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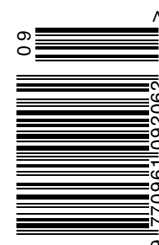
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SAVAGE MANOR

This could be the most incredible doll's house you've ever seen. Eight pages of photos inside



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small details

September 2019 • Issue 324

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welcome

There's a heatwave sweeping across the UK as we put this issue together. I'm sure temperatures will have dropped by the time you're reading this, but I hope the sun has continued to shine as we've a host of summer ideas for you.

Dive head first into making a swimming pool full of real water. Michele Volonino tells us how she moved house and wanted a pool in the garden. That didn't work out so she created one in miniature instead — courtesy of a cat litter tray.

Elsewhere you can beat the summer heat by serving up some delicious ice cream, or even some cooling cocktails. And then you can kick off your flip flops and settle down inside a beautiful beachfront lounge.

We've some wonderful other houses and rooms to inspire you too, from opulent Manderley to a charming ballet school.

And then there's Savage Manor. The house that graces the front cover is simply stunning inside and out. The house, commissioned by collector Kaye Browning, is based on an idea of what her 16th Century ancestral home in Cheshire may have looked like.

After incredibly detailed research it incorporates features from several notable English country homes. It's a staggering achievement, featuring the work of some of the world's top miniaturists, and pushes the boundaries of what is possible in miniature.

Enjoy Savage Manor and enjoy the issue.

Richard.

email: richard@ashdown.co.uk

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Quote of the month:

“People have a real love of looking at small worlds — something inside them is innately attracted to that ‘miniature’ realm.”

John Lasseter



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We've got some exciting little extras for your house — just get the scissors

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We chat with Lynda Farnworth about her life in the hobby



HOUSE HUNT



Find the little house hidden inside.
■ Last issue it appeared on page 21.



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A tropical Tahitian ar

An old Nic Nichols room box, a beautifully sculpted doll, and a love of Paul Gauguin's paintings inspired Joan Warren to create a miniature tropical vignette

BY DEB WEISSLER



Artist room box

While living in NYC, miniature artist Joan Warren went to pick up a custom room box made by IGMA artisan Nic Nichols, but wound up coming home with two. While she was at his home, she spotted an attic room box sitting up on a shelf,

and Nic explained it was one of the first room boxes he had ever made. The little attic box spoke to Joan so it came home with her, only to languish on her own shelf until inspired to finish it.

Joan loved the work of Alaskan doll maker Dorothy Hoskins and asked

Left: Leilani lounges in her beautiful studio filled with all of her favourite things.

Top: Joan has made a wonderful scene showing a painting in progress and a curious little monkey on a stool. Below is a photo of the husband pilot and his framed medals of honour.

Above: Beautifully handmade dolls on a twelfth wicker chair and a bowl of tiny real shells.



her to create a Ooak Tahitian doll that Dorothy sculpted out of a single piece of porcelain. Joan named the doll Leilani. She crafted a strand of freshwater pearls to hang around the doll's neck and placed a magnolia in her hair. An admirer of French painter Paul Gauguin's colourful works of art, Joan decided that her Tahitian lady would be an artist at work in her home studio.

As with all of Joan's vignettes, she wove a storyline, and since many of

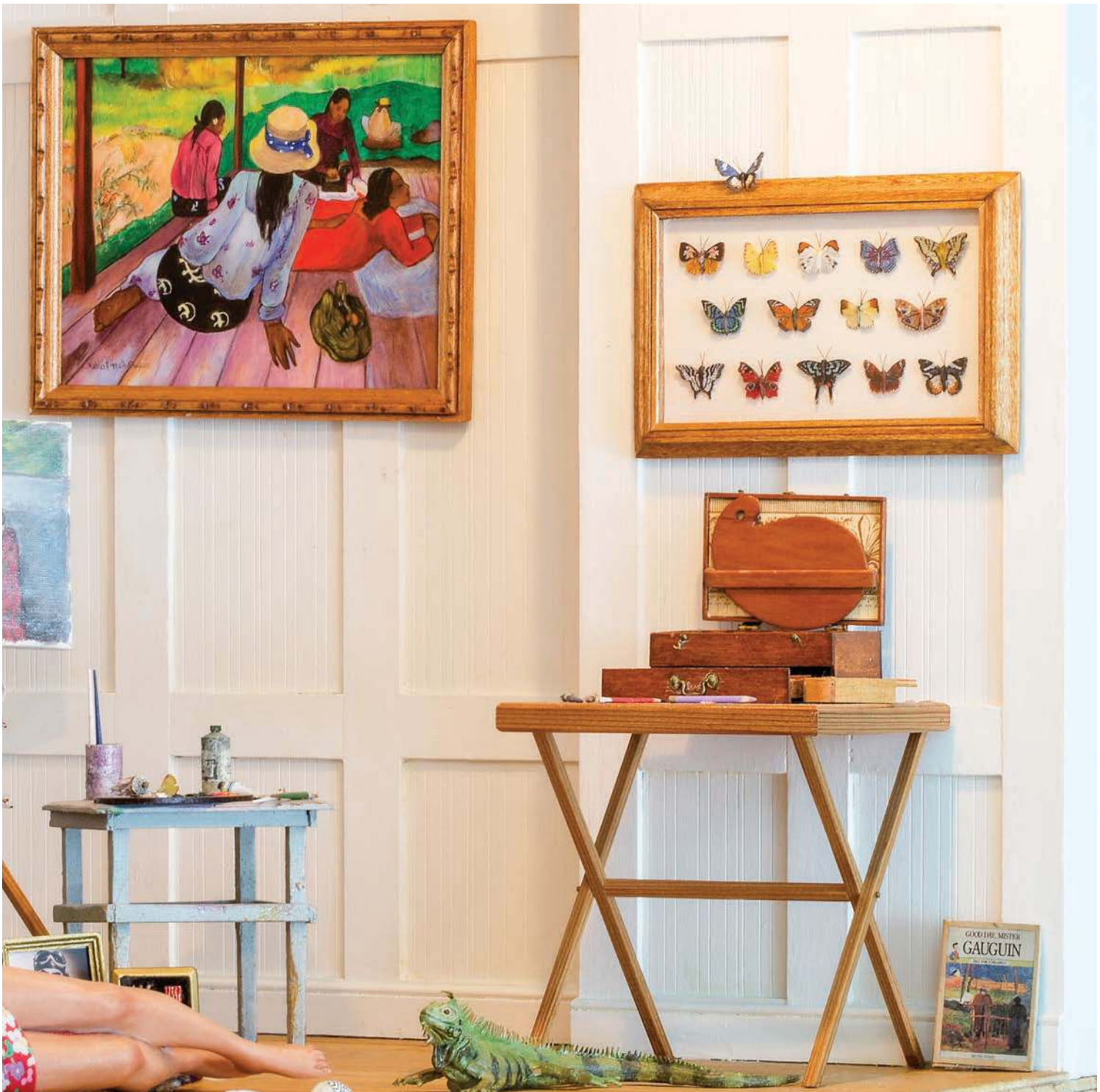
her own paintings possess a very romantic quality, this is the tale her room box tells:

"There once was an Air Force pilot who was stationed in Tahiti. He met and fell in love with a beautiful Tahitian girl named Leilani. They were married and he brought her back home to England. She then made the attic her art studio. The little Eurasian girl (Susan Scogin), who is their daughter, loves to spend time with her mother in

the art studio watching her paint. She paints mostly in the style of Gauguin and is surrounded by her paintings on the walls. Leilani keeps her husband's post cards and letters surrounding her as well as his photo and medals in a frame. Her husband is away

Above: There is a small sink to keep the paint brushes clean as well as a pet cockatoo on a perch.

Right: A pet iguana roams around the studio.



on a mission and they are anxiously awaiting his return."

Joan has created the look of a tropical bungalow in which Leilani reclines. Beside her is a bowl filled with luscious fruit by Jan Patrie. An iguana, cockatoo, and monkey by Liz McGuinness are her constant companions and help remind her of her island home. A delicate Victorian-style bird cage, crafted by master artist David Krupick, houses a flock of parakeets,

and pigeons roost upon the window frame, all by Mary McGrath.

Colourful paintings are by Paul Saltarelli, while a knotted work of art, a scene of Tahiti by Gauguin, was reproduced in miniature by Marnie Cardin. The captain's sea trunk and art supplies were purchased from the late Eileen Godfrey. The wicker chair is by Rhea Strange.

The unusual window shades were made from real pine needles artist

Mary Jean Emory gathered in her own backyard. The three-tiered birdhouse is by Karen Markland. The tiny turtle was a door prize Joan won at a miniature show, and the shells scattered about were gathered by Joan and her grandson from a sandbox at the Aquarium of North Carolina.

Small in size but big on charm, Joan's "The Tahitian Artist" paints a colourful and romantic postcard of the faraway South Pacific.



Ant and Dec's mini cafe

It's always great to see miniatures make it onto prime time TV, and that's exactly what's happened with the latest Santander advert. The bank has enlisted Ant and Dec to promote its mortgages in a light-hearted way and the advert features a mini coffee shop. The cafe was put together by the Elizabeth Melinek creative agency in London. If you don't want to wait for the advert to roll around on your TV you can watch it online at: www.elizabethmelinek.com/santander-antandec

Quick and easy

Make a mantle clock in just no time at all

BY SANDRA HARDING



You will need

- Wooden, round ended lolly sticks
- Glue
- Acrylic paint, gold paint or wood stain, and brush
- Sandpaper
- Scissors
- Clear nail varnish



- Clock face. See DHW Cutouts on P77, or cut picture out of a magazine (watch advert, etc) or tiny clock face already made or bought (earrings can be useful — from Accessorise or similar).
- Decide on the height and cut three pieces off the rounded edge. This one I staggered to three different

heights to get an Art Deco effect; but they can be glued together to keep the same height if preferred. Glue them tightly together and let them dry. Lightly sand the bottom to stand flat, and the curves to get rid of any rough edges.

- Cut another piece for the base. Use one rounded end for one side of the base and cut the other end and round it, so that both ends are the same. Glue it on and let it dry.
- Paint to colour of choice and let dry.
- Paint with clear nail varnish and let dry (if you want the clock shinier).
- Carefully cut out the clock face if needed. Glue onto the front of the clock and let it dry.



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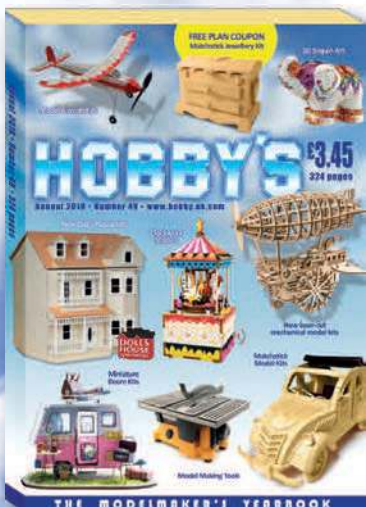


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THE MODELMAKER'S YEARBOOK

Summer box reflects Eva's love of the sea



Eva Perendreu enjoys creating rooms with a nautical theme, and this simple scene brings back memories of her life on the Mediterranean

BY EVA PERENDREU

I've always done crafts, but I began to make doll's house miniatures maybe about fifteen years ago," says Eva Perendreu (above). "I started making small room boxes where I bought many pieces until I gradually discovered all I could do with my hands.

