

Dollhouse & MINIATURE SCENE

OVER
101
INSPIRATIONAL
IDEAS INSIDE!

FROM BEGINNER TO EXPERT MAKES!



Boho brilliance with Kate Santichen



Kit reviews

Miniature flowers



Top tips you can do!

From the experts



Hot trends...

Discover this style



Amazing minis

Cake maker extraordinaire



Dream deco project

A stunning bed!

PLUS

- MINIATURE BUSINESS ● INSPIRING IMAGES ● QUICK PROJECTS
- CREATING MINIATURE ILLUSION USING MIRRORS ● CLUB NEWS
- THE MINIATURE NEEDLEWORK SOCIETY ● SEASONAL MAKES

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





National
Trust



© National Trust 2020. Registered Charity no. 205846. Photography © National Trust Images

Miniature Worlds

made at Nostell

Nostell may be closed at the moment, but you can explore its very special dolls' house online. Get an insight into this grand mansion in perfect miniature at:

nationaltrust.org.uk/nostell

For everyone, for ever



WELCOME to the June issue

What an unprecedented time we've all lived through. Who could have imagined what 2020 was going to turn out like at the start of the year. What got you through? The team here at DHMS, who also publish several other craft titles, saw that hobbies were certainly one thing that people turned to in order to keep their mind active and contribute towards healthy mental well-being. We've always known how important your hobby is to you and we're pleased to be able to work remotely as a team to still bring you a magazine full of fabulous content.

Talking of fabulous content, what an edition we have for you with content from all over the world and covering a multitude of themes. Bea Broadwood of Petite Properties shares some top tips and Deb Weissler explores the Tepper's boho style while Sadie explore mini caravans. Beate Klein shows us how to create an on-trend sign often used at wedding and fetes while elsewhere we show you how to create a beautiful crib. There's a feature on how to use mirrors to enhance your miniature scenes while Moi details her incredible trip to Paris visiting a couple of the most wonderful miniature stores you will ever encounter! If you can't get away this summer we're here to transport you to another world. You just need to turn the pages...

Thank you too for getting us through all this, we love seeing your miniature makes whether via email, letter or a tag on social media. As much as we're here for you, you're inspiring us too!

Stay safe and enjoy the issue.



Carl
Carl Golder
Editor

**FANTASTIC
GIVEAWAY!**
ON PAGE 20

Carl.golder@warnersgroup.co.uk
01778 391146



If you're reading the online version of this magazine...
Keep an eye out for these symbols

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

Moi Ali, Bea Broadwood, Sadie Brown, Ruth Flewelling Lesbirel, Kate Ünver, Angie Scarr, Sandra Vickery, Deb Weisler, Julie Campbell, Beata Klein, Stephanie Guy, Beata Kloz, Ann Evans, Jenny Furlong and Debbie Walker.

READ ALL ABOUT IT...



P35

... We'll bring the holiday vibes to you!

MAKE IT YOURSELF...



P56

...A crib with history

CARL'S FAVOURITE FIND ON INSTAGRAM

"Both the shape and the incredible colouring on these miniature apples by @tiny_sweet_life on Instagram has resulted in such an amazing miniature. If it wasn't for the fingers showing the sense of scale you really wouldn't know they weren't real - incredible!"



Join us

www.facebook.com/
dollshouseandminiaturescene



Follow us

@DHMSMagazine



Share your miniatures

@Dolls_House_Minature_Scene



Let us inspire you

www.pinterest.com/
dhmsmagazine

INSIDE YOUR JUNE 2020 ISSUE...

40



42



58



Regulars and Reviews...

- 06 The Miniature Scene**
Read about what's going on in the miniature world.
- 20 The Whole Kit & Caboodle ▶**
Moi Ali explores the latest sets of florals from Ladies Mile Miniatures. 
- 26 Across the Pond ▶**
Kate Unver of The Daily Mini meets Kate Santichen who creates beautiful boho-inspired miniatures including a wonderful gypsy caravan in wonderful colours. 
- 32 At Home with the Broadwoods ▶**
Bea Broadwood of Petite Properties writes exclusively for DHMS - this month her top tips as requested by you!  
- 38 Caught on Camera**
Find inspiration courtesy of our scaled down gallery of our favourite finds on Instagram.
- 53 The business end**
Angie Scarr shares the importance of selling miniatures online and having presence on social media.
- 62 Mini Meetings**
The Small Scale Fiddlers Club explore the joy of making mini allotments.
- 63 What's in the July issue**
A look at the content you won't want to miss in the July issue - why not subscribe and get your copy delivered!



**EXCLUSIVE GALLERY CONTENT
FOR ONLINE READERS**



**EXCLUSIVE AUDIO CONTENT
FOR ONLINE READERS**



**EXCLUSIVE VIDEO CONTENT
FOR ONLINE READERS**

HOW TO ENTER...

ENTERING OUR GIVEAWAYS

FOR A CHANCE TO WIN IS SIMPLE, VISIT
www.dollshouseandminiaturescene.co.uk

The closing date for all entries is
30th June 2020. Good luck!

VISIT WWW.DOLLHOUSEANDMINIATURESCENE.CO.UK FOR MORE GREAT FEATURES AND PROJECTS

Collections and Features...

- 09 Go mobile ▶**
Sadie Brown explores model caravans of recent decades.
- 16 Boho Tepper Style ▶**
Deb Weissler discovers how Kathy and Brian Tepper have incorporated this style into their work.
- 25 The story behind the artist**
Julie Campbell writes about applying for Artisan status with the The International Guild of Miniature Artisans.
- 29 French fancies ▶**
Moi Ali discovered some unexpected tres petite treats on a recent visit to Paris!
- 35 Say aloha to summer! ▶**
Sadie Brown explores mini Tiki bars!
- 42 Jenny Furlong of The Miniature Needlework Society ▶**
Ann Evans discovers what happens when The Miniature Needlework Society meet.
- 46 Great American baker ▶**
From waitressing to cowgirl to mini cake maker extraordinaire, Ruth Stewart's wedding cakes are in demand!
- 48 Mirror image ▶**
Ken Hamilton shares the secrets behind creating miniature illusions using angled mirrors.
- 58 Made by You: The Library**
Debbie Walker shares her beautiful creation, a beautiful library two-sided roombox.

Exclusive Projects...

- 12 Order of service**
Beate Klein presents a quick project – pallet signage often used at rustic weddings and village fetes with a bonus paper peony project too!
- 14 Boho tent**
Make it camouflage or as pretty and pink as you like!
- 21 Boho mystic woodland ▶**
Resident specialist Stephanie Guy uses watercolour paints to create a mystic woodland twinnie.
- 40 A slice of midsummer ▶**
Watch the sun rise on a very special cake to celebrate the Summer Solstice.
- 45 Take me to Church**
Moi Ali explains how to create miniature hymn and palm boards to decorate your church scenes.
- 56 Mayflower celebrations**
Create a miniature cradle similar to those made of willow, oak, and maple and dating from 1610-1620.
- 60 Deco Dreams**
Learn how to create this wonderful classic Art Deco bed! With archetpal Odeon-style 1930s features this project will leave you with the bed of your dreams!

GREAT SUBSCRIPTION OFFER!

3 ISSUES FOR JUST £5!

REMIND YOURSELF WHY WE'RE THE BEST ON PAGE 54

THE SUBS ZONE

EVERY ISSUE SINCE JANUARY 2010

EXACT EDITIONS



DollsHouse & MINIATURE SCENE

FROM BEGINNER TO EXPERT MAKES!

OVER 101 INSPIRATIONAL IDEAS INSIDE!

26 **20** **32** **60**

16 **46**

PLUS MINIATURE BUSINESS • INSPIRING IMAGES • QUICK PROJECTS • CREATING MINIATURE ILLUSION USING MIRRORS • CLUB NEWS • THE MINIATURE NEEDLEWORK SOCIETY • SEASONAL MAKES

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

The Miniature SCENE

✉ Carl.golder@warnersgroup.co.uk

👍 www.facebook.com/dollshouseandminiaturescene

📷 www.instagram.com/dolls_house_miniature_scene/

🐦 www.twitter.com/dhmsmagazine

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 contacting us via the above:

Alternatively, send a letter (and photos) to Carl Golder, Dolls House & Miniature Scene, Warners Group Publications, West Street, Bourne, Lincs, PE10 9PH

News copy deadline for the August issue (No. 315) is 17th June 2020



READER LETTER

Just before Christmas 2019 I was lucky enough to get my hands on this wonderful kit, The Folly by Alison Davies Miniatures. Since then I have been working on the build. The outer shell of the building is cast in resin and comes in quite large pieces however they need to be painted to be brought to life. The Folly comes with a choice of bases small or large I have

chosen the smaller option. Once I was happy with the outer shell I began to concentrate on the interior. I textured and painted the ground floor with a compass star pattern and made it look like stone. The domed ceiling was next I created mouldings for it with Milliput and then cast them in resin. The ceiling is painted in the same way as the exterior with my Mucky paint technique for that aged look.

The next job was the upper floor. As I still had a numb finger from scoring the other floor by hand with a scalpel I decided to invest in a Cricut Maker. It's a machine a bit like a printer but it cuts all manner of materials. My material of choice was card stock 1mm thick I chose a black and white octagonal pattern which I painted to look like marble. The whole floor was then sealed with clear spray varnish to give it a polished look.

The Folly is still a work in progress as Alison is designing the second phase, which will be the internal details ie. panels, stairs etc. It has been very exciting to work on this kit and I thought you would like to see some of my photos of the project.

All the best
Jane Rees

Fairs update

We want to make sure we are bringing you the very latest news, so you'll find all the relevant information you need about shows in 2020 over on our website. Visit www.dollshouseandminiaturescene.co.uk to keep up to date!

Doing her bit!

Jane Harrop has announced an initiative in doing her bit for the environment "We are taking steps to reduce the number of plastic bags we use to pack our kits. So once current stocks are depleted, they will be replaced with eco-friendly packaging. We have also had some 100% natural cotton tote bags printed which will be available when we next exhibit."

Keep eye on Jane's website www.janeharrop.co.uk, to find out when and where she will next be exhibiting.



READER LETTER

Thought you may want to see what I've managed to finish whilst in lock down. This is Gayle Baillargeon (Petworth Miniatures) Muskoka house in 48th scale. I was lucky enough to see it on Paula Isaac's picture trail and contacted Gayle. Gayle must have had several enquiries because she then did one last cut and hey presto! I was lucky enough to be one of those people. The kits have mainly come from the States but also Malcolm's Miniatures for armchairs and cats.

Julia Greenhalf



Worth waiting for



▲ Aerial view of the Rahmi M. Koç Museum with Golden Horn in the background

Due to the spread of the Covid-19 epidemic, the exhibition 'Dolls through the Ages' has been postponed to a date to be determined. The Rahmi M. Koç Müzesi, the Istanbul museum that had set up the exhibition over the last months, acted in response to the Turkish authorities ordering the closure of the museum to the public.

The exhibition was the result of several years of collecting objects and uninterrupted work for curator Ms. Serra Kanyak, an employee of the workshop in which the restoration and the maintenance of all the objects belonging to the Rahmi M. Koç museums are carried out.



Once open the exhibition will display about two thousand pieces and, as the title suggests, they will come from all over the world. Some are part of the personal collection of Rahmi M. Koç, who has been collecting dolls and any other types of antiquities (especially related to steam and industrial heritage) since he was a child. They range from an eighteenth-century English wooden doll to a Bertha Doll made by Hertwig & Co. in Germany in 1905.

Germany is one of the most represented countries - with Heinrich Handwerk dolls from the late nineteenth century and other pieces from the period 1900-1930 - together with France, with pieces from the early twentieth century produced in Limoges and by the Société Française de Fabrication de Bébés & Jouets. British dolls are also countless: among these is a unique 1930s half pedlar doll that carries a variety of copper kitchen utensils in her basket and on her apron. There are then various dolls' house figures, 1930s, ragdolls of African provenance, head dolls from China and Russian dolls made by Michael Zajkov and many more.

Because this is a Turkish-based exhibition, the Tragacanth dolls could not be missing. Tragacanth dolls are the most realistic ethnographic reflections of Anatolia's social and cultural assets and authentic costumes and accessories. Some of the dolls on display were manufactured by Zehra Müfit Saner, a pioneering female artist of the early Turkish Republic Era. The exhibition includes dolls made by painter Nimet Demirbağ Sanlıman, who transformed an initial hobby into a profession, so much so that she opened in 1960 the famous Elif Doll Workshop in Beyoğlu, Istanbul.

To keep up to date visit www.rmk-museum.org.tr

Dolls' House Figures, 1930s.



Stuck at home?

Discover our Digital Edition!

Now's the time to get crafty at home. We've got you covered with our wonderful Digital Editions, jam-packed full of ideas and extra content - right at your fingertips, and you don't even have to leave the house!



No need to wait for the postman - get your fix instantly!

- ♥ Extra content at your fingertips
- ♥ Printable downloads
- ♥ Access on-the-go, on any device
- ♥ Exclusive bonus pages
- ♥ Live links for ease
- ♥ Audio and video included

Visit...

www.pocketmags.com/dolls-house-and-miniature-scene-magazine

Go Mobile



Take a break from the dolls house as we step back in time and go caravanning in miniature!

Wandering history

The caravan first provided a horse drawn home for showmen and travelling troupes as they moved from place to place since before Queen Victoria took the throne. During the Victorian era it also became synonymous with Romany travellers, but it has also now been aiding us in creating holiday memories for more than a century. Dr. William Gordon Stables is thought to hold the honour of being the first person to own a caravan solely for leisure use. In 1885 he commissioned what became known

as 'The Wanderer' from the Bristol Wagon and Carriage Company and travelled widely across the UK. The van, built from mahogany and maple wood, took its inaugural journey from his Berkshire home to Inverness and the Highlands of Scotland, a considerable distance even with today's motor vehicles! This pioneer van, which it may surprise to learn managed to condense a piano, bookcase and china cabinet into its 5.5 metre structure, also remains in our midst to this day. The beautiful caravan, which Dr Stables wonderfully referred to as 'The

▲ The stunning exterior of 'The Mobile Home'

Land Yacht', was generously donated to The Caravan Club during the sixties by Dr Stables' daughter and after undergoing a decade long restoration project in the late nineties and early noughties, it can now be found on permanent display for members of The Caravan Club visiting Broadway Caravan Club Site in the Cotswolds. [👉](#)

▼ There's so much to see inside 'The Mobile Home'



Upwardly mobile

On permanent public display elsewhere is Caroline Hamilton and Jane Fiddick's magnificent, aspirational collection of more than 80 dolls houses, rapidly becoming synonymous with their home in the Potting

▼ Seaside Miniatures 1950s/60s Old Retro caravan

Sheds at Newby Hall in North Yorkshire. One piece in particular, 'The Mobile Home', proved an exciting chance discovery for Caroline. Either that or fate had a hand in ensuring she was in the right place, or the right shop, at the right time. This

stunning miniature caravan holds a special family resonance for Caroline as her Aunt Peggy had retired to the full-size counterpart of this amazing find, so it's easy to imagine how thrilled she must have been to acquire it, and not only as a dedicated miniaturist. I was lucky enough to be able to speak to Caroline about the caravan and her one regret relating to the 'The Mobile Home' is that the shop owner she purchased it from was unable to shed much light on its creator. In many ways though, the intriguing mystery behind the origins of a piece clearly made with such care and attention to detail only serves to add to its enduring appeal. 'The Mobile Home' still manages to have quite the story to accompany it, however. As anyone who has either ever visited the collection in person or owns a copy of Caroline and Jane's beautiful book, *Our Dollshouses* will know, these two talented ladies are incredibly imaginative visual storytellers. In the case of 'The Mobile Home', it's the 1980s and the occupant is Libby, the map she is holding will lead her and her friend, Lizzy, to Greenham Common and the Women's Peace Camp, protesting against nuclear weapons being stored at the RAF base. The camp closed at the turn of the millennium, the last woman to leave having been there for almost two decades. The Greenham Common Peace Garden now stands at the site of that first Eighties protest.



The cosy interior



Step into the past.

Get kitted out

Whilst today's fashion for more muted tones mean present day caravans are decorated a little differently to the vibrancy of 1970s style adorning the interior of 'The Mobile Home', anyone who has ever stepped inside a static caravan will immediately know how well drawn the layout is. With its 'fitted' sofa, you'd know straight away you were looking at a caravan even if you were only shown the living room. It's impossible not to find yourself captivated by the joys of 'The Mobile Home', both inside and out. Filled with everything that makes a house, or indeed a static caravan, a home there's so much detail. Special mention must go to the multi coloured door curtain, which catches your eye and looks as if it's blowing in the breeze. The door leads you straight into the living room where the jukebox, radio and a pack of playing cards mean there's plenty to entertain. The tiny pyramid of playing cards is a particular gem. The kitchen is also a hive of activity as a number of playful kittens make the most of Libby's plans diverting her attention elsewhere.



▲ Ready to hit the road! Seaside Miniatures 1970s/80 Retro caravan.

Hit the road

Perhaps you have been inspired to create your own miniature home on wheels. When it comes to the touring caravan it's the joy of being able to wake up and see a brand-new view from the window of our home from home each and every morning that makes them so exciting. We can literally hook up to the car and travel exactly where and when the mood takes us. Don't like the weather, then simply move on and keep going until the clouds clear. For Mike and Alison Thomas of Seaside Miniatures, it was the joy of family caravanning holidays which led them to discover a fascination for

the varied styles of caravan and to evolve their evocative range of laser cut kits. The caravan kits, which come in three scales, 1/12th, 1/24th and 1/48th, take us back in time to what is in many ways the height of the popularity of the caravan holiday. The Old Retro caravan is a 1950s/1960s classic, and both this and the 1970s/1980s retro design will no doubt bring back lots of memories for many readers. With furniture included, and just paint, fabric and glue required, this is an exciting kit which can really drive the imagination. There's an amazing amount that can be done with a space which, in the case of the 1/48th scale kit, measures

just 10 by 4cm. Plus, having spied a 1/48th scale 3D bucket and spade, along with a pair of wellies amongst Mike and Alison's new range of 3D printed accessories, there's something to suit every mood, come rain or shine! 🏠



INFORMATION

Photography of 'The Mobile Home' at Newby Hall by Bay Hippiusley.

