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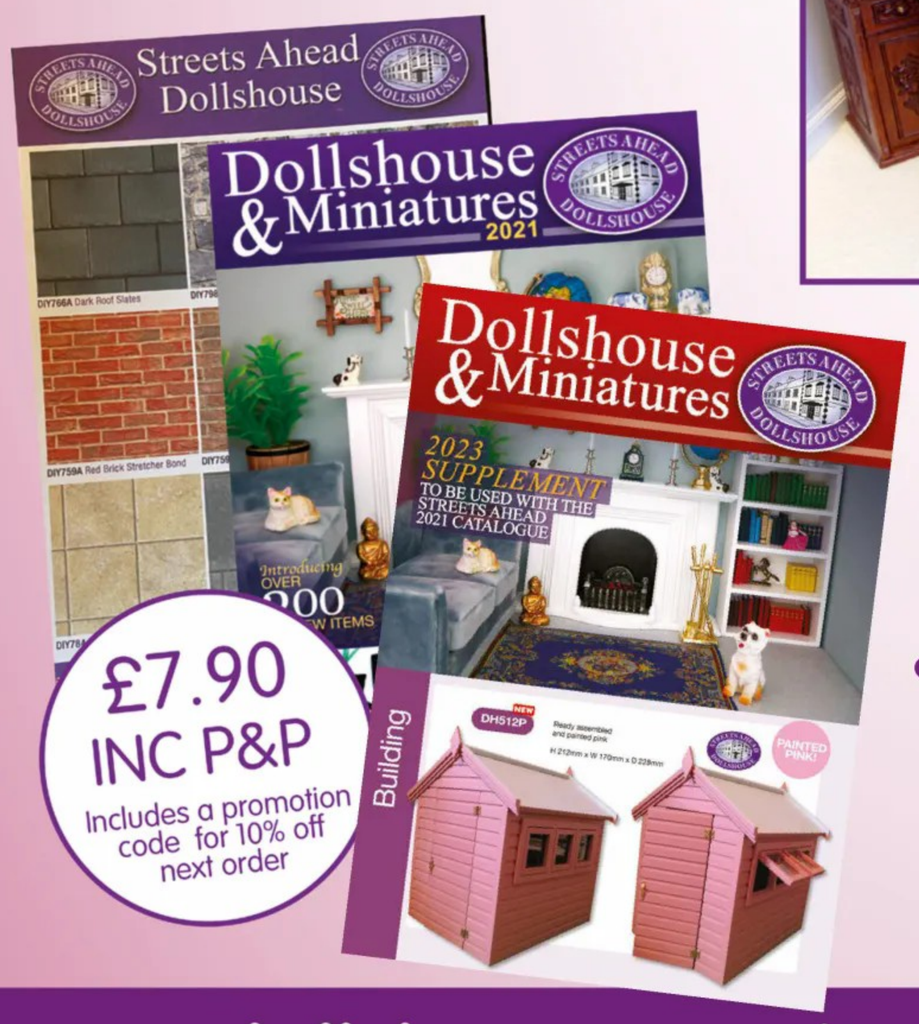












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Welcome

to the October edition!

Delve into the delights that this spook-tacular time of year brings – all in mini!

If you're a fan of the eerie, make sure you take a peek at the ghostly characters created by Maya Schippl, plus Maive Ferrando's skull and roses cake – it's a slice of pint-sized perfection!

For those who aren't the biggest lovers of Halloween, fear not – there are plenty of mini makes for you to try! From peanut brittle to a Marie Antionette inspired table, we have the mini make for you. We are constantly making sure we're bringing you what you want to see and make – so do email if there's something you haven't seen for a while or would like to see!

New contributor Kim Finch continues the tour around her spectacular dolls house, with this issue showing how she has created and filled a pantry – such a fun piece of the kitchen to put together and adds lots of personality!

As always we continue to bring you the best advice from industry experts Petite Properties' Bea Broadwood and Ruth Flewelling Lesbirel's 'mini tips', plus did you know that by signing up to our email newsletter you can get even more fabulous miniature content from the best artisans around? Recent emails have included top tips on using fabric, creating tiny pottery and a video tutorial showing how to make a retro-themed stretched canvas wall art! Turn to page 7 where I'll tell you more about our next star and to make sure you don't keep missing out!

Finally, a massive thank you to this month's contributors;
Moi Ali, Bea Broadwood, Sadie Mansley Mckie,
Ruth Flewelling Lesbirel, Kim Finch and Kati Kainulainen.

Happy mini-making!

Joanne Garwell

Editor



08

to delight and inspire



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to add plenty of charm



Good enough to eat!

FANATASTIC GIVEAWAYS!
TURN TO PAGE 68 TO SEE WHAT YOU COULD WIN!

Exclusive Projects...









◆ 47 DIGITAL EXCLUSIVE ◆

Autumn Joy

Create decorate pumpkin flower pots plus the mini flowers inside!

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Insta Identities:

Agnes Horvath @aggiesminiatures

Find out how this miniaturist from Hungary came to love this miniature world…

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Ruth's mini tips

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





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At Home with the Broadwoods

With Halloween upon us this month, professional miniaturist Bea Broadwood shares an exclusive look at her latest spooktacular quarter scale diorama.

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This issue Moi Ali's kit review is full of miniature lotions, potions and pills!

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What's in the November issue?

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

Collections and Features...











◆ 55 DIGITAL EXCLUSIVE ◆



◆ 64 DIGITAL EXCLUSIVE ◆

MORE THAN A MAGAZINE...

50 BUILD YOUR DREAM MINIATURE SCENE

We show you how...

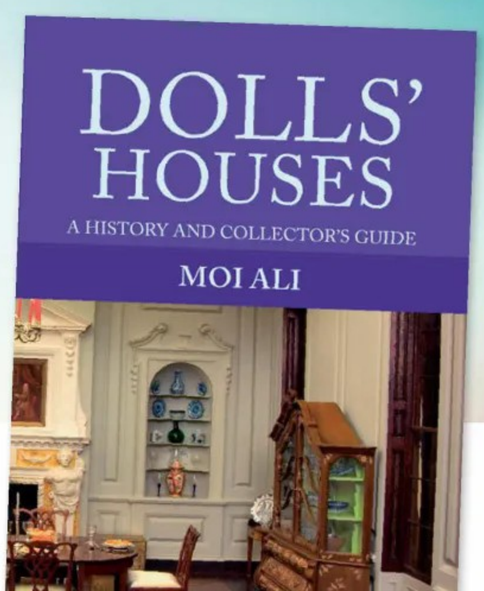






11 DISCOVER OUR BOOK OF THE MONTH

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SCAN ME

DollsHouse & MINIATURE SCENE

Caught on camera

Here at DHMS, the team have been amazed and inspired by these mini makes as seen on Instagram this month...















Discover more!

Introducing Marina Vitulli-Stanzione...



Marina Vitulli-Stanzione, of @marinas_mini_life, is an American miniaturist who focuses on 1/12th scale makes and her beautiful modern style is one to behold – with over 70,000 followers on Instagram you need to see it to believe it! Her wonderful attention to detail sees her mini home full of life, personality and love. You will want this house is full size for sure!

For all of you lovely people who are signed up to our emails, you're in for THE BEST treat! In our October email, Marina is providing you with her expert top tips on how to build a scene and put a room together with your own signature style! You'll see even more from inside her stunning house too. Not signed up yet? Make sure you do so now and you'll receive more advice, top tips and projects from those heating up social media right now! Last month you would have received a video project showing how to create a retro stretched wall art canvas!

"We promise you'll not want to hit delete when DHMS emails come through! Make sure you sign up now so you don't miss all the fantastic content lined up!"

Joanne
Editor

Sign up here
bit.ly/DHMSSIGNUP

PROJECT *by Maive Ferrando*

Skulls n' roses cake



This Halloween we'll be making a fun cake that you can further decorate with other treats like biscuits, fruit and sweets. So, whatever you have in your drawer from previous projects, take it out and play around! This project requires a lot of baking stages. However, this is completely personal and it depends on how much you're able to add without damaging what you've already sculpted.



YOU WILL NEED

Materials required

- White, black, olive green, translucent, red, brown and scrap polymer clay
- Translucent Liquid Sculpey (FIMO Liquid or other liquid polymer clay)
- Ceramic coaster/small tile
- Black, yellow, blue and brown acrylic paint
- Rust or red colour mica powders
- Matte and gloss water-based varnish
- Biscuits (optional): I used the checkerboard biscuits from my Christmas cookie tutorial (December '22 issue)

Tools required

- Small hand drill
- Blades/craft knife
- Wire
- Pliers
- Embossing tools in different sizes
- Needle tool
- Paintbrushes
- Toothbrush
- Round cutter
- Silicone sculpting tools in different shapes
- Metal sculpting/carving tools
- Small scissors

1 To make the skull, start from a well-conditioned ball of white polymer clay. Flatten it on a ceramic coaster/small tile and give it an elongated shape. Trace a 'T' roughly in the middle and poke two holes below the top of the 'T' to make the eye sockets.

2 Take a larger embossing tool and push the clay below the eye sockets. Do the same on the temples, only less pronounced.

3 Use a small embossing tool or toothpick to create a hole for the nose. You can start pushing the clay around the eyes to create the cheek bones and define the brow bones. I highly recommend referring to pictures of skulls when sculpting and trying and recreate what you see.

4 Place a large embossing tool under the mouth and use a smaller embossing tool to sculpt the area around it, gently pushing the clay downwards. This will begin to create the illusion of teeth.





5 With a needle tool, gently trace some lines to define the teeth a little more.

6 Add general texture with a toothbrush and use a needle tool to add more character to the skull through holes and fissures. Part-bake for 20 minutes.

Maive's Top Tip

"Sculpting the skull directly on a coaster or tile will allow you to easily place it on a baking tray without having to transfer it from your worktop and distorting the shape."

7 To make the cake, stack four circles of scrap clay together making sure they are straight. Stack a fifth circle on the top using brown clay to make the chocolate sponge and add plenty of texture with a toothbrush. Turn it upside down, press it down to secure it (without distorting the shape) and bake it on the coaster/tile for 15-20 minutes.

8 When your skull is baked and cool, brush a little liquid polymer clay on the back and add a ball of white clay to complete the back. Don't forget to add texture with a toothbrush and create lines with a needle tool for a smooth transition to the front of the skull. Part-bake.

9 When your cake is baked and cool, take some black polymer clay and mix it with liquid polymer clay until you obtain a consistency like icing.









10 To make the apple, take a small piece of white clay, shape into a ball with a thinner base. You can turn the ball between your fingers to flatten the top and bottom slightly. Use an embossing tool to dent the top slightly. You can use mica powder in a rust colour to colour it before baking. Part-bake. TIP: Alternatively, instead of mica powders, you can use eyeshadows. Just make sure you either don't use them on yourself anymore or transfer a small amount to a separate container for your craft projects.

11 When the skull is baked and cool, drill a small hole on the base and add a piece of wire. It doesn't have to be a long piece, just long enough for it to go into both the cake and











skull, and act as support. Use the same wire poking out from the skull to mark the spot on the cake. Drill a little hole and add black icing to act as glue. Place the skull and add the apple bonding with more icing. Part-bake. PHMS







12 To make the roses, roll out a strand of translucent red clay and cut out lots of even pieces. Flatten them to make the petals. To lift them, slide a blade underneath. Take a longer piece of clay and flatten it. Roll it into itself to make the core of the rose. Start adding the petals around the rose, slightly overlapping them. You can nudge the edges of the petals or pinch them to create a little movement. Repeat to have several roses in different sizes.

13 You can start arranging the roses on the cake once the cake is baked and cool, bonding with a little liquid polymer clay.

Maive's Top Tip

"If the cake is still hot/warm, the roses will soften and possibly stick to the cake, deforming the shape. This will make it more difficult to remove and correct."







Maive's Top Tip

"I like to pick up the roses by inserting a toothpick in the core, pressing them against the cake and releasing them by spinning the toothpick."

14 If you wish you can add other decorations to your cake. I added some strawberries and checkerboard cookies (these are demonstrated in the December 2022 issue). Always remember to bond your baked decorations to the cake with liquid polymer clay.

15 Brush some liquid polymer clay on the cake where you want leaves and vines to be and use a soft silicone tool to set them in place. Part-bake.

16 Roll a thin sheet of black clay and cut out a small circle to make the base of the top hat. Add texture with a toothbrush and place it on the skull bonding with liquid polymer clay, gently pressing it down to secure it. Then lift the edges with your fingers. Part-bake.





17 If you wish to turn the skull into a 'corpse groom', roll a small ball of black clay into a teardrop and trim the ends. Soften the edges and add this piece to the hat. You can use wire as shown in step 11 to support this piece too. Carefully add texture and part-bake.

18 To add a small ribbon, trim a thin strand of black clay and cover it in the same mica powders you used for the apple. Brush a little liquid polymer clay around the base of the top hat and where the ribbon would eventually fall over the edge. Wrap the ribbon around the base of the top hat and add two small pieces that go from the base down over the edge. Part-bake and trim the excess with small scissors if necessary.

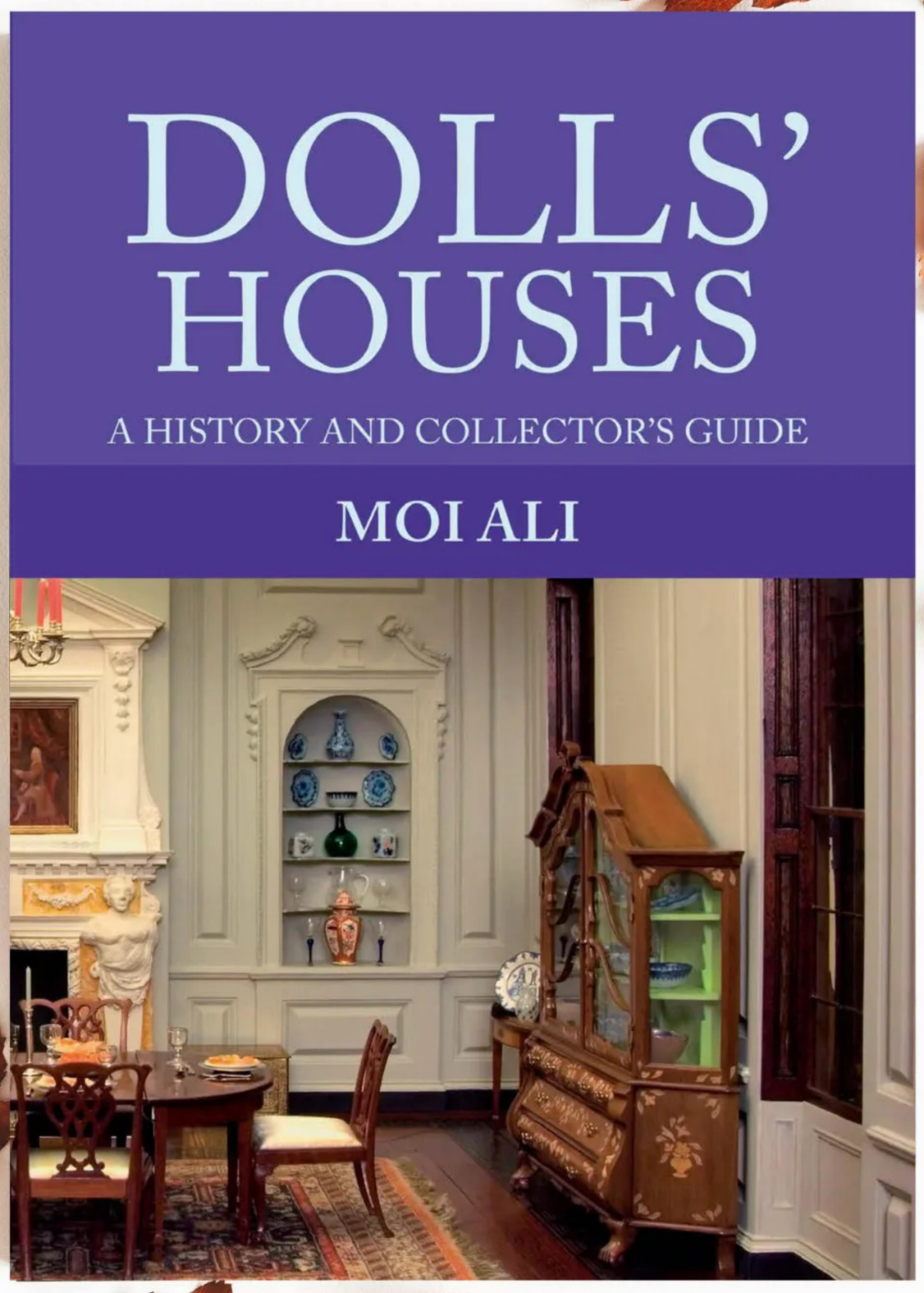
Maive's Top Tip

You can reinforce the free hanging ribbons by dabbing liquid polymer clay on the back and baking the cake one last time for at least 30 minutes."

19 Once the cake is baked and cool, mix water with a small amount of black acrylic paint. Apply this on the skull blotting the excess with a tissue or applying small amounts and spreading it out with your brush. I like to fill in some the fissures I sculpted to emphasize them. Paint the eye sockets and the inside of the nose with thicker acrylic paint and let dry completely. Mix yellow acrylic paint with a little blue and brown to create a dark green colour, and brush this on the edges of the leaves. Once everything is completely dry, glaze the black drip, the apple and the ribbon with gloss varnish and the painted parts with matte varnish.

Enjoy the fascinating history of the dolls' house, and learn how to begin your own collection

RRP ~~£15.99~~
£11.99



DollsHouse & MINIATURE SCENE

Dolls' houses have a long history. Today, fine collections of houses exist, for example across Britain and America, and of course are still to be found in many homes, both as toys for children and as works of art, to which many hours are devoted.

In this book, Moi Ali sketches the fascinating history of the dolls' house, and describes how to begin your own collection. From scale to style to type of house, and from where to buy to budget and key manufacturers to look for as you start collecting, Moi provides a detailed guide that will be an invaluable aid to the new collector and an interesting read for the more experienced. Restoration and display of the houses are also covered, to help bring your collection to life.

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Instagram identities:

AGNES HORVATH @AGGIESMINIATURES


Agnes Horvath

Miniaturist Agnes and her husband Ferenc Polyak grew up in Kazincbarcika, a small town in Hungary. I mention her husband, because he has had an influential role in the world of miniatures – but we'll get to that later…

You just need to look at Agnes's work to see that creativity is in her blood. I asked her about her creative journey to miniatures: "I've been creative since I was a small child in nursery, and began drawing as soon as I could hold a pencil!" As an adult, Agnes moved on to creating three dimensional objects from clay in the early 1990s, and introduced polymer clay into her repertoire in 2016. Having worked as a professional photographer, she studied history and anthropology and her last job before leaving Hungary for London was a cataloguer/researcher in an auction house in Budapest.

Although the pair loved their life in London, they adore nature and the great outdoors, and recently moved north to Murton, a quiet little village just six miles from the world-famous sea-glass beach, Seaham: "Listening to the singing birds in our garden, or a walk on the beach on a sunny day, boosts both my energy and my creativity," explained Agnes.

