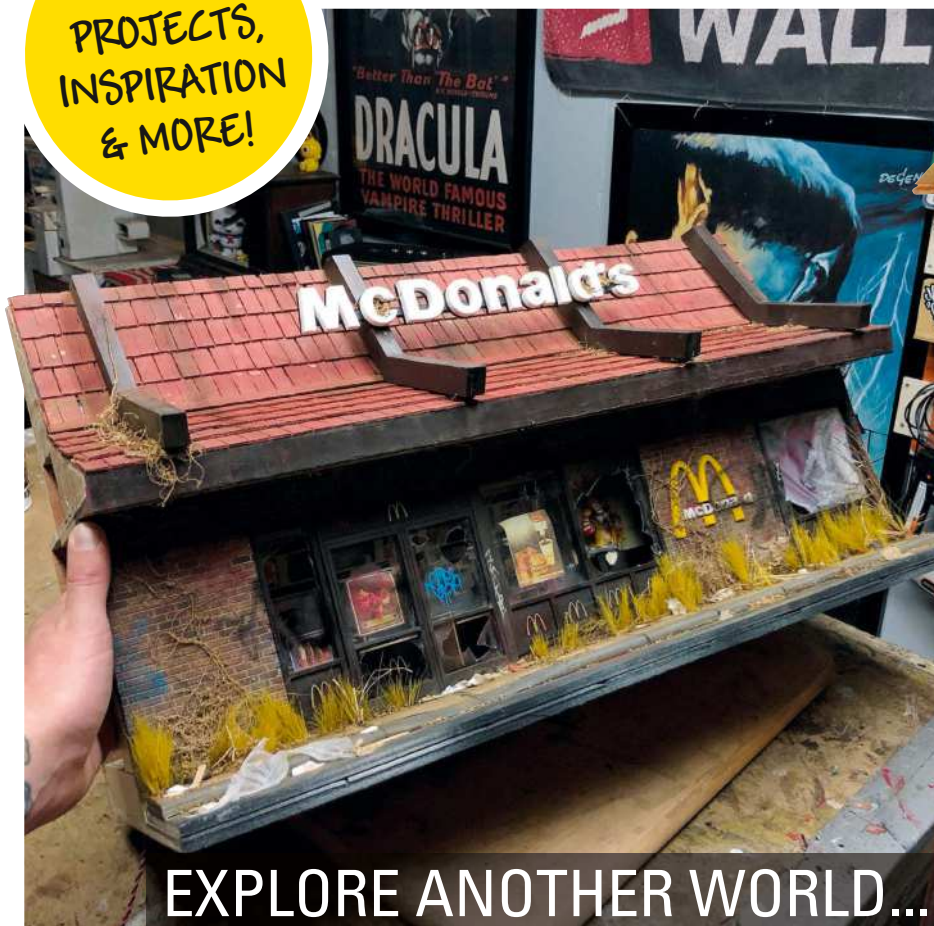


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WELCOME

to the April edition!

What an edition this is! There is such a lot of incredible content so we recommend you make yourself a cuppa, sit back and prepare to be met with some extremely talented artisans, passionate hobbyists and more!

This issue kicks off with a look at the work of Ryan Monahan on page 8. Ryan's miniatures are a modern model makers dream with ultra-realistic scenes. We also interview Max Aditya in this issue whose projects really are something to be appreciated on page 46.

From here we change pace and embrace the excellence of Fernando Setien's woodwork skills with a showcase of perfect miniature chairs. Talking of satisfying, ever heard of Marie Cohydon? Marie's miniatures are made from the lead tip of a pencil. Yes, really! Turn to page 31 to find out more about how Marie finds every creation a pleasure to create!

Ready to get creating yourself? Choose from the next instalment of our garden series on page 20. Short on time? Check out Moi's quick project, a magazine rack on page 45. We are also thrilled to welcome SJ Holmes back, after her interview last edition, starting with this totally on trend miniature macrame wall hanging on page 57!

And finally, we have a simple reader survey on page 56 and would be grateful if you could complete this. You can enter online, photocopy the page or simply complete and return to us using the freepost address. We are always striving to create the very best content for you and this information will really help us. Thank you in advance.

Happy crafting!

The DHMS team

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

Sadie Brown, Moi Ali, Candy Chappill, Bea Broadwood, Darren Scala, Maive Ferrando, Ann Evans, SJ Homes and Ruth Flewelling Lesbirel.



If you're reading the online version of this magazine. Keep an eye out for these symbols, they will show you that there is bonus extra content you can view, watch or listen too!

QUARTERSCALE



P53

Teeny tiny and terrific!

EVERY DETAIL COUNTS!



P38

Create with accuracy!

STEP BACK IN TIME



P60

A rescue mission!



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Valuable advice

Angie Scarr offers business support with her new book.

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At Home with the Broadwoods

Bea Broadwood of Petite Properties exclusively shares her expert advice, opinions and tips to questions asked by the modelling community.

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Caroline shares how she rescued her childhood dolls house and redecorated it in a cool 70s style!



62

The Whole Kit & Caboodle

Moi Ali explores a china cabinet kit by Melissa's Miniwereld from Melissa Sipma.

63

What's in the May issue?

A look at the content you won't want to miss including fascinating interviews, features and more!

Exclusive Projects...

20

Gardener's delight

Another project in our series of garden tools! In this edition Candy shares how to create essential garden tools, a perfect edition to any garden scene.

28

Chocolate Easter Egg

Maive Ferrando shares in simple steps how to create a perfect miniature chocolate egg for your Easter scenes.

45

Quick make project: Read all about it: 1940s magazine rack

Learn to create this decorative magazine rack for your sitting room scenes in simple step by steps.

57

Miniature macrame

After an inspiring visit to Rembrandt's house, Moi Ali's project is essential for any gallery or hobby painter's scene.



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FOR ONLINE READERS



EXCLUSIVE AUDIO CONTENT
FOR ONLINE READERS



EXCLUSIVE VIDEO CONTENT
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Collections and Features...

- 08** **Instagram identities: Ryan Monahan** ▶
Moi Ali talks to artist Ryan Thomas Monahan of @what_thehell about his incredible realistic miniatures!
- 13** **Take a seat** ▶
Discover the craft behind a world of mid-20th century design with Fernando Setien and his collection of perfectly created chairs.
- 22** **Living history** ▶
Sadie Brown explores the heritage of design with miniaturist and interior designer, David Castillo.
- 31** **In microscopic detail** ▶
Get ready to be inspired by the very smallest of small scale with Marie Cohydon's world of micro sculpture, miniatures created from the lead of a pencil!
- 38** **Get the look**
Furnish your house in authentic 1940s style with Moi Ali's style guide to all things forties as she takes us on a tour of her detailed personal project!
- 46** **We Discover: Max Aditya** ▶
Turn to page 46 to be in awe of creative Max who builds grunge-style builds with incredible accuracy and learn more about the name behind the builds.
- 49** **Take Two** ▶
Discover the differences between two builds using the same kit. In this edition Moi and Katie Carr both use the Dolls House Emporium's Stratford Bakery to create unique pieces.
- 53** **The Quartermaster: Sally's Inspiration** ▶
Ann Evans finds out more about Sally Reader and the inspiration behind her tiny dolls!
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Visit the website for more exciting features, projects interviews and more!
- 56** **Reader Survey**
Help us develop and improve on all things DHMS with this super quick questionnaire. Thank you!



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The closing date for all entries is
30th April 2021. Good luck!

THE SUBS ZONE

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TURN TO PAGE 2
TO FIND OUT MORE!

5 reasons
to never miss
an issue!

REMIND YOURSELF WHY
WE'RE THE BEST ON PAGE 18



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EASY TO FOLLOW STEP BY STEP PROJECTS FOR ALL SKILLS LEVELS

The Mini Outdoor Gallery



During a time where the world is changing, the pandemic has allowed more time for many new minaturists to evolve and as a result, existing artisans have found new ways to showcase their work - the great outdoors! Darren Scala explains how three mini makers have taken their indoor world, outdoors...



▲ May Burnett's Corona-Lisa tree



▲ May Burnett's Dos-metros



▲ May Burnett's sardonic

The past year has been a challenge for everyone. We have all been looking for new ways to entertain and occupy ourselves and learn new things. We've seen a substantial growth in the interest in miniatures as a hobby across the US and the globe as we all moved inside due to Covid-19 restrictions. This has led to the rediscovery of childhood dolls houses nestled away in attics and basements and many have undertaken refurbishing projects. Others have turned to creating small art and crafting tiny treasures on their kitchen table tops and some have even created dedicated workspaces in their homes. A natural

inclination for crafters is to share their work with others but the pandemic has placed restriction on these opportunities. As a result, some makers have turned to showcasing their mini art in the great outdoors. This is a safe way for mini enthusiasts to enjoy these new works and offers those who have never been exposed to miniatures a glimpse at this art form that makes us all shiver with delight.

May Burnett is an arts educator from Dobbs Ferry, New York, a suburban enclave just north of New York City. Growing bored and restless during the pandemic lockdown, she decided to create a series of whimsical mini

art vignettes which provide commentary (and levity!) during the global crisis. She then affixed her work to a line of trees along a popular trail near her home.

May's 'Quaran-teeny' outdoor gallery features a series of assemblages created using a mix of photographs, foam core and scrapbooking materials. Her 'Corona-Lisa', inspired by DaVinci's masterpiece, spurs on chuckles while encouraging viewers not only to socially distance when viewing the art, but to wear a mask and keep surfaces around them virus free! You can find more of May's work at www.may-burnett.com



SAM's banana



SAM's popsicle



SAM's hamburger

Canadian-based artist Street Art Miniaturist (she goes anonymously by "SAM"), sculpts realistic polymer clay miniature foods including tiny hamburgers, frozen popsicles and ripened and peeled bananas. She showcases her (really tiny!) miniatures in various spots along streets in the Ottawa neighbourhoods where she lives.

Part of the appeal of her exhibits is the discovery process not only to those viewers who 'stumble' upon her work (if they are lucky) but to her followers on social media who she encourages to go out and find her hidden, in-plain-sight, treasures. SAM can be found on Instagram at @streetartminiatures.



▲ Harold Hollingsworth dropped off this beautiful 4x4x1.5in collage on wood panel called 'Viva'



▲ The smallest gallery in the world



▲ 'Discovery Park' by Janee Kreinheder, 6x8in encaustic on panel

Stacy Milrany, a Seattle-based artist, created the Free Little Art Gallery (FLAG) on a street near her home in Washington State late in 2020. Her concept became a viral sensation when she started what she calls her "public art experiment," encouraging passer-bys to look at the art, leave a tiny treasure or take a tiny treasure from the 18in x 16in x 9in gallery, built

with the help of a friend, to showcase inch-scaled paintings, sculptures and 3D printed figures. The concept was created "to shed a little light, levity and beauty on a heavy world and catastrophic year" as described on her website www.milrany.com.

Although the global pandemic has been devastating (and continues to be) for so many

of us, we can see a mini silver lining. Mini makers are evolving and are encouraged to find creative ways to showcase their miniatures in unexpected places. We now have access to a new, broad array of viewers who may never have known about our awesome little world and may even consider trying their hand at creating new mini treasures of their own! 🏠



Ryan's adult video store



Ryan Thomas Monahan

Instagram Identities:

WHAT THE HELL...

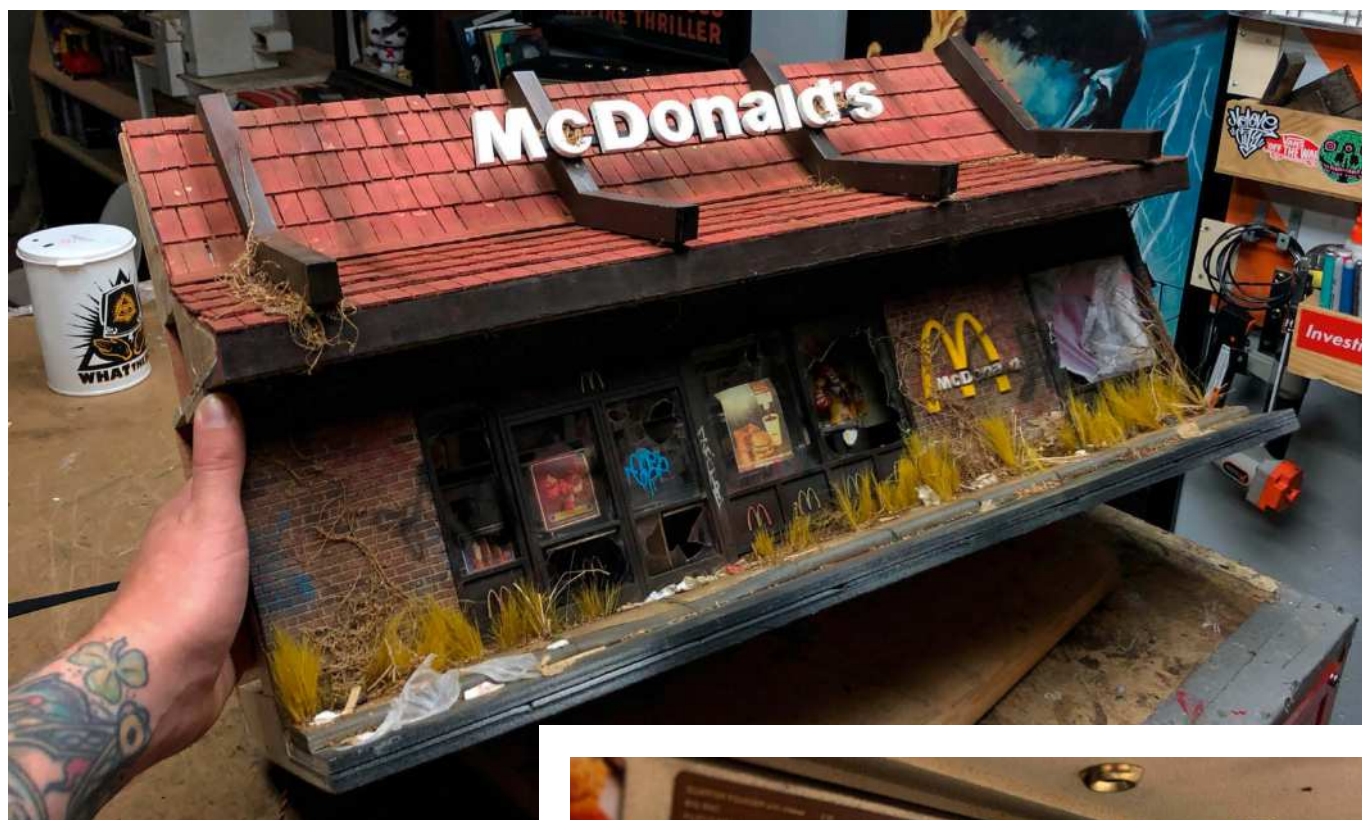
Moi Ali talks to artist Ryan Thomas Monahan about his slightly seedy miniatures!

The first time I saw Ryan Thomas Monahan's miniatures they stopped me in my tracks. While I love a pretty little boudoir or a stylish chichi interior, I like a bit of grubby and grime too, which Ryan offers in spades.

