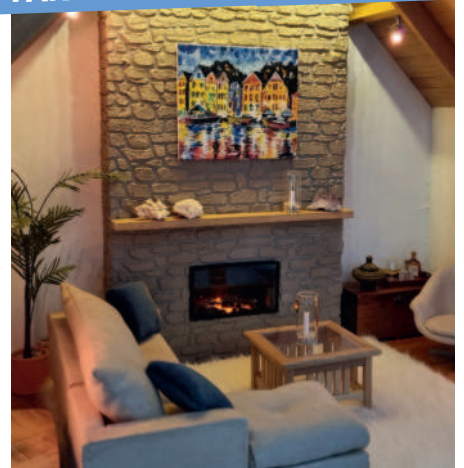


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WELCOME

to the September edition!

This time of year brings change all around us, with the new shades of reds and golds on the trees, the cooler temperature – perfect for more miniature making! We get things started with Sadie Brown's wonderful read that welcomes in the harvest with Linda Cummings, Cristina Hampe and Kathleen Holmes. Follow their journey at this time of year. Straight after you'll find Sadie's project which will ensure you "branch out" in your mini makes!

This issue has a real juxtaposition of new and old – modern and nostalgic – so there really is something for everyone. We simply adore the reader project from Joanne Pittaras on page 28, a beautiful modern make consisting of a Greek villa and a lake view home – so beautiful!

On page 48 let Moi Ali take you down memory lane as she details the story of Hazel Wyle and how she reconnected with her childhood home – in miniature form! Such a touching story that I'm sure we can all relate too.

There are projects a plenty too, including Maive Ferrando's perfect pear pie for cosy autumn nights and Moi's quick tricks to give your 1930s house a period feel. Plus so much more!

Happy crafting!

The DHMS team

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

Darren Scala, Sadie Brown, Moi Ali, Bea Broadwood, Maive Ferrando & Louise Goldsborough Bird.



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A HARVEST FESTIVAL



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Discover a new world

STUNNING READER PROJECTS



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Will you be featured next?

REAL LIFE MADE MINI



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Find out how



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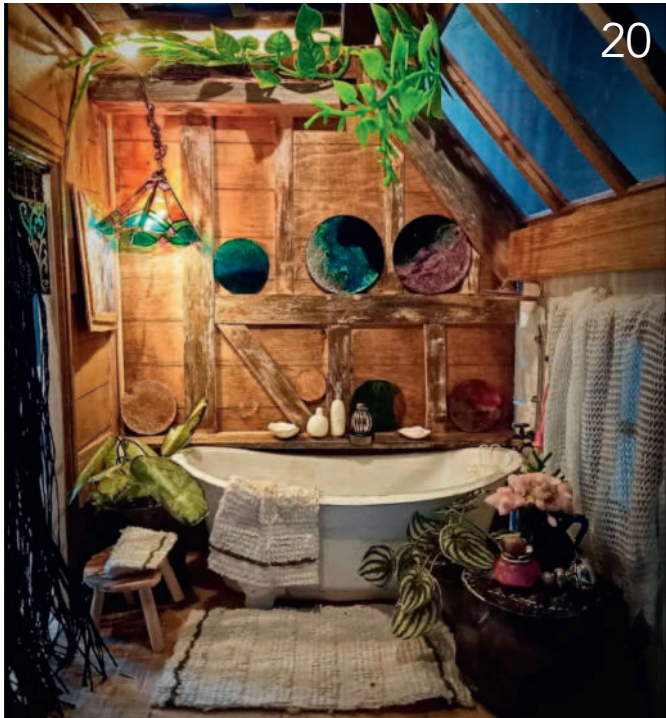
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HOW TO ENTER

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

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08

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EASY TO FOLLOW STEP BY STEP PROJECTS FOR ALL SKILLS LEVELS

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The Dolls House Whisperer: A mini love story

Darren Scala prepares a collection for auction... created with love.



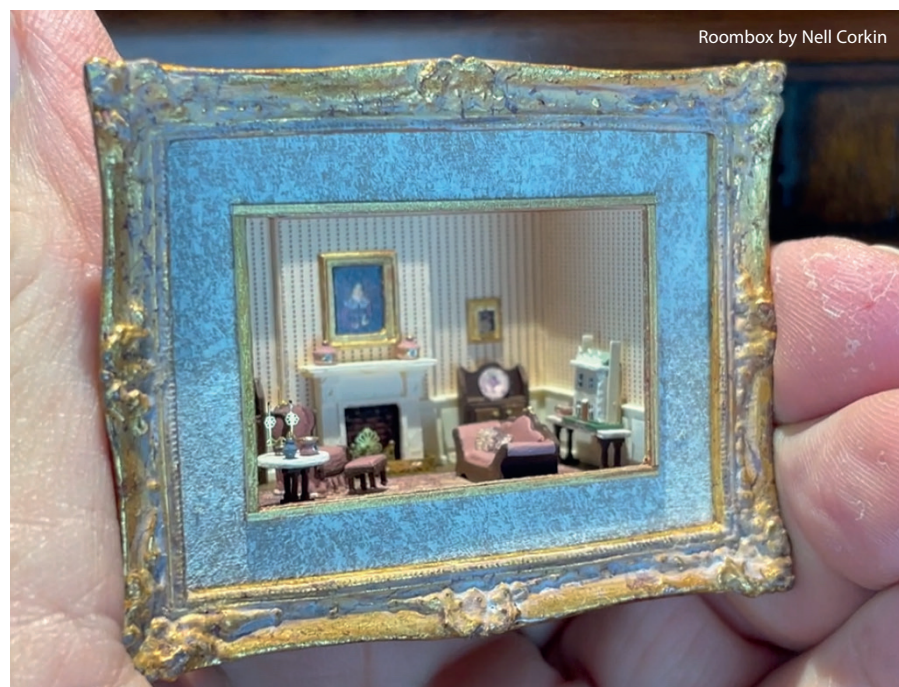
Georgian Secretary by Neil Bateson,
Tufted Leather Chair by Lynn Whisenant,
Victorian Birdcage by David Krupick,
Upholstered Chair by Williamson Walton Marble,
Nesting Tables by Ferd Sobel,
Bronze Statuary by Randall Zadar,
Cello, Toy Theatre, Floral Arrangement and Hardwood
Jewellery Box are unsigned/unknown artist

Jerry and Claire Buckalter of Suffern, New York had a decades-long marriage filled with love. They also had a shared love and passion for fine scale miniatures. Their devotion is reflected in the extensive collection of beautiful miniatures they worked together to curate. The Buckalters travelled to shows, collaborated on projects and even crafted their own miniatures which they lovingly placed in room boxes and mini scenes throughout their home. The love they shared for each other, combined with their love of miniatures helped assemble a beautiful collection of exquisite tiny treasures. I'm excited to be working with The Buckalter Estate to help to find the best new homes for this treasured collection and to talk about this love story.

Both husband and wife spent their professional lives working in education; Claire was a schoolteacher and Jerry was principal in a high school in suburban NY, just north of New York City, where they lived for many years. It was during the late 1990s and early 2000s, during their well-deserved retirement, that they became entrenched in the miniatures world and focused on building their collection.

As a couple, they took classes in miniature-making and honed a broad range of skills enabling them to create flowers, furniture, works of needlepoint and room boxes. They also developed a keen eye for twelfth scale miniatures, navigating the show circuit, meeting artisans, making purchases and commissioning works. They built strong relationships with many artists and their collection grew to become filled with extraordinary miniatures made by some of the most talented names in the miniatures universe.

I am pleased to present here just a few of their treasures: a hand-carved Georgian II burlwood secretary (c1740) complete with a double-bonnet cornice by Neil Bateson, a set of French Rosewood furniture inspired by Andre Charles Boulle, decorated with ebony veneers and intricate brass fretwork



Roombox by Nell Corkin

by Geoff Wonnacott and a limited-edition sterling silver and crystal epergne by Pete Acquisto. Other artisan-signed pieces from The Buckalter Estate include a leather top hardwood rent table by Michael Walton, a Victorian birdcage by David Krupick, a painted firescreen by Natasha Beshencovsky, porcelain by Debra Welsh and Lee Ann Chellis Wessel, a Chippendale sideboard by Ferd Sobel, framed paintings by Paul Saltarelli, 1/144th scale room box by Nell Corkin and a tufted leather comfy chair by Lynn Whisenant.

Every piece collected by the Buckalters is an expression of love and passion along with a story to tell. We can only imagine Jerry and Claire's exciting conversations as they discovered once-in-a-lifetime treasured miniatures and made them a part of their collection. I am privileged to help find happy homes for the collection and to give each piece, the artists and, importantly, the Buckalters, the consideration and recognition they deserve. Every great love story should have a happy ending and inspire future great loves, especially when miniatures are involved! 🏠

Sterling Silver Epergne by Pete Acquisto



Portraits by unsigned/unknown artist



▲ Painted Bowl by Debra Welsh



▲ Ladies' Secretary by Neil Bateson

INFO

For more information about The Buckalter Estate Sale scheduled for Saturday 18th September 2021, please contact me at Darrentscala@gmail.com



Bringing home the harvest

Welcome in the harvest with Linda Cummings, Cristina Hampe and Kathleen Holmes.

The new season

The crunch of crisp leaves underfoot reminds us that autumn is one of Mother Nature's finest works of art. As summer blends seamlessly into autumn, her brush paints our landscape a natural rich tapestry of red, gold, orange and auburn, charming us with its brilliance. However, whilst the leaves may be falling fast, autumn is also one of the most bountiful seasons. It is, of course, harvest time. The world around us may be constantly evolving with every sunrise and sunset, but since time immemorial, the harvest has been an immovable constant in our lives. These days we can find a cauliflower on supermarket shelves come rain or shine, no matter the time of year, but it wasn't always that way. Celebrating and giving thanks for the harvest has been a long-held custom,

with the traditional church Harvest Festival a fairly recent addition to the autumnal calendar by comparison. It began courtesy of a service presided over by the Reverend Robert Hawker in Morwenstow, Cornwall just six years into the reign of Queen Victoria in 1843. Meanwhile, the tradition of the Harvest Supper for all those responsible for gathering the carefully tended crops continued through the generations up until the 20th Century.

Squirrelling ideas away

It is this veritable combination of tradition, vibrant colour and fresh produce that makes autumn one of the miniaturists' favourite times of year too, bringing home the very best of the harvest and the season in small scale. The garden outside Kathleen Holmes' stunning one-of-a-kind dolls house changes

according the holidays and the seasons. Her autumnal display is simply inspiring, and a love letter to the season down to the tiniest detail. Beneath a supremely realistic tree trunk is a miniature squirrel, found collecting acorns for the winter amongst the fallen leaves and thus reminding us that animals too have their own harvest to bring home. One of Kerri Pajutee's fabulous creations, this friendly squirrel also has more than just their nut stash to feel big headed about at this time of year as the part of the squirrel's brain incorporating memories, the hippocampus, actually increases in size during autumn!

Whether it's the fruits of the season cascading from beautiful cornucopias or magnificent vegetable displays, exemplary artisan, Linda Cummings captures the very essence of the harvest in all its glory. ➡





The 'leafy' suburbs!
Picture: Kathleen Holmes



Squirreling away acorns for winter
Picture: Kathleen Holmes

In an exciting piece of miniature photography, IGMA Fellow Linda has displayed a hessian lined crate of foraged mushrooms on top of their full-size counterpart, telling a very visual story as it demonstrates the sheer volume of work lavished across the board within her portfolio. Meanwhile, Linda's harvest crate is a delicious delight, and not only for its wide-ranging crop of vegetables, but also for the freshly baked triumph that is her wheatsheaf loaf, complete with the obligatory mouse!

▼ Spectacular detail
Picture: Cristina Hampe

Pumpkin pie
Picture: Cristina Hampe



Staying with the spirit of home baking, the extraordinary talent of Cristina Hampe delivers on every level. You can almost hear the crack of the crust as the knife sinks into her sugar sprinkled miniature apple pies. Cristina has also perfected the art of the peeled apple. It is this almost startling level of detail found amongst the current crop of miniature food artisans which sets an increasingly high bar of imagination and talent. You might not think of a small scene centred on peeling the humble potato as the most fascinating of miniature ideas, but it really is and Cristina turns the idea into something that leaves you wanting more. The potato has an ancient history dating back thousands of years, but fast forwarding to our own time there was nothing miniature about the potato grown by Peter Glazebrook back in 2011. Weighing in at a whopping 4.98kg during the National Gardening Show, it and Peter remain in possession of the Guinness World Record for the heaviest potato!

