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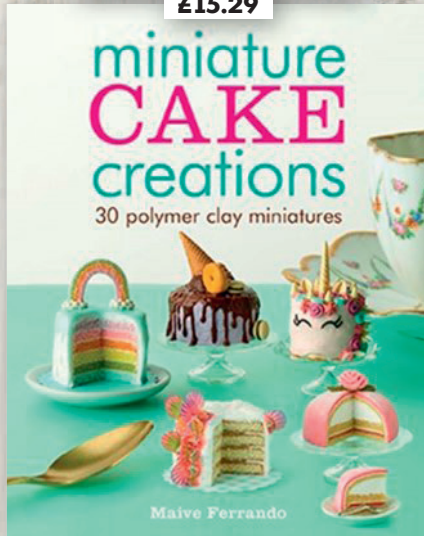


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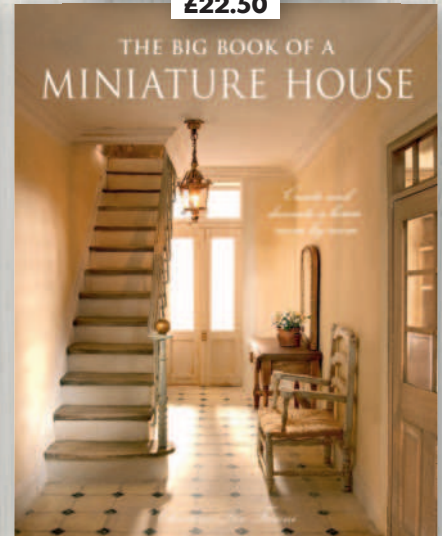
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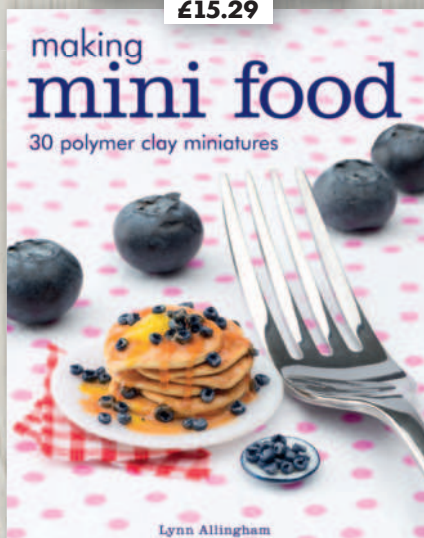
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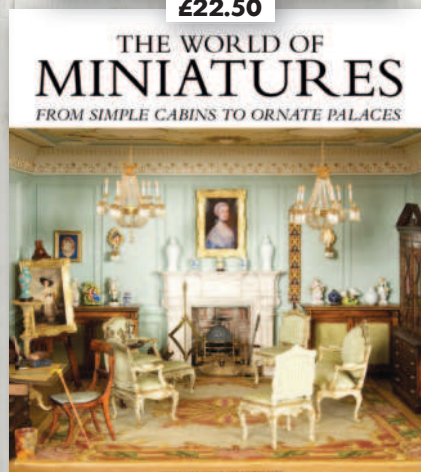
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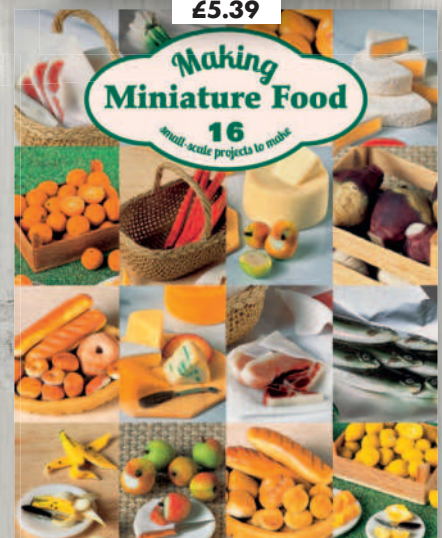
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WELCOME to the July edition!

We're here to celebrate summer this issue! Let's kick this off with a huge summer celebration our friends across the pond will be enjoying this month, Independence Day on 4th July, on page 9 as Sadie Brown discovers a touch of Hollywood, brought together by Terri Davis and Raphael Truffi Bortholuzzi. It really is a fascinating read, how tinsel town came to be and how they brought the famous sign to life through miniature! Another summer spectacle many enjoy is the Olympics, set to take place after being delayed in 2020, and Ruth Flewelling Lesbirel has a project to celebrate her favourite sports; dressage and show jumping. We have our fingers crossed it will happen this year!

Elsewhere, we have plenty more wonderful reads including Moi Ali's feature on The Frasier Project – we were so interested how Preston Poling created sets and scenes from the famous television show Frasier in mini form! Another must read is how Emma Waddle transformed a Georgian dolls house into a beautiful Rene Mackintosh-style project – it's a must see!

We have an abundance of projects for you to try your hand at and many more interviews, inspiration and prizes to be won too. So what are you waiting for?!

Happy crafting!

The DHMS team

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

Ann Evans, Bea Broadwood, Candy Chappill, Darren Scala, Emma Waddle, Jennifer Barrett, Moi Ali, Ruth Flewelling Lesbirel, SJ Holmes, Sadie Brown, Stephanie Guy



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A SLICE OF HOLLYWOOD



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4th July celebrations

DISCOVERING NEW ARTISANS



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With an eye for detail

ALL BOTTLED UP



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Different and delightful



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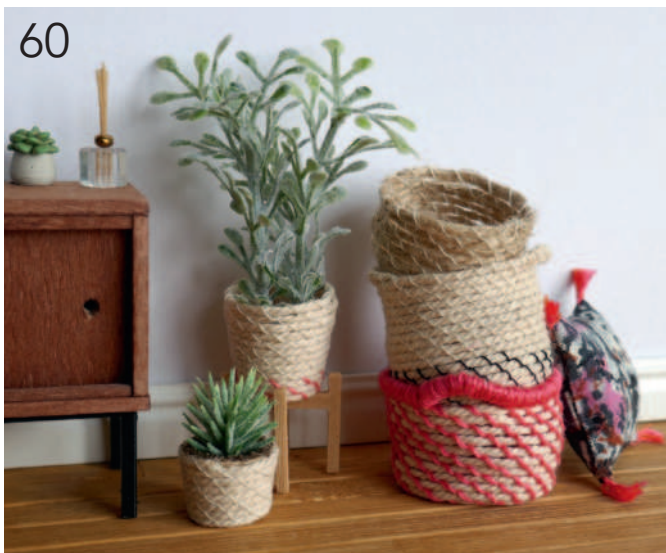
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Moi Ali reviews a book full of tutorials for the most gorgeous little animals, from badgers to bears – 'Needle Felting Workshops with Jennifer Barnett'.

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Following on from Moi's review, here is an extract from Jennifer Barnett's book.

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HOW TO ENTER...

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DollsHouse & MINIATURE SCENE

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A Miniature Utopia Rises High!

In his latest piece for DHMS, Darren Scala discovers this natural space filled with perfection in the sky...



Ognyan Stefanov



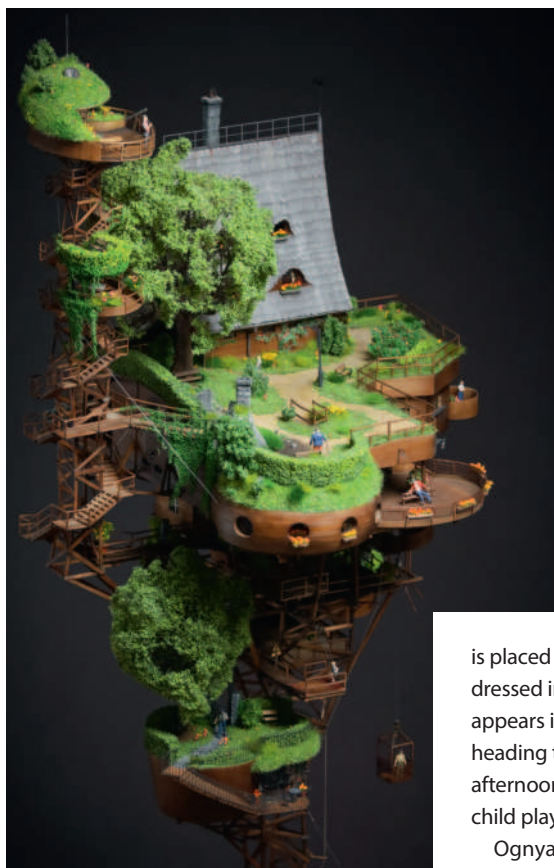
Skyville is an original miniature creation in 1/87th scale by artist Ognyan Stefanov from Sofia, Bulgaria. It's a perfect and natural space, perched over 36in high in the sky and removed from the often "unstable and modern crazy world" as Mr. Stefanov described it in preparation for this feature. Lush gardens and jewelled-toned landscapes highlight his work, filled with a community of homes, shops, barns and a two-story gazebo leading to a library.

"I wanted to create a self-contained utopia where people have everything they need to live, surrounded by greenery and gardens and even a local inn offering traditional hospitality."

Skyville was mostly built from scratch and is the perfect combination of cutting-edge architecture, fantasy art and futuristic design in small scale.

Large trees surround a hilly meadow which acts as the base of the structure and includes rock formations and a short footbridge over a narrow stream. A tall, winding and jagged truss extends up to the village where a number of unique structures are interconnected by a series of multi-level paths, pulleys, stairways and bridges which join the various areas together. The village is highlighted by a large main house featuring a dramatic pitched roof with modern, sharp-edged tiles and irregularly shaped windows. Colourful flower beds with extending green vines fill window boxes to help soften the architecture while adding warmth and a sense of delight.

Additional structures necessary to sustain a traditional community are included in the village; each building and space is intricately



designed to work together to carry the eye throughout the piece and provide a sense of discovery and wonder. Tall trees in large pots hang precariously throughout the piece and create an interesting design element while complementing Stefanov's concept of a self-contained environment.

The interiors of each building are highly detailed. A bedroom features a dressed wrought iron bed, an ornate hanging chandelier and potted plants with blooming flowers. Most of the impossibly small pieces are made using photo etched technology. A dining room includes large dining table topped with a chequered tablecloth set for a family's evening meal. Each figure in Skyville

is placed with strategic purpose. A farmer dressed in overalls with toolbox in hand appears in the meadow on the lower platform, heading to work. A joyful couple is seen having afternoon tea on an outdoor balcony and a child plays on a swing in a nearby garden.

Ognyan Stefanov is an accomplished aviation photojournalist and graduate of the prestigious National Academy for Theatre and Film Art in his native town in Bulgaria. His award-winning aerial photographs have been featured at exhibitions and appeared in numerous global publications. He achieved as much success with his work in miniature by winning scale modelling awards in featured competitions around the world. Skyville is clearly Stefanov's masterful achievement of art, architecture and design in small scale and a wonderful contribution to the scale modelling and miniatures world. We look forward to seeing future work from him and future visions brought to life in his strong and optimistic way. 🏠



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FEATURE
by Sadie Brown

Creating a miniature Hollywood story



Hollywood in miniature



Terri Davis and Raphael Truffi Bortholuzzi bring us a touch of Hollywood just in time to celebrate the 4th of July.

The sign of the times

A symbol of destiny for those seeking fame and fortune, the Hollywood Sign will celebrate its centenary in just two years' time. That's quite the achievement for something that was deemed would be around for just eighteen months back in the 1920s! It may surprise many to learn that, as one of the most famous landmarks anywhere in the world, the sign was actually first constructed in 1923 to promote a housing development. Its appearance was also little different to today, with four additional letters needed to advertise 'HOLLYWOODLAND'. After dark, it also lit up the night sky and presumably an electricity bill or two along the way, with somewhere in the region of four thousand light bulbs. The sign went on to become simply 'HOLLYWOOD' in 1949 and the huge 45-foot-high letters we know and love

today date back to the late 1970s after their predecessors lost their sparkle and succumbed to the ravages of decay. Indeed, one of those original letters, aptly a letter 'O' for those sitting there open mouthed at the revelation, fell to the laws of gravity when it descended down the hillside.

Even if you've never seen the Hollywood Sign in person, miniatures can take us anywhere and proving that we can all have our very own slice of the Hollywood dream is top miniaturist, Raphael Truffi Bortholuzzi. His stellar miniature replica of the iconic sign stemmed from a desire to create a piece which held its roots firmly in reality, rather than those borne entirely from imagination. It is also 1/150th scale, eye wateringly small when you consider that the real sign is a massive four hundred and fifty feet from end to end.

As a talented photographer with a knack for achieving great images, Raphael brings the miniature setting to life against a wonderfully atmospheric backdrop of blue skies and bright sunshine casting its light over the scene. His carefully planned and intricately crafted recreation of the sign itself along with its home on the slopes of Mount Lee, rising above the sprawl of Hollywood below, features all the intricacy he excels at. It's also what his exquisitely crafted dioramas are widely known for. The level of detail waiting to be discovered on the reverse of each high quality 3D printed letter make this an intriguing miniature when viewed from any angle. In fact, it would be a shame to place the diorama anywhere where it couldn't be viewed to its full advantage. Achieving that true to life appearance was something Raphael describes as his 

biggest challenge when creating the letters in such a small scale. With a base built using foam and polystyrene, the final diorama perfectly captures the

natural flow of the undulating landscape of the sloping hillside and is a testament to Raphael's skill. His use of real soil, along with static grass and various artists favourites such as pastels and acrylic paint only serves

to add to the overall sense of authenticity of what is an incredibly engaging scene. As is the case with much of Raphael's work, his Hollywood Sign diorama is a piece which holds appeal for both the avid collector and someone with no prior connection to small scale but who is looking for that single impressive artwork to display in the home. [DHHS](#)

◀ Hollywood in miniature diorama



A love 'letter' to detail!



More detail



The view from the back of the diorama



▲ Looking down on a piece of history



“His use of real soil, along with static grass and various artists favourites such as pastels and acrylic paint only serves to add to the overall sense of authenticity of what is an incredibly engaging scene.”

Glamorous costume

The 4th of July is marked down in red, white and blue in many a miniaturists' calendar and 2021 also marks 245 years since the Declaration of Independence in 1776, making this a milestone year in America's history. Just like Christmas, Easter, Halloween and St Patrick's Day, this is an exciting time of year set aside for the creation of the most delightful celebratory miniatures. There's so much fun to be had and food lends itself to being a popular choice when it comes to holiday miniatures, the Stars and Stripes providing inspiration for an ever-ingenious range of treats in 1/12th scale. For example, who can forget the golden Statue of Liberty cupcake from Paris Miniatures and which featured in last July's issue of the DHMS? It may be one of the scant occasions during the year when the idea of bright blue cake actually seems like a tempting prospect!

However, the miniature costume designer also has an important role to play in the celebrations. Looking less like her namesake statue in New York City and more like a character bursting with the glitz and glamour of the Golden Age of Hollywood is 'Liberty', a commission designed by the imaginative doll and costume artisan, Terri Davis. You could just as easily see this stunning doll stepping off one of the grand liners in the days of the transatlantic sea voyage as you could the set of one of the classic Hollywood movies. Beautifully designed and created with the aid of a Doreen Sinnett mould, 'Liberty' wears a cotton dress which has been trimmed with delicate white lace and silk ribbon bows. The swish of the dress is delightful and the very tiny pearl 'buttons' at the back are an absolute joy. Her costume is inspired by the style of the late Victorian period and Terri really has thought of everything, the look completed with a range of accessories. Not only a stylish parasol and bag, but a lavishly decorated hat adorned with more of the same deep red ribbon and oodles of red, white and blue feathers. 'Liberty' is also holding a US flag, which again makes you think of her stood waving on the quayside, the bright feathers in her hat blowing in the summer breeze as that big ship sets sail.

