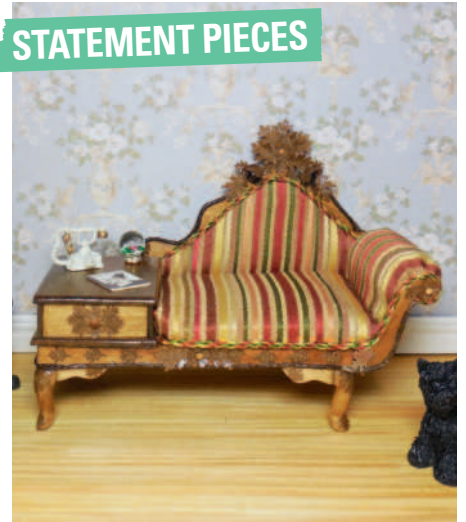


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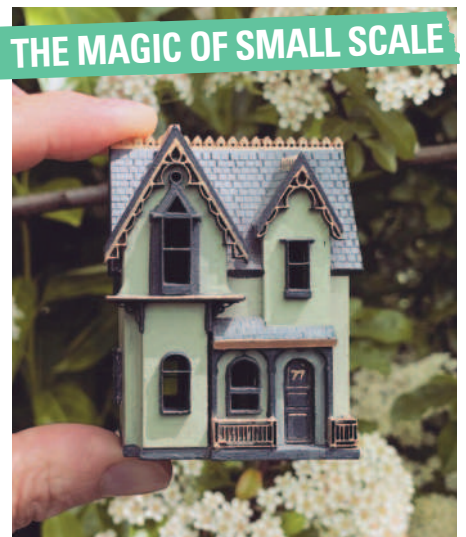
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WELCOME to the March edition!

Spring has sprung so it's time to make a start on spring cleaning – your mini makes of course! Whether they need adapting for the new season or just a little makeover, we have all the inspiration you need over the coming pages. On page 10 Sadie Brown discovers how Erika Pitera gives what is seen as a usual part of daily lives a modern and contemporary feel – nothing needs to be dull when creating in small! Then, turn to page 16 for an exclusive project from Erika, showing how to make a washboard shelf from the very scene featured!

Moi Ali details her spring makeover on page 18, showing you how you can re-vamp a room – whether it's the flooring, walls or accessories! Speaking of Moi... this issue sees her brand-new feature, Six of the Best, where over the next six months she will provide readers with an exclusive showcase of her favourite pieces of work. We start with her church – we can't wait to see what's next!

With projects ranging from a Victorian telephone lounge to a mini cake to celebrate St Patrick's Day, there's something for every taste and skill level. Plus an abundance of fascinating features, advice from industry experts, reader projects and so much more!

Happy crafting!

The DHMS team

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

Sadie Brown, Moi Ali, Bea Broadwood,
Ruth Flewelling Lesbirel & Erika Pitera



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A NEW SPIN...



P10

...on a familiar scene

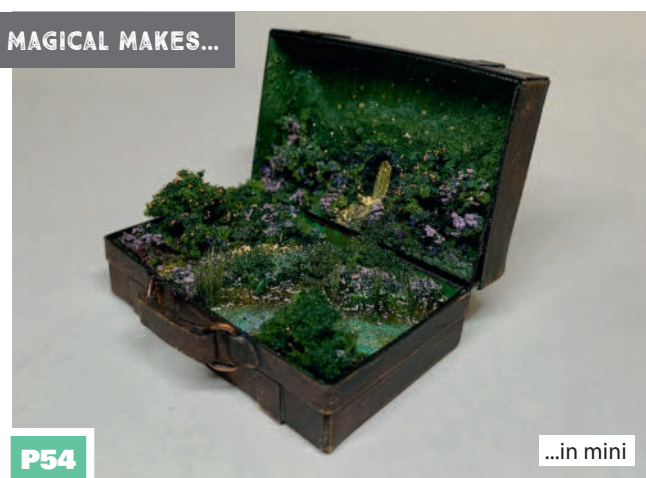
A SPRING MAKEOVER



P18

Time for a new look

MAGICAL MAKES...



P54

...in mini



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Subscribing is now even easier with our new recurring card payment option.



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The closing date for all entries is
31st March 2022. Good luck!



THE SUBS ZONE

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**TURN TO PAGE 28
TO FIND OUT MORE!**



Olga with a medieval iron maiden



Instagram Identities:

HAUNTED STORIES BY MS REINGARD



Moi Ali discovers some very unusual miniatures from Russia with love!

Many people like to create their dream life in miniature: the perfect home, full of expensive furniture and beautiful art displayed in a tasteful interior. But not everyone! Sometimes it's the unusual, the dark, the macabre that appeals and that's where Olga and Max of Haunted Stories have carved out a niche.

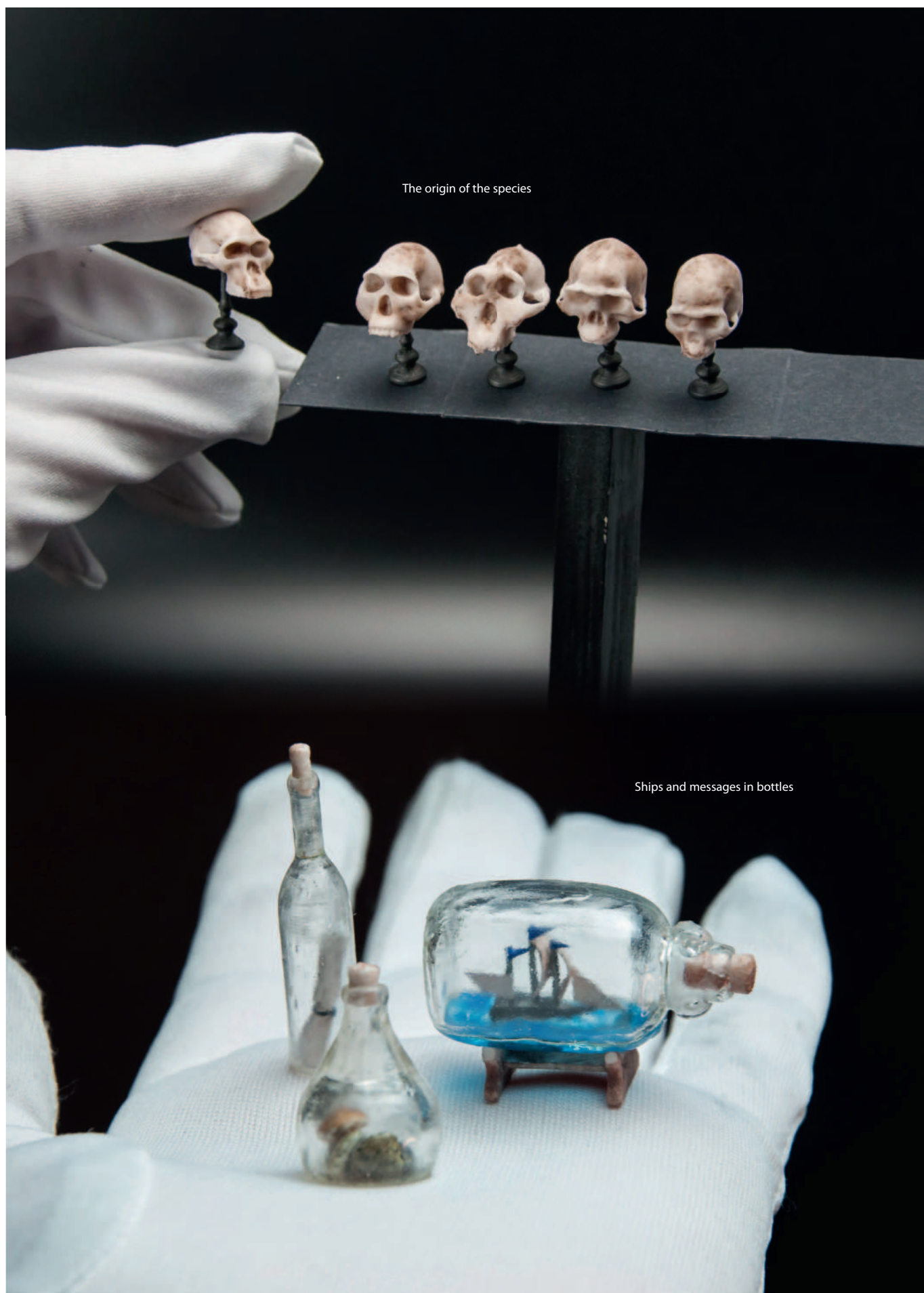
Their studio is located in the Kaliningrad region of Russia on the Baltic Sea, where the couple have created their dream way of working. Olga explained: "I never wanted to get up at 7am to go to work in an office, venturing out in the dark and cold! I always wanted work with my hands, so at first I set up my own business creating ball-jointed dolls.

I then decided to try to create miniatures in 1/12th scale. Now we do both! We still make ball-jointed dolls, but they are smaller – on a scale of 1/12th, like the rest of our miniature stuff. We specialise in little scary things!"

"We specialise in little scary things!"

I asked Olga why she wanted to produce such chilling items, such as a cyclops embryo in formaldehyde, human hearts, a vampire

hunter box or a plague doctor mask. She explained: "I am a very big fan of the work of Howard Phillips Lovecraft, an American writer of weird science fantasy and horror fiction. I have always liked frightening, dark, unexplained things and I could see that in the miniature world there were practically no artists who were creating really unusual items in this genre. The market is overflowing with pretty dolls house furniture, miniature food and household items. But look for something a bit more sinister and there is very little available. So, we decided to plug that gap and we have been very successful, shipping all over the world." 





Mermaid skeleton

Olga and Max recently bought a small mansion in 1/12th scale which looks like a castle. As you might expect, this will be no place for a princess. "It's really just plywood, Olga told me, "But I am currently working to transform it into a real haunted castle. My dream is to create a collection of macabre miniatures to completely fill it and to give it a scary, haunted ambience. My own collection will not be pretty, it will be dark and interesting!"

Olga's personal preferences for miniatures can be found on her Instagram account and in her online shop. Here you will see Siamese twins and other curiosities pickled in formalin, a hand bursting from the grave, old tombstones, skeletons, skulls and miniature distillation apparatus. I bought lots of her items to go on a

shelf in the old-fashioned pharmacy shop I intend to make, including some of those anatomical models that doctors use. I waited in great expectation as the amazing creations headed all the way from the Baltic to the wilds of West Lothian in Scotland!

Olga studied economics and set up her family-run miniatures business just a year ago. She explained that to run your own business, you also need business and technical skills, not just creative ones. "The biggest challenge I have faced making miniatures is learning 3D modelling. It's an essential skill for the 21st century miniaturist. We use 3D modelling in a lot of our work, and it really expands our capabilities. I spent a few months learning how to model in ZBrush."

Although the business is still in its infancy, it is already expanding and Max and Olga are building a new, larger studio to house the kit they need for their creations. So, if you're planning on a torture chamber, dungeon, graveyard or Dr Frankenstein's laboratory, head over to Haunted Stories for everything you need – and more! 🏠



INFO

Further information:

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A Miniature



Spin on Contemporary Design



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▲ Incredible detail

Forget those washday blues with Erika Pitera's fabulous mini laundry room.

Cleaning up on inspiration

The contemporary white, black and grey colour scheme of Erika Pitera's laundry room is very much on trend, but it also holds a timeless appeal with the hallmarks of a design classic. Increasingly well-known for her intriguing and detailed roomboxes full of character, this project takes Erika to the next level, but it's also impossible not to notice that incorporating a laundry room within the design of the modern dolls house is something which seems to have gained traction in recent times. I asked Erika why she thinks that is and just what is the appeal? "Well, I can't speak for everyone, but I think it's about taking a mundane concept, I mean, what's more boring than doing laundry, and making it mini," she says, instantly hitting the nail on the head, the idea of being able to miniaturise those familiar, everyday aspects of our lives always intriguing. "In real life, a hamper full of clothes that need to be folded is groan-worthy, but somehow, when it's in 1in scale, it's transformed into something magical and fun! It's all those little, often overlooked details of daily life that become incredibly relatable yet strangely special



"I think of this as a tiny snapshot of our daily lives, and I think that's why they have such appeal for contemporary dolls house enthusiasts"

when they're miniaturised. I think of this as a tiny snapshot of our daily lives, and I think that's why they have such appeal for contemporary dolls house enthusiasts."

It was whilst trawling the internet for inspiration for her new home that Erika first came up with the idea for the laundry room. "I spent a lot of time on Pinterest looking for design ideas, but many of them were impractical to implement in reality, so I thought, 'why not just make it mini?'" she recalls, adding that she fell in love with those inviting farmhouse style laundry rooms currently inspiring homeowners throughout the interior design world. "I discovered a lovely shop on Etsy that sells laser cut roomboxes called Scaled Realm Minis and I was instantly drawn to this corner-style design and how easy they are to put together, just a simple tab system! I was able to easily apply my tile floor and brick wallpaper before constructing it, which really simplified the task."