Top of the crops

Actually a fruit and not the vegetable many might believe, no autumn in small scale would be complete without the ubiquitous and classic pumpkin. It isn't something that falls off the miniature radar easily and





Fabulous fruit!
Picture: Cristina Hampe



Classic Apfelkuchen
Picture: Cristina Hampe



Peeling layers of detail
Picture: Cristina Hampe



Say it with cauliflowers this autumn
Picture: Linda Cummings



A cornucopia of inspiration!
Picture: Linda Cummings



Fabulous fruit displays!
Picture: Cristina Hampe

The perfect harvest display
Picture: Linda Cummings



Still life scene
Picture: Linda Cummings



Fun with fungi!
Picture: Linda Cummings



Freshly harvested sweetcorn
Picture: Linda Cummings



Ready for the Harvest Festival
Picture: Linda Cummings



Cristina is no different. Small enough to sit on the tip of a finger, her pumpkin pie is a visual feast, and who could resist the adorable pastry squirrel and hedgehog? The crust features several pastry leaves and even if it weren't made from polymer clay this would be one pie far too good to eat!

Over the years, Linda has imaginatively miniaturised the pumpkin in many a culinary guise, from pumpkin soup to a pumpkin and chocolate gâteau! It is through her traditional display of assorted pumpkins which wins the Best in Show rosette for its perfect use of autumn colour, burnished leaves hiding beneath the freshly harvested fruits. Of

course, pumpkins aren't just for eating, they're also an incredibly popular seasonal decoration. Kathleen sets the immersive scene perfectly by incorporating them within her autumn garden. They look fabulous sitting by the front door, but Kathleen's thoughtful design extends to the back of the vintage style truck parked in the driveway, where you will find pumpkins piled high. The eagle eyed will also notice tiny pumpkins included on the garland strung carefully across that white picket fence.

With artisans and miniaturists like Linda, Kathleen and Cristina in our midst, shepherding in the new season, it's easy

to see why the autumn crop is feverishly awaited in the world of small scale. You really do never know quite what this years' miniature harvest will yield! 🏠



INFO

For more information please visit:
Linda Cummings

www.etsy.com/shop/linsminis

Cristina Hampe

www.etsy.com/shop/CristinaHampeArt

Kathleen Holmes

www.etsy.com/shop/KathleensMiniatures

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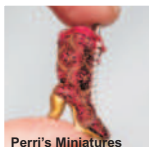
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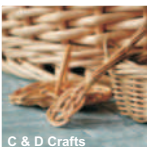
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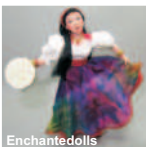
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shown above, it would be great if you could leave us a review. We all like to
know when something is good and when we've done a good job! Thanks

Branching out into Autumn

As the leaves start to turn, branch out with your miniature projects this month, creating a feast of autumn colour.

YOU WILL NEED

MATERIALS REQUIRED

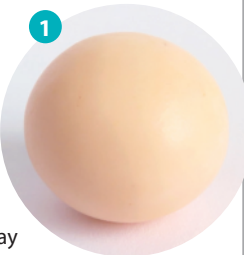
- Translucent, orange, black, red, pink, spring green, lemon yellow and brown polymer clay
- Green, yellow, orange, red and brown pastels
- Small twigs
- Sculpey Bake & Bond (or similar)
- Craft glue
- Self-adhesive autumnal landscape tufts
- Gloss and matte varnish

TOOLS REQUIRED

- Small paintbrushes
- Needle tool or sewing pin
- Craft knife

1 To make the base colour for the autumnal leaves, mix translucent polymer clay with a little orange. Just enough to create pale peach, as this will allow the clay to retain a little translucence when the leaves catch the light.

1



2

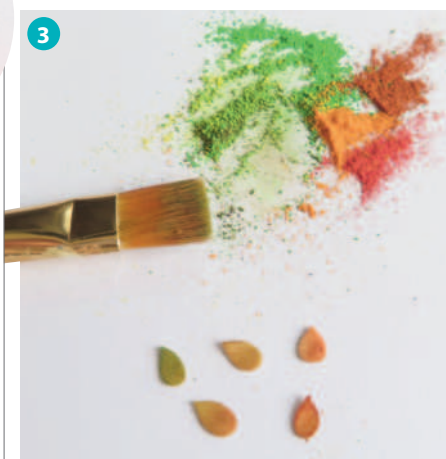


2 Take a tiny ball of clay measuring up to roughly 3mm in diameter. Roll into a small carrot shape and flatten against your worksurface with a fingernail to create a leaf shape. Repeat until you have as many leaves



as you feel you will need for your chosen branches. You could, of course, also use a small craft punch to cut out the leaf shapes and simply paint them in autumnal shades. However, creating the leaves from polymer clay not only gives your branches that extra handcrafted individuality, it also affords you the opportunity to vary every leaf slightly in size and shape, just like the real thing!

3



3 Once you feel you have enough leaves, mix grated pastels into a variety of autumnal colours and brush liberally over the leaves.

4



4 Use a needle tool or sewing pin to score a central line down the middle of each leaf. Follow this with tiny veins, scored slightly at an angle all the way down either side of the central line. Take your time over this step to achieve the most realistic results.

5



5 Shape beige or ecru polymer clay into a simple log. Coat liberally with grated brown pastel before taking a brush with a rough texture and dragging it lengthways along the branch to form the bark texture.



6 Create a couple of natural breaks/cracks in the log, either with a craft knife or by bending it. Cut the ends off the branch with a craft knife and use a needle tool or sewing pin to carefully score rings into the log.



7 Grate some spring green pastel and mix with lemon yellow and brown to create a natural mossy green shade. Scatter across the top of the branch.

8 Use polymer clay to create a similar shade of green to the pastel mix in the previous step, again using spring green, lemon yellow and brown.



9 Take a small ball of the clay mixture and roll into a rope around 1mm in thickness. Cut a length to drape across the polymer clay log, adhering with a little Sculpey Bake & Bond or similar. Next, use the clay to create small green leaves as per steps two and four, leaving out step three. Adhere the leaves to the top of the log in clusters of three or four, again using Bake & Bond.



10 Make tiny blackberries by rolling around eight miniscule balls of black clay, as small as you can manage, and putting them together in a cluster. Mix some red and pink clay together and use this to create one or two unripened blackberries.



11 Stick the blackberries to the top of the log with Bake & Bond, positioning them along the rope of green clay and between the leaves. Add an extra rope of clay leading from beneath the leaves and place a few blackberries at the end for added interest. Bake alongside all the loose autumn leaves made at the start of the project and allow everything to cool thoroughly.



12 Coat the blackberries with gloss varnish. Both the loose leaves and those on the log should be finished with a coat of matte varnish. Allow to dry.



13 Take some tiny dried twigs, one smaller than the others as this will be attached to the polymer clay branch and add a few spots of craft glue where you'd like to add patches of 'moss'. Sprinkle with the grated green/yellow/brown pastel mixture used in step 7.



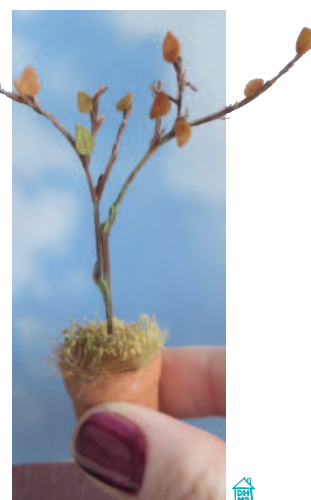
14 Glue the loose leaves carefully onto the twigs.



15 Glue the smallest twig, now covered in leaves into one of the cracks in the polymer clay log and add one or two pieces of self-adhesive landscape tuft in suitable autumnal colours.

Sadie's Top Tip!

"Why not turn one of the twigs into a tree? Take a 1/12th scale plant pot and fill with unbaked polymer clay. Make a hole in the centre of the clay and insert the tree. Complete the look by covering the top of the plant pot with autumnal self-adhesive landscape tufts."



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A makeover in minutes

Moi Ali tries out a product that can shave hours off a makeover.



I got this conservatory second hand and it was in a terrible condition. The lady I bought it from painted it without her glasses on – and it showed! I always planned to replace the badly painted yellow sections with 'bricks' but couldn't find anything suitable. Brick papers were quick, cheap and easy but too flat and unrealistic. Brick slips were too heavy, too fiddly and too expensive. A brick stencil just wouldn't fit in the gaps between the wooden uprights. What to do? Then I found this Streets Ahead range of embossed papers and there was no stopping me.

First, I gave the conservatory a makeover, but couldn't decide whether to use a random flagstone or a small terracotta tile for the flooring outside the conservatory. Next, I started on my kitchen. The blue Mediterranean floor tiles matched the blue metro tiles perfectly, and looked so lovely against my aga. I was so pleased with the results and the ease of application, that I decided to create a stylish mid-century living room inside a room box that had been sitting on my craft bench crying out to be made



“The lovely thing about these embossed sheets, aside from their appearance, is that they are so easy to apply.”



The brick effect is so much nicer than the yellow paint



▲ Limestone on the floor and weathered brick walls



▲ Marble tiles on the floor and metros on the wall



▲ Mediterranean floor tiles teamed with metros on the wall

into something. I used exposed, weathered brickwork on the walls and honey-coloured limestone tiles on the floor.

It was still not lunchtime, so I decided to put up a few more metro tiles, this time using a sheet of white tiles with black grout lines, in my 1930s Art Deco bathroom. Streets Ahead sell lots of different styles of metro tile, so there will be one that is perfect for your kitchen or bathroom. I teamed up the smart new walls with a black and white marbled tile floor sheet. They work together so well and were applied in minutes.

A quarry tile kitchen floor would take hours and hours to complete, it would be messy with all that cutting and grouting and would take a level of skill that many of us simply don't possess. Even a complete novice can get great results using the Streets Ahead range. Just cut, paste and position. It takes minutes to transform a floor or feature wall.



▲ The terracotta tile sheet looks so real

If you want to have a go with these fun embossed sheets, here's how!

YOU WILL NEED

MATERIALS REQUIRED

- Streets Ahead embossed brick paper – available in three designs
- Wallpaper paste
- Scrap paper

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- They are embossed so they have a 3D effect
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- The paper quality is fantastic so it doesn't tear or 'bubble' up when applied
- There's a really wide range, including for internal and external walls and floors
- From modern to traditional, there's a style for every era and taste



INFO

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www.streetsaheaddollhouse.com



1 Rub down your makeover item to remove loose paint and strip off any old paper.



3 Measure the surface to be covered and cut a paper template. Check it fits and adjust as necessary.



2 Paint any woodwork or other surfaces that will butt up against the embossed paper (If you do them afterwards, you will risk getting paint on the embossed surface).



4 Draw around the template on the reverse side of the embossed paper.



5 Cut the embossed paper and check that it fits snugly. Trim if it's too snug.



6 Paste the reverse using ordinary household paste, as it has good 'slip' so you can slide your paper until perfectly positioned. Hey presto, job done! 🏠

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Instagram Identities:

JALMINIATURES

Moi Ali finds out about an Instagrammer from 'down under'.

Creative miniaturist Julie Lamb is based in Scarborough. That got me excited, as when I think of Scarborough, I have in mind the lovely seaside town in North Yorkshire. Living in the north myself (Scotland, that is) I wondered if I might visit Julie and chat about all things small. Then the penny

dropped. Yes, Julie is from Scarborough, with its sandy coastline and beautiful sea, but her Scarborough can be found in a coastal residential suburb north of Brisbane in Queensland, Australia. Much as I'd love to visit, we had to find a different way to chat, so email it was!

Julie explained to me how she came to enter the wonderful world of miniatures: "My daughter asked me to find a dolls house for my granddaughter, who was just two at the time, and to do it up for her to play with. I'd never done one before, as when my girls were little we just somehow didn't get to do one, so it was a whole new world to me."

