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DIGITAL
EDITION

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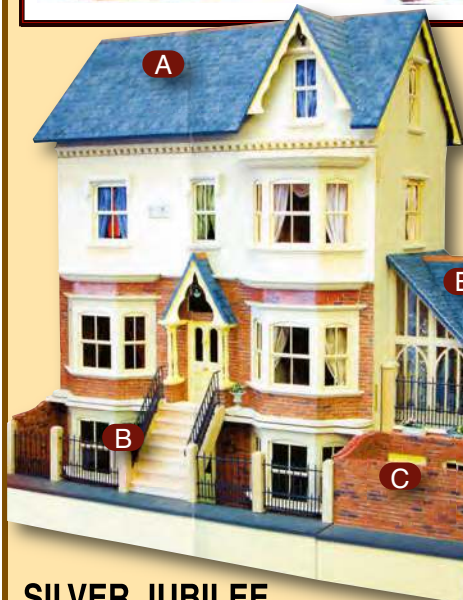


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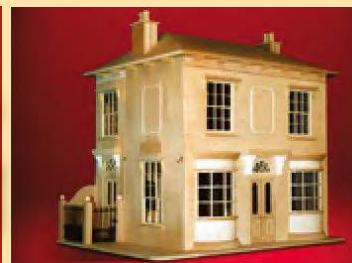
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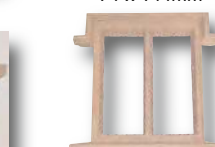
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WELCOME

to the February issue

In this month's romantic themed edition of Dolls House & Miniature Scene we want to inspire you with ideas for Valentine's Day. Our talented team of contributors will show you how to make the most amazing projects including a selection of sweet treats, a romantic breakfast and a beautiful painted pair of swans all of which are accompanied by step by step images.

Have you subscribed to DHMS? If the answer's no, why not? We've currently got a fantastic offer where for as little as £2.99 a month, you can enjoy DHMS and have it delivered straight to your front door. For more information turn to page 53. And, if you prefer to read a digital version of the magazine, turn to page 38.

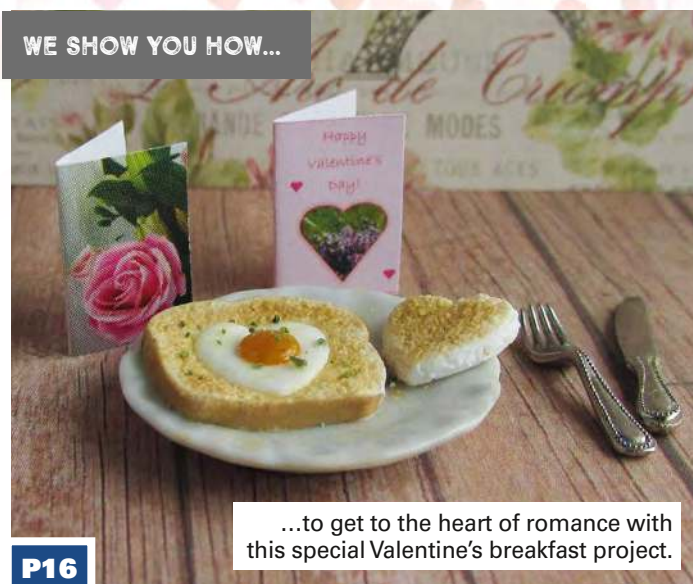
Enjoy the issue.



Carl Golder
Editor

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WE SHOW YOU HOW...



P16

...to get to the heart of romance with this special Valentine's breakfast project.

LIGHTS, CAMERA, ACTION ...



P28

...read about the incredible puppets being created at Factory Create.

CARL'S FAVOURITE FIND ON INSTAGRAM

"Specialising in interior design, David Castillo's 1/12th scale armchair and ottoman in butter leather is just divine."



EXCLUSIVE AUDIO CONTENT FOR ONLINE READERS

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

Moi Ali, Lynn Allingham, Aylesbury Dolls House Club, Bea Broadwood, Sadie Brown, Ann Evans, Ruth Flewelling Lesbirel, Stephanie Guy, Kati Kainulainen, Judy Mason, Christopher Moor, Sandra Morris, Sally Reader, Troy Schmidt, Jim Turner, Rob Tysall, Kate Ünver and Deb Weissler



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INSIDE YOUR FEBRUARY ISSUE..

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Regulars...

06 The Miniature Scene
The latest news in the small world.

08 Caught on Camera
Let our love themed Instagram page inspire you.

🔥 EXCLUSIVE GALLERY CONTENT FOR ONLINE READERS

18 My Blog
Read about Mr. Turner, a 1940s greengrocer from London.

19 Shopping Guide
Our top picks featuring a selection of love themed miniatures, absolute must haves for the valentine loving miniaturist.

20 At Home with the Broadwoods
If your scene requires winter weathering, Bea Broadwood explains how to do it.

🔥 EXCLUSIVE AUDIO FOR ONLINE READERS

50 Made by You:
My Palissy Chateaux
DHMS reader Judy Mason guides us around her kit build project.

🔥 EXCLUSIVE GALLERY CONTENT FOR ONLINE READERS

61 Fairs Diary
Keep up to date with the

62 Mini Meetings
Read about what goes on behind the scenes at dolls house clubs.

63 What's in the March issue
Discover more about the marvellous March issue which goes on sale 28th February 2019.

3 EASY STEPS TO SUBSCRIBE



DON'T MISS OUT!
TURN TO PAGE 53
TO FIND OUT MORE

Collections, Features and Reviews...

09 To the Manor Born

In a world exclusive, we throw open the doors to Savage Manor, talking with Kaye Browning and Susie Rogers about the newest addition to the Kathleen Savage Browning Miniatures Collection.

EXCLUSIVE GALLERY CONTENT FOR ONLINE READERS



22 A Tisket, a Tasket

Brandaen Jones uses his celtic roots to create gorgeous woven and decorative baskets, carts and dressed tables.

28 A Peek Behind the Curtain at Factory Create Animation Studio

We speak to Jon Kershaw, Factory's Creative Engine Manager to find out a little more about how their fantastic sets and puppets are created.

34 A Potted History of Fun Ho!

New Zealand toy manufacturer Fun Ho! toys had their origins in the 1930s and prospered during the austerity of WW2.

39 The Quartermaster

In this month's feature Ann Evans chats to Sally Reader about her childhood inspired miniatures.

46 The Whole Kit & Caboodle

Moi Ali explores a very romantic kit that is perfect for stitching this Valentine's Day.

54 Kit Review

1/288th Scale cabinet house kit.

58 Across the Pond

We take a look at the miniature pots and vases crafted by US based artisan Troy Schmidt.

60 Blythe Dolls

Discover what's trending in the miniature scene – this month, the cute and rather quirky Blyth Dolls.



16 Valentine's Breakfast

This mini make looks good enough to eat.

26 Valentine Treats

These sweet sentiments make quintessential gifts for your sweetheart.

32 Rag Doll Marionette

We show you how to create your very own articulated rag doll marionette

EXCLUSIVE VIDEO FOR ONLINE READERS

37 1/12th Scale Scratching Post

Make a tiny scratching post for your feline friends.

44 Romantic Swans: A Miniature Painting Tutorial

Perfect for your Valentine, Stephanie Guy shows you how to paint these beautiful romantic swans.

EXCLUSIVE AUDIO FOR ONLINE READERS

48 How to... Create Water

This sweet little garden standpipe is a perfect weekend project.

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The Miniature Scene

A TRIBUTE TO... MICHAEL PAUL SMITH

In November 2018 we said goodbye to Michael Paul Smith. For over 20 years Michael worked on an imaginary 1/24th scale community entitled Elgin Park, creating stunning dioramas based upon his childhood home in Pennsylvania, USA. Dolls House & Miniature Scene featured Elgin Park in June 2014, with the majority of his work seen online along with exhibitions in galleries such as the Museum of Art and Design in New York.



MINIATURES ON TV



Maltese miniaturist and contributor Rebecca Micallef recently shared her mini makes on Maltese TV. Rebecca spoke to Frederick Zammit from Niskata broadcasting on the TVM channel about 'My Miniature World', her extensive dolls house collection.

The full interview (in Maltese) can be seen here:

<https://www.youtube.com/watch?v=5L1MJkeWguM>

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Miniature news on the go...

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THAME FAIR

The Thame Fair in Oxfordshire returns on Saturday 16th February 2019 at the Thame Leisure Centre.

The fair is packed full of quality miniatures and miniature craft essentials. Exhibiting will be the usual favourites; Dateman Books, Jane Harrop and Kastle Kelm Miniatures showing their latest creations, along with new exhibitors Bouton Bears with their lovely jointed bears, Kleine Artchin with her beautiful enamel ware and picnic baskets plus Facey Ltd too, creators of authentic replica period furniture from Storm Oak and Elm (since downsizing from real life furniture making).

Along with this there will be displays from Market Town Miniatures Club. These ladies also run the ever popular charity sales table supporting Breast Cancer Now and also the raffle with prizes kindly donated by the exhibitors. So, if you are having a spring clean, feel free to donate, the girls will always welcome the donations to sell on the sales table (last year they raised a wonderful £1779 for Breast Cancer NOW at Thame in 2018).

Parking and refreshments are available, so pop along and pick up that 'little something special'.

For more information please contact Veronica Norris:
littlehouseatthepriory@hotmail.com



Tell us what you're doing!

Is your club doing anything exciting, got a new project on the go, raising money for charity or tackling a project from Dolls House & Miniature Scene? Let us know your news by emailing Carl.golder@warnersgroup.co.uk

- Send a letter (and photos) to Carl Golder, Dolls House & Miniature Scene, Warners Group Publications, West Street, Bourne, Lincs, PE10 9PH
- Keep in touch through our Facebook page:

www.facebook.com/dollshouseandminiaturescene

News copy deadline for the May issue 300 is 4th March 2019.

ASK MOI



Dear Moi,

I adore miniatures but I am rather daunted at the prospect of buying a dolls house and taking on such a big project. I don't have the time, the skills or the budget! How can I indulge my love of all things small without breaking the bank or letting the hobby take over my full-size house - or my life? I don't have a workshop, tools or space to work on anything large.

Mary Jane, Herts

Dear Mary Jane,

It is quite common for people to worry that they'll need a workshop and a lottery win to take up miniatures, but it's simply not the case! If you go down the quarter scale route, you can have a whole dolls house that takes up a footprint that is no bigger than a pile of books. Alternatively, if quarter scale is too small for you, stick with 1/12th scale but limit yourself to a room box (or even just a shadow box). Either will take up very little space, in the case of a shadow box, you can display it on a wall. You can work on your room box or shadow box on the kitchen table, so no need for a workshop. This shadow box was made when I first took up the miniature hobby. It's a cheap glass-fronted box from IKEA so it cost next to nothing. Filling it was inexpensive too, as I needed very little and I bought cheap imports and made some of the contents myself.

Moi



IF YOU HAVE A QUESTION OR QUERY FOR MOI
THAT'S RELATED TO MINIATURES, PLEASE SEND AN EMAIL TO:
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WE ASKED YOU...

We posted the following question
on our Facebook page:

Is there one tool or one piece of
equipment that you just can't
be without?



Shelly Loris:
The internet, for inspiration.

Star post and
winner of
this kit by
Jane Harrop

- **Margaret Matthews:** My Ottlite daylight lamp to cross stitch mini carpets!
- **Penny Burton Coleman:** Tacky glue.
- **Julia Tollafeld:** My needle nose pliers.
- **Barbara Mroccka:** File and square jig.
- **Mike Guidry:** My magnifying glasses.
- **Donna Chambers:** Tweezers and magnified glasses!
- **Dawn-Marie Nokleby:** A very sharp Exacto knife!
- **Gillian Ratcliffe:** Scalpel and cutting board.
- **Ali Grace:** My vacuum.
- **Tracy Barbe:** My imagination.
- **Becky Best:** I don't know if they qualify, but four pairs of reading glasses, different strengths!
- **María Teresa Nevado:** My rubber tip brushes.
- **Sadie Brown:** I couldn't be without either a needle tool or sewing pin, whichever is nearest to hand. It's such a versatile tool, and my finely textured cakes would be nothing without them!

**TURN TO
PAGE 16**
for Sadie's
Valentine
breakfast.

Jane Harrop has been making miniatures for 25 years in 2019 and teaching miniatures making for 21 years. Many of her projects have never been presented as a kit for sale to the public, so Jane and Bob are taking a trip down memory lane in 2019 and re-creating some of them for everyone to enjoy. Some will be limited edition, others a permanent feature on their website, **www.janeharrop.co.uk**

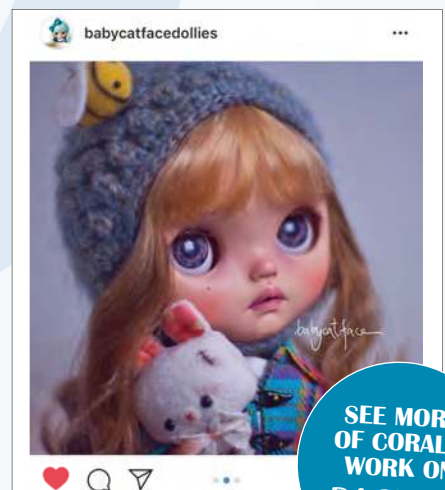
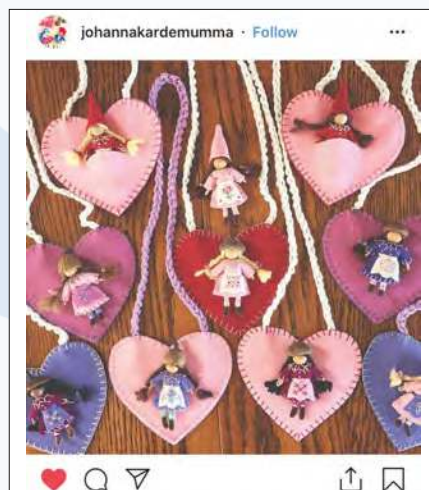
Want to join in?

Join the conversation for a chance to win...

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Caught @n Camera

Here at DHMS, we've been both enthralled and inspired by these gorgeous mini makes, scenes and dioramas as seen on Instagram.



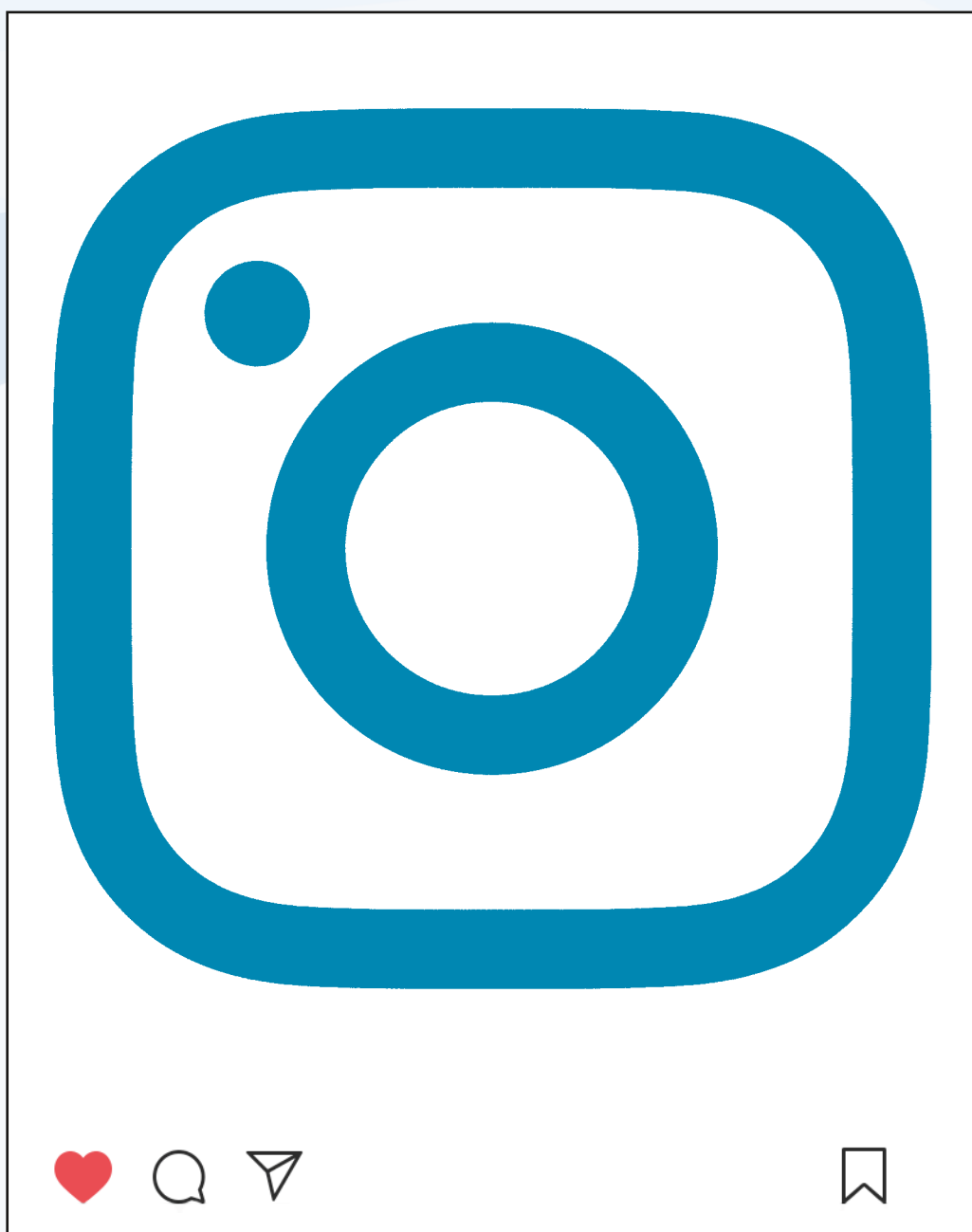
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OF CORAL'S
WORK ON
PAGE 60

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If you would like us to notice your work, don't forget to add the hashtag: #dollhouseandminiaturescene

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To the Manor Born

In a world first, we throw open the doors to Savage Manor, talking with **Kaye Browning** and **Susie Rogers** about the newest addition to the Kathleen Savage Browning Miniatures Collection.



The exterior of Savage Manor, featuring landscape items by Craig Council.

Savage Manor, with its thoughtful, meticulous construction and authentically reproduced Tudor and Jacobean interiors, could well be the closest we can get to time travel. The beating heart of Scaled To Perfection, A Gallery of New Miniatures, part of the Kathleen Savage Browning Miniatures Collection in Kentucky, Savage Manor is extraordinary. Not only a masterpiece in miniature art and design, it was also inspired by a very personal story drawn from within Kaye's own family tree. "I have long been intrigued by my ancestry and the affinity I have for the Christian religion, thinking that it had to do with my grandfather and great-grandfather both being Methodist ministers here in our home state of Kentucky," Kaye explains, undeniably passionate about this stunning project which has been

more than two years in the making. "In fact, years ago, I was lucky enough to acquire The Priory, a structure originally commissioned by the Rothschild family, as well as all the items an English vicar would have in his home. It included an office and a chapel, as well as a home organ, as his wife was the parish organist."

Family connections

"After it was put on display in the KSB Miniatures Collection, my cousin who saw it shocked me by saying I had an ancestor on the Savage side who, under Henry VII, had been Archbishop of York and Emissary to Spain from 1501 until his death in 1507."

It was at this point that the pieces of the puzzle, that unspoken inherited memory passed down through the generations, began to slot together for

Kaye and she set about researching her family's ancestral home in Cheshire with a view to creating its phenomenal miniature counterpart. Not one to be disheartened by the discovery that Rocksavage Manor had long since been demolished in the late 19th century, the only remaining structure still standing the Gate House, Kaye has worked alongside renowned historical miniature construction experts, Kevin Mulvany and Susie Rogers to recreate what might once have stood on Savage land. "Together, we decided to source architectural details for Savage Manor from composites of our favourite manor houses and estates," Kaye recalls.

England's finest buildings

These details span the course of three centuries of Tudor and Jacobean life,



making Savage Manor the story of English architecture dating from that period. "Nothing in the house is made-up, everything has an historical precedent which can be traced to an existing house or original drawing or plan," says Susie, explaining that the main architectural details were inspired by the National Trust's Cornish Elizabethan Manor House, Trerice. "The overall colouration and brick and stone details come from Dorfold Hall in Cheshire, Blickling in Norfolk and Parham, Sussex."

The Manor's interior is filled with an equally astounding level of historically accurate detailing and Kaye aptly describes it as a masterpiece of a structure. "There's so much action going on in the lower floors where the running

of the house actually takes place, and it is just fascinating to look at and imagine the storyline," she enthuses. "Those lower floors have very significant differences from the living area, one being the mood that is set with the furniture and very neutral natural tones. Whereas, upstairs on the top three floors, the colours are rich and beautiful. The architecture mimics one of my favourite structures in Barbados, the St. Nicholas Abbey. The symmetry is truly dynamic."