The brick wallpaper Erika mentions is exquisite and I'm sure readers will agree that, on first glance, it appears to be textured. However, as the design was printed on matte photographic paper, surely this is the eye

Time to put on a wash



The old ways



Ironing out those fine details



▲ Glued to an idea! Erika ensures the laundry retains its shape



▲ Washing in style



deceiving us? “Yes,” admits Erika. “I printed out all the brick wallpaper, but the awesome texture and depth, despite being two dimensional, is thanks to the artistry of Chloe Mini Home on Etsy. It was such a relief to have a realistic looking brick design without having to do all the brickwork myself!”

The fabric of design

The miniature brickwork is far from the only highly realistic design element found within the laundry room, everything having been carefully chosen and crafted to aid that true to life finish. However, it’s hard to beat the central features of any laundry room, the small-scale washing machine and dryer. These days, it’s perfectly possible to purchase some fantastic sets ready to go, but to ensure she achieved the exact contemporary design

she was looking for Erika chose to adapt and modify a wooden set already in her collection. This included bringing the appliances into the digital age and, again, it was her recent house move that provided the inspiration. “The first thing I wanted to fix was the lack of modern looking control panels. I chose Speed Queen since that was the brand I bought for my new house and looked for photos of their washers and dryers online. I was able to isolate the control panels in Photoshop and shrink them down in size to fit on each machine. I printed them at high-resolution on glossy photo paper, cut them out and glued them on.” To help create the impression of the laundry room as a busy, functioning space, Erika filled the dryer with a selection of towels made from a humble grey washcloth, something which really helps to bring the scene to life.



▲ Get shirty!

Sometimes it’s the seemingly straightforward additions to a scene, like a basket of washing, which can prove the most challenging. Has anyone else spent what felt like forever trying and failing to get a piece of tiny material to stay in place? Well, no more, as Erika has found the answer, discovering a great way to ensure the contents of the laundry basket remain scrunched up for the long haul. “Watered-down white glue is the key to getting fabric to cooperate!” she explains. “I took a variety of fabric scraps in different patterns and soaked them in a mixture of white PVA glue and water. You don’t need much glue in the mixture for this. I’ve used spray starch in the past, but I like the glue technique better. Then I wrung the fabric out and arranged the pieces in the basket to dry. In a couple of spots, like where it hangs over the edge of the basket. I used a little plastic clamp to hold it in place until it dried completely.”

Leaving a tip

Whoever finds themselves lucky enough to use Erika’s miniature laundry room clearly spends a lot of time emptying pockets before things go in the wash. The tiny, handcrafted change jar is brimming with a selection of miniature coins. A fun design element, Erika says this was another piece inspired by the miniaturist’s ‘go to’ for ideas; Pinterest. “Luckily, I had a resin mould on hand for making the mason jar, so all I needed to figure out was the coins! I decided they didn’t have to be super detailed since you wouldn’t see that much through the jar, so my main focus was getting the colour of the metallics just right.”

The coins themselves are in two sizes for added realism, pressed from a simple base of black polymer clay and then brushed with mica powders in metallic silver and copper. Erika is always generous in sharing the secrets which lay behind her designs and the coins are no exception as she reveals their realistic shading wasn’t part of the original plan! “The black polymer clay wound up being an excellent choice because if I got a thin coating of the metallic mica powder on it, it looks like the coin has been in circulation for a while. On the other hand, if I brushed the mica on a little more thoroughly, it makes the metallics pop and appear more like newer coins. That was just a happy accident, but I was thrilled with the variety I was able to achieve! Once they were all coloured with the mica powders, I just baked them as per the clay’s instructions and applied a single coat of satin varnish to finish them before placing them in the jar.”

Storing ideas

The change jar is just one of several scratch-built pieces Erika handmade for this project, some more complex than others. "The laundry hamper was a bit of a challenge and it almost didn't work out," she concedes. "But, in the end I managed! I knew I wanted to make the style on wheels, but I didn't have any little casters, so I made them with beads I painted black and card that I painted silver." The casters appear exceptionally authentic, but the hamper itself started life as a cardboard template, something Erika says involved a certain amount of trial and error. The template allowed her to then create the chipboard base for the hamper. "Then, I wrapped grey fabric around each of those shapes and secured it in place on the back of each piece with tacky glue. Once everything was dry, I carefully hot glued (so it wouldn't ooze out and show on the exterior) the four shapes to each other, then that piece went on top of the square base. I glued the wheels to the four corners of the bottom. Lastly, I needed to make an inner liner so you wouldn't see all the hot

glue and the unfinished backs of everything. I took a contrasting white fabric and hand sewed a little pouch that I could fit over the top edges of the hamper. I didn't plan this part particularly well, so it took about three tries to get the liner size just right! Then all that was left was to put some dirty laundry inside; some cut up pieces of terrycloth facecloths worked quite well!"

Sitting above Erika's hand-filled jars of 'detergent' and 'fabric softener', is her wonderful 'Fluff and Fold' sign, but just where did this brilliant name come from? "I can't take credit for that one," Erika tells me. "Though I am always drawn to alliterative names! I'm pretty sure the idea for the name came from Pinterest as well and then I just created a sign that would fit nicely over the washer and dryer." Despite this being a busy laundry room, the room has an extremely calming atmosphere, but was this a conscious decision on Erika's part? "Initially, in the planning stages, I don't think it was, but when I settled on the neutral white and grey colour palette, I decided to continue

with a calming aesthetic, including the eucalyptus. After all, what's more relaxing than the scent of eucalyptus and the cotton and magnolia elements."

Succeeding in banishing those washday blues, Erika has created an inspirational scene, outweighing the hum drum activities meant to take place within its walls. The room's contemporary design is also completed with a clever nod to the past. "The vintage-looking washboard shelf on the wall was another fun and surprisingly easy project," says Erika, the shelf providing a home for a tiny old-fashioned iron. The effect is superb and you'd never guess that the washboard is constructed from corrugated paper, painted with an effective combination of silver and grey. A reminder of the days when the weekly wash proved a little harder work than simply throwing clothes into a machine! 🏠



INFO

For more information please visit:

Website: www.petiteprovisionsco.com



Erika's eucalyptus plant was made using leaves by SDK Miniatures



Admiring the realistic brickwork



Someone's making themselves at home!

Washboard shelf

Following on from Sadie Brown's feature on Erika Pitera's laundry room on page 10, here you can make your very own washboard shelf!

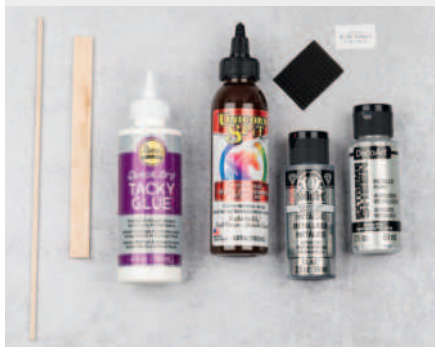
YOU WILL NEED

MATERIALS REQUIRED

- 1x 1/8in x 12in square dowel
- Chop saw or easy cutter
- 1/8in thick balsa wood
- Sandpaper
- Wood stain (or paint if you'd prefer a painted look)
- Printed laundry sign
- Black corrugated card paper
- Silver and/or gunmetal acrylic paints

TOOLS REQUIRED

- X-acto knife & straight edge
- Cutting mat & paintbrush
- PVA glue & scissors



1 Start by assembling the outer frame for the washboard sign. Using a chop saw or an easy cutter, cut the 1/8in square dowel to the following lengths:

- 2x 2-1/2in pieces
- 2x 1in pieces
- 2x 1/2in pieces

Sand any rough edges and set aside. Next, use a straight edge and X-acto on a cutting mat to cut the balsa wood to the following sizes:

- 1x 1-5/16in by 1/2in piece
- 1x 1in by 1/2in piece



Sand lightly, as balsa is more delicate, and set aside.



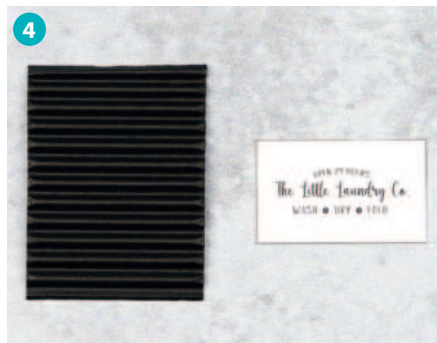
2 Stain all of the wood pieces and allow to dry thoroughly. You can also paint the wood, if you'd prefer.



3 Glue one of the 1in dowel pieces in between the two 2-1/2in dowel pieces. Allow glue to dry before moving to the next steps.

Laundry sign

Pattern at 100%



4 Cut your corrugated card paper to 1-1/8in wide and 1-1/2in tall, and trim your laundry sign to size (1-1/8in wide by 11/16in tall if you're making your own).



5 Next, glue the laundry sign to the back of the frame at the top. Centre it so you can see the words clearly.

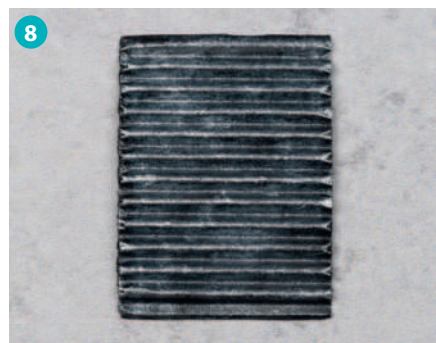


6 Glue your second 1in dowel piece at the bottom of the laundry sign, in between the long side pieces.

7 To achieve the look of a weathered old washboard, I used two acrylic paint colours; metallic silver and gunmetal grey. If you can only find white corrugated card, you'll also need a base coat of black paint. Just be sure to use light, even coats of paint so as not to get the paper overly wet - it will separate if you do.



Start with a light coat of gunmetal grey over the black base. You want the coverage to be full but still allow a little of the black to come through in some spots.



8 Apply a thin coat of metallic silver all over, still allowing some of the darker colours to show through. Lastly, you can dry brush on a second coat of silver, this time only hitting the top of the 'ridges' so that it enhances the highlights. Just continue to experiment with the paints until you get a degree of weathering that you're happy with.



9 Once your corrugated paper is dry, glue it to the back of the frame, with the top attached to the second 1in dowel piece and the sides.



10 After the glue has set, fit your 1in by 1/2in piece of balsa wood at the bottom of the corrugated paper and glue it in place, leaving about 1/4in of the side pieces remaining below it.



11 To make the shelf, glue your two 1/2in pieces of the dowels to the remaining balsa piece on either edge.



12 Finally, apply glue to the back of the shelf and attach it to the frame. Your washboard shelf is ready to hang! Now, find something fun like an antique iron or a jar of old-fashioned clothes pins to display in your laundry room and enjoy!



Aga Saga

Moi Ali gives a tired room a spring makeover.

Moi says...

"This is the time of year when we start to think about spring makeovers in our full-size homes, but how about a quick and easy makeover in your dolls house? Take a room you're not happy with and give it a new look by changing just a couple of features.

I bought this roombox second hand and it was a bit tired and needed a lift. Follow these step-by-steps on how a new floor and a fireplace surround transformed it. The original floor was paper printed with a parquet effect, which had become a bit discoloured. An embossed card floor gave the room a fresh, more realistic appearance. There was no fireplace mantel, just an opening that was little more than a gaping hole.

Adding tile effect card to that area added another fresh feature to the room to complete its transformation."

YOU WILL NEED

MATERIALS REQUIRED

- ☐ Embossed flooring sheet
- ☐ Embossed tile sheet (or brick sheet)
- ☐ Strip wood
- ☐ Paint
- ☐ Corbels



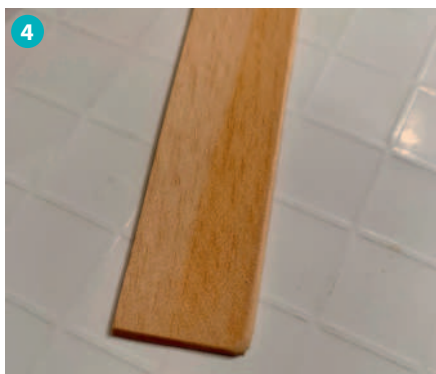
1 Cut the new floor to fit around any features in the room, then slide into place with a small dab of glue to secure.



2 Decide where to add tiles, then cut and glue in place. These embossed tiles cover lumpy walls and are ideal as kitchen splashbacks too.



3 Cut strip wood to form the sides of a fire surround. I have used two strips on each side, as I wanted a wide surround, but use whatever looks right for your fireplace opening (alternatively, use an embossed brick card).



