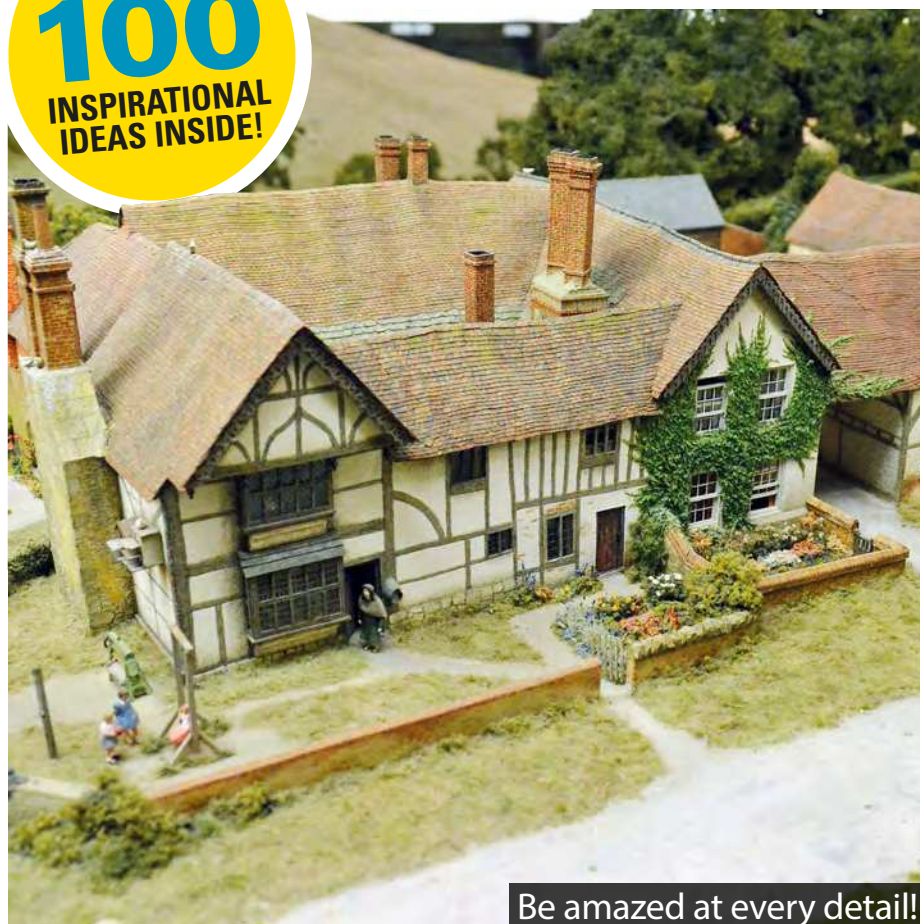


DollHouse & MINIATURE SCENE

£4.99 July 2020 Issue 314

OVER
100
INSPIRATIONAL
IDEAS INSIDE!

FROM BEGINNER TO EXPERT MAKES!



Be amazed at every detail!

National Trust marvels



First class restorations

Top trends...



Make your own plants

Learn from the best!



Resident experts

Amazing artisans



Small things made smaller!

The best of the best!



Amazing interviews

PLUS

- MAKE MINI DOUGHNUTS & CAKES ● SHOPPING IDEAS
- COSTUMES – EDWARDIAN TENNIS OUTFIT ● KIT REVIEWS
- WOODEN GOLF CLUB HOUSE ● BOTTLING MINIATURE MAGIC

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



SJR

STEPHEN J RANDALL

SILVERSMITH - JEWELLER - GOLDSMITH



A manufacturer of fine, authentic reproduction silverware in 1/12 scale. The miniatures range consists of ornately decorated solid sterling silver collectables of historic value, incorporating works of art in not only Regency style, but including some of the more unusual antiques found in the Georgian, Edwardian and Victorian Eras.

We have previously and would like to continue offering a bespoke manufacturing service for one-off antique collectable pieces that any customers wish to own, which are priced respectively.

Follow up your interest by looking through our website, contact via phone or email with any enquiries about our products.

Email: sjrdesign@aol.com

Website: www.stephenjrandall.co.uk

Facebook: Stephen J Randall

<https://www.facebook.com/harboursmiths>

Tel: 01227 282666

Our miniatures range is available for purchase on Etsy.

Etsy: StephenJRandallShop

<https://www.etsy.com/uk/shop/StephenJRandallShop>



WELCOME to the July issue

What an incredibly diverse collection of features, interviews and projects we have for you this issue! The team marvelled over the images as they came of some the creations we cover in this edition. The amount of talent is evident in the stunning images capturing these projects.

In this issue we look at the history of popular miniature hobby Subbeteo, take a look at the work of Emma Martinot, one of the foremost miniature food artisans, teach you how to create a number of strawberry-based sweet treats, explore the incredible 1/12th scale Winery and Tasting Cellar created by Marie Knight, share how to make no less than nine trendy tropical plants, marvel at the incredible details in the Pendon Museums fictional Vale Scene and other exhibits and so much more! I particular enjoyed learning about Robert Off's Gold Club House with its rich wooden features!

I always love to include what we call a 'reader project' and this month it's even better as the readers in question have no idea they are the stars! When Emma wrote and told us how their miniature hobby has got Anita and Ted through the recent lockdown it resonated with me, myself and the team have learnt how important hobbies can be to us, and I was just so excited to be able to make someone day in the smallest way.

Remember as much as we're here for you, you're inspiring us too! We love the world of miniatures and seeing all your amazing makes! If you know of anyone you think we should feature, even if it's yourself then do let us know – let's celebrate this wonderful hobby in all it's shaped and (small-scale) sizes!

Stay safe and enjoy the issue.



Carl Golder
Editor

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...

Julie Campbell, Dene Bebbington, Sadie Brown, Simon McCormack, Kate Ünver, Bea Broadwood, Ruth Flewelling Lesbirel, Louise Bird, Susie Kearley, Angie Scarr, Deb Weissler and Kati Kainulainen

YOU'LL WANT ONE...



P26

...Classy, kitsch, cute and nostalgic

READ ALL ABOUT IT...



P45

....Whilst you can't go and see it

CARL'S FAVOURITE FIND ON INSTAGRAM

"This image by @diy_for_rement scream summer! With the perfect blue sky backdrop this miniature ice creams look good enough to eat! The textures are spot on, the colours lifelike and if it wasn't for them being held you really wouldn't be able to gauge the scale!"



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 JULY 2020 ISSUE...



30

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 making of a Moorish stool by Dutch miniaturist Arjen Spinhoven.
- 25 Sporty Shopping**
We may not be celebrating the Olympics this year but that doesn't mean you can't create your own sporting scene with these sporty miniature purchases!
- 26 Across the Pond**
Kate Ünver of The Daily Mini meets 3D printer fan Anna Rapp.
- 34 At Home with the Broadwoods** ▶ 
Bea Broadwood of Petite Properties let us take a peek at her workbench as she shares top tips and her trusted step-by-step process that she uses to bring her latest 1:48th scale dolls house kit to life.
- 50 Made by You: Lollipop Cottage**
With a twist this issue as the project is explained by the creator's daughter for a surprise entry!
- 53 The Business End**
Making money from miniatures? Angie Scar talks about the importance of your name.
- 63 What's in the August issue?**
A look at the content you won't want to miss in the August edition - there's some great features and projects!



52



**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
31st July 2020. Good luck!

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

Collections and Features...

- 10** **The Sporting Worlds of Subbuteo** ▶
Dene Bebbington takes a look at this popular miniature hobby.
- 13** **A Paris Pastrytale** ▶
Emma Martinot of Paris Miniatures brings a taste of the patisserie to life in small scale with her incredible creations.
- 21** **Life in the Eighteenth-Century Country Dolls House**
In our second article about the Nostell dolls house, PhD researcher Ruby Rutter explores some of the deeper meanings behind this great 18th century mansion in miniature and what it reveals about past society.
- 30** **Bottling Miniature Magic** ▶
Raise a glass to Corked, Marie Knight's exquisite Winery and Tasting Cellar.
- 45** **Inside Pendon Museum** ▶
Marvel at the incredible detail of the miniature collection in the Pendon Museum, a fascinating place full of 1930s charm.
- 56** **The King of Sport**
We take a look at Robert Off's exclusive golf clubhouse.
- 58** **Miniature Needlework Society**
This amazing embroidered and knitted garden is the handiwork of Teresa Norton.

12 **Find more online**
Visit the website for more exciting features, projects and more!

51 **Sign up for our email newsletter**
Find out how to sign up for free content!

Exclusive Projects...

- 18** **Strawberries and Cream** ▶
Summer means only one thing - strawberries and cream inspired treats!
- 36** **Tropical Plants** ▶
These lush plants are totally on trend in interiors at the moment and would look perfect in your modern miniature makes.
- 39** **Edwardian Tennis Lady**
Create this delicate costume modelled on English Wimbledon ladies tennis finalist Muriel Rob.
- 52** **A Bakelite Finish**
Make a realistic Bakelite finish perfect for Art Deco miniatures.
- 60** **Putting Practice**
This miniature putting green is perfect for a more unique miniature scene.
- 62** **Tiny Rose**
Bring joy to your dolls house with this quick and easy project!



THE SUBS ZONE

We can make your dreams come true!

TURN TO PAGE 44 TO FIND OUT MORE!

Not yet a subscriber?

REMINDE YOURSELF WHY WE'RE THE BEST ON PAGE 54



DollsHouse & MINIATURE SCENE

FROM BEGINNER TO EXPERT MAKES!

OVER 100 INSPIRATIONAL IDEAS INSIDE!

Learn from the best! **Amazing artisans!** **The best of the best!**

PLUS MAKE MINI DOUGHNUTS & CAKES • SHOPPING IDEAS • COSTUMES - EDWARDIAN TENNIS OUTFIT • KIT REVIEWS • WOODEN GOLF CLUB HOUSE • BOTTLING MINIATURE MAGIC

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 September issue (No. 316) is 22nd July 2020



READER LETTER

Last winter I sent for what I thought were a couple of miniature desks from eBay. I obviously hadn't looked at the post properly, because when the parcel came it had benches, desks, bookcases, blackboards, whiteboards, you name it. So I took the package along to our next dolls house club meeting and the science lab and the library are the result. I made all the equipment and dolls for the laboratory and Val Grantham did the same for the library. We were given a lot of help and encouragement from the other members, especially the founder members Margaret and Dot Barker. Out of curiosity I emailed the seller on eBay, and he kindly told me that these miniatures had come from an architects model for a village school, where he was a governor in the '70s and had been stored since then and only come to light as he was moving house. We judged the size to be 1/18th as it was smaller furniture than my 1/16th dolls. It was a bit more fiddly than we are used to but helped pass those dark winter evenings pleasantly.

Best regards,
Ruth Watson



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! Here you will also find extra crafty content on our blog, amazing subscription offers and be able to enter our giveaways!



READER LETTER

I'm Marianne Kunkel from Denmark, committee member of the Danish miniatureclub 'Mini'. We are a club with close to 200 members located in Farum, north of Copenhagen. The same place the Danish miniature fair 'Dollhouse festival in Farum' takes place once a year, normally in April but this year now in September hopefully. The Dollhouse Festival is arranged by one of our members, Kirsten Hemmeshøj, and the club always have an exhibition; we have done a harbour scene, an allotment, and so on. In 2018, the 25th anniversary for the Dollhouse Festival, it was a town square with houses, shops and this year it will be Christmas. We also arrange visits to miniature fairs in Germany, Holland and the UK. Around 40 members meet once a month to talk miniature, some make a little miniature demonstrated by one of the members (it was my turn in February, we made Easter decorations) and some looks in Dollhouse magazines, which the club subscribes to, among others DollsHouse & Miniature Scene magazine. I have also just made an article regarding some lovely little rugs for 1:48 houses, made from, I think you call it "flock", little pieces of wollen yarn, cut in to flock!

Best regards

Marianne Kunkel



ASK MOI

Dear Moi,

I am keen to make something like one of the bookshelf nooks that appear on Pinterest etc, but am having great difficulty finding instructions and resources. I would like to make a long narrow street scene. Do you have any suggestions?

Thank you,

Pauline.



Dear Pauline,

Book nooks are such a big trend right now and they're perfect if you love miniatures but you've got too little space for a dolls' house. If you're new to making miniatures, I'd suggest that the best place to start would be with a kit. If you're in the US, Tyler Jones of Ideas to Reality Design (check out his Etsy store) sells book nook kits that come complete with lighting (shown here). UK readers seeking a ready-made book nook will find a range (from churches to reading rooms) at Tilly Lane Treasures, also on Etsy. If you'd prefer to make your own from scratch, watch this YouTube video (www.youtube.com/watch?v=B9vKWokzvuo) which shows how to make a really impressive book nook narrow street scene using just cardboard, and there's an in-video link to downloadable templates.

To get advice from other book nook enthusiasts, try the Reddit community. There's a Reddit page dedicated to book nooks where people share hints, tips, photos and inspiration (Reddit Booknooks). It's a great place to ask a question and to get advice and you'll find some lovely book nook images of street scenes. Another Reddit page is aimed book nook makers and it's full of help and advice too (Reddit Guidebooknook).

Good luck and please do share your finished results with us. We always love to see readers' projects.

Best wishes,

Moi





JULIE CAMPBELL



Regular contributor and miniature enthusiast Julie Campbell takes time out of her schedule to document her miniature journey. In this edition, with the sad cancellation of exhibitions this year, Julie looks back with light-hearted memories of her first experience exhibiting at Kensington and Chicago!



Last month I told of my experience applying for artisan status with IGMA. After all the excitement my confidence was starting to grow and I began to consider widening my horizons.

Bringing up my children and working from home meant I didn't get out much but now I really wanted to visit some of the big shows and that meant travel! I decided to take the plunge and London seemed the perfect destination! I sent some of my dolls to Charlotte Stokoe who runs Kensington Dollhouse Festival. I had never visited the Festival but had heard so much about the wonderful show and all the amazing artisans who exhibited there. When Charlotte accepted my work I was over the moon and very happy to be placed on the waiting list for a table.

The show was everything I could have wished for and more! Held in Kensington Town Hall, 2010, there were three floors full of the most amazing miniatures and the artisans who made them! I travelled to the show with my doll maker friend Jain Squires who was also exhibiting there and another dollmaker friend Julie Kendal came along to help which eased my first time nerves. I needn't have been nervous though. Everyone was so friendly and it was amazing to meet some of my online miniaturist friends who had travelled from abroad, fellow doll maker Debbie Dixon Paver had travelled all the way

from South Africa to exhibit and it was great to meet her at last!

I had such a good time, I was ready to spread my wings even further but the thought of actually getting on an aeroplane with all my dolls and display stand was very off putting. Back in those days I had a huge wooden stand and had to travel everywhere by car as there was no way I could have got it onto a train never mind a plane! The travelling bug had bitten me though and I set my sights on the U.S.A. As a child I had travelled to America and always wanted to return there.

The Chicago International Tom Bishop show had the reputation of being the biggest and best and of course that's where I wanted to go. I applied to the show knowing there was a waiting list and was amazed to be offered a table at the next show in 2011! I began to plan fast! Plane tickets were excitedly booked and hotel reservations made

I sought advice from other exhibitors and decided my dolls would travel in my hand luggage with me. There was no way I could take my wooden shelving so I ordered cardboard shelving to be delivered to the hotel. We didn't get off to a great start. My friend Jain was travelling with me but hurt her back before our journey so had an uncomfortable flight. We were relieved when the plane finally landed but when we were

directed through to customs we took the wrong turning and ended up in Immigration where we sat for almost an hour before realising our mistake! The customs staff were quite curious as to why my case was full of little people but after some explaining they eventually waved us through and we headed off, exhausted, to find our hotel. All we wanted was a nap but we arrived to find there had been a mistake in the booking and we had just one bed in our room! I was brought a small folding camp bed with a brown blanket and told that was the best they could do as the hotel was fully booked. As I sat exhausted on my camp bed trying to figure out how on earth to put the cardboard shelving together I felt quite deflated. This wasn't how I had imagined arriving in Chicago!

Setting up for the show, we soon cheered up. The hotel was full of both artisans and customers and the atmosphere had a buzz of excitement. At the time, dollmakers exhibited in what was known as 'the wonderful world of dolls', a room separate from the rest of the show. To be in that room with such talented artists was amazing. My table was in between two of my favourite artists, Jane Davies and Elle Piccolo so I was in very good company for the show, which stretched over three unforgettable days. Despite the shaky start we had an amazing time and rather like child birth, when we got home we couldn't wait for the next show! 🏠

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



A set of Subbuteo football players (Luca Skill, Creative Commons CC BY-ND 2.0)

The Sporting Worlds of Subbuteo

More than just a game... Subbuteo has been remarkable in standing the test of time with both children and adults alike.

Many things have been replicated in miniature, often as static displays but sometimes with moving parts like model railways. Subbuteo famously combined the idea of a diorama with football that could be played by children and adults, and is widely known even by people with no interest in football. Older table top football games used coins or buttons to flick a 'ball'; and blow football used lung power to push a ball. Subbuteo wasn't the first soccer game to use pieces which actually looked like footballers. For that we have to go back to 1929 when William Keeling invented a game called NewFooty which had players drawn onto shaped card mounted on an almost hemispherical lead



▲ Subbuteo non-player "Continental" figures (Credit: Francoise, Creative Commons CC BY 2.0)

base. Unfortunately for Keeling it was the patenting of a game by Peter Adolph which became Subbuteo that determined the commercial winner.



▲ Subbuteo has a serious following which includes tournaments (Credit: Alessio Bragadini, Creative Commons CC BY-SA 2.0)

History

After being demobbed from the Royal Air Force following World War II, Adolph submitted an outline patent for his game in 1946 and advertised Subbuteo in the Boys Own Paper. By the following year the first sets were being made. The name he chose comes from his interest in birds, the Falco subbuteo being a small bird of prey. The original Subbuteo basic set was minimal: goals made from wire and paper, cardboard player figures with a base made from a button given stability by a lead washer, and chalk for drawing a pitch. Adolph used a button from his mother's coat in the prototype base. Having no standard pitch supplied gave players flexibility depending on what tables they had available at home. Army blankets, which many people had access to, were recommended for the surface onto which the pitch could be drawn. The figures were in



▲ Contents of a standard Subbuteo football set (courtesy of Subbuteo Collector)

static poses, unlike those in NewFooty which looked as though they were kicking a ball. Early Subbuteo sets were designed for the user to cut out players from thick card they'd been drawn onto. That could be tricky and probably led to many deformed players. The problem was addressed in 1949 by pressing the cardboard figures in such a way that they could be pushed rather than cut out.

To play the game, the base of a player is flicked using the index finger, hence the phrase, flick to kick, associated with it. To make it playable the ball wasn't to the same scale otherwise it'd be too small, instead it was about the same height as the players. Goalmouths were defended by a goalkeeper figure attached to a rod controlled from behind the net.

Changes

Various changes were made to the player figures in subsequent decades. First, cardboard figures were replaced by ones made from celluloid. Then in 1961 heavyweight three dimensional players were introduced with v-neck shirts which often had the left hand missing due to a pressing defect. A downside was that the balance of these figures wasn't as good as the flat ones which some enthusiasts preferred for better game play.