"Savage Manor is a testament to the imagination and skill of Kaye, Susie, Kevin, and all the artisans involved."

Susie agrees. "The extensive kitchens are based on many different historic kitchens and the reconstructions of working life and processes are again based on some current reconstructions by the National Trust and in particular Plas Mawr, Conwy, Wales. However, the main source for our presentation was original woodblock prints and paintings from the 16th and 17th centuries."

From the spilt flour on the floor of the pastry room to the area where beautiful, freshly picked flowers are turned into stunning arrangements whilst others are dried for potpourri, this part of the Manor delivers a captivating insight into the real practices of running a busy and high profile household during this era. Not a task for the faint hearted!



▲ The scent of miniature perfection in Savage Manor.



▲ ▼ The expansive kitchen areas.



▲ The Pastry Room is one place you definitely won't cry over spilt milk – or flour!





▲ The majestic Grand Hall.

► Precious cargo. Trunk containing the Archbishop of York's cherished robe, miter and slippers.

The personal touch

It is though, when you leave the bustling centre of the house behind and discover what lies behind the front door that you find yourself left truly speechless, the wood paneling in the Grand Hall showcasing miniature craftsmanship at its finest.

The Grand Hall also features pieces which have an incredibly personal connection for Kaye. A finely carved trunk sits below the perfectly leaded window, holding precious cargo within, a miniature replica of a pair of slippers, a silk robe and a pearl and gem encrusted mitre, all made by Susan Parris, and which would have once belonged to Thomas Savage, Kaye's ancestor and Archbishop of York. "The Archbishop's robe is such a beautiful rich blue silk," she says, disclosing additional detail about the depth of intricacy involved. "Susan's garments are such a wonderful addition to the storyline. Her stitching reflects the garments of the time and the detail is perfection. 





The warm glow of the winter parlour.



▲ 17th century linen by Susan Parris hang in the drying attic.

Up in the attic drying room hanging on poles are nightshirts and undergarments which have to be seen to be believed"

The more you look, the more there seems to be to see, something new grabbing your attention every time you explore anew. The spiral stone staircase which flows through the core of the house is no exception and is an architectural surprise which affords us only a tantalising glimpse of here and there when glancing through a window or doorway. Kaye is right when she says there are surprises at every single turn. "Above the Great Hall is the Screens Passage which looks very grand, but what is going on behind the scene when viewed from another angle is an area where young children can play on their 17th century rocking horse," she points out, sending us in yet another fascinating new direction. "And down that hallway passage is a chapel where Archbishop Savage would have spent time in solitude and prayer. It is so interesting to look through the different passages and windows to see the interior stairwells. However, one hidden detail no one will ever see is a real penny, dating from the 1660s, a genuine piece of our history hidden forever beneath the floor in one of the rooms.

A turning point

The Manor is also history in the making, containing pieces, some specially commissioned, by many of our most respected artisans. It is essentially a celebrity roll call of our favourite miniaturists, with Jens Torp, Chris Malcomson, Ann High, Andrew Bembridge and Robert Ward amongst the well-known names. "One of the most special commissioned pieces is a gorgeous marquetry chest on stand, by Mark Gooch," says Kaye. "His piece is inlaid with many different types of wood, as well as abalone."

It's impossible to list the work of every artisan found inside such an expansive dwelling, but there are two miniatures made by David Hurley, whose pieces feature throughout the house, which must be mentioned for their outstanding carvings. A fire screen bearing a carving of a Henry VII figure and a Savonarola chair carved with the initials, TS, another item which recalls Kaye's famous ecclesiastical ancestor.

The roll call continues with a lantern clock by Malcolm Hall and a silver kettle and stand by Mike Sparrow in the Winter Parlour, a room which, although grand, also feels warm and welcoming.



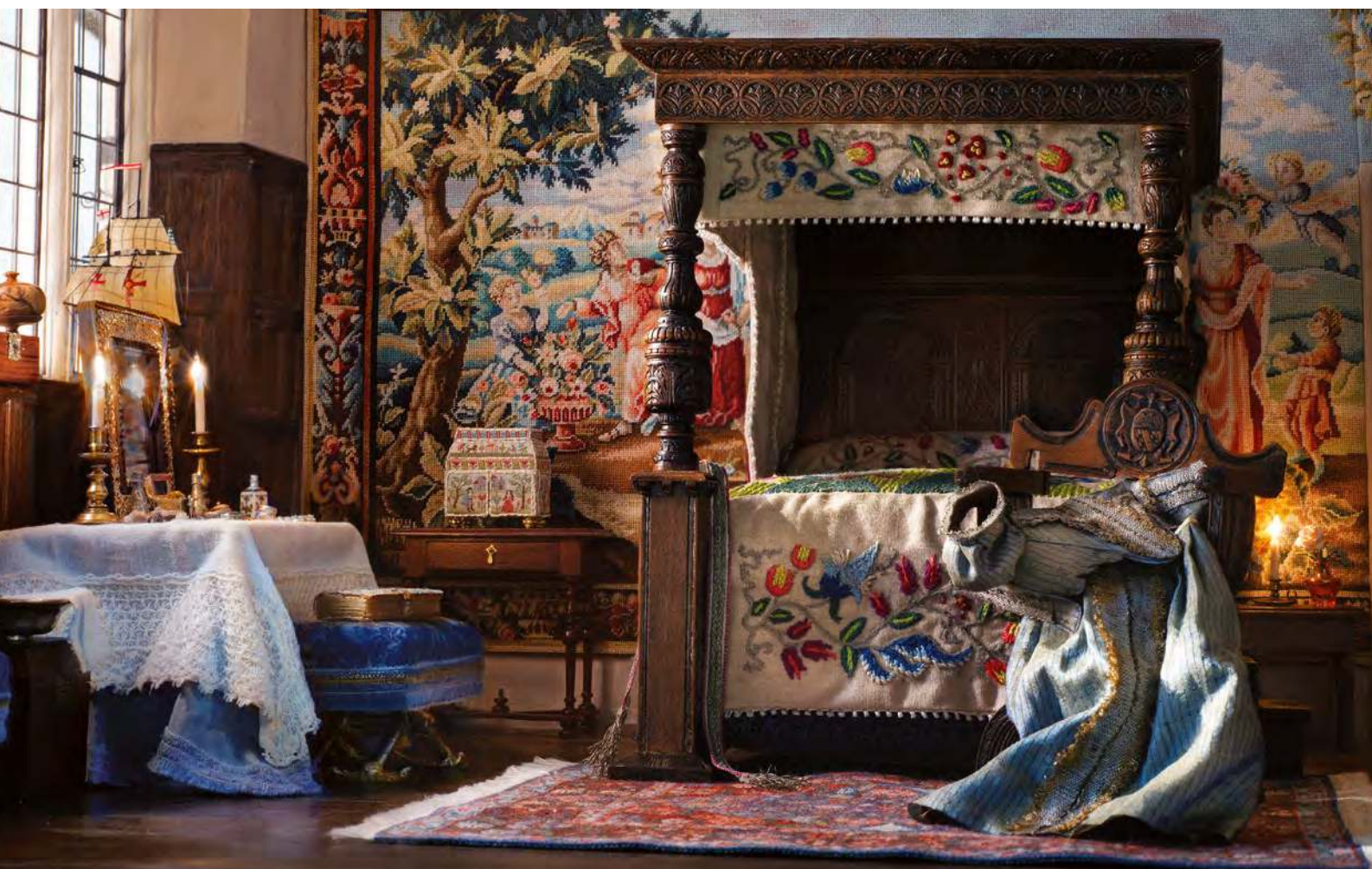
Kaye says she imagines the fire dying down in the hearth and that someone has just finished writing a letter at Alan Barnes writing bureau. It's a feeling you get throughout the house, that time capsule syndrome again, leaving you with the sensation of someone having just popped out. "Susan and Kevin have left nothing to the imagination," Kaye says proudly. "Every setting has been finished off with accessories showing that this manor house is alive. Every room tells a story of life during the Tudor-Jacobean times and it is fascinating to see the history unfold."

With so many incredible miniatures in one setting, all meaning a great deal to Kaye for a variety of reasons, are there any others which hold a special resonance? "The main bedroom is just beyond words. The petit point tapestry by Nicola Mascall is one of the most beautiful pieces of needlework I have ever seen," Kaye explains, and coming from a woman who has seen and held the best of the best you know that this really means something. "The bed hanging on David Hurley's Tudor bed was stitched by the Mulvany's daughter, Isabelle, and is breathtaking. 

▼ Mulvany & Rogers original maquette.



Kevin Mulvany hard at work.



▲ The beautiful bedchamber with chair and bed by David Hurley. Bed hanging by Isabelle Mulvany.

▼ Leather embossed wall hangings by Andrew Bembridge and enhanced by Mulvany and Rogers in the dining parlour.



The entire house and its furnishings are works of art and it is a joy to imagine that one of my family members would have inhabited such an extraordinary home."

There is no doubting that Savage Manor's place in Kaye's family history is secure, but so is its place in the story of miniatures. Not only does the Manor tell the story of an age consigned to a time centuries beyond personal memory, but also writes a visual story of present day miniature art which will endure to be told for many years to come. 🏠



INFORMATION

With thanks to Kaye Browning, Susie Rogers and Sharon Doddroe for their time and for allowing access behind the scenes of Savage Manor.

Photographs of the Savage Manor maquette and construction process courtesy of Kevin Mulvany and Susie Rogers. All other photographs by Kim McKisson and with kind permission of the KSB Miniatures Collection.

Scaled to Perfection: A Gallery of New Miniatures runs until the 31st of May 2019. For more information about the KSB Miniatures Collection and Mulvany & Rogers visit:

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Valentine's Breakfast

Get to the heart of romance with this special Valentine's breakfast.

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: white and translucent
- Pastels: golden ochre, dark cadmium orange, brown, yellow and orange
- Fimo Deco Gel
- Matte and gloss varnish
- Kitchen foil

TOOLS REQUIRED

- Small brushes
- Needle tool or pin
- Craft knife
- 9mm heart shaped plunger cutter
- Faux foliage

 All materials used in this project are widely available from any good arts and crafts shop.



1 Mould a piece of white clay into the shape of loaf of bread. Wrap a thin rope of kitchen foil around the loaf and press another short piece into the top.

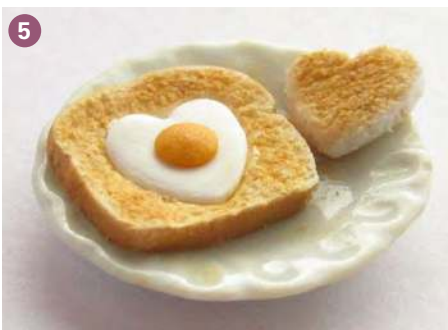
2 Brush with a grated golden ochre, dark cadmium orange and brown pastel mixture. Remove the foil and lightly brush the exposed areas with pastel too. Allow to harden up in the freezer before cutting a slice of bread. Cut a heart shape from the centre of the slice, texturing both with a needle tool or pin.

3 Mix a slightly lighter shade of grated pastels and brush the top and bottom of the textured bread, leaving the edges of the heart white. Bake both and allow to cool.

4 Use Deco Gel to stick the bread slice and heart to a ceramic plate. Roll out a piece of white clay the same thickness as the slice and cut another heart shape. Stick this inside the slice.

5 Mix translucent clay with yellow and orange pastel to create a yolk colour. Roll a tiny ball, gently flattening with the pad of a finger so that the underside is completely flat, but the top retains the curve of a yolk. Stick to the top of the egg white. Return to the oven.

6 After cooling, coat the egg with gloss and everything else with matte. Whilst the varnish is still wet, sprinkle some chopped pieces of faux foliage over the top to garnish. 



INFORMATION

www.etsy.com/shop/homewardflight

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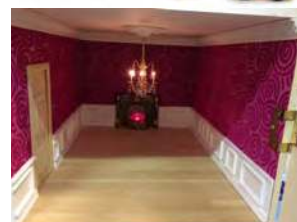
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My Blog

An online blog is a really easy and fascinating way of sharing and discussing your build project, collection or exhibition with a watching worldwide audience. This month we take a look at: 1940s Jim Turner

Twitter & Facebook name: 1940sJimTurner

Website Address: www.1940sjimturner.co.uk

Author: Jim Turner

Good day to you all. My name is Jim Turner, I live above my grocer's shop in 1940s wartime England. I live there with my wife, Mrs Turner, and our dog Rupert. Mrs Turner is a rather splendid lady.

We have been married for quite some time now and I am a very lucky chap indeed. As it is the most romantic month of the year I would like to share with you my secrets to a happy marriage.

1. Have fun even in the most extreme of situations. When there is an air raid we still like to make the best of it and one of our favourite games to play in the Anderson shelter is hide and seek, me and Rupert are very good at choosing our hiding places!

2. Show appreciation. Mrs T is a splendid cook and when she can get some, she likes to treat us both to our favourite meal of tripe and onions with mashed potato. I am always so happy when Mrs T makes this meal I cannot help but give her a big cuddle.

3. Adapt to your circumstances. We have found that in wartime you must adapt to circumstance. We have to save money, so we cut each other's hair. I'm not sure why I look so nervous as I trust her with my life!

4. Treat your wife on her birthday. When Mrs T has her birthday, treats are definitely in order. If I can get some, I like to give her a box of chocolates (it's best you don't ask where they came from though!) That along with a game of Ludo and a glass of homemade potato wine, her birthday certainly goes with a swing!

Myself & Mrs T have been sharing our news every week on the Twitter and the Facebook for over two years. We have recently started a website where we sell my calendars and 1/12th scale miniatures and where people can pop by to hear our news. We hope you can all pop by for a chat and enjoy browsing through our world.

If you're a dolls house blogger and want to share your stories with the readers of Dolls House & Miniature Scene, we want to hear from you.

Send an email to carl.golder@warnersgroup.co.uk along with a brief description of your blog.





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SHOPPING Guide

This month's small scale must-haves are for miniaturists who are looking to inject a bit love to their miniatures and dioramas.

**All prices correct at time of going to press*



Red heart stickers 13mm, £8.59
<https://amzn.to/2SpgaCV>



Valentine heart mug, \$2.75
www.marysminiatures.net



Three little angel moulds, £4.41
www.mintymelons.co.uk
0800 368 7770



1/12th Scale heart shape box of chocolates,
£8.00
www.littlehouseathepriory.co.uk
07595 050315



Valentine crochet heart, £6.50
www.etsy.com/uk/shop/FancyKnittles



Love seat, £45.21
www.dollshousemania.co.uk
01384 638 833



Valentine's Day tray, £38.20
www.karoncunningham.com
01249 815482

At Home with THE BROADWOODS



It might be cold outside, but this month why not follow model maker **Bea Broadwood's** lead and stay warm indoors whilst creating your very own miniature winter wonderland; without a soggy mitten in sight!

Winter wonderland

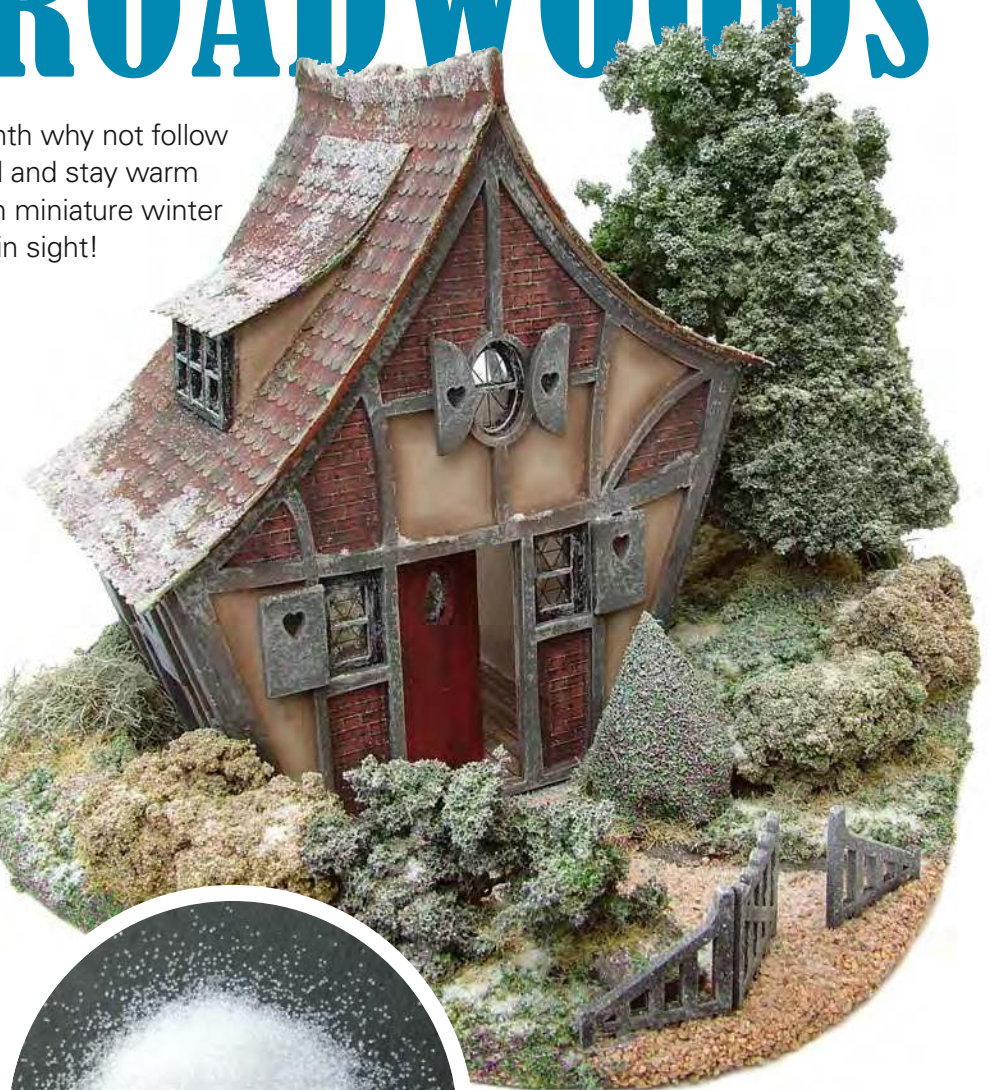
Whilst the southern hemisphere is basking in warm summer sunshine, here in the northern hemisphere it is decidedly chilly outdoors. February is certainly no stranger to snow. Statistically, widespread snow in the UK is more likely to fall in February than any other month. Of course, as a kid there's no better feeling than waking up to a deep covering of the white stuff, however as an adult the promise of an unexpected 'snow day' can still be an unexpected pleasure! Over the last few years, I have regularly written about my passion for creating landscaped bases for the quarter scale dolls houses that I design. By simply putting a model into its very own diorama, not only adds context, but also helps to tell the back story of the miniature scene too.

A blanket of snow

In the full size world, a sprinkling of snow immediately adds a nostalgic sense of atmosphere and recreating that wintry feeling in miniature is incredibly easy to do. In my (humble) opinion, snow scenes should not just be confined to Christmas, in the same way a summer diorama can be enjoyed even in the darkest depths of winter. Whatever scale you work in, adding snow to your scene is all about deceiving the eye and creating a believable illusion... in miniature of course!

Jack Frost

Ok, not technically snow I'll admit, but adding a 'touch of frost' can instantly help to bring a miniature scene to life. Back in 2016 I used fine iridescent glitter, sprinkled liberally over the foliage and cottage to create a delicate frosty morning scene on the base of my quarter scale Robin's Nest. The beauty of this super simple technique is that if you ever want to defrost your setting... just carefully vacuum the glitter away!



▲ Robin's Nest on a frosty morning.

◀ Iridescent glitter.

A light dusting

I don't mind admitting that I spent a lot of time pondering as to whether to add snow to my Cobblestone Snicket street scene or not. It was a huge dilemma, as unlike the removable frost I had applied to Robin's Nest, I knew that if I was going to go for a snowy scene, it would have to be a permanent effect. After much consideration I decided to attempt a light dusting of snow, which I hoped would add atmosphere and character to my dimly lit

street scene. So having been inspired by the model railway world I decided to take the plunge and go for it!

To create the snow, I simply mixed a few spoonfuls of iridescent glitter into a small bowl of interior decorators filler (in powdered form). Armed with a trusty tea strainer and a can of extra hold hairspray there was no going back! Standing above the Snicket, I first sprayed the hairspray downwards onto small sections of the street. Then, whilst the hairspray was still tacky, I shook the tea strainer and allowed my snow compound to fall onto the scene below, in the same way that snow falls in real life. This snow technique is so simple to apply and yet highly effective.

