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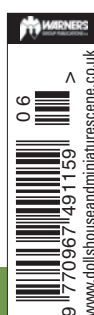
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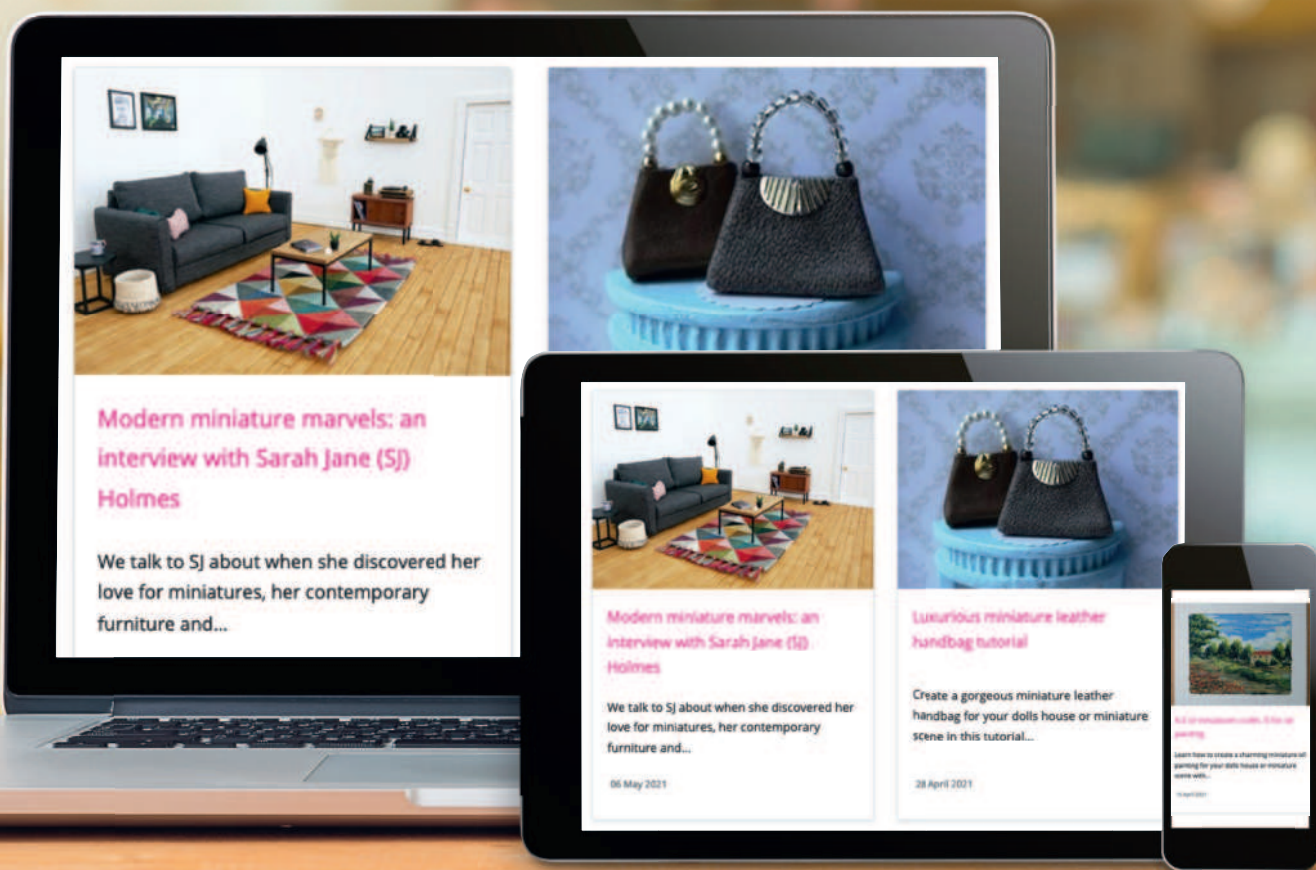
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WELCOME

to the June edition!

We have another jam-packed issue for you to peruse and enjoy! Summer has well and truly arrived this edition, so enjoy Sadie Brown's feature on artisan Kristine Hanna – her modern makes are simply fantastic and we agree with those who can't believe that her models aren't life size! Elsewhere, Moi Ali continues her exploration of Shanghai with part two of her finds whilst on her travels. Also, if you love a fascinating read, turn to page 58 to learn more about Stephanie Kilgast's new endeavour – you will wonder at her work sculpting animals!

When you're finished reading, it's time to make! We have so many fab projects for you to try this issue, starting with Maive Ferrando's ice cream cones – the perfect addition to your summer scenes! Turn to page 34 for part six of Candy Chappill's garden series, this issue making veggies! For something timeless, try your hand at Moi Ali's jewellery which uses many pieces you may already have around your home. Whichever project you decide to make, we hope you enjoy it!

Happy crafting!

The DHMS team

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

Sadie Brown, Moi Ali, Candy Chappill, Bea Broadwood, Darren Scala, Maive Ferrando and Ann High.



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MODERN MARVEL



P22

A snap shot of summer

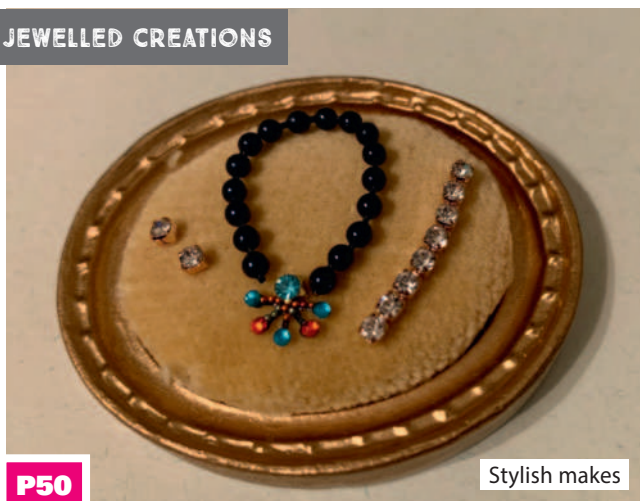
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From new artisans

JEWELLED CREATIONS



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Stylish makes



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EXCLUSIVE AUDIO CONTENT FOR ONLINE READERS



EXCLUSIVE VIDEO CONTENT FOR ONLINE READERS

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30th June 2021. Good luck!

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Meet the miniaturist: Steve Putnam



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



Steve's fascination with miniatures developed at an early age inspired by his grandfather, a model maker, who allowed him to dabble in his workshop that included a lathe, jigsaw and other cool tools. Growing up, Putnam recalls making things like tiny puppet theatres and tiny gardens using household materials and other objects he found. His family encouraged him to explore his interest and was taken to miniatures shows where he first discovered fine miniatures. Steve began collecting during his teenage years and recalls saving money from various part time weekend jobs to purchase his first artisan piece of furniture - a mahogany Carlton House writing desk by Roy Sherwood.

A love of architecture, especially from the Georgian and Victorian era, fuels Steve's work in miniature. "For me, the level of craftsmanship and detail from these periods is unsurpassed. I'm very lucky to have a wealth of historic houses from these periods where I live." Often a single aspect such as a window or door frame serves as the sole inspiration for one of his works.

After a decade of treasure hunting and collecting miniatures, Putnam decided it was time to find a more permanent home for his extensive mini finds and asked his parents to purchase an antique reproduction of an 18th century wardrobe as his 30th birthday gift. He then began the process of transforming the cabinet into a classic baby house, harkening to the renaissance era when women of a certain social status created replicas of their full-sized homes in miniature to delight, excite and impress friends and family.

Steve's cabinet stands over 5 feet tall and includes an elegantly curved top and a base with detailed carvings. The structure contains a series of grand and intricately designed miniature rooms including a formal dining room, a drawing room, a gentleman's library and a top floor bedroom. "I was fascinated by the fact that when you close the cabinet door



The library

it looks like a beautiful piece of furniture. It is very unassuming, but then, when you open the door, there is this big reveal" says Putnam.

Each room in the cabinet contains extraordinary details such as panelled walls, sweeping archways, gilded columns, dramatic coffered ceilings, curved alcove bookshelves and inlaid mahogany flooring along with intricate millwork, expertly planned throughout. Steve used a variety of innovative materials and techniques to achieve his build along with finishes from premier artisans. For example, the curved ceiling on the second floor is a combination of luxurious embossed wallpaper by Lincrusta along with reimagined architectural embellishments created by Sue Cook.

Lighting and illusion to create depth is a critical element that bring his works to life. The piece includes many Clare Bell lighting fixtures and other artisan chandeliers and sconces. Steve explains, "I love using a false perspective

in a room or scene such as an open door giving the illusion of a room beyond, or a garden design that draws the eye through a series of spaces to discover what might be beyond."

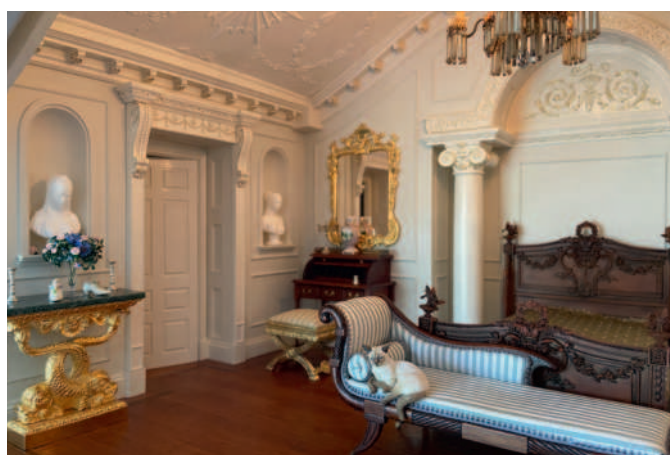
Putnam's skilfully curated collection of miniatures includes gold framed mirrors by John Hodgson, china by Teresa Welch, a chess table, knife box and grandfather clock by Keith Bougourd, silver by Jans Thorpe and animals by Sarah Hendry. Also represented are beautiful works by David Iriarte, Neil Carter and Alison Davies, among others. His Sherwood Carlton House desk found the perfect place in the library. It is clear that the pieces Steve acquired over the years were perfectly crafted for this cabinet house; conversely, it seems like the cabinet house was

perfectly crafted to house these pieces.

Steve is currently working on a "very large" Georgian dolls house and he is also selling some of his work on his new website, www.steveputnam.com. He's been asked by his growing number of social media fans and followers (@steveputnamdesigns) to share his expert tips and techniques and he is considering teaching in the future (yes, please!).

To learn more about Steve Putnam and to see more of his wonderful Dutch cabinet house, please tune into my YouTube channel (D. Thomas Fine Miniatures) to view this special episode from my Meet the Miniaturist Zoominar series. Be sure to send in your comments and tell us what you loved about it! 🏠

"This extraordinary cabinet and its contents are a wonderful example of art and architecture coming together in small scale emerging from a masterful vision."



▲ The bedroom



▲ The dining room

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Instagram Identities:

TOLGA ZIPKINKURT

Moi Ali chats to the talent that is Tolga Zipkinkurt

This is a story that starts in Istanbul, that magical city that straddles Europe and Asia, and ends in Boca Raton, Florida. It is the tale of an amazing miniaturist called Tolga Zipkinkurt and his journey from a childhood in Turkey to a successful career in the USA as a leading miniature artist.

Tolga takes up the story: "I was born in Istanbul in the 1970s, the youngest child in the family. I enjoyed a colourful childhood combining different cultures in one city. I was surrounded by history, and this had a big impact on my eventual work as an artist."

"As a six-year-old my dad took me to the Turkish Aviation Museum and I was allowed to choose a model kit from the museum store. I selected a P40 World War II plane in 1/72 scale. Little did my father know that that purchase set my life on the course it eventually took as a model maker."

Tolga continued: "I was impatient to open the box and make the model as soon as possible. It was an amazing experience putting all the little pieces together, obsessing over the smallest details, deciding on colours. It took days to finish and the result was so satisfactory. Whenever I think about this time in my life, I always feel so lucky to have been able to find my lifetime interest at such a young age. Now I couldn't imagine doing anything other than making models. Since then, I have never stopped making models and making art. This is not just my job: it is my life and my story."

This fascination with making art did cause Tolga's parents to fret about his future career success: "I wasn't good at maths or science, but I was marvellous when it came to art and history. I always needed to express myself in an artistic way. I was drawing, painting,

making models all the time." His parents were not convinced that this was the best way to achieve success in life. They needn't have worried though!

Tolga was accepted at the animation department of Eskisehir Anadolu University's Faculty of Fine Arts, where he honed his skills in this unique creative art environment. During this time, he created a short animation called 'Mozart Quartet', which took him to screenings at several international film festivals including the glitzy Cannes Film Festival in the south of France. He also screened his work at the Neisse Film Festival in Germany, and in Turkey at the Istanbul International Short Film Festival, Eskisehir Film Days and Ankara International Film Festival.

