand these pieces where possible and varnish again. Trial-fit the brass knobs into the drawer front and drill through the inner drawer front if needed. Superglue the brass knobs into the drawer front and the caster pins into, or beads onto, the legs of the canterbury.

2023 02 CANTERBURY CUTTING LIST

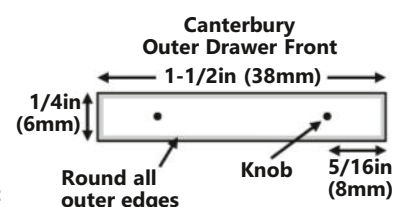
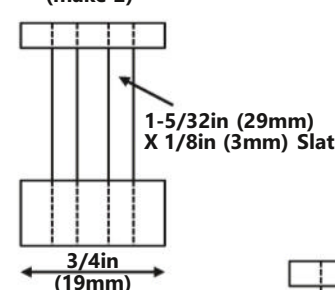
Material	Description	Qty	Imperial	Metric	Notes (see template)
1/16in (1.6mm) sheetwood	base and shelf	2	1in x 1-1/2in	25mm x 38mm	
	drawer box side	2	3/16in x 1in	5mm x 25mm	
	drawer box back	1	3/16in x 1-3/8in	5mm x 35mm	
	drawer side	2	5/32in x 29/32in	4mm x 23mm	spans drawer base, back, and inner front
	drawer back	1	1/8in x 1-7/32in	3mm x 31mm	
1/32in (0.8mm) sheetwood	side upper cross piece	2	1/8in x 3/4in	3mm x 19mm	
	side lower cross piece	2	11/32in x 3/4in	9mm x 19mm	
	front & back upper cross piece	2	1/8in x 1-1/2in	3mm x 38mm	sand curve in top edge
	filler cross pieces	1	1/8in x 3-1/4in	3mm x 83mm	5/32in (4mm) pieces for all around the top cut to fill between slats at bottom of sides
	filler cross pieces	1	11/32in x 1in	9mm x 25mm	
	side slat	4	1/8in x 1-5/32in	3mm x 29mm	
	front and back slat	6	1/8in x 13/16in	3mm x 21mm	
	inner drawer front	1	1/8in x 1-7/32in	3mm x 31mm	
	outer drawer front	1	1/4in x 1-1/2in	6mm x 38mm	drill for two knobs, round outer edges
	drawer base	1	29/32in x 1-7/32in	23mm x 31mm	
1/8in (3mm)-square	corner upright top portion	4	1/4in	6mm	
	corner upright bottom portion	4	1/2in	13mm	
	spindle	4	5/8in	16mm	
HO 4x4	front & back lower cross piece	4	1-1/2in	38mm	



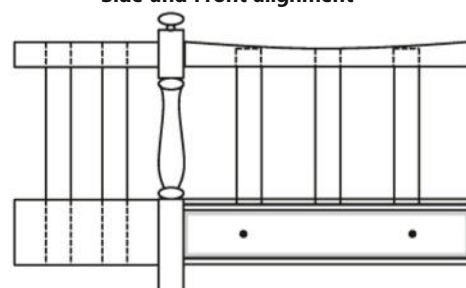
Canterbury Corner Post



Canterbury Side (make 2)



Side and Front alignment



Canterbury and Plant Template
Patterns at 100%

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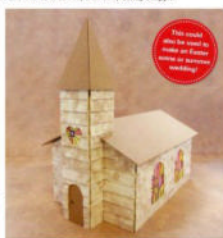
'My Darling Valentine' Valentine Wedding Gown on Mannequin



In the February 2014 edition of *Dolls House & Miniature Scene* One of our most popular projects just stronger buttons and a beautiful Valentine's wedding gown.

Chapel of Love

Learn how to make this romantic 1/48th scale chapel, complete with stained glass windows. Customise colours and finishes to suit any theme. By Candy Chappell



Learn how to make a 1/48th scale chapel with Candy Chappell in the February 2018 edition of *Dolls House & Miniature Scene*.

Valentine's Breakfast



A quick make project by Sadie Brownie, get to the heart of romance with this Valentine's breakfast with just a few ingredients and a little bit of love. In the March 2016 edition of *Dolls House & Miniature Scene*.

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RETRO-FIT REALISM: THE ROOF

In this six-part series, Moi Ali shows how to add features to your dolls house that will make it so much more realistic.

Pop outside and look up at the houses. Do the roofs have wallpaper on them? No, they don't, so why does your dolls house? If you want realism in small scale, get the details right. In these hard times financially, you can spruce up your miniature home without breaking the bank!

A slate design roof paper can give a nice effect from afar, but get

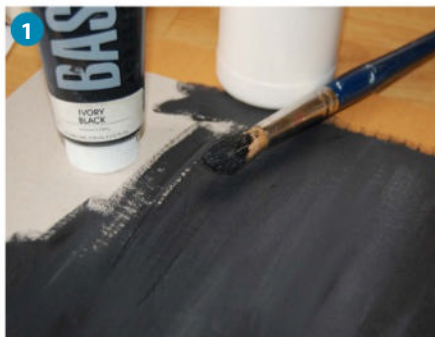
closer and it will be flat and two-dimensional. Changing a papered roof for real slate is possible, but it will cost you rather a lot and it's a fairly skilled job. It will also make your dolls house really heavy. The alternative? Home-made slates! They cost virtually nothing, they're really easy, lightweight and exceedingly realistic.

YOU WILL NEED

MATERIALS REQUIRED

- Card (an old cereal box is perfect)
- Black and white paint
- Glue
- Grey felt tip pen
- Black wax shoe polish
- Scenic scatter (optional)

Slate roof



1 Put a blob of white and black paint onto an old saucer, picking up a little of each with your brush. Play with the paint to achieve a realistic streaky grey finish on the reverse (unprinted side) of the cereal box card.



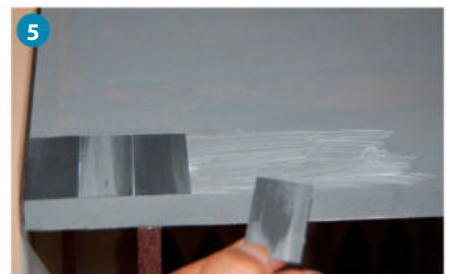
2 Mark out slates on the unpainted side of the card. Around 2.25cm by 2.5cm is a good size.



3 Cut into strips and then into individual slates. Colour the edges grey using a grey felt tip pen. This is a bit tedious but important.



4 Check the paper roof. If it's well-glued and not lifting, simply glue the 'slates' on top. If it's coming away, remove it and paint the roof grey, as parts of the roof may show in places between the slates.



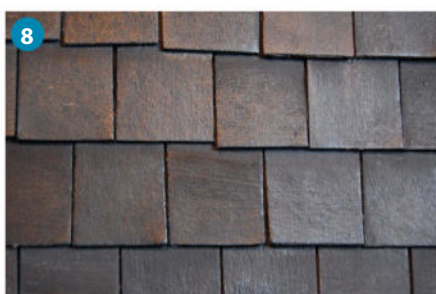
5 If you're adding a chimney, mark that out and do not add slates there. Glue the slates one-by-one, starting at the bottom of the roof. Glue may ooze a little onto the face of the slates. Remove excess while it is wet, using a cocktail stick. Any bad seepage will be disguised at a later stage.



6 Stagger the next row and continue working up in staggered rows to the apex of the roof.



7 For an extra feature, add a few rows of decorative slates. Pointed shapes or fish scale curves look good.



8 Add a few slipped slates, and the odd chipped slate if you are creating an old slate roof. Try to avoid over neat rows on an 'old' house.



9 Polish the finished roof with black boot polish to enhance the colour, give it a convincing slate-like sheen and create a protective layer. This also disguises any glue smears. Add scenic scatter in any gaps, to simulate moss.