However, I would strongly recommend that you have everything you need before you start, as you do need to move quickly before the hairspray dries. Once I was happy with my dusting of snow, I gave the whole street scene a final spray of hairspray to help fix the snow in place.



"If you are going to have a go at this technique, do make sure you work in a well ventilated area and always follow the manufacturer's safety advice!"



Hounslow Sidings, and inspiration from the world of model railways.

Deep and crisp and even

I don't think there is anything quite as magical as waking up to a heavy fall of virgin snow. Even more magical if you don't have to travel anywhere and you can just enjoy the hush and the view! Back in 2015 when I was designing Winterberry Hall, I knew all along that I wanted the finished house to sit within its own little winter wonderland. Creating a deep layer of snow can be a little trickier and in many ways you do have to be quite brave when applying it too!

To create the snow on my Winterberry Hall base, I used a combination of white scatter, PVA adhesive and white paint. First I mixed one part white paint with one part PVA adhesive and then liberally applied this mixture onto the base using a disposable piping bag. Whilst the paint / adhesive mixture was still wet I generously sprinkled snow scatter over the top. When my snow had fully dried, I tapped away any excess scatter. For the larger flat areas of the base, I simply stippled on the paint/adhesive using a chunky paint brush, then again sprinkled the snow scatter over the top.

Note: Sometimes the colours of the shrubs, foliage or trees can run into the snow solution. If this happens, leave the snow to dry fully then touch up with fresh paint as required.

So there you have it, three super easy techniques for three different types of snow; all of which will not break the bank! So if you are holed up at home, enjoying a rare snow day, why not have a go at capturing the chilly February weather by creating your very own miniature winter wonderland to enjoy the snow all year round! 



"Whatever technique you decide to try, always have a practice first, before you apply it to your model or scene!"



▲ Cobblestone Snicket.



▲ Hobbler's Loft.

▼ Winterberry Hall in 1/48th scale.



INFORMATION

www.petite-properties.com
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A Tisket, a Tasket

With Easter only a couple of months away, shops are already filling their shelves with colourful baskets and sugary treats aimed at the holiday best known for the Easter Bunny, eggs and sweets.

Deb Weissler speaks to miniature basket weaver **Brandaen Jones** about his mini makes.

Flat carry all basket.



Laundry basket.



▲ Brandaen Jones.

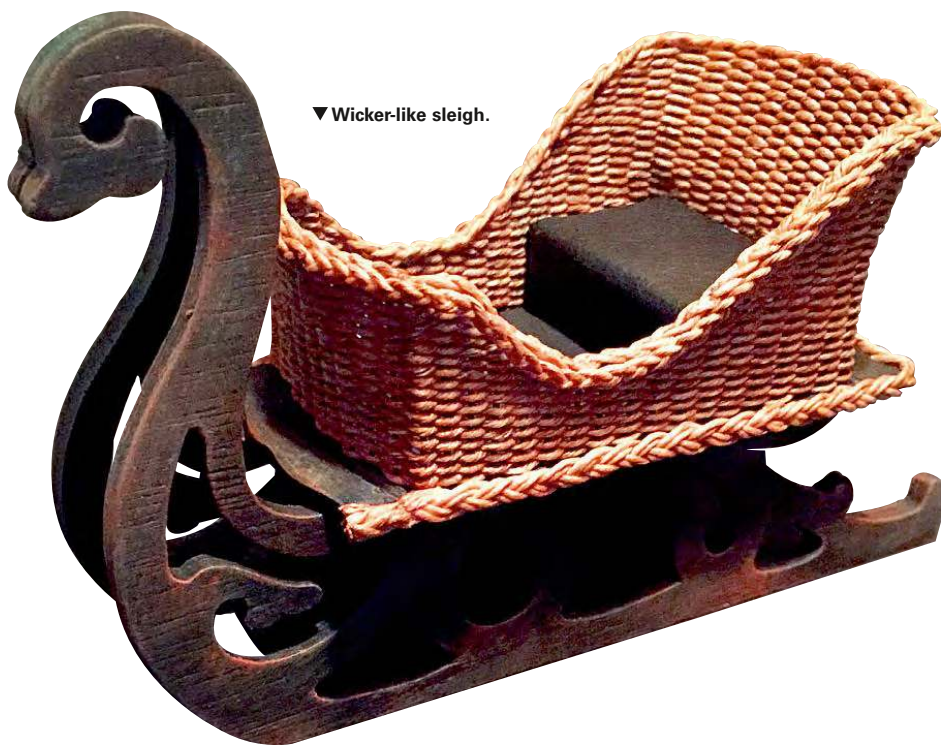
Irish roots

Baskets have become a part of that narrative. They are symbolic nests after all, filled with potential and plenty. The idea of the basket as a utilitarian vehicle of Spring goes back through the centuries, long before Christianity's annual Easter celebration. Basket maker Brandaen Jones has embraced the more utilitarian aspects in his beautiful line of handmade baskets, carts, sleighs, and dressed tables. Brandaen is proud of his Northern Irish roots. As a child he spent time there, in London, and in Washington DC where his mother worked at the embassy. He proudly talks about his grandparents who were married at sea in 1931 when Catholics and Protestants were forbidden to marry. Everything he knows about baskets came from his grandmother, who used scoibs and ciseogs everyday whilst cooking and cleaning.

Attending university to become an English teacher in the USA, he answered an advertisement to do paperwork for a doctor's office, and soon embraced the world of medicine, where he now works as a radiology tech and a diagnostic coder in Florida. It was an accident twelve years ago that left Brandaen in a wheelchair that brought memories of those baskets back into his life. "I could only walk briefly and I was told to keep the chair," Brandaen chuckles. "We were running out of money and in rehab I still wasn't getting better.

▼ Quatrefoil in progress is Brandaen's most difficult design.





▼ Wicker-like sleigh.

Inspirations for his various designs come from such diverse sources as his Gran's baskets, photos seen during on-line searches, trips to local craft stores that sell baskets, and museum exhibits, where Brandaen confesses he can lose his mind! But his true love is recreating traditional Irish baskets.

"Irish baskets, as with all cultures, grew from necessity. The art aspect came from poverty. The only way to express themselves was through colour and weave patterns. The Aran Islands in particular had few trees, so they wove almost everything. My Gran would hand scoibs on the wall and call it her 'art'. A scoib is a flat, woven basket with a low lip. It was used to gather root vegetables and wash them before placing them in boiling water. Then she put the basket on top of the pot to hold the steam in.

Afterwards it was used as a strainer.

In this way most Irish baskets have more than one use." Many of the classic designs Brandaen creates evolved in the 18th and 19th centuries; designs the Irish still make and sell as art pieces.

Technique is key

Brandaen uses real ash from American Ash trees, Japanese paper-covered wire, and Irish waxed linen thread. He recently began spinning straw, recreating the sea grass that is used by the Maine Penobscot Native American tribe. His basket dyes come from natural materials from items found in nature, much the way baskets have been coloured for centuries.

Some colours are more difficult to create than others and cautions his techniques are proprietary, taught to him in 

My husband brought me home a travel trailer kit from a local miniature shop just to get my mind off it all and build something. He told me I couldn't go to the store until I could get out of the chair. I did rehab at home until I could walk and finally go to the store myself. From there I went nuts and built many, many dolls houses and sold them all." Brandaen was hooked on miniatures!

World of baskets

Baskets never occurred to him until he received a scholarship to the Guild School in Castine, Maine in 2013. Memories of his Gran came pouring back afterwards as a eureka moment! "Baskets just fascinate me; I can't explain it. Every culture has some form of basket; a window into what they feel is decorative and vital. The types, forms, and colours just amaze me. I make all sorts, not just classic Irish pieces. Lately I've been deep into the ash baskets of the Americas; the Mi'kmaq [indigenous Canadian] tribe to be exact. They helped form the Shaker and Amish baskets and were vital to the creation of those classic pieces. I also make European styles, concentrating on classic British trugs and hampers, some French and German pieces also."



▼ A nantucket basket.



▼ Amish market basket.



▲ Trio of shopper baskets.



▲ Penobscot Indian basket.

confidence by a real size weaver. The first to admit he is entirely self-taught outside that single Guild School class, he has searched in vain for a nearby instructor. So when he sees a new style he would like to create, he just grabs material and begins weaving. Some designs are easier than others; some he can't master at all. If the first piece is rubbish, he makes it again and again before he's satisfied with the results. He's even had weaving techniques come to him in dreams!

Brandaen fairly swoons when describing his work space, a gift from his husband. Huge windows with northern, morning light fill the space. Three sunlight LED bulb lights ensure there are no defects hidden by shade. His table sits on bed risers so he doesn't slouch. Tools include wire cutters, white glue, Super Glue, scissors, a custom wood shaper, tweezers, and tiny copper clamps. As he works, the music of Mumford & Sons plays softly in the background. A fan of the animated characters Smurfs and Mickey Mouse, Brandaen often holds their figures while he thinks.

Because his basket making is done in his spare time, he can only produce 20-30 a month. Every ash basket must be soaked and dried into their respective shapes before woven. The material takes at least twenty-four hours to dry before even touching them. His most complicated items can take a week to complete. He often weaves twelve hours

a week on top of his forty-hour job at the hospital. In addition to his individual baskets, Brandaen creates woven carts, modified designs based on delivery cart designs by Treacle Lane, sleds on runners, and delightful dressed tables.

The tables are commercial pieces that have been aged, and fine tables by artist Bradley Meinke of the Purple "B" Emporium. His greatest challenge to date has

been recreating a quatrefoil, a Shaker piece with a decorative framework and symmetrical pattern. "This piece is mind-blowingly hard! I've made one and wish it were better. But it takes at least a week to create."

To attend at Kensington is the goal

Brandaen takes tables at six fairs, and one can see his work at Sarasota, Orlando, Chicago International, Dallas, Good Sam, and the Philadelphia Miniaturia, where his Shaker and Nantucket baskets and Irish carts are the most popular. Facebook is his greatest marketing tool. With the support of his husband, and until recently his dear Mother-in-law, the pair encouraged his art. Determined to hold his prices so that collectors at any price point can afford his work, Brandaen's sales philosophy is that all collectors deserve a piece of art. Sadly, while we were conducting our interview, Brandaen's Mother-in-law passed away after a brief battle with cancer. Touched by her years of kindness and love, he treasures the moment she called him her own son. It's

an honour he will always cherish. His goal is to one day achieve IGMA Artisan status. Had it not been for his Guild School scholarship he would have never taken the weaving class taught by French artist Francine Remy-Coyon. For that he owes the Guild School a debt of gratitude. He would also love to attend the Kensington show one day. So as you ponder an Easter or Springtime vignette, there's a Brandaen Jones basket just waiting for you to fill with all the goodness of the season. 



▲ British flower trug.

Moses basket.



A traditional British lined picnic hamper.



Bread basket vignette.



INFORMATION

To see more of Brandaen's work visit:
www.mylittledreamminiatures.com

Valentine Treats

The lady of the house appears to have a bit of a sweet tooth and her admirers are really indulging her fondness for chocolates!

YOU WILL NEED

MATERIALS REQUIRED

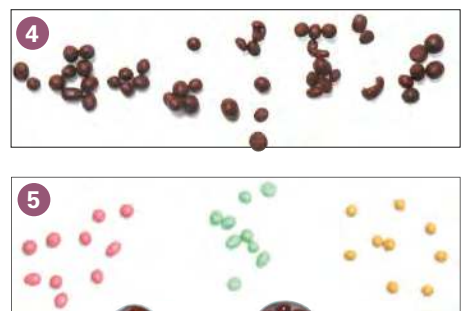
- Heart shaped stickers, approx. 25mm across
- Lightweight white card or heavy scrapbook paper
- Polymer clay: brown and other colours, if using satin varnish
- Tiny beads or metallic doily or flat-backed gem stickers (optional)
- Ribbon roses (optional)
- Gold ink pen
- White glue

TOOLS REQUIRED

- Pencil
- Scissors
- Needle tool
- Wooden cocktail stick (to apply glue)
- Tiny heart-shaped punch (optional)
- Parchment or foil kitchen wrap
- Baking sheet
- Oven



All materials used in this project are widely available from any good arts and crafts shop.



1 Stick a sticker onto a piece of white card and trace around the outside with a pencil. Mark a dashed line 1mm inside the traced line. Cut along the dashed line, the base for the chocolate box. Cut two 102mm strips of white card each 3mm wide, so for four boxes, cut eight strips.

2 Fold each strip in half and curve the ends. Upturn the sticker and glue one strip to the underside, positioning the fold at the dip at the top of the heart and aligning the strip with the outside edge of the sticker. Allow a small overlap, trim the excess, and glue the strip end over the opposite end. Glue the other cardstock strip around the edge of the box's base, even with the bottom, again positioning the fold in the dip. Overlap the end slightly, trim it, and glue it to the strip.

3 Embellishing options are limited only by your imagination! You could line the inside with a pretty paper cutout. Punch one or more tiny hearts from gold foil or other contrasting coloured paper and glue them onto the box top.

4 Form 2mm balls of brown polymer clay and shape into small ovals or crescents and vary the size for a realistic look. Flatten some small round clay balls - these are the mint chocolates! Make ridges in the top of some chocolates with the side of the needle tool.

5 Form similar balls of other colours of clay for sugar coated chocolates or make tiny clay rosette chocolates by winding a short, narrow clay strip around the needle tool. Be sure to keep the height of the chocolates below 3mm so the box top will fit on well.

6 Bake the chocolates according to the manufacturer's instructions. Allow to cool. Smear the inside base of each box with glue. Arrange the chocolates in the box and press them down. When the glue is set, dot the top of some of the chocolates with gold pen for a really luxe look. Glaze some of the chocolates with varnish. 🍫

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Small Time

A Peek Behind the Curtains at

Factory Create is an independent animation studio based in Greater Manchester. They work with global clients and broadcasters to create beautifully crafted animations in a variety of animated techniques and processes. We got in touch with Jon Kershaw, Factory's 'Creative Engine Manager' to take a peek behind the curtain and find out a little more about how their incredible puppets and sets are created.

Hi Jon, thanks for taking the time out of your busy day to have a chat with us. You are the 'Creative Engine Manager' at Factory Create, please can you tell us a little of what is involved in your day to day role at the studio?

My day to day role is to manage the 'Creative Engine' which is the set, prop and puppet building facility here at Factory, a facility which I was fortunate enough to help design and build to suit all of the company's requirements. I assist

with engaging and assigning crew to projects, overseeing the building of sets and puppets, keeping on top of health and safety and generally making sure the facility is equipped to deal with anything that's thrown at us. My field of interest



Preparing the set for the next shot.

Factory Create



Small, Tiny and Mother Clanger.

these days is integrating newer techniques into our established build processes, the facility incorporates a climate controlled 'technical laboratory' housing fourteen 3D printers and a mid-sized laser cutter which we use to support all our prop, set and puppet builds enabling us to manufacture pretty much anything our 'show-runners' can imagine.

Amongst many of the studios fantastic productions you created the Bafta awarded 'Clangers', can you give us an insight into how the puppets and sets were created for this show?

Clangers is a lovely production, extra special care has always been taken to maintain the look, feel and charm of the original series while bringing everything up

“Clangers, they really are beautiful hand crafted little creatures” Jon

to date using modern filming techniques. The Clangers sets were originally built by “Take 1 Scenic” to Factory's precise specification and are quite different to our usual sets. Ordinarily animation sets are built on a metal table so that puppets can be held down using strong magnets while the animator moves them a little bit at a time, however this technique only lends itself to completely flat sets which would not be suitable for the more organic look of Clangers. Instead the sets we use are

made from layers of pin-board, which are shaped into craters, and caves then covered with tissue, this helps give the show its unique look, but does leave you with the question “how do we keep the puppets upright?” the answer to which is; we stick pins through their feet (it's okay, they don't mind). Keeping the puppets upright was a challenge presented to the team at 'Mackinnon & Saunders' who originally built the puppets for Factory. Normally pins would only be used to hold lightweight props or replacement puppets onto the set, such as those used in 'Pingu', but Clangers have a metal skeleton (armature) inside of them, which is heavier, so a lot of work went into making these as minimal as possible. The puppets are covered in a layer of foam latex and each character has a 



unique hand knitted skin, I think there was a selection of twenty-plus different shades of pink wool which were rejected before the final colour was agreed on, they really are beautiful hand crafted little creatures. All the sets and puppets are currently going through the "Creative Engine" for refurbishment before we commence filming on another 26 episodes for 'Coolabi' to be broadcast on 'CBeebies'. It really is an absolute pleasure to be involved in such a delightful and prestigious production.

Animating puppets in 3D stop motion is a highly skilled and time consuming craft that Factory is known for doing extremely well, can you give us an understanding of how this process works?

"Clangers is a lovely production, extra special care has always been taken to maintain the look, feel and charm of the original series while bringing everything up to date using modern filming techniques"

Jon

Well, I'm not an expert, but the principle is the same as when animation began, everyone looks back to the films of Ray Harryhausen as the pioneer of the processes we use here at Factory.

In simple terms the animators spend all day taking photographs of the puppets and sets that stand in front of them, however before they take each photograph they make tiny movements to the puppets, props and even occasionally to the camera they are using, this means that when you play back the 200ish photographs they have taken during this time as a video, you end up with 8 seconds of beautiful animation. Obviously that is a very simplified version of events, the footage taken goes through various stages of post-production where any flaws can be removed, fancy computer generated effects can be added and all the bits of animated footage, music and narration are put together to make a finished episode.

At Factory Create you create a wide variety of shows in a broad range of animated techniques, do you personally have a favourite way of animating, if so, why?

I think I am incredibly fortunate to work in a field where I basically have my hobby as a job. If I absolutely had to pick, then I would say that I really like to see animation where the creator has seamlessly brought together modern and classic techniques to tell their story, in such a way that you are carried along without constantly thinking "oh it's a shame they didn't quite get that right" or "why did they do that like that, they could just have got the same effect with some cotton wool"... these things come up a lot when I watch animation these days (I think it's because I've 'seen behind the curtain').

Factory is a young company that has already made a big impact in the animation industry, can you tell us what is on the horizon for you and what we should be looking out for?

Yes - there is a lot on the horizon; we are currently working on a number of TOP SECRET projects, which of course I wouldn't possibly be able to divulge to you here. I can tell you that there is more 'Clangers' on the way and you can still watch 'Scream Street' on CBBC and 'Off The Leash' on YouTube. Factory now also have a licensing division which have a few things going on so you might see the return of some more old favorites in the future - you can keep an eye on what's going to be happening here by visiting www.factorycreate.com



▲ Clangers, photographs being taken for stop motion animation.

 **INFORMATION**
| Photos by Factory Create



Going underground.

Rag Doll Marionette

Create your very own articulated rag doll marionette from polymer clay and acrylic paint to live in your dolls house with this super cute and fun project.

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: white, yellow, brown, navy blue, cherry red and black
- Acrylic paint: black, white, pink, yellow, orange and brown
- Soft pastel in dark brown
- 1mm gauge floristry or jewellery making wire
- 1mm head pin

TOOLS REQUIRED

- Pokey tool
- Bare craft blade
- Nail file / emery board
- Electric or hand drill with a chuck (like a dremel)
- 1-1.5mm drill bit
- Wire cutters
- Flat nosed pliers
- Fine paintbrush
- Cosmetic foam applicator
- Glue



All materials used in this project are widely available from any good arts and crafts shop.

1 Mix a marble sized piece of clay and add a little yellow to create a cream colour. Take a piece of the cream clay and use your hands to shape into a small oval roughly 1-1.5cm in width. Take a little more cream clay and create two simple ears and a nose. Apply the ears and nose to the head, as pictured. Bake the head for fifteen minutes as recommended.

2 Roll out brown clay to 1mm in thickness. Cut small strips of the brown clay and drape over the previously baked head to create a layer of hair with a broken fringe, as pictured. Take another piece of brown clay and roll into two balls 4mm in diameter. Place the balls onto the head to create two buns. Use the tip of a pokey tool to lightly scratch and texture all brown clay to resemble wool hair, as pictured.

3 Flatten a piece of blue and white clay each to 3-5mm in thickness, then use a bare blade to cut a straight edge on each. Place the two colours together so that the straight edges line up. Use a bare craft



"When sanding such small and intricate parts, a nail file can seem quite clumber-some, simply cut the nail file lengthways into longer thinner pieces, which are a lot easier to handle and manipulate around small areas."

blade to neatly cut the clay into a 1.5x1cm tapered body with a tab at the base, exactly as pictured. Check the proportions of the body against the head to ensure they work well together.

4 For the arms flatten a piece of white clay to 3-4mm in thickness. Use a bare craft blade to neatly cut two tapered arms 1-1.5cm in length by 3-4mm in width. Use your fingers to lightly round the clay at the top of each arm to create shoulders. Create a slight bend, at the elbow of each arm, as pictured.