With a Fine Arts education under his belt, in 1999 he started his professional career as a children's books illustrator. Later he worked for the Turkish Radio and Television Corporation in the documentary department as an art director. This gave him new artistic insights in a different arena. ▶







Model-making, though, remained the pursuit that made Tolga's heart beat a little faster and in 2002, he became Creative Director at 'Miniaturk' near Istanbul. Miniaturk is a massive mini version (if that's not a contradiction in terms!) of the treasures found in Turkey set within an attractive park. There are 105 models in 1/25 scale, about half of them from Istanbul – such as the famous Hagia Sophia church/mosque, and the obelisk – and the rest from Anatolia and the Ottoman territories outside Turkey – such as the Dome of the Rock in modern-day Israel.

Tolga loved his time at Miniaturk: "We built historical scaled-down buildings from the ancient Ottoman civilizations. This open-air museum exhibits miniature historical buildings and artefacts starting with the Hellenistic period. The park contains Persian, Armenian, Hittite, Ion, Roman, Byzantium, Ephesian, Ottoman, Baroque and Neoclassic art examples. There are famous palaces, bridges, temples, monuments, mosques and fountains. I built 40 models with my team for Miniaturk, and in addition a further 70 models for Minicity in Antalya, also two models (the Westerkerk Cathedral and the Circus Theatre) for Madurodam near The Hague in Holland."

During his time at Miniaturk, Tolga learned new techniques, different types of painting styles and knowledge of scale models. It was the perfect job for someone with his fascination for model-making.

Quite independently of his work, his 'day job', he experimented with different





techniques to create his own distinctive style. He told me: "My own artistic diorama models were – and continue to be – influenced by the richness of history, especially vintage-retro, urban realism and urban decay, World War I and especially World War II." His eclectic style also covers Gothic, Romanesque, Arno art and architectural trends.

Since 2005 Tolga has had his own studio, and he also works at a frame and art company. In 2016 he applied for and won the 'green card' lottery, a scheme that allows people to take up permanent residency in the United States. "In 2017 we decided to move to the United States, and we chose Boca Raton to live in because our family and friends were already living here. We really enjoy its nature, weather, sun and Latin architecture around us," he told me.

His miniatures have a huge following, mainly for their unusual subject matter, realism and incredible detail. 🏠



INFORMATION

To view more of Tolga's work visit:

www.instagram.com/tolzyp/



The craft of glass

Artisan Phil Grenyer tells us the story behind his renowned miniature glassware, whilst also showcasing his latest designs.

The science of art

For something which is in many ways so fragile, glass holds some of the strongest roots in our history. The north east of England has played a hugely significant part in the glassmaking industry for more than 1300 years, dating back to the latter half of the 7th century when craftsmen from France arrived at St. Peter's monastery in Monkwearmouth, tasked with creating what have become the first known stained glass windows in English history. In recent decades, the North East has also held an equally vital role in the world of miniature glass. The work of Phil Grenyer, one of the most talented glass artisans working in 1/12 scale today, plays an important part within that ongoing narrative.

His creations are highly regarded amongst miniaturists and collectors throughout the globe. Garnering many fans, Phil's glass blowing career began with a five-year apprenticeship in Newcastle. It was here where he honed the skills of his trade,

making glassware - including test tubes - for the scientific and laboratory industry. This no doubt provided an entirely different challenge to the one which has now seen Phil creating outstanding miniature glassware for more than thirty years, but it was one which he very much enjoyed. "I immediately liked the job as I preferred working with my hands," he recalls. "One day in a local small shopping centre I walked past a unit where someone was glassblowing, so I walked in and noticed that the glassblower was an old apprentice friend of mine, Ray Storey."

The winds of change

Another very highly renowned name in the world of miniature glassware, the work of Ray Storey will be equally familiar to many readers. Following that chance meeting in

the shopping centre, the pair decided to take the plunge and begin an exciting new venture, setting up shop on the seafront in the north east town of Whitley Bay. "After a few meetings we decided to share a unit and the costs involved but kept our own identities," says Phil. "Ray was making artistic items while I continued making chemical glassware."

It was during this period that Phil had another chance meeting, one which saw his and Ray's craft collide with the world of miniatures for the very first time. "One day a local lady came into the shop and asked if we could make her a miniature candelabra. She sketched down the size and shape and said she would come back in a few days' time. Ray made it for her, and she was delighted with it, and left a magazine for the miniature hobby saying she thought we should put an advert in it." Little did Phil know that this would prove to be life changing for both him and Ray. In the days before the internet afforded

▼ The perfect table centrepiece



Brand new designs... Grosvenor bowl and vase



Replica Bristol blue decanter



Magnificent miniatures... Phil's brand new blue bon bon dish



Ringing the bell for beautiful cranberry glass



fondly recalling those early days. "The travel, making new items and seeing what sold and what didn't. I love the process of buying the raw materials, creating finished items then selling the same item. I found that satisfying. Glasscraft became well known on the miniature scene so after five years of a partnership Ray and I decided we were established enough to go our own separate ways and pursue our own ideas. That was 1995."

Exceptional design

Phil has come a long way since that very first dolls house show, which saw him exhibit little more than half a dozen pieces and today his precision glassware continues to go from strength to strength. Specialising in the

us the opportunity to instantly discover and purchase the work of many of our favourite artisans, including Phil's own, he says they were amazed by the response they received to that initial advertisement.

Subsequently, Phil founded Glasscraft Miniatures, the name with which his intricate glassware has now long been synonymous, and he quickly became a firm fixture on the dolls house show calendar. "Very soon after we were invited to attend fairs and by meeting other stall holders and customers, we got lots of help, encouragement and good advice along the way and quickly found our feet. Ray and I loved it," he says,

On the scent of 1/12th scale luxury with this cranberry glass perfume bottle



Georgian decanter



Posy vase



“I'd like to take the opportunity now to thank all the hobbyists and customers that I've met along the way. It's been an honour.”

Phil

art of evocative, colourful cranberry glass, thought to originally date back to Roman times, Phil has very generously allowed me a preview of his new Grosvenor vase and bowl, two exquisite recent additions to a keenly expanding portfolio. He also shows me a tiny blue glass bon bon dish, far too beautiful to fill with its namesake sweets!

The Glasscraft Miniatures collection is large and diverse and includes everything from Venetian vases and frosted glass to intricate Crystalline decanters, a soda syphon and a fantastic 'Yard of Ale' glass! "I think the key to good business is coming up with new styles at a reasonable price," says Phil, who astounded me with his

extremely modest price points, meaning the exceptional quality of his work is accessible to all. "I have thoroughly enjoyed making miniature glassware for this hobby, it's given me independence, an opportunity to travel, meeting some lovely people along the way, so I'd like to take the opportunity now to thank all the hobbyists and customers that I've met along the way. It's been an honour."

Creating intricate glassware designs in miniature is most definitely an art form within an art form. As one of the most dedicated craftsmen in his field, Phil's high quality miniatures have brought a huge amount of pleasure to many and the enduring popularity of glassware means

that there is no doubt his work will continue to enthrall and captivate a wide audience for generations to come. Recreations of historical style which will go on to become treasured family heirlooms in their own right. That happy customer couldn't have realised when she walked into Phil and Ray's shop that day that she was about to help change the face of miniature glassware. It's also clear that travel is an aspect of Phil's work in miniature which has clearly delighted him, being afforded the chance to travel widely, including to Japan, Australia and the United States. Many oceans and miles from Whitley Bay seafront where it all began against the backdrop of the waves! 🏠

▼ A style icon! Phil's tiny soda syphon



INFO

Photography courtesy of Davey Poremba.
For more information please visit:
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Melting ice cream cones

Is there anything better than ice cream in the summer? Of course not! In this step-by-step tutorial we'll be making cute miniature ones from polymer clay to display in your miniature ice cream parlours this summer.

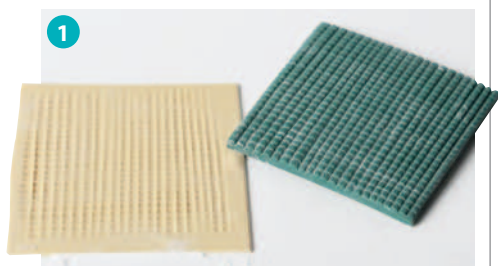
YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: ecru and translucent for the waffle cone, strawberry and translucent for the strawberry ice cream, and any other colours to make other flavours
- FIMO Liquid or Translucent Liquid Sculpey
- Beige, brown and terracotta soft pastels
- Acrylic paints (optional)

TOOLS REQUIRED

- Toothbrush and toothpick
- Paintbrushes and tin foil
- Craft knife and blades
- Needle tool
- A tile
- Round cutter
- Waffle texture sheet (you can easily make this from polymer clay)
- Talcum powder
- Pasta machine (or rolling pin)



1 Mix ecru clay with some translucent clay (1:3 roughly) and put it through setting #6 of your pasta machine (1mm or so thick). Dust a little talcum powder on the sheet of clay and a waffle texture sheet (or a tool with a cross-hatched handle) and firmly press it on the clay.



2 Use a round cutter to cut out as many circles as you want ice cream cones. I used a 2.5cm wide cutter but you can use any size you want.



3 Use a toothbrush to create some texture, including the edges.



4 To make the waffle cone look cooked and crispy, dust some soft pastels in beige, terracotta and brown shades starting from the lightest colour and working your way to

the darker ones. You can mix colours too to get more shades in between. Slide a blade underneath the clay to pick it up.



5 Wrap the clay around a metal icing tip (you can roll it into itself first and then place it on the icing tip, or a pointy object like a pencil to aid you) and add further texture with a needle in the joint.

Maive's Top Tip!

"Make the circles slightly bigger than the final cone, as you can always trim any excess clay, but you can't put it back."



6 Trim the excess clay off the top for a flat top (optional) and texture with a toothbrush.



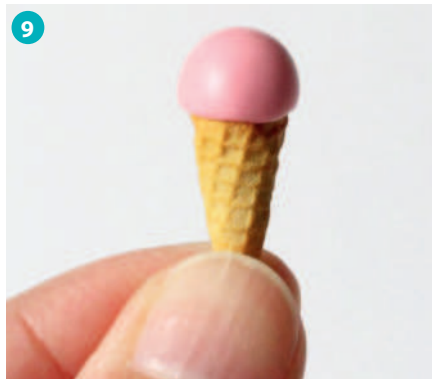
7 Add a little of the darker soft pastels only on the edges. Part-bake on the icing tip for 15 minutes at 110°C.



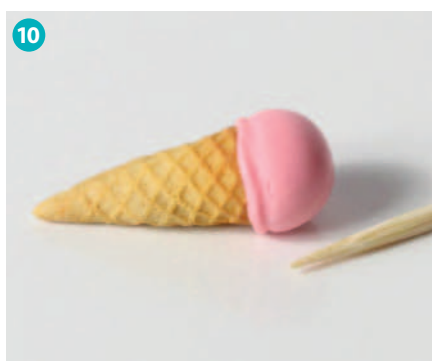
8 Once the cones are baked and cool, gently pry them off the icing tips and fill them with clay. The colour doesn't matter as it won't be visible.

Maive's Top Tip!

"To make an ice cream cone with lots of scoops, I suggest part-baking the ice cream as you add each scoop, so you have a firm base to sculpt on, especially if you want to make them lopsided with lots of melting ice cream.."



9 Mix some pink and translucent clay (1:1) and roll it into a ball. Firmly press it onto the cone trying to keep the domed shape.



10 Use a toothpick to press the edges of the ice cream scoop down, this will not only start to create the edge of the scoop, but it will also help secure the clays together.



11 Add general texture with a toothbrush.

HOW TO MAKE THE WAFFLE TEXTURE SHEET:

Take some scrap clay and roll it through the thickest setting of your pasta machine. Lay the sheet on a tile and use the blunt side of a blade to indent lots of lines in a cross-hatched pattern as evenly as possible. Bake for at least 30 minutes at 110°C, cool and your waffle texturing sheet is ready to use.



12 Take a toothpick and use the tip sideways to create the lines that are typical of an ice cream scoop. You don't need to cover the whole scoop, but a few lines here and there will make it look more realistic.



13 Flatten some clay in the same colour as the ice cream and use a toothpick to break off some pieces. Attach them and blend them to the edges of the ice cream scoop to make them appear a little fluffier and part-bake for 15 minutes.



14 To make the melted ice cream, take some clay in the same colour as the ice cream and mix with some FIMO Liquid or Translucent Liquid Sculpey to an icing-like consistency. Use a fine ended tool to apply it wherever you want the melted ice cream to be. Use a small brush to blend some of the melted ice cream upwards into the scoop. To bake the ice cream cones one last time, you can create little bases with tin foil, making sure the tin foil doesn't touch the melted ice cream. Once baked and cool, finish with a thin layer of FIMO Gloss. You can use this same technique to make a chocolate sauce or syrup on top of the ice cream.

A snapshot of summer

Welcome in summer with Kristine Hanna as Sadie Brown goes through the lens to explore her luxury patio scene.





