

DollHouse & MINIATURE SCENE

£4.99 May 2021 Issue 324

TOP TIPS,
PROJECTS,
INSPIRATION
& MORE!

EVERYTHING AMAZING IN THE MINI WORLD!

GRAND DESIGNS



TINY & TERRIFIC



IT'S ALL IN THE DETAIL

EVERYDAY MADE MINI



UPCYCLING IDEAS



TASTY CREATIONS



PLUS

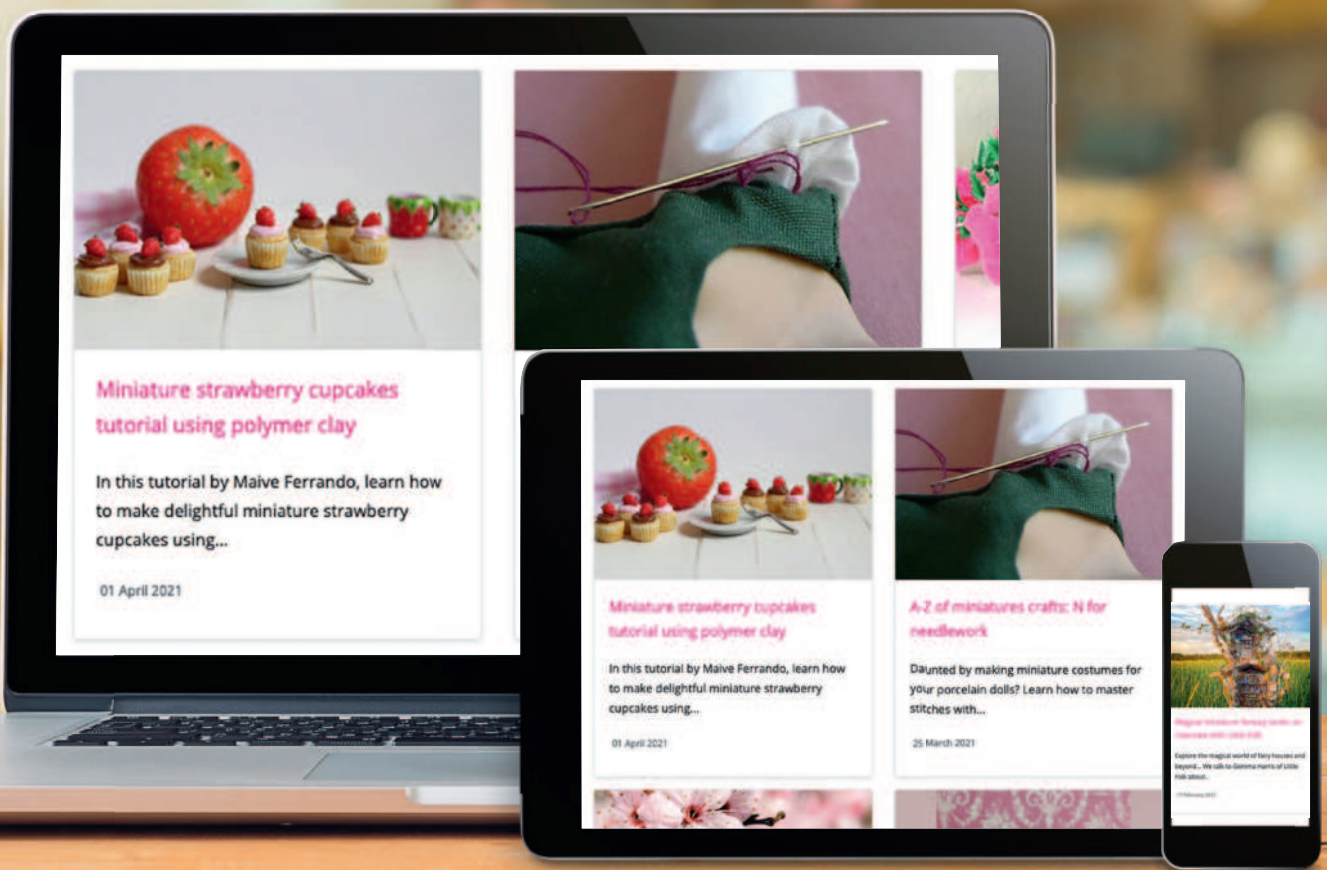
- THE LATEST TRENDS ● DETAILED MAKES ● KIT REVIEWS
- FASHION THROUGH THE AGES ● READER PROJECTS
- EXPERT ADVICE ● DISCOVER NEW TALENT ● GIVEAWAYS

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WELCOME to the May edition!

And what an edition indeed! Many of our readers love to explore and journey through history, so sit back and let us guide you – miniature style! This issue we have some spectacular historical pieces of work to show you. We get things started with Sadie Brown discovering some of the finest European furniture through time with David Iriarte on page 9. On page 37, we take you through the decades with style – literally – as we take on the history of fashion with Teresa Thompson of Costume Cavalcade with her miniatures models. Also, don't miss Dene Bebbington's feature on how little toy soldiers came to be and where it all began on page 51.

For those who love things a little more modern, don't worry, check out our We Discover pages and you will like what you see! Luna Enriquez displays her 'tasty' creations that are simply stunning and will provide so much inspiration!

Once you are ready to get making, this issue includes some fantastic must-makes, including part five of Candy Chappill's garden series, Stephanie Guy's beautiful miniature painting and Ruth Flewelling Lesbirel shows how you can take a mini church pew and bring it right up to date! All this and so much more that we couldn't possibly list on one page, so we'll leave you to sit back and enjoy!

Happy crafting!

The DHMS team

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

Sadie Brown, Moi Ali, Candy Chappill,
Bea Broadwood, Darren Scala,
Dene Bebbington, Ann Evans,
Stephanie Guy and
Ruth Flewelling Lesbirel.



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TASTY CREATIONS



P31

Good enough to eat!

JOURNEY THROUGH HISTORY



P37

With style!

TINY WORKS OF ART



P42

To keep and cherish



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INSIDE YOUR MAY 2021 ISSUE...

23



51



55



Regulars and Reviews...

06

The Dolls House Whisperer

Darren Scala contributes his regular feature sharing his expert knowledge of the miniature world.

34

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.

54

The Whole Kit & Caboodle

Moi Ali reviews a little dolls house of tiny proportions by Elite Petite Interiors.

58

Reader Project: Lynne Smith ▶

Lynne shares her miniature journey and latest project, a kit build with a makeover!



63

What's in the June issue?

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

Exclusive Projects...

20

A Dolls House Workshop

Create a workbench as a base for your very own miniature workshop scene!

28

Gardener's Delight...

Part 5 of this series, this time making accessories!

42

Apple Blossom ▶

Time to make your own work of art.



60

Refurbished Pew ▶

This little beauty of a bench comes with subtle details and a nostalgic connection.



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Collections and Features...

09 **Inheriting History** ▶
Sadie Brown discovers the history of some of the finest European furniture with David Iriarte.



46 **Life on the Wing** ▶
Discover the joy of nature in miniature with IGMA Fellow, Beth Freeman-Kane.



14 **Shanghai Showcase** ▶
Take a trip to a pre-pandemic Shanghai, where Moi Ali discovered some magnificent miniatures.



51 **Little Warriors** ▶
Dene Bebbington takes a trip down memory lane to delve into the history of toy soldiers.



23 **Instagram Identities: Wendy France** ▶
Moi Ali talks to artist Wendy France of The Faded Geranium.



55 **Inside the Museum** ▶
What could be better than a celebration of miniatures in the form of a dedicated museum?



31 **We Discover: Luna Enriquez** ▶
Journey into the world of relative newcomer Luna and her tasty creations.



37 **A Cavalcade of History**
Travel through time with Sadie Brown as she explores the history of fashion with Teresa Thompson of Costume Cavalcade.

02 **Free blog content**
Visit the website for more exciting features, projects interviews and more!

50 **Book Store**
Check out these great miniatures related books!



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The closing date for all entries is
31st May 2021. Good luck!

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09

TOP TIPS:
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55

46

31

THE SUBS ZONE

LOVE MAKING
MINIATURES?

TURN TO PAGE 27
TO FIND OUT MORE!

5 reasons
to never miss
an issue!

REMINDE YOURSELF WHY
WE'RE THE BEST ON PAGE 18



The Dolls house Whisperer



In this third piece for DHMS, Darren Scala shows how miniatures make for good therapy...

The reasons why so many of us make miniatures vary widely. As a hobby, miniatures are engaging, enjoyable and a great way to direct inner creative energies. Some makers spend their time in this arts and crafts category to build, assemble and decorate a dolls house or room box. Others enjoy the process of making tiny things while being part of a club or organization where there is collective camaraderie and shared community of like-minded folks with similar passions. Others turn to miniatures to help navigate difficult times, a means to help manage emotions, process traumatic experiences or to help survive a personal crisis.

Adam Koch, the theatrical stage and musical set designer from Brooklyn New York, channelled his grief after the passing of his father in 2017 by igniting his childhood passion for dolls houses and miniatures. He yearned to experience a satisfying and therapeutic healing and bring himself pure joy and fun during a particularly dark time.

▼ Spring Run Farmhouse interior



On losing his father, Adam says "I had this impulse to invest in that dormant passion, I didn't know where it would lead, but it felt good!"

He started his @DollhouseTherapy Instagram account by posting images of miniatures he found appealing including those from the famed Thorne Rooms at the Chicago Art Institute and Queen Mary's Dolls House. As the COVID-19 pandemic became the 2020 reality, Adam began to expand his passion and yearning for joy and started to purchase and renovate vintage dolls houses, all the while documenting his progress on social media. His account has grown considerably as fans began following

and enjoying his dolls house and miniature projects. He truly found a new hobby to keep him busy during the difficult year.

Virginia-based arts educator and miniaturist **Amanda Kelly** (Instagram: @PandaMiniatures) is best known for her work 'Her Bed' featured in the 2018 Badass Miniatures exhibition at D. Thomas Fine Miniatures in Yonkers, New York. The piece, inspired by work by the artist Tracey Emin (whose work has been featured at the Tate), is a vignette of the artist's bedroom after a particularly distressing bout with depression during her college life. Amanda explains that sometimes making miniatures helps her to escape into another world.

A more recent piece, 'Isolation', which



Amanda Kelly's Her Bed

was on view at the Shelter in Place Gallery (a virtual exhibition space on Instagram @ShelterInPlaceGallery) is a 1/144 scale representation of an apartment building near her home in Brooklyn, New York, where she lived prior to relocating to Virginia. The piece offers a view inside each apartment (with marked moving boxes strewn about!) and reflects anxiety she was feeling and the flight response she had to the pandemic. She felt uprooted from her hometown of 10 years and reflects feelings of isolation and anxiety in New York City during the early days of the pandemic/quarantine, felt by so many. Amanda uses miniature making as “process therapy” and once she completes a project she says, “I can now move on, reflect back at a snapshot in time, while closing a chapter in my life. I feel like it’s definitely therapy.”

▼ Amanda Kelly's Isolation



◀ Amanda Kelly's Isolation close up

piece on my shelf and is no longer stabbing my heart.” She goes on to say “I more fully understand that moment in my life. I understand how it fits today. Yeah, and I can love this little girl and I can forgive and thank this little girl. So, there's definitely a huge therapeutic component!” Robin plans to create several additional diotraumas and continue using them as a way to help cope with past experiences.

There are many reasons we turn to miniature making: creating to move past trauma, to overcome grief by helping to soothe the soul or to ease pain. We can learn to channel creative energy to help survive, overcome and move forward. Miniatures really do make happy! 🏠



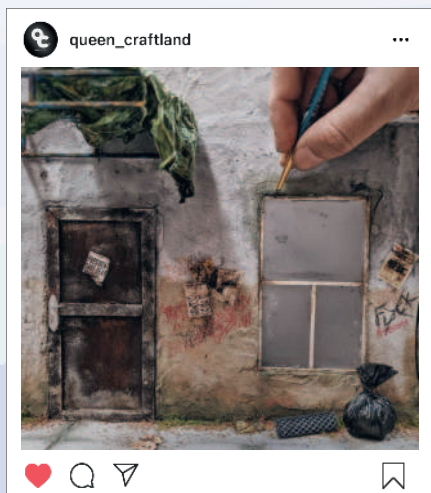
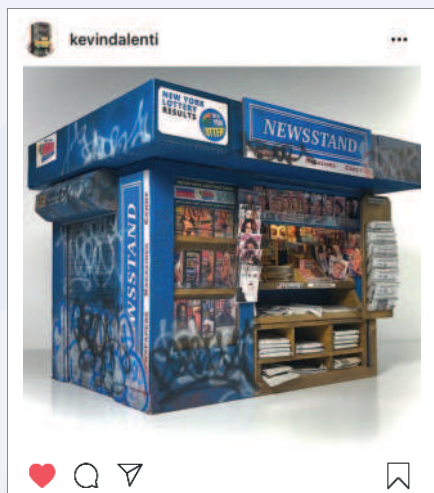
Robin Warner, from Portland, Oregon is a mom, artist, activist who creates “Diotraumas.” These are small scale vignettes and scenes crafted from found objects representing “short little chunks of time,” particularly hard times in her life. In one diotrauma, Robin recreated her childhood bedroom, from a particularly chaotic period of her life, filling a discarded razor package with items she recalls helped to soothe her anxiety especially books which she turned to escape into. Robin explains that once she completes a piece, “...it's like releasing your inner ‘whatever’ through art so it becomes a



Robin Warner's Diotrauma

Caught @n Camera

The DHMS team have been scrolling through their Instagram feeds to keep an eye on all that's going on in the miniature world across the globe. This month we thought we'd marvel at incredible miniature graffiti!



