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WELCOME to the May issue

We are celebrating our 300th issue and we are doing it in style with a brilliant selection of projects to get you in the mood to party! Now you can't celebrate a momentous occasion without a cake and we've got just the project for you! Lynn Allingham's decadent three tier polymer clay cake (right) is absolutely stunning, featuring icing, rainbow coloured lollipops and finished with streamers! To compliment the cake you will also find party bunting and napkins along with a party table including a platter of light bites, cheese and Bakewell tarts.

There's so much more inside this issue; we feature the work of US miniaturist Mark Turpin, look at new kits by Herdwick Landscapes, a mammoth prize giveaway that you have to enter plus for one issue only, a special guest editor...

HOPE YOU ENJOY OUR BONUS SUPPLEMENT!

Bea says...

"It has been a real pleasure to have been invited to be a guest editor for this celebratory 300th edition and I feel incredibly privileged to have been able to contribute to such a landmark issue. Working with Carl has been so much fun (as always), but it has also been a complete honour too. Not only have I learnt loads, but I also have a new found respect for just how much work the DHMS team put in behind the scenes. I really hope that you enjoy this edition and many thanks to Carl for allowing me to be such a special part of it."



Enjoy the issue.

Carl
Carl Golder
Editor



Carl.golder@warnersgroup.co.uk
01778 391146

**Turn to page 58
for our huge
celebratory
giveaway!**

WE SHOW YOU HOW...



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...to make an indulgent party cake.

READ ALL ABOUT...



P36

...a stunning collection of
miniatures, fit for a Queen.

EXCLUSIVE AUDIO CONTENT FOR ONLINE READERS

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

Moi Ali, Lynn Allingham, Bea Broadwood, Sadie Brown, Jamie Carrington, Rob Crouch, Ann Evans, Ruth Flewelling Lesbirel, Jane Harrop, Kati Kainulainen, Peter Kelsall, Deb Mackie, Mark Turpin, Kate Ünver and Deb Weissler



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INSIDE YOUR MAY 300TH ISSUE...

Editor: Carl Golder
Tel: 01778 391146
carl.golder@warnersgroup.co.uk

Managing Editor: Sally Jarvis
Tel: 01778 392433
sally.jarvis@warnersgroup.co.uk

Advertising Sales: Hayley Comey
Tel: 01778 392445
hayleyc@warnersgroup.co.uk

Production Secretary: Sue Woodgates
Tel: 01778 392062
production@warnersgroup.co.uk

Design: Ady Braddock

Publisher: Lucie Dawson
lucie.dawson@warnersgroup.co.uk

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The Maltings, West Street, Bourne, Lincolnshire, PE10 9PH.

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Natalie Cole
Tel: 01778 392404
tradeaccountorders@warners.co.uk

Subscriptions, reader offers and back issues
Tel: 01778 392007
dhms-subs@warnersgroup.co.uk
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Contact us...

 carl.golder@warnersgroup.co.uk

 www.dollshouseandminiaturescene.co.uk

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EXCLUSIVE AUDIO CONTENT FOR ONLINE READERS



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The Miniature Scene

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CLUB & SOCIETY NEWS



Read all about it!

The Small Scale Fiddlers Club from Rugby, Warwickshire have just completed their annual club project, displaying all completed miniatures at spring Miniatura.

The subject of this year's projects are all based on favourite books with projects depicting scenes from Robinson Crusoe, Harry Potter and the Philosophers's Stone, Elf on a Shelf and Mary Berry's Baking Bible.

Look out for a feature from the Small Scale Fiddlers Club in a future issue of DHMS.



Poynton Club celebrates 25 years!



The Poynton Miniaturists Club, Cheshire, regularly chooses a project or theme for the year, and hold club meetings related to the chosen subject. When they made their Beatrix Potter scenes (celebrating her 150th birthday anniversary in 2016) they discovered felting and used it to make the animals for the scenes, they also studied landscaping for their 1/48th scale village. The project for 2019 is to recreate a famous painting in three dimension. Sadly, there are no pictures to show you as they are only three months into the project (so watch this space) but here are a couple from previous years work. The club meets every third Monday of the month in central Poynton, 7.00pm - 9.00pm, with members ranging from their early 30s through to mid 80s, and they are always on the lookout for new members!



For information email:

Virginia Bazley vimbaz@yahoo.co.uk

Delph on film

Following on from their debut TV appearance on British television channel ITV's Saturday night show 'Small Fortune,' Kath Holden and Margaret Shaw, otherwise known as Delph Miniatures are now the subjects of a short documentary film. This award nominated film by Ellen Evans reflects on their life in miniatures and what influences their creations. **You can watch the film here: <https://vimeo.com/327010028>**



We are 300!

You're sure to have noticed now but we had to include ourselves on the news page! We're thrilled to be celebrating our 300th edition! How many have you read? Over the past decade we've been at the forefront of dollshouses, room boxes, dioramas and miniature scenes bringing our readers the best projects, interviews, features, shopping pages, giveaways, top tips, inspiration and so much more! We have so much planned for the next year ahead and can't wait to share it with you! The editorial team work extra hard to make sure we include only the best! Make sure you don't miss out, check out what subscription offer is best for you on pages 12, 27 and 53!

ASK MOI



Dear Moi,
Please can you recommend somewhere where I can get a large quantity of miniature bread at an affordable price? I have made a mini market stall which will 'sell' artisan bread and cheeses. I've made the cheese from polymer clay, which was straightforward, but now I need to buy lots of lovely loaves to complete the scene. I'm on a tight budget!

Janet, via Facebook

Dear Janet,
I'm impressed that you've made the cheese yourself and I'm wondering why you didn't make the bread too! The cheapest way to get a large quantity of bread is to DIY. I made these lovely artisan breads without spending much dough! Use white or cream polymer clay, mid brown clay and artist's pastels. Make the breads by forming loaf shapes, rounds, long baguettes or by plaiting - add texture with an old toothbrush, sandpaper and scrunched up baking foil. Use white clay for white loaves and brown for brown bread. Give your bread a baked appearance by dusting with yellow, orange and brown pastels prior to baking. Grate white pastel over a coat of glue after baking to resemble a floury loaf. It couldn't be simpler - and as you've already made cheese, the bread will be as easy as pie!

Moi



Freshly baked bread.

IF YOU HAVE A QUESTION OR QUERY FOR MOI THAT'S RELATED TO MINIATURES, PLEASE SEND AN EMAIL TO:
Carl.golder@warnersgroup.co.uk

WE ASKED YOU...

We posted the following question on our Facebook page:

What was the very first miniature that you made? Was it a disaster or a success

Star post and winner of this kit by Jane Harrop



Ali Grace:

A two storey dolls house with columns holding up the first floor front facade with no doors or windows. I made it from a cereal box and a role or two of white masking tape. It wasn't a bad effort for seven year old me (some forty plus years ago!).

- **Shirley Anderson:** As a child sixty years ago I built a chest of drawers from match boxes. Scale was immaterial at the time but from that grew the love of miniatures and dolls houses which continues today.
- **Carol Thompson:** I made some sandwiches from triangle pieces of card board and painted the edges to make them look like fillings then laid them on china plates I still have them in my cafe which is named after my mum, Winnie's café.
- **Michelle Caspenenti:** Bacon with fimo. Ended up with about 1000 pieces of it.
- **Loli Pintor:** Some 4" rag dolls filled with wool that I was selling inside jars or small baskets. I still have some of them.
- **Alexandra Rose:** As a child I made chests of drawers from matchboxes and tables from cotton reels. The scale was wrong of course but my dolls house was my pride and joy. The dolls were out of scale too being paper dress up dolls. But neither they or I cared. We loved it!

2019 sees Jane Harrop celebrating her 25th year of making miniatures! It also means she has been teaching miniature making for 21 years! Many of her products have never been presented as a kit, so Jane, together with her colleague Bob, are taking a trip down memory lane and re-creating some of them for everyone to enjoy in kit form. Some will be limited edition, others a permanent feature on the website. Visit www.janeharrop.co.uk to find out more!

Want to join in?

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At Home with THE BROADWOODS



In this special edition of AHWTB and to celebrate issue 300 of Dolls House & Miniature Scene, guest editor Bea Broadwood answers your questions.

What started it all? Did you have an interest in miniatures from an early age or later in life (like me)?

Rob Crouch

When I was a (very) little girl, I remember visiting many different model villages with my family and I can still recall being totally fascinated by their miniature houses. Apparently, I was also convinced that little people lived inside of the buildings and as a result I couldn't resist peeping through the windows trying to spot them. Fast forward to when I was about 10 and I remember having the idea of setting up a business called 'Kinder Kottages'. My plan was to build dolls houses for children which were more like the life like miniature buildings I had seen in model villages. Unsurprisingly, I never did manage to get the idea off the ground, mainly due to the fact that A: I was only 10 and B: I wasn't allowed to play with my father's power tools. However, I do think my unrealised childhood plan did sow a very special seed in my imagination, one that I would return to in the future!

Bea's fascination with the miniature world began when she was a little girl.



**TURN TO
PAGE 24
to see Robert's
project.**

How did you get started in miniatures?

Bonnie Helterhoff

My path into the miniature world came quite by accident. Back in 2003, I built a dolls house (1/24th scale) and loved every moment of creating it. However, as I am not a collector, I didn't want to keep it. At the time, my sister suggested that I list the dolls house on eBay and it proved to be very good advice. My first dolls house was snapped up by an enthusiastic bidder. However, after the auction I was inundated with online requests to make more, which I did... and the rest, as they say, is history!

Has making your miniatures into a full-time business (involving the whole family!) lessened your creative enjoyment of the hobby? Angie Bott

That is a great question Angie! You've really got me thinking about my answer... If I am honest, I suppose my creative enjoyment has been both heightened, but then at other times diminished. I am very lucky to be able to do what I do, but sometimes (normally just prior to a big show) it can feel like I am on a relentless production line. However, the feeling soon passes! Being able to work on miniatures full time means that I can totally immerse myself into my creative work and that is a source of joy to me!

What is it about the smaller scales (1/2, 1/4, 1/144) that you find more appealing than 1/12th?

Angie Bott

Maximum detail, minimal space!



I love all the scales in both the dolls house world and in the world of railway modelling too. However, I have always been drawn to the smaller scales, mainly because of their size! Smaller scale miniatures can be displayed almost anywhere, as don't take up a lot of space or dominate a room. I love the fact that a whole street can be displayed on even the most modest of shelves; even a humble window ledge can provide a home to a whole collection of smaller scale miniatures! Because of the size of smaller scale dolls houses, it also allows miniaturists to collect many different styles or genres of houses, cottages or shops; instead of being restricted to maybe one or two. Ultimately, I think that smaller scale dolls houses are totally fascinating, they draw you in... but be warned, making them is also incredibly addictive!

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MS

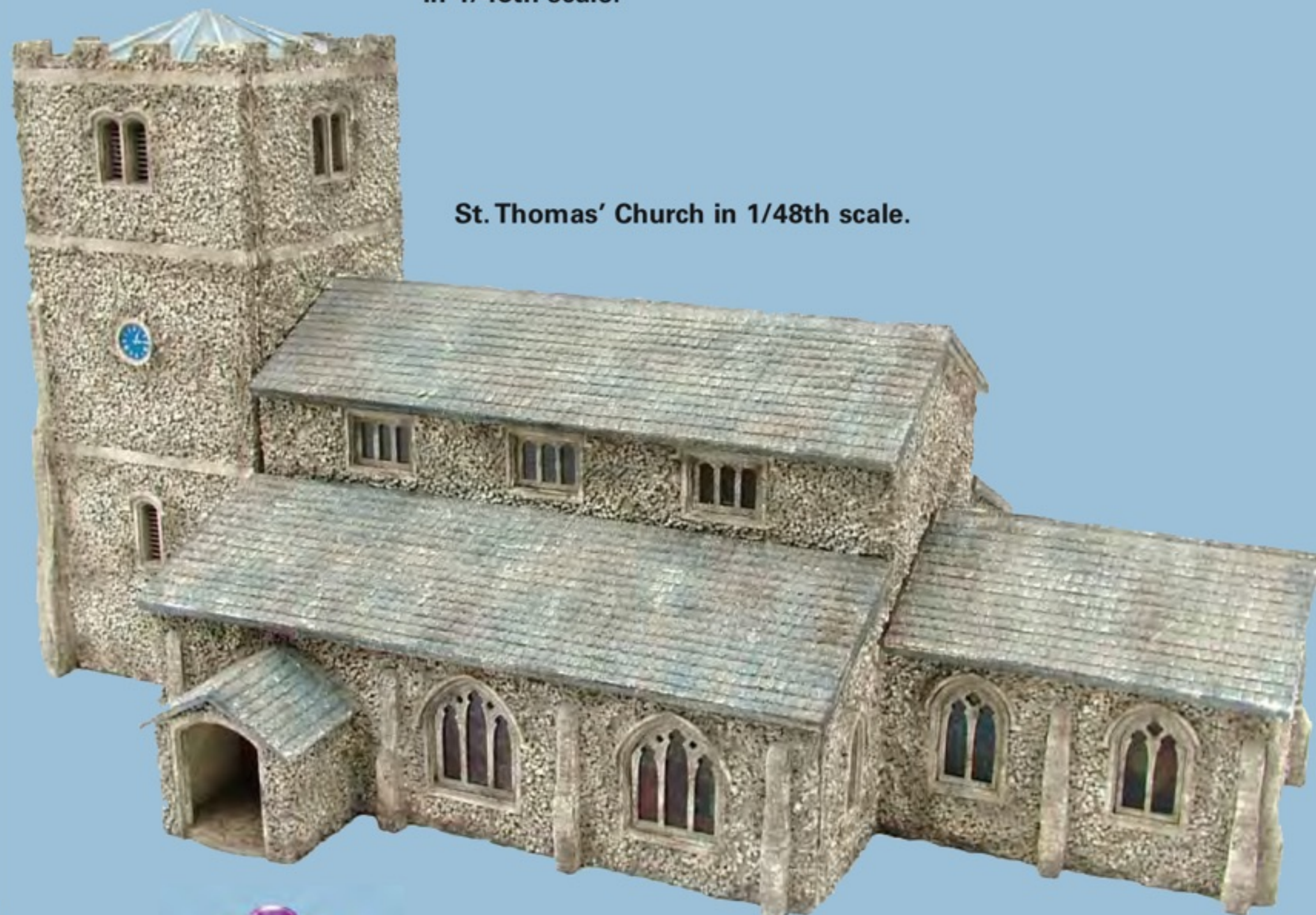
Which was your favourite house to design, or trickiest, and why?

Christine Kneen

Although Mill Pond Cottage, with its whimsical stream and water wheel remains my favourite PP house, my favourite house to design was definitely Gardener's Cottage. I loved every minute of researching and creating its kitchen garden base, as it was so much fun to bring together two different passions in my life; full scale gardening and miniature architecture. The prize for the trickiest PP design to date would definitely have to go to St. Thomas' Church. Not only is it the largest 1/48th scale kit we offer, but with an eye watering 104 individual parts, it was certainly a labour of love just to get it through the development process and into production.



Gardener's Cottage in 1/48th scale.



St. Thomas' Church in 1/48th scale.

I have a 1/48th scale house, buying some of the furniture kits are good and I am ploughing my way through them, but I cannot find bits and pieces like pictures, ornaments etc. Where can I find them, the house looks unfinished.

Liz Bloxham



A 1/48th scale dressing table, brought to life by Rob Crouch.

When working in 1/48th scale, I think that part of the enjoyment is that it provides the opportunity to get really creative. Many of our customers have used anything from jewellery findings to beads to add tiny details to their scenes! Because of the size of ornaments etc in this scale, it's all about creating the illusion of the little finishing touches, so just let your imagination flow!

What's the strangest request you've ever had?

Jenny Kelm



Journey's End Funeral Parlour, part of PP's new 'Dead End' collection.

To be honest, I don't really get many strange requests (well printable ones), but we were recently approached and asked to make a scale replica of the Houses of Parliament for a display in Oxford Street. Sadly due to our workload, we had to decline the commission, but it certainly would have been an interesting project! Many, many years ago I was asked to create a funeral parlour, I remember thinking at the time that it seemed a very morbid thing to want to recreate in miniature. However, fast forward a decade or so and I have just finished working on my very own (fantasy) funeral parlour; Journey's End... Proving that maybe some strange requests need to roll around inside your head for quite some time, before they are ready to be brought to life!

Would you consider doing a feature, pull out or book on landscaping?

Ann Webber

**TURN TO
PAGE 12**
for details of
how to order
a back issue.



Back in the March issue of Dolls House & Miniature scene, AHWTB focused on landscaping questions that I am regularly asked by our customers. Techniques and further information about his fascinating topic is something that I plan to revisit in future issues. I will also definitely speak to Editor Carl about this hot topic too and maybe between us, we can work something out. 😊 In the meantime, I can also exclusively reveal that a PP landscaping project book is already in the planning stages and I hope to have further information about it later on in the year.

Your current range of homes and accessories is excellent, but would you consider producing a large hotel with public rooms, moveable panels etc. I would be first in the queue!

Janice Rodger

Thank you Janice, I'm really glad you like our range of smaller scale kits and thank you too for your suggestion. We always like to receive ideas from our customers and a hotel certainly sounds like it would be a lot of fun to work on, so you never know... watch this space!

I would like to ask; where do I start with my rather large house? I have had it for a year, I bought books and watched dolls house emporium videos on YouTube, but I am so scared of not doing it right. It would be so nice if there was an advice column so us not confident people could ask and learn.

Kim Scott

Ahhh Kim, I have a daughter just like you, who despite loving to sew is often afraid of starting on a new project, just because she doesn't want to get it wrong! My advice to you is the same as my advice to her; don't be afraid to just 'have a go'. If the house is already constructed, work from the bottom up, take your time and practice any techniques before you use them on your dolls house. If it is still un-built, plan ahead and work in a step by step manner... it is often better (and easier) to paint / decorate elements of the dolls house before you actually begin work on constructing it. There are also loads of forums online where members will readily share advice and they are a great way to get inspired and gain the confidence to get started on your own project. These days, there seems to be huge pressure to get things right first time and I simply don't agree. I love to cook, but not all the dishes I attempt are a success... but that's ok! Hobbies are to be enjoyed, even when something doesn't go to plan. So don't be afraid to just get stuck in and have fun. True, not everything may end up exactly as you intended, but that's ok; it's all part of the learning process.

NEXT MONTH...

Want to learn how to create those little finishing touches for 1:48th scale interiors? Then don't miss June's AHWTB where PP customers generously share their top tips and techniques that will enable you to bring your quarter scale room settings to life!



INFORMATION

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Will there be lots of new 1/48th scale houses in 2019?

Christine Hampton

At the beginning of each year, the PP team meet together to discuss and plan our time table of new kit releases for year ahead. However, when I revealed my proposed list of new kits for 2019 (complete with a theatrical flourish no less), Mo went very quiet and Tony visibly paled! Not only are we launching 12 brand new 'Calendar Cottages' to celebrate each month of the year, we are also excited about the arrival of our 'spooktacular' new quarter scale street scene; Dead End. But, that's not all! We have many more exciting new 1/48th scale kits up our sleeves for later in the year and we will be showcasing everything right here. So if you want to know more, don't miss my monthly column 'At Home With The Broadwoods', to find out what's coming and when! 🏠

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Celebration Party Cake

It's our 300th issue so it seemed only right that we bring you a massive three tiered birthday cake that is an explosion of fun and colour so that you can celebrate with us and get the party started, Woooo hooooooooo, lets go!

YOU WILL NEED

MATERIALS REQUIRED

- Silicone cream clay
- Star tipped nozzle to go with the cream clay
- Polymer clay in - white, pink, blue, green, red, yellow and orange
- Tulip dimensional fabric paint in - brown and light pink
- Purple, red and yellow paper
- Clear liquid gloss
- Super fine iridescent glitter
- White posca paint pen
- Wooden cocktail sticks
- Thick card or mount board
- Thin card
- 1mm gauge wire
- 0.5mm gauge wire
- 1x oval or round wooden board, measuring roughly 50mm x 40mm
- Double sided tape
- Glue

TOOLS REQUIRED

- Pokey tool
- Craft knife
- Drill (hand or electric)
- 1mm drill bit
- 2mm drill bit
- Fine paintbrush
- Soft make up brush or paintbrush
- Wire cutters
- Scissors
- Ruler
- Pencil

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

Bea says...

"For this celebratory 300th issue, talented artisan Lynn Allingham, has created a stunning cake, over flowing with gooey chocolate making it a miniature feast for the eyes. If delicate frosting and dripping fondant was not enough, Lynn has also decorated this highly detailed tiered cake with mouth watering miniature lollipops. In my opinion... what's not to love! So why not join in the celebrations and with Lynn's step by step project to guide you, have a go at making your very own tiny show stopper? So, miniature bakers... ready, steady... bake!"



1 To make the cakes, use white polymer clay to soften and shape into three separate cakes, as pictured and to the following measurements:

Large cake:

40mm in diameter x 15mm in depth

Medium cake:

30mm in diameter x 15mm in depth

Small cake:

20mm in diameter x 15mm in depth

Cut and place three small lengths of 0.5mm gauge wire in the large and medium then lightly press the base of the medium cake onto the wire of the large cake, this will indicate in the clay where to drill the underside holes later on, repeat this with the small tier also.