10 A quicker alternative, that is cheaper than real slate and almost as good, is to use a full-size slate grey self-adhesive vinyl floor tile. Cut into individual slates, peel off the backing, and 'lay' the slates row by row.

Zinc or lead roof

Such a roof is usually used on a flat surface, and they are common on industrial buildings too, as well as in domestic architecture.

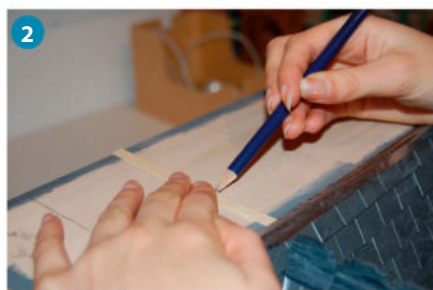
YOU WILL NEED

MATERIALS REQUIRED

- Self-adhesive aluminium foil tape
- Wooden coffee stirrers
- Grey paint
- PVA glue.



1 If you wish, cut the ends of the coffee stirrers at a 45-degree angle using a mitre box. This creates a nice finish to the roof.



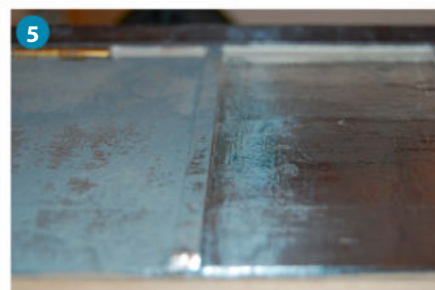
2 Mark where the coffee stirrer struts will go, cut stirrers to size, and glue in place roughly every four or five centimetres. Paint the edges of the roof grey so any parts not covered perfectly at the edges by the 'zinc' will blend in. Paint the outer ends of the stirrers too.



3 Cut strips of aluminium tape to size. Use either a continuous strip along the length of the roof, or a series of shorter, overlapping strips. It is easier to work with smaller lengths and the joins cannot easily be seen. Peel the backing at press down. Use your fingers to smooth any wrinkles.



4 The 'zinc' will be too bright and shiny. 'Knock' it back with grey paint roughly applied a small area at a time.



5 Immediately dab off the grey paint with kitchen towel for a patchy, weathered effect. ➡

Moi says...

"Use grey coloured fine grade sandpaper for an easy asphalt roof. Grey cartridge paper also works, but it takes on a much more realistic texture if you use PVA glue to add a sprinkling of railway modeller's flock or grit."





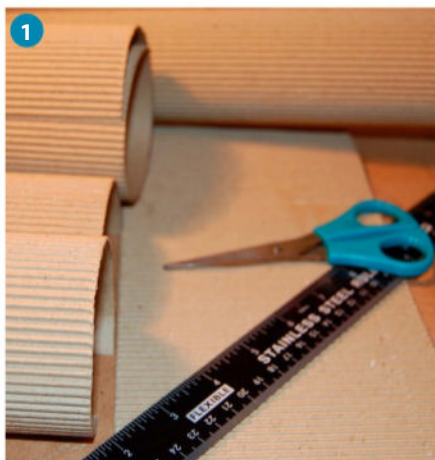
Corrugated iron roof

You might have the kind of dolls house that would look wrong with slates. Try a corrugated iron roof! It's easy and effective.

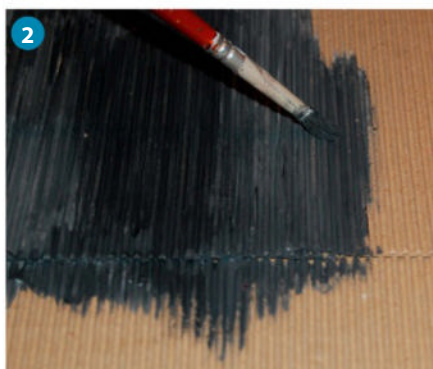
YOU WILL NEED

MATERIALS REQUIRED

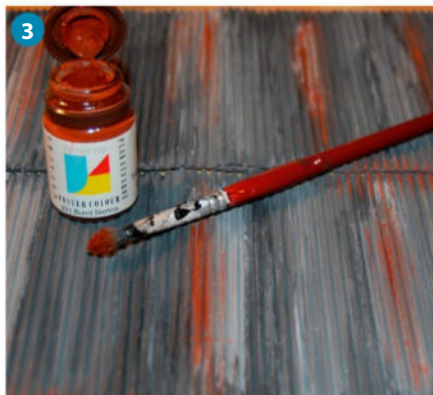
- ☐ Corrugated card from packaging
- ☐ Paint (grey and rusty brown)
- ☐ Glue



1 Roll out the corrugated card and cut wide strips the width of your roof.



2 Lay two or three overlapping pieces to the roof and paint a patchy grey.

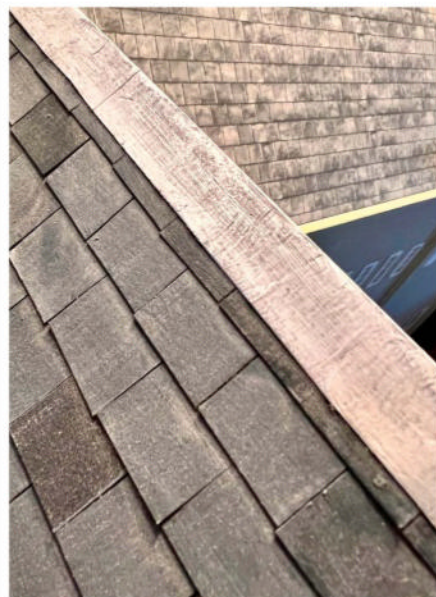


3 Add patches of rusty covered paint and blend.

Roof apex

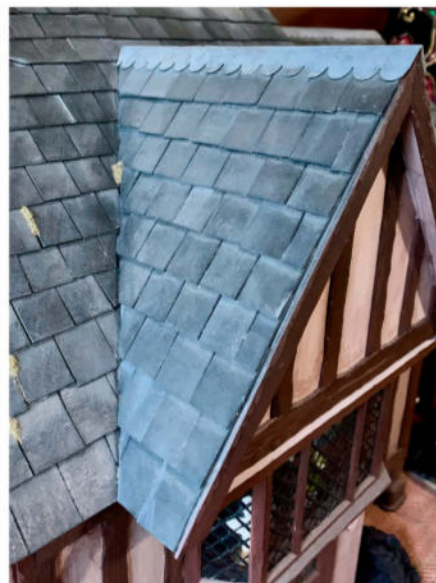
Check out the ridge of your real roof. There will be either lead flashing or ridge tiles along it, creating a weather-proof finish that prevents rainwater ingress. Reproduce this on your dolls house, using ready-made ridge tiles or a roll of shop-bought self-adhesive lead strip – or make your own cheaply and easily.

▼ Decorative lead flashing/Leadwork without the scallops



Roll out air drying clay, cut squares and bend them over the roof apex, then leave to dry. Protect slates with cling film during this process. Sand the dried clay pieces then paint black. Glue in place. (If you have used terracotta clay, you can just leave them that colour.)

▼ Scalloped roof ridge



Decorative lead flashing: an alternative to ridge tiles is a decorative lead flashing.

YOU WILL NEED

MATERIALS REQUIRED

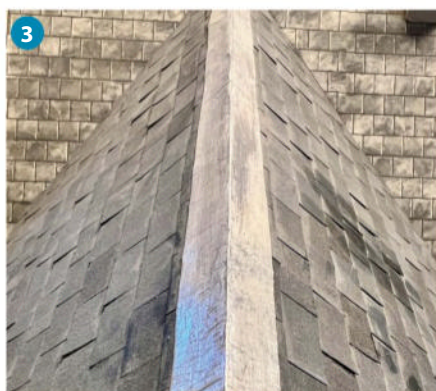
- Thin card
- Self-adhesive aluminium tape
- Grey paint



1 Stick the tape to a strip of old cereal packet card. Use a craft punch to punch out a decorative scalloped pattern along a length of the tape-covered card. Punch the opposite edge too. If you don't have a suitable punch, cut scallops freehand.