In the frame

Photography has become one of the most valuable tools to aid the modern miniaturist. It allows us to not only capture beautiful images of our work, but also to share creations which might otherwise have remained within our own four walls with a global audience through social media. For Kristine Hanna, who first discovered the world of miniatures

whilst studying at the University of Ottawa, the photography element of her work and building exquisite high-end miniature scenes holds equal importance to the creation of the scenes themselves. "When I was getting my BFA at university, I would have to shoot scenes for class projects. I never found what I was looking for, so I started creating these mini dolls house sets and then cutting out a photo

of myself and sticking it inside like a paper doll," Kristine tells me, revealing the origins behind the name of the now well-known 'Paper Doll Miniatures'. "People would ask where I found these awesome houses to shoot in, and I would tell them they were 1/12 scale!"

Kristine, who describes herself as a visual creator, is an extremely talented artisan [P&P](#)

"The illuminated swimming pool, the subtle impression of water courtesy of a rippled acrylic sheet, is also a masterclass in creating atmospheric lighting in miniature."



Cooking up new ideas for Kristine's patio scene

The centrepiece of Kristine's patio makeover



and her scratch built contemporary patio scene transports us to the heart of summer through a perfect marriage of miniatures and photography. Complete with swimming pool, the split-level structure is scratch built, but the patio project was also part of an exciting collaboration which allowed Kristine to incorporate some enviable modern miniatures. "I've worked a couple of times now with miniature.com. They initially approached me to see if I would like to pick and style some items in a scene," she explains. "At the time, I was making most things from scratch and blog readers would often ask me where they could buy pieces for their dolls houses. I loved being able to provide some options for those readers that weren't in a place to create specific things. I also enjoy

hunting for items in the store catalogue that work well in a modern setting. That's a challenge for many miniaturists when a lot of brands cater to a more traditional style. I have a few favourites that I would never have picked if not for these collabs."

Having designed and built the original patio in the spring of 2019, Kristine returned to the project in March 2020, during the initial Coronavirus lockdown. She describes the reworked scene as her "quarantine project". "During the first lockdown, I did a lot of online shopping!" she concedes. "I was having some health issues, not Covid related, and I needed something to lift my spirits. Knowing I had all these minis coming in the mail filled me with anticipation and excitement while I was at home. I loved the patio project I had done the

year prior, but I knew there was more to the story I could tell with it. I had always wanted to do a summer picnic in mini and didn't quite get to do that the first time."

Soaking up the sun

The patio makeover depicts an idyllic summer's day, one filled with cloudless skies and sunshine. The centrepiece is a fabulous barbecue/outdoor kitchen unit built using a Reutter Porcelain barbecue added to Kristine's one of a kind handcrafted base. It's the details which give any scene that realistic touch, but here there's one particular detail which literally shines. Kristine was able to add a very tiny flickering LED light below the grill, to impressive effect.

As with all Kristine's projects, the patio



Poolside dining



scene initially started life as a digital collage, put together using photo editing software and with Pinterest providing a wealth of inspiration. Once she'd chosen and incorporated the various pieces she wanted to see within the design, it was time for the fun bit, ordering the miniatures themselves! "After the accessories arrived, I was able to see how big things were and what kind of space they needed," says Kristine, adding that although she always tries to keep the pieces to scale within the digital design, there's usually some variation once the items are in front of her. "Now that I had the physical pieces to play with, I built a physical mock-up with foam board. That really made me aware of exactly how big the patio needed to be."

Creating the prototype obviously adds an

extra element to the overall build process, but I wondered if it also saves time in the long run, so I asked Kristine if it helped to finalise the design and iron out any potential problems. "Like the Photoshop digital mock-up, I need to see my design in 3D before I commit. I tend to change my mind often before I settle on a plan, and it's a lot easier, and less expensive, to make changes with foam board and masking tape. Another reason is so that I don't waste time when I do get access to the laser cutter or table saw."

Life through a lens

The quality of Kristine's own work and the carefully selected artisan crafted miniature food and accessories lucky enough to find themselves included within her design mean

you're instantly immersed into the heart of the patio scene. It's incredibly easy to see why, back in her university days, people thought the locations in Kristine's photographs were real. But putting the scene itself together only tells half the story. Once the miniature stage is set, there's plenty of hard work which goes into the creation of the photographs, each one an artwork in itself. Kristine's pictures are all taken with a DSLR camera, and I was fascinated to learn more about just how she achieves such fantastic images. "I start off by picking a backdrop. There are commercial-free images online that I use and get printed at my local office supply store. I typically print on what's called a colour engineering print. It's cheaper than poster paper, and the quality is good for what I use it for." 

With the background chosen, Kristine then turns her attention to lighting the scene. Natural daylight plays an important part, but it's also interesting to learn about the other lights she uses, especially when she points out that she finds LED reading lamps prove much more useful than her professional photography lighting. "It makes a difference when you have a sunny day! I shoot inside a room with a large bay window. It's essential to have lots of sunlight, but not direct sunlight on your project. I also use many lights inside the room, several LED reading lamps, the hanging ceiling light and a big reflector to bounce the light into the scene. The extra ambient light in the room allows the camera to pick up more of the details of the room box and the resulting image is crisper."

Seeing the light

Additionally, the lighting within the patio scene itself is very cleverly designed. Kristine's inventive use of 1/12 scale drawer pulls to create the downlighters illuminating the steps leading up to the swimming pool are an exceptional highlight of the overall design. "I remember browsing deck lights online and trying to think what in my collection of miniature 'parts' would mimic the shape. I didn't know for sure the light would be cast downwards until I tried it!"



Lounging by the pool

Earlier, Kristine mentioned that prior to starting work on the barbecue theme, she'd felt that the patio scene had a further story to tell, and she isn't finished yet! In an exciting development Kristine is currently working on a brand-new patio scene set to debut this summer, this time focussing on a small urban setting. So, whilst we're probably looking

out of the window wondering where the clouds came from, we can always be certain that, in miniature at least, the sun will always be shining! 🏠

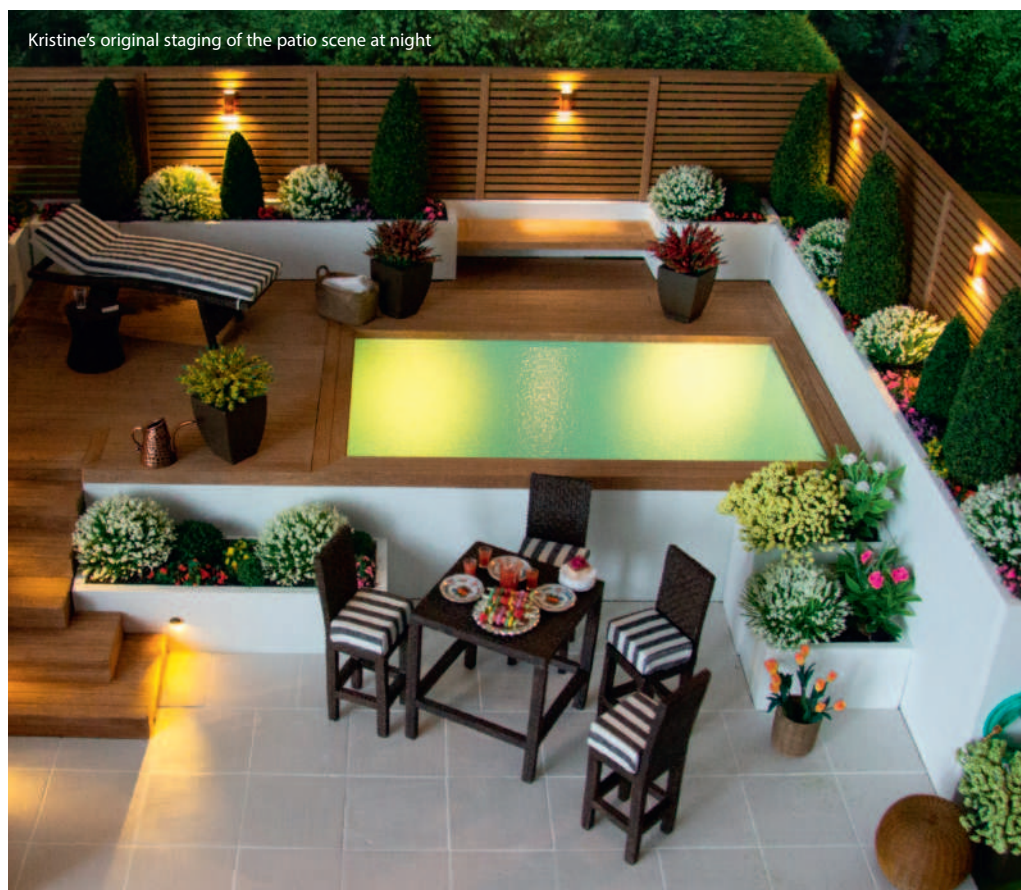


INFO

To discover much more about the patio scene, visit www.paperdollminiatures.com



A step up for miniature design!



Kristine's original staging of the patio scene at night

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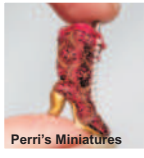


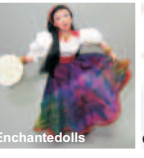






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We discover:

CANDIDA MARITATO

Another marvellous maker of miniature food worthy of a share of the spotlight is Candida Maritato from the Calabria region of Italy!...



How long have you been making miniatures?

I've been making miniatures for about four years. I've always loved miniatures since I was little. I am a collector of dolls, from there I came up with the idea of making something in miniature for my dolls. After starting off making a very bad cake, I slowly tried to perfect each of my creations, without ever getting discouraged. I am self-taught, I have never had any modelling or artistic training. I just call it passion.

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

Mainly I make realistic miniature foods in polymer clay, sometimes I also create flowers or plants. I do sometimes work with wood but only to make tables and cutting boards for displaying the food. When I create anything, for example the preparation of a dessert, I really like to add their ingredients, and create them to the point that it looks realistic.

“At the end of every miniature piece, I always say to myself: even if I still have a lot to learn, I feel satisfied!”

Where do you get your inspiration from?

I get most of my inspiration from real foods, for example, when creating an apple cut in half, I take the details from a real apple. I do the same with a lemon, an egg, a slice of cake, etc.

Tell us how you create your work?

My miniature works are created in polymer clay, and then modelled with the help of tools such as cutters, pointed accessories such as a burin, magnifying glass when needed, brushes and polychrome chalks to be able to blend my miniatures and make them realistic. I love working with Fimo, the polymer clay I use, as its consistency makes it suitable to be transformed into any shape. Once the desired shape is obtained, I cook it in my electric oven.





Where do you make your miniatures?

I have a small room all to myself where I go to create the miniatures, I call it my mini workshop. I settle down at a table where I keep everything easily accessible. On one side I have tools, brushes and paints next to a box where I keep all my Fimo blocks, and next to that a lamp that helps me work better.

Do you have any advice you would like to share with the readers of DHMS who might be thinking of delving into the world of polymer clay and miniature food?

Never say you can't do it, you always have to try in life. I was one of those who said that they could never make miniatures, but with a lot of patience and above all love in creating them slowly I succeeded! At the end of every miniature piece, I always say to myself: even if I still have a lot to learn, I feel satisfied!

What do you do with the miniatures you make?

I am also a collector of miniatures, once a miniature project is finished, I keep them in a single cabinet, or they are used for dolls houses, cribs and knick-knacks. I hope to improve more and more, and then open a shop dedicated to my miniatures. But for the moment this just remains my passion.



INFO

To view more of Candida's work visit:

Instagram: www.instagram.com/candyminiatures/

Facebook: www.facebook.com/CandyMarketHandmadeMiniatures





Going quackers

Lizzy creates miniatures with a difference... all her efforts are in aid of Emma Quackles, a miniature duck who seemingly has it made living in her own miniature world with all the mod-cons! We caught up with Lizzie to find out more about this unusual, but darling, world of ducks!





Family life

To set the scene, let us introduce you to the Quackles family. Emma Quackles is the mother duck and lives, together with her family, in her miniature cottage in the Cotswolds enjoying the goodlife alongside her husband Will and three duckling children. How do we know this? Because Emma even has her very own social media account, with over 1000 followers might we add, documenting everyday life of course!

"I used to love Sylvanian Families as a child and always wanted a real dolls house as an adult but it took me a while to work out what kind of house I wanted and where I would put it!" Lizzy explains, "In the end I was getting interested in needle felting and had made a little 1/12 scale duck family and it just came together that they would need a home. I love making little needlefelt animals from hedgehogs and mice to rabbits and ducks to sell but this little family were my favourite so that's why they stayed and live with us."



Classy build

Cuteness aside, Lizzy obviously holds a talent, as look beyond the adorable felted and feathered friends and you'll find a classy miniature build, totally in-keeping with the Cotswolds world. Classy colours, a shaker style kitchen and roaring fire are totally au-fait with traditional builds in this area of rolling hills located centrally in the UK and home to some of the country's most beautiful and quaint buildings. "When considering where they should live I thought about an

"Cuteness aside, Lizzy obviously holds a talent, as look beyond the adorable felted and feathered friends and you'll find a classy miniature build"

older style cottage but with a modern twist. I bought a MDF kit from eBay and roped my husband into helping me build it. In the end it took over the dining table for a few months so it's a good job he and my children were on board with the project." It was lovely to hear from Lizzy that what started off as a personal project became a family affair with the family getting used to eating and chatting around the half-finished house each night, "We all had ideas about what colours and furniture we wanted!"