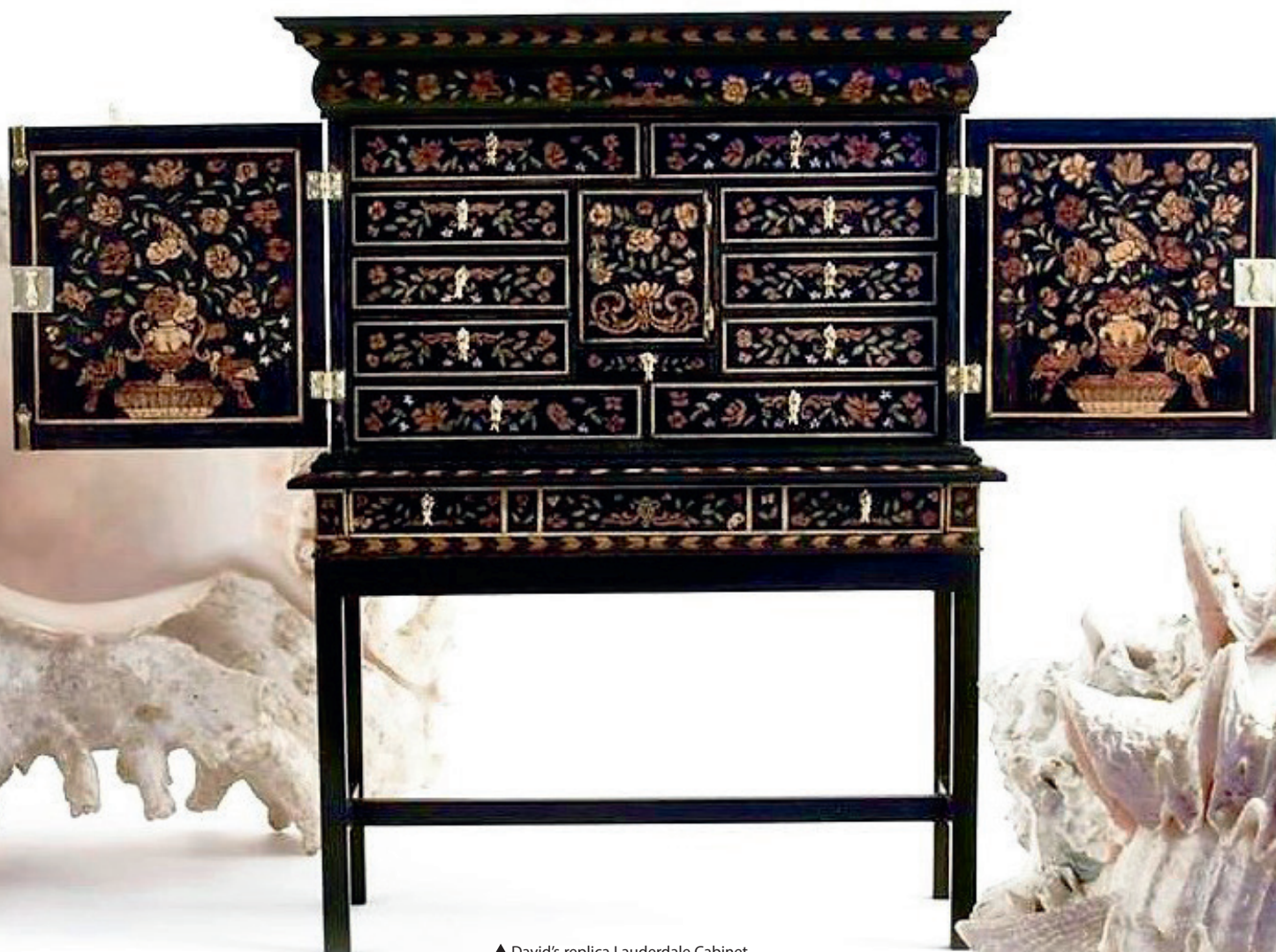
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If you would like us to notice your work, don't forget to tag us or add the hashtag #dollshouseandminiaturescene



Inheriting History

Discover the history of some of the finest European furniture with David Iriarte.



▲ David's replica Lauderdale Cabinet

Handed down through time

Carpentry is in David Iriarte's blood. Descended from ten generations of carpenters, his is a skill inherited down the family line, set against the backdrop of an idyllic medieval Aragon town in the shadow of the Pyrenees. It is that skill which now sees David working exclusively in small scale, creating faithful miniature reproductions documenting pieces which embody the story of European furniture design throughout the centuries. His portfolio includes two tiny replicas of the 18th century collapsible bed made by cabinet maker, Georg Haupt for

Gustav III, the King of Sweden. In a credit to his name he must be extremely proud of, David says one of these exquisite miniature reproductions now holds the honour of belonging to the Swedish Royal Family. "I'm really passionate about art, I love history, I'm crazy about collecting antiques and I'm passionate about the different techniques of ancient trades," he tells me, bursting with enthusiasm for both history and his craft. "The passion for these things is what leads me to make reproductions of documented pieces from museums or private collections and bring them faithfully to 1/12 scale."

The evolution of David's talent began at a young age and he remembers clearly the awe-inspiring moment he first discovered the world of miniatures which would go on to define his career. "In my childhood I made toys of all kinds, trains, boats and, of course, miniature furniture. Once, a relative took me to the city and showed me the window of a beautiful miniature store. In its window there was a huge and beautiful dolls house. At that moment I was truly hypnotized. Since then I have not stopped creating miniatures." 



◀ David's replica of Georg Haupt's 18th C. collapsible bed

Making music

Like many dedicated artisans, David has the luxury of working from the comfort of his studio, but this is no ordinary studio. With bare stone walls, this amazing creative space is bristling with history in its own right.

"The workshop is an old medieval barn, it belongs to the family home," he explains. "It was restored to create my studio. It's a place where I spend many hours of my life and that is why I need to surround myself with pieces that I like, including two of the old pianos in my collection. I'm an amateur musician, I really like the Baroque organ, old music and especially the piano. I like to collect old table pianos and restore them."

David's love of music means it is no surprise to discover a recurring musical theme amongst his work. Two magnificent harpsichords, both of which are replicas of genuine pieces of history, bring something exceptional to the miniature scene.

Incorporating that strength of detail found throughout David's work, each harpsichord contains the same number of pegs and strings as within the original instruments.



The first is a replica of the acclaimed 1652 instrument built in Antwerp by Joannes Couchet. David's miniature reproduction actually plays 24 songs and can be seen for yourself, on public display as part of the world-famous KSB Miniatures Collection in the US. Meanwhile, the original Couchet instrument is officially classed as a French National Treasure and located at the Musée de la Musique/Museum of Music in Paris.

David's second piece recreates the magic of the beautiful harpsichord made by Francois-Étienne Blanchet in 1733. The original instrument is unrestored, a decision

Layers of history

David has worked on an ever-increasing number of high-profile projects. Amongst these is the Lauderdale Cabinet he made for the acclaimed replica of Ham House, the 17th century National Trust property recreated in miniature by renowned duo, Kevin Mulvany and Susie Rogers. However, what makes David's cabinet so outstanding is that, during the period of its construction, he had only limited experience in creating the beautiful floral marquetry at its heart. ▶



taken to ensure it retains the story of its construction and the literal sound of our past. An extremely important piece of our musical history, today it remains where it has spent the past three hundred years, at Château de Thoiry, just a short distance from Paris.

◀ David's exceptional William & Mary cabinet

▶ David's work raises the bar on detail



“Once, a relative took me to the city and showed me the window of a beautiful miniature store. In its window there was a huge and beautiful dolls house. At that moment I was truly hypnotized. Since then I have not stopped creating miniatures”

David



A working miniature replica of an 18th C. longcase clock by Swedish clockmaker, Nils Berg



▲ A beautiful mahogany desk inspired by a design in Napoleon's Compiègne home

"This piece, at the time, was a challenge for me. I'd never done such a complicated work of marquetry.

It was my first job in this technique. The result I think was acceptable, but today, due to my evolution, I know I could improve it. Although without a doubt, it was an important job in my career."

There's no doubt that David is being extremely modest, as the depth of intricate work he has so expertly recreated within the piece is a testament to the talent at his fingertips. "I have to say that the more I learn about different techniques, the more complicated it is to do them perfectly. Each technique is a trade. That's why I like this job, I never finish learning!"

Taking into consideration the exceptionally high standard of his work, just how long does it take David to bring a piece such as the Lauderdale Cabinet to life? "It's hard to believe, but there comes a time when one loses track of the hours spent," he admits, describing the seven months he spent working on his most recent William and Mary cabinet. David began work on the piece in February 2020, so perhaps it could be described as his lockdown project!

"I finally managed to finish before the end of the year, many months of carving by hand, in boxwood, its legs in the shape of a twisted caryatid," he remembers,



◀ A replica of an early Georgian side chair



▲ David's replica of Ioannes Couchet's 1652 harpsichord

their shimmering gilt finish belying their wooden roots. David concludes that the piece required more than thirty layers of scarlet lacquer. This and the addition of a functioning lock and key provides tangible evidence of David's devotion to capturing each and every element as fully and conclusively as possible.

Able to count so many wonderful pieces of work to his name, David still fondly recalls those early designs which provided the foundations of his career, not least a stunning Venetian bureau. "It was made of palo santo wood and deeply decorated with drawers, doors and carvings. At that time, it was a leap in my evolution, and I have special affection for it." A master of his craft, David's work offers an insight into a past alive with a creative energy that transcends time and continues to thrive. It will no doubt inspire many more generations of his family to continue the carpentry tradition honed across so many generations, but perhaps, this time, in miniature! 🏠

"I'm really passionate about art, I love history, I'm crazy about collecting antiques and I'm passionate about the different techniques of ancient trades"

David



◀▲ The Château de Thoiry harpsichord in miniature



INFO

Website: www.davidiriarte.com



Shanghai showcase



The Bund

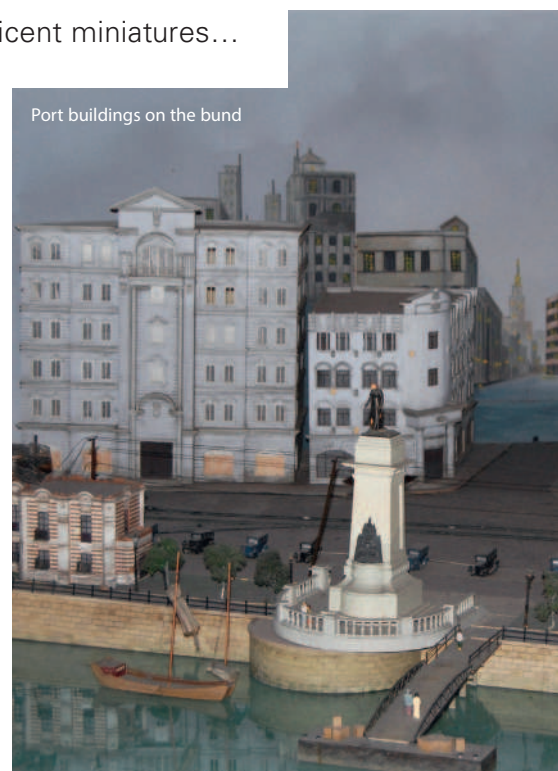
On a pre-pandemic trip to Shanghai, Moi Ali discovered some magnificent miniatures...



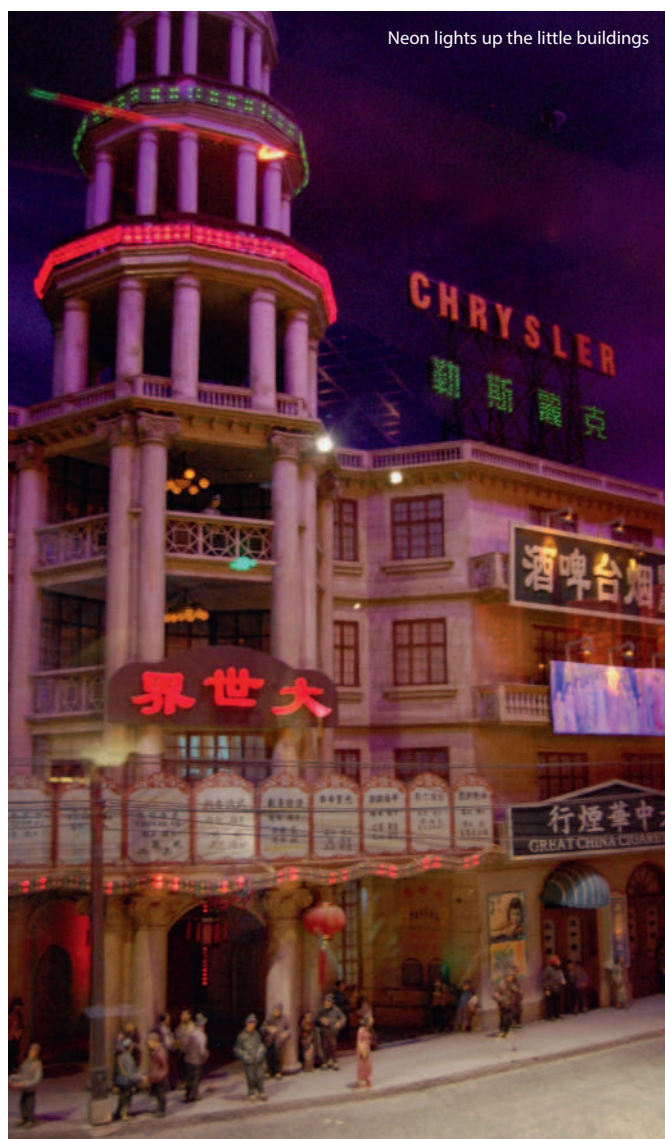
All lit up



Inside a tea house



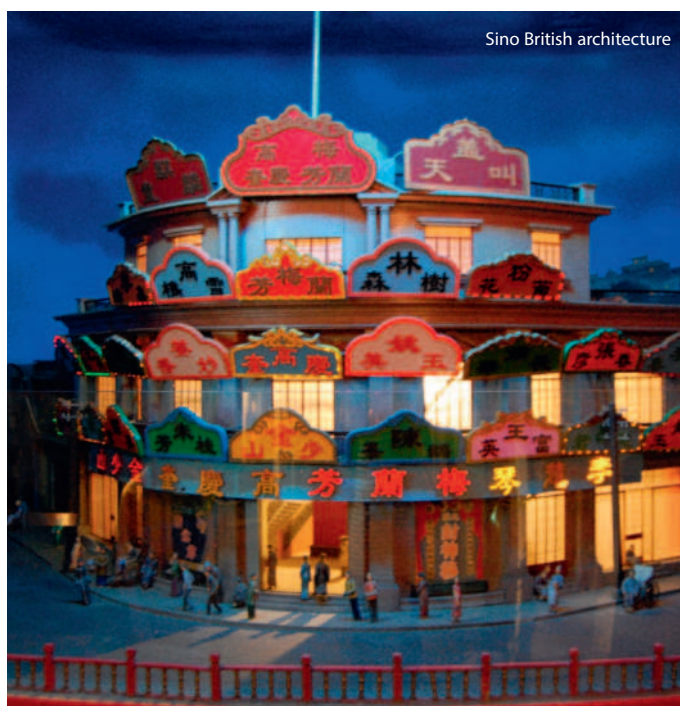
Port buildings on the bund



Neon lights up the little buildings



Model depicting a trophy engravers business



Sino British architecture



Street scene diorama

Hidden in the basement of the iconic Oriental Pearl Tower is the Shanghai Municipal History Museum. Don't be deterred by the rather dreary name of the place: this museum tells the story of Shanghai during the colonial period between 1860 and 1949 using, amongst other things, miniatures to help illustrate this city's fascinating history.

Top quality scale models show Shanghai's past architectural landscape, much of it now demolished in this rapidly growing metropolis. Bringing the atmosphere of old Shanghai back to life from the Ming and Qing dynasties, through the colonial era, and up to the communist take-over in 1949, these models feature tiny traditional tea houses, Chinese opium joints and dioramas depicting the Bund and Nanking Road during Shanghai's foreign concession history of the late 1800s and early 1900s. A glimpse of how life was for foreigners living amongst the Shanghainese at that time through the medium of scale models.