Caramel apple


Autumn apples


Autumn harvest


Fruitful harvest


Kiwi tart


Pretty planting

Agnes told me how she got into miniatures: "I watched a miniature cake making video on YouTube back in 2019, and I was curious to find out whether I could make realistic miniature food myself. I had a go at making some cakes and doughnuts, and immediately got drawn into this tiny world. It amazed me and I knew from that first moment that I wanted to make more!"

"I enjoy each and every step of making miniatures, from the initial research to taking photos of the completed pieces. It is my love of capturing the past and keeping it for the future by making accurate miniature replicas of retro, vintage and antique everyday home objects and traditional foods."

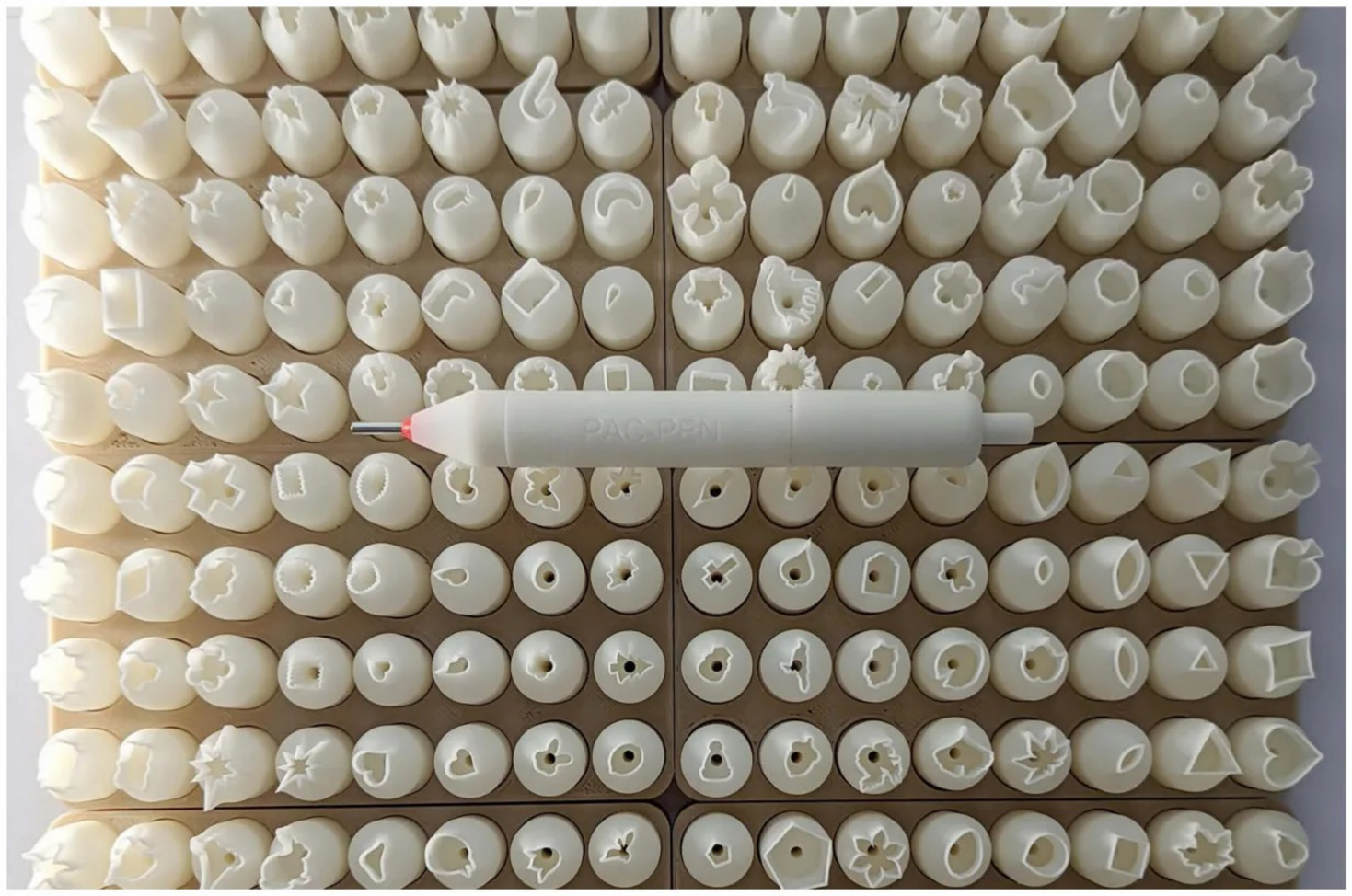
Agnes works mainly with polymer clay but is learning to use metal clay and wood. She told me: "When I need to deal with these materials, usually my husband helps me. I'd really longed to make my own pottery as well, and now I have a kiln in my studio, my dream has come true. It's not easy using so many different materials, but I try to avoid plastic as much as I can. In my opinion, an authentic PHMS▶


Pumpkin harvest
happy
HARVEST


Ready for Halloween


Spider jack-o'lantern





▲ A wonderful invention





miniature replica should be made from the same type of material as the original one – except for food, obviously."

Ferenc is a bit of a pioneer in the miniatures industry, as Agnes explained: "In 2018 I was making a jewellery set with lots of polka dots. It was a nightmare cleaning the cutters every time I used them. My lovely husband said he would find a solution for me – and he did! He made a plunger cutter with interchangeable nozzles. We call this invaluable tool the PAC-PEN, and it's just brilliant."

She continued: "We are really proud, because the biggest artists in polymer clay all use PAC-PEN now. The following year we made our very first resin cutters in 1/12th scale, with more details in smaller size than anyone else in the industry. I made them myself for making tiny biscuits, so those clay cutters were designed especially for miniature making. In no time at all they became really popular. Polymer clay artists around the world started to use them for miniature making, jewellery making and contemporary art. Today there are more tiny cutter makers on the market, but we are so proud that we were the inventors and lead developers of micro cutters."

That's not the end of Agnes's innovation, as she went on to tell me: "I have also launched the world's smallest alphabet stamp, which is only 2mm in size. It was designed for me last year to mark my miniatures with letters and numbers, and now it's available for other miniaturists too."

Agnes and her husband run an online shop, and her miniature gingerbread houses and Jack-o-lanterns are very popular, especially those that light up with tiny DHMS

batteries. The houses are so pretty and festive, and the glowing lanterns are ideal for Halloween. She told me: "I am very lucky, because miniature making is my full-time job. My husband and I are the owners of Neocortex Ltd., as we have recently become a limited company, although I still use 'Agnes Horvath Miniatures' as a trading name for my products. Making miniatures and tools for miniature makers is our family business."

I was keen to pick Agnes' brains for her top tips: "I'd definitely advise to work hard and push your boundaries. It can always be better, smaller, more unique or more realistic. Also, always use reference materials. When I make a miniature for the first time, for example a bread, I try to buy or bake the real thing in full scale. Then I take the measure, calculate the 1/12th scale myself, and make colour recipe notes based on the real food. Close-up pictures capture the texture."

Agnes takes commissions, but is limiting that now: "I no longer take commissions all year round. I do love making custom miniatures, but I have so many ideas of my own that it's hard to find the time I am still happy to take an occasional commission. One memorable commission made for a show in London was a food fight scene! It involved a creamy cake in messy pieces, a hamburger dropped on the floor and baked beans spilled from a bowl. It was one of the most difficult but most spectacular pieces of work. But after all that work, unfortunately the event was cancelled because of COVID."



▲ Minuscule snow globe



▲ Gingerbread

INFO

For more information

If you would like to see more of Agnes' spectacular work, you can find her at

www.agneshorvath.co.uk/minilinks



Gingerbread house

Briar's self-described "spooky" build

Creating a legend

Fresh from her stint on the hit television series Best in Miniature, Briar Nielsen creates a legend just in time for All Hallows Eve.

A mystery tour

They say every house tells a story. Built and designed to appear faded and declining, this eerie house is everything the career of its talented creator, Briar Nielsen is not. Fresh from her stint on season two of CBC's Best in Miniature, Briar's career continues to go from strength to strength. A complete scratch build, her haunted house stands out for more than just it's skilful construction amongst a burgeoning portfolio which includes a recent commission for global brand, Samsung. Briar is a fantastic visual storyteller, that sense of mystery captured in even the smallest detail. "I wanted to build a small bungalow, one that looked like it was built during the 50's/60's and had never been properly maintained by its owners. I wanted the home to be the eyesore of the neighbourhood, not completely abandoned but show years of neglect," she explains. "With this inspiration in mind I began to image search for homes that were unassuming and were beginning to show wear and tear of the elements and age.



Weathered and subject to the ravages of time

I found a couple of homes that fit the idea in my head and used them for inspiration to build the house."

It's a concept we all know only too well. The empty house on the corner, the overgrown garden the only sign of life as Mother Nature takes charge of her space. No one knows who owns it. The mail piles up behind the door. But who is it for? The stories behind Briar's house, including the intriguing legend that those who enter may never leave, really spark the imagination! "Developing a story is fun and can definitely add layers to your miniature build," Briar tells me. "I often see signs for psychics in the windows of apartments and homes and always thought it was interesting, almost out of place in a residential neighbourhood. I liked the idea of 'hiding in plain sight', this eyesore home that no one really knows the inhabitants, but people go in for answers and never leave. A little spooky folklore for Halloween."

The art of illusion

One of the most difficult things to replicate in small scale is imperfection. It's often easier to make something appear smooth and unblemished than it is to create that perfect imperfection, aged and neglected. Having worked mainly on projects which centre around bright and airy contemporary spaces, Briar is new to the concept of aging miniatures, but it's also one which she has thoroughly



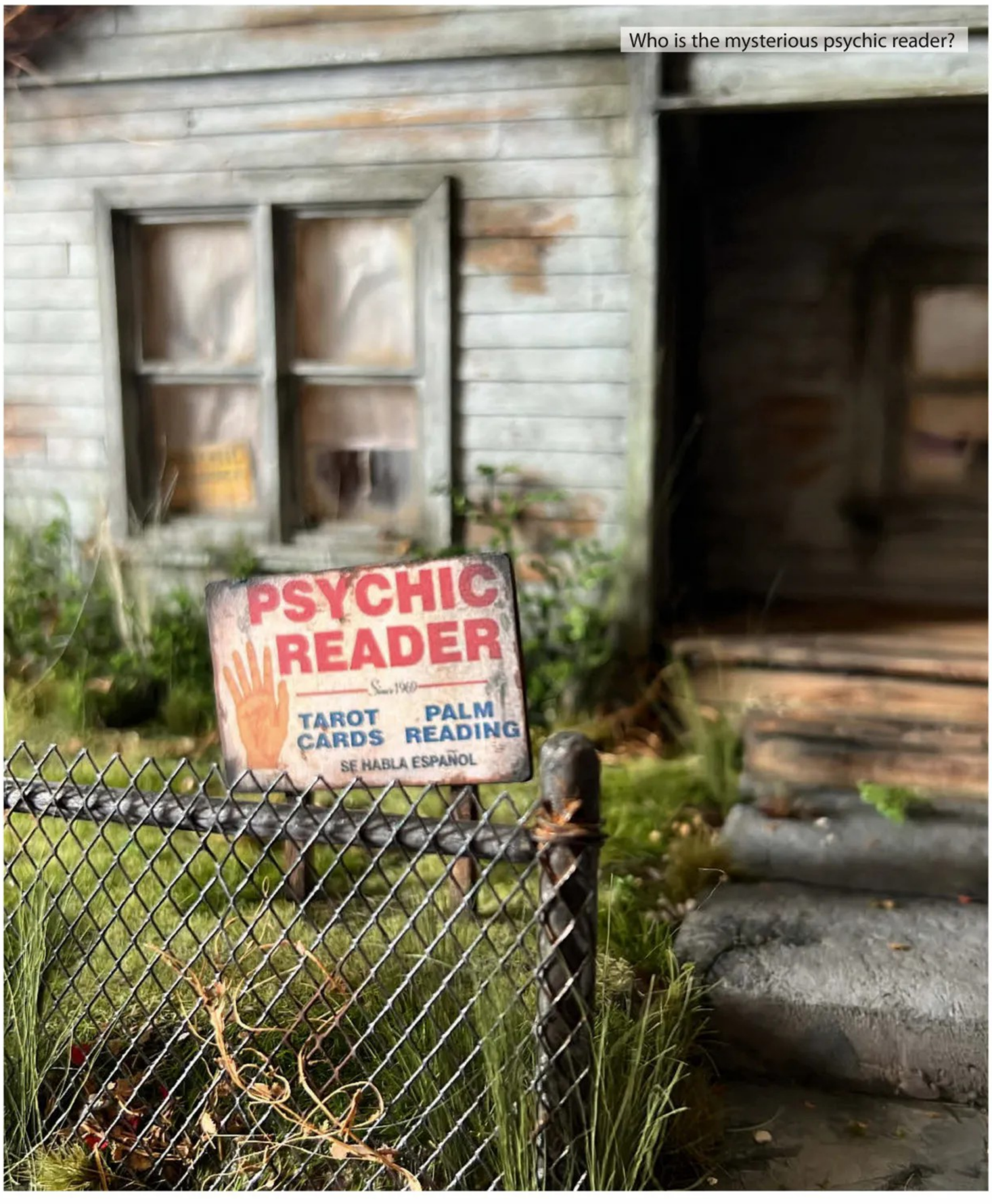
Every detail considered



Discover what lies in wait beyond the firmly closed door


The overgrown garden


Between you, me and the gatepost



Who is the mysterious psychic reader?

enjoyed. "Aging is so fun, I really love to see how I can bring the object to life and show how the elements have affected it," she says, her boundless enthusiasm clear to see. "With limited practise with aging, I find I often go very heavy handed because I am having fun and want to keep going, but I didn't want this home to look completely dilapidated. The most complex part of this project was practising restraint, learning to get lost in my creativity while still keeping an eye on my vision and a planned process to bring this project to life with the quality I know I am capable of."

And that quality is evident in the aged wooden siding which forms the main structure of the house. Surprisingly though, given its exceptional true to life appearance, this isn't constructed from wood at all. "For the siding of the house I used a technique I have often seen used on model cars and tanks, which utilizes hairspray! The siding is craft card which I first sealed with matte Mod Podge so the hairspray wouldn't soak into the material," Briar explains, adding that after waiting for the Mod Podge to dry completely, she sprayed the entire house using an aerosol hairspray before painting over the top with the blueish grey which, in itself, seems designed to appear faded. "When the paint had dried, I used an acid brush which I repeatedly dipped in water to rub away at the exterior paint. This technique works really well to look like the paint has peeled and chipped off, exposing the surface below." PHMS

18+

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A window on miniature magic



It isn't only the siding which appears to have fallen prey to the ravages of time. Loose roof tiles and the wooden veranda leading to the front door both demonstrate Briar's exceptional skill set. The latter is particularly well executed, capturing everything you'd expect to see in a piece of wood literally left to rot away! "I built it out of balsawood strips as this material had beautiful grains and is so light weight for carving," Briar reveals, discussing how, after staining each wooden slat, she carved the edges to fashion that grim effect. "Some areas I carved larger divots. I also 'shredded' some of the edges of the boards, going up and down a board with a craft blade to pull away bits of wood. I added pastel along the long edges of the boards to add a bit of depth then installed my porch." After that, comes the fun part as Briar describes how she wrought destruction on the parts of the veranda she considered would have seen heavy footfall through the years. "I worked slowly so that I could achieve the look of a porch that if you stepped in the wrong spot, you may fall through."

But if you make it to the edge of the veranda and step off rather than through that rotting wood, you'll find yourself walking amongst the carefully overgrown garden. Briar's first experience of creating a garden space, with weeds creep up through the worn, cracked paving stones, which are carved from the base of pink XPS foam board. "I staggered the pieces so the sidewalk along the front of the house was lower," Briar points out. "When I had those areas marked, I began to texture them. Firstly, I rolled a ball of tin foil over the surface, which adds irregular texture and divots. Secondly, I stamped the area with steel brushes, pressing harder in some areas than others and finally, then before painting, I carved cracks in the pathway as the concrete was beginning to give way to its age. This allowed small gaps to add some grass popping through."

Living our best life

It isn't just the grass growing. A year of personal and professional growth for all the artisans involved in Best in Miniature, I couldn't let our chat end without asking Briar about her memories from her time on set of the hit show. "Getting to meet other miniaturists and work alongside each other was one of my favourite parts of the experience," she replies. "We all have such different skill sets and areas we feel most confident in, so sharing knowledge and teaching each other's processes and techniques was incredible." Something of equal importance Briar took away from the experience was the opportunity to delve deep into her capabilities as an artisan. "I went into Best in Miniature with the thought everything being asked of us was impossible. Build a kitchen in eight hours, impossible! Yet somehow, every week we would look up after eight hours of working and have completed rooms; I still have a hard time believing I accomplished what I did." It's true that there's always more to discover when it comes to miniature art, and we never stop learning. "Just because you've always worked on dolls houses doesn't mean you can't try dioramas or vice-versa; there are so many niches of miniatures to try, and they all are worthy of appreciation." At a time of year which is all about finding ourselves mesmerised by another world, Briar leaves us with a piece of sound advice, ensuring we can each cast our own miniature spell this All Hallows Eve. "Follow your inspiration," she insists. "That is where you will create the most magic!"

