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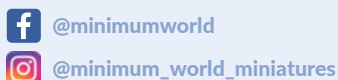


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Welcome to the June edition!

We hope the sun is shining wherever you are, as this issue we are taking you on a summer filled trip as you turn each page!

We take a look at Dana Freeman's award-winning ice cream parlour on page 12 which started as two porch kits, then Sadie Brown takes us on a road trip as we head to the beach and travel into the imagination of Saria Bos, with her iconic VW campervan that is only 27cm in length! The stylish interior is also something to behold.

For those who love their projects – and mini food – we have some fun party makes this issue. You'll find an array of chocolate eclairs, each with a different topping, on page 6, then Maive Ferrando shows how you can create a doughnut board and the easel that'll light up your miniature parties!

You'll find all the best advice from industry experts Bea Broadwood from Petite Properties and Ruth Flewelling Lesbirel's 'mini tips', lots more projects, inspiration, plus did you know that by signing up to our email newsletter you can get even more fabulous mini content, like exclusive top tips and projects from social media stars?! Turn to page 61 to find out how!

Finally, a massive thank you to this month's contributors; Sadie Brown, Sadie Frost, Maive Ferrando, Bea Broadwood, Moi Ali, Louise Goldsborough Bird, Eleanor Catalina and Ruth Flewelling Lesbirel.

Happy mini-making!

Joanne Garwell

Editor

FANATASTIC GIVEAWAYS!

TURN TO PAGE 62 TO SEE WHAT YOU COULD WIN! ★

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09

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Gorgeous gazebo

SNEAK PEEK... INSIDE NEXT ISSUE!

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DollsHouse
& MINIATURE SCENE

INSIDE YOUR JUNE 2023 ISSUE...



09

Regulars and Reviews...

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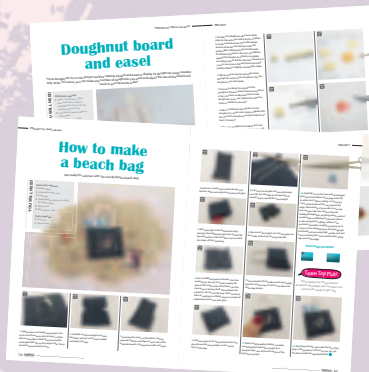


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SCAN ME



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The closing date for all entries is

30th June 2023

GOOD LUCK!



54

Chocolate éclairs

Celebrate National Éclair Day with a selection of gourmet pastries.

YOU WILL NEED

Materials required

- White, yellow, pastel pink, beige, apple green, lemon yellow, brown, red, pink and purple polymer clay
- Apple green, lemon yellow, brown, golden ochre, dark cadmium orange, fuchsia pink and red pastels
- Sculpey Bake & Bond
- 1/12th scale ceramic platter
- Craft glue
- Metallic gold, metallic bronze and cream acrylic paint
- Small silver confetti star
- Small 1/12th scale vase, bowl or plant pot
- Floral self-adhesive landscape tuft
- Crushed seashells

Tools required

- Craft knife
- Needle tool or sewing pin
- Old butter knife

Team Top Pick!

"I love how Sadie has made each éclair with a different topping, perfect for a little tea party!"

Emily



Step 1



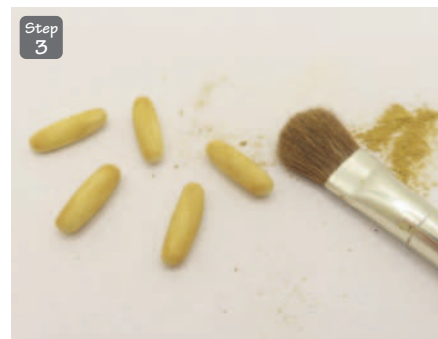
1 Mix white polymer clay with yellow to make a shade of cream resembling uncooked choux pastry.

Step 2



2 Shape seven 6mm balls of the mixed clay into éclairs, each measuring about 1.4cm in length by 4mm wide.

Step 3



3 Grate golden ochre pastel and mix with dark cadmium orange and brown. Test on a spare piece of the cream clay to make sure that you're happy with the colour before brushing over each of the éclairs.

Step 4



4 Place four of the éclairs in the freezer, allowing the clay to harden up before removing and carefully slicing each one in half lengthways. Bake all the éclair bases and allow to cool.

Step 5



5 Roll eight 2mm balls of white clay and sandwich them, four each, between two of the sliced éclairs, adhering with Sculpey Bake & Bond or similar.

Step 6



6 Repeat step five, filling one éclair with pastel pink balls of clay and another with beige. Again, using Bake & Bond stick all the éclairs to your chosen large ceramic platter, leaving a small space free for a tiny pot of flowers.

Step 7



7 Mix Bake & Bond with white clay using an old butter knife. Use a needle tool or sewing pin to spread the 'icing' over the top of the two éclairs filled with white 'cream'. Mix some apple green clay with lemon yellow and brown to make a pistachio shade of green, flaking off tiny pieces with a needle tool and adding them to the top of one of the iced éclairs.

Step 8



8 Make three further 'icing' mixtures by mixing small amounts of Bake & Bond with red, pink, and dark brown grated pastel. Lastly, make coffee icing by adding dark cadmium orange pastel and a little brown to Bake & Bond and a pistachio icing by mixing apple green pastel with a touch of lemon yellow and brown. Spread each of the mixtures over the remaining five éclairs, one in each colour. The red should be used to coat the éclair with the pink cream filling and the coffee the éclair with the beige filling. Return to the oven to bake the fillings and icing.

Step 9



9 Mix Bake & Bond with brown grated pastel and add to the top of the coffee éclair in a zig zag pattern. Add pink dots to the pink éclair using Bake & Bond coloured with fuchsia pink pastel.

Step 10



10 Mix some red clay with pink and purple to create a realistic berry shade, rolling into five tiny balls. Take two small pieces of the pistachio-coloured clay and roll into tiny carrots, flattening into leaf shapes with a fingernail. Score a central vein down both leaves with a needle tool/sewing pin.

Step 11



11 Roll eight tiny 1mm balls of cream clay and bake along with the berries/leaves and returning the éclairs to the oven for a final time to bake the decoration. Paint the cream balls of clay with metallic gold acrylic paint.

Step 12



12 Coat the green, red and brown éclairs with gloss varnish. While the varnish is still wet and able to act as an adhesive, sprinkle crushed seashells over half of the brown icing. Allow to dry. Glue the leaves and berries on top of the red icing and the gold balls to the top of the green icing. Paint the white icing on the, as yet, undecorated éclair with bronze acrylic paint, leaving to dry before using a needle tool/ sewing pin to add tiny dots with cream acrylic paint. Once dry, glue a small silver confetti star to the top.

Step 13



13 Fill a small 1/12th scale vase, bowl or plant pot with a colourful self-adhesive landscape tuft to create an instant floral display. Glue to the remaining space on the ceramic platter. 🏠

INFO

For more information visit:

The 1/12th scale 3-part serving dish used in this tutorial is available from Tumdee Dolls House Miniatures.



www.tumdee-dollshouse-miniatures.co.uk

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Doughnut board and easel

"I love doughnuts! So, in this project we'll be making a board and easel to display 24 doughnuts using wooden lolly sticks. Of course, you can make any number of doughnuts you want and adjust the size of the board and easel to your favourite scale!"

YOU WILL NEED

Materials required

- White, translucent, yellow, pink, dark brown, caramel and different colours for the sprinkles polymer clay
- Translucent Liquid Sculpey or FIMO Liquid
- Smooth tiles or ceramic coasters to work and bake your doughnuts on
- Jumbo wooden lolly sticks (or standard depending on the size of your doughnuts)
- Wooden coffee stirrers
- PVA glue/tacky glue/wood glue
- Water-based gloss/matte varnish
- Pencil/marker
- Ribbon
- Toothpicks
- Chalky paint
- Acrylic paint

Tools required

- Embossing tools
- Pointy tools
- Toothbrush
- Blades
- Craft knife & stanley knife
- Scissors
- File

Maive's Top Tip

"My suggestion would be to make the doughnuts first in the size that you are used to working in, then adjust the size of the board and easel accordingly. It doesn't have to be a precise scale or have exact measurements as long as it looks harmonious with your yummy mini doughnuts."



PROJECT

1 To make the doughnuts, take some white polymer clay and mix it with a tiny bit of yellow to create a pastel version. Then take a larger amount of translucent and mix it with the pastel yellow. Adding translucent will create the illusion of 'grease' so the more you add the greasier the doughnuts will look, so regulate according to taste. Roll the clay into a strand and cut into even pieces. Roll each piece into a ball and then flatten it slightly, rounding the edges.

2 Take an embossing tool and poke a hole through the centre of the doughnut. Turn the doughnut over and repeat.

3 Trace a line along the outside of the doughnut. This line doesn't have to be perfect, in fact, tiny lines usually intertwine in real doughnuts so you can replicate this effect as much or as little as you want.

4 Take a toothbrush and stipple it on the doughnut to create some texture. Repeat with the rest of the doughnuts and part-bake for at least 10 minutes.

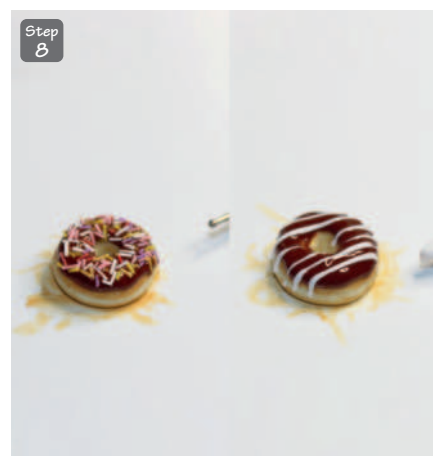
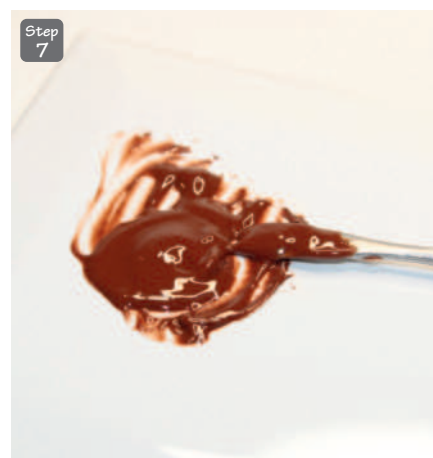
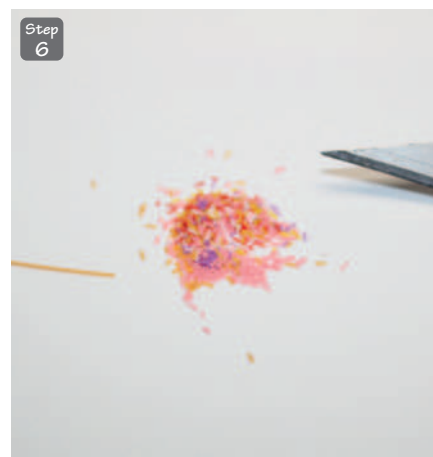
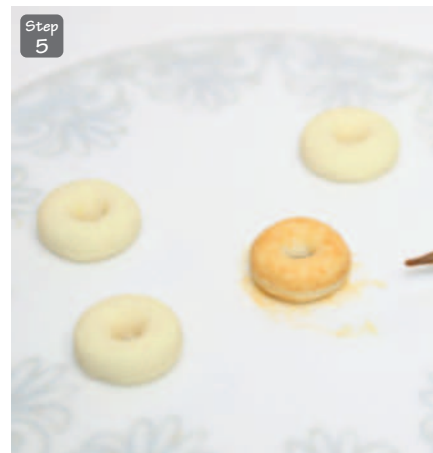
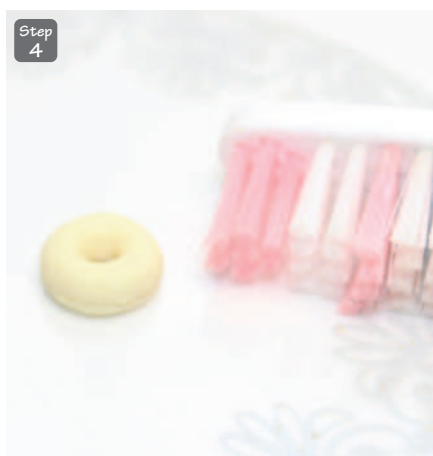
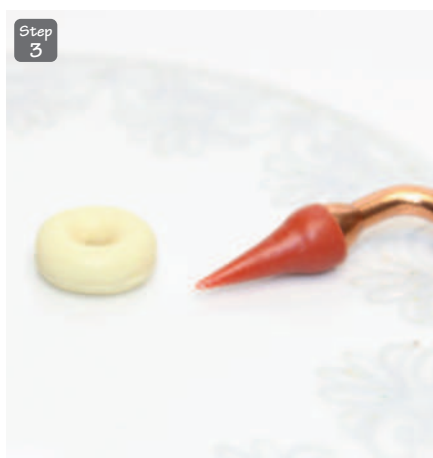
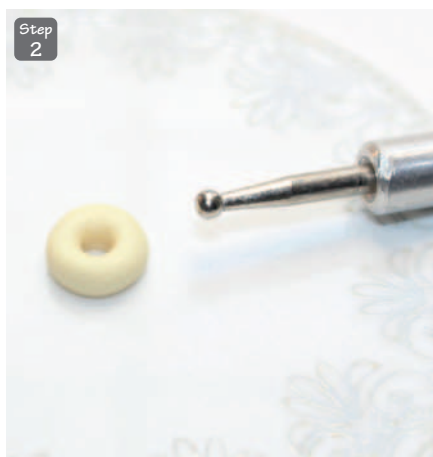
5 When the doughnuts are baked and cool, add some colour using watered down acrylic paint in ecru or yellow ochre, and some darker browns if needed. If you are used to using soft pastels to brown your polymer clay food, by all means use that before baking the doughnuts. Let dry completely.

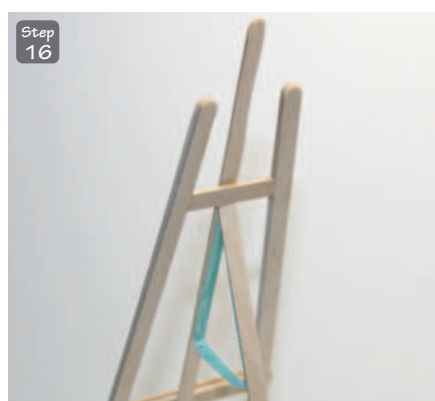
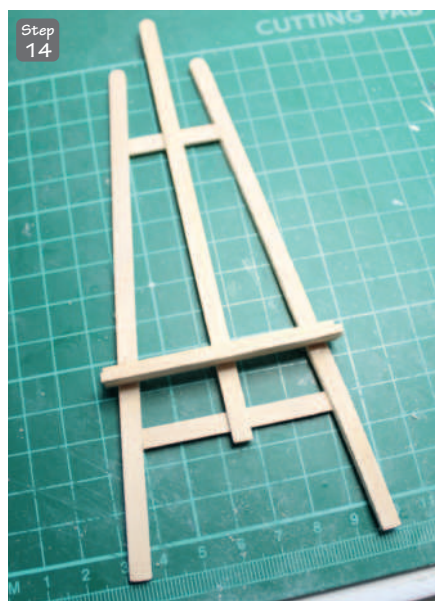
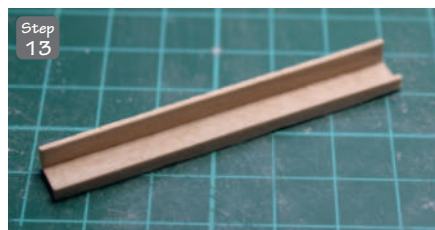
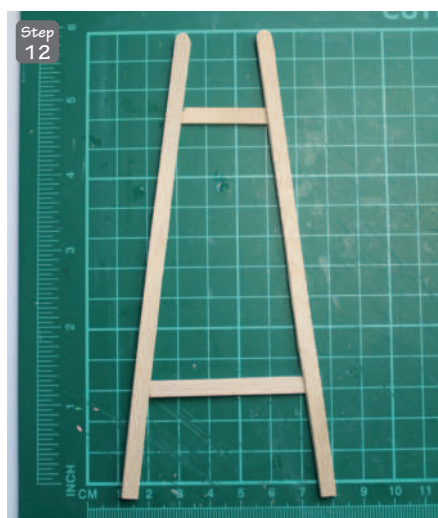
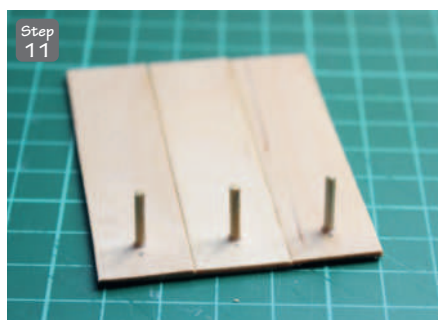
6 To make the sprinkles, take as many colours of clay as you like and roll each one into very thin strands. Bake them for 10 minutes and then chop into little pieces.