A chance find changed all that, as Julie explained: "I was driving my dogs to the dog park and spotted a whole pile of junk items on the footpath waiting for collection. I thought I could see a miniature roof of some kind, so I pulled over and rummaged through the pile. I pulled out what looked to me like a little shop. I brought it home and left it on the veranda while I made a cuppa, then I sat down beside it trying to figure out 



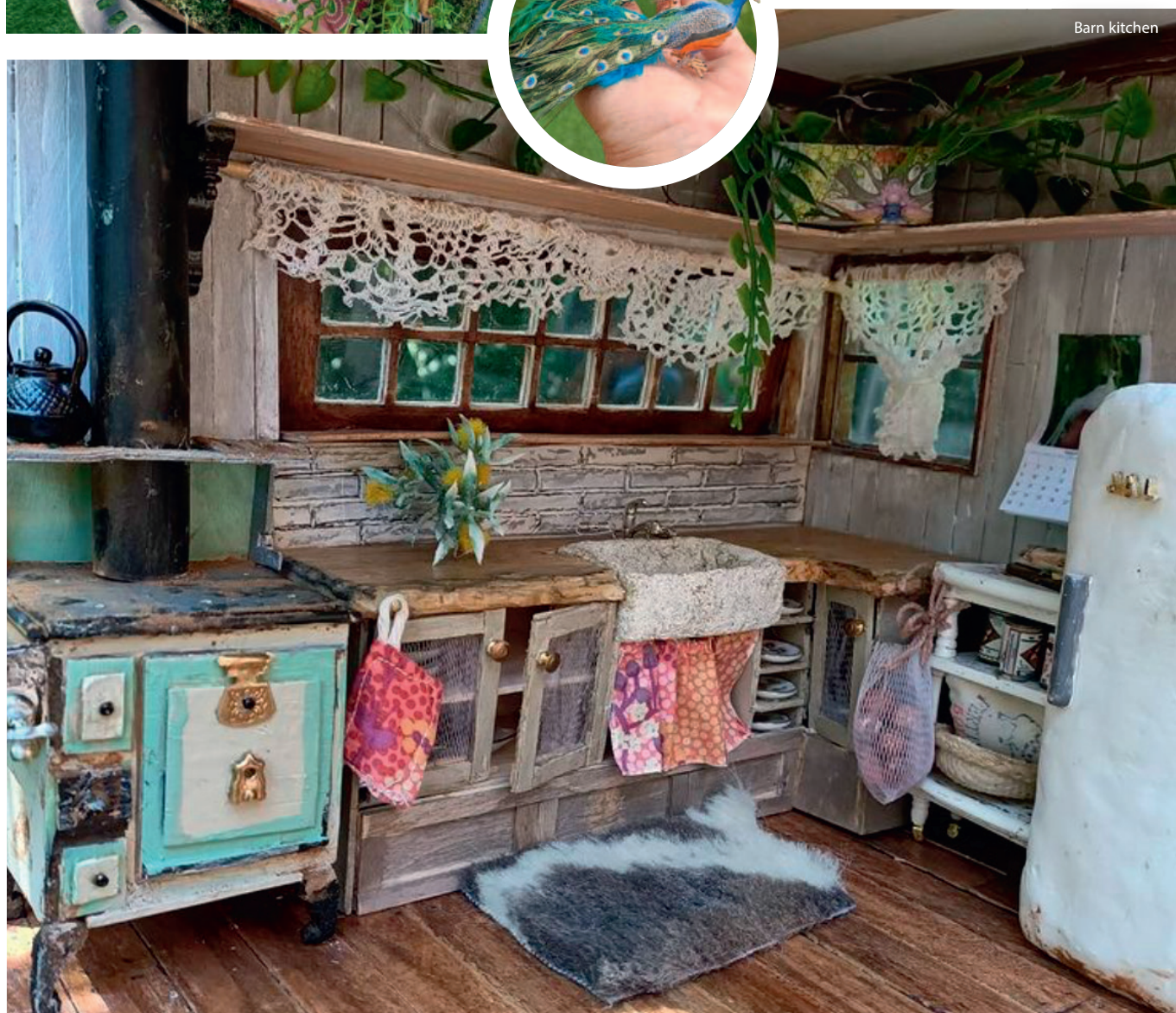
Scratchbuilt barn



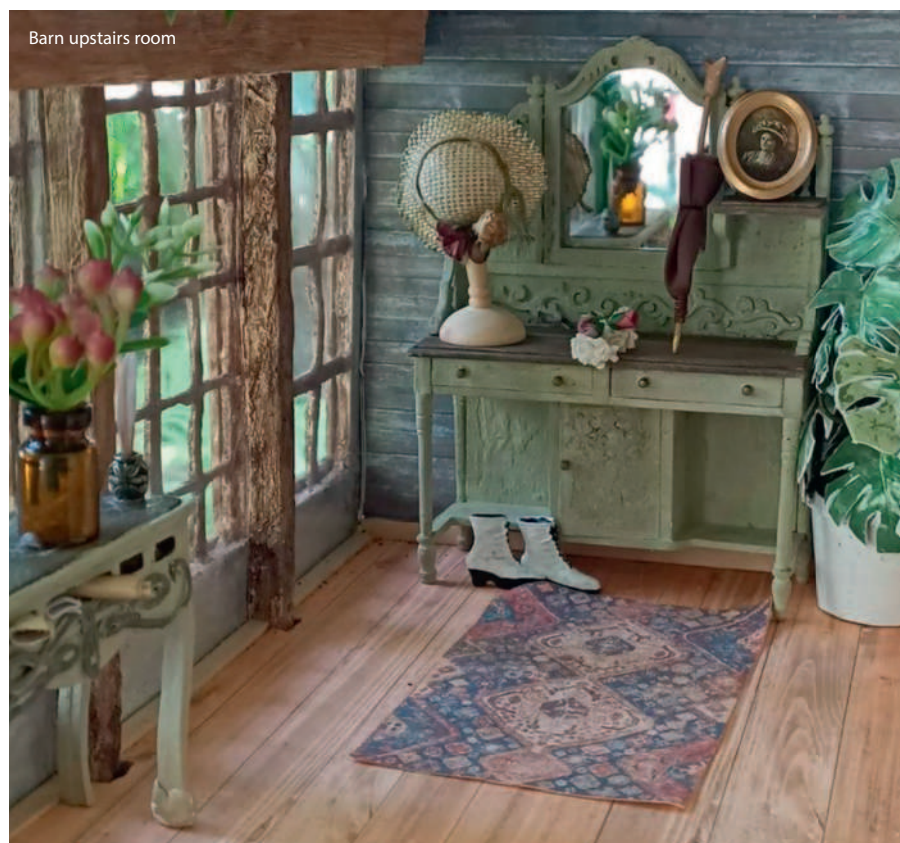
Barn bathroom



Blue peacocks



Barn kitchen



Barn upstairs room



Scratchbuilt bathroom box

what it actually was! It turned out to be a Victorian-style window-fronted shop with a teddy bear emblem stuck on the front gable. It was regrettably in several pieces."

Not many of us are lucky enough to find a dolls house thrown out with the rubbish, albeit one in a state of disrepair! Julie told me about her lucky find: "I was fascinated as I'd never seen anything like it. We'd only moved to the city four years before. I guess being a country girl means you don't get things like miniature clubs or dolls house fairs. Anyway, I slowly worked out how it should look, even though weather boards were broken and it came in four broken pieces. I managed to put it back together, then I started making items to go inside it."

Although Julie was a total novice, she researched miniatures online and built up her knowledge of the subject. "Then I attended my first miniature show here in Brisbane and that was that. Excitement took over and I've been making and designing miniature scenes ever since. It's been four years now and there's no stopping me!"

After transforming the little shop she found, and handmaking a lot of items to go inside it, her granddaughter didn't get near it! Having put so much work into it, Julie eventually sold it two years later. She did, however, buy another dolls house to renovate especially for her now granddaughters (plural) to play with.

She then completed her first scratch build, a little fisherman's shack. This project taught her how to plan a house, including how to fit it together and how to incorporate lighting. "That was a learning curve," she told me. "I made 90 per cent of the items in it, to include fishing overalls and a tiny fishing pole. I made my first bird for that shack. Every Australian expects to see a white cockatoo as a pet when they travel into the outback! I just love using my hands and had never sculpted until minis came into my life. Since I started making miniature birds, I've had so many requests for all types and I've loved making each and every one. I've made all sorts of birds... blue, white and black peacocks, chickens and roosters, New York pigeons and doves, ibis, known as bin chickens in Australia, white cockatoos and a galah, lovebirds, yellow canaries and baby blackbirds. Each bird I've made has been a challenge, yet once I 'find' the bird in the clay, it simply comes to life. A friend calls me the bird lady!"

Like many of us, Julie had a Covid project. "During lockdown I scratch-built a barn-type house. Luckily, I had some materials to hand when we entered lockdown, and I knew I

could source some paperbark from the trees down by the waterfront for my project."

I asked Julie how she gained the skills necessary to make such lovely miniatures: "By being a full-time parent and DIY'er!" she explained. "That's how I gained my skills. In the full-scale world, if I wanted something changed or fixed, I had to do it myself as my husband worked away. In my 1:1 life I've nailed down timber floorboards, laid slate flooring, grouted, plastered walls, tiled kitchen walls, hung wallpaper, built lead lights for windows... I guess you could say I am a jack of all trades! Now I just do the same in miniature, the only difference being that the tools are smaller and I use slightly different techniques."

I asked Julie about the design process. She told me: "My first thought always when I create a design is, 'how can I make that?' I really enjoy figuring out how to get the style I'm after. Sometimes I repurpose items, other times I buy little decor items like glasses, plates and vases to create just the right scene."

Aside from sourcing materials from the waterfront, Julie has picked up bargains at the Brisbane fair, and she buys building supplies and odds and ends from her local hardware shop. "For miniature hardware," she told me, "I have purchased a couple of times from miniature shops online. For items I really don't have the skill to make, I have done some wonderful swaps with the miniature community on Instagram. There are some really talented artisans in the online community. I try to avoid 3D printed items, although sometimes they are necessary to get the style I'm looking for. I don't own a 3D printer or laser cutter, although I am considering the benefit of getting a laser cutter."

Julie continued: "My family love that I've found my creative outlet as it's made me happy to make others happy and I'm so supported by the miniature community online; I've made many new friends that love this hobby just as much as I do. I am so thankful that my roadside find came into my life and sparked my interest in miniatures and the creativity I didn't know I had. Later, I took photos of the rebuilt little shop and dropped them with a 'thank you' card into the mailbox of the house where I found the abandoned and broken model. I will always be so grateful and I thought they deserved a thank you and to see what I'd done with their little shop." 🏠



INFO

Check out Julie's Instagram,
[instagram.com/jalminiatures](https://www.instagram.com/jalminiatures)



Scratchbuilt fishing shack



Fishing shack interior



Building a dream home

Discovering the Tiburon range of mid-century modern design with Carol Kubrican of True2Scale.

The architect of inspiration

Miniatures provide us with the perfect space to ensure that our dreams can always come true. This was exactly what happened when Carol Kubrican, renowned alongside husband Tomas and their brand True2Scale for their exceptional kits, made the move to the west coast of the United States back in 2015. It was here, whilst house hunting that the couple had the opportunity to view an Eichler house. One of around eleven thousand much acclaimed mid-century modern homes built against the backdrop of the Californian sunshine by the developer, Joseph Eichler. Today, these stunning properties command a high price far beyond their original value, one large property dating from the latter half of the 1960s selling just a few years ago for a staggering three and a half million dollars. "I had never heard about these highly coveted Eichler houses, but after seeing how the home brought the outdoors inside, with floor to ceiling windows and an atrium, I became an instant fan of this 1950s-60s era design concept," explains Carol. "Tomas and

I eventually settled into our new home, a cheerful Victorian. I knew that we wouldn't have the mid-century modern house of my dreams, so I needed to create it in miniature."

Inspired by the appealing aesthetics of the era and these highly sought-after homes, but busy on other projects, it was a few years before Carol was able to begin the process of bringing the 1/48th scale Tiburon kits, so called after the Californian town of the same name, to life. What research did Carol and Tomas do before creating their mid-century modern kits and did this involve visiting any of the Eichler homes they are loosely inspired by? "An annual tour of Eichler homes in the area provided the momentum to continue sketching and collecting ideas for the mid-century modern house," recalls Carol, who was also lucky enough to have the opportunity to chat to the owner of an Eichler property.

She carefully researched what she describes as the unique characteristics of the roof designs, leaving no stone unturned. "The homes appear to be built from the roof down, not from the ground up. They have flat

and low-pitched slopes with wide overhangs that are immediately recognizable from other mid-century modern or contemporary home designs. There are even roofing companies that specialize in Eichler roof replacements. On drives through Eichler neighbourhoods, I noted the various types of exterior materials, entryway designs, window and door placements, and any details that I thought would add interest and realism to the miniature home."

With her research complete and aided by a burgeoning resource of Pinterest inspiration and those sketches, Carol set to work on creating the main structure. She began by designing the floorplan, which spans out from the buildings core feature, the high atrium, a feature synonymous with Eichler homes and which draws sunlight down into the heart of the building. "I drew the walls and floors to have symmetry with the atrium. The windows were placed asymmetrically, but balanced with the other features of the house, just like the windows of life-size Eichler homes." It's easy to see the completed kits and find [more](#)

The Tiburon's spacious 1/48th scale exterior



▼ Come on in!

▼ You'd sleep tight in this stylish but cosy bedroom



▲ Eames inspired chair and ottoman

▲ Time for a spot of yoga



► Pulling a design classic off the shelves!



yourself in awe of Carol's design skills, but even for an extremely knowledgeable and talented miniaturist, reaching the final design proved to be a process of trial and error. "The first laser cut prototype contained too many posts, beams and windows," she says. "I had decided that the base should not only add stability but make it easier to assemble the structure. The second prototype achieved my goals and gave me a three-dimensional space in which to think about furnishings."

Interior design

The furniture Carol references not only expands the Tiburon range beyond the structure of the house itself, but expertly brings an age of classic style to 1/48th scale, allowing us to immerse ourselves within our very own slice of modern history. The range includes everything you could possibly need to style the spacious interior. Such is the thought Carol has put into the range, that

even the roof is removable to allow easy access to the open plan layout. The kit for the laser cut dresser was actually the very first piece Carol created for the series, pre-dating the house itself after finding herself inspired by its full-size counterpart during a visit to an antiques fair.