INFO

For more information visit:

www.instagram.com/reviveminis

www.etsy.com/shop/reviveminis

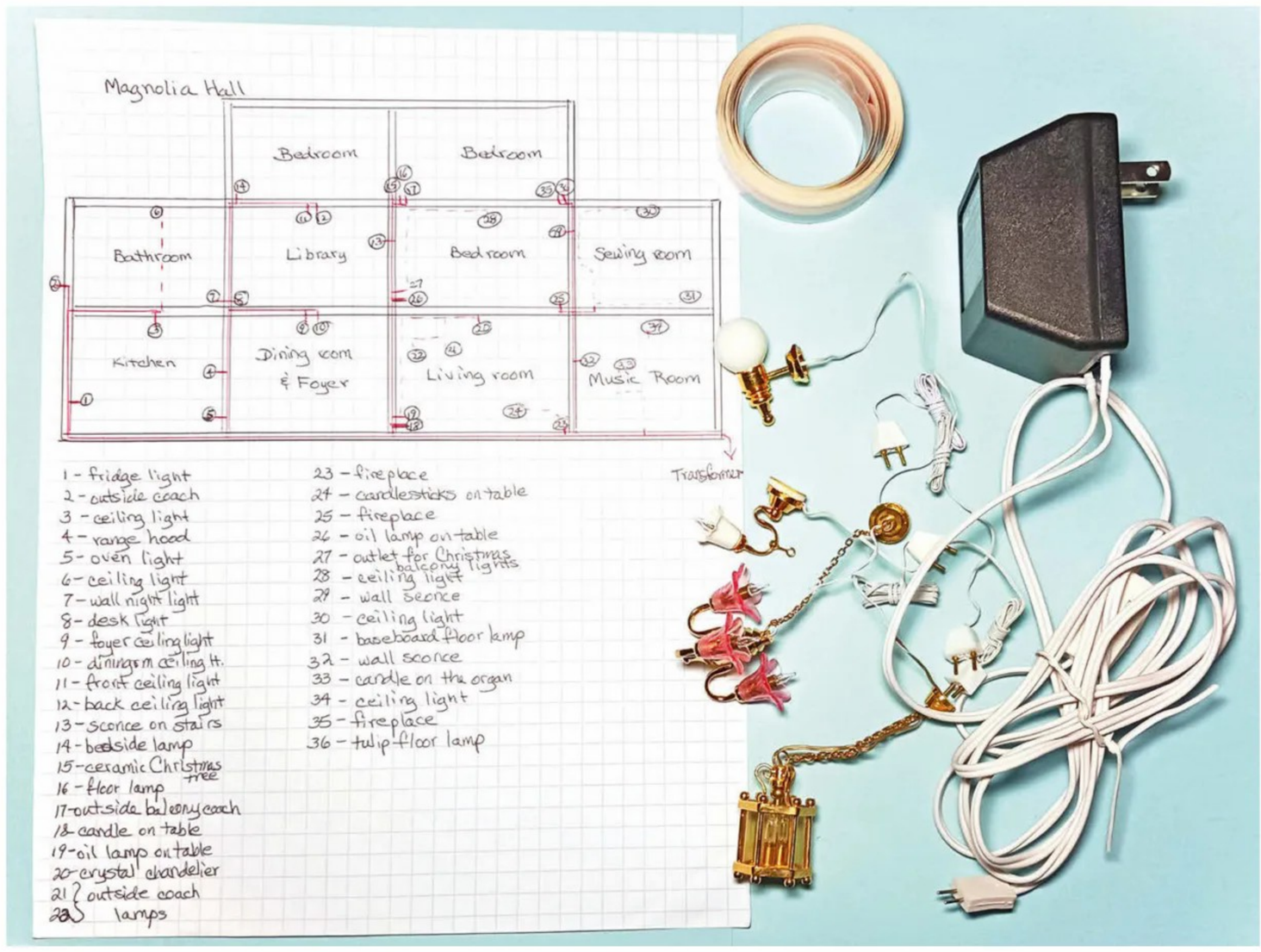


Briar creates the perfection of imperfection

Ruth's MINI TIPS

Ruth Flewelling Lesbirel continues her top tips and advice for what has worked (and not worked!) throughout her years of experience. This month, Ruth details her method of keeping a record of all her mini makes...

Photos by Stephen Lesbirel



▲ Electrical layout for Magnolia Hall with some electrical components

Keeping records

Dolls house miniatures are really addictive and before most of us know it, we realise we have quite a collection. As you know by now, I've been interested in miniatures for most of my life and for several decades I've been actively buying and making them. In retrospect, I really wish I had kept better records! So, this month, my top tips are for how to do just that without it becoming too onerous. With digital photography and spreadsheets, it's very easy to have far better records now than in the past. Records you can search, update, and readily locate. The first tip is to just assume from the start that the hobby will grow for you and that you will want to know about your collection later. Things like: where and when did I buy that treasure and what did it cost or maybe who gave it to me and for what occasion, who was the artisan or when did I make that item and what materials were featured, was there something very special or unique about it? This can not only be interesting to look back on in the future, but can bring to mind details of a purchase or occasion, like memories of old friends or the pleasant conversation you had with the artisan or some exotic location when you were on holiday. I don't have all of these details recorded yet but with what I have done this month, I have an excellent framework and starting place for recording that information as I can.

There are practical records too, like electrical layouts, which can really make renovations and additions so much easier in the future. I may not agree with where the tapewire should have been run years later but at least I will be able to find it when fixes or additions need to be made. This kind of diagram doesn't need to be at all painstakingly drafted. It can simply be hand drawn, but it should show the location of all the wire paths behind wallpapered walls and ceilings and all the junction places. Outlets and fixture locations also help to clarify the layout. The wiring of a small cottage may be quite obvious but not quite so obvious for a larger structure. So, keeping a good wiring layout for each house is one of my top tips for record keeping.

All the records I had until this month was something I called 'Body of Work'. It's a simple Excel spreadsheet that records items I've made, when, what architectural style or period, and the degree of difficulty. Helpful, but it doesn't cover any of the pieces I've bought or even made from kits. I also had a Word document with photos of the Georgian pieces I made, specifically replicating those in a historic house in my home town. Neither of these may be applicable to your collection, but I've found them rewarding to look back on over the years.

▼ Excerpt of 'Body of work' spreadsheet with some recent makes





▲ Excerpt of Georgian furniture photo document with other miniatures from that era

I've been fortunate to acquire some really special pieces over the years made by some very talented artisans. Sadly, a few of my artisan friends have retired or passed away and the pieces I have of their work are no longer available. That makes them so much more precious to me. For some of my collection I have scattered notes about who made it and when I bought it, but these are easily lost and hard to find when I want to. So, I created another tab in my Excel workbook to record this information. Here's a sample of my new record of some of my artisan pieces:

Of course, there's no reason this kind of record can't be hand written as well, updated as needed, and kept in an easily found place.

While I was at it though, I decided to add a spreadsheet tab to categorise my miniature makes by type, era, or materials used. Doing this, I realised how many florals and how few Victorian and Tudor pieces I have made over the years. I may venture more into these relatively untapped creative eras in future; a new source of inspiration for me.

I thought about a photo album of all my work, sort of like my quilting friend keeps of all her handmade quilts. She often sells her work or gives quilts to family or donates them to charities, so she has that record of what she made, whether they are still in her possession or not. I'm as guilty as anyone else of taking pictures which only reside in our digital cameras or their backup drives. My tip is to select one or two of each piece and send a whole batch off at once to be printed. I sprang for a really lovely (and large) red leather photo album to file them all. It's worth looking around and getting just what is right for you; these are your treasures and you will want to return to them again and again over the years.

Many of us belong to miniatures clubs, in person or online, and it's great to share techniques and ideas across these physical and social media spaces. I'm terrible with names, so another good reference for me is a list of contacts. I have a lot of contacts on my phone, and can always search them by keywords like 'miniatures' or 'dolls', but I also like to have an accessible list of people and sources specifically related to miniature materials and finished products, local and online shops, and links to techniques and/or freebies. PHMS



Excerpt of categorised miniatures list with some of my floral makes







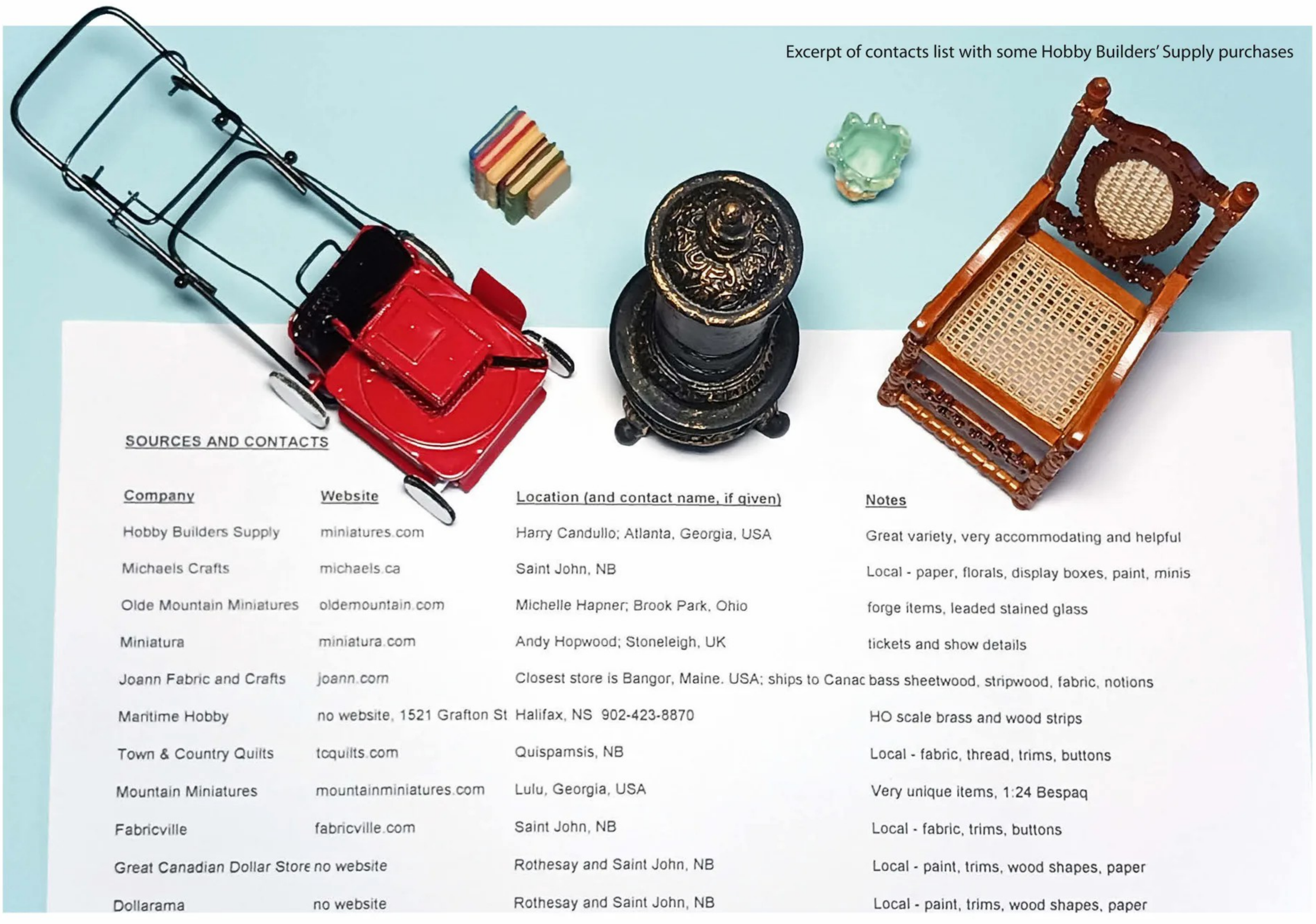
▲ Filing photo pages

This is also in a new spreadsheet tab of my Excel workbook, which I can print and file as needed. Along with the name, be sure to include all the contact details, as well as the reason you reach out to that person or shop.

You might want to create a Facebook group, which not only promotes productive conversations and the sharing of creative ideas, but automatically provides a lasting and sociable record of advice gained and accomplishments achieved.

I'll always keep my multi-tabbed spreadsheets in my Body of Work Excel workbook, but I decided that I really wanted that album to hold photos of all my work, filed chronologically and with a good index at the front, and a few other reference items: I needed that contact list and I wanted to note, to the best of my recollection, my special pieces in as much detail as I could recall. I also kept an index tab for information on any shows, presentations or displays that I've done, as well as newsletters and newspaper articles where my work has appeared. And, I really needed those electrical wiring diagrams for easy reference for two of my dolls houses. Keeping all of this reference material in the same album, I will have all my records in one place. Combined with my Body of Work spreadsheets, I feel really organised now.

If you've been collecting and making miniatures for years, is it too late to start keeping records? Never!



Excerpt of contacts list with some Hobby Builders' Supply purchases

SOURCES AND CONTACTS

Company	Website	Location (and contact name, if given)	Notes
Hobby Builders Supply	miniatures.com	Harry Candullo; Atlanta, Georgia, USA	Great variety, very accommodating and helpful
Michaels Crafts	michaels.ca	Saint John, NB	Local - paper, florals, display boxes, paint, minis
Olde Mountain Miniatures	oldemountain.com	Michelle Hapner; Brook Park, Ohio	forge items, leaded stained glass
Miniatura	miniatura.com	Andy Hopwood; Stoneleigh, UK	tickets and show details
Joann Fabric and Crafts	joann.com	Closest store is Bangor, Maine. USA; ships to Canac	bass sheetwood, stripwood, fabric, notions
Maritime Hobby	no website, 1521 Grafton St	Halifax, NS 902-423-8870	HO scale brass and wood strips
Town & Country Quilts	tcquilts.com	Quispamsis, NB	Local - fabric, thread, trims, buttons
Mountain Miniatures	mountainminiatures.com	Lulu, Georgia, USA	Very unique items, 1:24 Bespaq
Fabricville	fabricville.com	Saint John, NB	Local - fabric, trims, buttons
Great Canadian Dollar Store	no website	Rothesay and Saint John, NB	Local - paint, trims, wood shapes, paper
Dollarama	no website	Rothesay and Saint John, NB	Local - paint, trims, wood shapes, paper

Marie Antoinette work table

This project was inspired by an interesting little furniture piece in the Victoria and Albert Museum. They note: "family tradition tells that this elegant, small, two-tiered work table was given to Mrs. William Eden (later Lady Auckland) in 1786 by Marie Antoinette. It holds writing materials and the lower part is a sewing box." I've taken several liberties to simplify this beautiful design!

YOU WILL NEED

Materials required

- Four Loew-Cornell Woodsies 1-1/4in (32mm) wood disks or cut from 1/16in (1.6mm) thick sheetwood
- 1/32in (0.8mm) and 1/16in (1.6mm) thick sheetwood
- Tapered miniature legs, e. g. Houseworks #12010
- 3/16in (5mm) diameter dowel
- 1-1/4in (32mm) diameter cardboard core*
- Shiny gold Bristol board or card
- Stiff card
- Thin glove leather
- Four black seed beads
- One 1/16in (2mm) brass bead
- One 5/32in (4mm) blue crystal bead
- Gold gel pen
- Thin gold cord, approximately 1/16in (2mm) wide
- 1/16in (1.6mm) wide metallic gold outline strips
- Gold foil tiny filigree, leaves and flower stickers or gold foil paper doily pieces
- Gold-coloured tiny charms (resin craft or nail art supplies)
- Blue and beige acrylic paint
- Wood stain and satin stain
- White glue & superglue

Tools required

- Knife and steel ruler
- Small saw and mitre-box
- 1/16in (2mm) circle paper punch
- Emery board
- Sanding sponge
- Small hand drills
- Needle files
- Needle tool
- Ball stylus
- Grid paper



Photos by Stephen Lesbirel

Ruth's Top Tip

"My cardboard core is from a roll of 3M Coban self-adherent wrap, slightly bigger than the disks. I made up the difference with a striking gold cord around each disk. A speck of superglue on both sides of the cord before cutting prevents fraying"



1 Mark the core 3/16in (5mm) from the top and bottom all the way around. Cut these rings free from the core and smooth the edges with the emery board. Stain the upper edge of each ring and paint the inside blue. Choose the woodgrain paper strip colour that best matches your wood stain, cut out the strips, and glue one to the outside of a ring.



2 Stain both sides of the disks. Paint the top of one disk blue. Let it dry, sand lightly and repaint it. Mark the centre of another disk, using the template's red lines as a guide. Indent this point with the needle tool, drill and file it to fit the dowel. Mark and cut this disk in half along the grain. Touch up the stain. Glue narrow gold filigree around the rounded edges of the two half disks, even with the bottom face and extending above the top face. PHMS





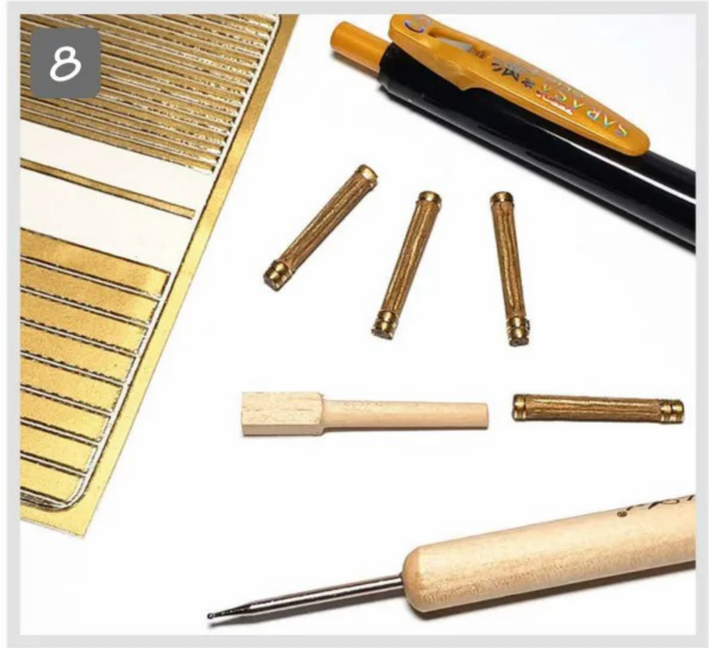












3 Mark cross-hairs on the painted side of the disk. Glue the wood-grained ring onto the disk. Cut and paint a 3/16in (5mm) by 3-1/2in (89mm) thicker sheetwood piece blue on both sides. Sand and repaint as before. Check the width of your ring and adjust the cut sizes as needed. Cut the strip into lengths to divide the sewing box in quarters, leaving space for the central dowel. Glue these dividers to the ring and disk, on the cross-hairs. Cut, sand, and glue short bevelled lengths of the same strip to span adjacent divider ends at the centre. Glue half the length of two leather hinge pieces to the underside of each half disk at the centre of the arc, spaced just over 1/16in (2mm) apart. Hold each half disk vertically at the edge of the ring. Glue the overhanging leather ends to the inside of the sewing portion, on either side of a divider, so the half disks meet at the centre.

4 Cut a 1-3/16in (30mm) length of dowel, stain it and glue it into the centre of the sewing portion of the work table. Ensure it stands vertically. Cut and stain a 1/8in (3mm) by 6in (152mm) piece of thicker sheetwood. Cut four 5/16in (8mm) long pieces from this strip and glue them flat in a square in the centre of the underside of another disk, as shown in the template, so that the centre will accommodate the dowel. Reserve the remaining narrow strip for later steps.

5 Lay the remaining ring on the template, mark the drawer front ends, and cut vertically through the ring at these points. Sand all the ends lightly to smooth. Cut and stain the drawer base from thinner sheetwood. Lightly sand the sides of the base to fit more easily into the table later. Glue the drawer front against the base. Cut, stain and bevel two drawer sides from thicker sheetwood. Cut and stain a 3/16in (5mm) by 3/4in (19mm) drawer back from thicker sheetwood. Glue the sides against the base and the back against the base and sides. Paint the inside of the drawer blue. Glue the woodgrain paper strip to the outside of the open ring and to the drawer front.

6 Cut two 3/32in (2mm) by 3/4in (19mm) thinner sheetwood strips. Paint them blue. Glue them inside the drawer against the sides and base. Cut the curved front writing surface from card and paint both sides beige. Punch a gold foil card lid and glue it to the top of the crystal bead.