Newby Hall & Gardens

www.newbyhall.com

01423 322583

Seaside Miniatures

www.etsy.com/shop/seasideminatures

Dollshouse & MINIATURE SCENE

Go Mobile

CLICK & SWIPE TO VIEW IMAGES



Order of Ceremony sign

Wedding, summer fete or festival – DIY signage is one of the latest trends! Lolly sticks lend themselves perfectly to this miniature version!

YOU WILL NEED

MATERIALS REQUIRED

- Lolly sticks
- Black chalk paint or white acrylic
- Wood glue
- Black fine point felt tip
- White Uni ball pen (if doing chalk board)
- Sand paper - medium and fine
- Tracing paper

TOOLS REQUIRED

- Cocktail stick to apply glue
- Cutting mat with 1cm grid
- Saw and mitre box
- 2b pencil
- Ruler
- Masking tape



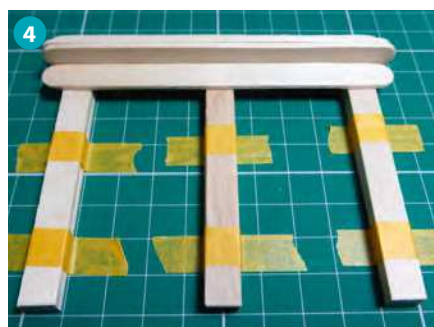
1 Stick 3 lolly sticks on top of each other using masking tape to hold together until completely dry. Repeat for 3 sets.



2 Trim the lolly supports to 9cm, trimming off the rounded edges each end using a mitre saw.

Sand the trimmed ends with medium grade, then fine sand paper.

3 Align the 3 supports on the cutting mat, the 2 outside supports 10cm apart, and secure with masking tape. Tape them down making sure the tops and bottoms align.



4 Secure further flat lolly sticks across the base using 2 sticks on their side as a spacer. You may have to jiggle a little when you get to the end but when happy with the spacing fix the sticks in place.



5 When dry turn the pallet over and attach 3 lolly sticks to the back as support.

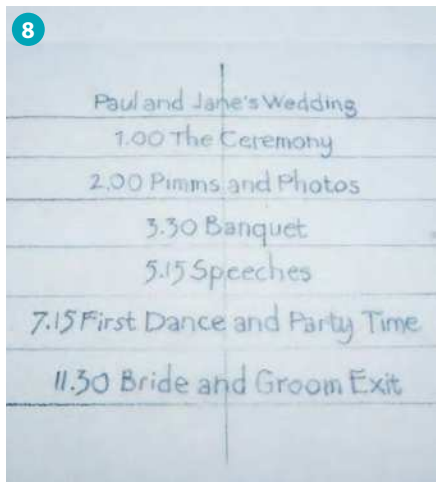
Beate says...

"If you change your scene you can simply repaint and redecorate your sign to use in another project!"



6 Use a saw to cut of the round edges on both sides, clamping it down whilst doing so for safety reasons. Sand your pallet until smooth, edges can still look rough after all this is meant to be a packing pallet. You just need a smooth area for the writing.

7 Paint your pallet and leave to dry.



8 On tracing paper draw 7 parallel lines 1cm apart and 10cm long. Draw a vertical line in the middle as a guide. Turn the tracing paper over and using the words supplied or your own, just remember to reverse your text before printing, create your signage.

9 Using the end of a lolly stick as a burnisher and rub down your text onto the sign.

10 Using a fine tip 0.5 black pen or a Uni ball white pen carefully go over your text.



PEONIES

YOU WILL NEED

MATERIALS REQUIRED

- Dark green paper
- 30 gauge green florist wire
- Air dry clay
- PVA glue

TOOLS REQUIRED

- Scissors
- Fine pointed tweezers
- Hole punch
- Ball stylus/round end of paintbrush
- Spongy surface ie: flat eraser, mouse mat or layered kitchen roll
- Fine point paintbrush
- Cocktail stick

1 Trim 30 gauge green florist wire to 3cm lengths.

2 Using air dry clay make 9 5mm or smaller balls. Before they dry apply a little PVA glue to your florist wire and stick this into the balls. Leave to dry overnight.



3 Punch out approx 100 circles from tissue paper to create the petals. Place the petals on a flat squidgy surface (I use an eraser) then using the round stylus of your choice cup your petals about 8 at a time.



4 Apply glue to the bottom of your dried ball and stick your first petal on making sure the cup side facing onto the ball not away. You should be able to stick 3 petals around the base of the ball. Repeat on all balls and leave to dry.



5 Layer cupped petals again moving slightly up the ball each time until you've applied approx. 5 rows.



6 Crunch in the petals over the ball.

7 Crate and cut out leaves from green paper. 

Bohemian tent

Complete with floor cushions, this tent will take you to summer festivals with bohemian vibes.

YOU WILL NEED

MATERIALS REQUIRED

- 1x thin white cotton, 16x34cm
- 1x thin white cotton, 14x15cm
- 10x different patterned fabrics scraps
- Tacky glue
- Fray check
- Greaseproof paper
- Decorative trim
- Mini pom poms
- Thread
- Stuffing
- A3 mount board
- Wooden skewer

TOOLS REQUIRED

- Glue spreader
- Needle
- Scissors
- Metal ruler
- Pencil
- Craft knife/scalpel



1 On the A3 sheet of mount board, draw out four exactly the same triangles 14x15cm. Draw another triangle on the inside of this one 5mm away from the outside one as shown. Using your metal ruler and craft knife, carefully cut these triangles out (note that there's no bottom edge). Glue two triangles together twice to make them stronger and leave to dry. Now cut four pieces of mount board to 15.5x0.5cm and two tiny pieces 0.5x0.5cm. Glue two of the long pieces together twice. Glue the tiny piece at the top of your triangles. Cut a wooden skewer to 15.5cm.



2 Fray check the edges of your thin white cotton rectangle when dry, then fold and crease in half (34cm becomes 17cm). Cut out various sized squares in your chosen fabrics (follow the plan included opposite if this helps). Apply glue to the back of these pieces (use a spreader to make sure glue goes right up to the edges) and glue onto the white cotton. Press down firmly. I did this on a piece of greaseproof paper. Peel off the greaseproof paper before the glue dries and gently rest the fabric on a non-porous surface to dry (note the tiny gap left at the crease line, this will help the fabric drape over your frame). You will be covering it with trim at the end.



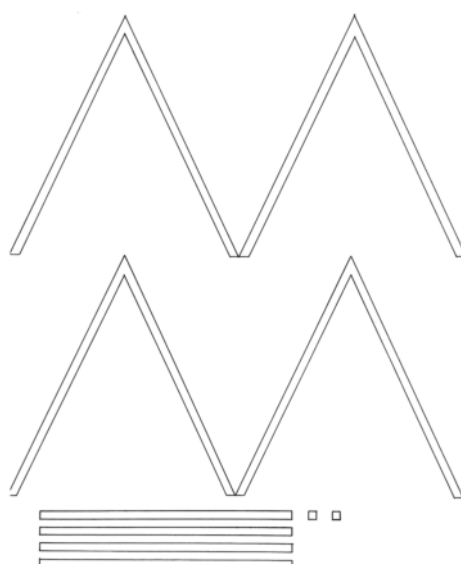
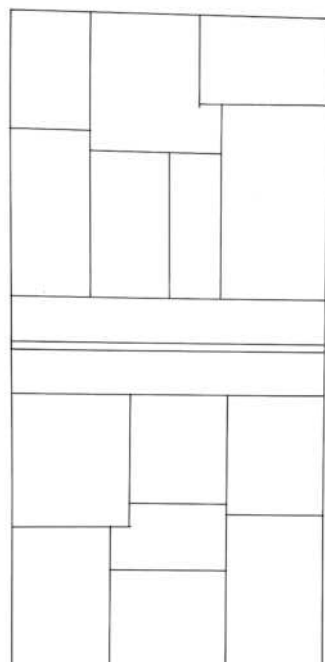
3 Take both triangles and apply glue to the bottom edges and lots of glue on the tiny piece at the top. This bit is a bit tricky but if you construct this on a spot where you can leave it to dry without moving it, it should be ok. Stand up one triangle and put your two 16x0.5cm mount board pieces at the bottom of the triangles. Now take the other triangle and place this on the other side. You could use some small bottles to support the triangles. Then take your skewer and put this onto the tiny support at the top. Check everything is square and leave to dry. It's quite solid when dry.



4 Apply glue to the outside edge of your triangle and place your finished fabric strip over the frame. Press down edges and leave to dry. Take your last smaller piece of white cotton and mark out a triangle that is the same size as the opening at one of the ends. Fray check and then cover with scraps of fabric in the same way as you did the larger piece. When dry glue this to the frame.



5 Using your chosen decorative trim, cut a length that will cover the apex of the tent and cover up that tiny white gap. Fold and crease to trim in half before gluing into place. Next cut two pieces to cover the front triangle mount board and glue into place. I made one slightly shorter so there wasn't too much bulk at the top where they overlap slightly. You could trim 2mm to go around your fabric squares if you would like it to look a little neater.



Bohemian tent
Patterns at 50%



6 Making the pom pom bunting: Using a thick thread in a colour of your choice 40cm long, make a double knot in the end and trim the end close to the knot. You could use glue to further secure the knot.



7 Put the thread on a needle and taking one pom pom at a time, stick through the middle of the pom pom and pull it down the thread to the knot. Take another pom pom and repeat leaving an 8mm gap between them. Repeat until you have 36cm filled then tie another double knot.



8 Cut a 12x6cm rectangle piece of fabric and fold it in half longwise with right side facing in. With 0.5cm seam allowance, either stick this or glue remembering to leave a gap along the short side so you can turn your cushion. Fill with a little stuffing and either glue or slip stitch the opening shut. I made three slightly different sizes (10x5cm and 9x5cm). 🏠



INFORMATION

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



Boho Tepper style

The bohemian trend has been popular for many years, but we discover how **Kathy and Brian Tepper** have incorporated this style into their work as well as their lives.

Bohemian Wild

Bohemians from the start

We read and see a lot about 'bohemian' style in decorating magazines, blogs and vlogs as BOHO has become a hot new trend. The style's name comes from the French word *bohémien*, meaning a nomadic person; an image that to

many conjures up gypsies in their brightly painted caravans. Actually, bohemians appeared shortly after the French Revolution and consisted mainly of artist types who wandered the land trying to earn a living. Likened to the Romani from the Eastern European region of Bohemia, these wandering artists were dubbed 'Bohemians'.

Now called boho in our modern culture, the bohemian lifestyle of fashion and home décor has wandered in and out of style for decades. For many of us older miniaturists, the word bohemian conjures up the beatnik generation of the fifties and the hippie counterculture two decades later. Earlier than that, our parents watched the bohemian movement sweep through the European capitals, the avenues of Manhattan and the palm-lined streets of Hollywood.

Now, as then, bohemian or boho home décor is casual and anything but minimal. It's free-spirited, comfortable, colourful and unconventional. You can dress



it up or down as much as you like, but most of all it should not be contrived. A boho space should ultimately reflect the person living there.

Kathy and Brian Tepper

Kathy and Brian Tepper have been bohemians ever since they started making miniatures in the mid-1970s. Their eclectic portfolio seemingly changes every year. We no sooner embrace their latest style and trend, only to discover they have wandered on to something totally new and different. Over the years it's become apparent that the two are wanderlusts when it comes to décor; bohemians in the truest sense of the word.

Even their home and work spaces are colourful and eclectic. Native American art and artifacts, Brian's first love, co-mingle with colourful Latin American and modern abstract paintings. Their office and studio are packed with miniatures and components in a number of styles. "It all just seems to work," Kathy shrugs, "because it's things we love to surround ourselves with. After all, isn't that the point?"

From the very beginning, even their work space was unconventional. "When we started making miniatures, I realized that I had to spread everything out around me so that I could choose the right materials," [DM](#)

► The Anthropologist's study

▼ Bohemian safari



“Dictionary definition of Boho:
1) Free-spirited, unconventional and artistic.
2) Kathy and Brian Pepper.”



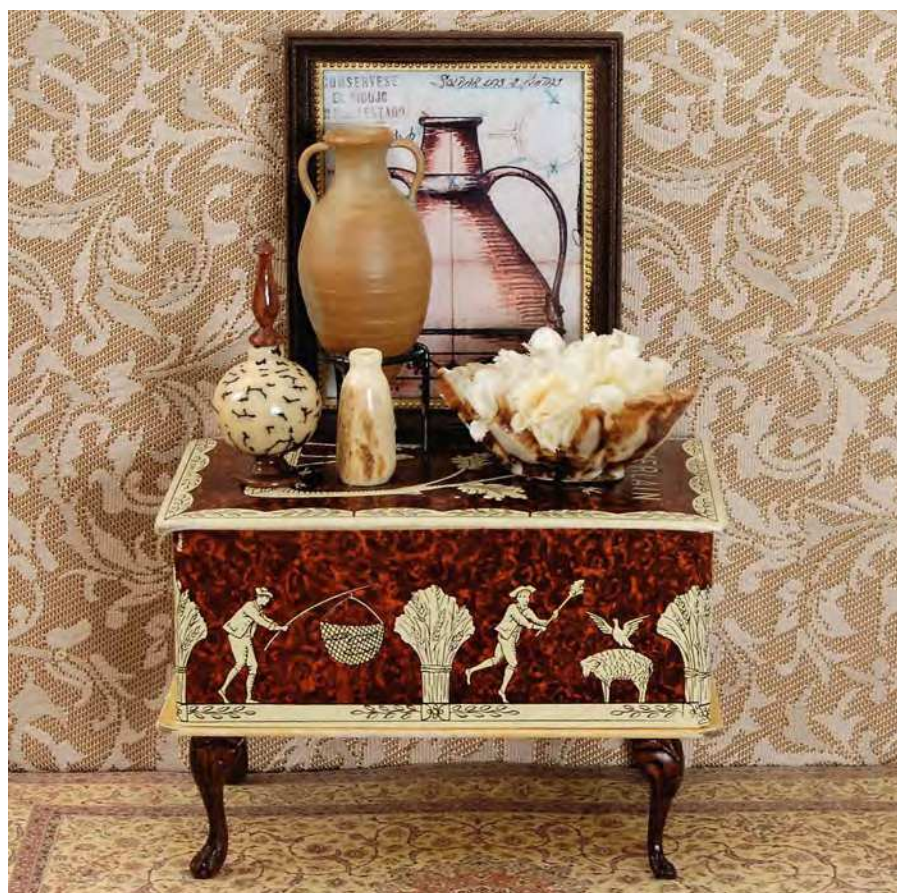
▲ Brian Pepper's abstract paintings

► Vintage Guerlain box table

Kathy recalls. “It seemed reasonable to just spread everything out on the floor. I sat cross-legged on the floor for several years, later necessitating a knee replacement!

By this time, we had five children, adding to the chaos. After several years and a new condo, with more room and less kids, I migrated to the bedroom. We constructed a solid work board that covered the bed to hold all my materials. Perfect, until bedtime when I had to move everything off in order to go to bed. I still work that way. Brian, on the other hand, has a small work table in the bedroom and a large workbench with his tools in the garage. Both spaces have good lighting. We watch TV, listen to music and laugh a lot!” It’s true boho style!

Kathy and Brian once estimated they have created 500 pieces in each of the 30-40 genres they have explored. “We picture our pieces in almost any environment. Maybe something that your grandma had in the past, or things that are regional to your location. Of course, daydreams can take you anywhere.”



Chanel cabinet



The basics come first

When it comes to boho style, the pair loves working with bright, rich colours filled with texture and visual interest. Something to excite the senses: baskets, rugs, pottery and Brian's abstract paintings combine to create boho-chic at its finest.

Brian has always been an artist. When they began doing 1:12-scale Museum Native American Artifacts, his life-size artwork reflected large, bold, colourful pictograph paintings and paper work. He can do miniature paintings of almost anything, including cows and barns. His full-size work is mostly abstract at the moment and he is a member of an Abstract Art Association in Santa Barbara, CA, as well as on the City Art Board. He has done a large body of miniature abstract art for their settings, many of which are perfect complements to Kathy's unconventional décor.

The latest boho trend is a bit of a departure from bohemian of the past. "Boho is still popular, just in a different way," Kathy explains. "In the 30's and 40's, 'modern' was our today's memories. We still start with modern and add our rich memories and bits of yesterday's culture. The result is boho-- my version of what

I think is boho. All these years we have created pieces that include odd accessories and a different way of combining them.

A good example is the room 'NY Good Life'. The painting is the central piece. I added the low chairs and table, so as not to interfere with the painting. The horse sculpture on the low table connects the painting and the table but does not distract. The hanging bookcase on the left wall helps frame the painting but doesn't crowd it. The rug brings together the whole room for warmth. Remember with boho, add...don't bury!"

Like bohemians of old who wandered from place to place, the Teppers never linger in one genre too long. "Every year or so we create our next trend. Collectors loved the 'Kaleidoscope' collection, our version of McKenzie Childs furniture, the 'Shell Collection' and the 'Steampunk Collection', to name just a few.

We're working on our next look, 'The Old Barn'. Lots of things can look great in an old barn!" 



INFORMATION

Kathy and Brian's work can be seen on their website at

www.rainbowhandandkathy.com

MATLOCK MINIATURES

The Dolls House Accessory
& Lighting Specialist

Online Shop featuring a wide range
of items including:

- Lighting • Accessories
 - Furnishings • DIY Components
- and many unique handmade
specialist items for Pubs & Shops.



Visit us at:

www.matlockminiatures.com

Tel: 01332 660428

Email: matmins@aol.com



Miniatura[®]
All things miniature



House by Herdwick Landscapes

NEXT SHOW

Sto
26th

ark
2020

T: 0121 783 9922 www.miniatura.co.uk

DollHouse & MINIATURE SCENE

Boho Tepper Style

CLICK & SWIPE TO VIEW IMAGES





The Whole Kit & Caboodle:

FLOWER POWER!

Moi Ali is feeling bloomin' pleased with this latest set of floral flower kits from Ladies Mile Miniatures!