5 Take a little of the cream clay mixed in step 1 and create two mitten shaped hands; attach the hands directly to the arms, exactly as pictured. Take a little white clay and roll to 1mm in thickness. Use a bare blade to cut two strips that will resemble shirt cuffs; wrap the cuffs around each arm to cover where the hands join, as pictured.

6 Working with navy blue clay repeat step 4, this time, to create two legs that measure 1-1.5cm in length by 3-4mm in width, as pictured. Check the proportions of the legs to make sure they line up nicely with the tab on the base of the body.



7 Take a little cherry red clay and flatten to 3mm in thickness. Flatten black clay to 1mm in thickness. Place the red clay onto the black clay to create a sole for the shoes. Use a bare craft blade to cut two 5x7mm shoes. Use your fingers to lightly soften all edges of each shoe then attach them to the base of your previously made legs. As in step 5 use navy blue clay to create a cuff and place around each leg to cover where the leg and shoe join.



"If you don't have a drill, you can create holes in the clay by pushing the wire into all the correct places before the clay is baked. The wires can stay in place during baking and be removed once cooled."

8 At this stage, apply any last details you may want to add, such as a small pocket on the front of the dungarees. Once happy, take all parts from steps 1-8 and bake as recommended.

10 Use wire cutters and flat nosed pliers to place and attach 1mm wires through the drilled holes and construct the marionette body. Use the flat nosed pliers to bend and loop the ends of each wire to secure all parts into position. Take a head pin and push it up through the vertically drilled hole in the length of the body and glue the top of the pin into position in the head.

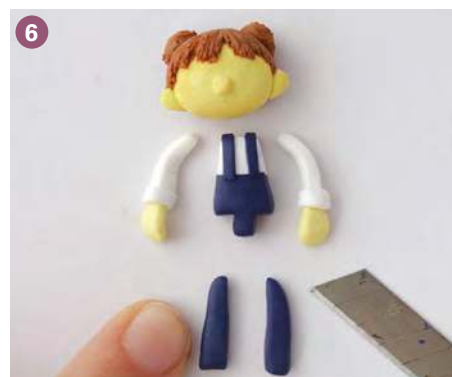
11 Use acrylic paint in colours; brown, white, black and pink to paint in all the dolls facial details, as pictured. Water down a little brown paint and apply small stitch lines around the head, ears and hands.

12 Use acrylic paint in colours; yellow, orange and brown to apply button, patch and stitched detail on the body of the marionette to give it that classic rag doll appearance.

13 To give the rag doll marionette a more aged feel, dust the surface of the clay with a little soft pastel in brown.



9 Once cooled, use a nail file to lightly sand all straight edges on each body part to give them a smoother, more rounded finish. Use a drill with a 1-1.5mm drill bit and drill holes in each part of your marionette in the exact places indicated by wires, as pictured. When drilling the hole in the head, only drill halfway into the head, as it does not need to go all the way through. Take your time when drilling each hole, they need to be quite precise and this can be tricky.

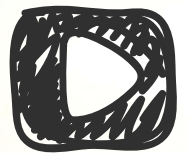


DollsHouse & MINIATURE SCENE

RAG DOLL MARIONETTE
DIGITAL EXCLUSIVE



CLICK TO VIEW VIDEO



A Potted History of Fun Ho!

From the foundry furnace to finished product the Fun Ho! range includes tractors, trucks, cars, planes, trains and other miscellaneous toys and are now reproduced in small runs using the original Fun Ho! moulding plates.



New Zealand toy manufacturer Fun Ho! prospered during the austerity of WW2 and the tightly regulated import era of the early post war years. Government policy after the fighting ceased was for the country to produce as much as possible for its own needs, which saw only limited quantities of toys and other goods imported.

Fun Ho! toys had their origins in the 1930s when Jack Underwood began experimenting with making lead toys in the basement of his home in Karori, a suburb of Wellington, New Zealand's capital city. The brand name Fun Ho! dates from circa 1935. When Fun Ho! introduced the small range of dolls house furniture in 1942, the lead toys were being phased out in favour of cast aluminium models. The furniture was among the earliest toys made in cast aluminium. Six models comprised the first release: no. 96 Bath, no. 97 Basin, no. 98 Toilet, no. 99 Stove, no. 100 Table and no. 101 Chair.

In 1945, no. 102 Kitchen Sink was added to the range. The toilet was withdrawn and its catalogue number of 98 went to a new model, the kelvinator (fridge). Some catalogue renumbering also took place, with the bath becoming no. 95 and the basin no. 96.



THE KIDDIES ALL LOVE
"FUN HO!"
TOYS

There are dozens of "Fun Ho!" toys priced from as little as 1/- Strongly Built.

ROADSTER
 With moveable driver and passenger. 8" long with rubber wheels. 5/11

FARM TRACTOR Solid metal wheels. 9 1/2" long. 7/9

KITCHEN SET
 Table 1/6; Chairs 1/8; Sink 2/-

BATHROOM SET
 Bath 3 1/2" long. 2/-; Basin 2 1/2" high. 1/9.

Ask for "FUN HO!" toys by name!

TOYS ARE SOLD AT ALL GOOD TOY COUNTERS

SEE THE WONDERFUL RANGE OF "FUN HO" TOYS AT YOUR NEAREST GOOD TOY COUNTER.

There's a marvellous range of "Fun Ho" toys to choose from. Brightly painted and well made in light-weight metal, they'll give the kiddies long & fun. There are dozens of models to choose from.

FARM TRUCK
 With smooth running solid rubber wheels. 4in. long. 2/6.

BATHROOM SET
 Bath 3 1/2" long. 2/-; Basin 2 1/2" high. 1/9.

MOTOR CYCLE
 Metal wheels. 3 1/2" long. 4/11

TRACTOR
 Very realistic metal. Solid rubber wheels. 3 1/2" long. 4/11.

FIRE ENGINE
 The kiddies will love this model. 9 1/2" long. Solid rubber wheels and moveable ladder. 14/6.

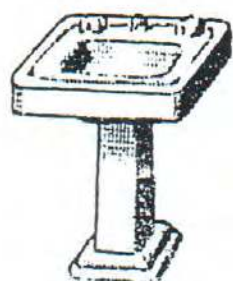
CAST METAL

Fun Ho! TOYS

SOLD AT ALL GOOD TOY COUNTERS

When 1947 advertisements appeared in the 'New Zealand Free Lance', once a popular New Zealand weekly newspaper, Fun Ho! made its toys in New Plymouth, relocating from Wellington in 1945.

The advertisements referred to kitchen and bathroom sets, but the pieces then could only be bought separately. Chairs cost one shilling and threepence (12c) each and the bath cost two shillings (20c)¹.



Model No. 96



A similar design

Fun Ho! repro magazine, vol. 7 no. 4 (April 1996), published by the Fun Ho! National Toy Museum, records that the original sink design with four legs was a copy of cast iron toy no. 649 from the American manufacturer Arcade's catalogue. The kitchen table and chair are copies of other cast iron Arcade toys. Bathroom pieces also have their origins with Arcade. The bath was a copy of the Arcade toy no. 676, and the designs of both the toilet and the basin are traced to the American manufacturer's range, too. But these toys omit the detailing found in the Arcade versions, with the bath having no taps and the toilet no seat cover. Sadly no records now exist in New Zealand to verify whether these were authorised or unauthorised reproductions by Fun Ho! The updated sink design, with cupboards and drawers, was copied from a Protex (PM) plastic toy, and the kelvinator and the stove were modifications of other plastic Protex designs. It has been said the least appealing feature of the second sink design is no taps. Cream, dark green and dark blue seem to have been popular colours for the Fun Ho! Tables and chairs during the 1940s. Fun Ho! chairs had the seats painted in a different colour to the frame. They originally had a back

with two open panels, as seen on the Arcade version, which was replaced in the 1950s by a flat back style, due to casting difficulties. Outlines of those original markings are visible in the revised design. The Kelvinator, stove and updated sink have hollow backs and bases, and the bath has only two sides, being designed to fit into a corner of a dolls house bathroom. Keeping the bath steady are four short legs or feet cast into the underside. A bright yellow logo transfer replaced the gold one fitted to the bottom of the Bath - and to most other Fun Ho! toys - from circa 1949.

Its distinctive trademark with the exclamation mark dates from 1939, the work of the late E Mervyn Taylor (1906-1964), a notable New Zealand artist.

Fantastic plastic

Fun Ho! production had shifted to Inglewood in 1949, where a nine-piece boxed set of dolls house furniture was produced from 1955 to 1958. This presentation comprised the original sink, a table, four chairs, bath, basin and toilet. No new catalogue number was allocated to the toilet at this time, the number 98 going to the Kelvinator in 1945. Three different boxed furniture sets were available between 1959 and 1965. Set no. 1 included a table and four chairs; set no. 2 had the bath, basin, toilet

"FUN HO!"



and a chair; set no. 3 the sink, kelvinator and stove. While the updated sink design was seen in set no. 3, it is not known if this was for the set's entire catalogue life. Sadly, production of the original Fun Ho! toys ended in 1982, the brand falling victim to an increasingly deregulated import environment. Customers now preferred sophisticated plastic models to the basic, rugged metal ones the company produced.

In 1990 the Fun Ho! National Toy Museum opened on the Mamaku St, Inglewood, site where the toys had been made. Boxed sets of the dolls' house furniture cast from the original moulds were available from the museum as 'Repro' models from 1996. The Inglewood Development Trust purchased the Fun Ho! National Toy Museum in 1999 and relocated the premises to 25 Rata Street, Inglewood, where toymaker Richard Jordan continues to make the 'Repro' doll's house furniture². Larger models are stamped 'Repro' on the underside to distinguish them from the original models. Other differences include the powder coated paint finish, brighter colours and more hand detailing. Little original Fun Ho! dolls' house furniture is found today. Play-worn original pieces seen in July

"Seldom were any broken Fun Ho! toys returned to the factory, where they would be repaired free of charge."



2018 were priced from \$25 (£13) for a single chair, as opposed to \$16 (£8) for a 'Repro' version. Most of that original furniture sighted was painted pale blue. A sink with four legs in a rare brown-tan paint finish was priced at \$70 (£36), as opposed to from \$39 (£20) for the pale blue. The chairs are now considered the easiest of the original models to obtain because more chairs were produced: four were part of two furniture sets

and one was included in the bathroom set. These original boxed sets would be extremely rare now. Only small quantities would have been made for New Zealand's domestic market, the population being approx. 2.5 million when the nine-piece debuted in the mid-1950s.



INFORMATION

To see more visit:

www.funho.com

Images courtesy of Ross de Rouffignac and Fun Ho!

National Toy Museum (adverts and catalogue illustrations).

¹ New Zealand adopted decimal currency on 1 July 1967.

² Detail and colour finishes of current 'Repro' pieces could differ from those shown with this article.

1/12th Scale Scratching Post

Make a tiny scratching post for your feline friends from a little cardboard and some fabric..

YOU WILL NEED

MATERIALS REQUIRED

- 2mm-3mm thick cardboard
- Paper
- PVA glue
- Fabric (to cover the stand and the box)
- Cotton or string (to cover the scratching post)

TOOLS REQUIRED

- Craft knife and scissors
- Ruler
- Plastic tape

 All materials used in this project are widely available from any good arts and crafts shop.



1 Cut pieces from 2mm-3mm cardboard.

Front and back:

Two pieces measuring 3cm x 2.5cm,

Sides:

Two pieces measuring 3cm x 2.2cm,

Roof and base:

Two pieces measuring 3cm x 3cm,

Stand:

One piece measuring 3cm x 3cm.



2 Cut a hole in the middle of the front piece, approx. 1.5cm in diameter.



3 Glue the cardboard pieces together with PVA glue and allow to dry.



4 Cut a 3cm x 5cm piece of paper, roll it into a tube and secure with sticky tape.



5 Cover the stand with fabric of your choice and cover the pole with string. Glue the pole on to the base.



6 Cover the box with fabric and cover the opening carefully. Glue the box onto the pole. 

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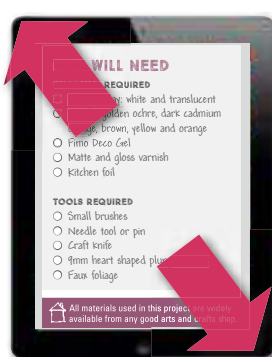
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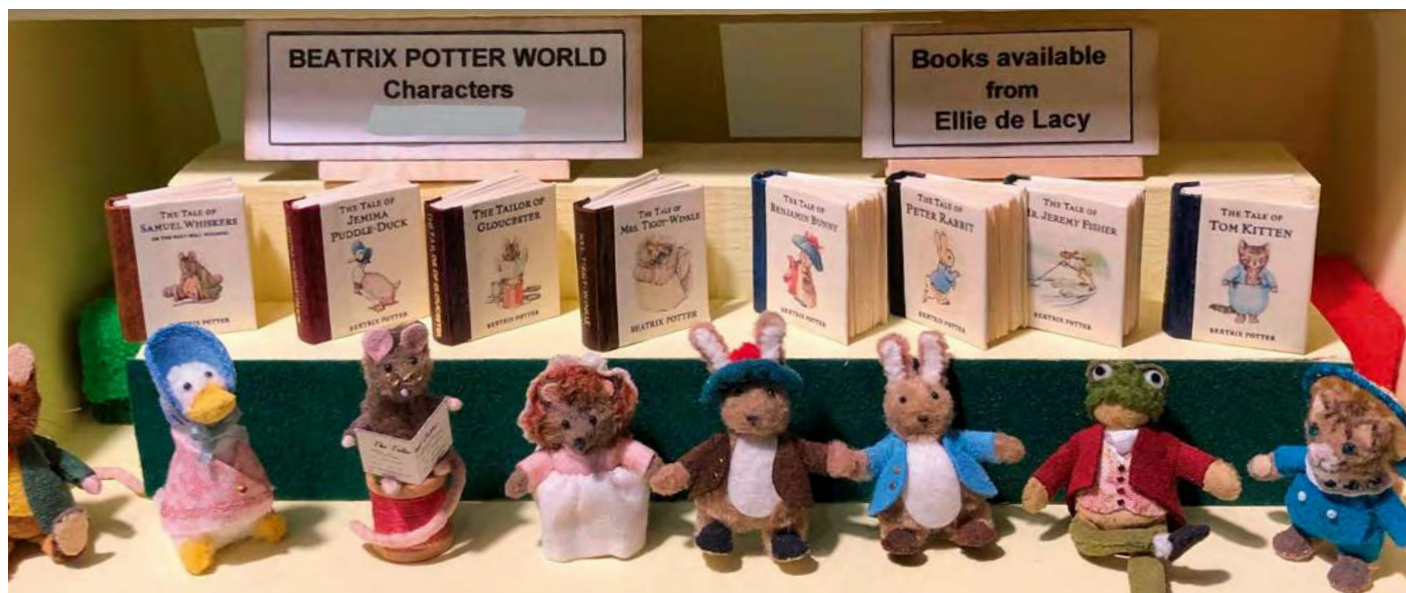
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The Quartermaster

PLAY TIME!

What were your favourite children's TV programmes and books when you were a child? **Sally Reader** takes us on a nostalgic look back to when we used to listen and watch with mother.



▲ Sally Reader's characters with Ellie de Lacy's miniature books.



▲ Tailor's mouse.

We recently featured Herdwick Landscapes' delightful Beatrix Potter cottages in 1/48th scale, so keeping with the theme of the enchanting Peter Rabbit and friends, Sally Reader has been making those well-known characters that Beatrix Potter created back at the beginning of the 20th century which have been loved by generations of children and adults ever since. Sally's figures are between 1" and 1¼" tall and can either be used as toys for 1/12th scale dolls, or for people to inhabit 1/48th scale cottages. She is a big fan of Beatrix Potter and still has three of her books she owned as a child.

Sally, who has been making miniatures for almost 30 years says, "One of my books, Cecily Parsley's Nursery Rhymes, was given to me when I was five years old as a school prize for numberacy. Later I acquired The Tailor of Gloucester which I think was my mum's favourite as she taught me all the rhymes." One of Sally's latest miniatures is in fact, the Tailor



◀ Jeremy Fisher.



of Gloucester's little mouse, sitting on a reel of cotton. She's also made Benjamin Bunny, Jemima Puddleduck, Jeremy Fisher, Mrs Tigglewinkle, Samuel Whiskas, Tom Kitten and of course Peter Rabbit.

Getting nostalgic

Inspired by childhood, Sally also takes us back on a nostalgic trip with her creations to Watch with Mother. If you're too young to remember, these were a collection of children's programmes broadcast by the BBC from 1953 to 1973. It was the first BBC television series aimed specifically at pre-school children.

◀ The Wooden Tops.

▼ Bill and Ben with little Weed.



“The Flower Pot Men had their own unique language, called Oddle Poddle, invented by Peter Hawkins.”

There was Picture Book on Mondays, Andy Pandy on Tuesdays, Bill and Ben the Flowerpot Men on Wednesdays, Rag, Tag and Bobtail on Thursdays, and The Woodentops on Fridays. I personally loved Spotty Dog!

So far, Sally has made Andy Pandy with Looby Loo and Teddy, sitting in a little wicker basket toy box; The Woodentops with Spotty Dog; and Bill & Ben the Flowerpot Men complete with the Little Weed. If you're of a certain age,



▲ Herdwick Tom Kitten House.

“If you’re of a certain age
these little dolls will bring
back happy memories.”



► The cast of the Magic Roundabout.



these little dolls will bring back happy memories. Again, these figures are around 1" tall and work well in 1/12th scale houses as nursery toys, or for your dolls house garden. Her teddies are just $\frac{3}{4}$ " and 1" tall, and flexible rather than jointed as they are pipe cleaner based. Sally recalls that one of her earliest inspirations was being given a very tiny orange pipe cleaner teddy inside a craft kit which was in her Christmas stocking as a young girl. The instructions explained how to make other animals, but not the teddy. She recalls her parents and older brother all trying their hardest to make a pipe cleaner teddy but without success. It was many years later that she finally managed to create an acceptable $\frac{3}{4}$ " teddy and has not looked back since.

Magic moments

She has also been inspired by the classic children's television series The Magic Roundabout although as it used to be aired just before the 6 o'clock news, it was probably more popular amongst teenagers than little ones. This tea time BBC programme ran from 1965 to 1977; 441 five-minute episodes in all, featuring a variety of characters including

Dougall the shaggy dog, Brian the snail, Zebedee the Jack-in-the-box, Dylan, the spaced-out rabbit, Ermintrude the cow, Florence the little girl, Basil, Paul and Rosalie. Sally's Magic Roundabout is approximately 2½" in diameter and 3½" tall. It's kitted out so the characters can sit on the roundabout, and it will go round if you push it.

Sally also takes us on another nostalgic trip with her miniatures, to the days of Muffin the Mule – perhaps the first animated puppet to hit our black and white television screens back in the day!

Old time favourite

The original Muffin the Mule, was a stringed puppet made for Hogarth Puppets. It was created by Punch and Judy puppet maker, Fred Tickner for husband and wife puppeteers Jan Bussell and Ann Hogarth back in 1933. It was intended to be part of their puppet circus, but it never took off, and so Muffin was put away until 1946 when he finally rose to stardom on our televisions. Muffin would dance on top of a piano that presenter



▲ Muffin the Mule.

Annette Mills would play. He remained on TV until 1957. A modern animated Muffin hit the TV screens again in 2005. And now that Sally has brought him out as a little dolls house toy, she's hoping that he will still be just as popular. 🏠



INFORMATION

To see more of Sally Readers Miniatures visit:
www.sallyreaderminiatures.co.uk
 Photos by Sally Reader and Rob Tysall

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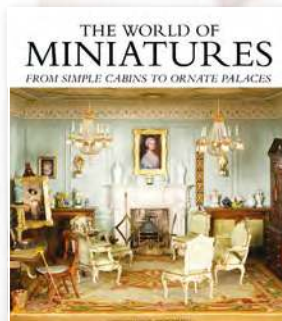
The Big Book of a Miniature House by Christine-Léa Frisoni, GMC

In her superbly presented book, Christine-Léa Frisoni explains how to make a beautiful miniature French country house. Dressed in an elegant style of faded grandeur, the dolls' house is full of period features.



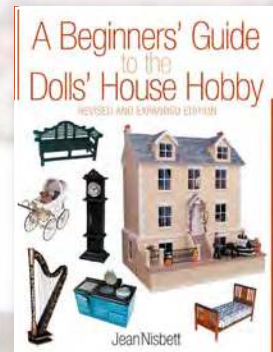
Making Mini Food by Lynn Allingham, GMC

Now you can indulge in your love for pizza, cake, burgers and ice cream without putting on any weight! With these sumptuous miniature polymer clay food projects, you can enjoy all your favourite treats without any guilt at all.