2 To create the boards for the medium and small tier cakes, carefully draw around the cakes onto thick card, cut out and then place them to one side. For the sprinkles take clay in colours; pink, yellow, orange, blue and green and roll into long stems no thicker than 1mm. Take all three cakes all coloured stems and bake as recommended.

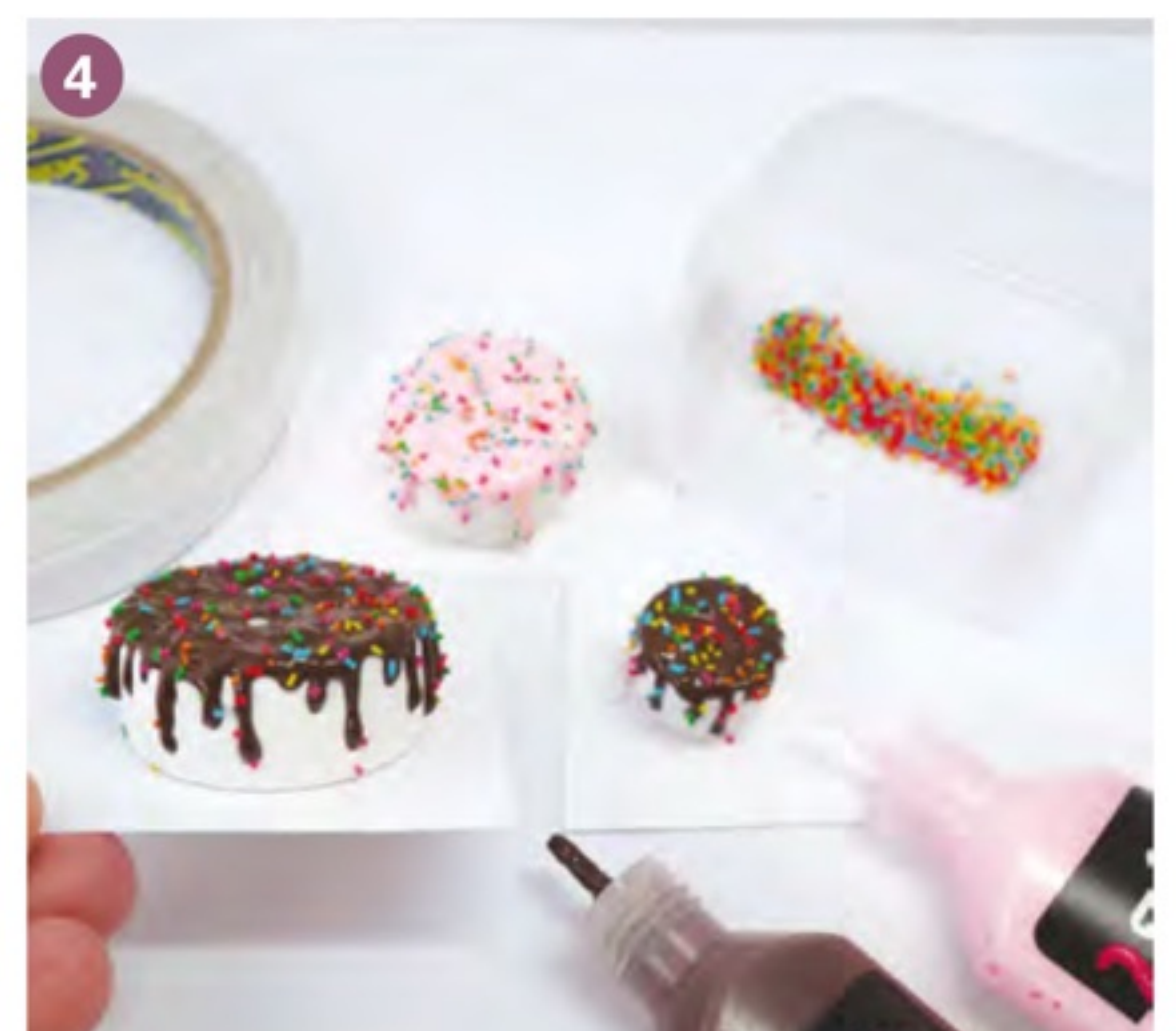
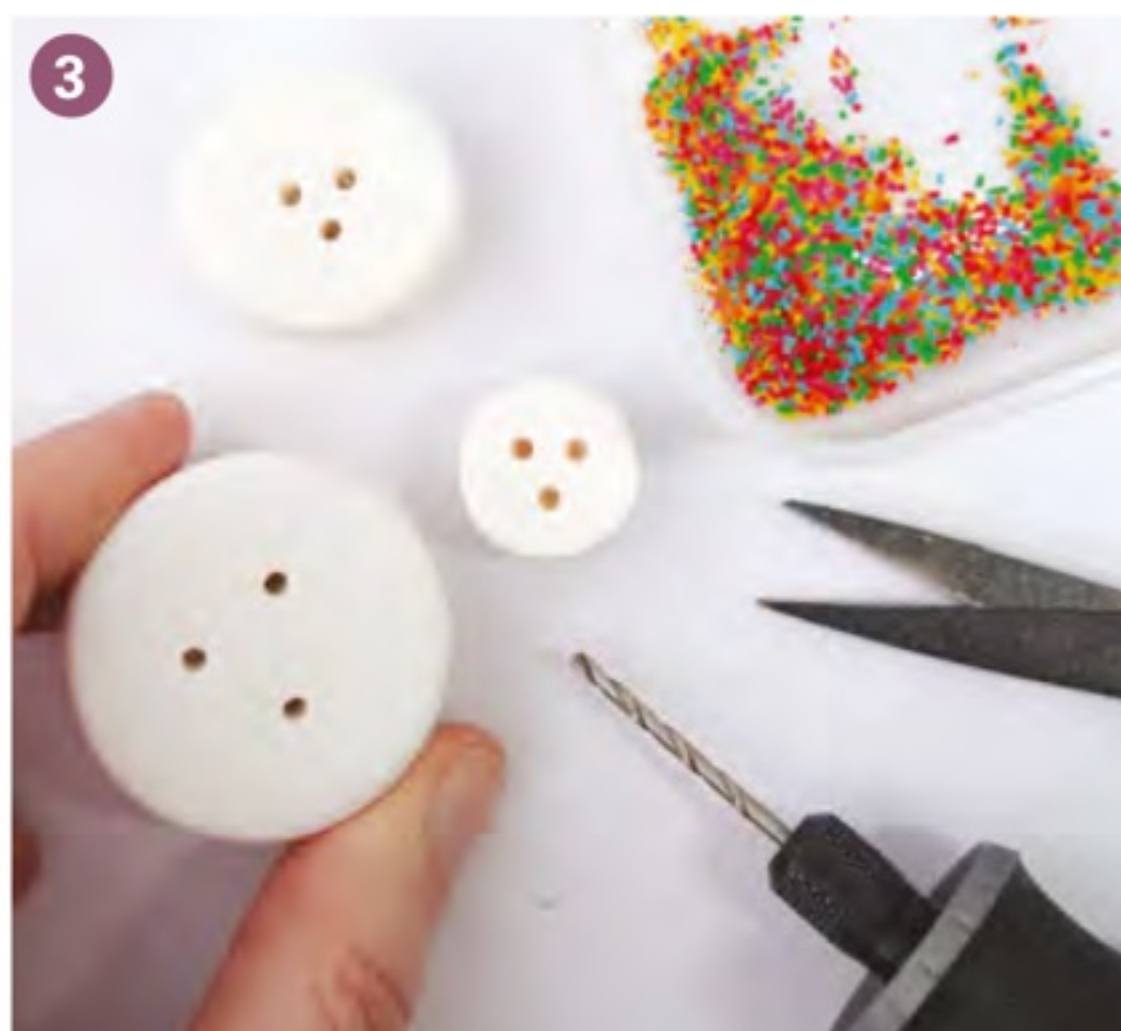
3 Once cooled, take all the coloured stems and use a sharp pair of scissors to cut them into tiny pieces, no bigger than 1mm-2mm to create sprinkles. Use a drill attached with a 2mm drill bit and drill shallow holes where indicated with the wires in step 1. The holes should appear as follows: Three widely spaced holes in the top of the large cake, three widely spaced holes in the underside of the medium cake and three closer spaced holes in the top. Three closer spaced holes in the underside of the small cake.

4 Use a little double sided tape to secure each cake to a small piece of card. Use brown fabric paint with its fine-tip applicator and create a chocolate frosting with drip effect on the large and small cakes. Repeat on the medium cake, this time use pink fabric paint. Scatter each cake with the sprinkles made previously. Leave in a warm place to dry completely.

5 To make the lollipops take small amounts of clay in orange, white, red, blue, green and yellow, roll into small stems, twist together and roll into small swirls to create rainbow lollipops. Create lollipop sticks by cutting 20mm length pieces of 1mm gauge wire and push them into the swirls as pictured. Bake all of the lollipops as recommended and set to one side.

LYNN'S TOP TIP!

"When applying a lot of wet liquids or delicate detailing with gels and pastes, always attach the piece you are working on to a small piece of card, you can then turn the card instead of handling the piece you are working on, this avoids smudging any wet materials."



6 To create the streamers, take purple, yellow and red paper and cut into 60mm x 1mm lengths, cut four in each colour. Carefully twist and hold each piece of paper around the end of a pokey tool to delicately shape them into coiled streamers. Set to one side. **DHMS**

LYNN'S TOP TIP!

"If you don't have a drill, do not worry; simply make the holes needed in the polymer clay before you oven harden it."

LYNN'S TOP TIP!

"Dimensional fabric paint may seem like a strange thing to use in a miniature models but it works extremely well with polymer clay. You can create delicate designs that continue to hold their shape and shine once dry."

7 Take the two boards made in step 2 and drill holes in them to match with the ones in the undersides of the medium and small cakes. Attach the boards to each using double-sided tape. Attach the large cake to the round wooden board using glue, leave to dry.

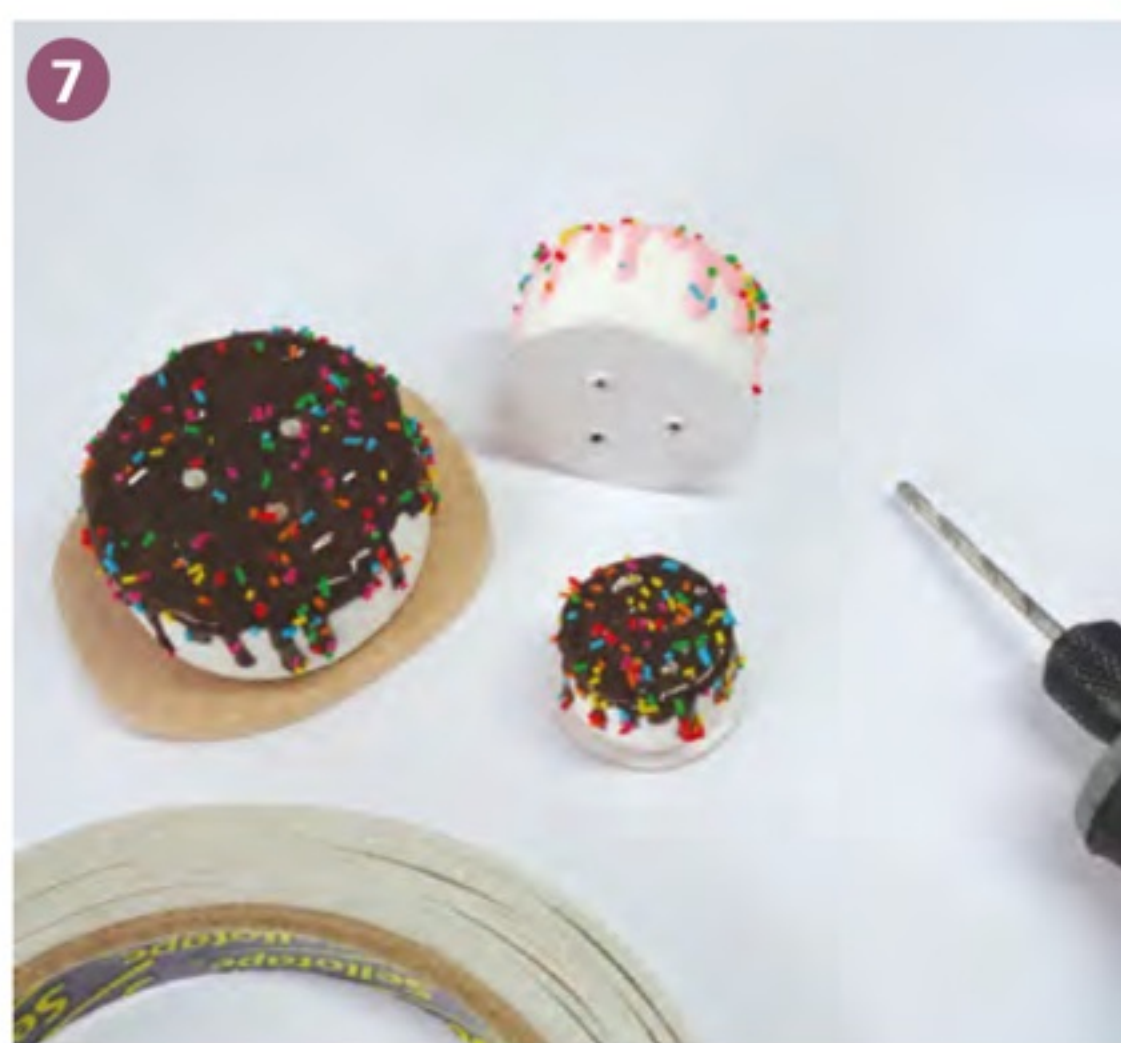
8 Use wire cutters to trim all the lollipop sticks to 10mm in length and use a white posca pen to colour white, leave to dry. To assemble the tiers of the cake together, cut cocktail sticks into 20mm lengths and begin to push them into the relevant holes and corresponding tiers as pictured. You may need to trim and test each cocktail stick to ensure the cakes sit evenly, only glue into place once happy with how it looks.

9 Use the drill attached with a 1mm drill bit and create two shallow but diagonal holes in the top tier in which to glue into place two crossed rainbow lollipops, exactly as pictured. Set two lollipops aside for later then glue into place all remaining lollipops as desired. Leave to dry completely.

10 Take the previously made streamers and trim and attach into place, as desired or as pictured. Take your time and think about the overall aesthetic of the cake.

11 To make the meringues use silicone cream clay and attach with a star tip nozzle. Practice on a piece of paper first making small whipped meringues. Once comfortable with how to create neat little meringues slowly and carefully apply them onto the tiered cakes, as desired or as pictured. Sprinkle each meringue with a dusting of fine iridescent glitter. Leave to dry completely.

12 Once all of the creams and glues are dry, use a soft brush to clear any excess glitter from the cakes. Apply clear liquid gloss to each rainbow lollipop and place the two lollipops set aside in step 9 around the base of the cake. Leave all to dry completely.



INFORMATION

Silicone cream clay and star tip nozzle available from:
www.Japanese2please.etsy.com

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for more information.

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Celebration Party Table

Discover how to celebrate your own important occasions in miniature style by taking inspiration from our special 300th issue celebrations!

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: white, sunflower yellow, lemon yellow, translucent, red, orange, olive green, spring green, black, brown, Bordeaux and pink
- Pastels: golden ochre, dark cadmium orange, brown, yellow, light green and red
- Sculpey Bake & Bond
- Gloss & matte varnish
- 1/12th scale ceramic party platter
- Two 1/12th scale plates and bowls
- Gift bows/coloured paper
- Faux foliage

TOOLS REQUIRED

- 1/12th scale cupcake mould
- 1.2cm round shape cutter
- Craft knife
- Needle tool or sewing pin
- Small brushes
- Roller
- Scissors
- The party spirit!



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

CAMEMBERT TEAR & SHARE

1 Roll some white clay out to around 5mm in thickness and use a small 1.2cm round shape cutter to press out a circle. Take a small ridged bottle top and rub a brown pastel lightly down the ridges before rolling it across the circle of white clay. Use a damp brush to soften the shading in places.



2 Mix Sculpey Bake & Bond with some cream polymer clay, creating a mixture the thickness of melted camembert. Use the end of a brush to make an unevenly shaped hole in the white clay and scoop the melted camembert mixture inside. Bake and allow to cool.

3 Take 9 balls of the cream clay mixture, rolling them out into tubes and flattening them so you have a long flat strip around the same width as the camembert is high. Roll into bread swirls and cut away the end to straighten. Mix grated golden ochre pastel with a little brown and dark cadmium orange, brushing over each bread swirl. Don't be afraid to add darker and lighter patches to create shading. Stick the swirls all the way around the edge of the camembert with Bake & Bond. Mix dark cadmium orange and brown pastel with Bake & Bond. Mix with a few scrapings of brown clay and add to the bread, giving the impression of caramelised onion inside each swirl. Bake and allow to cool. Coat the melted cheese with gloss varnish and everything else with matte varnish. Whilst the varnish is still wet and is able to act as an adhesive, cut some tiny pieces of faux foliage and sprinkle across the top.

PARTY PLATTER

4 Mix translucent clay with grated light green and yellow pastel, adding in an almost miniscule amount of brown. Due to the translucent clay, the baked mixture will look different to the unbaked clay, it's a good idea to roll just one grape and bake it to test. Once you're happy with the colour, roll the rest of the mixture into tiny grapes.

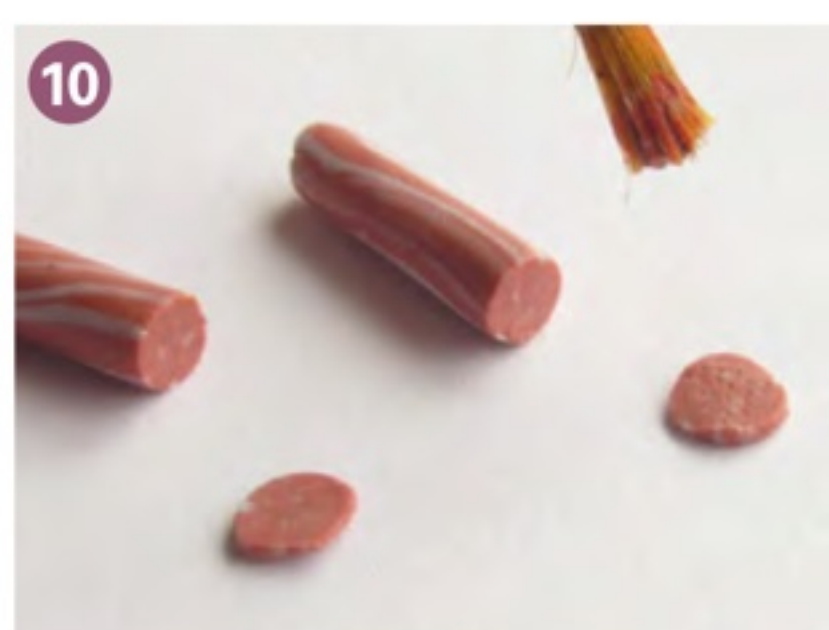
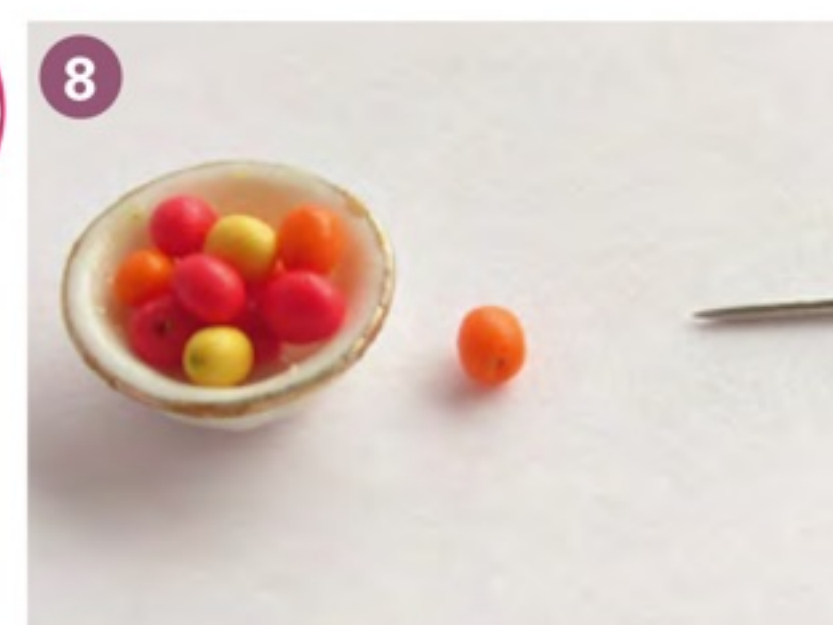
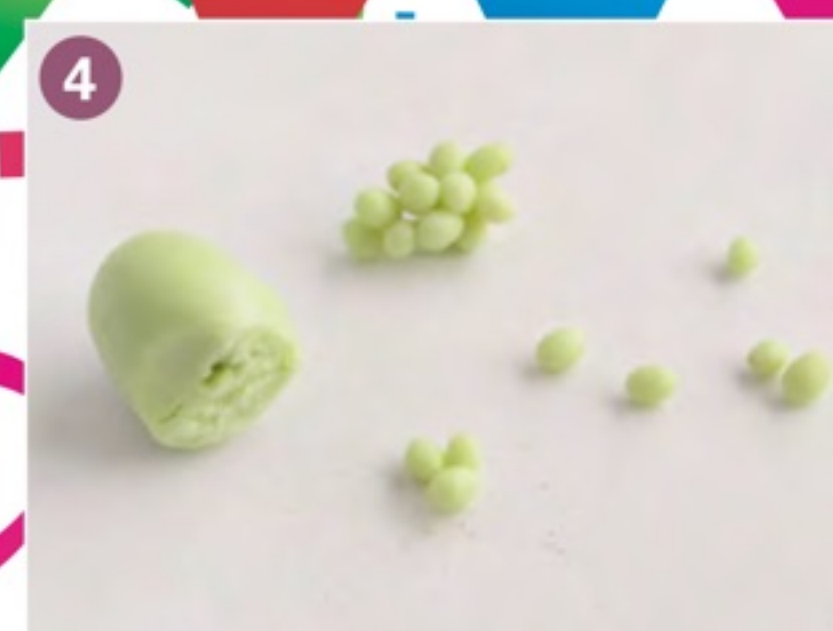
5 Roll two very thin ropes of cream clay and twist together, cutting into individual cheese straws, each measuring about 1.5cm in length. Brush with golden ochre/brown/dark cadmium orange pastel mix.