THE FACTS

Buy from: Ladies Mile Miniatures
www.ladiesmileminiatures.co.uk

Cost: £6 per pack

Comes with: Stems, punched petals and leaves

Additional materials needed:

Tacky glue

Specialist tools needed: None, although a ball tool plus a firm foam pad are useful (both available from Theresa's online shop)

Time: A day to do all three sets

Experience: Beginner

Top tip: A ball tool helps when cupping the petals, but a slightly blunt knitting needle works if you don't have a ball tool (although do invest in one if you plan to make lots of paper flowers!)



▲ The hydrangea kit

Think festivals, hippies, boho ... and flowers. Yes, Flower Power is so evocative of the era that invented the music festival, and the beautiful people went there in their droves – to Woodstock, and other famous venues – with, of course, flowers in their hair.

Whether you're looking to recreate the 1960s festival vibe, or just want some pretty blooms to fill a vase or bring a little colour to a corner of your sun terrace, these Ladies Mile Miniatures flower kits are for you. Theresa, who runs the business, makes beautiful little paper flower kits, including 24th scale kits.

I decided to make her brand new blue Hydrangea kit in 12th scale, plus her lovely new 'Bowl Of Beauty' Peony kit in bright



▲ The cosmos kit

pink with cream centres, based on flowers Theresa saw on a visit to Styal Mill gardens in Cheshire. I also made her Cosmos.

If you've not made paper flowers before, you'll find that making them up is more time-consuming than you might imagine, but it's also incredibly relaxing and very therapeutic.



▲ The peony kit

You can even sit and do it while watching the telly. If it's something you've not tried before, give it a go as it's so easy and such fun. With Theresa's full instructions included and useful tips on flower-making, there's no excuse not to try! 🏠

GIVEAWAY!

Turn to page 4 to find out how to enter!

One lucky winner will get all three kits from Ladies Mile Miniatures.

DollHouse & MINIATURE SCENE

Kit & Caboodle

CLICK & SWIPE TO VIEW IMAGES



Boho Mystic Woodland

Resident specialist **Stephanie Guy** uses watercolour paints to create a mystic woodland twinchie.

YOU WILL NEED

MATERIALS REQUIRED

- Watercolours in indigo, lemon yellow, yellow ochre, dark brown and alizarin crimson
- Optional: opaque white gouache
- 300gsm (or heavier) NOT surfaced watercolour paper

TOOLS REQUIRED

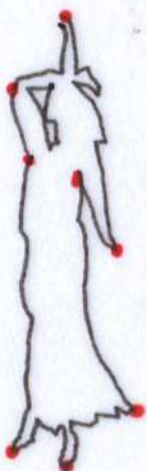
- Size 2 small round watercolour brush with a good point
- Size 10/0 round watercolour brush with a good point

GETTING STARTED

Using your steel rule and craft knife, cut your paper to a suitable size for your display. Mine is a twinchie - 2" x 2" (50mm x 50mm). 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

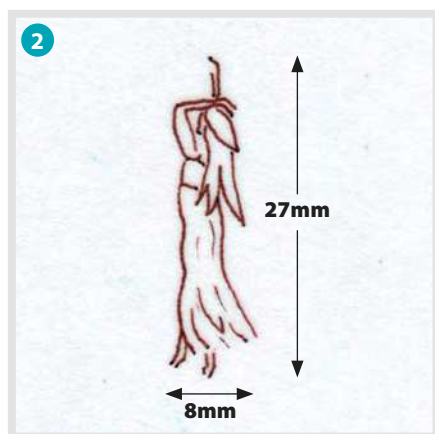


1 If you're comfortable drawing figures, go ahead and draw her freehand. If this looks scary to you, fear not, we'll create a simple dot to dot to help you along. Place a dot 6mm above the bottom and 17mm from the right-hand side of your paper, then place another dot 27mm directly above it. These mark the top and bottom. Now place a dot 10mm up and 13mm in from the right, marking the far right-hand side of her dress. 8mm up and 20mm in marks the left-hand toe; 19mm up and 15mm from the right marks the point of her hair; 22mm up and 18mm in marks where the hair sets the dress. 24mm up and 20mm in marks her left armpit, and 29mm up and 21mm in marks her left elbow. You can place extra dots if that makes you feel more comfortable. At this stage my dots are

in red and my drawing is in black so that you can see them properly, but you need to use a pencil, keeping all your marks nice and light. When you're happy with your dot-to-dot, draw the outline of the woman - just the silhouette, no features - taking in each of the dots that you made.

Stephanie's Top Tip!

"You can work on tracing paper to begin with, and then transfer your drawing to your watercolour paper by shading over the back of the tracing paper, place it over your watercolour paper right side up, and drawing over your lines. That way you won't damage your watercolour paper by lots of rubbing out."



2 Now add in the features of the woman - her hair, dress etc. Drawing a figure this way round is much easier than trying to draw all the individual features whilst keeping them in proportion, especially on this tiny scale.

3 Draw in a few trees, forming a slight circle around your woman. We do this by placing the base of the tree on the far left and far right closer to the bottom of the page than the others. Notice that each tree has character. Trees grow slower in some years and quicker in others, forming bulges on the trunks in the slow years. Some are slightly fatter than others, and some bend, rather than stand up tall like soldiers. We'll add the overhanging branches later, we don't need to draw those now.

4 With the larger of your two brushes, wet the left hand and the bottom of the sky with clean water, leaving the top right-hand section dry. Now paint lemon yellow over the bottom right and top left of the wet areas. Let the colour move up the paper without touching it further with your brush, tilting the paper to help it along. With a dry tissue, firmly dab where the sun is rising on the horizon, bottom left.



5 Whilst the lemon yellow is still wet, paint the top right-hand section of the sky in a watery wash of cobalt blue, leaving a gap so that you don't touch the yellow. Clean your brush, squeeze out most of the water, and use it to gently blend the blue into the yellow. This will keep the join between blue and yellow soft, without creating a green sky.

6 Leave the sky to dry, then test it by holding the back of your little finger against the paint - if it feels colder than the unpainted paper then it's not yet dry enough. Once the sky is dry, take a tiny amount of indigo paint and transfer it to a clean palette or plate. Indigo has a HUGE tonal range, making it an excellent colour for depth. Here, in the background, we want a fairly pale version, so add some water to it. For the next step - mix a tiny amount of indigo with lemon yellow and water to give you a lovely mid green.

Using the indigo, hold your brush on its side with the point of the brush touching the top of the distant mountains and the belly of the brush touching the paper, and paint along the top of the mountain range. Clean your brush, touch it to the bottom edge of the indigo and blend it out with clean water. It's important to only blend out the hard edge,



and not the whole of the indigo you just put on the mountain. You should now have around 5mm to 10mm of indigo, darker at the top than the bottom.

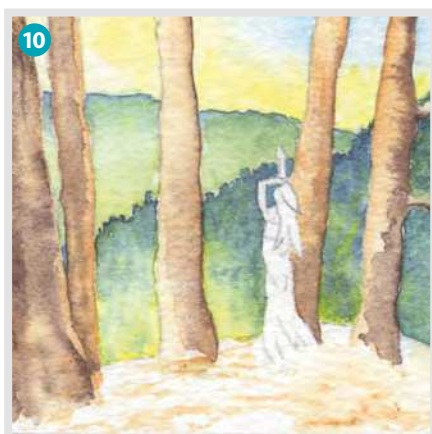
7 Whilst this is still wet, turn the paper over and paint your weak mix of indigo and lemon along the bottom of the mountain. Again, use the point of the brush against the line of distant trees, keep the belly of the brush touching the paper, and move your brush sideways. This time, push your brush up and down as you go, creating the jagged treetop line. To add drama, paint the right-hand side slightly darker, and add a little more lemon to the left-hand side. If your indigo and indigo-lemon paints are not blending on their own where they meet, you can encourage them by gently tickling with a clean damp brush. Wait for this to dry thoroughly before moving on to the next step.

8 For the hill covered in distant trees we're using the same colours - indigo and lemon, but this time with a little more pigment, and all the mixing will be done on the paper rather than in the palette. Wet each area to be painted with clean water, leaving the trees and the lady completely dry. It's especially important that the lady is kept dry, so if you



wet her by mistake, wait for her to dry and try again. Take some indigo paint and transfer it to the palette. Add a little less water than last time, and using your brush so that the belly is touching the paper and the point of the brush is up against the top of the mountain pointing to the top of the page, wiggle your brush along the tree line with an up and down movement. This will magically create the top of the trees. Before the indigo has dried, clean your brush and turn the paper over. Use vertical brush strokes to paint pure lemon yellow from the edge of the woodland, overlapping the indigo. If the two won't merge together, add a little extra clean water. Go very gently here so that the paints mix and merge pretty much on their own, with just the odd nudge or two from you. The left-hand side is fairly pale, and the right-hand side is darker, with less yellow, both to add drama and to contrast with the white dress later.

9 Next make a weak watery wash of yellow ochre in your palette and paint each tree. Turn your paper so that the point of the brush is always touching the drawn line of each tree. The three trees on the right are paler down the left-hand side of their trunks, where the sunrise is catching them, so add more water here.



Clean your brush and squeeze of most of the water, pick up some dry yellow ochre from your palette, and brush it onto the woodland floor using horizontal strokes with the belly of your brush. Skim the surface of the paper so that you put yellow ochre on some of the raised bumps and leave white paper on the little dinks of the paper.

10 Wait for the yellow ochre trees to dry. Re-wet the right-hand side of the tree on the far right with clean water, making sure that the water touches the drawn line on the right. Pick up a touch of strong dark brown and using the tip of your brush, draw along the right-hand line of that tree. Watch as the magic of watercolour happens before your eyes - the paint will move towards the centre of the tree, staying darker at the edge. Repeat this for all the trees, switching the lighter side over on the left-hand trees.

11 In real life, living trees are not brown, so to bring them to life we need to add greens. To keep the whole painting coherent we'll mix our own greens from colours we're already using, rather than add in random greens from our paint box. Mix indigo with lemon yellow in your palette and use this to gently paint over the dark brown. Push in from the side of



the tree in some places, and in others, paint upwards from the bottom. Go carefully as we do not want to lose those beautiful marks we made in the last step.

12 Build up depth in the trees by adding small amounts of indigo, lemon yellow, yellow ochre and dark brown. The dark colours need to go in the shadows, and the yellows go where the light is catching the trees. Take care to keep the section behind the woman's hair nice and light so that it contrasts with the black hair later.

13 Now we'll move on to the woodland floor. Begin to mark out the tree shadows with indigo mixed with a little lemon yellow, using the belly of the brush, so that you achieve a dappled effect. The paint needs to skim the surface of the paint, only touching the raised bumps of the paper. Use yellow ochre in the same way to mark the sunlit part of the floor.

Notice how the angle of the tree shadows changes in relation to the position of the sun - the trees on the left-hand side have shadows coming straight towards the viewer, whereas the shadows on the trees on the right-hand side progressively become more angular. ▶

14 Mix a darker green by adding a touch of crimson to your darkest indigo/lemon mix. Use this, together with light and dark indigo/lemon mixes that you have already made, to build up the shadow areas of the woodland floor. The bottom of each tree is in heavy shade, so bring some of your new darkest green up from the floor into the base of each tree to ground it. Next use the light indigo/lemon mix and yellow ochre to build up the sunlit areas of the woodland floor. Add a very small amount of yellow ochre to the shadows, and a very small amount of the dark greens to the sunlit areas. This will make the whole floor look like it belongs together.

15 Switch to your tiniest size 10/0 round brush and add shadows to the white dress using indigo with lots and lots of water mixed with it. Less is very definitely more here - we're looking for no more than 10 tiny folds on the skirt, one mark across the waist, one more across the top of the dress, and one for the shoulder. Test your brushwork on a scrap of paper before you commit to your actual painting. If it all goes pear shaped, don't worry - you won't be able to lift off the indigo to bring it back to white, but you can use opaque white gouache to correct any mistakes.

Paint the skin using either a premixed skin tone, or mix equal parts of yellow ochre and crimson with plenty of water.

Paint the hair using indigo with only just enough water for it to move on the paper. It will look raven black.

16 Swap back to your number 2 round brush and warm up the woodland floor with touches of a strong mix of crimson, applied with the belly of the brush so that the dappled effect is not lost. Warm up the tree trunks using the point of the brush.

17 Finally we'll add in the overhead branches and leaves. Imagine that there are some high branches drooping down, and paint them in broken lines using the point of your brush and a greeny brown made from dark brown, a touch of indigo, and lemon yellow. With a light touch, paint dabs of green (indigo/lemon yellow) and lemon yellow to add the leaves. Pop your signature in the corner and we'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).
- Before changing colours wash your brush in a series of two or three water pots, beginning in the dirtiest water pot and working towards the cleanest. You should find that this means that your clean water will stay clean for longer, you will need to change water less often and your colours will not get muddy.
- Watercolours and gouache can very easily form 'cauliflower' patterns if you add more water or more paint before the previous layer has dried. Cauliflowers can be very beautiful in art, especially in skies, so consider whether yours adds to your painting before deciding whether you want to remove it.
- If you make a mistake lift off as much of the paint as you can with a damp brush and tissue, dab it dry and 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.
- When you leave your paints you do not need to cover them as it doesn't matter if your paints dry out. You can reconstitute them very easily by adding a drop or two of water, and it's a good idea to add a drop to each dried out paint puddle in your palette at the start of each painting session, then it's ready for you when you need it.
- 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.



INFORMATION

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



DollHouse & MINIATURE SCENE

Boho Mystic Woodland

CLICK TO VIEW VIDEO





JULIE CAMPBELL



Regular contributor and miniature enthusiast Julie Campbell takes time out of her schedule to document her miniature journey. In this edition Julie tells us about her journey to become accredited with Artisan status with the IGMA.

In the April issue I spoke a little about The International Guild of Miniature Artisans. After being a member for a year (during which I worked hard on my figures and tried to hone my skills!) I was able to apply for Artisan status with the Guild. I was to make five dolls who would be sent to the USA and assessed by a judging panel. Encouraged by family and friends and my online community I worked day and night. I spent days choosing a varied group of characters and worked every hour I could find on them. I think I must have bored everyone silly talking about it! Eventually they were ready and what a colourful group they were. There was a Geisha girl in a Japanese kimono, a funny clown with a red nose and a colourful suit, an Edwardian lady and gentleman in authentic period costume and Alice in wonderland with her drink me bottle. I was very excited and after checking them over what felt like a million times I packaged them up and sent my precious cargo off overseas, fingers knees and toes crossed.

Then came the waiting, and more waiting. Everyone told me not to worry, soon I would be an artisan and wouldn't it be wonderful when I received my letter! I had so much support it was lovely and I didn't want to let anyone down.

I still remember the sinking feeling I had when I opened my email telling me that sadly I had not passed. I was ashamed to tell anyone, although I did. When my letter arrived from IGMA, it was kind and encouraged me to apply again and told me what I needed to work on and reasons why I had failed this time. I had wanted constructive criticism and here it was. I didn't like it but I knew it was fair and true.

When my dolls were returned I could barely even look at them. All I could see were their 'faults', the ears that were too low, the eyes that were too big. I had a moment of self-pity, that was that, my doll making career was over! However I've never been one to give up easily and soon I was brushing myself off and setting to work again. I would reapply next year! I would change things and I would get there and have fun along the way!



During the last year I had spoken to other doll makers online and we had all bemoaned the fact that there was no British group like IGMA for us. There had been a British Dollmakers Guild but when I wrote to them for more information, I was sad to find that the group was no more. Together with fellow dollmaker and miniaturist Nicky Cooper we decided to start our own group for British miniature doll makers. The BMDG grew quickly with an online forum where we could chat and support each other. As a group we attended miniature shows with a table featuring members work.

Our first show was at Stafford and we also had a table at Falkirk later in the year and at Miniatura the following Spring which was very exciting and a chance for us to meet each other in real life too.

We had a lot of fun but it was also a lot of hard work and we were all incredibly busy. It reached a point where it was taking up so much of our time we barely had time to make dolls. We were all sad when we decided to close the group but many of us formed lasting friendships there, myself included and have fond memories of those days that stay with us.

When I eventually sent off my successful application to IGMA I was a lot more experienced and confident. This time I told nobody except my husband and a few close friends. I took into account the advice I'd been given and worked hard to get the proportions right. I made Beauty and the Beast, an old witch reading in her rocking chair, a little girl ghost and a traditional olde worlde St. Nicholas.

Quietly I worked on them and sent them off hopefully. I knew I could deal with another rejection but I also knew I had worked to the absolute best of my ability.

When the email arrived I sat for a long time before opening it. To my absolute delight I had passed! I had gained artisan status! Oh how wonderful that feeling was! Maybe one day I would try to reach fellow status but for now I was happy. I wondered what the next step would be in my journey? 🏠



ACROSS THE POND



NAME:
Kate Santichen

MAKES MINIS IN:
Brooklyn, NY, USA

FULL-TIME OCCUPATION:
Media producer

HOW LONG HAVE YOU BEEN MAKING MINIATURES FOR?
23 years

WHY DO YOU CALL YOURSELF THE TINY CRAFTRESS?

There's so much talent and fine artistry in the mini community, and at first, I didn't feel like I fit in. I was 12 when I got my first dollhouse, and I didn't have the means or knowledge to find high-end craft supplies. I made do with inexpensive air dry clay and whatever I had lying around the house. I made a lumpy TV from clay and cut pictures from magazines that could be inserted through the back so you could "change" the channel. I built a bed using cheap cardboard jewelry boxes and a headboard out of a round plastic container lid. This is still something I enjoy doing in my work today.

WHAT INSPIRES YOU TO CREATE IN SMALL SCALE?

There's just something magical about miniatures. Any time I see one, my imagination just starts racing! ▶

See what's new and on trend in the miniature world as **Kate Ünver** of The Daily Mini shares with us her favourite artisans. This month we're introduced to **Kate Santichen** who makes miniatures with a cool boho vibe.

You can connect with Kate via Twitter: **@thedailymini** or via her website: **www.thedailymini.com**

"These Boho Tabletops are made from necklace pendants, the bases are made out of beads."



"These pottery pieces were hand-thrown and each glaze was specially selected for an easy and effortless boho chic look."



"I have several full-size dreamcatchers in my home, so I was inspired to create one in miniature. It's now a beloved part of my Boho Caravan."



"These colorful Butterfly Boxes are the perfect accent for any dollhouse wall. Each butterfly was hand-cut and delicately affixed to black velvet backing. No real butterflies were harmed in the making of these minis!"