"Now when I see those first room boxes that I made, I would do them completely different, but they are part of my history."

Eva discovered polymer clay in 2008, and it changed her life. She is inspired to create anything nautical themed, most likely because she lives so close to the Mediterranean Sea.

She has many room boxes, thematic tables, and other items related to the sea. Eva also makes cupcake carts, bakery tables, ponds, fountains, and anything she hopes will make people smile.

"I love to do miniatures related to fantasy," says Eva. "Small fairy homes, faced trees, or parties in the forest."

The miniature artist exclaims that miniatures are her passion, and she spends much of her time indulging in the hobby. She created a blog in 2008, and opened an online Etsy shop in 2010.

Since then Eva has kept busy attending the miniature shows in Barcelona and Madrid, and also local open air markets and online miniature shows.

"In 2011 I also created a Facebook page to share my work easily with people that are not used to blogs," Eva explains. "I have travelled and I have met wonderful people from many parts of the earth, especially my country."

Eva's family supports her, and loves what she does. She doesn't use a unique or unconventional method for creating her miniatures. The artist says

every item she creates something she likes to use her imagination to make it in a different way than she did the first time.

The piece we are highlighting in this issue is twelfth scale and titled, Mediterranean Shadow Box.

"I live very close to the Mediterranean Sea, close to the beautiful city of Barcelona," says Eva. "And this is not my first Mediterranean scene."

"Here I decided to create a beach shadow box with a wooden frame. It's a very simple scene, but it's also very relaxing and calm. It brings me back to my memories of the sea, smelling the salt and feeling life in my veins."

The artist got inspired to create this piece because she had not taken part in creating miniatures for a long time and needed a small project. Eva wanted something to do that wasn't too big of a challenge but could progress quickly enough that she could enjoy it.

It didn't take long for her to discover once again "the miniature addiction."

The piece was made out of: polymer clay, wood, plaster, real sea treasures, and pistachios. Most of the items in the piece were created by Eva herself.

The box contains real sand on the bottom, and real shells and starfish. Eva painted a shelf, which aided in adding a few items to the box. Some items were manufactured, like the china or glass, others were made by Eva.

"The tiny boat was constructed from





Above: The small sail boat was made with a pistachio nut and fabric.

Below left: A closer look at the fun vintage sign and the tiny shells.

Right: A full view of the shadow box. Fresh blues and white make it feel like summer on the Mediterranean.

Below right: The shelves are filled with tiny shells and sea-related treasures.

a pistachio shell," explains Eva. "The nautilus was made from polymer clay. Tin signs and the seagull were sculpted by me. The candle, fishing net, and other items have been modified; like the wooden letter or the bell and the seahorse."

The hardest part for the artist to create was sculpting the seagull's beak, as it is very thin. Attaching the sand also proved challenging; this took several tries before Eva was successful. However the seagull, along with the nautilus, are now Eva's favourite part of her creation.

"The whole composition was fun to create. I changed all the items on the shelves quite a few times. Up and down, left and right, and start again," the artist explains. "Making the tiny boats is always great, and I have lots of fun."

Eva is now in a period of slowing



down. She wants to learn and improve her way of making miniatures, and likes the fact that she has enough time to try new things. She is accepting very few commissions, and has decided to just relax and enjoy.

"Next I am going to start another small shadow box, probably with food and a fairy garden," she says. "I just hope the readers enjoy my piece as much as I enjoy it."

“It brings me back to my memories of the sea, smelling the salt and feeling life in my veins.”





ACCOMPLISHMENTS

WHERE READERS SHARE PROJECTS THEY'RE PROUD OF, HOWEVER SMALL. EMAIL YOUR ACCOMPLISHMENTS TO RICHARD@ASHDOWN.CO.UK



Jane's charming Ballet School

BY SANDRA HARDING

I first spoke to June Walters on Facebook when she asked if anyone had a metronome and sheet music they no longer wanted and, as it happened, my friend Ellen had a couple spare.

I offered them to June who was making a ballet school in a room box as a gift for her daughter-in-law, Jane Marie Walters, to be placed on the piano in the room. The first box that June made was not quite big enough, so another was made which measures 21 x 11 x 11.5 inches. Using a small, smooth roller June painted inside and out in a soft peach colour

creating a lovely finish. Lighting was then added by concealing the wires in grooves across the ceiling which were papered over. June used a 9v battery to light the room.

A visit to a friendly glass man resulted in a mirror cut to fit one full wall, to which June added two wood blocks and the bar. The pretty dolls and other lovely little items were from various favourite makers, who all make beautiful things. I love the little clothes rail at the back, with more pretty ballet dresses, and the bench for the little ones to rest.

The cut-out ballerinas on the walls



will certainly give the children inspiration and adding the pretty cut out roses and flowers on the piano and desk really adds a delightful touch. After playing with the layout June eventually placed everything where she wanted, including the corner fake exit and doors, using tacky glue.

A few scribbles on paper using a cocktail stick and red and black felt



tips were added to the desk alongside a telephone, and the metronome and music placed on the piano. For the finishing touch a 'Jane's Ballet School' sign was put up and, as an afterthought, June remembered that daughter-in-law Jane has cats. Cleverly, she ran the wires through a straw into the battery box so they don't dangle.

Now delightfully finished, and cat proof, this is a real little family heirloom.





Midsummer fairy madness

BY SANDRA HARDING

It was the myriad of colours that made me look twice when I saw this pretty creation by Christine Kneen, and I just had to find out more about it.

The box is 16 x 10 x 8 inches and the sky is painted blue with added clouds. The hill shape is made from sculpting wire covered in Modroc to give shape, to which Christine added a fabric collage to cover. The side and back walls are made from a variety of bits and pieces that Christine thought looked good together, and she was right.

It is mostly fabric in another collage of fabric and paint, including butterflies, rabbits, dragonflies,

more bubbles and even a playing card tucked in. As the main fabric is called "Alice out of Wonderland" a subtle reference to the book had to be in there somewhere

The water at the front is made from plastic overpainting — most of the plants are plastic aquarium plants, with some mosses added to create a softer effect. The very effective bubbles are Christmas decorations and glass pebbles, while the toadstool house was made from a kit.

The toadstools were from fairy garden accessories, but the fairies at the back are made from resin. The main fairies at the front, and the



dragonfly, were made by Debbie Rose Chalkley and set the scene so beautifully. Many of the other bits and pieces were Christmas decorations, and the frog, flowers and other accessories were from various places.

It takes a very special eye to create something so pretty and colourful and I feel quite inspired to have another look through my old Christmas decorations. Hope you feel the same.

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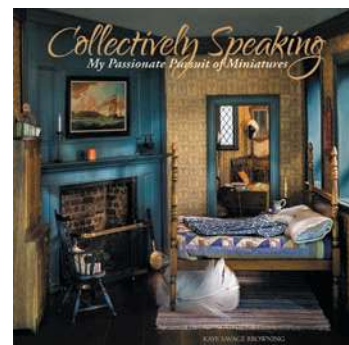
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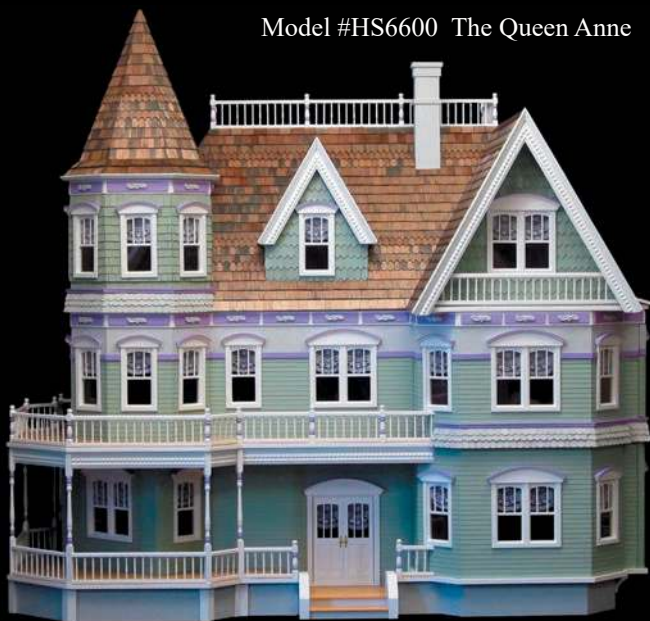
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Manderley is Tracey's latest pride and joy

In issue 322 Tracey told us how the hobby has taken over her life in just three years. Here she tells us about the latest, and greatest, addition to her fabulous collection

BY TRACEY EMBLETON

I have a large collection but Manderley House is my ultimate pride and joy. It has its own outdoor pool terrace and enclosed walled garden, used by the lady artist who lives here, to paint. She lives alone with her young child, hence the nursery.

Plus she has a nursery maid who lives in the room at the top, and a gardener/caretaker who comes in and uses the basement as his work area, potting up plants etc and making sure there's logs and coal for her fires.

She has a cellar too because, like



me, she loves wine. And she has a beautiful kitchen/dining room and entrance hall as she adores entertaining friends. I'm not sure if she has a partner... I'm afraid her bedroom is too feminine for there to

be a permanent resident male in the house.

Manderley is my most recent acquisition, and most ambitious and opulent property yet. This was a pre-loved, almost new, four storey house, originally built and purchased in the Isle of Wight. It's pretty unique with an



individual design.

On taking possession, after a rather reluctant sale on behalf of its owner, I knew this house would be special. I have always found the majority of people who sell their doll's houses are sad to see them go. Various reasons dictate the sale, but mainly it's because they do not have enough time to dedicate to them.

After taking early redundancy from the civil service some years ago, I gravitated into my doll's house passion (see issue 322), and found I had time on my hands. As many will realise, if done well, a doll's house project can take over your life and become a full time hobby/vocation/business. I was very happy to dedicate my time to something that, for the first time in my life, I actually couldn't put down... like a good book but far more indulgent and fulfilling.

When purchasing a doll's house project, I always show the vendor



Above: Grand panelled dining room showing the dresser/server displaying cruets, tureen and coffee set. Oh and of course, white wine.

Left: Grand entrance via the glossed red door.

Opposite page, above right: The grand panelled dining room set for dinner.

Right: Close-up of the French fireplace, polished oak floor and set dining table.

Far right: Stairs from the parade to the basement entrance.





pictures of what I do, so that they can be comforted and assured knowing their house is coming to a good home, where it will be nurtured, pondered over and eventually, reach its full potential.

Due to the unusual levels, size and dimensions of Manderley, I considered it to be an estate rather than just a home. It had to come together somehow, and so I studied it for quite a while before I got started, as I always do on any project. Plus, because of its size, it had to be placed somewhere in the home where it wouldn't have to be moved in a hurry. So I had a purpose-built summer house erected in the garden. This has now become part-workshop, part display area for some of my completed projects.

I plan the use of my rooms and then get on with collecting furniture. Once I have the furniture, I set it all out in each bare room. When I'm happy with the lay-out, I decide on colour schemes, taking into consideration what will be used on the floors, ceilings and walls.