Kits such as the dresser, the luxurious 'leather' chair and ottoman inspired by the famous 1956 design from Charles and Ray Eames are evocative of mid-century modern style, as is the wooden bed with its integral bedside tables. However, with a contemporary kitchen, stylish wine cooler and marble effect bath amongst the Tiburon kits, does Carol consider the final design and the furnished house featured in her beautiful photographs to be a mid-century modern home 'set' within the present day? "Tiburon is a house that I would like to live in. In designing it, I wanted to create a contemporary feel, using

▼ The Tiburon's spacious 1/48th scale interior



modern kitchen appliances and an updated colour scheme. Of course, the kitchen had to include an under-the-counter wine chiller; the wallpaper needed to have modern, not kitschy, prints," says Carol, confessing that a desire to own an Eames chair led to the inclusion of its miniature replica. "I agonized over the placement of the outdoor soaking tub; until I realised that the tub could go anywhere because my mini neighbours wouldn't care! I wanted French style cookware and bakeware in bright colours to use with my fancy, industrial range. The atrium would contain plants that I can't keep alive in real life. Solar panels – check! Oh, and a cantilevered fireplace hearth where I could do yoga outdoors. Or maybe be inspired to do yoga someday." Carol's kits afford the fluidity to add your own spin on the designs too when it comes to painting and finishes. She and Tomas also suggest that the small hole provided

on the reverse of the wine cooler creates the perfect opportunity to include a blue LED light for added realism!

Mid-century modern to contemporary, the design of the Tiburon kits blend seamlessly to craft an inspirational series, bringing together some true classics to tell a compelling visual story of design with the high standard kits we've come to expect from True2Scale. It's also exciting to see mid-century modern, something which has become increasingly popular on the miniature scene in recent times, featured in the world of 1/48th scale. With Carol admitting she would love to incorporate further designs within the Tiburon range, enabling miniaturists to add to their growing collections, the profile of this evocative design era can surely only continue to rise. 

▼ Cooking up design classics in the 1/48th scale kitchen



INFO

Website: www.true2scale.com

Website: www.etsy.com/shop/true2scale





Joanne Pittaras



Contemporary creations

Lake View



Starting her dolls house journey in the Edwardian era, we find out how Joanne Pittaras became so much more attracted to the creation of a modern build...

Although I'd always been attracted to the idea of building a modern dolls house, my first two houses were decorated in the Edwardian style, simply because of the lighting options that were available to dolls house enthusiasts when I started twenty years ago. However, in the last ten years, the availability of LEDs has really opened things up, and makes it much easier to recreate modern lighting in a miniature setting. During a clear-out at the onset of the pandemic, I found myself flicking through some old magazines and was drawn once again into the absorbing world of miniatures! I started spending my free time searching online for potential dolls house refurbishment projects.

Lake View refurbishment

Having decided to go for something contemporary, I settled on a second-hand DHE Lake View house, which had originally been built for a child and needed a complete refit. I loved the floor-to-ceiling windows, as once the lights are on, a lot can be seen without opening the house at the front.

It was important for it to have predominantly plain walls, since my dad, who's an energetic 80-something, had offered to do some miniature acrylic paintings for it, and I didn't want the walls to detract from them. I thought it would be easy to strip the old patterned wallpaper and just paint over it, but soon realised I'd have to re-paper the whole house before painting, since the walls were very bumpy, even with heavy sanding. I removed the spiral stairs, since I felt they took up too much vital space, and added false staircases to the right-hand side, with lighting on the landings to give the impression that they were leading somewhere. The window

panes were badly scratched, and the heavily-painted door hinges were impossible to clean up, so I replaced them with new ones. The roof had been laid with real terracotta tiles, several of which were chipped, so I repaired and painted it in a slate colour to be reminiscent of the houses in the Lake District in the north of England, where I used to go hiking in my teens.

The bedroom was moved to the ground floor, to enable it to have a narrow but manageable en suite bathroom, which has Elf fittings, although the chrome towel rails were made from car trim and grommets. I got a bit carried away with making bottles with beads, and now have enough for several houses! I also used Elf kits to make the fitted wardrobes, adding LED recessed lighting, and made the steel and glass console table from belt buckles. The 1970s-inspired veneered bed was made to fit exactly in front of the wardrobes. The sunburst mirror was fashioned from a vintage brooch, and the textured wallpaper lends a slight shimmer to the room.

The first floor kitchen, which was again made from a kit by Elf Miniatures, was an absolute joy to put together, and the granite worktops look so realistic! This was where LED strip lighting really came into its own, and I think it creates a warm ambience. The bar chairs around the island were originally black, but were repainted and reupholstered to fit in with the décor. The fabulous monstera plant in the hallway was a kit by Moonflower Miniatures, and looks perfect in what would otherwise have been an awkward space.

On the top floor, the area next to the

lounge was quite tricky to work on, since I'd installed a fixed door for the false stairs and it's therefore quite narrow. I decided to create a cosy reading area, and remodelled the fitted bookshelves from simple basswood ones I bought online. Whilst making the many books (mostly printables from Jessica Cloe Minis on Etsy) was time-consuming, it was well worth it, as they give the house more of a 'lived-in' feel, with clues to the characters of the inhabitants!

The top floor originally had a small attic mezzanine level which was intended for a bedroom, but after poring over gorgeous photos of other Lake View houses on the internet, I realised it just had to be knocked into one level, to allow space for a vaulted

ceiling and a full-height stone chimney breast with a 'working' cassette fireplace. The stone cladding, from Bromley Crafts, was great fun to do, as you can see how it's going to look as soon as you peel away the stencil! LED lighting enhanced the 'real' stone, too. A YouTube tutorial guided me through making the suede L-shaped sofa, and I reupholstered a 1970s Bodo Hennig swivel chair to match it. I think my dad's paintings really add depth to this room. The industrial-looking table lamp is actually a remodelled and repainted Victorian ceiling light, with glass spheres replacing the original tulip ones, and the candle in the glass storm lantern is made from a lollipop stick, although the sand is real! [B&M](#)



Lake View kitchen



Lake View lounge



Ocean Drive new-build from kit

Once the Lake View was finished, we had entered another lockdown and I really needed another project! Reading an inspiring article in the March issue of DHMS, about the amazing 1/24th Cycladic miniature houses by Andreas Rousounelis, brought back memories of holidays on the Greek islands (which we often visit as my husband is from Athens), so I set about finding a 1/12th house that had simple, mid-century lines, with the aim of creating a modern Greek villa. Fortunately, an unbuilt DHE Ocean Drive kit popped up on eBay at around the same time, so I seized my chance! It only had two floors, a flat roof and two enclosed rooms, with a staircase that

was open to the elements, so I remodelled it by adding an en suite bathroom, an enclosed kitchen with removable walls for access, and moved the stairway leading to the roof terrace from the lounge to the first floor balcony instead. The great feature of this dolls house is that it has clear sliding windows, and like the Lake View, it's easy to see inside when the lights are on. All of the dimmable lighting is either from LED bulbs or LED strips, which are fantastic for dolls houses, since they never need replacing and don't heat up. The self-adhesive marble effect flooring tiles came from my local hardware store.

Although seeing the transformation of a refurbished older house is very satisfying,

building from a kit is a lot less labour-intensive than refurbishing an older house and access into the tiny spaces is so much easier, especially if you are able to build one floor up at a time. I started with the en suite, which had to be ultra-sleek, but with a rustic touch. The shower fittings, glass sink and toilet are from Elf and I created the look of a pebbled shower floor by using a glue gun to make small bobbles, then painting them in neutral colours. The stone-effect floors and walls are cut from grey self-adhesive tiles stuck onto cardboard templates.

As the kit had come with a selection of wooden play furniture, I was able to use it for the heavier white pieces that are found in a lot of Greek island villas. I made all of the soft furnishings myself, as there's always a stash of remnants of materials to hand due to my love of sewing. The sleek mirror, which definitely has a super-modern feel and makes the room seem larger by reflecting the light, was bought at the Kensington Dolls House Festival some time ago and the vintage lamp had a new shade fitted, using some ivory ribbon. The area around the bed is lit by LED bulbs, behind cardboard lightshades, all painted in the same shade of white as the rest of the house.

The bijou but state-of-the-art kitchen is all constructed from another Elf Miniatures kit, apart from the washing machine which I made from scratch, as I'd found a curtain ring that was perfect for the door! I added a 'glass' banister to the stairs, to avoid any nasty accidents for



the inhabitants and the steel covers hiding the screws at the sides are metal nail art studs.

The lounge on the first floor includes a wall display of white pots (one of the many ideas gleaned from Pinterest), a sofa I made by following a Mitchy Moo tutorial and a chimney breast made from a plastic bottle and covered with wood filler to create a masonry look. Even though it's a contemporary villa, I wanted to retain some 'original' architectural features of an older building, which I've attempted to do with the fireplace and the stone wall (again using Bromley Miniatures brick compound). The candles in the hearth were made from modelling clay. The miniature shells, urchins and pebbles were collected by my son from a beach on the island of Spetses and the painting is another of my dad's impressive artistic creations – he seems to have caught the miniatures bug!

Stepping outside onto the balcony, the roof is in limed wood with beams for a bit of authenticity, and has a globe lightshade that came from a string of inexpensive fairy lights. The white floor tiles are glass mosaics, in contrast to the rough stone walls. I added some candles with LED bulbs to the wooden garden lanterns, to create a more intimate atmosphere. The vibrant bougainvillea, which is growing up towards the roof terrace, was made from pieces of silk flowers and fabric leaves stuck onto wire branches that I'd covered in florist's tape and the steps are again covered with wood filler to give the

impression of aged, whitewashed masonry, which can be seen all over Greece and in many other Mediterranean countries.

The roof terrace required a chic, relaxing atmosphere with soft lighting, to recreate past evenings on the islands, and a spot-lit hot tub was a necessary luxury! It was made using a food container that had a wedge cut out of it to make a seat; the water jets are nail art studs stuck onto chrome-painted buttons; the lights are on a short LED strip stuck underneath the seat, with grommets to make them look like spotlights; and the water is a ripple-effect acrylic sheet. The platform it sits in was constructed from MDF and given the masonry treatment, while fabric for the cushions was sourced from a charity shop, as I needed small prints in matching shades

of blue. All of the outdoor furniture was changed from neon colours to plain white and I added seat pads. It's lovely to imagine oneself in this tiny setting, cocktail in hand, enjoying the view in the warm breeze and listening to the waves gently lapping against the nearby shore!

Even though there are some beautiful contemporary accessories and furniture available nowadays, the thing I enjoy most about building and decorating modern houses is the creativity; there's so much scope for making your own items, without the constraints of a particular era and there's no limit to the interior design options. My next project is already underway; an art gallery for my parents, to display more of my dad's mini masterpieces! 🏠





We discover:

A CLOCKMAKER'S DAUGHTER



Tale As Old As Time Interior.

▼ Storybook front exterior



▼ Storybook rear exterior




We love discovering new talent and this month is no exception! We find out more about Natasha AKA A Clockmaker's Daughter...

How long have you been making miniatures?

I started making miniatures in the spring of 2019, but I've been captivated by them since I was a small child. Any tiny object I found seemed to hold endless fascination and was like discovering the most magical thing in the world. The first miniature memory I have is of a tiny painted frog, I carried him around with me everywhere. I still have him to this day; he sits crowned and worn on the porch of my dolls house.

What got you first interested in making miniatures?

When I was a young girl, my parents gave me the Storybook Cottage by Greenleaf for my birthday. My father and I started building it, but only got the shell of it completed before life happened and it was put aside unfinished. Fast-forward some thirty plus years later, and I still had the shell with the original box of pieces. My children were older and for the first time in years I had extra time on my hands. I decided it was the perfect time to finally complete it. I quickly fell down the rabbit hole and immersed myself in all things miniature. I discovered that they still held the same magic for me now as they did when I was young. 

Storybook Dining Table





Burgundy bedroom



All the details

I decided to go all in and make it the best little cottage my younger self would have been enchanted by. It took me several months to complete, but when I was done, I found I missed the creativity the dolls house had allowed me. I set out to see if there was a way I could continue to create magical mini things. It was like I received a second gift from that long ago birthday, completing my childhood dolls house brought about this new endeavor as an adult that helped me recapture that magic and wonder I had as a child.

What sort of miniatures do you make?

I make lots of different miniatures. I started out creating a miniature scene inside an antique clock box. It just so happened that when I completed it, the pandemic along with lockdowns emerged and I wasn't able to start my next clock scene. However, I did have a stored stash of unfinished miniatures that I could transform. After completing some of those, I started making pieces from scratch. Now I make whatever unique and different thing that comes to mind and sparks my imagination. I love making bedding and layering different fabrics, making vintage kitchen sinks from clay and wood, fireplaces of all styles, tables, chairs and sofas. What I love most is to create new things, always pushing my limits and furthering my ability. I like to believe I am only limited by my imagination.

Where do you get your inspiration from?

I honestly find inspiration everywhere. I am largely inspired by art, antiques, books, fairytales, movies, nature, historical architecture and interior design. I gravitate towards things that have some history, evokes feeling and has a story to tell.

Tell us how you go about creating your work?