6 Mix equal parts orange and sunflower yellow clay, cutting both this mixture and some cream into tiny cheese cubes, each measuring around 2mm square.

7 Flatten tiny balls of cream clay with a fingernail, creating thin circles for cheese biscuits. Use a needle tool or sewing pin to make holes in each biscuit and brush with golden ochre/brown/dark cadmium orange pastel mix

8 Roll baby plum tomatoes from red, lemon yellow and orange clay. Take some very tiny





pieces of spring green, yellow and brown clay and press them into tiny holes made at the top of each tomato using a needle tool.

9 Mix white clay with Bordeaux, pink and brown clay to create the colour of prosciutto ham. Mix equal parts white and translucent clay and roll it out to just a millimetre or so in thickness before wrapping it over the top of the 'meat'. Place the meat in the freezer for a few minutes to harden up before carefully cutting individual slices.

10 Add a little additional white to some of the mixture used for the ham. Next, roll out thin tubes of white clay and place around the main tube. Cut this in half and place together, rolling and repeating a couple more times. Roll the tube into your final salami and place in the freezer for a few minutes before cutting into individual slices.

11 The olives are really simple to create, but also very effective. Roll some tiny balls of black and olive green clay, using a needle tool or pin to make a hole in the tops.

12 Cover a ceramic 1/12th scale party platter with Bake & Bond and arrange all the different items on the platter, including the bowl of tomatoes. Once you're happy with the layout, bake and allow to cool. Coat the grapes, the olives and the tomatoes with gloss varnish and all the other items with matte varnish.

BAKEWELL TARTS

13 Fill a 1/12th scale cupcake mould with cream clay and use a brush end to create a hollow in the centre with a crust around the edge.

14 Remove the cases from the mould and brush with golden ochre/brown/dark orange cadmium pastel. Bake and allow them to cool.

15 Mix Bake & Bond with white clay to create a mixture the consistency of icing. Fill the cases before mixing more Bake & Bond with brown pastel. Create straight lines across the white

icing on half the cases using a needle tool or pin. Add a 'feathering' effect to the chocolate lines by running the needle tool down the lines in alternate directions. Mix some translucent clay with red pastel to create tiny red cherries for the other half of the cases. Add the cherries before returning them all to the oven to bake the icing and after allowing to cool, coat the cherries with gloss varnish and everything else with matte.

DECORATIONS

16 Create simple looking parcels by baking blocks of clay in different sizes – this is a really good way to use up old clay! Once baked and cooled, wrap in pretty wrapping paper of your choice. Here I've designed some '300' wrapping paper on the computer, reduced it in size using photo editing software and printed it out as individual small sheets.

17 Cut tiny, thin lengths from coloured paper or shiny gift bows and roll each one around a needle tool or sewing pin to create a selection of decorative, fun streamers.



Bunting and Napkins

This quick-make project was designed to compliment the Celebration Cake project on page 14 to create a big party scene. You can personalise all your party ware with your own choice of colours and patterns, so much fun!

YOU WILL NEED

MATERIALS REQUIRED

- Fabrics in three colours/patterns that compliment each other
- 3mm ribbon in a colour that compliments the fabrics
- Four miniature plates roughly 25mm in diameter
- 10mm Double-sided tape
- 3mm Double-sided tape
- Paper in colours – purple, blue, red, orange and yellow

TOOLS REQUIRED

- Pokey tool
- Craft knife
- Black fine liner pen
- Scissors
- Ruler



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

LYNN'S TOP TIP!

"When creating miniatures using fabric or material, simply fold and bond the fabric together using double-sided tape as in step 1, this stops the fabric from fraying, it makes it stiff and easier to work with and by folding the fabric it also becomes double-sided in the process."

1 To make the bunting cut a 100mm x 50mm rectangle from three pieces of fabric. Run two strips of 10mm double-sided tape lengthways down the side of each piece of fabric, as pictured. Fold and stick the fabric to stiffen and stop fraying.

2 Cut four bunting flags from each piece of folded fabric. Each flag should measure roughly 15mm along the top by 25mm in length. Take a piece of 3mm ribbon and use 3mm double-sided tape to assemble the bunting as desired. Use a black fine liner to draw small stitch lines along the top of each flag. The bunting is now complete.



3 For the napkins take two pieces of fabric, matching the ones used in the bunting. Cut two 30mm x 30mm squares from each. Use double-sided tape to diagonally fold and stick each napkin.

4 To finish take four miniature plates and stick one napkin on each using double-sided tape. To create streamers take purple, yellow, blue, orange and red paper and cut into 60mm by 1mm lengths, cut four in each colour. Carefully twist and



hold each piece of paper around the end of a pokey tool to delicately shape them into coiled streamers, as pictured. 

WANT TO WIN THIS BUNTING AND NAPKIN SET?

If so, turn to page 58 for more information.

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All Aboard the Party Train

"On a recent trip to England, I glimpsed a novel idea at Leamington Spa train station, Warwickshire, that would be at home in any miniature garden - the planter box train so for my contribution celebrating the 300th issue of Dolls House & Miniature Scene, I've kitted out an all-season garden planter train."



YOU WILL NEED

MATERIALS REQUIRED

- 1.6mm thick sheetwood
- 6mm square stripwood
- 13mm and 21mm wood disks
- 6mm diameter wood dowel
- 3mm and 13mm wood beads
- Round wooden cocktail stick
- 19 gauge wire
- Acrylic paint
- Silver Sharpie pen
- Silver flat-backed dome stickers (optional)
- vBlack felt-tipped marker
- Small green spikey fern
- Florist foam
- Artificial greenery and flowers

TOOLS REQUIRED

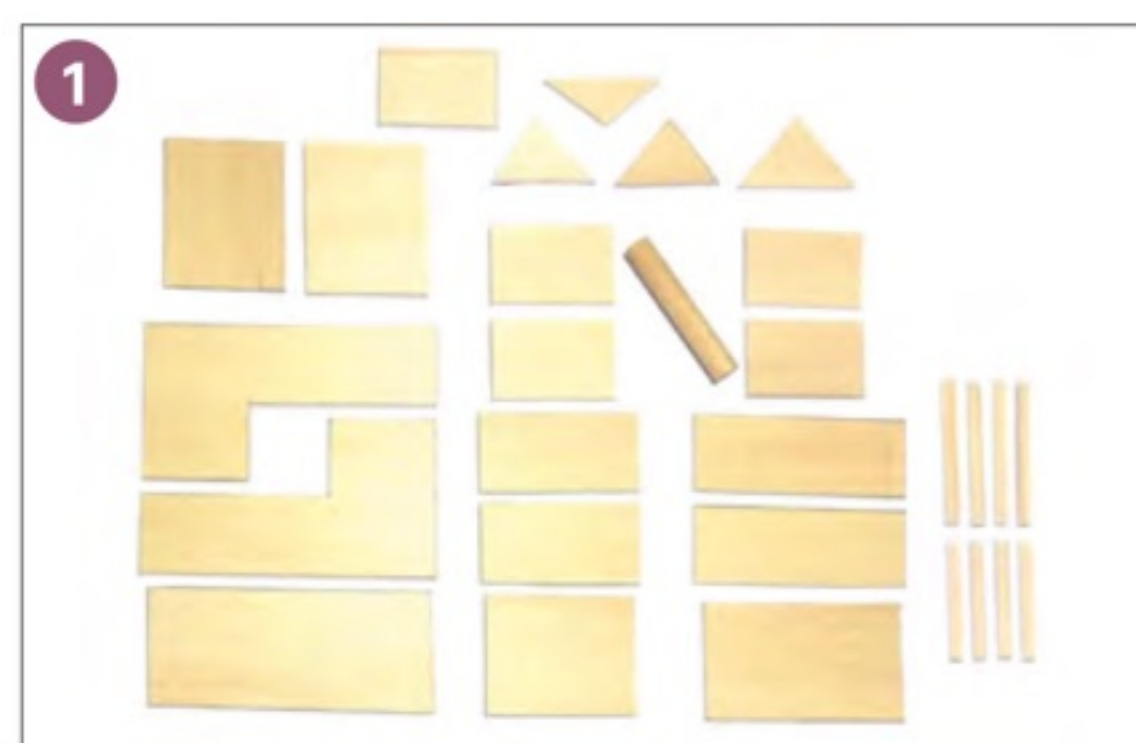
- Knife and steel ruler
- Small saw and mitre-box
- Emery board
- Small hand-drills
- Wire cutters & Needle-nose pliers

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

CUTTING LIST SHEETWOOD 1.6MM

2 Regular car or caboose sides	19mm x 51mm
2 Regular car or caboose ends	19mm x 29mm
1 Regular car or caboose base	29mm x 48mm
2 Coal car sides	19mm x 38mm
2 Coal car ends	19mm x 29mm
1 Coal car base	29mm x 35mm
2 Caboose canopy sides	3mm x 29mm
2 Caboose canopy ends	3mm x 29mm
4 Caboose canopy uprights	3mm x 35mm
1 Engine short end	19mm x 29mm
1 Engine tall end	29mm x 38mm
1 Engine mid divider	29mm x 37mm
1 Engine base	29mm x 67mm

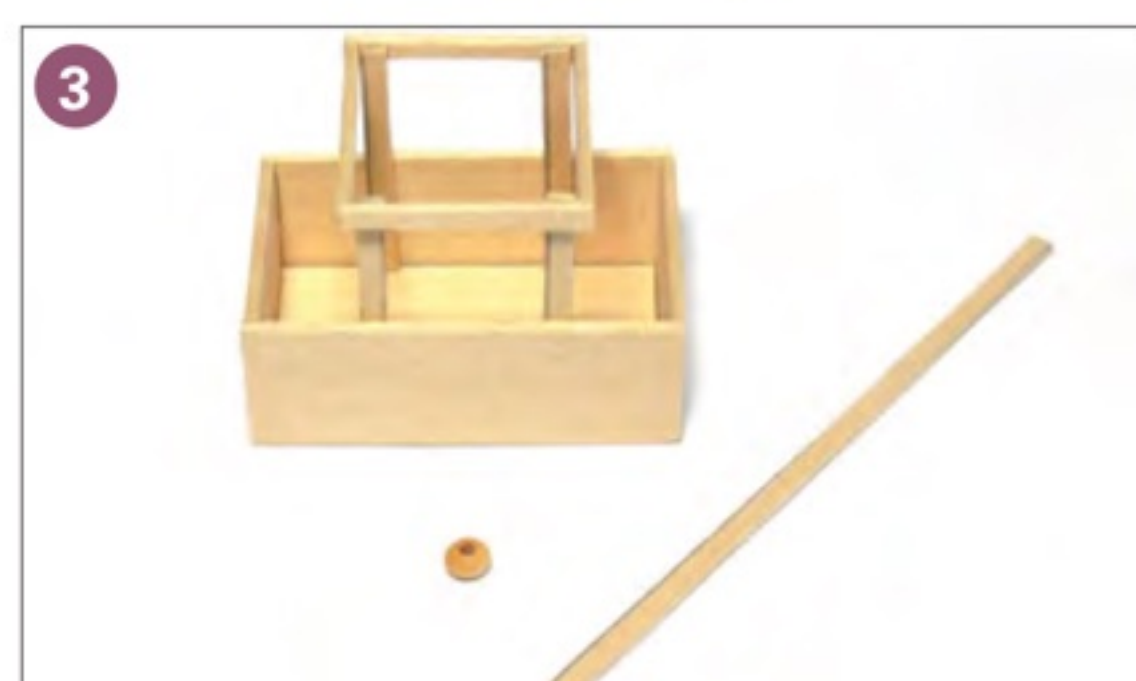
1 For each regular car and also for the caboose, cut all the pieces noted in the cutting list. Also cut the pieces for the coal car, which is shorter, the caboose canopy strips, and the engine pieces referring to the cutting list. For the engine, also cut two sides and the cow-catcher triangles as shown in the template. Cut a 38mm length of dowel for the smoke stack.



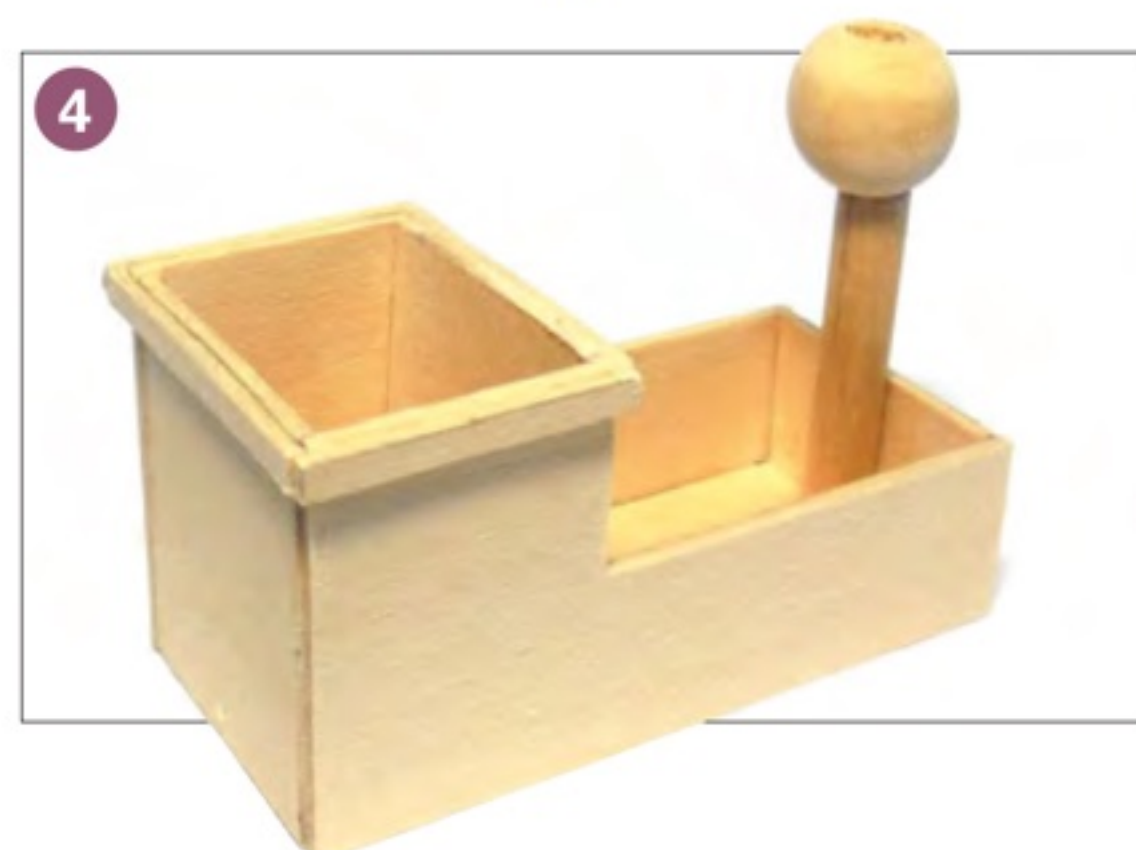
2 Sand any rough edges. Drill both ends of the coal and regular cars, the front of the caboose, and the back of the engine for wire linkage pins. Make these holes midway across the end and 3mm above the bottom edge. Glue the ends against the base. Glue the sides against the base and ends. Repeat for as many cars as you wish.



3 Glue the canopy frame ends on the edge between its sides. Glue two uprights inside each side of a regular car, resting on the inside base (see the template). Glue the canopy frame onto these four uprights. Glue a small wooden bead to the centre back of the caboose as a trim.

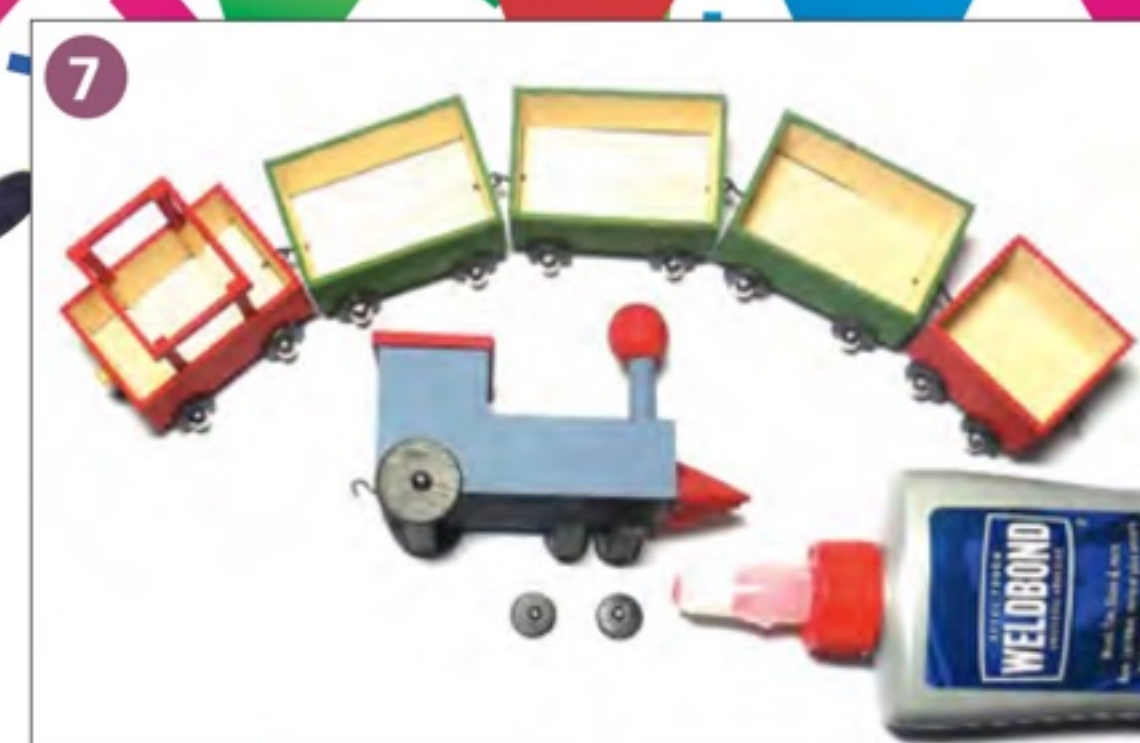
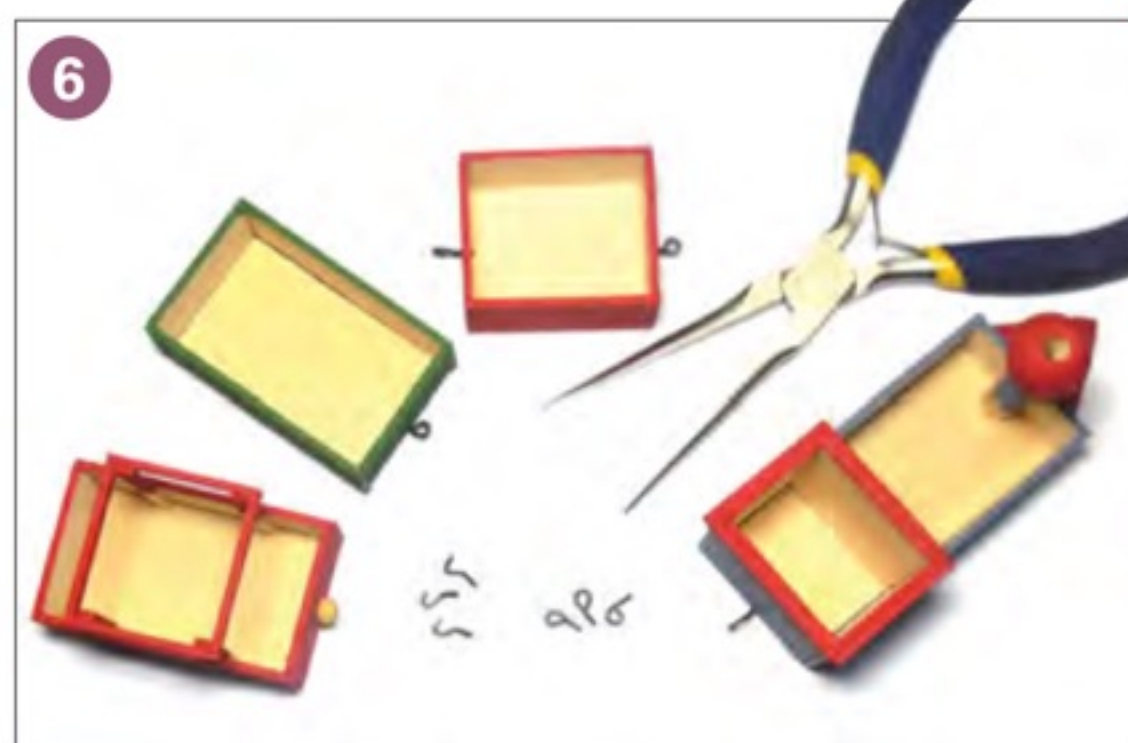


4 Assemble the engine like a regular car, using the shorter end at the front and the taller end at the back. Glue the mid divider between the sides at the front of the taller portion, enclosing this raised area. Glue the larger wood bead onto the dowel. Glue this stack onto the base and against the centre front, inside the car. Add 3mm strips along the front, back, and side edges of the higher portion.