Ryan, whose Instagram handle is @what_thehell, specialises in the seedy side of life – strip joints, peep shows, porn stores and filthy, graffiti-covered toilets – although his repertoire is far wider than that. He told me: "I try to do more than the gritty urban realism, but I do love that. I think it just fits my personality best. I like dark, scary stuff. I'd rather see a dirty, dingy entrance than a bright new one." ➡



▲ The detail here is astonishing



▲► McDonald's... but not as we know it!

“I'd rather see a dirty, dingy entrance than a bright new one”
Ryan



▼ A detailed Nathan's exterior



Nathan's interior

► San Juan facade

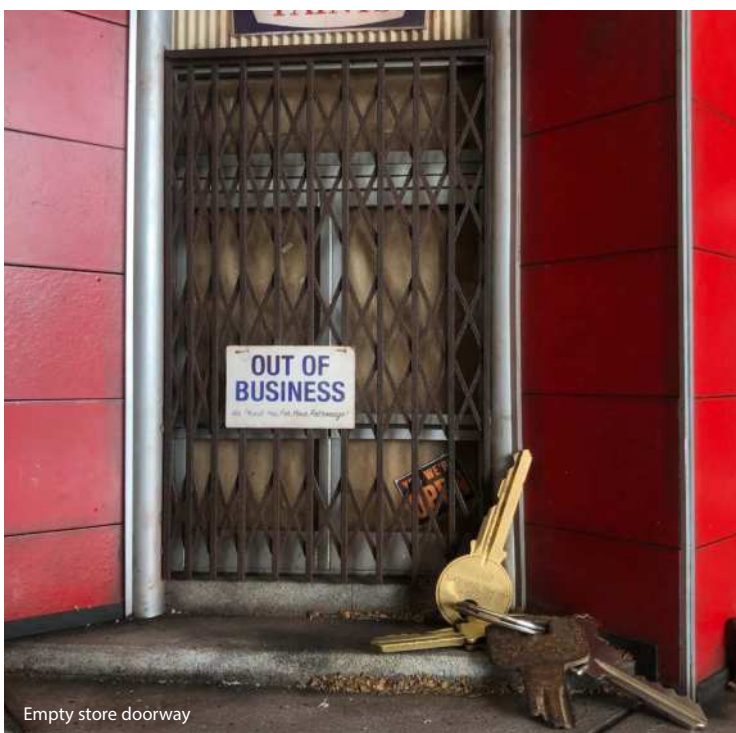
So he likes grunge, but Ryan's work is incredibly diverse. There are charming traditional doorways, retro cinemas, colourful San Juan facades, tattoo parlours, barber shops, a ferry, and even Elvis' front door at Graceland. The young man from Yorkville, Illinois, has a talent for shrinking so many different things down in size – kiosks, ATM machines, magnadoodles (or Etch-A-Sketch to our British readers), newspaper vending machines, a little bed... and yet all retain total realism.

I wanted to know how Ryan got into all things small: "For me it really came later on in my life. I didn't really have any connection to miniatures growing up. While working as an art director I began to build small sculptures after work as a hobby. It grew from there. I have a life-long background in art. I used to be a full-time designer before retiring from that to become a full-time fine artist. Making miniatures is what I now do for a living."

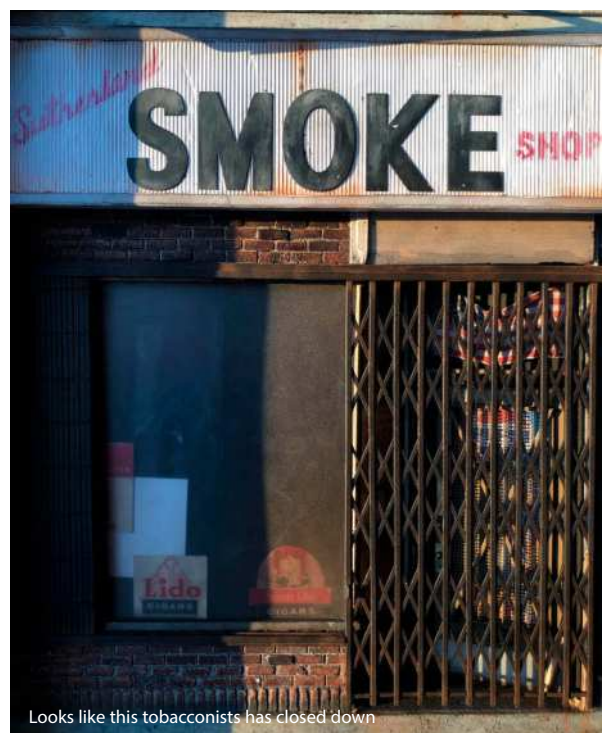
I was fascinated to hear about the design process. Ryan explained the various stages: "When I begin a new project, many hours are spent researching, sketching, planning, and considering. A ring binder full of reference photos is always nearby. Once I have formulated a good plan in my head, I begin to mock things up and start to plan the structural supports for what will eventually become the building facade. From there I just ping pong around a bunch until I start to flesh out the sculpture, adding detail and textures as I go." This organic, iterative approach works well,



“Ryan's work is incredibly diverse”

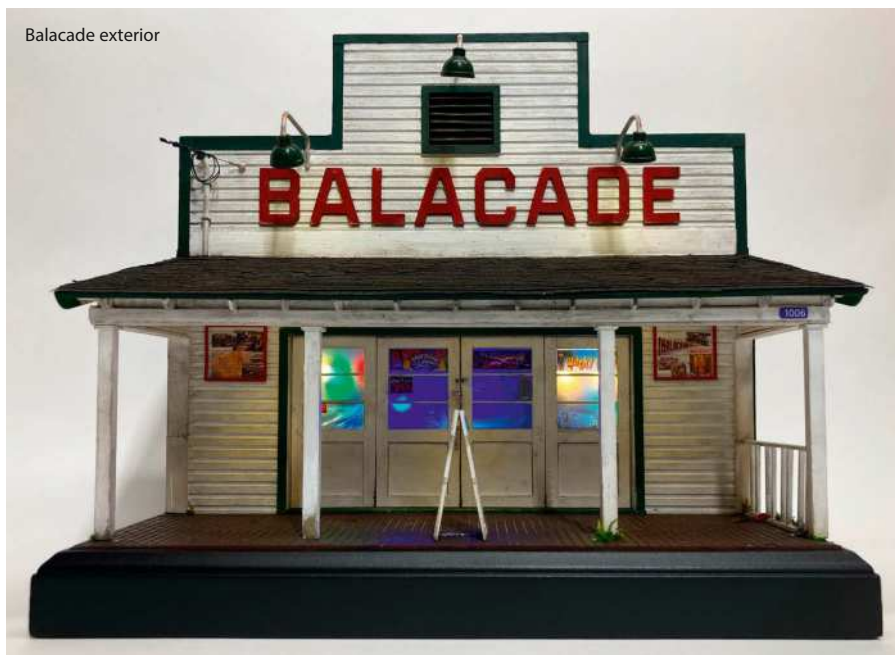


Empty store doorway



Looks like this tobacconists has closed down

Balacade exterior



Side view

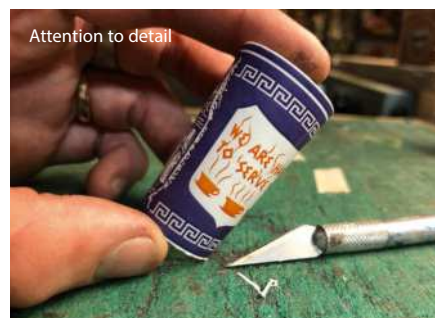


Another Balacade view point

with Ryan making adjustments, adding and subtracting until he hits exactly the right look.

Inspiration comes from all around him, as Ryan explained: "I get my inspiration from everywhere really. I'm a big fan of TV and film so I do a lot with that. I'm also a fan of the '70s and '80s time periods so I often tend to do more dated material. I think my favourite miniature has to be my Bellview door series, created in 2017. I started making small single door pieces as a smaller artwork I could sell to the general public, rather than the kind of person looking to spend \$4000 on art, sight unseen. In the 3 years I've been doing the series I've created over a hundred different doors from famous locations, pop culture, movies and television. They are affordable art pieces for people who want to collect my work. I try to offer something for everyone. I have doctors, lawyers and Hollywood execs amongst my clientele, all the way down to 22-year-old college kids who save up to buy a small piece like a Bellview door or something. I'm aiming to make art and whoever stops to enjoy it is the winner." [PS3](#)

Attention to detail



Using reality as inspiration





▲ You can see the scale against Ryan's hand!



▲ Ryan is inspired by the world around him, plus TV and film



For someone who has a talent for recreating the sometimes less-than-glamorous aspects of life, Ryan's a really lovely guy and a complete family man – with a wife and two kids. "I love my family and friends and making art. As a father and a husband, I try and be aware and in the now. But overall, as a human being navigating his own life... I try to stay as lost as possible." Very enigmatic.

Despite being a prolific miniaturist, Ryan tells me that "Believe it or not, I do not have a miniature collection!" It's probably just as well he's not a collector, or he might find it unbearable parting with his own work! 🏠



INFORMATION

To check out more of Ryan's work visit:

Instagram: [@what_thehell](#)

Website: www.ryanthomasmonahan.com

YouTube: [Ryan Thomas Monahan](#)

Take a Seat

Discover the craft behind a world of mid-20th century design with Fernando Setien.



Fernando's 2020 PIMA entry

A toy story

Like a stick of rock at the British seaside, artisan Fernando Setien was born with creativity running straight through him. Today, he's a master craftsman of mid-20th century furniture in small scale, his work entered into the prestigious PIMA (Perfection in Miniature Awards) competition, but this love of woodwork and all things miniature can be traced back to his childhood when, as a boy, he crafted some of his own toys. "I kept on making some tiny pieces of furniture but just for fun, just for myself," he says. "Suddenly, a few years ago, by chance I discovered that there was a whole world out there of people with a real passion for miniatures and dolls

houses. It was at this point when I really wished to improve the quality of my tiny pieces and see if I was able to reach the level of some crafts people that I was discovering."

As a trained cabinetmaker, Fernando worked mostly in the field of furniture restoration, and it was an experience which, along with a passion for the history of furniture, helped him build solid foundations for his future career. "This is a kind of job where you acquire many skills and learn many tricks of the trade," he recalls. "As you have the opportunity to study how different pieces were made and you need to solve different problems to repair them." But just how straightforward did he find

it transferring these skills to the world of 1/12th scale? Fernando says it isn't always as easy as you might think! "You definitely need to be patient and inventive, as materials and techniques used in full size are not always the best ones for a smaller scale. You have to find ways to adapt them."

Bow-ing to success

Fernando makes a broad range of mid-20th century furniture inspired by a beautiful array of designs created by some of the eras' top names. Fernando's own name is also rapidly becoming synonymous with an eclectic and diverse range of chairs. These include his 2020 PIMA entry, a beautifully crafted 

The grain of American cherry wood



The cherry on top!
High cabinet made
from cherry wood



Replica of an early 1960's Dalescraft table

replica of the famous GJ Bow Chair by the late Danish designer, Grete Jalk. Grete's original design, which is on public display at New York's Museum of Modern Art, won the 1963 Daily Mail International Furniture Competition and Fernando says it was a technically challenging piece to recreate in small scale. However, it is also an achievement he is extremely proud of. "The chair is crafted from just two pieces of plywood cut and bent in a single two dimensional movement creating a complex structure and a piece of refined lines," he says. "The design resembles folded paper but with elegantly sculpted sharp edges. The very sharp angles of this piece made it almost impossible to produce as wood tended to break during the bending process and only about 300 chairs were finally produced in the sixties. This difficulty was exactly the main problem to solve when hand making it in miniature. Producing so many incredibly sharp and closed angles in the same piece of wood without breaking it and in such small dimensions."

The curved design seen in many of Fernando's chairs is crafted using the bentwood, or steam bending technique, originally invented by Michael Thonet in the 19th century. "I've just adapted this industrial method to work in miniature," he divulges, adding that, in principle, it's a fairly simple process. "Wood, as a part of an alive plant or tree, is quite flexible. There's a long tradition in gardening of bending and shaping young

branches of some trees without breaking them. Nevertheless, when wood is cut it starts drying and hardening. It loses its flexibility. Therefore, by using steam we are trying to restore moisture and flexibility back into the wood, which will allow us, for a short period of seconds or minutes, to bend it to the desired shape, with the assistance of moulds and clamps, of course. Because otherwise, while drying, the wood would tend to go back to its previous shape and break." Prior to reaching this point, however Fernando creates a model of the design using paper or card, allowing him to see what the overall piece will look like in 3D. Like many things in life, producing the final pieces of steam bent wood is a process of trial and error, and Fernando admits that, whilst it's clear his patience never snaps, plenty of pieces of wood do just that!



Miniature replica of a
desk by Italian designer,
Silvio Cavatorta



On a roll

Fernando works as a team alongside Susana, who he describes as both his partner in life and in business. Whilst his focus remains on the hand selected wood which brings the miniatures to life, art historian Susana is well placed to help with researching potential designs along with some of the other more hands on elements of building the furniture. "There are sometimes some metallic details, which are usually made by Susana, as she studies jewellery making and can deal with hammers and torches better than I can."

Fernando has an exceptional flair for design. His portfolio isn't entirely composed of replica pieces, he also creates his own unique miniatures which, in one case, quite literally rolls back the years. Crafted from teak, Fernando's updated modern design rolltop



On a roll with Fernando's beautiful rolltop desk, made from recycled teak



This sideboard has become one of Fernando's most popular designs

desk is one of his finest creations. There's also nothing more intriguing than a miniature with hidden depths! "I have always loved rolltop desks. They are a classic piece with a huge personality. When you see one as a child, you always love opening all the drawers and doors to see what they hide," he says. Pairing back what Fernando considers to be an often ornate style, he created something which combines that traditionality with contemporary aesthetics. "I tried to design a piece where all the decorative elements had disappeared. Every element has a function and yet they're beautiful. Clean lines. The front of the desk may look a bit more ornamental because all of the horizontal lines given by the roll, but when you look at it from the side it is just pure and simple lines. I felt that somehow I was bringing a traditional piece of furniture to my own style."