The World of Miniatures by Sarah Walkley, GMC

If you think of dolls houses as usually being period houses, it's time to think again! In this amazing compendium of miniature buildings, author Sarah Walkley looks at the many other styles of construction that are increasingly being created by miniatures enthusiasts.



A Beginner's Guide to the Doll's House Hobby by Jean Nisbett, GMC

Jean Nisbett's classic volume gets a welcome update and expansion—making it a practical, accessible introduction to all the basics, with lavish images and easy-to-follow hints that help beginners save time and avoid costly mistakes.

Pssst...

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Romantic Swans:

A MINIATURE PAINTING TUTORIAL

In this tutorial Stephanie will show you how to paint these beautiful romantic swans in gouache or acrylic paints. Perfect for your Valentine.

YOU WILL NEED

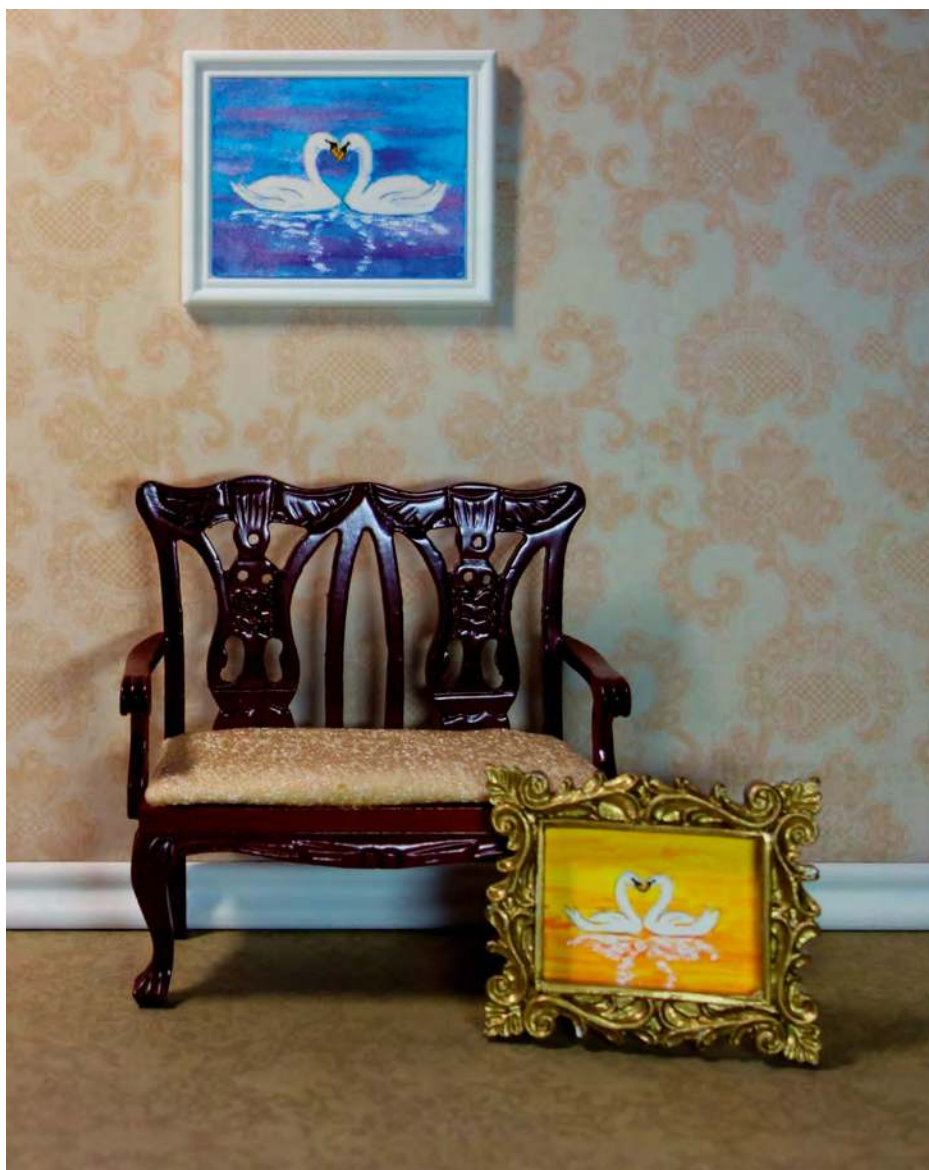
MATERIALS REQUIRED

- 300gsm (or heavier) hot pressed smooth watercolour paper
- Small piece of tracing paper and a soft pencil
- Sharp craft knife, scissors, cutting mat and steel ruler
- 3 water pots
- Size 2 and and size 10/0 synthetic watercolour or acrylic brush with good points
- Gouache or acrylic paints in: Primary blue/cerulean, permanent yellow, deep/cadmium yellow, primary red/crimson, ultramarine, ivory, black, permanent white/white

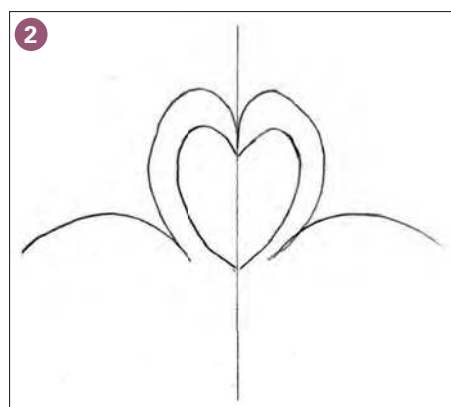
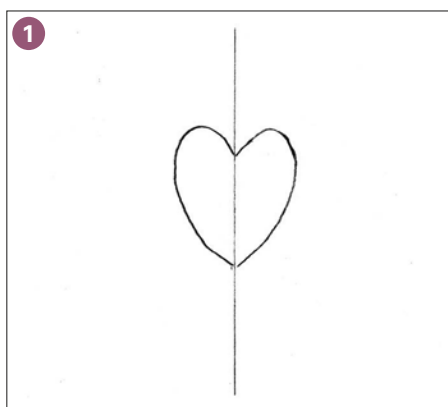
 All materials used in this project are widely available from any good arts and crafts shop.

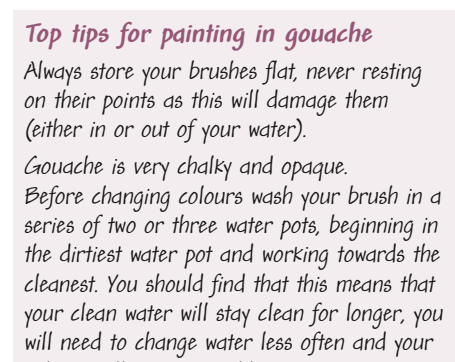
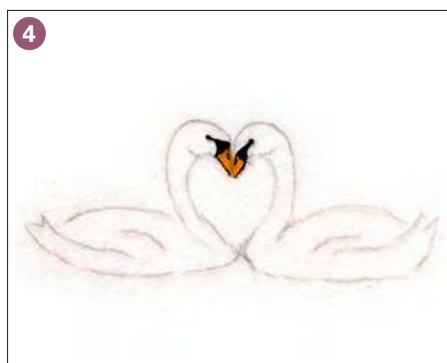
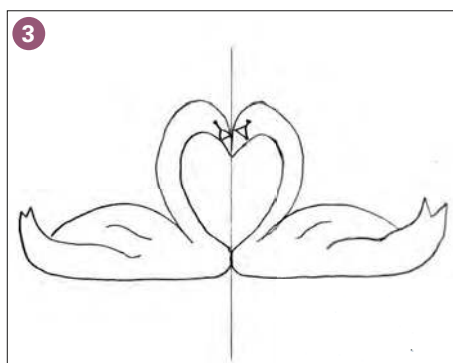
Stephanie SAYS...

"Using your steel rule and craft knife, cut out the watercolour paper to your chosen size. I recommend adding at least 5mm all around the edges to allow for framing – you can always trim this off later if your chosen frame does not require the extra allowance. For this demonstration I'm using approximately 53mm x 42mm which slots nicely into my white frame. Firstly, squeeze out a pea sized amount of each of your paints onto your palette. If you are using acrylics, spray them regularly to stop them drying out, and cover with cling film if you take a break. I'm using Gouache, an opaque form of watercolour and my preferred medium for miniature work as it's easier to control, and can be rewetted with water so it doesn't matter if it dries on your palette."



1 To draw your swans, begin by drawing a vertical line on your tracing paper. We're drawing on tracing paper because it is very easy to rub out mistakes (rather than damaging our good paper) and once we have a drawing that we are happy with we can transfer it easily to our watercolour paper. One swan will be on one side, and the other swan on the other side of this line. Next draw a heart, keeping the line vertically through the centre of the heart. My heart measures roughly 10mm x 10mm at its widest points.





Top tips for painting in gouache

Always store your brushes flat, never resting on their points as this will damage them (either in or out of your water).

Gouache is very chalky and opaque.

Before changing colours wash your brush in a series of two or three water pots, beginning in the dirtiest water pot and working towards the cleanest. You should find that this means that your clean water will stay clean for longer, you will need to change water less often and your colours will not get muddy.

Watercolours and gouache can very easily form 'cauliflower' patterns if you add more water or more paint before the previous layer has dried. Cauliflowers can be very beautiful in art, especially in skies, so consider whether yours adds to your painting before deciding whether you want to remove it. If you don't like it, wait for it to thoroughly dry and then paint over it.

If you make a mistake lift off as much of the paint as you can with a damp brush and tissue, dab it dry then wait for it to fully dry, then simply paint over it.

When you leave your paints you do not need to cover them as it doesn't matter if your paints dry out. You can reconstitute them very easily by adding a drop or two of water, and it's a good idea to add a drop to each dried out paint puddle in your palette at the start of each painting session, then it's ready for you when you need it. When you need very strong colours use fresh paint from the tube.

Remember we're painting miniatures, you don't need to squirt out a lot of paint from your tubes, the tip end of a small brush will suffice.

Top tips for painting in acrylics

To make my own stay-wet palette I use a small plastic takeaway box lined with wet kitchen roll on the bottom and greaseproof paper on top. When I leave my paints for any length of time I simply put the lid on and the paints stay workable.

Always wash your brushes before leaving them for any length of time. Dried acrylic is difficult to get out of brushes and will ruin the flexibility and point of your brush.

If paints in your palette begin to form a film, spray with water. 

2 The heart forms the inside of the swans' necks, so now we need to draw the outside of the neck and back. My swan backs measure approximately 18mm from the centre line.

3 Complete your swan drawings by adding the bottom and tail feathers, and the beak and eye. Turn your drawing over and using your soft pencil shade graphite all over the back of the drawing. You can see where you're working because we used tracing paper. Now turn it over again, tape your watercolour paper to the back to keep everything nice and still, and trace over your swans to transfer them onto the watercolour paper.

4 I'm using gouache for my painting. Squeeze out a little permanent yellow deep into your palette and using your tiny size 10/0 round brush paint the beaks. Now squeeze out a little ivory black and paint a tiny dot for each eye. Next, still using black, paint a curved triangle from the eye to meet the beak on each swan. Next paint a black line underneath the two beaks.

5 Swap to your size 2 round brush and wet the whole of the background, remembering the heart in between the two swans, with clean water. Squeeze out a little primary blue, primary red and ultramarine into your palette, and mix each with permanent white to get pastel blue, pink and blue-purple. Rewet the whole background with clean water and then paint horizontal

stripes across the background to give you a lake in the sunset. Each stripe of colour will blend with the stripe next to it to create a lovely watery effect. Again, remember to paint the heart in the middle, as a continuation of the colours either side. Keep the colours at the bottom of the picture darker than the colours at the top.

6 When your water is dry, swap back to your tiny size 10/0 brush paint the line of the tail feathers using the ultramarine mix. Paint a line defining the underside of the head, stopping approximately half way towards the back of the head. Clean your brush, squeeze out the water and tickle these lines very gently to soften them slightly. If you find that your lines are too heavy you can use permanent white paint directly out of the tube to tone them down a touch.

7 Finally, using permanent white paint straight out of the tube, add in broken reflections of the two swans. The paint will be quite thick and will go on quite patchily, which gives you the effect of ripples in the water.



INFORMATION

If you have a go at any of my painting tutorials I'd love to see your artwork, you can share it on my facebook page or email it to me.

My contact details are:

www.StephanieGuy.co.uk

www.facebook.com/StephanieGuyFineArt

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

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The Whole Kit & Caboodle:

NEEDLEPOINT SAMPLER



▲ Framed and ready to grace any wall.

If chocolates and red roses are just too schmaltzy and obvious this Valentine's Day, why not go down a more traditional route with this hugely romantic miniature sampler. Quoting a line from William Morris's beautiful Victorian poem, *Love is Enough*, this little sampler will look splendid in a traditional or modern interior. English textile designer, poet and socialist activist William Morris (1834-1896) was an exponent of the British Arts and Crafts Movement. His work, *Love is Enough*, is a moving verse that's perfect for a loved one.

Created by Janet Granger, the little sampler kit is just one of her range of over 200 exquisite miniature needlepoint embroidery kits, which also encompasses carpets, cushions and fire screens.

Although it helps to have had a go at full-size needlepoint, it is not essential for this kit. Each of Janet's kits comes with a large, full-colour chart and clear instructions suitable for a complete beginner. Samplers in her range come complete with a sweet wooden frame, so you can hang your tapestry as soon as you've finished it. 🏠

THE FACTS

Janet Granger:
www.janetgranger.co.uk

Cost: £10.95.

Comes with: Colour block chart and instructions, 32 count evenweave fabric, needle, thread and wooden frame.

Additional materials needed:
Masking tape.

Tools needed: None.

Time: A day.

Experience: Beginner.

Top tip: Stitch in a good light, as the fabric is fine.

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HOW TO...

Create Water

We show you how to create water with this sweet little garden standpipe, a perfect weekend project.

Water water everywhere!

Years ago I tried creating water using some kind of jelly-like substance that required heating up in a microwave. It remained sticky afterwards and collected dust and grime! The experience left me determined never to tackle water again. It was therefore with some trepidation that I undertook this project. I had nothing to worry about!

Creating realistic water effects in miniature was not in the least challenging thanks to Deluxe Materials' tried and tested products Aqua Magic and Solid Water. Aqua Magic is simplicity itself, while Solid Water simply requires the mixing of two ingredients. The results are stunning - if only my camera could capture quite how truly realistic this 'water' is! The problem with water is that it's transparent, so it is very difficult to photograph!

This project is perfect for trying out a water effect on a small scale. Once you are confident - which I guarantee you will be after this! - you can graduate to bigger projects such as ponds and bathtubs.

For this project you can use either Aqua Magic or Solid Water, depending on what you have to hand. To understand how each product differs, see the simple guide below.

YOU WILL NEED

MATERIALS REQUIRED

- ☐ Air drying clay
- ☐ Grit
- ☐ Paint
- ☐ Small square dowling offcut
- ☐ Tap
- ☐ Glue
- ☐ Fake grass or small shrub
- ☐ Deluxe Materials' Aqua Magic (or Solid Water)

 All materials used in this project are widely available from any good arts and crafts shop.



1 Roll out air drying clay and cut a semi-circle approximately 75mm - 105mm across.

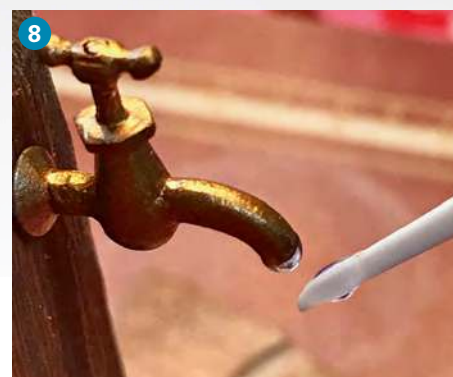
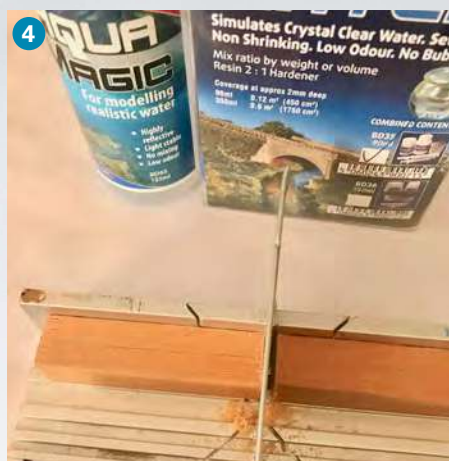
2 Incise brick or stone shapes in the round edge of the clay. Texture with an old toothbrush or coarse sandpaper. Apply pressure to the unbricked area so it sits a millimetre or so lower than the 'bricks'. (This will ensure that you have a level surface after you have added the grit).

3 Once the clay has dried (allow at least 24 hours) sand any rough edges. Paint the

bricks/stones to taste using watered-down acrylic paint.

4 Cut a piece of square dowling to create a post. The top can be left flat or cut at a 45-degree angle.

5 Distress the post by bashing it with a hammer, poking it with a sharp tool and chipping at it with a craft knife. Once it's suitably beaten up, paint it with a distressed paint effect so the post looks old and weathered. Add the tap.



6 Glue the post in place, with a small piece of grass or a little shrub alongside. Apply PVA glue to the unbricked area and sprinkle with grit. Once dry, shake off excess grit. If using Aqua Magic, simply pour out a shallow puddle below the tap. Leave to set solid, or create ripples as it dries.

7 If you have opted for Solid Water, use the syringes provided to add two parts of resin to one part hardener using the provided bowl. Mix using the included spatula, being careful not to let in any air bubbles. Create a puddle below the tap.

8 Use a cocktail stick or similar to apply a drop of resin to the tap to create a drip.

Product guide

Aqua Magic is a one-part solution for creating effects such as rivers, canals, lakes, ponds and puddles. It is super-easy to use, as it requires no messy mixing: simply pour straight from the container then leave it to set. After 36-48 hours you'll have a crystal clear, glossy finish. I have found it especially good for a quick job, such as adding drips and spills.

Solid Water is a low odour two-part resin that can be used for all of the applications above, but it can also be used in enclosed areas such as bowls and cups. It is particularly useful for deeper water, as Aqua Magic needs to be built up 3mm at a time. Solid Water comes with resin, hardener, syringes and a small mixing bowl. Simply mix the resin and hardener together according to the instructions. It's as easy as that!



- Use water-based dyes and paints to colour these products if you wish. This is perfect if you're aiming for murky water!
- When creating drinks from Solid Water, add orange for orangeade, yellow for lemonade, and exotic green or blue for fancy cocktails. Brown makes a great coffee colour.
- Aqua Magic is unsuitable for projects where the water is enclosed, such as drinks and goldfish bowls, or deep water. This is because it needs to be exposed to stir in order to dry. Use Solid Water for such projects.
- You can texture Aqua Magic as it dries, if you want to create realistic ripples.
- Part-fill a bucket with one of these products, then tip it over to create a spill on the kitchen floor. Or colour with white paint and create spilled milk! 🥛



INFORMATION

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JUDY MASON

We know how much hard work and dedication goes into dressing a doll, creating a room box or constructing a house, whether it be producing it from scratch or following instructions in a kit form, and we want you to share your finished project with the readers of Dolls House & Miniature Scene.



I became involved in dolls houses in an unexpected way some 20 years ago. My husband noticed that I used to press my nose up to the window of the Godalming Dolls House shop totally absorbed by the miniature furnishings, pot belly stoves and old fashioned ranges. Stuck for a wedding anniversary idea he bought me a Sid Cook Edwardian terraced house in a flat pack kit. As we were both still working, there it stayed in its box for another year until another wedding anniversary, when its boxed flat pack basement arrived. Deciding to retire to Spain, the boxes remained unopened for about four years before we found the time to open them to start construction. As always, the daunting task is easier once started and the step by step instructions were completed in about four weeks providing a lovely little house which required wallpapering, electrics, furnishings and a few little people. I found this part quite fun and as our nearest dolls house shop in Spain was over 70 miles away, very time consuming.



From terrace to Chateaux

Returning to England in 2010, yes the dolls house came back too. I firstly went to local and later national dolls house exhibitions in Birmingham and London and, as with houses in general, decided to up-size and give my little people a home that I wish I could have. With a new Barrowden House from Barbara's Mouldings bought at Miniatura in Birmingham, construction started almost immediately but now a 'second timer, I decided I wanted the exterior to be more realistic and somewhat like a French chateaux so all the exterior mouldings were set aside to be modified and armed with a Proxxon table saw, scroll saw and sander my husband waded his way through various additional mouldings to re-combine them into cornices, window surrounds and balconies. If you can stand the sawdust, it's a great way to spend an afternoon!