I usually start out with an idea for a piece, sometimes I will sketch it out before beginning with any materials, and other times I'll just jump in head first and figure it out as I go. One of the things I love most about making miniatures is that you can just let your imagination guide you. That first piece always serves as the catalyst for a whole room. Sometimes it's a bed and that leads to a dresser, next a chair, rug and art. It's almost like the first piece is the beginning of a story and I'm not satisfied until I make the additional pieces that complete it.

Do you have a favourite material to work with such as wood etc.?

I have a few materials that I favour; fabric, wood, paint and clay being the main ones. I am new to clay work, but I find it so exciting and versatile because you can literally mold it into anything you can imagine. I'm always looking for new ways to use it or add it to my creations.

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

I am fortunate to have a wonderful home studio that is somewhat apart from our main

home. There are several skylights that allow for natural light and brightness that feels especially helpful to combat our somewhat gloomy and long winters here in Minnesota. There is also lots of room to make large messes and create until my heart's content. It's amazing how such small things can make such large messes. Two things that are essential in my studio are music and a burning candle. There is just something about the combination that puts me in a mindset to create.

Do you have any advice you would like to share with the readers?


It might sound super obvious, but get on Instagram and look for fellow miniature enthusiasts! When I first started my dolls house it didn't even occur to me to look there, but there are literally thousands of people who share a love for minis right at your finger tips. Best of all is the diversity you'll find in the people, styles, and skill levels. It ranges from beginners to seasoned professionals, and most are so friendly and fun to chat with. There is a whole mini community that is so welcoming, supportive, and are some of the best cheerleaders you will ever find!

What do you do with the miniatures you make?

Now that my dolls house is complete I mostly sell my creations to share my love of miniatures with others. I've been toying with the idea of making another dolls house for myself, something a bit larger with more rooms to fill and create. I love the idea of slowly filling one over years and years, much like we do with our life-size homes.

Do you have a favourite project?



Aside from my Storybook Cottage, my absolute favorite project is the Tale As Old As Time art box. It's based on one of my favorite fairytales,

Beauty and the Beast, and has everything I love incorporated into one piece. Every item was handcrafted by me and took over one hundred and fifty hours to create. I have a great love for books, particularly old ones, so setting the scene in the library seemed like a perfect fit. I feel my versions of Cogsworth as the clock and Lumiere as the candelabra are the ideal characters to inhabit the scene. The lighted enchanted rose is at the heart of both the story and the scene. When lit at night the glass of the art box is like a window into another world, one that invites curiosity and where magic reigns. 

▼ Coastal living room



Vintage kitchen


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Stephanie and Tracy



The realistic kitchen scene

Building a miniature life

Once upon a time mother Tracy and twenty-four-year-old daughter Stephanie had a wild and crazy dream to build a miniature kitchen with running water and a real working stove. "Everyone thought we were nuts!" states Tracy.

In the beginning

Tracy has fond memories from a very young age of playing with my miniature farm collection. "I would set up the barns, tractors, build winding roads, add people and cover the carpet with rolling pastures and fill them with farm animals. I have always been

fascinated with anything miniature, that has never changed." Having grown up Tracy married, had two children and began raising her family. During this time Stephanie had the coolest dolls house, purchased second hand. She and her friends spent hours playing with it and all of her dolls. "I had a hard time

parting with it, although as she grew older, we really didn't have a place to store it, so we sold it. I always regretted the day the new family drove away with it on the back of their truck." Recalls Tracy. Fast forward a few years and the children had become young adults however Tracy stumbled upon [RH](#)



▲ Real life situations



▲ Actual bread!

a second hand dolls house and in hopes to renovate it and started collecting miniatures again. A poignant time for Tracy, "Stephanie would giggle as she walked by rolling her eyes saying, Mom, aren't you too old to be playing with miniatures?". Tracy soon became fascinated watching miniature cooking videos and would tease Stephanie by bombarding her messages with all kinds of miniature cooking videos. "It soon turned into, wouldn't that be cool if you built a mini kitchen so we could try cooking in miniature?" says Tracy, "That's when we started to DREAM! The more cooking videos we watched, the more we were inspired to start our own YouTube Channel. And so our My Miniature Life journey began. I'm sure our friends and family thought we had lost our marbles and couldn't understand WHY ON EARTH we would want to cook in miniature and how we would even make it all happen."

Building the foundations

January of 2018 saw Tracy start to build the miniature set, even purchasing a teeny tiny table saw and miter saw to help in the process. "I laid real miniature ceramic tiles on the floor as well as the backsplash in the kitchen, and we began collecting miniatures for our scenes". During the build, Tracy made some of her own miniatures including updating an old kitchen cabinet with new doors and opening drawers. "We built the kitchen sink so it has real running water so we can fill mini pots for the stove and wash dishes." Tracy proudly states, "I also built our fireplace from cardboard and tiny ceramic tiles. It includes a very realistic looking cracking fire in the background. Since then, we have made lots of random miniatures to add to our scenes."

▼ Below left: Getting ready for breakfast
▼ Below right: Coffee anyone?

Learning the ropes

It took just over a year to plan, build and learn everything there was to know about lighting, cameras, filming, editing and all the other equipment needed proving to be quite the learning curve. "I have to say at times, quite challenging and overwhelming" admits Tracy, "So much more goes into it than we ever imagined. We spend hours setting up different scenes and many, many hours photographing, filming and editing. It's truly a labour of love." The very first YouTube footage was shot and "My Miniature Life" started to spring into life in the spring of 2020. "Our main mission, was to make people smile AND try and confuse them thinking our miniature worlds, were life-size until they saw our hand enter the screen." says Stephanie. It is for this reason a hand or finger is now always included to show the scale, even in daily Instagram and Facebook posts. [P&P](#)





Together the pair managed to make seven YouTube films in the first few months before Tracy's elderly parents needed more of her time and caring for them became priority. It became more difficult to find the time to film and edit, so Stephanie came up with a plan. "I thought why don't we start an Instagram account and spread miniature joy through photos as they take less time to do than editing for YouTube videos right now?" Tracy recalls the idea, "I didn't even know what Instagram was or what a hashtag was... it makes me laugh now! Thank goodness for the young ones who are so up to date with all this social media stuff." And so, with Covid at full swing, the pair set out again on a new journey, with hopes to brighten people's day and started My Miniature Life on Instagram. "Never in our wildest dreams did we think we would gain over 22,000 followers in just over 10 months!" says an amazed Tracy, "We are simply a mom, and a daughter who have great passion for anything in miniature. Just like so many others who have the same passion."

Story time

As visual storytellers, Tracy and Stephanie now enjoy bringing everyday scenarios to life with their miniature scenes. "It makes it more fun when people can relate to their own life experiences" says Tracy, "We like to include real props like coffee in a miniature cup, stuffing, mashed potatoes and even bake and slice our own teeny tiny loaves of bread. Oh the endless hours of fun my daughter and I have together... we laugh for hours!"

With obviously very creative minds behind it, stories on My Miniature Life are constantly evolving. Thoughts such as 'what would a miniature home be without miniature pets?' lead to exciting additions. "We have several dogs, two cats, some rodents, an aquarium and a cockatoo parrot named Luna" Stephanie mentions.

- ▼ Below left: Passing the time
- ▼ Below right: Game time!
- ▼ Bottom left: Eyeing up the fish tank
- ▼ Bottom right: Toys for all ages

Teaming up

Tracy and Stephanie are always searching for unique miniatures to add to their scenes and have met some incredible artists from all over the world. "We are forever grateful for each and every one of them for helping make our miniature scenes possible" Tracy says, "We like to mention many of them in our daily Instagram posts so others can locate where we purchase some of our miniatures from." It's clear the entire journey has been a labour of love. Hours have been spent setting things up and knocking them over. "You certainly have to have lots of patience when working in miniature" says Stephanie, "The endless gut wrenching laughs we have had and the memories we have made together are memories we will cherish a lifetime. I'm so incredibly grateful to share such a wonderful hobby with my daughter Stephanie. We make a wonderful Mom and daughter team. Keep spreading those smiles."

Who says dreams don't come true? Don't ever give up on your dreams." 🏠





Even a take away makes the show!



Looks delicious!



Making sure the finger shows the scale



Minis all year round



Ready for Santa



Cute companion!



INFO

View more of Tracy and Stephanie's work at [instagram.com/myminiaturelife_yt](https://www.instagram.com/myminiaturelife_yt)

At (THE NEW) Home with THE BROADWOODS



Sylvie is a talented and enthusiastic member of Petite Properties' online modelling community on Facebook. Recently, she shared her imaginative and stunning version of PP's Watch Tower kit, which she'd cleverly adapted and transformed into 'Tour Du Temps', aka The Time Tower. I was intrigued by her steampunk inspired tower and Sylvie very kindly agreed to chat to me! I hope that her innovative 1/48th tower inspires you to also think outside the box, take the plunge and have a go yourself. *Bea*

'Tour Du Temp' by Sylvie Nicolet



How long have you been making miniatures?

I started when I was a teenager with matchboxes and boxes of Camembert (a French cheese). After my two daughters were born, I bought my very first 1/12th dolls house kit, and then another one, and then I made shops, gift boxes...

How did you get involved in the dolls house hobby?

I always loved inventing, creating, imagining and miniaturizing. When I moved to Blois, in the centre of France, I met other people who were like me - passionate about miniatures. That's when I started showing my creations in exhibitions.

Do you only work in 1/48th scale?

Like many others, I started with 1/12th which was then the standard dolls house scale. In 2015, I discovered the work of Petite Properties on Pinterest. Among all the creations was the Pumpkin Cottage, which I loved so much I then bought it and made it myself. Since then, I've become a great fan of this scale. I also like working on 1/144th occasionally.

Why do you like 1/48th scale?

I like it because with this scale, you can make a whole street, a village, outdoors, gardens, a whole incredible world... and it takes such little space compared to 1/12th! It's also a lot faster to build, and this scale lets me explore more styles and atmospheres.

Where did your inspiration for your tower come from?

I got lucky enough to get a Petite Properties advent calendar in November 2020. The furniture kits it featured made me want to try a new medieval/steampunk look (I really like real-life medieval festivals) and I needed a structure to match that atmosphere; the Watch Tower was a perfect fit!

Did you do any research or make a plan before you started building it?

Yes, I always do some research on Pinterest and miniature websites, I also research landscape inspirations... I then let my thoughts and ideas grow for a while. When I received the Petite Properties' tower, I proceeded as I always do; I first dry build the structure, then I put the furniture onto the floors and take pictures. I already had a pretty good idea of what I wanted the tower to be, even though things can always evolve and take a slightly different turn depending on my wishes or some difficulties I end up facing.

How long did your tower take to complete?

I spent three months on it, working almost every day.



▲ Sylvie prefers to sculpt using papier mâché powder because it is light and easy to use

How did you create the exterior finish on your tower?

I wanted to create something that looked like a tree's bark and roots for this tower, as it was for me a symbol of time passing by and travelling through the past, present and future. I used rehydrated papier mâché powder to coat the walls, then I drew the grooves and bark patterns with a sharp tool. Once the first coat was dry, I added some relief and the roots. After 48 hours to let it dry, I sanded and painted and that was it! I also use this papier mâché powder for the base of the houses I build, as it is easy to use, lightweight and more moldable than polymer clay.



▲ Step by step; working on the exterior

Did anything go wrong during the construction of the tower?

Nothing went wrong, it was pure joy from start to finish. I sometimes make mistakes or have technical difficulties, but I always find a solution even if it means making changes to my original plans.



The subtle lighting really brings the tower to life

How did you install the lighting?

The lighting is easy to install in this tower since the stairwell lets you hide your wires. I used four warm white LEDs and one red LED kit for the chimney; all battery fed. I put them in place once the floors and walls were glued, the three main rooms were already decorated and almost fully furnished. I added the top room later. The battery is hidden in the base of the tower. ▶

▼ Sylvie has cleverly adapted her furniture to suit her steam punk theme



▼ The ground floor sitting room is warm and welcoming



▼ Sylvie has managed to include lots of tiny details in her kitchen





▲ The medieval bed makes a great focal point in this noble bedroom

Can you describe the story/theme behind each of the four rooms in your tower?

The furniture is in a Victorian/steampunk style, with shades of mahogany, black and light oak. And of course, lots of gears, cog-wheels, metal and noble cloth. At the bottom of the tower, you can find the sitting room/reception room, with a nice fire in the fireplace, welcoming seats, a vintage TV and a radio. First floor is the kitchen, with an industrial but functional and modern style. Second floor is the bedroom, with a medieval comfy bed, noble cloth and what you need to read or freshen up! The top floor is the office, a large room with a patterned floor, books, parchments and a few steampunk objects. The storm grey colour for the walls and paneling makes it look both cosy and open too... time travel? In the turret at the top of the tower you can spot a Tardis, Doctor Who's ship that can travel through space and time.

▼ The interior of the tower in all its glory!



▲ The office is absolutely packed with character

How did you decide which furniture kits to use and how did you customize them to fit the style of the interior of the tower?