7 Now let's make the icing! Take polymer clay in some of your favourite icing flavours and mix them with liquid polymer clay until you obtain a runny consistency.

8 Spread this on the doughnuts creating different flavours by adding sprinkles or by tracing lines with different colour icing. Repeat with the rest of the doughnuts and bake for 30 minutes. Once baked and cool, glaze the doughnuts for a lovely glossy finish.

9 To make the wooden board, take three jumbo wooden lolly sticks, trim them to fit the number of rows (leave a gap at the top for the writing), file the edges and glue them together. Leave to one side to dry. TIP: Arrange the doughnuts on the sticks in the number of rows you'd like to see how much space you'd need and then mark the length of the board with a pencil.





Maive's Top Tip

10 In the meantime, take a toothpick and trim the narrow end. Stack two doughnuts together and insert the toothpick to measure the length you'll need your pegs to be. Mark the length with a pencil and trim the toothpick. Use this as a template to make the rest of the pegs.

TIP: If the toothpicks are too big for your doughnuts, you can use wire.

11 Using a pencil, mark where you'd want the pegs to be (you'll have to use the doughnuts to know the distance between them) Sand one end of the toothpicks flat and the top round. Then glue them to the board.

12 To make the easel, take four wooden coffee stirrers and trim one end. Mine measure 15.5cm long approx., but you can make the easel smaller or bigger depending on the size of your doughnuts. Glue two of them together. Join two smaller sticks between them, the top one being a little shorter.

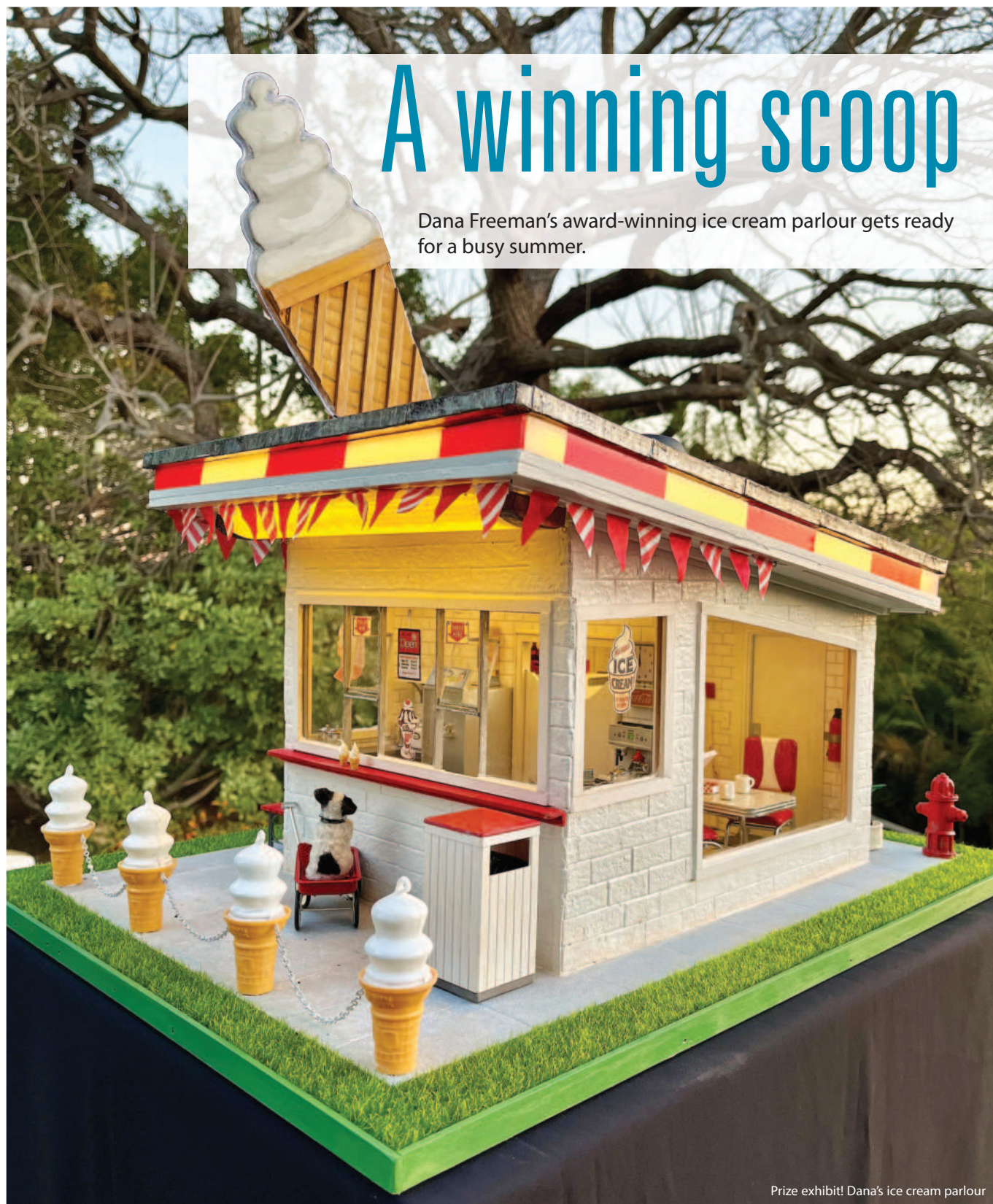
13 Take one coffee stirrer and measure the length on the front of the easel to make what would be the canvas holder (this is where the board will rest). Mark the length with a pencil and trim the excess. Use this as a template for the pieces on the back and front, only you want to carefully trim a coffee stirrer in half lengthways for the front, as this is lower than the one on the back. Glue the pieces together and let dry completely before sanding.

14 Trim a coffee stirrer, sand it and glue it to the centre of the easel, then glue the canvas holder slightly above the bottom stirrer.

15 Once all the pegs are glued in place and dry, sand the board where needed and paint it with chalky paint. Let dry completely before sanding to create a shabby look. Take a pencil and write the word 'Doughnuts'. Then go over it with a marker. Let dry for an hour or two before glazing with matte varnish or applying a coat of wax.

16 To make the back leg, take another coffee stirrer, measure the length from below the top horizontal stick to the base, trim it and sand it. Then take a piece of ribbon in a pretty colour and glue this to the back of the centre stick and the stick you just trimmed in a sort of triangle shape. This is a very simple way of keeping the easel upright while at the same time being able to close it when not on display. 🏠

"You can also glue the back leg permanently in place, use a miniature hinge or fashion another hinge mechanism. Even a piece of paper/card would suffice until a more permanent option is found. There are many types of easels out there, and making a miniature doesn't mean having to make an exact replica. I find it more fun and interesting when combining styles of coming up with different ideas to make a project personal."



A winning scoop

Dana Freeman's award-winning ice cream parlour gets ready for a busy summer.

Prize exhibit! Dana's ice cream parlour

Whistling your way to success

Sometimes things work out exactly as they're meant to. Even if it doesn't always seem like it at the time! When an artisan who Dana Freeman followed on social media unveiled a similar design to her plan for a pair of coastal porch bookends as their entry to

the 29th HBS Creatin' Contest, she'd already purchased two kits and built a cardboard prototype to assure herself of what she describes as her 'optimistic' measuring skills. But, had Dana gone ahead with that design, she would never have transformed the 'Welcome All Porch' kit used as the base for

the 2022 contest into her traditional ice cream parlour. It definitely wouldn't have become the prestigious first place winner. "Combing through my stash for inspiration, I spied my little vintage Coca-Cola die-cast coin bank, which made me think about a gas station rest stop with soda and treats. Then I found



Night falls



Alternative view

a little Dairy Queen ice cream cone whistle, which had come in an eBay lot I'd purchased some time ago," says Dana, proving that even the most unexpected of items can have its moment in the spotlight. "Suddenly, I had an idea. A little ice cream stand with a picnic area and a cold drinks machine, only open for summer, just like the soft-serve shop in my childhood town."

The ice cream parlour will bring back memories through the generations. Shops like

this can still be found, retaining those Formica tables and leather seats in vibrant shades of retro, attracting a modern clientele in love with their stylish design. "I started a new folder with images I found online of vintage ice cream shops and fast-food franchises. One thing the early shops had in common was a kind of marquee or boardwalk lighting, or maybe flashing neon signs. My favourite shops had a flat roof and a band of coloured panels hiding, probably, fluorescent lights."

Illuminating ideas

Lighting plays a huge part in the shop's overall design and, despite not being an ice cream parlour, I'm sure many readers will agree also has echoes of former British roadside favourites such as Little Chef and Happy Eater. It's complexity also meant that the lighting was an aspect of the build which took Dana some time to solve. "I finally arrived at a solution that involved sandwiching two panels from the kit, ►



Front of house



The staff entrance

the original front wall with window cut-outs, and arranging rectangles of coloured acrylic pieces in a channel around the edges. Someone with more experience could probably come up with a better solution," she says modestly. "But I used a few LED lighting strips glued to blocks of wood to shine through the acrylic pieces. I got the kind of LED strips that are powered by a USB plug. I then fashioned a hinged box on the roof to house the rechargeable power pack."

Many would think that alone was an outstanding achievement, but spurred on by her success, Dana was also eager to incorporate neon lighting into the large ice cream cone on the roof. "There's a product called EL wire that cosplay fans use to light up their costumes. It comes in a variety of colours and bends like thin plastic tubing." Initially, Dana had planned to use the wire to create a sign which read 'Ice Cream', but plumped instead for edging that ice cream cone. Something which once again feels meant to be as it's hard to imagine the shop without that now iconic symbol! "EL wire is battery powered, too, so I put its power pack in that sandwiched space between the roof panels. The roof is removable and comes apart to give access to the lights and power switch."



▲ Ensuring a tidy lawn

// The ice cream parlour will bring back memories through the generations //

◀ Get into the swing of miniature design with those double doors!

The amount of detail Dana has managed to incorporate into the shop is quite extraordinary, that single whistle which started it all inspiring the front railings. "I only had one ice cream whistle but a search on Etsy yielded a few more. I spray-painted some jewellery chain and small eye hooks white and made the cones stand guard at the front of the shop, to keep the patrons safe from enthusiastic ice cream fans parking too close to the queue." Returning to those childhood memories, Dana also describes a very special addition who has a guaranteed place at the front of that queue. "As a nod to the ice cream parlour I remember as a kid, I put a little dog in a red wagon, sitting up to beg for his daily treat, just like the owner of the shop I knew would do for his old dog every summer day."

Looking after the staff

This skilful attention to detail isn't restricted solely to the shop's frontage. The side of the building showcases that coin bank for those looking to grab a quick cola on the go, but it has to be the lawn mower which, complete with cut grass, instantly grabs your attention! The back door by the old-fashioned bins and electricity meters leads straight into a well-equipped staff room. When designing miniature shops it's always front of house which holds the central focus, so to see a feature like this is a welcome twist. Dana even found a use for that second porch kit. "Originally my plan was to create a simple facade of a shop, but having bought two porch kits, I had enough wood to fashion some interior spaces," she explains. "I cut out a viewing window on one side and filled the back room with items the employees might need in a break room. There's a refrigerator that lights up and a sink with a first aid kit above it. There's a closet to house the cleaning supplies, or perhaps an employee washroom, although it is really too shallow. I wanted to push the Coke machine into an alcove, so it didn't block the sidewalk, so the closet doors just hint at a useful space. I made a couple white aprons and hung them on hooks from the employee entrance and supplied them with a piping hot pizza for their lunch break."

All this isn't to say equal attention hasn't been paid to front of house. It has, and as you slip through those fabulous swing doors from the staff room, you're hit by just how much detail there really is. Butterscotch and chocolate sauce anyone? Dana is an exciting talent and it's hard to believe this was once two porch kits. Far removed from the bookends they were originally slated for; this is one story with the perfect epilogue. 🏠



▲ Grab a drink

INFO

For more information visit:



www.instagram.com/welcomeborrowers

It's show time!

YORK
Dolls House
& Miniatures Fair
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4th June 2023

The York Dolls House Fair is always a highlight on our Petite Properties calendar and it is no secret that it is also Mo's favourite show too. We have been journeying north to York for well over 15 years and despite it being a very long and tiring day, we always look forward to attending!



▲ PP's stand at the York Show

For us, preparation for the York show begins well in advance. As we have to set up and break down the PP stand in a day, it means we have to plan for it as if it were a military manoeuvre! Our first consideration is the layout of the stand as this depends on many factors, which change from show to show. Space, stand size and new kit launches all factor and as the space in the PP van is finite, we always try to be extremely well organised. However, this isn't always the case and sometimes we fail... I remember one year, we were half way up the A1 when we realised that we had forgotten all our table cloths!

Rude awakening...

No matter how fond we are of the York show, when our collective phone alarms go off at 4am it is always a bit of a shock to the system and much coffee is needed en route to wake us up! There is an unwritten rule in the PP van that there is no chatter before 7am (Mr Bea is NOT a morning person), so our journey up the A1 is mostly spent in silent contemplation!



▲ Setting up the PP stand at the start of a busy day

Setting up a 15ft stand and breaking it down at the beginning and end of the day is no mean feat! But no matter how much there is to do we always make time for some breakfast and (you've guessed it) more coffee! It is said that an army marches on their stomachs and the PP team are certainly no exception. Time is always found for breakfast.

The venue at York Racecourse is light and bright and easy to find and it is the most northern dolls house show that we exhibit at during the year. The York show also seems to be a firm favourite amongst the miniaturist community and there is always a familiar buzz in the air. We have many customers who repeatedly travel from far and wide just to be able to attend this popular one day show. It's also great value for money as there's not only a brilliant mix of artisans and talented makers in attendance, as well as an interesting programme of free talks and demos too.

Demos, new kits & comfy shoes!

For the first time at York, I will be escaping the melee of the PP stand to do a demonstration at the show. My plan is to focus on inexpensive exterior finishes and simple weathering techniques. Although I solely work in the smaller scales, I know that they are not for everyone, but the same techniques I use can also be easily 'scaled up' for 1/12th miniatures too. So, if you are heading to the York show, do check out the free talks and demonstrations that are on offer and come and join in the fun!

"The York show is busy from the moment it opens until the moment it closes. Visitors always seem really excited to be there and I love the lively atmosphere. As Dad (Tony) likes to natter, I am normally rushed off my feet serving, so I always make sure I wear super comfy shoes... as it's a LONG day!" Mo.

If that was not enough excitement, this year we are also launching not one, but two brand new kits exclusively at the show! We are adding an exciting new design to our 'shabby chic' Dolls House Collection range in both 1/144th and 1/48th dolls house kits. Le Manoir Des Saisons (The Manor of the Seasons) is a double fronted three storey manor house that can be displayed on either a formal garden base or elegant plinth. The master models of both new kits can be seen on the PP stand at the show.



▲ PP's stand at the York Show

So if you are planning to visit the York show, you are in for a real treat. You can find the PP team (fuelled by coffee and sausage butties) in our usual position on the ground floor. But, as there is so much to see, make sure that you take a leaf out of Mo's book and wear your comfy shoes! Bea. 🏠

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5 minutes with . . .