“Adding fake walls and doors to the Barrowden helped to create an illusion of depth.” *Judy*

From the photos you can see the difference our customising has made and the addition of chimneys added a little grandeur. Our talents do not extend to making people or furnishings so I have to admit, with the exception of the structure, all the knick knacks have been found here and there over time. The Barrowden comes without doors (except the front

which we did not use) or stair balustrades so we found some artisan pieces at Birmingham. Sue Cook's mouldings can be seen over the windows and interior doors and the two portico columns are thanks to her also. The floor tiles are all separate pieces and the basement flooring drove me crackers for two days... easier to do in real size! **DM MS**





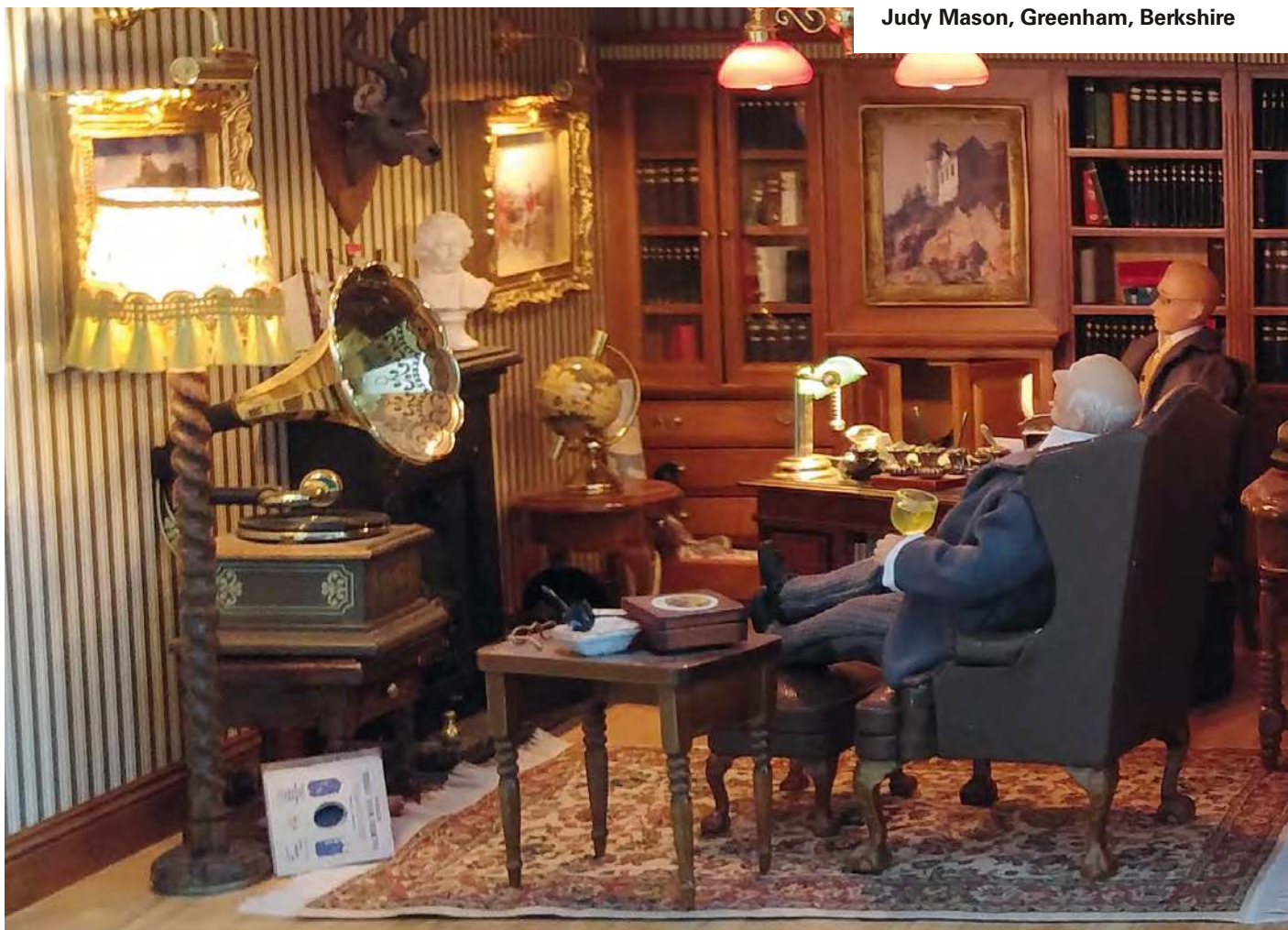
Time to add some favourites

I wanted to give some interest to the rooms and depth to the house so added an en-suite to the lemon bedroom which also served to hide a couple of the stairs cutting into the bedroom wall. A lot of the furniture and people are from Julie of Dee Daw Designs from whom I drew inspiration in no small way from her Featherstone Hall project. She has a knack of capturing that moment in time, my favourite being the little girl in the kitchen caught with chocolate all around her mouth from the bowl and spoon she is holding.

I haven't and never will tell my husband how much I paid for the gramophone in the study which at a turn of the winder plays a little tune but I think it is these odd little gems that bring the illusion together. Insert: (crash in on gramophone)

Have I enjoyed doing it? Yes I have... and during that time I have met some very interesting and likeminded people. The old Sid Cook dolls house having had some choice pieces removed to furnish the chateaux is enjoying a new lease of life in my Granddaughter's bedroom and is currently being run as a B&B. Her idea not mine. 

Judy Mason, Greenham, Berkshire



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1/288th Scale Cabinet House Kit



Kit components



Complete! Just needs a lick of paint

If you are a dolls house enthusiast, then you probably also love dolls houses for dolls houses. They have all the appeal of Russian Matryoshka dolls, with houses of decreasing size inside each other. Traditionally, the correct scale dolls house for a 1/12th house, was 1/144th, but with smaller scale houses in the ascendency, the truly diminutive 1/288th scale is gaining in popularity. Elite Petite Miniatures have now added a 'glass-fronted' cabinet display house kit to their 1/288th range, and it is indeed small, yet perfectly formed. It is also extremely versatile, as it could be used both as a house, with individually decorated rooms, or as a standalone display cabinet for teeny tiny ornaments or decorative items.

The kit is laser cut from a variety of different materials, including plywood, MDF and acrylic, which all combine

beautifully to create this lovely little three roomed house. Included with the kit is an extremely helpful scale layout diagram on the instructions sheet to easily enable identification of the various components.

A quick dry run is recommended to ensure that all pieces are the right way round before assembly, which itself is very straightforward. The cabinet is formed from a basic box, with top, base, sides and back. Care must be taken to ensure that the cabinet is exactly square, and a printed guide on the instruction sheet helps to get everything properly aligned. The front elevation is made up of a glazed acrylic front, which is sandwiched between two precision cut pieces of MDF and plywood, with etched detailing.

Etched lines on the inside of the cabinet act as guidelines for placing the two glazed shelves. These can be either glued

permanently into position, or by utilising the supplied shelf supports, they can be easily removed. I was a tad concerned about how the front panel was to be attached, but I needn't have worried.

Built into the front is a clever magnetic closure which neatly holds the panel in place on the cabinet. No hinges... Yayyy!

The finished cabinet is now ready to decorate and furnish. Elite Petite also supply a range of tiny 1/288th furniture kits in a variety of styles to complete your tiny house. 



INFORMATION

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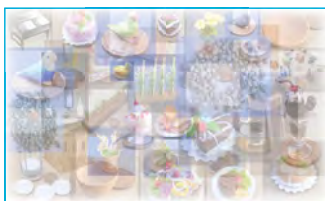
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ACROSS THE POND


FULL NAME:

Troy Schmidt

FULL-TIME OCCUPATION:

Ceramist

CITY/STATE OF RESIDENCE:

Goleta, California, USA

HOW DID YOU GET INTO MINIATURE POTTERY?

During a visit to my local library in 1992 (before there was Pinterest, Instagram, or much of an Internet) while seeking ideas of new things to try I found the book "Creating Ceramic Miniatures" by Carla and John Kenny c.1979 and the idea was sown. And so I began making the smallest pots I could. It was an intriguing challenge to make pots so small and I had to teach myself new methods through trial and error to stretch and form the clay in such a scale.

POSSIBLE USES FOR YOUR POTTERY?

My miniatures are used as accessories to complete room boxes and dolls houses. They are a wonderful finishing touch that can complete a project.

They are also used by many as containers for miniature cut flowers or potted plants.

FAVOURITE TYPE OF CLAY AND/OR GLAZE TO USE:

English porcelain with traditional celadon glazes fired in a natural gas fueled kiln to 1285°C.



Before a large miniature fair when Troy's stock is at its peak he takes photos of them arranged *en masse*.



A carved rose coloured vase. Troy occasionally photographs his miniature pottery in natural settings. This was taken at the Huntington Gardens in San Marino, California.



This red glaze over metallic matt black is a stunning combination. The red is a little difficult to control so Troy tries to keep the pottery shapes simple with nice rounded edges to display the red highlights.

Q: WHAT IS DAILYMINI?

A: It's a digitally curated space that showcases internationally renowned artists and designers working in small scale
Follow along on  @dailymini!



This bowl was made as a Valentine's Day gift for Troy's wife who collects heart shaped rocks and minerals in this size.



Long neck vase with flowing red glaze.



A close up of a small red and black bowl perched on a finger.



An eclectic group of miniatures ready to be packed for a miniature fair.

TRICK OF THE TRADE:

My fingers are too large to fit inside the pots as I shape them so I've made a series of 'throwing sticks' to use in place of my fingers.

HOW MANY POTTERY MINIATURES HAVE YOU CREATED IN YOUR LIFETIME?

After making hundreds of miniatures each year over the past 25 years I figure I have made more than 10,000 miniature pots.

WHAT INSPIRES YOU?

Porcelain offers an infinite number of possible shapes and styles - I enjoy exploring as many as I can.

WHAT KEEPS YOU CREATING?

Two things: when I unload a batch of finished pots warm from the kiln and they come out exceptionally well, I can't wait to make more. And, when I share my miniatures pots with others the look of wonder and enjoyment in their eyes inspires me to continue making them.

UPCOMING PROJECT:

I'm busy getting ready for upcoming fairs in the U.S. and to teach at the IGMA Guild School this June.

SIGNATURE QUOTE:

"I burn my art-without fire, it's only mud." - Troy Schmidt

[Explanation: Fire is normally considered a destructive force but when controlled, it can give porcelain its permanence; it will not fade or degenerate over time (just don't drop it on concrete).]



INFORMATION

To see more of Troy's work visit:
www.RedDragonPottery.com

BLYTHE DOLLS

Blythe Dolls are one of those trends that seem to divide people, you either fall into the camp of thinking they are creepy, or you are a big supporter of camp cute, I definitely fall into the latter!



www.FairyDustDolls.etsy.com



www.24PM.etsy.com

So what's all the fuss about? Blythe Dolls were created by designer Allison Katzman in the United States in the early 70s, initially only intended to be sold for one year, making the original dolls highly collectable. Blythe fashion dolls have a very distinctive look; standing just 279mm tall with large oversized heads and big eyes that change colour with the pull of a string.

Over the years Blythe dolls have gathered a large following of crafters and collectors who customize their dolls with handmade clothes, accessories and even pet companions. Following the publication of Gina Garans 'This is Blythe' photography book in 2000 and with the rise of social media, a large online community developed where hobbyists could share their Blythe photography with one-another.

It's inspiring to see so many people being collectively passionate about a piece of design and here you can see just a few examples of the kinds of bespoke pieces that are being made by and for Blythe enthusiasts, but this is just the tip of the iceberg. 🏠



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



www.FairyDustDolls.etsy.com



www.StripedPocket.etsy.com

FAIRS DIARY

FEBRUARY

3 February

Location: Rivenhall End
Venue: The Rivenhall Hotel, Rivenhall End, Near Witham, Chelmsford, Essex, CM8 3HB
Organiser: **Dolly's Daydreams**

3 February

Location: London
Venue: The Tower Hotel, St Katherine's Way, London, E1W 1LD
Organiser: **City of London Dollhouse Festival**

9 February

Location: Southport
Venue: Southport Theatre & Convention Centre, The Promenade, Southport, Merseyside, PR9 0DZ
Organiser: **MM Fairs**

16 February

Location: Thame
Venue: Thame Leisure Centre, Oxford Road, Thame, Oxfordshire, OX9 2BB
Organiser: **Little Priory Fairs**

17 February

Location: Porthcawl
Venue: The Grand Pavilion, The Esplanade, Porthcawl, Bridgend, CF36 3YW
Organiser: **MGM Fairs**

17 February

Location: Lincoln
Venue: Windmill Farm Hotel, Runcorn Road, Off Whisby Road, Lincoln, Lincolnshire, LN6 3QZ
Organiser: **Dolly's Daydreams**

MARCH

3 March

Location: Lyndhurst
Venue: Main Car Park, Lyndhurst Community Centre, High Street, Lyndhurst, Hampshire, SO43 7NY
Organiser: **Wendy's World**

3 March

Location: Royal Wootton Bassett
Venue: The Memorial Hall, Station Road, Royal Wootton Bassett, Swindon, Wiltshire, SN4 8EN
Organiser: **MGM Fairs**

9 March

Location: Northwich
Venue: Northwich Memorial Court, Chester Way, Northwich, Cheshire, CW9 5QJ
Organiser: **MM Fairs**

10 March

Location: Rayleigh
Venue: The Mill Arts & Events Centre, Bellingham Lane, Off High Street, Rayleigh, Essex, SS6 7ED
Organiser: **Dolly's Daydreams**

16 March

Location: Dedham
Venue: The Assembly Rooms, High Street, Dedham, Colchester, Essex, CO7 6DE
Organiser: **Dolly's Daydreams**

17 March

Location: Weston-Super-Mare
Venue: Royal Hotel, South Parade, Weston Super Mare, Somerset, BS23 2AH
Organiser: **Wendy's World**

30-31 March

Location: Birmingham
Venue: National Exhibition Centre Perimeter Road, Birmingham, West Midlands, B40 1NT
Organiser: **Miniatura Exhibitions**

APRIL

6 April

Location: Tiverton - New Venue
Venue: Moorhayes Community, Centre, Higher Moor Square, Lea Road, Tiverton, Devon, EX16 6TN
Organiser: **MGM Fairs**

7 April

Location: South Wootton
Venue: Knights Hill Hotel & Spa, South Wootton, King's Lynn, Norfolk, PE30 3HQ
Organiser: **Dolly's Daydreams**

13 April

Location: Market Harborough
Venue: Congregational Church, The Jubilee Hall, Bowden Lane, Market Harborough, Leicestershire, LE16 7JD
Organiser: **MGM Fairs**

14 April

Location: Exeter
Venue: Exeter Conference Centre, Westpoint, Clyst St Mary Exeter, Devon, EX5 1DJ
Organiser: **Wendy's World**

14 April

Location: Newark
Venue: The Cedric Ford Pavilion, Newark Showground, Lincoln Road, Winthorpe, Newark-on-Trent, Nottinghamshire, NG24 2NY
Organiser: **Dolly's Daydreams**

19 April

Location: Stevenage
Venue: Novotel Stevenage, Knebworth Park, Stevenage, Hertfordshire, SG1 2AX
Organiser: **Dolly's Daydreams**

20 April

Location: Leeds. New Fair
Venue: Pudsey Civic Hall, Dawson's Corner, Pudsey Leeds, West Yorkshire, LS28 5TA
Organiser: **MGM Fairs**

22 April

Location: Newport Pagnell
Venue: Holiday Inn Milton Keynes, East M1, Junction 14, London Road, Newport Pagnell, Buckinghamshire, MK16 0JA
Organiser: **Dolly's Daydreams**

ORGANISERS DETAILS

City of London Dollhouse Festival
W: www.dollhousefestival.com
See our advert on page 17

Dolly's Daydreams
T: 01945 870160
Mob: 07860 517048
E: dollysdaydreams@btinternet.com
W: www.dollysdaydreams.com
See our advert on page 17

Kensington Dollhouse Festival
T: 0044 (0)20 7812 9892
E: kdf@dollhousefestival.com
W: www.dollhousefestival.com
See our advert on page 27

Little Priory Fairs
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Mob: 07860 517048
E: littleprioryfairs@outlook.com
W: www.littleprioryfairs.co.uk
See our advert on page 55

MGM Fairs
E: enquiries@mgmfairs.co.uk
W: www.mgmfairs.co.uk
See our advert on page 55

Miniatura
T: 0121 783 9922
Ticket Hotline: 0844 581 1291
W: www.miniatura.co.uk
See our advert on page 27

MM Fairs
T: 01332 660428
W: www.dollhouse-fairs.co.uk
See our advert on page 47

Wendy's World Fairs
T: 01895 834348
M: 07831 820760
E: wendyhobday@wendysworld.co.uk
W: www.wendysworldfairs.co.uk
See our advert on page 47

MAY

10-11 May

Location: London
Venue: Kensington Town Hall, Hornton Street, London, W8 7NX
Organiser: **Kensington Dollhouse Festival**

MINI MEETINGS

Diane Haylor from Aylesbury Dolls House Club writes about... Stuff.

Last year I wrote about my problem with procrastination and touched upon another of my (not so) mini problems: my collection of what I call my 'Stuff.' It is in my mind often and so deserves to start with a capital letter.

This weakness, like procrastination, is not uncommon in our hobby. On miniature forums, stuff, stash or stock is often discussed: how to organise it, how best to store it, but interestingly never how to stop collecting it!

You are aware there are many types of Stuff, some more difficult to store than others. Firstly, there are the big ready-made things like dolls houses and room boxes, the background for our miniatures. These may need finishing, with decoration or lighting and if so, these may join our stock and take up lots of space (in my case usually on the floor) until we get around to finishing them.

Kits are another category, subdivided into dolls houses and furniture. But because they are flat packed, they are easier to store and unfortunately to forget, as we've already got that other dolls house that needs finishing with a touch of paint which is currently under the work table. There are also the beautiful ready-made items bought to go in the dolls house, etc. which haven't been finished or maybe even built yet. Also important are all the craft items needed to finish our projects, wallpaper, paint and brushes, sandpaper and scalpels to name but a few and not forgetting the larger tools such as glue guns, mitre boxes and mini saws, etc. etc.

Everyday Stuff

I also have even smaller craft items, which are not miniatures but can be useful in making them. These are things like beads and jewellery findings which get lost easily, but at least they can be stored in small containers. And of course, there's those inspiring miniature books and magazines with projects and ideas I just know I will need someday. Last, but definitely not least, there's the everyday things which are not miniature related but which might be useful for



miniatures. These are countless and for me the most problematic!

You are probably well aware of what's in this last category and it's the bulk of my Stuff and I find it difficult to store and keep track of for when needed. I'm talking about yogurt pots and bottle tops for using as glue and paint palettes (tops are also useful as pots for miniature plants). There are the tiny stones, shells and twigs picked up when out walking which can be useful for miniature gardens or for doll house decoration. I keep envelopes with interesting print on the inside and lots of other sorts of paper, including coloured cellophane and foils from chocolates and cardboard for all sorts of miniature uses. Then there's

old clothing with tiny prints, old hankies with tiny lace edging and embroidery to be recycled as miniature soft furnishings, etc. Also ribbon for stair carpets and trims, leather and feathers. I have so many different things of different shapes, sizes and uses that need to be stored, just in case!

Useful Stuff

Did I forget something? Oh yes, all those landscaping materials bought from our friends the model railway enthusiasts. The list goes on and on and even now you're probably shouting about something I've left out! But that's the problem, there is so much potentially useful Stuff just laying around for free, which is kept as it's sure to be useful for something, someday! For instance, who knew that the plastic thingy which keeps the price tag on clothes would make a handle for a tiny spade stuck in the sand in a beach scene or that the other end would make the top of a 'bead' thermos flask in a picnic basket... So, I throw nothing away and hoard EVERYTHING that could be useful, filling up all available storage space at random, not entirely sure where things are and so I seem to be forever sorting out and trying to organise.

So that's the problem for me with collecting Stuff, but there is an upside: sometimes we unearth a forgotten gem. The other day whilst trying yet again to organize my Stuff, but not actually culling anything, I came across a beautiful quarter scale kit "House with a Secret Garden". It probably got stored because I've never been brave enough to do any quarter scale before, but back in the mists of time it appears that I bought one (or maybe two?) to try. The kit has everything, including wallpaper and landscaping and I now feel confident I can do it. So the kit has graduated from a cupboard stuffed with kits and all sorts, to my work top. However, being in the middle of a Stuff reorganisation, I'll have to finish that before I can get started. 🏠



INFORMATION

www.facebook.com/aylesburydollhouseclub

DIGITAL EXCLUSIVE

DollHouse & MINIATURE SCENE DIGITAL EDITION PROJECTS

Sweethearts' Sweet Treats

Dab a little Chanel No 5 on your pulse points, lower the lights, pop on a Barry White CD and prepare to get romantic, with **Moi Ali's** Valentine's Day project.