Q: WHAT IS THE DAILY MINI

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

"I sourced these small shells, starfish, and sand dollar from a seashell seller in Florida. I also incorporated some found shells from a recent trip to California."



"I was inspired to create something inventive and original. These are fully functional Himalayan Salt Lamps! I also created a version that does not turn on or off, for those that prefer to have electricity-free dollhouses or room boxes."



"Macramé is really having a moment right now. And I myself am very drawn to macramé. I wanted to add this trend to my tiny scenes, because it is so fun!"



"If I could live in 1:12 scale, this would be my dream caravan. I would be happy to live here and take it on the road, to discover my next adventure and explore uncharted places and spaces."





"I built The Bloom-Bloom Room because I wanted a place to store all the miniature flowers I was creating. The project kept me very busy for a year following the passing of my mother. She so loved photographing flowers. Inside a special corner of the room there is a framed photograph of my mother and me."



WHAT IS A 'MUST-HAVE' FOR ANY BOHO SCENE YOU'RE WORKING ON?

I love to find or create a very ordinary item in 1:12 scale, like a sand dollar or a car air freshener! It could be something quite unremarkable, yet in small scale it really comes to life and shines.

DO YOU LISTEN TO MUSIC WHEN YOU'RE MAKING MINIATURES?

I usually watch TV while mini making, but sometimes I listen to music. And then sometimes when I look at a miniature work of art I've made, I'm reminded of what I was watching or listening to while creating it!

WHAT MINIATURE FESTIVAL ACCESSORY WOULD YOU LIKE TO CREATE NEXT?

I'd love to create a flower crown, but I'm still learning so much when making tiny flowers.

WHAT IS YOUR FAVORITE MATERIAL TO WORK WITH IN MINIATURE AND WHY?

I love jumping between projects and materials, but I'm really loving polymer clay right now. I just started using it in late 2019.

WHAT 2020 PROJECT ARE YOU MOST EXCITED ABOUT?

For the first time, I've been experimenting with both wired and battery lighting. My favorite use of this so far is in my battery-powered tiny Himalayan Salt Lamps made from real Himalayan salt! I'm really hoping to start a witch's study next!

CAN YOU SHARE YOUR INSPIRATION BEHIND THE BLOOM-BLOOM ROOM?

My mom passed away in 2018, and she adored flowers. She took and printed so many pictures of her favorites she saw. I spent most of 2019 working on this flower shop in her memory as I've been working through my grief. There's actually a miniature framed photograph of us in the flower shop. Tiny flowers are incredible because they can be made from so many different materials. It's been a great way to keep busy. 🌸



INFORMATION

To see more of Julia's work visit:

www.instagram.com/the_tiny_craftress

DollHouse & MINIATURE SCENE

Across the Pond

CLICK & SWIPE TO VIEW IMAGES





French Fancies

Moi Ali discovered some unexpected tres petite treats on a recent visit to Paris! Recalling the sheer wonder of these two shops Moi shares her finds and transports us to the City of Love.

“Can you bring me back some Laduree macarons please, mum,” asked my daughter as I headed off to Paris for a mini break. Little did she know that the box of delightful little patisserie I would return with would be tres petite indeed! So too was the bottle of champagne for my husband, carefully tucked away in my valise. Both were diminutive 12th scale, and the macarons cost not far off the price of a box of the full-size French fancies!

While most visitors to the French capital have the Eiffel Tower, the Louvre and a boat trip down the Seine on their itinerary, top of mine was dolls house shopping. By chance, the two most marvelous miniature shops

◀ La Boite a Joujoux

▼ Food galore in La Boite a Joujoux



The La Boite a Joujoux's interior





Simply marvelous minatures



Gateaux galore



French fancies



Small scale Chanel



Drawers of tiny treasures in Pain D'epices



Top tipples in Pain D'epices

Moi's top spots!

in Paris can be found virtually side-by-side in the same delightful Victorian arcade, Passage Jouffroy.

I hopped off the Metro at Grands Boulevards station and my first port of call was the nearby La Boite a Joujoux, where I purchased said macarons and champagne. Ooh la la, was I excited as I uncovered all manner of French delights in small scale! There was l'eau mineral from the big brands Evian and Volvic, and Banania, the popular French chocolate and banana drink. Shoppers looking for a more potent dram were also catered for with miniature French brandy, red wine – and champagne, of course! Gateaux galore filled cabinets, along with Godiva chocolates and Ferrero Rochers. You don't have a sweet tooth? Then how about some President brie or La Vache Qui Rit (Laughing Cow) cheese triangles, served with a baguette.

No self-respecting Parisian madame would be dressed without Chanel No 5, and needless to say, La Boite a Joujoux stocked that too. Perfect for the mini boudoir.

Literally just a few steps along the arcade and I discovered Pain D'epices. Despite its name (gingerbread), it was not a patisserie shop – although cakes were on the mini

menu! Paris is the city of love, and I fell head over heels for this place! The interior looked unchanged from when the shop was established – and it had been in the same family all that time. There were mahogany shop fittings, and cabinets with tiny drawers full of twelfth scale treasure. Aside from finished miniatures, this shop also sold the kind of handy bits and pieces that mini makers love – balustrades, chimney pots, fences and spindles. I was in heaven!

Star of the show for me were the gorgeous shop kits. There was a boulangerie, a fromagerie and an ironmongers. Completed samples on display showed how these kits could be finished. If only I'd had room in my suitcase...

After the most wonderful morning, I found a fabulous café in the Passage Jouffroy, where I ordered my café au lait and, of course, a plate of macarons! 🏠



INFORMATION

La Boite a Joujoux, 41 Passage Jouffroy
Pain D'epices, 29 Passage Jouffroy

For both shops, take the Metro to Grands Boulevards and exit using the Musee Grevin door. La Boite is open Monday to Saturday and Pain D'epices is open Tuesday to Saturday and Sunday afternoon. English is spoken.



Mini mixer



Laptop



Water bottles



Macarons



Wine

► My purchases from La Boite a Joujoux



"Star of the show for me were the gorgeous shop kits. There was a boulangerie, a fromagerie and an ironmongers."

DollsHouse & MINIATURE SCENE

French Fancies

CLICK & SWIPE TO VIEW IMAGES





At Home with THE BROADWOODS



'ASK BEA'

This month, professional miniaturist **Bea Broadwood**, shares her answers to some very interesting questions she's received from Petite Property customers.

One of my favourite things about exhibiting at either dollhouse or model railway shows is being able to chat with so many of our customers. Often, our conversations are filled with myriad questions about the miniatures they are creating and the techniques they are using to bring them to life. Sadly, this year as so many miniature related events have been cancelled, we've been unable to have these in depth 'how to' chats. So this month, I thought I would share my answers to questions that have been sent to me via the internet, in the hope that you might find them helpful too. Bea.

We see many different exterior finishes from you Bea, what's your favourite, the one you think is most effective/realistic in this small scale? And how do you achieve it?

Robert Crouch

Oooo, that's a very tough question! I enjoy all the techniques I use, some of them are more intricate and time consuming than others. When working in the smaller scales, simply sponge painting can create an incredibly effective finish. Although for me, I think that the most effective and realistic finish I use is 'scribed stonework'. First, liberally paint the surface you wish to apply the finish to with PVA adhesive and leave to dry. Next, mix some interior decorator's filler into a stiff paste, then spread the filler over the surface as required. Leave to dry; ideally overnight. Using anything with a pointed end, gently scribe into the surface of the filler to create your required stone or brickwork. Finally, paint using your chosen colour palette, then distress... and voila!



◀ Scribed stonework on February Cottage

I have used this technique extensively over the years in both 1:24 and 1:48 scales and on my railway models too. It may not be

the quickest technique, but in all the years I've been a professional model maker, I've not come across anything that rivals it on cost, realism and versatility!



▼ Mix the filler with cold water to form a stiff paste



▲ All you need is a bit of decorator's filler and something pointy!



Can you tell us about couscous? You used it on one of your buildings I believe, how did you apply it? and finish it please? And has it stood the test of time without breaking?

Jan Pearce

Yes, I have indeed used couscous as an exterior finish! St. Thomas' Church, Snowdrop Cottage and The Old Rectory all feature this unusual medium. The inspiration for using it came from some artwork that my youngest daughter Mo had created for me when she was at playschool. Her picture featured many different types of dried pasta (including couscous) and despite now being some 27 years old, her edible artwork is still going strong! Mo's picture again came to mind, many years ago when I was creating the master model of The Old Rectory. I wanted to create a flint finish, but I didn't have any granular medium that was the correct size... then I remembered Mo's picture and I headed straight for my pantry! To apply the couscous I liberally applied Builders Bond PVA adhesive to the exterior surface of my Rectory and then sprinkled the couscous over the wet adhesive, then tapped away any excess. Whilst the adhesive was still wet, I sprinkled dry sand over the couscous to fill all the tiny gaps between the granules and create instant mortar.

After being left to dry overnight, I then painted the surface. Couscous is not ideal for everyone, especially if you live in a very humid environment. But the master models that I have used it on are still going strong and are still displayed on the PP stand at the shows we attend.

▼ The Old Rectory complete with couscous exterior!



Couscous & sand

How do I make things look old?

Karen Isaacson

I think there are two main factors that can instantly help to make miniature items look old or worn. Firstly, think about your choice of colour. I always use a muted colour palette as this immediately creates a sense of age. When things are old, they are often faded and worn, so when I am trying to recreate furniture or buildings in miniature, I avoid using bright or vivid colours. Secondly, once the paint that I've applied has dried, I always then distress the surface. This can be done simply by either using a very dry brush to apply the colour you wish to age the item with or by using a suitable colour of eye shadow and rubbing it over the surface.

► Stragglethorpe Manor aged with eye shadow!



▼ Dry brush distressing



► Woodnook Cottage in 1:48

In the process of Woodnook cottage, and up to thatching the roof, I'm curious on how you did over the top of the windows as I don't want to put anything too heavy or wet as I don't want to warp the cardboard but want to achieve that 'eyebrow' look.

Barbara Foard

On Woodnook Cottage, I used Das air-dry clay to create the curvaceous form and structure of the thatched roof and I found that the cardboard dormers were unaffected by the clay (they are surprisingly sturdy). To create the 'eyebrow' look that you mentioned, I first liberally applied PVA onto the surface of the roof and dormer. I then draped my rolled out clay over the adhesive and gently pressed and smoothed the clay into position. The roof then needs to be left to dry overnight before continuing the thatching process.



▲ Air dry clay

Top Tip!

Whenever you are working with air dry clay, don't be tempted to speed up the drying process by putting it near a heat source; as this will cause warping and cracking. Instead leave the clay at room temperature, until it is completely dry.

Hi, can I ask if you ever coat your finished projects in some sort of protective finish. Matt varnish/Mod Podge or whatever?

Philip Thompson

That's a good question, and one that I am often asked. The short answer is no. I never apply a protective finish to any of my exterior finishes as; I personally, don't think it is

required. However, if you did want to seal a surface I would recommend using a water based (quick dry) matt varnish... but always test it out and experiment with its application, before you apply it to your model! 🏠



INFORMATION

www.petite-properties.com
01526 328738



DollHouse

& MINIATURE SCENE

At Home with
the Broadwoods

CLICK TO VIEW VIDEO



HOBBY'S
Annual 2020 • ISSUE NO. 50
£3.50 P&P FREE • 324 PAGES
58 pages of Doll House products, everything possible for the Doll House hobbyist, dolls, lighting, furniture, house plans, kits and pre-built.

Our range includes Airfix, a full range of Crafts, Mould Making and Casting, a huge range of Tools, Boats and Ship models, Hobby books, Glues, Building Plans and a massive range of Model making supplies.

Hobby's Knights Hill Square.
London SE27 0HH
020 8761 4244 mail@hobby.co.uk
Visit: www.hobby.co.uk

THE MODELMAKER'S YEARBOOK

Crafty Hobbies
House kits, lighting, furniture, figures, accessories etc.
Also Model Railways & Crafts

54 Cavendish Street
Barrow in Furness
Cumbria LA14 1PZ
Tel 01229 820759

http://stores.ebay.co.uk/furness-crafts-and-model-railways

Email johnhambler@btinternet.com
www.crafty-hobbies.co.uk

DELPH MINIATURES
Specialist U.K. Makers and Retailers of 1/12th Modern Miniatures direct to the public since 1991.

WE MAKE OUR MINIATURES WITH PASSION, JUST FOR YOU!

For all our latest news and products!

BUY DIRECTLY at
www.delphminiatures.co.uk
E-mail: info@delphminiatures.co.uk
Tel: 01274 882391

Berkshire Dollhouse & Model Co.

We have an extensive range of 1:12th and 1:24th scale dolls houses, furniture and accessories including many exclusive, handcrafted items. We stock a huge range of DIY, lighting, tools, humbrol paints, fimo and reference books.

COME AND VISIT US AT OUR SHOP

Opening times: 10 - 5pm Mon-Sat & 10 - 4pm Sun

**The Old Firestation, 9 Wargrave Road
Twyford, Berks RG10 9NY Tel: 01189 343700
www.berkshiredollhousecompany.co.uk**

J & A SUPPLIES
SUPPLIERS OF 1/12
hand-made doors, windows, brass curtain rails, mouldings, fireplaces, brick slips, roof tiles, wall and floor coverings and many more items including furniture.

Many items are hand-made in our own workshop.

Wood planks and strips in obeche, mahogany, walnut, balsa and bass wood.

**www.jandasupplies.co.uk
Tel: 01482 633115**

Dolls Houses
COVER FOR BUILDINGS AND CONTENTS

£5,000 cover £31 p.a.*
£10,000 cover £56 p.a.*
*plus insurance premium tax

ALL RISKS NO EXCESS

We cover **ALL COLLECTABLES**
♦ stamps ♦ postcards ♦ coins ♦ medals
♦ diecast models ♦ teddy bears etc

PUBLIC LIABILITY for societies from £20 p.a.
DEALERS COVER available

STAMP INSURANCE SERVICES
CGI Services Limited (Dept 200h)
29 Bowhay Lane, Exeter EX4 1PE
www.stampinsurance.co.uk
T: 01392 433949 F: 01392 427632
Authorised and regulated by the Financial Conduct Authority No. 300576

Criss Cross Miniatures

1/12th SCALE
HAND-STITCHED,
FRAMED
PICTURES AND
SCREENS

HAND-CRAFTED
PERIOD AND
LEATHER-
UPHOLSTERED
FURNITURE

www.crisscrossminiatures.webden.co.uk
Email: cc.m@outlook.com

Take Care & Stay Safe

www.janeharrop.co.uk

The Silk Route

**NEW WEBSITE
NOW WITH ONLINE SHOPPING**

**Silk for Embroidery,
Patchwork, Quilting,
Dollmaking and
Miniature Furnishings**

A wide colour range including
Silk Brocade, Organzas & Dupion
Supplied in small amounts and by the metre
Silk theme and texture packs available

Cross Cottage (DMS), Cross Lane,
Frimley Green, Surrey, GU16 6LN
Tel (01252) 835781 **www.thesilkroute.co.uk**
Mail Order Only

**UNIQUE, ONE-OFFS FROM
PAN MINIATURES**

Exquisite, hand-crafted
miniatures, lovingly created from
the highest quality materials for
the discerning collector.

1/12 1/16 1/24 1/48 in stock.
Commissions undertaken.

E: nettynoodles@hotmail.com
T: 01746 762532
**See us on
Facebook and Etsy**
www.panminiatures.com

Tudor Rose Miniatures
Now celebrating 25 years in business

**Shop open 6 days a week
Closed Mondays**

**Bluebell Square
Bawdeswell Garden Centre,
Bawdeswell,
Norfolk NR20 4RZ**

01362 688669
Email: dames336@gmail.com

FIND US ON FACEBOOK
**www.facebook.com/
dollshousenorfolk/**

**MAIL ORDER MINIATURES
from CJ Miniatures**

1/48th (or quarter scale) furniture and room
box kits by Petworth Miniatures
Quarter Source (Karen Benson) of USA.

**FREE
P&P
IN
UK**

**Call 01884 820540/07733317910, text, or
email to jcm.gabbey47@btinternet.com
to place your order**

www.tumdee-dollhouse-miniatures.co.uk

**Your personal 1:12 scale
dollhouse online shop**

Now with trade counter

T: 01536 485529

PAULINE'S MINI PACKAGES

**British hand-made 1/12th scale
dolls' house branded groceries
(from 1800 to present day),
newspapers, games, pharmacy
and many more categories.**

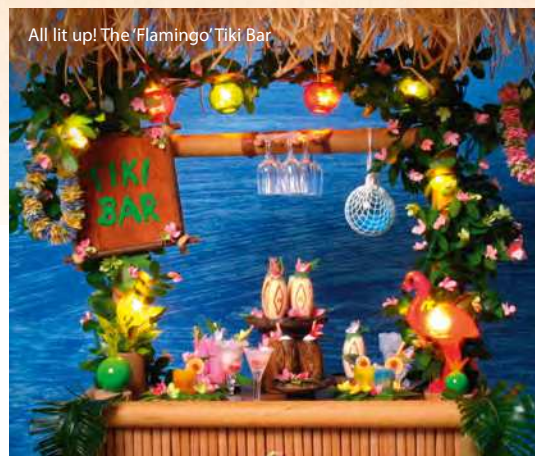
Contact details: Pauline 07811 115020
www.weaverthorpe-miniatures.co.uk
Find us on Ebay by searching 'w27dhm'

Say Aloha to Summer



▲ Bettina's 'Flamingo' Tiki Bar

▼ We're green with envy over this delightful Tiki Bar



All lit up! The 'Flamingo' Tiki Bar

Join us in raising a glass to the arrival of summer with Bettina Kienitz and her range of Tiki Bars.

A museum piece

A familiar sight on our high streets, at festivals and perhaps even at home after a well-known British supermarket began selling a garden version last summer, the Tiki Bar is also bringing an exciting burst of vibrant summer sunshine to the miniatures world courtesy of artisan and author, Bettina Kienitz.