5 Cut the base, back, and two slant sides for the cow-catcher. Sand the top of the base, especially the back corners, and the underside of the longest edge of the slant sides. Glue the back against the base and the slant sides against the base, back, and each other, forming a V-shaped projection. Glue a short length of cocktail stick into the ridge where the slant sides meet. Glue this assembly against the front of the engine, even with the bottom edge.



Bea says...

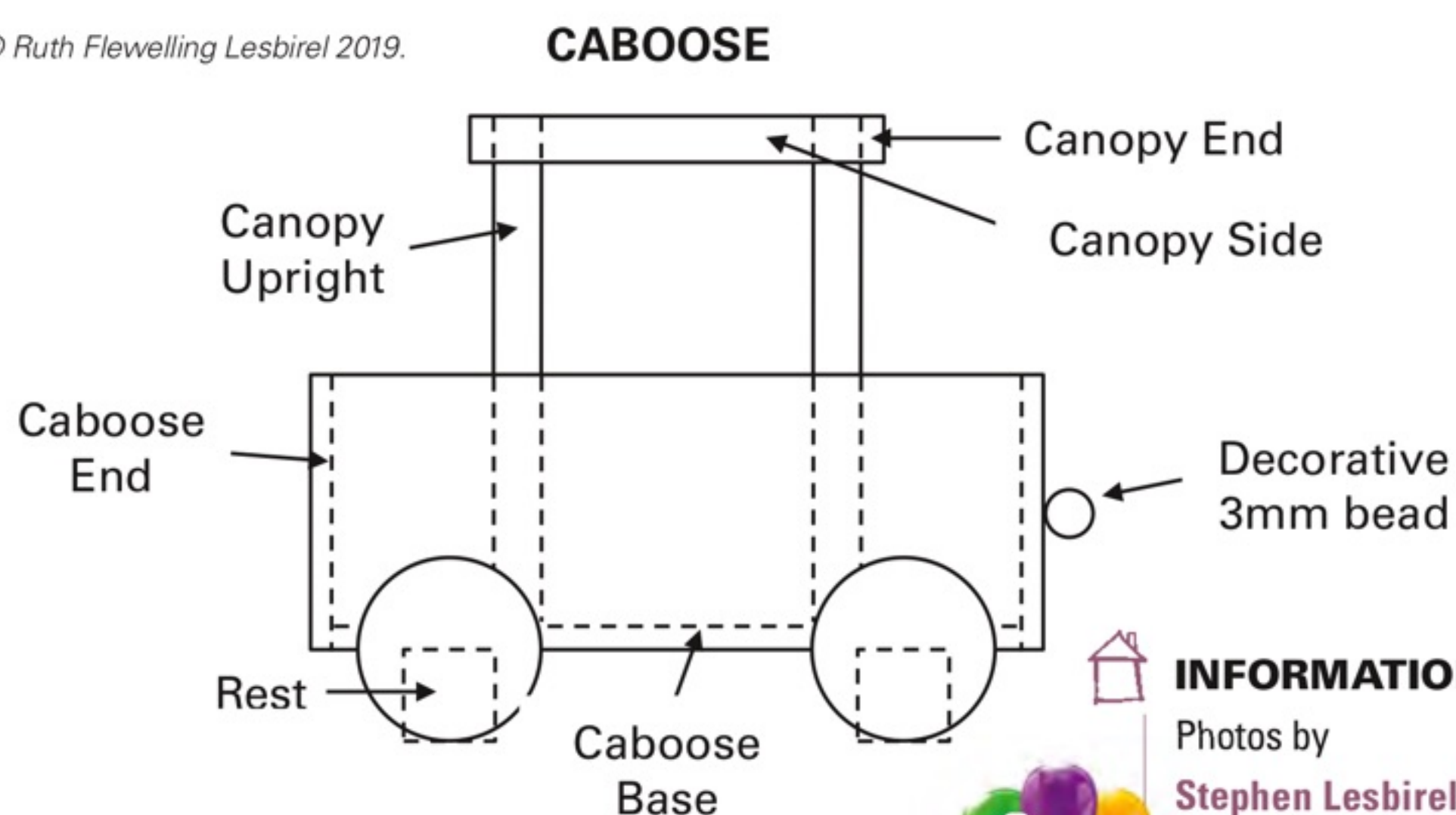
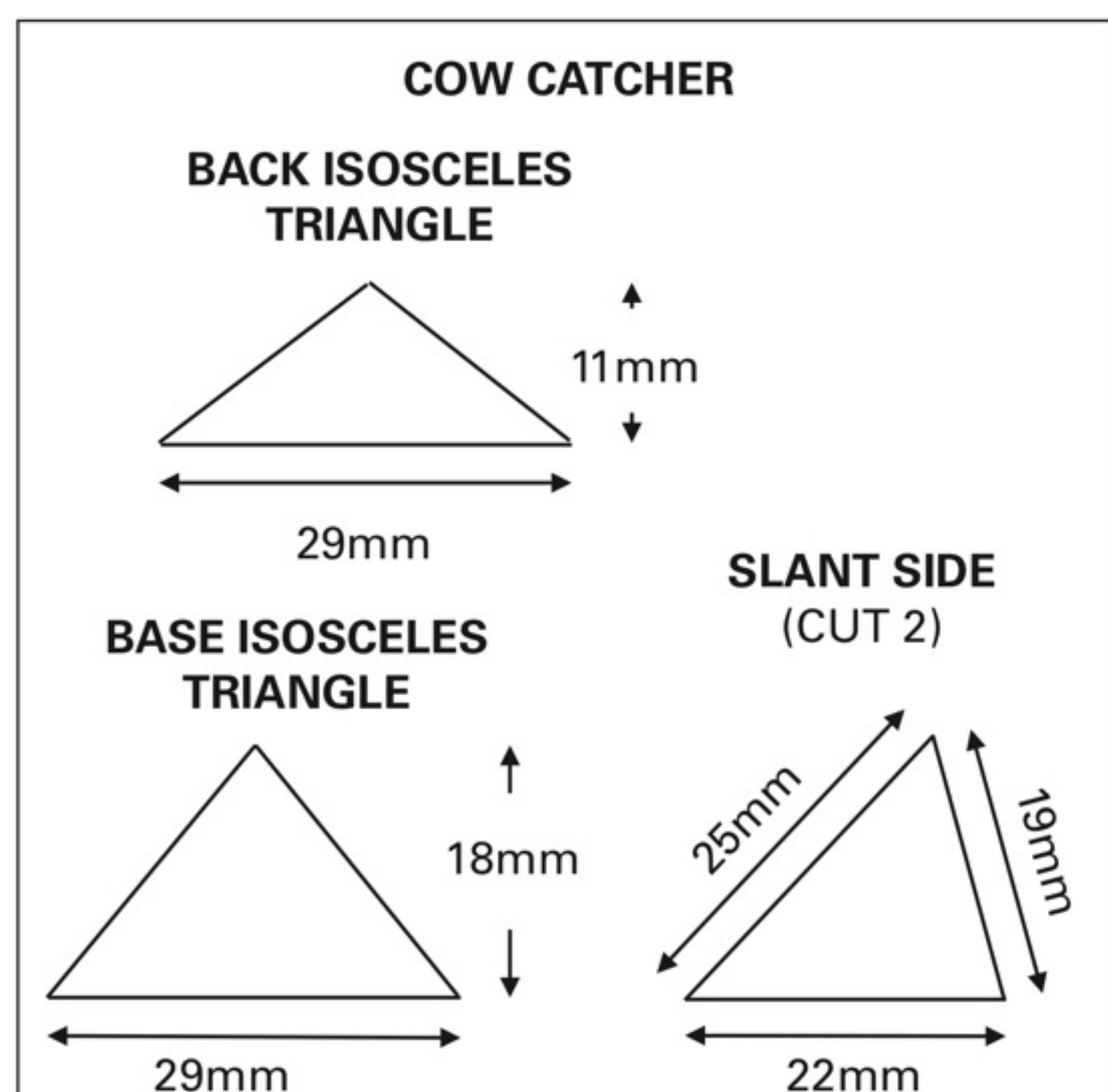
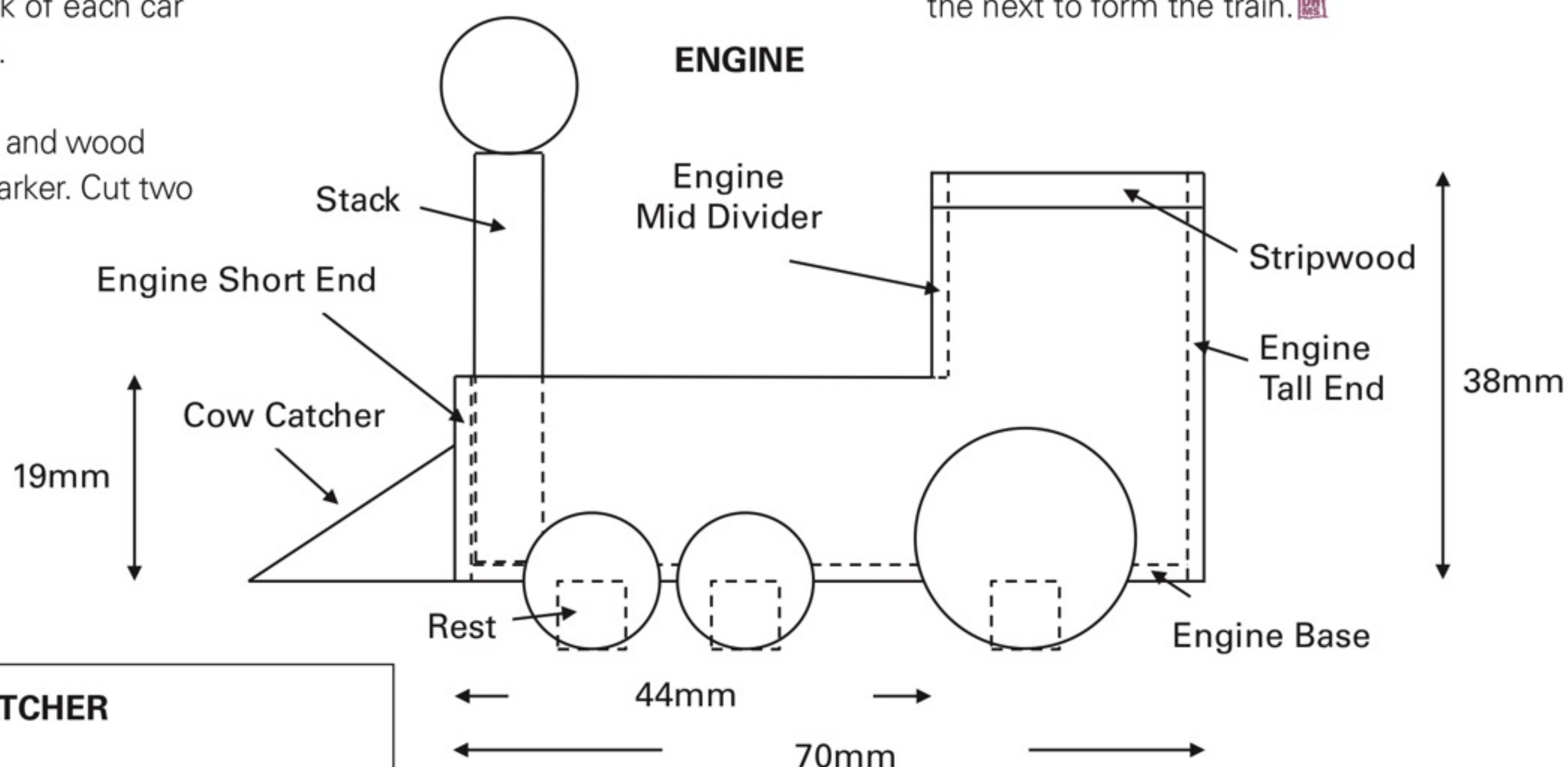
"I just love the versatility of this super project, which could be easily adapted to suit any miniature nursery, toy shop or playroom setting. Ruth's step by step project is so easy to follow and her little train is such a delight... so much so, I'm quite tempted to make one myself!"

6 Choose your paint colours and paint and re-paint as necessary. Working from a length of wire, use pliers to form a small eye-pin shape. Cut it off and form a small hook. Cut it off and continue, making enough same-size hooks and eye-pins to link all the cars. Glue the hook into the prepared holes in the back of each car and the eye-pin into the front.

7 Colour the square stripwood and wood circles with black felt-tipped marker. Cut two square stripwood rests to span each car, three for the engine. Glue them side to side at the wheel locations.

Use the silver Sharpie or a silver sticker to accent the centre of each wheel. Select two smaller wheels and one larger wheel for each side of the engine and glue them where shown, against the sides and stripwood rests. Glue two smaller wheels on each side of each remaining car.

8 Streak the spikey fern with a silver Sharpie if desired and glue it into the smoke stack's top. Cut florist foam to fit the cars and be just a bit shorter than the side walls. Lay lichen on top of the foam and embed your choice of 'flowers'. Add a name to the front and/or side of the engine. Link one car into the next to form the train. 🏠



INFORMATION
Photos by
Stephen Lesbirel

Made by You: Cobblestone Snicket

ROB CROUCH



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 received all the Cobblestone Snicket houses by Petite Properties as a gift at Christmas, I then spent a while working out how I was going to develop the street as I wanted to give each the houses either a garden, fence or both. I set about constructing the kits in loose form in order to get a custom lighting kit from Jennifer Smith of JS Miniatures. It turned out I was to need five battery packs to run about 50 nano LEDs for the interior lights, fires and street lights.

Have a cigar

Lighting kits ordered I started on the exterior finishes of the houses, working out how I wanted each one to look and then created the finishes as follows:



COBBLESTONE SNICKET



Honeymead House, Plum Pudding Cottages and my Cafe are achieved using a textured emulsion which has a very fine grit in it. The finish on Hobbler's Loft was created using PP's fine gravel glued on, and then painted with real brick dust mixed with water and applied with a stencil to the lower part of Butterwick House.



For the render on Snicket's End I used an everyday household filler with a variety of emulsion colours (tester pots) adding ageing/distressing with chalk pastels. Believe it or not, the finished effect on the lower support beams on Honeymead House were created by gluing fine wood shavings found wrapped around quality cigars, as the effect is like the grain of solid oak. Each piece was glued in the

correct direction of the relevant beam, and I allowed each one to dry then cut for the outline shape, before staining.

The fronts on all the houses are removable to reveal the fully furnished and lit interiors, except Tinker's Alley where just the roof comes off. I decided to do each building authentically by dividing the interiors in to rooms, adding hallways and staircases. DH MS



Bea says...

"One quick glance at this inspirational quarter scale street scene and it is not hard to see that Rob certainly has an eye for detail. From one end to the other, there's just so much to marvel at; both inside and out. I particularly love how Rob has really let his imagination run wild and the result is a stunningly realistic miniature diorama. With the whole street under one metre long, it just goes to prove how much detail can be incorporated into a quarter scale scene."



Batteries not required

Once all the buildings were complete I set about making a plinth for the base, it needed to hold the street scene and also contain the wiring and battery packs for the lighting. The base has a gap under the street of around 4cm in height, and all of the wires come out the back of each house, down and then under the plinth from the back to the battery pack at the front. The only difference being the street lights where a hole was drilled directly beneath each one so it could be placed and wired go straight underneath. The Cobblestone Snicket sign on the plinth comes off easily for access to the battery packs.

Cobbling the cobbles

With the plinth cut and put together it was time to work out how I was going to make those cobbles! After much internet searching for ready-made stuff (with no great success) I ventured through my 1/48th drawer and found a stencil I had bought a long time ago for 1/48th cobbles. My first attempt was with clay and produced lots of cracking so it was not feasible. Head scratching time!

I had plasticine in a container on a shelf and decided to give it a go. I PVA'd a small piece of ply and rolled out some of the brown plasticine, put the stencil on top then used my roller to depress the stencil to give me the cobbles, it looked great but I thought - will this last? I put it outside for about three weeks and no cracking or movement (plasticine has a wax and oil content so it never fully dries out). I then rolled out the full length of the street and applied the stencil as I went along. The same process is used (but with a patio stencil) in front of my cafe. The cobbles were then painted a dark grey with some ageing of chalk pastels.

Hobbler's Loft has its horse outside and Tinker's Alley has a straw bed with blanket and a work table with tinware on as the tinker is passing through town at the moment. I have thoroughly enjoyed the whole process and am exceptionally pleased with the outcome. 🏠



INFORMATION

For more details on how to share your project, please email: carl.golder@warnersgroup.co.uk

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I've Started so You Can Finish

This month **Peter Kelsall** from Herdwick Landscapes introduces his Starter Homes, an affordable range of houses for first time buyers, or for those who prefer a house ready-built that they can just fit out and furnish internally as they want. In this article he explains why he built them and what inspired them.



As many of you will know, at Herdwick Landscapes Kate and I have built a business around creating realistic models of houses - and other buildings - based upon the vernacular architecture of the English Lake District. Over the past 11 years we have also acquired a reputation for designing and building bespoke houses for those who want something unique, whether it is an ancestor's Welsh cottage or a museum commission for a famous country house. The majority of these projects have had the same design principles in common, namely, life-like exteriors with appropriate weathering; and fully fitted interiors with features such as floorboards, stairs and beams (see above). Incidentally, Kate also provides the appropriate furniture for many of these houses, as can be seen on the photo on the left which is the same house but fully furnished.

These fully fitted houses are also designed with hidden wiring routes, so that all wires are invisible if the house

is equipped with lights and fires. This is an essential feature when modelling real buildings, as it means the houses can be viewed from all angles, which is especially important if there are annexes or outhouses on the back. Indeed, almost all our fully fitted houses are based upon actual buildings. Working from life has provided numerous satisfying challenges, especially when mimicking awkward architectural features that are so crucial for making the model a realistic copy of the original.

The principal of the Starter Homes

The fully fitted houses have been popular but we have been aware that for some they are aspirational rather than immediately affordable. For this reason, we have introduced a range of houses - called Starter Homes - that cost only a fraction of a fully fitted house. Clearly, because of the reduced price, the Starter Homes include less detail. However, they still have finished exteriors with glazed windows, tiled roofs and painted walls in brick or stone. The chief difference is that they are a blank canvas on the inside. Typically, they have a painted flagstone floor and a floor plate at each level but otherwise they are a plain white-washed interior. The images below show one of our Starter Homes on the inside, alongside the same house from the outside in both 1/48th and 1/24th

scale. Nonetheless, for those who want a little further help on the inside, we do offer a range of optional extras, such as, false interior doors, chimney breasts and wooden floorboards.

As the name suggests, I hope that these models will appeal to customers new to the hobby who may wish to try out something more affordable before committing to the greater quality of a more expensive project. Also, for some miniaturists the pleasure of the hobby is in the decorating and furnishing of the rooms within the house. I know that many do not wish - or feel confident enough - to tackle the work of building a house from scratch or from a kit. The Starter Homes enable such miniaturists to concentrate their artistic talents upon the inside of the house without having to bother with such issues as making windows, tiling roofs or applying textured finishes to the outside walls. So far there is a range of about half a dozen Starter Homes that are available in both 1/48th and 1/24th scale.

You might say, to paraphrase a popular TV quiz programme, that I have started so you can finish.

The inspiration behind the Starter Homes

It has always been a characteristic of Herdwick Landscapes to design model houses that are generally based upon - or inspired by - actual buildings. The Starter Homes are no exception to this. The level of detail cannot be as precise in the more affordable models, nonetheless, I hope that each model will be recognisable when compared to the original. Here are just three and the inspiration behind each one.

The Kendal Coffee House

The image below shows the Farrers Coffee House on Stricklandgate. This is my favourite tea and coffee shop in Kendal. It is a grade 2 Listed building from the 17th century (possibly 1688) and was originally the Wagon and Horses public house. In 1819 it was bought by James Farrer who established it as a coffee roasting and blending shop. 

▼ The Kendal Coffee House.



◀ The internal structure of a Starter Home.



► Available in 1/48th and 1/24th scale.



It is now one of the country's oldest surviving coffee houses and retains many original features inside. The present highly distinctive and attractive facade was added in around 1822 by local architect George Webster. Hopefully, my interpretation compares favourably with the original.

We also offer a tailor's shop and a music shop to complement the coffee house, so that all three can be joined to form a row of three shops. Both these shops are also inspired by shop fronts in Kendal. Visitors to Kendal may wish to play the game of 'spot the shop'!