Raphael and Terri's work are united by the same diligent attention paid to honing those fabulous fine details. They have both created wonderful pieces of art which not only help us to celebrate the 4th of July in small scale, but also the sheer brilliance of the talent firmly at the beating heart of today's miniature scene.

Happy 4th of July! 🏠



INFO

For more information please visit:
Terri Davis

www.facebook.com/terriminidolls

Raphael Truffi Bortholuzzi

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▼ Celebrating in style! 'Liberty' by Terri Davis



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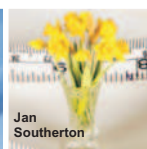
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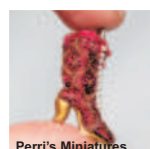


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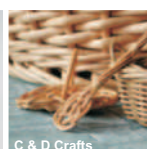
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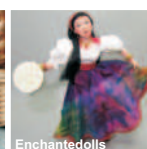
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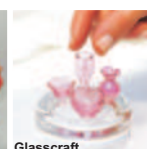
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Top of the Class

Pierre Mourey tells us how joining a class with master miniaturist, Denis Hillman helped him build his own success story.

Learning from the best

Pierre Mourey's passion for small scale can be traced back to boyhood and Sunday mornings spent in the workshop, watching his grandfather recreate 18th century merchant ships in miniature. This happy time sowed the seeds for the future, and the 1980s saw Pierre working in cinema special effects, that exciting period of time in the film industry prior to the digital age, when the model maker was key to ensuring the

success of many classic movies. At the same time, Pierre also started his own business, opening a shop catering for the needs of the miniaturist and the toy collector, but it was his meeting with the master craftsman and highly acclaimed miniaturist, Denis Hillman, which he credits with changing his life. "During the time when I owned the miniature shop, I was involved in the French Club de la Miniature. At this time, our club was honoured to have Denis Hillman as a

member. He gave a class in Paris," says Pierre, who recalls being one of around just half a dozen lucky students. "It was a wonderful time spent with this renowned artist who taught us the basic rudiments of miniature marquetry and assembly. I didn't know at this time this meeting would change my whole life. Looking at his incredible work, he showed us a video tape including the Ede and Ravenscroft collection that can be seen today at the Toys and Miniatures museum in Kansas city. My eyes just didn't believe it. It was like discovering an unseen level of human skill in terms of crafting."



▲ Marie Antionette's mother of pearl desk shines in miniature ▲

Pieces of History

Today, Pierre's own work can also be found on public display, including at that very same museum. This is an achievement which he understandably says brings him great pride. His miniatures are wonderfully varied and see us travel through time. From the exquisite grandeur and shimmering beauty of a tiny replica of Marie Antionette's mother of pearl writing desk, to an entire ballroom featuring an oak parquet floor laid with 1200 individual pieces, there is little this incredibly talented artisan can't turn his hand to.

Pierre's career in small scale has also afforded him the enviable opportunity of undertaking the restoration of some exceptional pieces of automata dating back to the eighteen hundreds. Helping to design and furnish a huge 14 room dolls' house, Pierre visited the couple's home on a weekly basis. It was during this time they became friends and he discovered their incredible collection of 19th century automata, musical boxes, arcade games and singing bird cages. "Some pieces were in a

▼► Pierre's 18th Century style Venetian writing desk



The sound of music in miniature

"My eyes just didn't believe it. It was like discovering an unseen level of human skill in terms of crafting."



Pierre's replica Louis XV desk

This history of music. Pierre's tiny cittern



poor condition and they asked me to fix them. We started with singing birds then with more complex mechanisms. I even had the chance to repair one of their favourite musical boxes," he recalls. "For many years this piece, big as a wardrobe in the middle of their dining room, was silent and waiting for repair. It's the ancestor of the juke box."

Finding the key

Pierre's attention to fine detail even goes so far as designing a fully functioning lock in 1/12th scale. This may well mean you have somewhere to keep all those miniature secrets hidden from prying eyes, but what about the secrets behind the creation of a tiny lock and just how

"Knowing the historical context of furniture and the life of the one who made it is also something useful and instructive"

easy is something like this to accomplish when working in such small scale? "There's always some 'trick' to make a functional lock in miniature," explains Pierre. "Pieces and springs are often too small at this scale, but the idea is to make something that actually works, with a key and a working latch. The hardest thing is to make something at the right scale. Fortunately, the lock is often hidden in the thickness of a panel or covered with some marquetry or wood. This allows you to make it a little bit bigger."

As any artisan knows, there is always

◀ Pierre's tiny cittern

a vast and time-consuming element of research involved in recreating any piece of historical furniture in miniature, something which Pierre says is ideally always best done in person. "But it happens rarely. I have many books and photos of the pieces I want to make," he admits. However, with the advent of modern technology, the miniaturist has an entire world of research capabilities literally at their fingertips, and this is something Pierre is keen to emphasise the importance of. It also encapsulates just how the world of the miniature artisan has changed since he attended that class in Paris with Denis Hillman more than thirty years ago. "Now with internet, it is also possible to grab useful information on photographic archives and technical tips. It's a really important source of information. Knowing the historical context of furniture and the life of the one who made it is also something useful and instructive. Somehow, understanding the context of an object can give precious details that can help in the making of it. The material, the tools used, the place or the number of people who worked on it give information on the line to follow."

Sowing seeds of inspiration

Away from the gilt finish and silk upholstery of pieces such as Pierre's replica 17th century Dolphin Chair, his expansive portfolio also features something a little closer to home. A delightful allotment, this engaging scene was indeed inspired by Pierre's former home. Photographed against a backdrop of pine trees rooted very firmly in



The benchmark of style



▲ To the point! Pierre's triangular wardrobe is full of detail

◀ Marvellous marquetry. Pierre's Jan Van Mekerem inspired cabinet

skill required, a new domain to explore are some of the goals which attract me," he says. "One thing remarkable in miniature is you can always learn; you can always be surprised."

The story of miniatures and history often seem intrinsically intertwined and it is thanks to the exceptional talent of artisans like Pierre that miniatures offer us the chance to capture a three-dimensional snapshot of our past and keep so many incredible stories alive. 



INFO

For more information visit:

www.moureyminiatures.com

the real world, this miniature growing space measures just 30 by 40cm, built upwards from its plywood base. Clearly almost harvest time, it crams a lot into its small dimensions, but one of the most interesting components found within the diorama is actually the shed's corrugated roof.

A simple rustic detail you wouldn't necessarily look at too closely, but when you discover it's made from cardboard, it suddenly becomes intensely fascinating! The worn edges to the base of the wooden door also adds a real element of well thought out

authenticity to the overall scene and shows just how integral adding these elements of apparent wear and tear can be. And who could fail to be charmed by the small bunny determined to put a new spin on the word 'takeaway' as he or she perches on the wheelbarrow with a freshly snaffled carrot?

With so many truly amazing miniatures to his name, what is it about any given design that makes Pierre think a piece simply has to be recreated in small scale and is deserving of a place in the Pierre Mourey hall of fame? "The originality in the design, the technical

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Gardener's delight...

In the penultimate part of this series, Candy Chappill shows how to make a little hose and bucket to appear alongside your evolving garden scene.

PART
7

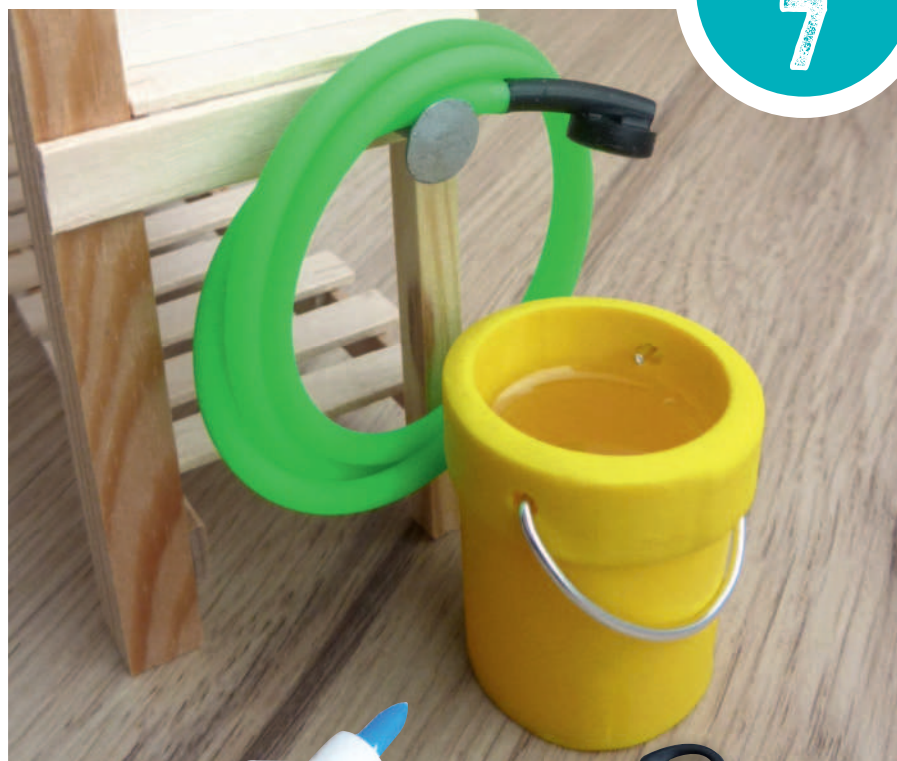
YOU WILL NEED

MATERIALS REQUIRED

- Greaseproof paper
- Yellow and grey polymer clay
- Tissue paper
- Thick silver wire
- PVA glue
- Black acrylic paint

TOOLS REQUIRED

- Large wooden dowel
- 1.5mm and 3mm spacers
- Roller
- Tissue blade
- Scalpel
- Swivel pin vice
- 3mm drill bit
- Two part casting resin
- Wire cutters
- Pliers and scissors
- Small round cookie cutter
- Hollow rubber tubing
- Clip
- Paintbrush



HOSEPIPE



1 Roll out some grey polymer clay and cut out a small circle using a cookie cutter. Bake and cool.



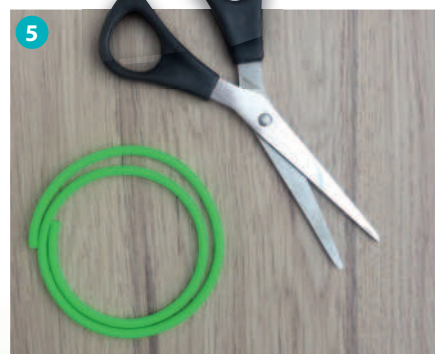
2 Using some hollow rubber tubing, cut a 1.5cm section.



3 Attach your baked polymer clay circle to your small tube section using some PVA glue. I used a clip to keep them in place whilst it dried.



4 Once dried, use some black acrylic paint to paint them all the same colour.



5 Cut another length of your rubber tubing, this time 4.5cm long.

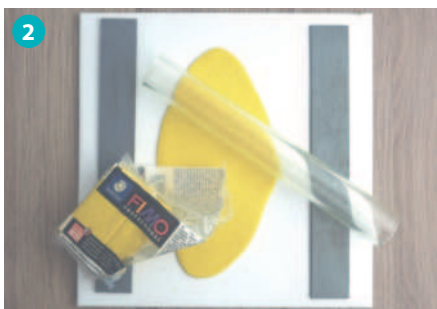


6 Using a small piece of thick silver wire, glue one end into your rubber tubing and one end into the black hosepipe head piece.

BUCKET



1 Using some greaseproof paper, wrap this around a large wooden dowel. This will be to sculpt the main body of the bucket. I used a wooden building block.



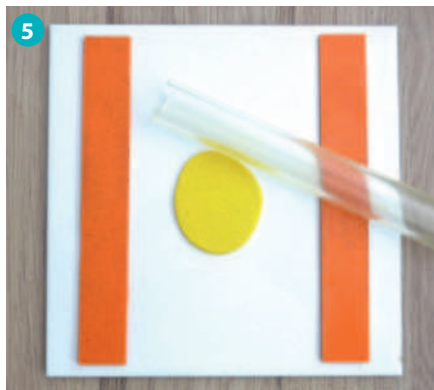
2 Roll out some yellow polymer clay to 1.5mm thick.



3 Wrap your rolled piece of polymer clay around your wooden dowel. Trim the edges and join using a tissue blade. Smooth the join with your finger to try and make a seamless join.



4 Once baked and cooled, trim to the desired height and sand any rough edges to form a nice flat cylinder.



5 To make the base of your bucket, roll out some more polymer clay 3mm thick.



6 Using your bucket cylinder, push this onto your rolled unbaked 3mm clay. Use a tool to trim the edges and push the clay onto your cylinder to create a seal. Bake in place on the tile, do not try to move it first.



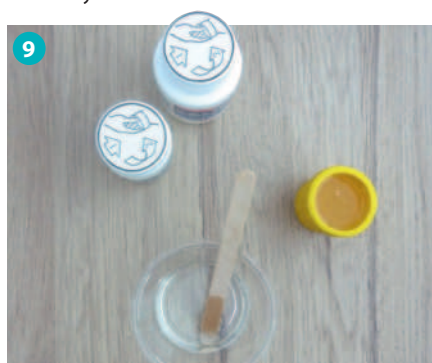
7 Once baked and cooled, test the seal with some water. If it leaks, add some more polymer clay and bake again. To add a decorative edge, roll out some more polymer clay to 1.5mm thick and wrap around the top of your bucket.

NEXT ISSUE...

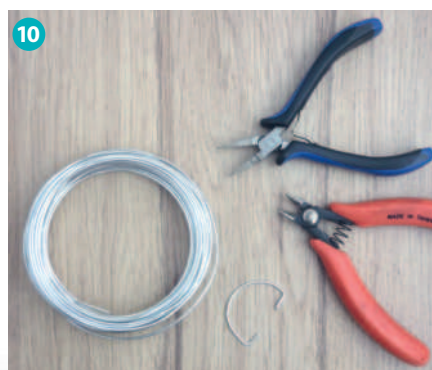
In the final part of this series.....
the garden is complete!



8 Once baked, cooled and refined, it is time to add your handle. Start by drilling two 3mm holes in your bucket.



9 To add some water, mix some two part casting resin and pour into your bucket. Leave to cure under a cup to stop dust getting stuck.



10 To make the bucket handle, bend some thick silver wire into a semi-circle with two ends to feed through your drilled holes.



11 Attach your wire handle to our bucket. 



Instagram Identities:

IRINA BORISOVA

Moi Ali finds out about a psychologist who turned to miniatures for a creative outlet...

Tiny little biscuits, freshly picked plums and other fruit, delicious gateaux, breads and cakes, or tasty savoury dishes... these incredibly lifelike creations look good enough to eat, but in reality they're teeny 1/12th scale polymer clay models by talented artist Irina Borisova, who lives in the pretty coastal city of Limassol in Cyprus and goes by the name @polimlrina75 on social media platform Instagram.

She first got into miniatures as a hobby when her son was little. She told me: "We loved to sculpt various characters from his favourite cartoons. It was fun creating together and we both enjoyed spending time on our shared hobby."



Irina loves making cakes

A trained psychologist, Irina worked as a child psychologist for several years. She actively used art therapy in her work, as she found that the children always enjoyed sculpting and drawing - especially sculpting.