The furniture from the PP advent calendar inspired me. I really like these kits because they're easy to transform and customize. I used alcohol-based dual tip markers to stain them, in order to avoid the thickness you can get with paint. I chose colours related to the steampunk style. Then I ordered 50g of watch parts online. I sorted them, glued them to the furniture and turned some of them into objects and decoration.



The medieval bed, Sylvie's favourite kit!

What was your favourite furniture kit and why?

That's a difficult question, I love them all! The assembling of the kitchen furniture seems pretty good to me, but if I really have to choose, I would say the bed for its welcoming look and its decoration.

Did your tower turn out as you had hoped/planned?

It turned out even better than I imagined, I really liked building and inventing during the whole process.

▼ Tree bark, cogs and a unique cultural nod



Are you pleased with it?

Yes, fully! It occupied my mind and hands for three months! It has now come alive and I still look at it with amazement, thinking 'did I really do this?' I love the atmosphere, the timeless and yet medieval look and the natural but sophisticated aspect with the tree-look and metal gears. I also like the cultural nod to HG Wells, Dr Who and X-Files.

Now that your tower is finished, are you planning your next project? And if so, what is it?

I always have something planned... so yes, I do have something in mind! I'm going to use a Petite Properties' base to place two caravans and a beach cabin, which will be like a tiny campsite by the sea. As for the next project after that, I'm still thinking about it. 🏠



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Miniature pear pie

"The colours in this project work well for an apple pie too - you would just need to adjust the shape of the fruit slices to a more rounded shape (if not cutting them into chunks). For this pie I made my own pie dish from polymer clay, but you can use miniature ceramic ones too. Hope you'll enjoy creating this pie and experimenting with different crusts!" Maive



YOU WILL NEED

MATERIALS REQUIRED

- Scrap clay (if making a pie dish mould), translucent, white and yellow polymer clay
- Mould putty (if making a pie dish mould)
- FIMO Liquid
- Soft pastels
- Tin foil
- Water-based varnishes

TOOLS REQUIRED

- Round cutters
- Craft knife & blades
- Toothbrush & paintbrushes
- Needle tool & toothpick
- Soft silicone tool
- Miniature ceramic pie dish, plate & fork (optional)

Maive's Top Tip!

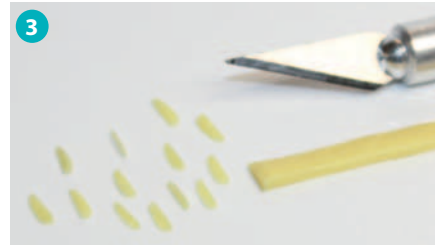
"When using soft pastels, you can scrape the soft pastels onto a dish with a knife or swipe a brush directly on the pastel stick. Always tap the excess powder away to avoid getting blotches of colour on the clay which are impossible to remove. If it's still too much, you can wipe the bristles on a tissue to remove some of the powder. It's best to work in thin layers and slowly work your way to darker colours."



1 To make the pie dish: roll out a thick sheet of scrap clay, stack them together and cut out a circle. Remove the excess clay, add a couple of handles and bake. Make a mould and use it to make the pie dish with a sheet of clay in any colour you like.



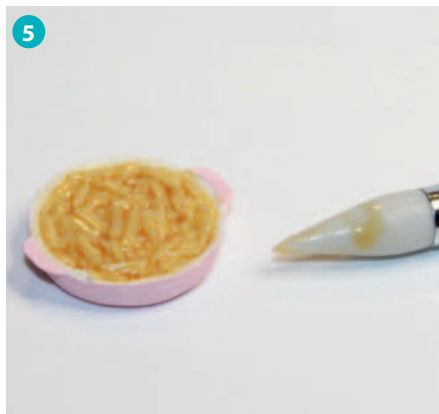
2 To make the pie dough: mix white and yellow to create a pastel tint and mix that with some translucent, then roll out a sheet (setting #6 or so of your pasta machine). Cut out a circle big enough to fit the inside of the pie dish and place it inside, helping the clay into the corners with a dotting tool. You may to brush a thin layer of FIMO Liquid to the inside of the dish to make it stick. Trim the excess clay.



3 To make the cooked pears: mix translucent clay with a speck of white and a speck of yellow. Roll the clay into a strand and flatten one side of it, then cut lots of slices.



4 Mix FIMO Liquid with a small amount of soft pastels in beige, yellow and raw sienna, then coat the pear slices with this mix. I recommend using a soft silicone tool in this step, to avoid distorting or scoring the pears.



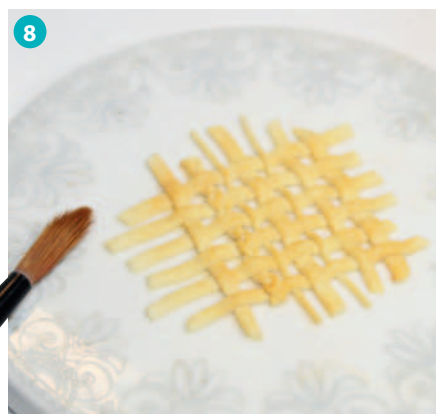
5 Use the same soft silicone tool to fill the pie with the sliced pears. I suggest filling the pie in layers so that it's nice and even and so that there aren't any unsightly holes when/if you cut the pie.



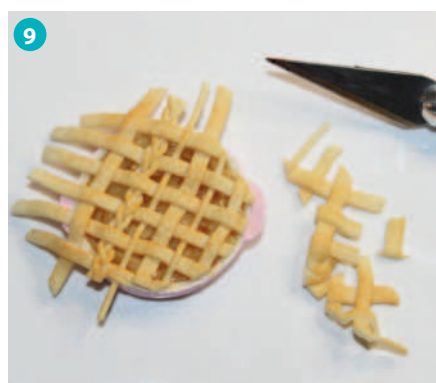
6 Roll out a sheet of the same dough clay and cut out a circle big enough to cover the pie. Take a piece of tin foil, crumple it into a ball, open it back up and use it to add texture. You can also use a toothbrush or any other tool of your choice. Now, you can use this sheet to cover the pie or cut some strips like for the next step.



7 After cutting some strips, I used the thinnest spaghetti setting on my clay extruder to obtain some strands to use some on their own and braid some of them together. Arrange the strips, the strands, and the braid into the lattice pattern.



8 Add a little more texture if needed and use soft pastels in beige and terracotta tones to brush a little colour on the dough and make the pie look baked.



9 Carefully, slide a blade underneath the lattice and place it on top of the pie. Use a toothbrush to push it down so that it sticks to the pears. Carefully trim the excess clay leaving a gap on the edge to add the crust.



10 To make the crust, I plaited three spaghetti strands together and attached it to the edge of the pie with a little FIMO Liquid. I then cut out a slice and added more texture with a needle and a toothpick. Bake for 30 minutes.



11 Once the pie is cool, add the last few details with acrylic paint. I started with a tan/beige colour and layered it a couple of times before moving on to a warm brown and a darker brown on the highest areas of the pie or those areas that would have been more exposed to heat in a real pie. Varnish the pears with a gloss water-based varnish and the crust with matte water-based varnish. 🏠

Dreams of childhood

Moi Ali uncovers the story of a dolls house that all started with a kitchen sink!

Many of us start to feel a bit nostalgic as we get older. We look back on our youth and wonder what happened to childhood friends and neighbours, or to the street where we grew up. It's natural to be a bit reflective and thoughtful, but Hazel Wyle took nostalgia one stage further: she recreated her childhood home in miniature, correct right down to the last detail!

It all started with a kitchen sink

Let me explain. Hazel, who lives in Alva, a village in Clackmannanshire in Scotland, decided she wanted a miniature old-fashioned Belfast-style kitchen sink. She recalled the full-size one from her childhood and decided that she wanted something like that. At this point, most of us would simply look online for something similar. But oh no, not Hazel: she wanted a perfect replica and there was only one solution. She had to make it herself.

At that point, most of us would cobble something together with polymer clay and feel that the results were satisfactory. But you guessed it, not Hazel! She modelled a sink, created a mould from silicon, cast the sink in the finest plaster, sanded it, gesso'd and sprayed... and finally achieved something that was just right. Well, almost right. The drainer had to be right, the taps had to be right, the plug hole... Hazel is a stickler for detail, and it really pays off. Her work is stunning. She might be an amateur, but her work is expert quality. She very kindly cast one for me using her mould and it will take pride of place in my Mountfield.

Having made the sink, Hazel decided to make a few other pieces from her childhood home. A bed, a table, a chair... hmm, perhaps a sofa too. Oh, then an armchair – and the antimacassars to go on it. A television – oh, and a table to sit it on. The sideboard, the boiler, the fires... Then of course there was the vexed question of where to put all of these things. That's where the idea came from to build a house to put it all in.



▼ Front view




Rear of the house



The house build

At the time, I'd been sharing with Hazel my photos of my refurbishment of Mountfield House, a classic 1930s house. She decided to make something from the same era, and then hit on the idea of her childhood home, which was built to a standard Scottish local authority design with a few nods to Art Deco style.

Hazel picks up the story: "Plans were afoot for the project and then Covid arrived. It's a kind of lockdown project. The most difficult bit was getting hold of house plans with accurate measurements. I took my research very seriously and contacted the council planning department, who found a plan for the ground floor. It was for a house on other side of road and was a mirror image of mine. The only measurements on it were for a door and window and no heights were shown. But it was exactly as I remember it." 



▲ The rooms at the front



▲ The rooms at the rear

▼ Rear rooms door

“I posted a message on my home town Facebook page and asked for help with sizes. A lady who lives two doors from my old home invited me to come and measure her house. I was so pleased to see that it still had some of the original features.”



▼ Come on in!



▼ Stair rods complete the scene



▼ Hazel made the sink herself as an exact copy



The loo with painted seat just as Hazel remembers



Every detail - even lightswitches



A cosy living room



The china cabinet is from a kit, everything else Hazel made



Look at the hot water tank and pipework!

▼ Cupboard details



▼ Hazel made all the furniture in the main bedroom



Roll top bath



The 'wee' bedroom

Hazel measured up the old house and exchanged stories with the lady who lived there. They kept in touch and the lady was happy to re-check measurements and to send photos where detailed images were required. Nevertheless, Hazel had to rely to a large degree on her own memory of how things were in the 1950s: "I only have one photo of the house interior, showing just a small corner of the living room. But that one photo really helped me recall detail."

Hazel started with a version made from old cardboard boxes, just to get an idea of what size it would be. This enabled her to play around with dimensions and to work out the puzzle of how it would all fit together. Only then did she start to cut the MDF to build the final structure. It took shape quickly thanks to meticulous planning, but construction was far from plain sailing.

I asked Hazel about the challenges she faced: "The window frames without a doubt were the trickiest." Like many houses of that era, Hazel's had Crittall windows. These steel framed windows (rather than the more traditional timber frames) are typical of the Art Deco era. "Nobody makes Crittall windows in miniature," explained Hazel. My husband Gordon came up with the idea of using old model rail track. He found some but only bought a few bits so that I could experiment. Nowhere near enough! When he went to buy more, it was all sold. That became a real nightmare trying to find the same stuff since it was now obsolete." Thankfully Hazel eventually managed to source further supplies, but

making metal windows proved far from easy. She persevered and the windows look terrific.

Her house was kitted out with utility furniture, a wartime invention to create pared down items that used up less scarce materials and were easier to manufacture. Most homes in the 1950s still had utility pieces. Being such a stickler for accuracy, Hazel needed to secure the dimensions, so she approached people selling full-size items on eBay and asked for measurements!

You will be unsurprised to hear that Hazel's determination to secure complete accuracy extended even to details that were unseen. For example, she recalled pipework running inside the living room 'press' (a cupboard) so even though the pipes would not be visible in her model, she still recreated them! Why? "I know it's unnecessary, but that's me," she explained. "I have been obsessive. No one else would ever know it wasn't exactly as the original, but the whole point was to replicate the original. Some bits are as near as possible, others will probably be changed when I find a better match. The pipework would have bugged me if I'd omitted it. I take satisfaction in knowing that it's there."

At the time of writing, the pandemic is still ongoing and restrictions are in place. As soon as they are lifted, I am planning on a trip to see Hazel's awesome house in person. I too, will take satisfaction in knowing that there is pipework in the cupboards, washing in the sink and food in the pantry. It is these details that make her miniature recreations so special. 🏠

A night on the tiles

Moi Ali has a few quick tricks to give your 1930s house a period vibe. You can adapt the techniques for any era.

Moi says...

"This style of house can be seen the length and breadth of the country. It's a classic suburban 1930s house. The interwar era is so popular and we're all busy trying to replicate it in miniature. Achieving authentic period detailing can be a struggle at small scale. Fear not: my simple tricks will add bags of authentic character to your 1930s house."

"I have demonstrated these techniques on an inexpensive second-hand Mountfield House by Dolls House Emporium. It cost me just £40 on eBay, as it had been given a very unsympathetic finish and a modern interior. I am slowly turning back the clock, undoing the handiwork of the previous owner, and attempting to recreate a period piece outside and in."