By 1967 a long sleeved and more robust player with better detailing took over. Initially the figures were hand painted, not always well since the outworkers employed for this needed to paint about 1000 per week to earn only a modest wage. The first version of a machine assembled and painted figure in the 1970s was nicknamed the 'Zombie'.



Looking somewhat like a tiny Frankenstein's monster, it is lifeless because of poor detailing. Improvements were made to the base to stop the annoying distraction of weights coming loose and rattling. To sell more figures and better represent the reality of football teams, a wider range of kit colours was added. Also, various accessories such as linesmen, stadium grandstand, spectators and floodlights could be bought. Unfortunately, the model floodlights weren't bright enough to actually play by. A 'Continental' set of photographers, trainer and manager figures added further realism to the miniature world. With all the extras a completely kitted out Subbuteo stadium – for those who could afford it – is impressive.



More than just a game

As a dynamic diorama Subbuteo was more than just a game played by children at home. Mimicking real life football, leagues and tournaments were set up and the game was sometimes used by professional players to discuss tactics. Adolph tried to build on Subbuteo's football success by extending the product range to include cricket, rugby, hockey and motorcycle speedway, but they never sold as well as the original which is our national game. The company also branched out into merchandise for the Beatles after Adolph got to meet the band's manager, Brian Epstein. Three of the figures had a modelled and detachable guitar, but the Ringo figure had to make do with a drum kit drawn onto a piece of paper! Not surprisingly, the Beatles sets are rare and quite valuable. Subbuteo is remarkable for its longevity and impact on popular culture. It's referred to in several pop songs and was the subject of the television drama series *Playing for Real*. After disappearing for several years, the game was revamped in 2012 and has kept up with modern football by producing an all female set of players.



INFORMATION

For videos showing various Subbuteo sets and games see the Subbuteo Collector's channel on YouTube:

www.youtube.com/SubbuteoCollector



Contents of a standard Subbuteo cricket set (Credit: Image courtesy of Subbuteo Collector)

DollHouse

& MINIATURE SCENE

The Sporting Worlds of Subbuteo

CLICK & SWIPE TO VIEW IMAGES



Want more great miniatures content?



INSPIRATION
TOP TRENDS AND IDEAS



TIPS & TRICKS
LEARN FROM THE BEST



STEP BY STEPS
EASY TO FOLLOW



TECHNIQUES
BOOST YOUR SKILLS



PROJECTS
FOR YOU TO MAKE



INTERVIEWS
EXPERT ADVICE

Visit
craftmag.co/dollsblog

AND IF THAT'S STILL NOT ENOUGH...

Make sure you sign up to our email newsletter where we bring you even more miniatures content, complete with alerts for new blogs and competitions, plus reader offers and discounts!

Just click on the email option and sign up... so easy!

www.craftmag.co/signup



A Paris Pastrytale

Emma Martinot of Paris Miniatures brings a taste of the patisserie to life in small scale with her incredible creations.

Small beginnings

Emma Martinot can't remember a time when she didn't find herself fascinated by miniatures, whether it be through dolls houses, the toy food which we find ourselves enthralled by as children, or the real thing in the form of the tiny desserts and canapés she adores. "I was very proud of a lettuce I kept for years but it was made of play dough and didn't age well to say the least," says Emma, recalling those early miniature achievements. "Mould! It had to be thrown away. I still have a Barbie size cardboard 80s record and cassette player, made when I was 8, with separate records and it's still just about holding together covered with sticky tape!"

Leading the way

Today, Emma is one of our foremost miniature food artisans and she believes that being a foodie is a prerequisite for someone who spends hours each day creating



▲ Beautifully crafted cakes and pastries

miniature food. Her Paris Miniatures brand is especially well known for the exceptional mouth-watering sweet treats she produces from polymer clay, all of which would look entirely at home in the very finest French patisseries. Not surprising considering that love of cakes and pastries means Emma is currently studying for a pastry chef exam, in addition to the ongoing challenges of running a successful and exciting miniatures business.

Flair for design

"A lot of designs come straight from my imagination," Emma tells me, discussing the inspiration behind a body of work which comprises a vast repertoire of designs. "However, I closely follow trends like the drip cakes or number cakes, and I also watch and admire the world of high-end pastry chefs, they are the new rock stars!"

Emma, who lives in France surrounded by a world of incredible cuisine, also garners inspiration from the freshly baked goodies found in her own kitchen when the days baking demands its very own replica in 1/12th scale. "I realise I think in flavours ▶

rather than colours... pink and yellow is strawberry and vanilla, brown and green is chocolate and pistachio. I am obsessed with cakes!"

Anyone already familiar with Emma's work will know that, like many miniaturists, she likes to reflect the changing seasons and holidays throughout the year. Her Valentine's Day, Easter, autumnal, Halloween and Christmas collections are always eagerly anticipated, offering a wonderful opportunity to bring a range of distinctive colour combinations to the fore. With all these eye-catching colour palettes to work with, is there a time of year which Emma looks forward to more than any other when it comes to small scale? "I love all the seasonal collections, but I never get tired of Easter," she says. "It must be the long-awaited arrival of spring, the range of pretty colours, much larger than for Halloween or Christmas, the pastel tones, the glitter galore. And all the chocolate and sugar eggs, flowers, butterflies, critters, chicks, hens, seashells and bunnies! Seriously, is there a cuter thing than a chocolate bunny with a tiny silk bow round its neck?"



▲ Emma's shimmering Statue of Liberty cupcake

Happy 4th of July

In addition to her usual seasonal ranges, Emma, for whom New York is at the very top of her bucket list, has also spent time creating a special range of colourful pieces to mark Independence Day. "The 4th July pieces just came from a wish to do something special for all of our friends and customers in the USA. So, I made a 4th July barbecue set and added some of my own whimsical cake ideas." These imaginative ideas include a cake which delivers a slice of Stars and Stripes to the plate and a tray of delicious cookies, all alongside Emma's favourite 4th of July miniature. "It's definitely the showstopper cupcake featuring the Statue of Liberty holding a teeny-weeny upcake."

Primarily known for those stunning, top quality 1/12th scale cakes and pastries, the barbecue set, with its burgers, sausages and even a bowl brimming with potato salad, is just one example of a wider selection of miniature food Emma has lent her skills to. A Provence aperitif set with salami, breadsticks and olives, a range of Italian cuisine, and even a sack of Idaho potatoes have all featured amongst her work. [DHS](#)



Hoping for sunshine!

Marking the 4th of July with a barbecue!



A slice of America to celebrate the 4th of July



A star miniature!

Creating authenticity

We've seen that whether it's through the artistic structure of a croquembouche, a rainbow of colourful gateaux, a tray of delightful Paris themed cookies or a freshly baked pizza with a deliciously tempting crust, Emma is extremely accomplished at whatever she turns her hand to. Consistently producing piece after piece of ultra-realistic small-scale perfection, there are several elements which Emma considers important to attaining that lifelike appearance which her Paris Miniatures brand has become synonymous with. "It's well known that a bit of translucent or flesh tone clay gives a nice natural glow to fruits and vegetables for example, but it doesn't necessarily apply to pastry which needs to look baked," she explains. "Pastels are very useful to add a baked look to pie crust and butter cookies and in general, for me, the trick has more to do with repainting bits, before or after baking, playing with various sheens and brands of varnishes, from matte to a very glossy finish depending on what look is needed. In the end, I consider a piece realistic if I would be happy to see it in a bakery window, and if I would definitely have a bite of the real counterpart!"

Past, present and future

With a wealth of miniature art to her name, what does Emma consider to be a personal highlight of her career thus far? "Well, it's always the next thing isn't it?" she says, going on to discuss her desire to work on a book. This is something Emma's work would lend itself to perfectly, whatever avenue she decides to follow, whether it be a book of tutorials or perhaps something more akin to a coffee table

► Chocolate ice cream sundaes



Pink butterfly topped croquembouche



Cookies galore!



her work is rubbing its miniature shoulders with Hollywood. "It's weird to think of my tiny pretty miniatures just a few metres away from an original Alien costume!"

Returning to Emma's worktable, we find one incredibly special carving tool which she has been using since childhood and something she would be lost without, for more reasons than one as this is a piece possessing a rich history. "It comes from my grandmother's workshop/sewing desk," she explains. "I use it to carve, to place tiny bits of clay, place pearls or beads, and even unblock glue or paint tubes, shame on me! I have no clue what it was originally for, not sure she ever used it actually, but the day it breaks I retire!"

Hopefully this important family heirloom has an extremely long life ahead of it!

With many thanks to Neil Dyde for his work in sourcing the images for this feature. 



INFORMATION

www.parisminiatures.com

www.etsy.com/uk/shop/ParisMiniatures

book with the potential to become a must have outside the miniature's community, bringing small scale to a wide audience.

However, Emma can already hold one very exciting claim to fame with several pieces

on display in the Musée Cinéma et Miniature in Lyon, something she understandably counts as an important achievement. She may be yet to start on that book, but for now Emma is clearly thrilled to know that

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

 **facebook**
For all our latest
news and products!




WE MAKE OUR
MINIATURES WITH
PASSION,
JUST FOR YOU!



BUY DIRECT from
www.delphminiatures.co.uk
E-mail : info@delphminiatures.co.uk
Tel: 01274 882391

**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

**Crafty
Hobbies**

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

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

[http://stores.ebay.co.uk/
furness-crafts-and-model-
railways](http://stores.ebay.co.uk/furness-crafts-and-model-railways)



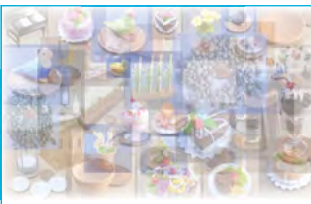
Email johnhambler@btinternet.com
www.crafty-hobbies.co.uk

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.

STILL TRADING VIA OUR WEBSITE
www.jandasupplies.co.uk
Tel: 01482 633115



www.tumdee-dollhouse-miniatures.co.uk

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

Now with trade counter

T: 01536 485529

TRY SOMETHING NEW TODAY...



VISIT: WWW.HOBBIES-AND-CRAFTS.CO.UK

DollsHouse

& MINIATURE SCENE

A Paris Pastrytale

CLICK & SWIPE TO VIEW IMAGES





Strawberries and Cream

Keep a favourite summer tradition alive in the absence of the Wimbledon tennis tournament this year with a selection of strawberries and cream inspired treats.

YOU WILL NEED

MATERIALS REQUIRED

- White, translucent, sunflower yellow, light pink, true red, apple green and brown polymer clay
- Golden ochre, dark cadmium orange, brown, white and red pastels
- Sculpey Bake & Bond
- Fimo liquid gel
- Gloss varnish
- 1/12th scale ramekin dishes
- 1/12th scale plates
- 1/12th scale ice cream sundae glass
- 1/12th scale ice cream scoop
- Super glue

TOOLS REQUIRED

- Small brushes & roller
- Needle tool or sewing pin
- Craft knife & old butter knife
- Old toothbrush
- Piece of hook and loop fastener
- 2cm round sugarpaste cutter

Sadie says...

"Strawberries and cream are synonymous with Wimbledon, having been served there since the very first tournament during the reign of Queen Victoria in 1871. This year, things are obviously a little different with the 2020 championships cancelled due to the Coronavirus pandemic, but that doesn't mean we can't still ensure that we keep one of our favourite tennis traditions alive this summer!"

HOW TO MAKE CAKES



1 Mix 1-part white and 1-part translucent polymer clay with a little sunflower yellow to make cream. Add some grated golden ochre and brown pastel to give the final shade a natural sponge tone. Roll out to 8mm in thickness. Place in the freezer for a few minutes and allow to harden up before using a 2cm round cutter to cut out a cake base. Next, roll out three pieces of cream clay around 3mm in thickness and two pieces of white about 2mm in thickness. Place the pieces together in the order of cream, white, cream, white, cream and roll out to 8mm in thickness. Again, leave in the freezer for a few minutes before cutting out a second cake.



2 Mix grated golden ochre pastel with a little dark cadmium orange and brown, brushing the cakes liberally with it.



3 Use an old sterile toothbrush to add texture to the cakes. Cut a slice from both cakes and use a needle tool or sewing pin to carefully texture all the visible sponge. Take your time over this to ensure the most realistic effect. Use the side of a needle tool to create an indentation for the strawberries and cream filling in the plain sponge cake and the slice. Bake and allow to cool.



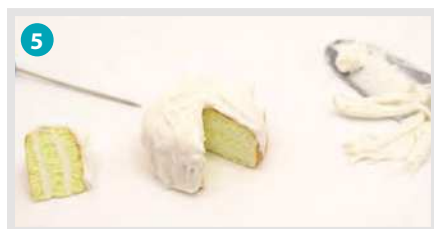
4 Mix Sculpey Bake & Bond with light pink clay to create a thin icing mixture using an old butter knife. Coat both the plain sponge cake and the slice with the mixture.



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 more Bake & Bond, this time with white clay, creating a thick cream mixture, using it to coat the layer cake and slice.



6 Fill the indentation made for the filling in the pink cake and slice with more of the Bake & Bond/pink clay mixture. Add a few little shavings of grated rich red pastel before returning both cakes and slices to the oven for the final time to bake the icing/filling.

HOW TO MAKE DOUGHNUTS



7 Take three 7mm balls of cream clay, flattening just a little before using a needle tool or similar to create the hole in the centre of the 'dough', giving the ring doughnuts their familiar shape.



8 Lightly brush the doughnuts with a grated golden ochre, dark cadmium orange and brown pastel mixture. Bake the doughnuts and allow them to cool thoroughly.



9 Mix Bake & Bond with pink clay to create the icing. You can either use just the one pink or use several different shades to vary the look of the doughnuts. Dip the doughnuts in the icing and push the needle tool through the centre to ensure the hole remains visible. Bake and allow to cool once again.



10 Mix some Bake & Bond with cream clay and use this along with one or two shades of pink/Bake & Bond to add patterns of your choice to the iced doughnuts with a needle tool. This can be a simple drizzle, dots, or something entirely new, the only limits are how many ideas you can come up with! Return the doughnuts to the oven for the final time to bake the decoration.

HOW TO MAKE STRAWBERRY SOUFFLÉ



11 Mix light pink clay with a little golden ochre and brown pastel to create a realistic shade for the baked soufflé.



12 Line the bottom of some 1/12th scale ramekin dishes with Bake & Bond. Roll a ball of the mixture into a tube for each soufflé and stand the tubes in the dishes, pressing them down to create the shape of the soufflé with a flat top. Use an old sterile toothbrush to add texture to the soufflé. Brush only the tops with the familiar grated golden ochre/dark cadmium orange/brown pastel mixture.



13 Grate some white pastel over the tops of the soufflés before baking and allowing to cool.

HOW TO MAKE STRAWBERRY ICE CREAM

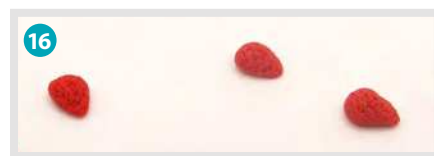


14 Roll five balls of light pink clay, each measuring 5mm in diameter over a piece of hook and loop fastener to create the realistic ice cream texture.



15 Mix some Fimo liquid gel with rich red grated pastel and use a needle tool to add small amounts of the mixture to the balls of ice cream before baking and leaving to cool.

FINISHING TOUCHES



16 Mix true red clay with grated pastel in a rich red to create the perfect strawberry shade. Mould small balls of the clay mix into individual strawberries and use a needle tool to add lots of very tiny little marks all over the fruits. Take your time over this step to ensure you achieve the best effect.



17 Line a small 1/12th scale dish with Bake & Bond and fill with strawberries. Mix Bake & Bond with white clay and drizzle over the strawberries to create the cream.



18 Mix apple green clay with a little sunflower yellow and brown to create a rich green. Roll into tiny tubes with a point at one end, flattening them with a fingernail to create the leaf shape. Put them together into little clusters of leaves, adding one set of leaves to the top of each loose strawberry. Bake these and the strawberries and cream, allowing everything to cool. Coat the strawberries and the strawberries and cream with gloss varnish. Once dry, glue the loose strawberries to the top of the two cakes, the pink iced slice and the soufflés to finish. Add the cakes, slices and the doughnuts to plates, the ice cream to an ice cream sundae dish and, if you have one, one ball to an ice cream scoop.

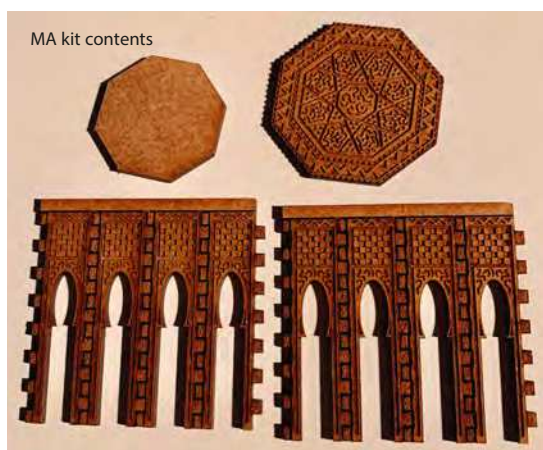
The Whole Kit & Caboodle:

MOORISH STOOL

This little stool kit is very Moorish, says **Moi Ali**



MA kit packaging



MA kit contents



So moorish!

Dutch miniaturist Arjen Spinhoven is one of my favourite kit-makers. His marvellously detailed kits are beautifully designed and affordable. Whether you're looking for 16th and 17th century classic Dutch furniture, or Art Nouveau and Art Deco pieces, check out Arjen's website for an eclectic range of items from furniture to accessories in different scales. Architect Arjen's laser-cut kits fit together like a dream. This little unpainted mdf stool's design dates from the late 19th century and could not have been easier to assemble, the pieces simply click together with no sanding needed! It took just a few minutes to glue and the result measures 40x40x48mm. The carved wood effect is incredibly realistic – just like the real thing. I applied stain but more elaborate painting can be applied.

THE FACTS

Buy from: Arjen Spinhoven Miniaturen

www.arjenspinhoven.nl

Cost: €15.95

Comes with: Ready-cut and carved components

Additional materials needed: tacky glue, paint or stain

Specialist tools needed: None

Experience: Complete beginner

Top tip: Add a dark stain for a quick finish.

GIVEAWAY!

Would you like your very own Moorish stool Kit?
One lucky reader will win this lovely Kit courtesy of Arjen Spinhoven.
To enter simply visit www.dollhouseandminiaturescene.co.uk
and click on giveaways!

Competition closes on 31st July 2020. Good luck!

For more information regarding to competitions visit www.warnersgroup.co.uk/competition-terms/



▼ The house in full
Credit: National Trust/David Brunetti



Life in the Eighteenth-Century Country Dolls House



In our second article about the Nostell dolls house, beautifully redisplayed in a permanent exhibition space, PhD researcher **Ruby Rutter** explores some of the deeper meanings behind this great 18th century mansion in miniature and what it reveals about past society.

Why I became interested in dolls houses

Like many others, I often fantasise about interiors. Unfortunately for me, a student's budget means that my dream house is confined to a virtual pinboard on the image-sharing website Pinterest. There I have collated hundreds of images of lust-worthy bathrooms and sumptuous wallpapers in hopeful preparation for the day that I'll be able copy the designs in my own home. It was during one of these self-indulgent searches for inspiration that I first came across Nostell's dolls house; there sandwiched between a close up of some duck egg blue subway tiles and an antique French rattan headboard, was a photograph of the house's yellow japanned drawing room. I was captivated by the delicate

landscapes that adorned the walls, the walnut furniture, the real marble fireplace, crimson velvet curtains, and silver tea set, and sat in disbelief that this had all been created in miniature. The delicate intricacies of the room and its objects ranged from the opulent to the every day, and I felt as though I had stolen a peek at an ordinary day in the life of the eighteenth-century country house. It would not be until a few years later when researching women's lives in the English country house for my PhD, that I would realise how relevant to my work this little dream house was.