You will need:

- ☐ Polymer clay: beige and chocolate
- ☐ Micro beads: red and gold
- ☐ Liquid polymer clay such as Fimo decorative gel
- ☐ Pastels: yellow, brown and red
- ☐ PVA glue

Stockist Information

Red micro beads, £1.50

W: www.mylittlecustoms.co.uk

T: 07827667971



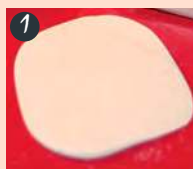
Like any woman, I adore the red roses and the chocolates on this special day for lovers, but if there's something I love even more...it's cake!

This project shows you how to put together a romantic Valentine's Day tea, with heart-shaped cakes and cookies for your sweetheart.

Heart-shaped mixed cookies



1 Roll out some beige and chocolate clay each to a thickness of approximately 1.5mm.



2 Using a small ball tool or needle, mark out small hearts. Cut round them using a craft knife.



3 Paint the surface of each beige cookie roughly using a small brush and yellow pastel. Highlight the edges using brown pastel to create a baked cookie effect.

4 Mix a little liquid polymer clay with red pastel to create 'jam'. Paint it onto the beige cookies.

5 Bake, then when cool, paint the top of the chocolate cookies with PVA glue. While the glue is still wet, sprinkle with gold micro beads.

Iced and frosted heart sponge

1 Roll out the beige clay to a thickness of 1-2mm. Using a small heart-shaped cutter if you have one, (or a craft knife if you don't), cut a heart the same size as the chocolate heart you set aside when making the chocolate heart fondant cake.

2 Place the beige heart on top of the chocolate heart and press together lightly.

3 Texture the chocolate sides of the cake using a needle or small ball tool, to make it resemble a sponge cake.

4 Bake, then when cool, paint the top of the cake with PVA glue. While the glue is still wet, sprinkle with red micro beads. I bought mine as a set of six from a pound shop (as part of a nail art kit).



2



Chocolate layer sponge with frosted topping

1 Roll two balls of chocolate clay (each the size of a Malteser) and one smaller ball of beige clay (the size of a pea).

2 Press each ball to flatten it and to create three circles each approximately 1.8mm diameter.

3 Place the beige circle between the two chocolate circles and press together lightly. Roll the cake on its side to create a more cake-shaped cake.

4 Texture the beige sides of the cake using a needle or small ball tool, to make it resemble a delicious chocolate cream filling.

5 Bake, then when cool, paint the top of the cake with PVA glue. While the glue is still wet, sprinkle with gold micro beads to create a sugary frosting.



Jammy heart cookies

- 1 Roll out a sausage of beige clay approximately 5mm thick. Using a craft knife, cut small slices of clay approximately 3mm thick.
- 2 Roll each slice into a ball slightly smaller than a pea, then flatten with your finger to form a cookie.
- 3 Press each cookie onto a piece of sandpaper to texture the reverse side. Texture the top of the cookie using an old toothbrush. Dab the surface lightly with it.
- 4 Using a small ball tool, create an indented heart on each cookie.
- 5 Paint the surface roughly using a small brush and yellow pastel. Highlight the edges using brown pastel to create a baked cookie effect.
- 6 Mix a little liquid polymer clay with red pastel to create 'jam'. Using a cocktail stick, drop it onto the recessed hearts. Bake. 



Chocolate heart fondant cake



- 1 Roll out the chocolate-coloured polymer clay to a thickness of approximately 6mm.
- 2 Using a small heart-shaped cutter if you have one, (or a craft knife if you don't), cut two hearts. Set one aside for the frosted cake.
- 3 Bake, then when cool, paint the top of the cake with PVA glue to give it a light sheen to resemble chocolate fondant.



Moi says...

Use your leftover clay to make other goodies for the sweet-toothed! Follow steps 1-5 of the jammy heart instructions to make plain and chocolate cookies. Use pastels to give the beige cookies a just-baked effect then bake.

Or why not make a rich chocolate cake? Make a ball of chocolate clay, then flatten it to form a circle roughly 1cm thick and 2cm diameter. Bake, then paint with PVA when cooled, to give it a lovely fondant icing effect.



EXCLUSIVE

Digital Extra:

JANUARY 2019

ANSWERS ON THE NEXT PAGE

GAMES PAGE

CAN YOU FIND ALL OF THE HIDDEN WORDS?

Find all of the words below that are associated with the February 19 issue,
there are 7 words to find!

Clangers | Dolls House | February | Miniatures | Rag Doll | Romantic | Valentines

T	B	X	H	D	L	L	O	D	G	A	R	U	Z	R
N	U	T	S	X	G	Y	H	Z	C	S	W	K	N	G
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C	E	A	M	T	G	K	T	C	U	I	W	J	Z	L
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G	C	T	S	S	O	G	K	P	H	L	Z	L	D	W
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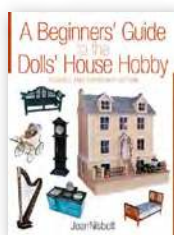
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LOOK OUT FOR THE ANSWERS IN YOUR MARCH DIGITAL ISSUE!

EXCLUSIVE Digital Extra:

GAMES PAGE ANSWERS

JANUARY 2019 WHICH BOOK CAN MAKE
IT'S WAY THROUGH THE MAZE?

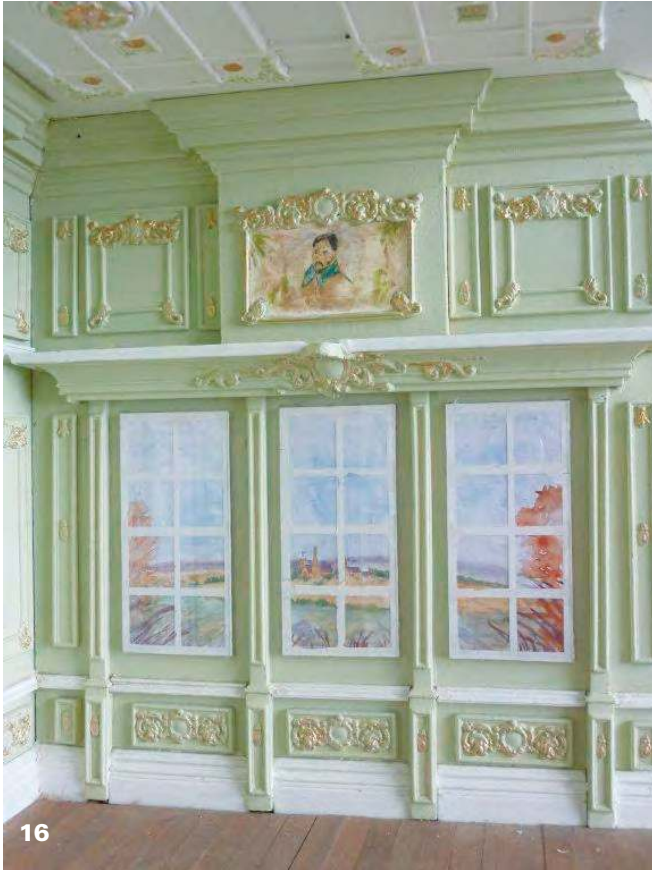


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Ornamental Wall Panelling

By Steve Cook of RepliCast Miniatures



In Dolls House Projects No 2, I covered the more elaborate 'Grand' wall panelling, but for this project I will be using a more subtle 'Ornate' panel which fits in the Georgian period nicely.

*T*he overall method is the same as that of the 'Grand' wall panelling, but I can show you the different panels we stock in this range and how to use them to their best advantage.

Room sizes vary in height so these panels can accommodate heights from 8" to 13" (205 - 330mm). There are no hard and fast rules to follow when designing your room, use your imagination and see what can be achieved.

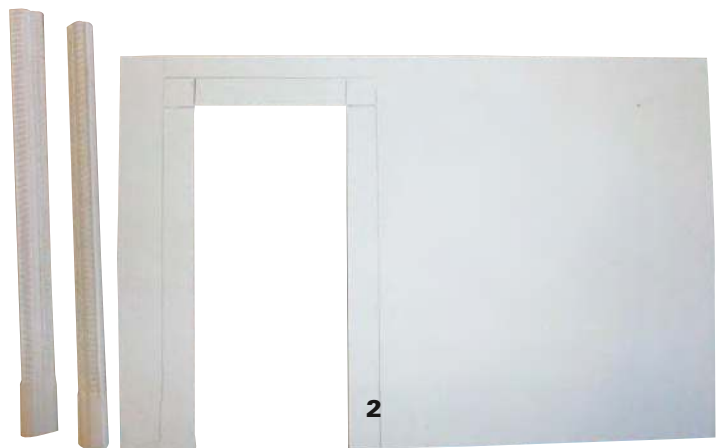
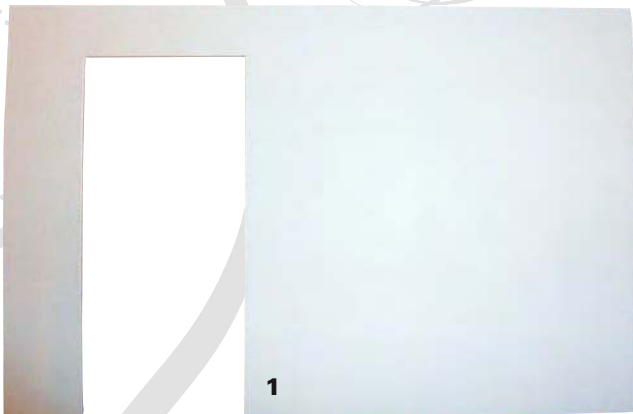
Some people have the ability to do this easily and some find this part difficult, needing to see things in place as the finished project.

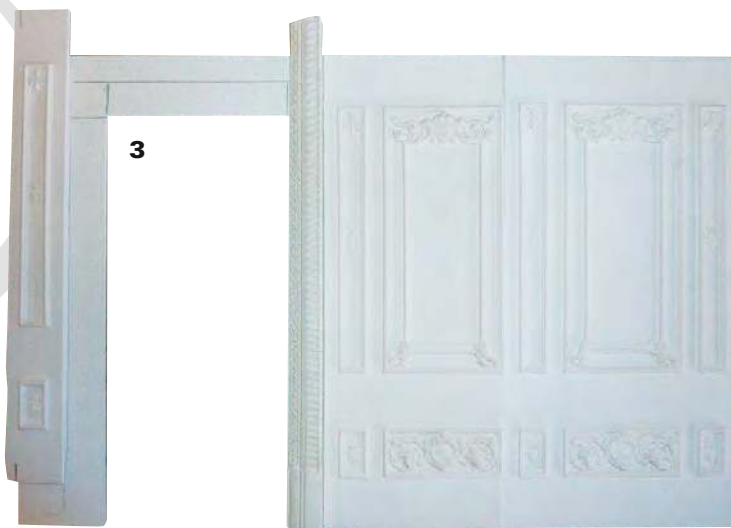
This is where I have the advantage of having all the products I stock at my fingertips and I can try whatever I think will fit and look good for my design; it is a big advantage that our customers don't have. So, with that in mind I am going to try to give a few ideas and tips for you to hopefully use on your own project.

I am going to include room heights of 8", 10" and 12-1/2" to give you some idea of what is possible using our products.

A wall with a doorway at one end

This is for a basic wall measuring 8" high with a doorway at one end,





the base card is reduced in height by 1/8" for clearance when fitting. Take into account any floor covering that is to be fitted before the panelling. **Photo 1**

Mark around the doorway with the Architrave Set MN36, **photo 2**, and then divide the remaining wall space equally. The standard Ornate Panel MN51 measures H8" x W4", so the remaining wall width will be too wide for two full panels, but by reducing the panel widths the pattern still flows. **Photo 3**

Using a sharp blade and steel ruler, score the panel several times to cut through. If you score several times you can usually snap the piece off but you might have to cut through the reinforcing with the blade. A block and sandpaper cleans up the cut edges and the more time spent on the joint the better the result, but a little filler works wonders if necessary.

Photo 4

Don't get carried away with the top edge as the cornice/coving will cover this edge. The off cut is just a little too wide for the remaining door side, so either cut it using the same procedure or reduce the width using a block and sandpaper.

After sticking the panels in place, the narrow section above the door architrave can be filled in with a strip of base card to make it the same level as the panelling. If the cornice is too deep to pass over the door or window, then use a 'stop end' mitre. **Photo 5**

A tried and tested method for



applications like this is to simply cut two mitres, glue them together and cut one off, flush with the back of the cornice so the pattern returns back to the wall – do one for each side. **Photo 6** (No filler is used in this project so you can see all the cuts and joints).

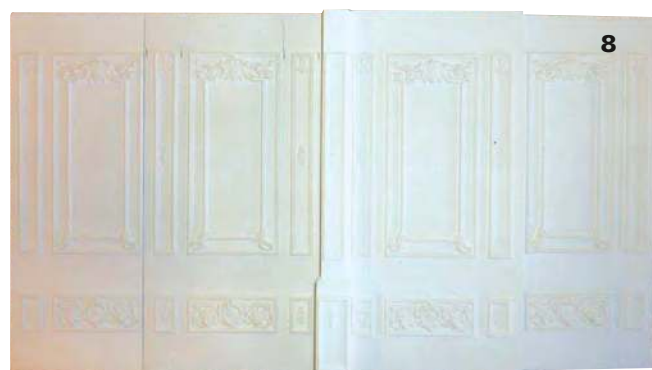
With the addition of a smaller moulding along the door top and with dado rail and skirting boards in place this wall is completed.

Photo 7

Note: As long as the layout matches on one wall, it won't look out of place if a slightly different layout is used on adjoining walls.

Photo 8 shows that this run on a 14-1/2" long wall which will not take four full panels, but where three is not enough. With a little tweaking the full panels can be cut down in the same way as on the short wall previously. Then this only leaves a 1/2" gap which can be covered using a Panel Column MN57 in the centre. Another option is to use three full panels equally spaced, simply fill the gaps with base card and fill the edges, then place a panel column in the centre of that. **Photo 9**

The cornice is finished off with a Column Cap MN61. For the more adventurous, build the space out into a box column. Use the narrow panels either cut from full panels,



or use 'individual' panels to adorn the sides and front of the box column, use base card to form the box column, finish off by mitring the cornice around the top. Very impressive and perhaps more suited to the larger room settings.

Photo 10



9



11



10



12



13

A wall with a door and window

A wall with both door and windows, **photo 11**, may seem a little daunting, but by using the individual panel range available MN51 - 58a, you can make up your own pattern or simply expand the standard 4" width panel design to fit between a door and window. A different approach to the door and window edges is by using Panel Joint Cover MN58 with Cherub Overdoors MN11a to the top and finish the underside with Shell Dado MN27.

The window is wider than the door, so to make things look balanced two cherub overdoors were cut at the appropriate width, **photo 12**, sanded and glued together to make up the width (I needed to match the door, as one this wide is not in production).

Photo 13

With a little experimenting, problems like this can be overcome.

Photo 14 This show display panel measures 11-3/4" high and shows the products used:

- 2 x Lower Panels MN51(8" x 4")
- 2 x Upper Panels MN51a (3-1/2" x 4"),
- Panel Column MN57 covers the joint between them with a Column Extension MN57a on top.
- A wooden picture rail covers the panel joint at 8" high with Ornate Cornice MN12b and Ornate Coving Column Cap MN61 to top of the column.



14



Georgian room

The Georgian room display has a ceiling height of 12-1/2" and this area around the door shows individual panels MN51a - 58b, **photo 15** and how a design can be made up from our panels. The 'return' wall shows a mixture of Panel Columns MN58, Upper and Lower Panels MN52a/53a MN 53/54/55 MN56c and Cornice MN12f cut to make a pelmet arrangement above the windows. **Photo 16** Georgian straight run Cornice MN12g finishes off to the ceiling.

The section around the Fire Surround MN03 and Overmantel MN30b uses full panels which have been cut, the edges have been sanded straight, and butted up to the next panel with a skim of filler over the joint, this way you get a full plastered wall effect. Time and patience is needed to get the joints smooth, but the end result is worth it. **Photo 17**

The Archway MN80 provides an alcove to the side of the fire surround all made from base card and plaster panels. Large rooms take on a unique look when alcoves and recesses are added.

This Georgian room setting uses full panels to the left hand and individual panels to the right hand

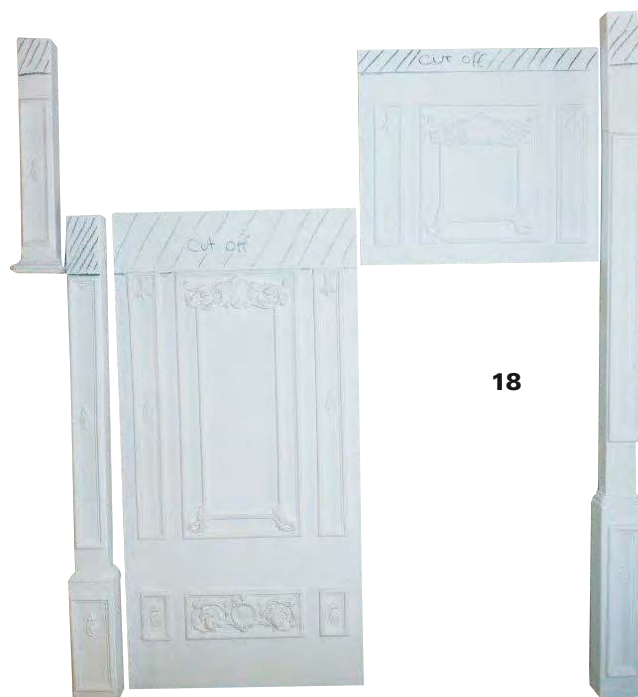
side of the room to show that once filled and painted all the panels blend in and you really can't tell the difference.

For 10" room heights a 10" Panel Column MN89 is available.

Photo 18

The upper and lower panels can be cut down in height as shown and you can also use the 8" Panel Column MN57 and the Column Extension MN57a if you choose, or, the 10" Fluted Columns WP107WP108.

The overall combinations will stretch as far as you let them, the measurements are in our brochure and online, so you can cut card templates and make up your own design and see which will fit before you make your purchase. The more adventurous amongst you will chop and change, remove bits and add bits, and achieve some very impressive results, you know your own limits, but don't be put off and think it's a bit too much for you. You don't know what you are capable of until you try!



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If this task still seems a little too much then please contact us with your template and measurements for a design and quotation to create your own room setting.

CONTACT DETAILS

RepliCast Miniatures

T: 01226 215770

E: enquiries@replicastminiatures.co.uk

W: replicastminiatures.co.uk

On a Cold and Frosty Morning...

after the night before!

Celia Thomas and Robin Britton provide instructions for creating a back yard 'after the festive clean up' diorama.

Part
1



This scene can be created to represent the clearing up after any party. Once the setting is complete, the dustbin can be filled with all kinds of party paraphernalia.

The remnants of the party are crammed into a rusty old dustbin and have spilled over into scruffy boxes on the crazy paving with its frozen icy puddles and a dusting of frost. Winter foliage surrounds the scene and a tree, almost bare of all leaves, stands proudly in front of an old weathered fence. A blue tit hungrily tucks into his food on the bird feeder!

The project has been made out of ordinary and readily available materials and is shown in 1/12th scale. However, if you wish to make it in 1/24th scale, simply adapt by halving the measurements of all materials.

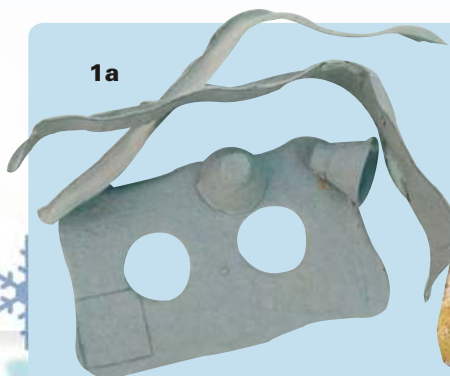
Base and Crazy Paving

Crazy paving was very popular in the post-war period and again in the 1960s and 1970s. Egg box card lightly sponged with acrylic paint recreates an effective textured surface and soft sand is perfect for filling between the cracks.

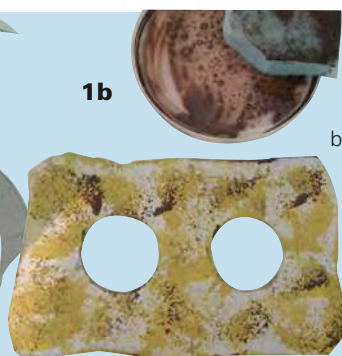
Materials Required

- ☐ 5" x 7" 6.0 mm MDF
- ☐ 3 grey/beige cardboard egg boxes
- ☐ 2 Tablespoons of fine sand (Play sand is perfect)
- ☐ Acrylic paints - dark brown and yellow
- ☐ PVA glue
- ☐ Sponge

1a



1b



Step 1 - Painting crazy paving

Separate the tops from the bottoms of the egg boxes and discard the bottoms. Cut away the sides and centre cone shapes from the lids, leaving flat pieces of card. This will make your crazy paving slabs. **Photo 1a**

On the smooth side of the card, draw a 1" square; this will be used as a guide to the size of the biggest slab.

