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Spooktacular...



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OVER
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INSPIRATIONAL
IDEAS INSIDE!

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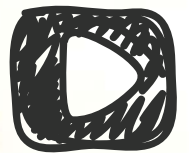
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DollsHouse & MINIATURE SCENE

EDITOR'S INTRO



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WELCOME to the October issue

Let me begin by saying hello and welcome to the October edition of Dolls House & Miniature Séance magazine! If you're a fan or enthusiast of all things Halloween, you're going to adore what's inside this month as we aim to inspire you for the forthcoming spooky season. We begin this issue by opening the doors to the Haunted Heritage and Ye Olde Taxidermist on page 9, two very distinguishable miniature projects by Brae Oktober. The Haunted Heritage is modelled on Brae's childhood home, an old farmhouse in the suburbs of Chicago, USA, featuring a weathered and worn wood panelled exterior, finished with pumpkins and bare trees in the garden. Ye Old Taxidermist (as seen right) is based on a taxidermy shop. Set in 1915 you will find Clyde, a wonderful hoopoe and Sam the toucan. The taxidermist is more than a showcase that Brae has collected over many years and is also very much a demonstration of her own ingenuity and imagination.

Elsewhere, and as featured on the cover our artisans provide detailed step by steps to show you how to make a terrifying and scary scarecrow, paint Whitby Abbey at night and create a bonfire.

Before I sign off, can I please draw your attention to a not-to-be-missed York Dolls House & Miniatures Fair pre-show offer for you to take advantage of on page 49. If you are already a subscriber to the magazine have a look at your carrier sheet to check the offer.

Enjoy the issue.



Carl Golder
Editor

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01778 391146

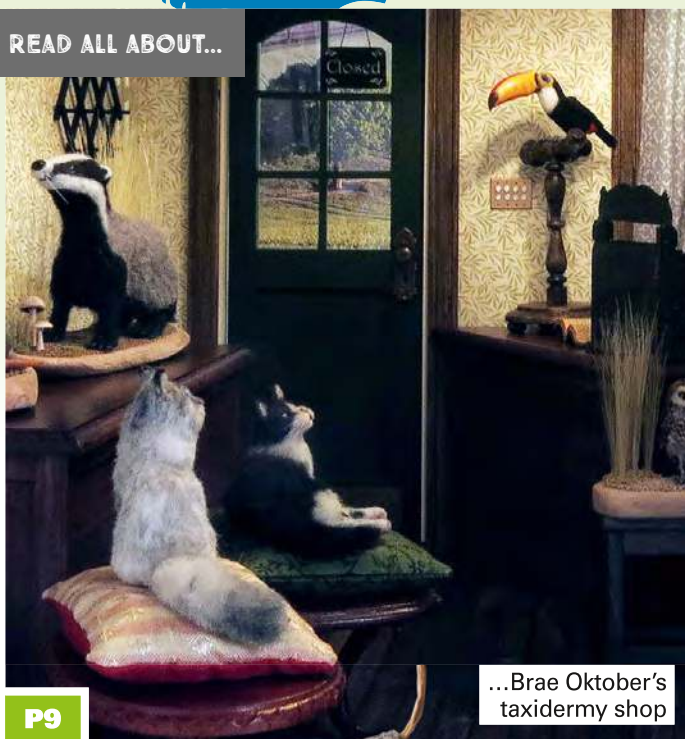


Online readers... Keep an eye out for these symbols

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

Moi Ali, Bea Broadwood, Sadie Brown, Jamie Carrington, Michelle Davis, Sharon Doddroe, Maive Ferrando, Ruth Flewelling, Lesbirel, Stephanie Guy, Jane Harrop, Yumi Koyte, Magdalena Ladwik, Kevin Mulvany, Veronica Norris, Brae Oktober, Patricia Paul, Susie Rogers, Twisted Miniatures, Kate Ünver and Deb Weissler

READ ALL ABOUT...



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...Brae Oktober's
taxidermy shop

WE SHOW YOU...



P24

...how to make
a scarecrow

CARL'S FAVOURITE FIND ON INSTAGRAM

"From a country that gave birth to Halloween, Magdalena Ladwik serves up the perfect treats, including spell books, caskets and gargoyles. Read all about her on page 20 and check out her exclusive project on page 24."



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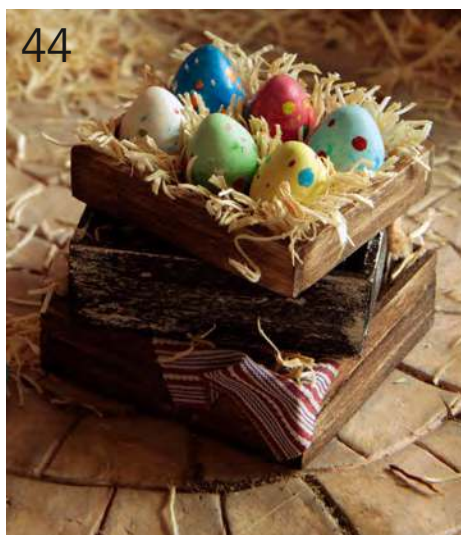
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INSIDE YOUR OCTOBER 2019 ISSUE...



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HOW TO ENTER...

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www.dollshouseandminiaturescene.co.uk

The closing date for all entries is
30th October 2019. Good luck!

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DollsHouse & MINIATURE SCENE

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MAKE THIS!

PLUS

EASY TO FOLLOW STEP BY STEP PROJECTS **TOP TIPS, IDEAS & MORE...**

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Polychromas
Pencils

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EXACT EDITIONS



TURN TO PAGE 54

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PLUS BONUSES

DON'T MISS OUT!

TURN TO PAGE 63

The Miniature Scene

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

✉ Carl.golder@warnersgroup.co.uk

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

📱 www.facebook.com/dollshouseandminiaturescene

News copy deadline for the December issue 307 is 23rd October 2019.

Calling artisans and miniaturists

National Trust property Upton House and Gardens (near Banbury) is issuing an unusual appeal for furniture and household items. But volunteers who decide to lend a hand will certainly need a good eye for detail - they'll be furnishing an exquisite dolls house. This 1/12th scale representation of the National Trust property has 14 rooms in total. Six have already been decorated and furnished by 89 incredible volunteer makers - but there are still eight to go and more help is needed.

The team is appealing to volunteers to make replicas of key items, plus everyday household items including books, magazines, newspapers, rugs, bed linen, towels, plants, flowers, cushions, kitchen and bathroom items.

And to complete the project - part of the ongoing Made to Measure initiative - the team at Upton House also need figures to populate the house, all dressed in authentic period clothing. The six rooms completed so far are Lady Bearsted's bedroom, the dining room, entrance hall, a maid's room, picture gallery, Lady Bearsted's bathroom and - most recently - the kitchens.

Volunteer coordinator Ellen Turnock has been impressed with the items she has received so far. She said, "The standard of workmanship for all of the items we have received to fill these rooms has been incredibly high and we are extremely grateful for all the time, effort and hard-work that has been put in by all of our makers."

The hope is that the dolls house will be fully decorated and furnished in time for Christmas 2019, but the volunteers really need your help. If you would like to get involved, email: UptonDollsHouse@nationaltrust.org.uk to register and to receive the list of items required.

▼ The completed picture gallery



Miniature news on the go...

✉ carl.golder@warnersgroup.co.uk

👍 www.facebook.com/dollshouseandminiaturescene

🐦 www.twitter.com/dhmsmagazine

📷 www.instagram.com/dolls_house_miniature_scene/

Just in time...

For Halloween, come six new kits by Petite Properties. Inspired by their latest 'spooktacular' street scene Dead End, the PP team have designed six brand new kits to add to their extensive range of 1/48th scale accessories. So whether you're creating a funeral parlour, haunted street setting or adding those perfect finishing touches to a quarter scale church scene; they've got just the kit for you!



Which one will you buy?

Prices start at just £1.75 and are available via:

📱 www.petitepropertiesltd.com

This month's At Home with the Broadwoods is on P28

One to watch



This October GMC Publications brings out Miniature Cake Creations: 30 Polymer Clay Miniatures by Maive Ferrando, a beautiful guide on how to create stunning, lifelike cake miniatures. Learn how to craft your own unicorn cake, melted ice cream cake or even cinnamon bun ring - all uber cute and all good enough to eat (although please don't!).

Priced at £14.99, it will be available from all good book shops.

Turn to PAGE 30 or an exclusive project from Maive

Come See Us At YORK

Dolls House & Miniatures Fair

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10th November 2019

Save the date

The popular York Dolls House and Miniatures Fair returns on Sunday 10th November 2019. It's the perfect day dedicated to collectors and enthusiasts and subscribers to DHMS can book tickets today for just £2.50! Book online today via:

📱 www.yorkdollshousefair.co.uk or turn to page 49 for more information

Miniature scene echoes Stonehenge

Salford Acoustics has created the first ever acoustic scale model of a prehistoric site. The 1/12th scale model of Stonehenge allows the acoustics from 4000 years ago to be explored. The model uses English Heritage's laser scan dataset from 2011 and the latest archaeological evidence to properly model the layout, size and shape of the stones. The model was built using 3D printing for the casting of each stone and then filled with aggregate and plaster, and completed in 18 months. Physical scale models are a tried and tested technique in the design process of constructing concert halls, but in order to model the sound correctly, the test frequencies are required to be 12 x larger meaning the sounds produced are within the ultrasonic region.

Preliminary results show a reverberation time around 0.6 seconds, something like a medium-sized cinema. Given that Stonehenge has no roof and lots of gaps between the stones, it is surprisingly long.

To read the full findings of the report visit:

<https://acousticengineering.wordpress.com/2019/08/27/an-acoustic-scale-model-of-stonehenge/>



▲ Image courtesy of Acoustics at the University of Salford



Gorilla gets crafty

Gorilla, the brand best known for its quirky advertising campaigns and industry leading adhesive products, has now launched a new stationery range perfect for those who love to craft and create.

Gorilla has enjoyed widespread success within the DIY market since they first launched in the UK in 2008. After identifying stationery and craft lovers as a growing consumer group which already loves their products, the brand has recently launched a new stationery range in the UK. Gorilla Glue's VP of Marketing,

Sean Jackson said "The launch of the Gorilla brand into a new category doesn't happen overnight. We have carried out in-depth consumer and category research prior to this launch, to ensure that the new Gorilla stationery range delivers the best combination of features to meet the consumer's needs.

The full Gorilla stationery range is available from Amazon and all leading retailers.



WE ASKED YOU...

We posted the following question on our Facebook page:

Which miniature build has taken you the longest to complete?

Star post and winner of this Noah's Art Kit by Jane Harrop

Angela Kinnunen:

My Georgian house which my aunt started in 1995. I have rewired most of it as the lights I have now weren't available back then. I have added two wings for eight more half rooms and added false walls/doors at the back to give the effect of even more rooms. I still have a ballroom to complete which will sit underneath the whole house!



Loli Pintor: My first kit, a 1/12th scale dolls house of four floors which took three years to complete. One of the reasons why being I was so frightened of the huge dimensions.

Elaine Hearnshaw: They are all still waiting to be completed as they are forever evolving.

Brenda Jo Hensley Dixon: A three unit Savannah townhouse streetscape which includes a restaurant with industrial kitchen above, barbershop and gentlemen's reception parlour, florist and lawyer's office. Built totally from my imagination it took over two years and 3100 hours to complete!

Liz Bloxham: My tea room with extra seating on the roof garden which is nearly finished, so far with others and life it is five years to date. I must get it finished, this question you have posed has stirred me up to complete it, thanks.

Sarah Rowland: A miniature garden. I used little red bricks which took (and seemed) a lifetime to complete as an exterior wall!

Want to join in?

Join the conversation for a chance to win...

www.facebook.com/dollhouseandminiaturescene

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

www.janeharrop.co.uk to find out more!

Turn to
PAGE 50
to read all about
the story behind
the artist



Caught @n Camera



When it comes to inspiration, social media is an important tool especially with a watching world-wide audience. The DHMS team have been scrolling through their Instagram feeds and want to share with you these autumnal and slightly spooky inspired miniatures.



Read this month's feature from Petite Properties on PAGE 28



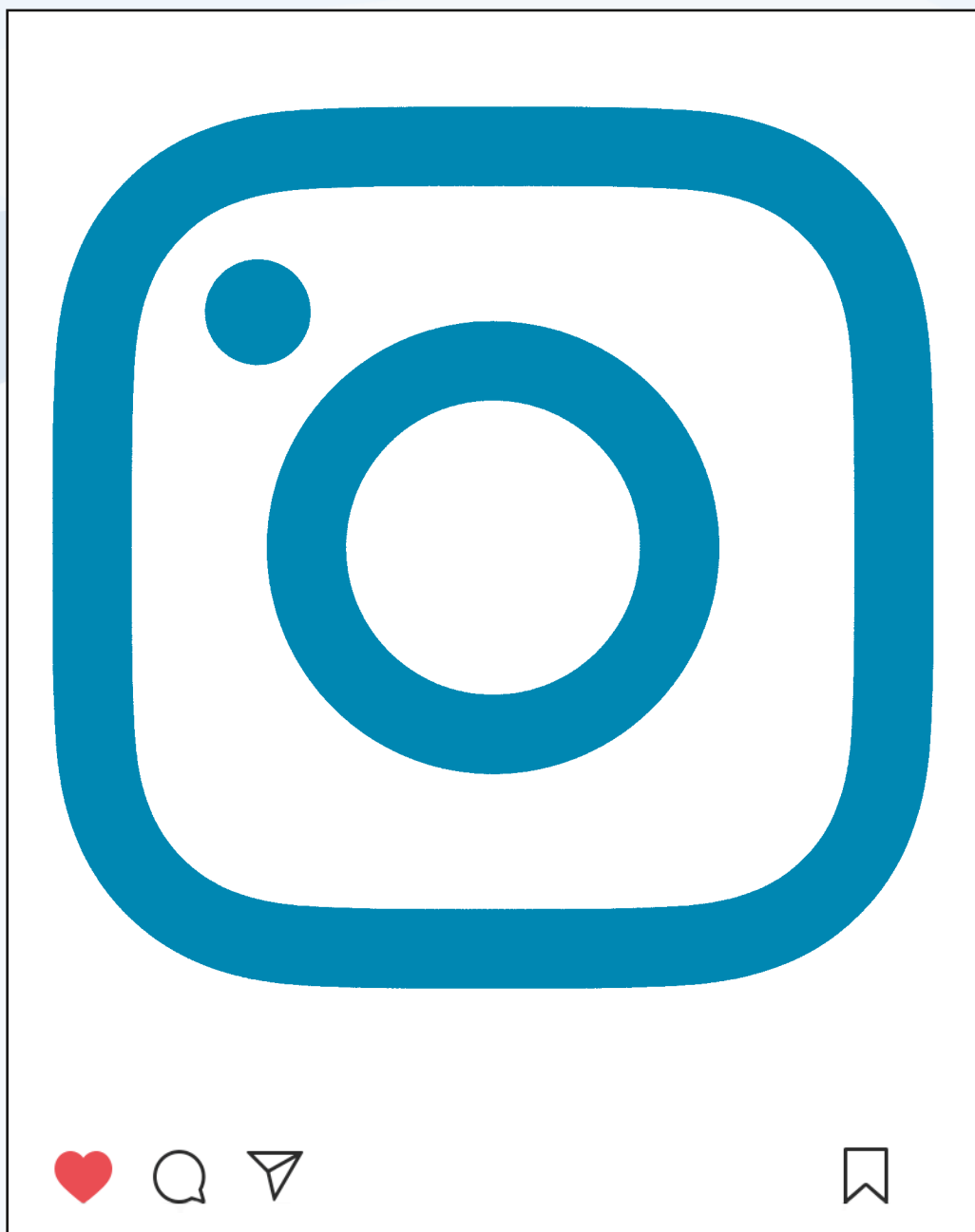
See more of Magdalena's work on PAGE 20

Follow our page for more inspiration: [@Dolls_House_Minature_Scene](#)

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

Caught Camera

DIGITAL EXCLUSIVE



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Halloween Heritage

We creak open the doors to the Haunted Heritage and Ye Olde Taxidermist with one of our most inspirational miniaturists, **Brae Oktober**.

A burning interest

There aren't many of us who can hold the local fire brigade burning down our former childhood home in a training exercise as a claim to fame, but it was this old farmhouse in the Chicago suburbs which provided accomplished and skilled miniaturist, Brae Oktober with inspiration for the Haunted Heritage, long after the embers had died away. The real farmhouse had tall walnut trees and a mulberry tree

alive with inchworms and berries.

Although Brae and her family left the farmhouse around thirty five years ago in the early 1980s, and the building itself is now long gone, it's clear it remains, and will always remain, in possession of an important place in her heart. "The Heritage kit didn't look much like the layout of the house, but it made me feel the same way as the farmhouse," she explains fondly.

"The real farmhouse had more of a 1970s interior, but the weathered exterior is spot on. My mother and grandmothers



were incredible women as I was growing up, so the character that fills the Heritage is an homage to them." Brae chose the 1920s as her inspiration for the building's interior, something which she beautifully describes as a marshmallow centre

► The Haunted Heritage house





▲ The magical mantelpiece

► Happy Halloween!

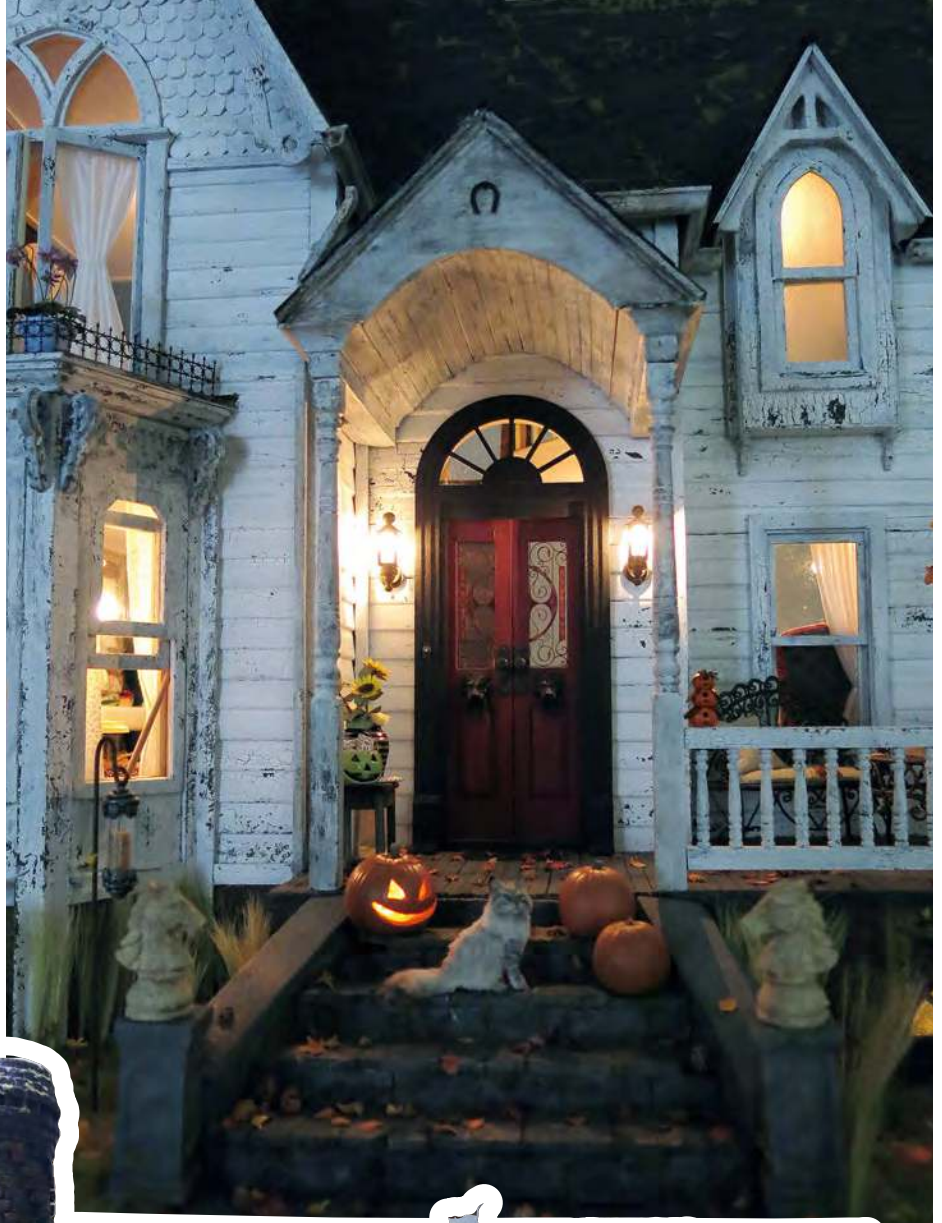
set against a crusty exterior, the effect for which was created using a dark primer followed by adding a white crackle finish over the top.

Brae says the entire creative process for the Haunted Heritage was fluid and organic. "It started with a chair made by Kris Compas and an old Dura-Craft kit," she says. "I had some initial ideas, but since I changed the kit so much, I had to improvise a lot along the way. It was also an old kit with old wood and imprecise cuts and measurements. I would never recommend a Dura-Craft house as a first build, but they are fun when you have some experience in handling issues along the way." It's impossible not to be completely enchanted by the end result and the passion Brae has put into the project radiates from every single corner, whether it's the autumnal feel of the exterior with carved pumpkins, leaves and scarecrows, to the buildings highly detailed interior.

Lighting the way

Brae's pumpkins are incredibly realistic and the carved, lit version which sits alongside the others on the outside steps is a miniature gem! "The baked clay was harder than I expected, which is good for the longevity of anything you make with it.