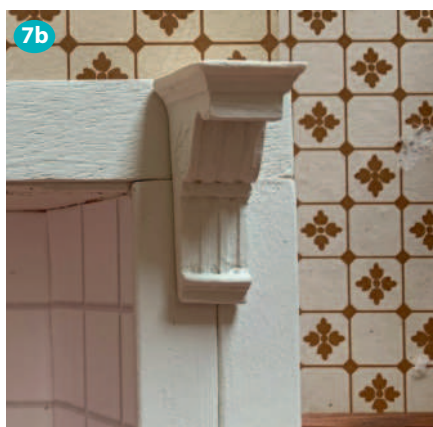
4 Cut a shelf to size and slightly round off the front two corners.



5 Paint the surround and glue the sides in place.



6 Cut a wide cross beam and glue in position.



7 Glue a large corbel at either end of the cross beam, as shown, to support the shelf.



8 Glue the shelf on top of the corbels. Glue little corbels or supports below the shelf for added decoration.



9 Insert your Aga, stove or cooker.



10 Play around with plates, ornaments and other items to create a pleasing arrangement on the surround. 🏠

Moi says...

"Don't stop here – consider re-papering the walls too, or just add a wallpaper border to give your room a lift. If wallpaper is fixed but faded or tired, paint over it using a tester pot for a quick and less expensive new look."



St. Patrick's Day cake

Create the luck of the Irish this St. Patrick's Day and celebrate with a slice of miniature cake.

YOU WILL NEED

MATERIALS REQUIRED

- Green and white polymer clay
- Green 1mm adhesive gems
- Sculpey Bake & Bond (or similar)
- Permanent marker pens with extra fine point in four shades of green
- Green jewellery/craft wire
- Green gift bow
- Craft glue

TOOLS REQUIRED

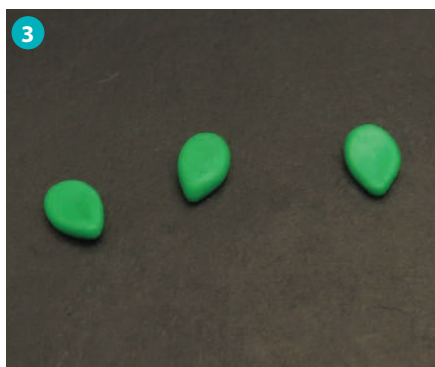
- 2cm round sugar craft cutter
- Roller
- Needle tool or sewing pin
- Wire jewellery cutters
- Scissors



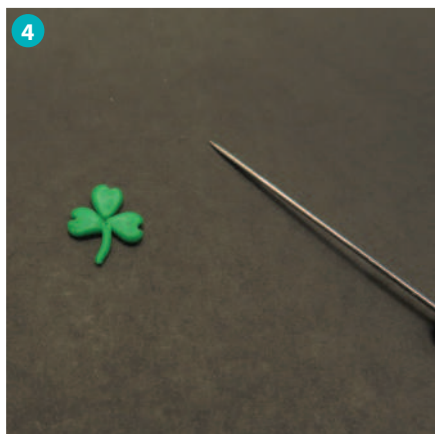
1 Roll out white and green polymer clay to a thickness of 8mm and 2mm respectively. Use a 2cm round sugar craft cutter to press a circle from each, rolling the green circle out so that it's slightly larger in diameter than the white cake.



2 Use Sculpey Bake & Bond to adhere the cake to the green 'cake board'. Use a needle tool or sewing pin to make a small hole in the top of the cake.



3 Roll three tiny balls of green clay into 'carrots' and flatten with a fingernail.



4 Use a needle tool or sewing pin to make an indentation in the top of each flattened carrot, creating heart shapes. Press the three shapes together to form a shamrock and add a small stalk made from a short, thin tube of clay. Bake alongside the cake and allow to cool.



5 Take permanent marker pens with extra fine points in four shades of green and decorate the cake with tiny dots. Use craft glue to add some green 1mm flat backed rhinestones.



6 Cut a short length of green jewellery/craft wire, gluing to the reverse of the shamrock. Once dry, glue the wire into the hole on top of the cake. Cut a couple of thin strips from a green gift bow, curling around a needle tool or sewing pin to create streamers and glue to the cake board. 🏠

At Home with THE BROADWOODS



TREADING THE BOARDS

This month, professional model maker Bea Broadwood continues her brand new (mini) series which will go back to basics and take a step by step look at working in quarter scale. Helped by members of the PP Modelling Community, she will not only be sharing her top tips, but together they will be taking a closer look at the techniques, materials and tools that can be used to create highly realistic smaller scale dolls houses on even the tiniest of budgets!



▼ PP's quarter scale March Cottage is small, but perfectly formed

Over the last couple of issues, we've gone back to the beginning and have explored how best to approach the building of quarter scale properties. Due to the size of 1/48th scale models, it has quickly become apparent that most of the internal finishes are best applied before the house is actually constructed. So this month, we move on and take a closer look at highly realistic interior floor coverings and the different methods that can be used to easily recreate them in quarter scale. Over the years, I have always applied any floor finishes to my properties prior to construction, as it is simply the easiest approach. By working in this order, it allows for the maximum amount of detailing and also keeps the flooring neat and tidy.

In the real world, floors can be made from myriad materials; from rustic stone flags to intricate wooden parquet and the quarter scale world is no exception! What type of flooring I use mainly depends on the architectural style of the property I am working on. So for example, the flooring in a quaint stone farm house would probably feature a combination of simple flagstones, combined with aged oak floorboards. Whereas, for a more formal Georgian style house, elegant tiled floors and highly polished floorboards. Bea. ➡



► Always leave a gap in floor coverings where partitions or supporting walls will be positioned!

Bea's Top Tip!

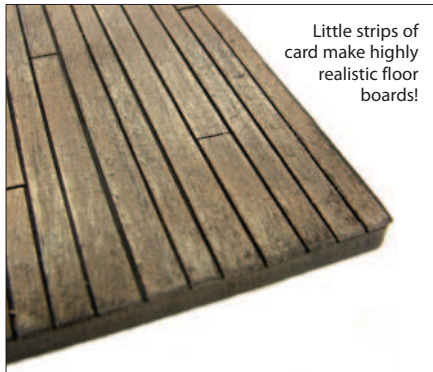
"What kind of flooring you choose is up to you, but the most important thing to remember is not to apply any floor finishes where partitions or dividing walls need to be positioned, as this will impede the overall construction!," Bea

Getting under your feet...

Floor boards are probably the most common type of floor covering and can be found in full scale properties all over the world. Creating them in quarter scale couldn't be easier and there are a number of super simple techniques and inexpensive materials that can be used to replicate them.

"I can only recommend 'practising' on a smaller project, or just practising on a slab of matt board. Lay out your planks or glue your floor paper down and get a feel for how the glue works underneath your wood/paper. I like 'Yes paste' for paper floors and 'Elmers' for my wood floors. Once the test floors are dry, experiment with finishes - gloss (I love DecoArt's Topcoat for glossy finish), or satin or matte. I found layering various acrylic paint shades was a better more scaled look than stain pens. Alcohol ink also worked better than actual wood stain (for me at least). I practiced weathering with chalks, paint washes, dry brushing - and sanding and buffing! I tried it all! Practising opened up a world of nice floors for me"

Top tip from Jennifer Lockhart.



Little strips of card make highly realistic floor boards!

Card floorboards

Card is such a versatile medium and tiny strips of it can be used to create fabulous miniature floorboards. Simply cut to the length and width that you require, then stick them into position using PVA adhesive (a DIY variety, NOT a craft variety!). When dry, trim away any excess boards at the edges, then paint and distress as required. Old greeting cards or cereal boxes are a great free source of card; just remember to stick the shiny side down! It is also worth noting that it's apparently 'good etiquette' to wait until the cereals have all been eaten before attempting to cut away parts of the box!

"When I first started working in 1/48th scale I used strips of cereal boxes"

Top tip from Lorraine Welsh



Wooden floor boards

Of course in the full scale world floor boards are made from wood and if wood is your preference, there are many simple ways you can use this material to create quarter scale flooring.

"I use thin wood veneers cut into strips and glued onto black painted card. I get them on eBay - off cuts or sample packs. The standard thickness is about 0.6mm so very fine. I cut the card to fit the room (fixing it with PVA when the floor is finished), either black card or painted black and the veneer to the appropriate scaled floorboard width for the period (using a ruler and scalpel). I've used PVA or double-sided tape to stick the veneer strips down. I like the effect because you get real wood appearance and texture"

Top tip from Marianne Cook



▲ Marianne used thin wood veneers brought online to create highly realistic floor boards

"I've used wooden stir sticks. I cut them, glue them and stain. Then I take a pencil and press into the ends of the boards to create the effect of nails. To finish, I paint it over with varnish"

Top tip from Rita Busamante Scott.

▼ Cereal box card is ideal to use and best of all you may already have it!

"I like to use wooden coffee stirrers as floor boards. When cut to varying lengths, they look surprisingly realistic. Plus, they are easy to cut (I use scissors), very cheap and easily obtained in a large quantity from Amazon. You can also easily stain them with a furniture repair marker."

Top tip from Shelly Jagodzinski Pietrzak.



▲ Shelly up-cycled coffee stirrers to create inexpensive miniature floor boards

"I find them really easy to use as they can be cut with scissors and stick down very well and can be stained with markers or paint (I use markers)"

Top tip from Wanda Blackmore



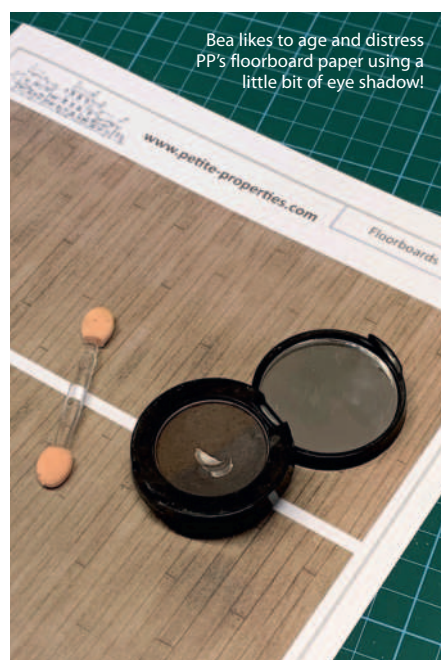
▲ Wanda also used coffee stirrers to create the beautiful floors in Plum Pudding Cottages

"For a rustic floor I like balsa wood which can be scored for the floor board look or scratched with a wire bush to give texture. Washes of dark brown and black sponged on give the right effect. I think experimenting with colour is really helpful and allows you to develop a colour palette that works for your setting"

Top tip from Phill Middleton

Printed/paper floorboards

For a number of years now, we have offered our own pre-printed floor board paper, that can be easily cut to size and stuck into position using PVA adhesive. Once the adhesive has dried, I like to age and distress the printed floorboards using a little dark brown eye shadow applied with an eye shadow applicator. But printed floorboard can come in many forms and with the internet awash with free printable websites; there are more options than ever to have a go at printing your own!



Bea likes to age and distress PP's floorboard paper using a little bit of eye shadow!

"I print my flooring out using one of the many (free) online printies onto card. I then score along the floorboard grooves or tile grouting line and stick onto the floor before my kit is put together. I then varnish with clear nail polish"

Top tip from Natalie Wilson

"I use scrapbook papers in wood patterns cut into thin strips and glued down to resemble wood planks - looks surprisingly good"

Bonnie Helterhoff

INFO

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Faux painted floorboards

Regular readers of this column will already know that when you are working in the smaller scales, it's not so much about creating a faithful replica of the full scale world, but instead an illusion of it. In short, it's all about faking it and this has always been my (personal) approach when it comes to 1/48th scale floorboards! So, many years ago I devised a super simple paint effect to create realistic faux floorboards and I still use it to this very day! Simply apply your required colours using a dry bristle brush (always in the same direction) allowing varying shades of brown paint to catch upon the surface. When dry, use a fine tipped permanent pen to draw lines onto the floor to create the boards and viola – an instant wooden floor!

For Bea's full step by step faux floorboard project, why not head to the Dolls House & Miniature Scene archive and read it for yourself in the September 2019 issue (No.304).

And finally...

As ever, special thanks to Jennifer Lockhart, Lorraine Welsh, Marianne Cook, Rita Busamante Scott, Shelly Jagodzinski Pietrzak, Wanda Blackmore, Phill Middleton, Natalie Wilson and Bonnie Helterhoff for contributing to this article and also to all the members who so readily share their advice, help and support to everyone on the PP Modelling Community Forum. What a talented, helpful and friendly bunch you are! Bea. 🏠

NEXT MONTH

Bea and the members of the PP modelling community again come together to tackle the fascinating subject of internal lighting and share their top tips and advice for bringing a touch of drama to the interior of 1/48th scale dolls houses...

▼ A simple paint effect can fool the eye and create an instant faux wooden floor



▼ Bea used her tried and tested faux floorboard effect on the interior of her 'Little Duck House'



The Face of Art

Sculpting memories of a lifetime with Pauline Pugliese.