"We began to sculpt various little things with them," she told me. "So through my work in psychology, the children uncovered for me the world of miniatures!" It became a real passion and several years ago, Irina made a brave choice and gave up being a psychologist in favour of working as a miniaturist.

"This is a truly amazing occupation for me, giving me the opportunity to do what I love!" exclaimed Irina. "It is a kind of meditation that teaches me to live in the moment, observing the beauty of our world. The miniatures help to keep a small child inside me: a child who is surprised, happy and still discovering the world." 



What a gâteau!



Bundt cake



Irina loves making cakes



Such a delight



Incredible detail



Good enough to eat



Mmmm cheesecake!



Amazing detail



Small stunners



Irina creates fruit as well as cake



Showing the scale



So realistic



Feeling fruity



Irina's work is incredibly detailed and realistic, so it was a surprise to hear that she is entirely self-taught and does not have an artistic background or training. She creates real little works of art that are so true to life. She especially loves to create still life scenes. For example, a wooden board with a pitcher of red wine, a hunk of tasty cheese, juicy grapes and a chopped pear – evocative scenes that make the mouth water. She also loves making all kinds of cakes, and experimenting with clay to create different textures. "I create new techniques for working with clay and other materials. I often work in mixed media too," she told me. "I like using different materials in a scene as this makes my work more lively."

Currently Irina is studying pottery and wants to start making small ceramics, as these will be a wonderful addition to her lovely little still life compositions – whether bowls, plates or other objects.

Future plans for Irina include one very close to her heart: she wishes to recreate a 1/12th scale dolls house that is a perfect copy of her grandparents' house. "I want to recreate a small but treasured piece of my childhood, where my grandmother baked pies in the morning, and my grandfather sat by the window and read the newspaper. It was an incredibly happy time and making it will help recall those wonderful memories." 🏠



INFORMATION

If you would like to commission Irina to make you a special miniature, or you just want to check out her work, head over to www.instagram.com/polimlrina75/ and prepare to be amazed.

Why not join our 36,500 strong miniaturist community...

Keep it social!

facebook.com/dollhouseandminiaturescene

pinterest.com/dhmsmagazine

instagram.com/dolls_house_miniature_scene

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Stay up to date with our email newsletter

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Click on the email option
and sign up

Dressage



"My favourite summer Olympic sport is dressage, closely followed by show jumping. I have my fingers crossed that it can all take place this year! Aside from the elegance, there's such an obvious partnership between horse and rider in these events. My lucky horse lives in an enviable stall, kitted out with all the necessities for a brilliant performance!" *Ruth*

YOU WILL NEED

MATERIALS REQUIRED

- 1/4in (6mm) and 3/4in (19mm) square dowels
- 1/12in (2mm) round dowels
- 1/32in (1mm) and 1/16in (2mm) thick sheetwood
- HO scale 2x8 and 2x10 stripwood
- Wooden beads
- Wooden cocktail sticks
- 20 gauge wire
- Small brass screw-eyes
- Black and metallic grey paper
- Foamcore
- Steel eyelet
- Gold and pale green acrylic paint
- Black felt marker
- Two miniature hinges
- Miniature sliding bolt
- Velcro loop portion
- Grey netting
- Miniature horseshoe game
- Model RR straw
- Pale grass green embroidery floss
- 1-1/4in (32mm) x 1-1/2in (38mm) x 3in (76mm) wood block
- Artificial red berries branch
- Thin felt
- Narrow cotton braid
- 3/32in (2mm) wide black thin leather lacing
- Thin black leather
- Small lobster claw fastener
- 1/8in (3mm) diameter jump rings
- Golden oak stain
- White glue and superglue

TOOLS REQUIRED

- Knife and steel ruler
- Small saw and mitre box
- Double-sided tape
- Wax paper
- Needle nose pliers
- Wire cutters
- Small hand drills
- Needle tool
- Ball stylus

Ruth's Top Tip!

"Stain the cut wood pieces before gluing!"



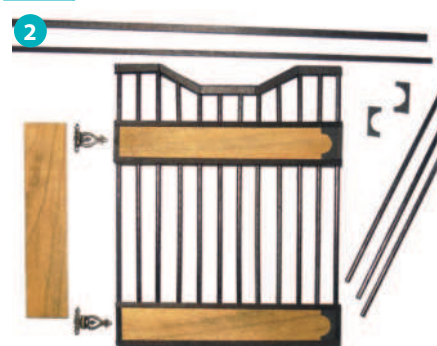
Photos by Stephen Lesbirel

UPRIGHTS, MANGER AND DRAIN PAN



1 Cut two 11in (279mm) lengths of 3/4in (19mm) square stripwood. Cut two 2in (51mm) square thicker sheetwood manger walls and glue them onto a 1/4in (6mm) square corner upright. Cut a 2in (51mm) by 2-7/8in (73mm) sheetwood manger front wall and glue it across the open side. Add 1/4in (6mm) wide sheetwood strips along the top and bottom. Cut the drain pan from metallic paper and a netting insert for its base. Emboss the template lines using the ball stylus. Fold and glue the tabs. Embed an eyelet in the centre of the pan.

GATE



2 Cut four 3/4in (19mm) x 4in (102mm) boards from the thinner sheetwood. 'Paint' 12 rods (round dowels) with black marker pen. Tape two boards to wax paper over the template. Cut and glue the vertical rods onto these boards. Glue the remaining boards to the rods over the first ones. 'Paint' HO narrow stripwood with black marker. Glue it around the front boards. Cut and 'paint' wider HO strips and glue them at the top of the rods on both sides with narrow strips along their tops. Cut the board trim pieces from black scrapbook paper and

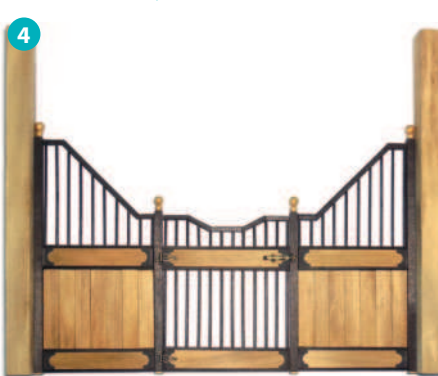
glue them to the front boards. Superglue the hinges to the boards, drilling the nail holes and supergluing the nails into the holes.

SIDE PANELS



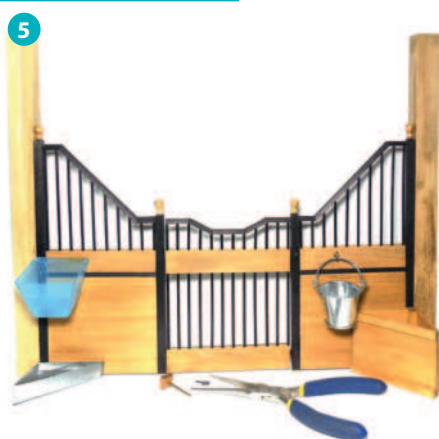
3 Cut two 3/4in (19mm) x 3-1/2 (89mm) boards and two 3-1/4in (83mm) x 3-1/2in (89mm) main panels from the thicker sheetwood. Cut four 3/4in (19mm) x 3-1/2in (89mm) boards from the thinner sheetwood. Cut two 5-1/8in (130mm) and two 7-1/2in (191mm) posts from smaller stripwood. 'Paint' the posts and ten more rods black. For each mirror-image panel, construct the rod assembly over the wax paper covered template as for the gate, using 'painted' HO strips. Glue a thicker board to the bottom of each main panel and 1/2in (13mm) wide sheetwood strips vertically to cover the rest of the panel. Edge glue a rod assembly to the top of each panel. Glue a wider HO strip over the seam on the back. Glue each panel between its posts, bottom edges aligned. Hold the gate in position. Mark and drill the post for the hinge nails. Glue bead pairs on cocktail sticks, paint them gold, saw them free, then glue them to the post tops.

STALL FRONT



4 Cut four 1/4in (6mm) square sheetwood post bases, glue them to the bottom of the side panels' posts. Glue each side panel against an upright, aligning the bottom and back edges. Raise the gate on scrap sheetwood and superglue the hinge nails into the prepared holes in the panel's post. Superglue the bolt pieces to the opposite side of the gate and its adjacent post.

STALL ACCESSORIES



5 Glue the rod base from the horseshoe set to the outside of one panel, to hold a towel or saddle pad. Superglue an opened screw-eye into a drilled hole near the top of the other panel to hold the halter. Glue the manger to the back of one panel against the upright. Glue the drain pan onto the other panel against the upright, embedding the eyelet into a same size foamcore base. Superglue the water bowl to the upper part of that panel, over the drain pan. Hang a feed pail on an opened screw-eye at the top of the other panel, by the manger.

TOTE, BRUSH, AND SCOOP



6 Cut and 'paint' black two tote ends, two sides and the base from thicker sheetwood. Drill the ends for a cocktail stick handle. Glue the ends against the base and the sides against the ends and base. Cut the brush shape from sheetwood and Velcro fastener. Glue the Velcro to the wood. Cut a 3/4in (19mm) strip of lacing and glue it to the centre of the long sides of the wood. Dot the leather with gold paint as nail heads. Cut the scoop from metallic paper and the scoop back from sheetwood. Drill the wood to receive a portion of cocktail stick or spindle tip as a handle. Glue the straight edge of the metallic paper along the rounded edge of the back.

BUCKLES



7 Bend the wire end at right angles using the tip of the needle nose pliers. Reposition the tip of the pliers just past the bend and bend at right angles. Repeat. This forms the lower part of the buckle. Now slide the pliers along the wire, nearly twice the previous distance and bend at right angles. Reposition the tip just past this bend and bend one final time. Twist this last bend open enough to cut the wire near the buckle's centre bar. Bend the end back into place. Make two buckles for the halter and five for the blanket.

Ruth's Top Tip!

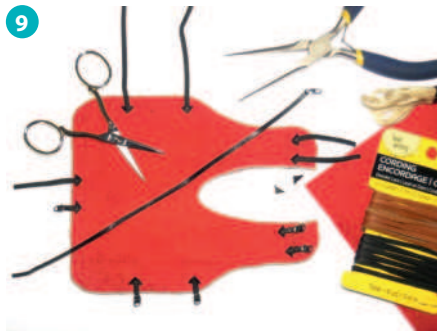
"Fit the halter straps to your horse."

HALTER



8 Cut a 1-1/4in (32mm) over nose leather strap, 3/4in (19mm) and 1-7/8in (48mm) under nose straps, 2-1/8in (54mm) throat strap, 1-1/4in (32mm) under jaw strap, two 1-1/2in (38mm) cheek straps, and 3/4in (19mm) and 2-1/2in (64mm) behind ears straps. Taper and scrape the back to thin all strap ends. Glue the two shortest straps over buckle centres. Glue the ends of the over nose strap over two jump rings. Glue the cheek straps and the long and short under nose straps around the same rings. Glue the free ends of the cheek straps and the throat strap ends to two more jump rings. Glue the behind ears straps to these rings. Slide the last jump ring onto the under jaw strap and glue its ends around the middle of the under throat and under nose straps. 

BLANKET AND LEAD

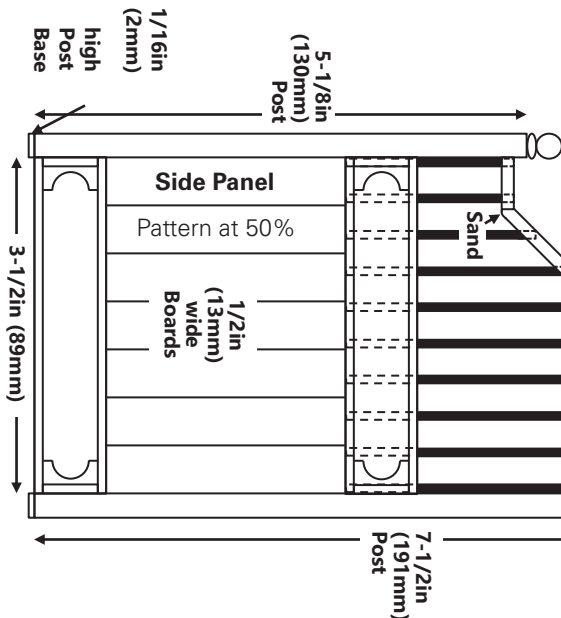
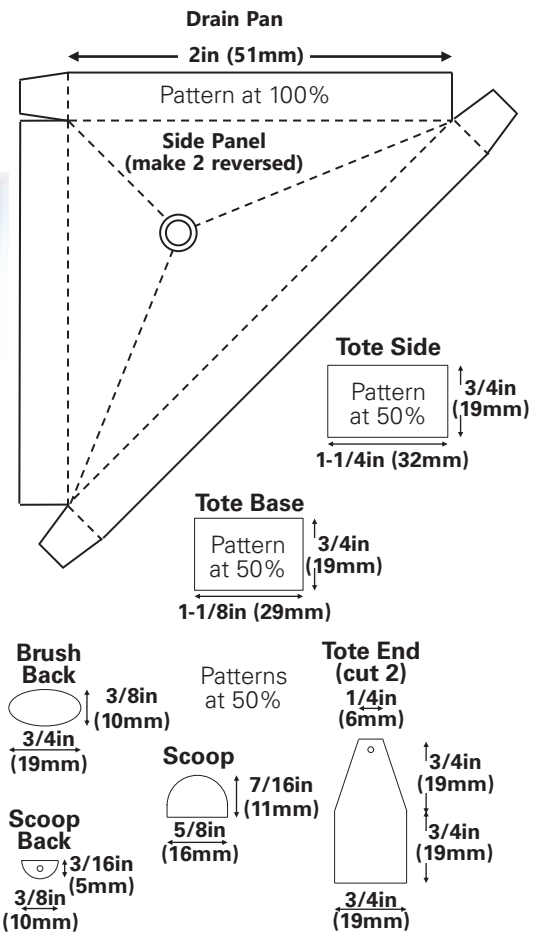


9 Cut the blanket pattern from felt. Glue braid onto the outside edge. Cut five $\frac{3}{4}$ in (19mm) long buckle straps and three $1\frac{1}{2}$ in (38mm) straps from lacing. Cut five $\frac{1}{4}$ in (6mm) leather squares. Cut the squares diagonally into triangles. Cut two more straps long enough to go under the belly. Glue a short strap over each buckle's centre bar and all straps and triangles as shown. Glue the end of a $9\frac{1}{2}$ in (241mm) leather lacing lead over the ring in the lobster claw fastener. Bend a screw-eye at right-angles to its shank and superglue it into one upright. Clip the fastener over the screw-eye.

COMPLETING THE SCENE

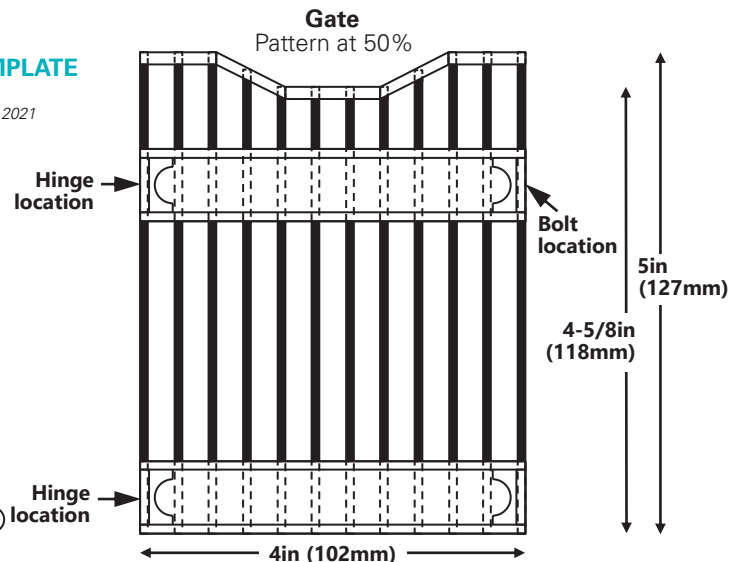


10 Paint the wood block green. Cut the floss into short lengths. Tease it apart with your fingers. Coat the block, one side at a time, with glue and press the floss onto each side. Tie two pieces of twine around the bale the long way. Put the remaining floss into the hay manger. Cut berries from their branch, leaving a short stem on each. Place these treats in a pail. Cut the straw in short lengths for the stable floor. Add show ribbons and horseshoes to the uprights.