But, it was challenging to hold the small pumpkin and get a



► 1920s style

good enough grip to carve without either crushing the piece or cutting myself," she recalls. "If I were to try again, I would make the clay shell thinner. It might be more prone to breaking, but I wouldn't have to cut so deeply." Operated by a 3v battery adapter which cleverly sits alongside the switch beneath the cellar doors, this delightfully spooky addition to the scene even flickers courtesy of the use of an orange flickering bulb. The height of clever miniature design! Discovering how to create these elements is always a joy for Brae, who relishes the research aspect of her miniature projects every bit as much as the build itself. "I always enjoy the research, whether simply searching for décor choices or actual working parts like electric lights, technology of the time and methodology of an era. I like having authentic history in my builds, but I also use creative license."

From mouse to mastodon

"As I've built more and more, I notice that I'm drawn to places and objects from the 1880s to the early 1900s," says Brae, introducing Ye Olde Taxidermist, a piece familiar to those who follow the HBS Creatin' Contest, (via miniatures.com) as her 2016 entrant. "I've built things that are old and look old, but I also like building things that are old but are new in their current time. I have a large collection of artisan animals, and I thought a quirky taxidermy shop set in 1915 would be a lovely way to house the animals as a collection when I am not using them in other settings." Brae spent time researching stores from the era to immerse herself in the lighting and décor of the era, but along the way also uncovered some taxidermy worthy of the spookiest night of the year! "If you research old taxidermy, you'll find some rather scary attempts. I modeled my shop after a storekeeper with fine taxidermy talents to avoid the ick factor." She laughs.

Beginning life as a Backyard Bungalow kit, Brae has again adapted many aspects during the course of the build, the end result being something entirely individual and unique. The adaptations include two inches added to the foundations and a removable back wall which allows a fantastic view within. In the window sits Isabeau, a beautiful Maine Coon cat, handmade by Maya Schippl, who I was lucky enough to talk vampires and ghosts with for last October's issue. Other friendly faces found once inside include Clyde, a wonderful Hoopoe and Sam the



Toco Toucan, both by artisan, Katie Doka, the most incredible badger named Hugo by Steve Panner and who can fail to spot Igraine, the very seasonal bat which hangs just above Hugo's head? The taxidermists is so much more than simply a showcase for the fine art animal miniatures Brae has collected over the years though, and is also very much a demonstration of her own ingenuity and imagination. The gravel outside the building even incorporates depressions where the delivery van has driven through it!

The starting point for Brae's interest in miniatures was the childhood gift of a fully lit 'Lisa' dolls house. "In 2009, my mum asked if she could give my childhood dolls house to my cousin," she recalls. "I was fine with this, but it was in rough shape from having been inexpertly renovated by

▼ Toucan play...



me in childhood. I told her I would try to fix it up, and that is when I discovered the online miniatures community. I revamped the dolls house, and my mum asked if I no longer wanted to give it up. There was nothing left to do with it, so instead she bought me a Real Good Toys Newport kit to replace it. I never realised I would prefer making theme houses, so I later sold the incomplete Newport and now have quite a few finished and in progress miniature builds in different styles and from various eras." Another passion which has endured since childhood for Brae is building model cars and is something which she delights in being able to combine with her miniature building projects, including the 1913 Model T van belonging to Ye Olde Taxidermist. "The Model T Van was made from a 1/16 scale Entex kit. I've found

▼ Hanging around





that 1/16 scale vehicles work well as long as they are parked outside of a structure. The smaller 1/18 scale cars can also work, but sometimes the proportion is too far off. If you're going to park a vehicle inside, I've found nothing beats a true 1/12 scale model, whether purchased or built from a kit."

The detail found within the scene also extends to the incredibly realistic tree which sits beside the taxidermists, and was created by Brae using candytuft, a preserved natural plant material. "I'd never heard of it until I read about it on a dollhouse forum," she says. "It's not a quick process, but the results speak for themselves. I doubt I will go back to making individual leaves for my trees, unless to make a pile of autumn leaves for the lawn."

Our attention then turns to some of the more surprising and unusual items which Brae has used within her ever expanding list of projects, which also include a lighthouse called Walnut Bay Light, an artist's studio and perhaps most fascinatingly, a WWI aero squadron lounge, complete with replica 1917

"I don't get many trick or treaters for Halloween where I live, so I usually don an office-appropriate Halloween cardigan during the day and head out after work for dinner where people might be in costume. It's fun seeing what people come up with."

Brae.

Sopwith Camel aeroplane sitting on the lawn outside. "I do use a lot of trash-to-treasure in my builds – pen parts, aquarium filter parts, random bits collected here and there. Most of the time, it's the shape of the object or the type of material that lands it in the box of bits and bobs."

Brae ends our chat offering a brilliant piece of advice for both expert and budding miniaturists alike. "Never be afraid to try new things; it's how we learn," she says. "I've discovered many happy accidents along the way just by trying a new technique or attempting to make one thing that turned out to be something completely different. Taking a kit and making it your own can be very satisfying, so you don't have to start from scratch to build something unique."



Read more about Maya Schippl in the October 2018 issue of DHMS

Turn to page 54 for more information on how to access Exact Editions



INFORMATION

For more information on Brae's work visit:

www.otterine.com



Inside Ye Olde Taxidermist



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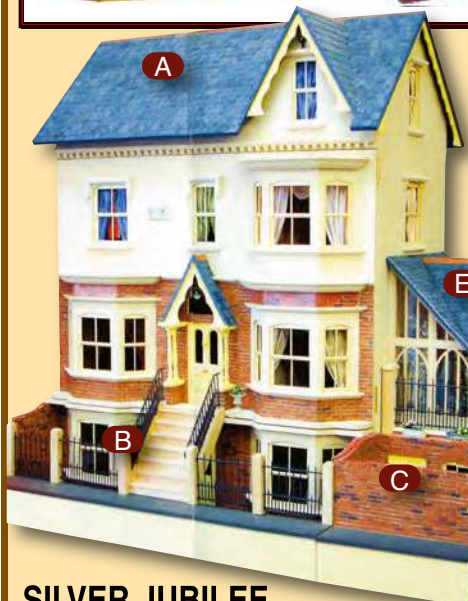


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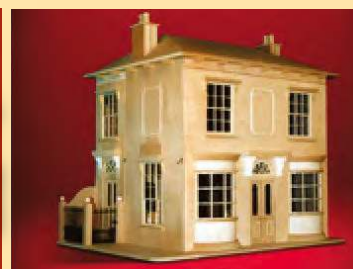
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MS/C05/ST Red - 10p

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MS/9030 Bulb Holder - 25p
MS/9031 Bulb Holder - 25p
MS/9010 Candle /Socket - 75p



BM/55 £1.99
147 x 112mm



BM/57 25p
162mm wide



BM/52 99p
74 x 144mm



BM/54 99p
99 x 112mm



BM/58 £4.99

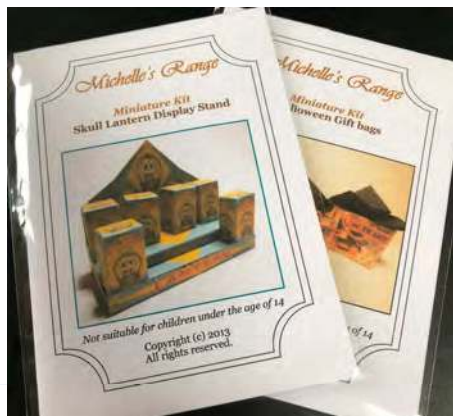


BM/51 99p
74 x 99mm

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The Whole Kit & Caboodle:

TRICK OR TREAT BY ODIN'S MINIATURES



Contents of the bags kit

Nothing symbolises Halloween more than pumpkins and skulls and this month's kits by Odins have both in abundance! The trick or treat gift bags have a charming pumpkin design and come complete with matching tags and spooky, black tissue. The lantern display kit - perfect for a Halloween display in your mini shop - comes with ten skull lantern boxes. I love the vintage style of the packaging.

These two kits come with absolutely everything you need bar the tacky glue, and they are so easy to assemble. Full instructions are provided, along with a full-colour photograph of the finished product, so you know what you're aiming for. They are quick to make and the whole lot can be comfortably made in a morning by a complete beginner.

Odins, run by Ramsgate-based Michelle Davis, make a wide range of paper kits for various events including Thanksgiving, Christmas, Valentine's Day, weddings, Easter... and she has many other kits and ready-made items for a Halloween-themed room or shop. Michelle's exclusive kits, sold under the Michelle's Range label, are affordable, quick and easy.

Quality cardstock and crisp, accurate colour printing make these little kits a super buy. If you can cut, fold and glue, you can complete one of these while you catch up with the Archers Omnibus on the radio. A perfect Sunday morning! 🏠



Contents of the lantern kit



THE FACTS

Buy from: Odin's Miniatures
www.odinsminiatures.com

Cost: £3.75 for the gift bag kit and £4.50 for the Halloween lantern display stand kit.

Comes with: Printies for three bags, tags, handles and tissue (for the gift bag set) and shop display plus ten boxes for the lanterns set.

Additional materials needed:
 Tacky glue.

Specialist tools needed: None.

Time: Less than a morning.

Experience: Complete beginner.

Top tip: If you have one, use a bone folder to score the card before folding.

DHMS have
two sets
to giveaway

GIVEAWAY!

TURN TO PAGE 4
for more information

WENDY'S WORLD FAIRS 2019

SEPTEMBER 22ND
WESTON-SUPER-MARE,
Royal Hotel South Parade
BS23 2AH.

OCTOBER 27TH
LYNDHURST COMMUNITY
CENTRE,
Main Car Park, Lyndhurst,
SO43 7NY.

Wendy's World

01895 834348

wendyhobday@wendysworld.co.uk
www.wendysworldfairs.co.uk



Dolly's Daydreams Events

SUNDAY 13 OCTOBER - 22ND YEAR!

The Mill Arts & Events Centre
Bellingham Lane, off High Street
RAYLEIGH SS6 7ED (off A127)

SUNDAY 20 OCTOBER - 32ND YEAR!

Knights Hill Hotel & Spa, South Wootton
NEAR KING'S LYNN PE30 3HQ
(A148/A149 Junction)

SUNDAY 27 OCTOBER - 4TH YEAR!

The Cedric Ford Pavilion, Newark Showground
Lincoln Road, NEWARK NG24 2NY (A46/A1)

SATURDAY 23 NOVEMBER - 16TH YEAR!

The Assembly Rooms, High Street
DEDHAM CO7 6DE (just off A12)

SUNDAY 1 DECEMBER - 20TH YEAR!

Holiday Inn Basildon, Festival Leisure Park
BASILDON SS14 3DG (off A127)

Ample free parking on site - just register
your car details at Hotel Reception on arrival!

All fairs open 10.30am to 4pm.
NEW EXHIBITORS ALWAYS WELCOME!

Dolly's Daydreams

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21st & 22nd March 2020

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See more on our website
www.miniatura.co.uk



Wonderful Whitby by Night

Resident expert and illustrator **Stephanie Guy** presents a spooky tutorial.

YOU WILL NEED

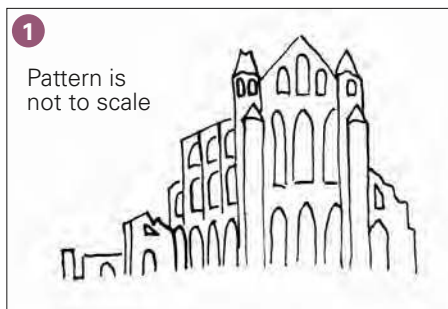
MATERIALS REQUIRED

- Watercolours in: Cadmium yellow, cadmium red, cerulean blue, indigo (or ultramarine), burnt umber, raw Sienna or yellow ochre and Payne's grey
- White gouache
- Size 2 small flat brush
- Size 2 small round watercolour brush with a good point
- Size 6 medium sized round watercolour brush with a good point
- 300gsm (or heavier) watercolour paper (not surfaced)
- Palette



Stephanie Says...

"Using your steel rule and craft knife, cut out the watercolour paper to a suitable size for your display. Mine is $3\frac{1}{2}$ " x $2\frac{1}{2}$ " (88mm x 62mm). If you're planning to frame your painting then I recommend adding at least 5mm all around the edges to allow for overlap - you can always trim this off later if your chosen frame does not require the extra allowance."



1 To draw the abbey you can either use a grid, trace, or draw freehand. If you choose to use a grid, divide your paper into 4 x 4 equally spaced sections. Draw your grid lines very faintly so that they are easy to rub out and don't show through the more delicate areas of the painting later.

Draw the same gridlines onto the drawing in the magazine and then, starting in one of the corners, copy the black lines into your chosen square, methodically moving from one section to the next. Do not be tempted to jump around the grid, it is all too easy to make a mistake when counting squares and very frustrating to find that the drawing doesn't meet in the middle!



2 Using a number two small round brush, take some bright cadmium yellow and paint along the outside edge of the abbey on the left hand side. It's easier to turn your painting upside down to achieve a clean line here, as it's easier to control the brush point than the brush belly. Before it has dried, clean your brush, squeeze some water out using your fingers, and then tickle the edge, and only the edge, of the yellow paint to blend it away from the building. Continue to the side of the left hand tower, then move over to the far right hand side of the building and add a little yellow here. Paint the far left hand windows and the bottom right hand windows to match the background. Now paint the bottom part of the upper right hand windows, being sure to vary the height of each so that they don't form a straight line.



Stephanie's Top Tip!

"When drawing buildings try not to use a ruler as they are never perfectly straight sided. If you struggle to draw straight lines, cut your own not-quite-straight-edge by drawing a perfectly straight line with a ruler on a piece of card, then take a large pair of scissors and cut along the line.

Using scissors rather than a guillotine will mean that your homemade straight edge will have natural wobbles in it. When drawing with your homemade straight edge, use different parts along the length of it so that you don't end up with all of your building's lines having identical kinks."



3 Clean your brush and pick up cadmium red. Again, with your picture upside down, paint up to the outside edge of the highest roofline. Blend away with clean water by using the ticking technique. Bring red paint around both towers and again blend away. Paint the top windows and the top part of the middle windows also in red. Clean your brush, squeeze out most of the water and blend into the yellow by tickling it with the brush. Once the red and yellow are dry, put a tiny amount of the red paint onto your palette, clean and dry your brush and pick up some of the red from your palette onto the belly of your brush. This should all be quite dry, with just enough water to pick up the paint. Keep your brush flat against the palette as you do this. Now use a circular action with the belly of the brush flat against the paper to add textured red over the yellow on the left hand side. Repeat over the paler red on the right hand side. What's happening here is that the paint is just touching the lightly textured surface of the watercolour paper, and since there isn't enough water for the paint to sink into the wells, this is creating texture.



4 To begin the sky, take your larger brush (I'm using a number 6 imitation sable) and pick up some cerulean blue - a pale wintery sky blue that leans towards green. Apply the paint to the edge of the painting and use the tickling technique to soften it inwards. Overlap only the outside edges of the yellow and red to keep the inner yellows and reds clean and bright. Continue all the way around the abbey.



5 Now with the same brush pick up some indigo to add drama to the sky. If you don't have indigo, mix french ultramarine with a little burnt umber to darken it. Layer this over the cerulean blue, again starting at the outside edge, softening and tickling inwards with a circular action. Again continue all the way around the picture so that you are encircling the abbey.



6 We'll leave the sky for now, coming back to it later. Moving on to the abbey, switch brushes back again to the size 2 round brush, change your water, and paint the whole abbey using raw Sienna. Use plenty of clean water to keep it nice and light.



7 Take some burnt umber and paint over the far left hand side of the abbey, using enough water so that the colour is a rich brown whilst showing the warm yellow glow from the raw sienna layer that we did in the last step. Whilst the paint is still damp, clean your brush, squeeze out the water on your hand and then tickle the bottom edge to soften it into the blue underneath. This will begin to create the hazy look around the edge of the abbey.



8 Continue with burnt umber along the rest of the abbey, leaving diagonal sections of pure raw Sienna showing through on the front and left hand side of the building. Curve the burnt umber on the spires to show that they are round. Add the dark line that fades away under the top windows on the front of the building. The windows on the side of the abbey are now also painted in brown.



9 Now pick up some Paynes grey. Keep it strong by only using a little water and going directly from the paint pan to the painting, without stopping via your palette first. Paint along the top and down the left hand side of middle part of the abbey, as we look at it. DH MS ►



10 Whilst this is still damp, clean your brush, squeeze out most of the water using your fingers (not a tissue as this will dry it too much) and tickle the edges of the Payne's grey to blend it out. Make sure that you leave the pure dark Payne's grey at the very top and side - it's just the inside edge that we want to blend. Clean and squeeze your brush after each stroke, each time blending away the new hard edge and leaving the rest be. Continue in the same way to paint the whole of the abbey to the left. Using this blending technique we can get variation in the darkness here, keeping some of the burnt umber and raw Sienna layers showing through.



11 When the left hand side of the abbey is dry, move on to the frontage. Using Payne's grey, paint down the left hand side of each tower, leaving the colour solid to the left of the spires, and blending out above the spires.

Paint the top left hand side to the frontage very dark, and blend it out to around half way down the top windows, keeping a slant. High contrast is what makes this piece so dramatic, so it's really important to keep patches of the pure raw Sienna background completely clean. Paint the bottom section of each spire, again with a curved top. You may be wondering why we painted these in burnt umber earlier, only to paint over with Payne's grey, but as we blend out the Payne's grey, the burnt umber shows through adding depth and interest.

Paint the bottom half of the frontage in Payne's grey, blending downwards to the smoke and upwards through the window supports.



12 Switch to your smallest round brush. Mine's a size 10/0 "spotter" (thats ten zeros). Sticking with Payne's grey, carefully paint the shadows on each window. Use just enough water to allow the paint to flow, keeping the colour very strong and dark. On the left hand side and on the towers the window shadows are solid. Notice the perspective here - on the side of the abbey the bottom of each window slopes downwards and away from the tower, and the windows at the front are bigger than the windows at the back. On the front of the abbey, the shadows are narrower along the sides and deeper at the top of the windows because we're looking up at them. There are no shadows along the bottom of the windows because from this angle we cannot see the ledge at all.



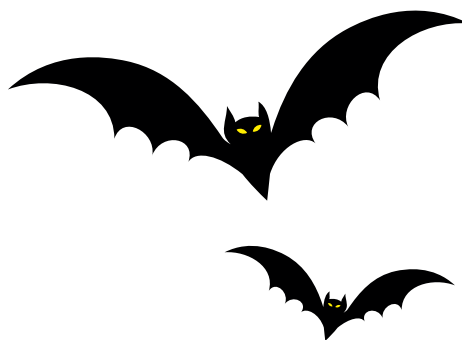
13 Now we'll cool the lowlights down a touch here and there, using indigo. Use plenty of water and wash over a few areas of Payne's grey, particularly in-between the windows on the front of the abbey, on the spires and under the eaves on the top left hand side of the front. We're not aiming to cover the Payne's grey, rather just cool in down in a few places. This will help the building to pop a little more against the hot fiery background. Add a few brickwork details in Payne's grey and burnt umber. You might find this easier with a dip pen or a sharpened stick. I've sharpened the other end of my favourite brush for this purpose.



14 To finish the dramatic sky, take some white gouache from the tube and add a little water, to a double cream consistency. Using your size 2 brush, paint smoky clouds underneath the abbey. Keep the brush fairly flat, so that the belly of the brush touches the paper, will help this to look more realistic.



15 Whilst the gouache is still wet, clean your brush, pick up Payne's grey and paint underneath the gouache, touching the point



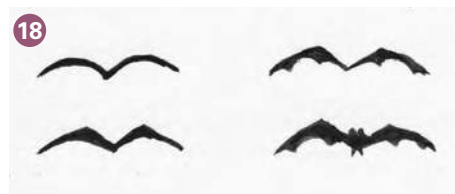
of your brush to the white gouache. The two paints will mix together to create a beautifully cloudy smoky atmosphere. You can help the two make friends by gently using the point of the brush or a cocktail stick, but be very careful to only give a little nudge here and there. Again, whilst everything is still wet, add in tiny hints of indigo, yellow and red. Feel free to layer several times until you're happy.



16 Wait until everything is dry and switch to your number 2 flat brush. To add wisps in the air, pick up some of the now-dry gouache in your palette with a damp brush. You want the paint to have the minimum amount of liquid so that it will only just about leave the brush. Skim over areas of the sky to add the white wisps.



17 For extra drama, pick up some dry Payne's grey in the same way. This time work from the outside edges inwards, adding the darkest of dark lowlights to the sky.



18 Finally, add two bats flying up into the sky abbey using paynes grey. This is easier than it sounds! To paint your bat silhouettes, start with a classic seagull in the distance - a flattened M shape. Next make that M a little more angular on the top. Now we add in the points on the wings underneath and finally add in the ears, body and feet. It's well worth practising this before you do it for real.



19 Pop your signature in a corner, and you're done! 🏠

TOP TIPS FOR PAINTING IN WATERCOLOUR

- Always store your brushes flat, never resting on their points as this will damage them (either in or out of your water).
- Watercolours and gouache can very easily form 'cauliflower' patterns if you add more water or more paint before the previous layer has dried. Cauliflowers can be very beautiful in art, especially in skies, so consider whether yours adds to your painting before deciding whether you want to remove it.
- If you make a mistake lift off as much of the paint as you can with a damp brush and tissue, dab it dry then wait for it to fully dry, then simply paint over it. Go carefully and gently so that you don't lift off the surface of the paper - if you remove the sizing on the paper, the paints will soak in rather than move around on top of the paper.
- If you want a slight sheen to your finished piece, so that your painting will appear as though it has been varnished, you can add a little Gum Arabic to your paints in your palette in place of some of the water. If you start to do this, you must continue throughout the whole painting, otherwise you'll end up with a patchy painting.
- Remember we're painting miniatures so if you're using tube paints, you don't need to squirt out a lot of paint, the tip end of a small brush will suffice.





Samhain Eve

In a country that gave birth to Halloween,
Magdalena Ladwik serves up the perfect treats!



Insert: 03

Samhain

For a miniature artist who has always loved the unknown, the unexplored, haunted, and mysterious, Polish-born Magdalena Ladwik couldn't have settled in a better country. Known for its folklore and legends, Magdalena and her partner Greg live in Tralee, Co. Kerry, Ireland. It is a region rich in history, myths and Halloween.