The Bund (or embankment along the Huangpu River) is a former British settlement that has dozens of majestic early 20th century commercial buildings that once housed numerous international banks, trading houses, consulates, hotels and a newspaper office. It has been recreated in magnificent miniature at the Municipal Museum.

Hardoon Park was a private park built by a wealthy Baghdadi-born Jew between 1904 and 1910. The museum's model shows its wonderful mix of Western and Chinese styles of architecture, including scale models of some of the 80 scenic pavilions and

HSBC bank in miniature



Watching life from the balcony



The Dance Hall

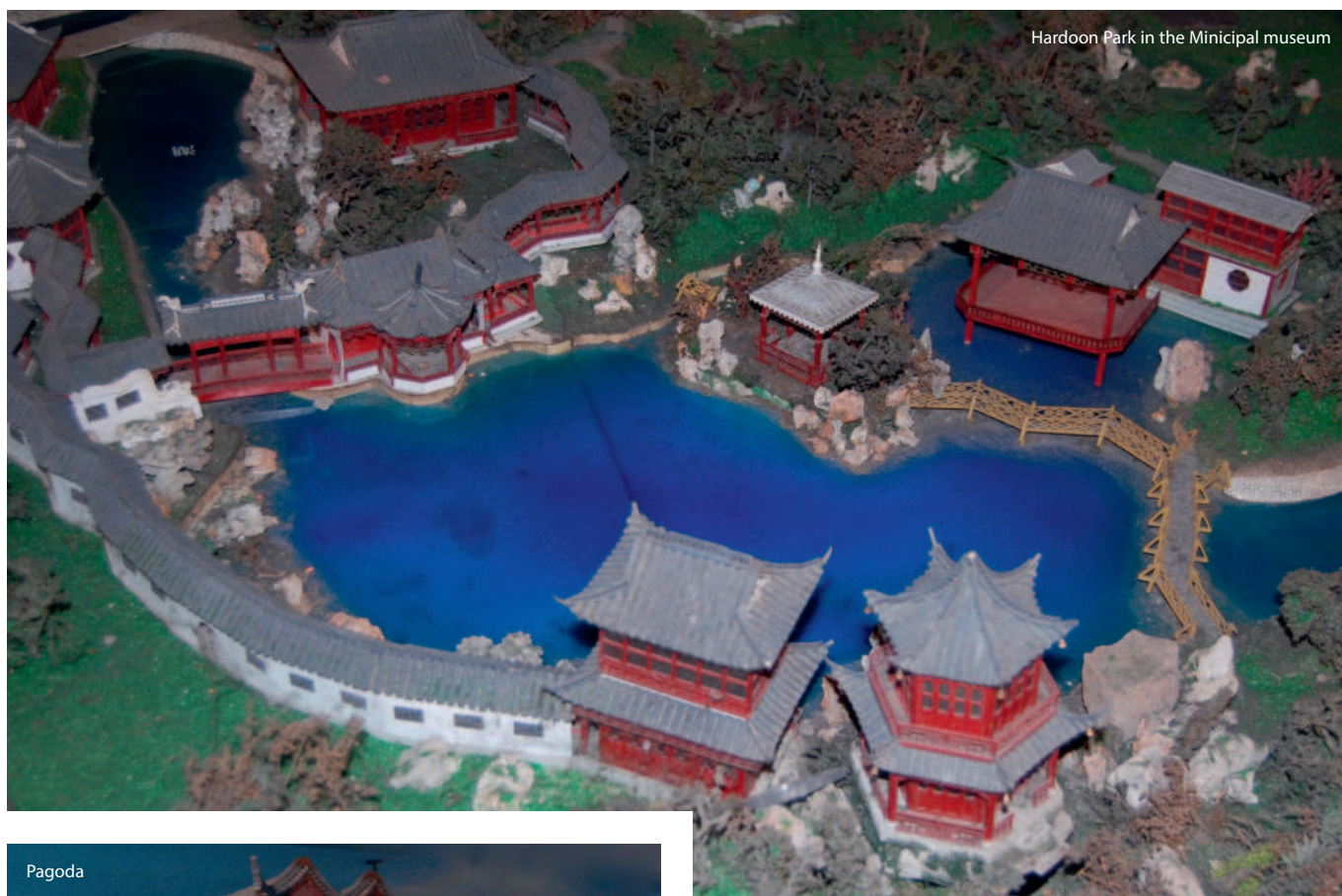


Unusual building



Small traditional building





Hardoon Park in the Municipal museum



Pagoda



Pavilion in Hardoon Park in the Municipal museum

other buildings arranged around a lake. A fire in the 1930s reduced everything to rubble and in 1955 the Shanghai Exhibition Centre was built on the site. Now only the model stands as testimony to the once beautiful park.

These amazing models, many of which have been arranged to create stunning dioramas, have been given incredible lighting effects. Watch the sky change from stormy to bright, and from day to night. As night falls, little lights come on inside buildings, creating the impression of tiny little people going about their business indoors. Then darkness descends, before the sun rises and another cycle begins.

One of the most quirky and beautiful models is of the Nishi Honganji Buddhist temple. In the early 20th century tens of thousands of Japanese citizens lived in Shanghai and a number of Japanese landmarks still stand. One of these, the temple, is now used as The Pearl cabaret.

Some of my favourite buildings had no signage in English to indicate what or where they were in the 'real' world, so I simply sat back and marvelled at the amazing craftsmanship that created these tiny works of art. Then I went to a full-size Chinese teahouse and enjoyed some Jasmine tea. A perfect day in a miniature paradise. 🏡

NEXT MONTH

Moi looks at some more Chinese miniatures that show how Shanghai urban planning was tackled.

5 reasons to never



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A Dolls house Workshop

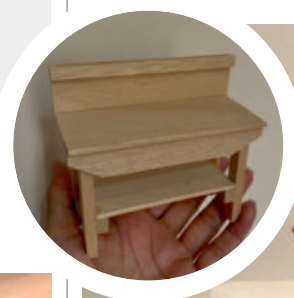
Follow these simple step by steps to create a workbench as a base for your very own miniature workshop scene!

YOU WILL NEED

MATERIALS REQUIRED

- A workbench
- Paint
- Stain
- Polish
- Offcuts of wood, coffee stirrers and kebab skewers
- Thin card
- Miniature tools and accessories

I love the idea of a dolls house within a dolls house, so what better miniature scene to create than a dolls house workshop! Every workshop needs a workbench. Either make your own, or get a raw, unfinished one. Mine was just £4.95 from a maker on eBay. This project shows you how to transform the workbench into the centrepiece of an evocative scene for a shed, garage or even as a work room within your dolls house.



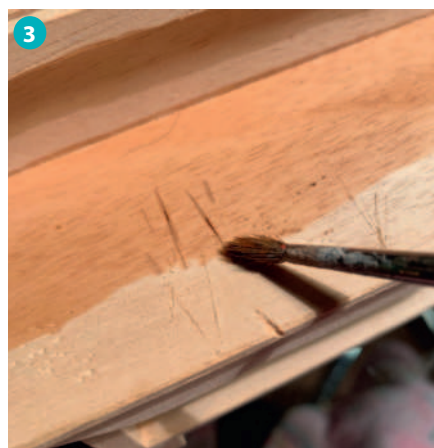
WORKBENCH



1 Cut into the raw wood workbench with a scalpel to create the kind of lines that a saw might leave on a full-size bench.



2 Bash the surface with anything suitable – such as a knitting needle – to create dents and small holes on the surface in a pattern that creates the kind of wear and tear found on old workbenches.

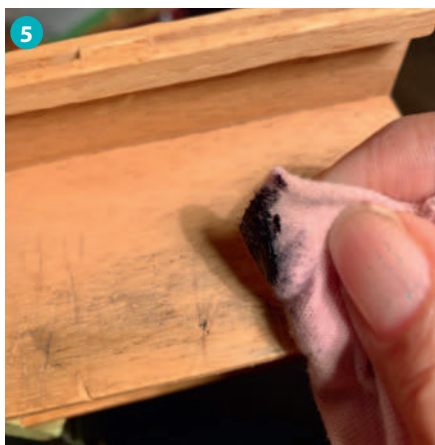


3 Stain the workbench, making sure that the stain fills the wear and tear created in steps 1 and 2 and draws attention to it.

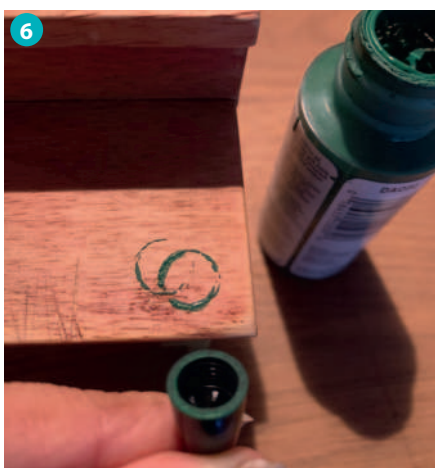


4 Paint the legs of the workbench in your chosen colour.





5 Using black shoe polish, 'dirty' the bench surface and make it look a bit grubby and worn.



6 Create paint rings using a pen cap. Coat it in paint of your chosen colour. Place the cap against the table once or twice to leave a paint ring. Repeat with a different colour elsewhere and add a few paint splatters too.

Dress your workbench with appropriate accessories: tools; dolls house books, magazines and plans; timber offcuts; pens, pencils and paint; dolls house parts, rolls of scale wallpaper; perhaps even a mug of tea and a plate of biscuits to keep the miniaturist's energy levels up. To be in scale in a 1/12th scale scene, your dolls houses, parts and furniture will need to be 1/144th scale. Such kits are commercially available (and I have reviewed one this month in my Kit and Caboodle feature on page 54).

Moi's Top Tip!

"Scan your cutting mat, scale it down on your computer, print out on fine card and cut round to make a mini mat for your bench."

EVEN QUICKER PROJECT!

CARDBOARD BOXES



1 Draw a template for a box. Start with a rectangular base, then draw 4 sides (long enough to fold over) and add little tabs for gluing it together as demonstrated in the photo.



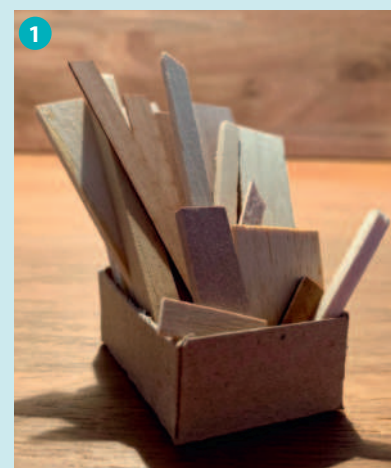
2 Fold and glue the tabs. Make the box look a bit grubby, as if it's been knocked around on the floor.



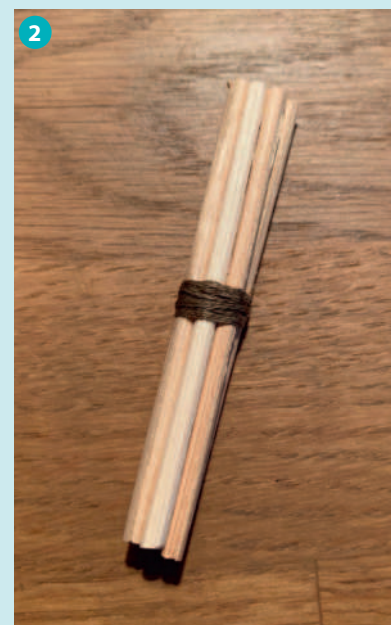
3 Fill the box with magazines. We give you permission to scan back issue covers and print them out. Make up fake magazines by folding pieces of copier paper to form the pages, then wrapping the covers around.

AN EVEN QUICKER PROJECT!!

WOOD SUPPLIES



1 Gather lolly sticks, coffee stirrers and wood offcuts and cut them to different lengths. Arrange them in a suitable formation in a cardboard box and secure in position.



2 Cut kebab skewers to the same length. Bind the skewers with thread to form bundles. Add them to the wood supplies box or prop them against your workbench.

Moi's Top Tip!

"Scatter wood shavings around your workbench and perhaps 'spill' some paint on the floor for a messy workshop scene."

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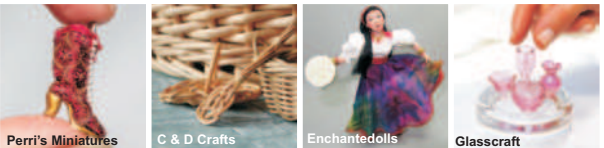
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FEATURE
by Moi Ali

Granny's bedroom

Wendy France

Instagram Identities:

WENDY FRANCE

In Moi Ali's series on leading Instagram miniaturists she chats to Wendy France of The Faded Geranium.

About 10 years ago, out of the blue, Wendy France from near Trearddur Bay on the Isle of Anglesey in Wales, decided that she wanted a dolls house. She told me: "I couldn't find what I wanted so I designed a house and my husband made it for me." That's the kind of husband I need!

I wondered why Wendy hit on the dolls house idea: "I don't know where the desire came from but it was like an awakening and there was no stopping me. I became fascinated by everything miniature, scoured the internet, devoured dolls house and miniatures books and visited miniatures fairs. I loved what I saw but knew then that I would have to strive for the most realistic miniatures I could find (or afford) and if I couldn't find them, I would make them." ▶



Granny's kitchen



Tiny patchwork squares are used



Nautical but nice



Bed spread



Pretty quilts and matching cushions



Pretty bed runner



Patchwork cushions all hand stitched

She continued: "I think there may have been something lurking in my subconscious for many years, as on reflection I have always loved miniature things. I used to make little rooms for my dolls as a child, and I had a 'love at a distance' affair with a friend's dolls house."

Very sensibly, Wendy has so far limited herself to just one dolls house, which is known as Granny's House: "It's my attempt to recreate my Granny's house where I spent many happy childhood holidays."

From the start I wanted everything to be as realistic as possible and that's what I strive for in the miniatures I make." Many readers will identify with the fact that Granny's house remains a work in progress. Very few of us reach that aspirational position of having a house that is completely finished. Granny's house is full of character and looks just as a Granny's house should – kind of warm, homely, cosy and a bit chintzy and old fashioned.

▼ Quilt and matching cushions



Pretty quilts and matching cushions

▼ Patchwork cushion mixed colours



Made using the full-size method

Mostly Wendy is self-taught but her talent appears to have been handed down through her genes: "I come from a family of needlewomen, painters and makers," she explained. "I was fascinated by the scale model of the Cutty Sark my Grandfather made and loved watching him put everyday objects to a new miniature use. I have always been interested in sewing and crafting, from full-size soft furnishings, rugs and upholstery (for which I took evening classes), to making detailed historical costumes for my re-enactment hobby. I particularly like hand sewing and detail work."

There's no doubt that Wendy has an eye for it: "I get my design inspiration from my love of colour and pattern. I get so much pleasure from playing around with combinations, finding the one that 'just works'." 