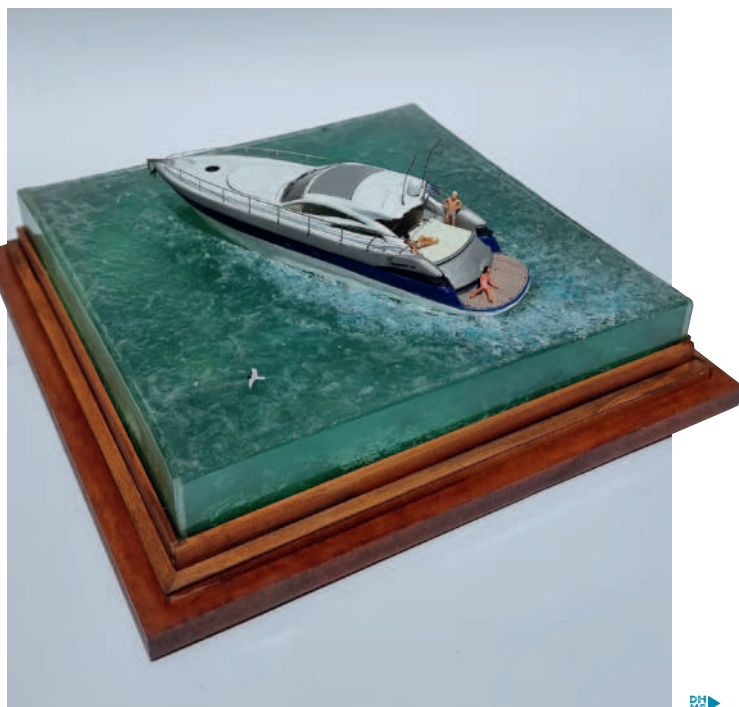






5 minutes with . . .

Having spotted Andreas Rousounelis' intriguing and detailed work on Instagram, we had to find out more! The Greek miniaturist has an eye for exterior detail, creates custom work plus has an Etsy store – but what is the story behind the mini makes...





Your designs are so innovative, what inspired you to create mini exteriors?

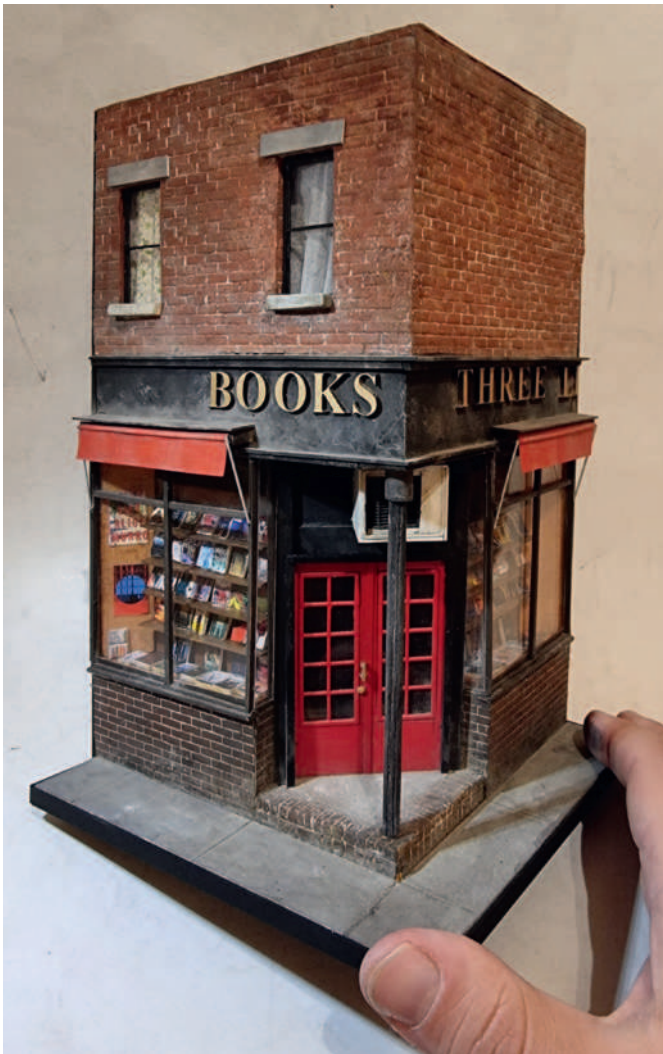
My inspiration for all these little scenes is mostly from images I've searched for on the internet. Sometimes they are places I have visited, especially the Greek islands.

How did you get started in creating miniatures?

I started to make miniatures as a hobby, I love miniatures (dioramas in particular) so I started about 10 years ago with my first diorama - an American abandoned garage in 1/25th scale.

Is your work mainly commissioned, or do you make for your own collection too?

When I started making miniatures, I made them for myself. Then I started making custom miniatures and opened my Etsy site.





Do you prefer exteriors to interiors?

I prefer lighting and creating roomboxes and facades from buildings.

What piece has been your favourite to make?

My favourite pieces to make have been abandoned toilet rooms and abandoned libraries.

How would you describe your style?

My style is realistic art and atmospheric. Also nostalgic, a little creepy sometimes and colourful, with many different colours and flowers for my Greek scenes.

Who inspires you in the miniature world?

My inspirations are Ronan Jim Sevellec, Tim Prythero, Ryan Monahan, Hank Cheng and many others.

What is your advice to someone starting out making miniatures?

My advice for someone who is starting to make miniatures is to have a lot of patience, a mood for creation but more than anything to love what they do! 🏠

INFO Find more of Andreas' work:

 @rousounelis



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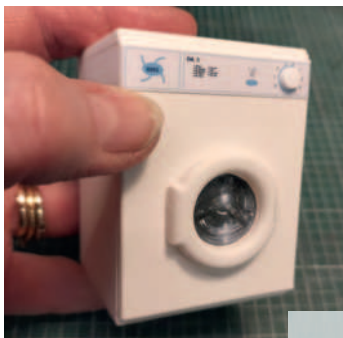
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We will be exhibiting at York Dolls House & Miniatures Fair
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Ashton House exterior

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With over 20,000 followers, @ashtonhouseminiatures is quite an Instagram sensation, but who is the woman behind the handle? Moi Ali finds out.



▲ Inside Ashton House

▼ Cozy space



Deborah Carr has her grandparents to thank for her miniature passion – and her 20,000+ followers have Deborah to thank for her inspiring dolls house interiors and the pleasure they provide. I admit to frequently drooling over her mini makes!

I spoke with Deborah, who lives in the small town of Barnoldswick, on the Lancashire/Yorkshire border. She told me how she first got into dolls house miniatures: “One of my grandfathers had built me and my mum a dolls house when I was about four or five years old. I loved playing with it, even though it wasn’t at all to scale. Eventually we had let it go to charity when I was a teenager, as I no longer played with it.”

She continued: “About eight years ago, my grandmother sadly passed away. I wanted something to remind me of my grandparents, and so bought Ashton House and started decorating it. It was done up in a very cute Cath Kidston inspired way. During the pandemic, when I’d run out of full-size house projects, I decided to redecorate Ashton House! I’d tired of the Cath Kidston interior and wanted to decorate it to my current eclectic tastes, and it steam rolled from there! It was at this point that I started documenting the project on Instagram, and I seem to have built up a huge following.”

Deborah has gone from one house to several - most of us can relate to that! She told me: “As well as Ashton House, I have Odettes, which is a ballet studio. That particular miniature property is reflective of my time as a dance teacher and it includes lots of mementoes of both my own dance journey and some of my previous students.”

That’s not Deborah’s only commercial property. There’s also a wonderful shop called Lykke, which is a deli food and home decor business with a bar/restaurant above. The building also has a comic book store which is currently under construction and the top floor has been converted into a one-bedroom flat complete with roof terrace.

That’s not all! “I also have several smaller buildings, which include a ‘she shed’, a winter cabin, a Christmas market stall and an ice cream kiosk. I’m currently working on Dolls House Direct’s Italian villa, which I’m adapting to create an ode to a Mallorcan house. It’s where we’ve spent many precious family holidays and it’s been fun trying to make and source Spanish minis to add to the house.”

Her talent is awesome and it’s clear Deborah has a strong creative streak. She has taught dance and performing arts for the past 23 years and also works as a play therapy assistant. 



All the details



Time to eat



▲ Bedtime

▼ Dolls house for a dolls house



Having a clear out!



She's a maker, but also a collector, as she explained: "I love collecting miniatures. There are so many incredibly talented artists out there and having some of their miniatures in my collection is a thrill. I've commissioned a few pieces too, like the clothing for the ballet studio. I do make minis myself though. There's a certain sense of pride you get from creating something from scratch. We – particularly my son – are huge NFL fans, so I made a miniature Super Bowl trophy which I haven't seen anywhere else."

It's not all been plain sailing for Deborah, and she has faced challenges lighting her tiny properties: "I'd have to say lighting

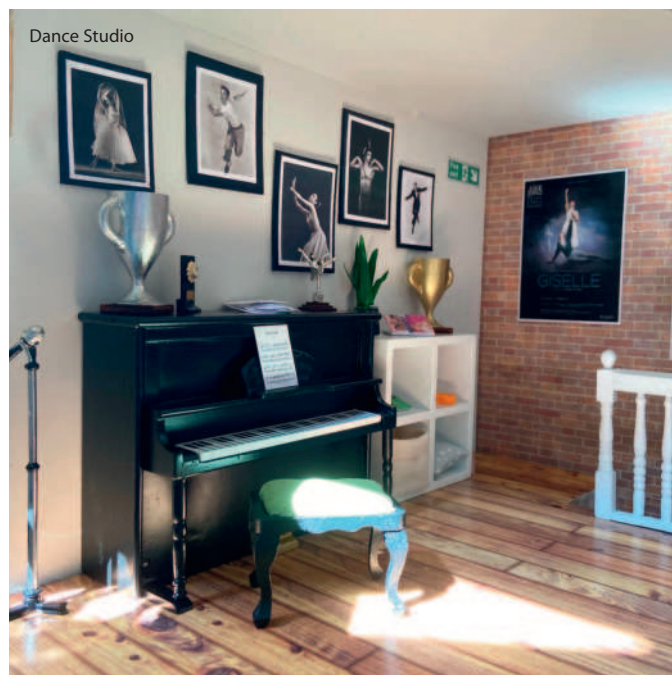
was a bit of a barrier – but not anymore! In Ashton, all the lights are battery ones, but I was determined to try and wire up my newer builds. I found it really daunting at first. I watched dozens of YouTube videos and split many a wire trying to get them back in the plugs, but the result is so satisfying. I love that extra dimension it adds to my mini homes."

It seems to me that Deborah secretly relishes a challenge. She told me: "I was recently asked to recreate the dock from the Great Gatsby as a special commission. It was a little out of my comfort zone, as I'm usually much more interiors driven than landscaping, but it was fun to build and I learnt lots of new

skills working with resin."

"Most of the things I've made myself have all been trial and error. My hot tub I built using a yogurt pot and lolly sticks. I entered a competition two years ago where you had to build a room completely from recycled materials, and that really pushed me to think out of the box and not just rely on bought kits."

Deborah told me that her friends and family are all really positive and supportive about her hobby: "Even my son thinks it's pretty cool! I've made several friends miniature gifts which take pride of place in their homes now." I could do with a friend like Deborah! 🏠



Dance Studio



Cafe Bar



Modern spaces



The Spanish house

At Home with THE BROADWOODS



COVER TO COVER

▼ Cobblestone Snicket book nook

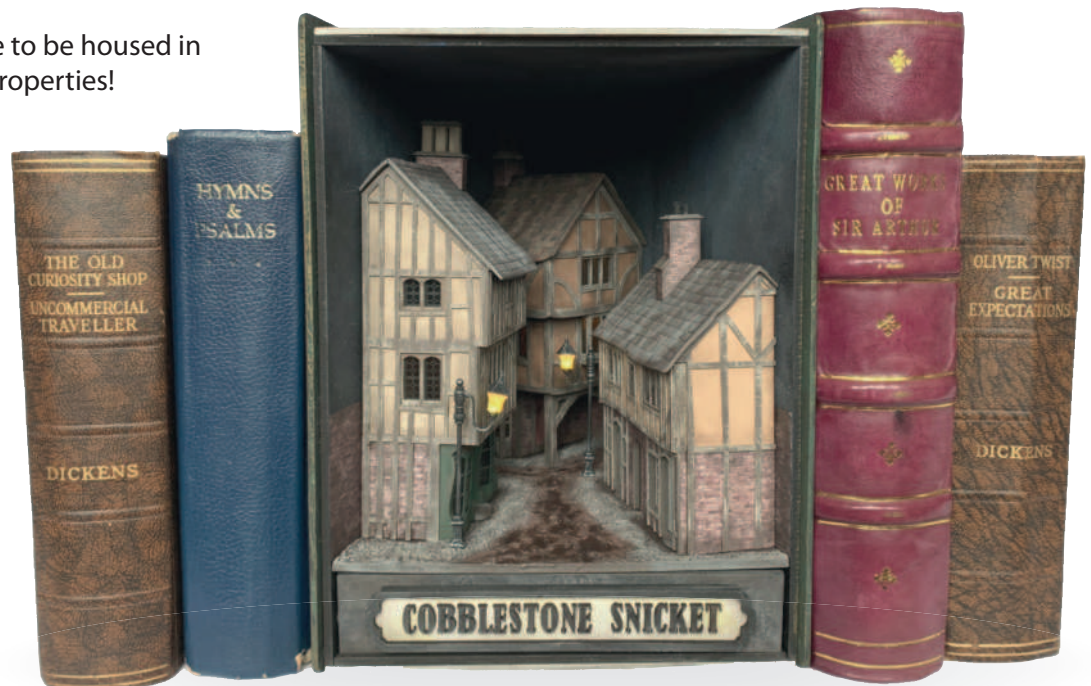
Who says book nooks have to be housed in boring boxes? Not Petite Properties!

This month, professional miniaturist Bea Broadwood creates a super realistic faux book cover that will not only fool the eye, but aptly encase and frame your miniature book nook scene too!

Last month, I shared the inspiration and design process of our latest kit; Cobblestone Book Nook. Working on the inside scene presented a lot of spatial challenges, but it was also a lot of fun too! Once the interior of my book nook was complete, I started work on my bold idea for the exterior. The plan was to create a faux book cover that would encase and disguise the display case; allowing the book nook to be either displayed amongst books on a shelf or as a standalone piece.

Regular readers will already know that I do love to create using simple everyday materials and I think that my much favoured 'Blue Peter approach' to making the faux book cover was certainly a big success. After all, who needs leather, when you have tissue paper and a little bit of PP magic too! Bea.

"For those not familiar with it, 'Blue Peter' is a long running children's programme here in the UK. Making imaginative things from simple materials and everyday objects, such as yoghurt pots and toilet rolls, was a regular feature on the show. The programme shared a strong creative ethos that inspired me as a child and one that continues to inspire me in my professional life to this day!" Bea.



Faux book cover project

YOU WILL NEED

Materials required

- Thick card (as thick as you can safely cut - alternatively combine several layers of thin card to create one thick book cover)
- Cereal box card (or an easily bendable card of a similar thickness)
- Cardboard kitchen roll tube
- Tin foil (good quality)
- 1x sheet tissue paper (any colour)
- Double-sided tape
- 2x Wooden dowel - 221mm long x 3mm diameter (wooden kebab skewers are ideal)
- Alphabet/flourish stickers (optional)
- PVA adhesive
- Masking tape

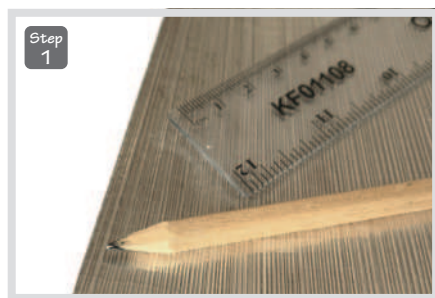
Paint (matte finish):

- White matte spray paint
 - Gold*
 - Dark brown*
 - Dark green*
 - Black*
- (*Bea used shades from PP's own paint range)

Tools required

- Scalpel or craft knife
- Metal ruler (with finger guide)
- Pencil
- Clear plastic ruler (30cm)
- Scissors
- Paintbrushes
- Sponge dabbers

LET'S GET STARTED!



1 Draw parts A and part C onto medium card and carefully cut out. On part C, also draw on the additional horizontal guide lines shown. Draw part B twice onto thick card, then cut out using a metal ruler and a craft knife or scalpel. (Not to scale – measurement reference only)

2 Take one part A and cover one side with double-sided tape, ensuring that the whole surface is covered and that there are no gaps between each strip. Remove the tape's backing paper. Lay a piece of tin foil (slightly larger than part A) onto part A, ensuring that there are no air bubbles under the foil. Rub the foil against the surface of the double-sided tape, working from the centre outward to the side edges of part A.