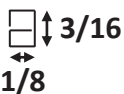


DRESSAGE TEMPLATE

© Ruth Flewelling Lesbirel 2021

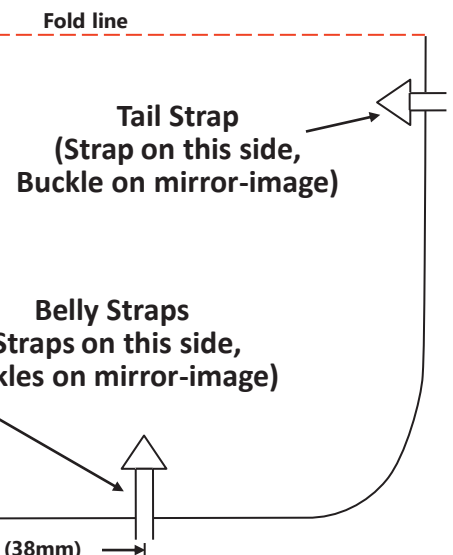
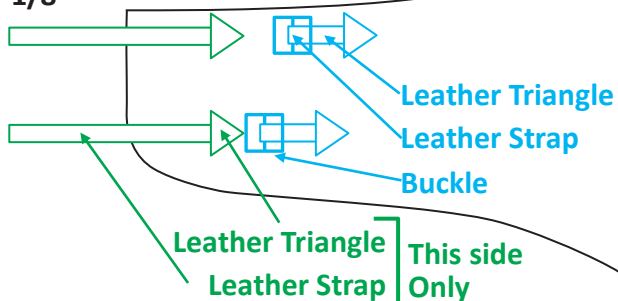


Buckle



Horse Blanket

Adjust all strap locations and lengths to fit your horse.





We discover:

EVA ARROYO

When we saw the work of 36 year old Eva from Madrid, Spain, we were captivated – how on earth did she use her skills and get such amazing miniatures in those tiny bottles?

How long have you been making miniatures?

I have been enjoying making crafts and in particular miniatures all my life, but for the last year and a half I have focused solely on the type of miniatures I make now to sell and promote in my shop and online. Off camera I continue to explore all kinds of crafts whenever I have the opportunity. Right now I am working on a realistic clay doll, I also make crochet dolls, as well as being a teacher of small children which allows me to constantly develop my creativity.

What got you first interested in making miniatures?

Honestly, I don't really know why I like miniatures and why I am dedicated to them, but it has always been that way. I suppose I find it comforting to be able to hold something in your hands that if it were on a real scale you never could; it evokes security and tenderness in me.

So tell us about the sort of miniatures you make and why these in particular?

I make landscapes or scenes in glass jars. Some time ago, when I started to make them, I saw on the Internet a real image of a very small island with a private house in the middle. That image transported me in an incredible way and gave me peace. I started looking for where I could find someone to make miniature islands so that I could always carry one with me, but I couldn't find it, so I decided to make it myself. I started with several islands, then I continued with all kinds of landscapes. I also now take commissions, but only if they are stimulating for me. Right now, for example, I'm carving two miniature castles that someone has asked me to create in their wedding rings! Something that makes me especially excited!

Where do you get the inspiration for your landscapes from?

My inspiration comes mostly from real places where I would like to be or always be able to keep with me. [PSD](#)



What materials are used in the creations of your miniature landscapes?

I don't really have any favourite material to work with, so to make each of the parts of my miniatures I always find the one that is most appropriate or comfortable for me. For example, to make the houses so small I have found that what works best for me is to carve them in pencil lead. It depends on the type of house and the detail, but to carve and paint each little house takes around three hours (as long as they don't break at some point, which happens from time to time and I have to start over!). Carving castles and churches takes much more time. To make the trees I use moss and for the water, resin. If you can look closely at some of my miniatures with water (the one from the Caribbean, for example), there is a certain degradation in them that you won't easily find elsewhere. It's something that occurred to me that I wanted to achieve and I had to invent because I didn't see anything similar. For this I use UV resin, but soft, it is the only one that produces the right result



(added to my secret technique that is!) I can't tell you how long it takes me to create each piece in total but I've definitely learnt to work faster. Everything I can, I create outside and then put it in with precision tweezers, but some things, the floor, water and grass, I have to create directly inside; with the help of tweezers and different tools. Lately I'm working in a different format, I'm using different ring boxes instead of jars, which gives me more freedom of movement and allows me more precision in each piece.

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

At the moment I do not have a dedicated room to work in, I wish I did. I have a closet where I keep all the materials very organised and I take it out to the dining room table when I go to use it. This is not my full time job, if it was I would certainly have a room just for this.



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

My advice if someone does not know where to start is to try, trial and error is the best teacher. I am self-taught and although it is sometimes frustrating, in the end you learn. Also, don't stop because you don't know how to do something, just keep trying, look for tutorials, ask and practice.

What do you do with the miniatures you make?

I have an Etsy shop where I show all my work, it's called: evaarroyoart.

Do you have a favourite project?

I have special affection for the islands I created at the start, it was the beginning of everything and to which I had to dedicate the most time until I got the result I expected. Apart from that, each piece is unique and excites me like the previous one. Finally getting the composition I was looking for and capturing the image I have in mind in that size is always very satisfactory. 🏠



INFORMATION

To view or purchase Eva's work visit:

Etsy: www.etsy.com/shop/EvaArroyoArt

Instagram: @evaarroyo



At (THE NEW) Home with THE BROADWOODS

ON THE MOVE!



Professional miniaturist Bea Broadwood, founded Petite Properties just over 18 years ago. However, despite its humble beginnings at her kitchen table, Bea's popular business has once again outgrown its surroundings and now faces its biggest move yet!



Time flies...

They say 'time flies when you are having fun' and I for one can't deny that statement. For me personally, the last 18 years have been a blast. To be able to run my own business and be my own boss, has been a dream come true. Admittedly, there have been sacrifices. There have been low times and many hard times.

It has been hard work and long, long hours. But, looking back, it is hard to believe that it's been almost two decades since, reclined on a mound of damp Dorset grass, the idea for PP came to me. Little did I know then, that my ambiguous daydream would not only change my life, but my family's too.

▲ PP's new home; The Old Methodist Church

► Bea's table still bears the scars of her early miniature modelling...

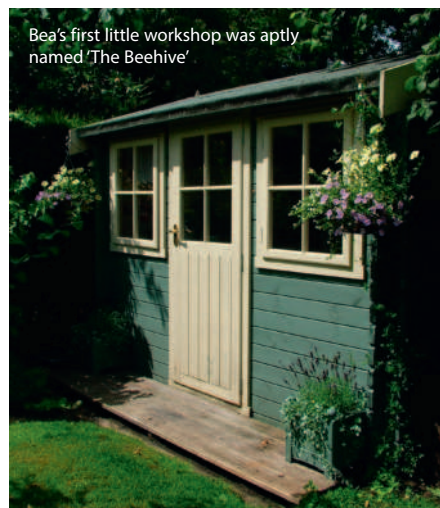
Cottage industry...

Petite Properties began life (quite literally) at my kitchen table. However, hindsight now tells me that I never could have predicted how it would morph into something that was so much bigger. In the early days, I was very much a 'one woman army', but PP soon grew to become a full-blown family business; where every member (young or old) chips in, steps up and takes part.

My kitchen table still boasts the scars from those early days. Its surface remains littered



with cut marks and paint stains, yet it stoically serves as a permanent reminder of my early unbridled creativity. However, time moves on and it was not long until I moved 'PP' off the kitchen table and into the spare bedroom; where, for a while, work life was good.



2007, brought with it a move to a new home and a brand-new workshop too. Albeit small, my garden workshop was idyllic and perfectly formed. Tucked protectively underneath the hazel tree at the bottom of our cottage garden, my work space was teeth clatteringly cold in winter and stiflingly hot in summer. But despite which, it remained an inspiring space, in which I felt blessed to create.

Time and tide wait for no man... and seemingly no woman either!

Almost a decade on and once again my little kitchen table business out grew its surroundings. By 2009, what had begun as a solitary pursuit had now evolved into a fully-fledged family business and with my husband Tony and youngest daughter Mo both now on board, more space was needed and so we decided to take the plunge and build a much bigger (and warmer) workshop at the bottom of our garden.

'PPHQ' (as it became known), was a wonderful space. The commute to or from it was not that shabby either. In spring 2020,

when lockdown hit, Tony and I couldn't have been more thankful for where we worked. It felt like a safe place, far away from the madding crowd. Then, as lockdown went on, we both became ever more thankful of being able to 'keep calm and carry on' whilst working in such tranquil surroundings.

So, to now... despite being a wonderful space, five years on PPHQ was once again bulging at the seams. Indeed, there was an ongoing joke in PPHQ that if you put something down, it automatically became a flat surface and we needed all the flat surfaces we could get! All jokes aside, by last summer, we knew something had to give and that is when we spotted the church.

From kitchen table... to chapel!

Built in 1907, the Methodist church sits at the very heart of the village where we live and over the years, we have attended countless services in it and even watched our oldest granddaughter sing in its pews. But back in October, we noticed that it was for sale and so we went for our first viewing. We were immediately bowled over by the church's space and the warmth of its atmosphere too. After much discussion we decided to put in an offer and (to our surprise) it was accepted. However, trying to progress a complicated property purchase amid a global pandemic proved to be a huge challenge, but after months of legal wrangling (and the emergence of more than a few new grey hairs) we finally got to hold the keys... and there were a lot of them!

A new adventure...

We have so many exciting plans for our new PPHQ and bringing all our ideas to life is certainly going to keep us very busy! Post Covid, we're not sure how many miniature shows will return or just how our exhibition calendar will shape up. So, we're planning to diversify and seek out new directions and



▲ The interior of the main church, where Bea plans to hold dolls house workshops

exciting opportunities for PP. With the help of our family, (and when Covid restrictions allow) we plan to hold dolls house/model railway workshops and associated miniature related events in the main church. We also plan to utilise this beautiful space to set up a creative Community Art Hub, where people can come together and create!

Before we get carried away with our future plans, I don't mind admitting that the last few months have been the most stressful I've/we've ever experienced. However, all

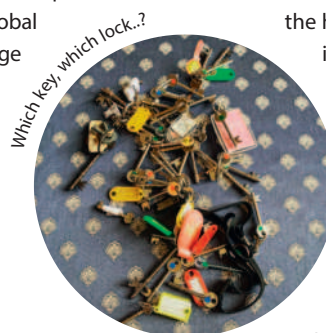
the hard work has been well worth

it. My grandson now tells me that he can see Nanna and Grandpa's church tower from his bedroom window and on social media Mr Bea's organ is already the stuff of legend! Joking aside, our big move does feel very surreal and more

than a little strange. Looking back

to when the idea of PP was conceived; one windy day on the isle of Purbeck, I never could have dreamed that we'd end up in the village church! The last 18 years have been a rollercoaster of hard work, but it's also been one amazing ride. Ultimately, we are super excited to be at the very beginning of a brand-new journey and next month I can't wait to fling open the doors of the church, welcome you in and share our future plans for this inspiring and beautiful space!

Bea. 🏠



In 2020 PPHQ was a real blessing



INFO

Website: www.petite-properties.com

Online shop: www.petitepropertiesltd.com

Tel: 01526 328738

Instagram: www.instagram.com/petiteproperties

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

A corker of an idea! Silver bottle holder and decanter with silver top

The enduring art of silver

Discover the timeless appeal of silver with master miniaturist and renowned silversmith Mike Sparrow.

A model material

An abiding companion throughout history, silver dates back thousands of years and remains as important in our lives today as during preceding centuries. Perhaps owing to the fact that not only is it possible to create a multitude of items and jewellery which are aesthetically pleasing to the eye, but also pieces which have real purpose. Something renowned miniature silversmith, Mike Sparrow, agrees with. "Silver has always been valued for its beautiful colour and being soft enough to be worked, but tough enough to be useful."

As a child, Mike enjoyed the thrill of model making and describes his childhood bedroom as being 'festooned' with plastic aeroplanes. However, it was as a teenager that he went on to discover his passion for working with silver, after attending evening classes in silversmithing. "After working for a local silversmith in Newcastle one summer, I went to art college in Kent for three years studying the design and making of silverware. For eight or nine years after that I worked in several workshops around Southend-on-Sea on the Thames estuary, making silverware and jewellery."

Time for tea

With a wealth of experience under his belt, Mike took the decision to branch out on his own when he uprooted his life to North Yorkshire, the perfect rural environment for fostering creativity. Here he worked on both his own silverware and the repair of much-loved existing pieces. It was during this time that he found himself unexpectedly returning to that boyhood love of making models, combining it with his career as a silversmith. "My aunt had a dolls house and had started collecting for the interior. My Mum asked if I could make something for it for a

Sitting beside tweezers and glove powderer, Mike's 5mm compact is miniature art at its finest



Mike's 8mm sewing scissors are a cut above



Perfect salad servers,
just 26mm in length

▼ Can someone pass the salt and pepper?



“There is a level of detail and authenticity that I need for a miniature to satisfy and there should be a potential to function”



Oval Georgian teapot with ebony knob and handle

▼ A beautiful Art Deco serving dish



Christmas present,” he reveals, describing the beautiful oval drum teapot he created for the occasion, adding that whilst this was a larger piece than traditional 1/12th scale, it provided him with a design which today remains an important part of his miniature portfolio. “She was pleased with it, so I had to carry on and make the rest of the set. I enjoyed the smallness and fineness of the making process.”

With work in traditional silversmithing scarce, Mike discovered much more than a silver lining when his family told him about the wider world of miniatures waiting to be explored beyond the walls of his aunt’s dolls house. This proved to be a momentous turning point in his career, setting him on the road which would see him become one of the most exceptional and well known 1/12th scale artisans in his field. “I booked a table at a local show outside Harrogate, then the pressure was on to find things to put on it. I

showed a small group of pieces, the tea set, a cigarette box, not knowing what might be wanted. Reaction was good, with some sales, so I booked another show.” He recalls, “As interest and sales grew, the full size work dwindled to where 1/12th scale was my main work, with full size being the minority and so it has carried on.”

▼ A tiny porringer, or shallow bowl



You’ll never be in a pickle with this cheese slicer and pickle fork





Flying high! Soup tureen with falcon and game birds



Queen Anne teapot on burner stand

The mark of history

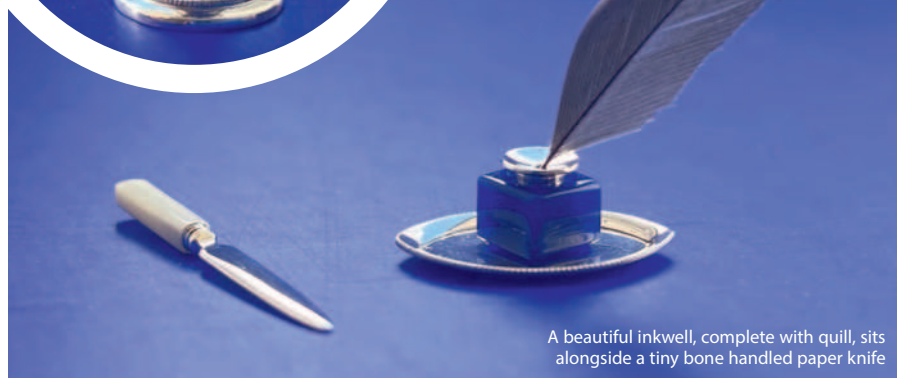
Aside from those very smallest pieces where it's inclusion would be physically impossible, such as on a piece of cutlery measuring mere millimetres, all of Mike's work also incorporates that all-important hallmark of the Sheffield Assay Office. "This guarantees the purity of the metal and gives you a maker and a date."