Magdalena emigrated to Ireland straight from university. "I realised after many years spent here in this rainy country, for much of the year there is such an autumnal, Halloween atmosphere," she points out. For Ireland is truly the birthplace of Halloween and to find the origin of this delightfully spooky celebration, you must look back into Ireland's Celtic past and the festival of Samhain.

Samhain, or as later Christians would refer to it as All Hallows' Eve or Hallowe'en, included huge bonfires, ugly masks and disguises, feasts with treats, and the lighting of jack o' lanterns. "I grew up in a country where Halloween was not celebrated," Magdalena explains. "Then in adult life, when I was able to make choices for myself, I re-framed my belief system. I had been looking for my spiritual path; some framework to help me lead a healthy positive life. Halloween is very appealing when it comes to thinking about it in the context of colours, shapes, patterns," she says. "It is rich with the beautiful colours of autumn, the round shapes of pumpkins and fruits, which open up concepts about symbolism."

Growing up close to a city park that had housed a cemetery where she once played and now living in Ireland where the origin of Halloween was born is totally unexpected. Eventually the land around the cemetery was transformed into a housing development and the cemetery became a park with a plaque commemorating the collective grave sites. Dozens of weeping willows grew there and the park became a playground.

Coffin filled with
treasured delights



► Harvest goodness and a hint of Halloween to come

Magdalena now has a fondness for weeping willows and the trees in the cemetery planted a seed that would foretell her future as a miniature artist, steeped in Halloween and autumnal themes, it would be years before she discovered dolls house miniatures.

Inspiration and serendipity

"I discovered the world of doll house miniatures in adulthood," Magdalena recalls fondly. "I think all of us during childhood have had small figurines, dolls and various kinds of miniature objects. Back then I was not aware how dolls houses can be so beautiful, unique, and true to life, which in fact I discovered many years later. I remember one beautiful, warm, sunny day, (which is a rarity in Ireland) I was sitting in my garden looking at various websites and I don't know how it happened but I spotted a picture of a beautiful miniature book bound in leather, with gilding and turnable pages. It must have been destiny. I couldn't stop staring at this beautiful treasure and I had only one thought in my head: this was the most beautiful thing I had ever seen. I couldn't stop thinking about that small book and then I realised that I wanted to start learning how to make them. That was eight years ago and since then making miniatures has become my passion."

"My miniatures might remind you of the passing of time."

Magdalena.

Magdalena is a self-taught artist, having graduated from university as a computer science engineer. She has always loved drawing and painting so miniatures allowed her to explore other art mediums such as inks, glues, leather and paints. She learned by trial and error, experimenting and conducting tests until she found just the right combinations. It took her three years of exploration to feel confident enough to display her work to the public. 





Two black cats in the stacks

"At first making miniature books and occasionally other miniatures was just a hobby and some of my books were given to friends as gifts. But after a short time I made the decision to try and sell my books, having no idea what was going to happen, but I had that feeling deep down inside saying why not?"

I had spent a great amount of time creating each item, I used quality components, so what was the worst that could happen? To my joy, it worked! Once my miniatures started to sell, I created more, with fantastic ideas coming from my customers."

Magdalena's walks through the Irish countryside provides a wealth of inspirations for her Halloween treats. "Most of these moments occur outdoors when I am in the forest among trees covered with ivy. Yes, we have a plenty of ivy in Ireland! Reading books can trigger

my imagination and not just Edgar Allan Poe! I love David Lynch's films, which takes my consciousness to a whole new level. Also paintings, illustrations, and photographs of antique books. There are so many wonderful artists out there and some of them do really outstanding artwork. When I look at their creations, I become tuned in to my own creativity."

Magdalena creates a variety of books, some that are closed shut and others that open with either blank pages or legible text and illustrations. Her book stacks are extremely popular and with her partner's technical knowledge, they have incorporated a laser engraving machine and 3D printer into her designs. These she then embellishes, often adding hand-sculpted features to each one-off item.

Eventually Magdalena moved beyond creating just 1/12th scale books to crafting complementary items for her books such



Handmade leather books



▲ A murder of crows



▼ Gargoyle bookends, either side of handmade books





as scrolls, manuscripts, magic wands, chest-boxes, candles, leather embossed or plain journals, gargoyles, pumpkins, crows, and bookends. At the request of her customers, she began creating detailed vignettes for display in dolls houses or as stand-alone scenes.

"I make miniatures which might remind you of the passing of time, such as dusty books in a library. I love the look of mystery, from this world or perhaps other realms. There is something very sentimental when I look at old books, attics where we store old stuff, or cast off objects. Some of my components are picked up while on a walk or from my garden and I love to recycle wherever and whatever I can to give a second life to things which may seem meaningless or forgotten. I love animals and nature and these motifs often crop up in my creations."

Her books are crafted from leather and faux leather and she loves wandering through second hand shops searching for leather handbags. "When I look at handbags, I don't think about it as a purse, I imagine what kind of leather-bound books could been created!" Magdalena laughs. "I remember one day I asked my friend if she had any plans for her handbag, as I wanted to buy it from her. Ever since that day, whenever I admire any of her new handbags, she says 'Don't you even think about cutting up my new handbag!'"



Sorcerer's table top view

What Magdalena can't find in nature or at her local shops, she buys online.

"I shop for embellishments, inks, gilding waxes, pigments, clay, fabrics, ribbons, leather cord, metal charms, rhinestones, varnishes, and so on. I need high quality paper for my books so I buy parchment paper, and team with bees wax, needles, and linen threads."

Although Magdalena has one room in her house dedicated to just miniatures, they are on display all over their house. "When someone comes to visit, it's obvious that Greg and I have dedicated most of our lives and space to creating. At the first glance my craft room seems a bit chaotic, as most of the time there are several projects in various finishing stages but believe me, there is a method to this chaos when it comes to the placement of all these items."

Dreams past and present

Working part time, Magdalena's dream is to become a full time artist. Grabbing snatches of time whenever she can, Magdalena sits at her work table overlooking the garden and her own beloved weeping willow, thinking back to that early cemetery and all that it has inspired. With the soundtracks of "The Nightmare Before Christmas" and "Alice in Wonderland" streaming on a special playlist, Magdalena packs up miniatures for her growing list of

customers. Some are single books; others quite complex commissions.

She remembers the day she was contacted by Chicago miniaturist Aaron Cullars. His project was a 3 foot by 5½ foot model representing the seven deadly sins. Aaron had searched the world over for the perfect accessories and discovered Magdalena's work.

"He provided me with a comprehensive description of his vision. He wanted books, lots of books and books with 'atmosphere.' I spent many hours on this commission and I enjoyed every single second. I created books in stacks, candles, and a rather elaborate book, which he included in his private collection. Months later Aaron came back to me and asked me to create some paper stacks. He made an amazing diorama and we are both very happy with the final results, but I was sad when it was over."

Besides her growing volume of work, Magdalena would in the future like to sell Giclee (fine art digital printing process). With Halloween just around the corner, there's no telling what she will be inspired to make next. Trick or treat! 🏠



INFORMATION

To see more of Magdalena's work visit:

www.sandwomancraft.com



DollHouse & MINIATURE SCENE

SAMHEIN EVE

CLICK AND SWIPE IMAGES
TO SEE MORE



Scary Jack

Creatures of the night and day! You shall not enter my fields. I am the straw man, I am the scarecrow! Beware! How to make a miniature scarecrow in 1/12th scale.

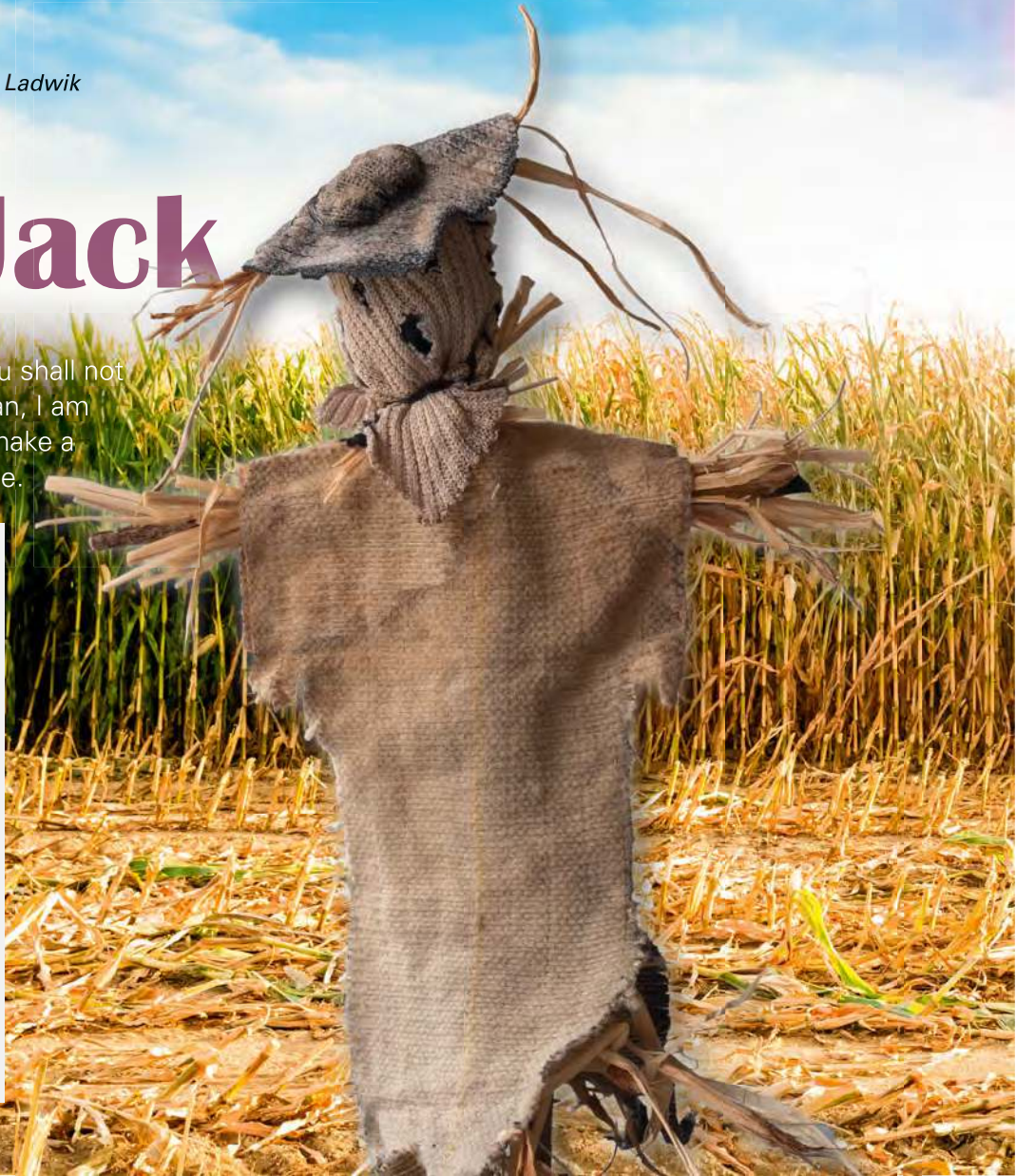
YOU WILL NEED

MATERIALS REQUIRED

- Twigs (willow)
- Natural raffia
- All purpose glue
- Fabric glue or Super Glue
- Black thread
- Needle
- Cord
- Wire
- Bandage
- Cup of coffee
- Aluminium foil
- Masking tape
- Black acrylic paint

TOOLS REQUIRED

- Pointy sharp object, a cocktail stick is ideal
- Paint brush



Magdalena Says...

"The day before you begin, make a cup of coffee. Take a piece of bandage approx. 25cm - 30cm x 9cm and soak it in the coffee for at least an hour. Leave to dry overnight. You will have it ready and dry for tomorrow's project. The other thing is the very last step and it is optional, you don't have to do this. Think how you are going to support the finished piece. Is it to be stuck directly into the ground outside the doll house? If you are not sure yet, take a piece of air dry clay, pierce a hole, add some texture by dabbing it with a ball of aluminium foil. Let it dry, then paint it black. That way you can stick a scarecrow into the hole and secure it with glue. Voila! Take a look at the list above, gather all the materials and let's start"



1 Take two twigs, 12cm and 9.5cm long. Glue them together using Super Glue as shown.



2 Once the glue has dried, secure it with cord and cover the cord with a layer of all purpose glue. Prepare some natural raffia.



3 Cut a bunch of raffia, no more than 12cm in length. Wrap it around the twigs securing in three places.



4 Repeat the process with the second twig.



5 Cut out two identical shapes out of the bandage as shown on the photograph. You can go wild and distress the bottom edge.



6 Secure the two bandages together, either by stitching or with a good quality fabric glue. For authenticity, can I suggest a stitch.



7 Take a piece of wire approx. 4cm long. Attach it to the body and secure with glue. We will need it later on.



8 Make an egg shape from a piece of aluminium foil. Pierce it from the bottom using a cocktail stick or a tool with a sharp end.



9 Cover the aluminium ball with the layer of a masking tape. Paint it with black acrylic paint.



10 Take a piece of aluminium foil, mine is 9cm x 9cm. Shape a hat out of it to your liking.



11 Cover the aluminium foil hat with a piece of bandage. Pay attention to the top part of the hat, as we need it to

wrap the bandage tightly around this part. Once wrapped, secure it with wire. Cover it with PVA glue and leave to dry.



12 Once dry, unwrap the wire and take the bandage off the aluminium hat form. Cut out the hat shape to your liking.



13 Paint the hat with black acrylic paint. I would recommend to thin the acrylic paint with water and give it a wash. That way you can achieve a more interesting and distressed look of the hat. **DM**

FEATURE by Deb Weisler

Samhain Eve

In a country that gave birth to Halloween, Magdalena Ludwik serves up the perfect treats!

Samhain
For a dollhouse artist who has always loved the unknown, the unexpected, haunted, and mysterious, Ruth-born Magdalena Ludwik couldn't have settled in a better country. Known for its folklore and legends, Magdalena had her partner Gling live in Tallin, Co. Kerry, Ireland. It is a region rich in history, myths and Halloween. Magdalena emigrated to Ireland straight from university. "I realised after many years spent here in this tiny country, for much of the year there is such an autumnal, Halloween atmosphere," she points out. For Ireland is truly the birthplace of Halloween and to find the origin of this delightfully spooky celebration, you must look back into Ireland's Celtic past and the festival of Samhain.

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28 October 2019 www.dollhouseandminiaturescene.co.uk

Read all about Magdalena on **PAGE 20**



14 Cut out two identical pieces of burlap. Mine are 4.5cm x 2.5cm. On one of them draw eyes and nose, cut them out.



15 Take the head piece and wrap around it the two pieces of burlap from the previous step. Sew them together.



16 Take the head and stick it to the body. Secure with Super Glue.



17 Glue to the underside of the hat, short pieces of raffia. Allow to dry before securing to the finished scarecrow.



INFORMATION

ALL TOOLS AND MATERIALS USED IN THIS PROJECT ARE WIDELY AVAILABLE FROM ANY GOOD ARTS AND CRAFTS SHOP.



Spooky ghost house, \$12.99
www.etsy.com/shop/Carlsonscorner



Victorian mourning doll, £65.00
www.towerhousedolls.co.uk



1/12th Scale Pubert doll, \$250.00
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Beth Freeman-Kane



At Home with THE BROADWOODS



Are you a fan of eerily lit miniature settings, or do you go weak at the knees for haunted houses, ghostly miniatures and things that go bump in the night? If so, the latest 'spooktacular' quarter scale dolls house collection designed by **Bea Broadwood** of Petite Properties may be right up your (midnight) street!

Welcome to 'Dead End'

"By the pricking of my thumbs something 'spooky' this way comes...!"

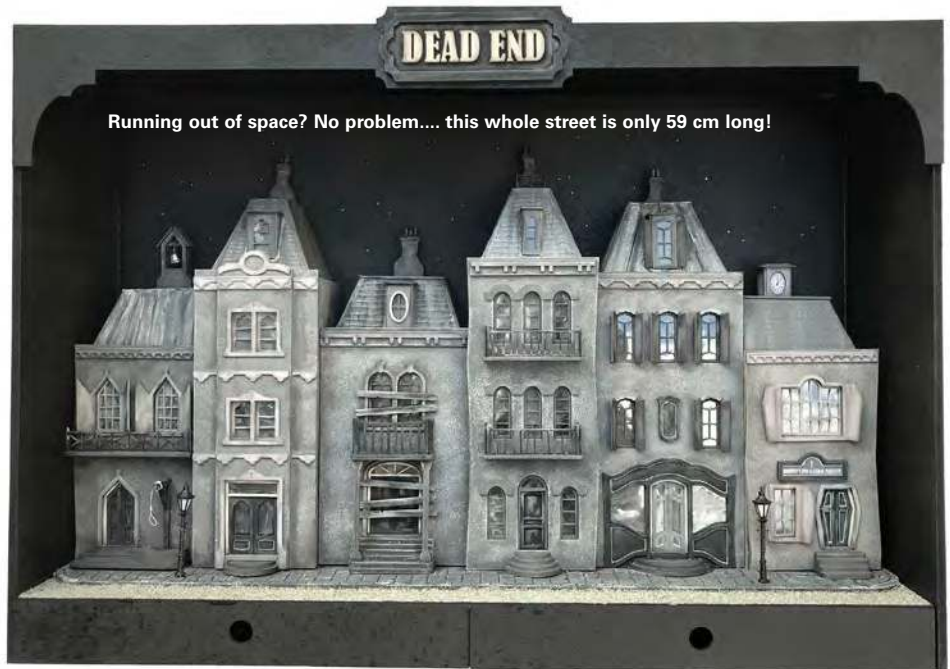
Despite being a staunch fan of authentic architecture, regular readers of this column will know that I always enjoy returning to the wonderful world of fantasy miniatures every now and again. This is because I find it fun to be able to let my imagination flow freely, without the architectural restrictions that normally apply to the design process of a 'reality inspired' dolls house kit.

From my very first (absent minded) doodles, the design for our new 1/48th scale Dead End collection quickly took on a life of its own and in no time at all the overall structure of the new street scene had taken shape. However, in order to finalise the individual design elements of the six properties that would make up Dead End, I knew that they first needed to be named.



▲ First doodles

Back issue information can be found on page 60



What's in a name?

As I have written previously, (see issue 260 - AHWTB /What's in a Name?) I've always found it helpful to give a new house design a name at the very beginning of the creative process. This provides not only a great starting point, but also helps to focus your imagination onto the character and specific details of the model. When our naming process for the Dead End collection began, I admit that Tony, Mo and I had way more fun than perhaps we should have; mostly due to all bar one of Tony's suggestions being rejected because they were unprintable! We got there in the end and so with the overall structure of the street worked out and the names allocated, I set about working on the design for each individual house.

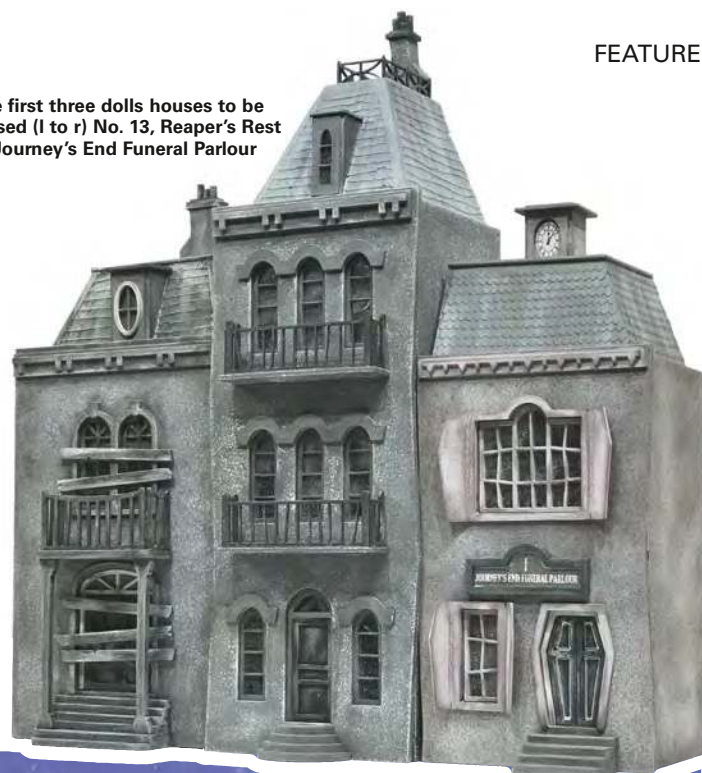
Unlike previous PP street scenes, we decided to launch our Dead End collection in stages, with the first three properties; Reaper's Rest, Journey's End and No. 13 officially released at the autumn and spring Minatura shows. Then Hangman's Halt, Tombstone Terrace and The Last Breath Inn followed and the completed street scene was showcased exclusively at the Kensington Dolls House Festival back in May.

"This 'spooktacular' street scene has been designed to not only suit new comers to the smaller scales, but also this collection is ideal for the confident miniaturist who already has an acquired and established skill set!"

Bea.



► The first three dolls houses to be released (l to r) No. 13, Reaper's Rest and Journey's End Funeral Parlour



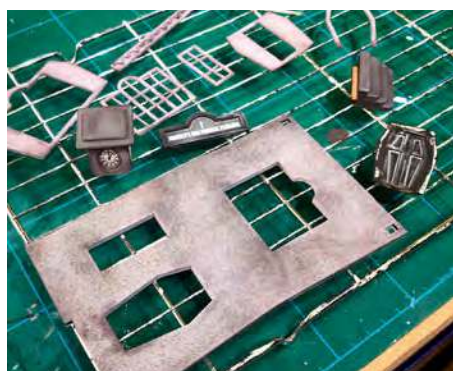
▲ The final three additions to Dead End (l to r) Hangman's Halt, Tombstone Terrace and The Last Breath Inn

(Not quite) 50 shades of deathly grey...