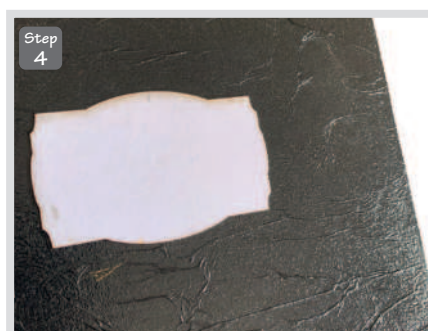
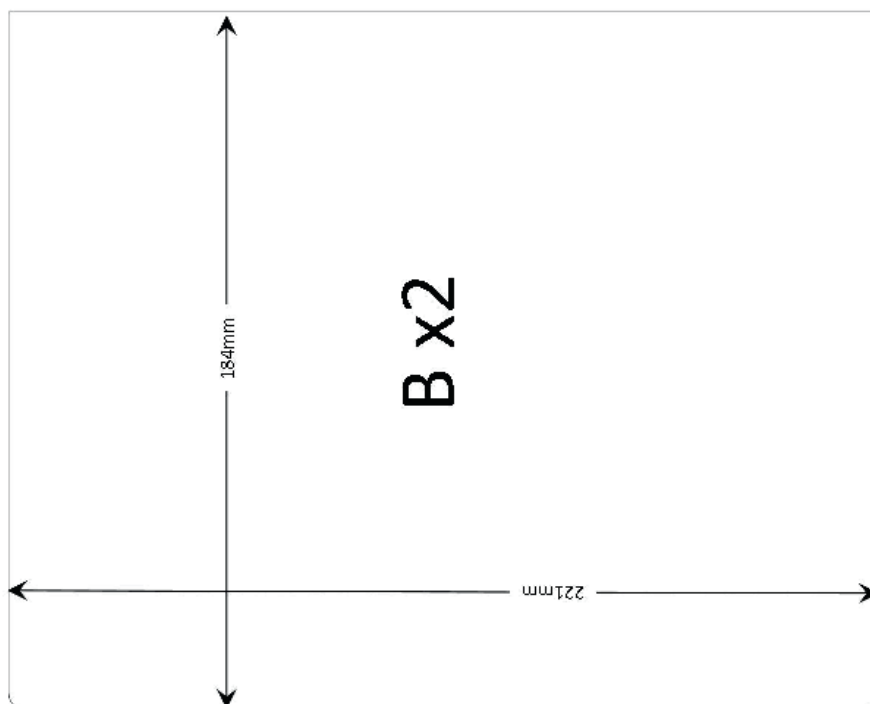
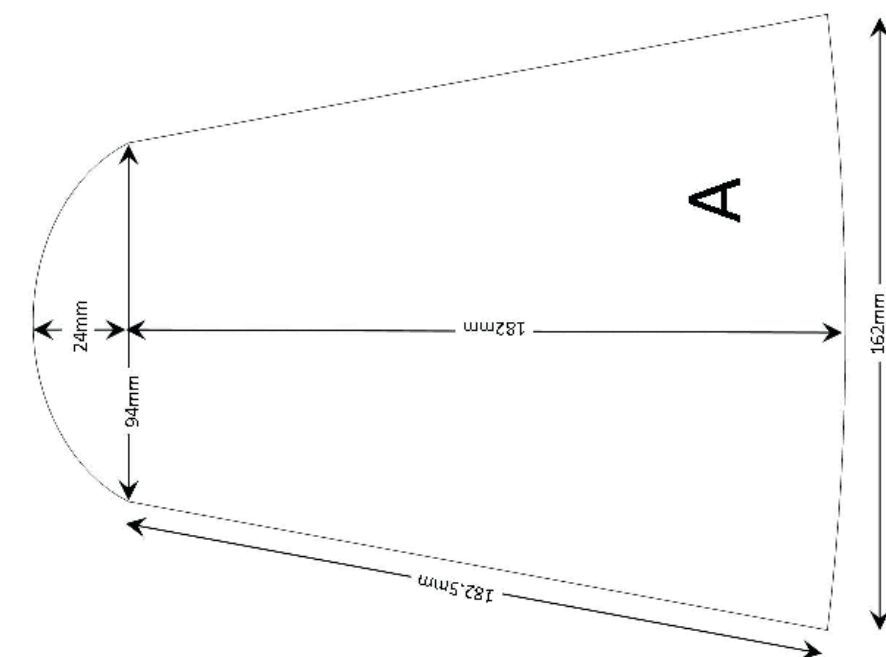
Turn part A over and carefully trim away the excess foil.

Using a clear plastic ruler as a guide, carefully draw pencil lines onto the surface of tin foil to create the appearance of the top edge of the book's pages.



3 Spray the surface of the tin foil with two coats of white matte spray paint, leaving the paint to dry completely between each coat.

Distress the surface of part A using a tiny amount of dark brown paint applied with a very dry brush. When dry, repeat and sparsely apply gold paint to the ridged surface of part A to create a worn, gilded effect. Set aside.



4 If you wish to add a title to the front cover of your book, stick a suitable card panel into position onto one part B, as shown in picture 4. When dry, liberally paint the cover of part B with PVA adhesive.

Bea's Top Tip

"I used an inexpensive can of white primer spray paint, as it has a lovely matte finish."

Note: Do not apply tissue paper onto the front of the card panel, as this will impede the positioning of the lettering. Whilst the adhesive is still wet, apply a piece of tissue paper (slightly larger than the cover) onto part B. Press the tissue paper onto the adhesive allowing the paper to pucker and crease. Turn the cover over and apply adhesive to the outer edges. 

FEATURE

Fold the excess tissue paper over the edges of the cover and smooth against the adhesive. Paint the entire surface of the tissue paper with PVA adhesive. Set aside. Apply tissue paper to the rear cover in the same way. Set aside and leave to dry and harden completely; ideally overnight.



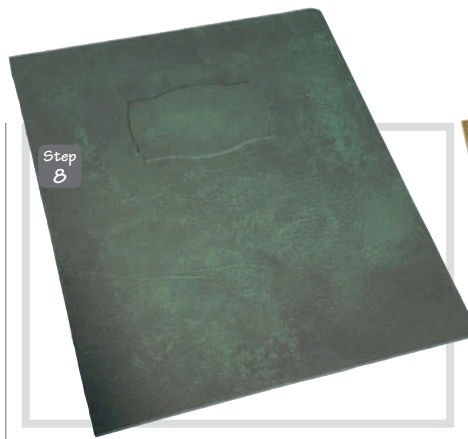
5 Next, gently score along the two vertical lines identified in green on part C, but do not cut completely through the card. Gently bend part C so that the card forms a soft curve.

6 Take a cardboard kitchen roll and cut a straight vertical line along the length of the roll. Cut horizontal strips of card: 1cm wide five times and ½cm wide five times.

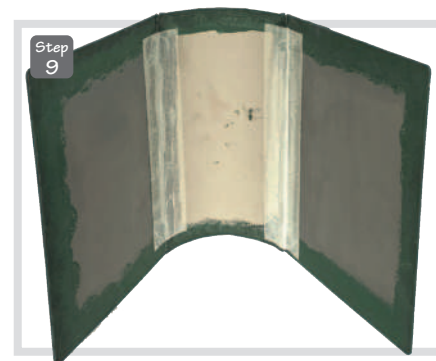
Using the horizontal pencil lines as a guide, stick the 10 strips onto part C, see picture 5. Leave to dry.



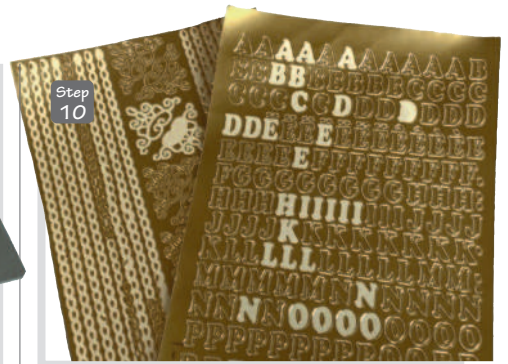
7 Gently fold part C along the two pre-scored lines. Stick the two pieces of dowel up against the edges of the horizontal strips. Hold both dowels firmly in position until the adhesive has dried. When dry, apply tissue paper to the surface of the spine of the book including the wooden dowels, in the same way as the covers. Set aside to dry and harden, ideally overnight.



8 Paint the two covers and book's spine separately. Using a large brush, paint the surface thoroughly with one coat of paint. Ensure that you work the paint into all the grooves and puckering of the tissue paper. Leave to dry. Next, apply patches of black and dark green paint to the surface. Whilst the paint is still wet, blend the two colours loosely together using a sponge dabber. When dry, I sparsely applied a tiny amount of gold paint onto the exterior of the book, using a dry brush. Leave to dry thoroughly before continuing.



9 Apply adhesive to the exterior of the side flaps on the spine. Stick the spine's vertical flaps onto the rear interior of the book's cover. Secure the flaps of the spine in position with masking tape. Leave to dry completely.



10 To create the cover's label and spine details I used gold alphabet and flourish stickers that are designed for handmade greeting cards.

11 Finally, stick part A on top of the book nook, ensuring that the front corners and side edges of part A are flush with the front corners and side edges of the nook. When dry, stick the front/back cover and spine onto the nook. Hold the cover firmly in place until the adhesive has dried...then step back and admire your work! 🏠

Bea's Top Tip

"To stick my cover and top into position, I used a combination of double sided tape for instant grab and PVA adhesive for long term adhesion."



Spot the hidden book nook!

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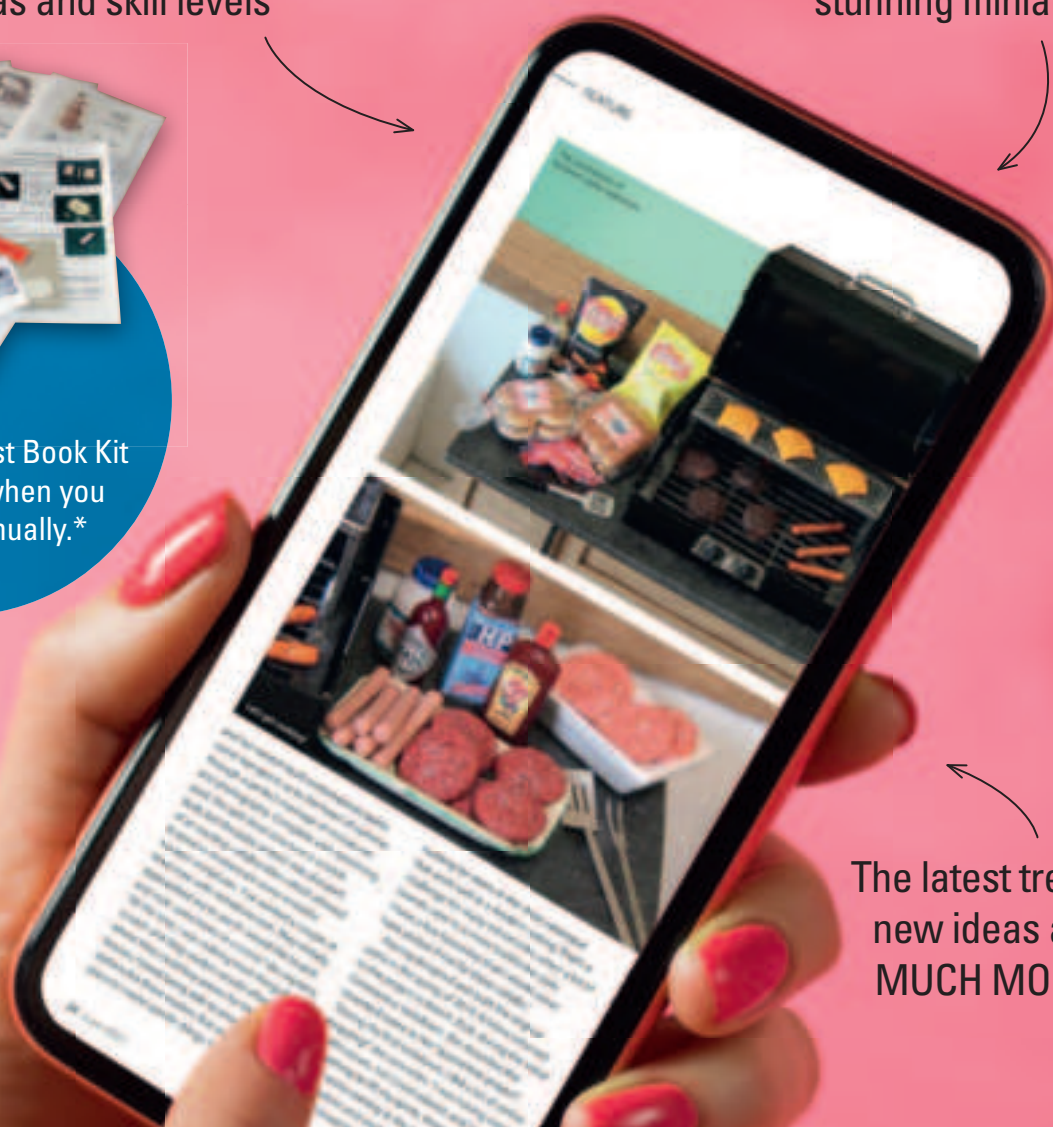
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RETRO-FIT REALISM:

THE SETTING

In the penultimate part of our mini-series, Moi Ali looks at the setting for your miniature scene.



A post box for every era

Once you've done everything you can to make your miniature property just perfect, turn your attention to its setting. If it's a house, have you added a garden or small patio? If it's on a street, what about a short run of pavement? Consider street furniture – lampposts, post boxes, litter bins... These are the details that bring a building to life.

Post boxes are widely available in many different styles to suit the era you are recreating. Lampposts can be wired up for an atmospheric night time street scene. Sprinkle a few leaves along the pavement to create autumn in miniature. Real leaves can be dried then punched with a leaf-shaped punch for an autumnal street, or sprinkle fake snow for a wintry street scene. Screwed up paper and a discarded drinks can create a less picturesque, urban street setting.

Make a base for your dolls house, onto which you can add a surrounding setting, as I did with my Dolls House Emporium Retreat. I have it dressed as a seaside tearoom/café. The obvious setting was to create a beach, so I built a basic MDF base with sides, added sand, and made a simple quayside at the front with rope, net, and home-made buoys. It's nothing elaborate, but it gives a setting to the building that reinforces its nautical interior décor.

Miniaturist Hazel Wyle made a charming 24th scale railway carriage on a Jane Harrop workshop organised by Sue Simpson. She set this in a delightful country garden with white

▼ American miniaturist Randy Hage's litter strewn New York pavement



American miniaturist Randy Hage's litter strewn New York pavement





Church standpipe



Moi's church setting

picket hedge and railway memorabilia. It really does create the perfect setting. You can almost hear the chugging from passing steam trains!

For my church, I created a small churchyard setting on all four sides. It's just a few inches deep, but it's enough to provide a hint or suggestion – and your imagination does the rest. I made a gothic tomb using a block of wood and plastic railing, with a plaster gargoyle on top – and plenty of 'dirty' paint washes and moss to make it look old and a bit spooky. Tombstones were formed from MDF offcuts covered in plaster and painted. To one side of my church, I added a standpipe (made from an offcut of miniature timber) and tap, a watering can and a plant. It doesn't take much to do, but adds a lot of interest and realism.

A garden is a favourite way miniaturists add a realistic setting. It can be to the front or side of the house, depending on where the opening is and whether the garden is fixed in position or moveable. You could even consider a rooftop garden or terrace if you have a flat roof! Even a small sliver of a garden can be sufficient to add character.

The trick with a garden is plenty of texture – perhaps a gravel pathway, a crazy paving patio and a grass lawn edged with plants. In one of my gardens, I used terracotta tiles for a terrace, a gravelled area divided into sections using brick slips, and large paving slabs made by incising slab shapes into the MDF base and painting. Paperclay is a favourite for garden surfaces. A rolled out sheet can be

► Mix your textures



Moi made this Gothic tomb



incised with any pattern: diamond-shaped tiles, paving slabs, bricks, cobblestones... and you can colour it in whatever you fancy, such as stone, terracotta, red sandstone, or orange brick. Variety is the key to realism.