Of an exceptionally high standard and with a dedication to achieving a true to life realism in all his work, Mike sets a very high bar for anyone looking to follow in his footsteps.

"Bodies need to be hollow, lids detachable, spouts open and ready to pour, without which they don't satisfy on close inspection. But it's down to judgement. With my fountain pen, the top, with its pocket clip, comes off to reveal the nib, but no one expects to be able to fill it with ink! I aim for a piece to be complete. Photo frames include photos, although you can substitute your own. The butter shell has its curls of butter, the inkwells their quill pens, the compact case its internal mirror and powder pad, the toast rack its slices of toast."

Whilst the majority of Mike's artwork involves the skilful miniature recreation of many pieces of full size historical silverware, including flatware and cutlery by Charles Rennie Mackintosh, he points out that there are several occasions where he has brought together elements to provide a representation of a typical example. "The oval basket with its hinged decorated handle has a simplified fret of holes, they would be too small to scale down exactly," says Mike, going on to specify an occasion where a certain amount of miniature compromise can be required. "Entree or serving dishes had

Wine goblet communion cup and paten



A beautiful inkwell, complete with quill, sits alongside a tiny bone handled paper knife

detachable handles so they didn't get too hot. The ones on mine don't. I have done it when required, but the price nearly doubles."

Say cheese

Mike's 5mm square powder compact originally started life as a commission and with its fully functional hinged lid is remarkable. It's just one of a fascinating selection of items not seen too often in small scale. Others include his cheese slicer and pickle fork, the ideal finishing touch for the miniature cheese board, a hip flask with a removable cap and a finely crafted pair of tweezers measuring just 7mm in length. Special mention must also go to Mike's intricate little tea strainer, so reminiscent of those owned by our parents and grandparents. "Metal lends itself to working to scale," says Mike. "Which is

important if work in all different materials, like in a room, is going to sit happily together. Things try to always grow a little, so they need constraining to accurate size. I work in the traditional way, bodies are formed out of sheet metal, handles and other details are cast and soldered on, or carved from wood, this gives the quality and feel that I want."

The coins which lined our pockets retained 50% silver in the UK until 1947, but there is something about silver that transcends the ages, never losing its appeal. Thanks to the care and dedication poured into creations by artisans like Mike, it's future in 1/12th scale is also more than assured. 🏠



INFO

For more information please visit:
www.mikesparrowssilver.co.uk

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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 😊



The Quartermaster:

WHO NEEDS A DOLLS HOUSE?

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

The great thing about miniatures is that you don't need a dolls house or even a room box to make an attractive focal point and indulge your hobby for making tiny things. Your miniatures can be arranged in any kind of vessel from a nutshell to a matchbox, plus of course, a pretty china teacup is perfect.

Dori Allard

Dori Allard lives in the north-east corner of Connecticut. She loves making dolls houses, fairy gardens and little garden scenes in large teacups. "I make dolls houses, mostly from kits, although I recently made one from a wine box. I love to put miniature settings in different things. I have a dining room in a bread box and I am working on a wine bar in a wine box. And I love putting scenes in teacups, lanterns and bird cages!"



Dori Allard: Teacup miniature



▲ Dori Allard: Fairy garden in planter

Dori's interest stems from childhood days and in particular a shelf in her grandmother's house displaying a collection of miniature chairs – which she later inherited. "At six my parents bought me a metal dolls house for Christmas and that was it! Hooked for life!"

As with many people, Dori began with 1/12th scale but after seeing a quarter scale house at a dolls house show fell in love! Following this she attended a workshop at a dolls house show with Debbie Young from Young at Heart miniatures for her little yellow house called Pink Lemonade. "I was hooked on quarter scale from then on. It is just amazing how small you can actually make or buy somethings! Plus, you can fit more of them in your space!"



▲ Dori Allard: Halloween

Amongst her collection, she has a few one inch scale houses, a 'she' shed, a half inch scale Victorian house, a half inch scale lighthouse – which is still a WIP. She also loves miniature fairy gardens. "I have five raised beds in the back

yard and when the deer ate everything I planted, I decided on making miniature fairy gardens."

Dori's husband and children love her work, even though she turned her son's bedroom into a studio the moment he'd moved out! "I did keep the bed in there just in case we get an overnight guest, but they have to sleep surrounded by minis. The children think I need a 'mini intervention'! My husband helps, especially with things that may require power tools and electric or other advice. There was a story line in the

TV show CSI that we used to watch where the killer always left an exact miniature recreation of the crime scene next to the dead body! My husband says he will keep helping me as long as he doesn't see himself in any of the rooms!"

Dori is a member of N.A.M.E and IGMA. She also belongs to three online groups; Quarter Connection, Petworth Miniatures and Petitpointeres and you can see more of her work on Instagram at Doridollminiatures.



of miniature needlework in it. Once she had a small inventory worked up and after attending her first miniature show, she decided to do her own show. That was 45 years ago and since then she does about six shows a year. Years later she saw her first 1/144th furniture kit and got hooked on that scale. And when she later discovered Volker Arnold at a show in Chicago she has been a big fan of his ever since.

"Since Covid, my shows have come to a stop temporarily and I have had to build my Etsy shop. It is a difficult time and I really miss my 'people' that would come to a show to see me and what I have new. My needlework was harder to sell without being able to see it and touch it. So that has all been on pause while I am working on kits. I love the Volker Arnold line because the doors open, drawers open and he makes things work. Then along came lighting with tiny LEDs and now I have started utilizing motors in some items. He keeps designing new things. I love it when he designs a house in six scales - 1/144th, 288, 450, 1000, 2000, and 4000 scales. The tinier ones really lend themselves to scenes in small containers."

Visit Jean's Etsy shop at:
www.etsy.com/shop/Gibsongirlminis



Jean Gibson

Jean Gibson of Gibsongirlminis also adores the smaller scales and particularly likes working on kits made by Volker Arnold. Two big challenges she has succeeded with are nativity scenes in a cherry pit and a melon seed.

Growing up, her first job was working for ten years doing micro mini soldering at the local Air Force Station. It served her well as she's able to wire her own LEDs for miniature projects now.

Having left that job to start her family, she picked up a book with a lovely variety

"The first small item that got my interest as a little kid was the toys in Cracker Jacks, which I still have. So, I think that is where my miniature obsession began"

Jean Gibson



Claudia Heckart: Cream jug made for her mom



▲ Claudia Heckart: Scene in walnut

Claudia Heckart

Claudia Heckart of Nebraska, USA runs the Facebook group Micro Miniature Dollhouses and her own miniature business, Checkmouse Miniatures, making 1/48th and 1/144th houses and kits. Claudia has been crazy about miniatures all her life. She has been making teacup miniature scenes for many years and selling at craft shows.

Some of her minis are just not for sale however, such as the first one she ever made. That was a birthday gift to her mother and a tribute to her mother – Claudia's grandmother. "It's actually a cream pitcher, the same size as a cup but with a spout. This was from my grandmother's set of dishes. I put a picture of her on the back – the bottom of the cup. The picture of her on the wall is of her with her first baby, my mother's eldest brother. The other picture of her is about the time she was married. My mother and grandmother are now both in heaven and I treasure this cup."

Another which she kept is a cute garden scene made in a terracotta planter saucer. "Not being green fingered, this was 'My Garden' complete with weeds, a dead plant in a pot, a grasshopper and a rusted watering can."

Teacup miniatures for sale have included fairies and teddies, plus she also made lots of scenes in small demitasse coffee cups. "They sell well because they are so small. Filled with real coffee beans and various themes."

See more of Claudia's work at www.checkmouseminiatures.com



My blooms were in flower last week.
Sorry you missed them!

Nichola Battalina

For Nichola Battalina of Ontario, Canada her love of music inspired her to create a record shop – in a matchbox. Nichola says that she stumbled into miniatures about 12 years ago. "After creating a couple of fantasy dolls houses, things just snowballed. It was as if there was no choice. I had to make tiny things!"

With the record shop she had been trying for some time to create accurate 1/12th scale vinyl LPs.

"I finally came up with a process I was pleased with and immediately thought – I bet I can put an entire record shop in a matchbox. That's sort of how the madness of minis works. Just as you crack one problem, another fresh idea pops into your head."

See more of Nichola's work at

www.etsy.com/shop/PixieHillStudio



◀ Nichola Battalina:
Record shop matchbox



Barbara Burton

Since the age of nine, Barbara Burton of Rockledge, Pennsylvania has been hooked on miniatures. "My interest started thanks to my maternal grandmother and my mum. I've always thought that miniatures had a magical quality to them," says Barbara, who only started making teacup miniatures in the past two years.

She explained that the one in this picture is made with paper and toothpicks. "I used Fimo clay for the stone wall under the stairs and the stairs are made with styrofoam that I sculpted and painted. I made the mailbox with Fimo and also the birds. The landscaping is made for train platforms, so that was purchased. I did make the vine hanging around the cup by hand. I used a hole punch to cut the flowers and painted them by hand and glued each one to the vine.

► Barbara Burton Teacup miniature



▼ Madeline Graham: Mini scene in guitar



Madeline Graham...

Madeline Graham of Humboldt County, California decided she would make a mini home in a guitar. The 1/288th scale guitar was created by Little Miss Miniature and built by Madeline, who is the owner of Madhouse Minis, a small pop-up shop that transforms into a dolls house treehouse – closed temporarily due to the pandemic! Madeline says that her passion has evolved into creating and building teeny tiny minis for display. At the same time, she has come up with a great line in puns and jokes to entertain her followers. Can't find a good guitar pun? Don't fret! says Madeline to a chorus of groans!

Find Madeline on Social Media:

www.facebook.com/MADHOUSEminis

► Brandi Bacon. Santa scene in candy tin



"I've always thought that miniatures had a magical quality to them"

Barbara Burton

And finally, **Brandi Bacon**, another member of Micro Miniature Dollhouses who likes to make miniature scenes in all kinds of vessels: tins, ornaments, watches and so on. The sort of vessel that anyone might have around the house. Brandi says, "I make a lot of little miniature scenes in these sorts of containers, personalised for my kids and family. I also do a lot of classes with kids, using tins, containers, boxes and ornaments. I've done these with kids as young as three all the way up to 18." Brandi showed us a little candy tin with a Santa theme inspired by a trip with her family to the North Pole! 📺



Preston with his Frasier set
Photo credit Reed Woodson

The award-winning American television sitcom *Frasier* is as popular today as it was back in 1993 when it was first broadcast – despite the final episode being aired nearly two decades ago (although you will find repeats on many channels). A spin-off series to *Cheers*, it was set in Seattle. Given its popularity on both sides of the Atlantic, it was only a matter of time before someone created their own homage to the series in miniature. Enter Preston Poling, owner of a residential painting company, who lives with his wife just outside Louisville, Kentucky...

Preston grew up near Chicago, Illinois and loved visiting that city's Museum of Science and Industry. The exhibit he especially loved admiring was Coleen Moore's 1/12th scale fairy castle, a magnificent miniature chateau. Colleen Moore may not be a household name today, but in 1928 when she created the castle, she was the hottest, most glamorous talent in Hollywood, star of over 60 silent movies.

He loved losing himself in another world as he gazed at the fairy castle and at another of the museum's displays: The Great Train Story model railroad exhibit. It shows in miniature the journey from Chicago to Seattle, with scaled down models of Chicago's famous Art Deco skyscraper skyline. There are really accurate models of high rise and low rise buildings, modern and historic buildings, roads, pavements

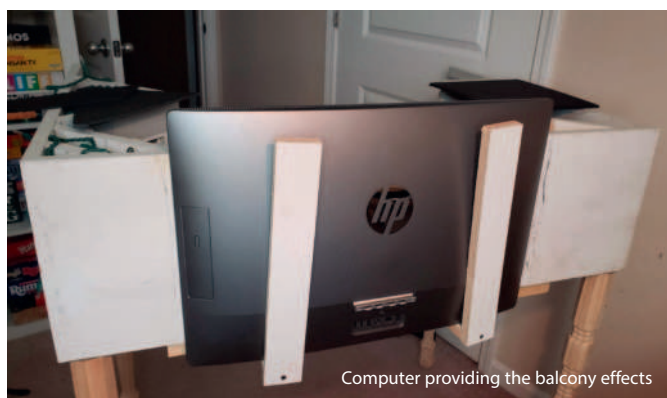
and even a working 'el' (elevated railway). The cityscape is shown at times in natural daylight, but also in a magical recreation of night, with the buildings all lit up. No wonder the little Preston was captivated!

Preston told me: "Both exhibits set my imagination on fire as a child. I loved the fine detail and I adored spotting little items hidden within the creations. I could look at the displays for hours. They whisked



Laying floorboards





me away to another world and it was a wonderful feeling." Having been lucky enough to visit those exhibits myself, I can understand why Preston was so inspired.

He continued: "I began building model planes and cars when I was just 10. I loved the idea that I could shrink myself down and sit in the car of my dreams and I would often build them from that perspective. At that young age it would have been easy to rush completion and skip certain things. Typically, a child would do that, but not me! I pictured the disappointment I would feel if I ever did shrink down only to discover that the full size me had cut corners and left out important details from my dream car. As I grew older, I lost part of that childhood imagination and with it went my joy of building miniatures... for a time."

As an adult, Preston found that television shows and movies refueled his imagination: "I could feel that spark returning from my childhood. I decided that I would like to see some of the sets from my favourite shows recreated in perfect detail, just as I had seen them on the screen. I had no idea to what extent I would be able to do this, as I had no training or experience building any of these objects or structures, either full size or in miniature! I didn't know what

I would be capable of, but I decided to try anyway." Little did Preston know, as he embarked on his first build, that he would later have thousands of followers all over the world for what was to become The Frasier Project.

Why choose Frasier, I asked: "The mobile home in Nicholasville, Kentucky, in which I found myself living was a world away from the posh Seattle apartment that I saw on the screen. It gave me something higher to shoot for. I wanted to be like the successful, intelligent, humorous (and sometimes snobbish) people that I enjoyed watching so much. Frasier had a strong influence on me in my young adult life. It introduced me to a breed of people with whom I had previously been unacquainted."

He continued: "In an effort to feel even more connected to the show and to bridge the gap between fiction and reality, I began to collect props used in the series and memorabilia from Frasier and other shows and movies. My collection contains Martin's cane, a mug and saucer used on screen in the café, the Russian bear clock, several wardrobe



▲ Making the sofa

items and even a Golden Globe from another favourite show, *All in the Family*."

"In 2017 I decided to replicate the iconic fireplace from Frasier. I used screenshots from the show, with the actors as reference points for dimensions. I decided my scale would be one inch to equal one foot. Only later did I learn that this is called 1/12th scale! My intentions at first were just to make that one piece to see what I was capable of. It's kind of grown from there!"