7 Lay the drawer on the lower disk aligned with one edge. Glue 1/2in (13mm) stops cut from step 4's reserved strip against the sides and back. Glue the open ring to the lower disk, aligned with the drawer front. Superglue a bead as the drawer front's knob. Place the ink bottle in the round of the drawer and the writing surface behind it on top of the inner side pieces. Glue narrow filigree around the remaining disk. Glue the plaque image to the top. Glue the disk to the open ring. Glue the central pillar to the lower disk, inside its wood strip enclosure. Stand the ruler beside this assembly, turn it in place in a full circle, and adjust to make it straight and level.

8 One at a time, lay each purchased leg on the work surface (the square top prevents rolling). Make two vertical indentations on each tapered end, using the ruler and ball stylus, from 3/16in (5mm) above the bottom of the leg to 7/8in (22mm). Turn it a quarter turn and make these indentations all the way around. Cut 1in (25mm) legs from this lower tapered portion. Stain these pieces. 'Paint' the indentations with gold gel pen. Glue two 1/16in (2mm) wide gold foil strips around the base of each leg and one gold strip around the top.

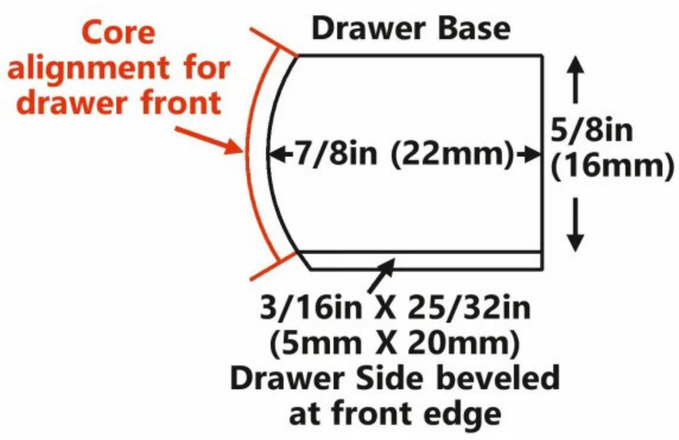
9 Using the sheetwood strip reserved from step 4, cut and glue pieces to the underside of the sewing portion (see the template), forming an 'X'. Glue each leg against the underside of the sewing portion and against an end of the X. Square the legs over grid paper. Let this assembly dry. Varnish, let dry, and varnish again.

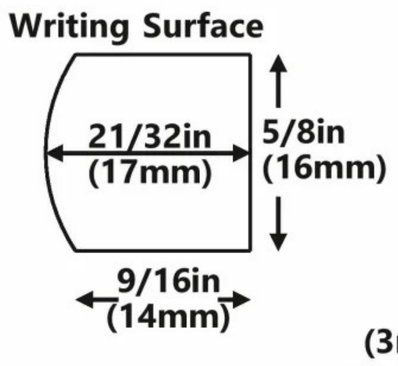
10 Glue a foil strip around the central pillar just above the closed lids. Glue gold-coloured charms or foil leaves and flowers around the sides of the woodgrain rings for each level and near the bottom of the central pillar. Superglue black seed beads to the bottom of the legs as casters.

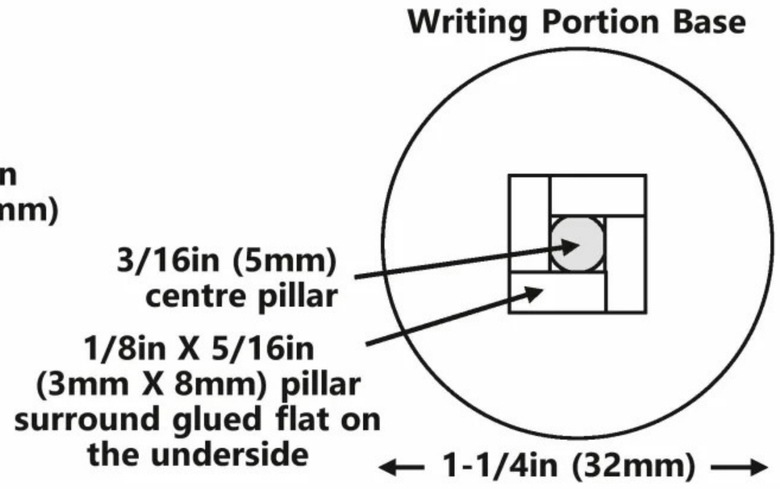
Writing Desk Template

Patterns at 100%

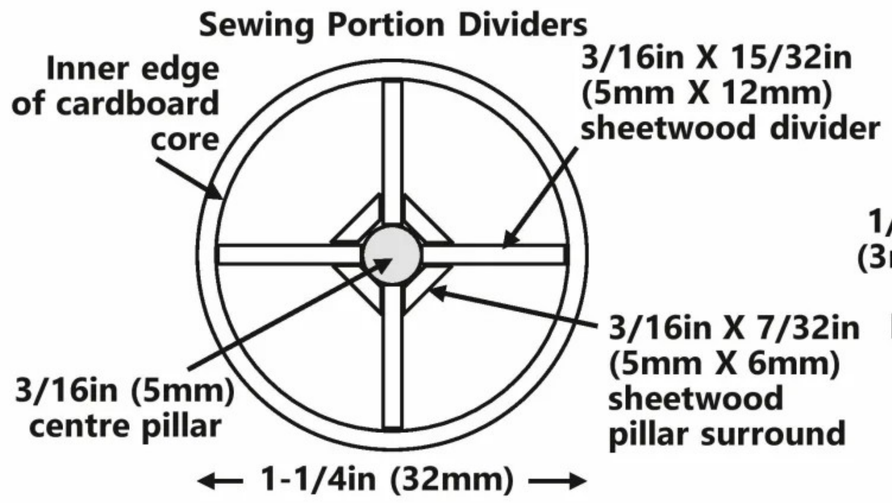
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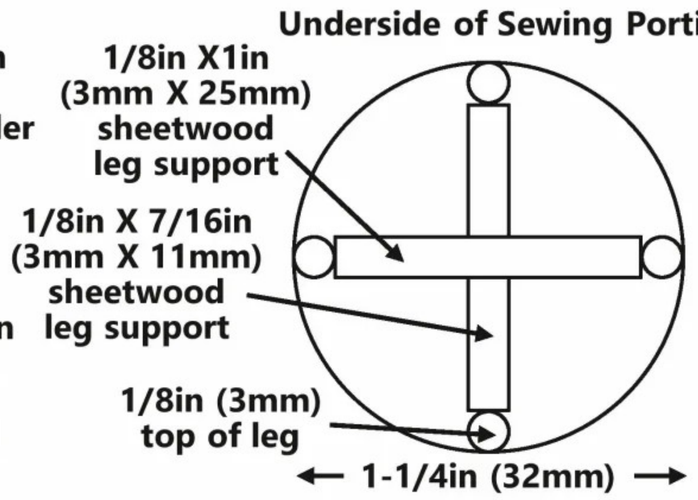


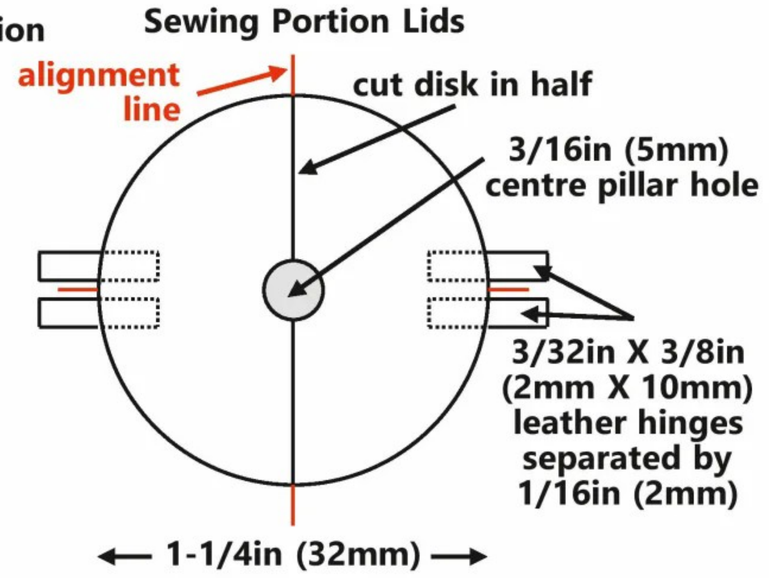


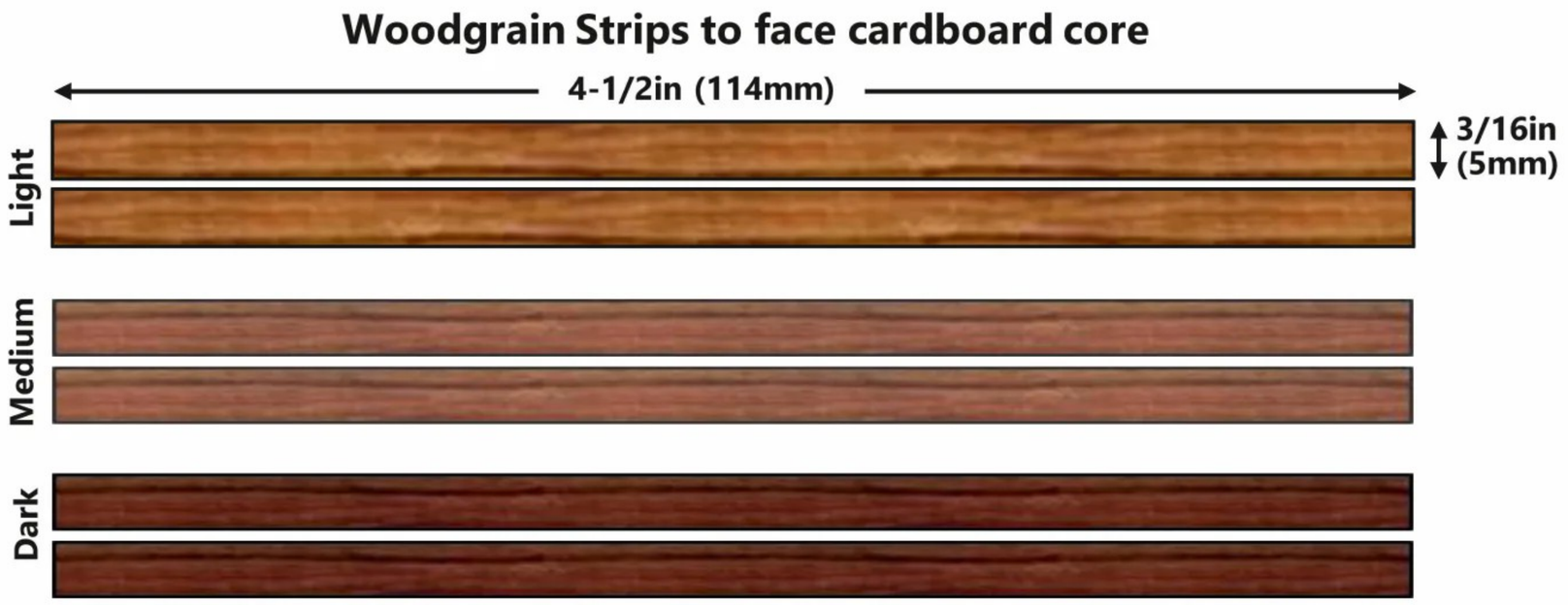












The spirit of All Hallows' Eve

Already much admired for her ghostly characters, two new creations could see Maya Schippl's career take flight.



'Raffaela' takes off



Creating character, 'Rafaela'



On the worktable

Paper art

Ghost stories have haunted the lives of every generation since time immemorial, the earliest known tale written by the esteemed Roman author, Pliny the Younger during the first century AD. There is something undeniably fascinating about the idea you might catch a glimpse of those from long ago out of the corner of your eye which has endured throughout history. Wearing amazing, sculpted dresses, designed to appear floating through the air, 'Raffaela', dressed in black as she rises from an ornate gravestone, and 'Dina', vamping up vampire chic in white, more than live up to those expectations. Technically and aesthetically awe inspiring, they were designed and created by self-taught artisan, Maya Schippl, well known for her 1/12th scale ghosts, witches and vampires. Entirely hand sculpted, Maya eschews the use of moulds to craft unique one of a kind works of art. Her dolls have always been beyond exceptional, but these latest creations have seen those talents reach new heights. Capturing an incredible sense of movement in their outfits, hair and pose, just how

did Maya create those fabulous dresses? "These dresses are made of paper," she reveals, the skill behind their clever design meaning they appear made from anything but. "More precisely, paper napkins or similar materials. To achieve this floating effect, I mix water with glue. With this you can fix the paper in the desired position."

So intrigued were fans of Maya's work that the dresses are now the subject of a popular tutorial, but it isn't only the clothes which set her work apart. For Maya, lifelike human characteristics have always remained at the forefront of her work. 'Milla' the witch stands out not only for her costume, which captures movement using the same paper and glue technique, but for those distinctive, true to life facial features. Milla has bright blue eyes which follow you everywhere as you anticipate



▲'Dina'

'▼ Milla' casts a spell over the art of small scale



the raise of a perfectly arched eyebrow. Her striking cheekbones are remarkable. But it is her neck, the detail creating the impression her Adam's apple is about to bob in consternation which really grabs your attention. A fantastic artist, Maya's early talent with a brush, pen and paper translate perfectly into three dimensions as a visual storyteller. Almost as if she herself were casting a spell! "I've always been fascinated by faces, so even when I was drawing, they were my favourite subjects," she says fondly. "When I started modelling, my passion for faces naturally transferred. I wanted to create 'little creatures' that looked like they were going to run, fly, etc. at any moment. This goal and years of practice eventually lead to this lifelike look." DHMS▶

> "I've always been fascinated by faces, so even when I was drawing, they were my favourite subjects"

Sink your teeth into it

When it comes to her much larger art dolls, Maya's passion for fine detail also extends to beautiful, tiny eyelashes. But is this something she has ever tried, let alone accomplished in 1/12th scale? "It can be done. It's just that the eyelashes don't hold well," she laments sadly. "With larger figures, you can also use a sufficient amount of glue so that the eyelashes hold well and also do not come off during shipping, for example, through contact with packaging material, without the glue again being too noticeable or optically disturbing. In 1/12th scale, the eyelashes must be so fine but also the amount of glue. If you use too much, you will see it after drying. If you use so little that this does not happen, the eyelashes usually fall off again." However, Maya's 1/12th scale dolls still encompass many individual features which leave you amazed by just what can be accomplished. A prime example are Milla's teeth, something you don't see all that often in miniature. Sculpted from the white version of the same clay as Milla's other facial features, Maya cites observation and practice as key to their creation.

Halloween is the time when we come together to celebrate and discover the ghostly and ethereal. Increasingly it has also become one of the most popular seasons in 1/12th scale. With a penchant for what Maya calls 'the dark side', that familiar childhood intrigue with all things spooky has evolved to see her become the talented craftswoman she is today. "Miniatures have also fascinated me since I can remember," she says. "One of my favourite fairy tales was also 'Thumbelina'. Not the movie, but the original written by Hans Christian Andersen. So, it was only a matter of time until I combined both and completely immersed myself in the world of miniatures."

The season's provide nature's own fairy tale, and now, as the long nights begin to darken our autumnal skies, we approach All Hallows' Eve. The one night of the year when the veil between this world and the next blurs to reveal its long-held secrets.



▲ Vampire chic

But as someone whose miniature art is so steeped in the paranormal, has Maya ever seen a ghost herself? "Yes, when I was about 12 years old," she reveals, discussing the experience which occurred not long after the death of her beloved grandfather. "I was on my way to visit my grandmother. Shortly before I reached her house, a man walked in front of me and I thought, from behind he looks quite similar to my grandpa. The man turned around, smiled at me and waved. It was my grandfather. Of course, it was only the imagination of a grieving child, but at the time it seemed very real to me and gave me the feeling that he was not completely gone." Whether or not you believe in ghosts and the other world, Maya's art successfully mixes the ethereal with the fascinating minutiae of the human face. This creates a combination which ensures her work haunts more than just the spookiest time of year, sparking our collective imagination.

INFO

For more information visit:

www.instagram.com/maysi.art/



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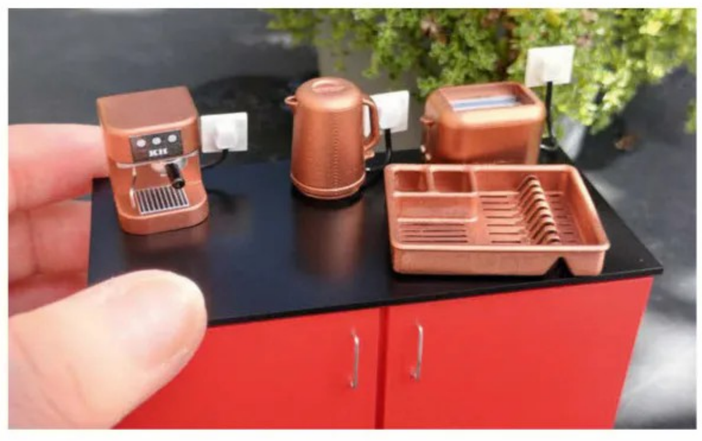


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FEATURE *by Bea Broadwood*

At Home with THE BROADWOODS



Midnight at the Mausoleum

With Halloween upon us this month, professional miniaturist Bea Broadwood shares an exclusive look at her latest spooktacular quarter scale diorama. Inspired by a visit to Scotland, this latest addition to PP's range may have stayed locked in Bea's sketchbook for many years... but at last, it has somewhat ironically, been brought to life!

Having been raised watching old black and white horror movies (yes, I am officially that old) I do love a ghost riddled mansion or a good old spooky setting. So over the years, it has been no surprise that PP have released all manner of creepy miniature kits; from an eerie street scene, to a handsome haunted house.

▼ Introducing Bea's brand new spooky 1/48th diorama...





▼ Raven's Perch, PP's version of a handsome haunted house

Inspiration for all the miniatures I create comes from my surroundings, the books I have read and the places I have visited and my latest spooky diorama is no exception. Back in February 2019, my husband Tony and I were in Glasgow, exhibiting at an annual miniature railway exhibition; Model Rail Scotland. As we had never visited this part of Scotland before we decided to tag an extra day onto our stay, so that we could explore the city and do a spot of sightseeing too.

At the top of my 'must visit' list for our trip was Glasgow's famous Victorian Necropolis. Built as a memorial to the prosperous merchants of Glasgow, it remains one of the most significant cemeteries in Europe to this day. Also known as the City of the Dead, the Necropolis houses a wide range of elegant mausoleums, tombs, monuments and memorials.

In spite of the cold (it was freezing!) and dim winter sun, the Necropolis felt strangely welcoming. With not another (living) soul in sight, Tony and I found, to our surprise, that we had this beguiling cemetery all to ourselves. Entering through a grand gateway, a twisting path curved around the front slope of the huge mound on which the Necropolis sits. As the path led us upwards, a collection of mausoleums lined the left-hand side, with each one partially embedded into the earth mound to the rear and protectively gated at the front. At the top of the mound, the full extent of the Necropolis was revealed, together with commanding views of the city of Glasgow and its medieval Cathedral below.


The view from the Necropolis

Mausolē'um, n.