Resin is perfect to add running water to a garden, whether in the form of a fountain, stream, water feature, pond – or even just a bucket of rainwater or dripping garden tap. Two-part epoxy resins are easy to use, and special effect resins such as products to make waves are also available. Deluxe Materials make a very easy-to-use ready-mixed resin that can be used straight from the container for shallow 'water' projects such as puddles. It dries at room temperature, but fast-drying UV resins are also available.

Make sure the garden you create is in harmony with the house. A stately home will need grand statues, urns and water features; a country cottage requires hollyhocks and traditional planting, with a delightful arbour; an abandoned house needs a neglected and overgrown garden with broken pots and

▼ Steps leading up or down break flat surfaces



Make any design in paper clay



Incise flagstones into MDF with a scalpel and grout in gaps



▲ Abandoned garden for an abandoned house



Realistic flowing water looks great outdoors



Add features wherever you can



A garden sets off this railway carriage

tumbledown walls, and a haunted house will benefit from a suitably spooky garden. Don't forget key details: a trug of freshly cut flowers, a trowel and a packet of seeds, a basket of apples, a watering can, a reel of green garden hose, a lawnmower, a spade embedded in the earth...

A garden need not be huge. Literally a strip of MDF just a couple of inches deep will suffice. A strip covered with paving and perhaps a stack of logs ready for the winter fire, or a few pots of geraniums. The mere suggestion of a garden will suffice. You don't need an apple tree to make people believe there's an apple tree in the back garden of your petite property: a basket of apples on the paving by the front door will do that for you!

Steps are another realistic feature that break the monotony of a flat surface. It might be steps leading down to a basement, steps leading up to the front door from street level, or a split-level garden with steps joining the two areas. Think about the surface of the steps: stone, plaster or tiled? Pristine and in great order, or a bit cracked, with a weed or two poking through? Detail, detail, detail is all. 🏠

Next month...

In the final part of this series, Moi looks at commercial premises.

FEATURE by by Sadie Brown

A summer road trip

Jump aboard as we head to the beach, travelling into the imagination of Saria Bos.

By the sea





Gather round the campfire

Van life

Popular with celebrities and with origins dating back to the late 1940's, the iconic VW campervan holds a place woven into the fabric of a simpler age. Full of personality and affectionately known as the 'splitty', owing to its split windscreen design, its contemporary descendants remain as well known today as during their '60s heyday. But when that campervan is just 27cm in length, it's impossible not to sit up and take notice! Through a combination of stylish design and visual storytelling, artisan, Saria Bos's 1/16th scale campervan takes us on a summer road trip down memory lane. "I dreamt of having a VW campervan myself and decided to make one in miniature. It had to look like a real one and so I started with a scale model from Revell, a brand for building kits of cars etc.," she explains, adding that during the course of the build, she decided to forgo

Creating that holiday vibe!



elements such as the bench seats. Instead, Saria chose to customise the design, resulting in a stylish interior which is more glamping than camping! "I figured out how to build a bed, table and a small kitchen dresser. Instead of a closed ceiling I made a sort of a tent, so my imaginary mini people could stand in the van."

As the daughter of two art teachers and a professional gardener by trade, Saria has spent her life surrounded by a world of creativity, absorbing different techniques from an early age. "My whole life I had a weakness for small things. When I became a mother, I wanted to give my child a dolls house. I bought my first dolls house in 2005. The furniture that came with it was made to play with, but since I had only sons nobody played with it!" It was at this point Saria began to redesign the interior, following her



The stylish interior



Camping in comfort

natural artistic flair. She radiates enthusiasm for this period in her miniature journey. "My own love for small things grew again! Every winter I made more miniatures and followed a couple of workshops by a dolls house store here in the Netherlands. I've studied window dressing and learned how to arrange things nicely. Over the years I learned a lot about how to perfect my own miniatures and improve my house and other projects."

Light nights

Those miniatures have included a gorgeous Swiss chalet and a contemporary writers retreat, both bursting with atmosphere. However, it's Saria's campervan scene which stands out as extra special. A home away from home, the van interior incorporates many tiny details, pieces such as the hand-painted crockery helping to bring together the predominantly white and dusky pink colour scheme. "One of my favourite parts is the dream catcher I got from a miniature friend on Instagram!" says Saria. "And I like the fact that the table outside is foldable to fit in the car when closed. I especially like those clever details you can find in any tiny house or campervan for multiple use of convenience." But this is summer, a time when if the often-inclement British weather allows, we make the most of being outdoors. Saria expands the van's living space with a large awning, complete with atmospheric lighting for those balmy summer nights. "In most of my projects, lighting is an important thing. So obviously my van needed lights as well," she says. In addition to the lights within the campervan itself, Saria also added exterior lighting to illuminate the



The compact yet stylish kitchen

area beneath the awning. It is though, the campfire which shows great ingenuity. At the heart of Saria's beach scene, it was made using a fire taken from a Luville Christmas village as a base. She then added a selection of realistic miniature logs, transforming the design into the perfect campfire. It's just one of many stunning aspects of a scene where no one piece can claim to be the main attraction, each element battling for star billing! We begin with the sunset sea view, seagulls heading inland to roost. Saria says she chose the background due to how well it fitted with the campervan's own colour scheme. "To soften the change from floor to poster I used white bird cage sand as 'beach.'" The two blend almost seamlessly, and in some of Saria's images, you're hard pressed to spot the join without careful scrutiny!

Meanwhile, those with a careful eye will notice the retro striped fabric used by Saria to cover the deck chairs also features on the driver and passenger seats; a delightful touch which helps bring the overall scene together. The tiny wooden crates repurposed as 'tables' in the sand, and beautifully laid for dinner, shows how effective a simple idea can be. With a selection of comfortable scatter cushions and a guitar, we look set for a good night! ➡



VW Campervans make the most of a small space with clever storage



On the move

The back of the campervan features a collection of car stickers from across Europe and all the way to Hawaii, each carefully printed to scale. But the van has also travelled within the miniature world. We leave the sunset beach behind, moving on to an equally stunning shoreline, this time set against a mountain backdrop. "I'm always looking for new adventures for my imaginary miniature people. And so, I decided that it would be nice if they could watch a hot air balloon show from a cliff on a lazy summers evening with a cold glass of wine in the hand." Unlike a dolls' house, which is also much larger, the campervan offers huge potential when it comes to changing and updating the setting, the destination entirely dependent on where the whim takes you. It could be New York, Sydney or Skegness, the ideas are almost endless. You could even follow the seasons. Owing to that small size, there's also the potential for the campervan to join you on your very own road trip, taking photographs in each exciting new location. Whether it's the real thing or the next best thing, miniature art really can take you wherever you want to go this summer... 🏠

▲ Sticking to a great idea

▼ Decked out for summer! Enjoy the sunshine in these fabulous deck chairs



▲ A room with a view

INFO

For more information visit:



www.instagram.com/sariaminiaturen

HOW TO...

Create grass & sand

Summer's here, and it's time to catch some sun down, either at the beach or in the meadow. Join us as we show you how to bring the shore and the countryside down to size.

Sadie Brown

YOU WILL NEED

Materials required

- Jarvis landscape mat - Spring Green
- Jarvis Hairy Grass - Spring Mix
- Self-adhesive grass & flowers
- Fine assorted gravel mix
- Large sheet of blue cardboard
- Soft toy stuffing
- Acrylic paints: light green, medium yellow, burnt umber, white and cerulean blue hue
- All-purpose glue
- Gloss varnish

Tools required

- Small brush
- Scissors

1 Mix light green and medium yellow acrylic paint with a little burnt umber. Cut a piece of landscape mat to your required size and stipple with the mixed paint, sprinkling over the top with Jarvis Hairy Grass in Spring Mix as you go.

2 Take a selection of green grass tufts and, starting in one corner of the landscape mat, stick them together into a larger area of the grass. They don't have to be all the same shade of green, a bit of variety is good as we're going to create an area of meadow amongst the long grass.

3 Once you've completely covered the area of landscape mat you have allotted for the meadow, use your fingers to blend the grass tufts together, giving it a more cohesive appearance. Add in one or two green bushy tufts for extra diversity.

4 Take a selection of flower tufts in around four different colours and cut them into smaller individual pieces. Don't make each piece exactly the same size, ensuring there's a good, natural variation.



5 Stick the tiny flower pieces in amongst the grass at varying heights to create a realistic meadow effect.

6 Place the landscape mat on a piece of blue card, large enough to accommodate grass, sand and sea. Add some soft toy stuffing or similar beneath the landscape mat to create a natural roll and glue down the edges. Next, spread some glue over the area you want the

sand to cover, allowing a little overlap onto the grass. Make sure that the edge where the sand will meet the water is uneven and wavy. Spread the sand across the glue and allow to dry.

7 Water down some of the paint mixture used to coat the landscape mat in step one and brush it over just one side of some autumnal grass tufts, i.e. the side not facing the wind! ➡



8 Stick the tufts randomly along the edge where the grass meets the sand, with one or two growing through the sand as well.

9 Stick a few stones taken from a fine assorted gravel mix and, again, place them in groups along the edge of the grass/sand with the odd one also further down the beach towards the sea. Cut some tiny pieces from flower tufts, this time in a more nautical shade than for the meadow, sticking them between the stones.

10 Love them or loathe them, stone stacks are here to stay! Take a selection of flat stones from your fine gravel mix and use all-purpose glue to stick them together. Start with the largest stone on the bottom and build the stack up until you've reached your required height. I've just made the one, but you could easily have hours fun filling your beach with stacks of differing heights.

11 Create the water's edge by stippling white paint all the way along the card at the edge of the sand. Next, mix white, cerulean blue hue and medium yellow paint, and stipple the



Sadie says...

"Love them or loathe them, stone stacks are here to stay!"

mixture onto the card, adding in lighter and darker shading. Allow to dry thoroughly and coat your sea with gloss varnish.

You're now ready to choose a summery background photograph for your scene which reflects the location of your beach/meadow!

Have fun creating different looks and adapting these ideas to your own style. Don't forget to post photographs of your completed designs on the DHMS Facebook page, we'd love to see them! [Facebook icon](#)

For loads more miniature projects...

head to page 33 to find out how you can access our DigitalPlus!

INFO

For more information visit:

Mixed tufts from Warpainter Scenics



www.warpainter.net

Sadie's miniatures visit:



www.homewardflight.etsy.com

MUST-HAVE BOOK THIS MONTH!

This book demonstrates the many different modelling techniques using scrap and low-cost materials in the creation of realistic historical buildings and convincing imaginary or fantasy structures. Aimed at the diorama modeller, it includes photographs of existing structures, detailed illustrations and plans, followed by step-by-step photographs of the various stages in their creation; practical tips and constructive advice are provided alongside.

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DAVID WRIGHT

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Gorgeous gazebo

"I love the outdoors, preferably when it's not raining and preferably without bugs. This unusual oval gazebo couples an interestingly small footprint with intriguing design features, yet it provides all the display opportunities of a larger version. Its eye-catching aesthetic elements, like its pergola-inspired roof, make it an appealing wedding venue, picnic spot, or outdoor concert location" Ruth

YOU WILL NEED

Materials required

- 1/2in (13mm) thick foamcore
- 1/4in (6mm) and 5/8in (16mm) diameter dowels
- 1in (25mm) wood rings or similar sized flat wooden buttons
- 1/16in (2mm) x 1/4in (6mm), 1/16in (2mm) x 1/2in (13mm), and 1/16in (2mm) x 1in (25mm) stripwood or cut these sizes from sheetwood
- 1/16in (1.6mm) and 3/32in (2.4mm) thick sheetwood
- HO Scale 2x6 and 2x12 strips
- 1/12in (2mm) micro-dowels (source: leevalley.com)
- Lightweight card
- Round wooden cocktail sticks
- Narrow and wide miniature cornice
- Heavy scrapbook paper
- Grey and white acrylic paint
- White glue

Tools required

- Knife and steel ruler
- Small saw and mitre-box
- Emery board & fine sandpaper
- Ball stylus
- Transparent tape
- 1/16in (1.6mm) circle, 1/4in (6mm) circle and 3/16in (5mm) flower paper punches

1 Cut the base from foamcore (see the template). Spot glue 1/2in (13mm) wide stripwood over the exposed foam edges on the snubbed off corners. Back-bevel the front, back and end stripwood to overlap the installed corner pieces. Tape the wood in place until the glue dries. Paint the wood white. When it is dry, sand the wood lightly and repaint it. Cut more same width strips to length, angled as necessary to cover the top, overhanging the wood around the base by 1/16in (2mm) on all sides. Sand the upper corners on the stripwood

Photos by Stephen Lesbirel

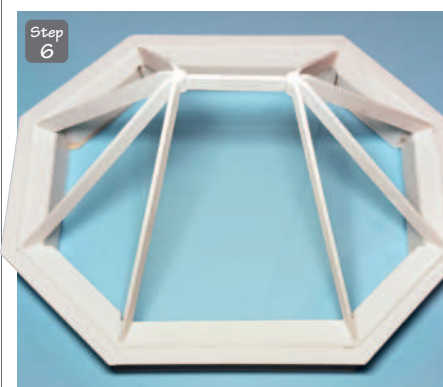
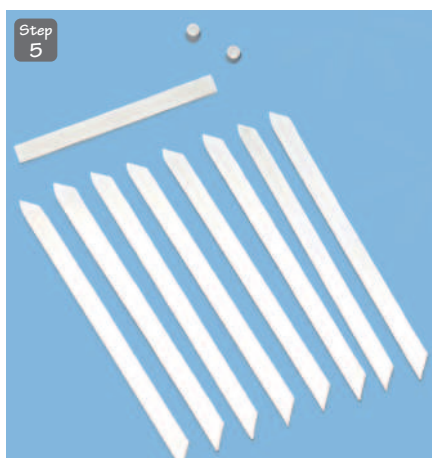
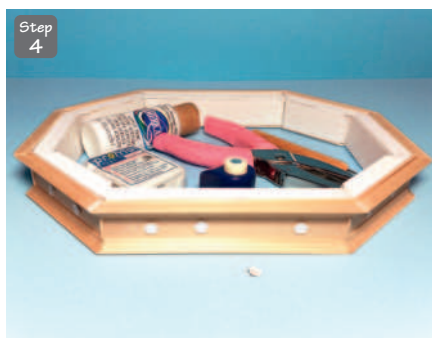
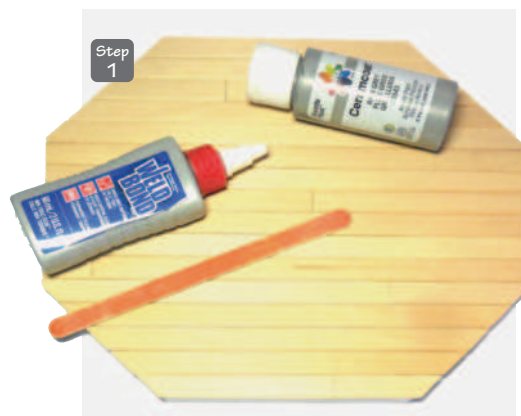


to chamfer the long edges. Spot glue these planks in place. Weight this assembly on a firm surface until it is dry. Paint the flooring planks grey, including the ends. Sand the planks lightly and repaint.

2 Cut eight 6in (152mm) dowel lengths, if possible, using a power saw. Glue a wood ring to each dowel bottom, aligning them and centring them on the dowels. Ensure the dowels stand vertically. Let set. Glue a wood ring to the top. Paint these pillars white, sand, and repaint. Glue the pillars onto the flooring at each corner of the base. Top tip: Cut a card spacer to place on the planks between pillar pairs to help position them equally spaced on the corners.