The Caldbeck Miner's Cottage

Our smallest Starter Home is also one of our most popular, whether it be in 1/48th or 1/24th. The model comprises a simple one-up one-down cottage with an attached earth closet privy and pigsty (pigs are also available in both scales). The inspiration for this model came from cottages in the Cumbrian village of Caldbeck. Clearly, there aren't any cottages these days that have an attached privy and pigsty, so you could say this model falls into the category of 'inspired by' rather than 'taken from life'.

Many of the Caldbeck cottages were originally built for miners who worked the extensive mineral deposits in the Caldbeck Fells. Mining reached its peak during the early 19th century but from the 18th century Caldbeck was already something of an industrial boom town. As well as mining, the nearby river Caldew provided the power for numerous mills manufacturing items as diverse as corn and beer. Wool from the local Herdwick sheep



▲ The inspiration behind Caldbeck.

was also manufactured here and for a time, one of the mill owners was John Woodcock Graves, a friend of John Peel the huntsman of the famous song 'D'ye ken John Peel.' The significance of this little nugget of information will become apparent in next month's article.

As the Starter Homes were created to be lower priced models, I had originally intended that they wouldn't have any external weathering but would appear quite pristine. However, this model convinced me that some amount of weathering was necessary to make them look right; after all, how could a cottage next to a pig sty not have mud up its walls! As can be seen from the photos, our cottage closely follows the style of some of the Caldbeck cottages that originally housed the miners of the Caldbeck Fells.

The Eden Court Back-to-Backs

So, from the smallest to the largest Starter Home! Eden Court is my favourite one so far. Eden Court comprises of four houses back to back. Internally, there is the same white-washed lay out with floor plates but there are dividing

▼ Ferguson's Place: Image courtesy of Tullie House Museum, Carlisle.



◀ Caldbeck Miner's Cottage.

walls between each of the houses. There is an enclosed yard with wash house and privy, as well as a stand pipe in the yard to supply the occupants with water. These would have been very poor dwellings and the one-up one-down rooms are not very much bigger than those found in the Caldbeck cottage.

Eden Court is based upon a set of back-to-backs, long since demolished, that once stood in Carlisle. Known as Ferguson's Place, these narrow houses were built in the mid-19th century. The badly damaged photograph shows some of the residents outside their homes in about 1890. The standpipe can be seen near the centre of the photograph and to the right the post for a washing line. Also just about visible upon the extreme edges of the picture are the coping stones on the tall walls that enclosed the yard. The prominent archway that was such a feature of many back-to-backs was necessary to enable access to the yard for those living in the front houses and conversely access to the street for those living on the back; being back-to-backs there was obviously no rear exit to any of the houses 🏠

NEXT MONTH...

I'll be designing and building a new Starter Home with a bit of a difference. Rather than having just a plain white-washed interior, I'm planning that the house will also double up as a music box.



INFORMATION

To see the full range of Starter Homes visit:
www.herdwicklandscapes.co.uk/html/starter_homes.htm



▼ Eden Court.

HOW TO...

Stone walls are embedded into our natural landscape. Join us as we add some of this heritage to our miniature scenes.

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: ecru, white and blue
- Pastels: brown, grey, light green and yellow
- Sculpey Bake & Bond
- Matte varnish
- Cotton wool
- Modelling lichen

TOOLS REQUIRED

- Craft knife
- Small brushes
- Needle tool

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

1 Cut and mould individual pieces of 'stone' from ecru clay. Make each one an entirely different shape, with some more rounded than others, and some square. Allow natural crevices and marks to appear in the clay.

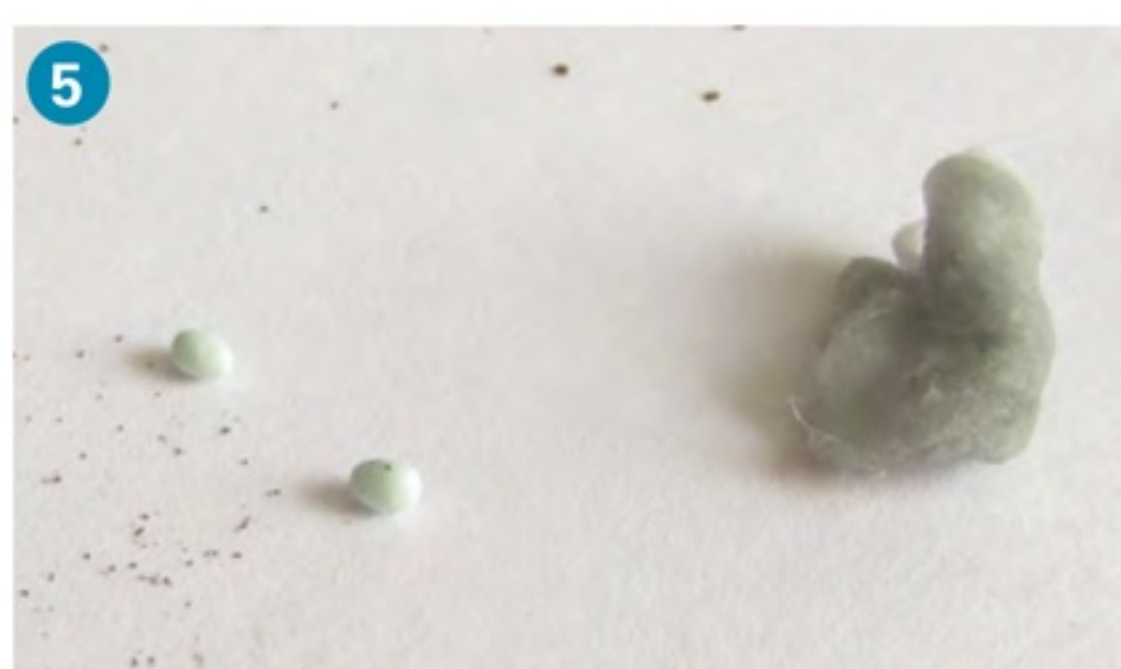
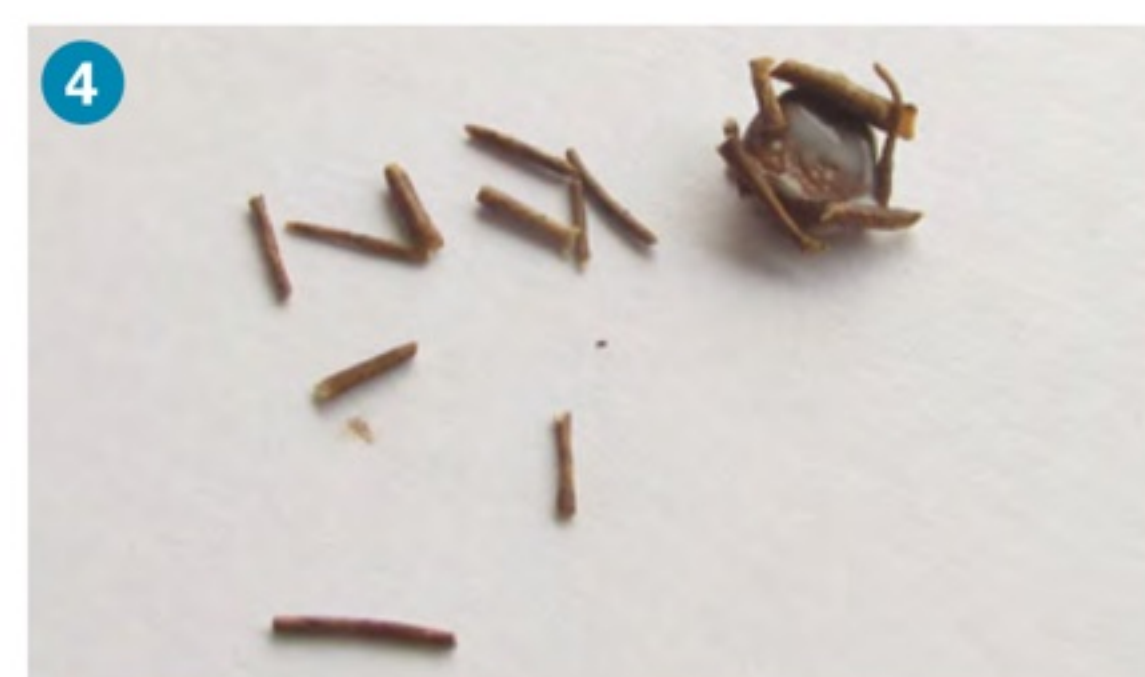
2 Mix grated grey and brown pastel, brushing the mixture over each of the stones. Also mix a little of the pastel with water to create different effects. Use an old rough brush to add texture to the stones.

3 Use Sculpey Bake & Bond or similar to adhere the stones to one another, leaving a small gap in one part of the wall as this is where we're going to add a small birds nest. Don't try and stand the wall up until it's baked and had time to cool.

4 Take a small ball of ecru clay and flatten a little with a fingernail, brushing with brown grated pastel. Roll thin tubes of ecru clay, again brushing with brown pastel. Cut into individual tiny twigs. Add Bake & Bond to the circle of clay and build up the twigs around the edge to create the basic nest shape.

5 Mix a little pale blue clay and roll three tiny eggs. Grate some pastel across an area of your work surface, rolling the eggs in it so that they pick up a few natural flecks.

Create a Stone Wall



Bake and allow to cool. Dip some cotton wool in some watery grey pastel so it takes on the colour of downy fluff and stick to the centre of the nest, followed by the eggs.

6 Coat the wall with matte varnish. Mix light green, lemon yellow and brown grated pastel, sprinkling over a few areas

of the wall whilst the varnish is still wet for a mossy effect. Fill the gap in the wall with modelling lichen, gluing into place, before adding the birds nest.

NEXT MONTH...

Let light into your miniature life with solar panel!

An Artist Returns

Once in a while a brilliant artist seemingly disappears and we are left wondering why. **Mark Turpin** was one such artist. Now he is back and those who remember him are thrilled.

Mark wasn't quite a teen when he assembled and painted a 1/12th scale kit doll house he later sold to a collector. Whilst in high school, he built a number of projects including an eight-foot long, thirty room contemporary house that had an enormous gymnasium. He sold it to someone who owned several cats who enjoyed playing in it.

Majoring in Film and Television Production at Chapman

University in Orange, CA, he built an enormous multi-house structure in 1/6th scale that resembled one of San Francisco's storied Painted Ladies. During regular visits to Los Angeles, Mark loved wandering through Carole and Barry Kaye's magnificent Museum of Miniatures, admiring the sublime creations by Mulvany & Rogers, Robert Dawson, and the Kupjack Rooms. His visits to the Thorne Rooms in Chicago and Queen Mary's Dolls' House at Windsor Castle left lasting impressions.

In those heady days, LA teemed with wonderful miniature shops where Mark slowly accumulated parts to build an original structure that could not be built from a kit.

Over a six-year period he designed and built the eclectic Château du Bois and planned to launch a new collection of custom houses. Whilst vacationing in Florida in 1994, he decided on a name for his new enterprise, Pine Island Designs.

Pine Island years

Mark's first miniature show was a Tom Bishop venue where he debuted Château du Bois. At a San Francisco show another creation, Tamarind Manor, attracted attention and quickly sold. More shows and private events followed and he learned how costly transporting houses to shows and customers could be.

From 1999 to 2008 he built and sold more than 50 projects in 1/24th and 1/12th scale. His structures were not confined to any particular style as he explored French, English, Greco-Roman, Contemporary, Art Deco, Moorish, and Federal architecture that ranged from enormous mansions to small garden pavilions. No two structures were alike and, with few exceptions, none were exact replicas.

When the great recession hit, Mark's business was hit hard and when his business partners retired, the decision was made to close Pine Island Designs. He went to work for a law firm that left little time to create but after ten long years he longed to return to his workbench. DH MS

"Miniatures can replicate when possible, but they can also do so much more, by embodying and symbolising the feelings and experiences that shape our lives."
Mark.



Back to the present

Mark itched to create something beautiful and fulfilling with his hands again so he designed and began construction of an architectural collage, combining elements from several structures that had been meaningful to him over the years.

An eclectic blend of styles he dubbed ultra-modern Art Deco, it is an arts centre in 1/24th scale. Part theatre, part museum, it may never be fully completed, but it inspired him to start building again.

On course, Mark has created a variety of structures ranging from contemporary Georgian to a soaring four story contemporary structure made from glass and stone. With his signature style and techniques, we are pleased to present three garden and estate structures, beautifully executed and inspiring. Each is unique as either stand-alone structures or as ancillary structures found on the grounds of great British estates or castles.

▼ Paradisum face on reveals a sunlit upper floor and a dimly lit lower gallery.

Symphony

Posted on his web site as a decorative table lantern, this delightful piece can be so much more. Inspired by a trip to Schönbrunn Palace in Vienna, the Gloriette at the top of the hill has wonderful architectural features and unparalleled views. Mark wanted to commemorate the feelings of tranquility and harmony experienced from that vantage point and Symphony draws elements from the end pieces of the Gloriette.

"The Gloriette was originally used as a dining hall," Mark explains. "I stepped inside and discovered it is now an elegant café, with numerous small round tables. Symphony was designed as a table lantern, to be placed with flowers as a decorative piece on a dining table. Since the structure is made of wood, I installed LED lighting instead of real candles that cycle endlessly into blends

of various colours. The overall look is meant to evoke classical European styles, but the tiny interior holds an optical illusion-- parallel mirrored side walls create an endless reflection in both directions, including reflections of the checkered floor and patterned wall covering." For a miniaturist, this 15" high, 7" x 5" structure in 1/12th scale offers infinite possibilities. The background wall covering is removable and could be replaced with more traditional paneling, wallpaper or fabric. Doors and windows are handmade and include a v-shaped pattern to compliment the smaller chevron pattern on the interior backdrop, which is reminiscent of an Austrian drape.

Transformed with one's own personal style, Symphony could become an intimate dining space, a lovers' garden retreat, the backdrop for a small wedding, a music chamber, a tea garden setting, or a quiet reading nook.

Paradisum

This two room garden structure was intended as a garden villa, pavilion, or memorial. Built in 1/24th scale, Paradisum features a hand-painted stone exterior and barrel vaulted roof light. The shape of the structure was inspired by a circa 1743 garden pavilion, Carne's Seat, found at Goodwood Park in Westhampnett, West Sussex. That particular structure is deeper from front to back and has a solid hip roof over the main building; with a glass roof to let in the sunlight. Although Mark's vision was that of a garden memorial, it could also be finished as a tea pavilion or art gallery. The tea pavilion could have a reception and services area downstairs, with tea served upstairs. As an alternative, the pavilion could serve as an art gallery, featuring pieces in low light downstairs with other works under plentiful natural light upstairs. An interior staircase and additional interior decorations are available upon request.

"No matter the purpose, the structure is meant to show contrasts and may be decorated accordingly," Mark points out. "The upper balcony could be enclosed in glass or remain open with added balustrades. The lower court could be enclosed by a gate or some type of glass paneled entrance. With this project I wanted to create interior spaces which could be interpreted by a collector/hobbyist who wanted some hands-on experience with interior design in miniature." 



Stonegate

Whilst visiting London, Mark stood in awe admiring Queen Mary's dolls' house and later when he enjoyed a classical music concert in King Ludwig's fairytale-like Neuschwanstein Castle. Naturally in his mind he was already trying to miniaturize these spaces.

Stonegate began as a 1/24th scale room box and morphed into a delightful Gothic-inspired castle reminiscent of gatehouses found on castle grounds throughout the UK. It features a quartet of small rooms and a tower; a hand-painted faux stone exterior that cloaks the fairytale-quality of the interior with its story waiting to unfold.

"I love little gatehouses, gatekeeper's lodges, and gardener's cottages. Small structures such as these make attractive, space-saving pieces. People of all ages

Mark's also a master at creating super modern pieces as can be seen in this open-plan lounge.



◀ Stonegate's interior is ready to be completed by its new owner.

daydream about living in a castle so I wanted to build a place where someone materialize some of their daydreams in a small way. I built a backdrop of walls that blend into the small towered structure. The interior is entirely open to interpretation. There are structural beams that will support various configurations of rooms and stairs according to the new owner's wishes. The tower front and roof pieces are removable for interior access. This structure could be built out and furnished as the gatekeeper's lodge, a guest cottage, or even playhouse."

Final reflections

Each of these structures is unique and offers both novice and experienced miniaturists the opportunity to explore interior finishing and décor. "My focus in this limited series was to build small structures from scratch that can be finished by anyone who has their own vision for what the spaces might become. Building from a kit brings a unique kind of satisfaction; but scratch building is an entirely different experience. Imagination is a powerful tool. I enjoy creating new and different structures that are unique. In this way, I hope to share the creative process with the individuals who will

DHMS

add their own fingerprint to the design. In the same way a person might move into a new or old house and make the rooms their own, I wish to present new spaces that can be personalised in a way that I had not even considered.

Rather than simply offering a travelogue, I wish to describe how miniatures bring so much meaning to our lives; that they are not simply arts and crafts. As you travel, even through armchair traveling, you can find inspiration anywhere and everywhere. There are endless ways to use small scales to immortalise a trip to a favourite destination and doing so is even more satisfying than collecting souvenirs.

Miniatures can replicate when possible,

but they can also do so much more, by embodying and symbolising the feelings and experiences that shape our lives. This is one reason that miniatures can become works of art, not mere toys. The miniaturist is truly another kind of artist, expressing oneself in a fresh new way. And a collection can become a personal museum, growing with the collector. My desire is to help more people discover the pleasure of creating and collecting miniatures as an expression of individual experiences, of their own personal journeys of discovery, and to share this wonderful art form with others."

In this respect Mark has returned to the world of miniatures at just the right

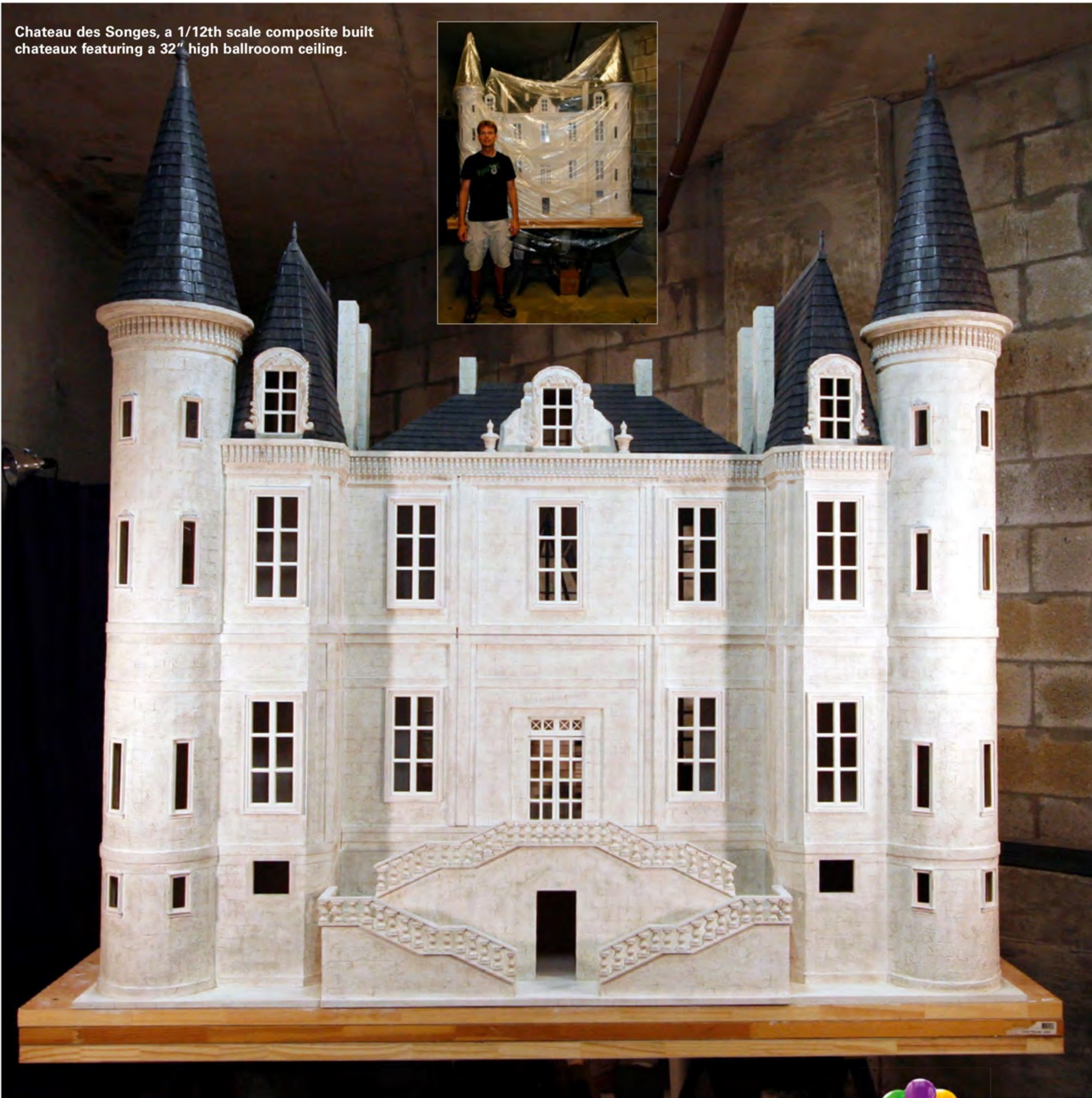
time. He understands our dolls houses and vignettes become sacred spaces for both the collector and for the artists whose pieces they select with such care. We decorate and re-decorate, spend time examining every nook and cranny, creating stories, learning new techniques, and vicariously living in them. Although many of us never had a chance to say good-bye, and many wondered over the years where he had gone, new and old miniaturists alike can welcome Mark Turpin back into the world where he belongs 🏠