A symbol of female order

Nostell Priory's baby house- or 'dolls house' as its more commonly known today – dates from around 1735 and is believed to have

been made for Susanna Henshaw (c.1710–42), the wife of Sir Rowland Winn, 4th Baronet Nostell (1706–65). The couple married in 1729, making it likely that the dolls house was a gift to celebrate and help with Susanna's transition from daughter to wife, as dolls houses were often gifted at important moments in a woman's life and development. For elite eighteenth-century women like Susanna, a dolls house was many things; it signalled taste, wealth and status to anyone who looked upon it, and worked as a teaching aid to prepare them for life as a wife, mother and mistress of a large house. During this period the home was seen largely as the woman's domain, and good domestic management was deemed to be the main principle by which women were expected to structure their lives. Contemporary advice promoted [this](#)



▲ A chance encounter on Pinterest- the Drawing Room, one of the finest interiors of any historic doll's house. (Credit: National Trust / David Brunetti)

the idea of the perfect female domestic manager, believing it to be inherent in a woman's nature to be able to succeed in this role. Most men also conceded that women were better at managing households with the motivation for marriage frequently being the promise of a woman's touch in the home. Bachelors and widowers often enlisted a sister, mother or other female relation to fulfil this role when a wife could not be found. Good household management therefore meant so much more than a spring clean, and rumours of a badly kept house had the potential to be ruinous for the reputations of both the elite woman and her family.

Practice makes perfect

Dolls houses therefore offered women the opportunity to have control over a domestic space in miniature, acting as a precursor to the real thing and teaching them about proper country house management, sociability, and etiquette. Nostell's dolls house's furniture alone suggests that domestic education was a vital motivation behind the object's design and creation, with one such item being a large dresser which can be opened to show a desk with tiny drawers and other spaces in which to store correspondence, paper and ink. Similarly, a small table now placed in the drawing room is able to be folded out to reveal a red velvet surface on which to play cards or sew. Both of these objects convey ideas regarding sociability, networking and ideal feminine past times. These items were not created to be placed statically in one room just for display but were intended to be handled in order to

show how and why the objects and spaces within the country house ought to be utilised.

A place for everything and everything in its place

A dolls house also showed women the hierarchy of things and people. This is evident in the decoration of certain rooms; the grand bedrooms have rich velvet and silk bed hangings, whereas the nursery is hung with much cheaper calico. Similarly, the walls in the kitchen (used only by servants) are bare and show mock masonry, but the entrance hall to its left is panelled with oak. A



▲ Who wore the trousers in an 18th century household? This portrait of Rowland Winn 4th Baronet sees him proudly standing in front of his new grand house project. In fact, women were very much at the fore of domestic management in the 18th century. Despite this, no portrait of his wife Susanna Henshaw survives at Nostell, and after her early death he lost interest in completing the house. (Credit: National Trust / Simon McCormack.)

▼ The opulent Red Velvet Bedroom. (Credit: National Trust / David Brunetti)



variety of fabrics used to clothe the dolls also indicate status, with the maids all dressed in printed cotton, but the mistress wearing lace and silk. Aside from being more realistic, these details demonstrated that the smooth running of the house was dependent on everyone knowing their proper place and role, instilling the idea of domestic ranking and encouraging the elite woman to exercise proper authority over those who were below her, namely the servants. Losing control over servants was one of the worst crimes an elite woman could commit as it suggested that she commanded little respect or control over the house, and that those who were below her socially felt disinclined to defer to her authority. Such situations reflected a 'world turned upside down', and deeply undermined the elite family's position as a whole – how could they wield political and social power, when they couldn't even control their own homes? This was an issue for one of Nostell's own mistresses, Sabine Winn née d'Hervart (1734-98), who struggled with her consistently unruly house staff and provoked much gossip about whether she was fit to occupy her social position as the wife of a Baronet.



A therapeutic retreat and a labour of love

It wasn't all about education though, and dolls houses also provided a place where women could escape to and indulge in creativity; losing themselves as they cut, glued, painted, embroidered and sewed little items to adorn their miniature worlds. Nostell's dolls house includes prints cut from contemporary magazines, concert tickets and other printed materials pasted throughout as decoupaged décor, whilst other items like blankets, rugs and embroidered screens were undoubtedly the handiwork of the women who owned the house. The small rug in particular was likely to be the work of Susanna and there is evidence that she made similar full-size rugs for the main house too. ➡

▲ The next generation - Susanna's son Rowland 5th Baronet and his wife Sabine in their new library at Nostell. Sabine had a reputation for running a disorderly household and failing to command the respects of her servants and her husband's relatives. For her the dolls house may have represented the orderly world she aspired to. Credit: National Trust / National Trust Images

◀ A hierarchy of materials applied to people not just rooms. Here we see that the maid's dress is in printed cotton dress...

Credit: National Trust / Robert Thrift





◀ ...whereas the lady of the house is dressed in fine silk and lace. (Credit: National Trust / Robert Thrift)



A diary entry by the travel diarist Dorothy Richardson describes a carpet made by Susanna in rich detail, "The carpet is exceedingly beautiful and was the late Lady Winn's work; in the middle is a large bunch of natural flowers, with cornucopias at each corner; round the edge is a border of green leaves with snakes turning round the stalks, and the ground of the carpet is brown." Dorothy's description of the larger carpet is very similar in style to the one included in the dolls house, and details like this show us how much time and effort went into decorating dolls houses, as well as demonstrating how women transferred their creative skills to their life-size houses too. The decorative scheme of Nostell's dolls house is thought to have been originally devised by Susanna and her sister in the 1730s and 40s, but dolls houses were often passed down from mother to daughter and were constantly re-worked and re-fashioned to reflect contemporary tastes. Susanna's dolls house has never left Nostell Priory and as such it contains objects which span the eighteenth century and encompass

many different Winn women's tastes. For example, the red velvet bedroom is reflective of early to mid-century tastes, whereas some of the prints and magazine clippings date to when Sabine lived at the property in the latter half of the century. Understanding details like this allow us to see how much women viewed their dolls houses as dynamic objects through which they could express and develop themselves, as well as providing an enduring connection to their mothers, aunts, sisters and grandmothers who had all added their own personal touches over the years. The importance of a dolls house on an elite woman's mental and emotional wellbeing cannot be stressed enough therefore, and we should really view the time a woman spent working on her dolls house as also being the time she took to work on herself.

Through their dolls houses, the elite woman could escape to another world where everything was just how she wanted it to be; where servants and children behaved themselves, and everything had its proper place. She could develop

herself and her domestic skills through the constant reworking of the miniature space and indulge herself with hours of creativity. Dolls houses acted as the mood boards for the elite woman's actual home, offering a space in which a new style could be trialled in miniature before taking the plunge in real life; she could paste in a concert ticket from a night that was meaningful to her, sew a dress for a doll that was made from some of her own fabrics, or simply enjoy feeling close to a female relative whose creative touch was still visible. Dolls houses were the Pinterest boards of their day, and much like me and my 'Dream house' pinboard, they offered elite women the possibility of the home they had always wanted. 🏠



INFORMATION

Before you plan your visit please visit www.nationaltrust.org.uk/nostell or call 01924 863892 for opening arrangements.

Head over to www.nationaltrust.org.uk/features/see-the-18th-century-dolls-house-nostell-priory for more information and a chance to see some short films about the dolls house!



1:12 Resin Doll – Anna, £10.48 and Tyler, £11.77
by Houseworks
www.minimumworld.com



Miniature Ping-Pong Table, £2.80
www.amazon.co.uk



Small Childs Black Bicycle, £3.69
www.dollshousegallery.co.uk

SHOPPING Guide TOP SPORT!

We may not be able to enjoy the Olympics this year but why not console yourself by introducing a sporting element to your miniature scene!



Burgundy Golf Bag & Clubs on Wheels
Miniature Outdoor Accessory, £11.99
www.melodyjane.com
(01745 330072)



1:12 Football by The Wonham Collection, 84p
www.minimumworld.com



American Football, £1.39
www.dollshousegallery.co.uk



Dolls House Surf Board, £12.99
www.melodyjane.com
(01745 330072)



Fishing Rod, £1.65
www.dollshousemania.co.uk
(01384 638833)



American Baseball Helmet Bat Glove &
Ball Games Sport Accessory, £6.99
www.melodyjane.com
(01745 330072)

ACROSS THE POND

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 **Anna Rapp** who makes beautifully detailed vintage miniatures!

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



NAME:
Anna Rapp

CREATES MINIATURES IN:
Rockford, Michigan, USA

HOW DID YOU FIRST GET INTO MINIATURE MAKING?

I have always loved dolls houses. I remember, as a child, seeing antique dolls houses at a museum, an electrified dolls house at a friend's house, and a miniature rendering of The White House at an exhibit. My older sister's friend Abby (who was so cool!) had a dolls house, and she inspired me to start making my own accessories for it out of Sculpey clay.

If I had a catchphrase, it would be "I could make that." I have always been a maker. My degree in industrial design and art equipped me to create things using different materials and mediums. So many of the skills I learned in college are applicable to making miniatures. My husband jokes that I was formally trained to be a designer of miniatures. As an adult, I started making miniatures inspired by vintage and mid-century pieces.



'Rusty' sand pail looks like it's been on many trips to the beach



Some of my favourite miniatures based on full scale vintage

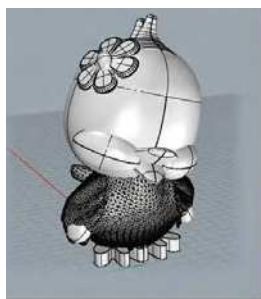
Q: WHAT IS THE DAILY MINI

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

Based on my own floppy childhood baby doll



These tulip nesting mixing bowls are one of my favourites



3D model of my bluebird and the final painted miniature



'Rubber' toys for a miniature baby



TELL US ABOUT YOUR MINIATURE-MAKING PROCESS.

The first step of my process is to hunt for the perfect item to recreate in miniature - usually a vintage toy or kitchen item. Then I turn to my 3D printer. I start by designing a 3D model, which I then print, sand, and finish. Next comes my favorite part: painting. Starting with a blank computer screen and ending with a finished realistic miniature is an art in itself, and I delight in the whole process.

DESCRIBE YOUR STYLE IN THREE WORDS.

Cute, colourful, realistic.

WHAT IS IT ABOUT MID-CENTURY MODERN DESIGN THAT SO INSPIRES YOU?

I grew up watching I Love Lucy re-runs and was enamored by the charm of the 1950s. The decorations, colours, and clothing of that era sparked my love for all things vintage. While I was studying the history of industrial design in college, I fell in love with the works of the Bauhaus designers. I admire their use of color, their streamlined styles, and their utilization of a variety of materials. The mid-century period feels vintage to me but hasn't been well represented in miniature. By making iconic pieces from this era in miniature, I can enjoy them in a different setting. ▶

Just like the dishes at my Grandma's house



A miniature sideboard straight from the mid-century



WHAT IS THE MOST DIFFICULT ASPECT OF YOUR WORK WITH MINIATURES?

As with all miniature making, the most difficult aspect is faithfully recreating all the intricate details of an object at 1:12 scale. Putting the finishing touches and designs on my creations is particularly difficult when the objects I'm recreating - particularly vintage toys - are themselves tiny. I challenge myself to make my miniatures as realistic as possible.

DO YOU WORK FROM PHOTOGRAPHS OR THE LIFE-SIZE OBJECT IN FRONT OF YOU?

Occasionally, I'm able to have the original object in front of me, but usually I work from a photograph. While I wish I could own each object I make in life-size, it's so much easier to collect 1:12 scale miniatures than full-scale vintage pieces.

WHAT TRICKS OF THE TRADE DO YOU EMPLOY WHEN MAKING MINIATURES?

Try, try, and try again. I often make a few prototypes before I achieve the result I was picturing. Everything I do is trial and error, but with every project I collect more skills, learn which materials work best, and figure out what mediums are my favorite.

WHAT IS SOMETHING THAT CAN MAKE OR BREAK THE REALISM OF A MINIATURE?

I find that realism in miniatures - especially vintage inspired miniatures - comes from imperfection. If a piece is too perfect, it will stand out. Imperfections like rust on a sand pail or floppy limbs on a baby doll make pieces look genuine, like they belong in your house. When I'm creating a miniature scene, I find that balance is key. I try to balance graphics, text, texture, and colour to keep the viewer's eye moving throughout the piece. 🏠



INFORMATION

To see more of Anna's work visit:

woodlandtrailwhimsy.etsy.com

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
 hobbist, 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.uk.com
 Visit: www.hobby.uk.com
THE MODELMAKER'S YEARBOOK

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 20Dh)
 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

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/

**Berkshire Dollshouse
 & 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**

**DollsHouse
 & MINIATURE SCENE**
**BRAND IS SO MUCH MORE
 THAN A MAGAZINE**
www.dollshouseandminiaturescene.co.uk
 Email-newsletter, live links, videos
 and picture galleries in our digital
 publications plus social media
 For more information on bespoke
 advertising opportunities please contact
 Hayley Comey on
**01778 392445 or email
 hayleyc@warnersgroup.co.uk**

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'


MGM Fairs
 Following the developments of
 the Coronavirus outbreak and the recent
 government guidelines,
 it is with regret that I am cancelling
 all our Dollshouse and Miniature
 shows until the end of August 2020.
 We hope to resume fairs with the Stafford
 Dolls House Fair on the 6th September,
 subject to any further recommendations
 and changes imposed by the government.
 For more information please
 check our website at **www.mgmfairs.co.uk**
enquiries@mgmfairs.co.uk
www.mgmfairs.co.uk

Miniatura®
 All things miniature

 House by Herdwick Landscapes
NEXT SHOW Stoneleigh Park
 26th & 27th September 2020
T: 0121 783 9922 www.miniatura.co.uk



The industrial look.
Corked's unique exterior



Bottling Miniature Magic

Raise a glass to Corked, **Marie Knight's** exquisite Winery and Tasting Cellar.

A corker of an idea

Marie Knight is one of the few artisans who can claim quite literally to have bottled the magic of miniatures. "I knew that, before anything else, I wanted to do something that I, personally, have never seen before," says Marie, discussing Corked, her beautiful 1/12th scale Winery and Tasting Cellar. "I do my best to be as unique as possible, and to think a bit 'outside the box' per se. Realism is probably the most important thing to me with a project. I love it when someone can't tell if what he or she is looking at is a 1/12 scale miniature."

Realism and ambience are certainly two things which abound throughout the Winery's authentic and beautifully designed interior, able to draw us into a world where you can almost taste the grapes! Marie believes that, in addition to her love of wines, it was her last visit to an acclaimed Alaskan boutique winery which finally sparked life into this extensively researched project.

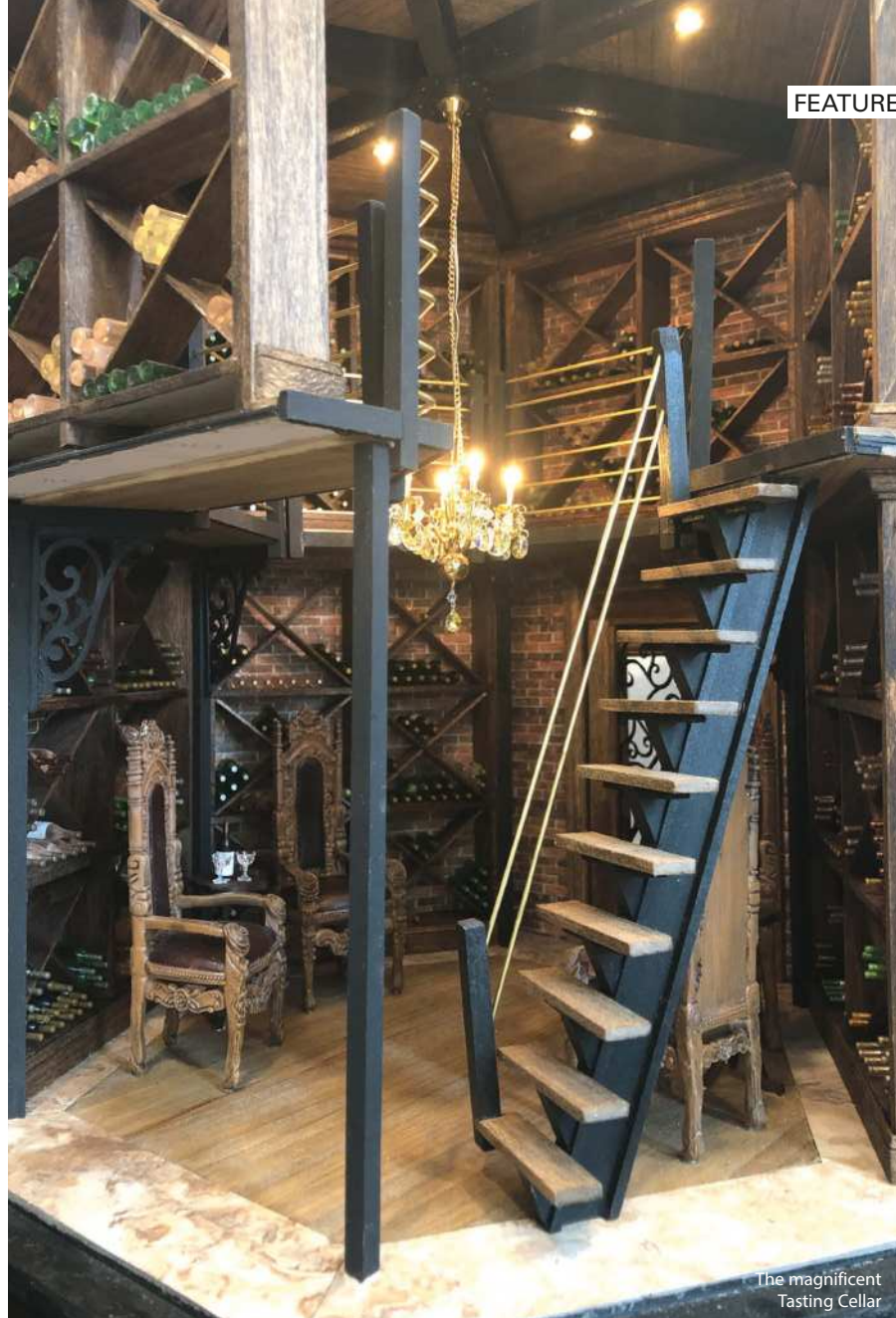
A social space

Much of that research, which began in late 2018, some 14 months before the final wine bottle hit the intricately designed wine racks,

focussed on social media site Pinterest which Marie describes as her 'go to' for inspiration. "I searched many topics, such as boutique wineries, industrial building exteriors and interiors, wine cellars, industrial design ceilings, retail shop displays, the list goes on," she recollects. "Before I knew it, I had a folder full of ideas for the I-beam ceilings, wine racks, how to best display the wine and glassware, what lighting to use, setting up a free-standing display, and how to arrange the tasting cellar for maximum impact and use of space. Pinterest also showed me how to successfully use several different textures



Corked's welcoming interior



The magnificent Tasting Cellar

together. I love blending different materials and textures to really give visual interest throughout a project. For me, it has to grab my attention and be fun to look at!"