2 Fold and crease lengthways. It will look very bright and shiny. 'Weather' it with a coat of watery grey paint dabbed over.



3 Glue the 'lead' strip along the roof apex.

Roof 'furniture'

Finally, add the finishing touches for some extra roof realism. A weather vane is a nice idea and many designs are available in kit form and ready-made. I have a cat vane on one of my houses, being a cat-lover, and a ship design on my beach café. A TV aerial or even a satellite dish are worth considering – reader Hazel Wyle made her own TV aerial

identical to the one on her childhood home. You may also need a chimney stack – and don't forget the chimney pots. Make a stack very easily from a block of wood, cut at the bottom to the angle of your roof pitch. Add a moulding round the top, and a brick effect to the sides using a brick paper (the 3D papers are more realistic), or a brick stencil. Brick slips are also a good choice. 

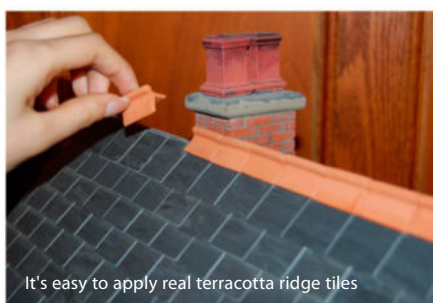
Incredible realism on this dolls house by Hazel Wyle



▼ Moi used a stencil on this chimney stack



▼ A brick stencil gives a chimney stack dimension



It's easy to apply real terracotta ridge tiles

Moi says...

"Paint inside chimney pots in black and apply a muddy wash outside to simulate years of soot. For extra realism, splatter white, grey and slimy green paint works for a bird poo effect. Cement pots to the stack using interior filler mixed with PVA glue."



Mini life through a lens

Reader Caroline McHardy has always had a passion for photography, but a love a miniatures has developed along the way...



Pollen collector

I first discovered miniatures during the second year of my BA Hons Photography Degree, creating a film in memory of my dad who passed away from cancer when I was six. I then moved on to making a film called 'The Dream Whale', a film where a miniature girl travelled on the back of a beluga whale through the land of dreams. Next, I came across dolls houses through my third film, a horror piece again all in miniature. This led me to discover all of the groups and social media, and I gradually taught myself how to create scenes at home using a light box and different things around me.

I then went on to discover animal figures and knights (not just tiny people) taking them with me on my nature walks to create

“I am so inspired by miniatures, when I first got hooked it was the magic of being a child again, it was also the way something so small can evoke so many different memories”

a natural world around them, bringing them to life. I am so inspired by miniatures, when I first got hooked it was the magic of being a child again, it was also the way something so small can evoke so many different memories. I find it amazing, that doing a film in tribute of my dad led to something I have grown to love so much.

I find my animal and people figures mostly second-hand, most of my animals are unloved toys that the child they used to belong to has outgrown. I love to think I give them a new purpose, to experience the adventures of the natural world alongside me. Another inspiration is the changing of the seasons, from the amber leaves of autumn to the fresh December snow. To me the camera brings them to life and that 



A tiny world



African bull elephant



Miniature Rainforest



Clouded leopard



A giant world

is part of the enchantment especially with the stories I want to illustrate in each image, such as 'family' - the baby elephant cradled by the trunk of an older member of the herd. That's part of the magic of a miniature world that fascinates me; everyone looks and uses something miniature in so many different ways.

I have Asperger's, high-functioning autism which is another aspect to how I was inspired. This gives me more creative ideas, to thinking outside the box. I even photograph dinosaurs and prehistoric animals, anything that sparks an interest of how I can create a new way of looking into my miniature world. Growing into this amazing hobby, it's become such a passion and I think of all of my miniatures with their own names and personalities.

My favourite thing of all is taking a miniature into the outside world for the first time; I like to think he has the same wonder as me when I capture them in their habitat. Bringing them to life, I hope to continue my love of this tiny world I have created from arctic scenes to the great woodlands that surround me in the Kent countryside.

I have been doing wildlife photography since I was small, having always had a love for animals and the nature. To merge both this and childhood in a way is a dream; every time I see a figure I think they are ready to



▲ Another world

► Moon worker

go on an adventure with me. No matter how small, I use any animal or tiny person that catches my eye, ready to place in front of my camera alongside nature, from a beautiful woodland path to something simple yet stunning like a large autumn leaf that I found. That's what I love about the miniature world, that the possibilities are endless and you never know what you are going to find to photograph day to day, or what next will inspire you. 🏠



Jurassic Earth



INFO

More information:

Instagram: [@carolinesminiatureworld](https://www.instagram.com/carolinesminiatureworld)

Website: <https://carolinemchardy20.wixsite.com/photography>

▼ The ultimate in 1/12th fashion design



Fashion forward

Valentina from PUPA Miniatures discusses rising to the challenge after taking over the beloved 1/12th scale fashion house from her mother, Nancy.

Changing of the guard

Like the world's most influential fashion houses before them, PUPA Miniatures, known for their faithful representation of contemporary style in 1/12th scale, has followed in their well-heeled footsteps to become a family business. Initially founded by Valentina's mother, Nancy, the baton has now passed from mother to daughter, both exceptionally talented artisans. "My mom started PUPA Miniatures in July 2021 and I was so proud of her," says Valentina. "She did several things in miniature, but the clothing



▲ Spring florals

was something that really got my interest. Me and my mom are very close, and I love that making miniatures is something we share. You can imagine having a first-row seat in her PUPA adventure made me experience all the joy, but also made me witness the period when I saw it took her more effort to make the clothing due to her rheumatism." This came at a time when Valentina was also experiencing her own challenges. "I'm dealing with chronic pelvis ache since being pregnant with my wonderful 5-year-old little boy. Due to this I wasn't able to fulfil my



▲ Boho tunic dress with micro bead necklace



▲ This boho blouse was a special commission

regular day job any longer. With me losing my day job my mother asked me if I saw any chance of taking over PUPA Miniatures because she believed I would do great. So, I took the chance and I'm loving it. Making the miniature clothing makes me able to schedule my day according to my level of pelvic ache. You can actually say that I've found my dream job at this moment."

The beautiful clothes made for display, rather than to be worn by dolls, readers may recall that the PUPA creative process involves reducing well-chosen stylish fabrics to scale, printing the designs on soft, top quality micro cotton. Be it an Argyle pattern sweater or a summer dress, this well-honed technique ensures each piece is as true-to-life as possible. Nancy had built a strong following for these authentic designs, but what was it like for Valentina, a self-described

'creative perfectionist', stepping into those miniature shoes? "While making items, I was continuously questioning myself. Things like; does this meet the expectations? Am I creating a style anyone will like? Is it finished perfectly enough etc.," recalls Valentina, adding that she quickly gained confidence in her work. "I've received so many sweet comments and private messages, but also the faith customers had in me, giving me a special request for an item I've never made before. They literally said; 'I'm sure it's going to be perfect, all your work is'. I can't tell you how grateful I am for this!"

Indeed, PUPA miniatures continues to go from strength to strength under Valentina's expert eye for detail. Her focus and skill have seen her achieve a huge amount in a relatively short space of time and she talks with an infectious enthusiasm about some of her favourite creations, along with the

new ideas she has introduced along the way; "I'm a huge fan of details, the more details the better. Like the faux snap fasteners on my open faux fur coat. I'm so happy how they turned out because they make the coat so realistic. I love faux buttons, silk, crystals. When it gives the clothing this extra touch of realism, I love it." The faux fur coat definitely makes it onto that list of favourite designs, as do a pair of washed sand tone jeans where Valentina cites the distressed look with extensive frayed detailing as responsible for their ultra-realistic appearance. With a waist of just 2.8cm, the design even features tiny loops to ensure you can attach the jeans to the coat hanger which comes with all PUPA fashions. "Next to that, my own design boots with the tiny zipper effect on the side and the luxurious pyjamas that matched with the lingerie. They were so much fun to make!"