Regular readers will know that I like to champion the vast array of DIY techniques that can be used to bring the exteriors of smaller scale dolls houses to life. I concede that some techniques can be more complicated to master than others. However, when this new spooky collection started to take shape, I knew it would provide the perfect opportunity to celebrate and showcase the simplest external finish of all...paint!

Paint is such a versatile medium and one that can be easily manipulated to create highly effective exterior finishes. My starting point, was to select a small palette of grey paints; ranging from light grey, through to almost charcoal black. Each house carcass was painted using only three or four shades selected from this limited greyscale palette. Playing around with the colour combinations helped to balance and marry the six individual properties within the street, yet allowed each one to stand out

▼ Paint work in progress



Dead End Street Scene all lit up



individually. After the base coat was applied to the exterior, I used a simple house hold sponge to apply further shades of grey. It really couldn't be simpler and the results (I hope you will agree) are so effective!

Not so much 'brought to life' more 'into the dark'

Due to the practicalities of transporting the new street scene to all the shows we attend, I'd always planned to house Dead End in its very own display box. However, from the very beginning of the development process, I also knew that I wanted the new street to be eerily lit and as atmospheric as possible, as I had been inspired by a number of 'night time' railway layouts that I'd seen previously at model railway exhibitions. After a little bit of online research, Tony ordered some ultra violet LED (low voltage) lights, mounted on an adhesive strip that could be trimmed to the required length. The ultra violet lighting strip, along with two street lamps and an authentic looking street sign were the final touches to be added to our Dead End display and to be honest, I couldn't be happier with the result!

I really do hope that our quarter scale street scene inspires you to take the plunge and have a go yourself and if you decide to choose new names for your houses; our fingers are crossed that you have as much fun (and laughter) as we did! 🏠



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DollHouse & MINIATURE SCENE

DEAD END



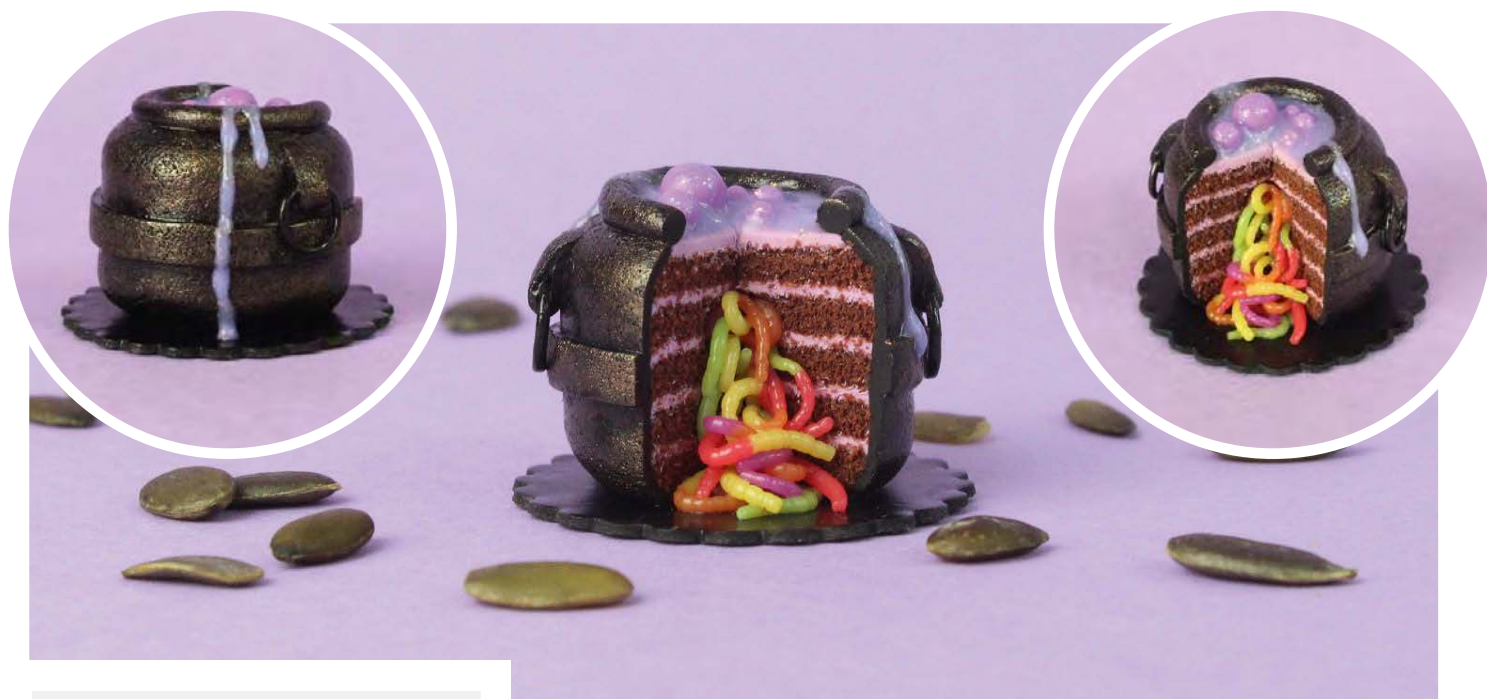
CLICK TO VIEW VIDEO





Witch's Cauldron Cake

"October is my favourite month because it's the month of Halloween! So, I'm more than excited to show you how to make this miniature witch's cauldron cake with bubbling brew and gummy worms oozing out of it. It's a lot of fun to make and you can display it in your miniature houses and scenes during the spookiest season of the year."



YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay in dark brown, lilac, black, translucent, green, yellow, pink and purple
- FIMO Liquid
- Bronze mica powder (or eyeshadow)
- Black acrylic paint
- Blue glitter (or any other colour you prefer)
- Two jump rings
- Water-based gloss varnish

TOOLS REQUIRED

- 2.5cm round cutter
- Blades
- Needle
- Embossing tool
- Paint brushes and toothbrush
- Tapered silicone tool
- Pasta machine (or rolling pin)



1 Using a 2.5cm round cutter, cut out five circles of dark brown clay (setting 1-2 of your pasta machine, or one of the thickest) and five thinner circles of lilac clay for the icing. Stack them together and give the cake a little roll to even up the sides. Using a sharp blade, trim the edge of the top and bottom layers at an angle, then use your finger to soften the edges.



2 Wrap the sides of the cake in a sheet of black clay, folding the top and bottom edges towards the cake. Then complete the bottom with a circle of black clay and blend all the joints away.



3 Use a strand of black clay to make the rim of the cauldron and add a strip around the centre for some detail. Don't worry about blending the joints too much as you can cover them with drips of potion later. Add texture using a toothbrush, this will create a beautiful effect when adding the mica powders.

Maive's Top Tip!

"I made the cake board from polymer clay; but this can be bought or made in different materials which may be suitable for baking. If not or if in doubt, glue the cake to the board after baking."



4 Take two jump rings and wrap a strip of clay around them to create the handles. Trim the excess clay, attach them to the sides of the cauldron and blend the clays together. Texture these as well.



5 To give the cauldron that beautiful metallic effect, brush on some bronze coloured mica powder. Tap the excess powder off before applying it to allow the texture to show. Let the cake rest for a little while before slicing it to avoid distorting the shape or smearing the layers together.



6 Using a sharp blade, cut out a slice of cake to reveal the inside. Use a knife to remove a chunk from the second and third layers or so and use an embossing tool to neaten and hollow out the area.



7 Use a needle in a short circular movement to texture the sponge and to tease the icing a little. Bake as recommended for 10-15 minutes.



8 Once the cake is cool, take some watered-down black acrylic paint and use it to paint the cauldron, blotting the excess with a tissue. The paint will cling to all the nooks and crannies not to mention the texture previously made, making it appear old and worn. Then use undiluted black paint to colour the jump rings. You may need to apply two or three coats.



9 To make the gummy worms, take some polymer clay in colours of your choice and mix them with translucent clay. Roll the colours into strands, cut them into small pieces and roll them into balls. Take at least two balls in different colours, position them side by side and roll them into a thin strand. Then use a needle in a rolling motion to create the lines on the worms. Repeat this step with as many colours and worms as you want!



10 Place the cake on a cake board, add a little FIMO Liquid to the area where you want the candy to be (you don't need a lot, just a bit to make it sticky) and place the gummies using a tapered silicone tool (or a very light hand) so as not to deform them.



11 Mix some lilac and translucent clay together, then roll the clay into balls in different sizes to make the bubbles. Brush a little FIMO Liquid on the surface of the brew and place the balls of clay. Bake for 10 minutes.



12 Once the cake is cool, mix the same translucent lilac clay with FIMO Liquid to turn into a soft consistency and mix in a little blue glitter for a sprinkle of magic. Use the mixture to create drips of potion dribbling from the top of the cauldron and a slightly thinner consistency to spread it on top of the bubbles. Bake one last time for 20-30 minutes. Once cool, glaze with gloss water-based varnish and stipple a little on the sponge if desired. 🏠

A BIT ABOUT ME...

Whereabouts in the world are you?

I live in Maidstone, Kent.

What scale do you prefer to work in?

I don't like to restrict myself with scales; I like to sculpt food in all sizes.

Who/what inspires you?

Anything from watching cake decorating tutorials or baking real cakes, to paintings, music and nature.



INFORMATION

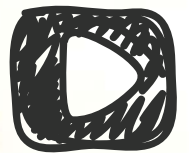
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Dollshouse & MINIATURE SCENE

WITCH'S CAULDRON CAKE



CLICK TO VIEW VIDEO





ACROSS POND



CITY/STATE OF RESIDENCE

Bronx, New York

HOW DID YOU FIRST GET INTO MINIATURE MAKING?

I always made things. Always. Instead of paying attention at school I was making things out of paper. And I was always fascinated with miniatures. Barbie was my favourite because she had accessories like shoes and books and knitting. I also had a dolls house so eventually I combined the two loves. I started with polymer clay and made some fruits and veg.

HOW DOES YOUR EDUCATIONAL BACKGROUND TIE INTO YOUR MINIATURE WORK?

I did study art at Uni so I have a background in painting and sculpture. A smattering of everything because my course of study was Art Ed.

WHAT'S YOUR FAVOURITE THING ABOUT HALLOWEEN?

I loved decorating for Halloween when my kids were small - dressing them, trick or treating and taking them to parties. Then they got too old for it all and I didn't. Now I stick to Halloween in miniature.

WHAT'S YOUR FAVOURITE HALLOWEEN-THEMED MINIATURE YOU'VE CREATED?

I love Harry Potter and I love witches and probably would be one except for the Catholic upbringing. I like making minis with a darker twist.

See what's new and on trend in the miniature world as **Kate Ünver** of the **dailymini** shares with us her favourite artisans. This month Kate introduces us to **Patricia Paul**, a miniaturist who likes to look at the darker, more macabre side of miniatures!

You can connect with Kate via Twitter:

@**thedailymini** or via her website:

www.thedailymini.com



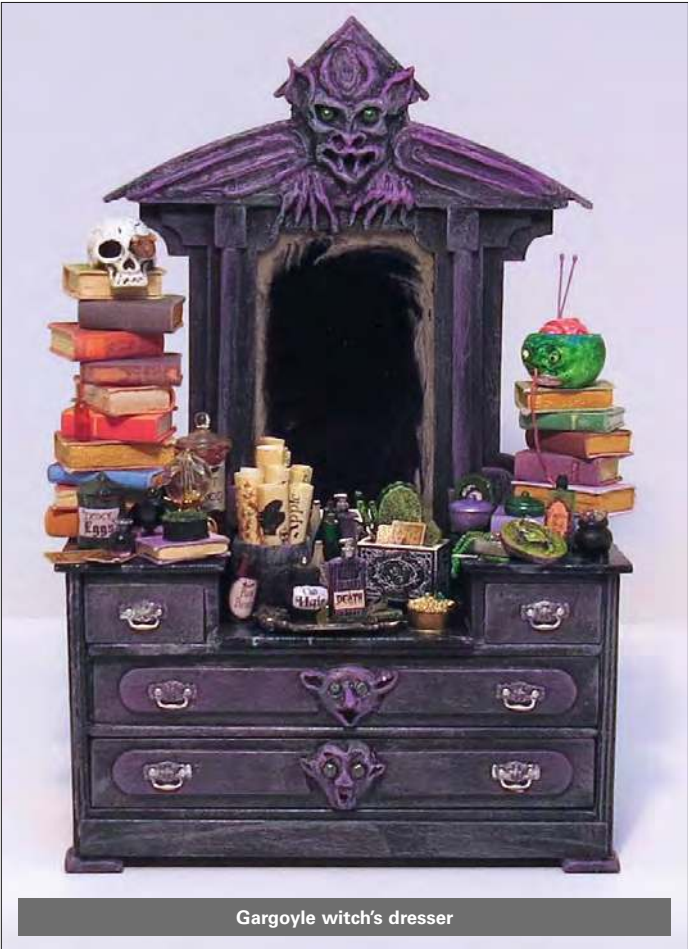
Flying tarot in cauldron

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Desk and gothic skull upholstered chair



Gargoyle witch's dresser



Witch fallen into her own cauldron - boots by the Doll's Cobbler



Kitties in a pumpkin



INFORMATION

To see more of Patricia's work visit:
www.patriciapaulstudio.com



AND YOUR FAVOURITE NON SPOOKY THEMED MINIATURE?

I would have to say an elaborate Noah's Ark set with 80 hand carved animals. I did several editions and just one with a very extravagant ark, which I planned on keeping but got talked out of it.

HOW DO YOU DO WHAT YOU DO?

This is probably one of the best things about making minis. Figuring out how to do something. I rarely look at tutorials myself and have only ever taken one class. One trick I need to learn is to organise myself and not look like a hoarder. Then again, messes inspire creativity in every pile.

WHAT INSPIRES YOU TO KEEP MAKING MINIATURES?

I can't be fired. In fact, I keep getting raises. From myself. And in reality? Miniatures can be anything or everything and who doesn't want a job where every day is different? Or just the same. Or however you want your day to be. And I just love miniatures.

IF NOT CONTEMPORARY, WHAT ERA DO YOU FOCUS ON IN YOUR MINIATURE WORK?

I know contemporary is a big movement in miniatures now. Not for me. I love period films and series and most of that joy is checking out the interiors. I love Victorian no matter how trite that has become these days but 18th century is probably my favourite.

IF YOU WEREN'T CREATING (HALLOWEEN) MINIATURES, HOW WOULD YOU BE SPENDING YOUR TIME?

I have a lot of unfinished personal projects and really want to get to them eventually. But then something occurs to me to try and make - or I want to prove something to myself I just end up cluttering up a clean desk. It's all minis all the time. While the rapture occurs and people are yanked off the street, I will be looking for pieces of wood and mixing the right colour paint!

WHAT'S SOMETHING MOST PEOPLE DON'T KNOW ABOUT YOU?

My grandmother was a witch. She went to church every day and came home and cast spells. 🏠

Dollshouse & MINIATURE SCENE

ACROSS THE POND

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Miniature Expectations

Miss Havisham stopped all the clocks at exactly twenty to nine after being jilted by her fiancée. Discover how **Jamie Carrington**, **Kevin Mulvany** and **Susie Rogers** have also made time stand still for one of Charles Dickens' most famous characters.

Frozen in time

Jilted on her wedding day, Miss Havisham is on a mission of eerie vengeance and self-destruction in one of Charles Dickens' finest and highly acclaimed works, *Great Expectations*, published in 1861. Dickens' penultimate completed work has since inspired a multitude of adaptations, all the way from the world of silent film in 1917 to the BBC's 2011 mini series starring Gillian Anderson in the roll of the fearsome would-be bride.

The daughter of a wealthy brewery owner, Miss Havisham stopped all the clocks within the walls of what would essentially go on to become a prison of her own making inside her mansion, Satis House, at exactly twenty to nine. This was the exact moment her life changed in a heartbeat as she read the note telling her that her fiancée, Compeyson, would not be joining her at the altar. She would remain locked away, devoid of sunlight for the rest of her days, the walls closing in around her. The house became increasingly tattered, alongside the wedding dress and single shoe she refused to change out of following that fateful day.

Stopping the small scale clock

However, in the miniatures world Miss Havisham has had a helping hand to make time stand still. Newby Hall in North Yorkshire will be familiar to television viewers this year as the home of Lord and Lady Stuart in BBC One's *Gentleman Jack*, but it is also home to what surely stands out as one of Britain's finest miniatures collections.

On permanent public display in the specially converted former potting sheds, Caroline Hamilton and Jane Fiddick's collection features a simply stunning Miss Havisham diorama. The finely sculpted doll and her surroundings were created by gifted artisan doll maker and IGMA Fellow, Jamie Carrington, whom Caroline has known for many years.



▲ Jamie Carrington's Miss Havisham is on display at Newby Hall

Complex and detailed, Jamie's Miss Havisham is a work of art and Caroline is especially taken with the way her hands have been so skillfully crafted, something she says is the mark of a fine doll artisan. The aged mirror behind her, which you can no longer see into is a wonderful touch. There is though, found amongst

the setting, also a surprising and ordinary everyday item which has been repurposed to excellent effect to create the realistic cobwebs which are found wrapped around the once glittering chandelier. You'd never guess in a million years that they began life as a humble pair of tights, and is something we can all have a go at creating this Halloween. It's such a simple, straightforward idea and yet amazingly effective. It's something which doesn't require a massive amount of time and effort on the part of the miniaturist, but still manages to achieve incredible results!

A world of spider's webs also feature heavily amongst Miss Havisham's Wedding Breakfast. The scene, created by renowned architectural miniaturists, Kevin Mulvany and Susie Rogers, is an epitaph to the joy not felt, the laughter not laughed, and the love not loved. Years of cobwebs trail down from the ceiling, leaving behind only shadows of what could have been. They threaten to drown the table below, filled with its decaying feast and once beautiful wedding cake which shall forever remain uncut. One of many iconic pieces of work from Kevin and Susie's portfolio, the wedding breakfast scene was created for the Kensington Dollshouse Festival in 2015 using their equally iconic Ghosts of Versailles, which provides the perfect setting for a house which proves to be as much a character in *Great Expectations* as Miss Havisham herself.

Faded imperfections

A story of hurt, betrayal and lost love, *Great Expectations* provides an intriguing basis for a scene in 1/12th scale, but so do the effects of the increasing decay and imperfection which surrounds her. Even if you're not looking to recreate a Dickens masterpiece and are considering working more along the lines of a farmhouse kitchen with its rustic simplicities, there's something 

Miss Havisham's wedding breakfast,
by Mulvany and Rogers





exciting about creating things which look old and worn in miniature which never goes away and will always prove eternally fascinating. It can often take much more thought and effort to make something appear aged or well used than it can to produce something which looks brand new and shiny, straight out of the box. It can be much more fun too! And a world away from the dark, imposing one which Miss Havisham concealed herself inside within the pen of Charles Dickens. 🏠

◀ **Sitting inside Satis House is a distraught Miss Havisham. She's just discovered that her fiancée, Compeyson will not be joining her at the altar**



INFORMATION

Special thanks to Caroline Hamilton and Jane Fiddick

Photography of Miss Havisham at Newby Hall courtesy of Bay Hippisley

For more information please visit:

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On Yer Broomstick!

YOU WILL NEED

MATERIALS REQUIRED

- 3mm armature wire
- Polymer clay in black
- Acrylic paints: burnt umber and golden ochre
- Sculpey Bake & Bond
- Matte varnish
- All-purpose glue
- Black paper
- Scrap from Jarvis landscape mat
- Two small Halloween or autumnal craft punches
- Bristles from an old paint brush
- Cotton
- Orange elastic band
- Short length of ribbon or rustic rope

TOOLS REQUIRED

- Jewellery pliers & wire cutters
- Small paintbrush
- Needle tool
- Scissors

Travel in style this Halloween with your very own miniature broomstick!



1 Use jewellery pliers to shape a 3mm wide piece of armature wire into a broomstick, approx 11cm in length. Mix burnt umber and golden ochre acrylic paints to create a woody shade and coat the wire. Allow to dry and coat with matte varnish.



2 Cut some bristles from an old brush to around 5.5cm in length. Tie together with a short length of cotton about 1cm from the top to secure. Add over the cotton an orange elastic band. Make a hole in the centre of your broom and glue the uncurled end of the stick securely into place.

3 Roll a 1.5cm ball of black polymer clay into a circle about 1mm in thickness, allowing the edges to crack a little. Use your fingers to give the brim an uneven edge which goes up and down.



4 Form the top of the hat by rolling a 2cm ball of clay into a carrot shape. Use your fingers to mould the hat into its own unique shape. Use a damp brush and/or some black pastel to remove any fingerprints left behind on the surface of the clay.

5 Make one or two rough holes in the hat with a needle tool and use a little Sculpey Bake & Bond to secure on to the centre of the brim before baking. Once cooled, coat the entire hat with matte varnish and allow to dry.



6 Take two different craft punches and press out two of each on plain black paper and a small scrap piece of bright green Jarvis landscape mat as the texture of the latter provides added interest.

7 Glue a small piece of rustic rope around the base of the hat. Add one of the tiny cat shapes to the front and a bat to the very tip of the point. Glue a little straw into one of the holes created in step 2 for that final rustic flourish!