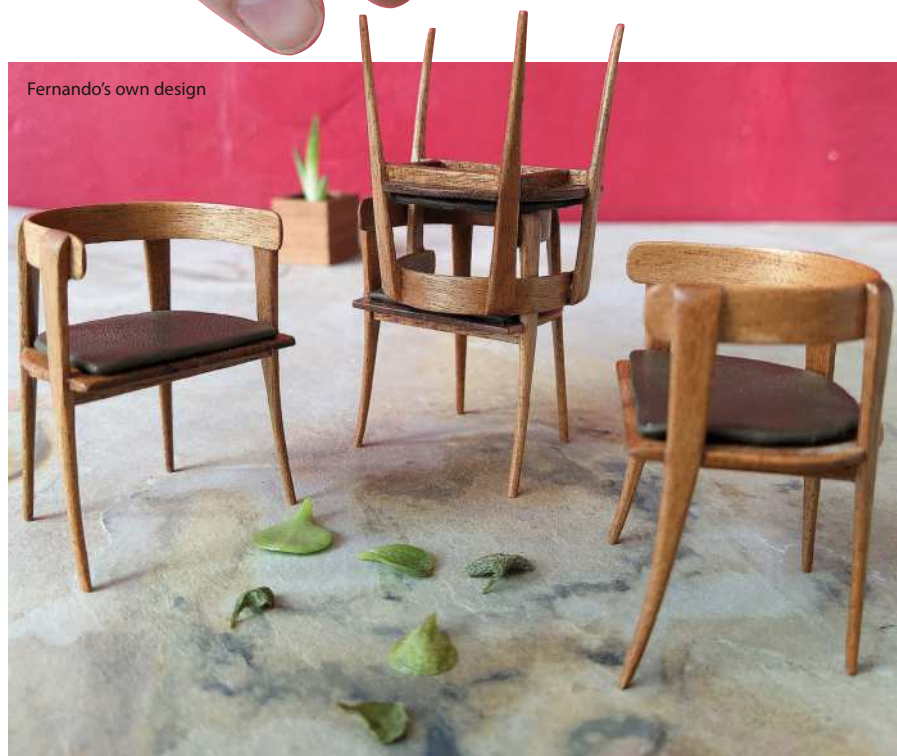
1/12th scale replicas of Alvar Aalto's famous 1930s Paimio chair



Also found amongst Fernando's own designs is a set of aesthetically pleasing, curved, low back chairs created from African walnut with tapered legs and brown leather seats. Often though, Fernando's miniatures can originate from simply having fun and through the enjoyment of seeing what comes out of the creative process. "I also love playing with models and little wood leftovers in my workshop. Some of my designs come from this entertainment. You can make some great lucky discoveries when playing. Dolls houses are also for playing, aren't they?"

Fernando's sense of fun comes across in the scene, 'Penguin with Dilemma'. This charming image depicts a selection of Fernando's chairs and it's easy to feel an affinity with the aforementioned penguin, almost impossible





Fernando's own design

It was around this time when Fernando received a wonderful surprise gift from the shoe designer, Maud O'Keeffe, whom he had previously met at the Kensington Dolls House Show, when she reached out through social media. "In her aim to develop a sustainable work she thought that the leather samples that she uses every season for her designs might be interesting for us to use in some projects. She sent us a shoebox full of amazing samples. I'm now working on different ideas to use them. They are so beautiful! More than impacting on my creativity, what the COVID-19 situation has confirmed is that creating networks is essential as social beings and as owners of a tiny business. A network of people who encourage, who support, who listen, who purchase, who teach who motivate and even gift." A mix of jewel tones and muted shades, the leather samples were an incredibly thoughtful gift. One which Fernando and Susana greatly appreciated, and with a growing demand and sentimentality for the designs of the mid-20th century, so will the new owners of many more beautiful chairs for years to come. 🏠

to choose a favourite design! Second from the left, you can take a seat on a design inspired by the Hillestak chair from eminent British designer, Robin Day. Alternatively, find yourself inspired by geometric design or just enjoy the thrill of a glossy, bright red chair made from recycled birch!

Making a pledge

Working in an inspirational environment with genuine community spirit, alongside a wide range of fellow artisans, including metal workers and photographers, Fernando found his creative home and studio within a former leather factory. "We have the chance to exchange ideas and you can always be inspired by whatever someone is working on. And, of course, it's easy to find someone to assist you in works that you can't do by yourself," he says. "I feel really lucky for having found this space and this group of people." Last spring, this community was temporarily separated by Coronavirus restrictions, and Fernando talks of how he rushed to gather his tools together in the race against time before the start of lockdown. However, he also discusses with great pride just how incredible the miniaturists' community was throughout this exceptionally difficult time. Like so many at the height of last year's restrictions, and not wanting to place additional pressures on the postal system, Fernando and Susana asked their customers if they were happy to wait a while to receive their orders. "All of them agreed on waiting! As a token of appreciation, these clients received an extra chair in their package. It was a gift from us for their social

consciousness. We called it the 'Pledge chair' and I designed it especially. It cannot be bought or ordered."

Expanding ideas!



A splash of colour



INFO

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Important Announcement

Spring 2021 Show Cancelled

Due to the Covid-19 situation we have decided to put the good health of all our customers first and cancel the Spring event. We hope that being sensible now will give us the best chance to run a show in the Autumn. So if all goes well we will see you at:

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Gardener's delight...

In part four of this series, Candy Chappill shares how to create some essential tools for your greenhouse and garden scenes.

PART
4

YOU WILL NEED

MATERIALS REQUIRED

- Old pencil
- Acrylic paint
- Grey polymer clay
- Green polymer clay
- PVA glue
- Twine

TOOLS REQUIRED

- Hand saw
- Sandpaper
- Drill & drill bit
- Paint brush
- Roller
- 2mm spacers
- Craft knife
- Tile
- Scissors
- 5mm spacers
- Texture mat
- Tissue blade
- Hand drill



FORK & SPADE



1 Cut an 8cm section out of an old pencil.



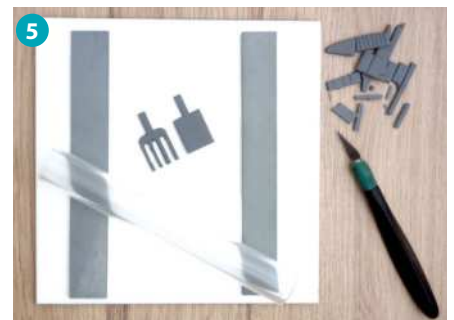
2 Sand one end of the pencil into a diagonal slope. I then sanded all the old paint off so the pencil was wood.



3 Using a small drill bit, drill a hole in the other end of your pencil, this is for the handle.



4 Repeat the above steps so you have two, and then paint them both your chosen colour.



5 Roll out some grey polymer clay 2mm thick onto an old tile. Cut out a fork and spade shape using your craft knife. Making a template to trace helped me here.



6 Once baked and cooled, use some sandpaper to refine any rough edges.



7 Glue your polymer clay pieces onto your handles using some PVA glue.

8 Using some twine, cut some small pieces and thread through your holes to knot, making some handles.



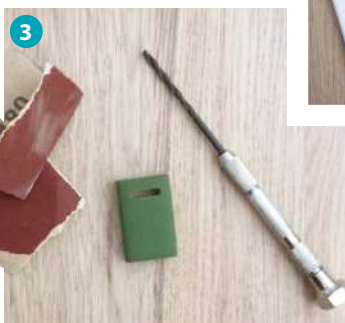
KNEELING MAT



1 Roll out some green polymer clay 5mm thick, and apply a rough bobbie texture (using the tip of a cotton bud is a good way to do this too).



2 Using a tissue blade, cut your piece of rolled polymer into a 25 x 40mm rectangle. Once cut, bake and cool.



3 Using a hand drill, drill holes in a line along the top of your kneeling mat. Using some sand paper, turn these holes into one long slit. This can be a bit tricky, so take your time.

NEXT ISSUE...

Learn how to make these garden tools!



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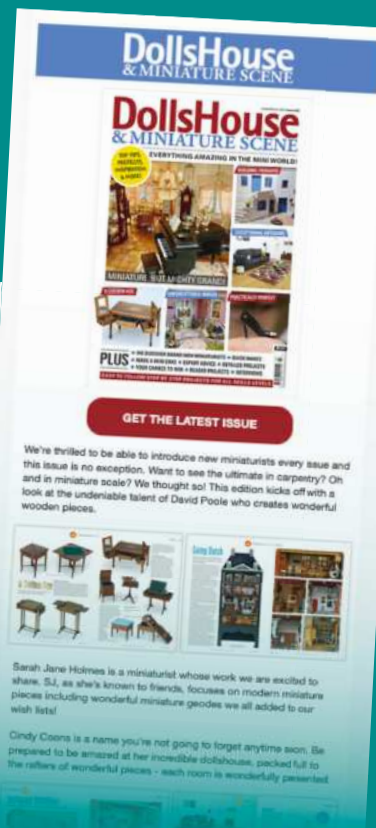
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Living History

Creating the heritage of design with miniaturist and interior designer, David Castillo.



Skipping into a spring day

The fabric of miniatures

Walking into the miniature world of David Castillo is like stepping into one of the finest auction houses, finding yourself surrounded by the tangibility of days gone by. It is David's ability to bring the past to life in such vivid detail which makes him one of 2021's most exciting artisans. His diverse portfolio also includes a number of mid-century modern and contemporary pieces, a leather lounge chair inspired by the 1956 design of Charles and Ray Eames amongst them. Crediting his boyhood creativity for playing a huge part in developing his imagination, David later studied architecture and interior design in Madrid, giving him the opportunity to embark on a career which would help influence his later focus on small scale. "I worked in different studios and was able to create spaces and carry out full-scale designs," he says. "This helped me to perfect my sense of proportion, balance and beauty in the pieces and in the spaces. Today I only design interiors for friends but it was an important part of my training as artisan."



This Chesterfield sofa pushes the right buttons

This 19th century Scottish bed replicates a family heirloom belonging to David's grandmother



▲ Floral design



◀ David's detailed 1/144th scale walnut dolls house

David has a real talent for picking out those eye-catching styles and uses a selection of appealing fabrics throughout his work. His Victorian yellow ochre tufted velvet sofa with fringe detailing is both a delight and a classic design which had clear influence on the styles of later generations. "I love fabrics of any kind, textures and the effects of being able to combine them amaze me." Some of David's designs are descended from his own imagination, but the majority of his work sees him inspired by those genuine pieces of history, including a miniature replica of the Crown Jewels. 📺



▲ The comfort of a Louis XVI canopy daybed

◀ Inspired by the 1956 lounge chair by Charles and Ray Eames

▼ Rocking traditional style

Making memories

David's 19th century Scottish bed, crafted from iron and brass, complete with a set of wooden velvet lined steps, is not only beautifully made but also holds great personal significance. Evoking childhood memories it immortalises a treasured family heirloom. "My grandmother, Manuela had a very similar bed in her house, inherited from her grandparents and as a child she would put me to sleep in it," he recalls. "I remember it as a fantastic dream."



French garden chair

Conjured from
a fairy tale



For me it was a construction like a dolls house." Through recreating pieces such as this, David expertly uses miniature art to ensure that those things which help form the narrative of our past don't simply disappear into history.

David's knack for uncovering those very special designs has led to some fascinating miniature creations. These feature a beautiful wooden sled with an iron frame and leather upholstery which appears to have been conjured straight from the heart of a fairy tale. However, it is David's explorer trunk which has undoubtedly captivated his imagination. David's miniature luggage ranges from old 19th century trunks to the trendy modern sports bag, but with a plethora of drawers, nooks and crannies, there'd be no chance of making it around the world in eighty days with his explorer trunk in tow. Far too much time would be spent perched on the accompanying



Explorer trunk and typewriter case



Ready to fill with
hidden treasure



The mobile office! David's explorer trunk

folding stool, the clatter of the typewriter in full flow at the fold out table. "This trunk is to remind me that it would be wonderful to take it where you go and with whom you go, open it and sit down to write that moment so that it lasts," says David. "It's a metaphor to stop and consciously enjoy every moment of life. Full of folding things, drawers and holes, to deploy and establish a headquarters wherever you are."

The mark of history

With history so intrinsic to many of David's miniatures, are there any tips and tricks he's learnt along the way for ensuring that his creations are as true to life as possible? "You have to look closely at a real piece, the passage of time leaves traces and colours, leaves marks," he says. "The sizes of the parts that make up a piece are essential. It's good to always respect the scale and the everyday reality." 

► A great set of 19th century wheels

With its dramatic and detailed design, David can also lay claim to one of the most exceptional 1/144th scale dolls houses on the miniature scene. Built from walnut, and with a finely detailed exterior, the doors at the rear of this grand three-story house swing open to reveal fireplaces and beautifully carved staircases. "An important part of my life was the School of Architecture; the volumes and proportions of the houses and buildings always caught my attention," remembers David. "There are many miniature Victorian houses like this one, but I wanted to make my own version, incorporating new materials such as brass, adding spaces and mouldings."

Finding himself inspired by the theatrical nature of the Baroque gardens of France and Italy, David has also become an accomplished 1/12th scale flower arranger! "I wanted to do something very delicate and temporary mixed with a robust, aged, solid and timeless element," he says, explaining the inspiration behind the design of his elegant floral displays. Filled with the colours of spring, they combine dried flowers with the patiently handcrafted variety, all bursting forth from the solid structure of history, the plinth or urn below. This wonderful combination has solidified itself amongst David's favourite designs. "I can say that working with preserved and paper flowers has surprised me by their final beauty," he admits.

There's a huge amount of both Victorian and vintage style furniture available in 1/12th scale. Indeed, it's probably true to say that, over the years, the market has been saturated with the former. However, David's work stands out for the outstanding true to life authenticity he strives to bring to each piece, along with his ability to coalesce that eclectic mixture of designs within his portfolio. "Follow your natural instinct, your tastes," advises David. "You have to be patient and enjoy each stage of the process, today we have to try to be better than yesterday. The important thing is to persevere, and development comes along. Above all, work to be yourself, so that the world can see you in your pieces." It's certain that, whilst David may have found himself surprised by the beauty found in his floral arrangements, fans of his work can look forward to seeing many more miniature surprises from him in the future. 🏠

► Toile Du Jouy fabric





▲ Sitting in comfort

◀ Cosy Victorian style

▼ Exquisite hand painted designs



INFO

To view more and purchase David's work visit:
www.etsy.com/shop/eltalderdavid



Iced Chocolate Easter Eggs

Follow this simple tutorial from mini food maker extraordinaire Maive Ferrando and use polymer clay to create pretty miniature eggs this Easter!

Maive's Top Tip!

"To make milk chocolate eggs you can use Premo in Raw Sienna, and to make white chocolate eggs, you can mix equal amounts of pastel yellow and translucent clay."

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: burnt umber, olive green, pink (or another colour of your choice)
- FIMO Liquid (or another liquid polymer clay)
- FIMO Gloss (or another water-based varnish)
- White acrylic paint
- Water

TOOLS REQUIRED

- Tile (to work on and to bake your miniature eggs)
- Blades & craft knife
- Toothpick
- Needle tool
- Pointy soft silicone tool
- Small ball tool

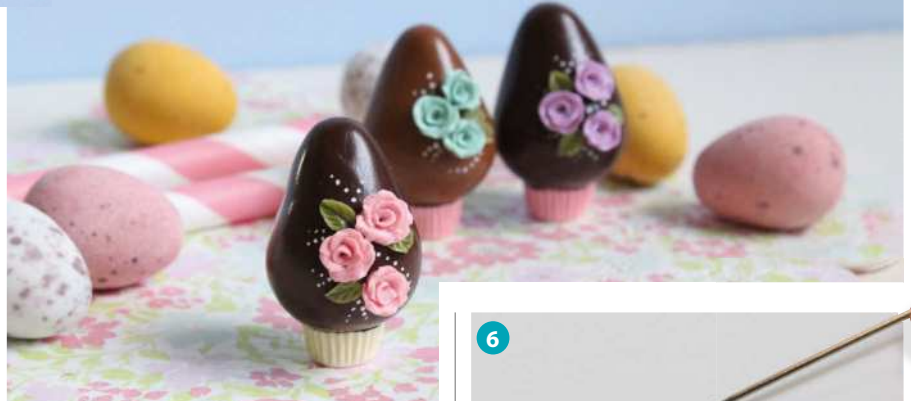
1 After conditioning a piece of polymer clay in burnt umber, roll it into a ball and then into an egg by rolling only one side of it.