Preston set out on his miniature life with two rules for his builds: "Rule 1 is that if I make a piece and I feel like I rushed it, or I think that I can do a better job, that piece has to be destroyed. I start again from scratch until it's the best that I can make it. Rule 2 is that I will not use store (or online) bought, pre-made items. Everything has to be handmade from scratch. There's a temptation to use items that are 'close



A panoramic view
Photo credit Reed Woodson



That familiar room
Photo credit Reed Woodson



Looking into the kitchen
Photo credit Reed Woodson



Piano in place

enough' but that must be resisted because close enough isn't exact and that's what I aim for."

One of the most challenging parts of the project for Preston was matching his skill level with his expectations: "I wanted to be able to present my finished product to the most avid Frasier fan without someone saying 'But you forgot the...'. I wanted Kelsey Grammer, the actor who plays Frasier, to look at my creation and feel like it is just how he remembered the set. That's a huge expectation for someone who has never built a miniature, aside from a handful of planes and cars as a kid."

A challenge was creating the view from the balcony, overlooking the Seattle skyline and the iconic Space Needle. Preston wanted to be able to switch between night and day, clear skies and rain. "I wanted flashing lights, airplanes, clouds... My desire was solved by technology. Computerised images and videos of the Seattle skyline appear with the click of the mouse."

Currently Preston is working on a 1990s Seattle record shop, which also has a tech twist: "I have cut out a small window in the side and I've installed a Samsung Galaxy tablet with a street view video so you feel like you're looking out of a window onto a crowded street. It's really quite spectacular."

A master of recycling, Preston estimates that 70% of his miniature objects were made from leftover household items repurposed into exact replicas of items from the series. His floor lamp is made from a Sharpie lid, wall sconce lights are made from travel-sized lotion bottles, and carpeting comes from a bath towel.

It's looking pretty good, so I asked Preston if the Frasier Project is nearing completion: "I consider the Frasier apartment to be ever-evolving. As I gain experience and sharpen my skills, I am constantly remaking and replacing items. I have since constructed the coffee shop, Café Nervosa, from the same show. As well as my Seattle record shop I've started on the hotel room from the popular Jason Lee comedy, My Name Is Earl. Future set recreations will include All in the Family, Three's Company, the Golden Girls, Fawlty Towers and Keeping up Appearances to name a few."

Well, Preston, we certainly look forward to featuring those in due course! 🏠

If you'd like to follow Preston's progress, his Facebook group 'The Frasier Project' is the place to head. On Instagram he can be found www.instagram.com/the_frasier_project/

Needle felting

Moi Ali reviews a book full of tutorials for the most gorgeous little animals, from badgers to bears - Needle Felting Workshops with Jenny Barnett!

► Darling little mice

I have long coveted those gorgeous needle felt figures you see at dolls house fairs. They're adorable, but so expensive. Yes, I've considered making my own, but where to start? Well, now I know - thanks to a fabulous needle felting book by Jenny Barnett.

Needle Felting Workshops with Jenny Barnett is the perfect primer. It explains what needle felting is, what you need to do it and how to get started. You will find really sweet projects to make including foxes, hares, badgers, bears and a host of other animals. Chock full of practical information on the basics - such as how make beaks and legs, how to apply eyes and noses, what wool to use and different techniques - this is a book that will tell you all you need to know to start creating your own little creatures.

Not only is Jenny's book full of practical information, it's also a feast for the eyes. Each page is beautifully illustrated with Jenny's paintings of leaves, acorns, mushrooms, little flowers, and animals in the sweetest poses. It is a treat just flicking through it.

If you are looking for a book that will help you gain the confidence to create 1/12th scale characters for your dolls house, then this is the one! You may need to resize some of the projects so they're suitable for a dolls house and change poses from sitting to standing in some cases, but this book will give you all the information you need to do that with confidence. You can easily adapt the patterns to make miniature doll characters by using smaller amounts of wool fibre and creating separate body and limbs.



▲ Needle felting in progress

The bear template shows how to make a jointed figure.

It's certainly given me so much inspiration that I've gone out and bought needle felting needles and wool and I'm raring to go! I'm sure it will have the same effect on you! 🏠



▲ Sweet little dogs



INFO

Needle Felting Workshops with Jenny Barnett is available from Jenny's Etsy shop;

www.jennybarnett.co.uk.

You can also see Jenny's lovely creations on her social media accounts:

www.facebook.com/jennybarnettfelt and www.instagram.com/jennyneedlefelt

Turn to
PAGE 46
for a project
from Jenny!

READER GIVEAWAY!

Jenny has kindly donated a signed copy of her book to be won by one lucky reader.

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

Competition closes 31st July 2021. Good luck!

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

Miniature Old English Sheepdog Needle Felting

Following on from Moi Ali's review on the previous page, here is a project from Needle Felting Workshops with Jenny Barnett.

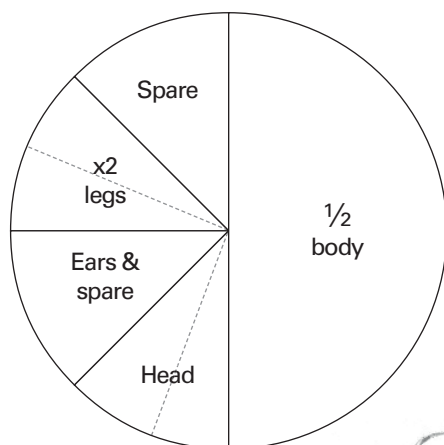
YOU WILL NEED

MATERIALS REQUIRED

- 4g of white wool fibres - wool tops/ roving/batt e.g. Southdown, Shetland, Bergschaf
- 2g dark grey wool fibres e.g. Bergschaf, Shetland
- Pinch of black fibres for nose
- 2x tiny black beads for eyes

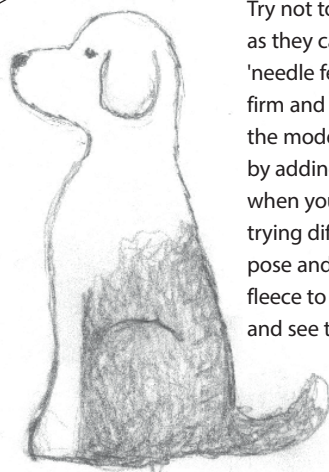
TOOLS REQUIRED

- Sewing needle and thread
- Sponge to rest your work on
- 36 gauge triangle and 38 gauge star felting needles



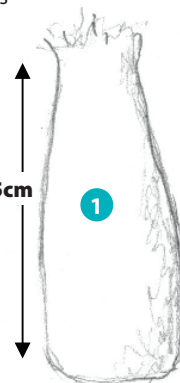
PREPARATION

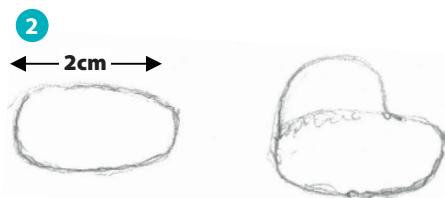
Using the barbed needles and repeatedly and carefully pushing into the wool fleece, you will tangle the fibres together until it becomes firm and create your own miniature needle felt sculpture. Beware the needles are very sharp! Use a foam cushion or similar to support your work and always keep your eyes on what you are doing.



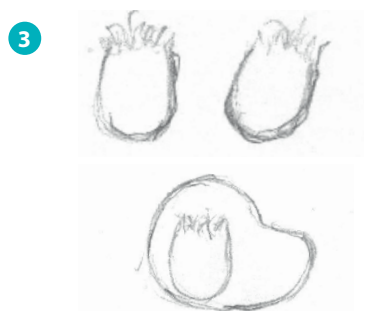
Try not to bend or lever the needles as they can snap. Wherever you 'needle felt', the fleece will become firm and shrink and you can build the model outwards and bigger by adding more fleece. Have fun when you join the parts together, trying different positions to create a pose and character. For amounts of fleece to use, follow the instructions and see the chart above.

1 For the body, use a 36 gauge needle. Split the 4g of white fleece in two, putting half aside for later. Roll the fleece up as tight as you can into a rectangle shaped bundle and hold firmly on top of the foam sponge. Push the needle into the fleece repeatedly. Take your time, moving the bundle around at intervals and the wool will firm up. Direct the needle into the bottom end to flatten off the base. Leave the top slightly loose at the neck as shown, for attaching the head later.





2 For the head, use the finer 38 gauge needle. Split the other half of fibre in two and put half aside for the legs and some spare (it may help to label this). Split the remainder in two again, putting half aside for making ears. The remaining amount should be just right for the head shape, but split in two again. Roll up half of this amount into a small, tight bundle and needle felt all around to create the nose shape as shown. Roll up the other half of fibres into a loose ball and needle felt them into the top at the back end, to create the dome of the head.



3 For the ears, use the finer 38 gauge star needle and shallow 'jabs' onto the foam, this will be quite fiddly! Take two pinches of fibres. One at a time, roll up in your palms into a loose ball, then needle felt each flat on top of the sponge. Peel the fibres off, turn over and needle to flatten the other side. Leave the top edge loose for attaching to the head. Try them for size against the head you have made. If they seem too big, simply make two more ears from the spare, using less fibre for each. Position each ear at the sides of the head as shown, and attach to the head by pushing some fibres from the top of the ear deep into the head with steady, deep stabs.

4 For the nose, use the finer 38 star needle. Take a tiny pinch of black fleece and needle felt it into the tip of the nose.



5 For the eyes, pin two tiny beads into the head and check you like the position. Stitch the beads in place, starting and finishing underneath the head, where the neck of the body will be attached (4.5cm and 2cm).

6 To join the head to the body, use the finer, 38 gauge star needle. Turn the head upside on top of the sponge, position the neck of the body onto the underside of the head and needle felt the loose fibres from the neck of the body into the head. Needle felt all around the model to attach the head, including under the chin. Be careful not to stab through into your fingers! Turn the model around and continue. Add some more fibres to build up the neck and help to secure the head to the body. You can adjust the angle the head is facing slightly to create a pose, then keep needle felting to firm up and shape the neck. The direction of the head is decided when you attach the legs next. You can position them at the front for a straight forward gaze, or below one of the ears, so the dog will be facing left or right.



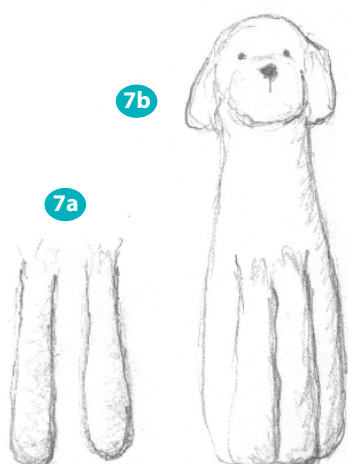
7 For the legs, use the 38 gauge star needle. Take the fibres put aside for the legs and split this in two, putting half aside for spare. Split the remainder in two for both fore-legs. Roll each piece up tightly into a sausage shape, and needle felt along the length. One at a time, position each leg against the surface of the body as shown (don't forget to try different positions to alter the direction of the gaze). Needle felt the edge of each leg into the body all along the length each side to attach. Take some of the spare fibres and cover the top of the legs to blend in and build up the chest as shown. Take two pinches of the dark grey fleece and roll into two small bundles. Needle felt these into each side at the bottom to create the back haunches. Add more fibres if needed. Add more dark fibres to the back of the body to create the profile as shown. Flatten the base of the body by needle felting underneath, so the dog can sit. If the model falls over, just add some more fibres around the outer edge to widen the base, and make it as flat as possible.

6cm

8 For the tail, roll up the some of the remaining grey fibres to make the tail and needle felt along the length a little. Leave the base end loose for attaching to the body. Add a pinch of white fibres at the tip. Position as you like at the back of the model and needle some fibres from the tail right into the body to secure. Add more dark fibres to the join if needed.

FINISHING TOUCHES

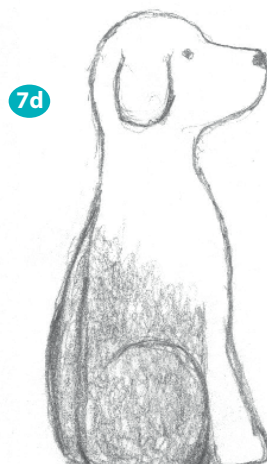
Keep needle felting all over the surface to refine the shape and firm up the model, adding more fleece to build up areas until you are happy. Take a sharp pin and gently comb the surface to create the loose fur effect. Give your model a trim with scissors if needed. 🏠



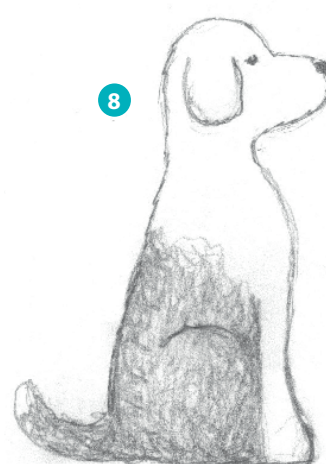
7b



7c



7d



8

Cutting it in the mini world

If you have got, or are thinking of getting a Cricut Maker machine, and would like to make dolls house miniatures then there is a perfect book for you! We talk to authors Lisa and Rod Peck who created 'Making Miniatures with a Cricut Maker' about their cutting machine journey.

Lisa and Rod Peck are the proud people behind Spellbound Miniatures. Residing in beautiful Cornwall, UK they work from home in a beautiful Grade II listed dollhouse of a building! With the tag line 'Creating Magical Miniatures', their aim is to help fellow miniaturists create magical miniatures on their own home with the use of cutting machines. Previously known as die-cutting machines, these electronic machines can be used to design and cut through materials ranging from mount board to leather, and now Lisa and Rod have put all their knowledge down on paper in the form of a useful book; *Making Miniatures with a Cricut Maker*. "We really wanted to help others to be able to start creating their own designs and that is why we started the book" comments Lisa. "We cover the absolute basics, from getting your machine out of the box and downloading and registering the software, to creating and cutting your first design and building your first miniature!"

Step back in time

Having really enjoyed art at school, Lisa was dismayed when the art teacher took a big red pen and crossed through her work, highlighting all the mistakes. Following on from this her father forbade her from taking art as an O' Level, as it was a 'soft subject and you only made money as an artist once you'd died!' Having had all her creativity knocked on the head, she left school at 16 and went straight into the finance sector. After working in London late 80s early 90s, she had a brief foray into dollshouses. She bought a Victorian townhouse dollhouse and a few clunky bits of furniture, but had no clue how to decorate it or build things. So it mostly sat there, accusingly gathering dust in the corner! Along came the blessings of children and family life and she decided to work from home as a book keeper around school hours.

▼ A traditional stove made using SVG files



▼ Lisa and Rod Peck

Zip forward in time and her eldest son had landed his dream job and left home, the youngest was just starting secondary school, and she realised she might have some time to herself. She enrolled in a part time college course making silver jewellery, and really enjoyed it. She completed a second year, and decided to give up the accountancy work and do jewellery full time. It was after seeing a silver toast rack, in an antique shop, at about the same time as coming across a dollhouse magazine in a newsagent, she had the mad idea to make a 1/12th scale silver toast rack. Suddenly the miniature world started calling her! It was at that same time that she first learned of the Cricut Maker machine. Meanwhile, Rod, having worked all of his life in IT for local government, decided to take voluntary redundancy back in 2015. At the time he and Lisa embraced this opportunity to have a few adventures, from opening and running a 5* cocktail bar, a B&B and even a building company! One thing they learned through all their businesses was how well they worked together, and how much they really enjoyed the creative side of things so once Lisa got the miniature bug back again, and Rod saw the potential the Maker offered, it didn't take them long, before they were spending their hours creating and cutting shapes, and building their first prototypes! Of course, the requests for 'how-to's' and SVG files soon followed, and they made the first few step-by-step photo tutorial videos. This prompted them to create the YouTube channel and website they have today, and the rest is Spellbound Miniature history!