With the house decided, it was time to fill it and make it a home, "I'm naturally very impatient and as soon as I received something like the fabulous fridge and oven which I got from Elf miniatures I wanted to see it in place straight away. I had to learn to be patient and do things in the right order and I did get a bit better at that over time." Most of the interior of the house is bought furniture or kits, like the kitchen units and the bathroom shower but Lizzy has enjoyed making or customising some of the things, for example she cleverly made the little bookcase in the children's bedroom to match the bookcase one of her children has at home in real life which is such a lovely touch. She also created a little Dyson vacuum cleaner. "I have also re-painted most of the furniture I have bought to customise it and my step mum painted some of the lovely little art pieces in the house - I like things that are special and a one off. I love interiors and homes and follow real life home accounts on Instagram and Pinterest. I always use Farrow and Ball paints in the house and I like to try ▶





and recreate modern rooms and furniture styles that I've seen. I'd love to live in the Quackles house myself!" The finished house sits in her front room with the lights being turned on every evening so all the hard work is constantly admired. "My children are only 7 and still enjoy taking the baby ducks out of the house, talking to them and tucking them into their beds etc, it's so lovely to see" says an obviously proud Lizzy.

Social scene

And so she should be, not only has Lizzy created this wonderful miniature world but she also runs the Instagram account @emma_quackles sharing regular posts on life in the duck family home, "I love coming up with ideas about what she might say next. Online shops like Shepherds Miniatures are great for little items that spark my imagination like posh mini hand washes and laundry items so it's easy to bring a little storyline to life."

Top tips

So when asked, what is it that Lizzy recommends to create that classy world, "My tip is to get the best quality items you can, even if you have to wait. I've tried cutting corners sometimes and ended up spending more fixing the problem. For instance I love real oak floors that you have to lay as individual board and when I tried to rush a room and buy a stick down cardboard floor I was never really happy with it and ended up buying the floor I originally wanted anyway" she says, "Also, try to get to a dolls house fair when you can and use Etsy to meet amazing creators - there are wonderful small sellers who sell super realistic items that can really bring your house to life and make it more unique." Lizzy has succeeded in creating a beautiful miniature life for her family of ducks in a world where it is sometimes hard to create something different and stand out from the crowd. But that's not all, "I have made little box scenes as gifts and I also love recreating Brambly Hedge houses but my next big project will probably be a little cottage for Emma Quackles' elderly parents to move into - they still live on the ponds and they are getting old" We for one can't wait for the next series and will certainly be tuning in! 🏠



INFO

To follow the life of the Quackles family check out www.instagram.com/emma_quackles on Instagram.



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Gardener's delight...

In part six of this series, Candy Chappill shows how to make the veggies that will be part of your garden.

PART 6

YOU WILL NEED

MATERIALS REQUIRED

- Light green, dark green, orange and red polymer clay
- Cabbage leaf
- Orange and yellow paint
- Yellow paint

TOOLS REQUIRED

- Roller
- 1mm spacers
- Egg shaped cutters
- Green floristry wire
- Jewellery wire cutters

- Needle tool
- Floristry tape
- Scissors & strong glue
- Leaf cutter
- Paintbrush
- Small hairclips

CABBAGE



1 Using some lighter green polymer clay, roll it into a smooth ball.



2 Using some lighter and darker green polymer clay, roll them both into two sausages and lay them next to each other.



3 Using a roller and some 1mm spacers, roll the two sausages together. Keep folding and rolling until you get a nice smooth blend.



4 Using some egg-shaped cutters, cut various sized leaves. Then squeeze the cut polymer clay in between an actual cabbage leaf to texture and thin the edges.



5 Wrap each textured leaf around your polymer clay ball, getting larger and larger as you go, until you end up with something resembling a cabbage. Bake once happy with the finish.

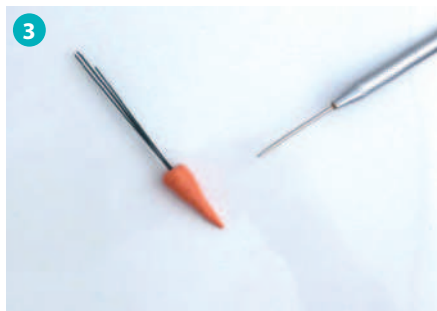
CARROTS



1 Using some orange polymer clay, roll a small ball into a cone shape to represent a carrot.



2 Using some green floristry wire, cut around 4-6 small sections and push into the wider end of your carrot.



3 Using a needle tool, press some creases into the carrots to represent the natural un-even surface. Bake once happy.



4 Once cooled, use some floristry tape to wrap around each of your pieces of wire. Once wrapped, fray the edges using some scissors.

PUMPKIN



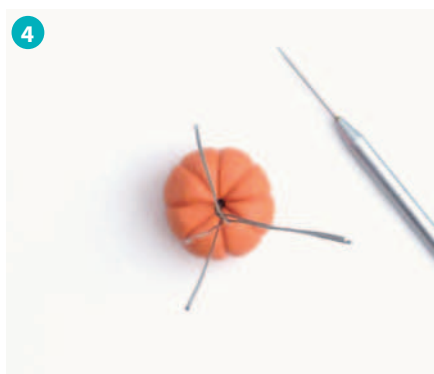
1 Roll out some green polymer clay 1mm thick and use a leaf cutter to cut out some green leaf shapes.



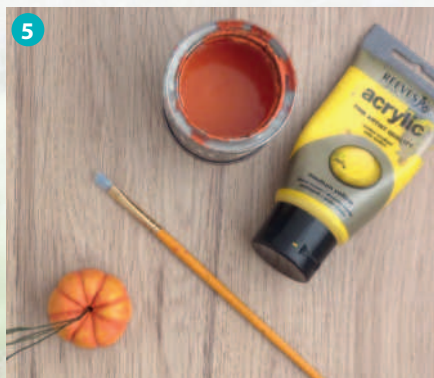
2 Before baking, curl up the edges of all the leaves to create a more natural effect. Once happy, bake.



3 Roll some orange polymer clay into a nice big pumpkin sized ball.



4 Using a needle tool, add some creases to the pumpkin for a realistic effect. Before baking, add some long strands of floristry wire to the centre.



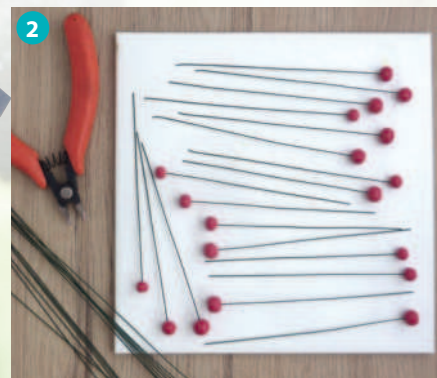
5 Once baked and cooled, use some paint to add a more realistic effect.



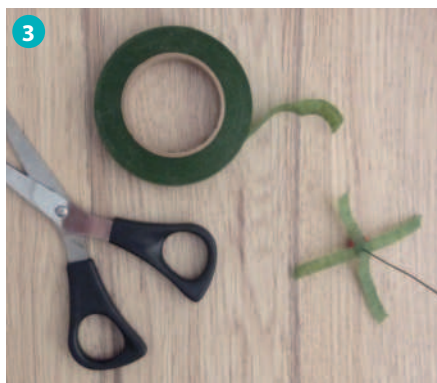
6 Once dry, secure the leaves to the wire using some strong glue. I also added curls and loops to my wire by wrapping it around my needle tool.



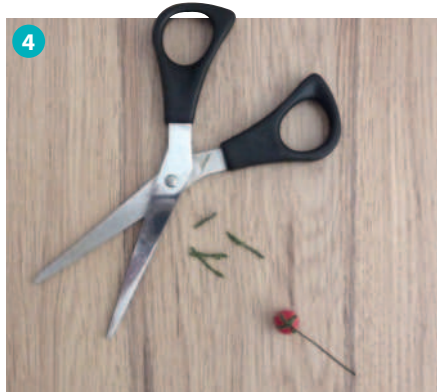
1 Using some red polymer clay, roll out lots of small little balls.



2 Insert a piece of floristry wire into each ball, then bake. ▶



3 Using some floristry tape, cut it in half to make two thin pieces, then carefully thread onto your wire to create a cross shape.



4 Twist each end of your floristry tape cross and then trim. Repeat for all your tomatoes.



5 Roll some green polymer clay 1mm thick and cut out some leaf shapes using a cutter.



6 Trim the leaves and curl the edges to make them look more realistic and like a tomato plant leaf shape.



7 To make the stem, bend some pieces of floristry wire at the ends and secure all together using some more floristry tape.



8 Once you have all your components, to assemble the actual plant, place your stem in the centre of a cane and start gluing your leaves in place. Where you can, glue a leaf to the cane and the stem at the same time to create more stability. This can be quite tricky. Use some small hair clips to keep the leaves in place whilst they dry.



9 Once all your leaves are in place and dry, attach your tomatoes by grouping into small bunches, and again clipping in place until dry. I attached all the tomatoes to the main stem, for a more realistic effect. 🏠

NEXT ISSUE...

Learn how to make a hose pipe, bucket and water!

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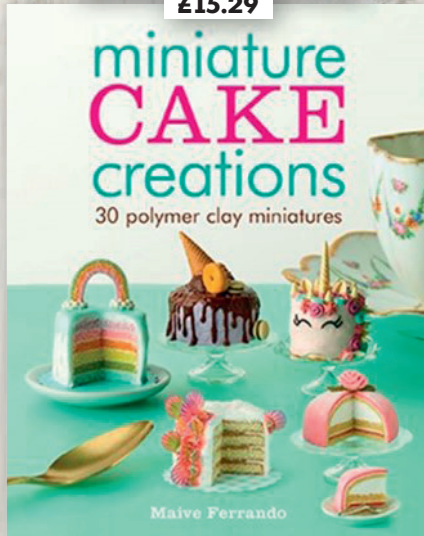


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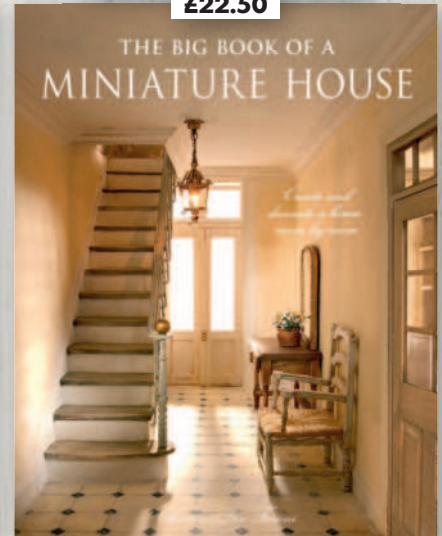
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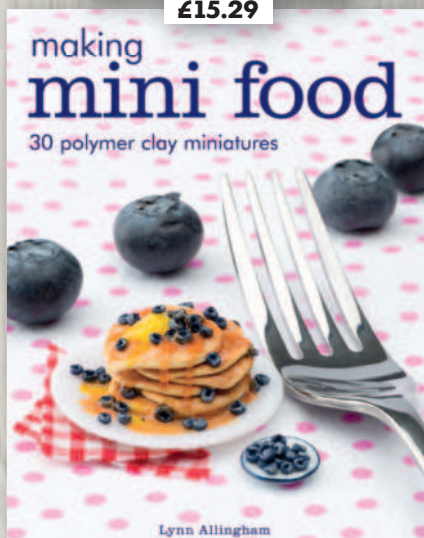
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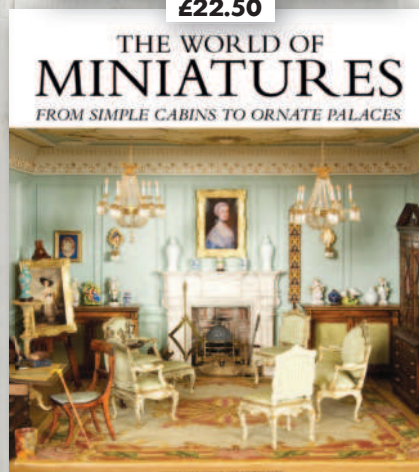
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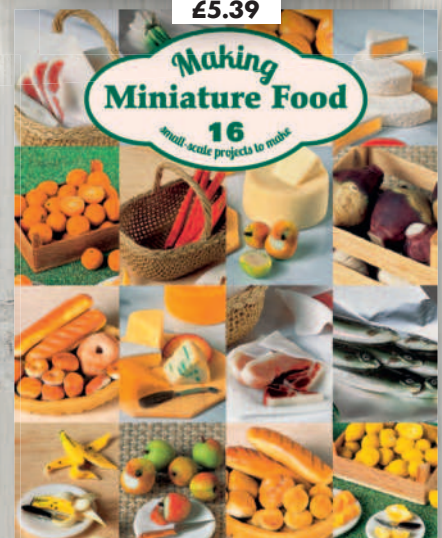
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At Home with THE BROADWOODS



WHEN A (LANDSCAPING) PLAN COMES TOGETHER...!