I often find myself thinking about my next quilt or rug and have lots of ideas for future makes. I always have ideas buzzing around in my head."

Initially Wendy made her miniatures just for pleasure and the challenge of perfecting her makes: "It wasn't until a visit to the Miniatura show in Birmingham and some very encouraging feedback that I had the confidence to sell my work. I retired from a career in mental health a few years ago to renovate our full-size house. Now that it is finished, it has given me the opportunity to pursue miniature-making as a business."

The Faded Geranium, an Etsy shop, is where she sells her work – exquisitely made hand-tufted rugs, braided rugs and hand-stitched patchwork cushions and quilts. Wendy's customers are largely in the USA, the UK and Europe and she also takes private commissions. "I have made quilts and bedding items for Sean Valentine's series of Harry Potter themed miniature room boxes. I am particularly proud of those commissions. There is nothing more satisfying than meeting or, better still, surpassing a customer's expectations with a really special commission."

Many of her customers are repeat buyers,

who appreciate the quality of her work. "The hand-stitched patchwork quilts and 'hooked style' rugs take many hours of work and thousands of tiny stitches to give the correct feel. Some people have described them as microscopic," explained Wendy.

Not one to rest on her laurels, Wendy continues to perfect her work: "I always strive to make my miniatures as authentic and realistic as possible. I am constantly learning and refining my skills and still get a buzz when I think about my next project, a visit to a miniatures fair, or even hunting for fabrics for my quilts. I have so many ideas for new products but never enough time!"

Despite now making a living from selling her work, there's one item that she would never sell: "Granny's bed showcases my favourite miniature. I was lucky enough to find just the right fabric to recreate the quilt and counterpane I remember as a child. It brings back so many lovely memories that I couldn't bear to part with it. It's definitely not for sale!" 🏠



Rug red with Ercol table



Rug green



INFORMATION

To view more of Wendy's work visit

Instagram: [@fadedgeranium2](https://www.instagram.com/fadedgeranium2)

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Gardener's delight...

Time to get making those accessories – learn how to make canes, soil and a trug in these simple steps to fill your garden scenes!

PART
5

YOU WILL NEED

MATERIALS REQUIRED

- Small twigs
- Twine
- Jam jar lid
- Blu Tack
- Scissors
- PVA glue
- Pegs
- Old 'bag for life' carrier bag
- Duct tape
- Brown polymer clay

TOOLS REQUIRED

- Roller
- 2mm spacers
- Wood grain texture mat
- Tile
- Tissue blade
- Sandpaper
- Curved form



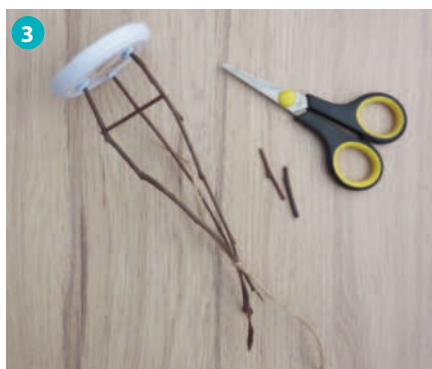
CANES



1 Tie three twigs together using some twine.



2 Using some Blu Tack, arrange the bottoms of your twigs onto a jam jar lid so they are evenly spaced and create a pyramid shape.



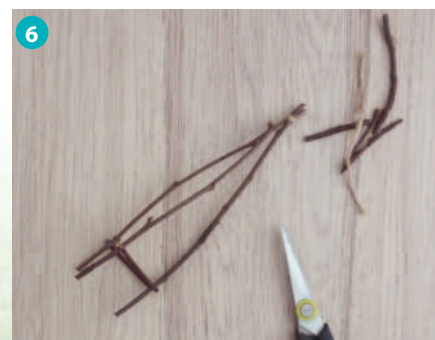
3 Cut three twigs to fit each side of your big twig pyramid.



4 Using some PVA glue, attach your side pieces to your twig pyramid. You might have to do this one side at a time, and use some pegs to help keep the twigs in place whilst drying.



5 Repeat the previous step with all three sides.



6 Once dry trim the top of your twig pyramid so it is nice and neat.



SOIL



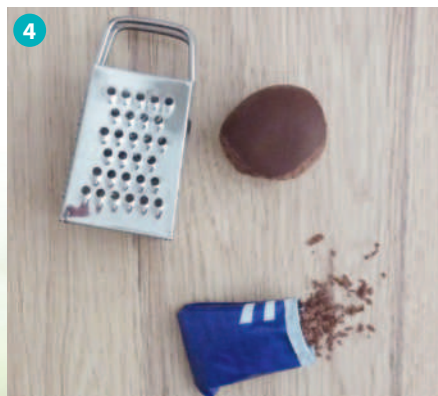
1 Using an old carrier bag, cut out an 80x55mm rectangle.



2 Fold your rectangle in half, and using duct tape, tape up two sides.



3 Turn your bag inside out, and fold down a little trim to create a turned down effect.



4 Fill your bag with some soil (refer to the February paving and soil bed project for this).

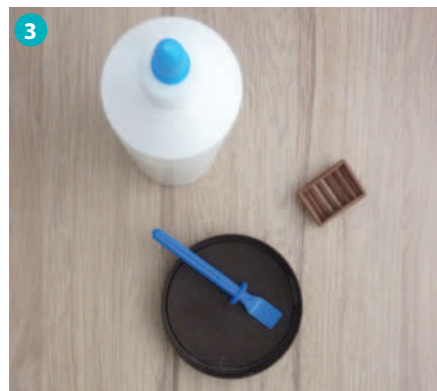
TRUG



1 Roll out some brown polymer clay 2mm thick and texture with a wood grain effect texture mat. Cut out two trug sides, and some 4x25mm slats.



2 Once baked and cooled, refine any rough edges with some sandpaper.



3 Using some PVA glue, glue the slats in-between the two trug sides. This can be a bit tricky, so I did a few slats at a time, and let them dry before doing a few more.

4



4 To make the handle, repeat step 1 to create a long thin piece of textured polymer clay, but this time bake over something curved. I used a wooden piece from a children's train set (whatever you use make sure its safe to bake in the oven).

5



5 Sand and refine your baked and cooled handle to remove any rough edges.

6



6 Attach your handle to your trug using some PVA glue. 🏠

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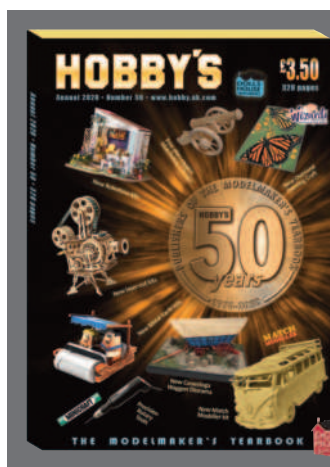


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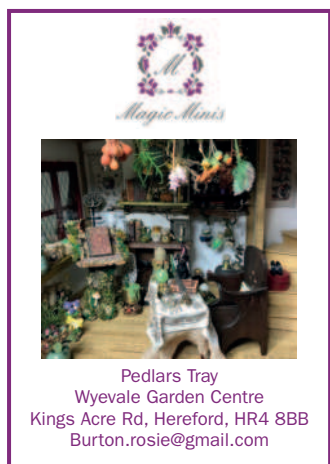
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We discover:

LUNA ENRIQUEZ



As a relative newcomer to the world of miniatures, Luna's creations have progressed to an excellent standard in a relatively short space of time! Find out more about her incredible tasty creations...

What got you first interested in making miniatures?

I started making miniatures in the summer of 2018 on a total whim. I randomly got into watching the Instagram account SugarCharmShop's videos and thought it looked like something that would be interesting to try. I remember going out and buying all the stuff and making the absolute worst looking, totally not-to-scale pepperoni pizza.



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

I make miniature food and miniature food scenes in 1:12 scale. I am specifically interested in making miniature food because I've always been interested in food art. I have a fine art practice as well, and the theme of a lot of my artwork revolves around consumerism, mass production and American food culture, so I think it was a natural idea that I would focus on food. [PHS](#)



I wish I was the kind of person who was really amazing at making miniature furniture as well, but I think my attention to detail when it comes to texture is better applied to food. I'm pretty hopeless with math, which is an important part of making furniture and converting things into different scales.

Where do you get your inspiration from now?

I collect vintage cookbooks from the 1950s through the 1970s, primarily Better Homes & Gardens, and I pull a lot of inspiration from those cookbooks when I run out of ideas of what to make. Unfortunately, because I'm a full-time student and also running another business, I don't have as much time to spend on miniatures as I would like, so often I spend a lot of time doing restocks or focusing on things I think customers would like. Hopefully in the future, I'll have more time to do the weird little miniature side projects that I want to. I'm very into the idea of doing miniature jello moulds and retro food, but I think the classics will probably always sell better!

Tell us how you go about creating your work?

I typically decide what I want to do and then spend a significant amount of time looking for reference photos of the food. For example, if I'm going to make a grilled cheese, I have to decide what type of grilled cheese I want to make, so I'll look at a lot of different varieties and try to decide what would translate the best shrunk down to 1:12 scale. Then I get close up pictures and staged pictures of the food so I can try to decide what I want my final product to look like and emulate the photos. After that, it's just the long process of blending polymer clay colours and levels of transparency, texturing the piece, and eventually adding additional colours using chalk pastels or diluted acrylic paint. Then it gets baked and sealed with a top coat and it's ready to go into the shop! I work almost exclusively with polymer clay. I've been branching out a little bit into resin, but it takes so long to cure that polymer clay is always my go-to material.

Where do you make your miniatures?

Do you have a dedicated craft room?

I live in a 570 square foot apartment with my boyfriend and our cat, so it's actually a very tight squeeze in there, especially during quarantine when he also had to work at home. I'm the one with a desk, so he has to work from the kitchen and since he's got a 9-5 job, I usually work at night. So it's basically me working at a desk in our living room from 6pm to 2am, switching mediums depending on what I need to do. I also sew, draw, paint and have to do clerical work, so it's pretty crazy to use one desk for all of that!

Do you have a top tip you can share with the readers of DHMS?

If you want to get really good at making realistic miniatures, pay attention to how unstaged photos of food look! Normally when you get food in person, it doesn't look completely perfect, so if you fixate too hard on making your miniatures look flawless, they might actually look less real.

Do you have a favourite project?

I made some tiny trays of deviled eggs and I absolutely loved how those turned out, also a serving board with s'mores and all the ingredients to make them. I've made a lot of tiny jello moulds, but I haven't listed or photographed them yet because I'm still perfecting them. They're incredibly cute, though! 🏠📷

“If you want to get really good at making realistic miniatures, pay attention to how unstaged photos of food look!”



INFO

Find more made by Luna here:

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At Home with THE BROADWOODS



HARD LANDSCAPING IN MINIATURE ISN'T TOUGH TO CREATE!

This month, we continue our journey into the wonderful world of miniature dioramas with professional model maker, Bea Broadwood. In this issue, Bea shares her simple techniques for creating realistic boundary walls and paved pathways which help bring any quarter scale outdoor scene to life!

▼ Shepherd's Hut diorama in 1:48



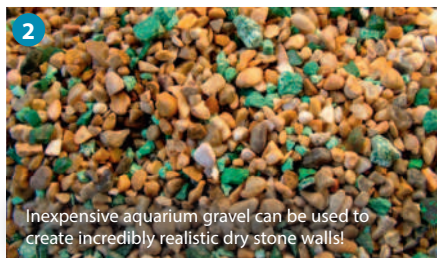
This month, we turn our attention to the hard landscaping elements of a 1:48 diorama. The inclusion of realistic boundary walls or pathways can really help to 'frame' a miniature scene, whilst also adding character and a sense of history too. Hard landscaping features such as walls and flagstone surfaces are very easy to replicate in miniature and the materials I use to create them are super cheap too. So, if you are planning a 1:48th scale diorama, why not have a go and incorporate some hard landscaping into your project? *Bea.*

Dry stone walls...

In the full-scale world, I have always loved dry stone walls; indeed, my own cottage garden is surrounded by them. Real dry stone walls vary massively in height, so there is no fixed set of measurements to work to. My cottage's garden walls are approximately 5ft high x 1½ft wide, which scales down to 31mm x 9.5mm in 1:48, but I'd recommend you simply go with whatever size you feel will work within your miniature setting.

MAKING A DRY STONE WALL

1 The underlying base structure of the wall itself can be made from layers of foam board cut to the shape and length required and stuck together. Alternatively, the body of the wall could be moulded from air dry clay then left to dry. Balsa wood or builder's insulation foam can also be cut to shape and used too; it's really up to you! As the base structure of the wall is not going to show, simply use whatever suitable material you have to hand!



Inexpensive aquarium gravel can be used to create incredibly realistic dry stone walls!

2 Liberally cover the surface of the wall with PVA adhesive. Carefully place the stones into position until the sides and top of the wall are totally covered, then leave to dry completely, ideally overnight.



Bea's Top Tip!

"Bea used a pair of long nose tweezers to help place the individual stones into position onto the surface of the wall."



3 Carefully paint the entire surface of the wall with your chosen paint colour, ensure that the paint is thoroughly worked into all the gaps between the stones. When dry, apply a second coat of paint if required.

"When creating the dry stone wall in my little Shepherd's Hut diorama, I used 'aquarium gravel' which can be readily found in pet shops. Aquarium gravel comes in a wide variety of colours, but it doesn't matter which colour you choose as the wall will be painted." Bea

4



▼ Completed dry stone wall in situ

4 To distress and weather the wall take a completely dry, clean brush and load it with a tiny amount of dark brown paint. Remove the excess paint from the brush using a piece of tissue. Apply the distressing paint in gentle circular movements working over the surface of the stones, allowing the paint to catch lightly on them.

Just another brick in the wall...



▲ Petite Properties' brick papers

The easiest way to create brick effect walls in quarter scale is to use pre-printed brick paper. Like stone walls, the base structure of the wall can be easily made from sections of foam board or thick card, which can be cut to the required shape using a craft knife or scalpel and a metal ruler.

What is foam (core) board?

▼ Brick paper distressed with eye shadow

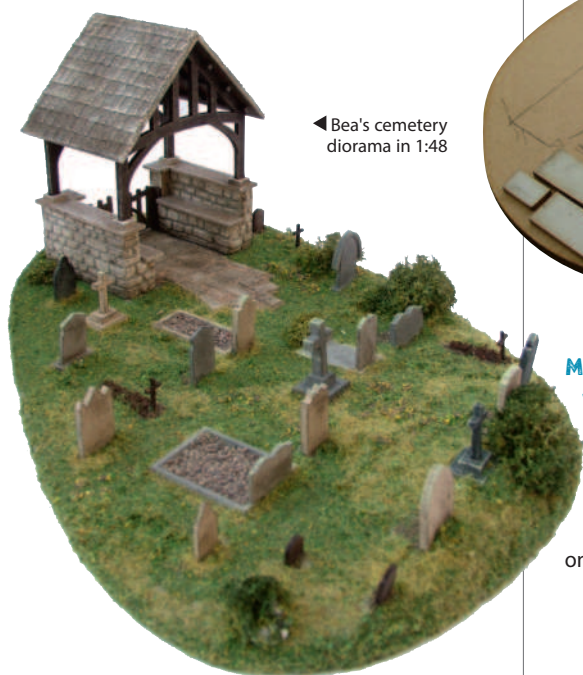


Although not pure cardboard, foam board consists of a layer of polystyrene foam sandwiched between two pieces of thin card. It is incredibly light and easy to cut and when foam board is stuck together, it can create incredibly strong miniature structures. Foam board is readily available in a variety of thicknesses from good art suppliers or hobby shops.