To me this is so important, because sometimes the space has to be ar-

Above: *Artist's walled garden where the lady loves to paint calmed by the sound of water from the fountain.*

Top right: *The caretaker gardener preparing plants for the garden. He has his mug of coffee, biscuits and flask to hand.*

Middle right: *The basement store.*

Bottom right: *Handmade curtains and framed art in the parlour.*

Opposite page, top right: *Snapshot of front elevation.*

Right: *The ladies parlour and rest room.*

ranged around the dimensions of the furniture, mouldings etc. Some generic furniture and supplies come in only limited sizes; therefore, it's best to know where everything is going to be placed, enabling the room to look 'real' rather than something being an after-thought.

I then photograph everything in place in the bare rooms. I can then study the pictures whilst researching for accessories and items conducive to the feel of the spaces available in the room. For me, I have to imagine being in that room. The furniture has to be ergonomically placed for comfort







Top: The well-stocked 'modern' kitchen with a shabby feel.



Middle left: Zoom in on the Bespaq stove, island and...croissants.



Below left: The ladies' dressing table/perfume cosmetic tray.

Below: The ladies bedroom with voile curtains over French doors leading on to the walled garden.





Top left: *Second floor landing.*

Above: *Opulent frescoed bathroom.*

as well as practicability of living. Plus, rugs, paint, wallpaper etc have to co-ordinate well.

My emotion leads me to creating a miniature home. I've been in many real houses in my time, that feel cold and uninviting. I have always been praised on being a good home-maker and I want to incorporate that feeling in my dolls houses. They have to have the 'wow' factor! I strive for perfection but I

don't believe in 'perfect' necessarily.

I take inspiration from other's work too. But as I say, I cannot copy. I am inspired by Emma Waddell, Mulvany & Rogers, Christine Léa Frisoni, Chris Toledo, Vivien Greene, Jean Nisbett and too many more to mention.

In the making of Manderley, I was particularly flummoxed as to how to create the swimming pool. I knew I wanted a curved pool on the terrace. I was stopping at nothing less than an undulating pool. I love symmetry in a house and garden but as for the pool,



Above: A grand nursery for the indulgent pampered child
Below: The most opulent room in Manderley, the Piano Hall.





Top left: Cellar complete with stored provisions, crates of champagne and wine!

Top right: First floor sitting room/library.

Above left: The maid's attic bedroom.

Above right: The lit pool terrace.



I wanted a fluid Mediterranean feel on the south-facing terrace.

So I agonised over it for weeks, wondering what materials I could use to soften edges on a pool. It would be easy to make a rectangle out of anything, but I wasn't settling for that.

In the end my idea was perhaps a pre-formed, moulded shape would be best, rather than trying to make one out of Fimo or similar materials. That being well, how on earth would I get the right scale. I remembered my girls playing with Polly Pocket dolls when they were small. She seemed a similar scale to one twelfth.

So I trawled a popular auction site looking for a Polly Pocket swimming pool. Low and behold I found one! It had the perfect dimensions and I paid 99p for it.

The next problem was how to sink it

in to the ground. So, after much head scratching, I knew I had to bring the level up to meet the rim of the pool without compromising the door levels etc on the already constructed house.

What resulted was my idea of layering foam to make both steps up to the pool, and then cutting out the depth and shape of the pool, whilst leaving a ground-level path around it to prevent compromising the doors and floors. Genius!

I then laid and grouted flagstones over the foam to create a paved pool terrace. I was quite proud of myself. The message here is that if you want something badly enough, it will be out there. You just have to go and find it.

● Tracey has a website: dollshouseunique.co.uk. And you can follow her on Instagram @dolls_house_unique

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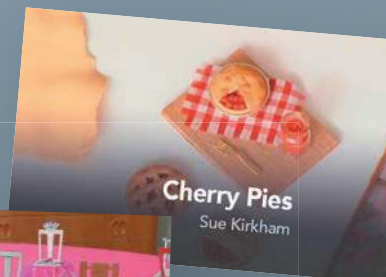
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Create a beautiful and sparkling ring in a box



Tanja shows how to make a lovely little display box. It's a bit fiddly, and needs patience, but a gorgeous ring is always worth waiting for

BY TANJA JENSEN



Step 1. On a piece of paper, using a ruler as a guide, gently use your x-Acto knife to score the pieces to create the two halves for the box. It should look like the start of a 'tic tac toe' game with the centre being 4 x 4mm. You can

of course make a larger jewellery box if you wish.



Step 2 + 3. Cut out the two templates, fold up the sides using the scored lines as a guide and glue together the edges at the corners of the box.



Step 4. Paint your box and prepare the pieces of fabric. You'll need two strips that are just under 4mm in width. For



the first one I cut a flat strip of fabric and for the second one I folded and glued down the fabric from both sides (it'll become a fabric tube) – this will become the 'cushion' where the ring sits. You also want to use your scissors to cut a small slit in the tube for the ring.



Step 5. Glue the first strip of fabric down into the lid of the box, down one side and onto the inside of the second half. Then take the second piece, glue it to the inside of the 'front' bottom half of the box. Let the glue dry, then bend it back and glue it down into place.



Step 6.

To make the ring itself, I used my saw to cut a thin 'slice' off the brass

You will need

- Paper
- Glue (I'm using tacky glue)
- Fine scissors
- X-Acto knife (optional)
- Paint for the box (I'm using black and white)
- Small paintbrush
- Fabric (I'm using satin)
- Brass tube – you can find these in shops that sell supplies for model making as well as some miniature shops. The one I'm using has an outside diameter of 2mm
- Jeweller's saw (handheld saw with a fine blade)
- Very fine grit sand/polishing paper
- A small gem or glass bead and a hammer

tube. Admittedly, this is where the project becomes a bit fiddly, as if it isn't already.



Step 7. I used a fine grit polishing paper to gently polish the ring. This makes the edges neater as well as making it look more like a gold ring.

I found that the easiest way to polish the sides of the ring was to lie it flat on the polishing paper, press my finger on top and go back and forth a couple of times. It doesn't take much as the ring is so small.



Step 8. Lastly, if you want, you can add some bling. I haven't been able to find rhinestones quite this small, so I took a small gemstone bead and smashed it with a hammer (gently, otherwise the pieces will fly everywhere) until I had a small piece that would fit on the ring — then glued that in place.

You can also use one speck of glitter, which makes for a really nice, shiny 'gem' on miniature jewellery.

● www.sugarcharmshop.dk



Painting by numbers

1. What are we hanging in our houses this month? Well, after seeing Joan Warren's Tahitian room box on P4, we thought a painting by Gauguin would be interesting.

2. Good idea. His paintings are colourful and do look good in her scene. But he had quite a colourful life too. You could say that. He was born during the 1848 revolution in Paris to the daughter of feminist activist Flora Tristan. He spent his early years with his family in Peru, hiding out from Napoleon's conservative new regime. He joined the navy in his late teens and, when he returned to Paris, he became a stockbroker and started painting and collecting. When the stock market crashed in 1882 he was unemployed and penniless so he turned to painting full-time.

3. How did he do? Let's just say he was unappreciated until after his death.

4. And the exotic works he is known for? They came later in his career as he became disillusioned with traditional European paintings. He tried to find a tropical paradise, in which he could paint in an increasingly primitive style and live off the land. He left his wife and five children to live with her family, and spent a short time as a labourer on the Panama Canal. Lacking recognition for his work and with no money, he sailed to the tropical islands of Tahiti and Marquesas, in French Polynesia.

5. And the painting we're looking at here? Called *Arearea*, it was painted on his first visit to Tahiti. He took his inspiration for imaginary scenes in his paintings from what he saw around him, as well as from local stories and ancient religious traditions.

6. How was it received? He exhibited it in Paris in 1893. Gauguin wanted to justify his exotic trip. However, this exhibition did not receive the enthusiastic response the artist had hoped for. The titles in Tahitian irritated many of his friends, and the red dog provoked much sarcasm. Nonetheless, Gauguin considered *Arearea* to be one of his best paintings, and in 1895, he went so far as to buy it back for himself before leaving Europe for good.

7. What do they say? "To some, Gauguin is one of Modernism's great bohemian renegades, who broke free from Europe's bourgeois shackles in a trailblazing, soul-searching quest for creative liberation in the South Seas. To others, he was a fraudulent cad, milking the myth of the noble savage to satisfy his exotic fantasies while boosting the market for his art back home. He is one of history's great dilemmas, and more than a century after he painted his controversial compositions of nude, brown-skinned Tahitian girls the art world continues to grapple with his legacy."

● *Now hang the pictures in your house. See Cutouts on page 77.*

Boiler room is the star of granny's retro show

A nurse, former blacksmith and fire-fighter, puts all her skills to use taking apart an old house and putting it back together in 80's style

BY SANDRA HARDING

It was when I saw the boiler room in Eija Lukkari-Maatta's house that I knew this story was going to be a little bit different.

It all started when Eija put radiators in the house and realised that there had to be a boiler to run them, otherwise it was not credible. Of course – silly me! Off came the roof and suddenly there were two more floors added, taken from an old Lundby. By now I guess that Lundby purists worldwide are clutching their heads in disbelief. Don't panic, in a doll's house everything is possible, so do not be disturbed. It all works out in the end.

Eija only got the Lundby in March 2017 and knew that she wanted it to be like her granny's house, very much retro and 80's style. There are lots of Lundby pieces, many modified to suit, as well as handmade accessories and items from flea markets and friends. The house has been refurbished for granny and grandpa, with nice floors, fireplaces, new kitchen with modern appliances, shimmering bathroom, comfortable sitting room and TV room, mainly for when the family visit.

Neither of them are too sure of the sauna and dressing room, but they are gradually warming to the idea of getting wet without taking a bath. Mind you, there is also a shower fitted, just in case. Apart from the shower, Eija made everything in this area, using toilet rolls, metal cans, card, bits of wood, coffee stirrers, buttons, metal wire, tea

lights... the list goes on.

The former damp basement is now a laundry room, where there are guest beds for the grandchildren and a space for granny's old Hoover, which she refuses to give up. It is made from various bits, including a pen, curtain holder, and cufflinks. The fuse box on the wall is a piece of circuit board and card, and the metal beds are made using brass wire and soldering it with tin.

In other rooms, the living room wallpaper is a scanned paper napkin, and the green walls are painted. Furniture is a mix of Lundby and Brio Mobilia, and the paintings are prints of Eija's full size pictures. The hanging lamp is an insulin syringe cap, and the fireguard is another Lundby piece. In the kitchen, the cabinets are all Lundby, with a handmade extension corner cabinet and table top. The workshop is in the garage where grandpa spends a lot of time as he is a great do-it-yourself sort of person, rather like granny I suppose. It's also used as a store for ladders, suitcases, winter tyres and fishing nets for the summer, made from vegetable bags.

In the bathroom, the bathroom set is Lundby, and Eija has made an extra wall cabinet, drying rack, towel hooks and shower curtain to which she has glued aluminium tape on the back to give it the proper shape. The laundry basket is a milk cup, the trash basket is a thimble and accessories are pearls, plastic tube, or pieces of fabric.