Creating character

Speaking to Pauline Pugliese about her work, it seems doubtful she can remember a time when art wasn't part of her life at some level. With a lifelong love of drawing and painting and a degree in illustration, her beautifully crafted character dolls, faces etched with memories, transfer these skills exceptionally into three dimensions. "This background was a great help to me when I began my doll making journey," says Pauline. "I had no previous sculpting experience but fell in love with it the first time I picked up a lump of clay and attempted to make it into a little person."

The world of small scale has long been an abiding influence for Pauline, so the artistic direction her career has taken comes as little surprise. "I have been passionate about dolls my whole life," she tells me. "I was doll crazy as a child. No board games or other toys for me at Christmas. Just dolls and more dolls! I have also always been fascinated with dolls houses and miniatures. I acquired my first proper dolls house five years ago. When I wanted little people to reside in the house, I decided to make my own."

Readers will recognise many a familiar face amongst Pauline's extensive portfolio, her dolls sculpted using polymer clay and wire armature. She has created numerous dolls based on royalty and historical figures from Queen Elizabeth I to Benjamin Franklin and Vincent Van Gogh, and these sit, or stand, alongside characters from favourites like *Downton Abbey*, which sees its second movie offering, *Downton Abbey: A New Era*, hit cinema screens this month. Pauline's latest 1/12th scale Violet Crawley is a stunning feat of miniature artistry and encapsulates the much-loved character's pose and expression. Whether it's a familiar name, or a character drawn from her own imagination, all Pauline's art captures the expressive nature of the human face. But I had to ask, just what is it she believes key to achieving that realistic true to life appearance when sculpting those all-important facial features, especially when that face is well known. "For all my dolls it is about the eyes above all else. I want to see a soul when I look into them," says Pauline, demonstrating how

▼ Benjamin Franklin in miniature



▲ Gabriel

much thought goes into her craft. "I often paint them over multiple times before I am satisfied. Portrait dolls are the most difficult. At first, I thought it should be an exact likeness which I found was really impossible. I now focus on capturing something unique about their features and a facial expression that captures their personality. If the doll is recognized for who they are I am satisfied." And is there an era Pauline finds herself particularly drawn to when designing dolls or is it the character itself which influences her decision? "It really is a combination of both. If I like the character and the time period they lived in I am on my way to a new doll. I do love the fashions of the 17th and 18th century the most. The costumes are very challenging but so wonderful!"

The fabric of storytelling

The costumes may prove challenging for Pauline, exquisite and intricate in their design, but they yield results which almost turn the clothes into worthy characters themselves. It's also evident that Pauline puts just as much effort into discovering quality fabrics as she does into creating the garments themselves. "The fabric/material search is never ending," she admits, explaining she sources her fabrics from high end fabric suppliers in addition to craft stores and the excitement of the vintage clothes retailer.

Pauline's original characters include the wonderful singer, Tess, who, stood in front of a large gramophone or silver microphone, draws us into a world steeped in music. Inspired by Blues singers of the 1920s, Tess is just one doll amongst many which showcase Pauline's extraordinary talent as a visual storyteller. "Inspiration comes from so many places," she says. "History, theatre, literature, family, fables, mythology. There are so many characters I want to make I do not think I will get to them all before I leave this earth!"

Taking us much further back into history, Pauline cites her flame haired Queen Elizabeth I as the most intriguing commission project she has undertaken to date. "I did a lot of research on her life and family history. I love history so this was fun for me. 



▲ Inspired by Rose from the Broadway play, *Fences*



▲ Frans was inspired by the movie *'Tulips'*



▲ Cooking up miniature ideas with Mrs Patmore

▼ Zebulon and Esther from *The Waltons* in miniature



▲ Pauline's most recent Dowager Countess of Grantham



“Whether it’s a familiar name, or a character drawn from her own imagination, all Pauline’s art captures the expressive nature of the human face”

▼ Making music! ▼



▲ Downton favourite, Mrs Hughes

▲ Lady Georgiana

▼ The young Queen Elizabeth I



▼ Hagatha amazes us with spellbinding detail



Her costume was very elaborate and required a lot research as well. Overall, it was a very challenging commission, but I learned so much during the process and the customer was very happy with the final result." Queen Elizabeth I may be Pauline's most intriguing commission, but as we've already heard about the challenges behind creating her characters, what has proven to be the most complex? "It's hard to say. The doll making process in general is very complex. Each doll involves sculpting, portrait painting, knowledge of human anatomy, fashion design, tailoring, hair styling, shoe construction etc. It can be daunting when you look at all that is required. I take one step at a time with breaks in between."

Earlier in our interview, Pauline specified the eyes as the most important aspect of a dolls character, and we come full circle when describing her favourite part of the creative process. "Honestly the best part is when they are complete, and I take their photos. When I look through the lens into their eyes, they come alive."

"The best part is when they are complete, and I take their photos. When I look through the lens into their eyes, they come alive"

She explains with equal fervour and infectious enthusiasm how, on occasion, she begins a project with a character in mind and, by the end, it has transformed into someone else entirely. Almost as if the doll came to life all by themselves! In truth though, it isn't the camera or the clay which brings these stunning characters to life, it is the hugely talented artisan behind both. Pauline's flair, skill and the sheer power of imagination mean that the character of miniatures can only continue to reach new heights. "I know it sounds cliché," adds Pauline. "But if you find something that you are passionate about, something that gives you joy, give it your all! 🏠"

**INFO**

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▲ Ebenezer Scrooge

DON'T MISS OUT!

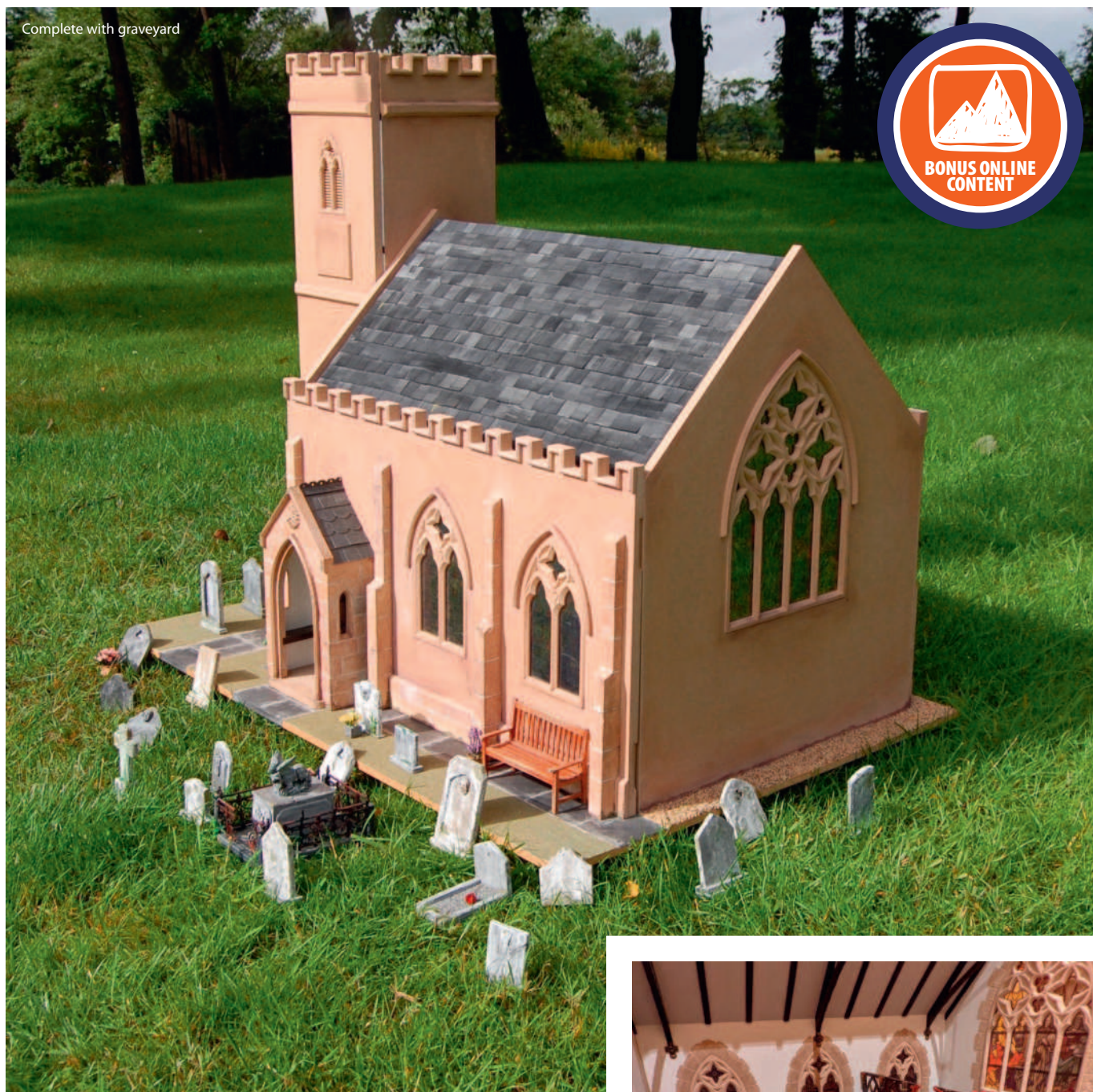
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Complete with graveyard



Six of the Best:

St Giles Church

Over the next six months Moi Ali gives readers an exclusive showcase of her own private collection.



Church interior

I am quite a property tycoon, but sadly my empire is not worth millions – despite my being the proud owner of several houses, shops, a church, a pub, a café, a diner and various other buildings. My petite properties may not carry a huge price tag, but to me they're priceless! Over the coming six months I'm going to give you a look around half a dozen of my favourite buildings, starting with my church. [Read more](#)



▲ View from the front door

It began life as an MDF kit by Barbara's Mouldings, the All Saints Church. It was a very good price and came with a lot of nice details – such as the wonderful gothic windows, the roof trusses and the lovely entrance porch. I had to have it!

I took my decorative inspiration from St Giles at Cheadle, a Gothic Revival masterpiece by my favourite architect, Augustus Welby Northmore Pugin (1812–1852). He was the grand master of the Gothic Revival style, best known for the Palace of Westminster – but he also designed churches and his best (in my opinion) was St Giles.

The benefit of using a kit was that I could decorate it more easily than a finished building, as all parts would be accessible. I started with a dry-build, not only to help me understand how it fitted together, but also to work out colour schemes and layouts. I wrote in pencil on the reverse of each piece its ultimate colour and position. I also marked out features I planned to add, such as the tiled aisle and the raised altar area.

Painting components prior to construction saved a great deal of time and provided a neater finish. It also meant



▲ The altar



Back of the church



Creating stained glass



Components on the dining table

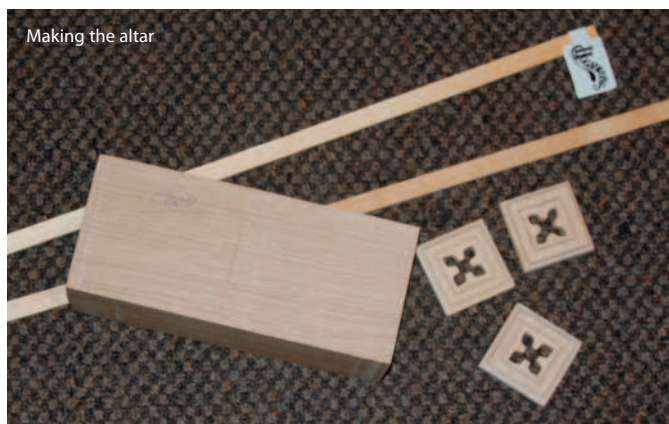


Sue Cook embellishment

Back of the church



Making the altar



Grouting the aisle



Looking down the aisle





Hymnboards from balsa



Hymnboards painted and ready to hang



▲ The Lectern

I didn't need to manoeuvre my hand and paintbrush into a small, fiddly corner or inaccessible part of a finished building. Everything could be done at my work table with ease.

Although the kit had a lot of detail, I wanted to add more. A tiled aisle, like the one at St Giles, was essential, but achieving it in miniature was challenging – until I figured out a surprisingly easy yet effective method. I had some ready-made terracotta tiles and I experimented using a rubber stamp and permanent ink to create a design.

The air vents to the side of the aisle were not part of the original plan: they were a ploy to disguise an error. Prior to construction, I'd marked the position of the aisle on what I thought was the centre of the church, straight down the middle. Having laid all the tiles I realised that I'd positioned the aisle in the centre of the grooves into which the walls slot, but that would not be the eventual centre of the building. I was nearly an inch off-centre. With insufficient tiles to widen the aisle, I got creative and used decorative brass grille from my stash to make brass air vents similar to those found in many Victorian churches and thereby to widen the aisle.