'Proud as a peacock' is how Bettina describes knowing one of her vibrant Tiki Bars has a home in the Museum of Whimsy in Oregon. And quite rightly so, as surely having your work represent the rich tapestry of miniature life in a museum is amongst the very highest honour which can be bestowed on a miniaturist! Bettina's bars are a piece of individual tropical paradise in small scale, dioramas in their own right, each one with its own unique twist. With this in mind, it's no surprise that their appeal also extends to those beyond the miniature scene looking for an unusual piece of home decor, Bettina citing one customer who purchased a bar for their bathroom! "What a wonderful idea!" she says, delighted by the broad reach of her work.

Let there be light

Bettina's clever use of LED lighting means she's quite literally lighting the way in miniature tropical design, ensuring her bars remain every bit as much of a miniature talking point at night as they do in the bright summer sunshine. Especially when there's an illuminated flamingo sitting on the bar! "Lights are the final touch for my Tiki Bars. 

They bring the tropical atmosphere to each bar," says Bettina. "The first Tiki Bars that I built were without lighting. Today I wouldn't make one without. It would be half the fun. If you sit next to one of my illuminated Tiki Bars at dusk, they look so real that you feel like being on vacation. To create the unique lighting, I use more or less anything that is small enough to hide a tiny bulb."

Opening night

Bettina's bars, which she builds in both 1/12th scale and 1/6th scale, originally came about purely by chance as a result of browsing a catalogue of party items. "I thought; wow, I'll try to build one in small scale," she tells me, recalling how pleased she was with the result. That first bar proved to be only the beginning, as they went on to become a successful aspect of Bettina's varied miniature work. Never short of ideas, Bettina says she finds inspiration all around her and she is currently to be found working on several exciting new bars, but just how long does the process of creating these special miniatures take from their initial inception to opening night?! "I love the expression opening night. At the moment I'm creating the next two Tiki Bars and I've also started a very big one," explains Bettina. "This

Tiki Bar has space for twelve dolls, which will sit at a six-sided bar. It takes a while to build a Tiki Bar because of all the little details. Mostly I need around three to four weeks for a normal Tiki Bar. The big one will take more time of course."

All Bettina's bars feature a carefully hand knotted raffia roof, but the initial construction of a new bar begins with the rack, which is built using wood and bamboo. After that, Bettina moves on to one of the most important elements of each new design, installing the LED lighting, which Bettina says is done at this stage to ensure a minimal amount of cabling is visible once the overall piece is completed. "The next step is the panelling of the bar. Once this is done, the big fun starts," enthuses Bettina. "Decorating the Tiki Bar with a sign, leaves, blossoms, flowers and lampions to bring colour in."

Creating sunshine

Whether it's a delicate string of flowers stretched across the front of the bar or the netted glass balls which are almost a signature element found hanging from the cross piece, this is where Bettina's imagination is really allowed to spring to the fore. Each bar has its own unique ambiance,

meaning you could actually find yourself quite tempted to start a collection! There's no doubting Bettina's extensive attention to detail as she builds on the sunshine atmosphere at the heart of every bar, drawing the eye in with a wide range of both colourful and intricate accessories.

These include the most important aspect of any bar, the drinks, which are themselves also decorated in fine Hawaiian style, but also many other items. Amongst these you'll find a pottery fish, pineapples, a shell filled with orange and lemon slices, delightful Hawaiian leis which consist of a hundred and sixty individual flowers, and even the occasional resident Macaw or Cockatoo sitting on their perch! Some of the accessories are already attached to the bar, but not all, allowing its owner to vary and adapt the scene to the miniature whims of their own imagination. "Most of the barware is handmade," adds Bettina. "The tiny tiki totem drinks for example are made of dried and purified wood sticks that I cut into pieces. I hollow out each one and engrave little faces. Then they're filled and decorated. I love to muck around with the tiny blossoms I make. Most drinks stand on a plate, which gives me the possibility for more floral decorations."



This way to summer!



Bring the beach to the dolls' house with Bettina's wooden letter art



Beach life

Bettina also affords us the opportunity to really cement an idyllic beach scene beyond the confines of the Tiki Bar itself with a selection of different items. Beautifully constructed palm trees, which stand at just 28cm tall, mean you can literally have paradise in your grasp! The palm tree leaves are cleverly constructed using wire, enabling the position of each leaf to be individually altered, showing the level of skill and thought found across all Bettina's handcrafted miniatures. Meanwhile, her beach bar table and chairs, the atmosphere once again illuminated with rich LED lighting, makes you think of sitting by the shore on warm evenings, listening to the water lapping on the shore. In fact, no matter where you find yourself this summer, Hawaii or Blackpool, it's wonderful to know that, thanks to Bettina's artistic talent, we can always come home and say aloha to our very own tropical paradise. 



INFORMATION

For more details please visit:

www.etsy.com/uk/shop/DinkyWorld

A spooky idea

Whilst bright colours are bound to play an important role when creating tropical themed miniatures, Bettina says there aren't any specific colours she always likes to ensure feature in her Tiki Bars. "The most important thing is, that the colours shine. I wouldn't use black or grey for a Tiki Bar, even though I am thinking about a Halloween Tiki Bar," she muses, before adding cryptically "I will see," delivering just a small hint that this intriguing idea may yet gain traction. Knowing Bettina's Halloween range has featured such unique delights as skeletons having a whale of

a time in illuminated bumper cars, and a Halloween beer float, it would be exciting to see her carry this idea to fruition.

Sunny drinks and themed decorations are almost always available to purchase separately through Bettina's Etsy store for anyone hoping to simply add a touch of year round Hawaiian sunshine to their dolls' house. Her wooden letter art spells the word 'beach' in hand painted shades of summer and would look fantastic on a dresser in a modern miniature kitchen, whilst her tropical surfboard sign would also make a great statement piece adorning the wall.

DOLLS HOUSE CONCEPT

www.dollhouseconcept.co.uk

email. ted.sills @sky.com Tel. 01875 612 333

LOOKING FOR SOMETHING DIFFERENT ?



Windmill



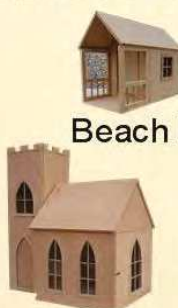
Water Tower



Stable



Market Stall



Church

Beach Hut



Shed



Faerie



Woodland



Lighthouse



Fantasy



Round House

Display Boxes



Witchy



Lean To



Tower



Garage



Water Mill



Castle Keep



Wee Tudor

See our web site for an extensive range of 1/12th scale Houses and Shops



Doll's House & MINIATURE SCENE

Say Aloha to Summer!

CLICK & SWIPE TO VIEW IMAGES



Caught @n Camera

The DHMS team have been scrolling through their Instagram feeds to find the best mini makes of the month – what a hard decision that was, so much talent! We're thrilled to share the following top spots!

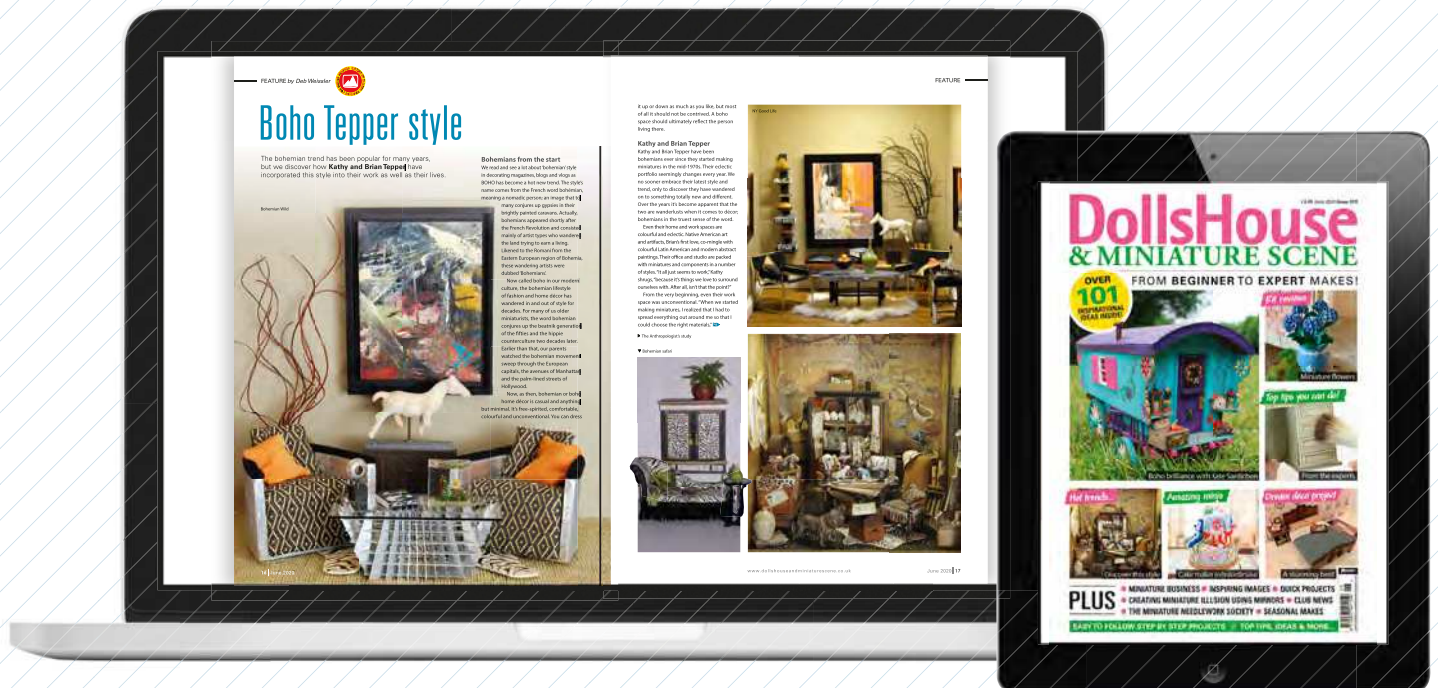


Follow our page for more inspiration @Dolls_House_Minature_Scene

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

10 YEARS OF CONTENT

ALL FOR JUST £9.99



- **READ ON ANY DEVICE**
- **FIND ALL YOUR FAVOURITE PROJECTS**

- **SAVE ON STORAGE**
- **ACCESS YOUR ARCHIVE WITHOUT THE INTERNET**

Go on - treat yourself! Indulge in years of great content, plus all the latest issues at your fingertips!



With our new digital partner you can access over 10 years of archive content, plus all the latest issues for just £9.99 a quarter.

All this could be yours – don't delay!

www.dhmsmag.uk/EXACTEDITIONS



A Slice of Midsummer

Watch the sun rise on a very special cake to celebrate the Summer Solstice.



YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: white, ecru, black
- Pastels: green, lemon yellow, brown
- Acrylic paint pens: light green, red, pink, orange, yellow, two shades of light blue
- Metallic gold acrylic paint
- Sculpey Bake & Bond
- 1/12th scale 3.5cm round wooden board
- Self-adhesive flower tufts
- 7mm ribbon
- Matte varnish
- Super glue

TOOLS REQUIRED

- Craft knife
- Ruler
- Round craft cutters: 3cm, 2cm, 1.5cm, 9mm
- Small brushes
- Needle tool or sewing pin



1 Roll out some white polymer clay to around 8mm in thickness and press out three circles, one 3cm in diameter, one 2cm and one 1.5cm.



2 Roll out some more white clay, this time to less than 1mm in thickness. Use a needle tool or sewing pin to score and cut out a length of mountain landscape to fit all the way around the middle tier. Make sure the mountains vary in shape and height. The tallest should be a maximum of 4mm in height.



3 Adhere the three tiers together using Sculpey Bake & Bond. Stick the landscape around the base of the middle tier, again using Bake & Bond. Use a needle tool or sewing pin to give the top of the bottom tier a grassy texture.



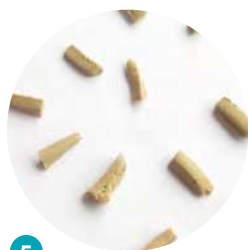
4 Roll out an additional small piece of white clay, this time to just 2mm in thickness, and press out a single circle measuring roughly 9mm in diameter. If you don't have a clay cutter this size, you could also use an old top from an eyebrow pencil.



INFORMATION

For more details please visit:
www.homewardflight.etsy.com

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



5 Mix ecru clay with black and white to create a sandy stone colour. Carefully cut a selection of tiny standing stones from the mixture. Just like the real thing, ensure the stones all vary in size and shape. They should measure around 2mm in width and anything up to 8mm in height. Bake the standing stones, the sun and the cake itself. Allow everything to cool thoroughly.



6 Paint the round sun with yellow and orange acrylic paint pens, blending the colours.



7 Use a light green acrylic paint pen to cover the entirety of the bottom tier and the mountain landscape on the middle tier.



8 Begin painting the sunrise directly above the mountain landscape using red, pink, orange and yellow acrylic paint pens, blending the colours together into the top tier. You can do this with a cotton bud or even a finger! Use a mixture of light blue pens to colour the rest of the top layer, again blending the shades. Use a white acrylic paint pen to diffuse the blue sky a little by adding tiny dots and then blurring them with a cotton bud or the pad of your finger. Once the paint has dried, mix grated green pastel with lemon yellow and brown to create a rich mossy green. Brush the mixture across the entire green bottom layer of the cake. Coat the cake and sun with matte varnish and allow to dry. Give just the mountain range another coat of matte varnish and, whilst the varnish is still wet, sprinkle the grated pastel mixture liberally over the mountains.



9 Take a 1/12th scale 3.5cm round wooden board and coat with metallic gold acrylic paint. Allow to dry before coating with matte varnish to seal.



10 Use super glue to stick the standing stones into position all the way around the grassy top of the bottom layer. Glue the sun to the top of the cake and the cake to the gold board. Cut a few small pieces of self-adhesive flower tuft, preferably in white and light blue inbetween the standing stones. Finally, cut a 10.1cm length of 7mm wide ribbon and glue into place around the bottom tier of the cake. 🏠

SUBSCRIBERS GET ALL THIS FREE

with our exclusive e-newsletters...

- ✓ Sneak peeks and news updates
- ✓ Exclusive competitions
- ✓ Amazing miniatures
- ✓ Special offers



SIGN UP TO OUR EMAILS HERE:

www.dhmsmag.uk/
SAYHELLO



The Miniature Needlework Society



Ann Evans discovers what happens when The Miniature Needlework Society meet... while over the page **Jenny Furlong**, a member of the Society, has kindly created a step-by-step project for DHMS readers using braiding.

PART 1



▲ Lynne Carr's Wall Hanging



▲ Crocheted dolls' clothing by Lynne Carr



▲ Alicia Sledge's needlepoint bird in silk surround

The Miniature Needlework Society is now in its 21st year and has around 300 members spread around the UK and abroad. The aims of the society are to encourage all forms of needlework, with members' expertise covering a huge range of skills, from needlepoint and patchwork to lace making and smocking – and practically everything in between. Which of course, is in 1/12th and relative scales.

Although they have members around the globe they keep in touch through the society's website, Facebook, newsletters and

a twice-yearly full colour magazine; they also regularly hold regional workshops and attend shows, as well as locally meeting up in each other's homes.

The society welcomes one and all, no matter whether they are an expert or a complete beginner. At shows such as Miniatura, they hold workshops, so visitors can try their hand at various techniques with guidance from experts. The society also publish information packs on needlework techniques and sourcing materials.

DHMS recently went along to one of their regional workshops and met up with some of their members. This two day event was held in the Village Hall in Coton, Cambridge. It was organised by Carolyn Postgate who is editor of the society's magazine; with tuition by Jenny Furlong.

Members of the society have created a wonderful range of Starter Booklets, which can be obtained through the website. So far, they cover the skills of: assisi work, beadwork, blackwork, bobbin lace, braiding, canvaswork,

▼ (Left) Assisi work framed picture by Judith Gordon; (Top) Crewel work bird cushion; (Right) Needlepoint bird cushion



▼ Carolyn Postgate's Bird of Paradise (right). Judith Gordon's framed bird (left)



▼ Jenny Furlong's bird using the techniques of tatting and braiding





Emma Chepaldin learning the technique of bobbin lace

"I bought the stand and wanted something nice to put into it. Someone had given me some silks which were so colourful that I had to make something exotic. A Bird of Paradise has beautiful bright plumage, so I went for that."

Tutor Jenny had made an intricate and beautiful bird in a glass cover using the techniques of tatting and braiding. Alicia Sledge who had come from Hertfordshire for the workshop, had made a needlepoint bird set in a silk surround. There were cushions made by Chairperson Theresa Norton, and Ann Miall from Northern Ireland; a Crane in Milanese lace by June Pearson, and even a quirky comedy bird knitted by Society Treasurer, Pat Wootten. Their next competition theme will be based around nursery rhymes.

Carolyn added, "The quality of the work and the expertise of the members is astounding. It never ceases to amaze me. We just want to encourage and welcome anyone who has a love of miniature needlework, whether they are experienced or not. Many people find their way to miniature needlework either through a love for sewing and knitting or through their interest in doll's houses. And another good point is that these pieces take up so little space. I display my miniature needlework pieces in a fish tank. You don't need to have a doll's house." ▶▶

crewelwork, crochet, filet lace, florentine, goldwork, hardanger, knitted lace, knitting, macramé, needlepoint, patchwork, pattern darning, smocking and tatting.

On the weekend of our visit, Jenny was concentrating on bobbin lace, tatting and braiding. There were seven ladies there, three being newcomers, and some who were trying their hand at learning a new skill.

Bobbin Lace is a particularly intricate technique in full size, let alone in 1/12 scale, but Jenny was on hand, helping those who were trying to master it, while Carolyn was clearly experienced in the art and skilfully managed her 52 bobbins.

Society member Jacqs Frederick had travelled from North Yorkshire for the workshop weekend. She added, "Everybody is so friendly and we're all like-minded, so you're with people who are thinking the same as you do. Everybody has different strengths, and everybody helps one another."

The society also runs projects and competitions. In 2016 they did a 'Table Coverings' competition, which resulted in some lovely work in a variety of designs and techniques. These went on show at the Spring 2017 Miniatura and will also be displayed at 'A

World in Miniature' museum, Houghton Hall, Cumbria, where they have a permanent display which is changed every two years. Also in 2016 they put on an exhibition entitled 'Sew Small' at Forge Mill Needle Museum in Redditch – a most appropriate place to have a needlework display.