INFORMATION

To see more of Mark's work visit:
www.markturpin.com

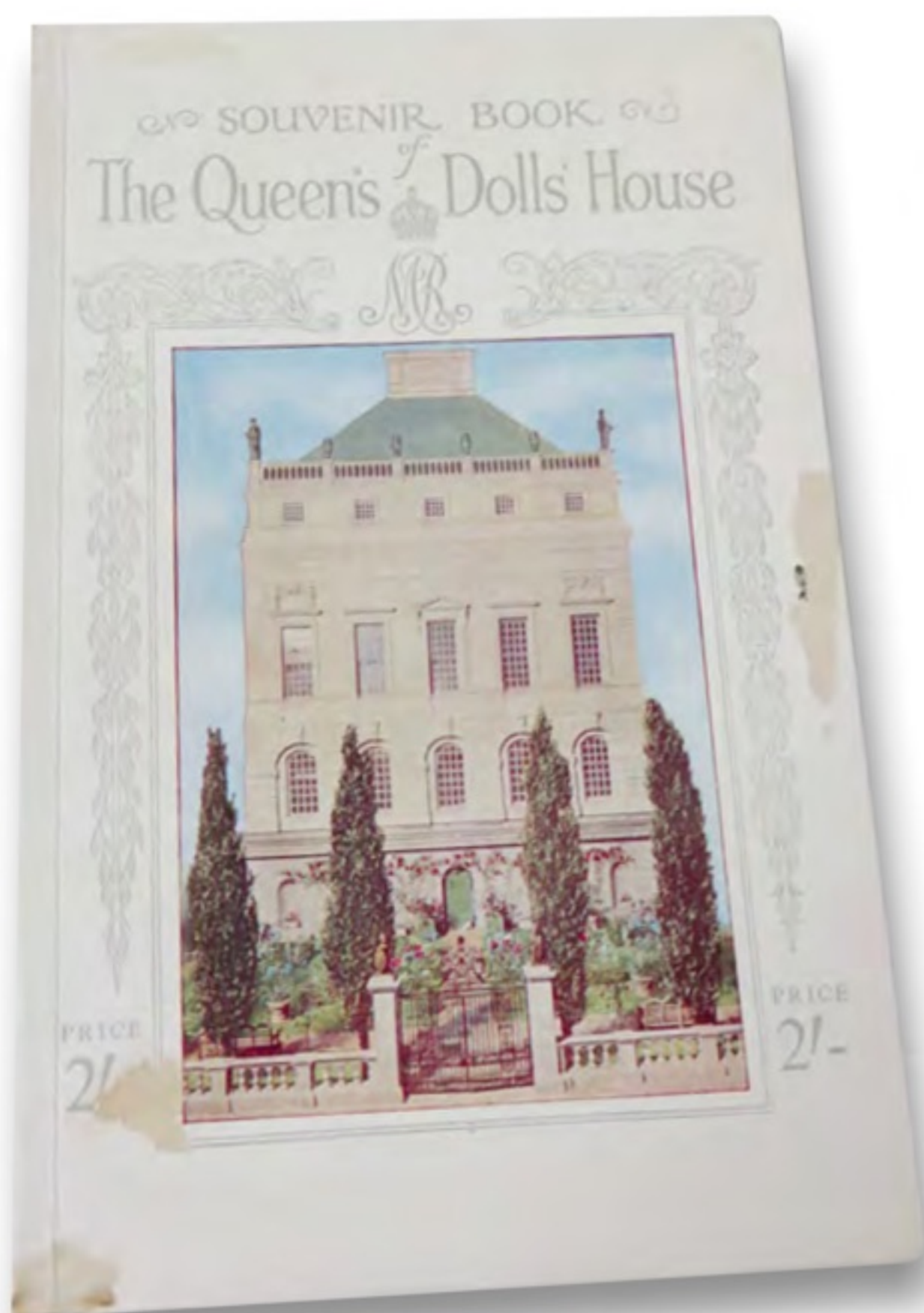
Chateau des Songes, a 1/12th scale composite built chateaux featuring a 32" high ballroom ceiling.





A Right Royal Collection

Moi Ali looks at a fascinating assembly of antique miniatures fit for a Queen.



▲ A 1924 guidebook.

Seattle-based miniatures collector Karen Griffiths loves Queen Mary's dolls' house, and she adores antique miniatures. I was therefore unsurprised to learn that she has a collection of older miniatures relating to Queen Mary's dolls' house!

She told me: "I have just about every guidebook that has been published about that dolls house. I own the original two-volume work about the house dating from 1924, one volume of which is entirely about the library and its contents. I have another 1924 guidebook, with a pretty cover showing the original two shillings price! A book dating to the same year, which is also in my collection, was published by the Daily Telegraph and contains more detail than the smaller guide. I also have an extensive

► Raphael Tuck postcards.



◀ A cigarette card, one of 25 that Karen owns.

collection of books written about the house more recently. The guidebooks are always on eBay, but the special things don't come up very often."



◀ God save the King!

the dolls house. The lot also contained the invitation for the artist to attend the exhibition of the house at the British Empire Exhibition in 1924. Both have been framed and hang on the wall in Karen's doll house room in Seattle, in pride of place.

I hope you enjoyed this quick tour around Karen's right royal collection. I'll be back again to delve further into this miniature collectoholic's amazing collection of antique miniatures. Next time we'll take a closer look at Karen's collection of antique miniature bone and ivory dolls house furniture. **DH MS**

Aside from the books, Karen owns other collectables related to this most majestic of miniature residences: "I have a complete set of 25-plus Raphael Tuck postcards depicting the house and contents. I got some of these old postcards one or two at a time. It was after I had quite a few of them that the boxed set came up on eBay. I sold the single cards to a nearby dollhouse museum for their collection. I also have a set of 25 cigarette cards about the house dating from 1925 and made by Morris Cigarettes. These items help to demonstrate just how much dollhouse fever gripped the United Kingdom at that time! Everyone wanted to get on the bandwagon - even cigarette makers!"

Talking of souvenirs, Karen has a little white Parianware model of the house made by Cauldon, a prolific Staffordshire pottery. "I believe these were sold at the exhibit of the house in 1924. The top comes off and is empty inside." I did a little research and discovered that Karen's item may in fact be a tobacco jar, so more likely a souvenir for a daddy than for a daughter!

There's no place like Windsor

As Seattle is such a very long way from Windsor, I wondered whether Karen had ever seen this wonderful dolls house 'in the flesh' as it were. Silly question! "Yes, my first time was in the early 1990s," Karen replied. "I went with my husband and the place was empty! We were able to look and take our time as no one else was there. I remember buying a set of postcards and a model of the house, which was really heavy!" Karen used to work at the (sadly now closed) Angels Attic dolls house museum in Santa Monica, California, and saw the Queen's dolls' house again while on a buying trip to London for the museum, when visiting the Kensington show.

Books and periodicals

Karen also owns miniature printed materials identical to those within the regal dolls house itself. She has a copy of the red leather-bound Atlas of the British Empire, which resides in the library of the Queen's dolls' house, and also a facsimile of The Times newspaper. "Some of these miniatures were sold at the time that the dolls house was created, as a kind of souvenir," she explained. One of my favourites is the tiny His Master's Voice gramophone record. It's title? 'God Save the King,' of course! It is Karen's most recent acquisition for this collection of miniatures.

The tiny tomes in Queen Mary's miniature library were produced by some of the most famous contemporary authors.

A total of 171 authors were approached to contribute, each receiving a tiny blank book in which to write their story. Contributing authors include Thomas Hardy, Rudyard Kipling, Sir James Barrie and Conan Doyle. Each of the tiny books has a bookplate drawn by E.H. Shepherd, illustrator of Winnie the Pooh.

Signed by Her Majesty

Perhaps most impressive of all, given its closeness to royalty itself, is an eBay purchase Karen made: a letter in Queen Mary's own hand! It was written on Buckingham Palace notepaper to one of the artists who painted a picture for display within

ABOUT QUEEN MARY'S DOLLS' HOUSE

This regal dolls' house was created for Queen Mary, consort to King George V, by the renowned architect Sir Edwin Lutyens - with electricity, running water and functioning lifts. It is filled with the finest of contents, from Wedgwood porcelain to crystal chandeliers and marble-topped giltwood tables. From oil paintings by respected artists to books by eminent authors such as Kipling and Conan Doyle, all produced especially for Queen Mary.

▼ Tiny Times!



Moi says...

"If you'd like to learn more about Queen Mary's dolls' house, I recommend Lucinda Lambton's *The Queen's Dolls' House* published by Royal Collection Publications, containing over 200 colour photographs and, in typical eccentric Lucinda Lambton-style, lots of quirky information."

The Queen's Dolls' House

£12.95

www.amazon.co.uk

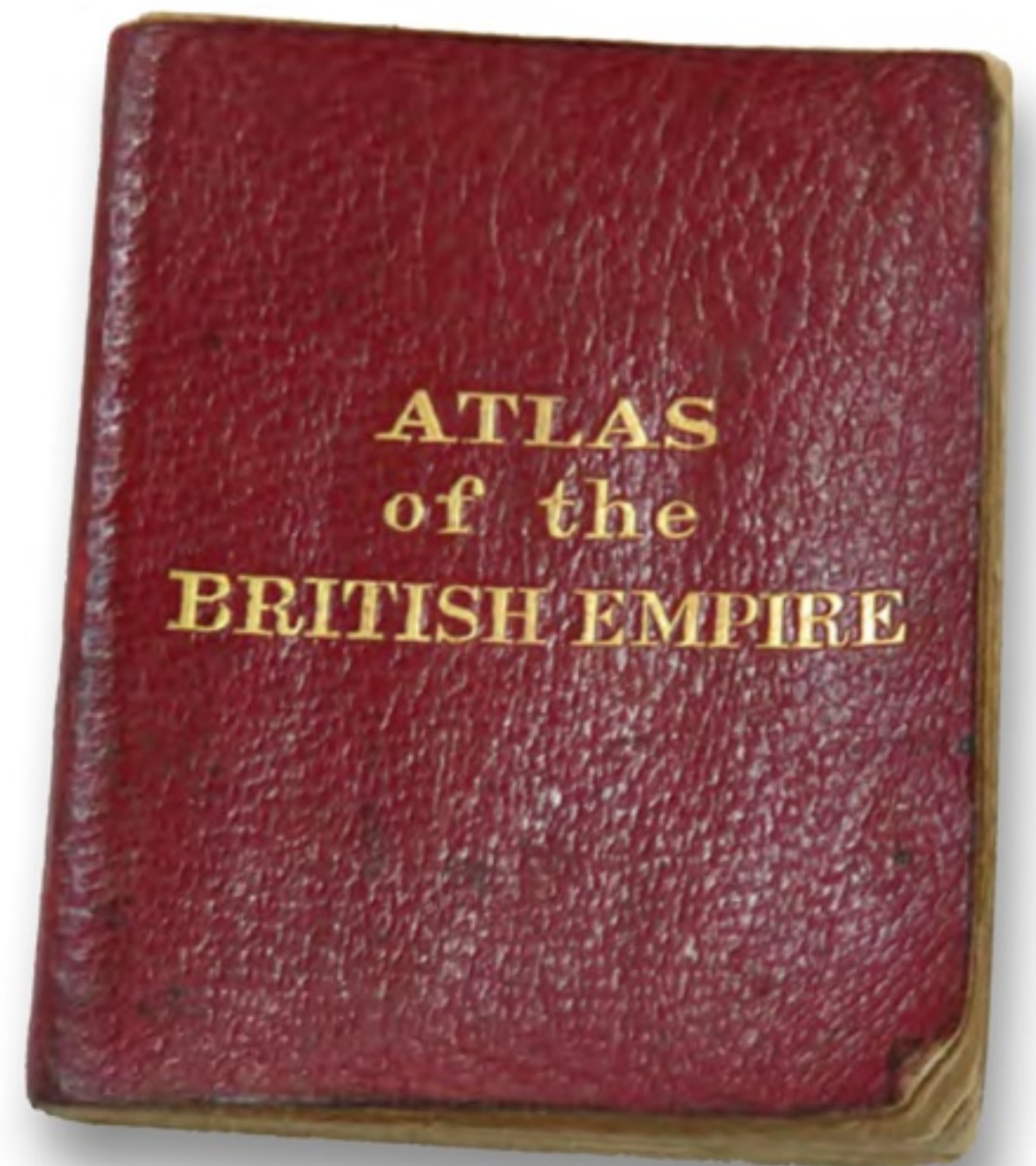
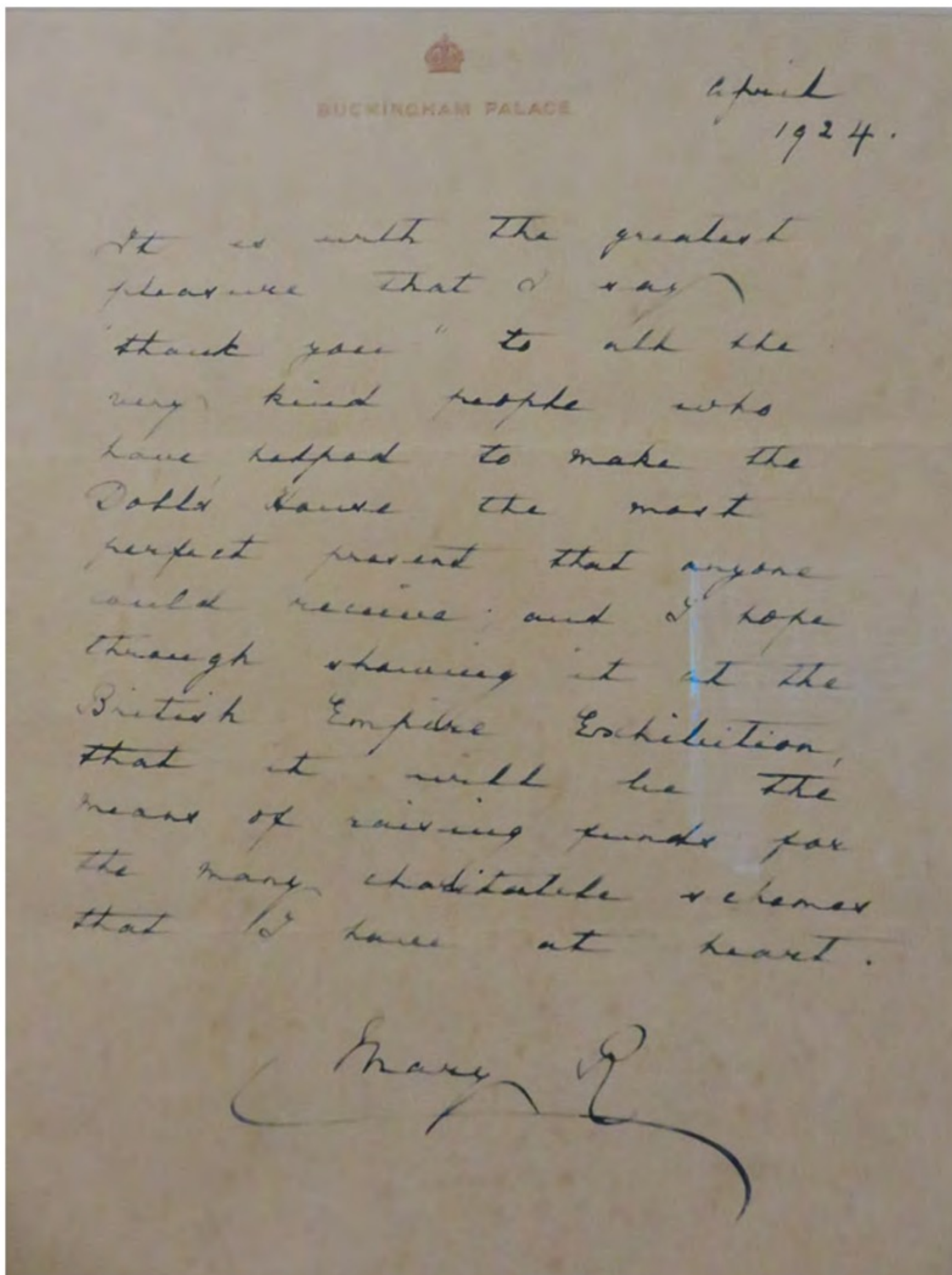
It is difficult to read Queen Mary's letter as the ink has faded over the years, so we have produced the text below:

April 1924

It is with the greatest pleasure that I say "thank you" to all the very kind people who have helped to make the Dolls' House the most perfect present that anyone could receive and I hope through sharing it at the British Empire Exhibition that it will be the means of raising funds for the many charitable schemes that I have at heart.

Mary R

▼ The Queen's own hand.



▲ Tiny tome!

A slice of the action!

If Karen's adorable little atlas leaves you with book envy, read this! There's a darling diminutive novel, not far off 1/12th scale, that is a replica of one of the books written exclusively for Queen Mary's dolls' house in 1922 by Sir Arthur Conan Doyle. Covered in scarlet satin, *How Watson Learned the Trick* measures just 38.5mm x 30mm and is priced at £12.99. It comes in a presentation box and is accompanied by an interesting souvenir booklet that includes a transcript of the story and background on Sherlock Holmes, Sir Arthur Conan Doyle, and Queen Mary's Dolls' House. It is available from Royal Collection Trust shops and online at www.royalcollectionshop.co.uk. It goes without saying that Karen has a copy in her collection! 🏠

Bea says...

"A few years ago, I visited Windsor Castle and saw Queen Mary's Dolls House for myself. Up close, you can really appreciate the stunning workmanship that has gone in its creation and the intricate miniatures this famous house features inside and out are truly breathtaking. Queen Mary was certainly a very lucky miniaturist and I'm not surprised that her iconic dolls house inspired Karen to begin her very own fascinating collection."

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Sharing the Small with the World at Large

by Kate Esme Ünver, thedailymini.com owner and author of
The Book of Mini: Inside the Big World of Tiny Things

Over the years, I've had the pleasure of interviewing dozens of movers and shakers in this miniature community of ours. I love to find out what miniatures mean to others, it always seems to yield incredibly diverse responses. I was thrilled to be about to put the answers together in my new book in which I explore the mini world more thoroughly, look at my favourite mini makes and interview some of the best artisans!



▲ *The Book of Mini: Inside the Big World of Tiny Things* cover photography by John Saponara and Breakfast Plate by Juliana Fan.

Minis mean many things to millions of people. I once believed that number to be in the hundreds, maybe thousands, but now I'm convinced there's an entire empire's worth of miniature enthusiasts out there. Whether you're a maker, collector, curator, writer, shop owner or something in between, these powerful portents have the ability to transport us to another place, space, or time. They can usher us forth into another world, where we're in total control of every little detail - from the trim on a throw pillow the size of a postage stamp, to the artfully aged wallpaper in an attic smaller than a shoebox. I can only imagine what subtle miniature element you may have incorporated into a beloved room box or dolls house scene. This why I do what I do on thedailymini.com and @dailymini social media channels, because I admire your ingenuity to bring miniatures and mini scenes to life. Because your own story with miniatures is a treasure in itself.

As an advocate for miniature artists and a passionate collector of minis myself, it's my great pleasure to preview one of the interviews featured inside the book with all of you. *The Book of Mini: Inside the Big World of Tiny Things* takes readers on an international tour of the miniature world. At almost 250 pages, consider it just a little taste to reel you in, and hopefully introduce you to an artist, collector, or museum you might not have previously known. Like 14-year-old Malena who creates diminutive dishes from a crafting station in her grandmother's kitchen, or collaborators Aleia and Sam who often employ snail and insect models in their miniature scenes. The stories detailed within are both personal and powerful, and I'm thrilled to share them with you. And the images, well - I could not be happier with the breadth of work represented.

Dolls House and Miniature Scene seems like the perfect place to unveil an exclusive with devotees of all things teeny, so without further ado, I hope you'll enjoy this extract of an interview

with miniaturist Kim Clough and these photographs from *The Book of Mini*. Thank you to everyone who made this possible, and I look forward to telling many more of your stories, big and small.



▲ A rather decadent tray of fast food by Kim Clough.

DHMS HAVE FIVE COPIES OF

*The Book of Mini:
Inside the Big World of Tiny Things* to giveaway,
turn to page 58 for more information.

GIVEAWAY

Tiny Food: A Scientific Approach to Miniatures

Laboratory scientist Kim Clough's been making miniatures since 2008 and has always been drawn to food since it's universally relatable in a medley of colours and textures. When she's not miniaturizing savory and sweet dishes, Kim's peering at an even smaller world through a microscope in a cytogenetics lab.

How did you first get started in miniatures?

I credit my mom, as she's always been an avid collector of miniatures. There's something inherently magical about tiny replicas so real you'd think there was a shrink-ray gun lying around.

How does the field of cytogenetics affect your work with miniatures?

It definitely helps fine-tune visual acuity. The two fields are seemingly unrelated but have absolutely fed into each other to keep my focus sharp. The cytogenetics field requires attention to incredibly fine detail; having practice in sculpting has made it become more intuitive.