Pugin designed tiles for Minton and although I was not able to reproduce actual Pugin designs, mine still look the part. You don't need a church to use this technique of producing patterned tiles. They'd look great in a Victorian house hallway too. The black tiles were created using a black permanent inkpad on standard terracotta tiles.

Adding decorative stonework around the windows was a doddle. I used sheets made for lining budgie cages, which have a sandpaper-like texture. Once painted, they look good and I found the material easy to cut and apply – and very cheap (or should I say cheep?!). Talking of budgies, I used bird cage grit on the tower roof as a kind of gravel. It costs just £1 for a large bag and I have loads leftover for other projects.

The stained-glass windows were printed onto overhead projector acetate. The problem was finding an image of a window the same dimensions as mine. I ended up printing different windows and assembling the various pieces like a jigsaw puzzle to create a complete window of the correct size. They look lovely when the light shines through.

Both the altar and the gothic tomb that sits outside the church started out as blocks of wood. I added embellishments and a paint finish to make them look realistic. In the case of the tomb, I glued a plastic



View to the vestry



▲ Vestry with Polyfilla flagstones

The finished church



gargoyle on the top, added plastic railing, then aged the lot to look like it had been outdoors for 100 years. The hymn and psalm boards were balsawood, matchsticks and crafting sticks, again finished with paint to disguise their humble origins. The roof slates were recycled cornflakes boxes, again with a realistic paint job!

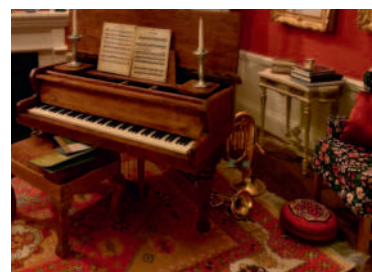
I printed out parish notices and stuck them to the wall above a table I cobbled together from scrap wood and a couple of elongated wooden corbels. The bible box on top was a kit from Arjen Spinhoven, as was the candle box. The hymn books on the shop-bought pews were hand-made

using packaging cardboard with a colour-printed cover wrapped around to create a book effect.

I wanted a rood screen, for which I used shop-bought laser-cut gothic arches which I embellished with corbels from Sue Cook, painted in brown, red and gold. I used similar plaster corbels on the ends of some of the roof trusses as an extra detail. The altar candles are modelled from polymer clay and sit in a brass candlestick from a car boot sale. The flagstone floor was made from Polyfilla. It was quite a thrifty make, but the end result certainly had me dancing in the aisles! 🏠

NEXT MONTH

Moi shows readers around her red music room roombox.



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Biggest project ever!



Beginning her love of dolls houses as a child, reader Debbie Walker from Regina, Canada, continued her desire to build her own into adulthood. Starting in 2014, she finally completed her dream house in 2021 – including 11 rooms with unique ceilings!



As a child I had two dolls houses, one was a large two-story Barbie house with sides that opened to reveal extra rooms and the other was The Littles plastic dolls house (now considered an antique). That was back in the day of plastic and metal, lead paint furniture. I remember collecting all the dolls and furniture for The Littles dolls house and then my dad stayed up all night building the house for me on Christmas Eve as a surprise from Santa.

As an adult, I had what I can only call a God-given desire to build a dolls house. In 2004, my mum found the Orchid dolls house kit and she bought it for me along with furniture kits. I made that house and over the years I did one project, then another, and each one grew in size and complexity.

My largest project is the 6-room Special Edition Alison, Jr. kit and two additions with a total of 11 rooms. I drew the room plans for the rooms on 2nd January 2014, and while

working full-time, I worked on it over the years and completed it on 6th August 2021!

I wanted to do it in a Victorian style and I started by going up to my local paint store where they had colour cards for different time periods and I chose paint consistent with the Victorian period. The furniture for the house would be purchased and my main goal for this house was to ensure that each room had different flooring and a unique ceiling. Enjoy taking the tour!

Tour by room...

▼► **LIVING ROOM:** Features real hardwood flooring that I purchased as strips and installed one piece at a time. The furniture was purchased at an antique store and the ceiling is covered in paper with a ceiling carving and medallion.



▼ **KITCHEN:** Features Reutter Blue Onion furniture and dishes. The floor is a real tile floor and the ceiling is a real tin ceiling. ▼



▼► **LADIES PARLOUR:** The furniture was purchased from an antique store. The ceiling is painted with a laser cut carving and chandelier. The floor is veneer. ►



▼► **BATHROOM:** Features Reutter Victorian Rose furniture, a tile floor and a painted ceiling with a gold ceiling medallion and porcelain chandelier.



▼ **MASTER BEDROOM:** Features rich dark mahogany Victorian furniture, carpet, a real gold leaf ceiling and handmade tatted work.





◀▼ **MAID'S ROOM:** Has a hardwood floor and a faux tin ceiling.



◀▼ **NURSERY:** Has a veneer stripwood floor with a painted ceiling with a paper design.



▼ **DINING ROOM:** Has a darker hardwood floor, a painted ceiling with a medallion and chandelier. Many of the wine bottles are real glass with real wine in them. I purchased them from a seller from Italy at the Chicago International show. 🍷





◀ **BILLIARD ROOM:** Features a hardwood floor along with an area rug and golden accents on the ceiling.



▲ **READING ROOM:** Is carpeted with a tapestry ceiling. 🏠



INFO

To view more of Debbie's work visit:

[Pinterest: www.pinterest.ca/debbiew120](https://www.pinterest.ca/debbiew120)

Telephone lounge

"When I saw a picture of a Victorian telephone lounge similar to this one, I loved the lines and functionality of such a small aesthetic piece. It tucks in easily by, or even under, the stairs in most dolls houses and really makes quite a statement!" Ruth

Photos by Stephen Lesbirel



YOU WILL NEED

MATERIALS REQUIRED

- 1/32in (0.8mm), 1/16in (1.6mm), 3/32in (2.4mm) thick sheetwood
- Matt board
- Foamcore
- 1/4in (6mm) and 3/8in (10mm) diameter dowels
- 1/8in (3mm) square and 1/4in (6mm) square stripwood
- One wooden knob
- 2x 1/8in (3mm) wooden beads
- Mustard seeds
- Hemp twine
- Quilt batting
- Cotton fabric
- Coordinating embroidery floss cord, coloured twine, or bunka
- Beige heavy scrapbook paper or light card
- Wood stain
- Satin varnish
- Double-sided tape
- White glue & superglue

TOOLS REQUIRED

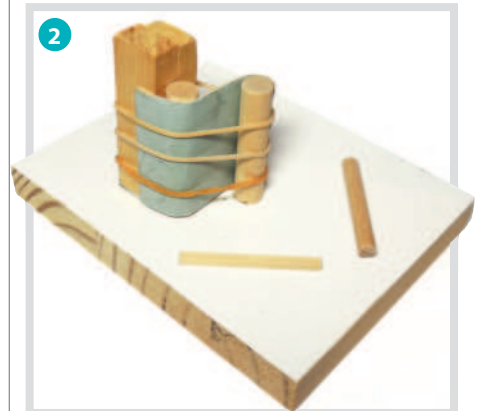
- Knife
- Steel ruler
- Small saw
- Mitre-box
- Small hand drills
- Leaf, heart and flower paper punches
- Wooden cocktail stick
- Needle files
- Ball stylus
- Fine sandpaper
- Wax paper
- Grid paper

CUSTOM MADE CORD (OPTIONAL)



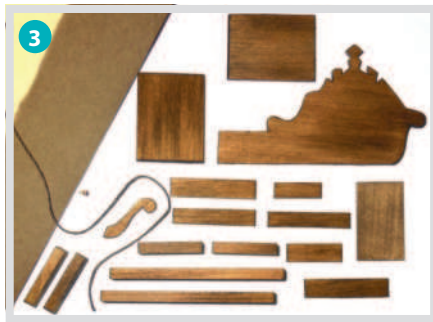
1 Choose three of the most prominent colours from your fabric and hold two 36in (1m) strands of embroidery floss in each of these colours together. Knot one end and tape the knot to the edge of a kitchen counter. Twist the six strands together about 80 times. Hold the twisted ends tightly with one hand and find the centre with the other. Bring the ends to the taped knot and hold them there, while holding the centre with your other hand. Release the centre of the floss and allow the two sides to twist together. Run your fingers up and down the twists to even them out. Tie the ends together with the knotted end.

SHAPE THE MATT BOARD ARM



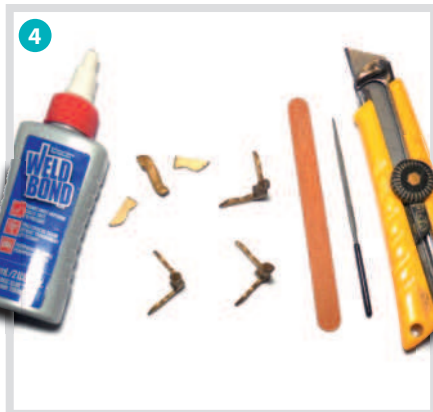
2 Superglue the dowels and block onto a scrap board (see the template). Soak a 1-15/16in (49mm) by 2-1/2in (64mm) piece of matt board until it is pliable. Fit the matt board into the jig and hold it in place with rubber bands to dry. Glue the top of the matt board S onto a 1-15/16in (49mm) long, 1/4in (6mm) diameter dowel. Glue 1-15/16in (49mm) of 1/8in (3mm) square stripwood atop the matt board's cut-off end and fill the gap between it and the matt board with glue. ➡

PREPARE THE WOOD



3 Cut two 4in (102mm) frame lengths and four 1-1/2in (38mm) cross pieces from the larger square stripwood. Carefully cut the high back from 1/16in (1.6mm) thick sheetwood. Cut the 7/16in (11mm) by 1-5/16in (33mm) drawer front, two 3/8in (10mm) by 1-15/16in (49mm) drawer sides, the 3/8in (10mm) by 1-1/8in (29mm) drawer back and two 7/16in (11mm) by 2in (51mm) table sides from 1/16in (3mm) thick sheetwood. Cut the drawer base 1-1/8in (29mm) by 1-7/8in (48mm) from 1/32in (0.8mm) thick sheetwood. Cut the 1-9/16in (40mm) by 2-1/16in (52mm) table top and base from 3/32in (2.4mm) thick sheetwood. Sand the top front and side edges of the table top and base rounded. Stain all the wood, 12in (305mm) of hemp twine, a scrapbook paper section, and the wood knob.

MAKE THE LEGS



4 Cut four 7/8in (22mm) long legs from 1/4in (6mm) square stripwood. Mark the curved profiles on two adjacent faces with the knees meeting at a corner. Cut, sand and file that sharp corner for each leg to the profile marks. File away the diagonally opposite corner and taper each leg to resemble a cabriole shape. Cut and shape eight leg brackets from 1/16in (1.6mm) thick sheetwood. Stain the legs and brackets. Glue two brackets at right angles to each upturned leg over wax paper covered grid paper.

MAKE THE BACK CUSHION

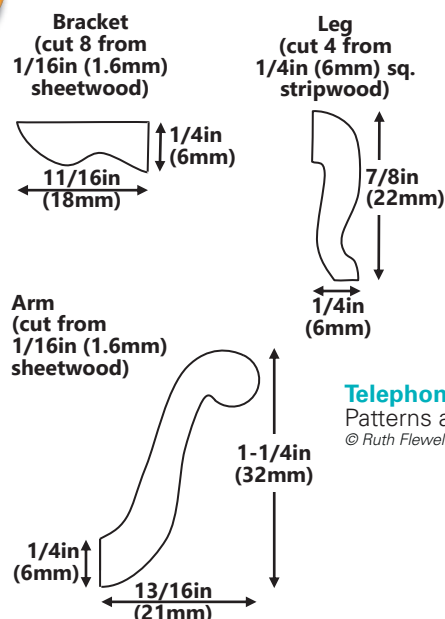


5 Cut the card back cushion. Cut the two batting pieces as shown in the template. Fix the under batting to the card with double-sided tape and the larger batting piece over it. Cut fabric for the back, following the template pattern. Clip, fold and glue the excess to the back, keeping the fabric taut.

MAKE THE SEAT CUSHION

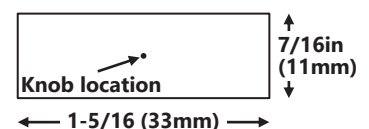


6 Cut a 2in (51mm) by 2-1/2in (64mm) foamcore seat cushion and card base. Cut two layers of batting 3/4in (19mm) longer. Fix the batting together, centred on the foamcore and the card to the opposite side with double-sided tape. Cut fabric to cover the seat with an extra 3/4in (19mm) on each side. Mitre the corners and glue the fabric to the underside, puffing the ends and pleating each corner.