In the sewing room, Eija made the ironing board, iron, chair, table, rocking chair, lights, shelves, curtains and blind and in the TV room she made the oven from a kitchen roll, and also the rocking chair. The stairs are Lundby but, to save space, Eija sawed them in half lengthwise, using one half in the basement and the other half by the TV room.

Now I have to come back to the boiler room as this really is a first in our doll's house world. The furnace is made from card, with all kinds of nipples and trash parts from medical equipment stuck all over (well, Eija is a nurse). How on earth can she have made this look and sound so easy, when it's actually fabulous. Look at the pipes, wires and lighting, walls and sink — just perfection in miniature.

When I received seven pages of wonderful descriptions about this house from Eija, I must confess I

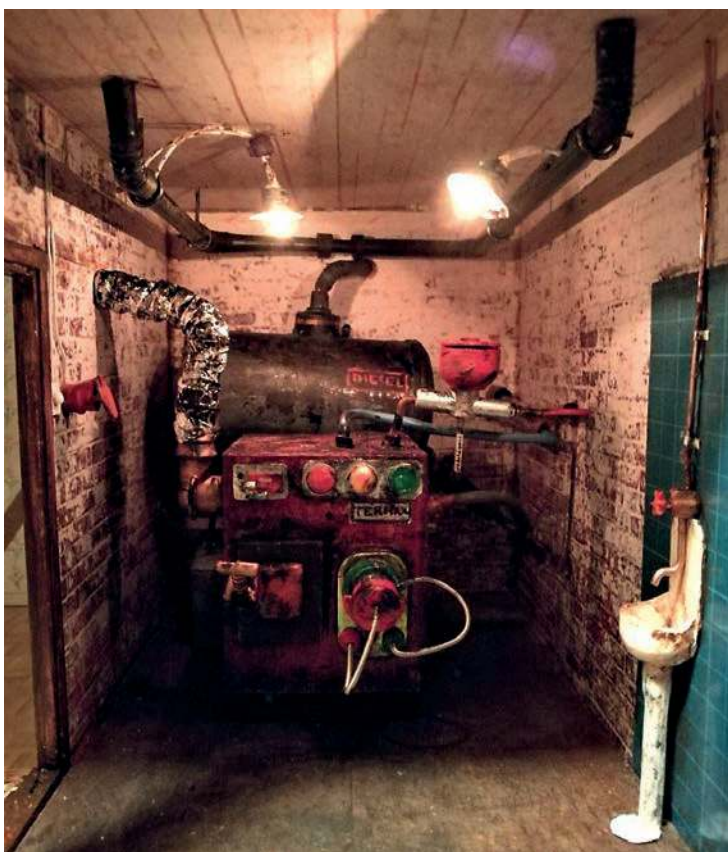
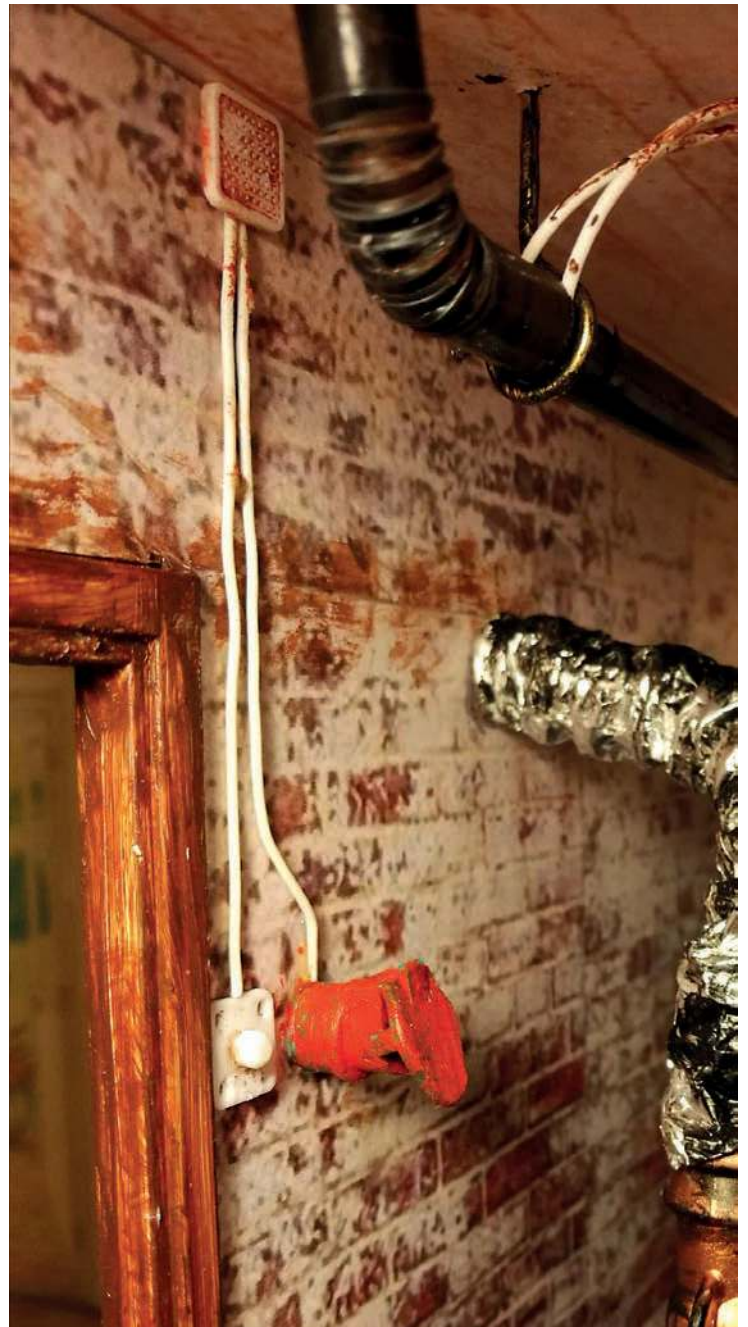


A LOOK AT LUNDBY





A LOOK AT LUNDBY



A LOOK AT LUNDBY



put it to one side as I was busy decorating my full size house. With the real world decorating almost finished, I have found Eija's house and the lady most fascinating.

She is a Finnish lady with two adult

children who lives with her husband Yka in Kajaani in the middle of Finland. Eija only started her miniature journey three years ago when she was clearing out her old family home and found a forgotten doll's house, which had been made for her by her father.

Not thinking that she had a use for it, she put it up for sale. The buyer arrived and during a chat told Eija about a doll's house club not far from her home and invited her along. Within minutes she was busy making Christmas decorations, and two weeks later bought back the doll's house she had just sold. She was hooked.

As the house (called Veikko's House after her father) was sentimental she chose to leave it as it was, and so bought a Lundby instead, and that's the beginning of the story. However, not the end, as, since then Eija has obtained a twelfth scale mansion

house, a Gothenburg with extension, a Lisa house, and a prison made house. Oh yes, she has also made a country house interior in an old briefcase that belonged to her father.

Looking at the lovely pictures sent to me, I wondered exactly where Eija had acquired the varied skills needed for this project, until I read, that is, that she has studied to be an arts and crafts teacher. She has also been a blacksmith, a teacher of metal work, studied to become a goldsmith, was a fire-fighter and fire truck driver whilst living in The Netherlands, and is now a practical nurse in the heart and pulmonary disease ward. I hope she has written her life story for her children as in time, they will ask questions – we all do, eventually!

Now do you see why I found this so fascinating. I just hope I have done justice to Eija's seven pages.

Tick-tock, time to make mini clocks

Danielle takes you step-by-step through making three different styles of clocks that are fun and easy to create



BY DANIELLE MULLER

This is a fun tutorial where you can let your imagination go and make a clock that fits perfectly into your miniature scene.



Step 1. Print your clock images on matt (or glossy) photo paper and cut out a few for your project.



Step 2. If you didn't use glossy paper to print on cover the cut-out clock image with clear tape.



Step 3. Paint a wooden circle in the colour of your choice. You don't need to paint both sides since one side will be attached to the wall of your doll's house.



Step 5. Use your dotting tool and some acrylic paint to add dots all around the wooden circle. Let dry.



Step 4. For this first clock, cut out one the exact same size as the wooden circle. Once the paint has completely dried, glue the cut-out clock to your circle.



Step 6. Cut out another clock. Repeat Step 2 covering it with clear tape. This one should be 5-6mm smaller than the wooden circle.

Use your circle punch and punch out 1 circle from cardboard (any colour of your choice). If you don't have such a punch, a simple circle cut out by hand will also do the trick. Or you can use a special pair of

You will need

- Clock images - see Cutouts on P77
- Acrylic paint
- All purpose white glue
- Old paintbrush for glue
- Self adhesive relief stickers
- Dotting tool (ball stylus)
- Ribbon of your choice
- Scissors
- Pencil
- Craft knife
- Clear crystal tape
- Circle punch (Waves) slightly larger than the cut-out clock and the wooden disk
- Coloured cardboard
- Wood Stain
- Distress brand ink pad or similar
- Round wooden disks 1.5" diameter (+/- 3cm)

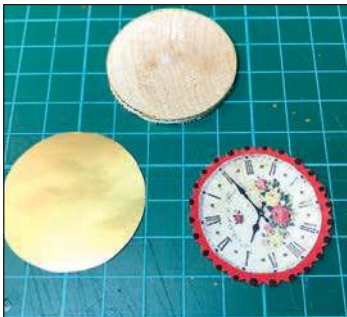
scissors to cut out these waves. Whatever option you choose, your circle should be slightly bigger than your cut-out clock image.



Step 7. Glue your clock image to the cardboard circle. Use a dotting tool to add some dots all around with acrylic paint.



Step 8. Take another wooden circle and glue some ribbon all around it. It's best if the width of your ribbon is exactly the same as the width of your circle.



Step 9. Use your wooden circle and pencil to draw a circle onto golden paper (or any other paper of your choice). Cut out the circle.



Step 10. Now glue the golden paper circle to the wooden piece with the ribbon around it and glue the clock on top. You're done, Clock number 2 is now finished.



Step 11. To make another clock, repeat Steps 1-3. This time, the clock should be 1cm smaller.

Step 12. Take some mirrored cardboard and punch out another wavy circle. Glue the clock onto the mirrored circle.

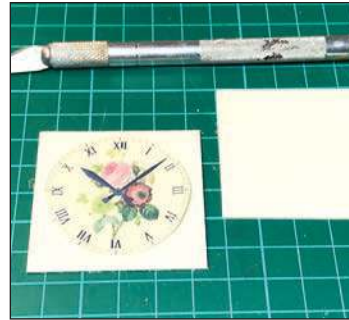


Step 13. Use a self-adhesive relief border sticker around your painted wooden circle. Clock number 3 is ready!

Step 14. Since we're having so much fun, let's make an-

other one. This one's going to be square.

Cut out another one of your clock images and cover it with clear crystal tape. Put it on a piece of mat board and measure how big you want it to be. As for the thickness, I used 2mm mat board.



Step 15. Cut out a square piece of mat board using your craft knife.