2 Use a needle to carefully trace a line down the centre of the egg to make it look like it was made using a two-part mould. Part-bake for 15 minutes. Bake the egg standing up on the tile or you can create a little circular chocolate base out of the same colour clay.



3 In the meantime, take some pink clay to make the sugar roses and roll it into a thin strand. Cut lots of tiny pieces, roll them into balls and flatten them. Then take a knife and cut some of the circles in half.



4 Once the egg is out of the oven and cool, brush a little FIMO Liquid over the area you want your flowers, take one of the pink circles and roll it into itself to create the centre of the flower. Trim the top and use a toothpick to place the flower on the egg, turning the toothpick to release it. You can use the same toothpick or another tool that feels comfortable to you to drag some of that clay down towards the egg to further secure it to the chocolate.



5 Take half a petal and wrap it around the centre you created for the flower, securing the clay down as well. Repeat this process with another 4 or 5 petals, depending on how big you want the rose to be and create another two roses. Use a soft silicone tool to add a little movement to the petals. Don't worry too much about this as they're supposed to look like sugar and not like real roses.



6 To make the leaves, roll olive-green clay into a thin strand. Cut two or three pieces, roll them into balls and into tear drops by rolling one side of them. Flatten them and using a needle, trace all the lines on the leaves.



7 Brush a little FIMO Liquid on the egg where you want the leaves to be. Then using a blade, lift the leaves off the tile and use a soft silicone tool to place them and arrange them on the egg. I like to use the thinnest part of the tool to secure the centre of the leaf down and lift the edges to give them some movement. Bake again for at least 30 minutes.



8 Once completely cool, mix some white paint with a little water. Using a small ball tool, dab lots of little white dots between the roses or around the leaves in any pattern you like. When the paint is completely dry, glaze with water-based gloss varnish for a beautiful shine. 🍷

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Valuable advice

EXCITING ANNOUNCEMENT FOR ALL MY MINI FRIENDS WHO ARE RUNNING OR THINKING OF RUNNING THEIR OWN MINIATURES BUSINESS...

Many of my friends and customers will already have been reading the 'The Business End' articles in *Dolls House & Miniature Scene* and know that I have always supported other miniaturists in their business plans. I'm now really pleased to announce that this work led me to go further and I now have a new book out which I've been working on with my daughter Kira since the start of lockdown. We held back on this news because the book is in full colour to make it easy to use as a reference book, and medium sized format (larger than a novel but smaller than a craft book) perversely that made Amazon's print costs really high and the book, though worth it, really rather expensive. This is a shame because our demographic is absolutely those creative people who are struggling financially! We wanted to make sure there was an Ebook version before announcing it to everyone. We also have a black and white larger format version called the *Starving Artist* edition. But because of its ease of use I

do recommend the full colour version if you can afford it.

Many of my miniaturist friends remember my daughter Kira. When she was just a little girl, she became my right-hand woman whenever I had a big project on. She would accompany me to Miniatura from a very young age and charm the customers with her lovely smile and wonderful customer service. When I had a cover giveaway for DHMS to do many years ago, she would help me to count out miniature food slices or cans into tens of thousands of bags with a very tight deadline. This is the little girl who, when I told my customers at miniatures fairs "She wants to be a writer" corrected me with "I AM a writer". She was just six years old!

Since then Kira has been to University, self-supported by working evenings and weekends in a craft shop. She gained her first-class honours in creative writing. Now working in ecommerce as a copywriter and part time in her own craft business, little Kira became big Kira, my market research and marketing guru. So when she was furloughed early last year, I snatched my chance to get her on board with my latest project.

More recently after she was called back to work I put her on another ultra-tight deadline. To get our book about running (and marketing) a creative business out ready for the new year's decision makers. Wow. That was a difficult one. Pretty much stealing her Christmas and New Year. But as usual Kira has risen to the challenge and this book, with her on board as co-writer, has to be my best yet. We've certainly had a lot of fun as well as a few fierce discussions about it! What we wrested out of both our experiences are the most common challenges for all creatives trying to make a living.



So, if you are running or want to run a creative business: you need this book.

If you don't know how to value your time or price your work: you need this book.

If you've ever had moments of artist impostor syndrome: you need this book.

If you don't know how to deal with difficult customers: you need this book.

If you get days when you feel overwhelmed: you need this book.

If you haven't thought as far as 5 years ahead: you need this book.

If you're a creative person facing unemployment: you need this book.

If anyone has ever said your work is too expensive... or too cheap: you need this book.

If words like algorithm and metadata make your brain go fuzzy: you need this book.

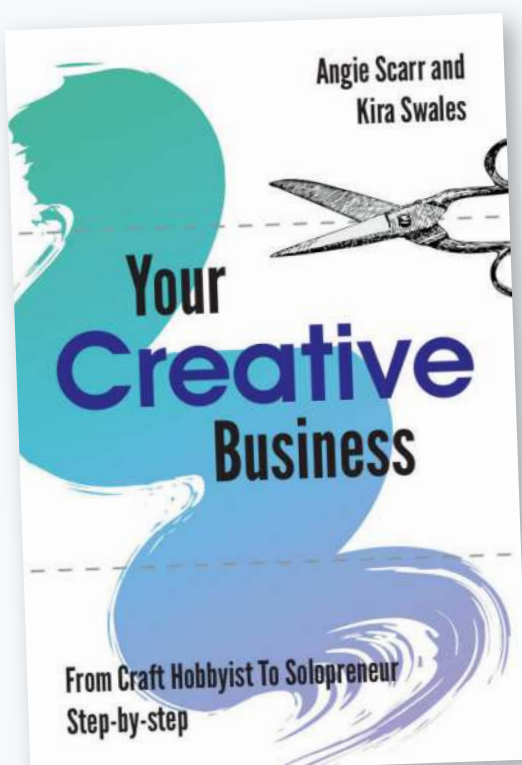
If you are like me 30 years ago, you definitely need this book!

I'm immensely proud of the work we've put into it which, as usual is based on all the mistakes I've made in the past and the doing it right that I've done in the last few years as well as Kira's knowledge on e-commerce and social media platforms. If you do choose to buy the book please do review it as this really helps get the message through to those potential customers in the wider creative world and the algorithms working!

Incidentally if you are running a business and are really struggling, can I suggest that you also get my *The Frugalist* book under the pen name of Littleoldladywho (and review that too if you enjoy it and it helps you make a difference). That one was written in response to my own financial crisis due to a serious illness four years ago.

I hope you all get or stay healthy in 2021 as well as happy and creative and prosperous of course!

Angie 📖



Get your copy of *Your Creative Business* at www.angiescarr.co.uk/UK_Books.html#creativebook

In Microscopic Detail

Discover the very smallest of small scale with Marie Cohydon's world of micro sculpture.

For the love of art

The humble pencil is one of our most familiar objects, the fragility of the newly sharpened point and that moment when it snaps or crumbles as it hits the paper for the first time a regular occurrence. However, French artist, Marie Cohydon's exceptional capabilities transcend the brittle graphite to turn them into stunning works of micro art which manage to incorporate fine details so tiny they are almost invisible to our eye. Her most astonishing piece of graphite art is perhaps the gramophone which features a miniscule needle on its turntable.

Marie also creates many micro sculptures from carved hardened glue, but just how on earth is it possible to create something which even the word tiny seems too large to accurately describe? "The microscope helps a lot," says Marie. "But you have to get used to it, the eye suffers from a lack of space to understand the proportions. I had to mourn my perfect vision, and also accept the many distortions that appear under the microscope." ▶



◀ Tou-can play at this game!

"The hardest part is obviously the details, the finish, you can ruin everything in the blink of an eye."

Incredible detail from every angle



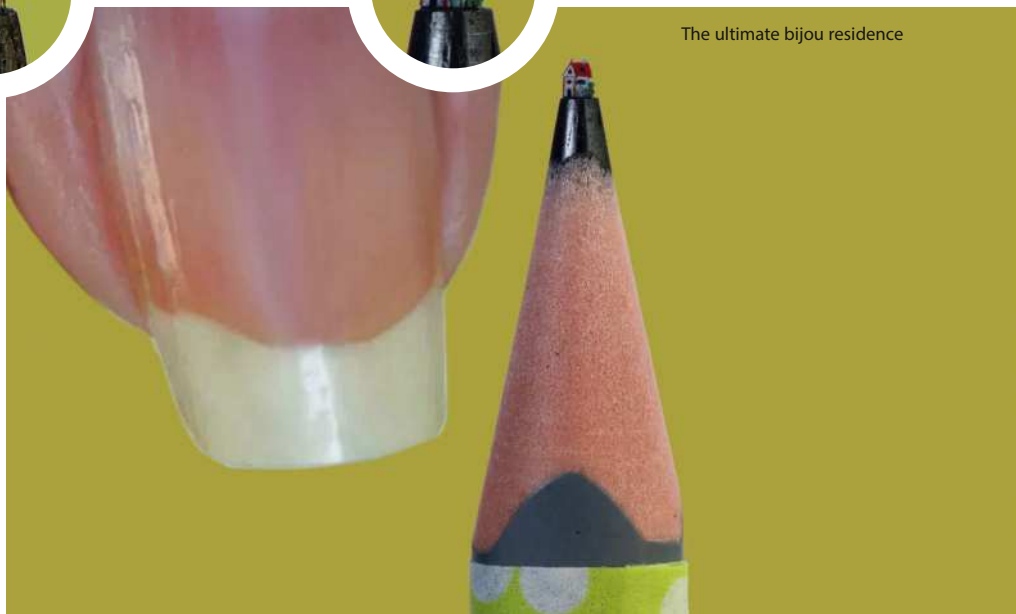
A feat of miniature engineering



This tiny house measures just 1mm by 1mm



The ultimate bijou residence



The slightest hand tremor and any lapse of concentration can prove detrimental to a piece and Marie says being fit and healthy, in addition to maintaining the right head space are all key to creating art which, due to the intricacies involved can take its toll. "Doing sports and being in good shape is important for avoiding neck pain, elbow and wrist problems."

As a child, Marie enjoyed the simple pleasure of drawing flowers in the garden. This love of creativity later flourished to encompass a variety of themes at entirely opposite ends of the artistic scale, including classical art and nail art! It is, though, the world

of micro sculpture which has endured to become her passion. "I follow a lot of artists from all over the world, and several of them made me want to embark on the adventure that is micro sculpture." Inspired by artists such as Willard Wigan MBE, who holds the Guinness World Record for the smallest handcrafted sculpture, Marie's very first micro art was a red car, a piece which she still owns. Today, Marie has achieved high standing on the miniature scene, her swan cradle awarded Runner Up in last year's prestigious PIMA (Perfection in Miniature Awards)

Open Competition. With its detailed wings, this stunning artwork shows the delicacy of work Marie is capable of. Her other recent designs include a desk which equals the cradle for its intricacy, and a range of silhouettes, houses carefully hand painted with watercolours, and which once complete are securely attached to an autographed pencil.

◀ Marie's graphite pencil art



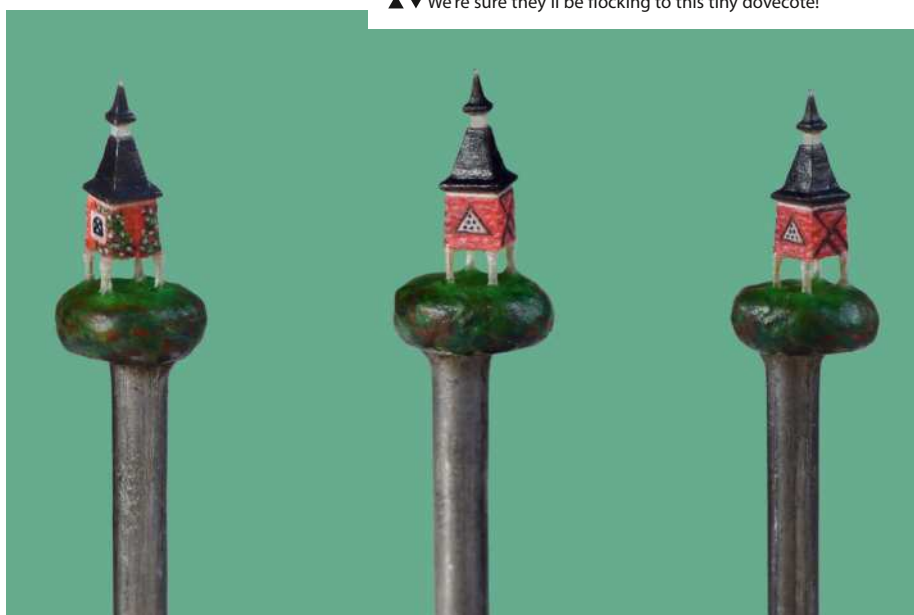
Swan cradle, Runner Up in the PIMA Open Competition 2020



One of Marie's most recent creations, this miniscule desk measures just 2mm x 2.5mm



▲ ▼ We're sure they'll be flocking to this tiny dovecote!



Flying high

Known for creating exceptional birds, all maintaining that same standard of eye watering detail, Marie's work is also hugely influenced by nature and the time she spent living amongst the rural environment of the south of France. Making just two birds can take Marie around five weeks to complete, beginning with a selection of images which enable her to develop the individual characters. Delighted to tell us about the process of creating these tiny ornithological wonders from blocks of hardened glue, [PAM](#) ▶

◀ ▶ Marie's graphite pencil art





▲ Pin sharp detail

including owls, swallows and toucans, Marie shares some behind the scenes magic. "I start by sculpting the head. It's that which determines the rest. I try to keep a size that suits me," she explains, adding that sculpting the bird's body comes next, with a focus on maintaining the proportions. "For the wings, things get complicated. I have to make a special plastic paper that I scrape. Sanding first so that it is as fine as possible, the cutting finally takes place. I cut everything in double, in triplicate, in case the wing should fly in the air, which happens frequently." Once she's happy with the individual sculpts, Marie is ready to glue the pieces together, but admits that with just a brief window before the glue dries, this can be a tricky process! "Then comes the cutting of the beak made with brush hairs. The gluing is extremely difficult. I often do it again."

Yes tou-can

Marie paints her birds using watercolours, a skill no less delicate than the rest of the creative process involved. In fact, this can offer its own set of problems. "It has the merit of being fluid, but also the power to drown

everything I do in a second," she says. "Placing the bird on the base and on its legs is also very dangerous. Not glued enough or too glued, you need a happy medium."

Marie's 2.5mm toucans provide the perfect example of these dangers! Capturing the birds' realistic pose and character, she remembers with laughter the chaos one of these feathered friends caused during the very final stage of their creation, referring to them as 'these two scoundrels.' "When the second bird was placed on its wire, it literally took off. It was my son who found it after an hour of frantic searching, he had got stranded under the light of the microscope!"

When creating her graphite pencil art, Marie describes the process as like walking on eggshells. "The hardest part is obviously the details, the finish, you can ruin everything in the blink of an eye," she says. Returning to those difficulties in creating pieces which can measure little more than a single millimetre, a concept that's difficult to grasp even when you know there's a microscope involved, there's no doubt that Marie suffers for her art. Understandably, it is her neck, elbows and wrists which come under the most strain

and she talks extremely candidly about the problems she has faced. "I had problems for months at times, because they really hurt me. Sport and diet helped me," says Marie, who also does eye yoga exercises. "I have to be reasonable and avoid working when I'm too tired or upset. Knowing how to postpone the work when I come up against a detail and resume the next day."