In this final instalment of professional model maker Bea Broadwood's exclusive landscaping mini-series, Bea not only tackles the 'sticky' subject of simple and effective ground cover, but also explores the 'electrifying' technique that is the secret behind the creation of realistic quarter scale grass.

Over the last four issues, we have explored the different stages of creating a miniature diorama; from building a base structure, to making trees, stone walls and even hedges. So now, to complete our exploration into the fascinating (and very addictive) world of miniature quarter scale dioramas, we bring all the individual landscaping features together and finish off with a sprinkling of ground cover and grass.

Inspired by fellow railway modelers...

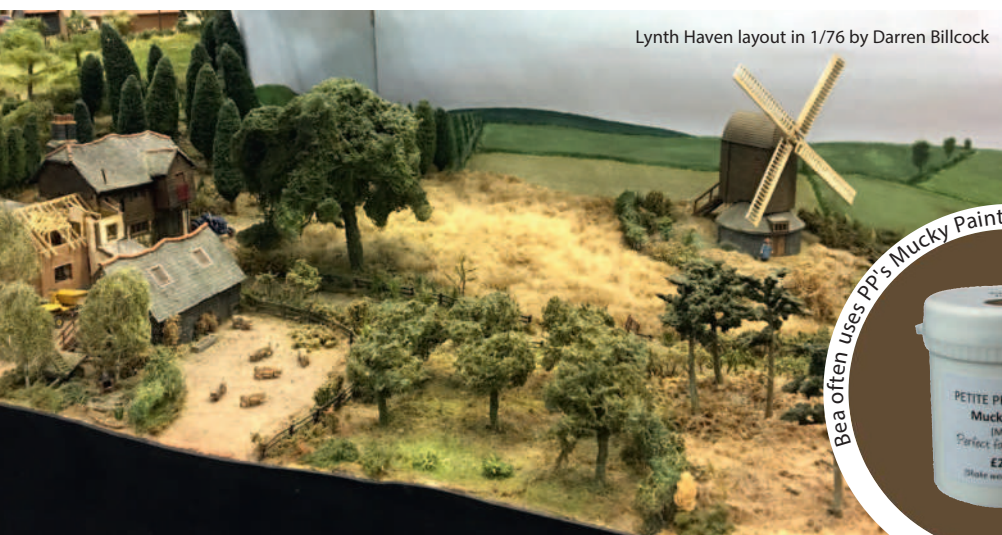
Regular readers of 'At Home With The Broadwoods' will already know that over the years I have become truly fascinated by the wonderful world of model railways. The creativity and skill that railway modelers manage to include in their layouts is stunning and the landscaping materials and techniques they use are also very inspiring too. I personally love rural model railway scenes and one particular element of them that stands out to me is the clever use of ground cover materials. From neatly mown lawns to dry overgrown track sidings, the grass and ground cover on miniature railway layouts is the icing on the cake that brings the scene to life.



▼ Grandpa's Hideaway diorama was brought to life with the help of static grass

"The colour of the surface under the scatter or static grass fibres will subtly change the final look of the miniature ground cover, so it's helpful to experiment with different underlying colours to find what works for you."

Bea



Lynth Haven layout in 1/76 by Darren Billcock

Bea often uses PP's Mucky Paint on her bases



Prepare the area...!

Before you apply any landscaping to your diorama base, the surface must first be painted thoroughly. This will ensure that the modelling medium you have used to create the contours, does not show through

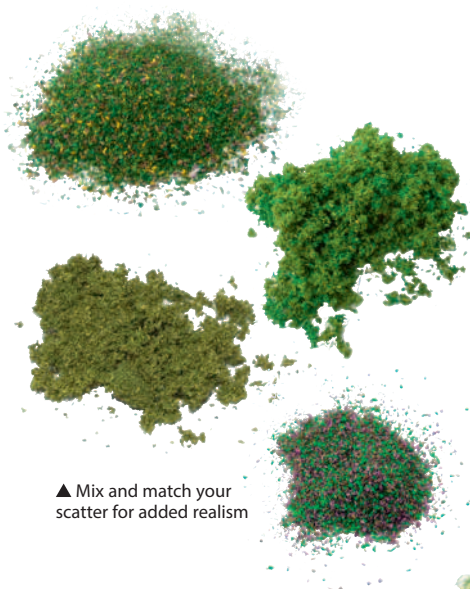
any of the miniature ground cover you apply. I tend to (liberally) apply two coats of either dark brown or varying shades of green paint.

▼ Bea used a glue gun to stick her trees firmly into position



Take your positions please...!

Once your painted base has completely dried, it is time to stick all of the larger elements of your diorama securely into position. To do this I always use a cold melt glue gun, which (as the name implies) is not so furiously hot and the adhesive melts at a slightly cooler temperature. The strength of the melted glue and the speed that it sets makes it perfect for securely positioning trees, shrubs, walls or fences etc.



▲ Mix and match your scatter for added realism

Simple ground cover... in miniature!

Once all of the main elements are stuck into position, it is time to cover any remaining exposed surface areas of the base. Landscaping scatter is available in all shapes and colours and I like to use a combination of textures to add extra interest and realism. When choosing which scatter to use, it is worth considering the season that you are replicating in miniature; as this will dictate the appropriate colour palette required.

Bea's Top Tip!

"Work on a tray! Landscaping scatter has the tendency to go everywhere, so working on a tray allows you to collect up stray particles and reuse them."

Applying the landscaping scatter to the base is so easy! Simply paint the exposed surface liberally with PVA adhesive. I personally use an inexpensive Builder's Bond PVA, but any good quality tacky glue would work too. Sprinkle the scatter over the wet adhesive, blending different textures and colours together for a realistic effect, then leave to dry before tapping away any excess scatter.

► Bea's inexpensive 'go to' glue...

▼ Landscaping scatter was used to create the ground cover on the base of Woodcutter's Cottage



What is static grass?

Static grass is a fibrous landscaping material frequently used on model railway layouts. The fibres are charged with static electricity, which causes them to stand on end when they are sprinkled onto wet adhesive. Different lengths of grass fibres are available in a wide variety of colours; so literally any season can be easily replicated in miniature.



PP's Summer Dry Long Grass



It's electrifying!

Static grass applicators are readily available from modelling shops or online. Although they can be expensive, there are many different types and sizes to choose from. As I plan to create many more quarter scale dioramas, I decided to invest in two applicators by War World Scenics, both of which are powered by 9-volt batteries. Fill the static grass applicator with your chosen static fibres. Liberally paint the surface you wish to cover with PVA adhesive (once again tacky glue will work well). Switch on the applicator and position the attached crocodile clip close to the area you are working on. Shake the grass fibres over the adhesive and once covered turn the applicator off. When dry, gently remove any excess grass. If you do decide to invest in your own static applicator, I would recommend that you experiment with it and get to grips with applying the grass fibres before you attempt to apply them to your diorama. If you need a little help getting to grips with this technique, you can find lots of 'how to' information videos online.

Bea's static grass applicators



& Finally...

So, there you have it, our landscaping series is complete. I hope that you have not only enjoyed our little journey through the construction of quarter scale dioramas, but more importantly that you have been tempted to have a go and create your own! 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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Perfecting personalities

Emily Archer (known as @hellogreensuk on social media) makes the most intriguing dolls. Each unique, she tells us how she fell into the folk world...



It was during the November 2020 pandemic that my fairies first came to life. My little boy was poorly with COVID and I needed a distraction from the worry both he and the surreal happenings around me were causing. With Christmas fast approaching and the idea of a 'fairy tree' in mind; I created something magical. I fell very quickly into the folk world envisioning all of the possible creations I could make with just the materials I had indoors.

It is within the depths of my material stack where you will now likely find me, sitting at my glue covered table. What was once a lovely pine dinner setting has been vastly transformed into my home studio. Surrounded by all of my tools, photography props and a handful of my dolls, is where I am best inspired for my next creation.

The dolls I make are all very unique. Although very similar in their adopted characteristics, each has a very individual





personality brought to life by their face paint, hair and clothes styling.

When I do sit down to create my dolls it's often with no real plan in mind. My characters tend to take form from things I see or find around me. It could be a particular scrap, vintage tin or a forest treasure that captives my mind leading to my next creation.

The process for my dolls varies slightly based upon my mood but generally each life begins as an entwined wire skeleton. The wire inside the dolls I create makes them very slightly posable with the ability to sit or stand in their resting position. The paper mache technique I use to create the

'skin' differs between each doll too. Some I opt to use a very traditional paper and paste method whilst for others I use a paper clay to sculpt finer details. Being a mixed medium artist enables me the opportunity to experiment with different grains of papers to create different textures.

The colours I use to create my dolls combines for a very earthy pallet. A lot of the colours I mix myself from foraged pigments I find indoors or along the Thames river bank. I enjoy grinding stone and earth and revealing the secret nude tones which each withhold. The vibrancy of the colours I use in my work often varies between seasons with dyes becoming available in seasonal vegetables. Here lies a secret hidden within each of my dolls, you wouldn't know but before I dress any of my dolls I give each a tiny heart whilst making a wish. For most I just wish them a safe flight to their forever homes, but others when I'm told a story I wish for happiness, health or sometimes a shiny new white tooth.

Once their pulses are racing my dolls quickly need some appropriate under garments. For fairies in dresses often frilly bloomers, whilst my more masculine characters wear cotton trunks to conceal their modesty. The clothes themselves are usually brought together by various scraps I have collected. The materials I use can be anything from a timeworn vintage dress, one of my dad's old suits or a hand me down bundle of French linens. I enjoy experimenting with different mediums and love a piece with a story.

Once dressed, it's time for a haircut. This is something I always leave until last to enable me to bring together all of the colours from



their outfit and to finalise their personality. Being a redhead myself, naturally I favour the autumnal colours the coppers bring, however more recently I have enjoyed the pale washes of colour which enhance the pastels and bring a sense of magic to my wishing fairies. For the hair I use, I always source from British farmers, often using Wensleydale sheep for the beautiful curls their fleece provides.

To finalise each doll I individually sew a hand-stamped button to authenticate each as my own usually whilst dreaming up their perfect name.

In January 2021 I took a leap of faith and entered my work for consideration to The British Toy Makers Guild. I was overwhelmed with joy when I received the call congratulating me and accepting my membership into the community which celebrates some of my most admired mixed medium artists. 

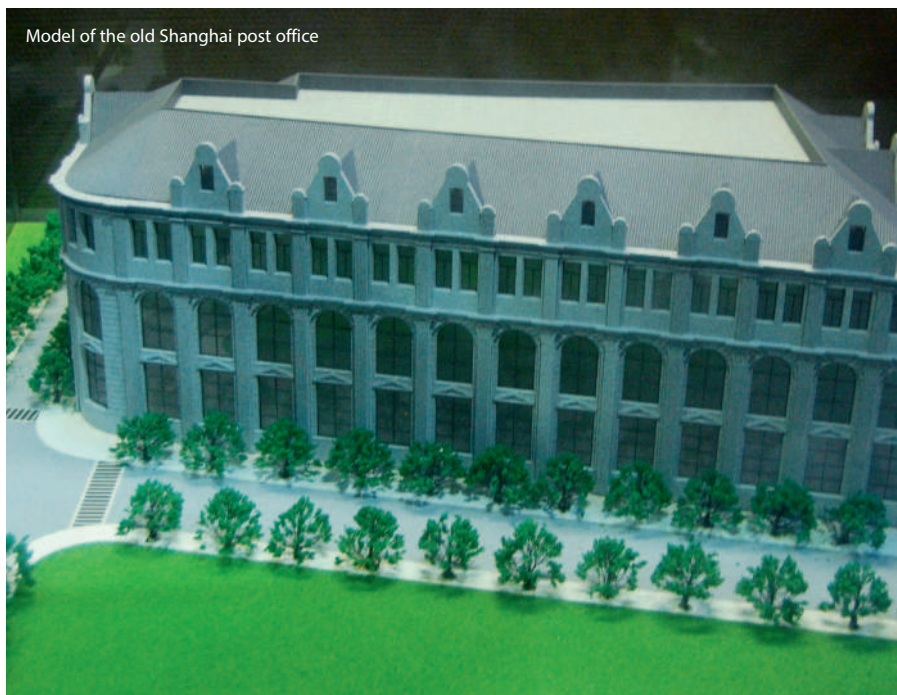




Shanghai showcase

Following on from part 1 last issue of Moi Ali's fascinating look at Shanghai in miniature, here is part 2...