▼ Geometric style



▼ With tiny faux zips, this gorgeous winter coat is amongst Valentina's favourite pieces





▲ Candy striped trousers



▲ Glamorous leopard pyjamas

Classic denim

As Nancy's own fashion favourite, denim has proved a popular signature style for the PUPA brand since the beginning, and it's a trend Valentina is delighted to continue, proud to be keeping up the tradition. From classic double denim to skirts and dresses, there's something to fill every miniature wardrobe. Valentina has even added her own spin to the everyday jeans. "Beside 'regular' denim, I wanted to create a piece for someone who's looking for something extraordinary. That's how I ended up with the jeans with letter print and distressed parts. I think it's already unique owning such jeans in real life, so maybe even more unique owning a miniature version of it."

And what goes perfectly with a pair of jeans? A pair of trainers/sneakers! The wardrobe staple was an inspired addition ➡



▼ In washed sand, these 1/12th scale jeans show great creative flair



▲ Following fashionable design to the letter!

Valentina continues a Pupa Miniatures tradition with this classic denim jacket



You could 'zip' along in these tiny boots!



“So, if you haven’t started yet, just start. But mark my words; making miniatures is addictive!”

◀ Capturing the holiday vibe with this blue dress





to the release of Valentina's November collection, and complete with House of PUPA branding, a simple letter 'P', these are a must for the contemporary dolls house. "Miniature sneakers, they just needed to be there," Agrees Valentina. "Although I absolutely love high heels, I wanted to have a fashionable, feminine sneaker in the collection. I think the little 'P' on the heel is such a cute detail. Painting them takes patience and effort, but by using your favourite colours you can create so many designs with them." Made from resin, at the time of writing they were also available unpainted from Valentina's Etsy store, meaning you too can create your own design.

For the love of fashion

At the other end of the scale is a dress which embodies the romance of spring florals and is no doubt inspired by the fact Valentina's own love of fashion extends well beyond the miniature runway. "I have a soft spot for unique prints, beautiful fabrics and feminine unique pieces. Especially dresses, I love dresses. But to be honest, after I became a mother myself, my clothing size changed because I couldn't work out as I used to due to the pelvis ache, and I think 90% of my beloved items didn't fit any longer." It was at this point Valentina says she began buying more practical outfits offering comfort for a busy new mother. "But I'm sure, one day, I'll be adding the extraordinary items to my wardrobe again. For now, with every item I make for PUPA Miniatures I keep telling myself; 'I wish I had this one in real life.'" A phrase many of us will have uttered upon discovering her miniature fashions, there's going to be plenty of opportunities to add to those miniature wardrobes, as Valentina looks to add new collections to her online boutique on a weekly basis. And for collectors seeking to create their own miniatures, Valentina has some excellent advice; "Nowadays there's an amazing and enormous easy to reach and supportive community online who can help you with almost anything," she says. "So, if you haven't started yet, just start. But mark my words; making miniatures is addictive! For my fellow miniature addicts, I have good news; I haven't found any cure yet. Enjoy making! 🏠"



▲ Putting your best foot forward



INFO

For more information:

www.pupaminiaturefashion.com

www.etsy.com/shop/pupaminiatures

www.instagram.com/pupaminiatures/

Miniature Victorian wood burner in polymer clay

Wood burning stoves were first developed in the Victorian age and were the result of enclosing fireplaces so that wood or coal burned more efficiently. The earlier stoves were usually made of cast iron which was often beautifully decorated with mouldings and embellishments. This miniature version is a typical wood burning stove of the mid to late 1800's and its design is still used today.

YOU WILL NEED

MATERIALS REQUIRED

- Stove templates traced and cut out
- 56g black polymer clay
- Ceramic tiles for making and baking on - or you could use a baking sheet
- Super glue - or UHU glue
- Scrap of kitchen foil
- Small pieces of acetate for the door windows

TOOLS REQUIRED

- Roller for rolling out the clay sheets - or use a small glass bottle
- Rolling guides - two thick cardboard or wood strips about 2mm (1/12in) thick and 1mm (1/24in) thick
- Craft knife
- Slicer blade
- Blunt tapestry or wool needle
- Two brass lace-making pins, or ordinary dressmakers' pin (brass pins are easier to cut)
- Wire cutters or cutting pliers

NB: All pieces are made and baked on a tile. They should not be moved until after baking to avoid distortion.

Top Tip!

"Polymer clay is particularly good at simulating metal and black polymer clay looks just like miniature cast iron. The component parts of the stove are all made first and then the stove is assembled. The only really tricky part is making the hinges, so if you would rather make a simpler project, glue all the hinges to the stove front and glue the doors in place, either open or closed as you wish."



This wood burner works in both Victorian homes and a modern home too, as it is now on trend!

The stove body



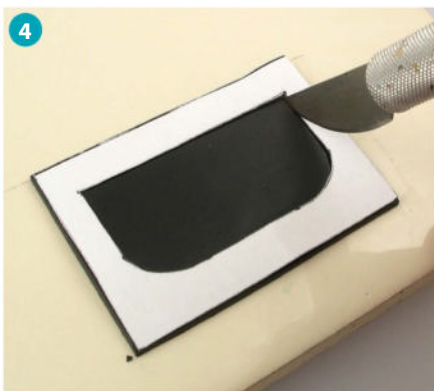
1 Condition the polymer clay by working it in your hands until it is soft and pliable. Roll out the black clay between the 2mm (1/12in) rolling strips to make an even sheet and lay this on a tile. Place the cut-out templates on the clay and use a craft knife or slicer blade to cut out the back and two sides of the stove. Remove the waste clay from around the pieces and leave them on the tile for baking.



2 Now cut out the stove top and base in the same way. Use the edge of a ruler to mark grooves just in from the edges all round to decorate them.

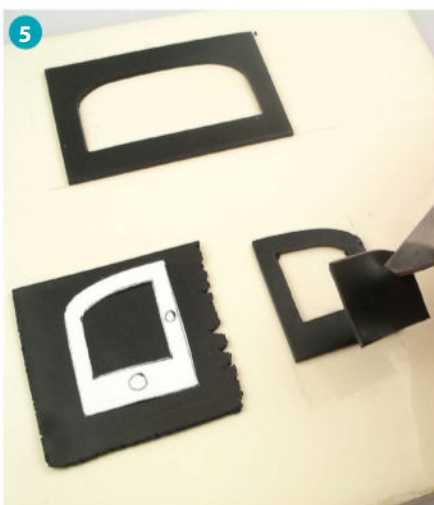


3 Trim the corners off the stove top and base and smooth with your fingers to round them. Leave on the tile for baking as before.

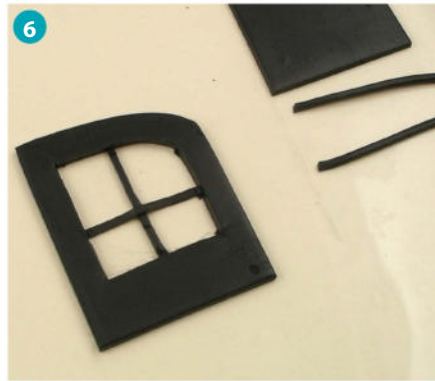


4 Cut out the stove front and then cut out the front opening with the point of your craft knife, taking care not to mark the surrounding clay. You will need to cut with the knife point carefully into all the corners and then use the knife blade to remove the waste clay from the centre.

The stove doors



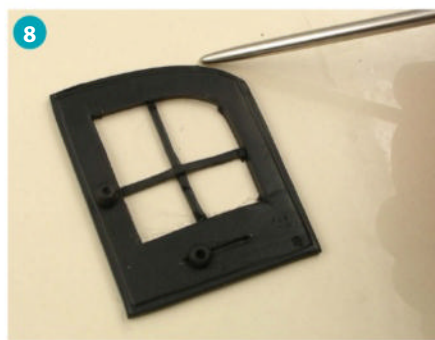
5 Cut out the stove doors on a tile in the same way, reversing the template for the second door. Cut out and remove the clay from the window openings.