Kitted out

Corked was constructed from what Marie describes as an 'extreme bashing' of two kits from The DollsHouse Emporium, an old tower kit and their Corner Shop Kit Part One, amalgamated into a single unique design. "I merged the two kits together, using ¼in foam core to raise up and thicken the walls," she says. "Basswood strips were used to frame the upper portion of the walls so that extra windows could be added. The entry and interior doors, cable spools, and ceiling I-beams were all constructed from basswood strip."

The majority of pieces for the amazing wine racks lining the 'brick' interior walls were cut from 1/16in balsa wood using Marie's Cricut maker, an invaluable tool 

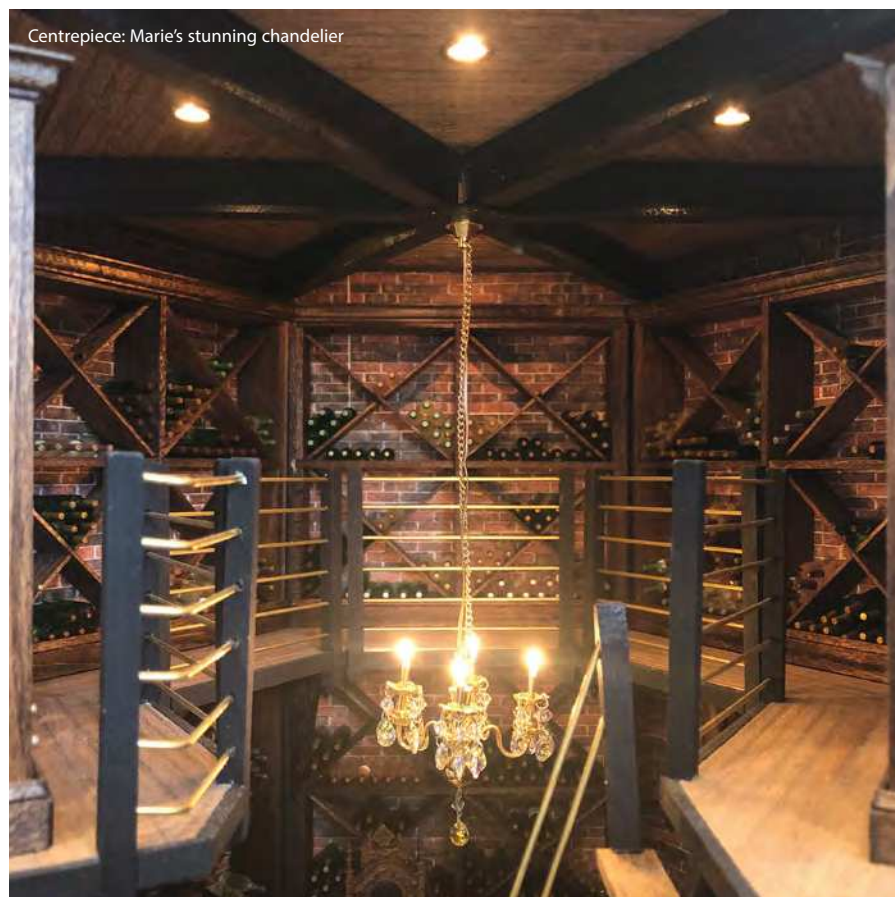


▲ A window on fine detail

she also put to excellent use in aiding her to create many other important elements of the interior decor including the decals for the windows and doors, the signage, the iron support brackets found in the cellar and the labels for the wine bottles themselves.

Bottle bank

Corked boasts many of these meticulously designed and crafted elements, but the staggering range of around 1500 wine bottles found on those shelves have to be amongst the standout achievements. 3D printed, Marie also hand painted the 'foil' tops on each of the bottles using metallic paints before adding the labels. It was the Winery's requirement for such a large quantity of bottles that first led Marie to begin researching the possibilities afforded by the exciting and rapidly expanding world of 3D printing. "When I was in the design stage of Corked, I searched several retail websites, including Etsy and eBay, for 1/12 scale wine bottles and what it would cost me to buy the 700 or so bottles I estimated I would need for it," Marie explains. "Two things hit me like a brick wall. One, this was going to get very expensive with just the cost of the wine bottles alone, and two, the majority of wine bottles available for purchase are not true 1/12 scale; most are slightly larger. When I did find true to scale wine bottles for sale, they had a



Centrepiece: Marie's stunning chandelier

higher price tag. I knew I had to come up with a more cost-effective way to acquire the hundreds of wine bottles I needed, or Corked was never going to take off."

Going into print

Following weeks of research, Marie decided to invest in the Elegoo Mars, and was able to print the 1500 bottles she needed. These include pale pink for rosé, pale yellow, dark brown and even several different shades of green to achieve maximum authenticity. "To get the different shades, I used UV resin dyes with transparent green resin and clear resin," says Marie. There's no doubt that the 3D printer was a wise purchase, Marie adding that she's never looked back and that it more than paid for itself through the production of so many wine bottles! She also used the printer to create lots of other items required, including a cash register, wine crates, and perhaps most surprisingly of all, the abundance of delightful grapes which adorn the handcrafted cable spool tables.

"The most important thing I've learned in the year since buying my printer, and would like others to know as well, is that 3D printing is nothing like using an inkjet printer," Marie points out, discussing not only the skill, but also the creativity and imagination which goes into the art of 3D printing. "A 3D printer is not plug and play. It does require a bit of technical savvy to use the various software's needed to both print and/or design your own models. Also, 3D printing takes time and patience. Each layer



Come on in...

is as thin as or thinner than a human hair, so the larger the object, the longer it takes to print. We are talking hours here!" The finished result shows that those were hours extremely well spent!

Sparkling results

The ambient lighting which floods the interior again shows that sense of imagination in play, a simple 1/12th scale chandelier turned into an instantly memorable centrepiece with the aid of stunning light catching crystals. Marie is also lucky enough to have a dedicated electrical specialist on the job in the form of her husband, who supplied her with the metal eyelets and tiny bulbs which form the ceiling can lights.

It has to be said that the Winery and Tasting Cellar comprises so many different and artfully composed elements and individual miniatures, so it almost seems cruel to ask Marie if she has a favourite amongst them, and it's no surprise to discover there are several. "Oh gosh, this one is a toss-up between the roof areas with the I-beams and can lights, and the cable spools," she says. "I really love the industrial look of the ceilings, and the cable spools were inspired

by childhood memories of playing on them at a farm when I was growing up."

Corked and many other miniature projects Marie has undertaken are the result of a love of miniatures which has flourished for more than 23 years. "I first discovered 1/12 scale miniatures with a monthly subscription to the famed House of Miniatures furniture kits," she recalls, remembering how her world tilted in a completely new direction after finding herself sufficiently intrigued to send away the subscription card she found inside a craft magazine. "Eventually, I had a bunch of assembled furniture pieces but no house to put them in, so my mother bought me my first dollhouse kit. And, like a kettle-cooked potato chip, I couldn't have just one dollhouse."

The intervening decades have seen Marie tackle many projects, from kits to customised designs and even a renovation she was specially commissioned to undertake. But, as Marie begins more and more projects, it seems there'll also be an opportunity for fellow collectors to own one of her completed works of art. "When I run out of room to display my dollhouses, I will donate one or two to charity fundraisers to be auctioned off."

Friends of technology

Like many artisans, Marie enjoys keeping fellow miniaturists and fans of her work up to date through social media, but in addition to this she also runs a Facebook group, New Age Dollhouse Miniatures, which explores the ways in which our creativity is expanding through technology as we add many new machines to our 21st century workshops and studios. "Having Marie Knight Miniatures has really helped me to keep in touch with the miniatures world as a whole and meet some wonderful like-minded people. I have friendships with fellow miniaturists that go back over 15 years, thanks to the World Wide Web!"

There's no doubting the sheer levels of thought and skill which Marie has lavished on Corked, but there must also be a certain amount of determination involved in producing such a project. There has to be simply to persevere through the creation of 1500 1 inch high bottles, but Marie has also completed a second exciting project this year. Her 1/12th scale lighthouse, named 'Lady of the Light' is a joy to behold, featuring further stunning examples of how technology and hand crafting can combine to create a magnificent miniature world, but that's for next time.

However, until we meet up with Marie again next month, she leaves us with a final piece of advice. "Think outside the box and try something that you've never done before with each new project," she says. "This is what helps us to grow our talents and the hobby as a whole, and you never know, you may discover something new you enjoy doing! Also, if you excel at an art form like oil painting, knitting, or pottery, try to miniaturize it. These pieces will add life to any small-scale scene!" 🏠



INFORMATION

www.facebook.com/marieknightminiatures
www.instagram.com/marieknightminiatures

NEXT MONTH

Marie takes us on a tour of the Lady of the Light.



The countertop was made from a piece of burnt firewood, sliced, sanded and varnished

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site



AVXLIVE

ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>

DollHouse

& MINIATURE SCENE

Bottling Miniature Magic

CLICK & SWIPE TO VIEW IMAGES





At Home with THE BROADWOODS



STEP BY STEP...

This month, professional miniaturist **Bea Broadwood**, lets us take a peek at her workbench as she shares top tips and her trusted step by step process that she uses to bring her latest 1:48th scale dolls house kit to life.

Over the years, I have lost count of the number of smaller scale dolls houses that I have built. When I first founded Petite Properties back in 2003, I used to make 'one off' dolls houses that I sold at shows. However, times have changed and these days I work solely on designing new smaller kits. Whenever I design a new dolls house kit, the development process is the same and it always ends with the construction of (what I call) the 'master model'. I build a master model to not only show just how the kit could look when it is constructed and decorated, but also to (hopefully) inspire customers and get their imagination and creative juices flowing! Building PP master models is probably the favourite part of my job, but no matter which architectural style I am trying to replicate; the step by step build process I use is always the same. *Bea.*

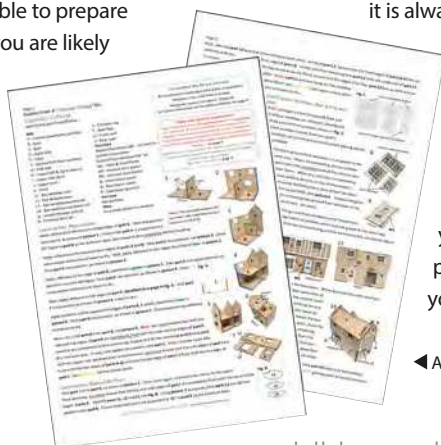


◀ December Cottage

Bea's Top Tip!

Read the instructions first!

I strongly recommend that you read the instructions provided in our kits, from beginning to end... before you start reaching for the adhesive or paint! Now I know that this first piece of advice sounds pretty obvious, but you would be surprised how many people simply don't read instructions (myself included!). By carefully reading the instructions, you will be able to prepare all the tools or materials you are likely to need as you work your way through the construction process. Also, by reading the full instructions, you will become familiar with the order in which pieces of the kit are needed and in turn, the best order in which to paint them too.



"Having read the instructions, a 'dry build' of the kit is a really good idea; especially if you are unfamiliar with the scale or construction methods."

Inside, then out...

I love quarter scale, but working on the interior of a pre-constructed dolls house can be like trying to perform keyhole surgery! So it is always best to decorate the inside of the dollshouse prior to construction. I always start by painting the interior walls, or alternatively you could apply wall paper if preferred. If you want to include

any specific details such as faux staircases or fireplaces, these too should be done during the construction process.



◀ Always read the instructions!

▲ Painting the interior

Treading the boards...

Once the interior walls are finished, I next work on the flooring. Floor finishes can range from using my simple paint technique to create faux floorboards (see issue September 2019), or simply using floorboard or floor tile paper if preferred. Whichever technique you choose to use, you must be careful to not impede the construction of the kit by changing the thickness of the base or floors.



▲ Mind the gap! Always leave a gap in any floor covering to allow internal partitions to be fitted. Always leave a gap in any floor covering to allow internal partitions to be fitted.

Straighten up!

If I had a pound for every time I have typed "ensure that part X is supported at 90° to part Y whilst the adhesive dries" into a set of instructions... then I think I would be able to retire tomorrow! Seriously though, ensuring parts are straight and true is crucial to successful construction. I have a collection of miniature engineer squares that I use, but a small stack of Lego blocks will also do the job.



▲ I use small engineer squares to keep right angles, right!

To fill or not to fill... that is the question!

I do not fill my houses with furniture, as the interior of our master models are left as a blank canvas, to enable our customers to decide for themselves what type of furniture and fittings they wish to add. However, many members of PP's Facebook Modelling Community strongly advocate dressing and filling the interior rooms before completing the construction of the dolls house. Furniture can be dressed, positioned and stuck down to keep everything firmly in place.

Paint as you go...

Regular readers will know that I do love a spot of sponge painting. Applying paint with a sponge is the simplest possible way to add instant subtle texture that is to scale with 1:48. I used a PP paint dabber to sponge paint both the interior and first floor exterior of December Cottage. This new cottage also features exterior beam panels on the first floor, which I also painted (using a sponge) before they were stuck onto the cottage.

► Two coats of paint were applied with a dabber to create added texture.



▲ Paint & distress architectural elements before fitting



▲ The completed removable front

Hold tight!

During the construction process, it is important to keep individual parts securely together whilst the adhesive dries. I always keep a supply of household pegs and large elastic bands to hand on my workbench.

And finally...

"December Cottage is the final addition to our unique 'Calendar Cottages' collection, in which each cottage have been inspired by the different styles of British vernacular architecture that I love. I hope that by sharing the build process of my December Cottage inspires you to have a go too and if you would like to see more 'step by step' photos from my workbench; why not follow us on Instagram! www.instagram.com/petiteproperties/ Happy mini-ing! 🏠"



INFORMATION

www.petite-properties.com
01526 328738



GIVEAWAY!

DHMS have teamed up with Petite Properties to offer one lucky reader a cottage associated with their birthday month! From romantic thatched dwellings, to rural hideaways; each month is celebrated with a quintessential cottage that would make the perfect gift for a miniature loving friend or simply a special treat for yourself!

To enter simply visit www.dollhouseandminiaturescene.co.uk and click on giveaways!

Competition closes on 31st July 2020. Good luck!

For more information regarding competitions visit www.warnersgroup.co.uk/competition-terms/

DollHouse & MINIATURE SCENE

At home with the
Broadwoods

CLICK & SWIPE TO VIEW IMAGES





Tropical Plants

Tropical plants are everywhere right now, a popular trend in home decor and great for having around for health and wellbeing benefits. Making these tropical plants demonstrates the beauty of nature whilst also brightening your miniature scene whether indoors or out! We're showing you no less than nine different varieties to make using simple craft materials!

YOU WILL NEED

MATERIALS REQUIRED

- White, red and shades of green paper
- Various green florist tape
- White paper tape
- Green, fuchsia/purple and red Sharpie pens
- Light green, leaf green, yellow, orange and red acrylic paints
- Covered florist wire
- Brown polymer clay
- Small styrofoam ball
- Green scatter (model railway source)
- Selection of colouring pencils
- Varnish
- Small bottle tops or miniature pots
- White glue

TOOLS REQUIRED

- Small sharp scissors
- Wire cutters
- Small five-petal flower paper punch
- Fine paintbrush
- Needle tool
- Ball stylus
- Florist foam



ANTHURIUM

Cut several green leaves and coloured flowers from paper using the templates provided. Cut a florist wire stem for each leaf and flower. Emboss the veins using a needle tool and slightly cupping them. Fix each leaf to the top of a wire stem. Paint the remaining wire tips yellow. Pierce the flower and fix at the bottom of the painted portion of these stems.



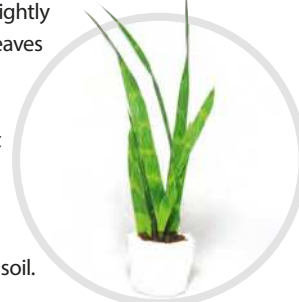
SPLIT-LEAF PHILODENDRON

These big, rounded, glossy leaves develop arced side slits as they mature. Sandwich a piece of florist wire between florist tape stuck back to back. Cut the basic rounded shape first. Then begin to cut arced slits along both sides of the leaf. Curl the leaf slightly downwards.



SNAKE PLANT

This plant is also known as 'mother-in-law's tongue'! Vertically scribble dark green bands across lighter green paper. Cut several shard-like leaves of varying lengths. Emboss a central vein. Lightly twist longer leaves nearer the tip. Fix a short piece of florist wire to the lower part of each leaf to embed in the soil.





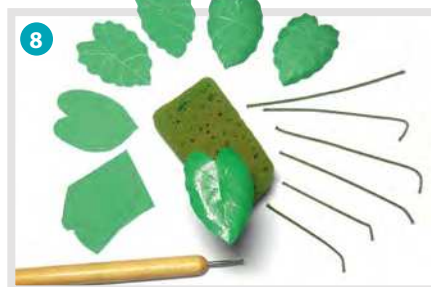
CROTON

These colourful leaves, with their yellow and red veins are pointed ovals, broader near the tip than near the stem. Cut each leaf shape from medium or light green tape and wire sandwiches. Outline and vein them with yellow or red Sharpie marker. Fix the stems onto a central wire stalk.



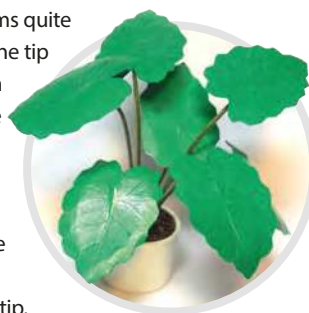
CALADIUM

Sandwich wire inside two strips of white paper tape, for each leaf. Mark elongated, wavy-edged heart-shaped leaves on both sides of the tape with a Sharpie marker. Mark veins or coloured splatters and contrasting outer edges with a Sharpie. Cut out the leaves with ruffled edges and a deep 'V' at the stem.



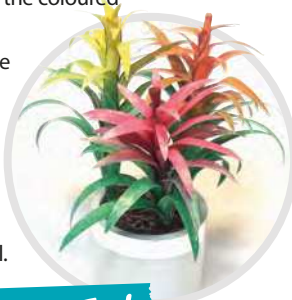
ELEPHANT'S EAR

These big leaves are sometimes a bit asymmetric, with one side narrower than the other. Cut the leaves from green paper. Emboss the veins away from the indent. Cut into each vein a little along the edges for a ruffled appearance. Cup or curl the leaves slightly. Cut the wire stems quite long. Bend the tip of each stem and glue the bend where the veins emanate, with the wire end running towards the tip.



BROMELIADS

Copy the bromeliad pattern onto white paper. Shade the short end on both sides bright yellow, orange, or red, graduating across the strip to fully green, using coloured pencils. Cut the individual leaf spikes. Cut a piece of florist wire and paint the tip the colour of the flower. Wrap and glue the coloured strip tightly around the wire beginning with the short end at the top. Curl the leaves over the needle tool.



DRACAENA

Shade varying length leaf blades, side-by-side, on bright green paper with a darker green coloured pencil. Emboss lengthwise veins in each and cut out the leaves. Glue the shorter ones in the centre to a short wire length, with the longer ones spreading outwards around them. Curl some leaves over your fingernail.