Building erected as tomb and monument.

Despite the magnificent tombs and highly detailed memorials, it was the mausoleums that we passed on our way into the Necropolis that really piqued my interest. With great solid doors, iron gates and no windows, the mausoleum's concealed, dark interiors could only be imagined! Some mausoleums were much larger than I had expected, but each one was a grand final monument in remembrance of a life lived.

Our visit to the Necropolis was so very inspiring and I was flooded with potential ideas for future miniature dioramas. Tony could tell by my face that my imagination was in over drive and automatically moved to stand next to a mausoleum's doorway, as my go-to human ruler. Safe to say, I took countless photographs, made copious notes and even doodled a couple of loose sketches, all whilst poor Tony waited in deteriorating winter weather; armed only with the patience of a saint!

Midnight Mausoleum...

On returning home, the photos I had taken were filed and my notes put away. Our busy work schedule resumed and our visit to Glasgow's City of the Dead became a fond memory. Fast forward four years later and whilst sifting through my photo files looking for a reference image, I stumbled across my pictures of the mausoleums at the Necropolis. Eureka! I had been rolling ideas for a 'spooky-ish' project around in my head, as we wanted to launch something suitable to coincide with Halloween and a miniature mausoleum would be just perfect!

Working from measurements I had taken in Glasgow and additional research information, I decided to design a classically inspired stone building, as this was a popular style during the Victorian era. I added stately pillars to three elevations and lined the roof with stone parapets. On the front elevation I replicated the heavy double doors I had seen in Scotland, set protectively behind an equably sturdy iron gate. The faux stone work was created using three separate colours applied using a small cosmetic sponge. When the layers of paint were dry, I used charcoal and green eye shadow to subtly weather and distress the stonework. DHMS

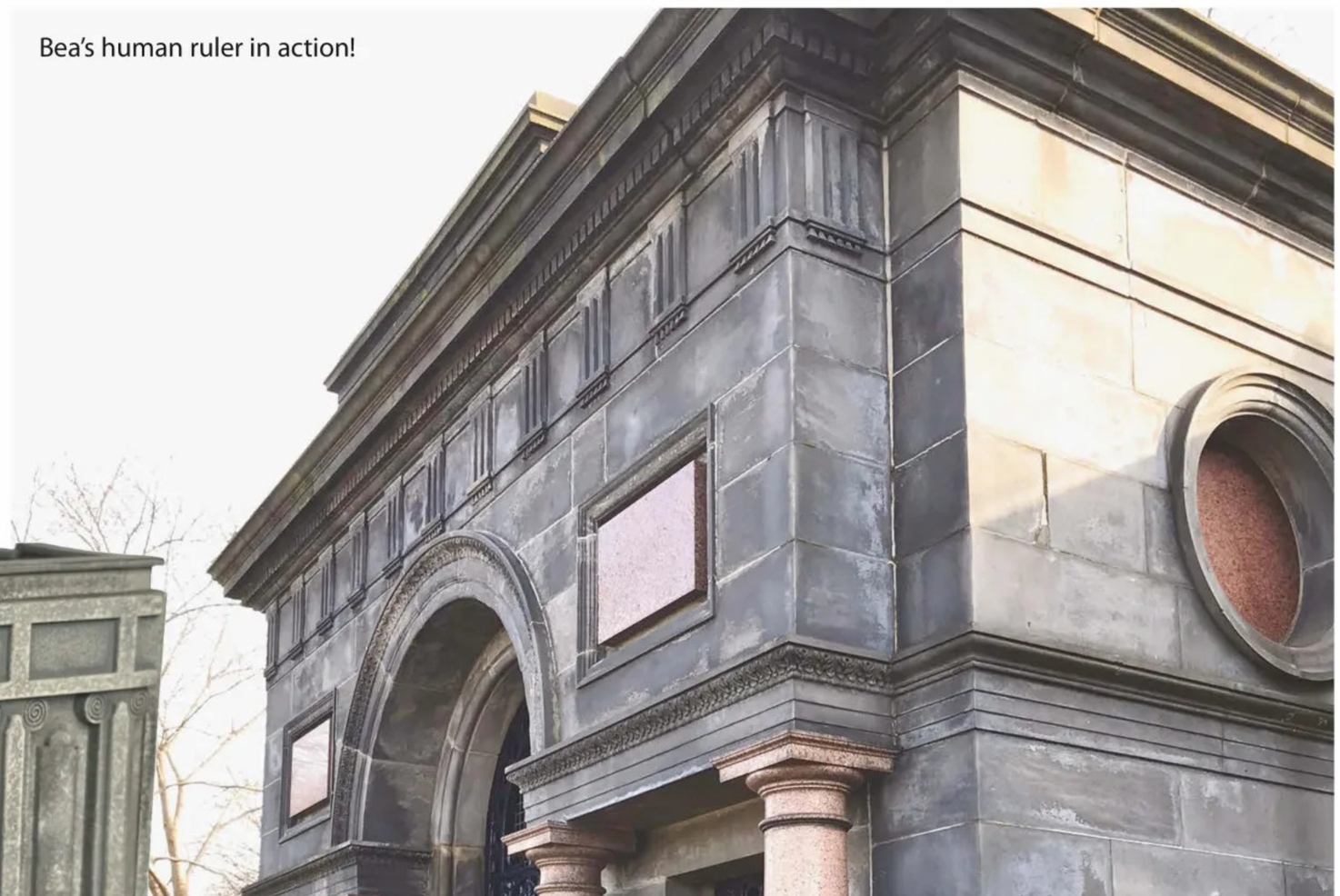
◀ A Mausoleum set into the hill

As it was (understandably) impossible to see inside the mausoleums at the Necropolis, some helpful online research allowed me to get a feel for typical internal layouts and designs. I decided to create a large crypt, which could accommodate up to six caskets or coffins. A central (faux) stone plinth and double wall memorials were also added to complete the interior.



▲ Midnight Mausoleum

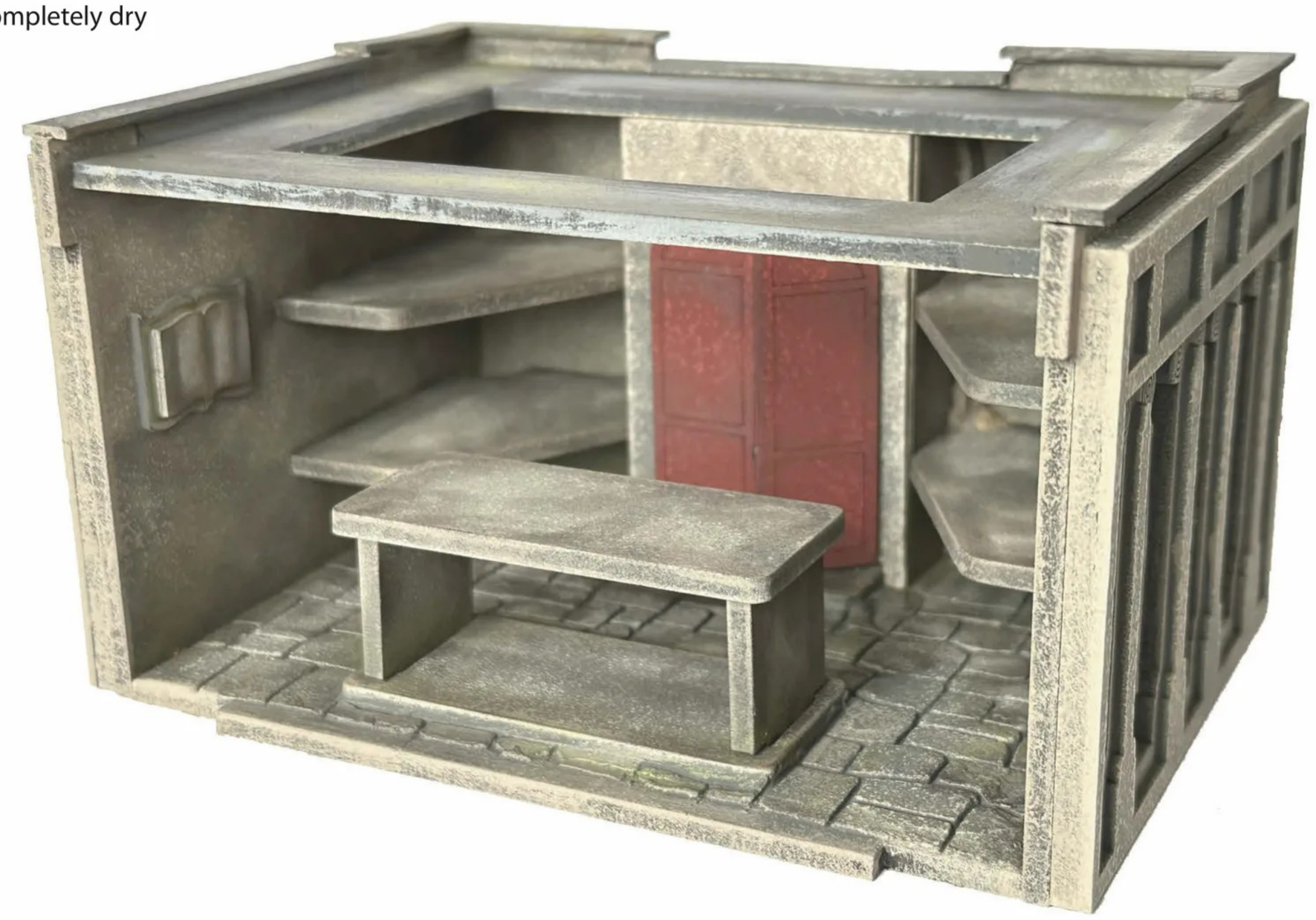
Bea's human ruler in action!



Hallowed Hill

From the beginning of the design process, I knew that I wanted to replicate in miniature the sloping stone pathway that had led us towards the mausoleums at the Necropolis. I added three separate layers to the base to add height, with a front slope to link the levels together. To create the contours on the base, I used interior decorators' filler mixed to a stiff paste and applied it with an old butter knife. This type of filler is incredibly versatile and cheap to use, its only downfall is that it can take up to 48 hours to completely dry out; so patience is key!

▶ The interior





◀The pathway at the Necropolis directly influenced the design of the base



▶ A work in progress!

Once the filler had set, I created the walls using thick(ish) strips of air-dry clay, stuck into position using PVA adhesive. I imprinted a stone block shape into the surface of the clay whilst it was still wet. Once again, I left the whole base to dry overnight.

"The entrance gates were ironically the last element that I designed. They are not a duplicate of the entrance at the Necropolis, but instead a less than subtle nod towards the Hammer Horror films I watched in my youth." *Bea.*

As I didn't want to create an overly cheery scene, I selected muted tones and colours of landscaping scatter and shrubbery. For a while I was tempted to add a dusting of snow (in my opinion everything looks better with a dusting of snow), but I resisted... instead, moving more towards an autumnal feel.

To create external detail, I added a selection of various headstones and grave markers. To the front of the diorama, I leant a number of headstones up against the boundary wall, something that can be seen in so many ancient UK graveyards today. Finally, I incorporated winged monogrammed entrance gates for added drama and the scene was complete!

Of course, I do understand that 'spooky' scenes are not to everyone's taste. Our Midnight Mausoleum could easily be transformed into a classical folly and by omitting the grave stones, the Hallowed Hill base could become an elegant seasonal garden, bursting with flowers.

Whatever style of miniatures you prefer, this latest 1/48th project was a lot of fun to work on and bring to life. In the future Tony and I hope to return to beautiful Scotland and I am sure it will be just as inspiring as before!

And finally...

If you are ever in Glasgow, why not visit the Necropolis for yourself; it certainly is a most intriguing and inspiring place!

Bea Broadwood



◀The ornamental gates are a nod to Bea's love of black and white horror films

INFO

For more information visit:

www.glasgownecropolis.org

www.petitepropertiesltd.com

www.instagram.com/petiteproperties/

01526 320 958

Perfect little pumpkins

Moi Ali's easy peasy pumpkins are perfect for Halloween.

If like me you're not brilliant at sculpting things from polymer clay, you might be left scratching your head as to what to do to create tiny pumpkins for a Halloween, Thanksgiving or harvest display.
Worry not, as I have the answer: putka pods! They are nature's very own gift to the world of miniatures!

What is a putka pod?

Well, dried putka pods look exactly like perfect little pumpkins and squashes, but they are actually the fruits from the Australian Glochidium Ferdinandi tree. You can buy them in craft stores or online and they are very affordable!

Because they already have a perfect pumpkin shape, all you need to do is to paint them. Choose traditional orange for a Halloween pumpkin (or even a spooky dark green/grey), or opt for autumnal shades of beige and brown, green, burgundy and turmeric for a harvest festival scene. The latter look great if you want a squash rather than a traditional pumpkin.

Pop a pumpkin on a doorstep or arrange a few in a window for a seasonal fall display, put some in a crate on a market stall, or have one in the kitchen on a chopping board with sharp knife and other veg.





YOU WILL NEED

Materials required

- Putka pods
- Paint in autumnal shades

Yes, that's it!

Moi says...

"The most realistic finish comes from blending several colours rather than painting your pod a single shade. Study photos online for ideas for colours and shading/markings."



1 Apply a solid base colour of paint all over the pod.



2 While the base colour is still wet, add a second colour and blend the wet paint to avoid harsh lines. When the paint is dry, add any decorative markings using a brush or felt tip pen.



Moi's Top Tip

"Look out for other natural seed pods that you can use in your minis."



PROJECT *by Sadie Mansley McKie*

Peanut brittle

A fun and realistic quick make that will cost you peanuts!





YOU WILL NEED

Materials required

- White and yellow polymer clay
- Brown, dark cadmium orange and golden ochre pastels
- Sculpey Bake & Bond (or similar)
- Kitchen foil
- Gloss varnish

Tools required

- Craft knife
- Needle tool or sewing pin
- Small paintbrush



1 Mix white polymer clay with yellow, adding grated golden ochre and brown pastel to create a shade resembling that of roasted peanuts.



2 Shape tiny 1mm balls of the mixed clay into individual peanuts. Bake and allow to cool thoroughly.



3 Mix Sculpey Bake & Bond or similar with grated golden ochre, dark cadmium orange and brown pastel, creating the colour of caramelised sugar.



4 Spread the mixture into a small oblong on a piece of kitchen foil, mixing in the tiny peanuts using a needle tool or sewing pin. Bake and, once again, leave to cool.



5 Break into individual pieces of peanut brittle. Just like the real thing, this will reveal the peanuts inside the mixture.



6 Coat each piece of brittle with gloss varnish to create that realistic finish.

Mistaken identity!

There are several different stories regarding the origins of peanut brittle. Including the suggestion that this tasty sweet treat was first invented entirely by mistake, when a woman in the US accidentally switched cream of tartar for baking soda whilst making taffy!



Food, glorious food!

Each issue Kim Finch invites you on a tour of her dolls house, detailing how she made each beautiful aspect of it. This month, Kim takes you inside her pantry!

The heart of a home is often said to reside in its kitchen, and if the path to someone's heart truly winds through their taste buds, then the starting point must undoubtedly be the kitchen pantry. As children, my sister Robyn and I embarked on countless adventures within those shelves, revelling in the excitement of colourful cereal boxes harbouring hidden treasures or impulsively tearing open bags of cookies, only to forget sealing them, inviting the cruel embrace of staleness. DHMS


Calumet
SPA
OLD BAY
Bruce's
GOYA
Boyardee
Ravioli
Campbell's
MUSHROOM SOUP
Folgers
Cappuccino
Dole
100% pineapple juice
Star-Kist
TUNA
TOMATO SOUP
General Foods International Coffees
Irish Mocha Mint
mister salty
FRUIT ROLL-UPS
STARBUCKS ESPRESSO
Café Francais
BARNUM'S ANIMALS


Miracle Whip
Velveeta
Betty Crocker
Pillsbury
Ranch
HEINZ
Hostess
donettes
CupCakes
BASEBALLS
POWDERED
Baking Soda
Hi-C
Fruit Punch
POP-SECRET
EXTRA BUTTER
QUAKER OATS
RICE KRISPIES
FROSTED FLAKES
pop-tarts
Nesquik
KRAFT
Jet-Puffed
Americas Favorite


Folgers
Cappuccino
Dole
Star-Kist
TUNA
Boyardee
Ravioli
Campbell's
MUSHROOM SOUP
TOMATO SOUP
General Foods International Coffees
Irish Mocha Mint
mister salty
FRUIT ROLL-UPS
STARBUCKS ESPRESSO
Café Francais
BARNUM'S ANIMALS
PEANUTS
Donuts
Instant Lunch
Chicken
OREO

PANTRY
DAIRY PRODUCE
Calumet
SPA
OLD BAY
Miracle Whip
Velveeta
Ranch
Bruce's
GOYA
Boyardee
Ravioli
Campbell's
MUSHROOM SOUP
Folgers
Cappuccino
Dole
Star-Kist
TUNA
TOMATO SOUP
General Foods International Coffees
Irish Mocha Mint
HEINZ
Hostess
donettes
CupCakes
BASEBALLS
POWDERED
Baking Soda
Hi-C
Fruit Punch
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STARBUCKS ESPRESSO
Café Francais
BARNUM'S ANIMALS
FRUIT ROLL-UPS
QUAKER OATS
RICE KRISPIES
FROSTED FLAKES
pop-tarts
Nesquik
KRAFT
Jet-Puffed
PEANUTS
Donuts
Instant Lunch
OREO

The pantry doors would swing open, revealing a treasure trove of ingredients in my mother's hands, soon to be woven into a symphony of delightful flavours. That memory, etched deeply within me, fuelled my desire to recreate the cherished feeling of abundance from my youth, right within the confines of my own Tiny Kitchen.

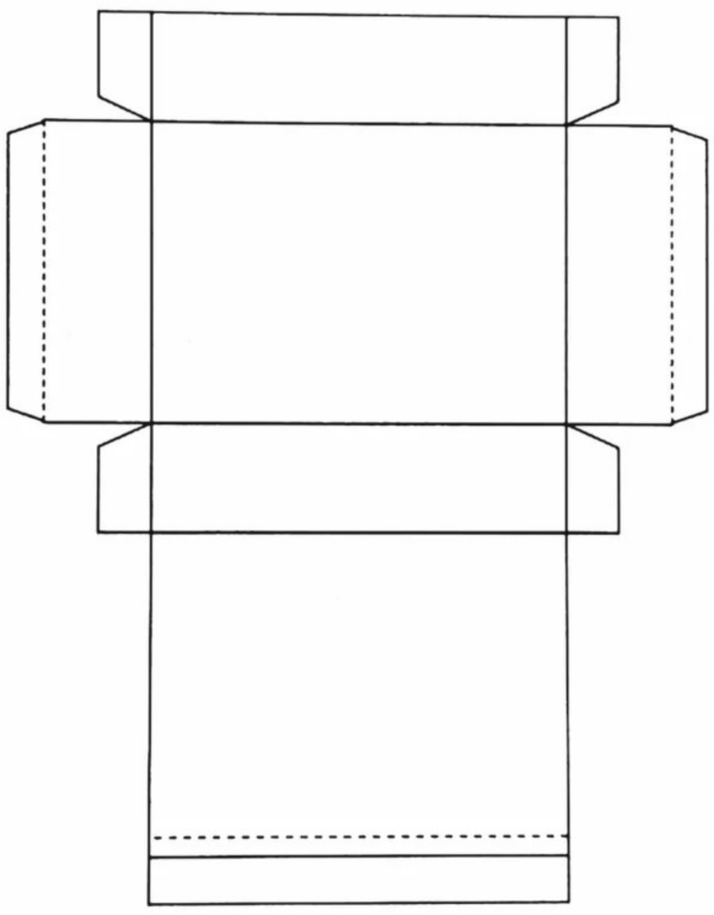
The journey to recapture nostalgia led me to acquire a charming wooden farmhouse pantry, a creation from My Miniature Emporium. Armed with a list of pantry essentials and a heart full of memories, I delved into the task of crafting snacks and treats that once filled my own childhood. These creations took shape through my hands, fashioned from premium card and paper. Sourced from online and hobby stores, these materials breathed life into my imagination.