6 Roll out more black clay 1mm (1/24in) thick, and cut several 1mm (1/24in) wide strips, about 25mm (1in) long. Apply these to the window openings in a cross as shown, trimming them to fit inside the window opening. Match the two windows as much as possible and press the ends of the clay strips into the sides of the openings to secure them.

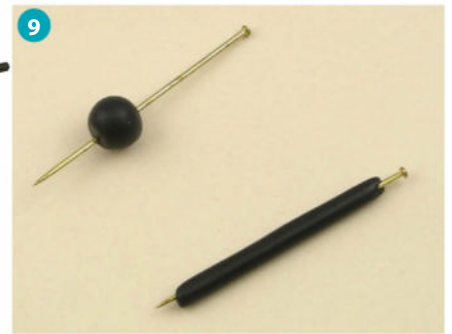


7 For the front air vents, use a blunt needle to mark two slots on the bottom front of each door. Form a log of black clay, 2mm (1/24in) thick and cut two lengths of the same measurement. Form these into little balls and press onto each slot for knobs. Impress the centre of each knob with a blunt needle to finish it. Repeat to make two more knobs for the doors.



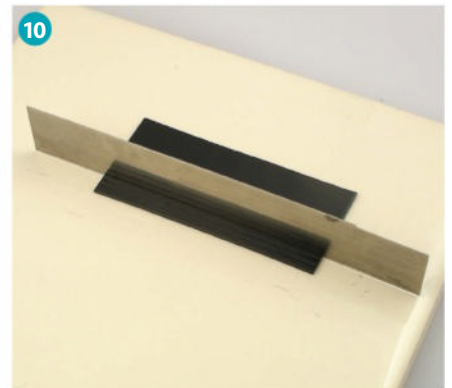
8 Mark round the edge of each door with a blunt needle to decorate it and give it a cast iron effect.

Hinges



9 Form two balls of black clay, about 6mm (1/4in) diameter and pierce one with a pin. Roll the clay on a tile, with the pin horizontal inside, until it makes an even log with the pin through the middle. Repeat for the other clay ball and pin. Place on a tile for baking.

The Grate



10 Roll out a 1mm (1/24in) thick sheet and lay on a tile. Trim to 65mm (2 1/2in) wide and cut three strips 2mm (1/12in) wide and leave them on the tile for baking. The grate will be cut and assembled when baked.

The stove feet



11 Roll out a thick sheet of clay, 5mm (3/16in) thick, and lay on a tile. Cut into a strip 10mm (3/8in) wide and about 40mm (1 1/2in) long. Cut out four stove feet from this, making them each 6mm (1/4in) wide and cut at an angle as shown. ▶

The stove pipe



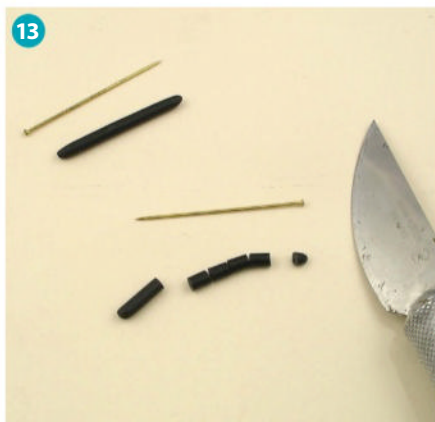
Form a log of black clay 8mm (5/16in) thick and as long as you need to reach the ceiling of your dolls house room, or up inside the fireplace. The easiest way to roll a really even log is to use a sheet of glass or Perspex as shown and roll back and forth. Trim the ends neatly. Lay a needle across the log, 10mm (3/8in) from one end, and roll it back and forth to make a groove and suggest the bottom of a stove pipe.

Baking

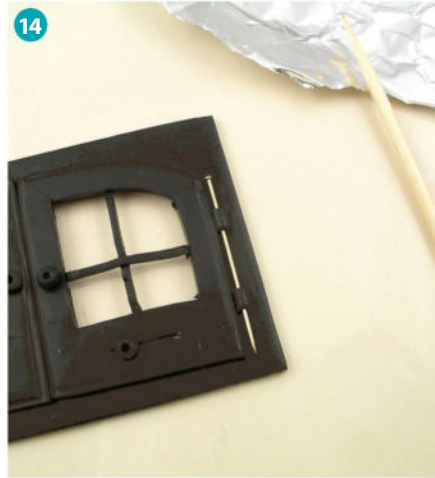
Bake all the pieces on their tiles and leave to cool. Remove from the tiles - they should pop off easily when you ease a blade under them.

The hinge assembly

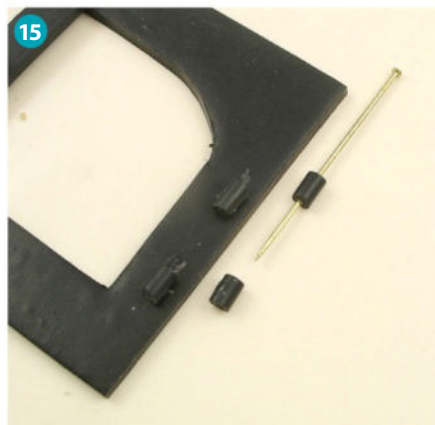
For an easier project to give the stove fixed doors, just glue the hinges with their pins directly to the stove front and glue the doors to them, either open or shut as you wish.



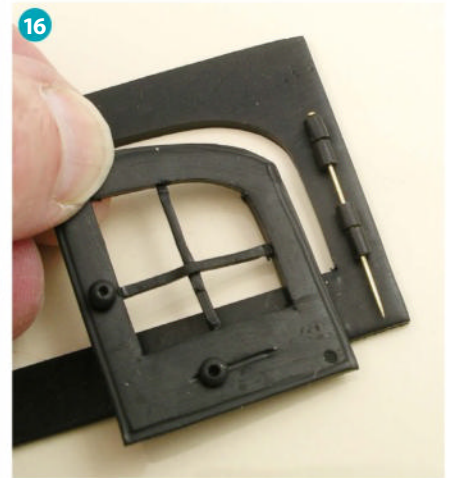
13 This is delicate work - be careful not to let superglue flow where it should not go or the doors will not open properly. Remove the pins from the logs and cut each log into four 3mm (1/8in) lengths. Keep each set of four lengths together - each set is used on one door and if you mix them up, you will not get such an accurate result.



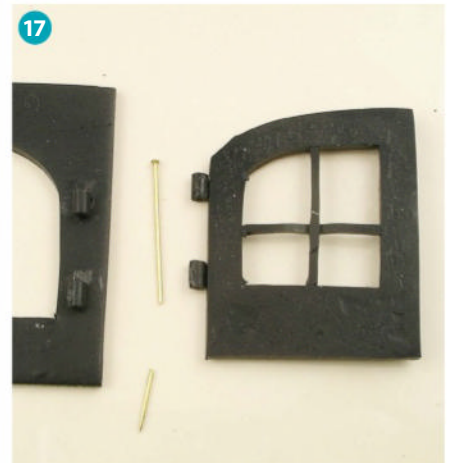
14 Place the doors on the stove front so that you can position the hinges in the correct place. Thread two hinge lengths onto a pin and position them apart so that when the pin is laid next to the door, they are in the positions shown. Squeeze a small pool of superglue onto a piece of foil (it will stay wet for a reasonably long time) and use a cocktail stick to apply glue to the underside of each hinge piece. Press them down again onto the stove front, taking care that glue does not touch the door.



15 Remove the pin and then push it through one of the remaining hinge pieces, then through the top glued piece, through the second remaining piece and finally the bottom glued piece. Push the free hinge pieces down onto the fixed pieces so they make two pairs.