Passionate about her craft, Marie is completely dedicated to her artwork, remaining full of inspiration. "I experimented with other things a few months ago, the painted silhouettes which allow me to express myself more quickly, the wooden furniture which taught me to be a real geometer of micro sculpture, it's exhilarating!" With Marie herself stating the limitless possibilities and subjects she can turn her (very steady!) hand to as part of what keeps her passion thriving, there is little doubt that Marie has much more to bring to the adventure that is micro sculpture. 🏠



INFO

To view more of Marie's work visit:
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At Home with THE BROADWOODS



HOW DOES YOUR (MINIATURE) GARDEN GROW?

Professional model maker, Bea Broadwood, continues to explore the fascinating world of miniature dioramas. This month, she focuses on how to create highly realistic quarter scale hedges, shrubs and flowers that will help bring your miniature outdoor scene to life!

So far in this exclusive 'how to' series, we have built our diorama's supporting structure and also explored the different techniques that can be used to add underlying contours and texture to the surface of our display base. In the March issue, we created simple, yet realistic quarter scale trees using only the most basic modelling materials. Now we move on and take a closer look at quarter scale shrubs, hedges and simple flowers; all of which can be created cheaply, easily and (most importantly) without the need for any complicated techniques. *Bea.*

Shrubs & simple flowers...

**"I panic when I think of landscaping!
I've done sand with grass tufts, easy. My
problem is grass and shrubs, I don't know
where to start! Help please."**

Janice Rodger.

Creating dioramas is all about fooling the eye and creating an illusion of what we perceive. Shrubs can be easily created using a wide range of materials and as in the full scale world they come in all shapes,

▼ PP's Evergreen & All Seasons Shrub Foliage



sizes and colours, you can really let your imagination loose and get creative! I like to use a range of landscaping materials to create shrubs, as I think that combining a selection of different colours and textures makes for a more realistic setting. In my Grandpa's Hideaway diorama, I cut up cheap model trees and used the off-cuts to create some of the larger shrubs. I then combined these off-cuts with small sprigs of florist moss and lumps of PP's shrub foliage to add a contrast in size and texture.

When it comes to flowers, I prefer to go for the 'illusion' of them rather than attempt a precise recreation. If you do the math and scale down full scale blooms, it really would be nigh on impossible to replicate them accurately in quarter scale. Instead, I prefer to use 'flower scatter' which is readily available from hobby or model shops or online. Flower scatters come in a wide range of colours and they are super easy to use; simply apply PVA adhesive where you want the blooms to be and then sprinkle the flower

scatter over the wet adhesive. The flowering shrubs and border flowers that can be seen in my Grandpa's Hideaway, Knot Garden and the Kitchen Garden dioramas were all created using this material and super easy technique.

▼ The Kitchen Garden during construction



▼ An allotment scene in quarter scale

Hedges...

"I would like to add some hedging to the edge of my miniature scene, but I'm not sure which materials to use?"

Ann Jones.

Hedges are super easy to create in 1:48th scale, but the specific materials and techniques you choose to use really depends on how refined you want your hedging to look? For example, when I created Grandpa's Hideaway allotment scene I wanted the hedges to have an overgrown, wild look about them. However, in contrast, I wanted the elaborate topiary hedges that fill the Knot Garden of Stragglethorpe Manor to look like they had been clipped to perfection and so I used different materials and techniques to create them both.



▲ The Knot Garden, complete with topiary hedging

If you would like to create your very own quarter scale knot garden, why not check out Bea's 'At Home With The Broadwoods' feature in the January 2020's issue for further information!

The overgrown hedgerow that surrounds Grandpa's allotment was created using some of PP's Rough Hedging Strips. These strips are very coarse and have a loose texture, which when combined with a variety of shrubs helped to make the perfect wild boundary. Alternatively, you could also use strips of hanging basket liner to create a similar overgrown effect... instantly!

▼ PP's Rough Hedging Strips



When working on my Kitchen Garden, I wanted a much more precise manicured hedge and so I used sections of flexible hedging strips, simply cut to size and stuck into position using a glue gun.

Florist moss

Hanging basket liner



Flower scatter



Scouring pad



Alternatively, you can easily make your own quarter scale hedging using an old sponge! Simply cut a strip of sponge to the length, thickness and height you require your hedge to be. Paint the sponge with dark green paint and leave to dry. Next, paint the surface of the sponge with PVA adhesive and then liberally cover with green landscaping scatter. Shake off the excess and leave to dry thoroughly. Once again, the hedging strip can be stuck into position using a glue gun for instant grab.

▲ Realistic flowers & hedges can be easily created!

▼ Why not have a go and make your own hedging strips?



& finally...

Many thanks to Ann Jones and Janice Rodger for their great questions.

If you have a 'small scale' related question for Bea, don't be shy! Simply email it to info@petite-properties.com and she'll do her best to answer. 🏠



INFO

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Instagram: @petiteproperties

Petite Properties Modelling Community (on Facebook): www.facebook.com/groups/petiteproperties

GET THE LOOK

THE 1940S HOUSE

Furnish your house in authentic 1940s style with Moi Ali's style guide to all things forties!

The 1940s was the decade that style forgot. The 1930s was all jazz, cocktails, vibrant colour and decadent Deco. The 1950s was an era of post-war optimism, science and technology (with the Festival of Britain, fun atomic and sputnik-inspired interior design, frivolous fashion and rock and roll). By contrast the 1940s were characterised by shortages, food rationing, make do and mend, air raids, death and destruction. Everything was drab and depressing.

Why then are so many miniaturists eager to recreate interiors from that era, myself included? I think it's because there's so much nostalgia for that time, when communities pulled together in the face of hardship, the privations of war and post-war austerity. Also, for those like me who grew up in the 1960s and 1970s, we can recall vestiges of

that era from our childhoods – such as playing in defunct Anderson shelters, finding old gas masks and enamel bread bins in the shed, and marvelling at the war medals of the old chap down the road.

Creating a 1940s house is a challenge because there was no archetypal 1940s architectural style (aside from the 'prefab'), unlike the previous era with its iconic geometric shapes and distinctive curves. Material shortages affected construction but also the furniture industry. Right through until 1952, furniture was rationed as Britain was not self-sufficient in timber. New furniture was restricted to newly-weds and those bombed out of their homes.

I have photographed my own collection to help you recreate the 1940s look in your miniature home.



Keep clean ASCOT

Ascot gas water heaters were in production until 1949 and were the main way kitchens were supplied with instant hot water, as few had a plumbed-in hot tap. This one is a Phoenix kit painted with Humbrol paints. This is an Ascot heater I fitted in my 1940s flat-above-a-shop. The Ascot heater was used as a hot water supply for doing the dishes, but I remember being scrubbed down as a toddler in the kitchen Belfast sink with water warmed with the Ascot!

KITCHEN SINK

A white, cream or brown ceramic Belfast sink was typical, often supported on brick piers or a wooden frame with open shelving. Often a curtain would be added to hide what was stored under the sink. I made mine from an old short and glued it in place.



DOMESTIC BOILER

Like so many of my collection of 1940s items, this Ideal Standard domestic boiler was made from a Phoenix metal kit and painted with Humbrol enamel paints. ➡



I splattered it with a darker shade using a toothbrush. Real versions were painted in stove enamel, which had heatproof qualities. You would have found these coal-fired boilers in kitchens, heating water for hot baths.

TIN BATH



Many houses had no bathroom so the tin bath, which often lived outside, would be hauled in. Dad would get first dibs, and the cooled down (dirty) water would then be used on the young 'uns, often in front of a lovely warm coal fire. This one hangs in my 1940s back yard.

CARBOLIC SOAP



Forget pretty French soaps scented with essential oils, lavender or rose. Even soap was utilitarian! Typical of the era was Carbollic soap, a distinctive deep pink soap with antiseptic properties and a foul smell. I made these with polymer clay by mixing pink and translucent then forming into blocks to make a kitchen soap. I added more translucent clay to create a paler pink bar for the bathroom and the pale yellow bar is 'posh' soap!

CLEAN FLOORS



Some homes had a vacuum cleaner but most had to make do with this classic Ewbank carpet sweeper. I made this one from a Jane Harrop kit. Ewbank carpet sweepers went into manufacture in 1889 but the company had its heyday from 1945. Hard floors were cleaned with a mop and bucket – the squeegee had yet to be invented! I painted this one cream, like the enamel ones from the 1940s and filled it with resin to look like water.

LAUNDRY DAY



Forget setting the washing machine to automatic and leaving it to do its work – wash day was hard labour! If you were lucky enough to have a washing machine, it still had to be filled, the water heated and then later emptied. This Phoenix kit has yet to be built.

WASHBOARD



A washboard was an essential wash day item, and a clothes horse was erected in front of the fire for drying off smalls.

DRYING CLOTHES



Without a spin dryer or tumble dryer, clothes had to be run through a mangle to squeeze out excess water. This one was made from a Phoenix kit.

BUCKING BRONCO!



Forget super soft, cushioned Andrex or toilet tissue in pastel colours. Scratchy Izal and slippery Bronco toilet paper was all that was available – if you were lucky! Many had to make do with last Sunday's News of the World torn up into squares. I made this loo from a plastic kit made by Chrysbon. Although it's a Victorian design, it fits well into a 1940s interior.

THE LAVVIE



Many families didn't have a toilet in their home. An outdoor 'lavy' at the end of the backyard was not uncommon. No one liked being 'caught short' on a dark, cold winter's night! I made this cubicle for my wartime backyard using balsa wood. My kids when they were young persuaded me to make a poo from polymer clay to go in the pan!

HIGH LEVEL



For those lucky enough to have an indoor loo, high level cisterns were the norm. This one from my collection was made by the

much-acclaimed miniaturist Henry Colbert in the 1980s and is based on an Art Deco design that would have been found in many 1940s homes.

Keeping warm ROUND THE FIRE



Coal fires were the main source of heat. Although they were sometimes lit in a bedroom on especially cold winter nights, generally only the living room was heated – and central heating a luxury not for the likes of the working classes. These fireplaces from my collection are from Phoenix. You can see how a paint effect transforms plastic into authentic looking ceramic tiles.



These resin fireplaces from Halls have light up inserts to simulate coal. Deco in style, they would have also been found in 1940s homes. Given their size, they are most likely bedroom fireplaces.

IN THE BUNKER



Coal was rationed, meaning houses could be a bit chilly in winter. Coal was stored in a concrete coal bunker, and was brought into the house in a coal scuttle. I made this bunker from thin hardboard using a pattern I found in a book.

PARAFFIN HEATER



Few homes had the luxury of central heating and they could be cold, damp and draughty. The paraffin heater was a must-have. Paraffin oil was cheap, and the heaters did not require an electrical supply or socket, making them portable. Unfortunately, they had an unpleasant odour and presented a huge fire risk with their naked flames and flammable fuel. This one is a kit by Phoenix and I gave it a grubby paint effect. The others, all electric, are also by Phoenix but I have yet to add an electrical flex to make them look real.

Keeping fed RATIONS



Rationing began in January 1940 with bacon, sugar and butter. It was a way of ensuring that what little food was available was shared evenly. Other foodstuffs such as milk, meat, tea and cheese were added, so kitchen cupboards were often bare. Shop-bought biscuits and confectionary were off the menu! This ration card is from Poppets Dolly Bits, the bread I purchased from AmanSpeak and the food I made from polymer clay.

FOOD



Fruit and vegetables were not rationed, though they were often in short supply. Canned varieties were popular due to their good shelf life and of course they could be kept in the air raid shelter. Veg were a good way to bulk out dishes when meat was unavailable or in short supply. The Ministry of Food was a government department set up at the start of the war to the end of all rationing in 1958 to regulate food production and usage.

EGGS



Eggs were rationed. Those not lucky enough to have a hen or two in the backyard had to settle for dried, powdered eggs. Yuk! Pop a carton of dried eggs in the store cupboard of your 1940s house, or a tin of SPAM (spiced pork meat introduced from America to the UK in 1941 in a tin, so it required no refrigeration). Look carefully on the shelves of my 1940s grocers and you'll see a box of dried egg.

COOKER



The microwave oven was yet to be invented. This 1940s Metro Speedway gas cooker from my collection is made from a Phoenix kit, but I purchased it ready built and painted. The plate rack provided added storage space in a small kitchen or kitchenette and helped take the chill off plates courtesy of the heat from cooking.

KITCHEN CABINET



Fitted kitchens didn't start to appear in UK homes until the 1950s and 1960s. Instead there was the kitchen cabinet, which contained food and utensils, as well as a useful pull-down worktop space for cooking and baking. These are from my collection. The one on the right I made from a Jane Harrop kit. I bought the one on the left ready-made.

KITCHEN TABLE



Every home had a kitchen table. Meals were taken there (as not everyone had a dining room) and the table's easy-to-wipe surface meant it could double up as extra worktop space when prepping meals. Often an oilcloth was used as a table cloth, as here.

KITCHEN STORAGE



These enamelware kitchenalia pieces are mainly bare metal items by Phoenix. I have finally finished painting most of them! Humbrol enamel paints in cream and green or black and white are authentic colourways. Use a black Sharpie pen to add chips to the enamel. These canisters and cake tins, purchased ready painted from Country Contrast, are typical of items found in kitchens during this era for food storage.



Hardly anyone had a fridge, cling film hadn't been invented and vermin could be a problem, so food containers were essential. [Read more](#)

GARDEN



'Dig for Victory' was a widespread wartime slogan. People dug up flower beds and pulled up paving to plant fruit and vegetables to help eek out their rations and ring the changes at the dining table. Potatoes, carrots, onions and runner beans were all popular for being easy to grow. I created this temporary veg patch in my wartime backyard.

Keeping entertained

RADIOS



The wireless radio was the family focal point in these pre-television days. The latest war news could be found on the Home Service and Vera Lynn songs lifted the nation's spirit. These radios are plastic and metal ones from Phoenix which I painted to simulate Bakelite. The middle one is a model dating to 1945 and the other two are from 1936 and would be common in 1940s homes. They sit on a utility sideboard.



In the middle is a utility radio made from a Jane Harrop kit.

PIANO



A cool old knees up down the boozier, singing songs round the 'old Joanna' (Cockney rhyming slang for piano), or supping a milk stout in the snug, constituted a good night out back in the day – with perhaps a game of whist or cribbage, or a round of dominos, and a bag of chips wrapped in newspaper on the way home for good measure.

CIGGIES



We didn't know the dangers of smoking. Having a fag was not only a leisure pursuit, it was cool too. All the movie stars, male and female, smoked. Every home had ashtrays and nicotine-stained ceilings were quite normal.

GAMES



Every little boy in the 1940s wanted a Hornby train set or a box of Meccano from Santa but

most had to make do with a small toy and a tangerine in the Christmas stocking. These, plus construction toys and modern favourites like Monopoly kept children entertained in the days before the Play Station and online gaming.