Model of the old Shanghai post office



Aurora Museum ceramic miniature house





A model showing the sheer scale of the city



Figures found in Panyongzheng's tomb



Table and chairs from Panyong Zheng's tomb



Miniature furniture found in Panyongzheng's tomb

Shanghai is a throbbing metropolis full of iconic high-rise architecture and neon lights, but it started life as a swampy fishing village. The Shanghai Urban Planning Museum sounds just about as stuffy a museum as one could imagine, but it's really not. For the miniaturist it is a veritable feast of inspiration.

Covering five floors, this modern museum traces the development of the city from its humble beginnings to modern-day megacity. The undoubted centrepiece is a huge scale model of the city, showing all existing and planned developments. View it from eye level, or take a bird's eye view from the raised walkway. It is truly stunning. The lighting effects are just incredible too, and the scale of the model collections is absolutely vast. One showing the city covers virtually an entire floor.

Next stop, the Post Office Museum. Even here there were models – from the old Customs House to a modern postal sorting office. Then onto the Aurora Museum, a private museum spanning six floors. And yes, we found miniatures there too, my favourites were the ceramic traditional houses.

In the Shanghai Museum of Ancient Chinese Art, in the famous People's Square, is an exquisite collection of scale furniture models

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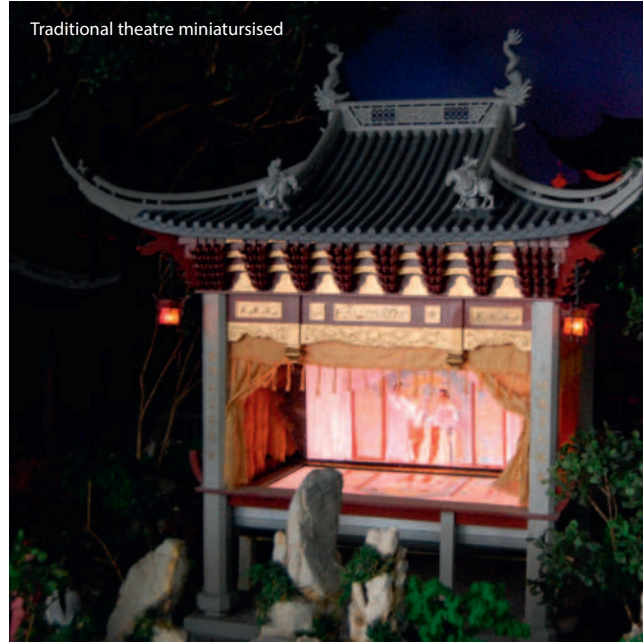
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Model of the Customs House at the Post Office Museum



Traditional theatre miniaturised



The Bund



Traditional homes at the planning museum



Model of a modern sorting office at the post office museum



A model showing the sheer scale of the city



unearthed from Panyong Zheng's tomb. Panyong Zheng was in charge of cooking condiments during the Ming Dynasty (the Ming Dynasty ruled China from 1368 to 1644) and his tomb was discovered in 1960.

In another museum we chanced upon models of traditional homes. A good many

dolls house miniatures on the market today are made in China and exported across the world by the container load. I therefore expected to find several miniatures shops and perhaps even a museum dedicated to dolls houses, but alas, no. Shanghai is a world-class city, with world-class museums containing world-

class scale models – but if you want to shop for miniatures, regrettably you will not find anywhere in this sprawling metropolis. With a population exceeding a whopping 27 million in the city alone, there's certainly an opportunity there for one budding Chinese entrepreneur to make some big money from little things! 🏠

Carving the Cradle

Ann High writes about her time creating a cradle for popular television series *The Miniaturist* and her other beautiful wooden pieces.

In 2017, I had a phone call from Susie of Mulvany & Rogers. She had seen from my website that I made a carved rocking cradle. Would I make a similar one for the TV drama being made of the book 'The Miniaturist' by Jessie Burton? The deadline was the end of March. This was just three or four weeks away. With regret I had to firmly say no as I was going on holiday in March and I didn't think my husband would agree to going without me! A short while later Susie rang back to say that they had changed the schedule of filming to give me more time to do it. I was delighted.

I had read the book when it was published and although it was a dark, atmospheric story, I had loved it and the period detail and fascinating characters. I knew the miniature furniture all had to be copies of the actual sized pieces used. I also was aware that the cradle had to rock when held on a hand. I read the book again before I started and enjoyed it even more. Having worked in the past building sets and scenery for theatre I knew that it was important to get the detail right.



My original rocking cradle



The full sized Miniaturist bed

I was sent a few photos of the full-sized cradle taken from odd angles due to its position in a cluttered storeroom and some drawings supposedly to scale. Luckily, I had the measurements of the one I had already made so was able to adjust the odd shapes that emerged when I drew it out from their plans. From this I had to deduce the construction and draw out the many carved panels. There were 25 carved pieces all slotted and jointed. I make a miniature exactly as the full sized one is made with all the joints. The uprights I turned on my miniature lathe. The rockers had to have the perfect curve to move easily. Not an easy task. The designs to carve were tiny. Even the rockers are carved. I drew them out large and then reduced them. I use pear wood as it has a small even grain, carves beautifully and will stain easily to look like oak. I was also asked to send a photo of my workshop to give them an idea of what a miniaturist would have there. I tidied it first! I also found a drawing of a carpenter's workshop of the period to send them.

Before my holiday in the Spanish mountains I cut out all the pieces and drew all the patterns. The panels all fit into the frames so it slots together and could hold its shape without glue before I carved the pieces. I could test its size and shape and make sure it looked correct first. You might think it curious but I have a set of my carving tools in my holiday home. The pieces and patterns slipped easily into my handbag and were transported safely. I calculated how many panels I needed to carve each morning of the 14 days, leaving the afternoons free for walking and swimming. The light is superb in Spain for carving and I have a sheltered nook to carve outside. I completed them in the allotted time and took them home to stain and assemble. It did rock beautifully on my hand! I signed it inside the hood so it couldn't be seen if turned upside down on set.



My Miniaturist cradle with baby



My complete Miniaturist cradle

Someone else was to make the baby and the bedclothes so I sent it off to Susie for this. She kindly sent me a photo of the finished item, as did the TV people. It was such fun to see it. It was shown on TV on Boxing Day and the day after that same year. Once again, I was away in Spain so had to record it. I loved the film, the costumes, the settings and the acting was superb. My cradle had its moment poised on her hand and for the first time I saw the full-sized cradle clearly and could see that I had captured it perfectly. I sometimes wonder where the tiny cradle ended up. I know from previous work in the theatre that actors can take a cherished item home as a souvenir. I was also given permission to make more of the cradles to sell so it is possible to order one from me although I cannot guarantee it will be made in Spain!

Bird cradle

The first cradle I made when I started carving miniatures I found in the Museum of London locked away in a glass case. I had seen it in my reference books and was fascinated by the birds. It is a swinging cradle and the birds sit atop the two supporting posts sadly minus their beaks now. Known as the Monmouth Cradle it was thought to be Henry V's cradle as he was born in Monmouth castle but the style of the carving is 100 years later. It has lovely floral carving at each end of the supports. The birds were a challenge as it was my first attempt to carve in the round. I restored the beaks, researching into what kind of bird they might be. The holes at the base of the cradle are to put in cloth strips to support the baby over straw put in the base for obvious reasons. The upper slots were to secure the child with bands as a restricted baby was found to be calmer and quieter. I recently made the cradle again improving on the design of the birds. I went back to view it again and it was nowhere to be seen. I enquired and was told all items are in the online catalogue. It isn't in there, so where has the bird cradle flown? 



Bird cradle



Half tester bed

In 2020 I made a proliferation of beds. I occasionally take commissions and the first was a very specific half tester bed to fit under a sloping cottage roof. I designed one with a sloping canopy to fit the space. Then I had an email from someone who had contacted me in 2016 when I was making a prototype for an Elizabethan four poster bed to teach at IGMA summer school in Castine USA. Would I make her the bed? I was delighted to do so and studied the actual bed again, redrew the designs and perfected the carving. The bed is in a property in Lewes, in the south of England, that was once part of Henry VIII payoff to Anne of Cleves. She never lived there but she became the richest woman in England due to her willingness to free him to marry again. I just loved the vigorous carving on it.

Carving the bedposts was the most difficult part, drawing and transferring the designs so that it flowed properly. For this I mostly used a scalpel with a tiny flexible, curved blade.

▼ The carved bedposts for Elizabethan bed

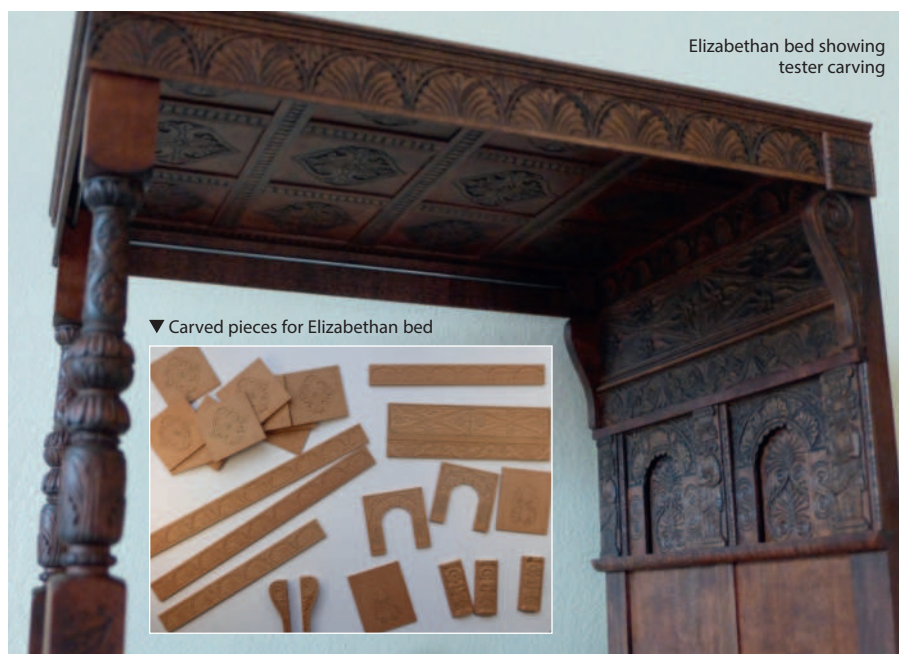


Completed Elizabethan bed

I loved making it, all the while communicating with the future owner, sending photos of my progress with each piece of carving. All the sections of the headboard go together like a very odd jigsaw and is very tricky to assemble. The actual bedhead is a bit of a mess at the back with pieces of wood sticking out here and there. I tidied it a little as mess magnifies in miniature! It was finally finished, complete with rails to hang the curtains and a mattress. I left the tester loose to make it easier to attach the hangings and so you can see the twelve carved panels beneath that the occupant could gaze up at in bed. I wrapped it and packed it with extreme care and sent it off to Daniella Kieffhaber who is now embroidering the hangings for it, I am excited to see the finished piece. This bed is No.1 of a limited edition of five.



Elizabethan bed headboard



Elizabethan bed showing tester carving

▼ Carved pieces for Elizabethan bed



I then remembered that I had begun a bedcover back in 2016 for my prototype. I had embroidered the swirling stems in gold chain stitch but had been daunted by the myriad of flowers and leaves. I had been so busy with orders and workshops until this strange year has given me more time to carve and create. So I ordered twenty colours to embroider all the tiny flowers inside each tendril. It progresses!



Bedcover progress



▲ Half scale bed

My last bed of the year has been a simpler carved 1/24 scale four poster to be ready by Christmas, complete with brocade silk hangings but no embroidery this time. I need to ration my time doing 1/24 to save my eyes. I am definitely not going to embroider in this scale!

A Marriage Bed

There is one special bed I would love to attempt which is all pierced carving and is believed to be the marriage bed of Henry VII and Elizabeth of York. I discovered the bed by accident. I went to a day of lectures on early furniture and a surprise guest was telling of its discovery in pieces in the car park of a grand old house for sale. It had been in the attic for years and had been brought out to sell. Presumed to be Victorian Gothic due to its thick varnish it was bought for a mere £3,000. An amazing story emerged that it was early Tudor. I saw it on display at Hever Castle in Kent some years back. It was standing there unprotected so that I could get a really close look, presumably as its provenance is still disputed. Sadly I could take no photos but you can find them online. It is similar to one known to be owned by Earl Stanley at the same date which I also wanted to make when I first began carving, but it was beyond my skills then. One day perhaps I will make this one?



Colours for bedspread

Dreams of Dragons

Dragons are always popular in any form. For years I have made and taught workshops of a Welsh Dragon Chest, which I carve in 1/12 and 1/24 scale. Also a Dragon Spice Chest, a Dragon Chair, a Dragon Shield and

I have just completed a new Dragon Table. Recently I have been challenged to carve a Dragon Staff complete with crystal ball and finally a Dragon Cradle with wings enfolding the baby. The design is slowly hatching! 🏠



Half scale dragon chest



Dragon Table



INFO

To view more of Ann's work or contact visit@

Website: www.annhigh.co.uk

Email: fellowcarver@gmail.com

Diamonds are a girl's best friend

If you love a bit of bling, why not make Moi Ali's sparkly little project...