16 You now need to glue the door to the unattached top hinges pieces. Carefully apply glue to the door side of each top hinge piece of each pair and push the door against them, aligning it in the correct place on the front. Hold it until it sticks. The door should now open and shut on the hinges. Repeat for the other door, ensuring that it is aligned and snugly up against the first door when the hinges are glued to the stove front.

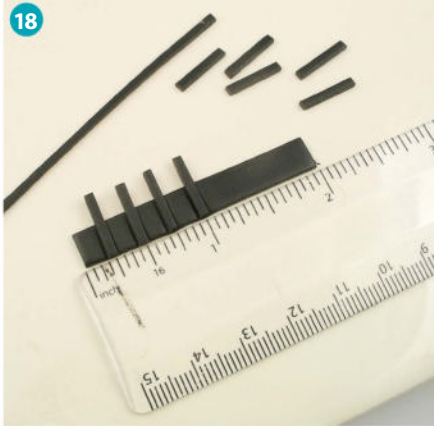


17 Remove the pins and cut the point off each so that they match the hinges. Push each pin through each set of the hinges until the head rests on the upper hinge.

Top Tip!

"Woodburning stoves are timeless, so this little stove looks equally good in a miniature Victorian cottage or a modern country dolls house!"

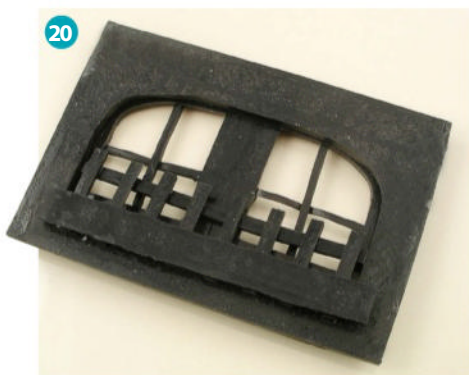
The grate



18 Roll out a sheet of black clay, 1mm (1/24in) thick and cut a strip for the grate front, 50mm (2in) long and 6mm (1/4in) wide. Lay on a tile. Cut two of the baked grate strips into 13mm lengths and press them onto the soft grate front, spacing them evenly as shown, using a ruler to help you.

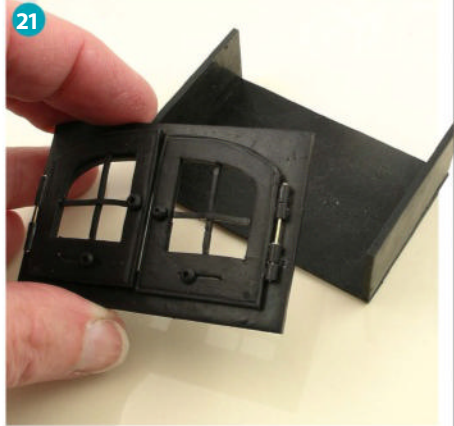


19 Bake for 20 minutes and when cool, trim the uprights with a straight blade to straighten them and glue the remaining strip along the top, across all the uprights. Trim to 50mm (2in) wide.



20 Glue the completed grate on the inside of the stove front as shown. The top needs to show through the doors from the front.

Assembly

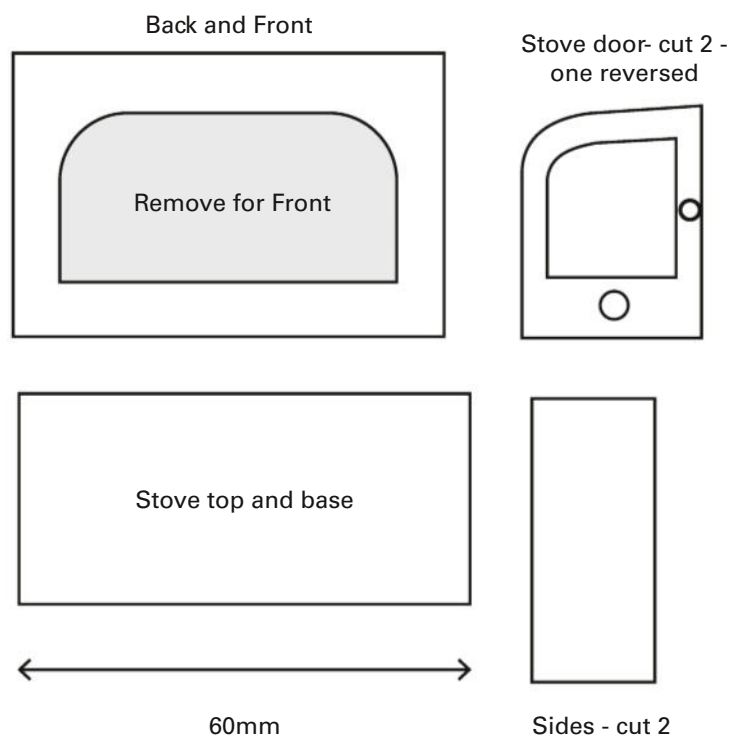


21 Glue the stove sides to the back, ensuring that they are at 90° to the back. Glue the stove front to the stove sides.

Wood Burner Stove Template

Patterns at 100%

© Sue Heaser 2010, 2014



22 Glue the stove body to the stove base, positioning it so that it is at the back of the base with a ledge at the front. Glue on the stove top and glue the feet under the base.

23 Glue the stove pipe to the top of the stove. Cut small pieces of acetate to fit inside the door windows and glue inside each door. Now put the doll's house kettle on and enjoy the stove! To suggest a fire burning in the stove, place some crinkled orange metallic paper inside. 🏠

This extract is from *Miniature Projects with Polymer clay* by Sue Heaser. It is available from Amazon worldwide, for more information visit www.sueheaser.com

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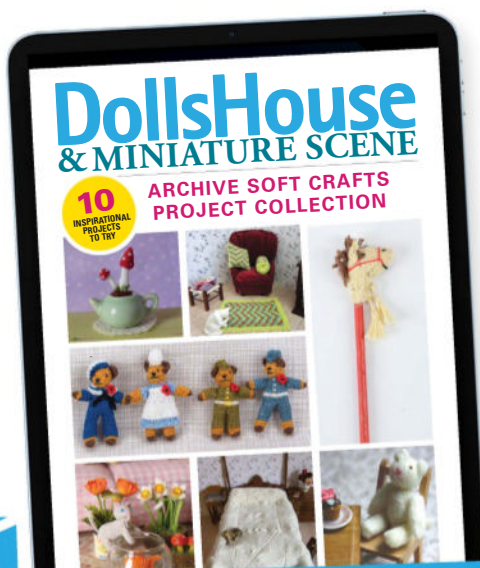
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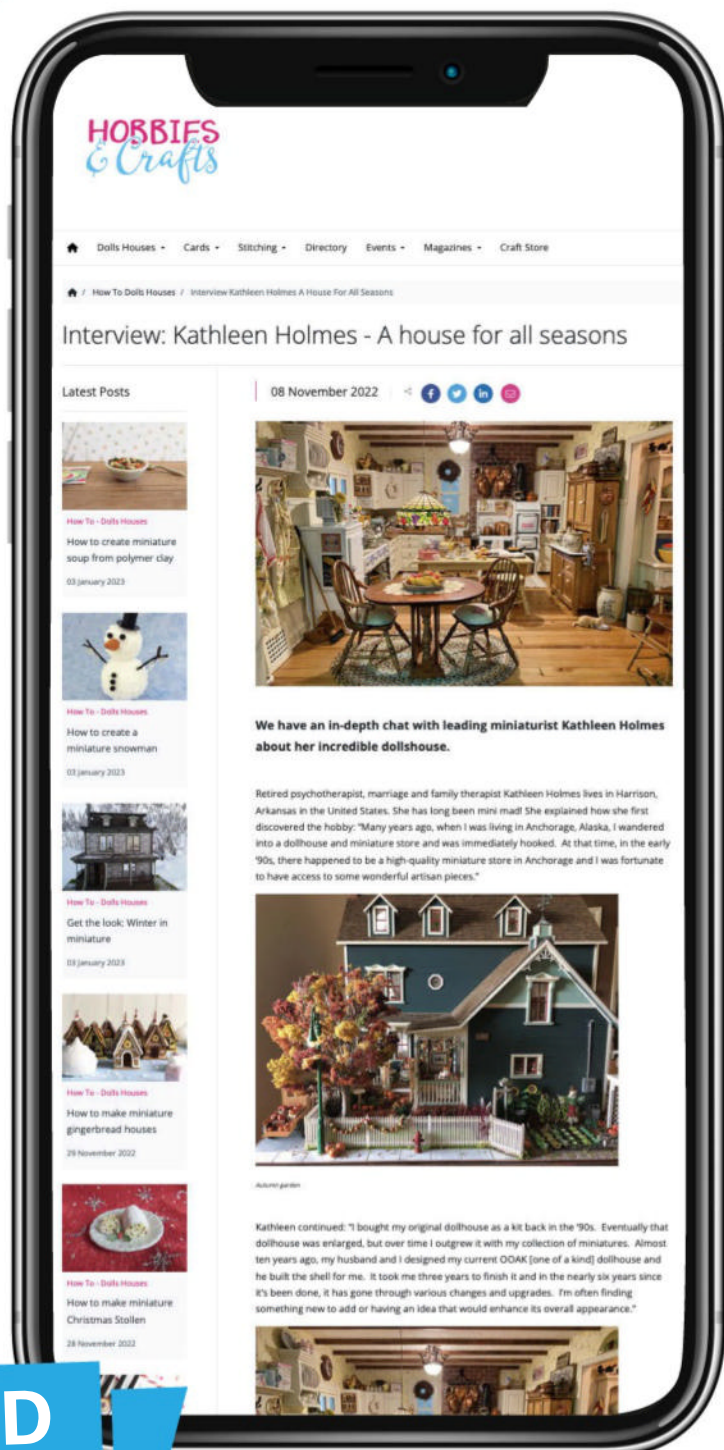
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The face of childhood