READING



The long dark nights were whiled away with a good book. 1940s classics include Hemmingway's *For Whom the Bell Tolls* and Evelyn Waugh's *Brideshead Revisited*. A few Penguin paperbacks on the bookshelf were essential. I made this 1940s bookshelf and the books in it.

READING THE PAPER



Make some 1940s newspapers like these ones I made for my 1940s shop. Simply print off papers of the era from the internet and fold. Pop one on an armchair, a hall stand or on the breakfast table.

GRAMOPHONE



Listening to music from shellac 78 gramophone records on a wind-up gramophone (or an electric one for the posh!) was a lovely way to spend an evening.

SEWING MACHINE



So many of us sew for pleasure, but it was an essential skill in the 1940s. 'Make do and mend' was the motto following clothes rationing in 1941. Clothing had to be repaired, refashioned or made from scratch using whatever was available – including table cloths and old curtains! Every 1940s home would have a treadle or hand sewing machine.



The kitchen table often became a sewing workshop.

Keeping safe

GAS MASKS

Everyone in Britain was given a black rubber gas mask in a cardboard box during the war, to protect them from gas bombs which were sometimes dropped during air raids. These were

kept at the ready, often near the back door, and people were expected to carry them when they left the home.

This kit from Jane Harrop contains

a gas mask in a box, plus wartime documents such as a ration book. Place one in your 1940s house to evoke the wartime era.



Get the look top tips for the 1940s!

- Furniture was plain and simple, with little or no ornamentation
- Shapes were inspired by the previous decade.
- Linoleum or 'lino' was a typical floor covering, even in living areas (where rugs would be added for comfort and warmth)
- Gas masks were hung in the hallway or kitchen so they could be grabbed during an air raid.

WINDOW TAPE



Wartime bomb blasts even some distance away could blow out window glass, causing nasty injuries. That is why people were encouraged to 'scrim' or tape their windows. The tape came on a reel like Sellotape, but it was brown paper gummed on one side – a bit like the tape used when watercolour painting and picture framing. The gum became sticky when moistened, and was applied to windows in a crisscross pattern. Blackout curtains were fitted inside to prevent light leakage alerting enemy bombers to the existence of housing.

Keeping house

PREFABS



In 1944 prefabs, or prefabricated houses, were the idea of Prime Minister Winston Churchill as a solution the United Kingdom's post-war shortfall of 200,000 houses. Expected to last just a decade, some are still going strong to this day and have listed building status. This 12th scale prefab, which used to form part of the Maple Street museum collection, is an accurate miniature version of the real McCoy.

UTILITY VALUE



Much furniture was damaged or destroyed during bombing raids, leading to high demand but short supply due to shortages of timber and other materials. The Government's Board of Trade set up an advisory committee on 'Utility Furniture' in 1942 to ensure the sensible use of scarce resources. Utility furniture was strong, well designed utilitarian furniture that required a minimum of raw materials and could be manufactured with ease. Unnecessary ornamentation was out. The initial set comprised 28 approved designs, with set dimensions and fixed prices. These pieces were the forerunner of pared back mid-century style.



I used a Jane Harrop utility sideboard kit as the basis for this sideboard, but I added a few extra flourishes! The clock is by Halls and that Nelson's hat style was so typical of the 1940s. ▶

SEATING



Many homes had two rooms – a front room or parlour for 'best' (visitors and special occasions) and a living room which was an informal, everyday room that often doubled up as a dining room too. The best furniture and ornaments were in the front room, while the living room was more utilitarian.

This kind of sofa and armchair, made by Arlette's Miniatures, is a classic 1930s design found in parlours through the 1940s and into the 1950s. Mine was originally white leather but I dyed it as it looked too glamorous in my shabby house. Moquette and Rexine were typical durable furnishing fabrics.



By 1940, 10 million pieces of Lloyd Loom furniture had been made. It was used for bedroom and bathroom seating (as well as tables, laundry baskets, ottomans and a host of other items).

"There's so much nostalgia for this time, when communities pulled together in the face of hardship, the privations of war and post-war austerity"

TABLE



Plain oak dropleaf gateleg tables such as this one I made from a Jane Harrop kit are typical of houses with a dining room. The dropleaf design was a space saving feature, as the leaves could be dropped and the table pushed into an alcove out of the way. I bought the dinner service from Victoria Fasken. It looks like fine ceramic but it's hand-painted metal.

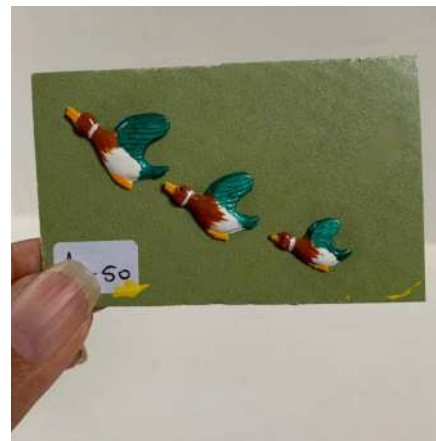
WALLS



Wallpaper was a more popular wall finish than paint, and busy floral prints were typical for walls, curtains and furnishings.

Wall ornamentation included pictures, plaster heads, plaster chargers and

flying ducks! The original flying ducks, made by Stoke Factory Beswick and produced in five sizes, date back to 1938. They were all the rage in the 1940s. These are Phoenix white metal ducks painted in Humbrol gloss paint in the same colourways as the Beswick originals. Simply affix them to your wall with a little Tacky Wax.



THE UNFITTED KITCHEN



Few homes had a fitted kitchen. Most kitchens comprised a hotchpotch of freestanding cupboards and cabinets, and perhaps a few wall mounted shelves and a plate rack. 🏠

COLOUR CHART

Colours in the 1940s were drab and dreary...



Brown



Maroon



Beige



Dark green

Read All About It:

1940S MAGAZINE RACK

Make this easy decorative magazine rack for your sitting room scenes in no time at all.

YOU WILL NEED

MATERIALS REQUIRED

- A stiff cereal box
- A scrap of balsa or other wood
- Brown paint & glue
- Outline stickers (optional)

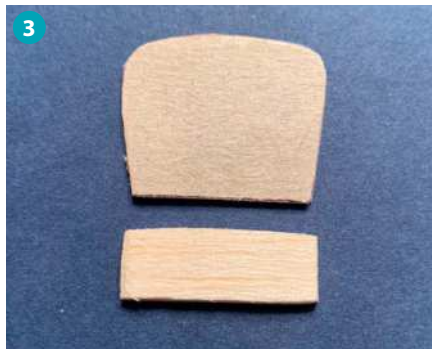
This simple magazine rack is a pared back 1940s example, but you can use the basic principle to make any style you like. Add an embellishment or two and it'll look very Victorian. Make the shape more geometric for an Art Deco version. Or paint it a pastel shade for a modern shabby chic version filled with contemporary magazines – perhaps a few little copies of DHMS Magazine even! The choice is yours.



1 Cut four identical pieces, approx. 2cm wide across the bottom edge. Two will be glued together to form the front and two will form the back. Cut two more pieces the same width but slightly longer (which will be glued to form the central upright).



2 Once the two central pieces have been glued together and the glue is dry, use a hole punch to punch a circle in the centre near the top to form a carrying handle.



3 Cut a base from balsa or other wood approx. 2cm across to match the front and back width.



4 Glue the front to the base as shown. Make sure it is square, using a small jig if necessary. Set aside for the glue to dry.



5 Cut a small piece of card just under 2x1cm and bend it lengthways. Glue it to the bottom of the central upright to create a better gluing area when attaching this piece.

6 Repeat step 5 for the other side of the central upright. Leave to dry.



7 Paint everything brown (if you paint it after assembly you will find it difficult to access inside.) When paint dries, add an outline sticker of the type used in card-making (optional) for decorative detail, then paint over it in the brown paint.



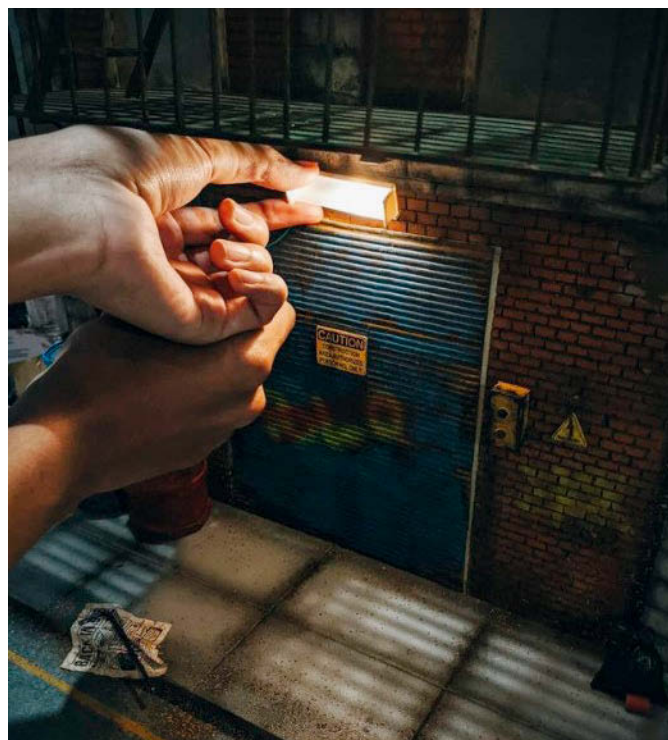
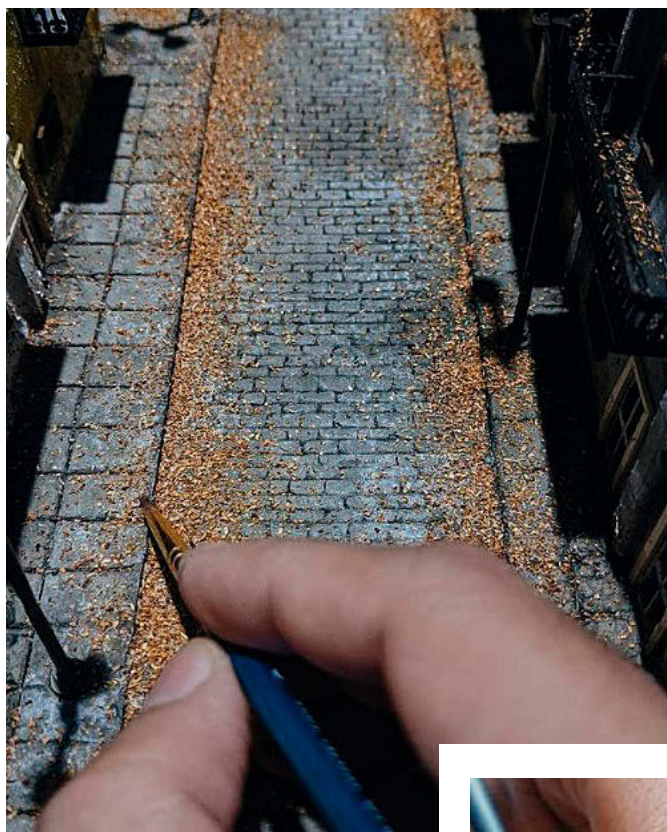
8 Glue the central piece to the assembly made in Step 4. When dry, glue the back in place to complete the magazine rack. Fill with newspapers and magazines. 🏠



We discover: MAX ADITYA

Find out more about the work and miniature life of Max Aditya who creates incredible grungy and abandoned-style scenes of the top most quality!





How long have you been making miniatures?

I started five years ago. The first thing that I made was a wooden house. I made it to photograph, then when I posted it to my Instagram page someone presumed it was for sale and asked me the price, so I sold it. My work is so much better now than the work I created five years ago.

What got you interested in miniatures in the first place?

Photography. Basically, my hobby is photography so I started to photograph toys, focussing on 1/18th scale. I think photography is very relatable to miniatures. Many people that love miniatures take the photos of their miniatures. Especially for the 1/87th hobbyist.

What sort of miniatures do you make and why these in particular?

I make dioramas. I like 1/87th scale because it's so very small but it's important you still include all the details at this scale.

Where do you get your inspiration from?

Mostly from Luke Towan, the diorama maker. He has a YouTube channel about making his dioramas. I've watched almost all the videos that he has made. I like his work because his dioramas are so very realistic. I don't copy and do the same thing as his work, I only use his work for my inspiration. Because of him I learnt to make my dioramas as realistic as possible. ▶





Tell us how you go about creating your work?

To start I always create a sketch of what I plan to build and then I go ahead and make the build. I only do one sketch however. It works when the diorama resembles the sketch, but I do try to make it as close as possible to my drawing.

Do you have a favourite material to work with?

Yes, I always enjoy using balsa wood. I like balsa wood in particular because it is easy to shape and paint.

Where do you make your miniatures? Do you have a dedicated craft room?

I have a workshop for my work, it is not too big but works well for me. As long as I have my must-have tools - glue, a sharp cutter, a good brush and paint.

Do you have a top tip you would like to share with the readers?

If you want to learn, do it and don't give up! 🏠

 INFO

To view more of Max's work visit: [Instagram: @queen_craftland](https://www.instagram.com/queen_craftland)

In a new feature Moi Ali takes a closer look at two projects created from the same kit! This time Dolls House Emporium's Stratford Bakery.

Katie Carr works for an estate agency in picturesque Stratford-upon-Avon, and spends her spare time pursuing hobbies including writing award-winning romantic fiction, various arts and crafts and – of course – creating miniatures. Katie and I have something in common: we both own a Dolls House Emporium Stratford Bakery. Mine started life as a kit comprising hundreds of rather daunting components. Katie Carr's version was perhaps even more daunting, coming ready-made from a charity shop, complete with lurid red doors, green carpets and badly painted walls!



Katie's house

TAKE TWO

Stratford Bakeries from Dolls House Emporium



Moi's house

While I set about building mine from scratch, Katie was busy ripping out the previous owner's handiwork and bringing a bit of history and character back to hers. "I spotted it half buried beneath a pile of jigsaws in the charity shop," she told me. "I decided to buy it simply because it was a dolls house (what's not to like?!) and I could see instantly that I could make something special out of it. I actually thought it was probably hand-made by a loving grandparent as a one-off. I was almost disappointed when I realised it was a very popular kit – but that also gave me the impetus to see what I could do with it and compare it with what others have done."

The Stratford Bakery became Katie's 'Covid' project and kept her occupied during self-isolation. Luckily, as the pandemic took hold and shops all around closed up for the duration, Katie was able to fall back on her endless accumulations of what she termed her "odd bits and pieces of wood trim and plenty of paint and glue". There was no need to venture out! ➡



Katie's parlour

Katie and I both went down similar routes in that we stuck with a vaguely Tudor 'look' with beams, plasterwork and leaded windows. The end results are, though, rather different. "I decided to aim for a reasonably authentic-looking finish without trying to recreate a genuine Tudor structure," said Katie. In my case, it was more mock-Tudor with a 1950s interior.

My downstairs room, a living-room-cum-dining-room, has a fake back wall with the illusion of a room beyond, a fireplace at the back and wooden panelling on the walls. I added chunky ceiling beams for good measure! Both Katie and I created a flagstone effect for the ground level floor.