Seated before my laptop, Google Images became my muse, as I captured screenshots from all angles of each item I aimed to replicate. To ensure precision, I turned to a scale calculator, allowing measurements to translate into my miniature box templates. Printing became an art form, with my home printer churning out images on the highest quality print setting. A protective layer of matte Mod Podge, applied before assembly, transformed these printed creations into vibrant miniature versions of the real thing.

An affordable and durable medium, paper unveiled a world of possibilities. The secret ingredient in this culinary project was

Kim says...

"There are lots of wonderful free pantry and food box printables online! Join me for future tutorials to create tasty treats for your tiny shelves!"



imagination, and the outcome could cater to any preference or dolls house theme, be it modern or vintage, wholesome or indulgent.

While most of my pantry items were crafted from paper, many 3D printed pieces found their way onto my shelves. These were contributions from my miniature artist friends, Tanya, Tonya, and Patt, who filled the voids and added to the realism of my pantry items. What emerged from this creative journey wasn't just miniature artistry but profound connections. True friendships flourished with amazing people who have amazing creative talents.

But a well-stocked dolls house kitchen pantry isn't merely a display of tiny items; it's an invitation to tell stories, to unleash creativity. Within its diminutive shelves and carefully crafted ingredients, lies a tribute to the love for imagination and detail. It's the details that truly make the difference. Foam balls become dainty marshmallows, seed beads assume the form of powdered donuts, and someone keeps forgetting to seal up the cookie bag...

So, as you open the doors to your own dolls house pantry, pause and savour the memories and aspirations it holds. It's not just an array of miniatures; it's an opportunity where creativity takes the lead, and where the love for culinary artistry finds its cozy niche. After all, a world of flavours and tales await, ready to transport you back to cherished moments while inspiring new ones.

INFO

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FEATURE *by Sadie Mansley Mckie*

Astrid Wilk. *Image by Roland Baege*

The miniature botanist

Eminent artisan, Astrid Wilk, grasps life by the roots as she explores our horticultural world in small scale.

Planting new ideas

Astrid Wilk has studied fine art, and with it some of the world's most incredible sculptures, yet it is hard to beat the unique artwork of the natural world our planet, Mother Nature's artistic canvas. To be able to replicate that extraordinary beauty in miniature is no small challenge, but it is one which Astrid rises to with every stroke of her brush. Sharing her ultra realistic 1/12th scale plants with almost 160 thousand followers on social media, Astrid has brought miniature art to global attention, earning her that coveted 'blue tick'. "When I integrated the first miniatures into my work during my fine arts studies, I asked myself why miniatures fascinate me so much and why so many other people feel attracted by watching and collecting miniatures. That's when I started exploring the different possibilities of miniatures in art," explains Astrid, whose studies took her from the University of Fine Art in Münster to the Technical University in Dortmund. "During my studies I had the opportunity to learn various techniques in the workshops of the universities. Woodwork, plastic, ceramic, silk screen, digital printing. As great as it is to be able to access all the workshops, I was looking for a material that I could use without this expensive equipment. At that time, I remembered polymer clay. The material I used to make small dishes for my children's kitchen in the 80s. A modelling clay based on PVC, pigments and fillers that hardens in a kitchen oven at low temperatures. A material that is available in many colours in every craft store. Simply knead, model, harden and you're done. A very direct technique that corresponds to my artistic way of working."

Astrid describes her miniature botanical art, the formation of the beautiful polymer clay canes behind their creation, and the vast community she has built on social media as an ongoing research field. A wonderful description. But just what is it that draws Astrid to the natural world? It seems the answer lies, in part, with the idea that nature is able to offer a sense of variation beyond perhaps even the expansive human imagination. "I think that art is inspired by nature in the broadest sense and that people's aesthetic perception is influenced by organic forms and that we locate ourselves in their proportions," she says, pointing out the natural beauty brought into a room by the inclusion of houseplants. "They are available in such a variety of shapes, sizes, colours and textures that they allow each plant to adapt its personality to its furnishing style and create an individual look and make the environment pleasant." Astrid's own interest in classic design dates back to her youth and talks with great enthusiasm about how not so humble houseplant bears a sculptural quality. "For example, mid-century modern homes often have open and spacious living areas. Perfect for adding a tall, sculptural plant like a fiddlehead fig or a monstera deliciosa. These plants with their broad leaves and interesting forms can create a focal point in the room and add a touch of tropical flair."

When it comes to houseplants in 1/12th scale, however, there is something else they bring to a room. That striking sense of true to life authenticity which brings any scene to life. "When it comes to dolls houses, miniature houseplants can add charm, realism, and a touch of nature to the tiny world. Here too, the choice of plants can express the style and personality of the dolls house and its builder. Which, for me closes the arc to an aspect of the fascination for miniatures."

Hands on

Astrid describes her hands as one of her most important tools, a sentiment many artisans will agree with. She also shares fantastic insights about the creative process and cane techniques on social media. DHMS



Astrid at work. *Image by Roland Baege*

Amongst nature.
Image by Roland Baege

These polymer clay canes form the basis for Astrid's highly detailed leaves, including the beautiful Philodendron birken. The leaves of this stunning tropical houseplant vary and alter throughout each stage of their lifecycle, evolving from the lighter new growth to the deep, rich greens of the mature leaf. Taking her plants seriously, this meant Astrid created half a dozen canes to ensure she could represent this lifecycle in small scale. "I developed the Philodendron birkin for a class that I have the privilege of teaching at an international polymer clay event organized by Polymer week. The plant has been on my list for a long time, and this was the perfect occasion to make it," she admits. "I plan my canes from original plants whenever possible and spend many hours mixing colour samples and transparencies until I am satisfied. After that I make the canes and then the first prototypes of the plants. Each of my plants is unique and structured differently, as well as each plant has grown differently."

The process behind creating each of those polymer clay canes is not necessarily always easy or quick. Indeed, depending on the complexity of the design, it can also be repetitive. But it's also a process which it's clear Astrid finds incredibly satisfying. "This can involve techniques like stacking, rolling, twisting, cutting and shaping the clay. When the desired design is achieved, the cane is reduced in size by stretching it to scale. Characteristic for a cane is that the pattern is running through its length," explains Astrid, achieving those true to life [illegible] always

at the forefront of her mind. "To create my realistic leaf patterns, I use many basic polymer clay art techniques to depict gradients and leaf veins. I pay particular attention to realistic shades of green, various transparencies and many details, such as aerial roots, brown leaf ends or dried stem pieces." Sometimes though, even a highly skilled artisan like Astrid reaches what she calls 'the limits of technical feasibility', citing ferns as a plant where it proves complex to create a miniature counterpart using polymer clay. "I always try to explore the feasibility and push the material to its limits. Once properly cured, polymer clay is extremely flexible and durable, but not unbreakable. I make all plants in such a way that they not only look good for a photo, but that there is always a new detail to discover when you look closely." And nowhere are those details more evident than in amongst the leaves DHMS



Caladium, white Christmas, with its 'angel wing' leaves



The monstera is amongst our most popular houseplants



Philodendron birkin in miniature



Astrid's philodendron birkin canes are a work of art in themselves



Creating colour

of Astrid's gorgeous miniature monstera plants. Remembered for their 1970s heyday, these retro plants are now once again surging in popularity as one of our favourite houseplants. They're also amongst Astrid's most sought-after designs, and it's easy to see why. "The Monstera plants are the ones I am constantly working on to make them even more real and detailed. Each leaf is hand cut and different in fenestration and shape. This makes each plant unique and very time consuming."

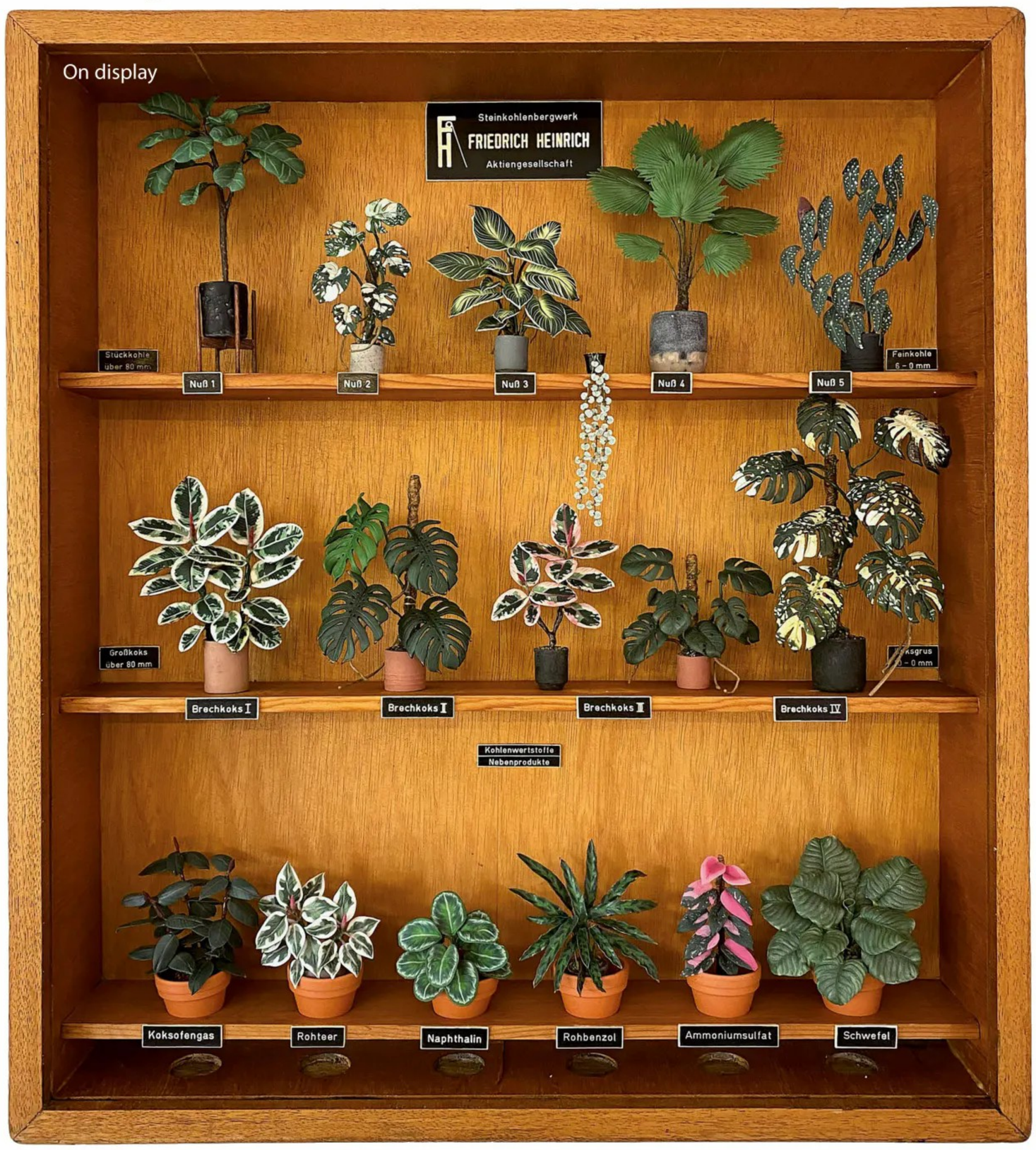
For the moment, Astrid is holding her cards close to her chest when it comes to intriguing new ventures, but she does disclose there are some very exciting projects ahead. However, as an exceptionally talented artist she has already sown the seeds of new growth, inspiring her worldwide audience and inadvertently becoming one of the most important ambassadors for miniature art of her generation.

INFO

For more information visit:

www.astridwilkstudio.etsy.com

www.instagram.com/astridwilkstudio





Sowing the seeds of new ideas. These beautiful orchids are a recent addition to Astrid's portfolio

Autumn Joy

"These 1/12th scale arrangements can be scaled up or down by changing the number of each floral element and the selected container. For the pot try a small perfume bottle top, a terracotta pot, pedestal dish, or even a woven basket. I've made one to sit on a side table and a taller one to sit on the floor in my dolls house."

By Ruth Flewelling Lesbirel.

YOU WILL NEED

Materials required

- Mini foam pumpkins
- Acrylic paint in golden yellow and gold gleams wash (optional)
- Orange or natural gypsophilia, small twigs or artificial greenery
- Beige 22/26-gauge paper-covered florist wire
- Golden yellow scrapbook paper
- Tissue paper in gold, orange and rust
- Used and dried coffee grounds
- Brown wool felt
- Brown fine marker pen
- Embroidery floss in gold and orange
- White glue

Tools required

- Knife
- Needle tool and needle-nose pliers
- Wire cutters
- ½" (13mm) Wide strip of card
- Embossing tool
- Paintbrush and scissors
- Paper punches - daisy, maple leaf and small oak leaf







1 Prepare the pumpkin

Mark a circle around the stem end of the pumpkin and carefully cut this portion off, angling the cuts slightly downwards into the pumpkin, leaving a wide enough area to place the flower stems. (if you can't source a miniature foam pumpkin, polymer clay is a good alternative). Paint the cut side of the top and the base with golden yellow. Optionally, paint the outside of the top and base with the gold wash to add a lustre.

2 Add filler

Make holes in the pumpkin (or clay, if using) with your needle tool and glue in gypsophilia stems, tiny twigs, or artificial greenery, as filler for the arrangement. The filler helps define the shape of the arrangement and also supports the flower stems.

Ruth's Top Tip

"We have the full range of autumn leaf colours here in Canada, from brilliant crimson and orange to sunny golds, all contrasting with deeper rusts and browns and evergreen shades. Let's bring some of that indoors with a couple of fabulous autumn floral arrangements in pumpkins!"



3 Cat-tails (bulrushes)

Cut a length of beige florist wire and a piece of brown wool felt measuring ½" x ¾" (13mm x 19mm). Glue one long edge of the felt just a bit below the tip of the florist wire. Wind the felt tightly on itself and glue the end shut. Roll the felt briskly between your palms to blend the fibres and then trim any stray fibres to expose the wire tip. Repeat as desired.

* If you can only find beige paper-covered florist wire, you can easily paint it with acrylic paint or just use it as-is.



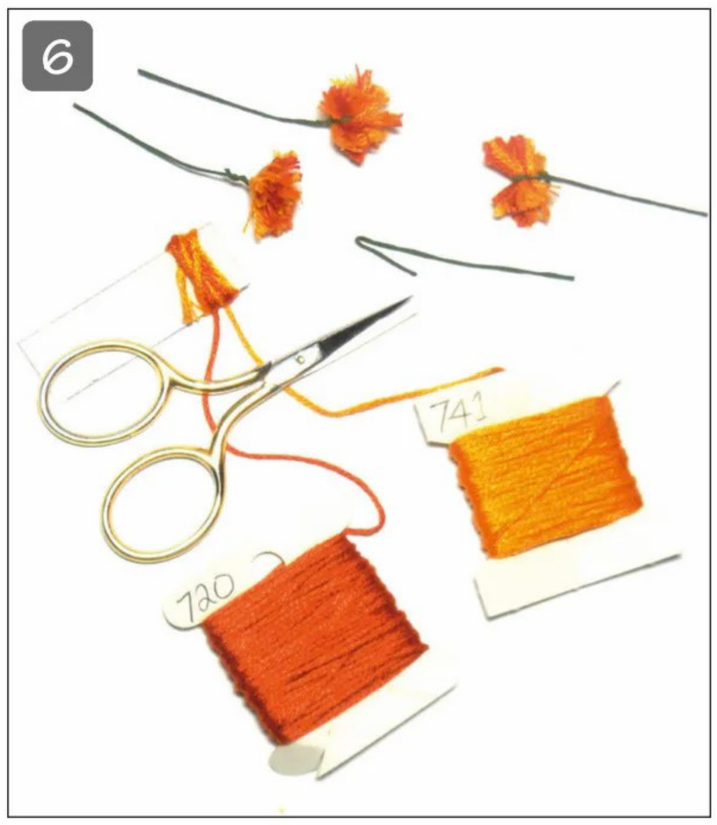
4 Sunflower

Cut two petal disks for each sunflower from golden yellow paper and curl the petals inward. Split the paper layers, if possible, with the tip of the needle tool to get more petals.
Glue the petal disks together with the petals from the back disk between the petals of the front disk. Cut a piece of green florist wire and bend the tip downwards. Pierce a hole in the centre of the petal disks and push the bent end through the hole to the front. Glue the disks against the bend, so the heads face forwards. Make a few more.



5 Sunflower centres and leaves

Make a 3/8" (10mm)-diameter glue dot in the centre of the petal disks. Hold the bloom over a small container, and pour dried coffee grounds over the glue.
Press the grounds into the glue, invert the bloom, and tap off excess grounds.
Cut two or three teardrop-shaped leaves for each flower stalk. Emboss the veins with your embossing tool and fold along the centre. Glue the leaves alternating down the stem.



6 Chrysanthemum flower heads

Cut a piece of florist wire and fold ½" (13mm) at one end back on itself.
Hold both floss colours together at the bottom edge of a piece of card and wind them around the card five times, ending and cutting at the bottom. Slide the floss loops off the card and wrap the fold of the wire over the centre of the floss bundle. Twist the short wire end tightly to secure the floss. Cut the floss loops and feather the individual strands apart with the needle tool. Make three or four more.



7 Finishing the mum flowers

Pinch the flower together at the wire fold. Apply a bit of glue to the outside base of the flower and spread it up the outer strands to keep the flower tightly formed. Punch three oak leaves for each stem, emboss veins, and glue them around the flower head, near its base. Bend the heads forward.

Photos by Stephen Lesbirel



8 Brown-eyed susans

Punch a daisy shape from golden yellow paper, dot the centre with a brown fine marker pen.
Cup the flower by pressing the centre with your embossing tool.
Make a tiny circle in the tip of a piece of green florist wire. Bend the circles perpendicular to the stems and tilt some of them slightly downwards.
Glue the circle to the back of the flower.