Once you have cut out the shape of the wall you require, simply paint an elevation with PVA adhesive. Next, stick the wall onto the unprinted side of your brick paper, ensuring that the brick courses are horizontally level. Gently rub the surface of brick paper to ensure that there are no air bubbles between the paper and the foam board. When the adhesive is completely dry, trim the edges of the paper with a scalpel. ➡

"I used strips of thick card to create the capping stones for the walls of my Knot Garden diorama and added a small wooden bead to the top of each pillar. When dry, I carefully painted the card strips and beads, then weathered the brick paper with a little bit of brown eye shadow." Bea

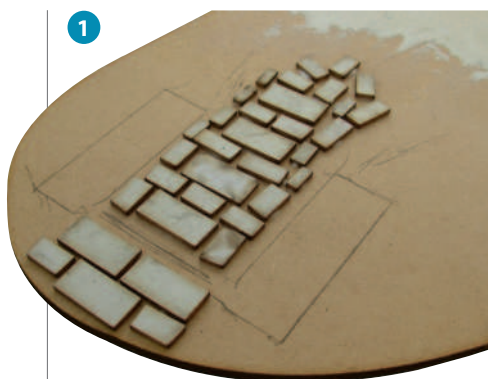
Pathways and patios...



◀ Bea's cemetery diorama in 1:48

Creating pathways and patios in miniature, really couldn't be simpler... all you need is a bit of cardboard! Old cereal boxes are just one great source of recyclable cardboard that can be used to create all types of paving. Textured water colour paper and old greeting cards also work well; basically, any card that doesn't have a gloss finish can be used. Alternatively, I like to use the tiny card pieces that are found in packs of our PP 'off cuts'.

▼ PP's off cuts



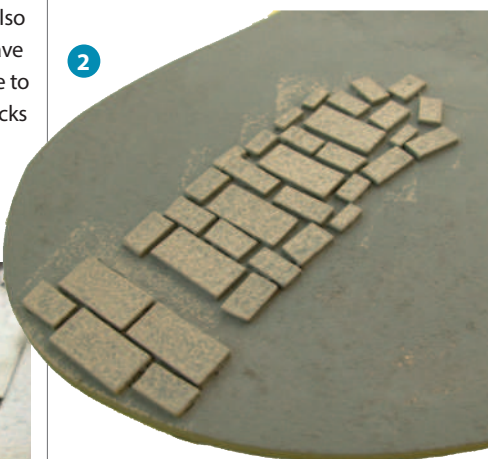
1

MAKING A PAVED PATH

1 Cut the card into the shape and style of paving required. Paint the surface of your diorama with PVA adhesive then stick the individual pieces of card into position, leaving a tiny gap between each one. Leave to dry completely.

Bea's Top Tip!

"If you are using cereal boxes to create miniature flagstones, always stick the shiny side down!"



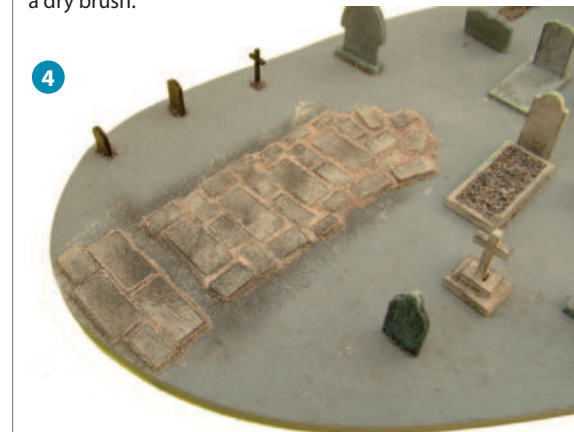
2

2 Paint the entire surface of the pathway, ensuring that the paint is worked into all the gaps between the card paving stones. Leave to dry completely before continuing. Lightly sponge paint the paving with your chosen paint colour.



3

3 When dry, distress the paving stones using a tiny amount of dark brown paint, applied with a dry brush.



4

4 Using a fine tip glue applicator, carefully pipe adhesive into the tiny gaps between the paving stones. Whilst the adhesive is still wet, liberally sprinkle clean dry sand over the top. When dry, tap away all the excess sand.



▼ The cemetery's path completed

And finally...

Next month, in the final instalment in this exclusive 'how to' series on miniature dioramas, Bea explores the intriguing subject of 'static grass'. Don't miss it! Happy mini-ing!

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. 



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A family portrait of life in the 1830s

A Cavalcade of History

Travel through time, exploring the history of fashion with Teresa Thompson of Costume Cavalcade.

Time for history

It's rare to find an artisan whose work covers such a vast breadth of history, but Teresa Thompson of the aptly named Costume Cavalcade fits the bill perfectly. An entirely self-taught artisan, Teresa's exquisitely crafted historical costumes take us on a thrilling journey through the history of fashion, from medieval times to the age of the Tudors, all the way through to Regency, Victorian, the charm of Vicwardian and even present day trends. Despite the inclusion of modern styles, it is the past which sparks Teresa's imagination and a lifelong love of historical costume initially discovered during childhood.

Today, Teresa has a collection of books on the history of costume to aid her work, but it all began with the discovery of a single tome entitled 'Costume Cavalcade' in her



▲ Rocking the 1950s!

local library when she was aged around nine years old. "This inspired me to try making costumes for my own play doll and then subsequently for a younger cousin who had a modest doll collection," recalls Teresa. "Once I got into the subject there was no stopping, so when I needed a name for my website many years later it just had to be Costume Cavalcade."

When Teresa set out to carve her career in miniature fashion, she began by dressing commercially available dolls of around eight inches high. This proved a successful venture which continued for a number of years until she found herself faced with the dilemma of being unable to source further dolls. Showing her metal as an inventive and industrious designer and artisan, Teresa didn't let this phase her as she took on the exciting



▲ Late 15th century family

◀ Medieval fashion from c1330



'Michelle' and 'Josie' are dressed for an Edwardian winter





Edwardian style

new challenge of creating her own dolls.

"That was a turning point because the figures could be made to suit the costume, with correct proportions and men could be made too. However, my main interest has always been the costumes themselves, with the dolls being just a means of showing them."

The height of design

Time though waits for no one, not even the miniature historical costume designer, and the next curve ball arrived when, as a seasoned fair exhibitor, customers began to look to Teresa for smaller dolls. This was something which initially surprised her as she says her dolls were actually the smallest available at the shows she was attending. "Of course, what they were wanting was dolls for dolls houses," she explains. "So, after some arm-twisting I moved down to 1:12th scale. Another turning point because now we need not just the gentry, but children, servants and tradespeople."

This was back in 1995 and Teresa hasn't looked back. Last year she helped the magazine mark the 75th anniversary of VE Day with her exceptional World War Two costumes, but 2020 also saw her achieve the personal milestone of 25 hugely successful years working in 1:12th scale. The dolls house world has changed dramatically during this time, with recent years seeing an increasing demand for

▲ The epitome of Regency style

contemporary miniatures, but has Teresa found this to be a trend which has filtered through to the costumes she is now commissioned to create? "Yes definitely," she says firmly. "I must admit that modern dress is far less interesting to make, but I can see the appeal of creating houses that mirror contemporary lives and will always do my best to meet a brief."

'Spike', her modern day man is the epitome of current style and even his pose captures that trendy look. It's also history in the making as, one day, these characters may well find themselves included in a dolls house set in the bygone age of the 21st century! Teresa also has some more surprising costumes under her belt, including what may possibly be a first in small scale, a commission for two Phlebotomists. However, the costume she considers might be the most unusual of all saw her reach for the stars with a miniature astronaut!

Despite Teresa's earlier assertion that the dolls are merely models for her intricate costumes, there is no doubt that she is an exceptionally skilled dollmaker who excels at her craft, and she's more than happy to let us in on some of the secrets behind their creation. "The dolls are made entirely from stockinette fabric, with the heads being made by the mask method. First, I sculpt a master head in polymer clay, then from 

that I can take almost unlimited numbers of masks. These are filled, painted and varnished before being added to the body, which is supported by internal wires for poseability. As far as I am aware, no one else makes twelfth scale dolls like this."

The fabric of an idea

Immersing herself in the costumes of so many different eras, the Tudor age has become Teresa's speciality, so it may come as a surprise to learn that this is not where she would lay her miniature hat when asked to pick her favourite historical age. "I love them all for their variety and elegance," she says. "But if I could choose only one, it would probably be Georgian." Looking through Teresa's extensive portfolio it's easy to see why. The splendour of her Georgian designs, in particular 'Sebastian' and 'Collette', whose costumes date from the period 1720 to 1760, instantly whisk you away to another age. Then there's the doll which bears more than a striking resemblance to 'Poldark'. In fact, Teresa herself says this

intriguing 1/12th scale character has been known to double as the fan favourite!

Although opportunities for sourcing original materials for medieval dolls such as the smartly dressed couple dating from around 1330 may prove somewhat limited almost seven hundred years hence, Teresa does use a large quantity of vintage fabrics in her work. This only serves to add to their authentic appeal, bringing something extra special to each doll and includes both recycled and remnant fabric given to Teresa by former seamstresses. Whilst there is often fabric amongst these generous donations to the miniature cause which doesn't necessarily translate well into small scale, there's always the possibility of that gem. That piece of fabric which grips the imagination and captures the style of anything from those marvellous medieval costumes to the splendour of a Victorian dress, or even a scrap of fabric ready to rock'n roll the 1950s in miniature! "The downside to this approach is the vast amount of stock I have accumulated. I'm now on a mission to use it up before I retire.



'Spike', the modern man!



'Sebastian' and 'Collette' in Georgian costume

The Vicwardian era



◀ 'Seth', a smuggler and a potential 'Poldark'!

Any sewers who hear this howl with laughter, because they know how little chance there is of achieving my goal!" admits Teresa, leaving us to conjure with images of an intrepid artisan surrounded by a sea of fabric, literally sewing their way out of the studio!

Teresa says she is regularly asked if there is anyone 'in training' and waiting in the wings to take over the Costume Cavalcade mantle when the day she decides to retire finally looms large on the miniature calendar. There isn't, but Teresa has built a reputation as one of the most knowledgeable and diverse miniature costume artisans. This means she can be assured that her work will long play a defining role in ensuring the character of history continues to tell the story of costume in dolls houses throughout the world. 🏠

**INFO**

Website: www.costumecavalcade.co.uk

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Apple Blossom

Create your own miniature work of art, to take pride of place amongst your collection.

YOU WILL NEED

MATERIALS REQUIRED

- Derwent InkTense Blocks in:
 - Sun Yellow (020)
 - Poppy Red (040)
 - Fuchsia (070)
 - Teal Green (130)
 - Apple Green (140)
 - Madder Brown (192)
- Size 4/0 or smaller round watercolour brush and clean water
- A palette or small plate (I use the tin lid that the InkTense Blocks came in)
- 300gsm (or heavier) smooth watercolour paper



1 Using your steel rule and craft knife, cut out the watercolour paper to a suitable size for your display. This is 65x45mm. If you're planning to frame your painting then I recommend adding at least 5mm all around the edges to allow for overlap – you can always trim this off later if your chosen frame does not require the extra allowance.

2



2 Let's start with the drawing. Sometimes we can get overwhelmed by too many shapes in a line drawing, so to help you we're going to start by just placing the flowers. We have one large flower on our focal point in the lower left-hand third of the piece, then we have five flowers at the middle (odd numbers work well) and the two buds at the top. Take care that your top buds don't look like rabbit ears!





3 Now fill in by drawing the leaves, noticing that the curve of the leaves makes a difference to the composition. In particular, the leaves at the bottom and top curve round and point back into the picture, to keep the viewer's eye engaged with the painting.



4 Let's add some colour. Wet your brush and pick up a little of the Fuchsia pink ink from the Inktense Block. Paint the buds, leaving plenty of white for the highlights.



5 Clean your brush thoroughly and pick up some yellow ink from the Sun Yellow block. Paint the centre of the big flower, bringing it a little way up the lower right-hand petal.

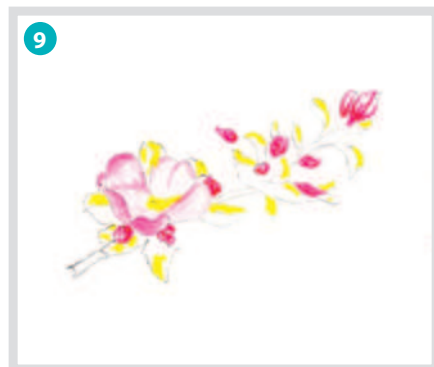


6 Back to the pink ink, dilute it with a lot of water and paint all the petals of the large flower, leaving some white patches for the highlights. Test the strength of your paint on a scrap of watercolour paper first to make sure that it is pale enough. With ink, you can always add more but you can't take it off.

7 Use the same strength ink to fill in some of the white parts on the buds, leaving only a small number of bright white highlights showing.



8 Using the pink Inktense again, with slightly less water, begin to add gentle shading on the petals to indicate shadows cast by the curves. Notice that each individual petal is casting a shadow onto the next one. There is also some pink colouring on the tips of the petals. Less is very definitely more here - we need to keep the overall feel of the flower as clean and light as we can.



9 Let's move on to the leaves. Paint Sun Yellow highlights on each of the leaves where the light is catching them, as shown.



10 Now pick up a little Apple Green and add a lot of water to dilute it in your palette or tin lid. Check that your ink is nice and transparent - we don't want to drown out the beautiful yellow highlights when we paint over them with the green. Paint all of the leaves, including over most of the yellow, leaving just the tiniest patches of pure yellow showing.



11 Next take some vibrant Teal Green Inktense and mix with a little Poppy Red to tone it down into a more realistic green. Paint the darkest shadow areas of the leaves.



12 Switch back to Apple Green, and paint the vein markings on the light green sections of the leaves. Keep some yellow highlights showing through because it's the bright zingy spring yellow-green that really makes this painting sing. Paint a few green lines along the length of the stem. 

13



13 Paint over the entire stem with Madder Brown mixed with lots of water, allowing the green-yellow to shine through. We're building up the colour slowly, so that it is varied and not flat.

14



14 In your palette or tin lid mix more Poppy Red and Teal Green, this time using much less water. Add the red a little at a time, until the green is almost black. If it starts to go purple, you've added too much red. If it goes grey, you've got too much water in the mix.