Step 16. Mark all four corners and round them. I always cut off the corners first and then, using an old nail file, I sand them until I'm happy with the result.

Step 17. Take some acrylic paint and paint the piece of mat board.

Step 18. If you want a more shabby/vintage look, take some wood stain and a piece of cloth and rub it very lightly over the painted piece of mat board. Let dry.



Step 19. If you happen to have some on hand, use a small Distress brand ink pad and go over the borders. Let dry.



Step 20. Glue your clock to the matt board.

Step 21. Take a few drops of gold or metallic acrylic paint and use your dotting tool to embellish your clock.

You're finished and now you should have four brand new wall clocks for your miniature scene! Tack them up with wax or glue them on permanently.

“If you don't have such a punch, a simple circle cut out by hand will also do the trick.”

WHERE I WORK

WE TALK TO ÁUREA SEGURA OF AUREARTE MINIATURES ABOUT HER ATTIC WORKSPACE IN BARCELONA

How long have you been making miniatures?

I'm an artist and have painted oil paintings my whole life. Seventeen years ago I bought my first miniature doll's house and I thought it would be fun to hand paint my own miniature furniture. My friends and family always said how beautiful and unique those pieces were and five years ago I decided I wanted to share that with the world. So I started Aurearte Miniatures and began going to doll's house miniature shows and selling on Etsy.

Where do you work? I work in my studio at home. I've created a cosy space in the attic where I have lots of natural sunlight all day. It's my special safe place — when I go into my studio it's like entering a whole other world. I'm surrounded by miniatures, wonderful pieces that are finished, others that are yet to be upholstered...it's a great place and it truly inspires me.

Do you always make your minis in the same place? Most of the time I do. I've got great light in my attic to work on



the small details. Sometimes I also work from my shop in Mercantic — a vintage and crafts market outside of Barcelona.

Do you work at set times? I don't have set times — I work throughout the day. I'm up really early and sometimes I'll go straight into miniature painting. Other times I prefer to work on them in the afternoon while my dogs sleep beside me.

What makes your space for mini making so special?

It's a space for inspiration. Whenever I enter my studio, my creativity runs wild. The key to that is having all the materials needed in one space. Once you've got the tools, you're set to let your creativity run free! Another thing that makes it very special is the light — being an attic with roof windows, I have great light coming in all the time.

Do you keep your workspace private or do you let other people/pets in?

My dogs always come visit me in my studio and they seem to really enjoy





having a nap beside me while I work on my miniatures. My daughters like to visit me when I'm working too. They both like to paint so they might just sit there with me, play some relaxing music on the radio and work on some paintings.

Do you listen to music or the radio while you work? Yes, I like to listen to jazz and classical music while I paint as well as boleros, romantic Spanish music. I also get a lot of inspiration from listening to operas.



Name one thing that is banned from your workspace. I'm very relaxed when it comes to my workspace. I don't have anything that is banned.

Describe your workspace in five words. Inspiring, creative, luminous, my sanctuary, peaceful



What is the one thing that your workspace can't be missing? Thin paint brushes and paint. They are my number one tool with which to work on the fine details of my miniatures.

What or where would be your dream workspace?
I'm lucky enough to have my dream workspace.

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SUNDAY 04 AUGUST

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Queens Road, LLANDUDNO LL30 1TE
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 18 AUGUST

DOLLS HOUSE & MINIATURES FAIR
Exeter Conference Centre, Westpoint,
CLYST ST. MARY, Exeter EX5 1DJ
Open: 10.00am - 4.00pm
Organiser: Wendy's World

SEPTEMBER

SUNDAY 01 SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR
Members Pavilion, County Showground,
Weston Road, STAFFORD ST18 0BD
Open: 10.30am - 4.00pm
Organiser: MGM Fairs

SUNDAY 08 SEPTEMBER

DOLLS HOUSES & MINIATURES FAIR
The Rivenhall Hotel, Rivenhall,
near WITHAM, CM8 3HB
(on A12 westbound)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

COBHAM ANTIQUE DOLLS HOUSE FAIR

Cobham Village Hall, Lushington Drive,
COBHAM, Surrey KT11 2LU
Open: 10.00am - 4.00pm
Organiser: Wendy's World

SATURDAY 14 SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR
The Shoreham Centre, 2 Pond Road,
SHOREHAM-BY-SEA,
West Sussex BN43 5WU
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 15 SEPTEMBER

DOLLS HOUSES & MINIATURES FAIR
Windmill Farm Hotel, Runcorn Road,
off Whisby Road, LINCOLN LN6 3QZ

(off A46)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 22 SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR
Royal Hotel, Knightstone Road,
WESTON SUPER MARE, BS23 2AH
Open: 10.00am - 4.00pm
Organiser: Wendy's World

SUNDAY 29 SEPTEMBER

DOLLS HOUSE & MINIATURES FAIR
The Inn On The Lake Hotel
Gravesend, Kent DA12 3HB
Open: 10.00am - 2.30pm
Organiser: D&M Fairs

OCTOBER

SATURDAY 5 & SUNDAY 6 OCTOBER

AUTUMN MINIATURE
National Exhibition Centre,
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Open: T.B.C.
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SUNDAY 06 OCTOBER KENSINGTON TOWN HALL DOLL SHOW

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SUNDAY 13 OCTOBER

DOLLS HOUSES & MINIATURES FAIR
The Mill Arts & Events Centre,
Bellingham Lane, off High Street,
RAYLEIGH SS6 7ED (off A127)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 20 OCTOBER

DOLLS HOUSES & MINIATURES FAIR
Knights Hill Hotel & Spa, SOUTH
WOOTTON, near Kings Lynn, PE30 3HQ
(A148/149 Junction)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 26 OCTOBER

DOLLS HOUSE & MINIATURES FAIR
Holt Community Centre, Kerridge Way,
HOLT, Norfolk NR25 6DN
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

OVERSEAS

SATURDAY 07 & SUNDAY 08 SEPTEMBER

39th Annual Show & Sale,
benefitting The Denver Museum of
Miniatures, Dolls & Toys. Theme:
Mini Obsessions - What's Yours?
At The Denver Tech Centre, 7801 E.
Orchard Road, Greenwood Village,
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Open to the public (admission fee).
Pre-registered workshops.

CLUB DATE

SATURDAY 17TH & SUNDAY 18TH AUGUST

West Glamorgan Dolls House Club
will be exhibiting at Margam Country
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Open: 10.00 a.m. to 4.30 p.m.
An amazing variety of dolls houses,
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FAIR ORGANISERS:

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While we make every effort to ensure the accuracy of these dates, please do check shows before travelling.

READERS' TIPS

WROUGHT IRON QUILLING

BY
VERONIQUE BLOMMAART

I made a window and a headboard using this quilling technique but you can look on the internet for wrought iron designs for inspiration.

First trace your object on a piece of paper and mark the centre of each side and the centre of the object. This will help you to make a symmetrical design.

With your pencil, design the "curls". You can make them as long and as short as you like. In order to stay in place, a curled strip of

paper has to be attached to either the outer frame or another strip of paper. Make your design symmetrical so that it looks like real wrought iron.

Once you are satisfied with your design, trace the pencil in pen. I use different colours so that I can easily distinguish one curl from another.

The red x's are the spots where the curls are attached to the frame or each other.

I cut strips of paper at 5 cm and 3 cm.

When you curl them with your quilling pen or toothpick, work from each end to the centre.

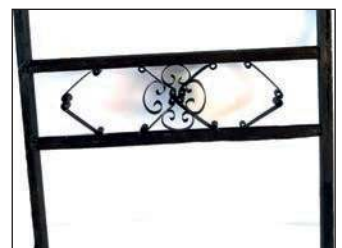
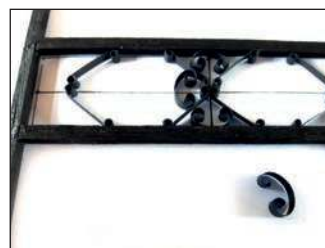
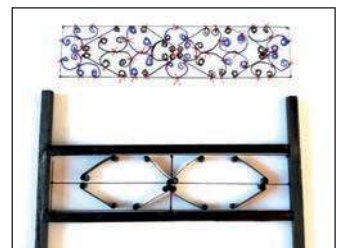
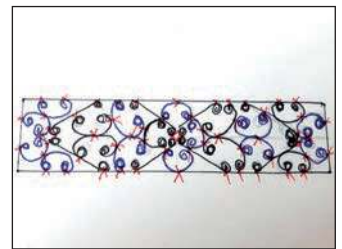
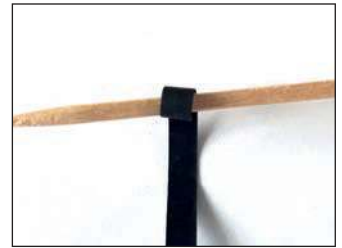
For the curls in the centre, I used some glue to make the closed circle at the end of the strips of paper. Other curls I left open.

I started in the middle with 4 5cm-strips forming an X and added the shorter curls in between. I keep my frame on the design so that I know which curls go where.

I do a dry fitting first before gluing down. I put a tiny drop of glue at the position of the red x.

You will need

- White glue
- Scissors, ruler, pencil, pens in different colours
- Tweezers, quilling pen or toothpick
- Quilling paper. I used strips of 3mm



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A magnificent tribute to past and present

The incredible story of how passionate collector Kaye Browning has recreated her family's 16th century Cheshire home. Follow us on a tour of the glorious Savage Manor

BY SHARON DODDROE. PHOTOGRAPHY BY KIM MCKISSON

As a lover of history, Kaye Browning has intrigued miniaturists worldwide with her collection of historically accurate room boxes, structures, and rare individual fine-scale reproductions. It was her own life, however, which led to her latest commission, a historically accurate interpretation of what her 16th century ancestral home may have looked like.

"The original home, Rocksavage, was built by Sir John Savage during the mid-1500s in Cheshire, England," explains the curator and founder of the KSB Miniatures Collection in Maysville, Kentucky. "Unfortunately, there are no records, just ruins of the long-standing gate house."

One can only imagine the carriages delivering aristocratic guests through the towered stone gateway. Once welcomed into the mansion, however, Kaye believes visitors would have seen items honouring the family's most distinguished relative, Thomas Savage, Archbishop of York. Appointed by Henry VII in 1500; he was Kaye's inspiration for Savage Manor.

"The archbishop's personal history was the stimulus for the commission of Savage Manor, but my creative vision was for the home to reflect generations of the Savage family who had lived in it, all while paying tribute to the family's religious heritage," says Kaye.

British miniaturists Susie Rogers and

Kevin Mulvany collaborated for two years with Kaye on the structure. With no documentation, it was impossible to base the home on the actual residence, but Mulvany & Rogers used decorative and architectural details originating from several historical estates built in the 15th, 16th and 17th centuries. Exploring the miniature manor is, in essence, a tour of several notable English country homes blended into one.

For instance, peering into the Great Chamber is reminiscent of The Red Lodge in Bristol with its internal door porch, an interesting architectural detail that visitors can still see today in the mansion, which is now a museum, says Kaye. Also in the Great Cham-





Above left: The Screen Passage leading to the archbishop's chapel. A 17th century rocking horse suggests the activity of children in the house.