Moi says...

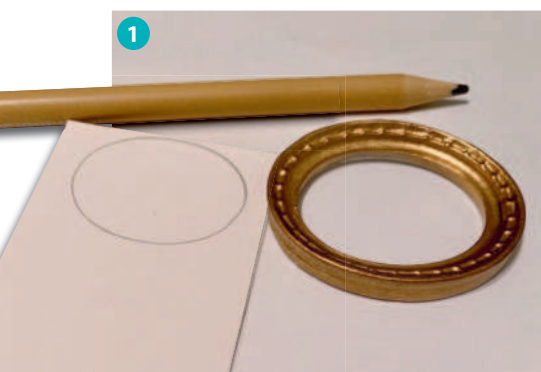
"My budget does not run to diamond necklaces and bracelets in the real world, but in my mini escapist realm I can fill my boots, as it were, with as many sparkly jewel-encrusted pieces as an arm can hold!"

This project is quick and easy, and you can use differently shaped frames to create a very fine display for a jeweller's window: circular, square and rectangular frames all work well, and I've even seen heart-shaped ones. Mix up the colours too: regal red or purple velvet, or perhaps an opulent silver frame."

YOU WILL NEED

MATERIALS REQUIRED

- Inexpensive frames
- Paint (if your frames are unpainted)
- Off-cuts of velvet or other plush fabric
- Off-cut of thin foam from packaging
- Card
- Glue
- Broken jewellery or bindis



1 Draw around the inside opening of the frame onto the card. Cut it out slightly inside the pencil line (to allow for the thickness of the foam and fabric).



2 Cut foam slightly larger than the card, allowing sufficient to wrap under the card.



4 Place the foam dome on the velvet and cut around, allowing sufficient fabric to turn under.



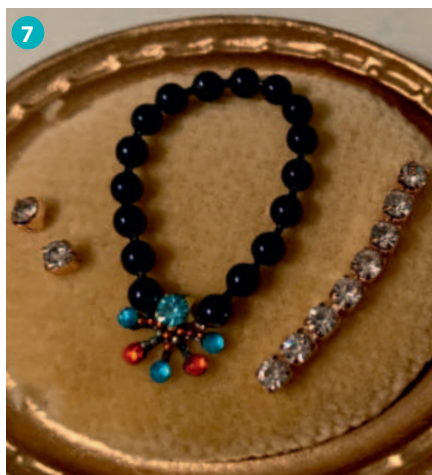
3 Glue foam to card, wrapping it round to the underside.



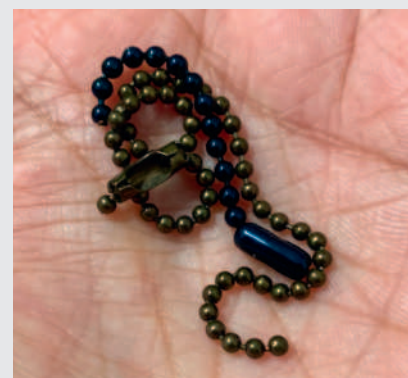
5 If using a round or oval frame, cut little nicks into the velvet all around, to ease with turning under. For square frames, just cut nicks at the corners. Glue in place.



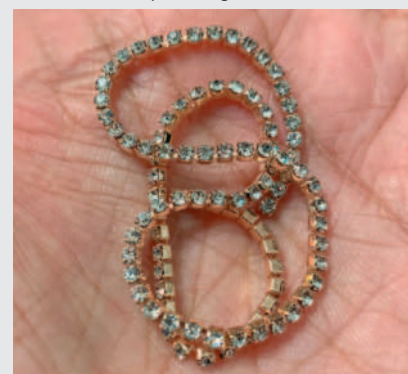
6 Insert the little foam, velvet covered oval into the frame, securing with a small dab of glue – being careful not to get any on the velvet.



7 Add jewellery – necklaces and brooches can be made using a combination of bits of chain, gems and other items salvaged from broken costume jewellery plus bindis. 🏠



▲ Little label clasps make great beads



▲ Broken jewellery is perfect to use

Moi says...

Bindis are the self-adhesive jewels worn in the centre of the forehead by Hindu women. Packs of sparkly, colourful bindis can be purchased cheaply from sari shops in the UK and they make perfect miniature brooches and pendants.

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If you have enjoyed reading this great magazine, or indeed any of the ones shown above, it would be great if you could leave us a review. We all like to know when something is good and when we've done a good job! Thanks 😊



Building the band

Jacki Mitchell shares her delightful bandstand! Made following a project almost 20 years ago in DHMS it remains a family favourite receiving updates to this day!



As I have been a miniaturist for over thirty years, my projects have mounted up and they now include nine houses and somewhere around 25/30 vignettes, an outdoor scene, things in jewellery boxes and a keycase, even one in a gift bag. I am not a really original talent and sit somewhere between making and collecting, in particular; adapting things for my creations. My greatest influences have been the legendary Caroline Hamilton (I purchased her book in 1993) and the very entertaining Patricia King. My first house was attempted in 1985 but wasn't successful and at the time I wasn't connected into the dolls house world as it grew worldwide until my husband brought back a flat pack dolls house bought during a business trip in 1989.

It was then that I was off! That house is now awaiting its 3rd re-model and as I am inclined to think too much about things sometimes it remains a UFO at present. The hobby here in Melbourne, Australia, is not huge and product availability is limited but in the spirit of giving something a go, I think my things are moderately OK.

I'm sharing with you a project I did with my husband. My husband built this for me from plans by Clive Logan of Good Manors, published by DHMS in the 1990's. It was described as a pagoda but when I saw it my mind went immediately to an Edwardian bandstand. It was great fun to decorate with cardboard shingles on the roof, decorative railings and a weathervane. The weathervane was supposed to be on a farmhouse/barn but looked just right so it stayed. Then, of course, there had to be bandmen. Out came the Fimo and I sculpted George, Henry, Frederick and Cecil. This caused much laughter in the household as I sat with my cheeks blown out in front of a mirror trying to get the cheeks right for blowing on wind instruments. Once they were made I spent ages looking



▲► More of Jackie's work

through books so I could get the uniforms just as I wanted them. Then it was on to their instruments, which are just Christmas tree ornaments 'bodged' around to get the look I wanted. Then I 'tortured' their little arms into the right position for the playing of the instruments. The story for this vignette developed as I went along and I decided that it must be summer, Cecil needed a large red spotted handkerchief to mop his sweaty brow. Frederick has stopped playing altogether and is eating his lunch of sandwiches which are on his lap. George and Henry are playing on regardless but they also have their sandwiches in neat little cases ready for a break. I should say that the sandwiches came about after an enthusiastic afternoon making rather too much Fimo food for my bakery shop. Waste not, want not! There is a large cardboard box of sheet music in the middle of the scene but as I didn't make any music stands (perhaps I should) the chaps must be playing from memory. I recently spent time lighting this vignette and it looks just as I wanted it to when it was originally made about 20 years ago and it remains a firm family favourite. 🏠



HABERDASHERY IN A HURRY

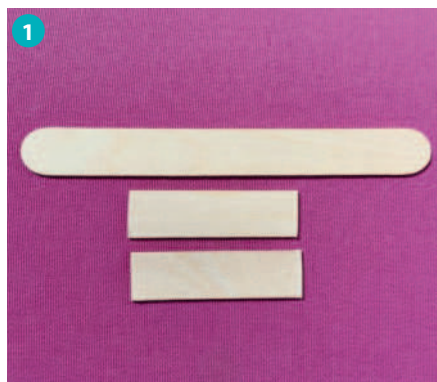
For less than a fiver, you can make enough stock for an entire haberdashery store,
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BOLTS OF FABRIC

YOU WILL NEED

MATERIALS REQUIRED

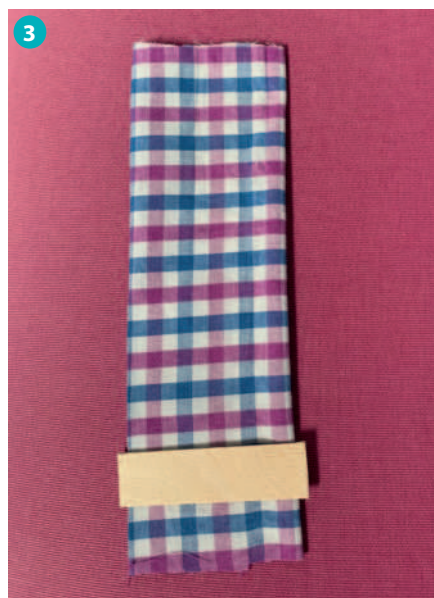
- ☐ Scraps of fabric (thin cotton works best)
- ☐ Wide wooden ice lolly or crafting sticks
- ☐ Scraps of coloured paper
- ☐ Self-adhesive narrow scrapbooking/crafting ribbon
- ☐ Glue



1 Cut the ice lolly sticks to the required size. (Don't use normal-sized lolly sticks as they will be too narrow!)



2 Cut fabric to slightly under twice the length of your cut lolly stick. Fold each long side of fabric to the middle and glue. You will end up with fabric strips slightly narrower than the length of the cut lolly stick.



3 Glue along the top underside edge of the width of fabric and attach to the lolly stick, then start wrapping around. Tuck the bottom end of the fabric under and glue in place.



4 Cut a band of matching paper and glue it around the bolt of fabric.



5 Add a narrow ribbon over the paper band for additional decoration. If you don't have self-adhesive ribbon, add a dot of glue to secure it.

BUTTON CARDS

YOU WILL NEED

MATERIALS REQUIRED

- Thick paper
- Thin card
- Small hole punches
- Black and white pens
- Images of vintage button cards
- Glue



1 Punch various sized 'buttons' from coloured paper using hole punches.



2 On larger buttons, dot with a pen to create the appearance of button holes. (On light buttons use a fine, black pen, on dark buttons dot with a white gel pen.)



3 Scan images of vintage button cards, rescale and print out in full colour on your printer's best quality setting.



4 Glue the images onto thin white card to strengthen the paper, then cut out the button cards.



5 Glue the 'buttons' on the cards, using a cocktail stick or pin to apply the glue. (If the button cards have buttons on them and they still look realistic when scaled down, you can omit this step.)

Moi says...

"Small craft gems, beads and no-hole nail caviar make excellent buttons. Metallic card in gold or silver works well when punching buttons using a craft punch, and pearlised craft card makes pretty pearly buttons."

Make wool cards in the same way as button cards. Instead of adding buttons, simply wrap fine two-ply wool around miniaturised wool cards."

DRESS PATTERNS

YOU WILL NEED

MATERIALS REQUIRED

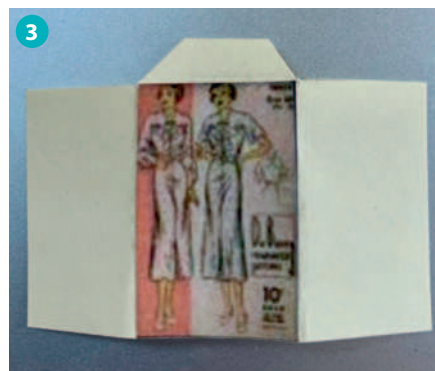
- Images of dress patterns
- Vellum craft paper (optional)
- Glue



1 Scan images of vintage dress patterns, rescale and print out in full colour on your printer's best quality setting. I printed only the front of the patterns as I do not intend to display the backs, but if you prefer you can also have printed backs too.



2 Cut out the images and glue onto paper that is larger than the image.



3 Cut around the paper, wrap around the back of the image to form an envelope and glue in place. Leave the envelope open or glue it closed. If sealing, include a little scrap paper to bulk out the envelope and give the appearance of there being a dress pattern inside. ➡

Moi says...

"For years I've collected vintage haberdashery items – buttons and snap fasteners on their original cards; sewing patterns (because I love the images on the packets), thread on traditional wooden spools, and silks in their original boxes. One day I'll make a 1/12 scale haberdashery, but until then I must satisfy my haberdashery fetish by creating the stock to go inside my eventual project. It can be expensive to purchase ready-made items if you need a sufficient amount to fill an entire retail premises, so make your own and save a fortune!"



4 If you wish, draw small pieces of dress patterns onto craft vellum paper using a sharp pencil. Cut around the shapes.



5 Insert the pattern pieces so they peek out of the top of the open pattern envelopes. (They also look good when arranged as part of a dress making scene, with fabric and scissors.)

KNITTING PATTERNS

YOU WILL NEED

MATERIALS REQUIRED

- Vintage knitting patterns (scanned)

1 Scan images of vintage knitting patterns, re-scale and print out in full colour on your printer's best quality setting.