We catch up with Yana Ivanyuk, whose skill for replicating the detail of the human face recreates the wonder of our formative years in small scale.

A new world

Nothing compares to the magic of childhood, the world around us new and thrilling as we find joy and fascination in the everyday. It's that simplicity of life which makes childhood a time unrivalled to any other. From a tired newborn baby seen mid-yawn, to a little girl in a blue and white polka dot dress exploring with her teddy bear, Yana Ivanyuk

immortalises that carefree spirit in all her work. Since I last interviewed Yana almost three years ago, that sense of true to life expression found in each tiny character has only grown. "Even though my dolls have improved in detail and realism, I feel like I might never reach a point when I'll be 100% satisfied with my work," she admits, her words echoing a sentiment most artisans will find themselves all 



Yana's tiny bundle babies



too familiar with. That is, of course, part of the beauty of being an artist, the constant pursuit of new skills and new knowledge. Not unlike that boundless childlike excitement we all feel in those early years. "However, I'm still excited about creating each new piece and enjoy seeing progress," says Yana. "When I do feel like I'm stuck in one place, I like to change things up and create something completely different, like my new diorama."

Swinging into action

The diorama Yana references sees 'Alexandra', with blue eyes and a handcrafted crown of flowers resting on her long blonde hair, enjoying springtime in the garden on her new swing. But this is no ordinary swing, the beautiful floral arch leaping straight from the pages of a fairy tale. It's also far removed from Yana's original idea for a much more straightforward scene. "By the time I finished painting her, I felt that she needed something better than a simple chair," Yana recalls. "The diorama began with a wooden base and a 'fairy garden' arch. I added LED lights to the top of the base and then covered it with preserved moss and tiny dried flowers. I also wrapped the arch with the lights, silk ribbon, artificial foliage, and dried 'baby's breath'

flowers. I created the swing from wire and added a silk pillow for the seat."

Behind the timeless appeal of the scene there's also a dash of 21st century magic. This is a miniature with its own remote control! This allows you to not only bathe the scene in the warm glow of the tiny fairy lights but move between the different settings. The overall scene shows that Yana's talent extends well beyond the dolls which have made her name, but can she see herself creating further dioramas? "I enjoyed creating the garden swing diorama and would love to create a setting with multiple characters," she tells me. "The only problem I have is, too many ideas and never enough time to make them all a reality. And until I have more time, my ideas will continue to be chaotic sketches and diagrams which only I can understand."

It isn't only the garden diorama which has seen Yana expand her expertise since our previous interview. The accessories which often accompany her creations are very much character led and I'm immediately drawn to an intricate elephant soft toy, created during the first lockdown back in spring 2020. "The tiny elephant was fun to make. I sculpted it from CosClay and attached the limbs to a soft fabric body. It is

completely poseable and made a great toy for one of my 1/12th scale baby dolls." This delightful character also appears to have inspired Yana to take things further when time allows. "I do enjoy trying new things and would like to create realistic tiny animals for some of my future creations."

Facial recognition

The expressive nature of the human face is a hallmark of Yana's work, it would be fascinating to see her take that skillset and create those true to life companions for her dolls, but for readers new to her tiny characters, just how does she achieve those realistic facial features? Yana says she has always loved to study and draw faces, but it is through allowing herself to follow the character she is creating which really brings each doll to life. "I find sculpting most enjoyable when I don't stick to what a doll should look like but give myself the freedom to play around with different features and expressions until it looks 'right'. I dedicate a lot of time to sculpting out the delicate features with thin metal tools, silicone shapers and brushes. I believe that the realism of the face and its expression makes the doll as good as it can be."

Yana's dolls always come complete with a certificate of authenticity, and her popular sleeping bundle babies are no exception. With broad appeal, and crafted from a wire armature with a sculpted, handpainted head before being 'bundled' in batting and a tiny blanket, her bundle babies remain one of the most affordable opportunities to access her work. Although it must be said that the desire to build a collection may well nip the affordability aspect in the bud! Yana insists that, aside from an expanded range of fabrics, her bundle babies are essentially unchanged since we last spoke, but their

facial expressions are more remarkable than ever. Their popularity as Yana's signature design means that, in terms of handcrafted pieces, she creates a relatively large number of these beautiful dolls. This alone makes it all the more fascinating when you realise every single bundle baby bears its own character traits, no two facial expressions ever alike. Yana's clay of choice for replicating the human face has long been Prosculpt, and her recent yawning bundle baby is perhaps her most extraordinary work to date. Showcasing that depth of true to life detail, this tiny character's head is only around the

same size as a thumbnail. It's also no surprise to discover they have already found their forever home!

The skill of talented doll artisans like Yana mean they have become the beating heart of small scale, their work able to turn a miniature scene into a miniature home. And if the intervening years since I last spoke to Yana are anything to go by, the future appears as bright as those special childhood days. 🏠



INFO

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We're dotty about this gorgeous dress!



Christmas bundle babies



'Aria'



Aria isn't letting go of that tiny elephant, and we don't blame her!

The Whole Kit & Caboodle:

DIAMONDS ARE A GIRL'S BEST FRIEND...

Romance plays a cameo part in this month's kit review.



You know the song: *"A kiss on the lips may be quite continental, but diamonds are a girl's best friend..."* Well, if your budget this Valentine's Day doesn't quite stretch to diamonds, you can still enjoy some show-stopping jewellery with a couple of romantic Valerie Claire Miniatures' kits.

Love is priceless, but these pretty kits carry a very affordable price tag. The brooches kit at £7.50 contains everything you need to make nine sparkly brooches on cards. They are ideal for a display in a jewellery shop, or even for on a dressing table. The delightful cameos on cards are just £3.50 for a set of six.