15 Use this dark green to paint in the very darkest areas of the leaves where shadows are being cast - close to the flower, and on the under and left-hand side of the leaves, and on the bottom of the stem. Don't be afraid of the dark! The contrast is what makes the whole painting sing.

16 The eagle-eyed amongst you will notice that I had missed the stem on the bud in the centre-top, so I've added that in now using the yellow and apple green. If you missed yours too, you can add it in now.

Tip Tips!

- Always store your brushes flat, never resting on their points as this will damage them (either in or out of your water).
- Before changing colours, wash your brush in a series of two or three water pots, beginning in the dirtiest water pot and working towards the cleanest. You should find that this means that your clean water will stay clean for longer, you will need to change water less often and your colours will not get muddy.

17



17 Now we'll brighten up the flower using a little Poppy Red. Paint over the shadow areas on the big petals, around the edges of the petals and in the centre.

18



18 Finally, make a dark red by adding a touch of Teal Green to Poppy Red in your palette, and use this to paint the darkest shadows on the bottom petal.

19



19 All that's left to do is sign your piece and give it pride of place in your miniature collection! 

“Derwent Inktense Blocks are versatile blocks of bright and vibrant ink. When dry, the ink is fixed in place, which makes it an easy medium to use for a beginner”
Stephanie

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Life on the Wing

Exploring the joy of nature in miniature with IGMA Fellow, Beth Freeman-Kane.

The mouse trap

The work of highly respected and award-winning artisan, Beth Freeman-Kane, symbolises the quality found amongst the very top tier of modern miniaturists. Her beautiful birds, small animals and their exceptional natural settings bring nature at its finest to life in small scale. Beth, who is both an IGMA Fellow and a Signature Member of the Miniature Artists of America, says her creations are made for 'pure joy', and proving that a little bit of humour goes a long way if you're neither mouse nor great tit, her cleverly titled 'Lease Dispute' scene more than attests to that claim. Of course, whether or not the aforementioned great tits manage to reclaim their room with a view from these tiny rodent squatters is another matter entirely! This isn't the only piece to combine the squeak of humour. Beth's caption on Instagram, advising everyone to social distance by staying in their own teacup, as a not so humble miniature mouse peers with beady eyes over the edge of a cup and saucer couldn't have failed to bring a much-needed smile to your face at the start of lockdown last spring.

Making it big in small scale

As a child growing up in South Africa, Beth was surrounded by both nature and a burgeoning love for miniature creativity, so it seems unlikely she would remember a time when her life wasn't influenced in some way by the world of miniature art. Indeed, during her time at university she fought vehemently against the idea that she needed to focus on larger works. This stealthy resolve saw Beth go on to become not only the first miniaturist in South Africa to be the subject of a solo gallery exhibition, but one of the finest 21st century artisans working in small scale.



The colour of art.,
Beth's stunning peacock



'Nurture by Nature'

Many fellow miniaturists are keen to learn the secrets behind the creation of Beth's delicate and skilfully handpainted artwork and she is also an extremely well-known instructor at the IGMA Guild School. Places in her classes are highly sought after. So much so, that her course at the 2021 school, which returns to class in July after last year's virtual event, was full months in advance. The lucky students on this exciting course will be able to create a framed box composition centred around a garden fence and the community of tiny birds and animals who call the scene their home. The framed box composition is a popular way for Beth to display her art, meaning her work offers broad appeal to those beyond the acclaim of the dolls house world.

Building a nest

Mother Nature herself is a magnificent artist, the beautiful peacock one of the finest additions to her ornithological collection. This majestic bird, with its iridescent colours and sweeping tail feathers is also one of the most stunning pieces amongst Beth's own portfolio. It is the true to life appearance of Beth's creations which gives her work its

edge. Her finely crafted art often catch her subjects 'in the act', capturing that sense of movement, be it a hummingbird in mid-flight, feeding time in the sparrow's nest

PH
MS

This tiny chipmunk brushes up on art!



This mouse hopes their visit with be nothing more than a storm in a teacup



"Her finely crafted art often catch her subjects 'in the act', capturing that sense of movement"



▲ Capturing the 'hum' of nature

or a female mallard and her ducklings diving beneath the water. The latter, entitled 'Life Lessons', is a scene cleverly composed using resin within the confines of a full-size glass. Beth's work with resin is always truly inspiring and this ingenious piece achieved 'Highly Commended' status in last year's PIMA (Perfection in Miniature Awards) competition.

Mallard Mum, her young and the evocative 'Lease Dispute' scenes are far from the only occasions where Beth has found herself



▲ Time for a face-off! 'Lease Dispute'!

inspired by the rich world of renewal and new life at the very heart of springtime in nature. An utterly charming scene, an old, disused lantern sees busy family life in full flow in the sparrow's nest as dad brings home the bacon, or in this case, an eagerly awaited insect-based delectation. Whether home is found in depths of the countryside or amidst the urban sprawl, the house sparrow may well be one of those birds you almost take for granted as an everyday visitor to the garden

or bird table, so it may come as a surprise to learn that their still abundant population of more than five million breeding pairs has actually been declining in the UK over the course of the last century. They are delightful little birds and the way Beth has caught that almost blink and you miss it moment in time, with dad still on the wing, makes this an incredibly engaging artwork.

'Nurture by Nature' is another piece bringing that same sense of movement

Family life



Apple of our miniature eye!





◀ In flight magic with the paradise fly catcher

home to roost in miniature. This time the focus is on the two owlets found in their nest; the perfect setting provided amongst the gnarled remains of a tree. Once again, we see the parent on the wing and about to drop off tonight's dinner. This exceptional piece of art was Beth's 2017 entry for Miniature Masterworks, the juried event held at The National Museum of Toys and Miniatures in the US, an experience she understandably describes in their official video as "quite a big deal".

Reclaiming nature

The owl family are now a museum exhibit in their own right, part of the KSB Miniatures Collection in Maysville, Kentucky, but this isn't the only piece of Beth's work to have made it into Kaye Browning's world-famous collection. She was also the creative behind the exquisite miniature birds for the Tanzanian Wildlife Refuge, which also includes animals by fellow high-end artisans, Kerri Pajutee and Elizabeth McInnis. Beth's ox pecker birds, with their bright red bills can be found perching on the back of Kerri's wildebeest, whilst her cattle egrets, carmine bee eaters and colourful guinea fowl explore their surroundings and weavers nest in the nearby trees.

We've all heard the stories and indeed seen for ourselves how nature has reclaimed its territory in recent times as an eerie hush descended over streets during the Coronavirus pandemic. Animals in all corners of the globe made the most of the silence, from peacocks taking a leisurely stroll along a Spanish street to a herd of goats enjoying their 'lockdown daily exercise' in the Welsh town of Llandudno. There was even a kangaroo seen jumping for joy down a road in the Australian city of Adelaide. Fingers crossed though, that not too many of us encountered a scene similar to that nosy miniature mouse in possession of a teacup! However, as things hopefully begin to return to something resembling the normality we once took for granted, Beth's beautiful artwork provides us with a continual reminder of just how intrinsic nature is to our lives and of those tiny creatures with whom we share the unique space that is planet Earth. 🏡

◀ 'A Winter's Tale'



Visitors in the kitchen



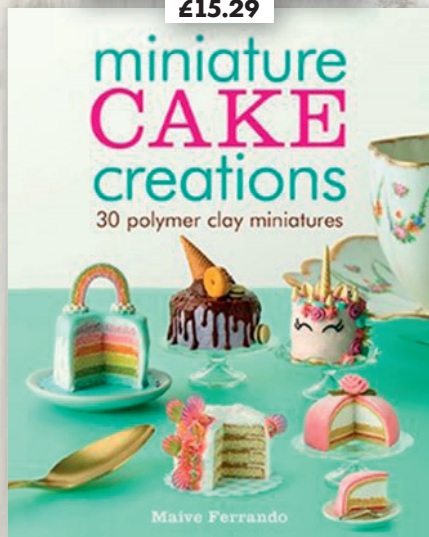
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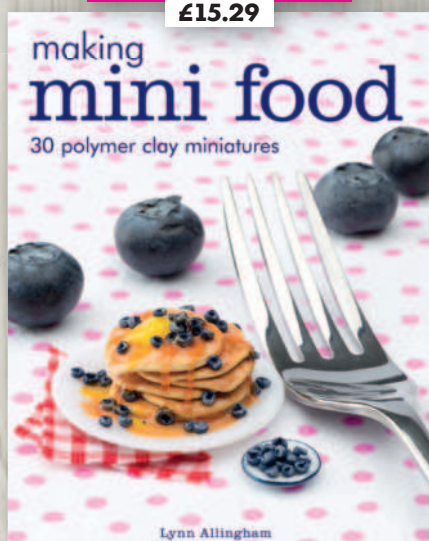
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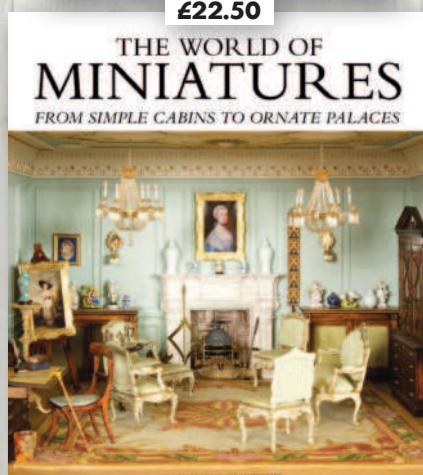
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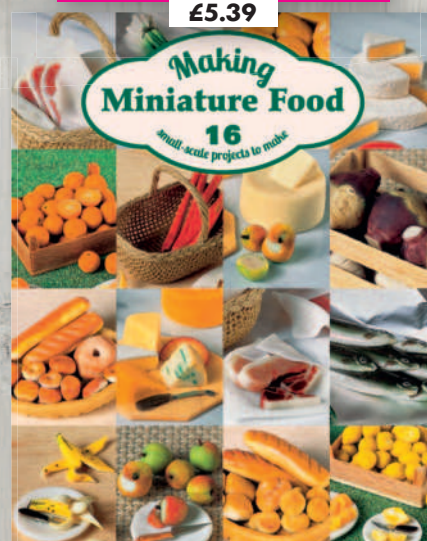
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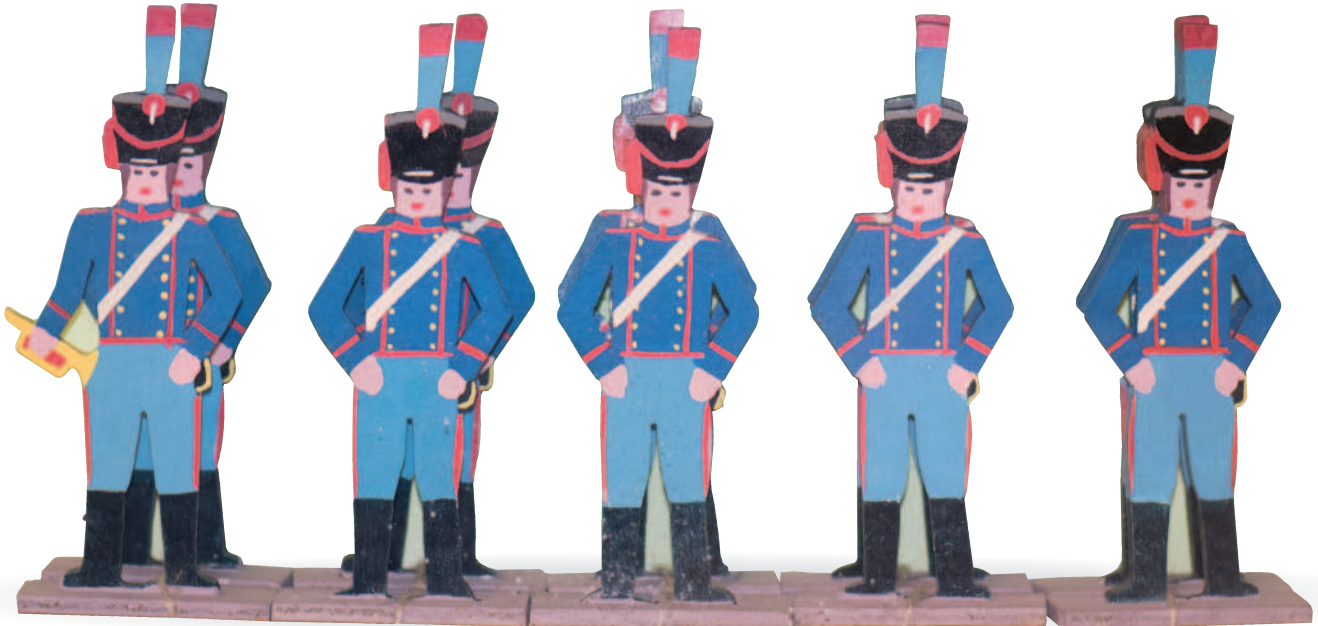


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Little Warriors

Dene Bebbington explores the fascinating history behind model soldiers.



▲ Antique two-dimensional wooden soldiers at the Brussels Toy Museum (Credit: Thomas Quine, Creative Commons CC BY 2.0)

The popularity of model soldiers grew in the 18th century, but the depiction of soldiers in miniature can be found as far back as ancient Egypt. Typically played with by boys enacting little battles, they have also been used by military strategists to aid planning and tactics.

One of the earliest collections of model

soldiers was found in the tomb of Egyptian prince Emsah. Dating back nearly 4,000 years, these were painted Egyptian and Numidian wooden soldiers. We don't know if they had been toys, or if they served some other purpose, since it was usual in those times for objects to be buried with high-ranking people.

Upper class families and military strategists were using model soldiers by the 17th century. By that time they could be made from lead cast in brass moulds. Then a century later a new technique of creating flat soldiers made from tin was developed in Germany, making them more affordable. ▶



▲ 54mm model soldiers representing the British Coldstream Guards during the Crimean War era (Credit: Jcbutler, public domain)



▲ Model soldiers include other military personnel such as these aviators (Credit: Thomas Quine, Creative Commons CC BY 2.0)

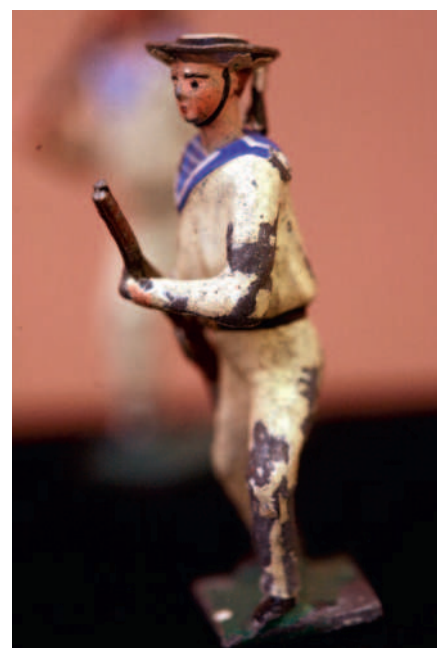
Bugle Corps soldiers on display at the Plassenburg Zinnfiguren Museum, Germany
(Credit: Thomas Quine, Creative Commons CC BY 2.0)



Antique German model soldiers manning a fort (Credit: Thomas Quine, Creative Commons CC BY 2.0)



Various toy soldiers included mounted ones at the Mitte Museum, Berlin
(Credit: Thomas Quine, Creative Commons CC BY 2.0)



▲ A French sailor wearing the uniform from the Sino-French War, on display at the Paris Naval Museum
(Credit: Rama, Creative Commons CC BY-SA 2.0 FR)

These were produced in various sizes mostly of 30, 40 or 60mm in height.