Katie kept the original proportions of the room (something in retrospect that I wish

Katie's kitchen with doll



Whole house frontless



Katie's upstairs parlour



▲ In Moi's kitchen

I'd done) and used lengths of wood trim to make timber framing for the walls (here and in the rest of the house). The frames were then infilled with ordinary household filler to create the effect of rough plaster. Her ground floor room is a kitchen, where she has constructed a fireplace large enough for roasting and pot-boiling. Both of us used off-cuts of wood to create our fireplaces. Katie used brick paper, which she dirtied up whereas I used a brick stencil and brick compound.

Upstairs Katie used sheets of ready-made 1/12 th scale 'floorboards'. I incised floorboards into the MDF in the main upstairs room and painted the floor in the smaller upstairs room. My main room is a 1950s bedroom, complete with a breakfast tray and 1950s magazines. Katie created a parlour



▲ Moi's bedroom

instead, and her small bedroom is my kitchen!

I laughed when I saw that we'd both used the same cheap 'white wood' chair and refectory table! It's funny how a piece can look just right in a Tudor interior and equally good in a 1950s home!

I'm not one for dolls in a miniature scene, but I have to admit that Katie's look lovely. They were made by Mary Godfrey of Rycote Miniatures. She made the merchant as a special order for Katie. [P&P](#)



Moi's fireplace



Moi's entrance



Moi's downstairs corner

Exterior

"The roof of the house when I first acquired it was plain wood painted a rather noisy shade of red," explained Katie. "I considered thatching it, but I believe a townhouse would probably have been tiled due to the additional fire hazard posed by thatch. I started off with sheets of card which I painted with acrylic paint, mixing white, black, brown, red, yellow and green to get the sort of colours I wanted. It's a good idea to mix the paint in small batches and vary the mixtures, so that once the sheets are dried and cut into squares, there's a good selection of slightly different coloured tiles." I used a similar technique but created grey slates. I like Katie's addition of green paint to simulate lichen.

Having carefully added roof tiles to the roof above the external staircase, Katie decided that exposed stairs looked more in keeping so she removed the roof and I have to say, it does look good. I kept mine and added pargetted (fancy plasterwork) details to the side of the house.

Although we both created leaded windows, we approached the task quite differently. Katie decided to have a go at making her own using clear plastic and rolls of very narrow adhesive black tape that she found on eBay: "It was designed for decorating fake fingernails! Annoyingly (I should have noticed as soon as I started, but I didn't) I discovered that the underside of the tape was silver, which would have

looked wrong on the other side of the 'glass'. At that point I resigned myself to buying ready-'leaded' dolls' house window sheets." I used a tube of the black material used in glass painting, but it was awfully difficult to apply neatly and my windows are a bit 'blobby' in places.

The Stratford Bakery sits on quite a large base. Katie tiled hers using a tile technique similar to the one used on her roof. They look terrific! I used the brick stencil and compound to create a herringbone brick effect. Where she has a pig outside the front door, in authentic Tudor style, I have a pretty bench and a few garden planters!

That's what I love so much about seeing how other people have tackled the same kit, is how their imaginations and skill sets take them in a totally different but equally wonderful creative directions.

Like me, Katie is an addict or, as she put it: "I'm a serial purchaser of miniatures, many of which are still packed away in boxes to be rediscovered. I think I probably went to the first Miniatura (in the motorcycle museum!) in the 1980s and have accumulated bits and pieces over many years. I'm also a very keen eBay and find lots of oddments on there which can be repurposed or just tidied up. It doesn't have to be an expensive hobby!"

Katie is now selling her lovely house on eBay. "I'm sort of hoping it won't sell, but will be sort of glad if it does!" she exclaimed. "Although I am selling it for more than I paid

for it, it'll be a great bargain for someone. People often have so little appreciation of the time and effort involved in a refurbishment and how little it would work out at if one tried to charge an hourly rate for the work put in."

Once the Stratford Bakery heads off to a new owner, Katie will still have plenty to keep her busy: "I have five other second-hand dolls' houses which need 'doing up'. I also have plans to make my own log cabin, Irish seaside cottage, Romany caravan, and all sorts of 'settings' from books such as *Wind in the Willows* and various fairy tales. Too many ideas, too little time. As a more manageable sideline I've started making 'book nooks' which I plan to sell on Etsy as soon as my daughter gets around to taking some decent photos of them. They're great 'mini projects' and there's no limit to the possible themes. There will certainly be some Tudor ones coming up!" 🏠



Moi's house lit up



Moi's slate and lead roof



Moi's windows

Sally and Ian Reader at Miniatura Photo Bob Tysall

Karen Lumley's wedding scene brings Sally's figures to life



The Quartermaster:

SALLY'S INSPIRATION

Sally Reader has been talking about the inspiration behind some of her dolls, and the work that goes into making them.

Inspiration for being creative with miniatures comes from all sources – some miniaturists tell us that often it's the customer who steers their ideas, wanting something special for their collection or dolls house, and asking the artist if they can provide it. Sometimes, it's everyday life that is the inspiration – dolls being made in the uniforms of the work people and professions around us – doctors, nurses, postmen, handymen. Other times it might be an anniversary that inspires the artist to create a replica or memento, or films, TV and storybooks.

► The Addams Family



◀ The Munsters



Popular miniaturist Sally Reader has been making miniatures for 30 years. She works in 1/12th, 1/24th and 1/48th scales. A glance at her website shows how children's television programmes have been a big influence on her. And not just programmes for toddlers as her amazing Addams Family and The Munsters shows. Although, making these dolls came from a request from customers Ann Clark and Lorraine Welsh who wanted them to inhabit their 'Dead End Street' kit by Petite Properties. [Read more](#)

Similarly, Sally's skiers were inspired by some friends who wanted them to complete their Ski Chalet kits from Seaside Miniatures. Sally said, "I made a batch of adults and children so they could choose. I really enjoyed creating these colourful dolls in their 'knitwear' made from jersey fabric."

► A group of skiers



◄ A peg doll which Sally made over 30 years ago. Unfortunately, the Copydex Rubber solution glue Sally used in those days had deteriorated causing the staining. Hurray for tacky glue!

► Charles & Diana with bridesmaid



Wedding bells

Customer requirements were also behind her new Charles and Diana 1/48th scale dolls. This customer was Karen Lumley who commissioned a Wedding Party as she was making the Petite Properties St. Thomas' church kit. Karen wanted a bride and groom and six wedding guests (three men and three ladies

dressed in peach, yellow and lilac). Sally said, "An order like this is quite an undertaking for me as it consists of three different types of doll – the bride with a base, the men with trousers and the ladies with legs showing. Timewise it is far more economical to make a batch of the same type of doll. So, I began with some brides, experimenting with different styles of dresses and details. Then I made grooms and male

wedding guests in their suits, some with top hat and tails and others without. Finally, came the female guests with floral dresses and legs!

"Working this way gives Karen a choice and me some stock. I was glad I got on with this order when I did because Karen had sped ahead with the church having been furloughed and consequently finding more time for her hobby. I then carried on with the wedding theme making some little bridesmaids and vicars for my stock which Karen also later bought. She would now like a photographer with a tripod to complete the scene."

Sally's husband, Ian, very kindly made up a 1/48th scale model car kit to display her wedding dolls. "Having got into bride and groom mode I decided it was time to make Charles and Diana. The couple had been on my to do list since I began making 1/48th dolls about 12 years ago. I really wasn't sure whether there would be much interest today in the Royal Wedding but I really wanted to make them. Happily, they have proved very popular especially with my American customers."



▲ Wedding party with car

► Florence Nightingale



Creating the right look

Sally explained that she already had a dozen heads painted last year ready to use for Prince Charles. She added, "I love trying to get a likeness when painting the faces. In the last couple of years, I have started adding clay to the wooden bead heads which allows me to add some more shape and character."

I developed this method when I needed to create the Munsters and Addams Family. Once I have shaped the head and the clay has dried, I paint the skin colour with acrylic paint. After having studied the face (using endless photos I will have pinned to a Pinterest Board!) I mark out the features on the head with pencil. From this I can see whether I have got the proportions and 'likeness' correct. As the face is so tiny there cannot be very much detail so it is important to get these first markings right. The features are then very simply painted and the head varnished. Once again this is best done on a production line while I have got the feel for a particular face.

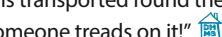
"There is always trial and error in designing a new doll and it has to be built up in stages. I made Florence Nightingale this year to commemorate the 200th anniversary of her birth. With a doll like this I usually have an image in my mind probably built up by pictures I have seen over the years, but I am never confident to use this. Instead I will sift through scores of images on the internet to try and find a similar image to the one in my head for authentication. Florence was a combination of well-known portraits, sketches of the time and studies of costumes showing what nurses would have worn in the days of the Crimean War."

"I usually make up one doll first, making alterations as I go to get it looking right. This first doll is a prototype and usually unsaleable! Then I start another doll and as I finalise each stage with the second doll, I will make the parts. For example, once I have got the arms on the second doll correct, I will make enough arms for the batch."

"Quite often I have to work out new patterns for clothes like jackets and skirts. Sometimes I can use existing ones for instance Prince Charles' naval uniform is the same pattern that I use for a Victorian man's tailcoat. Then it is the details that make the uniform. I fully researched the Royal Naval Commanders' full-dress uniform that Charles wore for the wedding in 1981. His decorations included his medals, the Maltese Cross and the Stars of the Orders of Garter and Thistle. I represented these as best I could using beads, braids, sequins and glitter. When sticking on all the tiny decorations it is best to have all the required items to hand. Otherwise the special 'trim it' glue dries up very quickly and is wasted."

"The spacing of these decorations is sometimes difficult because if for instance one of the Charles dolls is a fraction shorter than another from waist to collar then all the sequins might not fit. Then a bit of artistic licence is required which makes all the dolls individual!"

"Sometimes tiny items fall on the carpet and if they're not important, rather than get off my stool, they stay there to be picked up or hoovered later. However, sometimes my husband will find me on my hands and knees staring at the carpet looking for a missing very fine size 12 needle. Then he insists we find it before it is transported round the house and someone treads on it!"



▲ Barbara Antol's Morticia in her shop

Sally loves receiving photographs of her little people 'in situ'. She says, "It is my customers that bring the personalities of the dolls alive for me. Barbara Antol has been busy during lockdown completing Wandlyn Way Alley, a 1/48th kit from Petworth Miniatures consisting of eight small shops. Barbara always uses my dolls in an imaginative way. For example, she has made Morticia from the Addams Family proprietor of a little shop called The Warped Web, a couture shop for witches and wizards. She has also put Hansel and Gretel in front of the Sticky Cauldron Shop which is packed full of sweets and other goodies inside. Hansel and Gretel must be in their element!"



▲ Barbara Antol's Hansel & Gretel scene

INFO

To view more of Sally's work visit:

Website: www.sallyreaderminiatures.co.uk

Email: sallyreader@btinternet.com

Facebook: www.facebook.com/sallyreaderminiatures

DollsHouse & MINIATURE SCENE

READER SURVEY

As one of our valued miniaturists, we'd like to learn a little more about you so we can tailor our content and communications to better suit you and your interests.

If you would prefer to complete the survey online, please visit <http://bit.ly/hobbiesreadersurvey> and click the 'complete the survey' button for Dolls House & Miniature Scene.

Alternatively, you can complete this on-page survey (or take a photocopy so you don't have to take the page out) and send it to us using our freepost address: FREEPOST: WARNERSGROUP (Dolls House & Miniature Scene)

Thank you for taking the time to complete our survey!

1. Which age category do you belong to?

- ☐ 18-24
- ☐ 25-34
- ☐ 35-44
- ☐ 45-54
- ☐ 55-64
- ☐ 65+

2. Which of the below best describes your family?

(Please select all that apply)

- ☐ I don't have children
- ☐ I have children/a child aged under 10 years
- ☐ I have children/a child aged between 10-17 years
- ☐ I have children/a child aged 18+ years
- ☐ I have a grandchild/grandchildren

3. How did your interest in the hobby start?

4. How long have you been practising your hobby?

- ☐ Under 1 year
- ☐ 1-5 years
- ☐ 5-10 years
- ☐ 10+ years

5. Do you follow the hobby for personal or business use?

- ☐ Business (please specify i.e. developing into a business, established business...)

- ☐ Personal (please specify i.e. to learn skills, to practise mindfulness, it's something you enjoy...)

- ☐ Both (please specify)

6. How would you describe your skill level in the hobby?

- ☐ Just starting out
- ☐ Progressing nicely
- ☐ Skilled
- ☐ Professional

7. How do you prefer to access/learn more about your hobby?

(Please select all that apply)

- ☐ Printed books and magazines
- ☐ Online books, magazines & articles
- ☐ Pre-recorded online videos & tutorials
- ☐ Live online classes and workshops
- ☐ Face to face workshops & groups (Covid permitting)

8. How long do you spend on your hobby per week?

- ☐ Under 1 hour
- ☐ 1-5 hours
- ☐ 5-10 hours
- ☐ 10+ hours

9. How much do you typically spend on your hobby per month?

- ☐ Under £10
- ☐ £10-50
- ☐ £50-100
- ☐ £100+

10. Where would you be most likely to purchase any related products for your hobby?

- ☐ Online
- ☐ Social media i.e. Facebook shop, Instagram shop
- ☐ Specialist shops
- ☐ Retail shops
- ☐ Exhibitions & shows

11. How do you keep up to date with Dolls House & Miniature Scene?

(Please select all that apply)

- ☐ I use the Dolls House & Miniature Scene website
- ☐ I am a subscriber to the printed magazine
- ☐ I am a subscriber to the digital magazine
- ☐ I buy single issues of the printed magazine
- ☐ I buy single issues of the digital magazine
- ☐ I receive E-newsletters
- ☐ I follow the social media page (please specify i.e. Facebook, Instagram...)

12. What other interests do you have outside of your hobby?

13. Would you be happy for us to use your responses to these questions in our marketing materials? All answers are completely anonymous.

- ☐ Yes
- ☐ No

Miniature Macrame

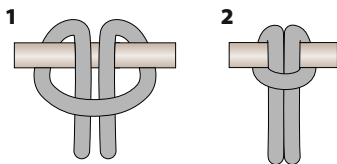
This tutorial by SJ Holmes of SJ Makes Minis explains in simple step by steps how to create a trendy macrame wall hanging! Originally in fashion in the 70s, these decorative items have made a recent come back!

YOU WILL NEED

MATERIALS REQUIRED

- 1 cocktail stick
- Sandpaper
- 10 lengths of thread, plus 1 for hanging
- Scissors

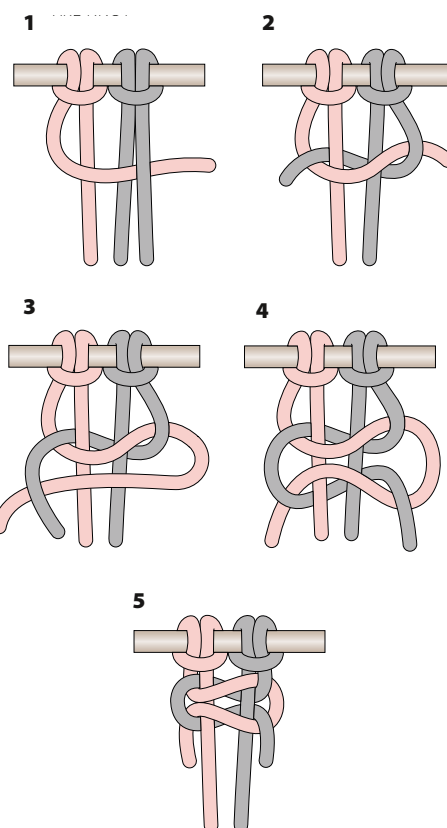
1 Measure and cut 10 lengths of thread to approx. 30cm long. Embroidery thread is great for working in miniature; you can use as many strands as you like to make it the right thickness depending on your dolls house scale.