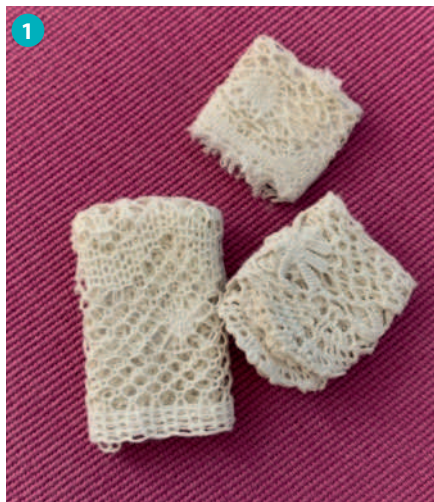
2 Cut out the images and fold in half to form tiny knitting patterns. If you want to see inside the pattern, scan and print both sides of the original (inside and out), then glue back-to-back.

LACE BUNDLES

YOU WILL NEED

MATERIALS REQUIRED

- Scrap card
- Lace
- Self-adhesive ribbon
- Glue



1 Cut scrap card to fit the lace. Wrap lace around and secure with glue.



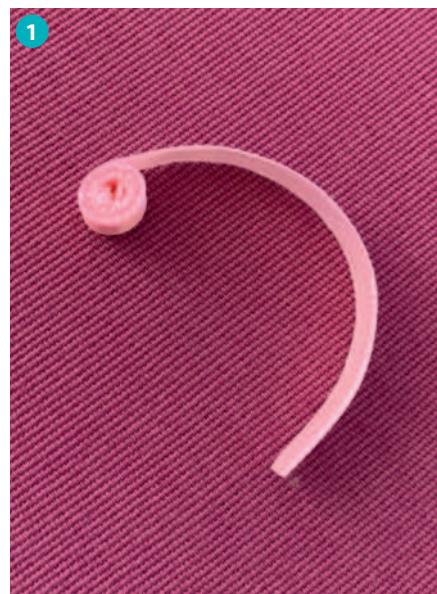
2 Create a pile of lace, glue in place and secure by wrapping self-adhesive ribbon around the bundle.

ROLLS OF RIBBON

YOU WILL NEED

MATERIALS REQUIRED

- Self-adhesive ribbon



1 Start wrapping self-adhesive crafting ribbon around itself so that it forms a roll.



2 Cut the end of the ribbon to a point. 

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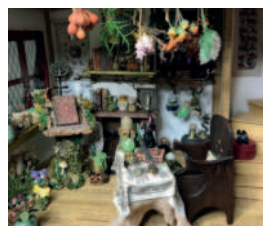
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The Power of Art

► Another great idea in the can!



We catch up with well-known face on the miniature scene, Stéphanie Kilgast as she tells us all about her exciting new creative direction.

The challenge of changing times

Many readers will remember artist, Stéphanie Kilgast as the hugely popular miniaturist. Back in 2015, her mini veggie challenge took the world of small scale by storm, but the project, which Stéphanie undertook with the aim of highlighting environmental issues surrounding meat production and the wide variety of vegetables we have at our disposal, also proved to be a seismic turning point in her artistic direction. "The daily veggie challenge is what I consider to be my first proper artwork, in the sense that it had meaning and a story," she admits. "It was the first time I talked about environmental issues, and I never stopped after that. It was also the first time I brought my own life into my work. I became mostly vegan around 2014."



▲ Stéphanie's rainbow bottle collection

I didn't do it overnight, and it was a slow process of questioning every aspect of my life and lifestyle. It was such a life-changing event that I felt the need to talk about it in my work."

Stéphanie, who has also studied architecture, describes how the project left her close to burn out. However, at the same time there's no doubt it became stamped on her heart, laying the foundations for her future creative direction as she pushed on through the 233 day challenge. "I stopped everything else in my work like all the jewellery, selling, and so on, and simply focused on the challenge, as it was the only thing that made sense to me at that time."

Following the completion of the mammoth project, Stéphanie realised she wanted to be able to discuss the issues important to her through her work but took her time to research her newfound artistic 

'Ahoy'



"I think art only matters when you pour your heart into it."

Stéphanie



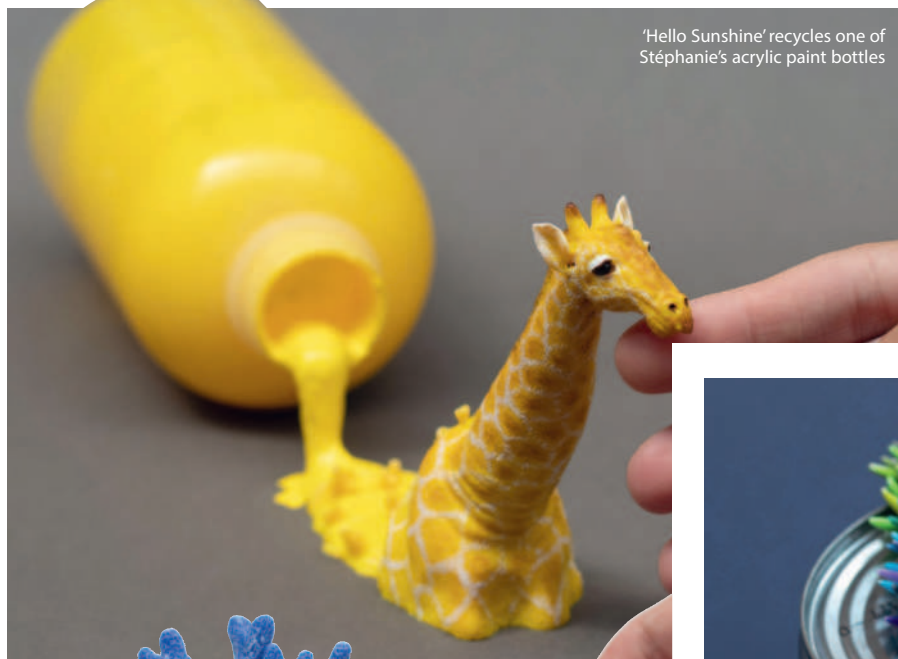


A world of nature enfolds in this plastic canteen

direction and allow it to evolve. "After a good year of creative research, I found my current way of expression: juxtaposing handmade objects, usually trash, but sometimes reclaimed or thrifted items and a vibrant botanical growth inhabited by various animals," she says, detailing some of the tiny life forms where her main interest lies, with particular focus on ocean life found within coral reefs, the world of arthropods and even fungi. "I also picked up ink drawing and watercolour painting quite seriously, next to working as a sculptor. At the start, just because I was frustrated not to paint very well, but I quickly fell in love with the combination of drawing with dip pen and ink and then colouring in watercolours and coloured pencils. It's been quite the ride so far! I have never been experimenting as much with media. In my sculptural work, I now easily use four types of clays and a few other materials for just one sculpture."

Creating colour

Exploring Stéphanie's artwork, you're instantly struck by her use of rich colour, in both her sculptures and her paintings. The miniature food with which her name had become so synonymous does, also, from time to time, make an appearance amongst Stéphanie's current artwork. A mixed media piece, a simple tin can, the top of which is



'Hello Sunshine' recycles one of Stéphanie's acrylic paint bottles



'Last Glow', Highlighting the plight of the coral reef



'Rainbow Growth'

layered with a mixture of 1/12 scale fruit and vegetable canes in different shades of green, went on to win an award at the 2018 'Thoughtful Planet 2' exhibition in Newcastle. The piece plays just a small part in 'Discarded Objects', Stéphanie's open ended series taking a variety of man-made items, each one layered with story and carefully hand sculpted elements derived from nature. These range from the ubiquitous plastic bottles which can, sadly, so often be found blighting our landscape, to a colourful striped jug found in a charity shop and given new life through art. Stéphanie has also been known to turn a broken plate into a fantastic sculpture.

Whilst the intention of this stunning series is to draw attention to environmental damage, it also serves as a reminder of just how quickly nature covers the tracks of humanity with new growth when presented with the opportunity. "There's a bit of a cheerful post-apocalyptic vibe to it. Humanity is never present in my work, but for the trash we leave behind and nature is thriving again," explains Stéphanie. "So far, I've always kept a visual balance between the object and nature, as I think that, through balance, we might be able as a society to keep going without completely destroying our environment. However, lately, I've been playing around with nature covering the object all up. In retrospect, I think it's quite telling of how urgent the situation is becoming."

Finding the bottle

In addition to the sea creatures, beetles and coral reefs, the Discarded Objects series also features a selection of miniature mammals and birds. These include penguins, an octopus and an orangutan, all part of a collection highlighting plastic pollution. There's even a panda which, with the aid of little artistic license added to the colour of his or her fur, blends in with a blue plastic bottle with bright shades of bamboo climbing the sides. "I had those mural acrylics at home after doing a mural painting and had the idea to pour that acrylic over the bottles, creating a rainbow of plastic bottles," Stéphanie reveals. "Then it was just a matter of finding what to sculpt on each very bright-coloured bottle. The blue usually reminds me of black, and for that one, I was looking for a mammal. I tend to like bears because they're chubby and cute, so I decided on a panda."

Follow your own path

With a firm belief in sculpting what is in your creative heart, Stéphanie is keen to emphasise the utmost importance of this as we each strive forward on our own artistic journey. "I think art only matters when you pour your heart into it. So, following your own interests is the single most important thing for any artist," she says. "I would like to end this on that note because I might have stopped sculpting miniature food, but it's not because I look down on that specific art form. It's simply because it didn't align with what I wanted to do as an artist. If my work inspires you to change or to talk about issues that are important to you, please do, but if you love to create figurative or decorative art, then that's perfectly fine as well. Simply stay true to yourself and don't hesitate to change your path when you change your mind. You can doubt everything, and should, in your art form, but never about what is important to you."

An inspirational creative, Stéphanie's art can only go from strength to strength in the coming years as her star continues to rise.

◀ Hyacinth Macaws, Stéphanie's art is flying high



She is proof that whether you're making 1/12 scale Danish pastries, such as those sculpted by Stéphanie herself and which graced the cover of this very magazine back in 2015, or pieces akin to her more recent artwork, it's impossible to overestimate the power and magic of art. 🏠



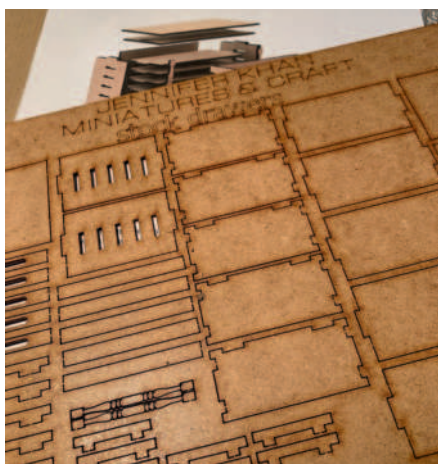
INFO

For more information please visit:
www.stephaniekilgast.com

The Whole Kit & Caboodle:

SHOP STOCK CABINET

Moi Ali is in haberdashery heaven this month!



The kit's components

It's always nice when something turns out even better than expected, and that was certainly the case with this delightful vintage haberdashery cabinet. When I saw the picture of it on Jennifer Khan's Etsy page, *miniaturesandcraft*, it showed a computer-generated image. The actual kit when made up is way nicer. Add a dark stain and you can create a cabinet that could pass for an expensive artisan piece.

Falkirk-based Jennifer Khan has featured in a previous review: I made her vintage haberdasher's (or notions) counter. This cabinet would team up perfectly with it and Jennifer also does a nice 1/12 scale haberdashery cabinet with loads of little drawers. I'd love to tackle that kit in due course!

THE FACTS

Buy from: Jennifer Khan Miniatures' Etsy page, *miniaturesandcraft*

Cost: £15 plus postage

Additional materials needed: Glue and/or paint or stain plus haberdashery items to fill the drawers

Specialist tools needed: None

Time: A morning

Experience: Beginner

Top tip: Sand the edges of the finished cabinet slightly rounded so it's not too neat and precise, and has an older look about it.



Moi says...

"These drawers would also make a super collector's cabinet for tiny coins, little birds' eggs or a butterfly collection in a gentleman's study."

You can make your own items to go in these drawers – such as silks and threads, or you can fill your drawers with Jennifer's ready-made wool, buttons and buckles, scissors and tape measures, knitting needles and pins.

Jennifer's laser-cut kits fit together perfectly and a dab of wood glue will hold everything firmly, then stain, varnish or paint and the job is done! 🏠

READER GIVEAWAY!

Would you like to win your very own vintage haberdashery cabinet?
One lucky reader will win this lovely Kit courtesy of Jennifer.

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Competition closes 30th June 2021. Good luck!

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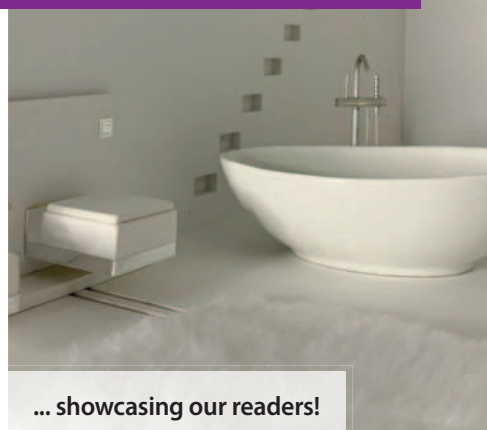
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