Below far left: The Savage Manor created by Mulvany & Rogers for the KSB Miniatures Collection. Landscape items by Kraig Councill.

Below left: The humble pastry room with baking in progress.

Above: The chairs in the Winter Parlour, created by Alan Barnes and upholstered with antique tapestry by Raffaele Tiozzo, are two of Kaye's favourite items in the manor. Alan also made the secretaire. Rug by Frances Peterson. Lantern clock by Malcolm Hall. Lucy Askew made the green settee and chequered stool. Robe by Susan Parris.

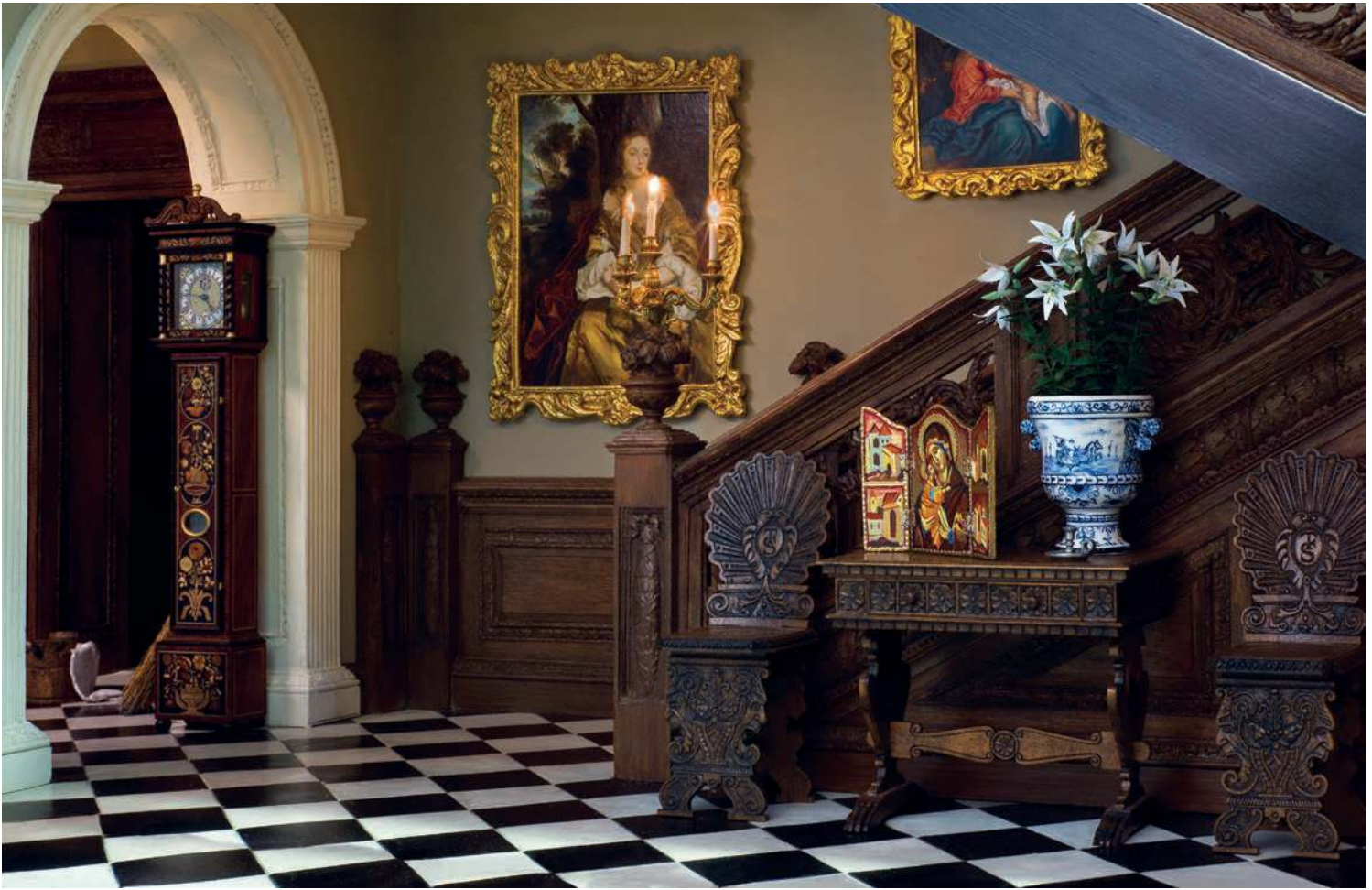
Right: One of several cooking areas on the ground level. The dish room is seen through the door.





The internal door porch in the Great Chamber is reminiscent of The Red Lodge in Bristol. Mark Gooch made the gilded chairs. Marquetry chest on stand by Chris Malcomson. Armada Portrait of Elizabeth the 1st by Phyllis Hawkes. Gold gilt candelabra by Aurélie Masselin. Gold gilt firedogs and silver bellows by Jens Torp.





Above: Kaye included items in the home to reflect her family's Christian heritage. Chairs by David Hurley. Functional long case clock by Malcolm Hall.

Below: At the top of the staircase is a marquetry chest on stand by Mark Gooch. Gold gilt candelabra by Aurélie Masselin. Chinese porcelain and Delftware by Henny Staring-Egberts. Chandeliers by Robert Ward.



ber is a phenomenal chimney piece adapted from one in South Wraxall Manor in Wiltshire. History buffs, however, would be hard pressed to see the original. That is, unless they were guests of Duran Duran bassist Jon Taylor and his wife Gela, co-founder of Juicy Couture, who have owned the 15th century home since 2005. Gela describes the home as "psychotically gorgeous," which could, quite honestly, also describe the twelfth scale Great Chamber with its finely carved paneling and decorative plaster. Other outstanding items in this room include gilded chairs by Mark Gooch, marquetry chest on stand by Chris Malcolmson, gold gilt candelabra by Aurélie Masselin, gold gilt firedogs and silver bellows by Jens Torp and the sublime Armada Portrait of Elizabeth I by Phyl-

lis Hawkes.

The Dining Parlour also features a fascinating historical detail – wall-coverings that mimic priceless embossed leather hangings in Dyrham Park, a 17th century manor house near Bath, currently owned by The National Trust. The twelfth scale gilded, hand-painted leather hangings were created by Andrew Bembridge and elaborated upon by Susie and Kevin.

"Inspiration for the grand bedchamber was taken in part from Cotehele in Cornwall," continues Kaye. Built in medieval times, the granite and slates-tone mansion is well known for its wall tapestries. Fittingly, a large tapestry by Nicola Mascall is a focal point of this room in miniature. Flanking the wall behind David Hurley's beautiful Tudor bed, the needlework has become one of the most talked about pieces in Savage Manor. Also, quite notable in the scene are the bed hangings by Isabelle Mulvany, galleon by Paul Briggs and needlepoint sewing casket by Annelle Ferguson.



In addition to visiting Britain's historic estates, Kevin and Susie also gathered inspiration from antique books and prints – their foundation for the design of the all-encompassing kitchen areas. Rooms on the bottom level, which tell the story of the running of a centuries-old household, include a pastry kitchen, a roasting kitchen, a dish room, a floral room where arrangements and potpourri would be created, a cold cellar and a game larder.

Another impressive space in the manor is the Great Hall with its fiercely tall leaded glass windows and equally imposing woodwork. This is where Kaye chose to feature items of which she is especially fond, the clerical garb of Archbishop Savage.

"Susan Parris, an acclaimed miniaturist, researcher and historian, created all the clothing and shoes in Savage Manor," says Kaye. "Her work is impeccable and she takes a deep personal interest in every piece she makes." Susan's detailed interpretation of historical clothing relates strongly to her work as a living historian.

"Living history is about educating

Above: The dining parlour walls are embossed leather wall hangings by Andrew Bembridge, enhanced by Mulvany and Rogers.

Below: Room where floral arrangements and potpourri would have been prepared.





Far left: The grand entryway.

Above: Great Hall refectory table by Ann High. Flower arrangement by Gill Rawlings.

Left: In the Great Hall, a trunk holds the Archbishop of York's cherished robe, mitre and slippers, handed down through the family. Susan Parris made all the garments and footwear in Savage Manor.

Below left: The game larder, where freshly killed game was stored and prepared.

Below: Susan Parris created the 17th century linen clothing which hangs in the drying attic.



yourself, and the public, by presenting an authentic, visual story of an average person's experience in history," explains the Washington D.C.-based miniaturist. In her research, Susan examines everything relating to how a family may have lived during a particular time frame – what they wore, the foods they ate, how they earned a living, what they spent their wages on and, most importantly, the whys and wherefores behind their actions.

Her concerted research in creating the religious attire ultimately led her to study the archbishop's effigy at York Minster. The sculpture of his ceremonially dressed body lying in honour became her basis for the design of the mitre (headdress) and chasuble (robe). She created the items with heavy, mid-19th century silk and silver bullion brocade, then embellished it with thick metallic embroidery and antique pearls.

All Susan's projects, big and small, begin with one exacting goal: to find the right materials. "I use only antique textiles and trims from before 1900,



Above: Bedchamber wall tapestry by Nicola Mascall. Rug by Frances Peterson. Chair and bed by David Hurley with bed hanging by Isabelle Mulvany. Mirror by Jens Torp. Galleon by Paul Briggs. Needlepoint sewing casket by Annelle Ferguson. Robe by Susan Parris.

Left: The gown's bodice lining contains 68 individual bones. Photo: Susan Parris Originals.

Below left: A close-up of the gown in the bedchamber. Note the wooden busk popping out of the front. Photo: Susan Parris Originals.



delicately aged the cloth since Kaye's intent was to display the items in a trunk as a cherished family heirloom.

In other areas of the manor, Susan's work, again, tells a story. In the drying attic are remarkable examples of miniature clothing in antique cotton. A man's shirt, lady's smock, scarf and apron are perfectly hung on drying racks with hemp ropes. All include delicate lace inserts in intricate patterns. In the Winter Parlour a gentleman's wool-felt hat adorned with natural feathers sits atop a chequered stool while a lady's stylish wrap robe is seemingly tossed onto the back of a desk chair. In the bedchamber, a blue silk gown presents in a state of undress.

Susan elaborates on the 17th century frock's sewing process, "The gown's bodice lining has 68 individual bones, just like a full-size original bodice. This is what gives the bodice, and the body, the fashionable shape and a strong

foundation," she explains. True to the period, a hand carved wooden busk is sewn into the dress for added support, and according to Susan, "added discomfort." She knows firsthand since she wore a similar gown for her own wedding – aboard a 200-foot schooner sailing the Potomac, no less.