9 Making the arrangements

Pierce a hole inside the pumpkins for each cat-tail and glue into these holes first. Repeat this process for the sunflowers, then the mums, and finally the brown-eyed susans, cutting the stems as needed Vary the heights and positions of the flowers to fill in any sparse places.

10 Finishing touches

Punch maple leaves from various colours of tissue paper and emboss veins in each leaf. Glue a short length of brown wire to the back of each leaf. Fan the leaves out around the top of the pumpkins, some almost upright, others hanging downwards, and the rest simply arched, varying the colours around the pumpkins.

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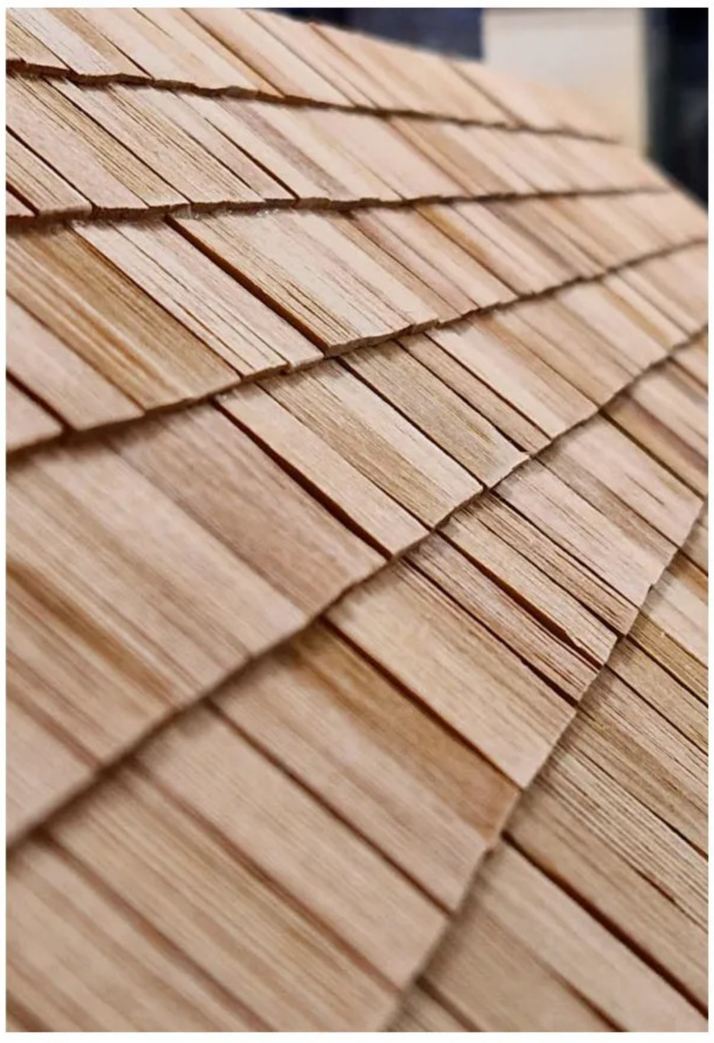
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We Discover:

Creative Dolls Houses

John Dowsett is the man behind the models, the creator and the craftsman at Creative Dolls Houses. A longstanding obsession, John has been honing his skills for over 30 years. The home of beautiful, bespoke builds and traditional dolls houses, we found out how Creative Dolls Houses all began…







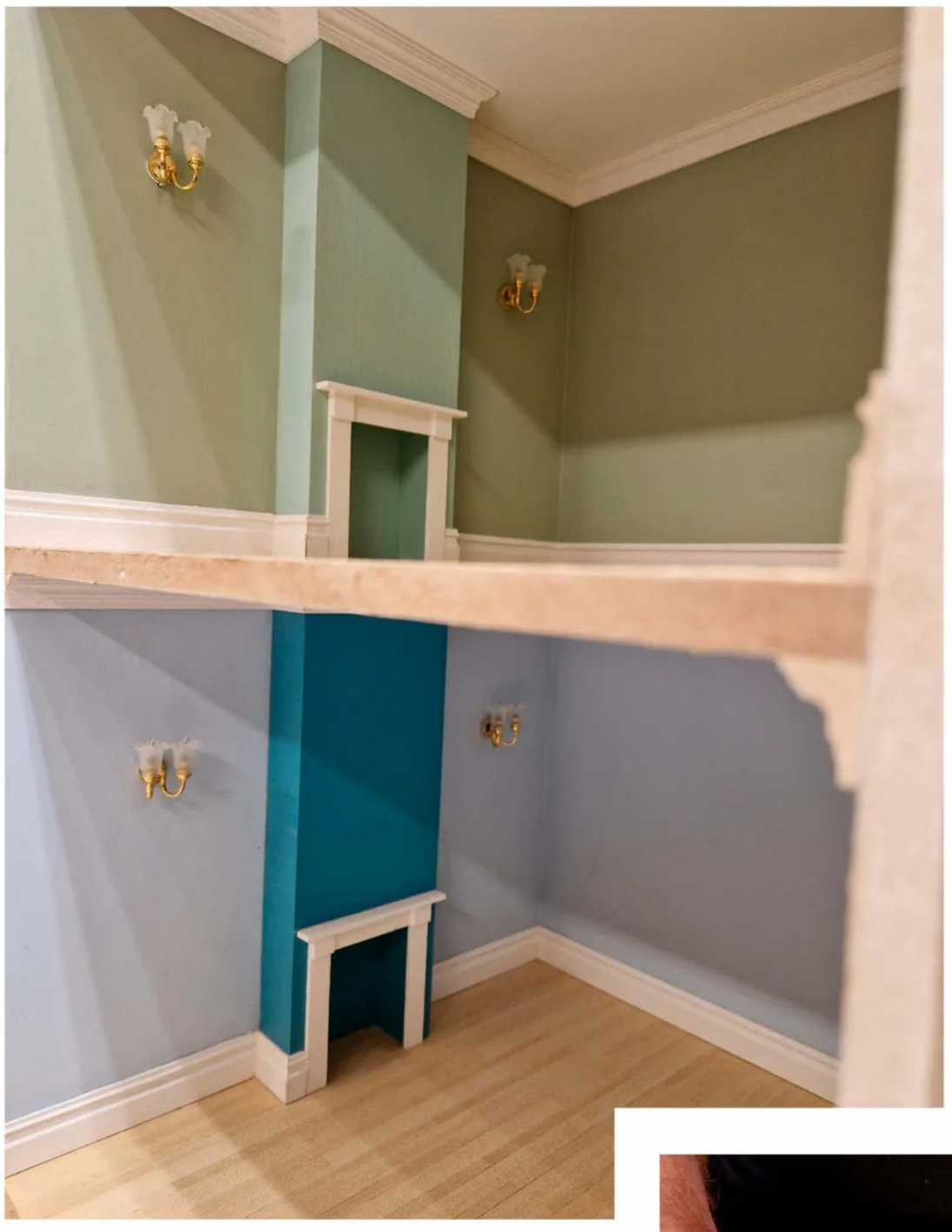
Have you always been interested in miniatures? Did you collect first before building?
The fascination in miniatures has always been there, I didn't collect anything but was always trying to build things - usually in Lego and when older and I could get my hands on some tools, in wood.

Where did your joy of building begin?
I actually started building scale models away from dolls houses. A friend of mine flew radio controlled planes and taught me how to build one. He instilled patience and accuracy in my building which has helped me many times through many builds. From there, I moved onto scale model narrow boats as my Dad was building full sized ones, I helped out occasionally and decided to build a model of the one we were working on. The original was 70 feet and the model I made was roughly 14in. By this time, I was inlaying mahogany strips into balsa on the model which showed how far I had progressed.

What would you say is the toughest part of the building process?
I think managing the time is the hardest part. I want to create something magical for the customer, their dream dolls house. It is so easy to spend hours on the tiniest of details but that is also where it really counts too. Detail is everything.

You set up Creative Dolls Houses in 2021, offering hand-crafted dolls houses to be enjoyed by generations to come… what made you take the plunge?
I think it's been more of a gentle slide than a plunge. I had been building dolls houses some time ago and with the space and

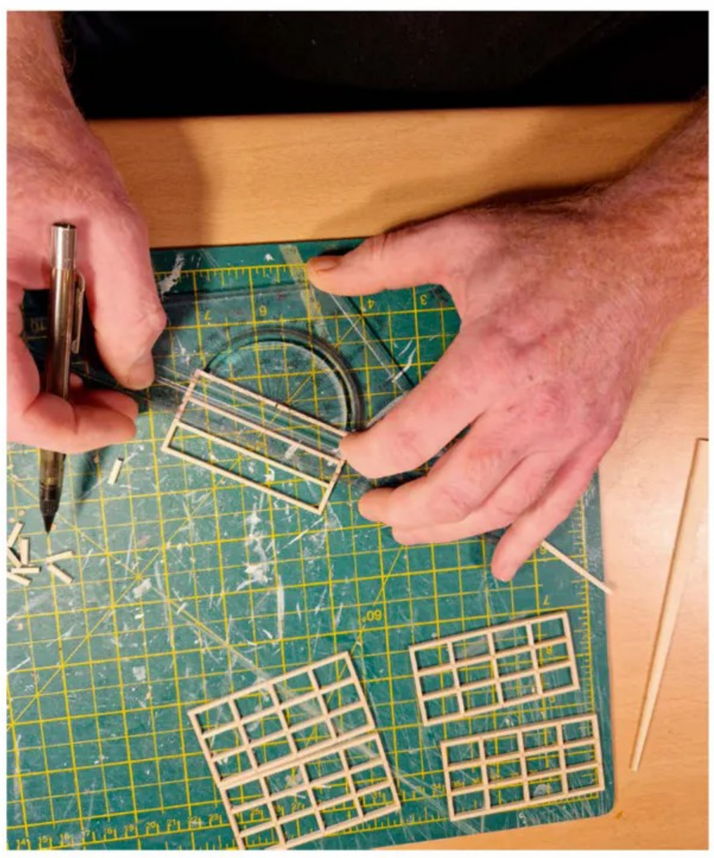






time to build again I knew I wanted to run my own business designing and building dolls houses. I've always wanted to build the Bronte Parsonage as a replica so I built a basic dolls house to try out a few ideas on build procedure. I was then asked by a family member to build a 1/24th scale Georgian that was to be decorated by them as scenes from A Christmas Carol in each room. I decided to get a website built as I was also building a Bronte Parsonage book nook that was gaining interest on social media. The next thing I knew, I was exhibiting at shows and being commissioned to build a bespoke three floor Georgian house.

Can you give our readers a little insight into Creative Dolls Houses, what services you offer, the scales, décor?
We offer a totally bespoke service from plain room boxes to fully decorated and lit builds. The idea is that the customer can choose the layout and colour scheme/decor as they require. I use high quality paints but will use others too to suit the customer's needs and budget. The staircases are all hand crafted to suit as standard, though I currently buy in the spindles etc. Scale wise, I work in 1/24th and 1/12th but will work to a customer's requirements, if they have space of a particular size, I can adjust to suit. It's all pretty flexible. We also offer a standard range of dolls houses, undecorated and unlit, for customers to decorate themselves.





You help bring ideas to life with bespoke builds – but what do you enjoy making more, the bespoke builds or something more traditional?
I enjoy all of it, as long as I'm creating and building. I will tend towards the bespoke as being more enjoyable. Each one is so different, they take on a life of their own, developing character as I build them. No two will ever be the same really. I get caught up in the excitement of each build, what will it be decorated like by the customer? Will their imagination spark into life by the house? The possibilities are endless.

Have any bespoke builds sparked inspiration for another idea you've made?
Yes but not made as yet, I have a list of builds I want to make including a thatched cottage. I know thatch is hard to recreate and I'm relishing the challenge that thatching brings. I also have some windmill ideas too.

What has been the most difficult bespoke build to create?
I think the one I'm working on at the moment in the background has to be the hardest yet. It's a replica of the Bronte Parsonage as it was in the time of the Bronte sisters. DHMS









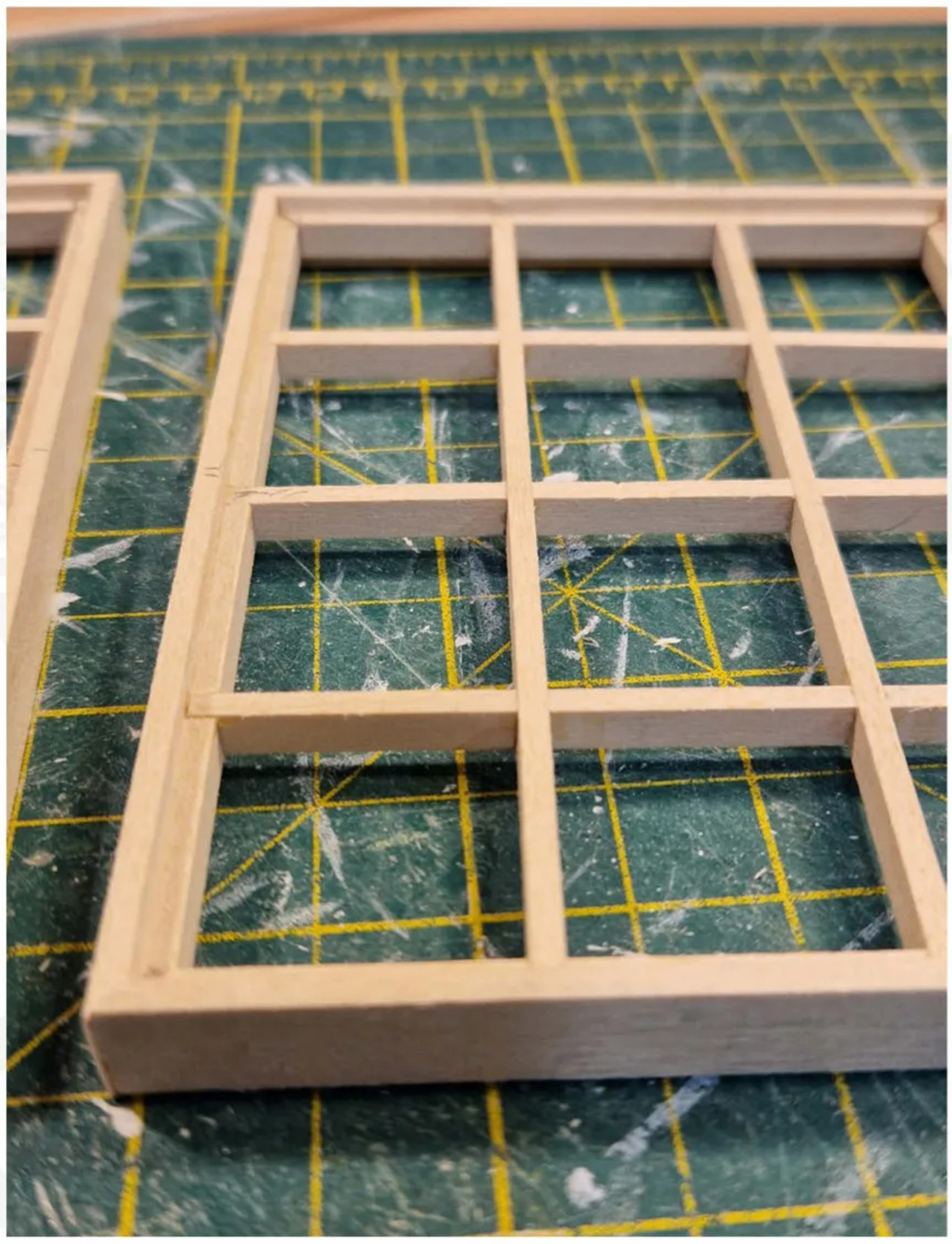
There is so much to figure out, some things are unknown too, which makes it interestingly difficult. I want to be as accurate as possible, even down to the watershot stone.

Do you have a favourite build to date?
The first dolls house I sold has to be my favourite; the customer's reaction was priceless. It was a two-floor cottage with bay windows and my own staircase but the joy it brought was so clear on the customers face. That response drives me on.

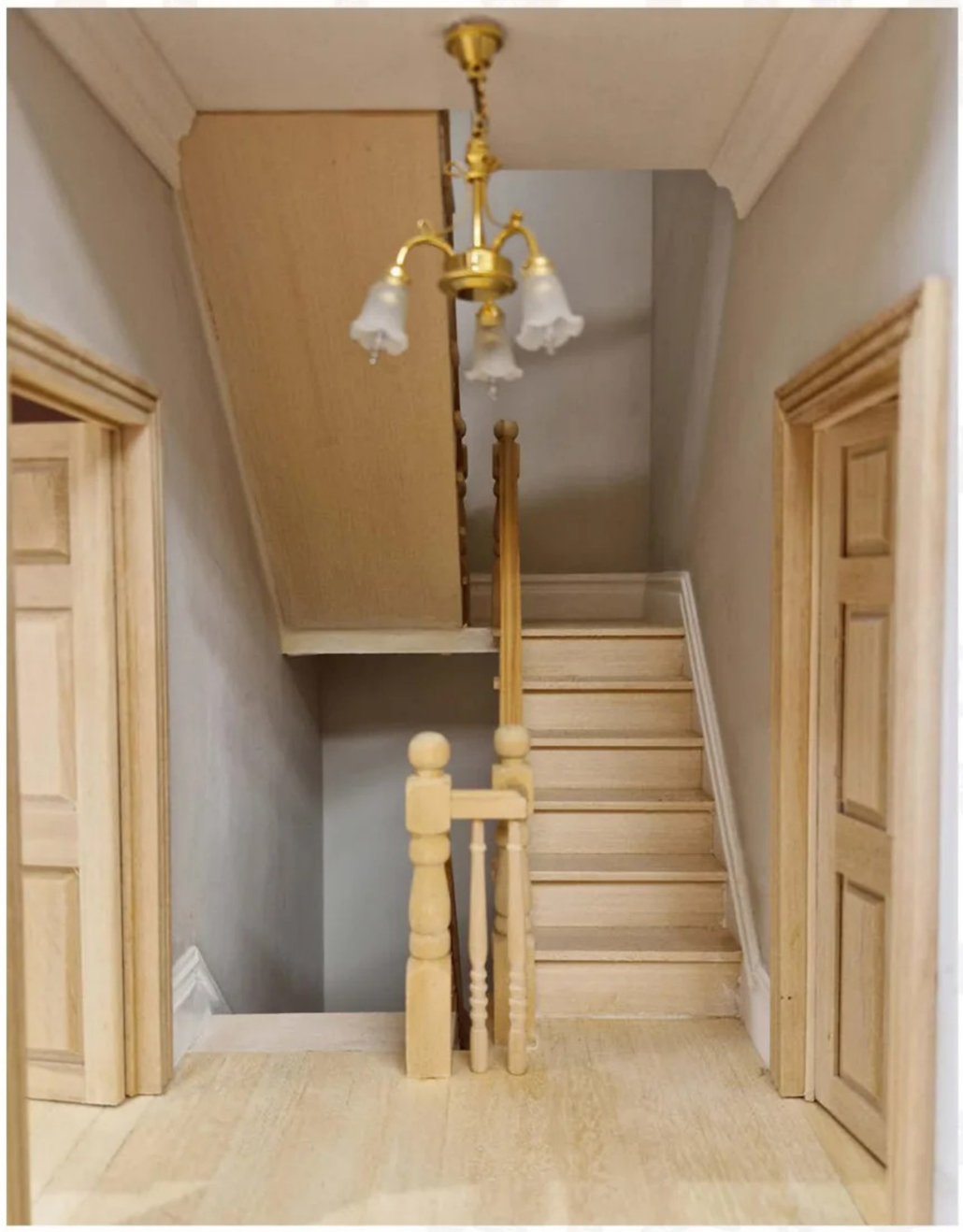
What advice would you give to someone starting out a business in the miniatures industry?
Start small 😌 research the area you want to work in and practice your craft. Don't be afraid to ask for help either.