Telephone lounge
Patterns at 100%
© Ruth Flewelling Lesbirel 2022

Drawer Front
(cut from 1/16in (1.6mm) sheetwood)



PAD AND UPHOLSTER THE ARM



7 Cut and fix two layers of batting along the inside of the matt board, starting behind the stripwood, up over the arm and stopping under the dowel. Cut upholstery fabric to cover this area with 1/4in overhang at the front, back and top end. Glue the overhang onto the edge, clipping and making 'V's in the fabric to ease it into the contours. Glue the free fabric end onto the matt board, tightly under the dowel. Cut a card piece and batting to fit the outside end. Fix the batting to the card. Cut fabric to cover this piece, glue the excess to the back and this piece to the outside of the arm.

MAKE THE DRAWER AND TABLE



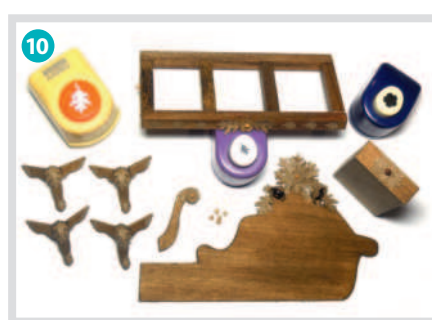
8 Lightly sand the top of the drawer front and the ends of its sides and base. Glue the drawer back against its base. Glue the drawer sides against the base and back. Drill the drawer front for the knob. Glue the knob into the front and the front centred against the drawer base and sides. Glue the table sides atop the table base with the drawer between, back edges aligned and equal overhang at the sides and front. Glue the table top onto the sides, aligned with the base. ➡

MAKE ROSES AND S-SHAPED TRIM



9 Punch six hearts and stained scrapbook paper and cup them at the point. Slip a bead on a cocktail stick tip. Glue the pointed end of three heart-shaped 'petals' overlapping around the bead. Make another of these roses. Glue them to the back near the top on either side. Roughly cut the S-shaped trim from 1/16in (1.6mm) thick sheetwood. Carefully file and sand the curves. Stain the S-shape.

TRIM THE WOOD



10 Punch leaf and flower shapes. Emboss veins with the ball stylus and cup the leaves and flowers. Glue the leaves overlapping the knee and toe of each leg and at the ends of each bracket to simulate carving. Make more leaves and flowers and glue them to the lounge back, drawer front, front frame face and S-shape as desired. Add mustard seeds to the flower centres.

ASSEMBLE THE BASE

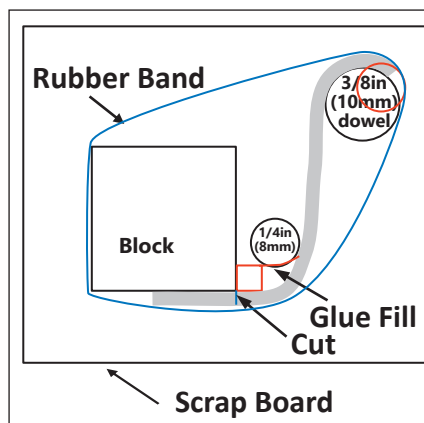
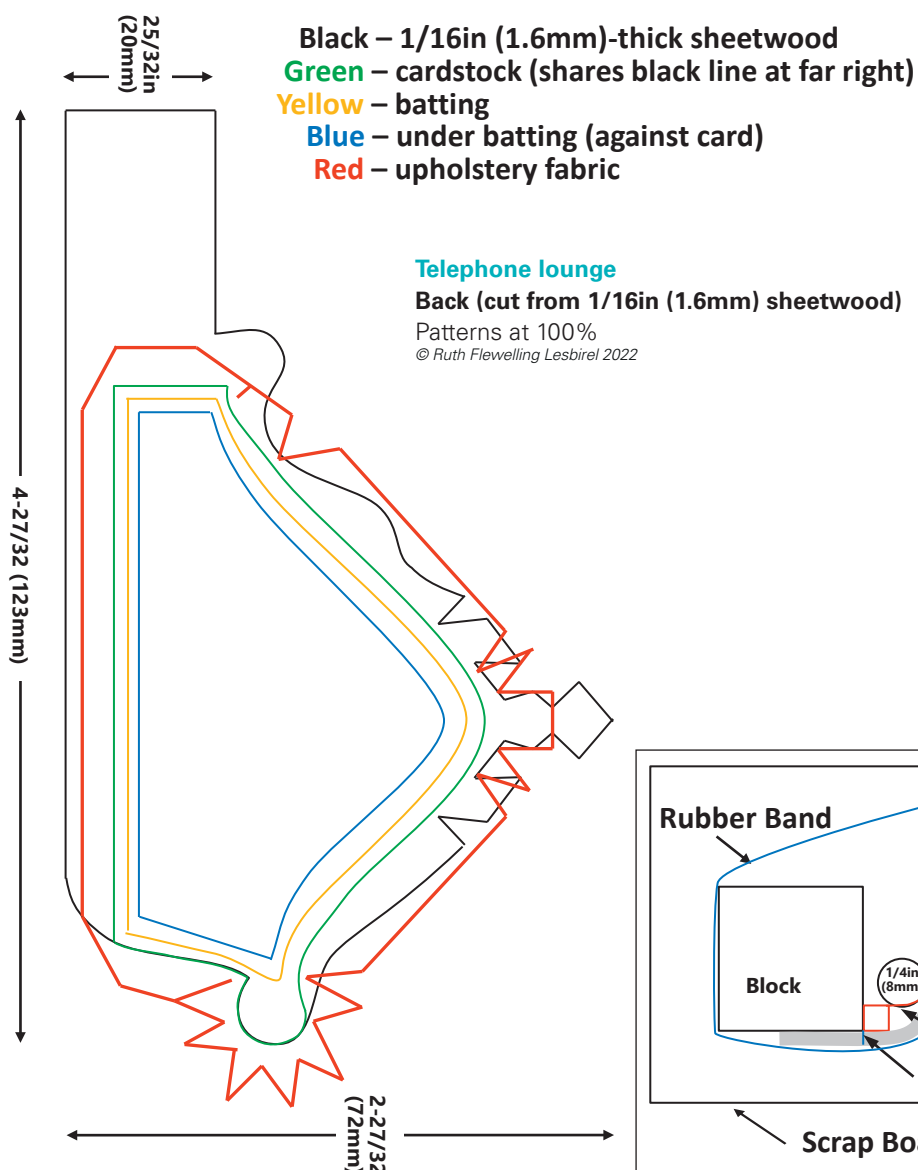


11 Glue the frame cross pieces between their front and back pieces over grid paper. Glue the legs under each corner. Glue hemp twine along parts of the back's top edge and the frame's end and front bottom edge, leaving a 2in (51mm) tail to later glue to the S trim. Glue the table to the left end overhanging the frame by 1/16in (2mm). Varnish the frame's front and left end only, the legs, brackets, table, drawer front, S-shaped trim and the upper trimmed portion of the back.

TO FINISH



12 Glue the arm against the end of the frame. Glue cord along the back cushion's top edge, the seat cushion's lower front edge, and around the S-shaped trim. Glue the seat cushion onto the frame. Glue the upholstered card to the lounge back. Glue the back against the frame and arm, with the bottom edge of the back even with the bottom of the frame. Glue the S-shaped trim over the front of the arm, aligned with the frame. Add varnished leaves to bridge any gap. Glue hemp twine up the S-shaped trim to the paper flower. 🏠



Jig

Superglue 2in (51mm)-long dowels and block to a scrap board. Hold the mattboard in the jig with rubber bands. After the mattboard is dry, glue the top end against the 1/4in (6mm) dowel, cut the lower end where shown, and glue 1/8in (3mm) sq. stripwood atop the lower end.



York dolls house group celebrates 40 years

Yorkshire Miniaturists Association, York's local group for collectors and makers of dolls houses and miniatures, is celebrating its 40th birthday. Club Secretary, Elizabeth Jackson, reveals how they made sure they celebrated this special anniversary...







I was one of the founders of Yorkshire Miniaturists Association back in 1981 and am still heavily involved. We were so thankful that Covid restrictions had lifted sufficiently to allow us to hold a birthday party at my house – a very joyful occasion with Prosecco, gorgeous birthday cake created by our Chair, Ann Holmes, a sales table (we had missed those so much during lockdown), a quiz, a look around my dolls house room and display boards reminiscing over the 40 years.

Each year we have a 'club challenge' whereby members create a miniature scene on a chosen theme. Of course, this year's had to be 'birthdays' and when we met (at last) for a 'normal' meeting this month we were able to enjoy peoples' efforts. Barbara Stimpson's 1940s room has a little girl with her birthday presents, one of which is a Triang dolls

house. Pauline Walker's is the band playing at a birthday party. Heather Warren made a fantastic tree house with a mouse birthday party going on inside. My effort is a 1970s kitchen where Mum is opening her presents and cards with husband and family. We usually display club challenge items on our regular stand at York Racecourse Dolls House Fairs, held each June and November. It was so lovely that the Fair was on again and we were there at our usual stand showing these and many more settings. When the Covid emergency began, we were working on a challenge themed 'romance' so some of these creations were also on show, for example Jennifer Martin's young carpenter with 'I love you' carved for his girlfriend.

Like many groups everywhere when the pandemic stopped us meeting, we

wondered whether we would lose members' interest and involvement. We need not have worried. One member set up a private Facebook group for us to send news and photos (search for Yorkshire Miniaturists). Another suggested was that we should each month send a 'kit by post' to members so that people had a little project to be working on, for example family photos in 'silver' frames made from doyleys, a tiny pink leather album with separate pages, a rose in a box, a pretty fabric-lined wicker basket, a board game. We developed the know-how and confidence to run monthly Zoom meetings where we could report on our efforts and teach each other new skills. Thanks to these members' efforts, the club finds itself in good heart for its special birthday year. 🏠



INFO

For more information and to contact the Yorkshire Miniaturists Association, visit their Facebook page.

www.facebook.com/Yorkshire-Miniaturists-Association-101978281796808

Garden pond

Polymer clays can be used successfully with artificial water made from resins. In this project polymer clay is used to make the pond with its stones, plants and fish and then after baking, clear resin is poured into the pond and allowed to set. The result is remarkably lifelike. Try using stone effect clays such as Fimo Granite or Cernit Nature for the stones which are speckled clays and give a more natural result than plain clay. The instructions are for a raised rectangular ornamental pond of the kind beloved by the Victorians in their gardens. Variations are also given for a natural pond and a rock pool.



YOU WILL NEED

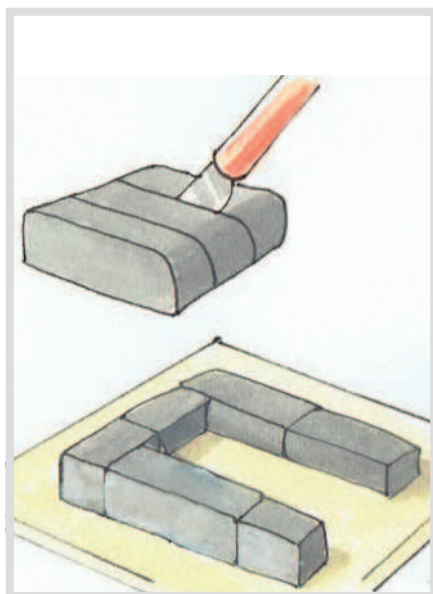
MATERIALS REQUIRED

- Polymer clay: 1/2 of a 56gm (2oz) block of grey clay, 1/4 block each of stone effect and dark brown, small quantities of white, black, golden yellow, leaf green and orange
- A fine strainer or sieve, preferably nylon
- Large blunt tapestry needle
- Kitchen foil
- Superglue and PVA glue
- Gloss acrylic varnish
- Clear embedding resin and hardener such as Solid Water or Envirotex Lite. You will need less than 30g (1oz) for a pond
- Plastic measuring cups and plastic spoon for mixing

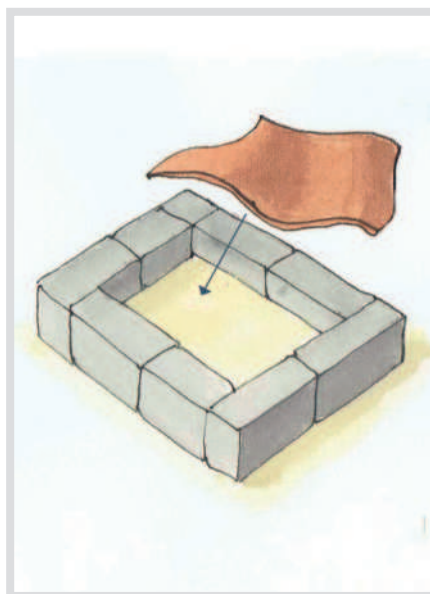


THE POND

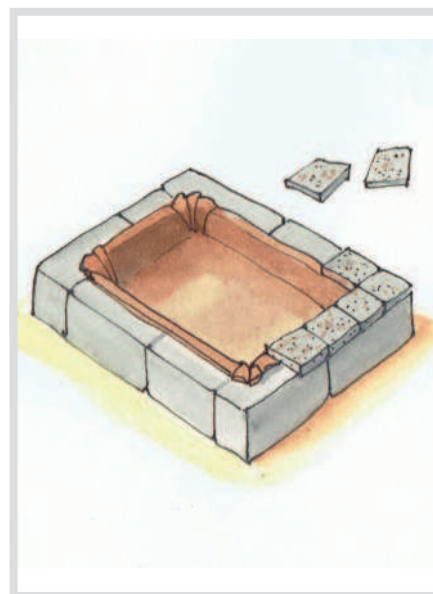
Work on a tile or baking sheet so that you can transfer the pond to the oven to bake without distorting it.