INFORMATION

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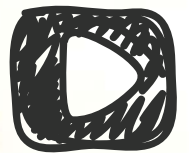
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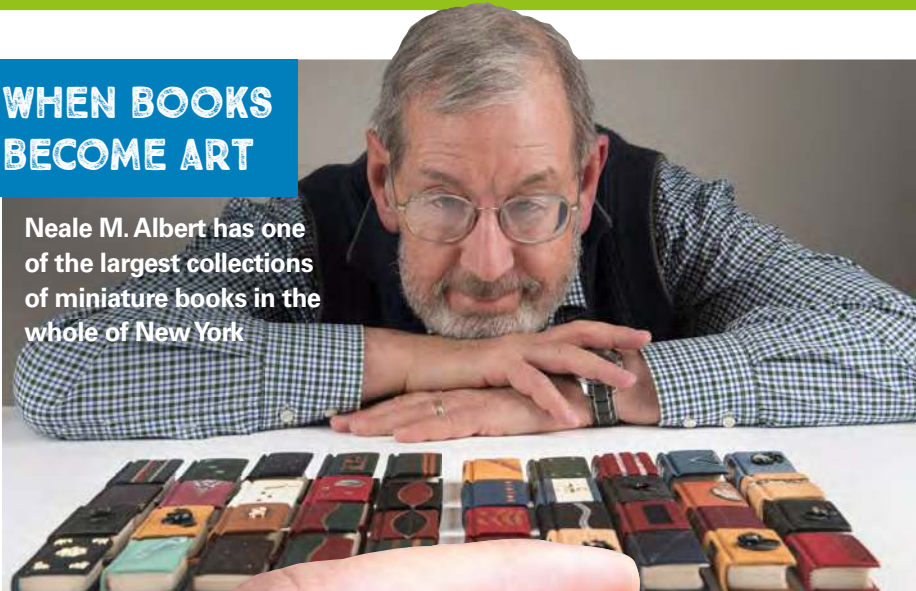
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The Scottish Fair

BROXBURN, WEST LOTHIAN

Saturday 1st June 2019

Moi Ali checks out a new show north of the border.

There are many upsides to living in Scotland, but the big downside - for miniaturists at least - is the lack of dolls house shops and fairs. A long trek is usually invoked, invariably south of the border. So imagine my delight when I heard that a show was coming to Scotland, and what's more, it was coming to a nearby town!

Readers will already be familiar with MGM Fairs, as for two decades they run an extensive programme of fairs throughout the country and throughout the year. MGM have taken over organising the Scottish Fair, which had been run by Lisa Guo and Ron Rothammer of Dream Home Miniatures. I was delighted to see that Dream Homes had a stand, along with other favourites such as ABC Miniatures, Kattykorner and Glasscraft.

Members of the Miniature Needlework Society were there too, encouraging visitors to come along to their meetings in Edinburgh and Glasgow. I was blown away by the scale of their work - all those tiny stitches!

One of the highlights for me was meeting those lovely ladies selling their much-loved pre-owned items. What a

fantastic idea! There was a lady in urgent need of downsizing her collection, as she faced a move from a large four-bedroomed Victorian house to a small, modern flat! She had the contents of 14 dolls houses to dispose of, and I was happy to assist by purchasing a few items for the pub I'm planning.

Another lady was selling her late mother's collection, and was keen that her items should go to a good home. She herself was not an enthusiast, but there were plenty of people on hand to advise, and she could be sure that every item purchased would be treasured every bit as much as her mother had loved it.

Gail Tucker of MGM was also there, selling her wonderful creations (she runs Merry Gourmet Miniatures). I bought the most gorgeous little Clarice Cliff teacups and saucers from her for my 1930s house. She had much more to tempt me, but I was all spent up by then.

Although the show was fairly small - given that it was the day before the big York Dolls House & Miniatures show - it was definitely worth a visit. The choice of venue was super too, being an easy



▲ Pretty creations by Kattykorner

drive from both Edinburgh and Glasgow, with ample free parking onsite and a café selling tasty cakes, teas and coffees. Cake, minis and old friends sounds like the perfect day out to me! 🍵



▲ The Miniature Needlework Society were on hand with inspiration and advice

▼ Dream Homes elaborate furniture



▼ One lady was selling her late mother's collection



DollsHouse & MINIATURE SCENE

SHOW REPORT

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TO SEE MORE





Autumn Joy

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

YOU WILL NEED

MATERIALS REQUIRED

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

TOOLS REQUIRED

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



1 PREPARE THE PUMPKIN

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



2 ADD FILLER

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

Ruth's Top Tip!

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



3 CAT-TAILS (BULRUSHES)

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

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



4 SUNFLOWER

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



5 SUNFLOWER CENTRES AND LEAVES

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



6 CHRYSANTHEMUM FLOWER HEADS

Cut a piece of florist wire and fold 1/2" (13mm) at one end back on itself. Hold both floss colours together at the bottom edge of a piece of card and wind them around the card five times, ending and cutting at the bottom. Slide the floss loops off the card and wrap the fold of the wire over the centre of the floss bundle. Twist the short wire end tightly to secure the floss. Cut the floss loops and feather the individual strands apart with the needle tool. Make three or four more.



7 FINISHING THE MUM FLOWERS

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



INFORMATION

Photos by Stephen Lesbirel

ALL TOOLS AND MATERIALS USED IN THIS PROJECT ARE WIDELY AVAILABLE FROM ANY GOOD ARTS AND CRAFTS SHOP.



8 BROWN-EYED SUSANS

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



9 MAKING THE ARRANGEMENTS

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

10 FINISHING TOUCHES

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

Crate of Dragon Eggs

With over 300 issues in the back catalogue, the DHMS team have delving deep to find features and projects from respected and popular artisans. This little crate of dragons eggs was first published in the November 2013 edition.

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay in white, yellow and blue (suggested)
- Acrylic paints in black, brown and also your choice of colours for dragon egg details
- Base wood - 24" x 4" x 1/8" (61cm x 10cm x 1.5mm) recommended
- Fabric scraps with small patterns or stripes (cut up men's shirts)
- Glue - Super Glue and wood glue
- Sandpaper
- Woodstain
- Craft straw or natural raffia
- Black tissue paper

TOOLS REQUIRED

- Scissors
- Paintbrushes (a very fine one is essential for detail)
- Craft knife / Xacto blade (and cutting mat is recommended but not essential)
- Oven and baking tray
- Ruler
- Clay conditioning machine

Crate A: 3cm x 3.5cm

Crate B: 3.5cm x 4cm

Crate C: 4cm x 4.4cm

Patterns at 100%

Caroline says...

"Want to add a little magic to your miniature world? This whimsical quick make fantasy piece is sure to draw attention in any miniature scene - a stack of rustic wooden crates holding precious dragon eggs. Great in a magic shop window or a Harry Potter roombox, or if you have a miniature witch's home, then it will be just perfect for your wizard or witch."



MAKING THE WOODEN CRATES

1 Use the craft knife to cut pieces for the wooden crates out of the base wood. Measure and pencil the lines on first.

Use the template guide, (shown left) to follow the suggested measurements which are as follows:

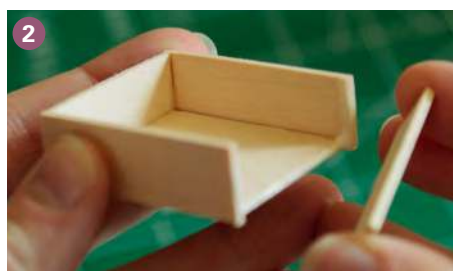
Crate A: 3cm x 3.5cm

Crate B: 3.5cm x 4cm

Crate C: 4cm x 4.4cm

Make the sides of your crates any measurement you like - approximately 1cm is good.





2 Assemble the crates. Glue the sides to the main piece of each one with wood glue. The glue will take approximately 15-30 minutes to dry.

Don't glue all three crates to each other, keep them separate at this stage.



3 Sand the edges and corners of each crate to a smooth finish.



4 Paint the crates with woodstain and/or acrylic paint. I used a walnut brown stain on crates 'A' and 'C' and painted crate 'B' with black acrylic paint.



5 Once the woodstain has dried use sandpaper to create an 'aged' look. Rub the sides of each crate with sandpaper in a circular motion until you have revealed some of the wood beneath. Do this gently, don't take off too much.



6 a Taking the aging step further, you can use a dry-brush technique to add a further interesting look to the crates.



Dip a medium paintbrush in some black acrylic paint and then wipe most of it off on kitchen paper.



Brush over the crates with your almost dry paintbrush – you will gradually achieve a soft black effect.

I used white acrylic paint to 'dry-brush' over crate B.



7 Now to line the crates. For added colour and interest, use scraps of cotton material (or any fabric as long as it is very lightweight) to line the crates. Cut small scraps (don't worry about messy frayed edges), apply a little gel Super Glue to the fabric, and place them inside the crates overhanging the edges. Press down and hold for a few seconds.

Caroline's Top Tip!

"Men's work shirts are useful fabrics as they often have tiny patterns which work well for miniatures but try to avoid large patterns as this will ruin the scale."



8 Cut small squares (approximately 7cm x 7cm) of black tissue paper, scrunch them up and glue them into the base of each crate. This fills the space and adds some bulk. I used paper glue but you can use PVA or almost any glue you have on hand.



9 Take a handful of craft straw (this is often made of paper) or natural raffia and cut it roughly into small tufts. The length of each piece shouldn't be much more than a couple of centimetres. **DH MS**



10 Glue tufts of your 'hay' into the crates on top of the black tissue paper. Make sure that the corners are full of hay, and don't worry too much about the centres of crates B and C as this will not be seen. Cover the whole of the inside of crate A with 'hay'. Use gel Super Glue to attach the crates together in a stack, with crate C at the bottom, B on top of that and A on the very top.

MAKING THE DRAGON EGGS



1 Take some of your chosen colour of polymer clay and soften using your hands or a clay conditioning machine to make it easier to work with.



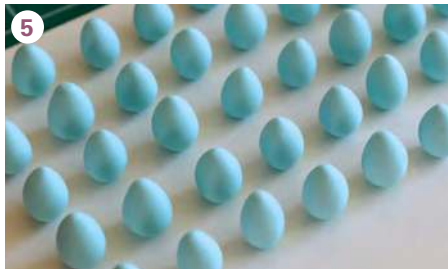
2 Take about a 1cm ball of clay and roll it on the palm of your hands to make it smooth and spherical.



3 Press gently on one end of the ball and roll your fingers back and forward over it (allowing the ball to turn over in your palm as you do so). This will form an egg shape.



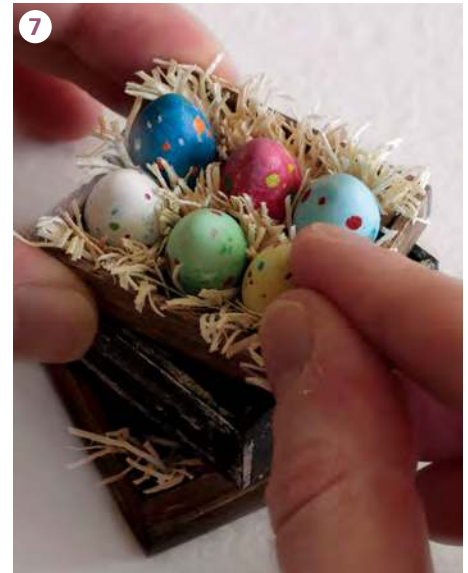
4 Repeat this process for as many eggs as you would like to make, and in as many colours as you like. Note that the white ones will be painted other colours later. The crate will hold six eggs, so make at least six.



5 Place the eggs on a clean tile or baking sheet and bake in the oven for 15 minutes at the temperature suggested on the packet. NB: You can use your main oven for baking polymer clay if you do this infrequently and wipe the oven out afterwards. If you wish to work with polymer clay more often then I recommend purchasing a dedicated craft oven for this purpose.



6 Once the eggs have cooled you can add the detail which will turn them into dragon eggs. Take some red acrylic paint and add spots and dots of varying sizes over the egg as shown. Try colouring some of the white eggs with green/red paint and then once dry add other colourful spots. Have fun creating different spotted designs for your eggs.



7 Squeeze a blob of gel Super Glue to the base of a finished egg and then press it tightly onto the base of crate A (on top of the hay lining). Hold it in place for a few moments and then repeat with five more eggs – arranging them neatly inside crate A as shown. 🏠



INFORMATION

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

🔗 www.pixiedustminiatures.blogspot.com

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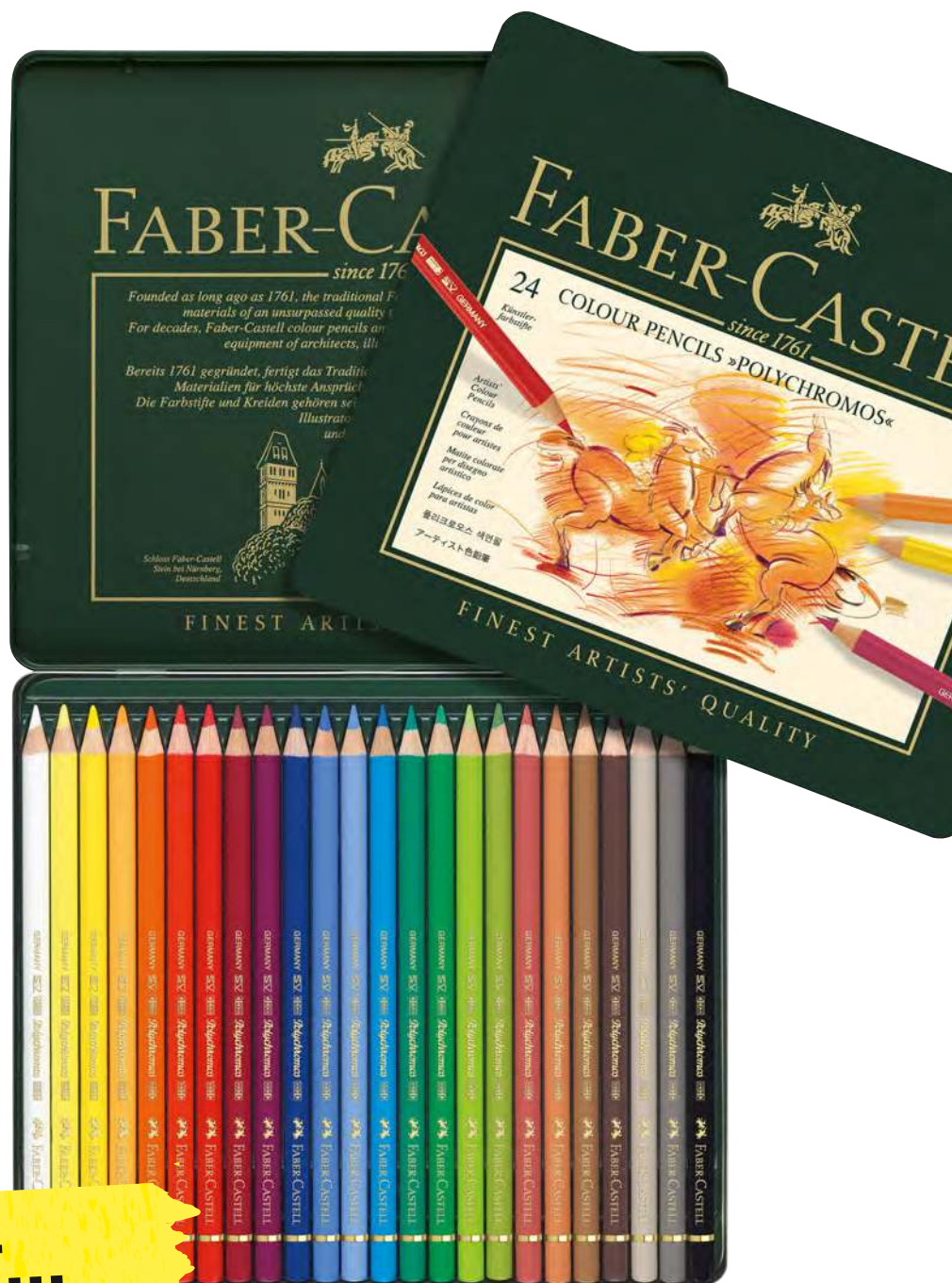
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TURN TO PAGE 54
FOR OUR DIGITAL
OFFER!





Autumn Bonfire

Add a burst of autumnal warmth to your scenes with one of Sadie's signature makes - a seasonal bonfire.

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay in ecru
- Pastels in brown, green and yellow
- Sculpey Bake & Bond or all-purpose glue
- 1/12th scale autumn leaves

TOOLS REQUIRED

- Small rough brush
- Craft knife
- Needle tool



1 Roll logs and twigs in various shapes and sizes using ecru polymer clay.



2 Brush the twigs and logs with grated brown pastel. Drag a rough textured brush along the length of each one to create the appearance of bark.



3 Cut away the ends of the clay and use a needle tool to carefully score rings into the larger logs. Mix grated green pastel with yellow and brown to create a mossy shade, scattering over twigs and logs coated with a little Sculpey Bake & Bond where you want the moss to stick. Bake all the logs and allow to cool.



INFORMATION

Autumn leaves from Tumdee Dollhouse Miniatures

📧 www.tumdee-dollhouse-miniatures.co.uk

ALL TOOLS AND MATERIALS USED IN THIS PROJECT ARE WIDELY AVAILABLE FROM ANY GOOD ARTS AND CRAFTS SHOP.



4 Construct the bonfire, gradually building it up in layers, either with glue or by once again using Bake & Bond to adhere everything together.



5 If you've used Bake and Bond in the construction process, return to the oven to bake, allowing to cool thoroughly before gluing a few autumnal leaves into place on the bonfire. The leaves can be either purchased ready-made or created using a simple leaf shaped craft punch. 🏠

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JANE HARROP

Jane introduces her students to 1/48th scales and spreads her miniatures wings overseas.

Going into 2010, my miniatures life continued to be hectic. I accepted a new book contract from the Guild of Master Craftsmen to write 'Edwardian Era Miniatures in 1/12th scale', continued with my teaching, as well as presenting workshops around the country and on-line around the world and exhibiting at various dolls house shows around the country.

During my miniatures career, I've found that I can't possibly get through all my work during the day without continuing late into the night. Not recommended for good health, I know, but away from the interruptions of day to day life it's surprising what you can get through.

In an effort to assist me with my work overload, woodcutter Bob helped me devise a new course for my advanced classes. We visited Pickford's house museum in Derby (built in the eighteenth century) and decided the best way to display 1/24th scale Georgian furnished rooms would be in a mahogany glass display unit. With all my projects, I've borrowed or bought reference books to ensure as far as possible that I get all my facts straight. This course was no exception, looking back at my notes, I reserved nineteen books from the library. I've always had to be very careful that I've renewed in time, I've only ever once had a very hefty fine!



▲ An Edwardian fireplace from 'Edwardian Era Miniatures in 1/12th scale'

Introducing quarter scale

In 2011, I made the decision to teach classes privately, rather than through the local authority. The main reason was the excessive amount of paperwork required for each teaching session. Without the rigidity of adult education, I was able to be a bit more relaxed, it didn't matter how many weeks we took on a project, my students were just happy that classes were to continue. To make life easier for myself I miniaturised some of my previous projects and introduced 1/48th scale. To avoid Bob losing any fingers cutting such tiny pieces, I sent them off to be laser cut.

It wasn't until I was writing an article on laser cutting for this magazine at the

beginning of 2012 that I visited a showroom to check I'd got my facts straight before going to print. After a demonstration, I knew that owning my own was definitely the way forward. Bob had space in his cellar so he gained a laser cutter and a new work colleague, as previously I'd always worked from home. It wasn't plain sailing, I had to learn 2D computer drawing before I could consider cutting anything out and also carefully handle my very temperamental new machine. One day it would cut something out perfectly, the next not, it was all very frustrating.

Over the years, I'd always had a yearning to exhibit at some of the international dolls house shows. I'd of course had very busy times writing my books, and whilst teaching adult education classes, I was unable to take time off during term time, when most of the exhibitions took place, so without these constrictions, and my daughter's being young adults, I set off to Appeldorn in Holland with Bob. We were taken aback by the warmth from our fellow exhibitors and visitors to the show and also the extensive range and quality of miniatures on display. I've always loved a new adventure and this trip was the catalyst for overseas miniatures events over the years to come. 🏠

NEXT MONTH

Tea with Mackintosh

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TURN TO PAGE 4
for more information



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QUICK MAKE PROJECT
by Moi Ali

It's starting to turn distinctly autumnal outside. Warm yourself up with one of these seasonal drinks.

Moi says...

YOU WILL NEED

MATERIALS REQUIRED

- Solid Water by Deluxe Materials
- Polymer clay in white
- Paint and pastels in various colours
- Silicone mould for cream swirls
- Jewellery wire
- A selection of glasses and cups



1 Make the base mixture by combining one part hardener with two parts resin.



2 For Beaujolais nouveau, colour the resin with burgundy colouring. Do this by using a tiniest amount of paint, dry paint power, pastels or crafting chalk powders. Use a cocktail stick to add and mix the colouring into the resin. Pour into a decanter or glass.

"This fruity, young red wine is released for sale every year on the third Thursday of November, on the stroke of midnight. In France, the uncorking of the bottles is marked by fireworks and festivities."



3 For a bonfire night gingerbread latte, fill a tall sundae glass with resin mixed with a very small quantity of coffee-coloured paint. Push a small ball of white polymer clay into a silicone mould to make a cream swirl and bake according to the instructions. When the resin is almost dry, put the baked swirl on top (don't add it too early or it will sink into the resin). When the resin is dry, paint the rim of the glass with PVA glue, then use a scalpel to shave gingerbread-coloured pastel or chalk onto the rim. 



The Quartermaster:

LITTLE HOUSE AT THE PRIORY



It all began as a hobby, now **Veronica Norris'** Little House at the Priory is a thriving family business.

Many dolls house enthusiasts will recognise Veronica and Andrew Norris' Little House at the Priory miniatures. This family run business, based in Oxfordshire create unique hand-made items for miniature properties in a variety of scales: 1/12th, 1/16th, 1/24th and 1/48th. Veronica has been making miniatures for well over 10 years but began making a range of 1/48th scale dressed and handmade miniatures about eight years ago quite by chance. She dressed a bed kit with the intention of using it as a play-doll in the nursery of her 1/12th scale house, and it all began from there.

Amongst her beautiful creations, you'll find everything from baby cribs to four posters, all with bedding in different colours, textures and styles; curtains, again in many different colours and styles which are fully lined; there's dining tables and chairs, bookcases, three piece suites and coffee tables, even a grand piano!