For Kaye, it's the items' authenticity, a palpable connection to her heritage and the artisan's commitment to presenting an authentic history that ties her to not only Savage Manor, but to the art form of miniatures. What may have started as a genealogical journey, now certainly serves as a tribute to all who work diligently to present the past as living history in its own right – in a much smaller scale.

but they are getting very hard to find," she admits. She's actually spent years searching for just the right textile to do a specific piece. In the case of the archbishop's clothing, she found the perfect choice in her own collection, a fabric she acquired in 2006. She then



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Create your very own magical winged fairy

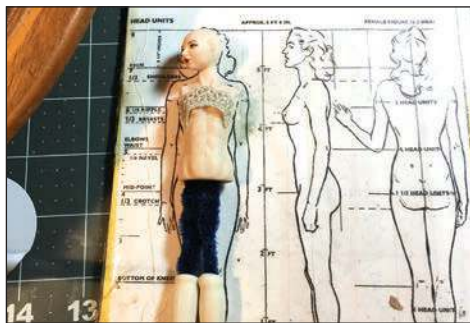
Sure, dressing a maid in black and white for your Victorian kitchen is useful, but sometimes you just have to break out into a sparkling fantasy, horse and all

BY DANA

Our Fairy will be laying astride a horse, so her assembly process will be a bit different than we have done in the past. I found a great proportion diagram on Google. After I printed out the picture, and laminated on cardboard, it has become an invaluable tool for doll assembly. FYI the doll shown is NOT the tutorial doll.

Doll assembly

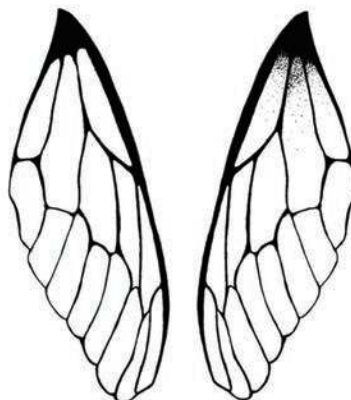
Step 1. Twist two pipe cleaners tightly together and bend in half to form a U shape.



Step 2. Slide the torso on top and a leg on each end. Measure your doll against a ruler, so she stands 5 3/4" tall. When she is the correct height, glue on the torso and both legs.

Step 3. Wrap the pipe cleaners with layers of florist tape. I personally use the white variety, as this does not show through light coloured materials. White florist tape can be found in the bridal section of your local hobby shop.

Pattern for wings



Step 4. Carefully bend the doll until she is in the correct position and place on the horse to test pose. Remove the doll and glue on a bit of cotton ball padding for a nice shape. Please remember she is delicate - so a slightly rounded hip is all you need to make her look in scale.



Step 5. Cut two rectangles of cotton batiste that are 2" x 1 1/2". Glue them under the hem, and join the sides to form a tube. Slide the tube up the doll's leg to cover the pipe cleaner armature. After I dressed my fairy, I used super glue to glue her directly to the horse's back.

You will need

- Doll with bare feet
- Pipe cleaners
- Scissors
- Pins and needle
- Aleene's Original Tacky Glue
- Silk material
- Trims to decorate
- Long nose tweezers
- Cotton balls for padding
- Viscose
- Twelfth scale horse
- Small flowers
- No-hole beads
- Fairy wings
- Glitter nail polish
- Gel Super Glue
- Matching thread
- Florist tape - white
- Feathers
- Glitter

DRESS A DOLL

Creating the dress



Step 6. Cut a 8" x 5" rectangle out of the silk material. Turn the very bottom edge under to the wrong side and glue for the hem.

Step 7. Turn both the side edges under to the back and glue for a clean finished edge.



Step 8. Gather the top of the rectangle (waist) tightly, and put on the doll.

Please note that this skirt is made to be OPEN in a 'V' shape down the front. The dress flows down over each side of the horse, with only the top 1/2" of waist joined together.

Step 9. Cut a 1" x 3" rectangle from silk for the bodice. Turn the top and bottom edge to the wrong side and glue.

Step 10. Now glue the bodice around the torso. If necessary, pinch a little side dart at each side so the material lays nicely. Overlap the back of bodice, and glue flat to the doll. Notice that the finished edge of the bodice, covers the raw gathered edge of the skirt

Step 11. Glue a thin pipe cleaner into the porcelain arm. Let the arm dry for at least an hour, then carefully insert into the torso to check the length. Now wrap both the arms with white florist tape to give a bit of padding and to act like a band-aide when posing the doll.



Step 12. Cut out two 1 3/4" x 2 3/4" rectangles for the sleeves.



Step 13. Turn under the bottom edge to the wrong side and glue. Then turn under one side edge to the wrong side of material and glue. Join the side edges together to form a tube for the sleeve.

Step 14. Gather the top of the sleeve. Then slide the sleeve up the doll's arm.



Step 15. Lastly, insert the arm into the shoulder hole and glue in place. I carefully tucked the gathered edge under and glued flat to the shoulder to make a nicely rounded sleeve top.



Step 16. Decorate the dress as desired. I added green trim around the top of her bodice for a pretty detail. I also added a thin line of glitter around her skirt hem, and sprinkled with a few pearls for contrast. Have fun and use what materials you have.

Making the wig



Step 17. To wig our fairy, simply wrap damp viscose around a knitting needle and clamp with a flat iron for a few moments until the hair is dry.

Step 18. When the curl is cool, gently slide off the rod and carefully pick the edge of the curl with a corsage pin to loosen the hair so it looks soft and natural.

Dollhouse Land

by Laura Crain



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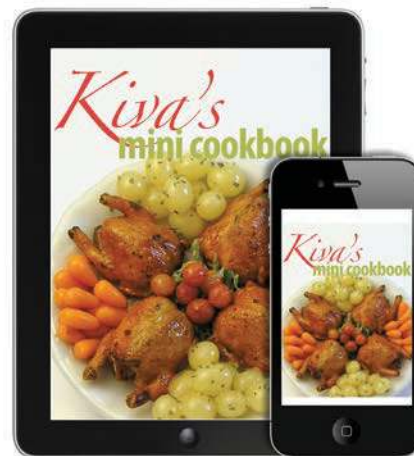
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Step 19. Next, glue the long curls all around the fairy's head.



Step 20. When dry, gently pick the hair and style with a corsage pin so it falls naturally down her shoulders. I also made the hair cover the glue joints.



Step 21. To make her pretty little cap, I simply took one scrap of the silk material and gathered the edges tight. Then I glued on a flower and curled feather to decorate.

Wings

Step 22. Now let us give our fairy her wings. I Googled dragonfly wings, printed them off on a transparency sheet and ran the sheet thru my laminator.

Step 23. Cut out each wing, and decorate as desired. I coated mine with glitter nail polish for extra sparkle.



Step 24. Glue on the wings to her back and let dry.

That's it! I hope you enjoyed creating our little one, and I hope you were inspired and had fun with this project.

Michele makes a splash with her perfect pool

When Michele moved house she hoped to put a swimming pool in the garden. That didn't work out so she switched her attention to creating one in miniature

BY DEB WEISSLER

Michele Volonino (right) will be the first to admit that everything she creates revolves around scenes where she can pose and photograph her twelfth scale ball-jointed dolls. In her current storyline, a home becomes a summer hangout for two thirty-something-year-old single girls while their parents are travelling abroad.

"My inspiration for this scene is what I really envisioned for my own backyard," Michele confesses. "My last home in New York had an in-ground pool. When we moved to Tennessee, I thought for sure we would have a pool because the swimming season is much longer here. When we priced a pool out, it was much too expensive and everyone we spoke to had either contractor or installation problems. So this scene grew from my desire to have a pool again. If I couldn't have one, my dolls certainly could."

As a trained artist who studied architectural engineering and surveying in college, Michele has become quite creative finding full size items that she can turn into miniature perfection. Who else can take a cat litter tray and create the perfect swimming pool?

Michele had seen a few images of mini pools online but they were all too shallow. She wanted enough depth to go over her dolls' heads like a real pool. She searched like crazy, looking



at various dish pans, until quite by accident she stumbled upon a cat litter tray. It was the perfect colour too! Surrounded by mat board coping stones, a paver terrace, and hand painted mosaic tiles, the pool provides the perfect focal point for the rest of this fabulous mini garden.

In a shady corner, Michele created a delightful pergola and swing chair decked out in red, white, and blue. It was one of her most fun projects.

"Some miniaturists are so good with their perfect wood cuts," Michele shrugs. "That's not me. I try the best I can but more often than not, imperfections must be hidden in the scenes. The swing was a must have in the pool scene and the design just kind of jumped out at me. I started with a piece of triangular paper pattern that fitted in the corner. From there I went back and forth between my wood, scroll saw, and the pool surround until I was satisfied with the fit. It just evolved from there."

Lighting for the pergola was also a must for those midsummer night dips and lounging. Determined to create Edison bulbs, Michele struggled to find just the right bulbs. Her first try was using empty vitamin pill capsules, but they proved too large for twelfth scale. So she heated some acetate plastic and moulded a "glass" casing for each bulb. She then applied power by way of a battery operated fairy



light circuit, set inside some thin, clear tubing through which she fed each individual bulb wire.

It was a tedious process but the results are stunning. "I really didn't enjoy making them, but I just had to have them in my scene," Michele laughs. While the lighting was a necessity, when asked what her favourite part of this scene is, Michele was quick to answer, "The lounge chairs and umbrella!" Some floats, tubes, noodles, and landscaping add the finishing touches to this backyard retreat.

Admittedly a perfectionist, she loves making what she sees in life, and that means creating a convincing and realistic look to her vignettes. As a child who travelled to miniature shows with her parents, who owned a retail/wholesale miniature business, Michele learned early on how important realism can be in creating a believable storyline.

Michele creates her scenes in layers, selecting a basic shape and size, and then sitting back for hours waiting for inspirational images to coalesce. This technique has served her well since she rarely makes changes from her overall vision. "I think the whole scene is fab," she says, "but as usual, I always want more space to be creative."