Twenty years ago, members made items for a bird themed project, which was repeated in their 20th year; some of these beautiful pieces of work were on show. Carolyn's included a beautiful framed Bird of Paradise. "The frame was made by David Booth," explained Carolyn.



Carolyn Postgate working with 52 bobbins



◀ (L-R) Lynne Carr, Jacqs Frederick, Emma Chepaldin, Jenny Furlong, Alicia Sledge, Linda Walton, Carolyn Postgate

INFORMATION

Further details:

www.mnsociety.org.uk

Take a look at the Miniature Needlework Society's Starter Booklets written by members of the society.

www.mnsociety.org.uk/Home/Starter-Booklets

NEXT MONTH

We talk to Theresa Norton.

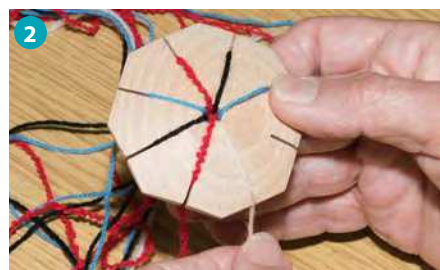
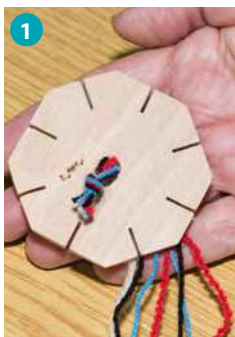
Braiding

YOU WILL NEED

MATERIALS REQUIRED

- A disc with eight slots
- Thread or fine wool

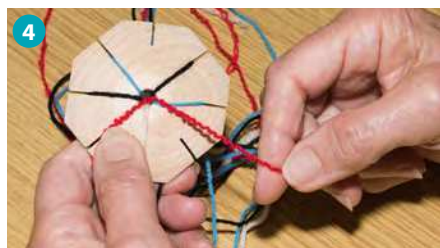
1 Cut seven threads to your required length of braiding. Push them through the central hole and secure at the back with a knot, so they can't pull through.



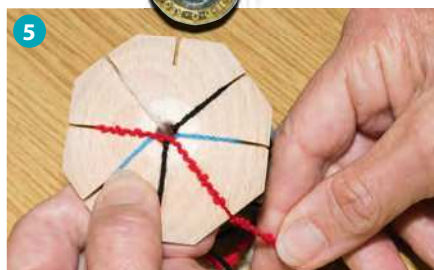
2 Turn the disc over. Place each of the threads into the individual slots. The order you put the different coloured threads will affect the pattern of the braiding.



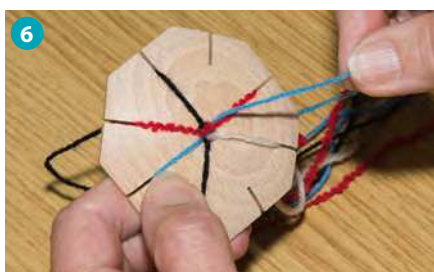
3 Always have the empty slot facing you, i.e. at 6 o'clock. Hold the disc and the knot as you work. Always move the disc clockwise. So firstly, take the thread at 1 o'clock.



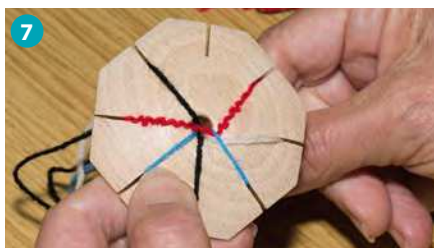
4 Cross it over two threads.



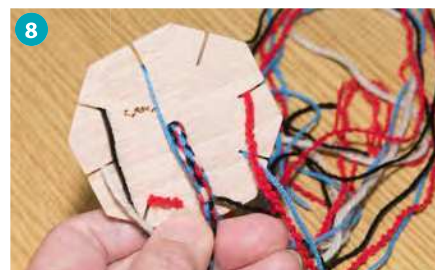
5 Put it into the empty slot. Pull the thread through so that it doesn't tangle. Turn the disc clockwise until the empty slot is again facing you.



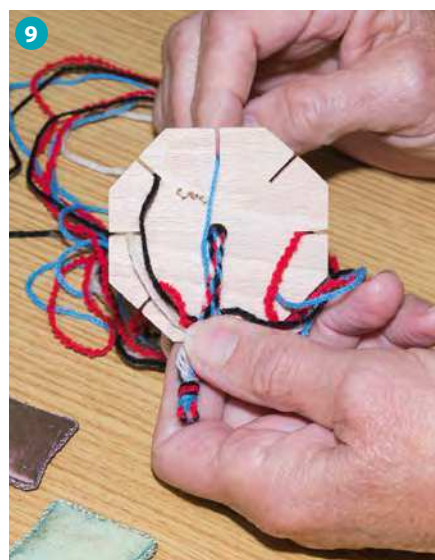
6 Repeat the process: with the empty slot facing you, take the thread at 1 o'clock.



7 Cross over two strands into the empty slot. Turn the disc clockwise and keep repeating. Basically, you are always filling the empty slot.



8 The back of the disc will look like this.



9 Keep repeating the process remembering to pull the threads through each time so they don't tangle. When you have the required length of braiding, remove from the disc, secure with a knot, trim and use to edge doll's house furnishings. 



Doll's House & MINIATURE SCENE

The Miniature Needlework Society

CLICK & SWIPE TO VIEW IMAGES



Take me to Church

Moi Ali's easy hymn and psalm board project is perfect for a church scene whether a wedding, funeral or any congregation.



YOU WILL NEED

MATERIALS REQUIRED

- Balsa or strip wood
- Small numbers
- Peel-off letters
- Small crucifixes
- Brown & Goldfinger paint
- PVA glue



1 Cut your hymn/psalm board to the desired shape from balsa or strip wood make your board roughly 55x25/30mm. Sand any rough edges. Cut strips of balsa to similar dimensions

to a matchstick, and the same length as the width of the hymn board, to form the rests upon which the hymn numbers sit.

2 Print out the numbers in black on white, or reversed out white on black. The point size will depend on the font you use, but something around size 14 should be fine. Experiment with different fonts and point sizes until you are happy with the look.

3 Glue the balsa strips to the hymn/psalm board making sure that the strips are parallel. Use a cocktail stick to remove any excess glue that oozes out. Leave to dry.



4 Find inexpensive or broken jewellery that contains tiny crucifixes, such as earrings or a necklace. Remove a cross and cut off any loop at the top.



5 Using peel-off letters, apply your chosen word using tweezers, ensuring that the lettering is level and evenly spaced. You can achieve this by sitting the cross at the centre of the board and starting with the central letter. Work outwards to the left and right.

6 Secure the cross to your hymn board. Apply the whole cross to the board (as I have done with the psalm board), or raise the cross so that part of it sits off the top of the board (as I have done with the hymn board).



7 Paint everything with brown paint, including the lettering and the crosses that you applied. It will look horrible and all of the lovely detail will be covered up, but don't panic.



8 The gold paint in the next stage will bring everything back to life again, as you can see from this side-by-side 'before' and 'after' image.



9 When the brown paint has dried, put a very tiny amount of Goldfinger gilding paint on your finger and rub it lightly over the lettering and crucifix to highlight them. Cut out your paper numbers and glue them in position on the 'rails' of the boards, which you formed from the thin balsa strips. Your boards are now ready to be hung!



Great American Baker

From waitressing to cowgirl to mini cake maker extraordinaire, **Ruth Stewart's** wedding cakes are first down the aisle!



Bigger is better

Even when it's -30°F and snow is piling high in drifts, Ruth Stewart is warm inside baking up her own storm. On her Montana ranch, miniature cakes now take precedence where once a herd of cattle roamed. Her new 1800 square foot studio is truly amazing! With natural light flooding in and a fireplace to chase away the cold, it's the perfect place to bake. "My studio used to be a room in the basement, but over the years we outgrew it," Ruth explains. "Now there's so much more room! My husband works with me full time so this allows us to have everything in one place. I have a square alcove where I do all my miniature making, another to do all my kit packaging, a packing and shipping station and several work areas for projects unrelated to clay. It's an artist's dream and I thrive in it."

Her most popular selling items are her elaborate wedding cakes. "I can't keep them on the shelves or my show tables. They are usually gone in the first two hours. I have some customers who claim I never bring any wedding cakes, but they just disappear quickly!" Ruth's customers quickly snap them up for their mini bakery and cake shops. "I do a lot of wedding cake replicas, but most of my inspirations come from my travels or Pinterest! I love browsing and seeing what piques my fancy. Sometimes I will try and make it look exactly like the real cake; other times I will use aspects of a cake to create my own designs."

One of her greatest challenges is trying to recreate a cake based upon someone's wedding photos. "One was a wedding cake from the early 1970's and the photos were so bad I wasn't even sure I knew what I was making," Ruth laughs. "I tried my best, gave it to the lady and she excitedly said, 'Wow! That's what my wedding cake looked like? I couldn't remember!'"

Full time baker

If this amount of work space seems excessive, when you are making 400-500 cakes a year, completing hundreds of online orders from customers in over a dozen countries, building inventory for a dozen miniature shows and designing special commissions that can take

more than a year to fill, Ruth needs all the space she can get! It's a far cry from the life of poverty she once knew. "I was a very poor child growing up in a family of seven kids. We spent most of our childhood making up games and when I was given an old metal dollhouse, it opened a new world for me. I already loved paper dolls and would use them in my dollhouse and make them tiny pillows and blankets. I only had it a year when my parents divorced and we were forced to leave our toys behind. I always remembered that dollhouse."

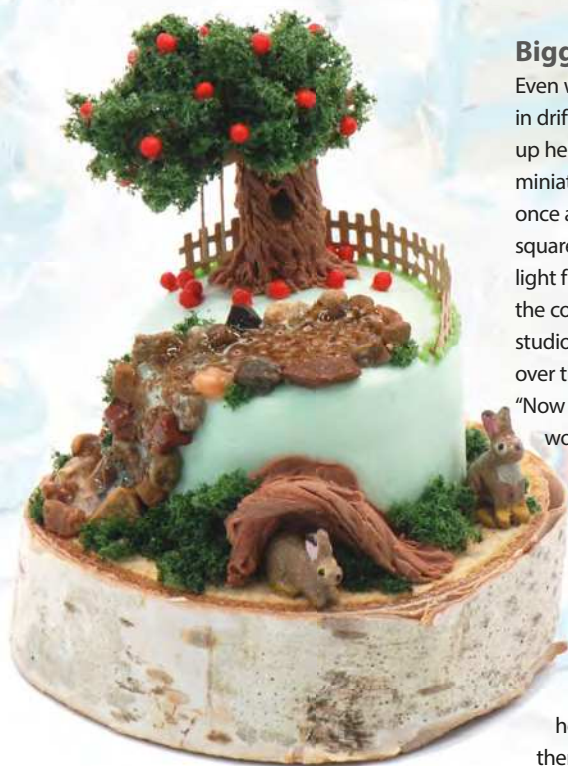
At age nineteen, Ruth met the love of her life, Dan, and soon found herself living on his cattle ranch. They ran cattle for a decade, Ruth helping Dan and his father tend the herd and helping her mother-in-law keep house in her spare time. The young couple also started their family.

Working side-by-side with her mother-in-law, Ruth learned to cook and bake. One day in conversation she mentioned her love for dollhouses and when her birthday came around, her mother-in-law gifted her with a dolls house kit. Dan's gift was a Dremel tool and, with the family's blessings, Ruth quickly revived her beloved hobby.

When the dolls house was complete, Ruth decided it should be stocked with food. She began by making cakes and more cakes. Once started she just couldn't stop! Dan watched the growing inventory and jokingly admonished, "You're going to have to sell some of those or we'll be run out of house and home!"

"That's when I decided my cakes should be slice-able, even after they were made. So I made cakes with three layers of frosting and three layers of cake and took them to my local miniature shop to sell - she bought them all. I was ecstatic! I made more cakes and took them to another miniature shop and the owner told me she'd buy everything but I had to raise my prices! She really helped teach me the value of my work."

Selling cakes to those first two shops launched Ruth's business and inspired her to make more. In 2004 she developed a website and experienced that first heady rush when she realized people wanted what she had to sell. "I love making a cake that looks like it could exist in real life; making things that people want



to eat, that looks edible and brings such joy. Whether it's in a wedding cake, birthday cake or baby shower cake, I think people love to see joy expressed in each and every one."

When Dan's father decided to retire from ranching and sold their herd, Ruth and Dan launched the miniature business full-time. As well as running her busy household, Ruth averages 12-14 hour days, 7 days a week, in her studio. Getting ready for a show can easily keep her in the shop from 6am until 6pm and then returning to work after their children are in bed.

Ruth's early cakes have evolved to become increasingly elaborate, artistic and technically challenging. She loves to make and decorate real cakes too, so to scale her confections down to miniature comes naturally. When she perfected a means to make foil cupcake wrappers and hand-crafted her own cupcake mold, her line expanded to include America's latest confection craze. Fortunately for us, they don't impact the waistline.

Her secret is in the recipe

This busy baker doesn't mind sharing her process, but her clay recipe is proprietary. "It will take anywhere from 4-8 hours to make a wedding cake, depending on what I am trying to do. First I blend my magic cake mix so that when you slice it the cake is textured already. Then I cut out all the layers of cake and frosting. I put the cake together, finish the fondant layer on the outside and then bake what I call my cake blank. When it's done baking, I have my own mixture of frosting that looks like buttercream frosting. When all that is done I let it dry well before making my roses or shells and putting it all together. When it looks just right, I bake one final time and it's done!

I find it's more productive to do batches, so sometimes I will spend a week just making cake blanks. When I get an order for a cake that I don't have in stock, I will make several of them. Sometimes I have 4-5 different cakes going at one time."

Ruth isn't content to create just traditional wedding cakes. Her Wonkey cakes are quirky and technically challenging.



"When I make my Wonkey cakes, it's done a bit differently. I don't bake a cake blank and then decorate. Since my Wonkey cakes tend to have more clay on them, I don't bake the cake until the very end. Polymer clay sticks much better to unbaked clay. I had just finished one of these Wonkey cakes and went to set it on a pan when I dropped it. Covered in lint and everything else that lives on the floor, it was a hot mess. A total loss."

As their miniature business has expanded, so has their investments in product offerings and equipment. In addition to cakes and cupcakes, Ruth offers cake kits. Doilies were needed to display them so the couple invested in a laser cutter to create their own. One of their most active lines is their custom cake molds, designed by Dan on the computer, which then interfaces with a mold maker, creating a master mold. Ruth then spends hours pouring molds she then packages to sell.

Ruth and her family love attending shows wherever and whenever they can. She loves



the camaraderie of like-minded people and her children are able to experience a variety of regional and international cultures. She also enjoys the extra hands at her show tables! 🏠



INFORMATION

www.stewartdollhousecreations.com
ruth@stewartdollhousecreations.com
www.etsy.com/shop/StewartDollhouse





DollHouse

& MINIATURE SCENE

Great American Baker

CLICK & SWIPE TO VIEW IMAGES





Mirror Image

Hall of fame

The use of angled mirrors to create the illusion of more depth within a miniature scene is superb, not to mention hugely inventive. It is a technique which delivers spectacular results and something which award winning and highly respected artisan, Ken Hamilton initially discovered being used on a variety of model railway layouts. "Large mirrors were carefully placed in the background or off to the sides to visually increase the apparent depth or width of a scene," recalls Ken. "Of course, the mirrors had to be placed so viewers couldn't see their own reflections. Creatively situated, the effect gave a sense of increased scale that was very impressive. The idea stayed in the back of my mind until I decided to try the same technique to create the illusion of greater space within a scale structure."

Based in South Carolina, Ken, whose projects always hold a wealth of finely considered detail, is now a seasoned professional in the art of mirror work, having used the idea to great success on several occasions. Most recently, the technique became an integral element in 'Storefront in Green', a 1/48th scale building he created after being invited to exhibit as part of the Beinart Gallery's Miniature Art Group Show in Melbourne, Australia earlier this year.

"While the main focus is the building's facade, I wanted to create the illusion that the interior extended beyond the limits of the 6" depth," he says. "It's a subtle technique that some viewers might not even notice, but when they do the reaction is well worth the effort."

Ken Hamilton shares his secrets behind creating miniature illusion using angled mirrors.



Storefront in Green



▲ The ground floor of Storefront in Green maximises depth with two mirrors



▲ A single mirror extends the hallway on the top floor of Storefront in Green

The view from the front

On the top floor Ken used just a single mirror but having extra room in the entrance hall afforded him the ability to use two angled mirrors to form the illusion of additional depth. However, the resulting effects are both equally brilliant! "The key to success with this technique is using a front-surface mirror where the reflective surface is on the front of the glass and not behind the glass as with a conventional mirror. This eliminates the space

you'll see when, for example, you press your finger against a regular mirror and it doesn't quite touch the reflected image due to the thickness of the glass."

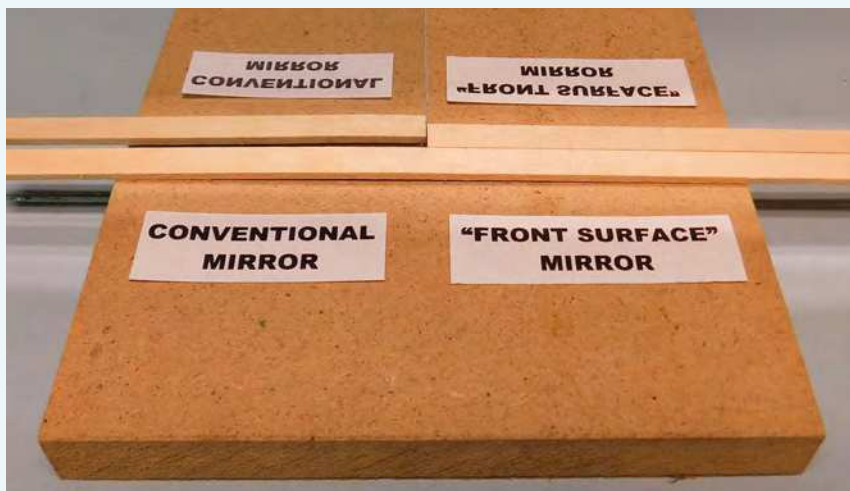
"A conventional mirror could conceivably be used if, say, you're utilizing floorboards with space between the boards that can be matched with the reflected image, but generally front-surface mirrors are a better choice," recommends Ken. "They can be cut with a standard glass cutter, although a little

extra care must be taken to avoid scratching the reflective surface. It should be noted that while front surface mirrors eliminate the space 'glass space' evident with conventional mirrors, there might be a slight visible line along the floor. You can see that line in some of the photos, but they are less obvious in person, especially since the viewer is usually so transfixed by the illusion!"