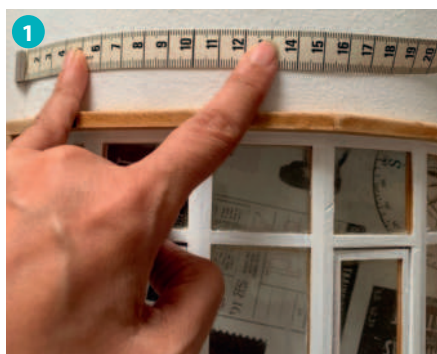
HANGING TILES

These hanging tiles are absolutely typical for the period, and can be found on curved bay windows across the land. You can make your own, as I have here, for zero cost. Here's how.

YOU WILL NEED

MATERIALS REQUIRED

- An old cereal packet and piece of thin card
- Terracotta or brown paint
- Black paint
- Glue



1 Measure your bay window. Cut a paper template to these dimensions.

► After the makeover



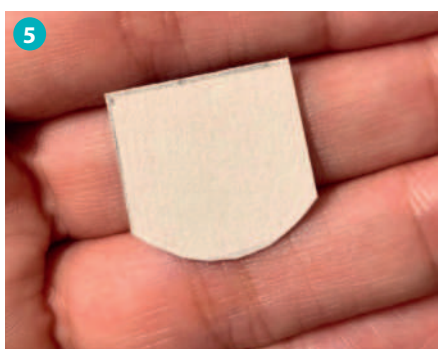
2 Mark out a design for your hanging tiles on the template. Usually, they have some kind of fancy curved or pointed tile formation in the centre of the bay. Draw round something to achieve a neat curve.



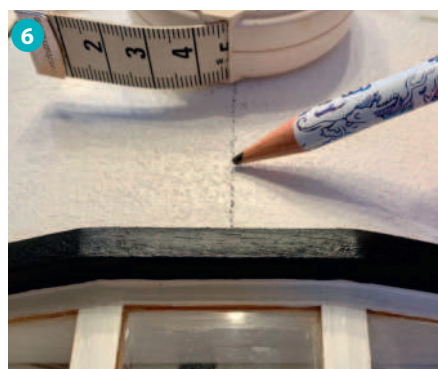
3 Paint your cereal packet or card on the plain side using terracotta paint. Pick up a little black on your brush to help ensure the paint finish is not too uniform.



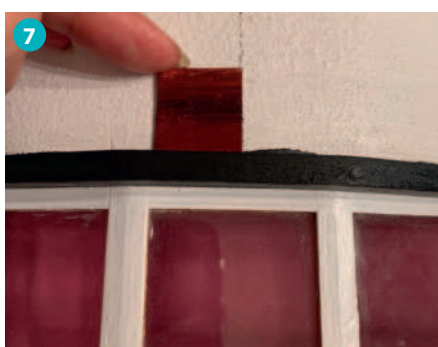
4 When dry, mark out your tiles on the unpainted side of the card. Mine are 2cm square, which allows for a 1cm overlap. This makes the visible tile 2cm wide and 1cm tall.



5 Cut sufficient tiles for the decorative pattern. I opted for a curved shape requiring nine tiles.



6 Mark a line down the centre of the bay, as you will need to use this point to work outwards from.



7 Glue the first two tiles, one on either side of the central line, starting at the bottom of the bay.



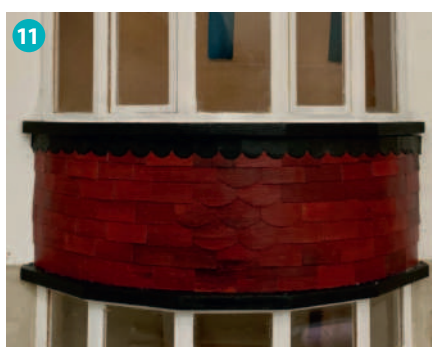
8 For the second line of tiles, place one of the curved tiles centrally over the central line, half of it overlapping the first row. The rest of the tiles should work outwards on either side.



9 For the third row, place two curved tiles centrally above the curved tile below, half overlapping. Complete the row using square tiles. Continue forming the central pattern and keep going until the bay window is covered.



10 Cut a scalloped strip from the cereal packet.



11 Paint it black and glue it along the top of the bay window.

A HISTORY OF HANGING TILES

The tradition of hanging clay roofing tiles vertically on walls dates back over 300 years, when they were used as decoration, insulation and weather protection. Vertical (or hanging) tiling was often arranged in various decorative configurations by using pointy (arrowhead) tiles, curved tiles or other shapes amongst the regular square and rectangular tiles. Hanging tiles made a comeback in the 1920s and '30s and are commonly seen on bay windows.

BRICK ARCHED DOORWAY

Now you have authentic bay windows. Next for a realistic doorway arch. It's possible to buy arch-shaped brick stencils but virtually impossible to get one the right dimensions for your unique doorway – and who wants to splash out on something you'll probably only use once? Especially when bricking an arch is so easy!

YOU WILL NEED

MATERIALS REQUIRED

- ☐ Adhesive strips or sellotape cut into thin strips
- ☐ Brick compound
- ☐ Mortar-coloured paint
- ☐ Matt varnish
- ☐ Paint washes (optional)



1 Paint the archway in a mortar-coloured paint and leave to dry. Take adhesive strips (ready-made if you can find them, or else just cut Sellotape to size). Place strips around the arch where the mortar line would be. ➡



2 Mix brick dust with water to form a paste and apply around the arch using a small trowel. Leave it to set a little but do not let it harden completely.



3 While firm but not yet dry, carefully peel back the adhesive strips to reveal the 'mortar'.



4 When dry, gently sand any lumps. Add paint washes (diluted black or brown paint) to age the bricks. Here you can see how washes are used to good effect on the chimney, achieving subtle colouration on the bricks.

Moi says...

"Add matt varnish to seal the brick compound, and to protect it from knocks and dust."

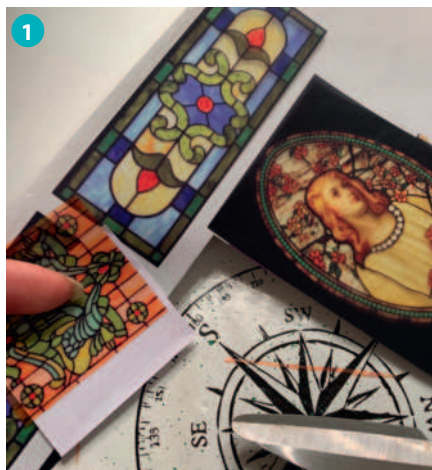
STAINED GLASS

This simple technique can be used to dramatic effect in many miniature buildings, from a church to the most modern building – just select images that suit the era of your petite property.

YOU WILL NEED

MATERIALS REQUIRED

- Acetate sheet suitable for your printer
- Glue



1 Find an image of a suitable stained glass window online (or take your own photograph) and manipulate the dimensions on your computer so the image prints at the desired size. To avoid wasting expensive acetate, test print on normal printer paper.

2 Print the image. Cut it out and attach with a small dab of glue in the corners to keep it in place. 🏠

► A more sympathetic colour scheme

Moi says...

"Pick a period colour pallet for your exterior paintwork. I rubbed down the nasty varnish you can see in the 'before' photo and repainted in a typical black and white colour scheme."

"Add door furniture such as a letterbox, door handle and doorbell too."

▼ Doorway before



▼ Add a doorbell



Moi says...

"These authentic finishing touches can turn a dolls house into a scale architectural model. As you can see from the 'before' picture, adding a typical black and white colour scheme to the woodwork, and swapping brick paper for 3D bricks using brick compound and a stencil, have a huge impact."



▲ Paint to form a decorative pattern



▲ Use a brick stencil on the lower bay window and the chimney stack



▲ Realistic hanging tiles

Film star

This lovely lady could easily be one of the many film stars of the mid 1930s era, with her fashionable suit, matching hat and clutch bag. Have a go at creating her yourself, especially if you are a fan of this wonderful time in film.

YOU WILL NEED

MATERIALS REQUIRED

- Young lady 1/12th scale doll with full or long-length legs and painted shoes
- Fine silk for underwear (around 7x8in)
- Narrow lace for trim (around ¼ yard)
- Scrap of 2mm silk ribbon for underwear decoration
- Fine silk or cotton for suit (around 10x12in)
- Narrow flat braid for suit trim (around ¾ yard) plus scrap of contrasting colour
- Tiny filigrees for trim
- Scrap of index card for hat
- Edge sealer like fraycheck/fraystop etc.
- Good quality fabric glue

PREPARATION

Enlarge the pattern pieces if they have not been printed to full scale. Trace the pattern pieces. Check the fit against your doll and make any adjustments. It is a good idea to make up the garment in kitchen paper first before cutting your fabric.

Once you are happy with the fit, cut the patterns out from the relevant fabric and seal all edges to stop fraying.

There is a seam allowance of three 16ths of an inch included on all pieces unless otherwise stated. Clip all curves and press seams open unless otherwise advised.

Louise's Top Tip!

"Read through all the instructions before starting!"

1. **French knickers:** Cut two on the bias/cross
2. **Slip front:** Cut one on fold
3. **Slip back:** Cut two
4. **Suit skirt front:** Cut one on fold
5. **Suit skirt back:** Cut two
6. **Suit peplum:** Cut one on fold
7. **Suit bodice:** Cut one on fold
8. **Suit upper sleeve:** Cut two
9. **Suit lower sleeve:** Cut two
10. **Hat:** Cut one
11. **Bag:** Cut one



UNDERWEAR

French knickers



1 Cut the knickers on the cross (bias) in fine silk. Turn under the hems and either stitch or glue narrow along each lower edge as shown.



2 Stitch the centre front seam and press open. Stitch the centre back seam to the dot (checking that the knickers will go over your doll's hips) and press open.



3 Stitch the crotch seam.



4 Turn and dress onto your doll. Stitch or glue the back opening closed. Run a gathering thread around the waist and secure thread tightly. Tiny silk bows can be added if desired.

Slip

NB: Be sure to check that the narrow waist will go round your doll before you stitch, and if it doesn't, simply extend the back opening a little lower. You also need to make sure that the slip will not show under the skirt so measure the length carefully remembering to allow for the hem and the lace trim.



5 Cut the slip in fine silk. Stitch the front to the backs at the side seams.



6 Turn up the hem and glue or sew some flat lace trim in place.



7 Stitch the centre back seam between the dots and press open. Carefully glue under the vents on the lower edge. Cut the lace edge on the inside at an angle as shown to give a nice neat finish.



8 Turn and dress onto your doll and check the length again. If you find that the slip is too long (despite your careful measuring) don't panic! Simply trim a little off the top of the waist (it won't bunch) and when you are satisfied, close centre back seam. Run a gathering stitch around the top edge and pull the gathers up tightly. Spread out the gathers evenly.

Louise's Top Tip!

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

TOP CLOTHES

Suit skirt

NB: The skirt trim is optional. If you wish to trim your doll's skirt, transfer the guide markings to the RIGHT SIDE of your skirt pieces when you cut them out, with very light pencil or chalk markings.



9 Cut the suit pieces from your plain silk or cotton fabric. Stitch the skirt backs to the skirt front at the side seams.



10 If you are trimming your doll's skirt, carefully glue the trim in place. Turn under a hem on the lower edge.

The 30th September 2021 sees the 85th anniversary of the opening of Pinewood Film Studios in Iwer Heath, Buckinghamshire, UK.

Pinewood became the most prolific film studios in the world, because it adopted the American 'unit system' practice. This meant that several productions could be filmed at the same time, thus achieving a huge output.

Our lovely lady could easily be one of the many film stars of that mid 1930s era, with fashionable suit, matching hat and clutch bag.

Try to find fine fabrics that will suit this scale of doll. Pure cotton or silk will drape so much better, so avoid poly-cottons if at all possible.



11 Stitch the centre back seam to the dot. Press and turn. Dress the skirt onto your doll and close up the back seam. Run a gathering stitch around the waist edge and pull up. Spread any fullness mainly towards the back.

Suit peplum



12 Carefully glue trim to the lower edge of the peplum as shown.



13 Spread a little glue along the top edge of the peplum and dress onto your doll over her skirt as shown, pressing in any fullness towards the back. Allow to dry thoroughly before proceeding onto the next step. ➡

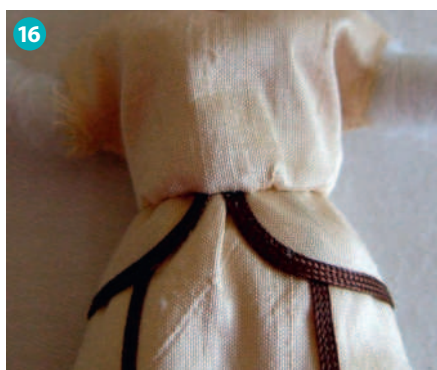


Suit bodice and sleeves

14 Turn under the neck edge on your bodice piece and stitch the side seams as shown. Press and turn.



15 Dress the bodice onto your doll and close up the back seam. Carefully run a gathering stitch around the lower edge as shown, being very careful not to catch the skirt and peplum.