First project

machine that looked quite different - sleek and modern and no giant cranky handle! "The sign said 'Design and cut your own shapes with the inbuilt software!' Oh, wow, this got my attention! I can design my own shapes... any size I want, cut them, change them... and cut them again??? Literally the angels sang, I had a Hallelujah moment!" comments Lisa, "Images of shapes all sizes and variations started running through my mind, endless possibilities and creations and my imagination took off - the pieces almost lifted up into the air and started forming together creating 3D structures - this felt big, and exciting! Even more so, because it can cut more than 300 different materials including paper, fabrics, leather, balsa wood, matboard, chipboard and basswood." The name of this amazing new machine was the Cricut Maker!

Do your research

Lisa ran home and started researching on the internet, everything she read and watched only confirmed one thing - she needed that machine!! "Of course, I had to explain to Rod the reason for my excitement (and the creative epiphany I was having). Thankfully he soon caught on and on Christmas day there was a nice big box waiting for me under the Christmas tree! And the rest, as they say, is history!" 📺

Stepping stones

One of the very first projects Lisa and Rod ever made with the Cricut Maker, back in January 2019, was a gorgeous little snow globe-style piece." It was really an exercise to see how small it would actually cut!" Rod recalls, "Neither of us have had any training in furniture design or miniatures, so nothing was related to the way furniture is designed in full size, we simply learnt the best way for us to recreate full size objects, pieces of furniture and accessories in 1/12th scale. We also have not had any formal training in Computer Aided Design software, we learned most of what we know from trial and error!"

Shopping

Prior to taking the plunge it had been several years of strolling up and down the aisles in Hobbycraft for Rod and Lisa, often stopping to gaze at the die-cutting machines, admiring the beautiful shapes they could cut and very nearly buying one on several occasions! "The thing that put me off time and time again was that once you had bought the machine, you then had to purchase each die separately, and they were a fixed size and shape, and couldn't be changed... and you had to buy a whole new set for every design or season! This looked like it would be quite costly and result in lots of storage and organisation needed... and very limiting

creatively, in terms of being restricted to what someone else had designed!" remembers Lisa. Then one day, at the end of the aisle on a special table, was a new

“We really wanted to help others to be able to start creating their own designs and that is why we started the book”





▲ Toy box

Well there's a bit more to add, before that moment Lisa had no intentions to design miniature furniture or houses, let alone sell SVG files. "When I first saw the Maker I didn't even know what an SVG was! I spent the next few weeks watching every YouTube video I could on the Cricut Maker and Design Space (of course there were none specifically about miniatures), so it was very much in at the deep end with only the ideas in my head to inspire me." A fair bit of experimenting with materials, shapes and designs slowly revealed what would work, what didn't, and what needed improving. "Using the great portal of Facebook, I managed to link up with some other amazingly creative and talented miniaturists across the globe who were also discovering just what this machine could bring to the Miniature world," says Lisa "In particular a lovely lady in Texas called Nancy (who had not long had the Maker herself) who had designed her own exquisite mini version of an Yves Saint Laurent room. We instantly hit it off and decided to start the FB Group 'Miniatures Made By Cricuters' so we could share our creations and hopefully encourage others to do the same!" The group has been an amazing success and is full of many talented members all creating minis with their Cricut Machines, and Nancy and

Lisa have become the very best of friends! Since then Rod has also taught himself how to use the Design Space software, "we have both also learned Inkscape - a standalone program which enables us to design and save SVGs outside of Design Space, enabling us to make our designs and SVG files available to others." Great for miniaturists around the world!

In the book we take you through the exact same processes and steps Rod and Lisa went through, when they first started out with their Cricut machine. The journey starts with a 2-dimensional project and shows you how to create and cut the shapes yourself, and build your first Cricut miniature. The book then goes on to show you how you can expand on those very first shapes to build out the next dimension (and how to allow for material depth) resulting in you being able to create several different pieces of furniture from one basic design. "The possibilities are endless and you'll soon start seeing potential miniature designs everywhere!" Lisa adds. "We've only been using it for just under two years ourselves, so we are by no means experts; but we have learnt a lot in those two years. So if you're just starting out, hopefully this book will condense a lot of what we've learnt into some easy to read chapters,

that will help you get the most out of your machine too!" This book is broken down into step-by-step chapters of natural progression aiming to avoid those new to the method from getting overwhelmed. "The most wonderful thing about Cricut miniatures is that if you make a mistake, you can simply re-cut it and have another go. Our studio bin is full of re-cuts, rejects and remakes" admits Lisa, "Nothing, in fact very rarely anything, goes right first time! (I think I can only remember two that have!)"

Other machines are available

"We only make reference to the Cricut maker in this book because that is the machine we have had since the beginning and is the only one we know but you could absolutely apply much of what we cover to other cutting machines to make miniatures from" says Lisa. The book goes on to cover what you actually get in the box when you purchase a Cricut machine, carefully explaining each of the tools in details such as mats and blades, the materials the machine will cut such as mount board and chipboard etc which will vary slightly dependent on the machine you purchase. Also included are handy cheat sheets for quick reference mid project. This book contains full step-by-step instructions and dimensions to make an herb planter, a toy box and a book shelf with drawer. 🏠



Making Miniatures with a Cricut Maker is available in paperback, £14.99, or Kindle format, £7.55 from www.amazon.co.uk. To purchase SVG files, subscribe to the Spellbound Miniatures newsletter or simply find out more visit www.spellboundminiatures.com



Print effect

Lino prints make very beautiful pieces of art and are incredibly difficult to make on a tiny dolls house scale. Fortunately, we can simulate the lino-print look using white gouache and waterproof Indian ink.

YOU WILL NEED

MATERIALS REQUIRED

- White gouache
- Black waterproof calligraphy ink
- 2x pots of water
- No. 10/0 round brush with a good point
- No. 10 soft round watercolour mop brush
- No. 2 flat brush
- No. 4 flat brush
- 300gsm (or heavier) watercolour paper
- Scraps of coloured card

TOOLS REQUIRED

- Craft knife

PREPARATION

Using your steel rule and craft knife, cut out the watercolour paper to a suitable size for your display. Mine are all 55x25mm and so that I don't get my hands covered in black ink I've added an extra 10mm on one side to use as a handle. I'll chop the handle off at the end.

I'm not going to frame mine as I like the contemporary look. If you're planning to frame your painting then I recommend adding at least 5mm all around the edges to allow for overlap – you can always trim this off later if your chosen frame does not require the extra allowance.

LEARN THE TECHNIQUE



1 The technique we're using here needs a little practice before we can use it confidently. Using the no. 2 flat brush, take a little white gouache directly from the tube and paint it onto a scrap of coloured card. If your gouache is very thick, you may need to add a touch of water to make it spread. You're looking for the consistency of double cream. ▶



2 Using your craft knife, carefully scratch into the gouache until you can see the coloured card underneath. Practice using enough pressure to scrape away the gouache without cutting holes in the card.



3 Now try picking dots out of the gouache by placing the point of the knife on the gouache, pressing down and flicking the knife upwards. Again, you need to take enough gouache off so that you can see the coloured card underneath. Take great care to keep yourself safe whilst using the knife.

MEADOW PRINT-EFFECT PAINTING



4 As always, let's start with the drawing. Draw simple meadow flowers, grading the height so that you have some variation. You only need one line for each stem. Add in a butterfly in one of your gaps.



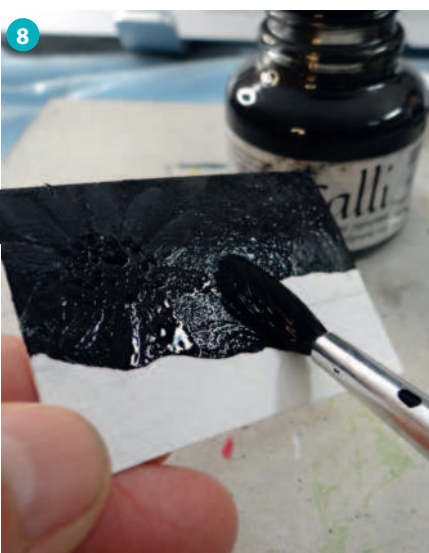
5 Take your tiny no. 10/0 round brush and paint over each flower with white gouache. If you pressed on hard with your pencil, like I did, you will still be able to see the pencil lines. That's OK.



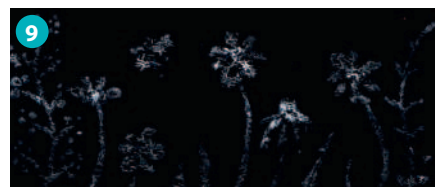
6 When the gouache is thoroughly dry, pick off some little dots in the centre of the flowers using your craft knife.



7 Take the softest watercolour mop brush that you can find and dip it generously in the waterproof calligraphy ink. Waterproof Indian ink also works well. A firm brush or a flat brush will both disturb the gouache, so use the softest round one you've got. This bit is important: using the belly of your brush, with the point of the brush off the top edge, sweep across the painting from one side to the other in one fluid movement.



8 Reload your brush with ink, even if you don't think you need to. Move your brush down the painting, and with the point of the brush overlapping the previous line of ink, sweep across from one side to the other again.



9 Continue until the whole painting is inked. If you need to go over the ink a second time, wait for it to be completely dry first otherwise you will disturb and dissolve the gouache. Allow the ink to dry thoroughly.

Stephanie's Top Tip!

"Allow your gouache to dry thoroughly before inking, and allow the ink to dry thoroughly before washing."



10 Take your painting to the sink and run it under the tap, gently scrubbing the gouache off with the no. 4 flat brush. Allow it to dry. This bit is important: using the belly of your brush, with the point of the brush off the top edge, sweep across the painting from one side to the other in one fluid movement.



11 Your painting is complete!

DAISIES



12 You can create all sorts of contemporary paintings using this technique. To make the daisy piece, draw close ups of two large daisy heads. Neither of the daisies fits completely onto the paper and this adds to the contemporary feel.



13 Paint them both with white gouache using your no 2 flat brush. Tidy up the edges with your tiny no. 10/0 round brush. Again, the gouache needs to be the thickness of double cream. Once the gouache is thoroughly dry, carefully pick out tiny dots in the centre of each flower using your craft knife. Notice how there are more dots picked out at the bottom of each flower centre, where the shadows are cast. I've marked the dots out in pencil for you so that they show up in the photo.



14 Using the knife, scratch markings on the petals. Again, I've drawn the markings in pencil so that you can see them.



15 Now paint over the whole piece with waterproof calligraphy ink using your soft mop brush. Remember not to paint over each section more than once, otherwise you'll disturb the gouache underneath and end up with a muddy painting.



ABSTRACT



16 Why not have a go at the same technique with abstract shapes? I've created a modern diptych here, which is a fancy way of saying two paintings that go together. 🏠

Stephanie's Top Tip!

"Use one pot of water to clean your gouache brush, and a different one to clean your ink brush. Your pots of water will get very dirty very quickly - it doesn't matter. When you've finished, remember to clean both your brushes in fresh water before putting them away."



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▲ Inside the MIPAD

Moving on up!

19 year old Connor Kingwell from Devon, UK, has made a modern marvel, all inspired by his Grandma's love of miniatures. He takes us on a guided tour...

My fascination with collection and building miniatures stems from my Grandma's love of the same thing. One day she came back from a local market stall with a few pieces of dolls house furniture, she shared her finds with me and ever since I have been hooked.

I got my first proper dolls house in 2011. It was a traditional large dolls house with a 'modern' look and had a balcony and porch attached to it. Growing up I kind of lost interest in dolls houses and so I sold my house. A few years later my interest in miniature houses grew again after seeing an ultra-modern dolls house called the 'MIPAD'. There are five floors to choose from and you can stack them anyway you like, on top of each other or side by side. You buy each floor at a time so there's no limit

on how many floors you can buy, it's also made from a pure white material. I completely fell in love with modern miniatures so I knew this was definitely a dolls house I wanted. Two years after first seeing this house, in 2017, I got my first MIPAD floor, 'floor 1'. It has a beautiful mirrored panel front door, along with a modern wood textured handle and to the left, a window and to the right a large window opening with two sliding doors and floating stairs. I've made this floor into the living room, furnishing it with white furniture with chrome detailing, white fluffy rugs, a large black and white coffee table and a blue art piece on the wall to add a pop of colour. I purchased all these items from MIAIM miniatures. I've also added accessories just like you'd see in a real-life home.



A touch of class

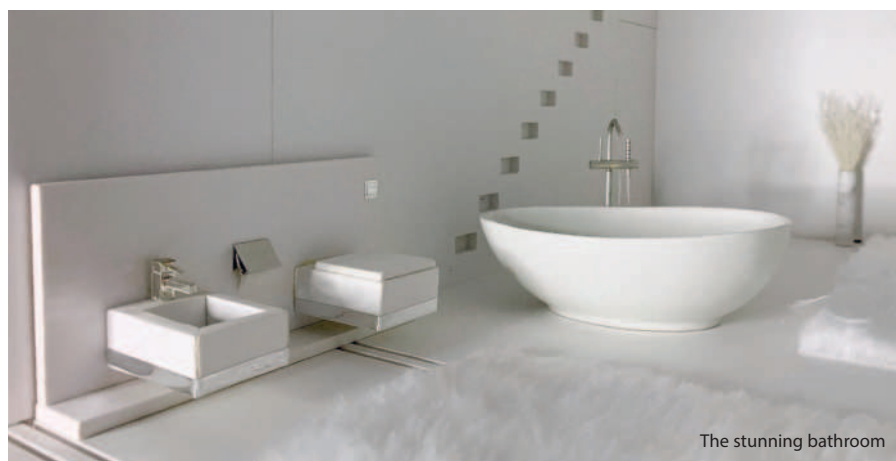


The plush bedroom

Moving up, I've made the second floor the kitchen. This also features a balcony, sliding windows and, like the first floor, floating stairs. To the right of the staircase on the back wall is a stunning blue art piece painted by London-based miniaturist Elaine Shaw. Next to that is the pure gloss white kitchen with a built-in fridge and matching island which I had custom made by Elf Miniatures here in the UK. To the left of the island there are two chairs and a 'glass' table purchased from MIAIM miniatures along with the sideboard at the



The modern kitchen with artwork



The stunning bathroom



Glamour made small

bottom of the stairs. On the kitchen counter top is a steel kettle which really keeps to the style of the house and on top of the island is a 'glass' bowl with red apples. On the table is a bottle of wine accompanied by two glasses.

I've made the third floor the bedroom and bathroom. To the right is a white bed with a diamond tufted headboard, floating nightstands, white crushed velvet bedding and silver lamps placed on either side. Above that is another large blue art piece again painted by Elaine Shaw. The bed sits on a

pure white fluffy rug with a set of white chest of drawers placed on the right and next to them on the wall are mirrored panels. There is a white dressing table accessorised with two designer perfume bottles, a mirror and a stool with fabric matching the headboard with a diamond tufted in the middle. Placed at the bottom of the bed is a glass table with a silver glitter stand purchased from MIAIM miniatures. On the left hand wall of the bathroom is a modern square toilet accompanied by a matching bidet and a wall mounted steel toilet roll holder. There is also an oval jacuzzi bath with a floor standing faucet

purchased from Elf Miniatures. The room also features a floating sink unit with a glass bowl and to the right of the floor is a balcony with a plant again with sliding windows.