DIEFFENBACHIA

These large pointed oval leaves, emanating from a central stem, are very showy with their white or light green splotches. Cut the leaves from double-width florist tape and wire sandwiches. Paint the central area of each leaf with light green splotches and speckles. Bind the stem wires with florist tape, three at each level, around a central stem wire.



Ruth's Top Tip!

"If your markers appear to be drying up, lightly scrape the tips – they're likely just clogged with wax or tape residue."

Ruth says...

"Realism in these little plants comes from lots of added colour details, ruffled or curled edges, and from varying the size and shape of the leaves using the template as a guide. Most leaves are cut from folded paper, while some have florist wire sandwiched between glued strips of florist tape, making them flexible."



HIBISCUS TOPIARY

Plait/braid brown florist wire for a trunk. Poke the 'limbs' into the styrofoam ball and paint the ball leaf green. Roll the glue-covered ball in green scatter. Punch red flowers. Cut an equal number of short wire stems. Paint the wire tips yellow. Pierce a hole in the centre of each flower, cup the bloom, and feed the wire through the hole. Glue the flower to surround the yellow tip. Poke the stems into the ball.



CALLA LILY

Calla lilies come in almost every colour imaginable, but my favourite is white. Cut blooms from white and leaves from green paper. Curl the bloom point and near edges downwards and the lobes upwards. Cut varying length wire stems. Paint the bloom wire tips yellow. Glue a white bloom overlapping each yellow painted wire tip. Shade the bloom's base yellow green. Cluster two or three varying height blooms inside shorter leaf stems. Gloss the leaves.

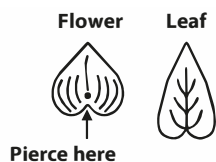


ORCHID

Cut five varying sized leaves from green paper. Emboss a central vein and curl them a bit. Cut an arched florist wire stem. Dip the tip in light green paint, let it dry and re-dip it to form a tiny bud. Cut five short florist wires, paint the tips yellow and bend them forward. Mark remaining pattern halves on folded paper. Cut, shade with fuchsia and yellow, then glue a lip around each yellow tip. Cut five white paper petal and sepal sets, emboss central veins, then cup them. Pierce the stem locations in both sets. Feed them onto the opposite end of the wire and glue them against the lip. Trim the wires short and glue these blooms on alternating sides of the stem near the bud. Pinch and glue the leaves a bit above the bottom of the stem. Embed that end into the soil. Tie the stem to a florist wire 'stake'.



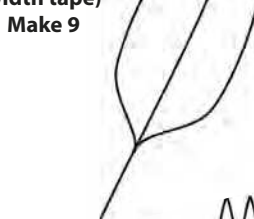
Anthurium (paper)



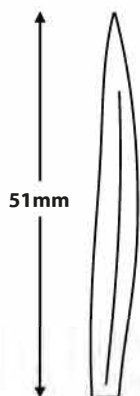
Split-Leaf Philodendron (double width tape)



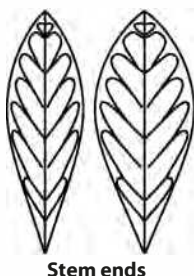
Dieffenbachia (double width tape)



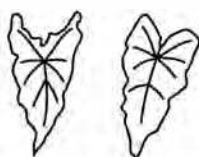
Snake Plant (paper - make in varying lengths)



Croton (tape) Coloured Veins

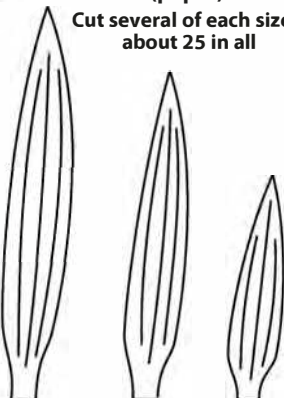


Caladium (white tape)



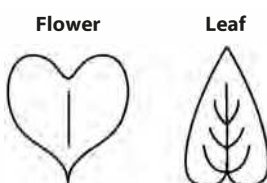
Dracaena (paper)

Cut several of each size - about 25 in all

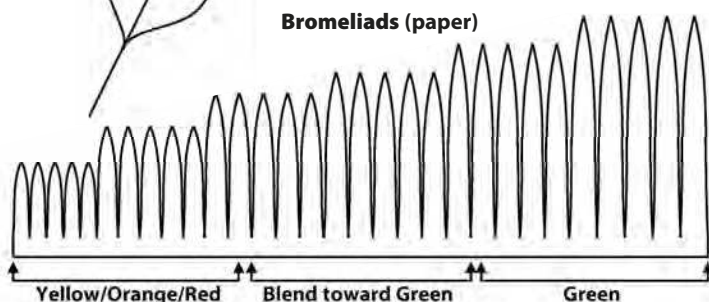


Tropical Plants Patterns at 100%

Calla Lily (paper)



Bromeliads (paper)



Leaf

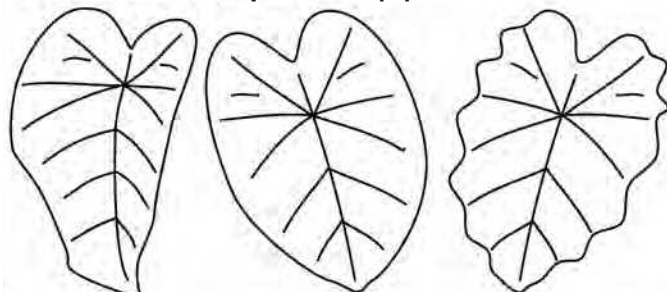
Back Sepals

Front Petals

Lip

Orchid (paper)

Elephant's Ear (paper - cut 7)



Edwardian Tennis Lady

In the early 1900s, women playing tennis were dressed very differently to how we know today! This tutorial shares how to make this whole outfit for your own miniature doll in a vintage scene.

YOU WILL NEED

MATERIALS REQUIRED

- 1/12th scale doll with painted ankle boots
- Scrap of fine black jersey for stockings
- Fine white cotton for pantaloons and petticoat (around 10in by 8in)
- Narrow white lace for trim (around 1 yard)
- White, cream or ivory fine fancy cotton for blouse (around 8in by 8in)
- Scrap of Bondaweb (or similar) for blouse collar
- White, cream or ivory plain cotton for skirt (around 12in by 6in)
- Tiny buckle for skirt belt
- 4mm silk ribbon for neck tie, belt and hat band
- Miniature hat straw for boater hat
- Pins
- Wine cork and cork mat/board
- Scrap of baking/greaseproof paper
- Cling film
- Edge sealer
- Good quality fabric glue

PATTERN KEY:

- 1. Pantaloons: cut two
- 2. Petticoat front: cut one on fold
- 3. Petticoat back: cut two
- 4. Blouse collar: cut one
- 5. Blouse front: cut one on fold
- 6. Blouse back: cut two
- 7. Blouse sleeve: cut two
- 8. Skirt front: Cut one on fold
- 9. Skirt back: cut two



UNDERWEAR

Stockings:



1 Cut the stockings as two rectangles in fine silk or cotton jersey. These need to be long enough to reach from just above the knee to the top of the boots, and wide enough to wrap around the leg and comfortably meet at the centre back (always add a little extra). Run a thin line of glue down the centre back of your doll's leg from just above the knee to the top of the boots and allow it to become tacky. Carefully press one straight edge of the rectangle into the line of glue, making sure that you have a good straight line butted up to the top of the boots. Allow to dry thoroughly. Carefully and thinly spread glue over the rest of the leg. Allow the glue to become slightly tacky and then gently ease the stocking around the leg until it meets at the centre back and there are no wrinkles. Glue the centre back line and press the stocking into place. Allow it to dry before carefully trimming away any excess.



2 A piece of sewing thread can be glued over the centre back join to make the stocking seams. ➡

Louisa says...

"In 1902, English woman Muriel Rob won the Ladies Tennis Final at Wimbledon. However, at that time, ladies still had to dress 'with decency'. For Muriel, there was not any kind of comfortable sports clothing like the trainers, sleeveless tops and short skirts we see today. Female tennis players were forced to wear long sleeved blouses done right up to the neck and a full-length skirt, plus bloomers, stockings, petticoat and ankle boots and their hair pinned into a neat bun under a straw boater."

BEFORE YOU BEGIN

- Enlarge the pattern pieces if they have not been printed to full scale. Trace the pattern pieces. Check they fit against your doll and make any adjustments. (It is a good idea to make up the garment in kitchen paper first before cutting your fabric).
- Once you are happy with the fit, cut the patterns out from the relevant fabric and seal all edges to stop fraying.
- There is a seam allowance of three 16ths of an inch included on all pieces unless otherwise stated. Clip all curves and press seams open unless otherwise advised.
- Read through all the instructions before starting!

Pantaloons:

3 Cut the pantaloons in fine white cotton. Stitch the centre back and centre front seams and press open. Turn up the hems. Glue or stitch lace to the lower edges.



4 Stitch the inside leg seam.



5 Turn, then run gathering threads around the lower leg edges. Run a gathering thread around the waist, dress onto your doll and pull up. Repeat for the legs.

Petticoat:

6 Cut the petticoat in fine white cotton. Stitch the backs to the front at the side seams.



7 Turn up the hem. Glue or stitch lace to the lower edge and stitch the centre back seam to the dot.



8 Dress your doll and close up the centre back seam above the dot. Run a gathering thread around the waist and pull up, spreading most of the gathers towards the back and keeping the front mainly flat.

Louisa's Top Tip!

A fine spray of clean water will help the petticoat drape nicely.

TOP CLOTHES**Blouse and tie:**

9 Check the fit of your collar pattern on your doll's neck and adjust if necessary. Cut a piece of Bondaweb (or similar) big enough for your collar pattern. Cut two identical pieces of your blouse fabric. Place the bonding on the wrong side of one fabric piece. Place the wrong side of the other fabric piece onto the bonding, lining up any pattern/design in the fabric if necessary. Follow the manufacturer's instructions and bond the fabric together.



Cut your collar from the bonded fabric. Press along the fold line and snip along the lower edge as shown.

10 Check the fit on your doll again and adjust if necessary, before sealing the edges carefully.



Carefully place the collar on your doll unfolded (you will fold it back down over the tie later). Carefully glue the collar to your doll's neck below the fold line.



11 Cut the blouse and sleeve pieces from your blouse fabric. Stitch the blouse backs to the blouse front at the shoulder and side seams. Stitch the underarm seams on the sleeves.

12 Turn and dress the blouse onto your doll. Secure the neck over the lower part of the collar with a little glue and stitch the centre back closed.



Run a tiny gathering stitch around the top edge of the sleeves and dress your doll. Pull up the gathers tucking the raw edge under. Carefully stitch the sleeve to the blouse with tiny invisible stitches.



13 Cut a rectangle of blouse fabric plenty long enough to wrap around each of your doll's wrists and around half an inch wide. Turn under both long ends (you will use this for cuffs).



14 Run a gathering thread around the lower edge of each sleeve and pull up tight. Spread the gathers out and glue your cuff strip in place. Trim off any excess cuff.



15 Tie your silk ribbon around the neck of the collar, leaving the ends long enough to tuck into the skirt. Turn the collar back down over the tie as shown.

Skirt and belt:



16 Cut the skirt from your plain cotton fabric and stitch the backs to the front at the side seams.



17 Turn under a hem on the lower edge and stitch the centre back seam to the dot.

18 Dress the skirt on your doll over the blouse and close up the back seam above the dot. Run a gathering thread around the top edge and pull up the gathers so that most of them are at the back of the skirt.



Cut a rectangle of skirt fabric long enough to wrap around your doll's waist plus a little extra, and around three quarters of an inch wide. Turn under both long edges to form the waistband.

Louisa's Top Tip!

You could use this pattern to create other differently decorated dresses!



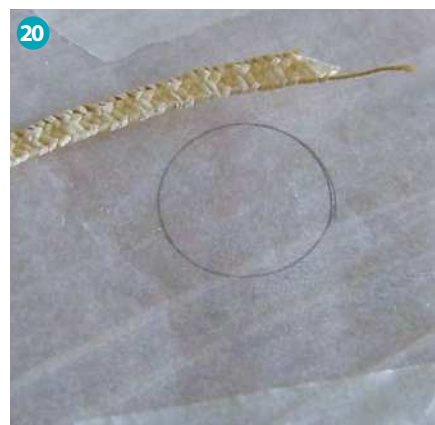
19 Carefully glue the waistband in place to meet neatly at the centre back and trim off any excess. Thread your buckle onto a length of silk ribbon and position the threaded buckle in the centre front of the waistband. Carefully secure the buckle and ribbon to the waistband with a little glue, meeting neatly at the centre back. Cut off any excess.

Straw boater:

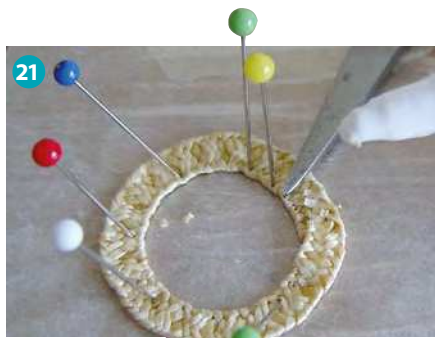
NB: Most wine corks are around the right circumference for a miniature doll's head (once they have hair) but always measure and check to be sure. Once you have found a cork you are happy with, it can be used to make many hats. (Real cork is easier to push pins into than synthetic).

A coin the same size as the top of the cork is also very handy (but not essential). You will also need a cork board or mat that pins can be pushed into to secure the sections of the hat while they are being formed. (Polystyrene will also work)

20 Draw around the top of your cork (or coin) onto your scrap of baking/greaseproof paper and tape to the mat. This will be your guide for the hat brim. Cover your cork board with cling film. This will stop any excess glue sticking your hat to the paper guide.



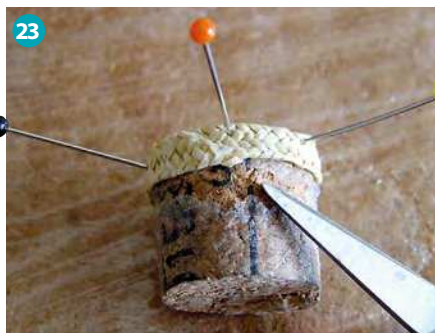
Cut the end of your hat straw at an angle, so that you can uncover one of the threads inside the straw. Pull the thread to curve the straw as shown. ➡



21 Keep pulling the thread until your straw is curved enough to pin over the circle you have drawn. When you have pinned around the circle, carefully cut the straw at the opposite angle so that you can join up the circle and secure it with a little glue. This will form the brim.



22 Using the other uncurved end of your straw, cut the end at an angle and start to pin the straw around the top of your cork, as shown.



23 Pin all the way around and, when you reach the start, cut the straw at the opposite angle to give you a neat overlap and secure it with a little glue (being careful not to glue the straw to the cork). This will form the crown side.



24 To form the top of the crown, go back to the curved end of your straw and pull the thread to form a very tight spiral. Hold in place with a little glue (the thread can be snipped off once the glue is dry).



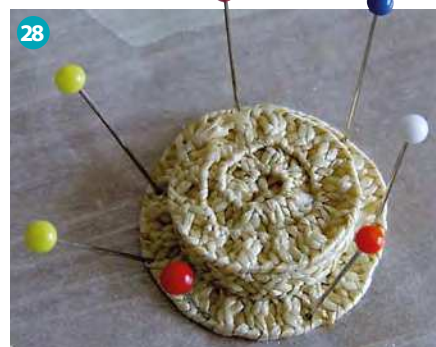
25 Using the top of the cork and the pinned crown side as your guide, form a circle using a tiny amount of glue on the outside edge of the straw as you go round. Try to keep the circle as flat as possible in your fingers. When you have reached the correct size, cut the straw diagonally and secure with a little glue.



26 You should now have three separate sections of the boater.



27 Remove all the pins. Carefully slide your brim onto the bottom of the cork, lining up the joins at the back. Spread a thin layer of glue around the lower edge of the crown side. Slide the brim up to secure it in place against the crown side.



28 Carefully remove the hat from the cork and glue the top in place, keeping the joins at the back. Allow the glue to dry. Gently dampen the brim with a tiny mist of clean cold water on your finger tips and place the hat back onto the board. Pin the brim so that it lays as flat as possible. Once thoroughly dry, the pins can be removed and the brim will stay flat.



29 Decorate the boater with silk ribbon as shown and secure onto your doll's head with a little glue.

FINISHING TOUCHES

30 A tennis racket and ball can be held in your doll's hands with a little sticky tack (optional). Your Edwardian tennis lady is now ready to play... anyone for tennis? 



INFORMATION

This miniature tennis lady is for sale.

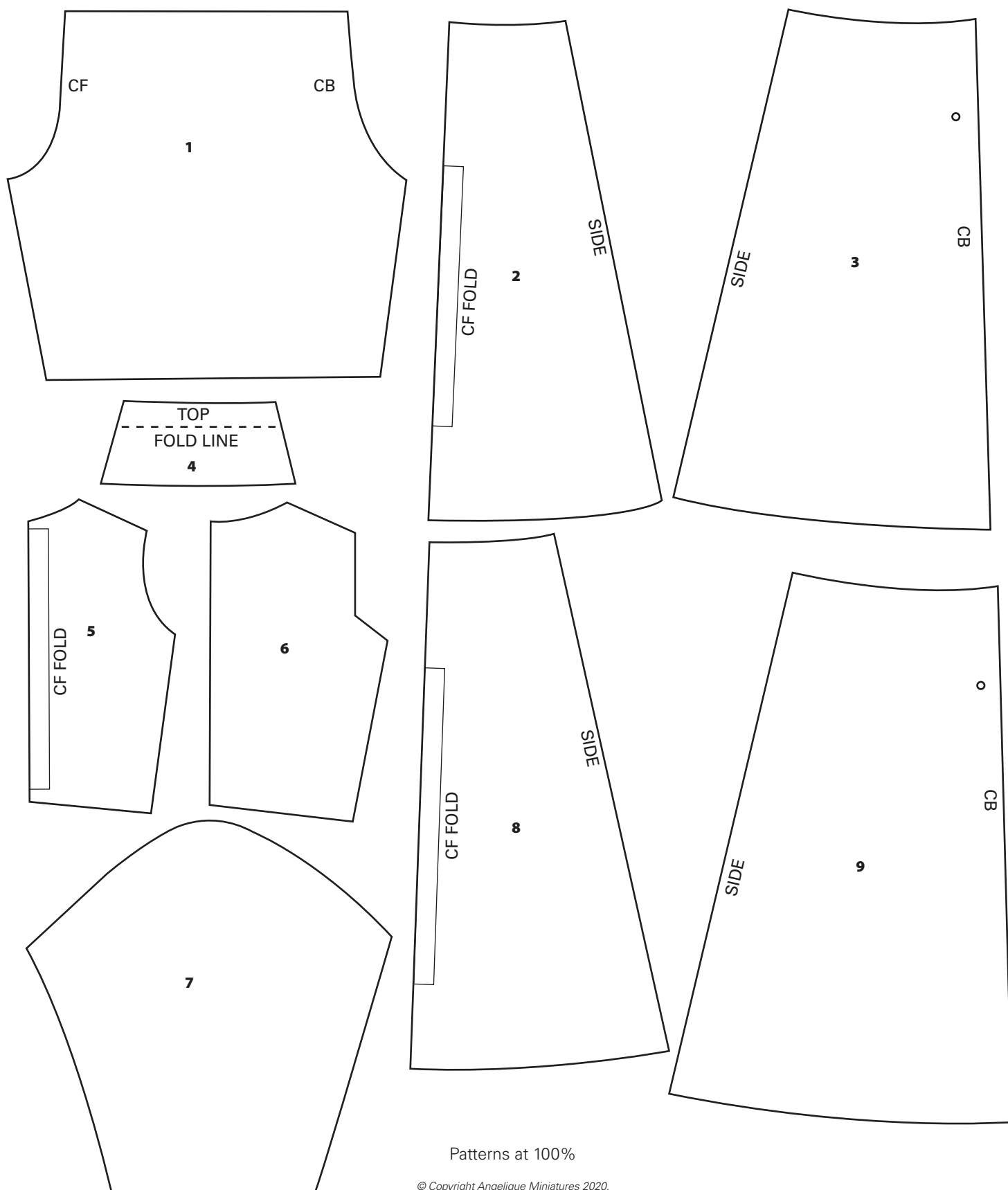
If you are interested in purchasing her please contact Angelique Miniatures for details:

lbird77329@gmail.com

01803 853 993

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

EDWARDIAN TENNIS LADY



Patterns at 100%

© Copyright Angelique Miniatures 2020.
 These patterns may be used for personal use only.
 Dolls dressed from these patterns may not be sold.
 These patterns/instructions may not be reproduced and sold.