What's your experience been like with the mini-making community?

The miniature community has high standards for quality, yet it's still

approachable and welcoming. Since a passion for miniatures often originates from a first dollhouse, there's a strong feeling of nostalgia that keeps the community thriving. I'm always impressed by the generosity of miniaturists willing to open up about their tricks of the trade.

Approximately how many miniatures do you own?

I currently own about four hundred miniature items, most of them food related!

Why miniatures? Why miniature food?

I love being able to complete a sculpture in one sitting (the instant gratification is a big pull). I've gotten amazing feedback from the miniaturist community and being able to send my miniatures all over the world is completely surreal.

Number of years you've been making miniatures?

10+

What's your miniature expertise?

Food.

One word to describe your work?

Flavourful.

Favourite brand of clay?

FIMO.

Favourite concept to make in miniature?

Fermentation.

Favourite cuisine?

Fusion.

Favourite ingredient to use when you cook?

Citrus.

Strangest thing you've ever eaten?

Escargot.

Favourite place to see miniatures?

Street art.

Favourite miniature museum?

The Art Institute of Chicago's Thorne Miniature Rooms.

Favourite miniature viral video?

Devin Smith's miniature silk-screen T-shirt press.

Favourite up and coming artist?

Makeup artist Stefania Viks. 🏠

KATE'S FAVOURITE FINDS



▲ Chocolate Frosted Donut by Malena Sullivan.



▲ Humble Harvest by Leah Yao.



▲ Panda Bear Pull Toy by Cheri DeGruccio.



▲ Let's Wrap by Devin Smith.



HOW TO BUY

The Book of Mini: Inside the Big World of Tiny Things by Kate Esme Ünver, £16.99. Published by Black Dog & Leventhal. Available from 16th May 2019.

www.amazon.co.uk or thedailymini.com

▼ Time for Fishing by Ibni Achiruddin.



ACROSS THE POND



FULL NAME

Deb Mackie.

FULL-TIME OCCUPATION

Former graphic designer, currently database/membership nerd at the Delaware Museum of Natural History.

CITY/STATE OF RESIDENCE

Elkton, Maryland, USA

MINIATURE SPECIALTY

Dioramas and leathercrafting.

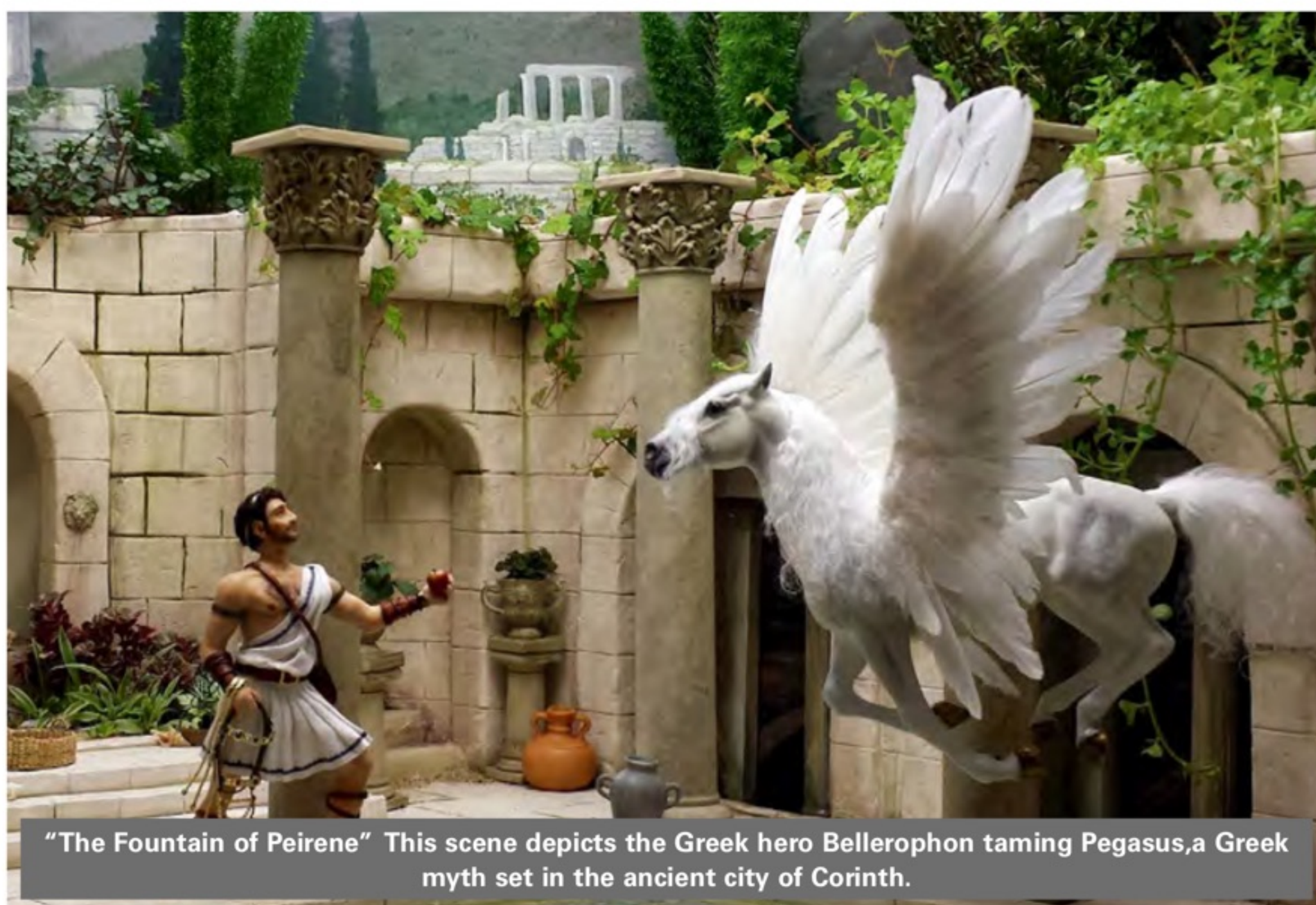
FAVOURITE FANTASY SCENE/ MINIATURE/DOLL YOU'VE EVER CREATED, AND WHY

The Fountain of Peirene. The story of the capture of Pegasus has always captivated me. I always thought the fountain was a mythical place, so imagine my surprise to find that it actually exists (though now a ruin) in the city of Corinth, Greece. I was able to bring the myth to life with elements of the actual place. Researching the subject was half the fun of creating the scene. I found hundreds of photos of the Peirene ruins, and 'reconstructed' part of it using both imagination and historical reference.

WHAT ARE SOME WAYS TO SUCCESSFULLY TELL A STORY IN MINIATURE?

Tell the story with the first glance, but have elements that are revealed with a closer look that enhance it. SCALE!!! Make sure things are in scale - even one thing that's slightly too large or too small can spoil an entire scene. Lighting - experiment with different lighting sources for the proper dramatic effect. LED strip lights work really well, and can be covered with coloured film to create special effects.

US-based miniature fanatic Kate Ünver launched the dailymini website as a way to feature top artists and designers working in miniature. As well as in DHMS, see what's new in the mini world at thedailymini.com and connect with Kate via Twitter at @thedailymini. This month we look at artist, **Deb Mackie**.



"The Fountain of Peirene" This scene depicts the Greek hero Bellerophon taming Pegasus, a Greek myth set in the ancient city of Corinth.



Bellerophon.



Pegasus.

**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!



Legend of the Water Horse. This scene depicts the Scottish legend of the Water Horse, a shapeshifter who appears as a black horse and lures its victims to the depths of the loch to be devoured.



Aoibheal of the Grey Rock. This scene depicts the Irish legend of Fairy Queen Aoibheal in her role as Banshee, as she sings notes of doom to King Brian Boru of his impending death in battle.



The Lady of Shalott. Based on the painting by John William Waterhouse and the poem by Alfred Lord Tennyson, the lady flees her tower toward Camelot in a vain attempt to reach Lancelot before a curse ends her life.

WHEN IT COMES TO MAKING YOUR MINIATURE FANTASY SCENES DO YOU HAVE ANY TRICKS OF THE TRADE?

Go grunge! Dirt and weathering makes things look so much more realistic. Humour, with an element of humour to the scene, the viewer will react and remember it more than just a pretty scene. Pose and placement: pose figures and place elements so they appear to have weight to them. Reference material, if you're creating a stone wall in miniature, go out and take pictures of real stone walls to look at while you do. I just painted a miniature ginger cat using the real cat sitting on my workbench for reference!

TELL US JUST A BIT ABOUT HOW YOU'RE ABLE TO INTEGRATE LIVE PLANTS/FLOWERS INTO SOME OF YOUR FANTASY SCENES

Finding miniature plants can be a real challenge. Bonsai and terrarium suppliers are a great place to find them. I've done everything from cutting holes in the Styrofoam base of the scene and filling them with soil, to making custom plastic drop-in pre-planted garden elements that I can put in my grow-light rack for several weeks before the show. At the end of the show week, the plants come out and if the display is kept intact, they can be replaced with dried or imitation plants.

WHAT KEEPS YOU CREATING?

It's an obsession. My escape from the real world. I like to get lost in the details and filter out the stress of the mundane world. It's a kind of magic for me. Also, see my favourite quote below. Nuff said!

WHAT ARE SOME CHALLENGES AND/OR BENEFITS ABOUT WORKING WITH LEATHER IN SMALL-SCALE?

Benefits: I can use almost all the scrap leather in my studio for miniatures! Challenges: Finding and/or modifying full scale tools for use in miniature.

FAVOURITE MINIATURE QUOTE

"When you're a maker, you just gotta MAKE stuff." Bill Studebaker.

WHERE DO YOU LOOK FOR INSPIRATION?

I don't often have to look. Ideas just jump up and grab me all the time. I see things and think, "oh I gotta do that in miniature."

UPCOMING PROJECT

Overhauling my website and preparing for the miniature leather classes I'm teaching at IGMA Guild School at Castine, Maine in June. **DH MS**

ACROSS POND



Bea says...

"Deb's clever use of subtle atmospheric lighting really brings her miniature scenes to life. I just love the way she has blended natural foliage with stunningly realistic architectural features. Each of Deb's fascinating dioramas effortlessly tells a story and her accomplished composition and miniature artistry combines to dramatic effect!"



INFORMATION

To see more of Deb's work visit: www.whitehorsestudio.com
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"Song of the Siren." Based on the song by Jennifer Cutting and the Ocean Orchestra. She sings, biding her time with her favourite seahorse till her song reaches the surface.



"Pony Express Trail: Ghost Rider." Based on the illustration by biker artist David Mann, this scene depicts a modern-day road warrior and an enduring spirit of the old west travelling together on the historic Pony Express Trail.



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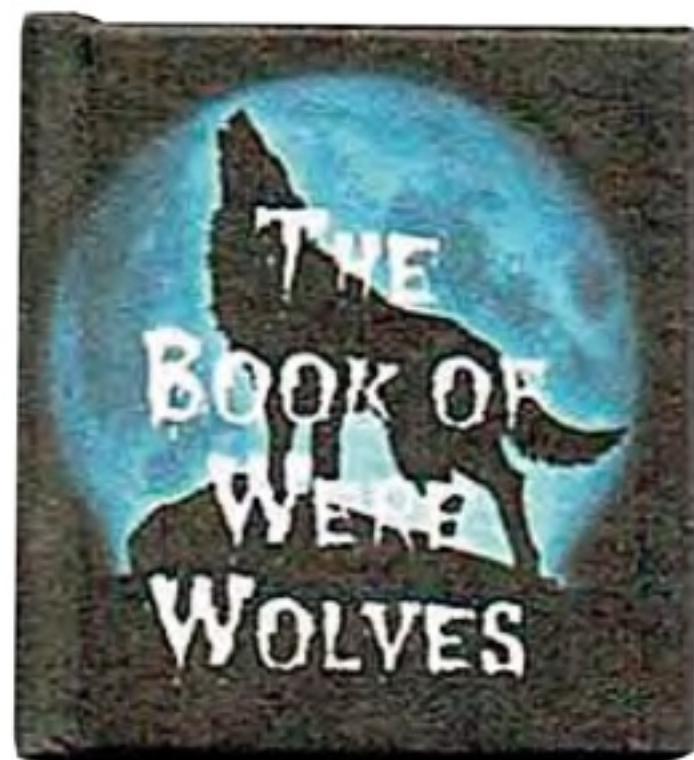
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AH, THE DARLING MONTH OF MAY... THE FIRST THING THAT SPRINGS TO MIND IS, OF COURSE, ZOMBIES - WAIT, WHAT?! ONE THING ABOUT MINIATURES WE LOVE IS THE IDEA OF FUN, FANTASY, AND IMAGINATION, SO WHEN WE FOUND OUT ABOUT NATIONAL #ZOMBIEAWARENESSMONTH ON SOCIAL MEDIA, WE JUST HAD TO PAY HOMAGE TO IT FOR A BIT OF FUN! HERE AT DHMS WE DO SO ENJOY THE QUIRKY, THE WEIRD AND THE WONDERFUL, SO HERE ARE SOME OF OUR FAVOURITE INSTAGRAM AND ETSY MINIATURE CREATIONS, INSPIRED BY THIS VERY COOL, NON-MAY, MAY THEME. REMEMBER TO GIVE US A FOLLOW ON INSTAGRAM, TOO, AND TAG US IN YOUR SCARY SNAPS:

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The Quartermaster

ENCHANTED WOODLAND FAIRY DOLLS HOUSES

Welcome to the enchanted world of **Melissa Hirst Chaple**, a world full of fairies, pixies, sprites and magic!

All have houses, each his own, built of brick or granite stone; they live on cherries, they run wild, I'd love to be a Fairy's child. Some words from Robert Graves's poem, *I'd Love to be a Fairy's Child*; and if anyone longs to be a fairy's child, it has to be Dr. Melissa Hirst-Chaple, an Oxford historian and artist, now living in Minnesota, USA.

Melissa does not just build enchanting fairy dwellings, she finds them first, through secret memoirs, lost diaries and long-forgotten letters. Her research takes her back to the time of World War I and before, to Scotland, the Orkney Islands and other shady woodlands parts of England where fairies might dwell. "I use World War I as a setting as the last era of magic, a milieu when many believed in the spiritual realm of fairies (or angels) such as the Theosophical Society, and most notably Sir Arthur Conan Doyle. Many people appear to respond to these little buildings as bringing them a sense of hope, of a feeling of love in an otherwise increasingly cold world."

Her beautiful fairy dolls houses are created in three different scales, all of which has its own magical story woven through it. Her 1/12th fairy houses are layered with actual history of people and events of an area mostly in Oxford or Devon. Her pixie houses in 1/24th scale come from stories from Ottery St Mary, with the legends of the pixies in the surrounding area and from the poetry of Samuel Taylor Coleridge. The sprites in 1/48th scale are found in the most northern regions of Scotland and outlying islands.

"I try to tie each building with an actual place to create a coherent world," says Melissa explaining that the underpinning concept of her work is essentially herself and two other researchers finding and replicating fairy cottages in the UK. They find evidence of fairy and pixie houses, which are then reconstructed, replicated and, she adds, "The very life breathed back into them."

▼ Stories are woven through Melissa's faery dwellings.



Her two other researchers are two Balliol graduate students, Linus and Milo Martin. Melissa attended Balliol College, Oxford University as a post graduate student from 1979 to 1983. She studied Empire and Commonwealth History, was a Frere Exhibitioner and Beit Senior Research Scholar.

It was while she was at Balliol that she took on the task of heading The Enchanted Woodland Faery Dollhouse Company, continuing the work of the company's founder, Clare Maddingly, who had devoted her life and reputation, as well as her heart, sanity and fortune to tracking down the existence of faeries and to document their houses. Melissa adds, "I was very blessed to have been a member of the first group of women to attend Balliol College in 1979. Those were indeed magical years in an era now faded. I think one cannot fail to fall into fantasy in Oxford if you are at all inclined."

Of her tiny fairy cottages, Melissa says, "These little ones are truly a labour of unconditional love." They are exquisite in every detail. Vintage silks and linens are used, so that gossamer fine curtains seem to billow at the windows; open doors seem to invite you to step inside. Tiny crystals and beads are woven into the

furnishings, and all around are rich layers of natural dried flowers and mosses.

So, put aside any doubts you might ever have had, and peep into the magical world of sprites and fairies.

The Crypt

In the wilds of the Orkney Islands dwell the sprites, the nymphs and the sylphs. You might have seen her, just as the moon rose, as the mist failed. A glimmer of moonlight on a wingtip, you might have seen my 'beloved.' Were you alone, braving the chill the sea on a windy day you might have seen her in the spray of a crashing wave.

This is her crypt. The Beloved Sylph who dwelt there at the cold northern shore. Beloved, she lived in innocence in the mists of the sea, in the fogs of the early morning and beloved she passed in the darkness of someone's despair. In spirit, she lingers. In the light, she lingers.

Melissa explains that her crypt is blessed with natural dried love lies bleeding blossoms, edelweiss and a lovely corpse on a faux marble sarcophagus. The little crypt is lightly landscaped with charmingly natural dried flowers and mosses. It is further embellished with micro beading – and magic! The roof is plexiglass and a hidden panel in front opens the vignette to full view.

Tim'rous Beastie Pub

The Tim'rous Beastie Pub was originally located in an area of the Highlands of Scotland inhabited by many fae creatures, the smallest of which include sprites, sylphs and mouslings.

The brave noble mouslings honoured their national poet, Robbie Burns, as a man of their own kind. According to legend, Burns was plowing a field and accidentally destroyed a mouse's nest, which it needed to survive the winter. Remorse drove him to despondent rhyme. Clever mouslings let Burns get on with his lament, while they hastened to the pub to lift a thimble in his honour.



Robbie Burns' poem, *To a Mouse, on Turning Her Up in Her Nest With the Plough*, was written in November, 1785 - a Scots-language poem immortalized in their Royal Mousling Public House, The Tim'rous Beastie which Melissa has re-created.

*Wee, sleekit, cowrin, tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty,
Wi' bickering brattle!
I wad be laith to rin an' chase thee,
Wi' murd'ring pattle!*

Ondine's Child

Once upon a time, a young sea sprite, the child of Ondine, wandered the cliffs high above the cold North Sea. There she found her mother's Tower filled with the secrets of the sea nymphs. From there she watches the sea, the long sweep and rush of the retreating waves, and dreams.

Ondine's child is 38mm high with natural hair and is dressed in sea green with hand applied micro beading. Sitting on a hardwood base, this little Tower is lightly landscaped with tiny silk leaves, natural dried Edelweiss, moss and tiny natural sea shells and faux sea glass. It is further embellished with tiny glass beads, micro beading. It is lit with a battery-operated tea light in the cupola on the roof.

Sanctuary

In the depths of the dark wood, a light shone through the small windows of the moss-covered stone building. For those who wandered, for those whose who had lost their way, for those the world seemed to have abandoned, a light shown forth. It was the sanctuary. Full of magic, full of wonder it is indeed a Sanctuary which is based upon the shrines of Northern France.

Sitting on a hardwood base, this little alcove is lightly landscaped with natural dried flowers of Love Lies Bleeding, Edelweiss and moss. When making her

▼ Ondine's Child.



enchanted cottages and houses, Melissa constructs the buildings brick by brick, then carefully hand-paints, layer upon layer of translucent artist acrylic paints, mediums and acrylic inks. It can take her a month to construct, paint and decorate the building and its surrounding landscape, capturing all the magic of the tales that surround it.

"Now I work full time painting, sculpting and researching the spirit of fairy around us. I am married to Paul and we have a lovely old house in Saint Paul, Minnesota, in which we have separate studios which we share with a young studio cat and elderly lady dachshund. I have always found life best lived somewhere between reality and fantasy." Melissa's pieces are in private collections in countries around the world and may be seen in the Fantasy Forest at The Great American Dollhouse Museum in Danville, Kentucky, USA. In October last year, Melissa exhibited her work at the Saint Paul Minnesota Art Crawl, which is a city-wide art show of hundreds of artists taking place at different venues throughout the city. 



INFORMATION

Discover more about the magical world of The Enchanted Woodland Faery Dollhouse Co.