The house has taken me since 2017 until now to finish and it truly is my dream dolls house. It makes me so happy just to look at it. Dolls houses are an escapism for me and really help with my mental health. Although nothing in my MIPAD is made by me, I have made modern miniatures before for people. I have since stopped as I prefer to keep miniatures as a hobby, but I do still make things from time to time. 

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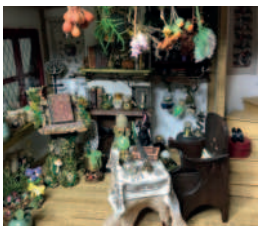
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My Rennie Mackintosh

Emma Waddle is a professional miniaturist with a talent for creating multi-era builds. She tells us more about this beautiful Rennie Mackintosh-style project, built for a client and how you can adopt her practises to make your build easier.

I have had a few requests in my time to alter houses, from adding secret passages, putting in grand staircases, increasing ceiling heights, even putting in a lift, but I had yet to change a Georgian mansion into a Rennie Mackintosh residence, this was a first. I have to say, these are not my ideas, they are the long-held dreams of my clients, I have to extract them from their head and as best I can make them a reality. It's a little easier now with the help of talented friends who can work laser cutters who really can snapshot your dream and manufacture it into a tangible miniature but sometimes I'm still left scratching my head thinking now how am I going to do that.

My client had bought a Georgian Ashvale house from The Dolls House Builder a couple of years ago, it's a Georgian residence with a staircase running up the centre. It has a lovely Georgian façade, but the opposite really of what my client wanted. My brief was to make this into a Mackintosh house, with a bit of the Arts and Crafts movement thrown in. Oh, and a library based on one she had seen in on a miniatures blog.

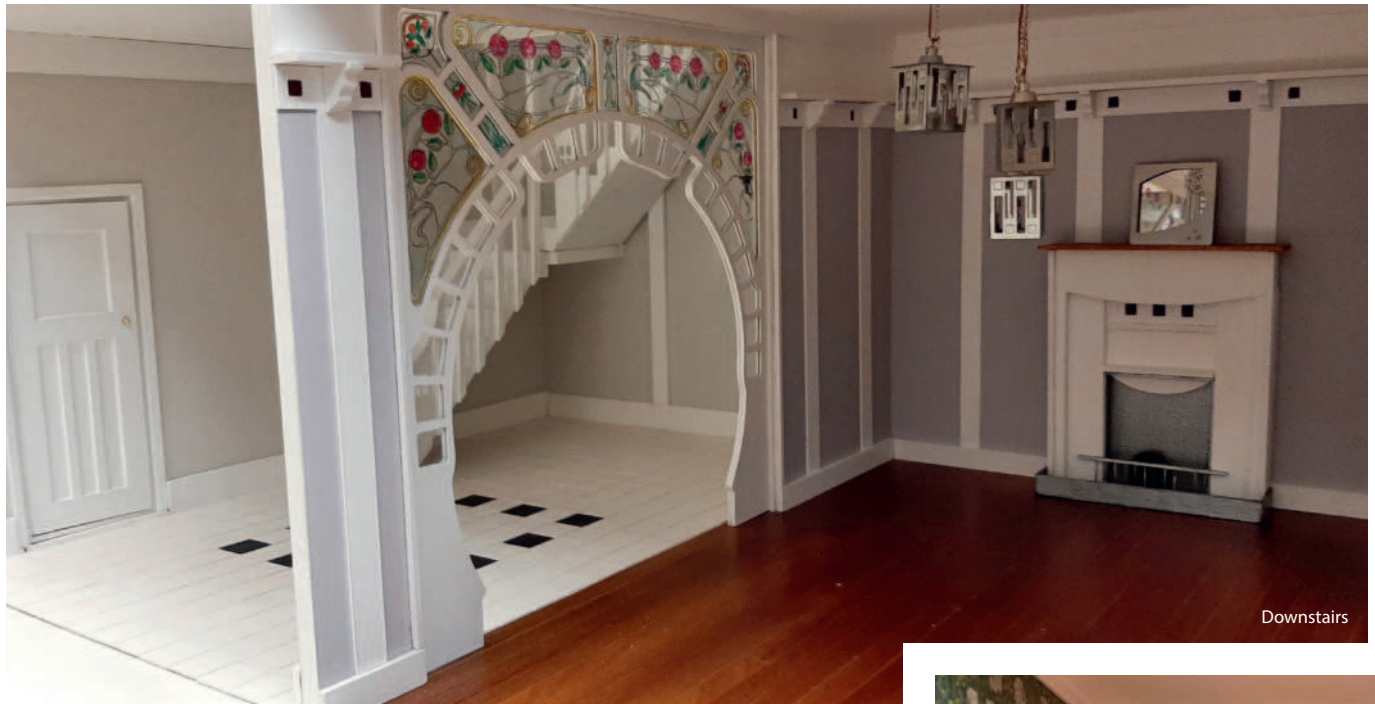


First I always research. If you are attempting anything like this I suggest you do your research, decide what will work. I looked at every Mackintosh house I could find and picked up elements of what could be re-created in miniature, with a bit of artistic licence of course. Some items I can buy in, like ready made lights, some have to be made from scratch and some I need help with.

I showed all the options to my client, Mackintosh styles were all over the place it seemed.

I take inspiration from real houses not miniatures, but it can be several rooms made into one. I then draw (with an old-fashioned paper and pencil!) my room with colours to see if it will all work. I will also remove staircases, apart from the grand staircase, giving more rooms where I can. I will put in more corridors, fully lit and decorated, to give the illusion of stairs and rooms beyond. You can use false doors to the same effect. All this can lead to a fair bit of blocking off doors and ceiling holes I admit, but sanding and painting later will give you a nice clean finish. Do the building work first, then you can paint your house a white coat as a base for the paint and paper, ceilings and walls, but not floors. 

◀ The whole house



Downstairs



Beautiful wallpaper



Traditional Macintosh prints



A grand bathroom

Another tricky request, my client wanted a spiral staircase. I was adamant this would not work, simply because the tool to cut the circle did not fit into the house, not only that, I needed to make a hole in the same room to allow a chandelier to fit through the ceiling, making a galleried effect.

I did it though, I cut a square out where I wanted the hole, cut the hole in the floor then re inserted the square back and finished with a bit of sanding and filling. I had to put in some extra supports, but it was solid enough.

I designed the house so the colours would compliment each other and the client chose exactly what she wanted on each room,



Working lights



The landing



Library

including the star and moon night sky in the library. It's important to think when you decorate and design a room; it's a box, how can you add interest, can you make an extra rear wall in the kitchen to allow for a pantry for example. I liked the clean lines of Mackintosh and the vibrancy of the Morris papers, there are some lovely textures in this house too limestone, slate as well as wood. If you are not sure how much you need to cover a room, ask the supplier, they are very knowledgeable. Or ask me and I'll ask them...

The exterior was a challenge, I took elements of real houses and some from my head. I looked up the Glasgow School of Arts and I ended up remaking the entire

frontage. I didn't charge for it as I really didn't know if I could achieve it. It turned out like I had drawn it, it turned out like something I'd had in my head for a change, and very different to how it started. Once you've done your research, draw a crude sketch of what you want, or use a kit or a ready made house so you can achieve the dream you have in your head.

The miniature community are generous in their time and knowledge, I am fortunate to know a few of them who always help me out with my (or my clients) ideas. Also included on this client's wish list was a rather beautiful Mackintosh style-stained glass arch, only ever seen before in real

size. I think in the 11 or so years I have been designing houses and the 40 plus years of collecting I have developed a skill, it's not in the work itself, it's knowing the very talented, friendly people I can turn to for help. I can't do it but they can. I know my limitations, but if you know the right people there are none really. That's how I managed to make the arch, I ended up with a beautiful laser cut kit that I painted and also used fine pens on the etched perspex to mimic stained glass.

So if I can do it so can you. Work on one room at a time, plan it out, ask us for help, we will tell you who our suppliers are and our secrets, that's how I learnt. 🏠

Rope coil basket

Mini rope coil baskets can be made of any kind of string, raffia, yarn or even strips of fabric. Choose a thread that matches for a rustic look or try a contrasting colour to add interest.

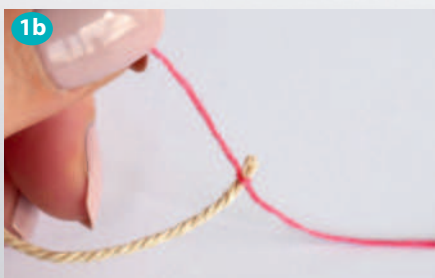
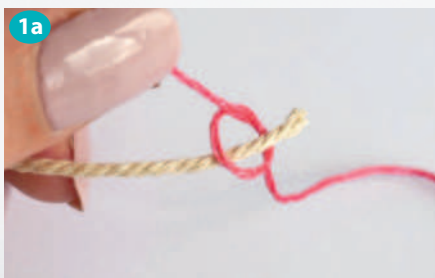
YOU WILL NEED

MATERIALS REQUIRED

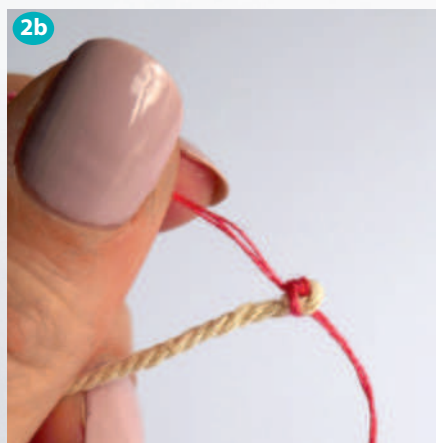
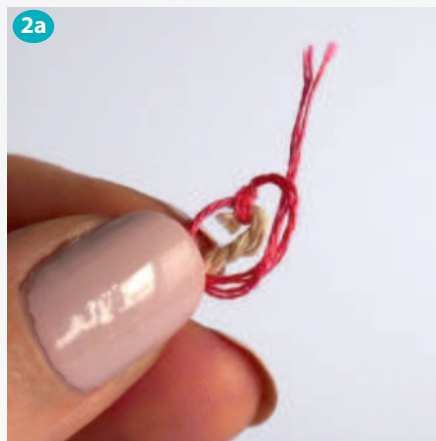
- String
- Thread

TOOLS REQUIRED

- Needle
- Scissors



1 Thread a needle. Use this thread to tie a double knot on the end of your chosen string.



2 Fold the string back on itself and tie another knot to secure it. Try to do this as close to the end of the string as possible, otherwise you may end up with a hole in your basket!

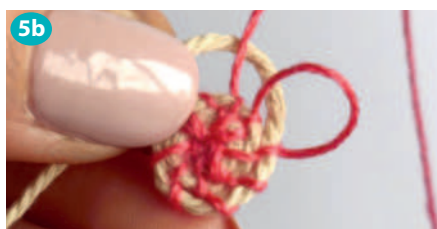
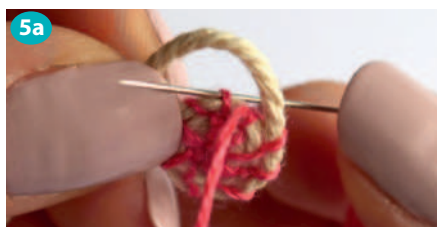


3 Take the needle and pass it up through the centre of the doubled over string, then down over the edge. Repeat this several times in a circular pattern, whilst starting to coil the string around itself. This will be the centre of the bottom of your basket.



4 Now that you have a full circle, take the needle and thread it through one of the thread loops and underneath the string. Pull the thread through and wrap it over the top of the string. Repeat this step on each thread around the circle. This should start to make a spiral pattern.





5 Keep going around the spiral, making sure that the string lies flat, until you get to the diameter you want your basket to be. You'll notice that as the spiral gets bigger, the threads will become more spaced out; if you need to, add an extra stitch between each thread by looping around the string.



6 To start the sides of the basket, lie the string on top of the edge of the circle and continue stitching around it. Keep coiling the string on top of itself until you get to a size you're happy with (be careful not to pull the string too tightly while you're doing this part!).



7 To create the handles, skip a couple of stitches by passing the thread through on the inside of the basket, without looping over the string. Pull the string back gently to make a small handle shape, before continuing stitching. Do this again on the opposite side to make another handle - I find squashing the sides of the basket together is the easiest way to make sure they're both in the middle.



WHY NOT TRY:

- Changing the colour of your thread to create stripes
- Adding fringing/pom poms around the top edge
- Dip dyeing your basket



8 Do one more circular set of stitches, so that the handles are two widths of string thick. Cut the string and tuck the end just inside the top of the basket to hide the finish. You might need a dab of glue to stop it from fraying, depending on your materials.



9 (Optional) To finish the top, keep looping the thread around the top two layers of string, to create a solid block of colour. Tie off and you're done! 

The Whole Kit & Caboodle:

ASTRO COFFEE TABLE

Moi Ali reviews a kit that oozes retro cool!



Dutch architect-turned-miniaturist Arjen Spinhoven offers a phenomenal range of laser-cut kits – from 16th and 17th century Dutch furniture to Art Nouveau pieces. From classic Art Deco to mid-century modern. From furniture to accessories.

Arjen's kits are thoughtfully designed so that the pieces fit together perfectly, and the slots for assembling are cunningly concealed in the design.



▲ Kit packaging

This means that although they are kits, the finished result makes them look like one-off artisan pieces. This kit is so easy to assemble and quick too, yet it looks fantastic when finished. If you're doing a 1960s or '70s interior, or even a cool, contemporary hipster pad, this (and Arjen's other mid-century kits) will be perfect.

G Plan

In 1953, Donald Gomme, designer at E Gomme, designed the G-Plan range of

complementary modern teak furniture that could be bought piece-by-piece (rather than as a complete suite, as had previously been the case) as and when cash was available. When Danish design gained in popularity in the 1960s, G-Plan teamed up with a Danish designer and created stylish pieces that have become highly desirable today by mid-century aficionados. This Astro stained teak and glass coffee table was designed by Victor Wilkins and was available in round and oval styles. 🏠

THE FACTS

Buy from: Arjen Spinhoven Miniaturen (www.arjenspinhoven.nl). Please note that if you are in the UK, as a result of Brexit, Arjen cannot for the time being sell from his own website but UK residents can buy from his 1/12th shop on Etsy called [ArjenSpinhovenMiniatur](https://www.etsy.com/shop/ArjenSpinhovenMiniatur). Hopefully he will get the necessary tax arrangements in place to sell from his website again soon.

Cost: €15.95

Comes with: Ready-cut and etched components, including 'glass' for the table top

Additional materials needed:

Tacky glue, paint or stain

Specialist tools needed: None

Time: A couple of hours including staining

Experience: Beginner

Top tip: Lightly sand the edges so they are rounded, just like the full-size coffee table cabinet slightly rounded so it's not too neat and precise, and has an older look about it.

READER GIVEAWAY!

Would you like to win your very own Astro coffee table Kit? One lucky reader will win this Kit in our exclusive giveaway courtesy of Arjen Spinhoven.

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

Competition closes 31st July 2021. Good luck!

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

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AUGUST 2021 ISSUE ON SALE

**DIGITAL EDITION AND
SUBSCRIBER COPIES POSTED
FRIDAY 23rd JULY 2021**

**PRINT EDITION:
THURSDAY 29th JULY 2021**

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ISSN: 0967 4918

Warners Group Publications Plc,
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Printing

This magazine is printed by Warners Midlands Plc.
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Newstrade Distribution

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DollsHouse & MINIATURE SCENE

Dolls House & Miniature Scene is published 12 times a year, the digital edition on the second Friday and the printed edition on the fourth Thursday of each month.

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