To create a stone-like appearance on the rough side, add brown paint to yellow and mix together until you have a pleasing honey colour then dilute with water. Next, using a sponge, dab the paint lightly onto the card, allowing some of the original egg box colour to show through.

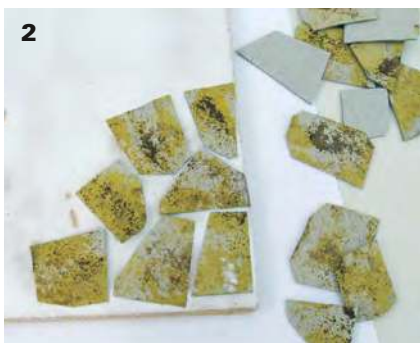
Then clean the sponge and using brown paint, very lightly dab over the card. You will now have a 3-tone stone effect. **Photo 1b**

Top Tip

It is a good idea to dab off excess paint first on kitchen roll so that the sponge is not overloaded with paint. Practise this technique first on a piece of scrap card.

Step 2 - Cutting out crazy paving

Using the 1" square as a guide, cut the entire card into varying shapes to make the crazy paving slabs. Spread a really thick coat of PVA glue onto the base and press the slabs into it, ensuring that you cover the whole of the base. If you would like to make a puddle or two later, leave bigger gaps here and there between the slabs. **Photo 2**



2

3a



Step 3 - Adding sand

Cover the whole of the base with fine sand **photo 3a**, and when dry, tip upright and shake off the excess sand. **Photo 3b**

Photo 3b

3b



4a



4b



Step 4 - Fit panels together

Using a sharp craft knife, randomly remove small splinters/chunks from some of the fence boards at the top end and sand all pieces roughly.

Carefully glue the boards together in a straight line, applying the glue sparingly along each long edge using a cocktail stick or similar. Immediately wipe away any excess glue. Use a spare length of wood to form a support along the bottom end of the fence to keep it straight. **Photos 4a and 4b**

5



Step 5 - Shape top ends of fence posts

Take each fence post and sand one top edge in the same downwards direction 20 times, then 20 times upwards on the same top edge in order to give a nice curve. **Photo 5** This curved top bit in real life was created in order to encourage the rainwater to drain off quickly and help protect the fence post from rot.

Step 6 - Fix posts and checks to rear

Turn the fence over to the rear side and glue a fence post to each end, ensuring that the top end of the post is in line with the top edge of the fence, and 1/8" of the post is protruding from the bottom end of the fence. **Photo 6** Fix the third post in the centre. Cut the six fence checks to fit the spaces in between the fence posts. Fix the two top fence checks 1/4" down from the top of the posts. Glue the middle fence checks 2" from the top checks. Finally glue the bottom fence checks 1/4" up from the bottom of the fence posts.



6

Step 7 - Further aging to fence

Turn the fence back over to the front side and using a craft knife, randomly slice out some splinters/chunks from the fence boards

along the joins to add more aging. **Photo 7** At this point, using the same technique, age the fence skirting.



7

The Aged Fence

This fence was actually based on real instructions obtained from an old 1930s woodworking handbook. There were many different kinds of fences to choose from but we decided on a 'close board fence' made 1930s style, as it is nice and simple. However, there is some interesting terminology in the vintage instructions; the board that runs along the bottom of the fence we term as a 'gravel board'...in the 1930s book, it's called a 'skirting', and the cross members on the back of the fence are called 'checks'. So for authenticity, we have kept to the original terminology!

The wood used for the fence is jelutong, available from Wood Supplies. (see suppliers' details).

Materials Required

- ☐ Fence boards - 14 pieces of 1/2" x 1/16" each cut into five 3/8" lengths
- ☐ Fence posts - 3 pieces of 1/4" x 1/4" each cut into five 1/2" lengths
- ☐ Fence checks - 6 pieces of 1/4" x 1/8" each cut to fit spacing (see Step 6)
- ☐ Fence skirting - 1 piece of 1/2" x 1/16" cut 7" long
- ☐ Acrylic paints - Raw umber, White, Black, Dark green
- ☐ Wood glue
- ☐ Sandpaper
- ☐ Kitchen paper
- ☐ Chunky paint brush (about 3/4" - 1" wide)

Step 8 - Apply base coat

Slightly dampen the chunky brush in water before you begin (wipe almost dry on kitchen paper) then paint a thick base coat of undiluted raw umber paint (do not add water) all over the front and back of the fence along the direction of the wood grain, plus both sides of the fence skirting. Allow to dry. **Photo 8**



Top Tip

It is strongly recommended that for painting the fence, you use a chunky paint brush with bristles end measuring about 3/4" to 1" across (the kind from a DIY store) and not an ordinary tiny paint brush. If you use a brush that is too small you will find it much harder to obtain a pleasing aged paint effect on the fence.



lines up equally with the bottom end of the fence posts i.e. right down to the ground. **Photo 9**

Step 9 -- Sand and fix skirting

Heavily sand the front and back of the fence plus the skirting, along the direction of the grain. Glue the skirting board along the bottom of the fence, ensuring that the board

Step 10 - Adding depth with paints

Mix together some raw umber, white and black paint add a little water so that it stays quite thick in texture. Dip the brush into the mixed paint; wipe most of it off the brush onto kitchen paper so that there is very little paint on the brush. (This is very important as too much paint loaded on the brush could ruin the effect you are trying to achieve) then apply randomly and sparingly along the grain of both sides of the fence and the skirting. This adds real depth to the colour and makes it more realistic than if you had just painted it brown. You will be amazed at the effect. Allow to dry.

Next, dilute some white paint with water this time to make quite a weak wash, wipe most of it off the brush then apply randomly along the grain on both front and back of the fence. Without delay, scrunch up some kitchen paper and dab all over – this gives a pleasing mottled effect. Allow to dry and then repeat this last action using green paint

but more sparingly this time, concentrating more on the lower half of the fence. This green is to replicate green algae.

Photos 10a and 10b

For more paint distressing techniques turn to page 28 of this issue.



10a



10b

Step 11 - Fixing the fence to base

Apply wood glue liberally along the bottom edge of the fence and fix in place along the back edge of the base. You will need to support the



11a

fence securely whilst the glue dries. Leave to dry for a few hours or overnight.

Photos 11a and 11b



11b

BREAST CANCER CAMPAIGN SEALED BID AUCTION – THAME DOLLS HOUSE & MINIATURES FAIR

This finished scene is now available to purchase via a sealed bid auction with all proceeds in aid of Breast Cancer Campaign. You can bid online or by post right now, or in person at the **Thame Dolls House & Miniatures Fair** which is taking place next **Saturday 18th February 2012**. For full details of this auction including the official link for you to bid online, can be found on Celia and Robin's "Nostalgia In Miniature Workshops" website: www.miniatureworkshops.com



Suppliers' Details

Jelutong wood
Wood Supplies
T: 020 8669 7266
W: www.wood-supplies.com

Rough grass fabric, leaf litter and a variety of scenic materials
Squires
T: 01243 842424
W: www.squirestools.com

Banana skin
Mouse House Miniatures
T: 01473 725971
E: mcwillmott@waitrose.com

Filled vintage cardboard boxes and some packaging
KT Miniatures
T: 01844 212520
W: www.ktminiatures.com

Blue tits and other birds
Coombe Crafts
T: 01844 213022
W: www.coombecrafts.co.uk

In next month's issue we will be making the dustbin and some of the contents to fill it. To pre-order your copy go to www.dollshousemag.co.uk or call 01778 392007 and remember to sign up to our email newsletter for special offers, exclusive competitions and show information.



On a cold and frosty morning...

after the night before!

Part 2



In last month's issue **Celia Thomas and Robin Britton** showed us how to make and decorate the base and fence for this wintry scene. We are now going to make the rusty old dustbin and fill it with party remnants!

The project has been made out of ordinary and readily available materials and is shown in 1/12th scale. However, if you wish to make it in 1/24th scale, simply adapt by halving the measurements of all materials.

This is an old, rusty dustbin constructed out of nothing more than old packaging and card. The cardboard packaging from small boxes or the kind used for mailing books is ideal, as the corrugation shows through to give an authentic ridged look to the bin. Enamel paints give a realistic finish.

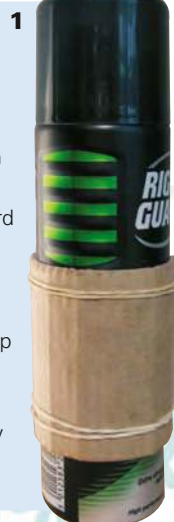
Materials Required

- ☐ Brown cardboard from packaging
- ☐ Thin card
- ☐ White paper
- ☐ PVA glue
- ☐ Enamel paints - Silver, gold, black, white and terracotta
- ☐ Small paint brush
- ☐ Barbecue stick or similar
- ☐ Kitchen paper

Step 1 Making the dustbin

Cut a piece of card from the packaging 2-1/2" wide x 6" long, making sure the corrugations run down the width NOT the length. Thoroughly dampen the cardboard using a sponge or water spray bottle. Wrap the card firmly around a suitably sized aerosol can or small bottle and secure top and bottom with rubber bands.

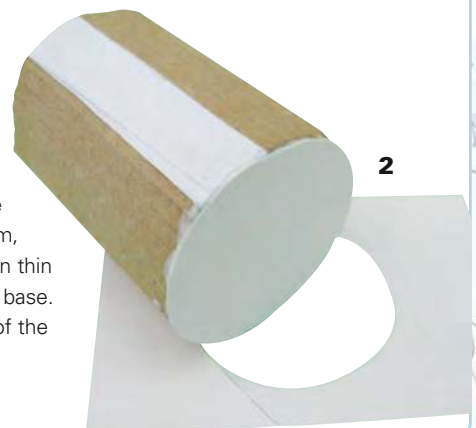
Photo 1 Leave to dry. This will form a nice even curve and allow the ridges to show through.



Step 2 - Joining dustbin body and base

Remove the cardboard when dry and hold the two cut edges together. Measure the diameter across the top of the circle it needs to measure 1-3/4". Adjust the cardboard if necessary.

Cut a piece of paper 1/2" wide and 3-1/2" long. Glue the vertical cardboard edges together. Glue the paper over the join allowing 1/2" overlap top and bottom, glue these to the inside. Place the bin on thin card and draw around what will be your base. Cut out the circle and glue to the base of the bin. **Photo 2**



Step 3 - Top and bottom rim

Cut a piece of card 1/8" wide and 6-1/2" long and glue this around the bottom of the bin, trim if necessary. Cut a piece of paper 1/2" wide and 6-1/2" long, glue this around the top edge of the bin so that a little more than half stands above the edge. Snip this at intervals, fold and glue to the inside to neaten the top edge. **Photo 3**

3



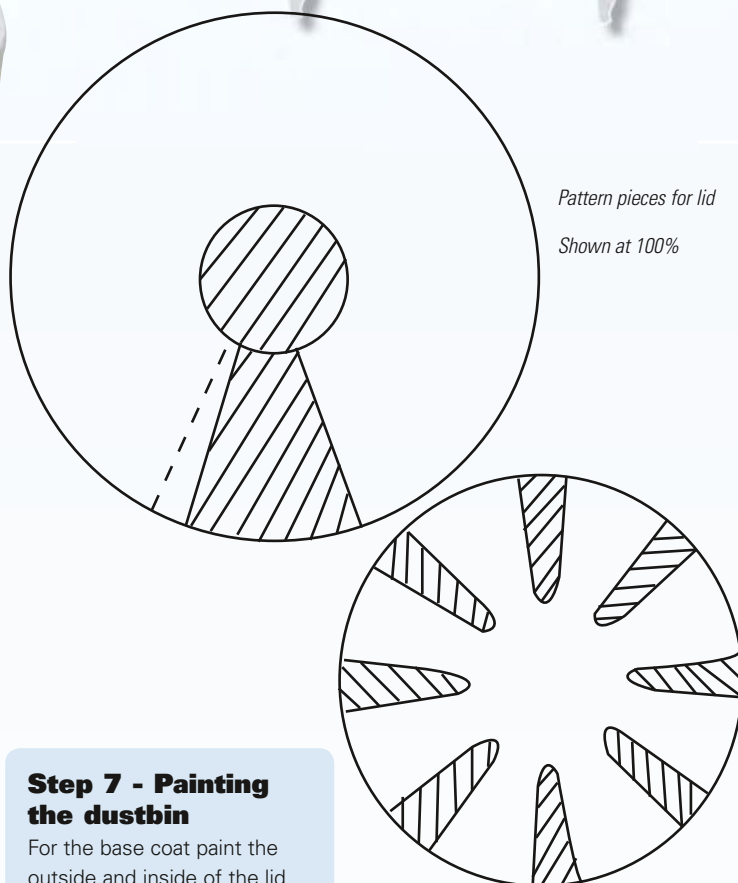
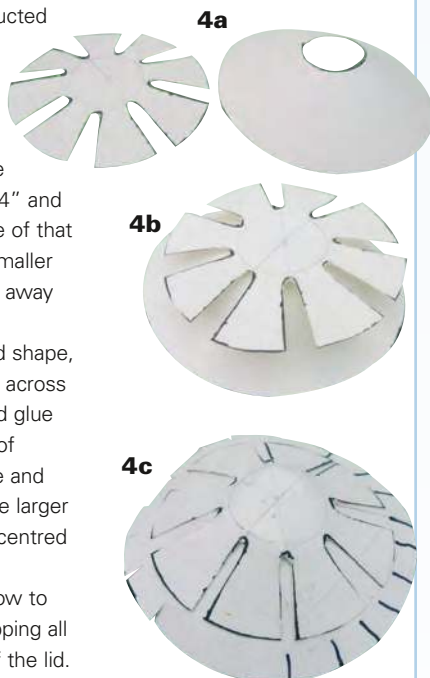
Step 4 - Dustbin lid

The lid of the bin is constructed from thin card. Trace the two pattern pieces on to card (see right) and cut out. **Photo 4a**

N.B: The diameter of the larger circle should be 2-3/4" and the tiny circle in the middle of that 3/4". The diameter of the smaller circle should be 2-1/8". Cut away the hatched areas.

To form a slightly domed shape, bring the straight cut edge across to meet the dotted line and glue in place. Cover the whole of the smaller circle with glue and carefully position it over the larger domed shape so that it is centred over the hole.

Photo 4b Press down. Allow to dry completely before snipping all the way round the edge of the lid. **Photo 4c**



Pattern pieces for lid

Shown at 100%

Step 7 - Painting the dustbin

For the base coat paint the outside and inside of the lid, the outside of the bin and the inside rim with silver enamel paint. Allow to dry. **Photo 7**

7



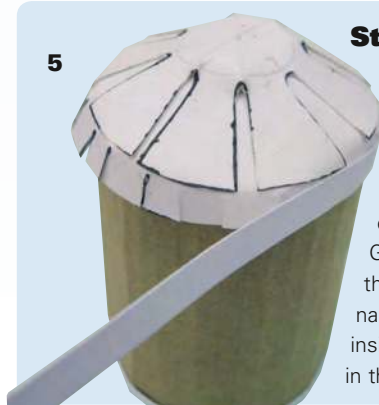
Top Tip

Enamel paints come in tiny tins and are available from good craft and modelling shops. You will need to clean your brush and any spills with white spirit.

5

Step 5 - Rim of dustbin lid

Sit the lid on the bin and smooth down the snipped edges. This will be the rim of the lid. Cut a piece of thin card 1/4" wide and 7" long. Glue this round the lid to neaten the rim. **Photo 5** You can cut a narrow paper trim to neaten the inside edge too, but it won't show in this project.



Step 6 - Dustbin handles

Cut three pieces of thin card 1/8" x 1/2" and shape into handles as shown. Glue one to the centre of the lid and the other two, either side of the bin. **Photo 6** Now it is ready to paint!

6



Step 8 - Adding more colours to the dustbin

Mix some black and silver enamel paint and apply randomly all over the dustbin. Add some gold paint to this mixture then apply randomly on the dustbin. Scrunch up a sheet of kitchen paper and dab all over the painted area to give a mottled effect. Now add a little white paint to the same mixture and using a wooden barbecue stick, dip into the paint and run the stick up and down along the cardboard ridges. This highlights the ridges and begins to add to the realism. Allow to dry. **Photo 8**



Step 9 - Painting dustbin lid

The painting of the outside of the lid is a little more time consuming and needs to be done separately. Using the side of the same wooden barbecue stick, apply a coat of silver enamel paint around the rim. Then starting in the centre, dribble a liberal amount of silver paint downwards along each main cut ridge of the cardboard, this will soften the cut edges and make it more natural looking. As the drips congregate at the rim, smooth around the rim with the stick. Allow to dry for about ten minutes then repeat this action at least twice more. Remember to smooth out any unwanted blobs of paint with the side of the barbecue stick. **Photo 9**



9

Approx. 10-15 minutes after the last coat of paint has been applied, using the pointed end of the barbecue stick, 'draw' lines in the semi dry paint from top to bottom, this is to replicate lots of ridges that a real dustbin lid has. Allow to dry and set hard. Then repeat step 8 using the black, gold, white and silver paint mixtures in the same way as you did with the dustbin. Allow to dry.

Step 10 - Adding the final rust colour to the dustbin and lid

Finally, we add the rusty colour. Using the same wooden barbecue stick again, dip into some terracotta enamel paint and wipe off excess onto kitchen paper, then apply very sparingly around the dustbin and lid. **Photo 10** Your dustbin should now look suitably rusty and old.

Filling the dustbin

Because this scene is based in the 1950s and specifically after a New Year's Eve party, the contents of the dustbin have been chosen carefully and kept relevant. You can have great fun choosing the contents! We have used 1950s packaging that we mocked up on a computer but vintage packaging is readily available commercially.

The contents can vary according to the type of party the scene is based on.



10

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Suppliers' Details for complete project

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Wood Supplies
T: 020 8669 7266
W: www.wood-supplies.com

Rough grass fabric, leaf litter and a variety of scenic materials
Squires
T: 01243 842424
W: www.squirestools.com

Banana skin
Mouse House Miniatures
T: 01473 725971
E: mcwillmott@waitrose.com

Filled vintage cardboard boxes and some packaging
KT Miniatures
T: 01844 212520
W: www.ktminiatures.com

Blue tits and other birds
Coombe Crafts -
T: 01844 213022
W: www.coombecrafts.co.uk

Step 11- Scrunched paper filling

Spread lots of PVA glue in the bottom and around the inside of the dustbin. Scrunch up large pieces of paper, kitchen paper or similar and push into the dustbin to within 1/4" of the top. The paper will not be seen and the idea of doing this is to fill up most of the bin in order for you to concentrate on layering the top bits of rubbish that will be seen. **Photo 11**



11

Step 12 - Filling with rubbish

Now add your rubbish. To give you some ideas of what can be used, we have listed here what we have used.

1950s gravy packet, 1950s chocolate box, 1950s chocolate biscuit box all squashed out of shape, 1950s dried food bag screwed up a little, crumpled up tin foil, old miniature newspaper, tissue paper and greaseproof paper all crumpled up and torn, oddments of miniature tinsel, some coloured paper strands from an old party popper and scraps of miniature food. Allowing paper, tinsel etc. to flow over the edge.

Before the lid was glued on, a weak wash of raw umber paint was applied randomly over the rubbish in order to 'dirty' it up a little.

Photo 12



12

Step 13 - Fixing lid into place

If you are gluing the lid down, experiment with how you wish it to sit. When you are happy with the position, apply a liberal amount of PVA glue around the inside rim of the lid and top of the rubbish then fit into place. **Photo 13** Wipe away any dribbles of glue. Additional bits of rubbish can be put aside for scattering on the ground around the dustbin later.



13

In next month's issue we will be landscaping the scene and adding the finishing touches including the frost effect.

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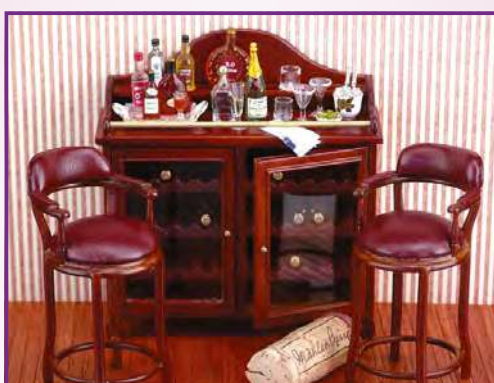
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