The pond base: Cut bars of grey clay straight from the block, about 2cm (3/4in) wide and the thickness of the block. Vary the lengths and arrange them into a rectangle, pressing them down onto the tile so that they stick in place.



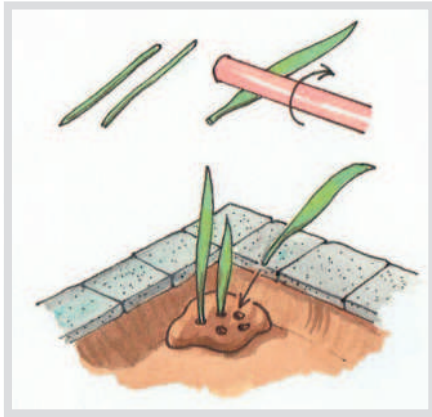
Pond liner: Roll out a sheet of dark brown clay, about 3mm (1/8in) thick and large enough to cover the rectangle of blocks. Press this down over the rectangle so that it forms a pond liner, pushing it inside the blocks so that it touches the tile below and gives the pond a flat bottom. Take care not to break the liner or the pond will leak. Press the liner into the sides and cut off any excess above the block rectangle.



Stone slabs: Roll out a sheet of stone effect clay and cut squares and rectangles to press down onto the top of the rectangle to make stone slabs to surround the pond.



THE REEDS



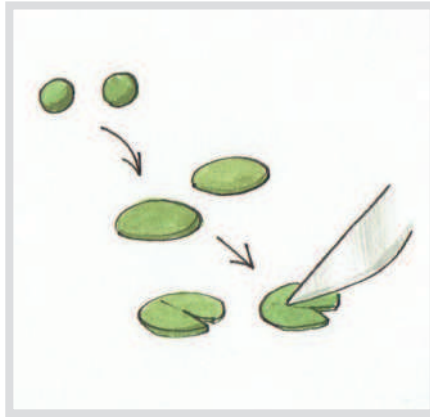
Form some thin logs of leaf green clay, about 1.5mm (1/16in) thick and between 20mm (3/4in) and 50mm (2in) long. Lay these on a tile and roll lightly to flatten them into long thin strips for the reeds, leaving one end unflattened for the stem. Bake both the reeds and the pond on their respective tiles. When they have cooled, form a ball of dark brown clay and press it into a corner of the pond. Make holes in this with a pointed tool and insert the stems of the reeds, pushing the clay up around them to hold them firm. Support the reeds with a ring of foil so that they will not sag when baked.

THE MOSS

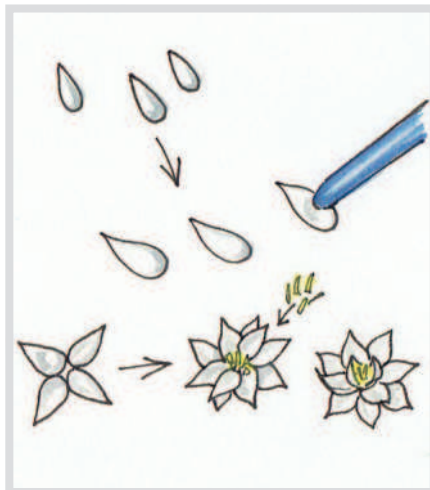


Knead some leaf green clay to make it really soft and press a ball into the bottom of the strainer. Use the handle of your knife or another blunt instrument to press a little of the clay through the strainer. It will emerge on the other side as a series of tiny extrusions. Scrape some of these off with your knife. Smear PVA glue over some of the stones as a key and press the 'moss' down onto it, allowing some to trail down over the edges. Repeat with some yellow clay to add some moss flowers.

WATERLILIES

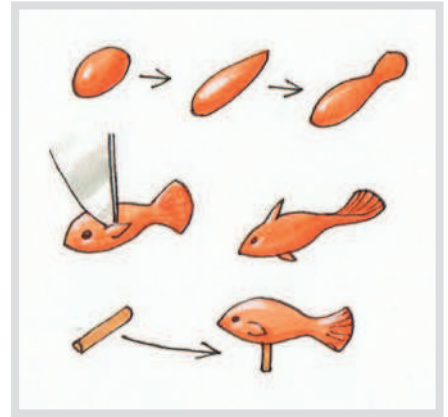


Leaves: Mix a little yellow into leaf green clay to make a lighter green and form into five small balls, between 1.5mm and 3mm (1/16in and 1/8in) diameter. Press each of these down firmly onto a tile so that they form thin discs about 6–10mm (1/4 – 3/8in) across. Mark a central vein down each with your knife and cut a short slit at the end of each vein, opening it into a small 'V'. Lift the edges of each leaf a little. Leave on the tile to bake.



Flowers: Form some white clay into a log, 1.5mm (1/16in) thick, and cut ten 1.5mm (1/16in) slices. Form each into a teardrop and flatten onto a tile with the end of your finger so that it makes a petal. Lift it off with your knife, lay on your fingertip, and press with a blunt tool to cup it (use talcum powder to stop it sticking if necessary). Arrange four petals on a tile, pressing them down in the centre so that they stick down lightly. Add four more on top, in the spaces between the petals of the first layer, then two more. Press a scrap of sieved yellow clay into the centre for stamens and use the tip of your knife to pull the centre petals upwards round the stamens. Repeat for a second lily and leave on the tile to bake.

THE GOLDFISH



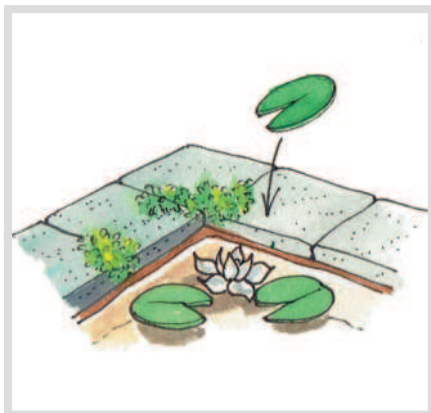
Form two 5mm (3/16in) balls of orange clay and shape each into a short log with pointed ends. Pinch a 'waist' just short of one end and press the bulge beyond the waist onto your tile to flatten it into a tail. Mark fin lines with your knife. Slice under to remove from the tile and make a cut on either side, cutting towards the head end, to suggest side fins. Shape the fish into a natural curve. Form a thin log of brown clay and cut two 3mm (1/8in) lengths. These will be used as little 'stalks' to raise the fish off the bottom of the pond. Bake the pond with the waterlilies, fish and stalks. Use superglue to glue each fish onto a stalk and then glue this to the bottom of the pond. The fish should only be raised about 3mm (1/8in) off the bottom.

FILLING THE POND



Mix the resin according to the instructions on the pack. You can measure how much resin you need by filling the pond with water and pouring this into a measuring cup. You will need to dry the pond thoroughly after doing this and the easiest way is to bake it in the oven again for about 20 minutes so any traces of wet evaporate. Pour the resin into the pond and cover the whole pond with an upturned box to keep off any dust until it is set. Leave overnight or as long as the instructions say. 

FINISHING



Glue the lily leaves to the surface of the set resin and glue the flowers between them. Make sure that the fish are visible under the water. The photograph shows a possible arrangement but you can arrange the pieces how you like.

NATURAL POND

Stone clays can be shaped into boulders and pebbles to create a more natural pool. This pool was formed from a thick log of clay shaped into a ring to provide the shape for the liner. A sheet of dark brown clay was then draped over the liner and baked. Then the boulders were added to cover the edges of the liner. If you do not use a liner, the resin will seep out between the boulders as it is almost impossible to achieve a tight seal between them.

ROCK POOL

You can use the same technique to make a rock or sea pool. Use pictures or photographs of seaside environments as reference to make shells and seaweed to decorate a tumble of polymer clay rocks and stones. I rolled balls to make pebbles for the bottom of the pool and applied them over a rock-coloured liner. Silver fish are needed for a sea pool so I made the fish using black clay and brushed them with silver powder, baked them, and then varnished them before adding them to the pool. For realism, you could always add a little sand to the bottom of the pool. It is best to mix it with varnish and place in the pool to dry before adding resin. Otherwise, it may float to the surface of the resin. 



Natural pond



Rock pool

DOLL'S HOUSE
PROJECTS
WITH POLYMER CLAY

SUE HEASER

This extract is from *Doll's House Projects with Polymer Clay* by Sue Heaser.

The book is a collection of articles that Sue wrote and illustrated in the 1990s for DHMS and other titles.



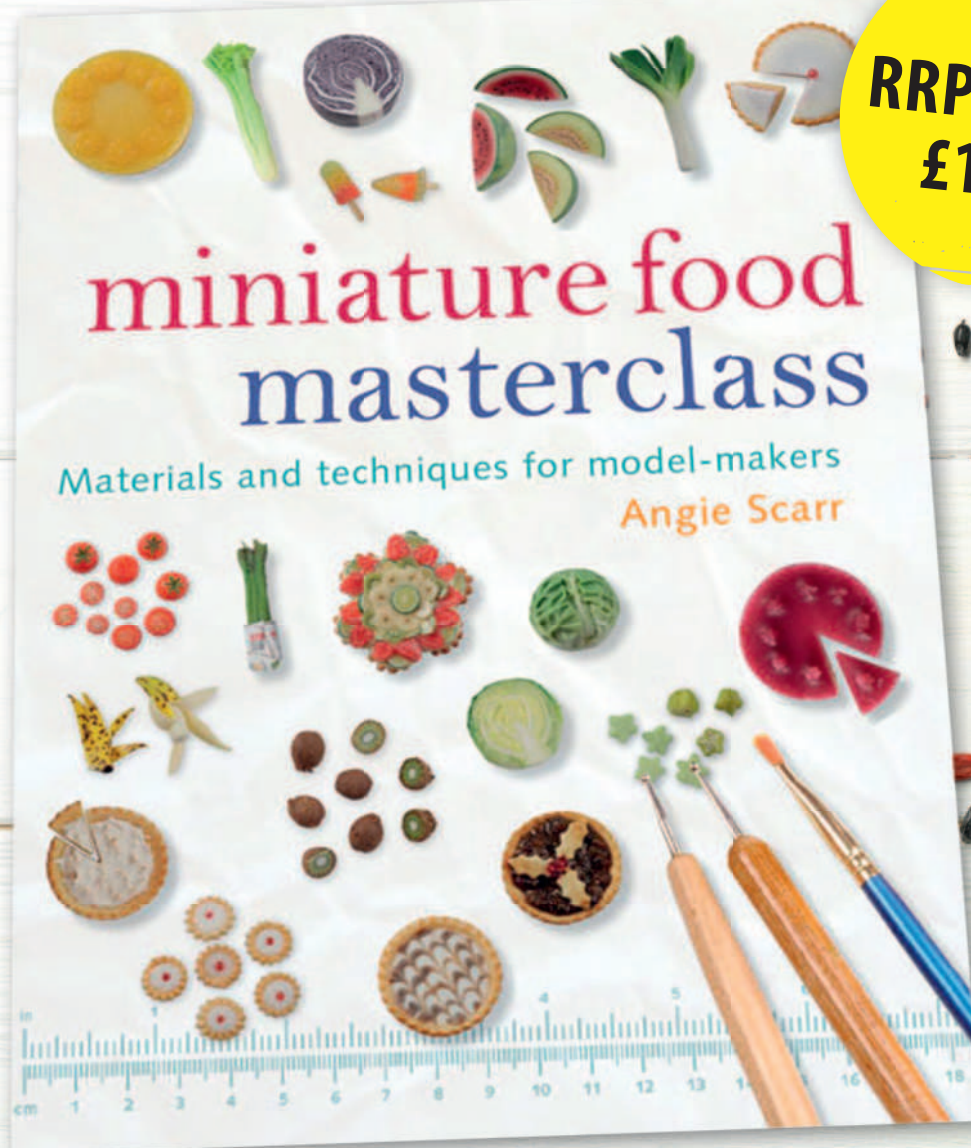
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It is available from Amazon worldwide as both a print version and Kindle/ebook.