Games using model soldiers also began to appear around that time. An early example invented by Johann Ferdinand Opiz took its inspiration from chess by using a board of squares. Unlike chess it had several colours in order to represent terrain, rather than just black and white. Other people worked on their own form of recreational wargames – notably the author H. G. Wells who formalised wargaming in two books published in 1911 and 1913.

It took a long time for the three-dimensional figures we take for granted to be developed. Casting techniques had improved enough in the 19th century to produce demi-ronde (French for half-round) soldiers, and finally fully round ones. Germany dominated

the model soldier market in Britain, with 30mm flat figures being the most affordable. A popular brand was Noris (Gebrüder Heinrich), and other top selling makers were Georg Heyde and Johann Haffner.

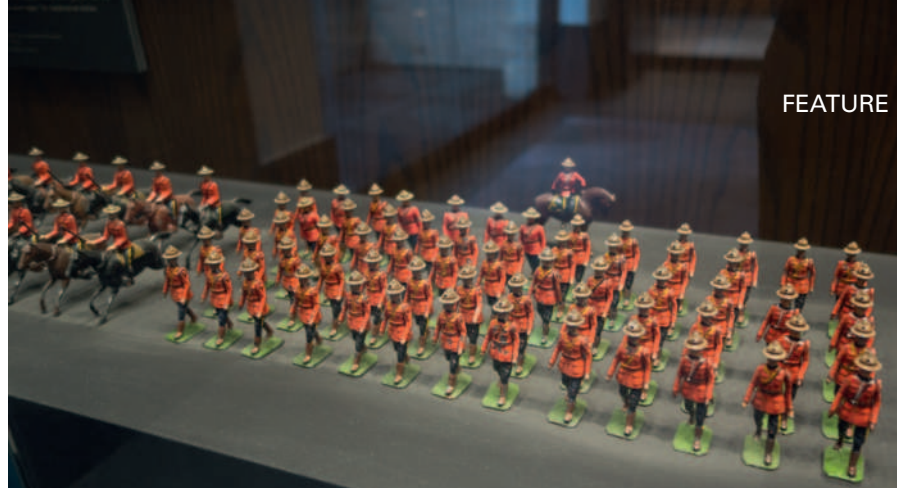
Despite being the first country to industrialise, Britain was slow to get into the business of making toys for the mass market, and that included toy soldiers. That changed when mechanical toy maker William Britain developed a method of hollow-casting miniature soldiers in lead. The lighter hollow figures had lower raw material and transport costs, enabling Britain to undercut German imports by selling at around half the price of their similar size figures.

W. Britain's first foray into the toy soldier market in 1893 produced what was known as Germanic figures. To avoid the increased costs of hand soldering, the sword for figures such as the Life Guards was made separately from tin and fitted into the mould. Moving parts were given to some figures – the Plug shoulder lancer had a movable arm which connected to the lancer's shoulder by a plug. This company that would later become known as Britains expanded its range of soldiers to several dozen types prior to the First World War.

The war affected toy production when factories switched to making munitions and other military necessities. Sensibilities changed a bit due to the grim realities of industrial age war, and initially after 1918 the playing of wargames seemed less appealing.

Britains continued to be a dominant force in the diminished toy soldier market, although they had increasing competition

▼ Various types of vintage toy soldiers including a casualty (Credit: Ronelm, Creative Commons CC BY-ND 2.0)



Marching Royal Canadian Mounted Police
(Credit: Thomas Quine, Creative Commons CC BY 2.0)

from other British companies. New figures added to their range reflected recent changes and advances in the military. Among many other figures added were Maxim machine gunners, motorcycle machine gunners, dispatch riders and infantry wearing gas masks.

Real world tensions and conflicts also influenced the types of soldiers made by Britains and other companies. And as export markets were sought, suitable figures such as cowboys, and South American and Chinese infantry were introduced.

Toy soldiers became yet more affordable once mass production using plastic started in the 1940s. In Britain the Airfix company was the first to make plastic soldiers in 1946, and by 1956 most companies except Britains had converted to the material, although they had military band sets with plastic drums. The health dangers of lead was finally addressed by law in 1967 when lead alloys were banned in toys for children under 14 years. However, model soldiers containing lead could still be made for collectors.

Paint was also an important consideration. Model soldiers could be bought finished or ready to paint, but patience and a steady hand is required for painting

them yourself. Matt paint gives a more realistic look compared to high varnish gloss which provides a harder finish. Even gloss deteriorates with age and handling, eventually making the figure's appearance more realistic than in its pristine condition. Britains took time to switch to matt, waiting until 1998 by which time it was already commonly used by other companies. First to get the matt treatment was their American Civil War range.

The advent of plastic soldiers made them more durable as toys. Those in plain green without the painting of metal soldiers could be bought in greater numbers, and were ideal for rough handling by young children.

I can remember playing simple wargames with a childhood friend. We agreed on a few rules like a grenade thrower or machine gunner could take out greater numbers of the enemy than an infantryman with a rifle, and we'd often play outside where the soldiers could be camouflaged in plants and other vegetation. Afterwards any dirt could easily be wiped off without causing damage to the figures.

Besides wargaming, toy soldiers and accessories can be placed in military dioramas of almost any era. Britains alone made soldiers dating back to Trojan warriors and right up to modern special forces. They also produced artillery, vehicles and boats.

A large display of 10,000 toy soldiers – from a total of over 30,000 – can be viewed at The Stewart Historic Miniatures Collection in the Frazier History Museum, Kentucky. Having soldiers from several countries and covering many time periods, the displays range from figures lined up in glass cases to a terrain table where people can play with the soldiers in the diorama.

Nowadays children can play much more realistic wargames on a computer. But like many kinds of toy, model soldiers are highly collectable and have magazines devoted to them. Toy soldiers will always be valued for their tangible characteristics by collectors even if children rarely play with them or even know they exist. 🏠

The Whole Kit & Caboodle:

ART DECO 144 HOUSE

Moi Ali reviews a little dolls house of tiny proportions...



The kit comes with door, glazing, room divider and hinges

If your dolls house needs a dolls house, this is the kit for you! Being 1:144 scale – which is pretty tiny – it's perfectly scaled and in proportion to fit inside your 1:12 scale dolls house. It's also perfect if you've run out of space but crave another little house! And for Art Deco fans, it's an absolute must!

The lovely thing about small houses is that they are so quick and easy to assemble, paper and paint. This particular kit is precision laser-cut so it fits together like a dream, and the windows are laser etched with characteristic Art Deco detailing.

THE FACTS

Buy from: Elite Petite Interiors (Sue's website is undergoing a makeover so please email her for further details at suefry.york@yahoo.co.uk)

Cost: £43 (Sue is offering DHMS readers a discount. Mention the mag and you can have it for just £39!)

Comes with: All components, including a room divider, chimney breast, fireplace and hearth. Also glazing and hinges

Additional materials needed: Paint or paper and glue plus furniture

Specialist tools needed: None

Time: A day, including painting and decorating

Experience: Beginner

Top tip: Tweezers or a 'sticky pencil' are handy for the smaller components.



A peek inside

Available from Sue Fry of Elite Petite Interiors, this kit oozes Jazz Age charm. I painted mine in a typical colour palette from that era, with a flash of Deco green. Inside I used Sue's wallpapers, again in typical 1930s style, and a few of her Art Deco furniture kits. They look a bit scary because

the components are so tiny, but can be assembled in minutes. The furniture kits are £8.99, apart from a kitchen kit with Belfast sink at £11.99. Sue also does a lovely little stand for this house.

This kit is very cleverly designed. It has a concealed area at the back to run wiring for lighting. Additionally, the floors have tiny floorboarding planks etched on them for an ultra-realistic appearance. Adorable! 🏠

READER GIVEAWAY!

Fancy winning one of these lovely little house Kits from Elite Petite Interiors? Then enter our prize draw! One lucky reader chosen at random will win not only the house, but also kits to make all of the furniture shown here – plus mirrors and wallpaper!

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

Competition closes 31st May 2021. Good luck!

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



Antique German Cabinet House



▲ Wendy maintaining one of the Museum's dolls houses

Inside the Museum

What could be better than a celebration of miniatures in the form of a dedicated museum. We talk to Denver Museum of Miniatures Dolls and Toys Director Wendy Littlepage and Board Treasurer Marjorie Smelt to find out more behind this inspiring collection.

▼ Ed Chol painting - A treasure from the museum's collection



Starting out

For the last 35 years the Denver Museum of Miniatures Dolls and Toys has been curating a collection that is culturally important not just to Colorado but the world. Work to prepare for the opening of the DMMDT commenced in 1978, started by a group of local miniaturist, doll and toy enthusiasts. The support of this grass-roots community coalition of dolls artists, business owners and civic leaders led to the opening several years later in 1981. For the first five years, the museum was mobile. Popping up at malls, the airport, empty storefronts, civic buildings and festivals. It was run by volunteers with no paid staff. In 1987 the museum found a permanent base, leasing the Pearce-McAllister Cottage from the State of Colorado Historical Society, a historical house in central Denver. "When our rent was sharply increased, we reviewed our options,



▲ Inside the museum

and seeing that we had really outgrown our 5,000 square foot building, we started to raise funds to buy our own facility" Wendy Littlepage, Museum Director comments. "In 2019, we purchased a 13,000 square foot building we will be opening in stages as funds become available. We opened the first stage of our remodel in August 2020 and will be working to open classroom/meeting space, and raising funds to add an elevator that will open up an additional 5,000 square feet of space." The new 'forever home' is based in Lakewood, Colorado.

A collection like no other

DMMDT draws visitors through its fun exhibits and unique collection. The museum's permanent collection is actually made up of three different collections; miniatures, dolls and toys. Each collection is significant in its own way but together they are capable of telling a unique story unlike any other 

▼ Inside one of the tiny houses



museum can. The museum staff utilises the collection of over 20,000 objects to stage four major exhibit changes each year. The exhibits range from vintage Star Wars toys to artisan dolls houses and from exquisite antique dolls to well-loved toy soldiers. Objects collected from generations of Coloradans serve as an excellent stepping stone into both art and history. Many objects, such as the Japanese Friendship Doll, Miss Yokohama, make history more accessible and open the door to a new experience. The treasure of the doll collection, Miss Yokohama, is Colorado's Japanese Friendship Doll. "She was created around 1927 and represents the city of Yokohama, Japan. She is 81cm high, has human hair and inset glass eyes. She was one of only seven of the original 58 friendship dolls to be created by the Ohki Heizo (Maruhei) Doll Company in Kyoto.

Miss Yokohama was on display at the Denver Public Library for many years. Visitors were allowed to dress and undress her. By the 1990s she was in desperate need of repair. A local doll club organized to send her back to Japan to be restored. When she came back to Colorado, she was entrusted to DMMDT" boasts Wendy.

It isn't known exactly how many pieces are on display currently. "I just counted one case and there are 132 items. All these little minis get so hard to count! I would guess we have about 300 individual minis on display, a hundred dolls/toys, four antique pieces, a dozen or so roomboxes, and six very large dollhouses, a miniature town, and three giant bears." Visitors are certainly in for a treat as they wander the rooms of this varied collection. The miniature collection boasts pieces from world-renowned artisan miniatures that are made from everything from wood and ivory to silver and gold. Many artists featured are International Guild of Miniature Artisans (I.G.M.A.) Fellows, including Mary McGrath, Pete Acquisto, Sue Resseguie, Noel Thomas and Pat Thomas. Others, like Andrea M. Fabrega, Marjorie Smelt and Bear Limvere, all of whom are known internationally for their unique take on miniatures.

Unusually the most popular displays tend to shift. At the old location, there was a lot of interest in the Southwest miniatures and the Someday House, which is modelled after a

▼ Hanukkah at the museum



house in Denver. It is now predicted that three new doll houses, will become new favourites. "I'm partial to a locally made room box of Professor Dumbledore's office from the Harry Potter series," Wendy adds, "It was made by one of our long-time volunteers, Suzanne Richards.

Keeping going

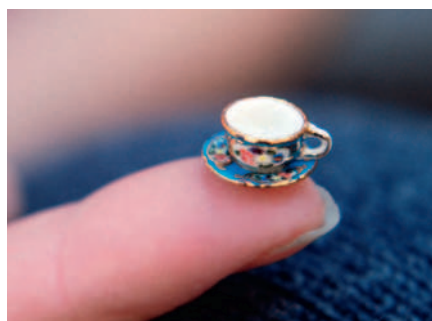
The museum's collection is largely made up of donations, "We are very lucky to receive more donation offers than we could ever process. We average about 1,000 pieces a week! Just reviewing items for donation can be time consuming, and to put an item into the collection is more than a day's work, so we try to be selective," Wendy states. The museum is run not-for-profit and so relies on fundraising, grants, sponsorships and events held in order to raise funds. "In 'normal times', before and



▲ Part of the museum's antique collection



▲ Tiny shoes from the Southwest roombox



▲ A tea cup from Bets O'meara's Someday House

BOARD TREASURER MARJORIE SMELT HAS BEEN CREATING MINIATURES SINCE THE MID-1970S, WE FOUND OUT MORE ABOUT HER PASSION...

I first became interested in miniatures after seeing an article in a women's magazine. It showed a Santa's workshop scene including address information for a couple of vendors that sold via print catalogues, as well as info on some of the books in print at the time. I was then hooked and have made all sorts! While I call most of mine 'room boxes' there are far more these days that are not really in boxes at all, they all start with a container of some sort however. Some of my favourite scenes I've created are inspired by scenes from my favourite books. I love working with wood, I love turning both wood, and acrylic actually, on a lathe. I especially enjoy making wood furniture in classes (IGMA classes, especially), and wish I could become more skilled at making my own from plans or pictures.

I'd recommend that to anyone to keep learning! Go to as many classes as you can or use online resources to learn new skills. Don't be afraid of online live classes via Zoom or other video conferencing apps - the instructor does not need to be right next to you in order for you to learn. I do all this from a very small spare bedroom in my house which I've turned into a dedicated craft room. This means the house is cluttered up with my makes, that or I donate to the Denver Museum of Miniatures, Dolls and Toys to be used for fundraising events, or gifted them to friends.