You'll find all kinds of accessories for the dressers and shelving units from ornaments and lamps to scent bottles and potted plants. She also handprints

accessories from garden gnomes to the cat that sits on the sofa! Even her sister has been roped in to make 1/48th scale curtains and pelmets. She also designs and makes wallpaper and offers carpets and flooring. The garden isn't forgotten either with summer houses, log pile stores compete with moss and even chicken coops. Also, amongst the range of 1/48th items are some delightful cottage dioramas and outdoor scenes. Some items are completely unique and handmade while others start life as pre bought kits which are then transformed into dressed OOK (One of a kind) items. And Veronica is happy to take custom orders and requests for anything as some of her regular customers know all too well.

The comfort zone

Getting inspiration from her cottage home in the Cotswolds, Veronica loves the challenge of creating an item as small as possible but still resembling the real thing. Even the Gypsy Caravan had to be handprinted like the real caravans. Now in her comfort zone of 1/48th scale,



▲ Veronica, Andrew and daughter Bonnie

she actually finds it hard going back to 1/12th scale. This love for miniatures and dolls houses all started as a child, as Veronica explains, "I always wanted a dolls house and at a young age saved up and bought myself a Lundy Caroline's dolls house which was great, complete with wiring and mod-cons. But I also collected a vast amount of miniatures over the years, which alas did not fit scale-wise with the Lundy house, which eventually I gave to my niece. So, the box of furniture grew and eventually got moved to the attic when Andrew and I got married. Then, when our young daughter was seven, around 11 years ago, we found a Willow Dolls House in a sad state at a garage sale. With my mum's help we set about bringing it back to life."

Disappointed by what she could buy on her local high street, Veronica began making bits for her dolls house and dressing bits up. She then made more, and sold some, made a few more and sold them, and so on. This was the perfect hobby for her at the time as she was at home with two young children. However, it wasn't long before her hobby mushroomed into the business it is today. To this day Veronica's dolls house is only up to its second floor. "I'm building this myself - when I have time!" she laughed. "And there's still two boxes of goodies for the next three floors which increases every time I do a show and buy another little treasure off a fellow trader. One day, when I have time, I might just finish another room."

"I did stitch a carpet from a design I copied down from a real scale photo of a rug - it took me 11 months and 12 days - in my spare time, but when I worked out the stitches it was worth it, as it had over 76,000."

Veronica chose the name Little House at the Priory simply because she lives at Priory Cottage and it was a little house she was creating for. Also, the name was a good mix with the well-known TV show. She added, "I've told Andrew that if we

ever move, we have to take the house name with us! "Andrew has also just kicked me out of the house to a wonderful workshop at the bottom of the garden as miniatures even so small, had taken over the cottage. It was also in the hope that I might have proper working hours! But often, I lock up very late to find a husband and dog asleep on the sofa!"

Once Veronica gets it all sorted and organised, she is happy to welcome visitors by appointment who want to look at bits or even need help and advice with their own small dwelling.

"Andrew is a great support as I bounce ideas off him and he doesn't complain too much when I wake him in the middle of the night to ask what he thinks of a new idea I'd just had. I must admit that I'm a total night owl although I wonder why as I'm sat there at 3am in the morning folding tiny books onto a bookshelf no bigger than a coin, but I really do love to do the extras. I made a 1/48th scale car once and my sister said, 'Oh, it needs a horn.' Within seconds I had delved into my beads and created a car horn. Our children Bonnie and Teddy help at the shows and Bonnie is also helping with the website and social media. I think it has rubbed off on her as she is off to Uni in September to study architecture so has been building small scale houses for coursework in her A levels. Teddy is also great as a post office elf. Plus, we have some fantastic helpers,



▲ Dresser with plates



▼ Double bed



Gypsy Caravan

my mum, my sisters, Jenny, Rose and Caroline and good friend Margaret who are all very crafty people and help us making little bits and pieces."

It's the perfect hobby

Veronica works with a variety of materials including driftwood, which she forages for. While her inspiration she feels, comes from her childhood growing up on a farm in the Cotswolds.

"It was probably a misspent childhood," laughed Veronica. "I had time to make little fairy caves in hedgerows and mum's garden. Both my parents are very creative - Dad makes wonderful things with wood (I still sneak into his workshop to use the 'big boys' toys'); and Mum sews and knits and made the most beautiful bridal gowns for friends and family and more, so I guess I watched and learned. I also trained as a chef so that is where I get my foodie bits from. But I do love a challenge and hate to be beaten. And if I can't do it, I will find a person that can."

She says this is the perfect hobby, but Little House at the Priory now sell all over the world, and exhibit at shows in this country as well as Europe and Chicago. Back in 2017 they took over the already established Thame Fair after the previous organisers decided to retire. They also run a brand-new fair in the picturesque Cotswold village of Burford.

Veronica and Andrew have kept to the tradition of supporting a charity at their fairs with a sales table, tombola and raffle. At the Thame Fair they support Breast Cancer Now, and at Burford they support charities such as Sobell House which offers physical, psychological, social and spiritual care to those facing life threatening illness, death and bereavement. They are always very grateful to receive any donations to go onto their charity tables.

"It's lovely to know that I can make something that hopefully will make you smile and be cherished for years to come, by you and generations to follow. And that there are little bits and pieces which I have created, sitting all around the world in dolls houses. What more could you want? After all my company tagline is "Where you can find that LITTLE something special!" 🏠



INFORMATION

To see more of Veronica's work visit:

🔗 www.littlehouseatthepriory.co.uk

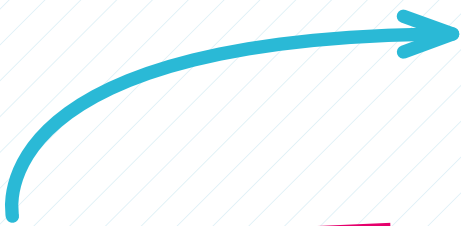
🔗 www.Littleprioryfairs.co.uk

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The Whittier

It was the house that started a movement. Sharon Doddroe introduces us to the legendary creation by **Pat** and **Noel Thomas**.

Who would have thought that in 1980s America, a tiny weathered Craftsman-style bungalow was about to take the miniatures world by storm. Dwarfed in size by the stately Victorian doll houses with pristine gingerbread details, the Pat and Noel Thomas creation was on the verge of changing the way miniaturists looked at the art form. Now, more than three decades later, countless structures reflect its influence and artisans still marvel at its details.

"The Whittier was groundbreaking in the sense that it presented a miniature house in an architectural style that was different than most fine-scale structures at the time, and that it did it with striking realism in its ageing and lived-in characteristics," explains Kaye Browning, who now owns the well-known piece.

Initially created as a reproduction of collector Sarah Salisbury's childhood home in Whittier, California, it spent years in Sarah's private collection. Many had heard about it, but had never seen it

until last year when it made a rare public appearance in an exhibition at its new home in the KSB Miniatures Collection in Maysville, Kentucky, USA. "It truly is one of the most important pieces in the exhibit," explains Kaye. "While I changed the décor of the interior, the structure is true to what the Thomases and Sarah envisioned and it continues to mesmerise anyone who sees it."

An eighties oddity

By the mid-1980s, Pat and Noel Thomas had already created about 20 fine-scale houses, most of them large Victorians reminiscent of those along the Pacific Northwest coast where they lived. The couple was well known in the miniatures world for their signature style which reflected an authenticity of life. Their structures were perfectly flawed - often featuring peeling wallpaper,

warped floor boards, cracked windows, dust-covered surfaces and spider webs. Noel was more than creative with his ageing techniques, often coming up with combinations such as wax paste, cigarette ashes and black acrylic paint to give a worn character to floors. And he was impeccable with the details, for instance, making sure the wax build-up was more concentrated in the corners - just like real life. While these type of nuances have been incorporated into miniatures for some time now, it was relatively new in the late seventies, and although miniaturists embraced how the Thomases turned life's realities into twelfth scale, they still preferred to see it in an architecturally turreted and towered structure. The artisans were ready, however, to venture from 1800s Victorians to 1900s Arts and Crafts, and it was Sarah, in part, who encouraged them by commissioning The Whittier. **DH MS** ▶

The exterior of The Whittier by Pat and Noel Thomas from the KSB Miniatures Collection





▲ Mark Murphy's library table and chairs are the focal point of the living room

Mark Murphy, who lived in a Craftsman home in Phoenix at the time, recalls visiting the collector in the 1990s and seeing the piece, "The house was special because it was a more common structure than most miniature houses, and because of the ageing details, it felt so realistic." It would become one of his all-time favourite structures and much to his delight decades later, home to several of his highly prized furnishings.

A 2018 masterpiece

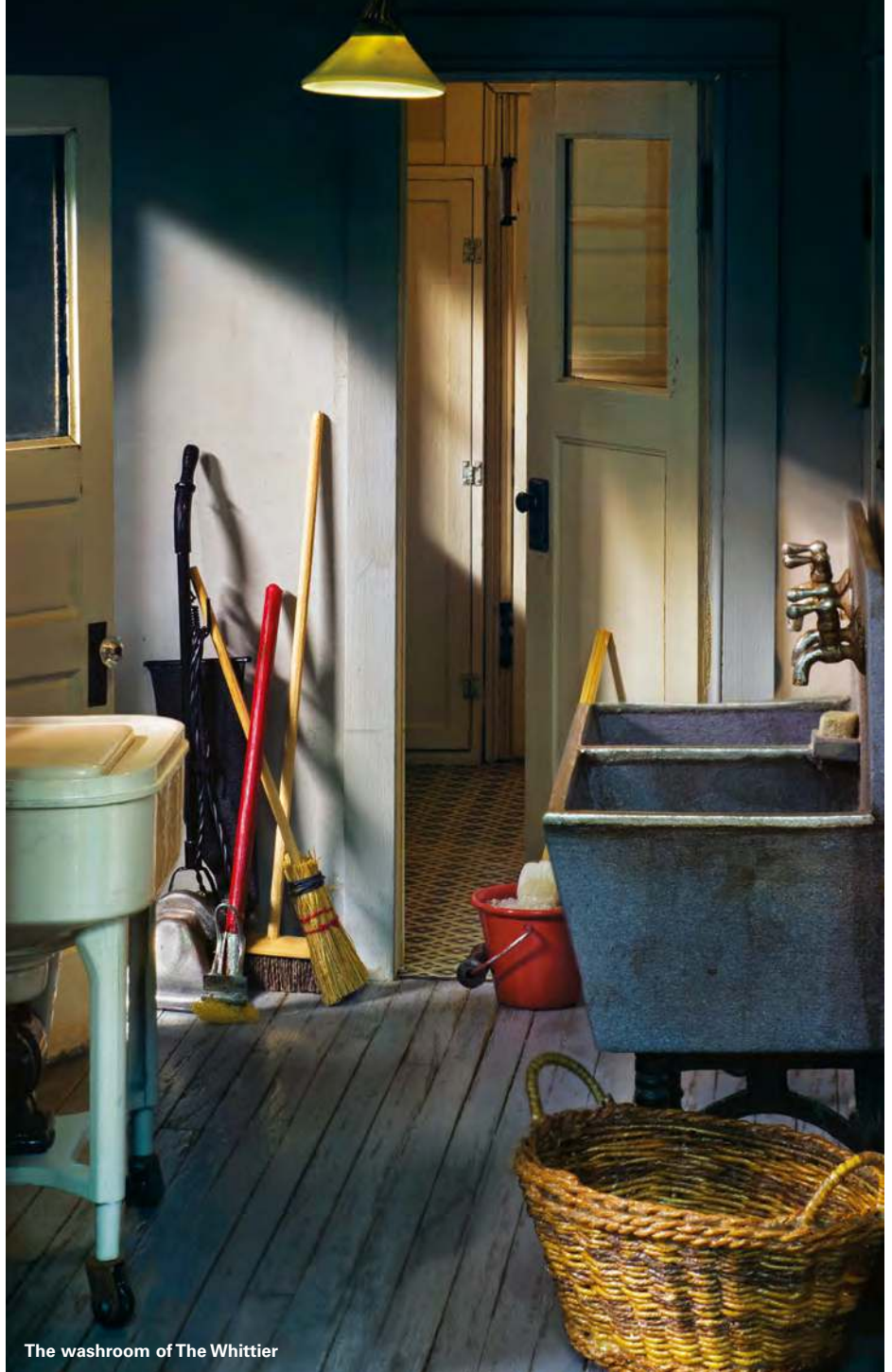
The Whittier was one of the most anticipated pieces in last year's Scaled to Perfection exhibit, says Kaye, who acquired the house after Sarah's death in 2011.

"The interior architecture is so true to the California mission style of the original home. The built-in window seats, leaded glass cupboards and simple, yet beautiful, wood details are trademarks of the style," she explains. "The solar water heating panels may be an architectural atrocity, but that was part of Sarah's vision - to reflect her childhood home. It was actually quite forward thinking for the time, so the unusual detail is really quite unique."

After much thought, Kaye decided to furnish the piece with items which would depict a later period than how Sarah had decorated it. Kaye chose Mission Revival and Arts and Crafts-style pieces from a list of well-known artisans including Kari Bloom, Teresa Layman, Julian Biggers, Dick Hardy, and Mark Murphy. A showpiece in the living area is the library table and chairs by Mark. The table is, indeed, special and true to the era - designed after one that was made in real life for what may arguably be the bungalow of all bungalows, the 1908 Gamble House in Pasadena, California. The home, which is now a museum, was designed by architects and brothers Charles and Henry Greene and is noted around the world for its design.

A personal collection

Mark, who is known for his expertise in furnishings of this period, describes the table he created in cherry to reflect a more realistic grain than the original's mahogany would have. "Notice the table could only be sat at on the ends because of the larger drawer section in the center of the piece," he explains. "There are identical drawers on both sides. It has the overhanging exposed joinery on the case and drawers that is very typical of the Greenes' work. It also has many square



The washroom of The Whittier



The bedroom features Mark Murphy's reproduction of a 1900s Harvey Ellis dresser

ebony pegs that protrude a bit from the surface of the piece. If I remember correctly, I think there are 182 of the ebony pegs." The chairs, which Kaye already had in the collection, are also fine-scale versions of those found in the real Gamble House, upholstered in a similar colour and fabric. The chairs have the ebony peg details of the table and include ebony H-shaped splines connecting the split centre splat detail.

Another special piece in The Whittier is a dresser in the bedroom, says Kaye. "It's from Mark Murphy's personal collection. In fact, he told me he would only part with it if it were to go into The Whittier." According to Mark, the original dresser was designed by Harvey Ellis for Gustav Stickley (1904-10). "Harvey Ellis worked for Stickley for a short time but his influence on Stickley's designs continued on," Mark explains. "Ellis gave the pieces the nice curved aprons and longer overhangs on the tops. He also introduced the use of inlays in the pieces." Mark created the reproduction out of maple with lacewood drawer fronts and walnut handles surrounded by a metal inlay. "It's one of my most treasured pieces," says Kaye, who has also recently commissioned a bed from Mark to accompany the dresser.

Other additions to the miniature may not be as historically significant as Mark's furnishings, but are nostalgic just the same. A monitor-top refrigerator elicited memories from many visitors to the exhibition, as did vintage items in the washroom. Details in the bathroom, only viewable through a window, include overly painted board and batten walls, built-in cabinets with glass knobs, period-specific porcelain fixtures and faucets and those ever-so-charming brass push button light switches that always took a second or two to work.

A continuing inspiration

Whether it's from those who were lucky enough to see The Whittier in the early years or those who saw it at its world premiere in 2018, the responses are the same. The piece is inspiring. Cindy Adams, administrator for the IGMA Miniature Community on Facebook has been involved in personal and online conversations regarding the house for years and agrees. "It is one of the most amazing house I have seen," she admits,



▲ Mark Murphy's reproduction of an early 1900s Harvey Ellis dresser

"A showpiece in the living area is the library table crafted by artisan Mark Murphy."



▲ A close-up of Mark Murphy's chair

adding, "but then Pat and Noel are amazing people."

Even those who have only seen images of The Whittier, like miniaturist Chris Toledo, have been moved by it. "I instantly felt a connection to this piece," he says. "This home, in my opinion, broke the streak of Georgian and Victorian architecture that had always dominated the miniature world. The simple, yet intricate, details challenged everything I knew about the miniature world and really opened my eyes to a whole new world of inspiration."

The California artisan who is widely known for his creation of a Spanish Revival-style mini-mansion was so enthused by the Thomases' work, he went in search of the original home in Whittier. "As I drove down the street, it took no time to spot the beautiful 1900s Craftsman home. Although the colours had changed and the effects of time were apparent, it was unmistakably the childhood home of Sarah Salisbury," he says. He hopes to someday do his own version of a Craftsman bungalow and more than likely his work will have been influenced by Pat and Noel Thomas, whose innovative structures and techniques continued until their retirement in 2011 and went on to include a phenomenal scale interpretation of the famous Gamble House, which resides in The Mini Time Machine Museum of Miniatures in Tucson, Arizona.

"Whether it was a humble Craftsman, a regal Victorian or a simple garage or beach cottage, Pat and Noel Thomas had a way of making each structure a unique work of art through their individual techniques and personal touches," says Kaye. "We were awed at every new piece they created decades ago and I see the same sense of astonishment from miniaturists when they view the Thomases' houses in 2019. Their work has significantly impacted the art form of miniatures as you see it today."



INFORMATION

The Whittier and two other Pat and Noel Thomas creations, Megler Landing and South Bend are part of the KSB Miniatures Collection in Maysville, Kentucky. The Thomases are now retired, but a gallery of their work can be seen on their website:

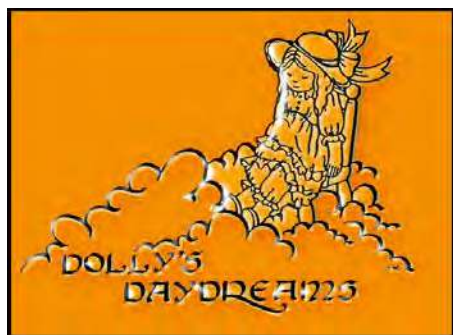
www.thomasopenhouse.com

DollHouse & MINIATURE SCENE

THE WHITTIER

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Established as event organisers in 1990, Cambridgeshire-based Dolly's Daydreams are organisers of dolls houses and miniatures fairs across nine counties, the largest event on their calendar being at Newark, which also features teddy bears!

We caught up with co-ordinator **Barry Phillips** to find out more.



DHMS: Hello Barry, thank you for taking the time out of your busy schedule to talk to us. What can you tell readers about Dolly's Daydreams?

Barry: The company is based in Wisbech, Cambridgeshire and it's run by myself and my wife Janice. We're originally from South London and Essex respectively and we have a background in advertising, marketing and accounts. Our primary objective is to organise diverse and largely handmade fairs for miniaturists in comfortable, well appointed venues with good facilities.

DHMS: How long have you been trading? When did it all begin?

Barry: Our very first dolls house show was in September 1998, held in a small hall in St. Ives, Cambridgeshire. This was a very busy show from which we learned a great deal and then prompted us to organise further shows in Norfolk and in Essex. What started as a one off, then led to a proper fairs circuit, partly helped by acquisitions from more established fair organisers. In a calendar year, we now run 19 shows in ten different locations.

DHMS: Tell us about your busiest show?

Barry: Our busiest shows of the year are always at the Cedric Ford Pavilion in Newark, Lincolnshire. We hold two each year, one in April, the other in October. It's a really great venue, there's a lot of natural light and it's really spacious too, allowing lots of room to move around. We also arrange shows in Suffolk, Essex, Norfolk, Nottinghamshire and Hertfordshire.

DHMS: Do you have regular visitors?

Barry: Yes, we have lots of regular visitors at all of our shows, it's vital. They travel from show to show often long distances and in all weathers, as do our stallholders of course. The visitors are familiar with each other too, so it's nice to see them catching up with each other, talking about what they are currently working on and what they have purchased.

DHMS: And finally, are you and Janice miniaturists?

Barry: Sorry, we're not. We don't have enough skills, patience or dexterity! We do though greatly admire the work of those who display at our shows.

Thanks for chatting with us Barry.



INFORMATION

Dolly's Daydreams

49 High Road,

Wisbech, Cambridgeshire,

PE13 4ND

01945 870160

www.dollysdaydreams.com

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PAGE 15

Come and meet the
DHMS team at the
Newark Showground on
October 27th!

Doors open at 10.30am and
tickets can be bought via:

www.dollysdaydreams.com



Turn to
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for details

FAIRS DIARY



10 November
Location: York
Venue: York Racecourse, York YO23 1EX
Organiser: Warners Dollhouse & Miniatures Fair



SEPTEMBER

22 September

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

OCTOBER

5-6 October

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

12 October

Location: Thame
Venue: Thame Barns Centre,
Church Road, Thame,
Oxfordshire, OX9 3AJ
Organiser: Vintage & Artisan
Dolls House Fair

13 October

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

20 October

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

26 October

Location: Holt
Venue: Holt Community Centre,
Kerridge Way, Holt,
Norfolk, NR25 6DN
Organiser: MGM Fairs

26 October

Location: Burford
Venue: Burford School,
Cheltenham Road, Burford,
Oxfordshire, OX18 4PL
Organiser: Little Priory Fairs

27 October

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

27 October

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

NOVEMBER

2 November

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

17 November

Location: Solihull
Venue: Bentley Heath,
Community Centre,
Widney Road, Bentley Heath,
Solihull, West Midlands, B93 9BQ
Organiser: MGM Fairs

23 November

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

30 November

Location: London
Venue: Kensington Town Hall,
Hornton Street, London, W8 7NX
Organiser: Kensington Dolls
House Festival

DECEMBER

1 December

Location: Basildon
Venue: Holiday Inn Basildon
Waterfront Walk Festival Leisure
Park, Basildon, Essex, SS14 3DG
Organiser: Dolly's Daydreams

MARCH 2020

21-22 March

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

ORGANISERS DETAILS

Dolly's Daydreams

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Warners Dolls House & Miniatures Fair

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W: www.yorkdollhousefair.co.uk
See our advert on page 49

Wendy's World Fairs

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E: wendyhobday@wendysworld.co.uk
W: www.wendysworldfairs.co.uk
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MINI MEETINGS

Yumi Coyte of Aylesbury Dolls House Club writes about her journey to Yuminis.