2 Tie all 10 threads onto the cocktail stick using larks head knots. To tie a larks head knot, fold the thread in half, then pull the top loop down and thread the stick through. Make sure the stick goes in front of the outside strands, but behind the middle two.



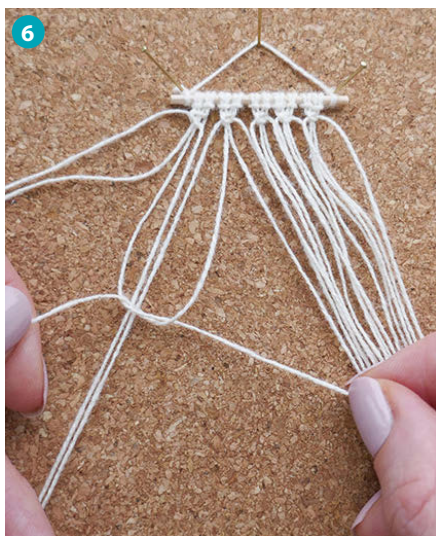
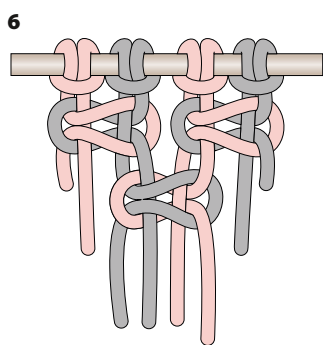
3 Take an extra piece of thread and secure it on each side of your macrame threads, this will be what it hangs from. At this point cut the ends off the cocktail stick and give them a sand to smooth the edges. (Don't cut the ends off your stick before putting the threads on; its length will be determined by the thickness of the thread you use!) While we do the following steps make sure to secure your wall hanging, I've pinned mine to a piece of cork but sticky tape works just as well.



4 Starting from the left, take 4 threads. Bring the left thread over the two centre threads and under the right-hand thread. Take the right-hand thread and put it behind the two centre threads but in front of the left thread. Simultaneously pull both ends to tighten (I find it helpful to hold the centre threads between my middle and ring finger to keep them taut!), this is the first half of a square knot. To complete the square knot, we do the same again but in reverse. ▶▶



5 Tie another square knot with the next 4 threads and repeat until you reach the end of the row. There should be 5 square knots on your first row.



6 Starting the next row from the left, skip the first 2 threads and tie a square knot with the next 4, creating an offset pattern. Repeat the square knots on the following threads, as you did in the first row, but leave the last 2 threads.

7 On the third row, skip an extra 2 threads before starting the square knots. Repeat this process for the next rows, decreasing the amount of knots in each row until you only have one. This should all line up to create a triangle.

Row 1 has 5 square knots.



Row 2 has 4 square knots.



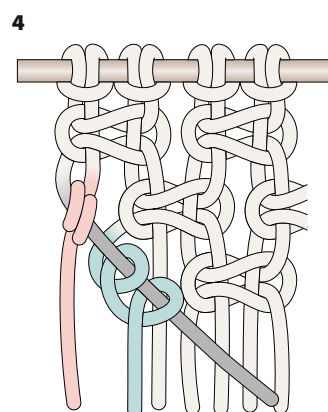
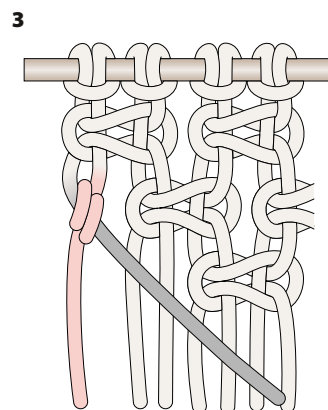
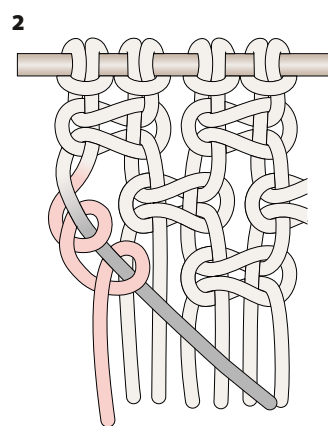
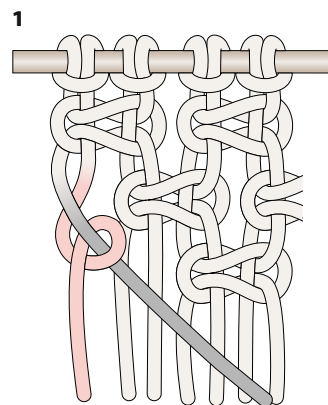
Row 3 has 3 square knots.

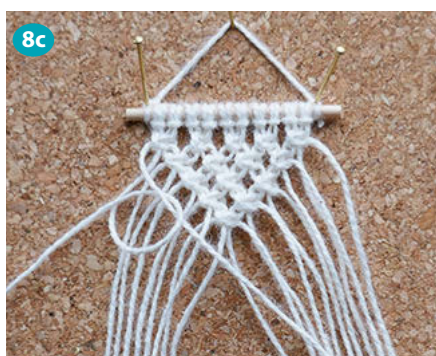
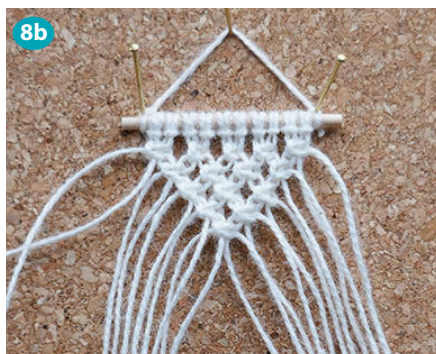
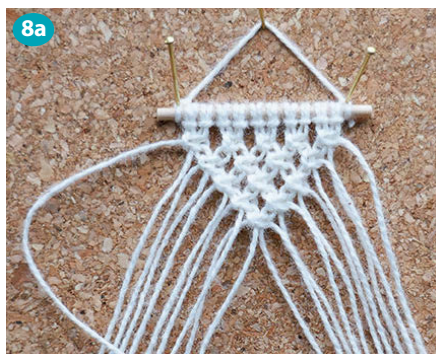


Row 4 has 2 square knots.



Row 5 has 1 square knot.





8 Next, create the diagonal knots around the triangle shape using double half hitch knots. The thread on the end will be the one that each string is tied around, so you may find it easiest to hold it diagonally across the other threads while you knot! Using the next thread, take it up and over the diagonal one and back over itself to create a loop. Pull it gently until it's taut. This is called a half hitch knot. To turn it into a double half hitch, we take the same thread and loop it around and over itself again, pulling to tighten.



9 Place the thread you just used to the side out of the way and pick up the next thread along. Repeat step 8, tying double half hitch knots with every thread, until you reach the centre.



10 Starting from the right-hand side we'll work our way into the centre using the same double half hitch knots. Because we're working in the opposite direction the knot is reversed, imagine looking at it in a mirror! Again, work across one thread at a time until you reach the middle. Add an extra knot in the centre to create a nice even point.



11 Next, repeat the rows of double half hitch knots to create 2 diagonal lines. Of course you could always leave it at one row, or add more if you fancy. That's it, you're finished! Trim the ends off to create whatever kind of shape you like. 🏠

Missed out on the interview with SJ in the previous issue?

Pop over to www.dollshouseandminiaturescene.co.uk to access back issues!



TO PERSONALISE YOUR DESIGN WHY NOT TRY:

- Adding beads
- Fraying the ends
- Using more than one colour of thread
- Dip dyeing your macrame



A rescue mission

Caroline Sangster set about saving her childhood dolls house and giving it a makeover – 70s style!

► The dolls house



Hello, I'm Caroline and I live happily in London with my husband and teenage children, and quite a few pets including our little cat who loves my dolls house almost as much as I do! When I was growing up with my siblings in the 1970s in West London, my father made a dolls house for me which I was

delighted with. He must have cleverly and lovingly constructed it over many night times while I was asleep as it was a big surprise when it was presented to me! I spent much time over the years enjoying playing with it, and my beloved cat Pippin also made good use of it!



Caroline



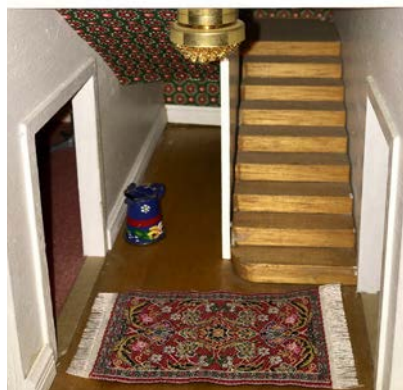
Front door

Into the present

Fast-forward several decades and when my parents were having a clear out they mentioned giving my dolls house away. I couldn't bear to let it go as it held many fond memories so I 'rescued' it just in time and vowed to restore it as it was looking very neglected and shabby. I decided to go with a 1970s/pre-1970s (ie things that could have been in a typical house in the 70s) theme. I love the colours and patterns of the



▲ Caroline as a child



► Hall, stairs and landing



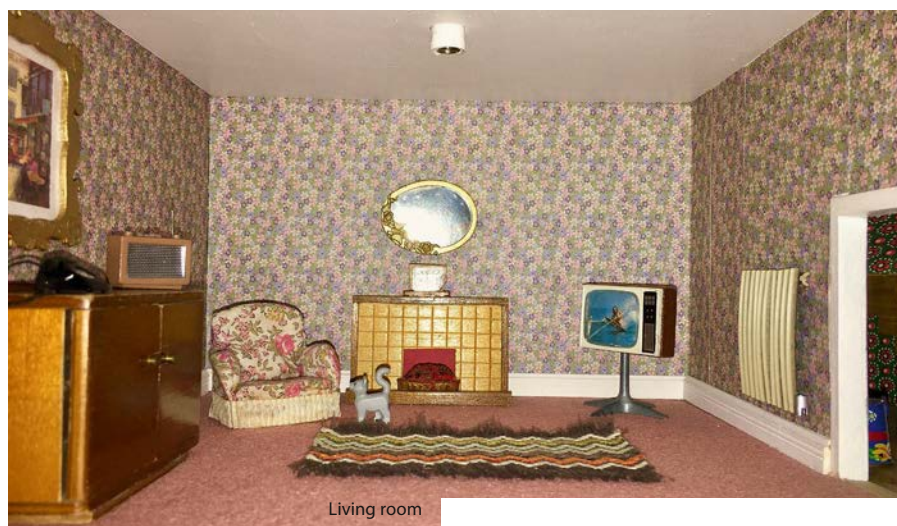
Bedroom 1

seventies, even if they are rather garish and clashing. More is more I reckon! I set about stripping the wallpaper and flooring, which had been updated by my children when visiting their grandparents, all except for the kitchen walls and bathroom floor which were still in the colourful original 70s Fablon.

Having a go

I'm by no means a talented miniaturist but was keen to have a go at redecorating and making some little items to go in my house, alongside searching car boot sales, charity shops and eBay for appropriate furnishings.

▼ Kitchen



Living room



Bathroom



Bedroom 2

Although most of the furniture is vintage ready-made, I also enjoy adding little touches to it. For example, I put 'washing' in the washing machine and painted red and blue dots on the taps to represent hot and cold and added a sink plug.

I repapered with dolls house scale wallpaper and craft papers, made a cork floor for the kitchen, 'tiled' the bathroom with tiny tiles made from foam stickers and found some orange felt with a very 'groovy' pattern which I used for one of the bedroom carpets.

I'm always on the lookout for scraps of material for making bed linen and curtains or blinds, as well as random tiny 'bits and pieces' - often from everyday packaging - that I can use for making things for the dolls house.

I made the clock, record player and transistor radio in the little bedroom and all the lampshades out of various bits such as pins, bottle tops, earphones, and tiny plastic bits from an old Airfix model plane kit etc. The living room mirror is adapted from a brooch and the round bathroom mirror frame is made from a tyre from one of my son's toy cars painted gold. I wove a little circular mat for the bathroom basin from twine. The white picture frames are old colour slide frames.

Work in progress

The house redecoration is very much a work in progress, it's still looking much too empty for my liking. It's a fun and relaxing hobby and every so often I will get the house and my stash of collected materials out on the kitchen table and enjoy tinkering away for several hours. The most recent thing I made was the radiator for the living room. 🏠

The Whole Kit & Caboodle:

TREASURY CABINET

Make a gorgeous china cabinet by Melissa's Miniwereld from Melissa Sipma to showcase all those pretty ornaments!



For the last two years I have struggled to find an authentic-looking china cabinet for my 1930s house, then I chanced upon this beauty on Etsy. It's made by Dutch maker Melissa Sipma. If you read last month's interview with her, you'll know all about her.

The kit is a perfect reproduction of the kind of china cabinet (the Dutch refer to them as 'treasury' cabinets because they house all your lovely treasures!) that your granny probably had in her front room. Melissa had captured every detail perfectly. This is a laser-cut kit so it fits together perfectly. Carefully concealed slots ease construction no end and ensure that everything is square, true and rigid. This kit comes with glazing, precision cut to fit, along with a pre-cut mirror back and a lovely little brass keyhole.

THE FACTS

Buy from: Melissas Miniwereld (www.etsy.com/uk/shop/melissasminiwereld)

Cost: £19.15 plus postage

Comes with: Ready-cut pieces, including glazing, mirror back and brass keyhole

Additional materials needed: Tacky glue, brown paint and mahogany varnish

Specialist tools needed: None

Time: Less than a day including painting and staining

Experience: Beginner

Top tip: Melissa recommends painting the cabinet brown and then using a mahogany varnish to achieve an authentic finish.



Moi says...

"I'd really recommend you watch Melissa's tutorial on YouTube before you make up the kit."

The kit comes with instructions in English and Dutch, and if you scan the QR code it'll take you direct to Melissa's video showing step-by-step how to make this lovely little kit. Available in 12th, 24th and 48th scales, it's just one of Melissa's range of unique kits (which include shops, small buildings and furniture) sold on Etsy in her Melissa's Miniwereld shop. 🏠

READER GIVEAWAY!

Would you like your very own treasury cabinet kit?
One lucky reader will win this lovely kit courtesy of Melissa Sipma.

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

Competition closes 30th April 2021. Good luck!

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

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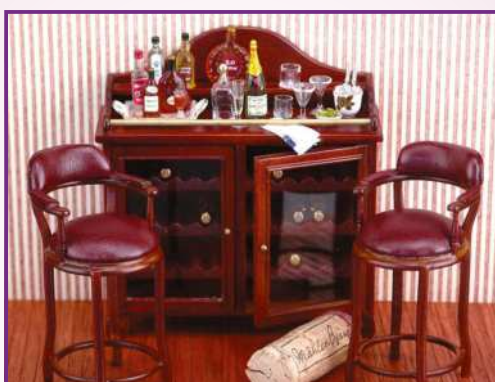
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