MINIATURES DIGITAL LIBRARY



Being able to instantly root through a huge archive of your favourite projects!

Being able to access over 10 years of projects, inspiration, techniques and tips!

Being able to instantly search for that elusive article!

Being able to indulge in your miniaturing passion from the comfort of your living room, study... or even in the garden



We can make your dreams come true!

With over 10 years of DHMS content, plus all new issues going forward and all for just £9.99 a quarter.

To unlock your digital library go to

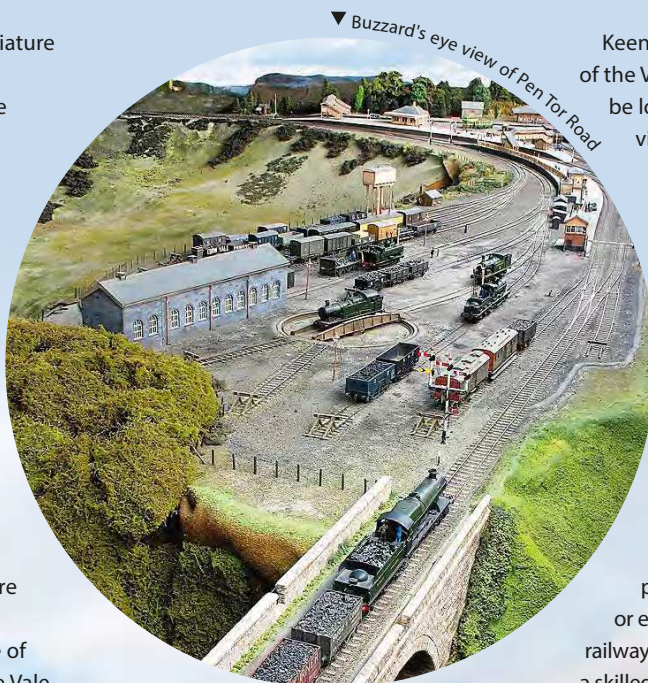
www.dhmsmag.uk/EXACTEDITIONS

Inside Pendon Museum

Pendon Museum, in Abingdon, Oxfordshire, is a fascinating place full of miniaturist delights and 1930s charm. **Susie Kearley** explores the history behind this wonderful project.

The vision for the Vale scene, a miniature village that takes centre stage in the museum, was first conceived by Royce England, an Australian who came to the UK in 1925 at the age of 18. He stayed with his cousin in Wanborough, Wiltshire, on the edge of the Vale of the White Horse. Royce had already explored London and toured the West Country, but when he moved to Wanborough, he was particularly taken by the beauty of the rural community. It was unlike anything he'd seen in Australia.

October 1929 marked the start of The Great Depression and even before that, some farmers were struggling with low incomes, so Royce saw some of the beautiful historic buildings in the Vale start to fall into a state of disrepair. He was also dismayed to see buildings 'modernised' in a way that much of their period charm was lost. A house and former pub, The Calley Arms, was covered in grey cement and the thatch was replaced by pink tiles. Recreating the earlier building in miniature



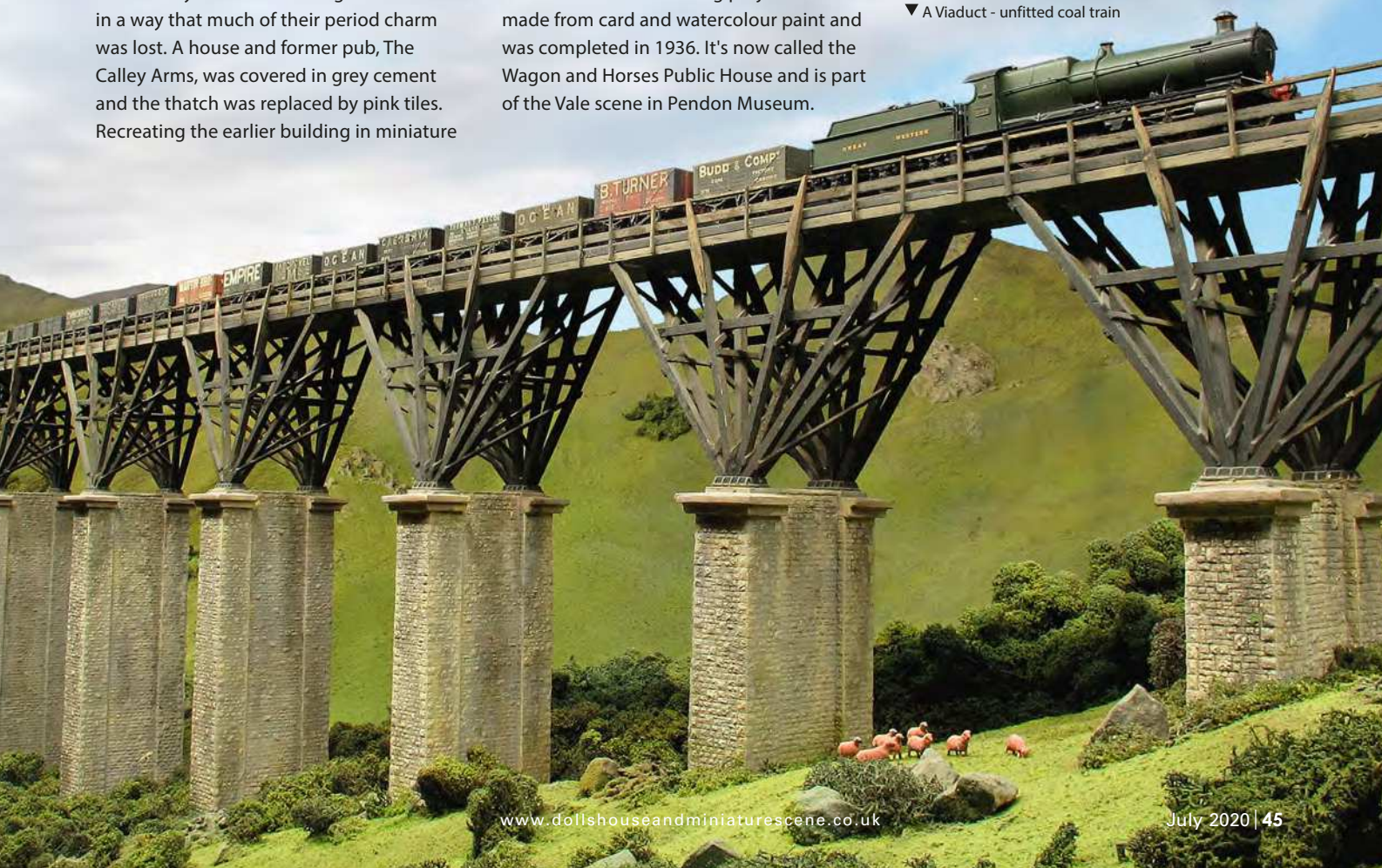
▼ Buzzard's eye view of Pen Tor Road

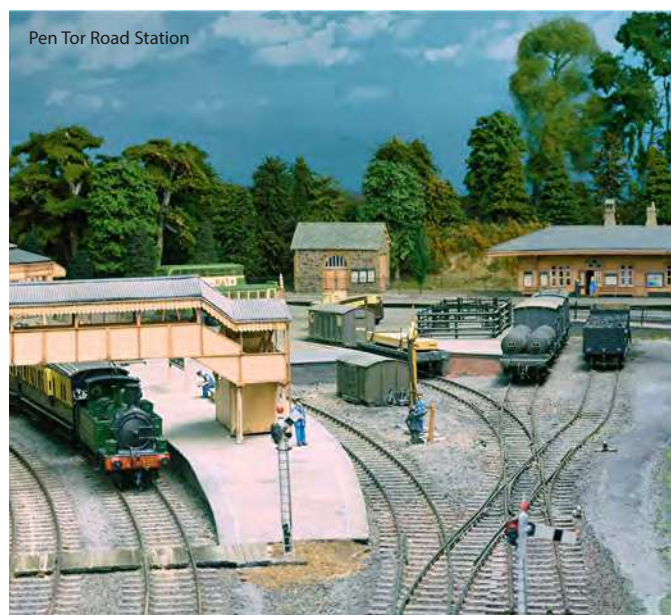
Keen to preserve the beauty of the rest of the Vale, which he feared might soon be lost, he started creating a model village. It would depict parts of the Vale, with a representation of the Great Western Railway running through the valley. The village itself is fictional, but it captures the essence of the traditional English countryside in the Vale of the White Horse, as he saw it in the 1930s. Familiar landmarks and features from the Vale are brought together preserving elements of the past for future generations.

Royce worked with cardboard and paint, but he didn't have metalwork or engineering skills, so he knew for the railway, he'd need help. He met Guy Williams, a skilled railway modeller, after seeing his work in a modelling shop in 1951. ➡

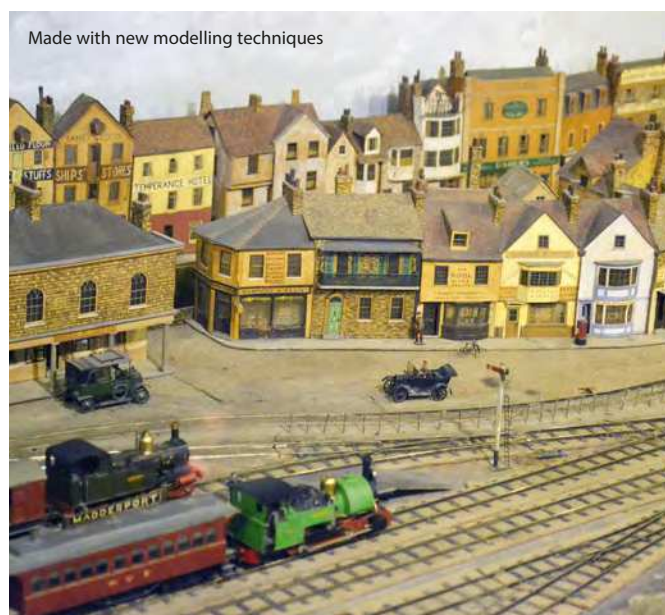
became his first modelling project. It was made from card and watercolour paint and was completed in 1936. It's now called the Wagon and Horses Public House and is part of the Vale scene in Pendon Museum.

▼ A Viaduct - unfitted coal train





Pen Tor Road Station



Made with new modelling techniques

Guy became involved in Roye's Vale Village project, making trains and tracks as well as 57 locomotives, 44 carriages, and many other vehicles over the next 50 years. Other modellers were keen to get involved and provided wagons and rolling stock for the village. Their work continues to this day.

In 1954 Pendon Museum was created inside an old youth hostel and former pub in Oxfordshire. Roye and his team of modellers were keen to put their collection on public display, so they worked on hundreds of miniatures, each one meeting Roye's high standards, for display in the new museum.

The glorious masterpiece of village scenes, pubs, cottages, industrial areas, and farmland, started to take shape, and it was such a success that they soon had to extend the museum, adding an old wooden hut to the building to house the growing

collection. By the early 1960s, trains were running over a model of the Brunel timber viaduct, made by Guy. Then in 1971, the wooden hut was replaced by a new building.

Today the Pendon Museum Trust, founded in 1962, still depends on skilled volunteers and the support of visitors. It now contains a range of country landscapes from across the UK. The main exhibits include the Vale Scene, the Dartmoor Scene, the Seawall and the Madder Valley Railway. The Vale Scene isn't yet complete - there's about five to seven years work, yet to be done. Each building takes about 1,000 hours.

The Museum's vision is: "that the models will serve as a starting point for current and future generations to better understand the fundamental changes that have taken place in the rural environment and way of life during the last century."

How the buildings are made

The creation of authentic life-like miniatures at Pendon required a great detail of experimentation. The dedicated modellers created new modelling techniques, exploring the use of new materials and the fine detail. For example, Hemp was used for the thatched cottages and etched metals for the railway. To create the buildings and railways, much preparation, research, measurement and photography was required. Attention to detail was paramount, and the models made for Pendon changed perceptions among modellers across the country, about the level of detail that could be achieved in their own model making.

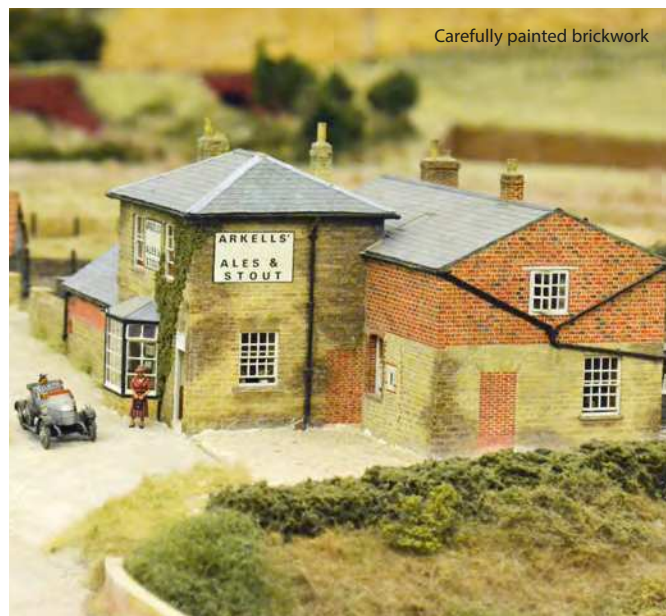
Volunteer, Malcolm Smith, explained how the buildings are created, "The buildings at Pendon are made from a good quality white card, about half a millimetre thick. ▶

▼ Pen Tor Road Yard





A back garden with it's privy



Carefully painted brickwork



▲ Deep cellar bases helps deal with sloping ground around the buildings



“Each brick is painted individually making sure we get into the corners of each brick to produce a nice square.”



Only the wealthy had vehicles



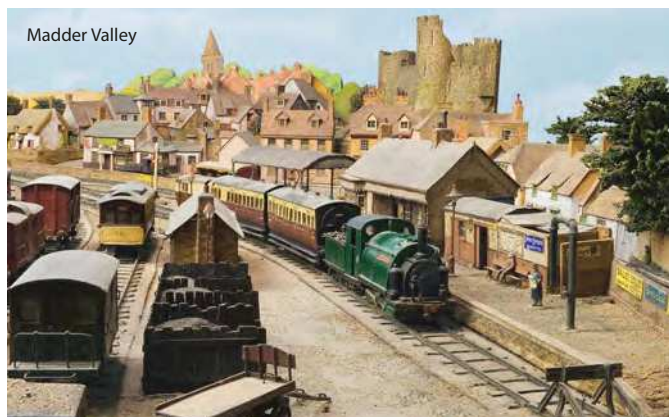
The fictitious Great Western branch line



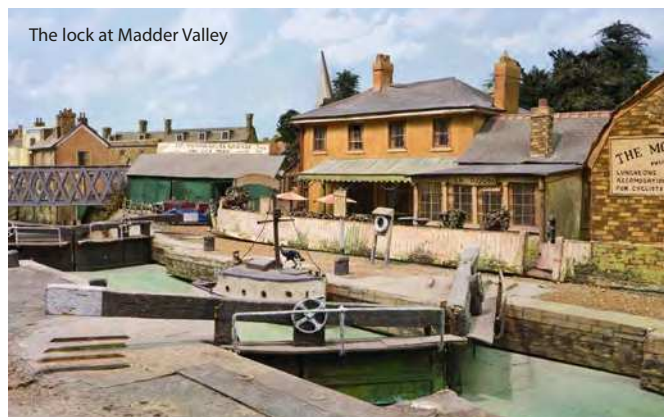
▲ Hemp was used for the thatched cottages



The sea wall scene



Madder Valley



The lock at Madder Valley



The dock at Madder Valley

To create a building, we draw each wall in turn, on the card, and have a deep cellar base to fit into the ground. This helps us deal with sloping ground around the building. For brickwork, we paint the card with a thin wash of watercolour paint, then mark guidelines for the horizontal and vertical brick courses, using a needle. The model is then painted using a very small brush and watercolour paint. Each brick is painted individually, making sure we get into the corners of each brick, to produce a nice square brick. The next stage is to fold the building into a solid model. To do that, we make a V shaped cut behind each corner, and fold the building round to produce the complete building. We then add doors, windows, interior walls, and floors. The next stages are to create the interiors and finally, to add the roof."

Volunteer Marin Ray added, "A lot of the modelling techniques used at Pendon needed to be developed in the early days. In some ways modelling 'technology' has moved on, but interestingly, the card and glue models are still in excellent condition with some of them 60 years old, which is not likely to be the case with plastic!"

The different scenes

The Madder Valley Railway is an entirely fictitious scene, created by the well-known railway modeller and writer, John Ahern in the 1930s, '40s and '50s. Many of the buildings and trains are based on real ones, including narrow gauge locomotives from the Isle of Man, Wales, and Devon. While the Vale Scene and the Dartmoor Scene are designed to represent the 1930s, John's Madder Valley Railway is an eclectic piece, with buildings from different decades. The models were donated to Pendon by his widow.

The Dartmoor Scene was created by the early Pendon modelling team. It shows a typical but fictitious Great Western branch line. The buildings depict structures that once stood in Launceston, Ivybridge and Yelverton, but which have since been demolished.

Life in 1930s rural England is brought to life in many of the models, with milk, bread, meat and other groceries delivered on horse-drawn carts, and wells shared by different families for drawing water. In the 1930s, gas, electricity and mains drainage had not arrived in rural areas, and drinking water was delivered by horse drawn vehicles when the wells dried up. Every back garden had a privy, surrounded by herbs and lavender to disguise the pong. There were few motorised vehicles and they belonged to wealthy people like the doctor.

Stepping into Pendon Museum is like stepping back in time, to a simpler world, depicted in miniature. 🏠



INFORMATION

www.pendonmuseum.com

01865 407365

Long Wittenham, Abingdon,
Oxfordshire, OX14 4QD

DollsHouse & MINIATURE SCENE

Inside Pendon Museum

CLICK & SWIPE TO VIEW IMAGES



Made by You:

Lollipop Cottage by Anita and Ted

Normally we chat to the miniature maker however this this issue we're doing things a little different as this is a surprise for passionate miniaturists Anita and Ted arranged by daughter Michelle!