16 Pull up the gathers and tuck under the raw edge as shown. Spread the gathers out evenly.



17 Stitch the upper sleeve seams as shown. Press and turn. Turn under the upper and wrist edges on the lower sleeves as shown.



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



19 Run a tiny gathering thread around the lower edge of each upper sleeve. Pull up tightly and secure in place with a little glue just below the elbow.



20 Carefully wrap the lower sleeves around your doll's lower arms, trimming any excess and tucking in the raw edges to form a neat closure. Glue or stitch in place as shown.

NB: See finishing section for the rest of the trimming.

Louise says...

"Have fun and enjoy adapting this outfit to suit your taste!"

SUIT FINISHING, HAT AND BAG



21 To make the 'fan' decorations, fold a small piece of braid in half at a slight angle and carefully hold with a tiny blob of glue. Repeat for your contrasting colour braid. (I used 2mm wide flat soutache braid). Trim to the same length and carefully fluff out the ends with a pin. Glue one braid 'fan' over the other as shown.



22 Carefully glue your flat braid trim around the neck edge and cuffs of your doll's suit. Glue one or two rows of the trim around your doll's waist for a belt and add small filigrees to form the belt buckle. Glue the braid fan in place on the bodice at one shoulder. A tiny filigree or jewel can be added if desired.



23 Cut the hat in card. Glue to a scrap of suit fabric. Trim, leaving about 1/4in all round. Take tiny snips into this excess and carefully fold over and glue to the other side of the card as shown.



24 Glue the part-covered hat onto your fabric and this time, trim closely as shown.



25 Carefully seal any raw edges with a little glue. When this is completely dry, form the hat into shape with your fingertips, working the card so that it moulds to your doll's head and one side turns up. When you are happy with the shape, carefully glue your trim to the outside edge of your hat.



26 Secure the hat to your doll's head. Make another braid 'fan' and glue to the turned up brim of the hat.



27 For the bag, I glued two pieces of fabric together first (you can also use bonding tape) to give the piece some firmness. Cut your bag from this bonded piece and seal the edges. Decide which you want for the outside of the bag and carefully glue braid to the outside edges as shown.



28 Transfer the fold lines to the inside of your bag and fold up the largest section as shown. A piece of folded paper can be sandwiched inside if desired. Glue the side edges of the bag together as shown.

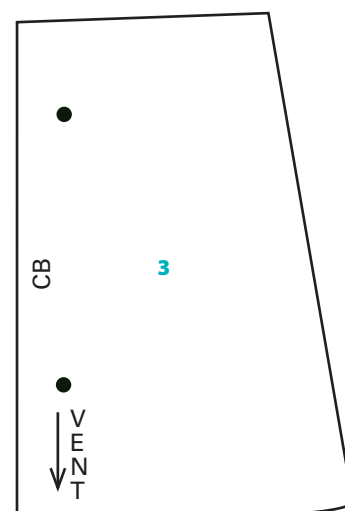
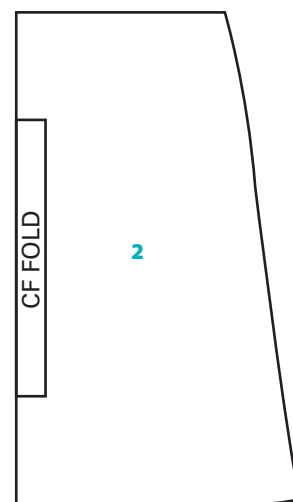
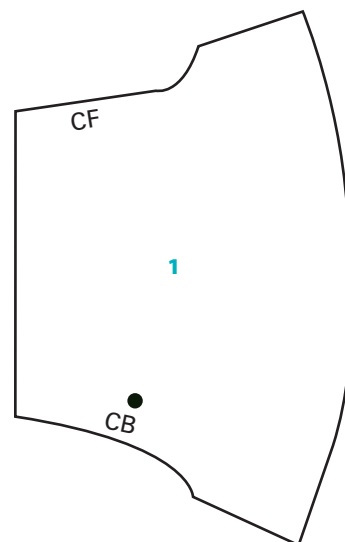


29 Glue over the top edge and make a braid 'fan' to decorate as shown. Your 1930's lady is now ready for her photo call.

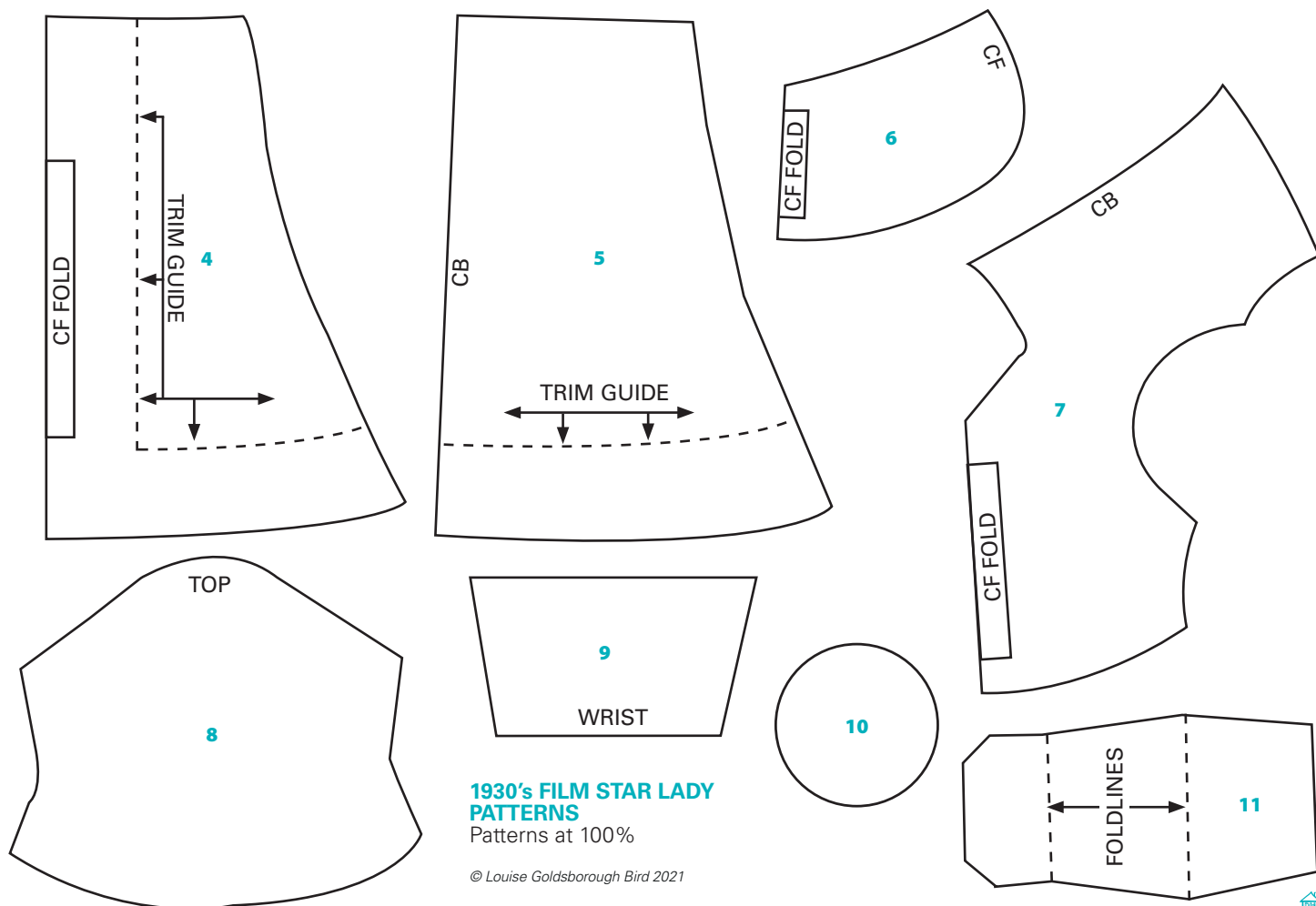
1930's FILM STAR LADY PATTERNS

Patterns at 100%

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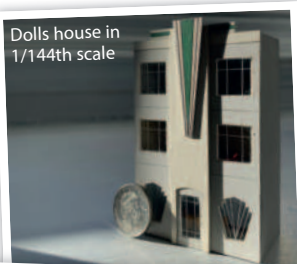
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Example of items available at a dolls house fair



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If you're just starting out with your dolls house and miniatures, you won't want to miss Moi's talk on 9th September covering everything you'll need to know from choosing the right scale to furniture!

Then take a journey around the globe with Moi on 14th October, as you take a look at some of the world's finest miniatures that she has been fortunate enough to visit in this exciting slide show!

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An introduction to the dolls house hobby

Thursday 9th September 3pm

Around the world in 80 miniatures

Thursday 14th October 3pm

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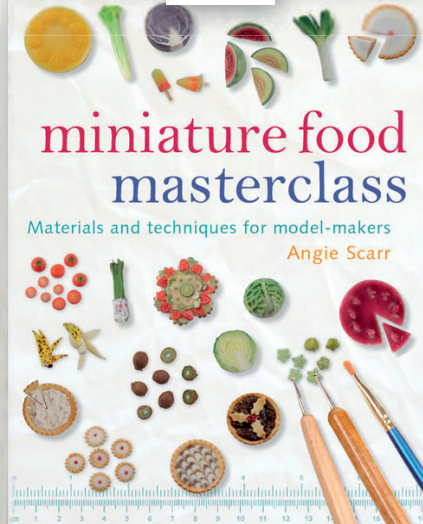
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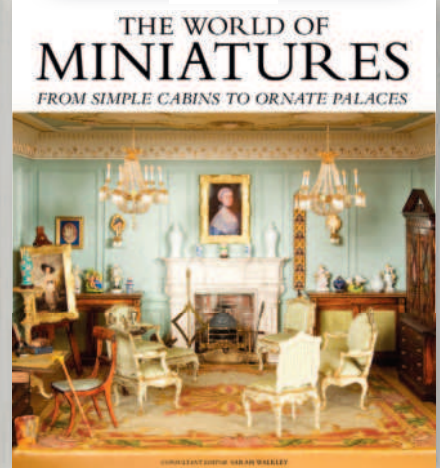
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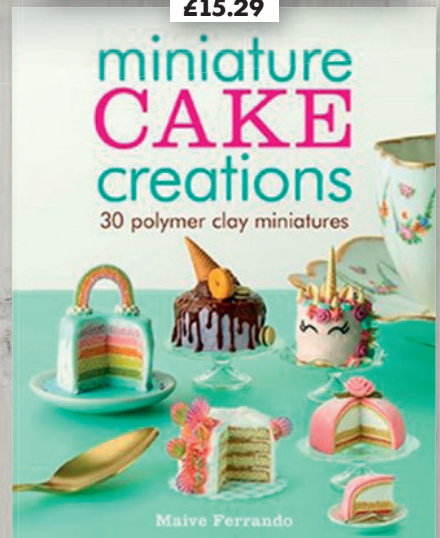
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The Whole Kit & Caboodle:

HABERDASHERY SHOP DISPLAY

Have a dash to the haberdashery, says Moi Ali



▲ Kit contents

Full-size or miniature, I'm a haberdasheryholic! I just love buttons and bows, ribbons and lace, silks and threads. One day I'd like to recreate a miniature haberdashery store, but meanwhile I satisfy my haberdashery lust by creating the little things that will go inside it in due course.

That's why I fell in love with this wonderful little kit, which really packs a punch for the money. Costing just £4.30 for a kit printed on 140gsm matt photo card, and £4 for a digital



▲ Make all of this from just one kit!

download, it makes a display box plus 28 assorted trim cards to cover with lace, wool or thread. The kit also makes two pretty gift boxes and includes two further bonus gift boxes and a greetings card.

If you love vintage haberdashery as much as I do, you'll want to check out Zena's other kits – which include shop displays for ribbons,

buttons, needles, dressmaking patterns, knitting patterns, hat pins, gloves, hosiery... and for the home, 1940s sewing accessories and much more! You'll also find boutique, nursery, sweet shop and perfumery kits, plus bridal kits and items to make for Christmas, Easter, Valentine's and many other occasions – all from paper. 🧵

Moi says...

"Digital downloads are files that you can download to your computer and use again and again. Simply print onto 140-180gsm card with your printer set to the highest setting. As well as files to purchase, Zena also has free downloads on her website."

THE FACTS

Buy from: www.zenasminiatures.com

Cost: £4.30/£4 printed/digital

Comes with: Everything you can see in the photographs except the actual trimmings

Additional materials needed:

Glue plus scraps of ribbon and thread to embellish the cards

Specialist tools needed: None

Time: A morning

Experience: Beginner

Top tip: Use a crafting inkpadd to highlight the edges of the ribbon cards.

READER GIVEAWAY!

Would you like your very own haberdashery kit?

Three lucky readers will win a lovely haberdashery kit download courtesy of Zena.

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

Competition closes 30th September 2021, good luck!

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

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