These kits couldn't be easier to make up: cut the card, glue the jewels and you're done! You get everything you need apart from the glue, and you can complete the two kits in just minutes. That leaves plenty of time for a bit of romance over a glass of Valentine's Day champagne and some chocolate or other aphrodisiac with your lover. 🍷



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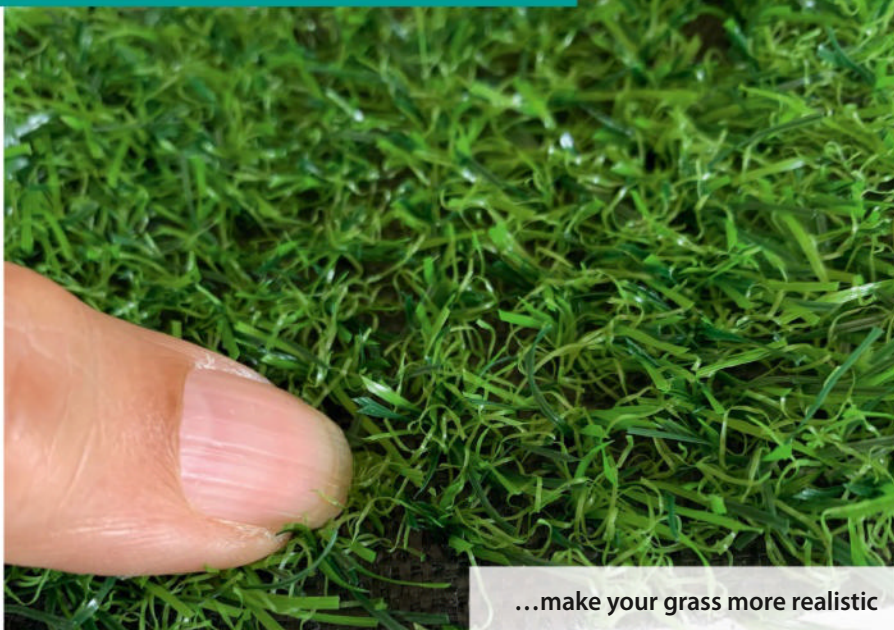
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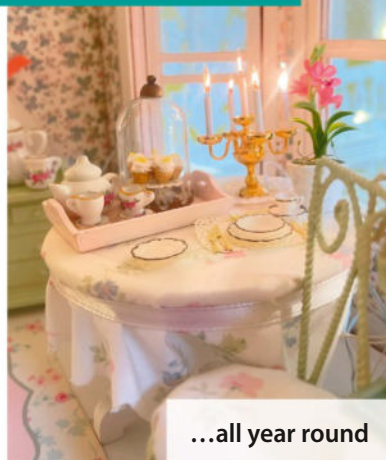
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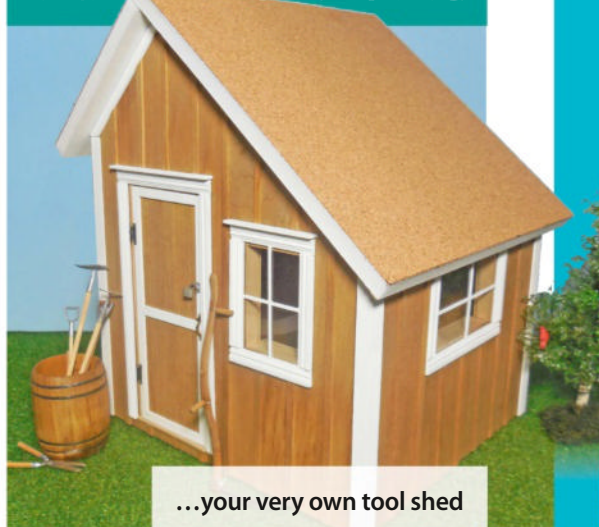
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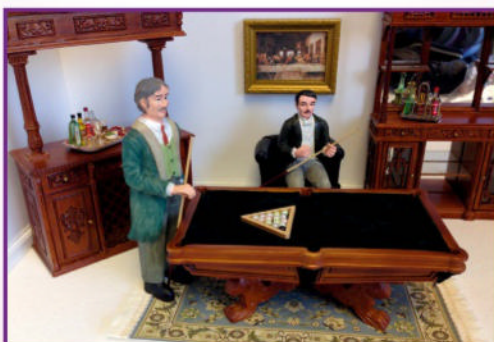
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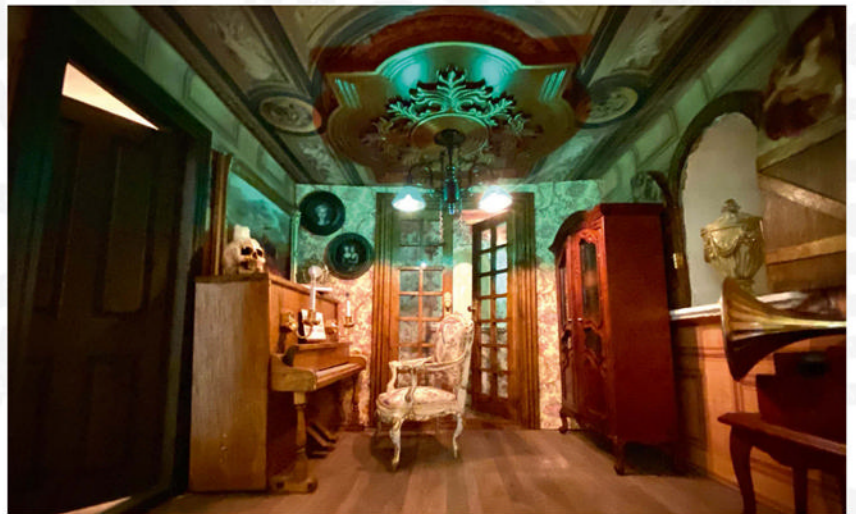
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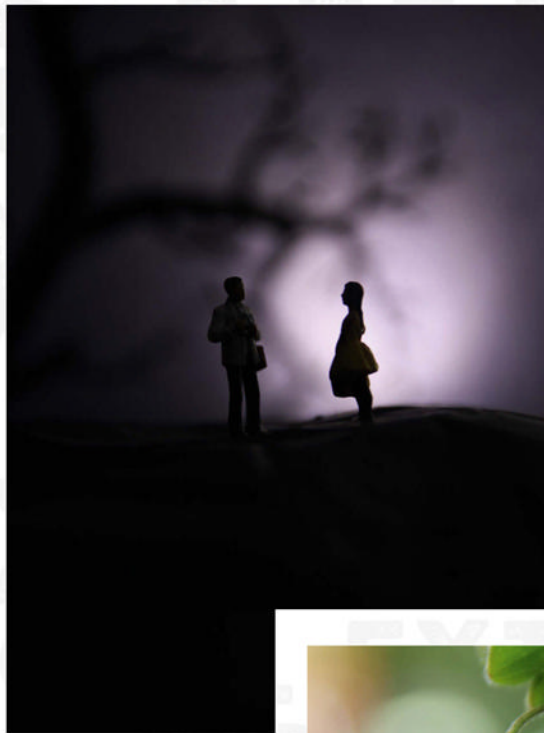
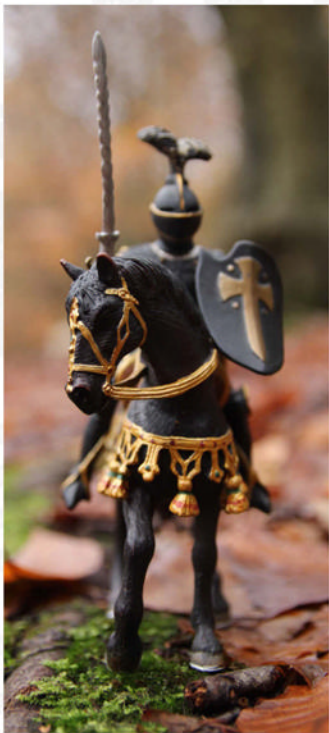
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