3 Cut two uprights, a top, middle and bottom cross piece for each of six lattice panels from 1/4in (6mm) stripwood (see the template). Working over the template, glue each set together with the top, mid and bottom strips between the uprights to form open frames. Paint the frames, five lengths of narrow HO strips and about 18 lengths of wider HO strips white. Using the template, cut and glue narrow HO strips to a 1/4in (6mm) punched card circle to form the star-shape shown: glue the vertical strip to the centre of the circle first, then cut six pointed shorter strips to meet it on the circle without overlapping. Glue a second card circle over these ends, aligned with the first circle. Glue the outer ends of the star onto the frame. Cut and glue wider HO strips for

the lower frame's lattice: glue the tips in one diagonal direction, add a small HO spacer at the ends of the longest opposite diagonal, and dot glue on all cross points to attach the opposite diagonals. Repeat for five more frames. Repaint these assemblies white. Glue the frame uprights against the pillar sides and their bottom rings.



4 Cut two sets of rim shapes from thinner sheetwood as shown on the template base pattern, for the top and bottom of the frieze. Glue the pieces together for two rims and paint them white. Cut, align and glue the eight 1in (25mm) wide mitred foamcore frieze strips on edge on one rim and to each other. Glue the second rim to the top of the foamcore. Spot glue 1in (25mm) wide stripwood to the outside of the frieze pieces. Mitre at 22.5°, sand to fit, and glue narrow cornice at the bottom of the frieze and wide cornice at the top. Glue a wooden cocktail stick piece in each frieze corner niche. Glue tiny punched paper circles to the centre of punched paper flowers. Emboss veins and cup the flowers. Glue these onto larger punched circles. Glue these as rosettes on the frieze, spaced about 1in (25mm) apart. Paint the frieze structure white. Top tip: Fill less-than-perfect mitres with polymer clay.

5 Cut a 3/8in (10mm) by 3in (76mm) ridge board and eight 5-15/16in (151mm) long angle-cut rafters from the thicker sheetwood. Sand the curved end of each rafter. Paint the ridge and rafters white. Cut and paint two 3/8in (10mm)-long pieces of 1/4in (6mm) diameter dowel.

Ruth's Top Tip

"Glue micro-dowels in the recess between the cornice and frieze's top rim to help position the rafters in the next step."

6 Glue one dowel piece to the rounded end of a rafter. Glue the rafter's flat end to an end corner of the frieze, inside the cornice against the micro-dowel, if using. Enlist a second pair of hands to hold this in place and check the position with another rafter at the other three corners at that end. One by one, apply glue to both rafter ends and position each rafter on the frieze corner and against the dowel and the adjacent rafter. Let this assembly set completely. Repeat for the opposite end. Trim the ridge board to length and glue it to the two dowel pieces.

7 Paint 1/4in (6mm) wide stripwood lengths white. Cut them to span each rafter space, leaving 1/2in (13mm) gaps between the slats. Mitre the ends to conform to the rafters. Working from the bottom towards the top, glue the slat ends to the rafters. Fill every other rafter space first, using a 1/2in (13mm) wood scrap as a spacer. Offset the slats in adjacent spaces by eye. Touch up the paint as needed on the entire structure. Glue the roof-and-frieze assembly to the tops of the pillars. ▶

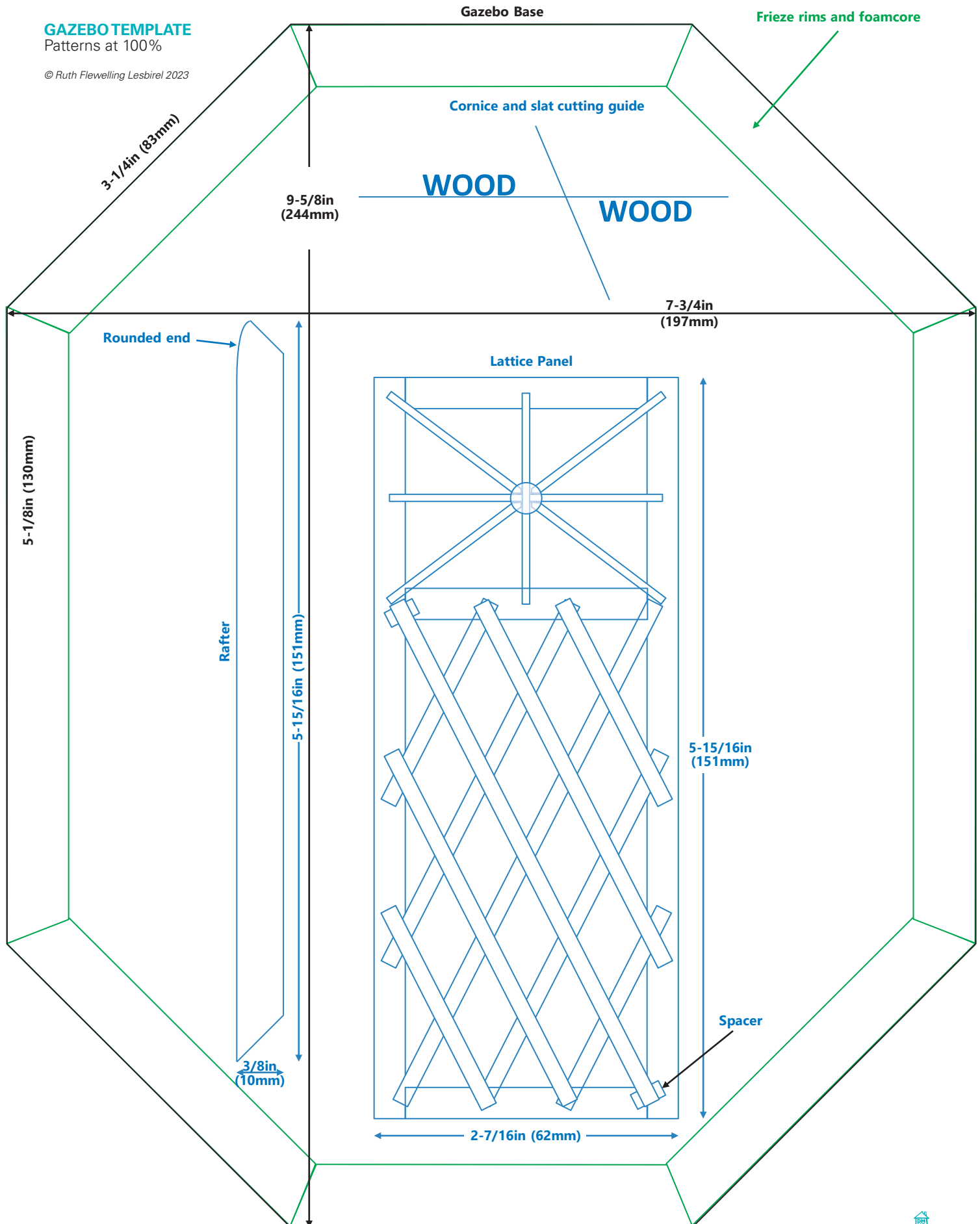
Team Top Pick!

"Ruth has created a sweet outdoor space, showing how you can take your minis 'outside' – beautiful!" *Lucie*

GAZEBO TEMPLATE

Patterns at 100%

© Ruth Flewelling Lesbirel 2023



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 describes her miniature journey...

Photos by Stephen Lesbirel

Many of you will recognize my miniatures journey as more or less the same as your own in many ways. I thought I'd share it because, like life itself, I have learned a few little things along the road which might be helpful to someone else.

My journey began in very early childhood, when I was always making very tiny things. I remember kneeling on the floor before a small red children's chair and rolling tiny loaves from a piece of bread dough my mother had made. I dreamed and then imagined tiny little people no more than 2in tall, who lived in my bedroom and could be seen on my bedside table beside my poodle lamp (I had seen 'The Borrowers' and even 'The Incredible Shrinking Man', the latter being very scary to a young child!). Beyond that, I always loved to make things. My life was filled with school and music, sewing and cooking, and crafts of all kinds, but I seemed to be intrigued and keep going back to making things that were small. I had a tin

dolls house with plastic furniture as a young child and my brother had the tin barn with its assorted plastic animals. Both of these provided hours and hours of enjoyable play time.

It wasn't until I was working and married that I realized there was this marvellous adult hobby of dolls house miniatures. I had never been a big doll person – I preferred teddy bears, but I suddenly realized that this very grown up hobby entailed buildings and furniture made with the same materials and care as their full-size counterparts and that these were very collectible. With no miniatures stores in my area, a trip to the library for some research was warranted. These were pre-internet days. There I found that indeed very skilled craftsmen made extremely realistic items from Queen Anne furniture to minute silver services. There was even lighting!

▼ Harry Smith's book, Queen Anne chair, tall case clock and wired lighting



My first dolls house

Back to my journey. My next step was to subscribe to a miniatures magazine called at the time, Nutshell News. It was small and on the day it arrived each month, I would pour over it for the entire evening, reading every single article and even all the ads! I learned a lot from that magazine, one thing being that I was hooked! I read about the shows and realized there was an annual show a two-hour drive from my home. Well, of course, we had to go!

About this time, my father had medical appointments about a four-and-a-half-hour drive away. Knowing of my growing interest, he took the opportunity to visit a dolls house shop and brought me back a small table with a tiny working drawer and a pitcher with pink roses. Wow! My husband's family lived in the same city as this shop, so while visiting them I went to the shop too. At the time, I thought I had spent too much. Looking back, I'm so glad I did, since the shop is no longer in business. If you have a nearby miniatures shop, support them. There's nothing like actually seeing miniatures in person to guide you in what to buy. ▶

▼ Nutshell News magazine with my first miniatures



I remember buying other furniture pieces there, a few accessories, several quality kits for whole rooms of furniture (sadly, no longer available), and a few sheets of wallpaper. When I got home, I arranged my newly acquired purchases on two shelves of a mahogany bookcase, with some of the wallpaper curved around them as backdrops. Magical! But now I wanted even more. I was totally engaged in the furniture kits, which still hold up well in my dolls house today, even if close inspection shows some flaws in my techniques – a bit of a wobbly sofa, a few exposed glue stains. My collection soon outgrew my two bookcase shelves!

My parents and brother went on a trip that summer (1992) and saw a dolls house in a shop window that closely resembled our house. It was a kit for a 10-room house – very heavy and large even in kit form. It was a real struggle to get it into their rented compact car, onto the airplane, through customs, into their own car, and up 14 steps to my old bedroom, which became Dad's workshop. The kit was completed as a surprise for me for Christmas that year – a gift I'll never forget!

Friends helped deliver the completed house from my parents' home to mine in their truck and we hastily made up a flat-pack base for it. The base provided several shelves for miniatures books and magazines as well as kit boxes, potential materials, and bits and pieces that were used to construct my first scratch-built furniture pieces. The house was beautiful and such a lot of work for my Dad, especially with such large fingers. It was a wonderful start



▲ Kit box and the finished piano and stool

but really needed more. It was like a blank canvas and I set about first painting the shutters and front doors green, adding brick veneer to its base and chimney, and sheet copper to the bay window roofs. The front gable was completely blank so I made a half round 'window' for it, even though it didn't open to the inside of the house. The brass weathervane came much later and most of the landscaping was added by degrees. I added a window box, garden hose reel, and fan trellis to the end too.

Wiring. It must have electricity! My Dad knew a great deal about this and I had had a course or two in university, so ever undaunted, I bought a tape wire kit and proceeded to work. I figured it was a large dolls house so I needed a large transformer (I just recently replaced it with an even bigger one). It's important to size a transformer

for the number of bulbs you plan to have. The best tip is to visualize each room completely furnished and lit. Consider not just ceiling fixtures and table lamps, but lit fireplaces, wall sconces, picture lights, floor lamps, and even the little things like a nightlight in the bathroom or nursery, under cabinet lights in the kitchen, even a light in a range hood over a cooktop, and Christmas lights on a tree or around a balcony. I mapped all my ideas and future hopes and plans out on paper to the best of my ability, before even thinking of running the tape wire. I was right in thinking I needed a big transformer!

Miniatures are addictive, in a good kind of way. Of course, not only was my collection growing with my own makes and purchases, but my family bought pieces for me for





▲ Peach Cottage

various occasions too. It was a big house with lots of room, so it could accommodate a lot and it soon looked quite lived in!

Then along came Peach Cottage. A friend from my office had bought it as a kit on an impulse, only to find that she was developing macular degeneration. Assembling a dolls house was suddenly not on the cards for her. Though I offered to assemble it for her or at least pay her for the kit, she was no longer interested in the hobby. I did assemble it, painted it peach with mint green shutters, and dubbed it Peach Cottage – a new, smaller home for my elderly couple (oh yes, by now I was buying and making dolls too!), who had once owned Magnolia Hall, which is now the home of their daughter and family. What good is a hobby like miniatures without a lively imagination?

Showing off Magnolia Hall at one of our Christmas parties led to a half page article in our local newspaper, which in turn led to a nine roombox display in the shopping centre atrium of my office tower. I was a bit amused that my fun little solitary hobby had flourished by now to the point where I was getting recognized as a real miniaturist!

Fast forward to my early retirement at 50. I had trained and worked in sciences and mathematics and after 30 office years, I really craved something new. By now, most of my spare time was spent on miniatures so I wrote an application letter to the editor of Nutshell News. I included pictures of my work and samples of writing. I thought I would like to write fiction about my (growing) dolls house family and all their activities and occasions. He responded that he didn't like that idea but that he did need another project contributor. And thus it began!

I didn't really know how to write up projects, so I banked back on the scientific



▲ Japanese Garden, an early creation

method of writing up chemistry experiments. Well, that wasn't really well received but with the editor's patient guidance I was soon producing an acceptable project each month. One of my earliest was a Japanese Garden, followed the next month by Bygone, a 1913 Model T Touring Car. This prompted an eminent miniaturist, experienced contributor, and author, Ruth Armstrong, to commend my work to the editor, who passed her comments and address on to me.

She was not on the internet so we wrote letters back and forth for several years and she became my mentor. She specialized in 1/24th scale and I still use lots of her advice to this day.

With the experience and confidence that I gained in all these miniatures projects,

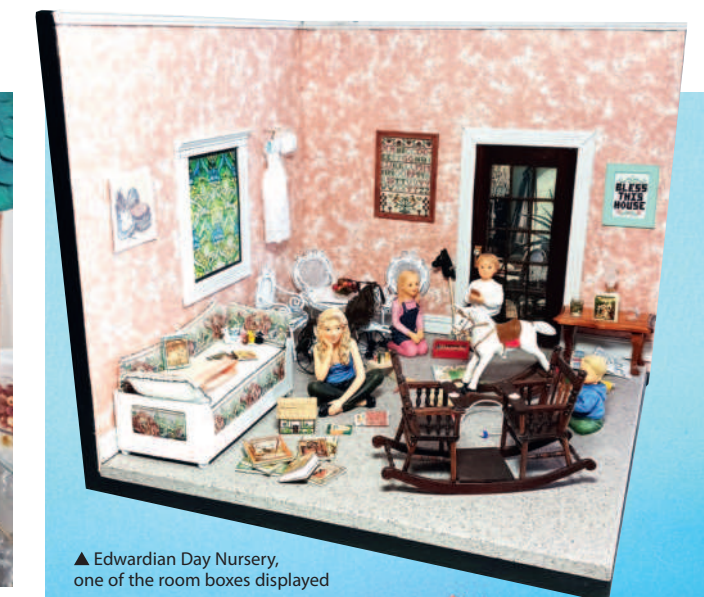
I found myself writing for several miniatures magazines over the years. I had visited a few of the remarkable Thorne Rooms while we were on holiday in Phoenix, Arizona, the

Puppenhaus Museum in Basel, Switzerland, and we even visited the incomparable Queen Mary's dolls house in Windsor twice. The next step was to attend Miniatura in Birmingham, where I saw so many wonderful exhibits and exhibitors and bought some fabulous materials and finished products.

Shows like Miniatura are

whole educations in themselves and what a boost to creativity! I attended a second time just recently and hope to go again, though it's quite a way from my home in Canada.

So, I continue to experiment, learn, and build, and I hope to do so for many years to come. 



▲ Edwardian Day Nursery, one of the room boxes displayed



▲ Miniatura catalogue, floor plan, a Small Time mantel clock, and a hall balloon clock

How to make a beach bag

Get ready for summer with this trendy denim beach bag.