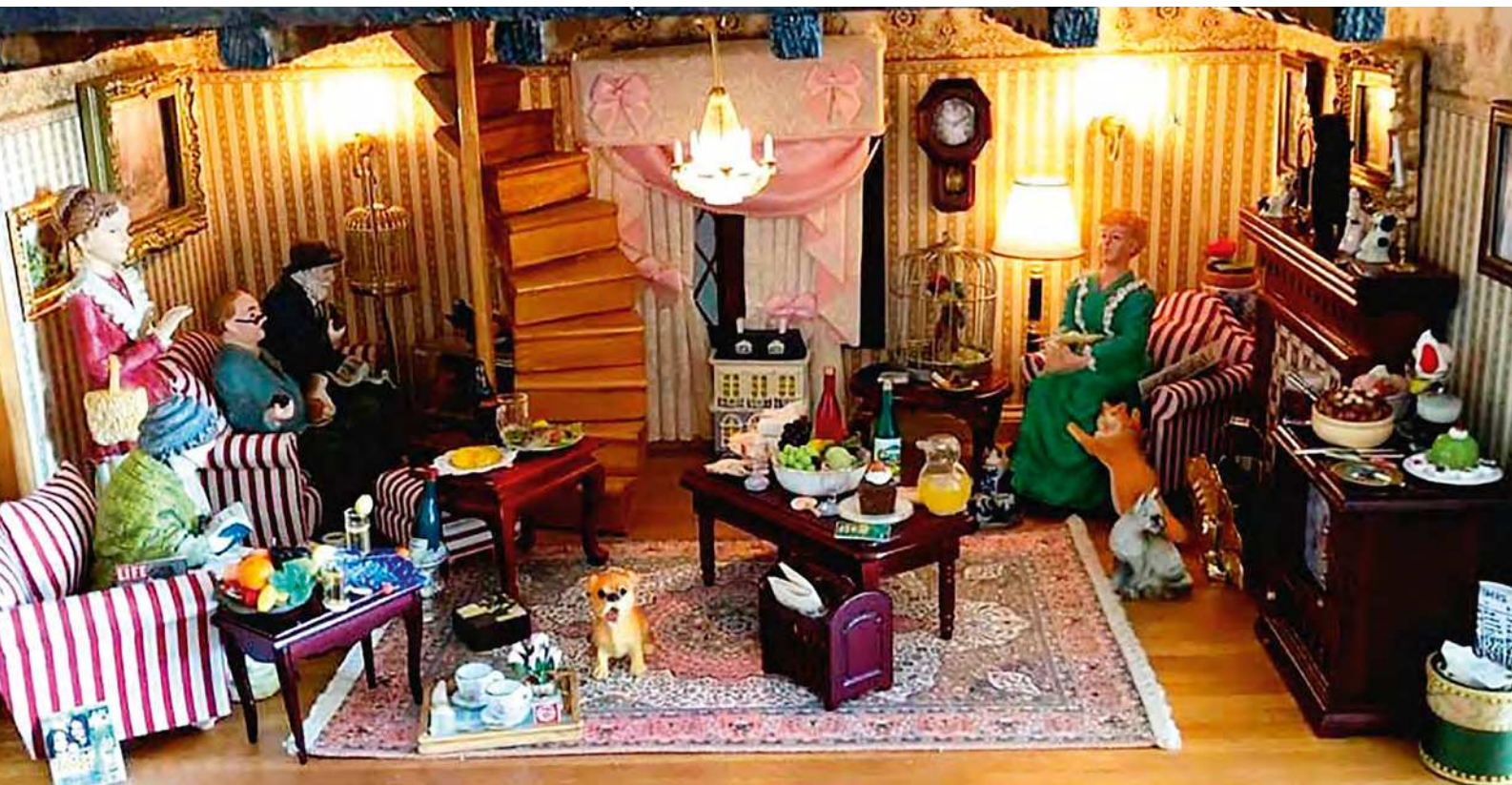
When we were emailed by daughter Michelle who wrote to say how much her mum, Anita, and stepfather, Ted, enjoyed their miniature hobby and how thrilled they would be to see their work appear in the magazine we were happy to oblige and offer the chance for a wonderful surprise! Anita and partner Ted work every day on new projects, both of them almost 80 years old! It is this hobby that have got the pair through the recent lockdown having kept themselves busy with building and decorating!

Anita and Ted have been decorating miniature houses for about two years with Anita having bought many beautiful items from Sandra Brown. "After 'meeting her' on Facebook, we went to visit Sandra in Liverpool

last year" Michelle says "and came away with Lollipop Cottage. I bought it for them for Christmas, I believe it is their absolute favourite. Anita and Ted go to a lot of dolls house fairs to purchase lots of goodies. I also order them stuff online. Lollipop Cottage has taken about two months to complete."

Anita is extremely proud of all her houses, with attention to detail benefitting from her natural creativity. She's recently been working on a pub project (naming it the White Hart as the family are Spurs fans!) and hairdressing salon (Neat & Tidy Salon). "I purchased the salon for them during lockdown and to fill the days doing what they love best," Michelle says "Anita was a hairdresser so having her own miniature salon makes her proud of her

profession and great for her to look at and reminisce! I've lost count of the total number of projects they've done now though! There's another in the garage being worked on now! I know they've got Lily's Tea Rooms, Lollipop Cottage, Annabel House, Bows & Belles Wedding Shop, The Beeches – a Victorian House, Annie Pies Bakery and a Haberdashery Box. Anywhere there is space in the house they have a house. Ted restores them, he does the DIY in the garage and Anita uses her artistic flare on filling them. Having this hobby has been a godsend during a time that couldn't go out, they really missed connecting with fellow miniaturists but they stayed in touch over social media and shared their projects this way."



▲ Guests in the parlour



▲ Lollipop Cottages's top floor boudoir



▲ A fully stocked kitchen



▲ Sharing the top floor is the music room



▲ Lollipop Cottage (Tudor House)



▲ A luxurious room for bathing

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

A Bakelite Finish

Moi Ali demonstrates how to create a realistic Bakelite finish perfect for Art Deco miniatures.

YOU WILL NEED

MATERIALS REQUIRED

- Plastic or metal radio, clock or another item
- Orange acrylic paint
- Glazing medium mixed with brown paint (alternatively use brown varnish – matt, satin or gloss)

WHAT IS BAKELITE?

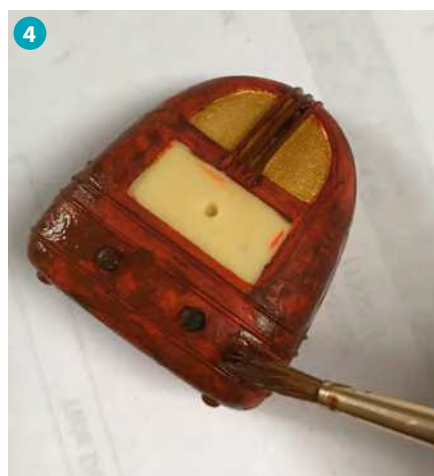
Bakelite, the first plastic made from synthetic components, was developed by a Belgian-American chemist in New York in 1907. Its heat-resistant properties made it perfect for radio and telephone casings, but it was also used widely in all manner of products – from dressing table sets to children's toys. Mostly it is brown, to resemble wood or tortoiseshell, but orange, green and other vibrant colours of the era are highly prized. Today it is less collected, especially the early Art Deco designs and unusual colourways.

1 If your item was made in a mold (for example, a plastic or white metal kit like the one I'm using), wash it in warm, soapy water to remove any release agent residue. This will produce a better finish.

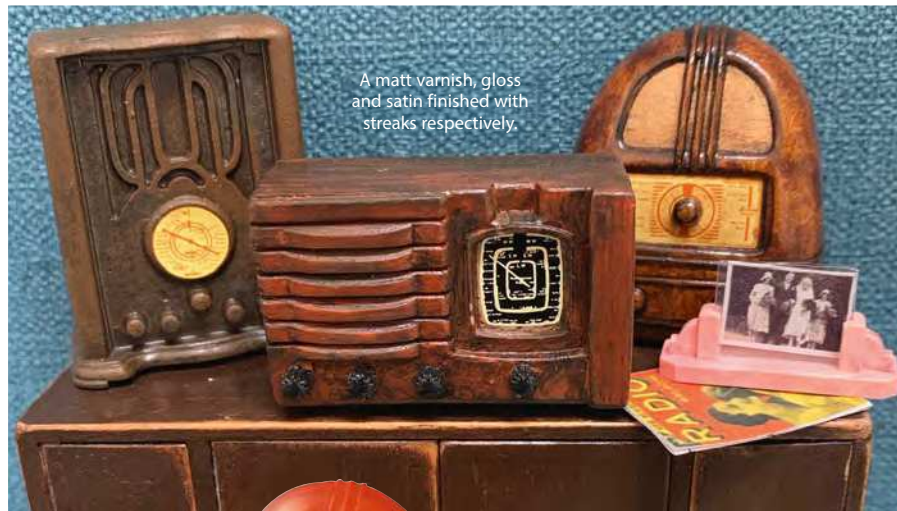


2 Paint the 'Bakelite' areas in orange acrylic paint. It will look rather vivid, but don't be alarmed!

3 Paint any other areas in your chosen colour. In my case, the speaker is gold and the back and knobs are black.



4 Mix brown paint with glazing medium according to manufacturer's instructions. Alternatively, use varnish in dark oak or walnut. Paint it over the orange areas, then remove some of the glaze by dabbing with scrunched up kitchen towel. Add the decals and your radio is ready to tune in to the World Service!



A matt varnish, gloss and satin finished with streaks respectively.

FAUX BAKELITE

For this project I have used plastic and metal radios made by Phoenix, and a Phoenix metal clock, but you can use this effect on any plastic, resin or metal miniature. It works particularly well on 1920s and '30s style items, as this was the golden era of Bakelite. Use it on clocks and radios, as I have done, but also on little boxes, dressing table sets and other small items to recreate the Art Deco period.



Use the technique on metal as well as plastic

Moi says...

"I have used matt varnish on the tall, square radio and the clock; satin varnish on the low, rectangular radio; and gloss varnish on the arched radio. The low rectangular radio has been given a streaky effect rather than a mottled one. Experiment with different effects and different shades of brown."



INFORMATION

Phoenix Miniatures available from

www.phoenixmodeldevelopments.com

The Business End

GIVE YOURSELF A 'NAME' THAT PEOPLE RECOGNISE.

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.



Ahh yes. Names! Glad I remembered this important little nugget. Have you chosen a name for your miniature makes? Is it your actual name or a different business name? This may be more important than ever in the digital age. Either way it has to be memorable. I have a friend I haven't been in touch with for a while, she is well known by her actual name because her work is very beautiful, however she had a very long and complicated business name 'Miniature something, something, and something else', I can't remember now even what the last word was, which may just show the problem. A very talented lady but although her business name was descriptive enough, it just didn't connect back to her. If my friend had always used her own name then everyone would recognise that as her business name. If she had a shorter and more punchy business name and used that, it would work too. I've used this lady as my example because she doesn't use social media. To compound the memorability problem this same miniaturist has changed her surname recently resulting in it taking me a long time to locate her! I'm glad to say she's still producing and teaching her wonderful work but her undoubted talents are not as visible as they should be, in my opinion. Her example shows how big this problem can be, especially for recently married women wanting to use their real name and

maybe having an online presence.

If your business has you and your creativity as its unique selling point, it's not egotistical to use and advertise your own name. If you feel uncomfortable with that, choose an artist name you feel comfortable with and can stick to. You will have to live with it forever or lose your greatest brand investment. I have several younger Italian friends, each of who have also got a separate miniature business names, in each case their real name forms no part of the business name and I wonder why? Because they are artists with real talent and wonderful personalities, I think they would be better served by always using their real names or at least a pseudonym. If you have two unrelated names that you and your business will be known by, friends who want to promote your work, will use one...or the other when mentioning your work online. They will rarely use both. The public may not connect the two. However, if you think it's possible you might wish to change your surname you can't do so for your business so you either have to keep the original surname or choose a business name which reflects your work. I'm married to Frank Fisher. The times he gets called Frank Scarr especially on miniature fair stand holder labels. He has very patiently to cross out Scarr and put his own surname. It's become a bit of an 'in joke'.

Most polymer clay miniature artists in England who've been around a few years know of Alex Curtis who then became Alexandra Blythe. Her former business name was Four Seasons Miniatures which said nothing at all about her wonderful work! Look her up. She's just started trading again after a break of some years. She's chosen a new business name 'Mayhem Magic And Me' for her miniatures, all of which she puts into her work. She's about to remarry and now she's free to choose to be called by whatever given name she chooses. Having said all this if you have two separate businesses it can be a good idea to have a separate name, especially if the

worlds would clash or are different enough. I have recently brought a book out under a pseudonym because I don't want people confusing my very gentle and calm world of miniatures with my rather stropky little old lady writing personality. However, I know that promoting that book will be a real uphill battle. And Alex also has Alexandra Blythe Art for her non-miniature work.

Personality is really important on social media or, to put it very simply, personality sells in the world of miniatures. Who knows the name Kristin Baybars? Almost everyone in the miniatures world. But who knows what her shop is called? The personality name comes first doesn't it? Yes, it does. And in fact, I looked it up and her shop is in fact self-named. Of course it is! No confusion there. I can't stress this enough. A double name strategy halves the impact. You then have to spend twice as much money or time or both making sure that the world knows who you are and what you do. If you are a reseller, your business name simply needs to be attractive and memorable. When your art is straight from the heart, you could use a punchy business name, but even so I think it should connect straight back to you. Those who use part of their name in their business title do seem to do better in social media marketing. Think about the wonderful Fanniminiture. She has linked her name to the descriptive 'miniature'. This works in any language. She always uses this instead of her very long full name. And this helps her build a successful online presence. But if you did hear her referred to by her full name, you would know who people mean immediately. Also, who can fail to notice that her name is pretty memorable to English speakers especially Brits! 🏠

INFORMATION

For more information visit:

www.angiescarr.co.uk

www.patreon.com/angie_scarr



The Perfect Project

for the best value miniatures magazine

DollsHouse & MINIATURE SCENE



Here at DHMS we have a genuine passion for miniatures, no matter the level. You can see how into our expert subject matter we are from a quick flick through our quality content! We love sharing what our readers have been making, too! We know how to treat our subscribers well, so make sure you aren't missing out on a single issue or subscriber reward and make sure you subscribe today!

Already a subscriber? Well it doesn't hurt to remind yourself of all the amazing benefits we're giving you each and every issue. We're waiting to hear from you, so send in your work so we can enjoy it.

Not subscribed yet? You're missing all this...

Carl Golder
Editor ♡

SUBSCRIBER BENEFITS:

- We treat our subscribers well by highlighting them and their mini makes
- Save money every issue
- Get copies quicker than the shops, delivered free



SUBSCRIBE TO LEARN EVERYTHING ABOUT THE DOLLS HOUSE & MINIATURE SCENE!

We show you how!

IN A TYPICAL ISSUE OF DHMS WE GIVE YOU...

- Projects of all levels
- Easy to follow step-by-steps with photos
- Top tips and questions answered
- Detailed how-tos for adding those little extras
- Ideas - tried and tested
- Beautiful dolls houses to oggle at with fab techniques
- Top trends and how to achieve them easily
- Hundreds of pounds worth of prizes
- New artists and brands to discover

- Social media highlights and inspo – get your page featured

- Discounts and exclusive offers

- Product suggestions and gift ideas

And what's more, we make it all so easy to follow!

Plus a sprinkle of...

- A dedicated, friendly and knowledgeable team
- Loyal subscribers who get rewarded
- A personal touch – we really care



ALL THIS FOR JUST £39.99!

TO SUBSCRIBE:

1. Follow the website link below and select the rate you want, or phone our subscriptions team
2. Order your subscription and bag this amazing offer, sure to keep rewarding you each issue
3. Wait for your copy to arrive early – this is the hardest part, we know!

**SUBSCRIBE
NOW:**

YOUR PRINT OPTIONS:

**1 YEAR (12 ISSUES)
ON DIRECT DEBIT FOR
£39.99**

**1 YEAR (12 ISSUES)
ON CREDIT/DEBIT CARD FOR
£44.99**

01778 395162 www.dhmsmag.uk/PROJECTCARD

Offer available to all countries but price will alter, simply follow the link to see your options. Direct Debit offer available to UK only.

The Sport of Kings

The 2020 British Open may be cancelled due to the tragic turns and twists of a worldwide pandemic, but in the world of miniatures the calendar is full, the links are lined with spectators, and the Club House is alive with the chatter of members about to tee off thanks to Robert Off's miniature make.

Historical Teeing Off

Golf has been referred to as the Sport of Kings. Along with bird hunting, fox hunting, and horse racing, the game has enjoyed a great sense of exclusivity, tradition, beauty, costume, skill and money. Although early forms of the game can be traced back to the Roman Empire, Golf's origin, as we know it today, can be traced back to the eastern coast of Scotland in the 15th century. In those early days, players would try to hit a pebble over a track of sand dunes using a bent stick or club.

As the game evolved, so popular was the sport that enthusiasts neglected their military training and King James II banned the sport in 1457. What good were golfers and footballers if their arrows missed the mark? In 1502 golf was given the royal seal of approval when King James IV of Scotland became the world's first golfing monarch. Even high born women enjoyed the sport. It was rumored that in 1567 Mary Queen of Scots played a round just a few days after the murder of her husband, Lord Darnley.

King Charles I brought the game to England in the early 1600s and the game of golf officially became a sport when the



▲ The Camargo Club 1927 was one of the inspirations for Bob's room box

Gentlemen Golfers of Leith formed the first golf club in 1744. The first ever 18-hole course was constructed at St. Andrews twenty years later, establishing the now recognized standard for the game. Luxury club houses sprang up over the next two centuries, catering to the rich and famous. England alone has some 1900 golf clubs scattered about a diverse topography. Add to that courses in Scotland, Wales, and Ireland, the UK offers unique and challenging venues.

The Club House

Robert Off did not set out to create an exclusive golf clubhouse when he began his roombox. "I wanted to do a locker room," he laughs. "I played various team sports in high school and college. They were places where you got to know your team mates and share with them the wonders of victory and the disappointments of defeat. They are actually very intimate spots, each with its own look, smell, feel and a sense of who was occupying it long before you arrive. However your normal high school or college locker room isn't very inspiring to people who aren't part of its memories."



The Club House is a quintessential turn of the century exclusive golf club



▲ Trophy Room display furniture Bob built by hand

Display Box

"My son loves the game and is a student of it. He enjoyed reading about the great course designers of the past: Charles Blair McDonald and Seth Raynor of the United States, and Scotland's Donald Ross. He is also now the keeper of the locker room box. A good golf course design is a perfect blend of landscape art, difficulty and the ability to be enjoyed by both the expert golfer and the weekend golfer, such as myself"

So Bob decided to build a small display box to gift his son. Just a few architect's tools, furnishings, and course blue prints convey a story of a course designer's conceptual dreams coming to life on paper.

The British Open may not be taking place on Royal St. George's Golf Course this year, but in miniature land the sun is shining and all is well with the world. Let's tee off! 🏌️

 **INFORMATION**
| www.miniaturerooms.com

So instead Bob, who always seem to be inspired by the "Golden Age" of the late 1800s and the early 1900s, decided to build an elegant club house instead, featuring rich wooden lockers as a nod to his locker room days.