Returning our focus to the upper floor hall, Ken reflects on one aspect in particular. "In hindsight, this stairway should have been



'Garden View': revealing the secrets behind the magic



Ken says: "This illustrates the difference between conventional and front surface mirrors. Note how the board sits directly against the reflection with the front surface mirror. With the conventional mirror, with its reflective surface on the back side, the thickness of the glass prevents the board from touching its reflection."

going 'down' since it's only a 2-story building," he grumbles. However, a miniaturist always has a clever way to solve problems such as these post haste, the stairway in question now having been successfully reclassified quite logically as leading towards the roof!

Don't get floored

Ken points out that another key element to consider when working with angled mirrors is the flooring, and the importance of ensuring it is fitted so that any pattern will work with a realistic repetition as you view the overall

scene. "Also, care must be taken to position the mirror at an exact 45-degree angle and make sure it's perpendicular to the floor," he says, adding that whilst this might all sound a daunting prospect, it is, in reality, a fairly straightforward process. "Some 'eyeball engineering' will make short work of this task. Lastly, and most importantly, the mirror must be placed in a location that won't allow viewers to see their own reflection. In any case, pre-planning is essential, since you don't want to be fiddling with placement of the mirrors and working out details with the floor covering installation when walls are already in place."

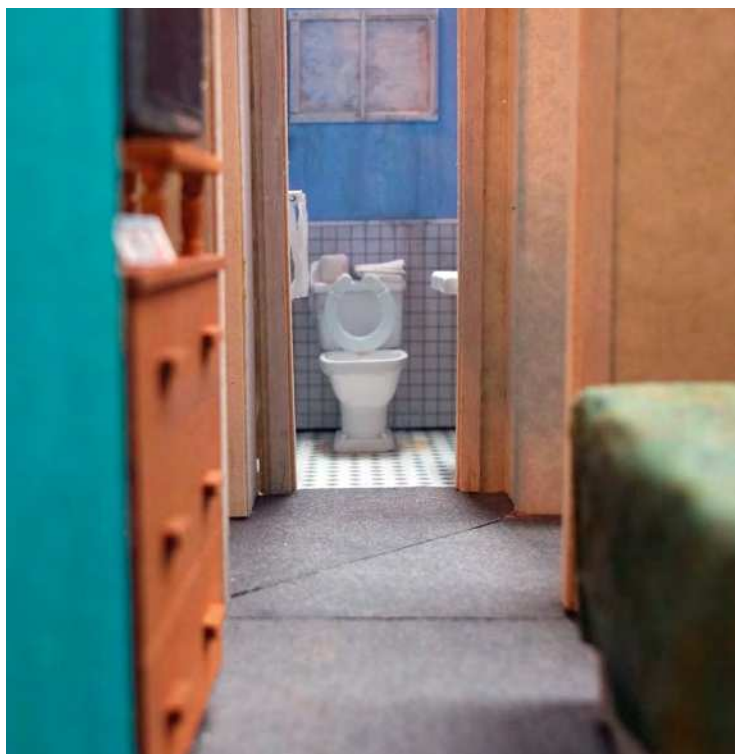
Demonstrating just how well the technique can work away from more expansive projects and on a piece which is meant to hang on the wall is the atmospheric 1/48th scale 'Garden View', a diorama with a depth of just 4 inches. "The first mirror was placed inside the entryway door, just back far enough into the scene so viewers couldn't see themselves," explains Ken. "The second mirror at the end of the short hallway changes the reflection's direction yet again, giving the illusion that you're looking straight through the house into a garden, where the painted backdrop carries your eye into an endless sky! The interior detail is subtle and could be easily overlooked, but once noticed it gives the viewer one more element to study."



▲ Creating atmosphere at Garden View

◀ Artist at work: Ken's hand painted Garden View sky

▼ Is the bathroom really across the hallway in the 'E-Z Rest Motel'?



▲ ...No, it's behind the wall!

"Nothing particularly exotic. Basically, you're constructing the interior as you normally would with the exception of adding a mirror to direct your eye in another direction," says Ken, before picking up on one especially important point. "Keep in mind, though, that using a mirror will reverse the images. If you plan on incorporating printed material such as posters or signs they will need to be reversed so as not to appear backwards in the mirror image. Another essential element is lighting. I use LEDs exclusively because of their long life and lack of heat. It's important to properly place the lights to maximize the effect." 

From a different angle

It's fascinating to see how Ken uses angled mirrors to suit the very different requirements of each individual project. Two additional builds which saw him use the technique, this time in the slightly larger 1/24th scale, are 'Tire City' and the 'E-Z Rest Motel'. The 'E-Z Rest Motel' features a bathroom which the mirrors cleverly allow you to believe lies

straight ahead in your line of sight just across the hallway, but in reality, is to be found squirmed away behind the wall immediately to the right of the bedroom door.

Aside from ensuring the floor pattern is suitable, it seems a must to ask if there are any materials which jump out as working especially well when creating scenes which feature illusions such as these.



▲ The 'E-Z Rest Motel'



Tire City

Lighting is also something which Ken uses to great advantage when creating other effects outside the angled mirrors illusion, the 'Storefront in Green' living room being fitted with what he describes as an animated 'flickering TV' circuit.

Step through the mirror

Ken's ideas are brought to life as vividly as the initial concepts reveal themselves to the imagination, something not always easily achievable whether it be in miniature or in life. He has some excellent advice for anyone excited by the possibilities the angled mirror effect can bring and finds themselves inspired to have a go at incorporating them as part of their own projects. "For the first attempt, build a small mock-up to become familiar with the technique," he suggests, adding that this also affords you the ability to experiment, as well as being able to discover the limitations in addition to the benefits. "Also, wherever possible, position the viewing opening, whether a doorway or window, close to either side of your piece. That way you can take advantage of a longer hallway to create the illusion of depth. This is most evident in the 'Storefront' and 'Garden View' dioramas, where the pieces are small to begin with."

A technique which Ken says holds the potential to find a place in an almost limitless range of projects where the scene would find itself enhanced by an illusion of depth, width or repetition, he believes he's only

begun to touch the surface of what can be achieved using mirrors. "They could be placed vertically, or at a slight angle on either side of an interior to create an endless curve effect," he says. "There are any number of possibilities. Your imagination can be limitless." As for Ken himself, his worktable is rarely idle, so it's impossible to leave without asking about any current miniature builds. "My next project is a commission piece, a replica of a small, country Post Office

that my client, an out-of-state visitor, admires during every visit to Charleston," he says, full of that same enthusiasm which radiates throughout his small scale work. "After that, I'm sure I'll be smitten by something I simply have to build!" 🏠



INFORMATION

For more details please visit:

www.kenhamilton-miniatureconstruction.com



The Tire City hallway illusion depicts a scene which belies its depth of just 4"

DollHouse & MINIATURE SCENE

Mirror Image

CLICK & SWIPE TO VIEW IMAGES



The Business End

ONLINE WITHOUT A WEBSITE?

If you are new to the business and are a bit perplexed about the whole digital world, especially if you aren't a 'young thing' and you're worried that you may not be able to make it without a website for example, this article is for you.



I have to admit I haven't made all the mistakes. At least not on my own. Lucky me. I married a computer geek and even luckier, one who keeps up to date with all the latest trends while being highly sceptical of the flash in the pan ideas.

If you don't have a website, do you really need one? Even though I do have one and most of our trade comes through it, I think you can build a one man craft business these days without one. You have to look very carefully at an investment in time and money. Compare having your own site as against letting someone else do the work for a small cut. I certainly think if I didn't have a computer geek partner I simply wouldn't bother. One person simply cannot be all things at all times, and it's better, in my opinion, to sell through other platforms who do all the IT work for you and take a commission.

So if you don't have a website, you need to be looking at other outlets such as Etsy, Ebay and even Amazon. Etsy must be supported by diligent social media work so you are still driving customers to your page; Ebay and Amazon are search-driven, you can leave it pretty much to them although extra social media pushes will help. There are also online miniatures fairs which are worth trying. You

won't make a lot of income from any of these individually but if you use them all the trickle is more likely to become a stream. You will find which of these work for you. Some you pay a monthly fee rather than or in addition to a commission and so you'll need to close channels that don't sell your type of work well.

If you are selling directly through one of these platforms you will need a method of taking money such as Paypal. There are several others but you should check these out for yourself. Put top 10 payment platforms into your browser. These are much easier than you think to set up if you haven't already. The thing I like about having a Paypal account is that it keeps some of my money out of my day to day living expenses and so it's there for the 'luxury' of booking flights when they're cheapest, to get to fairs, etc. or for paying for an urgent order of clay without which I might grind to a halt. I think all those items come under investment in my craft. Be aware that there is a charge for these services but in my opinion the price isn't high. You need to prove who you are if you want to take more than a very small amount of money.

Whichever you choose, these days you can't get away with not using social media even if it's just to drive customers to your physical

shop or fair. Facebook and Instagram are the shop fronts and the advertising hoardings of the day. You need to look at how you present your work so that it jumps out and you get the responses you need. I'll cover this and how to keep up with your social media in other months because they are subjects in themselves but first you'll need to get yourself on Facebook and Instagram at least. You could also use Pinterest, Twitter and perhaps Linked In. Choose one or two of these as your main platforms. There are tools that can post across the other sites as well, when you're ready for that. You need to understand that social media is instant in, and pretty instant out unless you create something that goes 'viral' but that's unusual. Because of this rapid movement, you need to develop a strategy for keeping people interested in your work that is sustainable whether you post every day, once or twice a week or less frequently you need to make sure you paste a link directly to the sales site/sites. You need to track, That is to say keep an eye on and note down what response you get. How many people are responding to your posts and whether that results in more direct sales on your sites or more people visiting you at fairs. Try to remind yourself periodically to keep your fans and customers interested. The fact that fans don't always convert into customers is a way of life, but you need to be seen, to have something to work with. There's a lot to think about and it can take significant chunks out of your making time. You should always price to take this time into account. But as sole traders or micro businesses, how many of us do? There are tools which can help you schedule your social media posts. It is worth time investing in learning how to use one of these.



INFORMATION

For more information visit:

www.angiescarr.co.uk

www.patreon.com/angie_scarr

3 ISSUES FOR JUST £5!

TOO
GOOD TO
MISS!

DON'T JUST
TAKE OUR
WORD FOR IT!

SUBSCRIBER PERKS:

- Free delivery – safely delivered to your door
- Get copies before they're in shops
- Save £££s every issue
- This great offer!



SUBSCRIBE NOW
3 ISSUES FOR £5

www.dhmsmag.uk/WOW3FOR5

subscriptions@warnersgroup.co.uk 01778 395162

Promo code: DHMS/2020/WOW3FOR5

3 ISSUES FOR £5 – HURRY! Offer ends soon!

Our loyal contributors explain why a DHMS subscription's worth is more than just financial...

KATE ESME ÜNVER, @DAILYMINI



"I love this magazine because I always discover something new with each read. Whether it be discovering a new artist, a new technique, a new book or show - there's such a huge world of possibilities

out there for us miniature enthusiasts, and DHMS stays on the pulse of it all. I have discovered top talent through its pages and have made quite a few miniature friends along the way, too.

The world of miniatures has been around for as long as we can remember, but the techniques and tools continue to evolve. This magazine will teach you more about miniatures than you ever thought possible. It will inspire you. It will push you to be a better artist, and all the while bringing you a monthly dose of delight!

DHMS magazine is a source of inspiration and creativity. You will find something that piques your interest within its pages, and you'll learn a thing or two! For the hobbyist who wants to take their passion to the next level, to the esteemed maker who can do it all - this subscription has immense value for all of us who live and breathe miniatures."

MOI ALI, CONTRIBUTOR

"I love writing for the magazine but I love reading it every bit as much! The other contributors are subject experts, whether as makers or feature writers on all the fascinating and diverse aspects of our wonderful hobby. Each is passionate and knowledgeable.



It's worth subscribing to get a monthly dose of projects from beginner to expert. From quick makes to complicated projects, everything is covered, and the features and photography really inspire."

ANDY HOPWOOD, MINIATURA SHOW

"As a show organiser I obviously relish seeing articles about new, talented craftspeople. Dolls House and Miniature Scene do an excellent job of discovering and supporting new makers into the hobby.



Readers get to read about upcoming events, tips and techniques to make their hobby more enjoyable and inspiring articles on makers to give them ideas!"

ANGIE SCARR, CONTRIBUTOR



"I have always been loyal to DHMS because they were the first magazine who took notice of my work right back in the late 1990s early 2000s. I became one of their regular project writers but had to stop for many years due to pressures of

work. DHMS have now inspired generations of miniaturists. DHMS has continued that tradition of being open to current ideas and showcasing the bright new stars on the scene. It's very nice to look back over those decades and the lessons learned."

BEA BROADWOOD, CONTRIBUTOR

"Each issue of DHMS is a celebration of the miniature world. Put simply, it is a unique publication; one which brings the miniature world together. I love grabbing a cuppa and getting lost in its pages, all of which are filled to the brim with miniature creativity and inspiration.



DHMS contains a wealth of ideas, making it a valuable and extensive resource for miniaturists all over the world. Each month, leading professional artisans and highly talented hobby miniaturists come together to

share their extensive knowledge, invaluable advice and passion for the fascinating world of miniatures... now who would want to miss that!"

Month after month, the pages of DHMS are filled with clear step-by-step projects for both beginners and advanced miniaturists, in all the doll's house scales. The breadth of knowledge and inspiration that each issue contains can be collected and saved to create your very own reference library (something I personally do with my printed copies) and don't forget, the digital version of the magazine is a perfect alternative to the printed product, saving on space and it's available on any device and can be enjoyed time and time again!"

Ultimately, DHMS brings the miniature world together in one go-to publication. It celebrates every element of the fascinating doll house hobby and I wouldn't want to miss an issue... so join me and grab a copy today!"

STEPHANIE GUY, CONTRIBUTOR



"When my copy of the Doll's House and Miniature Scene Magazine lands on my doormat I'm like a kid in a toy shop. I'm so excited to tear off the cover to see what's inside. I flick through really quickly looking at

all the pictures, saying "ooh look at that, and look at that, and that and that!" The second time through, I look at the headlines as well as the pictures, and then third and fourth times through I'm starting to slow down and get into the detail. I'll read a couple of articles in depth and then over the month I keep picking the magazine up to read another article in detail."

Don't miss out on the things that make DHMS so great; the little snippets of what clubs have been up to, adverts showing what's available and where to buy things (especially in this day and age when shops are closing down), both quick makes and detailed tutorials. Even if I don't make all these things I'm fascinated to read about the process. And of course, the pictures, I love the pictures."

So what are you waiting for?

Nurture that curiosity for miniatures. Subscribe today with this amazing offer and never miss a project, issue or idea again, for just £5!

Mayflower Celebrations

This is a big year for Mayflower descendants! It's been 400 years since a small group of religious non-conformist people, originally from England, moved to the more religiously diverse and tolerant Holland, sailed to America aboard the ship **Mayflower** and basically founded the nation. At least that's the short and overly-simplified version of the story. There are big celebrations and commemorations in England, Holland and America this year, marking this pivotal event.



Little remains of the personal possessions of these intrepid souls who braved the 1620 crossing and so many hardships in the first winter, when approximately half of the settlers died within that first year. Arriving when and how they did, they had few possessions to begin with and everything was used and reused, patched and reworked over the years until it was no longer of any use. Of course 400 years is a long time, so artifacts that remain from the Pilgrim's arrival and earliest years in the New World are very rare. One such rarity is a wicker cradle, a luxury item then, especially since few pieces of furniture in those years were made specifically for children. The cradle is made of willow, oak, and maple, possibly from the Netherlands, and dates from 1610-1620.



YOU WILL NEED

MATERIALS REQUIRED

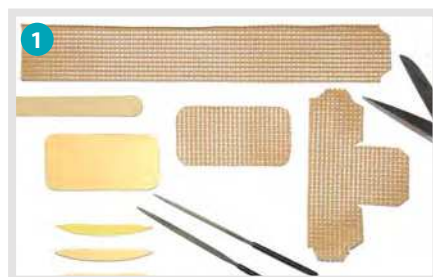
- 1.6mm and 2.4mm thick sheetwood
- Needlepoint canvas (e.g. Penelope double mesh by Zweigart)
- Lightweight paper/cloth-covered florist wire
- Matching embroidery floss
- Lightweight fleece or felt for the blanket
- Fine white cotton fabric
- Fiberfill quilt batting
- White thread
- Wood stain
- White glue

TOOLS REQUIRED

- Knife and steel ruler
- Emery board
- Sandpaper
- Needle files
- Scissors
- Wire cutters
- Wooden cocktail stick to apply glue
- Tapestry needle
- Sewing needle
- Sewing machine (optional)

Ruth's Top Tip!

"Cut the wood for the rockers outside the outlines shown, using repeated small cuts to nearly approach the basic shape of each rocker. Sand and file the details at the top of both ends. Hold the pattern piece over each rocker to check the progress of this shaping. Then hold the rockers together for a final filing, to ensure they are the same."



CUT AND SHAPE

1 Cut the rounded corner base from the thinner sheetwood and two rockers from the thicker sheetwood. Sand and file them to refine the shapes (see tip). Stain these pieces. Cut the needlepoint canvas bottom, side piece, and hood. Run a bead of glue along all the needlepoint canvas edges to prevent fraying.



ASSEMBLE THE BASKET PORTION

2 Finger-press the top and bottom long edge hems of the side piece to the inside and glue them shut. Glue the side piece counter-clockwise around the base, even with its bottom edge, starting with the end of the tab at the point marked on the base template. Trim the straight end to length, just covering

the tab, and glue it onto the tab, forming the basket perimeter. Glue or friction fit the needlepoint bottom onto the wooden base inside the basket.