YOU WILL NEED

Materials required

- Denim fabric
- 2mm white rope cord
- Craft glue
- Small jewellery finding or similar for front of bag
- White card
- White fabric chalk

Tools required

- Scissors
- Tape measure



Step 1



1 Lightly draw a rectangle measuring 5.2cm by 4cm on the reverse side of a piece of thin denim using fabric chalk. Draw two smaller rectangles half-way up the longer sides. These should measure 8mm by 6mm.

Step 2



2 Carefully cut the rectangle out from the fabric and cut out the two smaller rectangles entirely.

Step 3



3 Ensuring the reverse of the fabric is facing upwards, fold the two 'flaps' at each side of the material inwards, sticking down with craft glue.

Step 4



4 Fold over a small strip at both the top and bottom, again securing into position with glue.

Step 5



5 Add some glue to the folded side strips, leaving a few millimetres glue free at both the top and bottom. Fold the fabric over to create the shape of the beach bag.

Step 6



6 Cut an additional piece of denim, this time measuring 2.3cm by 2cm and ensuring the grain of the longer side of the fabric runs the same way as the bag itself. This will form the pocket on the front of the bag. Fold over three sides of small piece of fabric by just a couple of millimetres and secure with glue.

Step 7



7 Add some glue to the three folded sides and glue the pocket into position on the centre front of the bag.

Step 8



8 Cut two 7cm lengths of 2mm white rope cord. Do this carefully as it's important to ensure they're exactly the same length.

Step 9



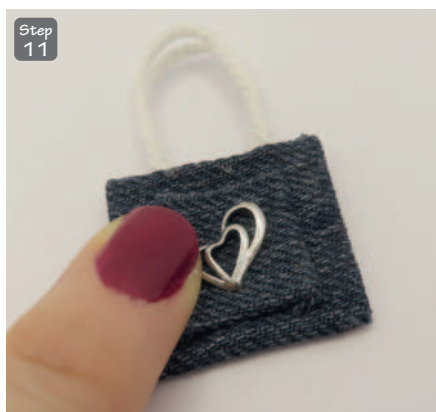
9 Glue one of the lengths of cord into place on the inside of the bag, forming a handle.

Step 10



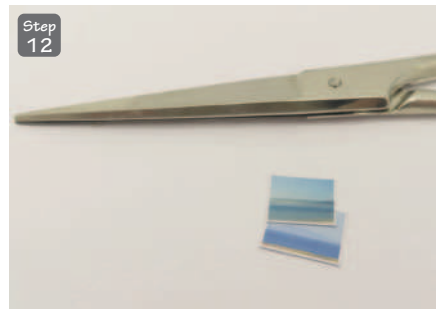
10 Ensuring that the handles match up equally, glue the second strip of cord to the other side of the bag interior.

Step 11



11 Take a small jewellery finding or similar, something that looks like it might be a designer logo, and stick to the centre of the bag's front pocket.

Step 12



12 Carefully cut out the two postcard images printed at the bottom of the page and stick to white card, before cutting out, leaving a 1mm white border all the way around the edge. Alternatively, if you prefer to use your own images, take two summer themed holiday photographs, anything which you feel would make a suitable postcard and reduce in size using photo editing software. The postcards should be roughly anywhere up to 1.6cmx1.07cm depending on the photograph. Print both pictures using high quality card and cut out, leaving that 1mm white border all the way around the edge.

POSTCARD ARTWORK



Team Top Pick!

"Very handy that the postcard artwork is provided, just cut them out and you're ready to go" *Ady*

Step 13



13 Glue the postcards just inside the top of the bag so they peak out. Of course, you can just put them inside the bag if preferred! 🏠

Miniature warehouse conversion



Joanne Pittaras wanted to create a modern London-inspired warehouse conversion as her next project. Her journey to the finish line took her in many mini directions...

It took quite some time to decide how to approach the construction of a house in the style of a London warehouse conversion. I'd seen online several fantastic loft-style dolls houses made from simple roomboxes with no front; however, I really wanted to create

a house that could be closed, but which still allowed the interior to be visible.

Since building a house from scratch would have been too challenging, I decided the best option would be to remodel a flat-fronted Georgian house, and was thrilled to come

across a vintage DHE 'Mornington Mews' kit in an online charity shop. This had a typical layout of six rooms and a central staircase, with a void in the roof, and was a manageable size. As the house needed to be open plan, I moved the staircases to the side wall, and opened out the roof for the high-ceilinged loft-style lounge on the top floor. Of course, an open plan layout has fewer walls to hang pictures and display furniture, but I somehow succeeded in fitting everything in, without cluttering it. I also changed the windows to two-storey by removing the gaps between them, added modern windows to the roof to create the impression of a recent loft conversion, and changed the single front door to double doors. Making frames for the new tall windows was a real challenge, so I used a card template for sticking the grilles into place. My mitre guillotine, which I find indispensable for cutting narrow lengths of wood, really came in handy for those 45-degree corner angles. The solid staircases that came with the kit were replaced with modern, open-tread ones, with acrylic banisters, and a small mezzanine level was added to the now open roof space.

Once the windows were painted and in place, I was able to add brickwork, using a Bromley Crafts stencil and compound, to the front sections. The interior sides and back wall were also finished in the same way, to give the impression of an old industrial building, and I added Juliet balconies for interest. For the lighting, I used mains-connected LEDs only, which will never overheat or burn out, can be left on indefinitely, and are dimmable.

Some of the furniture is from my first Edwardian dolls house that I reluctantly sold to make room for newer ones. The original plan was that the warehouse would be completely furnished in a present-day style, but since I just couldn't bear to part with so many traditional pieces that had been displayed my old house, I decided to integrate several of them into this one, blending modern with antique. This actually had the effect of giving the house a more realistic and 'lived-in' atmosphere. [PHOTOGRAPH BY JOANNE PITTARAS](#)





Starting on the ground floor, I created an open plan kitchen with plenty of space for entertaining, using kits from Elf Miniatures to build the frames for the cupboards. The wine cooler is a wooden box painted black inside, with a blue LED light and wooden racks made from candyfloss sticks. The area needed to be light and airy, so I installed ceiling spotlights, under-cabinet lights, and globe pendant lights as a focal point above the breakfast bar. The other side of the room accommodates the home office, with a mid-century desk and chair made from an Arjen Spinhoven kit. The weathered oak sideboard, bought many years ago from Tarbena Miniatures, looks perfectly at home against the rough brick wall! Most of the beautiful pot plants were made from Moonflower paper kits.

The first floor houses the bedroom, with walnut veneer wardrobes and wall lights, and a gleaming ensuite shower room. By watching an online tutorial, I painted a mini Manhattan skyline picture, which was so enjoyable and much easier than I'd imagined! An old scarf provided velvet for the cushions, while the dinky printed dog cushion is by Cottage Garden Miniatures, the sunburst mirror is from Laser Crafts by Mark, and the fluffy cocktail chair is a reupholstered 1950s Bodo Hennig. The steel and chrome tiles in the shower are mosaics from a hardware store, the toilet is from the Mini Modern Style



Shop, and the sink and wallcoverings are also from Elf. After several failed attempts and far too much epoxy glue on my fingers, I managed to get the shower door, which is an acrylic sheet edged with chrome car strip, to open and close on tiny hinges,

in the same way as the wine cooler.

The top floor is definitely my favourite, especially the lighting on the wooden beams. Although it appears that the glass globe shades have bulbs inside them, they're actually lit by LED strips which run along the





inside of the beams (each one made from two L-shaped strips of wooden flooring trim, stuck together). The sofas are again vintage Bodo Hennig, re-upholstered in a teal velvet fabric to bring them up to date. The antique davenport, incredibly detailed chess table and leather-bound books from my old dolls house add richness to the contemporary setting. The modernist bronze torso sculpture and Cycladic figurine were lucky finds on the Greek island of Naxos, while the Medieval knight's helmet used as a bookend was originally a keyring bought during a trip to Windsor Castle, and the interesting stone ornaments were a couple of my son's beachcombing discoveries. The wood burner was made from a black cardboard pencil tube and a wide piece of dowel, filled with charred wood and an orange LED bulb.

Lastly, the mezzanine platform, supported by a fitted bookcase, was inspired by a photo of a fabulous real New York warehouse conversion, and creates a cosy reading area amongst the plants. It also offers a great view of the sky for the house's privileged resident, who apparently enjoys collecting art and antiques! 

Mini making with your mini people

Like most (if not all) creatives, sharing one's enthusiasm, skills, tips and tricks - along with finished pieces and work in progress - is all part of being the miniaturist you are. Whilst you may have many friends that share your passion - and/or a very tolerant partner - you might still dream of one more important part of your life to be involved too. Who? Your (grand)children, of course!

Although the makes may be rather simple, one doesn't want it to be too tricky where completion is not quite achievable for your children yet. Another consideration is if it is too time consuming, as that alone will inevitably lose their interest before they even start.

So, here are just a handful of single mini makes that can be loved as they are or incorporated into an existing/new scene. I will also be showing you how they can all be brought together too, to make a complete miniature piece in its own right. Plus, I'll finish off with few ideas for a little further inspiration too!

Eleanor says...

"These little makes are not intended to be difficult or reap flawless outcomes, but simply as a means to introduce the younger generation into the wonderful world of making, along with a little learning as well.

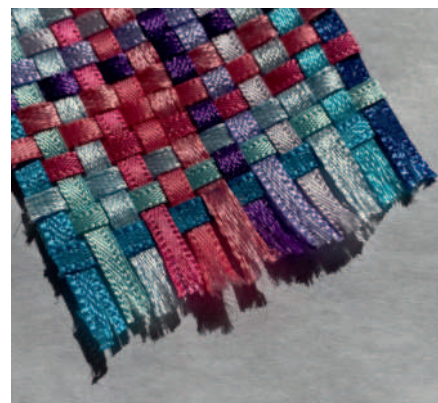
For myself, it allowed me to let go of the need for precision and perfection that is essential for my own work. Why not give these a go yourself too and remember what it is like to leave mistakes, and be a free, messy child again... rather than a messy adult, of course!"

A blanket is always the answer



1 Using a selection of ribbon (or at least two different colours), tape down the ends of 10 plus strands going vertically, making sure no two colours are aside.

2 Next, do the same again, but this time with each piece running horizontally, overlapping the vertical.



3 Now it's the fun part - although let's be honest, anything with ribbon is fun... for us, anyway! Now, it is simply a case of weaving the horizontal strands with the vertical until each row has been achieved.



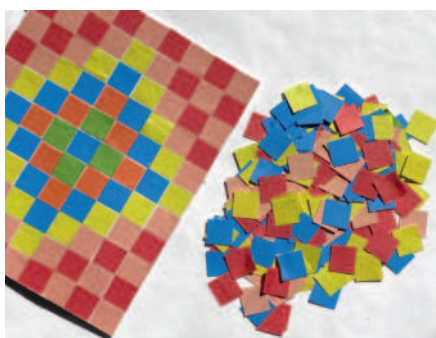
4 Once complete, be sure to add a tiny dab of clear drying glue to each end to ensure it does not unravel, before cutting off the excess ribbon. You may also like to fray the edges (as I have here) just to add a little more realism.

Congratulations to you both, the first mini make is complete - hopefully - and with no mess, tantrums or the need for a glass of Red!

Make a mosaic



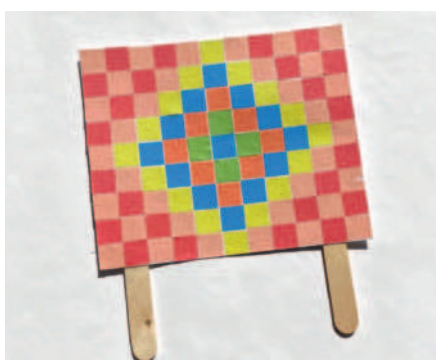
1 Now, this does step up the aforementioned risk factor, but it is a project that can be to the size, shape and intricacy as they wish - a mosaic!



2 Firstly, cut several pieces of coloured plain (and/or patterned) paper into roughly 1cm squares.

3 Using a stiff piece of card as the base, each square can now be stuck down in a wonderful pattern.

4 When finished, if it isn't quite square... firstly, do not panic! However, do make sure a watered down coat of PVA is applied over the top to seal the squares in place.



5 With the design uncovered it can now be used as a wall hanging. Glue a couple of lollipop sticks to the back, making sure to leave a few cm sticking out the bottom so it can be hung.

Stepping stones



1 Following on a little from my previous feature of Trash to Treasure, this next mini make is making use of those plastic drink carton lids from the 'just in case' craft box to create 'wooden stepping stones'. Using a base of brown, give each lid a coat of paint.

2 Next, apply a selection of different shades of brown on top, to give each one a varying blended finish.

3 Whilst they are left to dry, there should be just enough time to clean up the kitchen, the dog and your child too!

4 For the end complete project, 1-2 larger sticks (approx. 12cm tall) will be required, so be sure to pick one of those up on your travels too!

Relaxing hammock



1 Actually... you're not quite finished yet! This Hammock is the last individual mini make that will form part of the final piece. Using a 15cm square piece of lightweight fabric, create three pleats in the centre that run from opposite corners.

2 From here, tie each end/corner of the gather with a length of string.

3 Hopefully you will have achieved a triangle with the three pleats running along the middle. Now, trim the two points that remain hanging down either side to your chosen height, fraying the edges slightly, as with the rug. [PM](#)

Eleanor says...

"Another fun, adventurous and 100% natural idea is to go in search of a range of small stones/rocks/pebbles, as well as some little sticks and you may even find a few tiny (empty!) snail shells!"

Final project – miniature garden



As mentioned, whilst each mini make can be added to an existing scene or cherished as a one-off piece of your child's creative work, I've alluded to a final project throughout... we will be creating a functioning miniature garden.

- It brings each of these makes into one
- It is a complete project that your child has achieved
- It is a functioning feeding station for birds
- It is simple yet charming to look at
- It will need tending to, so your child will (hopefully) return to check on it, re-living miniatures, their achievement, gives them responsibility and it may also bring back their fond memories of making it with you too.

YOU WILL NEED

All your mini makes

- A bowl/basket/shallow pot (the hanging basket I used here was only £1.50 in the pound shop!)
- Compost
- 2x larger sticks/tiny trees
- 2x small containers (I recycled a pot lid and the little flower pot from my tree)
- Bird seed (some sunflower seeds/nuts etc. is perfect)



1 First step is to fill your container with compost, making sure to plant the tree and bury the containers as you do in the position your child wishes to.

2 Now, nestle the stepping stones down so they are level with the surface.

3 Take your hammock and tie one end to the tree, and the other to your scavenged longer stick.

4 Find a small space to lay down your rug and set it in place.

5 Once you've both decided which is the front and back, push the two sticks left at the bottom of the mosaic into the compost to form a back/side wall.

6 If your child did find a selection of little pebbles, twigs and shells, these can also be placed around the pieces too.

7 The final step is to fill the containers - one with water and one with bird seed/nuts - and find an ideal spot outside where the Birds can enjoy a little rest.

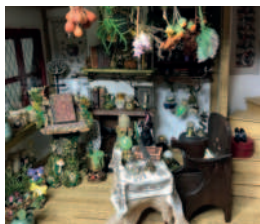
And there we are - your child's very own, functioning, miniature diorama! 🏡

Alternative ideas

Here are just a few more mini makes that may get those creative juices flowing too:

- Bricks - using air drying clay, cut into small rectangles approx. 4mm thick.
- Food - by rolling a few colours of polymer clay together makes for some quick little sweets.
- Paper flowers (as included in the final piece) - just a few simple shapes cut from coloured paper.
- Bead curtain - several strands of threaded seed beads hanging from a short piece of wood.
- Bugs! - paint some tiny polymer clay spiders, ladybirds etc. to hide around the garden.





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Regency lady

The elegant fashions of the Regency era are perfect to recreate on a miniature doll. Their simple lines and lack of bulk lend themselves well to small scale work and are easy enough for most to tackle with confidence.

Our Regency lady is wearing a typical summer outfit, with a pretty straw bonnet, just perfect for a picnic party or garden stroll. Delicate cotton prints were very fashionable at this time so tiny florals are perfect.