Kingscote Mansion (building by Norm Nielsen) and director Wendy Littlepage



It's all in the detail



George Becker miniature library



after Covid that is, we host workshops, an annual convention and lectures. During Covid we moved our convention online, and looked at ways to get more workshops out to people via curbside pickup and mail. We're now accepting limited numbers of people onsite. We also have both an onsite and Etsy gift shop that help to fund the museum.

Ten board members work very hard to keep the museum alive. Wendy has been the Executive Director since 2007 after joining the team in 2005 as Coordinator of Education and Programs and during her tenure has worked in preservation, exhibit design, volunteer management and all aspects of museum administration. The hard work has paid off. "The DMMDT is so much more than toys" Wendy proudly comments, "It is an opportunity to share and make memories with family and friends. It is a venue for collectors to share and explore their passion. It is a sanctuary where the unique is celebrated. And finally, it is a place of learning where history and art meet humanity. The Denver Museum of Miniatures,



Treasured collections

Dolls and Toys has been entrusted with preserving Colorado's childhood and we intend to do just that for generations to come. Our mission is to create educational exhibits with relevance to the lives of museum visitors and members highlighting the social and cultural history of miniatures, dolls and toys."



INFO

Website: www.dmmtdt.org
Address: 830 Kipling Street, Lakewood, Colorado, 80215
Phone: (USA) 303 322 1053
Instagram: @minidolltoymuseum



Passion explained

DHMS reader Lynne Smith shares her miniature journey and latest project, a kit build with a makeover!

I am a complete hobbyist and love to create anything from making food to building furniture in miniature, which will make the rooms of my house look as realistic and

authentic as possible. Dolls houses have always been a part of my life from being a child and remembering my mum searching the shops in Leeds for tiny dolls and furniture.



What she couldn't buy, she would make herself - from the tiniest dolls clothes to little boxes covered in pretty fabric to create a piece of furniture etc, so I think my inspiration, enthusiasm to be creative came from my mum.

First build

I built my first house in 1999 which was a Del Prado weekly part kit to build over a number of weeks. I enjoyed the build, so I bought lots of books and dolls house miniature magazines which included projects to make to gain experience. I have worked on lots of houses over the years since then. The thing I love about creating food or ornaments, furniture etc, is as a hobbyist we now tend to look at everyday items, be it jewellery, to tiny bottles, tiny pill boxes to actual packaging to see how it can be put to use in our tiny mansions. Everything has a purpose in the miniature world.

Current work

I am currently working on a large house which I started a few years ago. It began life as two separate houses which were kit built. I didn't like the finished result and thought it was too small. My mum at the time bought the same house but didn't like it either, so I took both and joined them together, back-to-back. I built a centre space to join them. This created a long landing on the upper floor - the bottom floor created a small hallway with a staircase



and enabled me to extend the kitchen. I then cut out all the doorways and fitted doors in every room. It was now possible to 'walk' around the whole house. I am so pleased with the results, but I still have lots of alterations to make to the interior. I am now working on brickwork for the exterior - made by cutting up strips of wood into one inch 'bricks' and gluing into place. I am about half way around the bottom sections of the house.

Building skills

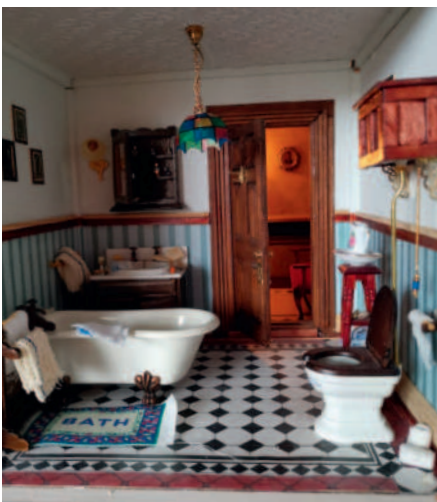
Thankfully I have built up a large collection of tools now - Dremel drills and attachments,

wood files, mini wood plane and various gauges and cutters which are essential. Luckily a spare bedroom makes an ideal space to work on this house and another which I am working on too.

There is so much help and lots of tutorials on YouTube and Facebook groups, which is great as I am still learning from the amazing things which people share. I also follow modellers groups for ideas as there are some amazing creations and ideas which can be adapted for use in dolls house and miniature work.

A miniature passion

It is such an interesting hobby and one which I am passionate about. There is nothing so satisfying as turning the lights on and peering through the windows and seeing the amazing little world you have created in miniature, or to open cupboards and drawers full of tiny embroideries and threads, cottons etc, or appetising food sat on tables and cooking away in pans on a stove which you have made; writing materials and tiny pens with bottles of ink and books to read through your tiny spectacles or magnifying glass - how can I not love being a miniaturist/modeller... 



Pew

YOU WILL NEED

MATERIALS REQUIRED

- 1/16" (1.6mm) thick sheetwood
- 1/8" (3mm) by 1/4" (6mm) and 3/16" (5mm) square stripwood
- Cream acrylic paint*
- Felt (optional)
- Fabric – your choice
- Matching thread
- Fine play sand

TOOLS REQUIRED

- Knife & scissors
- Steel ruler & grid paper
- Small saw and mitre box
- Needle files
- Emery board
- Ball stylus
- Fine sanding sponge
- Sewing machine (optional)

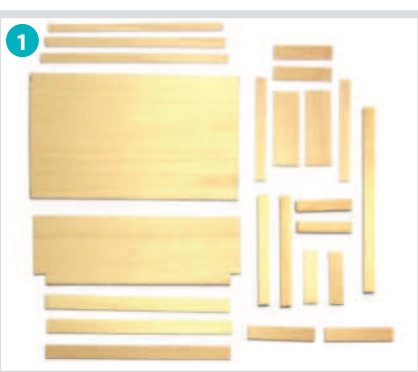
*If you prefer a distressed look, dilute your paint colour with water and use one coat. Sand some of the likely areas that will wear, and rub on a darker shade of paint in places, to imply the bench's many uses over the years.

Ruth's Top Tip!

"Save time by cutting the 1/4" (6mm) wide components from 1/16" (1.6mm) by 1/4" (6mm) stripwood, if you have it, instead of the sheetwood."



Many churches today have swapped out their pews for chairs, which can be better configured for multiple purposes within the same space. This has been wonderful news for homeowners, who have often purchased these benches for front or back halls, mud rooms, utility rooms, pubs, and even barns. Sometimes there's a nostalgic connection to the pews and they are lovingly refinished or painted, for a whole new life in their new setting. The beauty of this little bench comes in its subtle details, sanded and filed into it back, arms, and front legs!



CUT THE WOOD

1 Refer to the cutting list and cut the back, outer uprights, mid-uprights, cross pieces, top trim pieces, seat, under seat filler, and all skirts from sheetwood. Always cut the longer dimension of a piece along the wood's grainline. Cut the arms and back legs from the flat stripwood and the front leg/arm supports, two stretchers, and the cross stretcher from the square stripwood. Sand the surfaces and cut edges smooth. Cut a 3/16" (5mm) square out of each front corner of the seat.

PEW CUTTING LIST

Lumber	Description	Qty	Imperial	Metric	Notes
1/16" (1.6mm) sheetwood	back	1	2-1/4" x 3-3/4"	57mm x 95mm	
	outer upright	2	3/16" x 1-7/8"	5mm x 48mm	
	mid-upright	2	1/2" x 1-3/8"	13mm x 35mm	Emboss finger grooves
	cross piece	2	1/4" x 3-3/8"	6mm x 86mm	File top crosspiece (see template)
	under seat filler	1	1/8" x 3-3/4"	3mm x 95mm	File ends to fill between back and skirt
	top trim 1	1	1/8" x 3-3/8"	3mm x 86mm	Lowest trim piece
	top trim 2	1	1/8" x 3-1/4"	3mm x 83mm	Middle trim piece
	top trim 3	1	1/8" x 3-1/8"	3mm x 79mm	Uppermost trim piece
	seat	1	1-1/4" x 3-3/4"	32mm x 95mm	Cut 3/16" square from each front corner
	front skirt	1	1/4" x 3-3/8"	6mm x 86mm	File lower outside edge
	side skirt	2	1/4" x 1-1/16"	6mm x 27mm	File lower outside edge
1/8" (3mm) x 1/4" (6mm) stripwood	arm	2	1-1/4"	32mm	Taper and shape (see instructions)
	back leg	2	1"	25mm	
3/16" (5mm) square stripwood	front leg/arm support	2	2"	51mm	File (see template)
	end stretcher	2	1"	25mm	
	cross stretcher	1	3-5/16"	84mm	

SAND AND EMBOSS



2 Sand the top front edge of the seat slightly rounded between the two square cut-outs. Lightly sand the upper and lower corners from one long edge of the three top trim pieces, to soften these edges. Round the ends of these three pieces slightly. Sand the outer edge of each arm to taper its width to 3/16" (5mm) at the back. At the front of each arm, round the bottom edge slightly and the top edge more, to a blunt point, as shown in the template. Emboss the finger grooves in the mid-uprights with the ball stylus.

SHAPE THE WOOD



3 File the lower outside edge of the front skirt to within 1/16" (1.6mm) of each end. File the two side skirts in the same way, to within 1/16" (1.6mm) of each end. File the lower outside edge of the top cross piece in the three locations shown in the template. File the inside and outside lower edges of each arm to within 1/16" (1.6mm) of the back and 5/16" (8mm) of the front. File all four corners of the front leg/arm support pieces where shown in the template.

GLUE THE BACK



4 Glue the two outer uprights and the upper cross piece to the back, even with the outside edges. Glue the lower cross piece between the ends of the outer uprights. Glue the two mid-uprights to the back, where shown. Weight this assembly until dry to avoid warping. Centre the three top trim pieces and glue them together. Glue these trims along the top edge of the back, aligning the ends of the longest one with the inside edges of the outer uprights.

GLUE THE SEAT AND LEGS



5 Glue the back legs to the ends of the lower back, even with its outside edges. Glue the side and front skirts to the underside of the seat, even with the outside edges. Working over grid paper to ensure right angles, glue the seat and ends of the side skirts to the back. File the ends of the under seat filler for an exact fit and glue it to the back between the skirt ends and the back legs. Again, over grid paper, glue the front leg/arm supports into their seat niches, against the skirt ends, keeping the seat horizontal, the front legs vertical, and the bottom of the front legs even with the back legs.

ARMS, LOWER SUPPORT AND FINISH



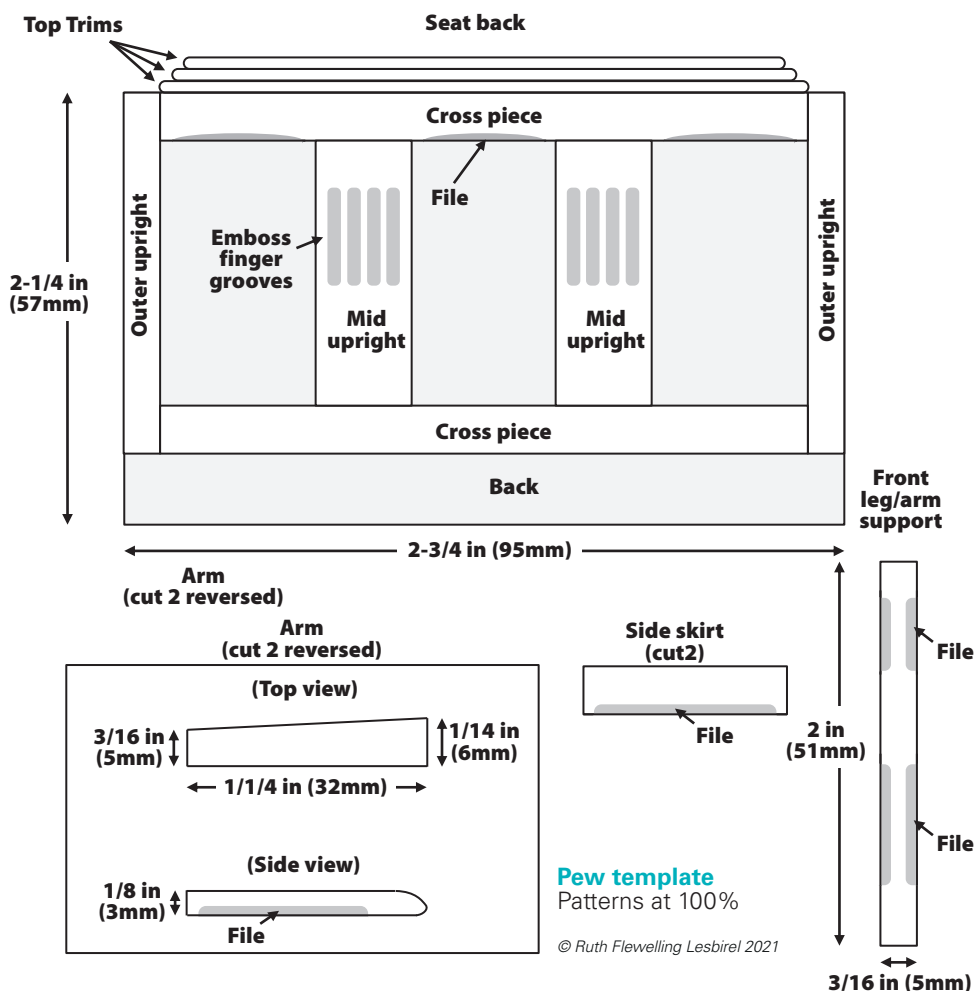
6 Glue the arms to the back, spanning the outer uprights, and to their supports at the front, overhanging the front and outer edges of the supports. Glue the cross stretcher to the middle of the two end stretchers, forming an I-shape. Set the bench over a scrap piece of sheetwood. Glue the stretcher assembly to the four legs, centred on the square portion at the bottom of each leg. Paint the assembled bench, let dry, and sand lightly. Re-paint.

SEAT PAD



7 A double layer of a fuzzy fabric like mine makes a realistic thickness for the seat pad. If you are using a thinner fabric, cut two 1-1/8" (29mm) by 3-1/4" (83mm) pieces of felt and spot glue them together to slide into the fabric 'envelope' before closing it. For the seat pad cover, cut a 3" (76mm) by 3-7/8" (98mm) piece of fabric, fold it in half with the right sides facing, making it 1-1/2" (38mm) wide. Sew the long edge and one end together, using a 1/4" (6mm) seam allowance. Mitre the corner and carefully trim the seam allowances close to the stitches. Turn this over and press it. Slide the felt inside the seat cover (if using), tuck in the open edges, and stitch the end closed by hand. ➡

PROJECT



CUSHIONS



8 For cushions, cut two 1-3/4" (44mm) by 3" (76mm) pieces of fabric. Fold each of these cushion covers in half, right sides together, making them 1-3/4" (44mm) by 1-1/2" (38mm). Sew the two edges by each fold, using a 1/4" (6mm) seam allowance. Mitre the corners, trim the seams, turn, and press. Hand-sew each cushion's open end nearly closed, fill with sand and finish closing the seam. 

Ruth's Top Tip!

"A small funnel or a taped paper cone is useful when filling the cushions."

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