Chinese takeaway

The internet is a fabulous invention! You can do your research paper without having to go to the library, learn how to tile, cook an exotic dish, view satellite images of the Himalayas and buy miniature foods in 1/12th scale. But not modern, contemporary everyday food! Yes, you can buy roasted pigs on a spitroast suitable for Georgian banquets, fancy cakes and buns fit for a Queen and an allotments worth of fruit and veg worthy of any supermarket, but takeaways, burgers and sushi are rare! Up until about eight years ago.

Eureka!

In 2011 I was dressing my modern dolls house with furniture and accessories similar to my own home.

Eclectic, yet modern was the theme. When it came to dressing the lounge, I wanted to recreate a scene that we do as a family, a takeaway and a good DVD to watch. This happened every Friday night, it was my night off from cooking, so my husband would pick up a takeaway on the way home from work, and the children would choose a DVD. So I set off into the fabulous world of the internet. There were some American style Chinese takeaways in their little boxes, but not the ones we were familiar with, the British variety with the aluminium container and cardboard lid. And that was when my 'eureka' moment occurred.

I began making mini containers using real takeaway containers, covered card paper with decoupage glue to give it



Fish and chips

the waxed look. For the tin foil cases, I re-cycled various sizes of Lego pieces for the moulds. I used all sorts of mini-tweezers, jewellery pliers, nail decorating tools to shape the containers and the lids to fit. Then, I went on to making the actual food that would go into them.

Out came the trusted polymer clay. I used a variety of colours and shaped them to size, mixed in with liquid clay to give that 'sauce' look. Days, weeks and months went by with me tinkering with the clay and my portable little oven to cure them or 'cook' them. For many of the dishes, I made the ingredi-ents, (slicing and dicing) as I would in real life, along with the sauces and mixed the ingredients.

Making a meal of it

Over the months, I made a table full of Indian, Chinese and Japanese takeaways and dressed my dolls house. Then, a second 'eureka' moment! What if there were people like me wanting to have such food items for their modern dolls houses? I went back online. Did my research. Nobody was making takeaways. But I had no clue how to go about it. Then, I found my wonderful club, Aylesbury Dolls House Club. I reached out to see if I could show them my creations as 'market research.' A kind member agreed to meet me in a coffee shop, where I could show my 'takeaways.' This was Helen, (who is now one of my dearest friends) she carefully looked over them and told me to attend one of their



Pizza

meetings and show the whole club. I was elated that she liked them and that she thought they were good enough to sell.

Meeting the club members was nothing short of joyous. Their brains worked like mine! They saw everything in miniature and knew how to convert those ideas into actual miniatures.

I was absolutely amazed and ecstatic to be in the presence of these like-minded people. It was also when I realised I still had so much to learn. The club kindly invited me to join them at their exhibition in one of the charity fairs in Haddenham run by now-retired, Ron and Felicity Holland. One of the club members, Barbara, kindly introduced me to them. She gave them such a lovely recommendation of my creations and I showed them some photos. To my surprise, they invited me to have a stall at their other fair in Thame the following year. You can imagine my excitement then! I was beside myself!

And that was my beginning of how my passion for miniatures began with a simple idea to make what I needed for my dolls house into a sweet little business, Yuminis. I had ambitions and am proud to say that I have twice exhibited at Kensington Dolls House Festival. I feel honoured and grateful that I can be a part of such an amazing community, full of incredibly creative people with super ideas! But one thing for certain...I have A LOT TO LEARN, still. 🏠



INFORMATION

🌐 www.facebook.com/aylesburydollshouseclub

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EXCLUSIVE PROJECT

Cousin Itt

Kat the Hat Hazelton

has created this great fun project for Halloween, with Cousin Itt and his spider web bowler hat.

Cousin Itt

Cousin Itt doesn't live with the Addams family but is a frequent and welcomed guest, quite often arriving in his tiny 1960 Messerschmitt KR-200 bubble car!

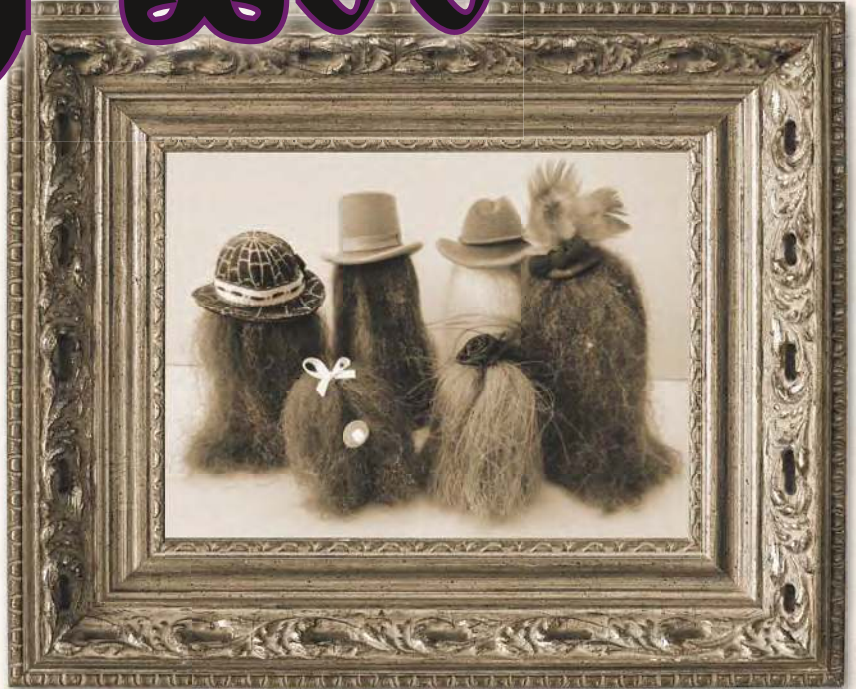
He is not very tall and his entire body is completely covered with long hair. He speaks in a high-pitched voice in a language only the other members of the Addams family and closest friends can understand. He is a bachelor and because of his extravagant lifestyle is very popular with the ladies at parties, especially at the Addams Family Halloween Ball!

He is also a very snappy dresser often wearing a smart Bowler hat - also known as a Coke hat or Derby.

You will need

- ☐ 100% wool used for needle felting, I used brown. Approximately 20cm long by 4cm in width
- ☐ Terracotta air drying clay
- ☐ Strong cotton thread, try to get a close match to your wool
- ☐ Scissors
- ☐ Tacky PVA glue
- ☐ A plastic lid, or tray to work on
- ☐ Cocktail sticks or Bamboo sticks (to apply glue)
- ☐ Soft clothes brush
- ☐ Hairspray
- ☐ Heidi Ott bowler hat

his own. I did my Cousin Itt about 3" high but you can adjust the size to suit. Remember to double check your Heidi Ott Bowler hat fits your Cousin Itt's head shape before leaving to dry. If you find your clay is drying too much while you are working just gently dampen it with a little water. Once you have achieved your desired shape leave to dry on your plastic lid or tray for 48 hours.



Step 1

To create your Cousin Itt first you need to take a piece of air dry clay and roll it between your fingers and thumb to create a sausage shape. Once you have made your sausage shape flatten one end. This will allow your Cousin Itt to stand up on



Step 5

Continue smoothing down the wool all around your body shape so that none of the terracotta clay shows. Leave to dry for 24 hours.



Step 2

To create the hair for your Cousin Itt take your piece of wool and tie a thread around the middle. I have used black thread so you can see it but you should use matching thread for yours. Pull the thread tight and fasten off with a knot then cut off the loose ends with your scissors.



Step 3

Using your cocktail stick cover all of your Cousin Itt's body with tacky glue.



Step 4

Place the knotted part of your wool on the top of his head. Now gently smooth the wool down your body shape.



Step 6

Trim off the excess hair at the bottom. Remember to leave a little extra length to make it look like Cousin Itt may have feet underneath his long hair. Taking a soft brush give him a little comb from his head to his feet to smooth down his hair. If you find his hair is a little flyaway, spray lightly with hair spray.



You will need

- ☐ 1 x Heidi Ott black bowler hat, you can buy these through various dolls house shops or from eBay
- ☐ 15cm square piece of spider web patterned cotton fabric
- ☐ Small length of silk ribbon (to make a little bow)
- ☐ Small length of braid, enough to go around your Heidi Ott bowler hat with an overlap
- ☐ Scissors
- ☐ Cling film
- ☐ 1 x wooden dowel cap, approximately 6cm in circumference, or you can use a wooden bead
- ☐ Tacky PVA glue
- ☐ Small elastic bands
- ☐ Cocktail sticks or bamboo sticks (to apply glue and to stir your stiffener)
- ☐ Water
- ☐ 1 x plastic pot for mixing your hat stiffener in

Making Cousin Itt's spider web bowler hat!

For this year's Addams family Halloween Ball Cousin Itt has decided to wear a rather fetching spider web bowler hat!

Step 1

Wrap your wooden dowel cap or chosen bead with cling film. This will not only protect your wooden hat block, but will make it much easier to remove the crown of your hat once dried.



Step 2

Pull your spider web fabric over your hat block. Pull as tight as you can to reduce the amount of wrinkles and folds, then secure with an elastic band. Cut out a square (6cm x 6cm) piece of fabric for the brim of your hat.

Make up your stiffener - add one part PVA glue to three parts water in a pot. Make sure you stir it well so the glue and water mix to a pale white liquid. Dip your hat block and piece of fabric into your stiffener. Take out gently and leave to dry for at least 24 hours. I would recommend a sunny windowsill or perhaps in an airing cupboard.



Step 3

Once thoroughly dry cut the elastic band from your hat block and gently pull the crown from the block. Trim any excess fabric.



Step 4

Using your Heidi Ott bowler hat as a pattern, cut out your brim from your spider web fabric, then cut out the middle so it fits over your bowlers' crown.



INFORMATION

Most of the items used in my tutorials can easily be bought from all good general craft shops.

Air dry clay, wool, and ball end stylus tools were all bought from my local HobbyCraft shop.

Copyright ©Kat Hazelton Kat the hat lady 2012.

For the chance to win your own Cousin Itt, turn to the 'Competition Spectacular' featured in this issue.



Step 5

Use your wooden cocktail stick to run some glue around the brim.



Step 6

Glue down your spider web brim.



Step 7

Repeat this process and glue on your crown. Leave the whole hat to dry for 24 hours.



Step 8

To create your hat band run a line of glue around your hat and add your braid. Make sure the ends of your braid meet on the side of your hat (I have done mine on the left hand side). Snip off any surplus braid. You will have a join but don't worry you will cover this with your silk bow.



Step 9

Using your silk ribbon make a little bow.



Step 10

Glue the bow onto your bowler hat covering the join of the braid and leave to dry for 24 hours.

Now your spider web bowler is ready to glue onto the head of your Cousin Itt.



Next month

In the December issue Kat shows us how to make some great spiders.

Make sure you don't miss this Halloween treat - subscribe now, pre-order online or get your copy as an app at www.dollhousemag.co.uk or alternatively call 01778 392007.



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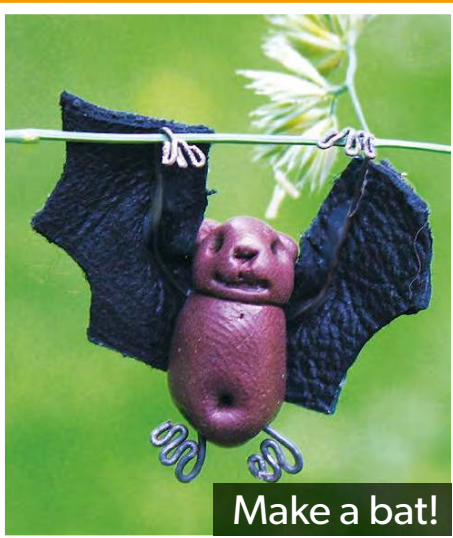
**6 MINIATURE HALLOWEEN
AND AUTUMN PROJECTS**



Sit down in style



Keep warm in autumn



Make a bat!



These spiders don't bite



Tasty comfort food

Welcome

HELLO!

We certainly know how to treat you!

Back in spring, the DHMS team sat down as a collective and decided to launch Exact Editions, a new subscriber service enabling you to digitally access every project, feature and review published by DHMS dating back to 2010. (More information about Exact Editions can be found on the back page). To tie in with the theme of the October 2019 issue, this Halloween and autumn themed supplement is a retrospective look back at just some of the content from your favourite contributors you can enjoy with Exact Editions.



Carl Golder
Editor



Contents

- 3** Mr. Bones, a project by Ruth Flewelling Lesbirel
- 5** Read about Olga Alexiou's Harvest of Memories, a feature by Deb Weissler
- 8** The Witch's Chair, a project by Kati Kainulainen
- 10** Toad in the Hole, a project by Sadie Brown
- 12** You'll go Batty for This, a project by Kati Kainulainen
- 13** Spooky Spiders, a project by Kat the Hat Hazelton
- 14** Stay Warm, a project by Frances Powell

ALL TOOLS AND MATERIALS USED IN THESE PROJECTS ARE WIDELY AVAILABLE FROM ANY GOOD ARTS AND CRAFTS SHOP.



MR. BONES

Mr. Bones has come to call! Esmerelda is out haunting this Halloween night, but she'll be back before long. While he waits, he's setting the mood with a few spooky tunes on the organ.

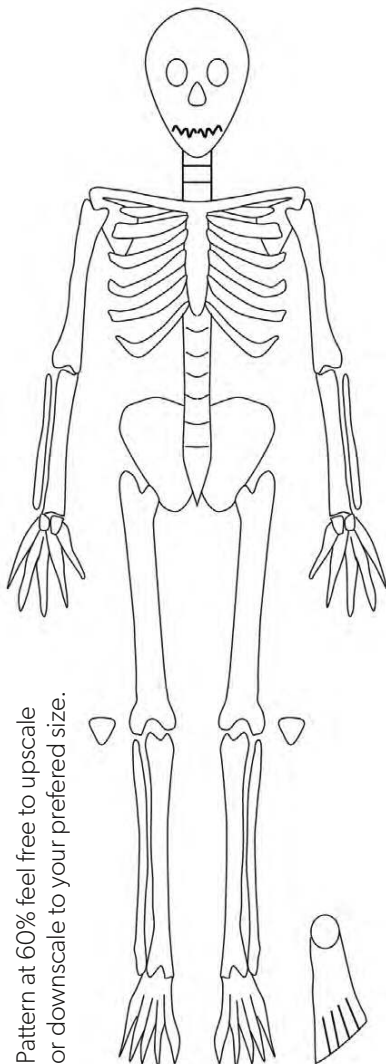
You will need:

Materials required

- Ecrú and translucent polymer clay

Tools required

- Cocktail stick
- Steel ruler
- Scissors
- Foil wrap
- Wax paper
- Super Glue
- 1/12th Scale stool



Pattern at 60% feel free to upscale or downscale to your preferred size.

16.5cm

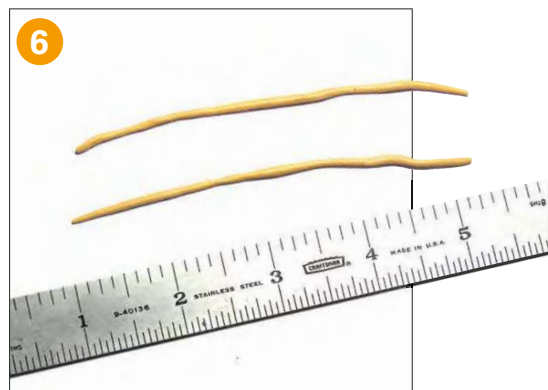
1 Blend two parts of ecru clay with one part translucent clay. This mix is used for all of the bones, so if you run out, you can make more.

2 Make a 19mm egg shape. Remove some clay behind the jaw to emphasise the back of the skull. Leave a 19mm post at the back to hold the skull and later glue to the backbone. Use a cocktail stick to indent two eye sockets, nasal cavity and mouth.

3 Roll a 70mm long and 5mm diameter piece of clay, tapering slightly at the top. Flatten to a point and curve into an S-shape. Roll a large pea shape and flatten it, shaping what looks like a pair of wings. Wrap around the tail bone and tilt the top of these 'hipbones' outward. ▶



Quick Make Project



4 Overlay rolled clay pieces on the template outlines for the upper and lower leg and arm bones. Indent both ends of the larger bones with a cocktail stick. Make two small triangular-shaped kneecaps..

5 Form a 6mm diameter clay roll about 25mm long. Snip the roll three quarters of the way down the centre. Flatten the remainder into a breastbone, roll the two sides above it into thin collar bones. Flatten the ends of the two collar bones into shoulder blades.

6 Make six pea-sized clay balls, then roll into 83mm - 102mm lengths. Flatten these pieces by pressing them with a ruler.

7 Make two flat triangles with a raised back to attach the leg bones. Snip the front into five toes and squeeze them thin and pointed. Turn the big toe up and the rest curled. Indent an arch.

8 Roll a very thin clay string about 130mm long. Pinch off lengths for the fingers and thumbs on the template. Lay them in place on foil wrap and use additional small pieces of clay to secure them at the wrists. Curve the fingers by rolling the foil.

9 Form an oval support (25mm x 19mm) from rolled foil wrap. Build the ribcage on this support, shorter lengths at the top. Press the breastbone onto the front rib ends, the collar bones aligned with the outer curve of the top ribs, and the shoulder blades to the back as shown. Bake all the clay pieces.

10 Super Glue the backbone inside the ribcage 12mm from the top and the skull's post onto the backbone, posing the head. Super Glue the thigh bones at right angles to the lower leg bones, then glue the feet and kneecaps in place. Repeat for the arms and hands. Cover the stool with wax paper and use Super Glue to attach the two thigh bones under the hip bones, against the tailbone. Super Glue the arms to the top ribs. 





A HARVEST OF MEMORIES

Olga Alexiou shares idyllic memories of summers spent on her grandfather's farm in Russia that still influence her miniature food creations.

In the season of fading light, when autumn winds and frost bring an end to our gardening, smallholders are enjoying the fruits of their labours. The harvest is laid by and it's the season for feasting, grateful for another bountiful year. The pantry shelves are lined with jars of produce, the cellar boxes brim with root vegetables and gathered mushrooms, drying herbs dangle overhead, and the buttery holds fresh eggs and cream, awaiting the first cake or pie. For miniature artist Olga Alexiou, all this bountiful goodness brings back memories of her childhood spent in her native Russia and later Ukraine. Life was filled with weekend

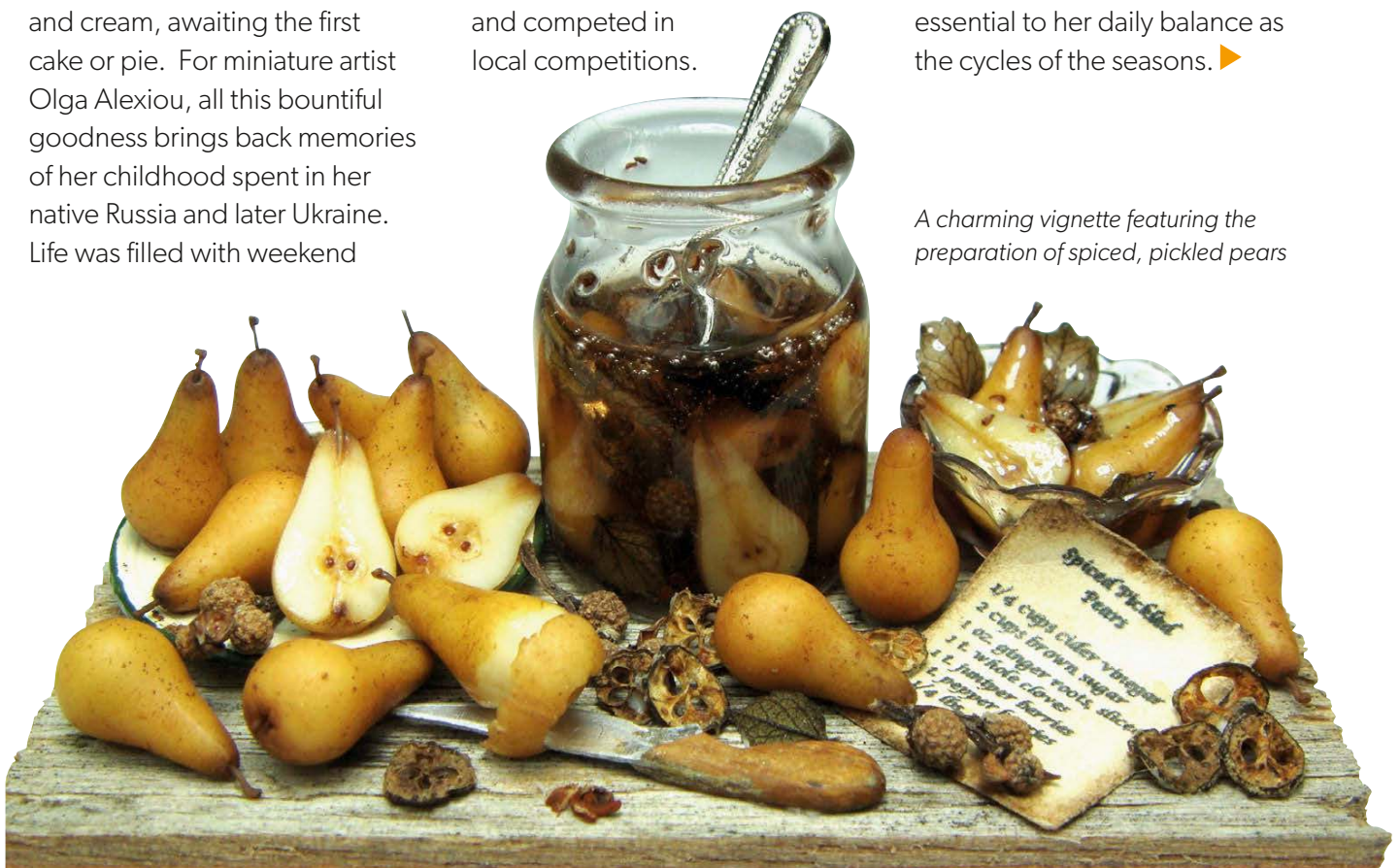
camping trips, summers spent on her grandfather's farm in an old traditional farmhouse whose vintage charm finds its way into her miniature creations.