MAKE THE HOOD

3 Finger-press and glue the hood front edge hem to the inside. Glue the hood back onto the side tabs. Glue the three bottom tabs to the inside top of the basket, aligning the folded front edge of the hood with the join in the basket side and with the hood tipped slightly back. Shape the needlepoint canvas with your fingers to make it symmetrically rounded at the hood and at the foot of the basket portion.



BASKET TOP AND BOTTOM FINISH

4 Hold three lengths of florist wire together with one hand and twist them together with the other, working along the wire a bit at a time. Glue this twisted wire along the top of the basket and around the hood, joining the twist at the seam in the basket's side. Finish the lower edge of the basket by gluing a single piece of florist wire around the bottom edge.

Ruth's Top Tip!

"If your florist wire doesn't match the needlepoint canvas, you can leave it as-is for contrast, or paint it, or the whole basket, with thin acrylic paint."



TRIM

5 Thread both ends of a length of embroidery floss through the tapestry needle forming a loop at the other end. Start a row of stitching by bringing the needle through the cradle's side from inside the cradle, make the first stitch, then go back inside the cradle and through the loop end to secure the floss. Add decorative rows of stitches as shown to hint at the design of the original cradle, by weaving the needle through the holes in the canvas, over and under the double mesh. To end the floss, tie a triple knot on the inside and clip the threads close to the knot.



MAKE THE ROCKERS

6 Mark the position of the two rockers on the bottom of the wood base, noting that the one at the head is closer to the edge than the one at the foot. Glue the rockers to the base, with the outer edge of the rockers against these lines, and with equal rocker overhang at each side of the basket.



MAKE THE MATTRESS

7 Cut two mattress pieces from cotton fabric. With right sides together, machine or hand stitch around the dotted seam line, leaving the marked section open to later turn the fabric right side out. Trim the fabric close to the stitching all around, except for at the opening. Turn the fabric right side out and finger-press it along the seam line. Stuff the mattress with wisps of fiberfill and hand stitch the open slit closed.



PILLOW AND BLANKET

8 Cut a rectangular blanket from fleece or felt. Make the rectangular cotton pillow in the same way as the mattress: leave the end open, mitre the stitched corners, trim the fabric close to the stitching, stuff, turn in the seam allowance on the open end, and hand stitch it closed.



INFORMATION

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

THE PILGRIM HALL MUSEUM, IN PLYMOUTH, MASSACHUSETTS, USA STATES:

"According to tradition, Susanna and William White brought this cradle from Holland in anticipation of the birth of their child. Their son Peregrine, meaning 'traveler' or 'Pilgrim', was born on board the Mayflower in Provincetown Harbor in November of 1620. He was the first child born to the Pilgrims in America (Oceanus Hopkins was born during the Atlantic crossing). The hooded wicker cradle is typical of those made in Holland. Similar cradles can be seen in period paintings by Dutch artists. This cradle is a symbol of the Pilgrims' commitment to staying in America and raising their families."

Made by You: The Library

DEBBIE WALKER



We love to share your projects and we found it a delight to find out more about this piece by Debbie Walker from Regina, Canada. Debbie tells us more about what went into creating this quality roombox.

Many miniature projects begin with a single piece that is to be built around and 'The Library' is no exception. This project began with a Houseworks bookcase that I purchased at Toad Hall Toys in Winnipeg, Manitoba in April 2018. I saw the bookcase, absolutely loved it and bought it without knowing where

it would go. Later on, I found a square piece of MDF left over from a previous project and decided to make a two-sided roombox for the bookcase; this would be a custom creation.

This was my first time doing a two-sided open roombox. I glued crown moulding on the two front edges of the MDF to give it a fancy look and painted them with Burnt Umber acrylic paint. The two walls are made of foam board and I used spray glue to attach the carpet and wallpaper. I added trim along the top as well as in the centre and on the sides of the walls which added strength to the foam board and, when painted in Burnt Umber, added color to the roombox.

For the furnishings I made everything except for the bookcase and book table. I stained all the furniture in MinWax English Chestnut (my favorite stain). I added the Chippendale Slant Front Desk and Side Chair (House of Miniatures). There is a variety of paperwork on the desk including two tickets for the Titanic! The small book table is made of petrified wood and was purchased by my Aunt a number of years ago at the Peachland Miniature Show. I made the two Chippendale Open Arm Chairs from a House of Miniatures kit. I find chairs very challenging as they are very delicate; drop them and watch the pieces go flying!



"My first two-sided roombox."



▲ Kentucky Derby Winner and The Farrier prints

However I made it through, though I made it harder for myself by using a printed fabric, but I was very careful and did a good job of making the pattern on the two chairs match quite well - phew!

For lighting, I placed a battery-operated Gold coach lamp in the corner. This is a piece that normally would be displayed outside of a house, but it fit perfectly in the library and took up the corner space. I also added a desk lamp (which is also battery-operated) on top of the desk.

I made all the books except for the four on the book table. The brown and burgundy books on the shelves above the desk (HOM) are from a Real Life Miniatures kit



▲ Pattern matching chairs

(they have wooden centres painted gold). For the books in the bookcase, I got the printed covers at the Chicago International a number of years ago and the insides are pieces of white foam glued together with the edges painted in gold.

For the art, the print on the left is titled, 'Kentucky Derby Winner' and the print on the right is 'The Farrier.' Horses are a passion of mine and I always try to include a horse item or theme in my projects whenever I can. Check the bookcase for the horse plates!

The metal roses and vase came from an antique store outside of Maple Creek, SK. that I visited that summer. It's amazing the

little things you can find tucked away in the most unexpected places! I made the candle stick table from House of Miniatures for it sit on along with a paper doily.

I had a great time finding items for the bookcase. The bookends on the 2nd shelf were ordered from a seller on eBay and the gold sphinx bookends came from The Little Dollhouse Company in Toronto, ON. The 1:144 mini roombox on the bottom shelf was a kit I bought from Victoria Miniland and I stained it in English Chestnut (of course). If I remember correctly the silver coach came from Spencer's Nook and I made the wooden box on the bottom shelf from a laser cut kit. I hope you enjoy this piece! 🏠



▲ Tickets for the Titanic



▲ The Houseworks bookcase that inspired the project.

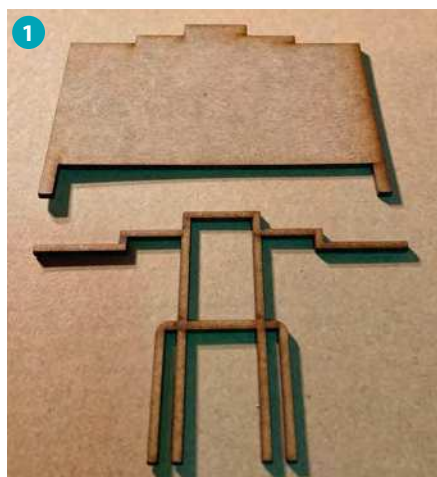
Deco dreams

If you've always wanted a classic Art Deco bed, with archetypal Odeon-style 1930s features, this project will create the bed of your dreams. I used a laser cutter, but it's a project that can also be completed cutting by hand.

YOU WILL NEED

MATERIALS REQUIRED

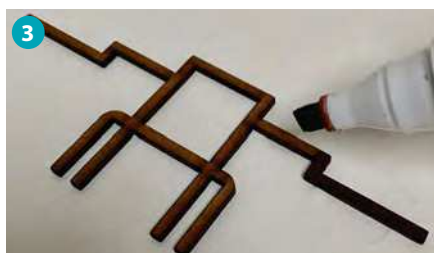
- 2mm thick timber (I used MDF but you can use anything, even thick card)
- Stripwood 2mm thick x 2mm wide
- Stripwood 2mm thick x 4mm wide
- Wood stain in a medium brown
- A wood stain pen in dark brown
- Glue
- Card from cereal box
- Cotton fabric and Foam for mattress



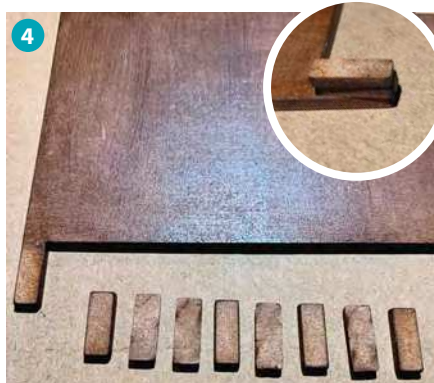
1 Cut a headboard 88mm high including the legs (77mm excluding legs), and 114mm wide. If cutting by hand, cut legs separately from the 4mm stripwood (11mm long) then glue them to the headboard.



2 Repeat step 1 for the footboard, but cut it just 56mm high including the legs.



3 Cut the decorative overlay for the headboard and footboard (mine is a single piece.) Use several pieces of 2mm stripwood or coffee stirrers to form a geometric deco design of your choice. Apply a dark stain using a wood stain pen.



4 Cut eight legs 11mm long from the 4mm stripwood. Glue two to each of the two legs on the headboard to thicken them, and the same on the footboard. Stain to match.



5 Stain the head and footboards with mid brown stain. Glue the decorative overlays in place. The overlay should be on the side with thickened feet for the headboard, but the side without thickened feet for the foot board.

Moi's Top Tip!

"If hand-cutting, it will be easier to cut a straight top on the headboard. You can introduce authentic deco styling on the decorative overlay."



6 Cut two bed sides 152mm long from the 4mm stripwood. Cut two bed rails 152mm long from the 2mm stripwood. Cut six bed slats 110mm long from 2mm stripwood or coffee stirrers.



7 Glue a bed side to a bed rail at a right angle as shown to create a siderail. Repeat with the other bed side and bed rail.



8 Glue the six slats between the two siderails made in step 7 above to form a bed base. (Leave a small space at the top of the base to accommodate the decorative overlay on the headboard.)



9 Assemble the bed by gluing the base between the head and footboards. The base should sit on the thickened legs. Cut foam to size and glue to a piece of card from an old cereal box to create a mattress. Cover mattress with cotton fabric (use old hankies or shirts). Make pillows in the same fabric. 🏠



dream home miniatures

Visit our website to see the full range of JiaYi's exquisite miniature furniture.

Victorian, Edwardian, Georgian, Louis XVI, French provincial, Art Deco and Tudor periods are available.

71 Glebe Avenue, Uphall, West Lothian EH52 6DX

Tel: 01506 853027

info@dreamhomeminiatures.co.uk

www.dreamhomeminiatures.co.uk

WENDY'S WORLD FAIRS 2020

ANTIQUE DOLLS, DOLLHOUSE AND TOYS

JUNE 28TH

COBHAM VILLAGE HALL,
Lushington Drive, Cobham, Surrey
KT11 2LU.

SEPTEMBER 6TH

KENSINGTON TOWN HALL,
Hornton Street, London W8 7NX.

*Looking forward to seeing you
all again soon. Please check with
Wendy all dates are going ahead
nearer the time.*

Wendy's World

01895 834348

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



MINI MEETINGS

Sandra Vickery from the Small Scale Fiddlers Club shares the club's progress, and some tips, on creating a blooming wonderful small scale allotment.



Beds, Sheds and Tea Leaves

Small Scale Fiddlers' allotment project is 'growing' nicely. But we've done things a little backwards compared to how a new allotment owner would cultivate his or her plot in the real world. Luckily, we could skip the many hours of manual digging or hiring a rotavator to remove weeds and prepare our soil. Instead we started at the business end and have made great progress with making all sorts of fruit, vegetable and flowering plants – a positive harvest's worth (we've already shared the trials and tribulations of this in previous



issues of DHMS). But now we realise that we have nowhere to plant our produce. We need to turn our attention back to the basics: compost and raised beds.

The joy of allotments

The good thing about building beds for an allotment is that no one expects perfection. I've looked at lots of allotments locally and on the internet and have yet to see a completely immaculate, precision-built specimen sourced totally from garden and DIY centres. The joy of allotments is the challenge of working with recycled materials, building what you need with what you've got to hand. Old pallets become raised beds, unused sheets and netting become cloches and protection from birds and insects – you get the picture. And how characterful is the obligatory shed cobbled out of your neighbour's old back door, some blown-down fence panels and that pile of odd wood your Dad has spent a lifetime amassing? This is all excellent news for us Fiddlers as our first love is making miniatures out of junk and recycled materials. Add to this that the item you are making is supposed to look a little rough around the edges and we're onto a real winner. Perhaps except for our Jean, it goes against her nature to make her miniatures look scruffy. She is Miss Perfection so we won't be surprised if Jean's finished allotment looks more like Kew Gardens. We suspect this is true of all miniaturists, but the Fiddlers are experts at accumulating pieces of wood that might 'come in' one day. Well today's the day to get that wood pile out and, just like real world

allotment owners, start using all those odd pieces to make our raised beds, seed tray benches and cold-frames. Basically anything goes, lollipop sticks, coffee stirrers, thin beading. One of our group inherited a box of wooden tongue depressors once – these were great for making planks for sheds and compost bins. None of the Fiddlers would call themselves highly skilled in carpentry, a blessing as the look we are going for is well-used and wind-battered. So joints don't have to be too precise, the odd wonky plank or gap at the corners adds to the authenticity. And don't forget that paint techniques can give an easy weather-beaten effect and adding green scatter creeping up the sides of your beds to simulate moss adds to that rugged look.

You've made your bed

Once your bed is made, it needs to be filled with soil before planting can take place. The Fiddlers prefer to pack out beds with dry oasis. A simple trick is to paint the oasis with PVA glue mixed with a raw umber acrylic. Before it's dry you can then scatter your 'soil' on top. And which soil do the Fiddlers recommend? Common tea leaves of course. Just brew your favourite cuppa, rip open the teabag and dry the leaves out on your windowsill. Easy. Of course, to make enough tea leave soil for our large allotment plots we must drink a lot of tea – oh what a drudge! 🏠



INFORMATION

www.facebook.com/SmallScaleFiddlers



IN YOUR NEXT
EDITION OF

DollsHouse & MINIATURE SCENE

JULY 2020 ISSUE ON SALE

DIGITAL EDITION:
11th JUNE 2020

PRINT EDITION:
18th JUNE 2020

Editor: Carl Golder

Tel: 01778 391146

carl.golder@warnersgroup.co.uk

Managing Editor: Sally Stirling

Tel: 01778 392433

sally.stirling@warnersgroup.co.uk

Advertising Sales: Hayley Comey

Tel: 01778 392445

hayleyc@warnersgroup.co.uk

Production Secretary: Sue Woodgates

Tel: 01778 392062

production@warnersgroup.co.uk

Design: Ady Braddock

Publisher: Lucie Dawson

lucie.dawson@warnersgroup.co.uk

ISSN: 0967 4918

Warners Group Publications Plc,

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

Printing

This magazine is printed by Warners Midlands Plc.

Martin Harris

Tel: 01778 391000

Newstrade Distribution

Warners Group Publications Plc,

Nikki Munton

Tel: 01778 391171

Nikkim@warnersgroup.co.uk

Subscriptions, reader offers and back issues

Tel: 01778 392007

dhms-subs@warnersgroup.co.uk

DollsHouse & MINIATURE SCENE

Dolls House & Miniature Scene is published 12 times a year on the fourth Thursday of each month.

The views expressed by contributors are not necessarily those of the editor or publisher. Every care is taken to ensure that the content of the magazine is accurate; however the editor nor publisher assumes no responsibility for omissions or errors. The editor reserves the right to edit copy.

All the material published remains the copyright of the publisher. No part of this magazine may be published, reproduced, copied or stored in a retrieval system without the prior permission in writing of the publisher. No commercial exploitation is permitted. Tutorials and projects are for the reader's use only.

While reasonable care is taken when accepting advertisements, the publisher cannot accept responsibility for any resulting unsatisfactory transactions. No warranty is implied in respect of any product mentioned herewith. The Advertising Standards Authority exists to regulate the content of advertisements. Tel: 020 7429 2222.

Prizes, gifts or giveaways offered in competitions might be substituted with ones of similar value. Unless otherwise stated, all competitions, free samplings, discounts and offers are only available to readers in the United Kingdom.

Prices quoted are correct at time of going to press and are subject to change. Please check with the individual retailer for up to date prices.

© Warners Group Publications PLC 2020

IN THE CLUB!



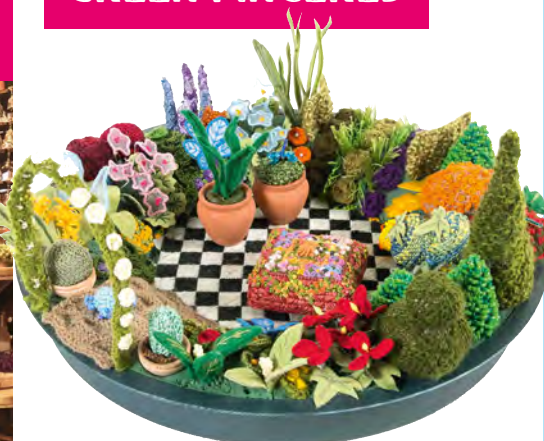
Robert Off's elegant
wooden club house

BOTTLING MINIATURE MAGIC



Marie Knight's exquisite
Winery and Tasting Cellar.

GREEN FINGERED



Discover these miniature
embroidered gardens

A DAY AT THE MUSEUM



Pendon Museum's amazing
life-like miniatures

FOOD GLORIOUS FOOD



Emma Martinot of Paris
Miniatures brings a taste of the
patisserie to life in small scale

DON'T MISS OUT, SUBSCRIBE TODAY!

Details of how to subscribe can be found on PAGES 8, 39 & 54 and via:
www.dollshouseandminiaturescene.co.uk

Dollhouse Mania

Shop in store, or order by phone, mail & online

Dolls Houses & Miniature Accessories

Large store with over 12,000 products



100s of dolls houses in stock



Loyalty scheme in store



£7.45
INC P&P

Includes a promotion code for 10% off next order

- Houses & kits • Furniture
- Dolls • DIY & Tools
- Papers • Electrics
- Carpets • Accessories
- New LED Lighting

Check website for latest offers

www.dollhousemania.co.uk

29 Park Lane, Cradley, Halesowen, B63 2QY

Open: Tues - Sat 10am - 3pm

Tel: 01384 638833

email: sales@dollhousemania.co.uk



If you are not on the internet, for the personal touch call us or post your order



LOUISE



CHRIS



BOB