We Discover:

Creative Dolls House





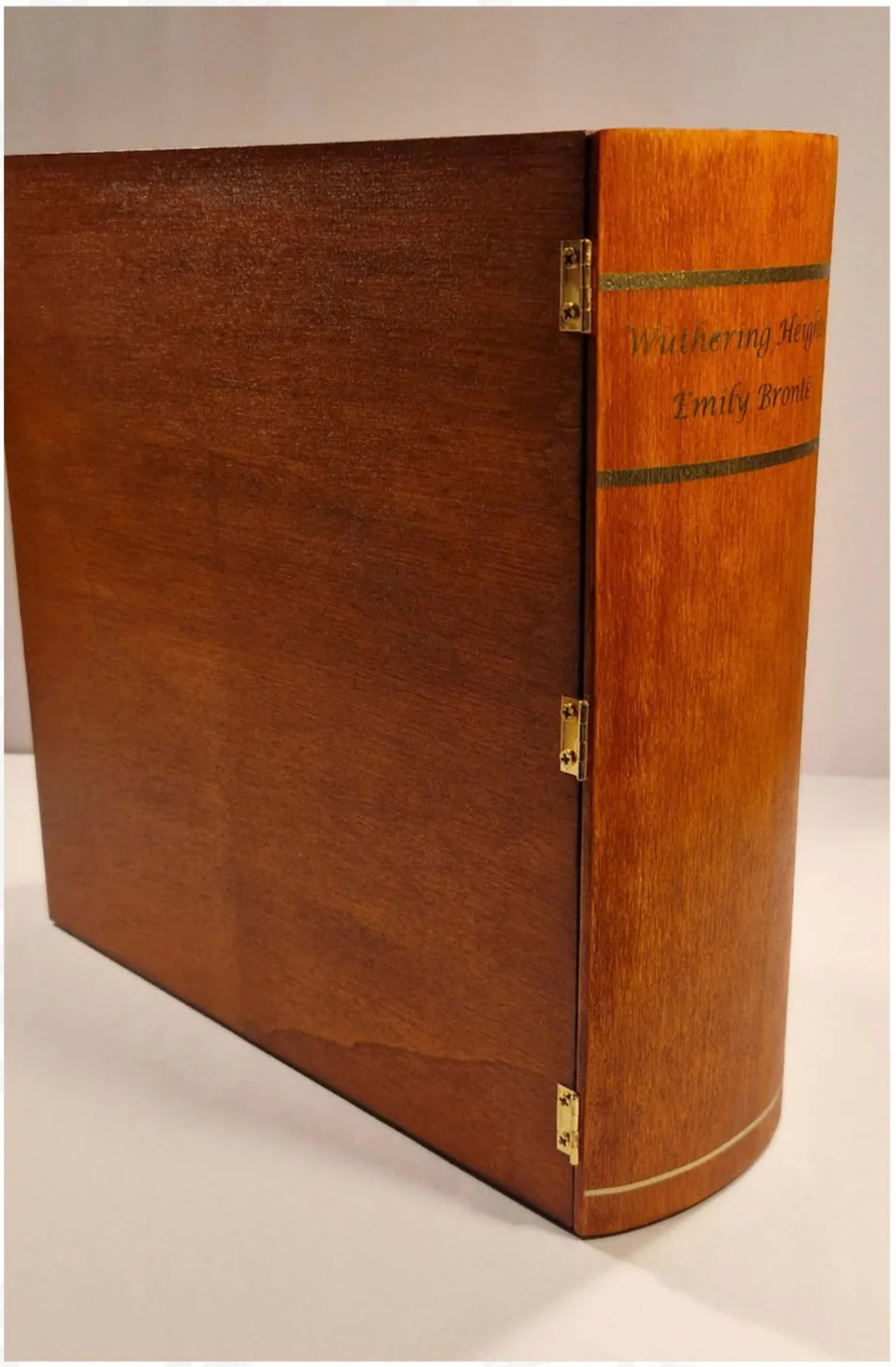




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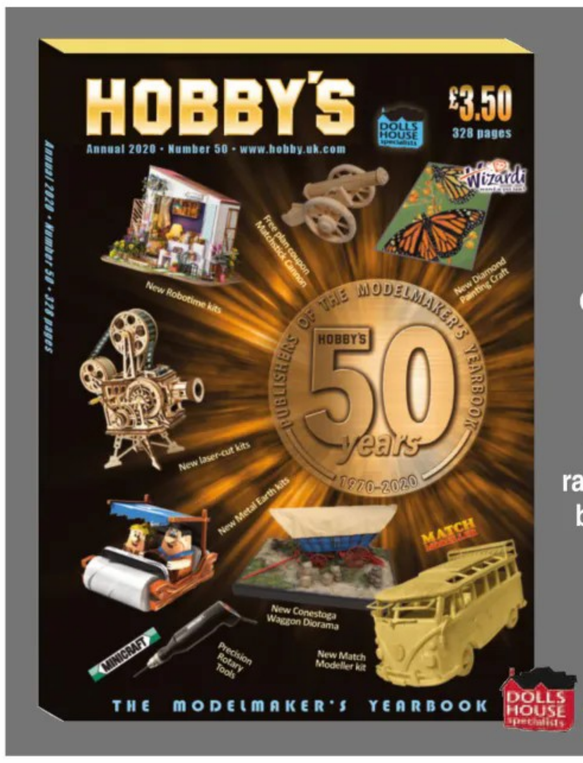
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PROJECT *by Sadie Mansley Mckie*

Pumpkin casserole

Embrace the taste of autumn with this tempting seasonal casserole.

YOU WILL NEED

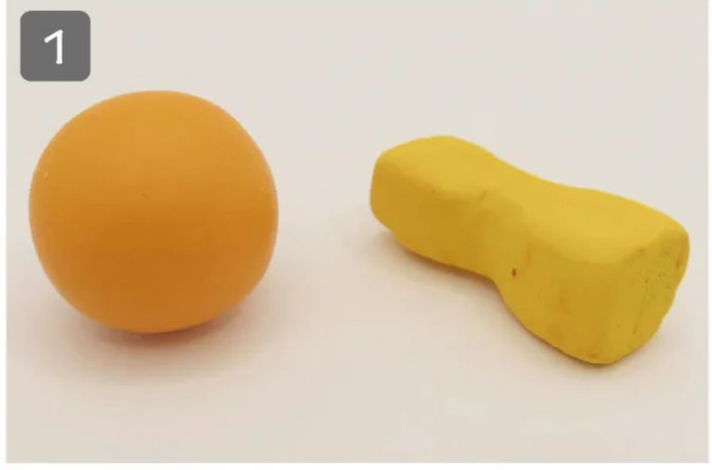
Materials required

- Orange, white, translucent, terracotta and red polymer clay
- Golden ochre, dark cadmium orange, brown, sunflower yellow and red ochre pastels
- Sculpey Bake & Bond or similar
- Dried parsley
- 1/12th scale copper style casserole dish
- Craft glue
- Gloss varnish

Tools required

- Craft knife
- Needle tool or sewing pin
- Small paintbrush
- Roller

1



1 Mix orange polymer clay with grated sunflower yellow pastel to create a true to life shade of pumpkin.

2



2 Roll the mixed clay out to around 2mm in thickness before cutting into individual pieces of pumpkin, making sure each one varies slightly in size and shape.

3



3 Mix white clay with sunflower yellow and golden ochre pastel. Roll into individual potatoes, again ensuring each one a different size and shape, just like the real thing.

4



4 Place the potatoes in the freezer and allow to harden up before cutting into pieces.





5 Mix grated golden ochre pastel with a little dark cadmium orange and brown, brushing the potatoes to give that perfect browned appearance.



6 To make the base colour for the sausages, mix translucent clay with a little terracotta and red clay.



7 Roll five small balls of the translucent/terracotta/red mix and shape into the sausages, rounded at both ends and giving each one a slightly different curve.



8 Mix grated red ochre and brown pastel, brushing over the sausages. For the most realistic appearance, ensure the shading of each sausage varies.



9 Take a piece of spare polymer clay and fill your chosen 1/12th scale copper style dish just under halfway. Once you're happy with the shape, remove the clay.



10 Mix Sculpey Bake & Bond or similar with grated red ochre and brown pastel to create the stock/gravy for the casserole. Carefully spread the mixture over the top of the polymer clay insert for the dish.



11 Add the pumpkin, potatoes and sausages to the stock/gravy. Make sure the casserole is liberally filled with ingredients but keep plenty of loose potatoes and pumpkin to one side. Bake these and the casserole. Allow to cool thoroughly.





12 Use craft glue to carefully stick the casserole to the inside of your copper style dish before gluing the loose pumpkin and potatoes into any visible gaps around the edge of the casserole.



13 Coat the top of the casserole with gloss varnish. You might find this needs two coats to create a realistic shine.



14 Whilst the varnish is still wet and able to act as an adhesive, sprinkle tiny flecks of dried parsley over the top to complete the look.

Sadie's Top Tip

"Use a thin tipped brush for the most detailed effect when colouring the roast potatoes and sausages."


Barlaston Hall

Owl have one of them!

Moi Ali finds a little treasure lurking in a dolls house…

Viewers of Antiques Roadshow may remember one of its most famous episodes back in 1990, when a lovely elderly lady wandered in with a pottery owl. To her utter amazement, and viewers' absolute joy, it transpired that old Ozzy the Owl was worth a lot of money!

Ozzy was promptly bought by the Potteries Museum in Stoke on Trent, and Ozzy's seller used the proceeds from this sale to support five orphans from around the world. It was the ultimate happy ending.

As to what this has to do with dolls houses, bear with me. I fancied checking out Ozzy when I was in Stoke recently. Little did I know, as I walked in through the doors of the Potteries Museum, that not only would I see Ozzy, I would also chance upon a 1/12th scale perfect replica of Ozzy sitting on the



▲ Servants in the scullery



▲ Prepaing the meal

newel post of a dolls house version of the local Barlaston Hall.

The full-size Barlaston Hall is a Grade I listed stately home built between 1756 and 1758 by the architect Sir Robert Taylor, who was noted for his grand Palladian architecture. Taylor was later appointed as architect to the Bank of England in 1765. In 1937, Josiah Wedgwood and Sons bought the Barlaston Hall estate for the development of their new all-electric pottery factory and model village for its employees. Eventually, after a rather checkered history, Barlaston Hall ended up as a private home.

But back to the miniature version… It's a lovely dolls house, but it's quite a mixed bag. Parts are exquisite, such as the beautiful red dining room or the bedroom with four-poster bed. The yellow drawing room – the one with the glorious hand-painted wall, is so elegant. Other parts contain cheap, mass-produced items.

Although there is information aplenty about the big house, I have been able to uncover virtually nothing about the dolls house – and my queries addressed to the museum remain unanswered. I know that it was commissioned by someone called Elizabeth Adams in 1979, but I cannot find who she was or why she commissioned it. It was built by Peter Wall, a local craftsman, in 1981 or '82. In addition to the house, he also made some of the contents, and the wallpaper in the drawing room was hand painted by him. The other items were collected by Elizabeth Adams, and the house and contents donated by her to the museum in 1992. DHMS



Colourful drawing room



Dining room



▲ Spot Ozzy



▲ Full-size Ozzy


Cosy bedtime


Child's bedroom


▲ Bottle kiln model


▲ Staircase with a few misplaced items

And there endeth my story – but you, dear reader, can help plug the gaps. Does anyone know who Elizabeth Adams is/was, or anything about Peter Wall? I have found that he had a daughter called Annabel Cowdery, but the rest is a mystery. If you can help, I'd love to know! Please get in touch with the magazine.

As for the miniature Ozzy, he is every bit as gorgeous as his full-size brother and both are definitely worth a trip to Stoke to see! You can also see some other nice models in the museum, including – aptly – a pottery kiln in the shape of the characteristic Stoke bottle kilns. Go on, you'll have a hoot!

Owl have one of them!























PROJECT *by Sadie Mansley Mckie*

Marvellous monochrome

Put your feet up and raise a toast to the dark nights with this trendy footstool.



YOU WILL NEED

Materials required

- Black and white fabric
- Thick cardboard
- Padded insert from small jewellery or gift box
- Dark brown or black polymer clay
- Black acrylic paint
- Matte varnish
- Craft glue
- Super glue

Tools required

- Scissors
- Ruler
- Small paintbrush

1 Carefully cut out a piece of thick cardboard measuring the same size as a small square padded insert from a jewellery or gift box.

2 Paint the card using black acrylic paint. You might find you need a couple of coats to ensure good, even coverage. Allow to dry thoroughly.

3 Take the padded insert from the jewellery or gift box and use craft glue to stick to the square of cardboard.

4 Cut a piece of monochrome fabric large enough to fit around the footstool top, leaving a small square of the black card visible beneath. Wrap around two sides, using craft glue to stick into position.

5 Cut a small square from each corner of the fabric to create a 'flap' on the two remaining sides.

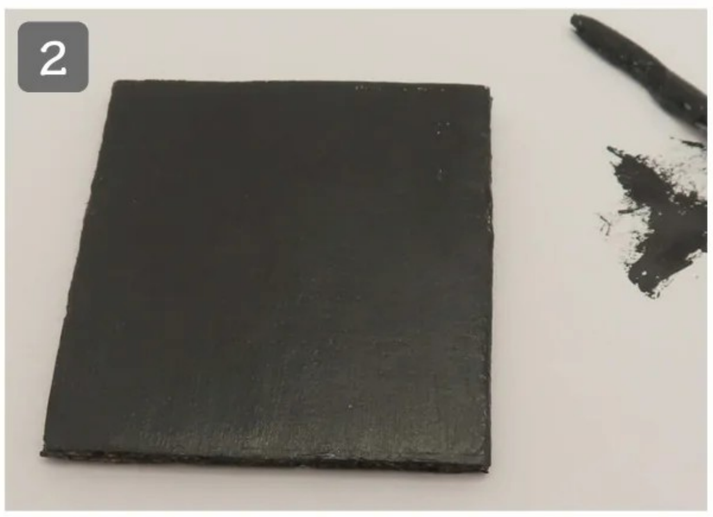
6 Fold the flaps over, gluing down to creating neat edges.

7 Roll some dark brown or black polymer clay out to around 1cm in thickness and place in the freezer for a few minutes, allowing the clay to harden up a little.

8 Remove the clay from the freezer and cut four 'feet', each a small block measuring roughly 1cm square. Bake and allow to cool.

9 Coat each 'foot' with matte varnish and allow to dry. Turn the footstool over so the cardboard base is facing upwards and use super glue to attach one to each corner.





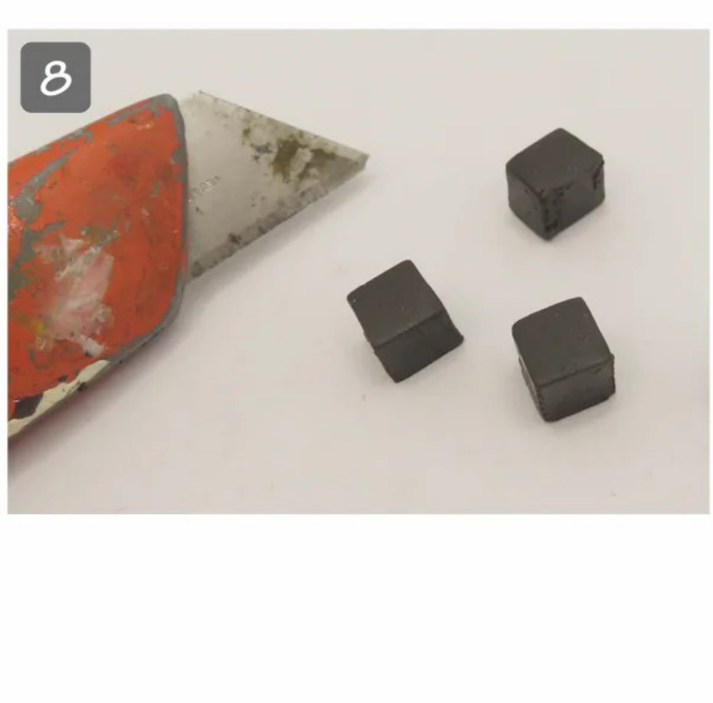












1/12th Scale Two Tier Cake Stand

Serve lovely pastries and muffins on this tiny double layer cake plate, made from plain buttons, paper and pearls.



YOU WILL NEED

Materials required

- Buttons, in various sizes
- Plain white paper
- PVA glue
- Acrylic paint
- Pearls

Tools required

- Scissors
- Pencil

Kati says...

"Make a three or four layer stand simply by adding more buttons."

1 Select your buttons. Kati opted for a base button with a 25mm diameter and a top button with a 20mm diameter.



2 Draw around the outlines of the buttons on a piece of plain paper. Follow the outlines and cut a few millimetres in from the traced lines.



3 To create a smooth base, glue the paper pieces to the inside of the buttons with PVA glue.



4 Use acrylic paint in your preferred colour to paint the buttons. Allow to dry.



5 Choose the pearls between the plates. If necessary, glue two pearls on top of each other.



6 Glue the smaller button on top of the pearls. Let the paint dry and fill the stand with lovely delicacies.



For loads more miniature projects...

head to page 48 to find out how you can access our DigitalPlus!

The Whole Kit & Caboodle:

Apothecary cabinet

If you adore miniature lotions, potions and pills, Moi Ali says you definitely need one of these kits!





I am always on the lookout for a miniature kit that's a bit different, and I was delighted to come across this superb apothecary's cabinet. I've been collecting old chemist's items for a while now, always with the intention of building an old-fashioned pharmacy. Whether I will ever get round to it is another matter, but meantime I now have the perfect way to display my collection.

Paula McBride runs To the Willow Garden, and I have been a fan of her work ever since I purchased some of her wonderful 3D printed Art Deco vases. Her 1/12th scale kits are great too – as you can see. This one looked as if it would be so complicated, what with all those lovely little cubby holes. I was so wrong. The kit slots together with glue in just minutes. It is simplicity itself to assemble and takes little skill. The careful design makes this a fool-proof enterprise to put together, as the slots are such that it'd very hard to make a mistake.

Moi's Top Tip

"Sand the edges of worktop counter if you wish, and stain with woodstain for an aged appearance."

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