Olga took a circuitous route in order to find her way back to the things she loves. "I attended Alchevsk University and studied to be a civil engineer but my heart was just not in it," she recalls. An artist at heart, Olga had studied dance for many years and competed in local competitions.

She was proficient at painting, mostly copies of old masters. She shared her father's passion for photography, and was classically trained in opera.

Art cried out to her but it wasn't until she married and moved to Cyprus at the age of twenty-one that she discovered the world of dollhouse miniatures that brought her full circle back to the things she loves best - gardening, cooking, and the animals that are as essential to her daily balance as the cycles of the seasons. ▶

A charming vignette featuring the preparation of spiced, pickled pears





Olga's handmade basket brimming with pumpkins and squash

and challenging. And because I love playing with colour, filled fruit jars and my homemade baskets are my favourites." Her egg baskets are customer favourites too and her



wild mushrooms smell of the damp earth from which they were plucked.

Using polymer clay, pastel chalks, glass vitrail, enamel and wood paints, wire, paper, glues and silicone, she fashions various fruits and vegetables, layering colour upon colour until she achieves the desired realism.

"I love natural materials like wood, tree branches, tiny leaves, seeds, and pollen and roots from various flowers that look like spices when placed inside my jars," Olga explains. "I collect them from various locations throughout Cyprus and either dry them in the sun or in the oven. Sometimes I take larger seeds and slice them in half." Added to her tiny stems and leaves, her fruits look incredibly realistic.

Those first ventures into miniatures proved fruitful

Olga remembers well her first foray into miniatures. "A friend of mine had a small collection she was quite proud of and she convinced me to start collecting as well. For a year or more I just collected, and began studying the techniques and materials used in their making. I began crafting furniture at first and when I finished a kitchen table and some shelves, I thought it would be a good idea to create some filled jars for the shelves and a dinner scene for the table."

Olga was a natural, and the positive comments she received from friends and family encouraged her to make more pieces. Her husband and son insisted the miniatures she made were far more beautiful than the mass-produced items she was buying on the internet so, with a final push, she posted her first items on eBay and her customer feedback put her over the moon!

"I love doing all kinds of vegetarian items. I find fruits very colourful, vivid

"I always carry a plastic bag, snips, and a small shovel so I can collect new leaves and roots when taking my dog for a walk. My neighbours look at me like I'm crazy!" Olga laughs. "I can stand for a half hour next to a tree looking for the most beautiful, tiniest leaves and people have no idea what I'm doing!"

Inspiration lies in the simplest of things

Inspiration is all around her - woods and fields, marketplaces, magazine photos, even movie scenes. "If I see a jar that I like, say at my aunt's house, I will take a photo of it, or even borrow the jar. Then the resulting photos go on my wall in front of my worktable and that's when the miniaturisation process begins." Olga always makes two pieces of everything - one for sale and one for herself. Once she has all the necessary materials before her, she visualises how the piece would look minimised. Then the process of mixing, forming, colouring, shaping, baking and carving begin. It's a time-consuming process but the results are brilliant. Nestled into her hand-woven baskets or placed in bowls that have been aged for a vintage look, Olga's apples, pears, apricots, plums, and quince fairly glisten with the morning dew and her slices with rich juices. Her mushrooms

strung on twine make festive garlands when hung beside her bundled herbs,



Delightful Halloween spider doughnuts await trick or treaters

and her eggs make you want to grab the nearest skillet and start cooking!

A professed night owl, Olga is often forced to work on into the daylight when she's inspired to create. "I like lots of bright, white light when I work. Anything else makes me tired and sleepy." And working 12-16 hours at a stretch would make anyone sleepy! But since she works just two weeks a month, she puts in long hours filling orders, building inventory, and creating new designs that will leave her the remainder of the month to enjoy other activities.

"I've dedicated an entire room in my house for my work table, shelves and drawers that hold my various materials, finished and partially completed projects, my tools and personal collection, my own dolls house, and past experiments. I like everything to be tidy, very tidy."

It's difficult for others to envisage how tiny some of her components can be. One day her son joined her in the studio and stood watching her work. Olga had spent hours creating tiny stems for her apples and pears and they were ready for baking so she asked her son to take the baking tray and place it



Fresh white and brown eggs nestled in Olga's handmade basket

in the oven. "He stood next to me and waited for me to place the items on the baking tray. The stems were so tiny he couldn't see that they were already there!" Olga laughs.

A commission expands her portfolio and brings amazing results

Content with making her fruits and vegetables, one day a long-time customer asked Olga to make some breakfast items -

doughnuts, croissants, bread, marmalade and cooked eggs. It certainly wasn't her speciality; there were other artists in the miniature world that specialised in those items, but her customer insisted as she loved Olga's work. The results amazed even Olga, who has now added these sweet treats to her portfolio.

"I have always combined food with emotion," Olga reflects. "You cook for the ones you love; rewarding with a biscuit, preparing a dinner for family to share. So in life, apart from being essential to survival and good health, food is a way to show that you care. And since miniatures are a reflection of the bigger world, when you see a line of filled jars in a dolls house kitchen, you feel love in that house also."

Olga's dream is to exhibit her work at Kensington, York, and other miniature venues one day. In the near future she hopes to make more vegetables, try her hand at pies and cakes, and also some vintage furniture and kitchen utensils. 

A variety of preserved vegetables



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A HARVEST OF MEMORIES

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THE WITCH'S CHAIR

After concocting round their cauldrons, witches' enjoy nothing more than sitting on their chair with their black cat by their side.

You will need:

Materials required

- Small branches/twigs in assorted lengths (3mm-6mm in thickness, 18cm in length)

Tools required

- Scissors or a craft knife
- Glue gun with transparent glue

1 Cut the pieces for the chair:
2 x straight branches/twigs for the rear legs and back, 10cm in length.

2 x straight branches/twigs for the front legs, 4cm in length.

3 x straight branches/twigs for the seat rail, 3cm in length.

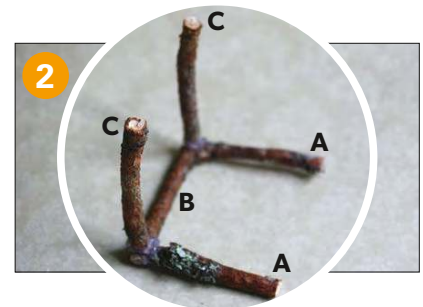
8 x straight branches/twigs for the seat, 4cm in length.

Angled branch/twig for the back.

2 Glue the 3cm seat rails (A) to one piece of the 4cm seat section (B). Glue the front legs (C) in place.

3 Glue the 10cm rear legs in place and glue the last 3cm seat rail between the two rear legs.

4 Use the remaining 4cm branches and glue them in place to make a seat.



5 Make a back for the chair using angular/twisted branches, glue them in place. 



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TOAD IN THE HOLE

Warm up this autumn with some good old fashioned comfort food.



You will need:

Materials required

- Polymer clay in beige, white, sunflower yellow, sweet potato, translucent & Bordeaux
- Pastels in brown, grey, raw sienna, white, green, lemon yellow, red ochre, golden ochre, burnt orange, fuchsia pink, purple, dark orange cadmium,
- Sculpey Bake & Bond (or similar)
- 1/12th scale serving dish, casserole dish and bowl

Tools required

- Small brushes
- Map pin
- Craft knife
- Roller

1 Start out by mixing some cream clay (white/sunflower yellow). Roll the clay out so that it's just a little bigger than the dish, use your fingers to flatten it as well as it doesn't want to be completely even all the way across as it would be using just a roller.

2 Coat your chosen serving dish with Bake & Bond.

3 Press the clay into the serving dish and, as you do this, you'll see the shape of the 'risen' batter form along the four sides.

4 Use the ball end of a map pin to form five (or as many as you need) indentations for the sausages to fit inside.



5 Brush the familiar grated golden ochre/burnt orange/brown pastel mix over the 'risen' edges and sides of the Yorkshire pudding.



6 Use some separate grated brown and/or burnt orange pastel to add deeper shading/burnt edges to reflect a real Yorkshire pudding.



7 Lightly brush some of the golden ochre/burnt orange/brown pastel mix over the rest of the pudding.

8 To make the sausages, take a 4mm ball of beige polymer clay for each one and roll into sausage shapes 9mm by just over 2mm.



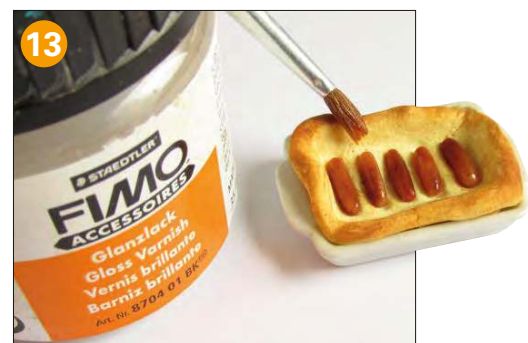
9 Add grated brown pastel to grated dark orange cadmium pastel and grated red ochre pastel to darken each shade a little.

10 Brush the mixture over the sausages, giving them that perfect cooked appearance. As always it's important to remember to make each one look a bit different.



11 Add Bake & Bond to the indentations for the sausages with a map pin.

12 Place a sausage into each of the indentations before baking.



13 Once baked, coat the sausages with gloss varnish. Diffuse the varnish with the pad of a finger to add that final realistic look. 

GO BATTY FOR THIS!

Make this tiny bat using thin leather, metal wire and a bit of brown polymer clay.

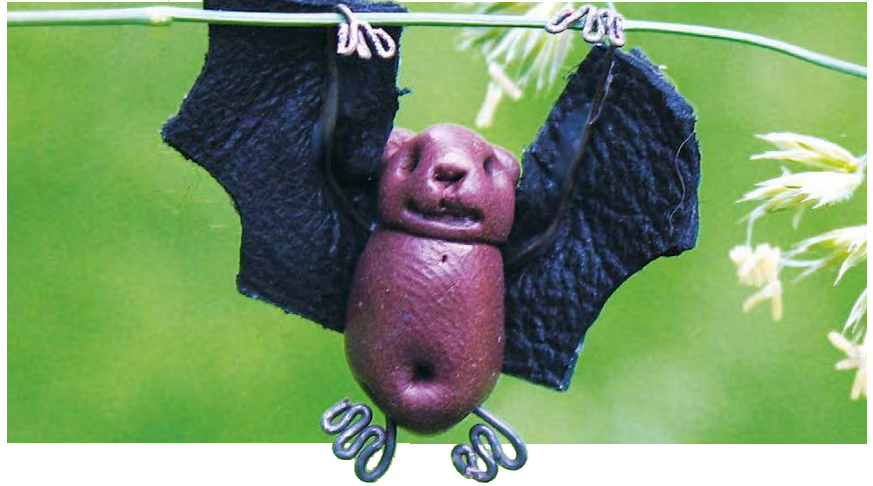
You will need:

Materials required

- Thin black leather
- Polymer clay in brown
- Metal wire

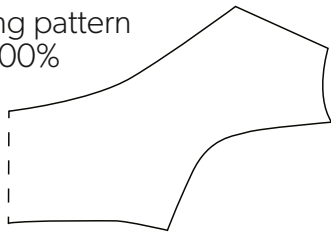
Tools required

- Toothpick
- Scissors
- Pliers
- PVA glue



Wing pattern
at 100%

10mm



Kati Says...

"An old soft pair of leather gloves is ideal for this quick make!"

1 Form an oval-shaped ball of clay for the body measuring 8mm x 12mm. Sculpt a head 7mm x 7mm and attach to the body. Form two ears (3mm diameter) and flatten them against your work surface before attaching to the head.

2 Use your fingertips to shape a muzzle. Use a toothpick to press eyes, nose and mouth into the clay. Push tiny holes into the clay body for the metal wire tail and for the legs. Bake according to the manufacturers' instructions.



3 Use the pattern provided to cut the wings from thin pieces of black leather.

4 Cut two 2cm long pieces of wire for the legs and form tiny toes using your pliers.



5 Glue the legs to the body. Create and shape a tail too.

6 Cut a 7cm length of wire and shape and form the claws. Glue the wire to the wings and then secure to the body. 



SPOOKY SPIDERS

Kat the Hat Hazelton has created this great fun project just in time for Halloween, creating a flamboyant group of tarantulas.



You will need:

Materials required

- Plastic Halloween spider sprinkles. These are used to decorate cakes, scatter on tables and to go in children's loot bags
 - Tacky PVA glue
 - Black flocking powder
 - Cocktail sticks or bamboo sticks (to apply glue)
 - Assortment of acrylic paints (optional)
 - Bowl of clean soapy washing up water
 - Old clean tea towel
- ### Tools required
- Scissors or craft knife

Kat's Top Tip!

"If you are not confident enough to paint your spider, try flocking it. Draw on some stripes and markings with a felt tip pen and then sprinkle away!"



1 Pick out how many spiders you want to make. Remove any excess bits of plastic that are left over from moulding. Gently wash them in some soapy water. This will remove any dust and allow the glue to adhere to the plastic. Scatter them on your tea towel to dry over night.

2 Open your flock and tip some into the lid as shown. Using a cocktail stick cover the top of your chosen spider with glue.

3 Place your plastic spider face down in the flock and rub the spider around the lid. Make sure you coat your spider thoroughly with flock.

4 Take your spider out and give it a tap to release any loose flock. Turn your spider over and repeat step 2 and 3 and tap off any loose flock. If you any plastic areas are showing add more glue on these areas and repeat again. Once your spider is totally covered in flock leave to dry for 24 hours.



5 Now it's time to give your tarantula some character. With a cocktail stick, use acrylic paints in your chosen colours to paint little stripes on his legs and some markings on his body. Leave to dry for 24 hours. 

STAY WARM



Frances Powell knits a geometric design suitable for the season.

You will need:

Materials required

- One pair UK size 19 needles (US Eqv. Size 00000)

For jumper:

- 25 metres each of three colours 1-ply yarn; two stitch holders or safety pins

For belt:

- seven metres 1-ply yarn, small jump ring or buckle

Approximate finished sizes

To fit a 14cm/5½" tall doll

Jumper: 5cm/2" back neck to hem; 3cm/1¼" across chest
sleeve length 4.5cm/1¾"

Abbreviations

st – stitch;

k – knit;

p – purl;

() – repeat instructions between brackets as detailed in text;

sst – stocking [stockinette]

stitch: alternate - one row knit, one row purl;

inc – increase by working twice into same stitch to make two stitches;

k2tog – knit next two stitches together to form one stitch;

p2tog – purl next two stitches together to form one stitch;

M – main colour (therefore k 1M is read as knit 1 using main colour);

A – first contrast colour (therefore

p 1A is read as purl 1 using first contrast colour);

B – second contrast colour (therefore k2Btog is read as knit two stitches together using second contrast colour);

sl 1 – slip next stitch purlwise from one needle to the other without working it;

yf – bring yarn to front of work (between stitches, as in rib, not over needle);

yb – take yarn to back of work (between stitches, as in rib, not over needle).

Back (make 1 in main colour)

Cast on 27 sts

Rows 1-2: (k1, p1) to last st, k1.

Rows 3-28: sst

Row 29: cast off 2 sts, k to end. [25 sts]

Row 30: cast off 2 sts, p to end. [23 sts]

Row 31: k2tog, k19, k2tog. [21 sts]

Row 32: p

Rows 33-44: sst

Row 45: k6, k2tog, turn and work on these 7 sts only,

Row 46: p2tog, p5. [6 sts]
Cast off.

Slip next 5 sts onto a stitch holder for back neck.

Rejoin yarn to 8 sts remaining on needle.

Row 45: k2tog, k6. [7 sts]

Row 46: p5, p2tog.

Cast off.

Front (make 1)

NOTE: Before starting front

divide main colour yarn into two balls. Twist yarn colours at each colour change on the row to avoid gaps in the knitting. To avoid a lot of loose ends, yarns not in use are best carried up behind the work.

Using M cast on 27 sts

Rows 1-2: (k1, p1) to last st, k1.

Rows 3-20: sst

Row 21: k

Row 22: p10M, join in A, DO NOT cut M, p 7A, join in second ball of M, DO NOT cut other yarns, p10M

Row 23: k10M, k7A, k10M

Row 24: p10M, p2A, join in B, DO NOT cut other yarns, p3B, p2A, p10M

Row 25: k10M, k7A, k10M

Row 26: p10M, p7A, p10M

Row 27: k10M, k2A, k3B, k2A, k10M

Row 28: p10M, p2A, p3B, p2A, p10M

Row 29: using M cast off 2 sts, k5M, k11A, k8M. [25 sts]

Row 30: using M cast off 2 sts, p5M, p11A, p6M. [23 sts]

Row 31: k2Mtog, k4M, k2A, k7B, k2A, k4M, k2Mtog. [21 sts]

Row 32: p5M, p2A, p7B, p2A, p5M

Row 33: k3M, k15A, k3M

Row 34: p3M, p15A, p3M

Row 35: k3M, k2A, k11B, k2A, k3M

Row 36: p3M, p2A, p11B, p2A, p3M

Row 37: k3M, k15A, k3M



Row 38: p3M, p15A, p3M
Row 39: k3M, k2A, k11B, k2A, k3M
Row 40: p3M, p2A, p11B, p2A, p3M
Row 41: k3M, k2A, k3B, turn and work on these 8 sts only
Row 42: p2Btog, p1B, p2A, p3M. [7 sts]
Row 43: k3M, k2A, k 2B
Row 44: p2Btog, p2A, p3M. [6 sts]
Row 45: k3M, k2A, k1B
Row 46: p1B, p2A, p3M
 Cast off.
 Slip next 5 sts onto a stitch holder for front neck.
 Rejoin B to 8 sts left on needle.
Row 41: k3B, join in A, DO NOT cut other yarns, k2A, k3M
Row 42: p3M, p2A, p1B, p2Btog. [7 sts]
Row 43: k2B, k2A, k3M
Row 44: p3M, p2A, p2Btog. [6 sts]
Row 45: k1B, k2A, k3M
Row 46: p3M, p2A, p1B
 Cast off

Sleeves (make 2 alike)

NOTE: To avoid a lot of loose ends, carry yarns not in use up the side of the work, taking care not to pull too tightly when you make the first stitch with the new colour. Colour changes are given at the start of each row for rows 3-22. Using M cast on 20 sts.
Rib Rows 1-16: (k 1, p 1) to end. Change to sst.
 Cut M, leaving enough yarn to sew in ends, join in B, continue in B:
Row 1: Using B, k
Row 2: Using B, p
 Join in A, DO NOT cut B, continue in A:
Row 3: Using A, k
Row 4: Using A, p
Row 5: Using B, inc in 1st st, k to

last st, inc in this st. [22 sts]
Row 6: Using B, p
Row 7: Using A, k
Row 8: Using A, p
Row 9: Using B, k
Row 10: Using B, p
Row 11: Using A, inc in 1st st, k to last st, inc in this st. [24 sts]
Row 12: Using A, p
Row 13: Using B, k
Row 14: Using B, p
Row 15: Using A, k
Row 16: Using A, p
Row 17: Using B, inc in 1st st, k to last st, inc in this st. [26 sts]
Row 18: Using B, p
Row 19: Using A, k
Row 20: Using A, p
Row 21: Using B, k
Row 22: Using B, p
 Cut yarns A and B, leaving enough yarn to sew in ends, join in M, continue in M:
Rows 23-26: sst
Row 27: cast off 2 sts, k to end. [24 sts]
Row 28: cast off 2 sts, p to end. [22 sts]
Row 29: cast off 3 sts, k to end. [19 sts]
Row 30: cast off 3 sts, p to end. [16 sts]
Row 31: cast off 3 sts, k to end. [13 sts]
Row 32: cast off 3 sts, p to end. [10 sts]
Row 33: cast off 3 sts, k to end. [7 sts]
Row 34: cast off 3 sts, p to end. [4 sts]
 Cast off.

Neckband

With right sides together sew up right shoulder seam. Using A pick up and knit eight stitches down left front neck slope, knit across five stitches on the stitch holder at front neck, pick up and

knit eight stitches up right front neck slope, pick up and knit four sts down right back neck slope, knit across five sts on stitch holder at back neck and pick up and knit four 4 stitches up left back neck slope. [34 sts]
Rows 1-2: (k1, p1) to end. Keeping pattern correct, cast off.

To make up

With right sides together sew up neckband and left shoulder seam. Sew in all loose ends from colour changes. Block if required.

NOTE: The pieces may be gently pressed with a warm iron and damp cloth if preferred, but take care to avoid any areas of ribbing. Set in sleeves and sew in place. With right sides together sew up arm and side seams. Sew in any remaining loose ends. Turn right side out and turn back cuffs to start of stripes.

Belt (make 1 in main colour)
 Cast on 3 sts.

Row 1: k1, p1, k1.
 Repeat row 1 until belt measures approximately 9.5 cm/3¾ inches
 Cast off.
 Thread one end of belt through ring or buckle, and sew back on itself for about 0.5 cm/¼ inch, enclosing the buckle or ring. Sew a small loop around the belt, about 0.5 cm/¼ inch from the buckle. Wrap belt around waist and thread free end through buckle and belt loop, pull belt through until the belt sits comfortably around the doll without pulling the jumper in too tight. 

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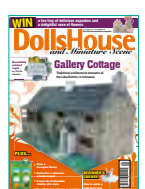
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