"Over the years I have been privileged to experience some of the most iconic and classic golf courses in America. For my box I chose as inspiration four famous locker rooms. The wood lockers and hardware were inspired by the Pittsburgh Golf Club founded by Andrew Mellon and Henry Frick in 1896. The antique wood spiked floor and card table area were inspired by the Rolling Rock Club in Pennsylvania, which was founded in 1917 and has a Donald Ross-designed golf course. The window views and adjacent trophy chest were inspired by the Camargo Club in Cincinnati in 1927 with its Seth Raynor-designed course. Finally, the wood beams and a few other architectural details were inspired by the 1926 Seminole Golf Club in Florida with a course designed by Donald Ross."

As with all of Bob's room box floor plans, he uses the technique of forced perspective. With only 11.5 inches of depth to utilize, he employs visual techniques, such as reducing interior scales, so as to trick the viewer's eye into sensing a depth which is not actually there.

"I also wanted to design a box which included the various mood triggers that I wanted to convey. The mounted pheasant and deer trophies are a nod to the Golden Age of bird hunting and shooting. The backgammon board and silver ale mugs serve as reminders to past gambling games and memories of beers shared with old friends. The wicker fern and trophy chest inspires memories of past achievements. As a child then and as a senior citizen now, I love bowls of popcorn and fresh oranges."

Bob hand-crafted the tables, trophy case, benches and locker. He turned to some of the miniature world's great artists for the furnishings: Ron Stetkewicz, Jose Bolio, Mark Murphy, Leslie Frick, Beth Freeman Kane,

▲ Well known for his partially hidden rooms, Bob's trophy room invites you to enter

Jessica Wiesel, Jan Patrie, and Jens Torp.

"This box represents a combination of every interesting clubhouse locker room that I have ever been in. It is my opinion that if you want to learn about the tradition and social tone of a club, you simply need to visit the men's locker room."

Bob enjoys golfing on the weekends and admits he is a real high handicap duffer, but enjoys getting out to play. He loves a well designed course, something he considers living landscape art. He has passed his love of the sport on to his son, which inspired the tiny display box.



The Course Designer Display Box was a gift for Robert's son, an avid golfer

Teresa's Miniature Embroidered Garden

PART 2

This amazing embroidered and knitted garden is the handiwork of **Teresa Norton**, a member of the Miniature Needlework Society, and surprisingly the idea behind it started with a charity shop book find and the instructions for a knitted garden as a bed cover...

"We found it amusing as the little houses and shrubs were raised on the bdecover" said Teresa as she starts to explain her wonderful piece. "The picture remained with me and I began to wonder if we could actually produce a miniature garden and show members of the Miniature Needlework Society how to use the stitches they knew, to create something different. There is only so much you can do for a doll's house. So, I gave it a go and it was fun." As a qualified flower arranger, Teresa decided that show would begin with a piece of oasis, as used in flower arranging. "I wanted this to stand up and I knew I wouldn't be able to get that effect on flat fabric." So, with a ring of oasis placed in a round dish and shaped level with the top of the dish, she was ready to begin. "I looked at it and thought about what I might have in the garden. I considered using gel to give a water effect, then decided against that. So, I chose for the floor, black and white tiles. The stitches to make the tiles were as for canvas work. So, once I'd made a start, I just followed my imagination.

"I made lots of tiny, tiny petals and gradually built everything up around the tiles. I didn't want the oasis to show through the flowers – which is the flower arranger in me!"

Adding greenery

Teresa also made lots of little green cucumber

leaves, which are dotted throughout the garden, along with a rose arbour, fir trees, leafy hostas and shrubs (which were made from the knitting pattern of an Edwardian beret and padded). For the tiny cucumber

leaves, one strand of silk, size 22 needles, cast on 14 stitches, knit one row, knit 2 tog to end (7 stitches)

cast off. Lots of French knots were used as flowers and box bushes, needle lace was also used for bushes.

For the individual petals and flowers, sugar craft paper covered wire was used, tiny shapes formed and couched to the fabric, buttonhole stitch in a matching colour and then carefully cut out, leaving about 1" of wire for the stem. The pattern for the roses and the cabbages was the same as the cucumber leaves, using finer or thicker thread and differing the number of stitches used.

The months ahead

The embroidered garden took Teresa three months to complete. She added: "It took longer than I expected, and I even got the girls who come to the workshops to make some things for me. Jacoba Sheriff made the two little cactus plants and Rosemary Jaynes crocheted some little violets and a tiny red carnation which is sitting in one of my cucumber leaves near the rose arbour. I thought it looked like a cockscomb so I knitted a little pot and put it in that." The bunny, the owl and the dragonflies are all beadwork, made by Pat Wootten, who also made three pale



▲ Created on a base of oasis to give it height



▼ Incredible detail has gone into every aspect of the garden

green fir trees from beadwork."

Teresa has enjoyed needlework since she was at school. Growing up she would make her own clothes and learnt how to smock. She added, "I had a little girl and she had an awful lot of smocked dresses!" Her favourite thing is embroidery but said that when you have a family you don't have the time to do embroidery as a hobby. "It was only when I was coming up to retirement that I actually heard about miniature needlework. A friend showed me some books – and I was hooked. "Teresa attended embroidery classes, learning how to do the stitches properly before she tried to miniaturise them. "Because I could smock, I taught myself how to reduce the smocking stitches, and once I'd learned how to do other embroidery stitches I just sat down and miniaturised them." By then however, she was faced with the difficulty of finding places where she could buy the threads and fabric etc to work in miniature with. This being 1997, there was no internet to browse, and so she went along to doll's house fairs and bought 'far too much – as you do!'"

▼ Many different textures and stitches are involved



▼ Intricate work



Meeting miniaturists

It was at a Miniatura show that she met Jill Swift and Sally Howard-Smith who had just set up the Miniature Needlework Society. She joined immediately. To give some idea of how intricate the work is, Teresa explained that she works her embroidery to a 60 count, which is 60 holes across per inch, 60 x 60 makes 3,600 stitches per square inch!

▼ A miniature garden by Teresa Norton on the Miniature Needlework society, and a friend or two



She added that many of our members work much finer at 80 count.

Teresa first exhibited her miniature garden at the Spring Miniatura Show 2018. Since then it has been shown at MGM Fairs, i.e., Gloucester and Royal Wootton Bassett and will most likely be shown once again at the next Miniatura show in September. 🏠

▼ Many different textures and stitches are involved



INFORMATION

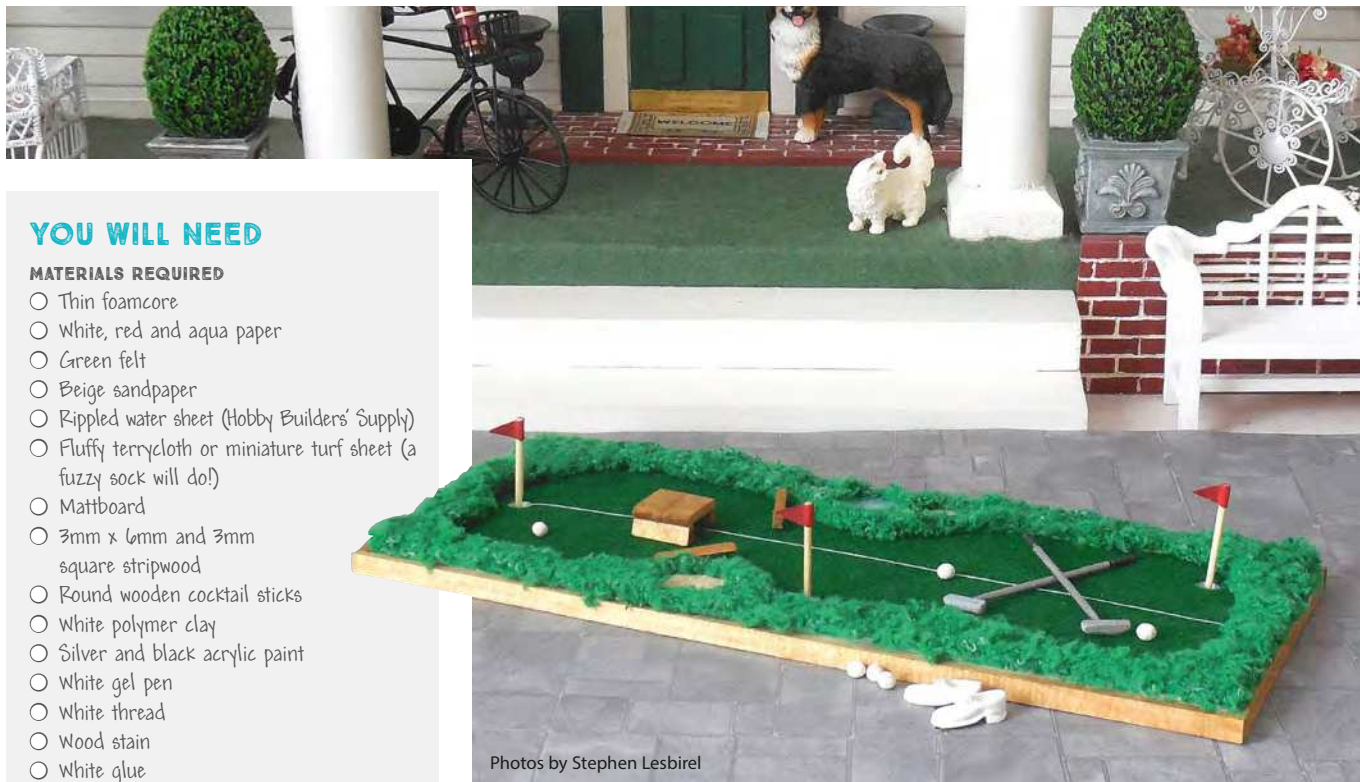
For more information on the Miniature Needlework Society visit:

www.mnsociety.org.uk

Photos by
Rob Tysall

Putting Practice

This compact version of a putting green is great for an office setting or a man cave, clubhouse or even a youth centre, maybe beside the ping-pong table! The removable obstacles turn it into a small miniature golf game for kids of all ages to enjoy.



Photos by Stephen Lesbirel

YOU WILL NEED

MATERIALS REQUIRED

- Thin foamcore
- White, red and aqua paper
- Green felt
- Beige sandpaper
- Rippled water sheet (Hobby Builders' Supply)
- Fluffy terrycloth or miniature turf sheet (a fuzzy sock will do!)
- Mattboard
- 3mm x 6mm and 3mm square stripwood
- Round wooden cocktail sticks
- White polymer clay
- Silver and black acrylic paint
- White gel pen
- White thread
- Wood stain
- White glue
- Glue stick for paper

TOOLS REQUIRED

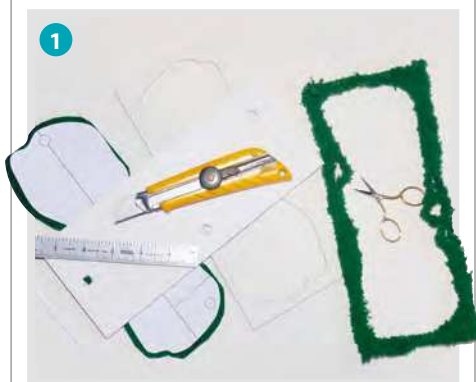
- 8mm power drill
- Small saw and mitre box
- Knife
- Steel ruler
- Small hand drills
- Needle files
- Small, sharp scissors
- Emery board
- Double-sided tape

Ruth's Top Tips!

"For a more unique version of this putting practice, try a freeform shape, extending the rough over the outside edges, instead of framing a rectangular shape with stripwood."

"With the flat face of the putter head on the paper, the angle given makes a right-handed putter. Reverse the angle or turn the putter head over to make it left-handed."

CUT



1 Cut foamcore and white paper to each measure 4x10in (102x254mm). Mark the centre points and power drill and file the three holes where shown. Cut the 'rough' pattern from mattboard. Cut it again from turf (or terrycloth), with the inner, curved edges slightly wider to overhang the mattboard thickness. Cut out the areas marked water hazard and sand traps. Cut a strip of white paper the thickness of the foamcore, to line the holes. Cut the felt 'green' just a bit larger than the inner curved edges of the rough.

PREPARE THE ROUGH



2 Hold the turf over the mattboard to mark and glue a small piece of sandpaper under each sand trap cut-out and the aqua paper under the water hazard cut-out. Glue the edges of a cut-out from the rippled water sheet over the aqua paper. Glue the turf onto the mattboard with outer, straight edges even. Weight this assembly until it is dry, to prevent warping. Trim away turf overhanging the edges and hazards.

PREPARE THE GREEN



3 Lightly, temporarily tape the felt to the foamcore, right side up. Turn the foamcore over and mark outlines through the three holes onto the felt with white pen. Remove the felt and cut out the three holes. Glue the felt onto the foamcore, aligning the holes. Curl the white paper strip over your thumbnail, cut the strip to encircle the inside of each foamcore hole. Glue these strips to the foamcore. Glue the white paper sheet onto the bottom of the foamcore. Glue the mattboard assembly onto the foamcore, covering the edges of the felt. Weight this until dry.

FRAME THE PUTTING PRACTICE



4 Cut two pieces of wider stripwood the length of the foamcore ends and two more pieces the length of the sides plus twice the thickness of this stripwood. Stain the stripwood. Glue the end pieces to the foamcore first, even with the bottom edge and the long sides. Glue the long side pieces against the foamcore and stripwood ends, again even with the bottom edge and covering the ends of the end pieces.

FLAGS



5 Cut three flag patterns from red paper and three 1 3/8 in (35mm) long untapered cocktail stick pieces. Cut three 1/4 in (6mm) squares of mattboard and mark the centre of each by

crossing diagonal pencil lines. Drill through the centre of these squares to just fit the cocktail sticks. Sand the corners of the squares rounded and glue the cocktail sticks into the holes in these mattboard stands. Curl the centre rectangular portion of one red paper flag around a cocktail stick. Glue it to the top of the stick and glue the flag points together. Repeat for the other two flags.

PUTTERS



6 Cut a 2 5/8 in (67mm) length of a cocktail stick having one pointed end. Sand the tip to blunt it slightly. Set aside. Sand the end of a piece of the square stripwood round. Also round the last 1/2 in (13mm) of this stripwood along two long adjacent corners to form the back of the putter head, leaving the front corners as a flat face. Cut this 1/2 in (13mm) off the square stripwood and sand the cut end round. Drill the top of this stripwood a third of the way across to receive the blunted tip of the putter shaft. Glue the shaft into the putter head. Paint the putter silver. Paint 1/2 in (13mm) of the end of the shaft black as a grip.

OBSTACLES



7 Cut two 1 in (25mm) lengths of square stripwood and sand them smooth, rounding the top and ends slightly. Stain all sides except the bottom. Glue felt onto the bottom face. Arrange these obstacles straight across or angled on the green, felt side down, to increase the putting challenge. Or for added complexity, use these obstacles with the tunnel, constructed in the next step.

TUNNEL



8 Cut five 3/4 in (19mm) long pieces of the wider stripwood. Sand both long edges of two of these pieces so that, on edge, they tilt towards each other at the top, with the top edges horizontal to the work surface. Stain all five pieces. Align the unsanded three stripwood pieces on a piece of double-sided tape on your work surface. Glue an angled piece across these three pieces at each end, forming an upside-down tunnel shape. Allow to dry. Invert this tunnel and sand the ends of the three cross pieces slightly rounded.

GOLF BALLS



9 Form 1/8 in (3mm) diameter balls of softened clay. Roll them on sandpaper to give them a rougher or more dimpled surface. Bake the clay for about 15 minutes in a 275F (135C) oven or as your clay package suggests.

ACCURACY LINE



10 One gauge of putting accuracy and a real help in determining short game faults is to putt along a straight marked line towards the cup. To simulate an accuracy line on this putting practice, glue a white thread from one end of the green to the distant hole. 🏠

Tiny Roses

Flowers bring joy and a sweet scent into your dollhouse. Try these roses that are easy to make from only a few items!

YOU WILL NEED

MATERIALS REQUIRED

- Green silk paper
- Masking tape (2cm wide)
- Thin wire
- Scissors & paper glue

1 Gather your materials for the roses: thin wire, strip of green silk paper and a masking tape – that's all you need!

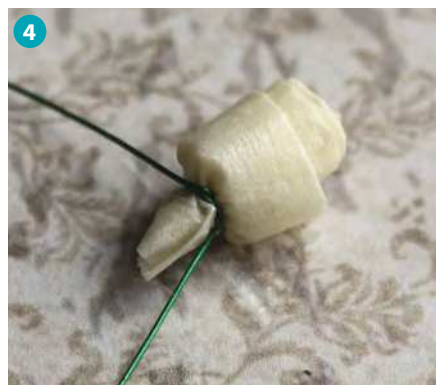
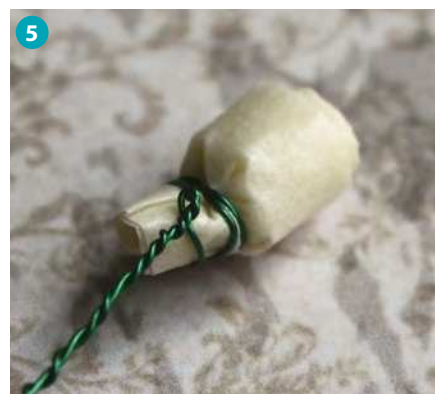
2 Cut a 7cm piece of masking tape and fold one-third of the tape over as shown.

3 Keep the folded side up, and twist the tape on itself.

4 Cut a 12cm long piece from thin wire and roll it around the bottom of the flower.

5 Wrap the ends of wire around itself.

6 Starting from the flower, roll the green silk paper downwards around the wire, forming a flower stem. 🏠



IN YOUR NEXT
EDITION OF

DollsHouse & MINIATURE SCENE

AUGUST 2020 ISSUE ON SALE
DIGITAL AND SUBSCRIBER EDITION:
23rd JULY 2020

PRINT EDITION:
16th JULY 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

Digital and Social Media Content Creator: Anna Lewin

Tel: 01778 395053

anna.lewin@warnersgroup.co.uk

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

KIT REVIEWS



The verdict is is for this haberdashery counter

THOROUGHLY MODERN MINIS



A beacon of miniature design

AROUND THE WORLD



Marvel at miniatures from around the world!

IGMA APPROVED



Tropical miniatures
by Mary Kinloch

A MINI MASTERPIECE!



Step-by-step, we
show you how!

DON'T MISS OUT, SUBSCRIBE TODAY!

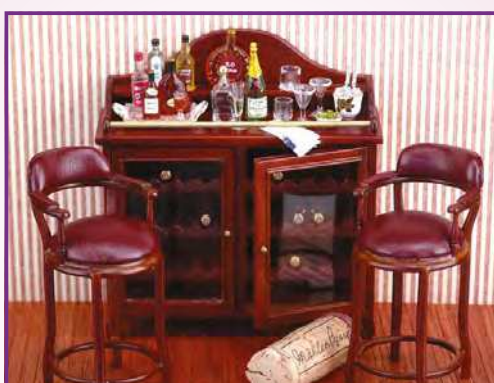
Details of how to subscribe can be found on PAGES 9, 44 & 54 and via:
www.dollshouseandminiaturescene.co.uk

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