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DELPH MINIATURES

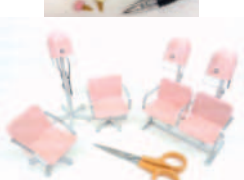
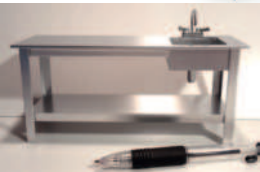
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Sign of the times

Make realistic street signs, enamel advertising signs and tiles.

YOU WILL NEED

MATERIALS REQUIRED

- Images of signs
- Paint and marker pens
- Glue
- Card
- Spray triple thick glaze



Moi's Top Tip!

"I used a laser printer. If you are using an inkjet, you may need to use a spray sealant first. Do an experiment on one sign if you are unsure whether the ink will run. Alternatively, use a High Street printshop to print your signs."

Moi says...

"These street signs are really easy to make and they certainly add a touch of authenticity to the outside of a shop or house. They're also a great item if you have an antique shop and you want a box of old street signs as shop stock. I have made a French street sign and a few French enamel house numbers, a Glasgow street sign (Scotland is my adopted country), and a Birmingham street sign (city of my birth) but the world is your oyster! How about an Arabic sign, or a nice tiled Spanish one? Talking of tiles, this technique also makes fab fake ceramic tiles. As you can see, I printed off an image of French boulangerie tiles and used the same technique to make a tile effect. It looks great on my cake shop cabinet."

TO MAKE TILES...

The technique is the same. However, before spraying with gloss glaze, score along the grout lines with a scribe, ball tool or blunt knitting needle to create indents for a 3D effect. I created these tiles for my boulangerie counter in this way.



1 Take photos of the street signs you want and re-size them on your computer (or find images on the internet – but these can only be reproduced for personal use). Print the images and cut around them roughly.



2 Glue the images onto thick card (such as the back of an old notebook) and trim neatly. Use a permanent marker or paint to colour the cut edges of the card to match the sign – in my case I used a black pen, a navy pen and white paint.



3 Use a dab of tacky wax or masking tape to temporarily hold the signs in an upright position (I stuck them to a wood offcut) ready for spraying.



4 Apply several coats of gloss glaze to create the enamel effect. You can use varnish but the gloss glaze is quick to apply, leaves no brush marks and dries fast. 🏠

Moi's Top Tip!

"Build up the glaze in two or three thin coats rather than one thick coat that may crack or run."



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The magic of small scale



In 'case' you need some fairy magic

Find yourself kitted out with inspiration this spring as we discover the 1/144th scale world of artisan Caroline Dewison.

A wide scale

With a talent for magical design, Caroline Dewison became well known for creations including her whimsical book nooks, which have enabled us to escape to enchanted lands far and wide. Now though, she's bringing those skills down to size with a range of 1/144th scale kits which allow us to use her imagination as a springboard for our own creations. These tiny houses only serve to amplify that same magic found in Caroline's other work. "I think the tinier things are the better! I fell in love with miniatures a few years ago and have been obsessed ever since. I don't have space or the patience for a

big dolls house so I thought it would be fun to see how small I could go with my work. Plus, smaller houses mean you have room for more!" Of course, the smaller the miniature, the more complex achieving that overall realism becomes, but it's something Caroline has evidently taken to with consummate skill and infectious enthusiasm. "I really enjoy the challenge of making something look realistic. At such a small scale you have to really look at what makes something what it is to recreate and make it believable."

Caroline's first foray into the world of 1/144th scale construction was a delightful two storey Victorian house which has not



▲ That first design. Caroline's Victorian inspired house

only gone on to become part of the new range of kits, but which she also cites as amongst her favourites. "As it's so small, I designed it to split down the centre so that you could see in easily and have plenty of space to decorate. That's become a feature in nearly all of my houses." Made from 2mm MDF, Caroline's house kits vary enormously in style and design, from a magnificent French chateau to Tudor and Art Nouveau. The final look is up to the individual, but making sure 1/144th scale is accessible for

“I think the tinier things are the better!
I fell in love with miniatures a few years ago and have
been obsessed ever since”

▼ Tiny window boxes are the perfect finishing touch to Caroline's Art Nouveau kit



▲ Branching out! Caroline's tiny fairy bed

everyone, Caroline also offers clients the opportunity to take the hard work out of her kits, with the chance to purchase a house fully assembled and painted. Despite this, it's clear that Caroline also gains tremendous satisfaction through seeing what fellow miniaturists do with the kits she creates. "People have the most fantastic ideas and it's really cool to see how they decorate and use them and create things that I haven't thought of. It's nice to think I've sparked some inspiration. I do love when people recreate what I've made as well though. A few people have said it's been their first taste of 1/144th scale kits so it's fantastic to see them being reproduced. The biggest buzz for me is just seeing people create and enjoy the hobby as much as I do." Caroline is also with you every step of the way during construction, as her kits all come supplied with full instructions, including images. 

► Caroline's not one to sit on new ideas





Furnished with inspiration

For Caroline, the starting point for every design is that all-important style and it's easy to see just how much effort goes into her work as she discusses the care put into researching each new house. "I research different ideas for the style I want to recreate and add in bits that I like. I'm not too fussed about them being exact for the period, but I like to get enough in the design to give it the feel I'm looking for," she explains, adding that essentially achieving architectural perfection in 1/144th scale would be far too difficult, so instead goes for features and, perhaps the very thing that sets Caroline's kits apart, fun! "They are designed with decorating in mind. As I said earlier my houses split, this was because making them in the same way as a traditional house meant it

was difficult to see inside the rooms and they were quite dark, so the idea of being able to separate them to open was born. An added bonus means you get double the number of rooms to fill."

That sense of fun and eye-catching design flair is especially evident in Caroline's four storey Art Deco house, which features what she describes as two 'carved effect' Egyptian figures. But where did the inspiration for this exceptional design originate? "This house is a mish mash of other buildings," she explains. "I was asked by a customer to create something Art Deco with a similar layout to my Art Nouveau building. The ladies on the front are inspired by the carvings on the New India Assurance building in Mumbai. The rest of the building is fashioned on the

features of the Guarantee Trust building in LA amongst others."

To complement the houses, Caroline has created a beautiful selection of 1/144th scale furniture which boggles the mind with its intricacy. Created using strong card, they can, like the houses, be purchased in kit form or fully built and painted. Including Queen Anne chairs, a cot and a dressing table set, most enchanting of all is a magnificent fairy bed which, with its arched branches, puts a traditional four poster in the shade. Although the range does feature one of those too! "I'm hugely inspired by the natural world and secret places. The fairy bed was designed as part of a furniture set for an example house I'd made. I wanted to give it an organic feel and the twisting branches just grew from the frame!" 

Putting a new spin on the tree house!



Shining a light on 1/144th scale



Luminous design

A magical tiny world inside a 1/12th scale suitcase



Summer days in small scale



Open house!



“I haven’t made many dioramas in 1/144th scale, but I am making time this year to make more as I loved the few I have made”



Inspired by Monet's famed garden in Giverny

A model design

The new range has also seen Caroline showcase some one-of-a-kind models in 1/144th scale or thereabouts, allowing her a freedom of imagination which has produced some exciting art. "I haven't made many dioramas in 1/144th scale, but I am making time this year to make more as I loved the few I have made. During lockdown I created a few designs in suitcases of places it would be lovely to escape to. They weren't strictly 1/144th scale but were on a similar tiny scale. I created a secret door, a fairy ring and Monet's gardens at Giverny. I've also made a few tiny scenes with an outdoor theme. These started off as experiments to see just how small I could go. I think working on such a small scale is less overwhelming than trying to fill a huge space." Caroline's designs feature a scene with an almost luminous, shimmering pool at its heart which she beautifully describes on Instagram as 'The tiniest pond in the world'!

There are rumblings on the fairy grapevine that there might be castle and fairy/elven inspired house kits heading our way in the not-too-distant future. But, spellbound by fairy magic, fans of Caroline's work will be delighted to hear that she also has some brand-new one-of-a-kind artwork. "The first are tree stump houses, hand built and sculpted including lights and tiny fairy sized furniture," she reveals. "I'm excited to see how these develop!"

Does Caroline have any advice for fellow artisans who are perhaps more used to working in 1/12th and looking to jump into the world of the smaller scales? "You'll need patience and a good pair of tweezers!" she admits. "I still sometimes rush things and end up with a mess. You've got to be in the right mood, take your time and work methodically and you'll find that tiny scales can actually be quite relaxing to do."

Model by model, Caroline is changing the landscape of 1/144th scale, with an artistic flair that teases the imagination with the endless possibilities lying in wait. With skilled artisans like Caroline at the helm of miniature design, this is a scale that can only continue to grow in popularity as more and more miniaturists become intrigued by the suggestion that some of the biggest ideas come in small packages. 🏠



Sowing seeds of inspiration



INFO

For more information please visit:

Instagram: www.instagram.com/ahouseofwonders

Find Caroline's kits at:

Etsy: www.etsy.com/shop/MyMiniatureRoomBox

Discover Caroline's one-of-a-kind designs at:

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DISCOVER

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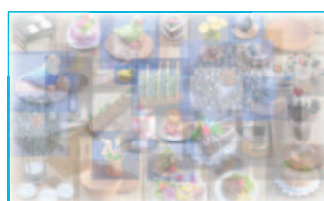
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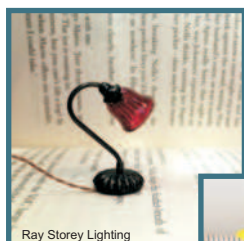


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The Whole Kit & Caboodle:

RETRO SOFA

This month's kit is retrolicious, says *Moi Ali*



▲ Kit contents

I've said it before, but I'll say it again: I love Jane Harrop kits! They're well designed, affordable and easy to build – and cover a wide range of eras. I'm currently going through a bit of a retro phase, so I've been drooling over Jane's kits from the 1970s. Think electric fires with fake coals, bunk beds, wooden TV sets and Danish dining suites. All very tempting, but I opted for the three-seater, wooden framed sofa, its orange upholstery immediately drawing my eye (although I went for an equally authentic purple cover on mine).

If you're doing a 1970s room, you'll find other items of the era to create a groovy interior. Why not add a couple of matching armchairs, or a Bontempsi-style electric organ? How about a drinks cabinet (stocked with Dubonnet,



▲ Looking Groovy

Campari and Martini Rosso, of course!) or a trendy room divider! You'll find so much to help you get the retro vibe in miniature – in 1/12th, 1/24th and even 1/48th scales.

If you regard the 1970s as the decade best forgotten, how about something elegantly Edwardian, artfully Arts and Crafts, jazz age Art Deco, or even a bit of wartime utility furniture? Jane has it all in kit form, just waiting for you to make and personalise her pieces. 🏠



THE FACTS

Buy from:

Jane Harrop (www.janeharrop.co.uk)

Cost: £14 for the sofa kit and £14 for a pair of matching armchairs kit

Comes with: Wooden frame, cushions and wadding

Additional materials needed:

Glue; paint or wood stain; polish or satin varnish and mini fabric for covering the sofa

Specialist tools needed: None

Time: A morning or so

Experience: Confident beginner

Top tip: Make sure the fabric you use is not too thick, or you may have trouble fitting all of the cushions on the frame.

READER GIVEAWAY!

Would you like your very own retro sofa?
One lucky reader will win this groovy Jane Harrop kit.

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

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Competition closes 31st March 2022. Good luck!

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No. 334 Issue March 2022
dollshouseandminiaturescene.co.uk

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Printed by Warners Midlands plc



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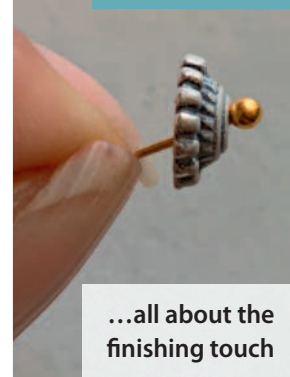
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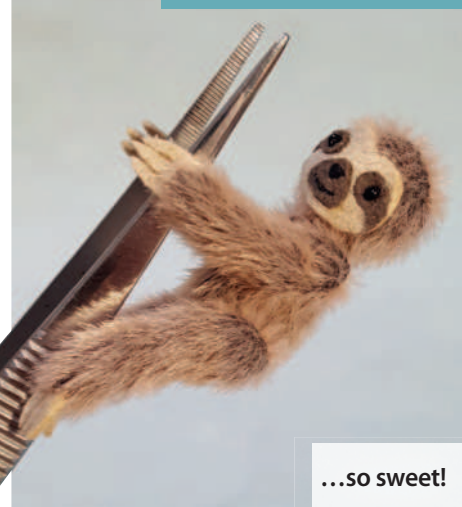
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Competitions in issue 334 are open 1st March – 31st March 2022.

**DollsHouse
& MINIATURE SCENE**

Magazine established December 1992
ISSN 0967-4918

Next issue on sale 18th March

Dolls House & Miniature Scene magazine is published 12 times a year.



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