Be enchanted by videos of her dolls houses:

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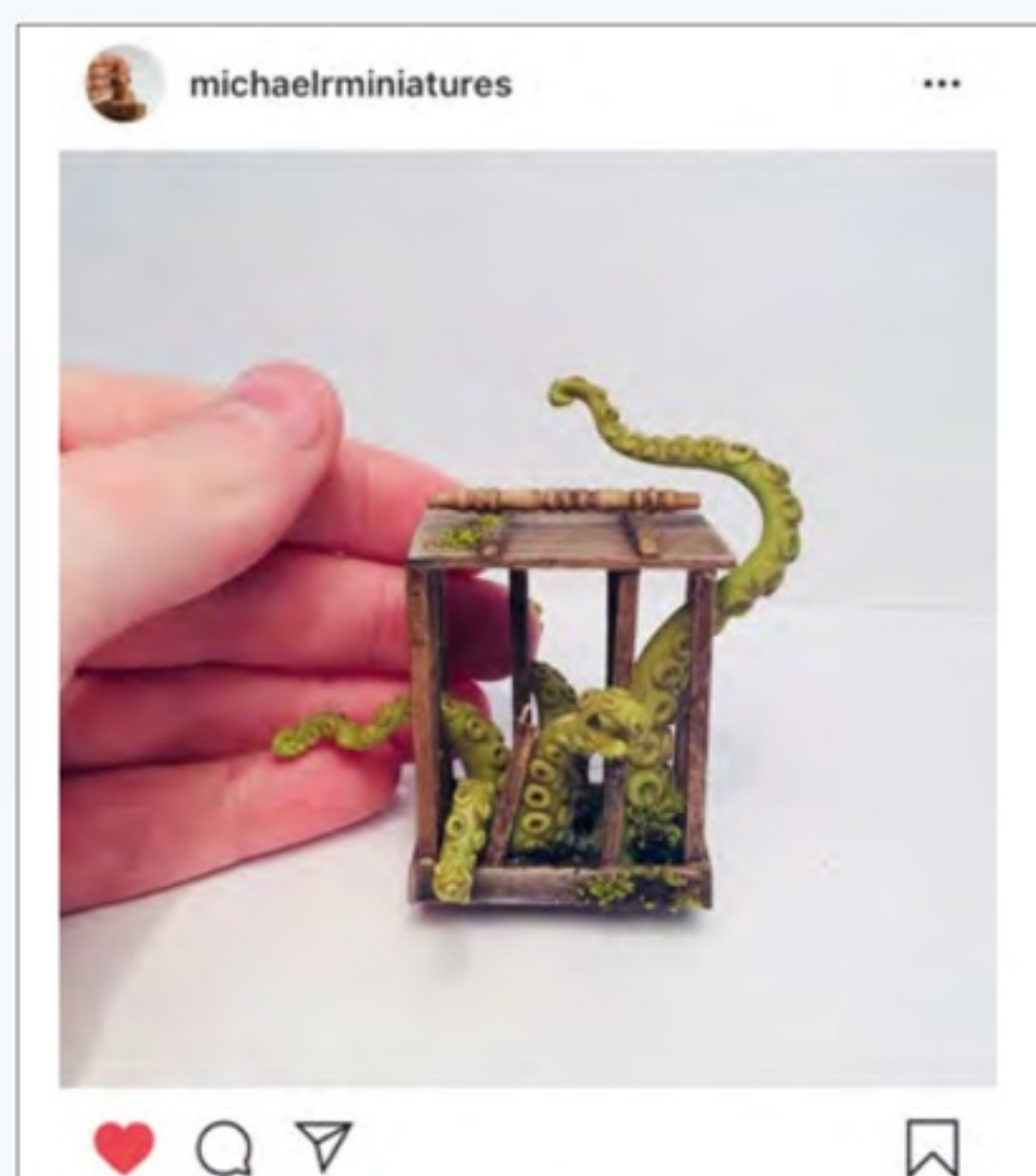
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Caught @n Camera

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In Tune Again

Each summer for the past twelve years, I, **Jamie Carrington** have travelled to Tune, Denmark, where over the course of four days I join a handful of talented artisans from around the world to teach. Sadly, 2019 will be my last year attending.

Around 14 years ago I was invited to teach on a Baltic cruise which sailed from Copenhagen. Arriving the night before and no idea what the city was about I just followed the evening crowd and fell in love with this wonderful place, longing to return one day. A few years later my dream came true and I was asked to teach in Denmark for Miniature I Tune, a new school for a week in miniatures.

What a delightful surprise this was. The Kursuscenter, where we taught, is a convention centre with private en suite bedrooms and a school with wonderful workshops. I was shown mine by Tove, one of the three organisers, and was truly shocked. No hired trestle tables, no badly lit rooms but, instead, in my case, two adjoining rooms with clean tables matching comfortable chairs and French windows out onto a private courtyard. Eleven years later I get asked if I still want my workshop but it would take a lot to remove me.

▼ **American artisan Bill Robertson, the master at work with an international group of students.**



▲ **Jamie, Valeria Bonomi (Italy) and Jeffry Antonis (The Netherlands) prepare for their classes.**

Opening to the world

At the end of the very first week we attended a teachers meeting to discuss how the week had been. To the organisers surprise Ursula Dyrbye-Skovsted (Danish), Bill Robertson (American) and I (English) who have taught together in America were full of great ideas to promote the school to the world. We were met with shock, the organisers, being Danish, wanted to keep it small and almost local. A couple of years later though we had a student from South Africa and one from Australia and the word had got out that this is a

wonderful place to study and socialise with miniaturists from all over. 2018 we had our first visit from Jorge, originally from Lima, Peru and now based in Singapore. From him I learned about the beautiful balconied house in old Lima and the veiled ladies. You never stop learning and you only have to ask.

Classes run over five days with a three day workshop followed by a two day one, there's even a fair open to anyone on Tuesday evening. Students can choose to stay with one teacher all week or change to another for the two day, a great way



▼ **Showtime. England speaks to Switzerland.**



of learning a new technique you may not have tried before.

The day would always start with a huge choice courtesy of the breakfast table, suitable for any nation. From there we migrate to our classrooms to start the day. After a couple of hours we break for hot drinks and snacks and chat about how we are all getting on discover how everyone is getting on in the lovely courtyards where the weather is usually kind to us.

Then back to work before a splendid buffet lunch, again in the courtyards before going back in for the afternoon session.

After dinner the students have the choice of going back to their classroom/s (without the teacher) or have a relaxed evening in the cow barn, our club room or outside to watch the sunset. You get to meet everyone and there's no language barriers, we all speak miniatures and a glass of wine from the honesty bar - settle up at the end of the week - often helps. **DHMS**

▼ **Angie Scarr's class of a still life with vegetables.**



Oh, not another feather.
Jamie sewing the kimonos.



In Jens' silver class.



Then to bed, in your own en suite bedroom though if you wish to share, there are a few double rooms. Should you wish to escape to the full size world for a break someone will give you a lift to the local supermarket to discover all sorts of things in another language. The Danes are such a happy and friendly bunch and someone will help you if you need it.

So, 2019 and after twelve years of happy classes it's time for me to pass the baton on. I'll happily hand over to another artisan knowing that I can leave it in the safe hands of our wonderful new team, Valeria, Ursula and Linda. That's Italy, Denmark and The Netherlands and they all speak perfect English. 🏠

◀ Relaxing, yet again, in the courtyard.

Bea says...

"Workshops are a wonderful way for miniaturists to come together, not only to learn new skills, but also to be able to share their passion together. I was sad to read that he is passing on his teaching baton after all these years. However, I am sure that given the number of the students he has so kindly and ably taught, he will leave a fabulous legacy of creativity behind him."



INFORMATION

To find out more about this year's event (8th - 12th July 2019) visit:

www.miniatureintune.com

▼ Tine Krijnen from The Netherlands, bottom left, teaches miniature bookbinding.



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LISTED BELOW ARE DETAILS OF WHAT IS UP FOR GRABS!

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 Miniature kits from **Jane Harrop**, **Petite Properties**, **Art of Mini**, **Elite Petite Interiors** and **Alison Davies**
 Glues and adhesives from **Deluxe Materials**
 Crafting materials from **Stix 2** and **Dolls House & Miniature Scene**
 Tweezer sets from **Shesto**



Ribbon bundles from **Fantastic Ribbons**
 Guest passes to **Miniatura** (5th & 6th October 2019) and **Kensington Dollhouse Festival** (30th November 2019)

Our 'Celebration Cake' (as seen on page 14) by **Lynn Allingham**
 Copies of **'The Book of Mini: Inside the Big World of Tiny Things'** by **Kate Unver**, **Mini Menagerie** and **Making Mini Food** by **Lynn Allingham**, **Making Miniature Food and Market Stalls** by **Angie Scarr**, **The World of Miniatures** by **Sarah Walkley**, **Designing to Decorating** by **Miniature Mansions**

Gift vouchers from **Dateman Books**, **Stacey's Miniature Masonry** and **Maria's Fabrics**
 Assorted miniatures from **Stephanie Guy**, **Buttercup Miniatures**, **Escutcheon**, **Yuminis**, **Buttercup Miniatures**, **Kate Pinsent Dolls**, **Puffin Design Crab Pot**, **Twisted Miniatures**, **Pan Miniatures**, **Delph Miniatures**, **Herdwick Landscapes**, **Little House at the Priory**, **Red Cottage Miniatures**, **Annette Shaw the Hatmaker**, **Jan Southerton the Flower Lady** and **Sharon's Mini Kits**

A HUGE THANK YOU TO ALL OF THE ABOVE FOR KINDLY DONATING TO OUR GIVEAWAY.

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The first three names drawn at random on 23rd May 2019 will win. For full terms and conditions visit: www.warnersgroup.co.uk/competition-terms

FAIRS DIARY

2 June

Location: York

Venue: York Racecourse, York YO23 1EX

Organiser: Warners Dollhouse & Miniatures Fair



APRIL

28 April

Location: Exeter - New date

Venue: Exeter Conference Centre,
Westpoint, Clyst St Mary,
Exeter, Devon, EX5 1DJ

Organiser: Wendy's World

MAY

10-11 May

Location: London

Venue: Kensington Town Hall
Hornton Street, London, W8 7NX

Organiser: Kensington Dolls
House Festival

12 May

Location: Kent

Venue: The Inn on the Lake
A2, Shorne Gravesend,
Kent, DA12 3HB

Organiser: D&M Fairs

25-26 May

Location: Rheda-Wiedenbruck,
Germany

Venue: A2 Forum,
Rheda-Wiedenbruck
100 Gutersloher Strasse,
Rheda-Wiedenbrück Gütersloh,
D-33378

Organiser: 1zu12

JUNE

2 June

Location: Kensington Town Hall
Doll Show

Venue: Kensington Town Hall,
Hornton Street, London,
W8 7NX

Organiser: Wendy's World

9 June

Location: Lyndhurst

Venue: Main Car Park, Lyndhurst
Community Centre
High Street, Lyndhurst, Hampshire,
SO43 7NY

Organiser: Wendy's World

9 June

Location: Lincoln

Venue: Windmill Farm Hotel
Runcorn Road, Off Whisby Road
Lincoln, Lincolnshire, LN6 3QZ

Organiser: Dolly's Daydreams

23 June

Location: Weston-Super-Mare

Venue: Royal Hotel
South Parade, Weston Super Mare,
Somerset, BS23 2AH

Organiser: Wendy's World

30 June

Location: Cobham

Venue: Cobham Village Hall
Lushington Drive, Cobham,
Surrey, KT11 2LU

Organiser: Wendy's World

JULY

6 July

Location: Dedham

Venue: The Assembly Rooms
High Street, Dedham, Colchester,
Essex, CO7 6DE

Organiser: Dolly's Daydreams

21 July

Location: Copdock

Venue: Ipswich Hotel
Old London Road, Copdock Ipswich,
Suffolk, IP8 3JD

Organiser: Dolly's Daydreams

AUGUST

18 August

Location: Exeter

Venue: Exeter Conference Centre
Westpoint, Clyst St Mary Exeter,
Devon, EX5 1DJ

Organiser: Wendy's World

SEPTEMBER

8 September

Location: Rivenhall End

Venue: The Rivenhall Hotel,
Rivenhall End near Witham,
CM8 3HB

Organiser: Dolly's Daydreams

15 September

Location: Lincoln

Venue: Windmill Farm Hotel
Runcorn Road, Off Whisby Road,
Lincoln, Lincolnshire, LN6 3QZ

Organiser: Dolly's Daydreams

22 September

Location: Weston-Super-Mare

Venue: Royal Hotel, South Parade,
Weston-Super-Mare, BS23 2AH

Organiser: Wendy's World

29 September

Location: Kent

Venue: The Inn on the Lake
A2, Shorne Gravesend,
Kent, DA12 3HB

Organiser: D&M Fairs

OCTOBER

5-6 October

Location: Birmingham

Venue: National Exhibition Centre
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Organiser: Miniatura

ORGANISERS DETAILS

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See our advert on page 45

Dolly's Daydreams

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See our advert on page 45

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See our advert on page 27

Miniatura

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See our advert on page 8

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See our advert on page 51

The Whole Kit & Caboodle:

YORK HOUSE



All ready to go!

This sweet little house is based on a real building in picturesque York. I was a student in that city, spending some of the best years of my life there, so I was immediately drawn to this kit.

I'm confident about 1/12th scale, but my confidence wanes the smaller the scale – and I've never ever tackled anything quite so tiny as 1/144th scale. I was therefore very anxious when it came to building it, but as ever, there was absolutely no need whatsoever for my initial panic! Yes, the components are tiny, and a bit fiddly at times, but not so small as to be unmanageable.

Moi says...

"I painted everything prior to assembly in order to achieve a neat finish. I then glued everything together."



All finished on the outside...

I found that because this kit was small, it was actually really quick to paint - which is often one of the more tedious aspects of creating a larger scale dolls' house. It also doesn't take two pairs of hands to assemble, unlike a bigger house. In fact, I could really become addicted to the petite proportions of the scale!

The kit is precision cut and beautifully detailed. It has every detail that you might expect in a much bigger house. What's more, it comes with so much - pretty wallpaper, fireplaces, wall panels, skirting boards, glazing and even roof tiles! 🏠



...and on the inside too

THE FACTS

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Top tip: Tweezers are handy for the smaller components.

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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.



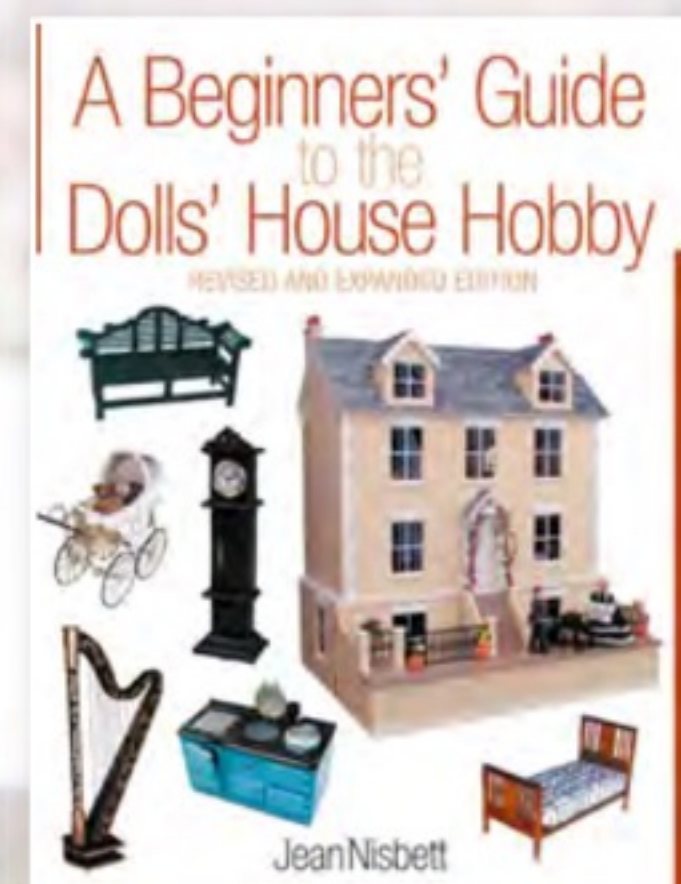
Making Mini Food by Lynn Allingham, GMC

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.

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JANE HARROP

Last month we discovered Jane's introduction to all things miniature came via a local craft show in Keele, this month read about her involvement with Poynton Miniatures Club.

CONGRATULATIONS TO...

Patricia McDonald, from Vancouver, Canada who Jane has chosen as her winner from the March issue. "I've had these kits for a while and this was the stimulus I needed. I particularly enjoyed doing them as I used scraps I'd saved from two favourite shirts I had in the sixties - so the upholstery is authentic."

My first miniatures purchase was made from Country Treasures at the Tatton Dolls House fair twenty-five years ago. If you read my previous article, you will know that I bought plates from Janet and Paul so that I could present the food for my teddy bear's picnic scenes.

Whilst at the fair, I met the wife of a 'visitor' to the craft show who had initially advised me that I could buy miniature plates. Her name was Terry, and she told me about clubs where enthusiasts met to create miniature projects. As there wasn't a club in or around my village, I decided to see if I could start one and put an advert in the library. Three people replied, one of them was Linda Faulker who is still making miniatures with me today. The first meeting at my house in April 1994 was the beginning of 'Poynton Miniatures Club'. Terry and her husband Peter also started to come along to some of the meetings and were very generous with sharing their creativity. I am very happy to say that Poynton Miniatures Club is still thriving today, thanks to an enthusiastic and committed group of members.

Bitten by the bug, I started to make a variety food dishes and other miniature bits and pieces to sell alongside my buttons and badges. My brother-in-law John, who had visited the fair with me started to make miniature furniture in his shed.



Made by John from one of Venus & Martin Dodge's project books; A couple that have inspired hobbyists for over thirty years.

The first book I bought on making miniatures was by Venus and Martin Dodge - Doll's House Projects in 1/12th scale. John made me their market stall and barrow to display my handmade fruit and vegetables. He also built me my first dolls house which has great sentimental value.

It was at a local craft show a year or so later, by which time, I had a whole section on my stand displaying our miniature work and bought in metalware, as well as a local permeal sales display at the Coffee Tavern in Pott Shrigley, that another new lot of members were recruited to Poynton Miniatures Club. Gradually our homes became too small to comfortably

seat everyone and we hired a local hall for our meetings and worked on projects for annual displays in the library and even had some published in various magazines. There was no age limit or skill requirement, we had three generations of one family join the group. When it was my turn, I really enjoyed the challenge of presenting the projects at the monthly club meetings and began to wonder if I could perhaps teach on a more regular basis. And here began the next chapter of my miniature life! 🏠

NEXT MONTH...

The start of my miniatures teaching career.

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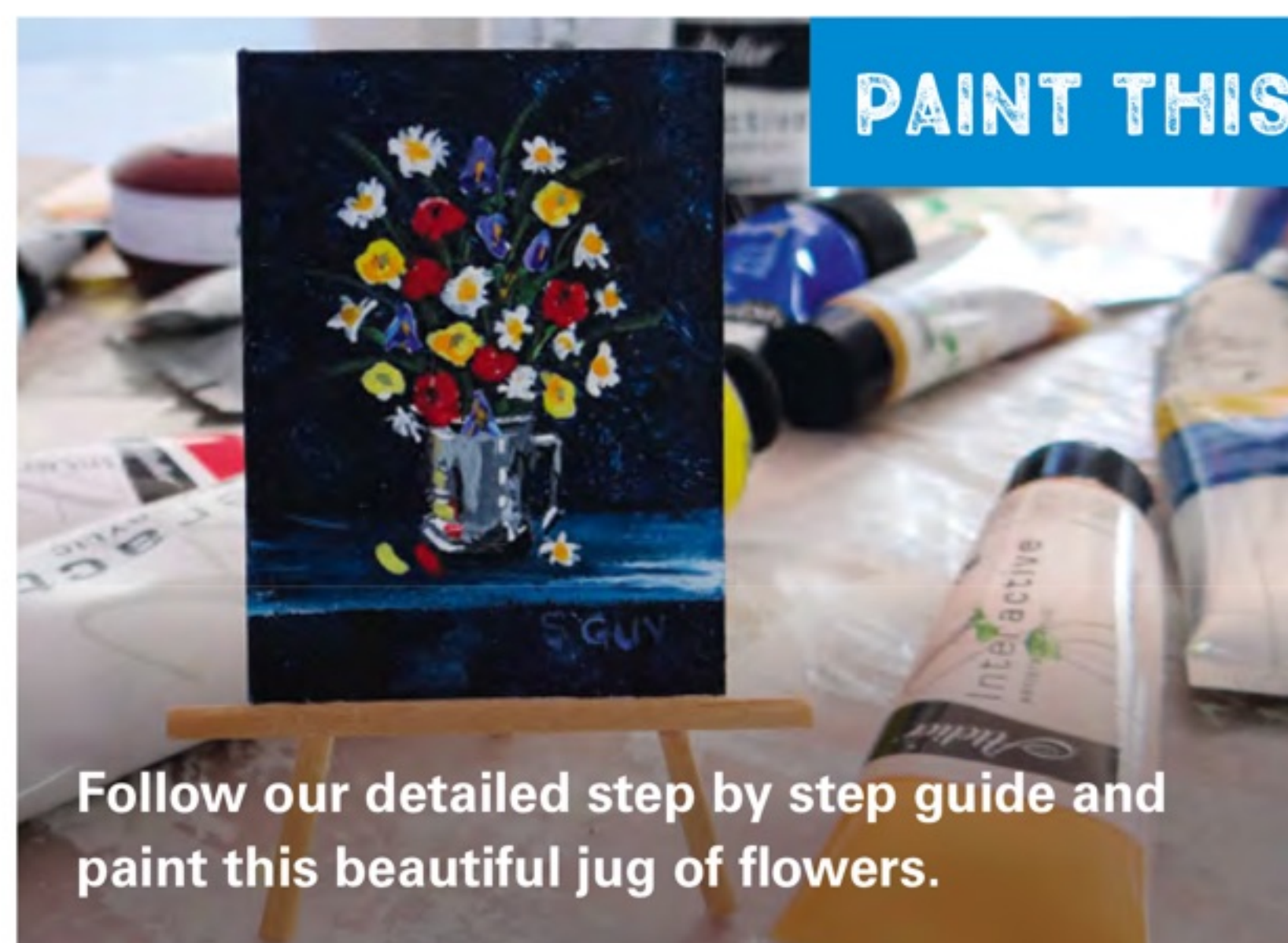
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