YOU WILL NEED

Materials required

- Young lady doll with full or long length arms and flat or bare feet
- Scrap of fine cotton or silk jersey for stockings
- Fine white cotton for underwear (approx. 8x8in)
- Narrow lace for underwear (approx. 1 yard)
- Scraps of fine leather, matching thread/embroidery floss and index card for shoes
- Fine patterned cotton for dress (approx. 12x9in)
- Fine cotton lace for mittens, dress and bonnet decoration (approx. half a yard)
- Selection of silk ribbon/s for dress, bonnet and basket decoration
- Miniature ¼in hat straw for bonnet and basket (approx. 1 yard)
- A cork mat or board (or similar), scrap of card and some pins to form the straw bonnet
- Selection of miniature flowers and greenery (or your own choice) for basket contents
- Edge sealer like Fraycheck or Fraystop
- Good quality fabric glue

Louise's Top Tip

"You will notice that my doll is missing her arms for several stages of this project. This is because it's sometimes easier to add the arms at a later stage. If your doll is in kit form, why not give this method a try and see how it works for you?"



PREPARATION

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

UNDERWEAR

Stockings



Cut the stockings as two rectangles in fine silk or cotton jersey. These rectangles need to be long enough to reach from just above the knee to a little below the foot, and wide enough to wrap around the leg and comfortably meet at the centre back (always add a little extra).

Run a thin line of glue down the centre back of your doll's leg from just above the knee to the bottom of the heel and allow it to become tacky. Carefully press one straight edge of the rectangle into the line of glue, making sure that you have plenty of excess length above the knee and below the foot to trim later. Allow to dry thoroughly.



Thinly spread glue over the rest of the leg and top of the foot. Allow the glue to become slightly tacky, then gently ease the stocking around the leg until it meets at the centre back and there are no wrinkles. Glue the centre back line and press the stocking into place. Allow it to dry before carefully trimming all the excess jersey away. A piece of thread can be glued over the centre back join to make the stocking seams.

PANTALOONS



Cut the pantaloons in white cotton lawn. Stitch the centre back and centre front seams and press open. Turn up the hems. Glue or stitch lace to the lower edges.

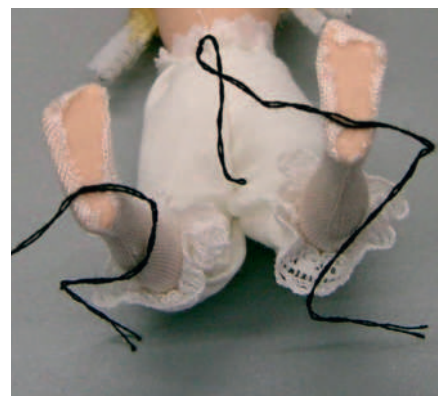


Stitch the crotch seam.



Turn. Run gathering threads around the lower leg edges and around the waist. Dress onto your doll and pull up tightly, spreading the gathers out evenly. Decorate with a tiny silk bow at each knee or as desired.

SHOES



Cut a length of thread or embroidery floss, fold it in half and glue it onto the underside of your doll's foot, just in front of the heel. The length needs to be long enough to cross over and wrap around her ankle with a little to spare.



Once the glue is dry, cross the thread over the front of the ankle and wrap around the ankle to finish neatly at the inside leg as shown. Trim off any excess thread and secure with a little glue. Cut the inner shoe soles in card, check fit, adjust if necessary and glue to the underside of your doll's feet. Allow them to dry thoroughly.



Cut the shoe upper fronts in fine leather and glue in place to the tops of your doll's feet as shown. Cut two strips of leather about half an inch wide, long enough to wrap around the back of the heel and just overlap the ends of the shoe front. Glue in place as shown. [PH](#)



Trim the leather to about a quarter of an inch or less and snip all round. Glue to the underside of the card sole as shown.



Glue scraps of leather onto the underside of each foot to form a sole. When the glue is dry, trim to shape as shown. A tiny flat heel can be formed in the same way as the soles if desired.

PETTICOAT



Cut the petticoat in cotton lawn 6in wide by approx. 4in long. Turn under a hem on the lower edge and add some narrow lace as shown.

Louise's Top Tip

"Turn the hem of the petticoat to the right side and then hide with lace trim."



Stitch the centre back seam.



Press, turn and run a gathering stitch around the top edge. Dress onto your doll, securing it just under her bust with a little glue and spreading out the gathers so that most of them are at the back (I have also wrapped thread around tightly to hold it firmly in place).

Pattern key

1. Pantaloon. Cut 2
2. Shoe inner sole. Cut 1 pair
3. Shoe upper front. Cut 2
4. Dress skirt front. Cut 1 on fold
5. Dress skirt back. Cut 2
6. Dress bodice front. Cut 1 on fold
7. Dress bodice back. Cut 2
8. Dress sleeve. Cut 2
9. Bonnet side. Cut 1
10. Bonnet brim. Cut 1

TOP CLOTHES

Dress skirt



Cut the dress pieces in your chosen fabric and stitch the skirt front to the skirt backs at the side seams. Press open the seams and turn up a hem on the lower edge.



Stitch the centre back seam as shown.



Press, turn and run a tiny gathering stitch around the top edge.

Dress the skirt onto your doll, securing it under her bust as shown. Spread most of the gathers to the back, leaving the front as flat as possible.

Dress bodice, lace mittens and sleeves

Stitch the bodice front to the back at the shoulder seams. Stitch the front darts and press well. Snip the neck edge and turn under as shown.



Add a frill of gathered lace to the inside neck edge. Turn under both side edges on the bodice front and also the lower edge as shown. Turn under one centre back edge and both lower back edges as shown.



Dress the bodice onto your doll and, starting at the back, secure the lower back edges over the skirt back with a little glue as shown. The sides are wrapped towards the front and secured in place.



Secure the bodice front in place, wrapping the sides towards the back as shown.



Cut two lengths of your chosen lace for the mittens. Centre each piece of lace onto the top of your doll's hand, carefully pushing her thumb through a natural hole in the lace, then glue in place in the top of your doll's hands.



Glue two edges neatly together in the centre of each palm and carefully trim away any excess lace.

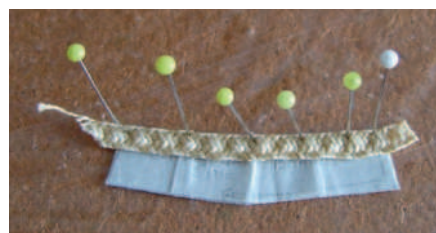
NB: If your doll's arms need to be attached, do this before proceeding onto the sleeves. Turn under a hem on each lower sleeve edge and trim with lace. Gather the centre of each lower edge as shown (optional).



Stitch the sleeve seam as shown. Press and turn.

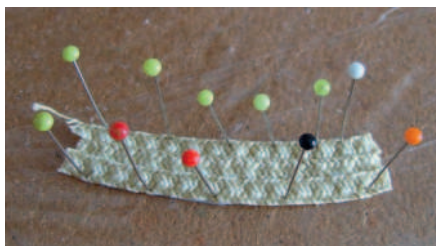


Run a tiny gathering stitch around the top and lower edges of each sleeve and dress onto your doll. Pull up the top gathers, tucking the raw edge under. Carefully stitch the sleeve to the bodice with tiny invisible stitches. Pull up the lower gathers and secure the bottom of the sleeves to your doll's upper arms.

STRAW BONNET

Cut the bonnet side and brim in scrap card (these will be the guides). You will need a cork mat or board (or similar) that you can push pins into, to form the bonnet pieces.

NB: The hat straw should have strong threads running along the upper and lower edges. If you cut the end of the straw at a sharp angle, you can reveal one of these threads and pull on it to form a curve in the straw. Place the bonnet side card piece onto the board. Pull one thread of your straw to lightly curve it. Pin it (through the straw and the card) along the back edge of the guide, leaving a small amount spare at both ends (this will be trimmed later).



Run a thin line of glue along the unpinned edge of the straw and carefully position the next line of curved straw in place, pressing it into the glue. Repeat for the final line of straw, having the edge level with the front edge of the card guide. Pin this edge in place and leave it to dry completely.



Unpin the bonnet side and trim off the side edges in line with the guide. Seal these raw edges with a little glue and allow them to dry.



Carefully join just a little together at the back edge as shown, and set aside till later.



Pull a length of straw into a deeper curve than before, pulling the curve along enough of the straw to form the round bonnet back. To start the circle off, carefully glue the cut end underneath and hold with your fingers until the glue has gripped. Cut off the excess thread.



Continue pulling the straw into a tight circle, gluing as you go, until you have a circle big enough to cover the back of the bonnet. To finish this circle, cut the straw at a sharp angle as shown.



Tuck the cut edge neatly underneath and glue in place, checking that you still have the right size circle to fit the bonnet back (any excess can be trimmed and the raw edge sealed). Set aside the bonnet back circle till later.



Place the bonnet brim card guide onto the board. Starting on the inner curve of the brim, use curved straw and carefully pin it onto the guide, ending slightly beyond the card, as you did before. Carefully glue two or three more rows of straw in place (very slightly overlapping the last row as before) until the card brim is covered.



Allow the glue to dry, trim to shape using the card guide and seal any raw edges with glue as before. Carefully bend the inner edge of the bonnet brim around the front edge of the bonnet side and glue in place (you may need to hold it in place with your fingers until the glue dries a bit). Allow to dry fully.



Trim the back of the bonnet into a gently rounded shape as shown and seal the raw edges with glue. Allow everything to dry thoroughly before proceeding.

A frill of lace to frame the doll's face can be added to the inside of the bonnet at this point if desired. I find it easier to do this and to decorate the bonnet brim BEFORE attaching the circular bonnet back.

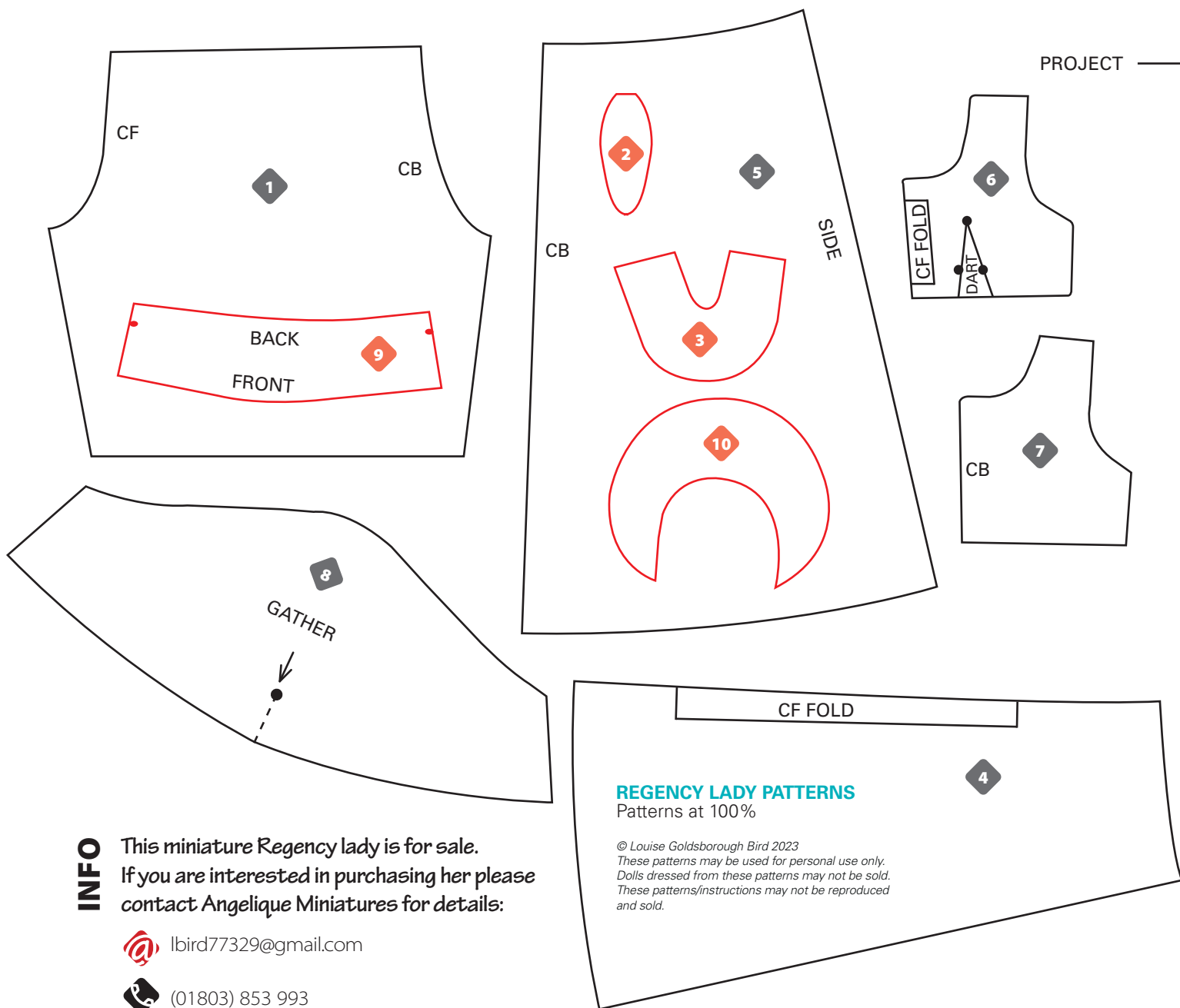
If you would like to add ruffled silk ribbon to the bonnet brim as I have done, you will need about a yard of 4mm silk ribbon:

Cut one end at a sharp angle (like you did for the straw) and pull a few threads at the pointy end of the cut, until it starts to form gathers. You will need to keep pulling the gathers along the length of the ribbon until you have enough for the hat brim. Glue the gathers in place before cutting the excess ribbon off.

Once you are happy with the bonnet decoration, the round straw back can be carefully glued in place and a band of ribbon and/or a bow added.

To form the bonnet ties, carefully glue a piece of 4mm silk ribbon to the top of your doll's head (where it will be hidden by the bonnet), down under her chin and up the other side. Carefully glue the bonnet in place over the ribbon and allow it to dry. Make a bow from the 4mm ribbon and glue under her chin. Any further decoration to the bonnet can be added if desired.

See STRAW BONNET BACK DECORATION and STRAW BONNET FRONT DECORATION.



INFO This miniature Regency lady is for sale.
If you are interested in purchasing her please
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REGENCY LADY PATTERNS

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BASKET AND FINISHING



Decorate your lady's dress with your own choice of bows and ribbons. If you would like to make a straw basket similar to mine, start by curving your straw into a tight round, as you did for the bonnet back. Gradually widen the circle row by row, gluing as you go, whilst shaping it into a shallow dish shape in your hands. Once you are happy with the size, cut the straw at a sharp angle and glue in place neatly, just as you did for the bonnet back (once the glue is dry, a fine mist of clean cold water can be used to help shape the basket further if desired).

To make the basket handle, simply fold and glue a straight length of straw together lengthways. Make it slightly longer than you need, as it can then be trimmed neatly to fit. To make the basket base, wrap a small piece of straight straw around a pencil or paint brush handle and glue the ends together to form a circle.



Once the glue is dry, carefully cut the basket base depth down by about half and seal the cut edge with glue. This can then be glued to the bottom of the basket as shown.



Carefully glue the handle in place and allow the whole basket to dry thoroughly before adding your own choice of decoration and contents (I used a mixture of silk ribbon roses glued onto fine wire stems, along with tiny dried flowers and some greenery).

Your Regency lady is now ready for her summer picnic! 

The Whole Kit & Caboodle:

ART NOUVEAU CHAIR

Moi Ali is spoilt for choice this month!



Moi says...

"Take care not to get glue on the lovely velvet covering"

I'd be hard pressed to say which I prefer more: the geometric lines of Art Deco or the organic curves of Art Nouveau. Thankfully Miniatures by Vio stocks kits in both styles, as well as gothic, baroque, Victorian, medieval and even



mid-century designs. You'll be spoilt for choice, and Viorikka (who runs the business) also caters for larger and smaller scales.

The chair comes in a choice of green or burgundy velvet, and there's a matching settee and dragonfly table available too, in addition to other Art Nouveau pieces. It's a really easy piece to assemble, making this kit perfect for an absolute beginner. The lovely curvy design

and beautiful etched pattern make this look like a perfect replica in every detail. 🏠

Moi's Top Tip

"Sand the edges of the kit before staining for a more curvaceous chair."

THE FACTS

Buy from:

www.etsy.com/uk/shop/MiniaturesByVio

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