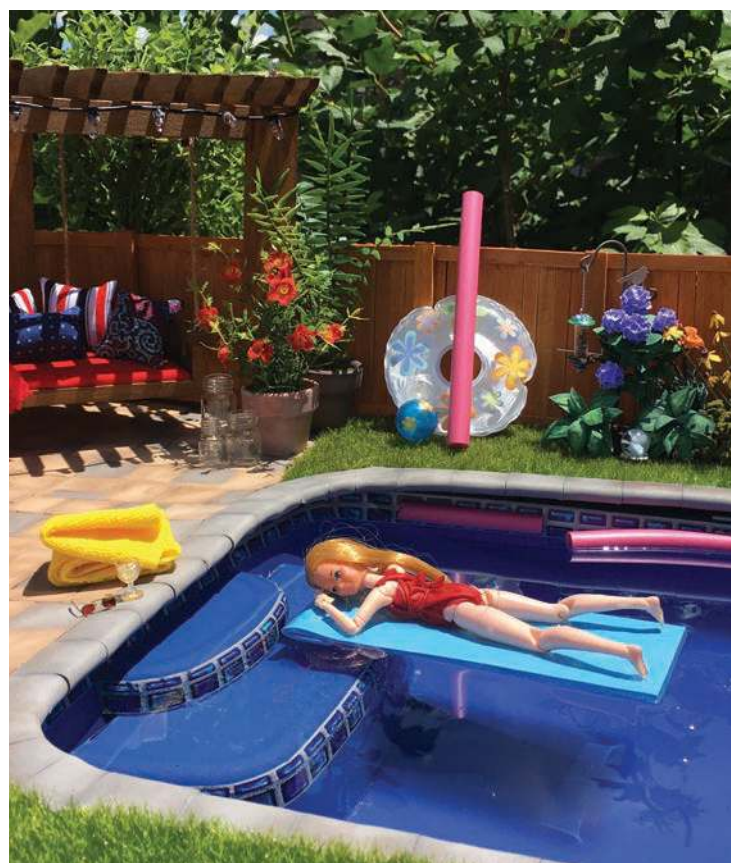
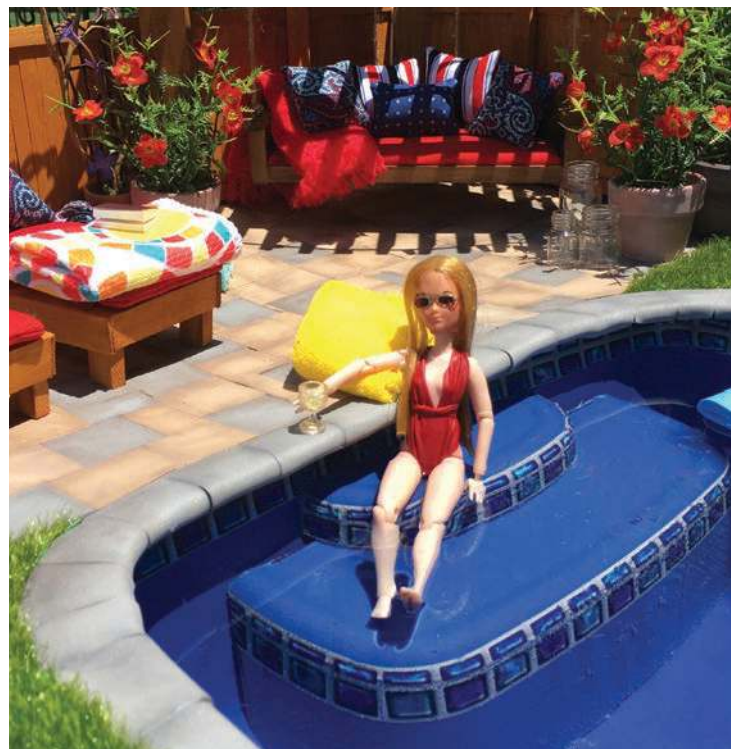
Michele would love to create another outdoor space one day. She loves

Above right: *Decorating the patio and garden was the most fun for Michele.*



MAKE YOUR
OWN POOL
Michele shares the
way she made her
swimming pool
on P74





sharing her techniques with others on her Instagram, where she posts photos, tips, shortcuts, and ideas for some of her favourite projects.

"I love that every time I'm making something, whether dressing a doll or creating a scene, I have a big smile

on my face. I love making and playing with my miniatures! I want to finish my second loft, but admit I have trouble staying on task, especially when some aspect of it is taking too long. That's why I tend to work on several projects at the same time."

Top right: This mini pool helps fill the void of not having the pool Michele grew up with in real life.

Above left: The swing area lights up at night with battery lights.

Above: A very lucky doll enjoying the summer!

Make scoops of ice cream in lots of different flavours



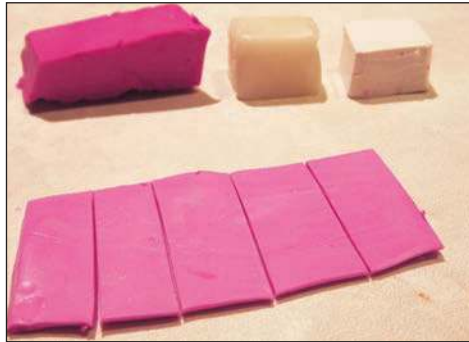
A heatwave hit as we were putting this issue together, so everyone in the office was keen on adding Gail's scoops of ice cream and sorbet to their scenes

BY GAIL TAYLOR GISMONDI

Nothing beats the August heat like a dish of your favourite ice cream. In this tutorial I will show you how to blend clay to create a dish of delicious ice cream or sorbet for your mini scene.

Step 1. It is fun to experiment with mixing clays to get just the right colours. No matter what colours you choose, you will need a block of translucent clay to add realism to your ice cream scoops. I chose from Sculpey, Fimo, and Premo clays: white, Violet, Lemon, Canary, Tangerine, Mint, and Burnt Umber. Sometimes buying a sampler pack of polymer clay, with a discount, is a less expensive way to go. Once I get started making mini ice cream I can't seem to stop!

Step 2. To make the shade for raspberry sorbet, I mixed white, translucent, and violet.



Step 3. Roll each piece of clay to a thin strip. Next, combine the colours, mixing thoroughly until you have the shade you want. Be sure to add only the darkest shade a small bit at a time to avoid having it too dark.



Step 4. Once you have the desired shade, sprinkle a small amount of corn starch into either the mini scoop or the mould. I got my mould from molds4you.com.



You will find the scoop is easier to eject from the mould if you have added the cornstarch beforehand. If you use the mini scoop method, carefully use a toothbrush to add texture once you have the scoop out. I use the mini scoop for smaller balls of ice cream, and the mould for scoops that are bigger, or showing a bit of melting on the edges.



Step 5. Next, either bake your scoops on a ceramic tile or set them in the glass or ceramic dishes as desired. If you bake the ice cream separately, you can use plastic containers. Do not add

continued on P57.

You will need

- Polymer clay - translucent and various colours
- Mini ice cream scoop or mould
- Craft knife or blade
- Amber glass paint
- Ceramic tile
- Old toothbrush
- Toothpicks
- Sundae or dessert dishes
- Corn starch
- Glue that will dry clear
- Acrylic roller or clay machine
- Clay oven or toaster oven

Itsy bitsy teenie weenie ~~pink~~ yellow polka dot bikini

Dress a doll in this bikini or display it on a bed or by the pool. Either way make sure you sing the song as you make it



BY MARIA MALMSTRÖM

Nothing says summer better than a pink polka dot bikini! Follow along and make several for a boutique or just a few for a summer scene.

With a little altering you can even make one for your doll. Even mini people like to lounge by the pool!

Step 1: Cut out the bikini patterns A-E. Apply Fray Check if necessary.



Step 2: Glue the side seams of the bottoms with the bottoms inside out.



Step 3: Fold the side seams flat and glue.



Step 4: Turn the bottom leg openings over about 1.5mm and glue to the wrong side.



Step 5: Make the silk ribbon bow. The size is 8mm.



Step 6: Glue the silk ribbon around the waist of the bottoms. Glue the bow in the middle of the bikini bottom front.



Step 7: Glue the B and C together as shown in picture.



Step 8: When dry, press the seam so that the cup will be convex.

You will need

- Thin cotton cloth
- Silk ribbon (2mm)
- Sharp scissors
- Wooden stick
- Fray Check
- Fabric glue or tacky glue



Step 9: Make your cups as mirror images of each other.



Step 10: Glue the middle part D in the middle of the cups.



Step 11: Glue the back parts of E attached to the cups, the narrow ends should be in the back.

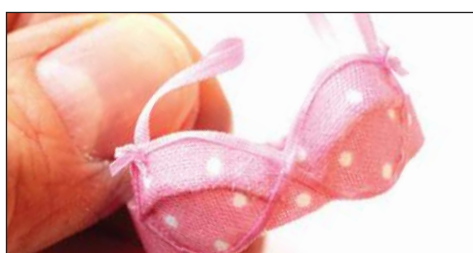


Step 12: Glue the back portions E in a circle.



Step 13: Apply fray check on 10cm ribbon. When dry, cut the ribbon and glue around the cups.

Step 14: Cut two 55mm long pieces of silk ribbon as braces. Glue them in place.



Step 15: Fold the halved ribbon as 2mm wide bows and glue to the corner of the shoulder.



continued from P57.

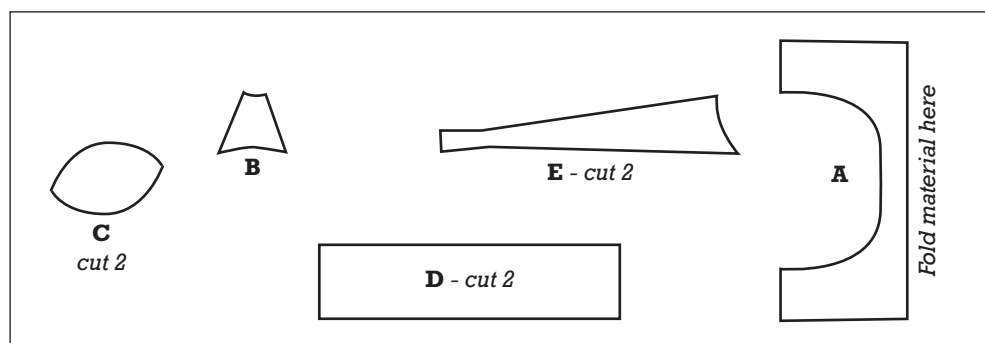
glass paints until after baking. You will note that I have used glass paint at the bottom of some of my dishes because I baked the scoops separately.



Step 6. Once the scoops are set in the dish, you can add the trimmings. If you wish, for a variety of toppings, you can add glass paint, microbeads, mini cherries, or tiny bits of prebaked chocolate to finish off your desserts. Sometimes I add fine coloured sand (for sugar) or even white silicone (for cream). Use your imagination and make your ice cream special.

Your frozen desserts are now ready to be served! Let your miniature people sit back and enjoy their favourite flavours of ice cream.

You can contact Gail at [etsy.com/shop/kensingtonminiatures](https://www.etsy.com/shop/kensingtonminiatures)



How to create idyllic beachfront room

Julie has made a serene summer living room in twelfth scale. Leave your flip flops on the porch, sit down, and relax as she tells us how she put it all together

BY JULIE WARREN

For me, there's nothing more relaxing than a weekend spent at the coast – brisk walks along the seafront, picnic lunches on the beach, and snuggling up on the sofa with a good book as the evening air begins to cool. With this in mind I wanted to create a room that would belong in a modern beachfront property and decided upon this “beach-themed” living room.

I started by making a pencil sketch. Next, I thought about the overall style and feel I wanted. My main aim was to create a light and airy modern space, with clean lines.

The colour scheme of cream and blue was an easy choice to make, and I added the French oak varnish for warmth. I wanted the room to have a calm tranquil feel making it the perfect place to relax and cool down after a day at the beach.

Certain items such as lamps, picture frames, and plants would be added to give the room a lived-in homey appearance. I knew from the start of the project that I wanted to include a faded map on the wall, a model yacht, and a pair of shell pictures. In fact, my first purchase for the project, before I had even bought the wood for the room box, was a box of tiny shells.

Through a Google search, I discovered a fantastic website called Shell Co. They stock a large range of shells and in their “craft shells” section you will find 100-gram bags of assorted

shells measuring between 0.5mm to 1cm in length.

To make the shell pictures two flat box-type frames were constructed using obeche strip wood for the frame, and 0.87mm sheet for the back. I lined them with pale blue card. I selected 12 of the prettier shells from my collection and stuck them into the frames using PVA glue.

After an internet search I found a shell-identification page, which helped with the name-tags that were glued beneath each shell. It's amazing how many different types of shells there are, and what wonderful names they have like King's Crown Conch, Hairy Triton, and Ribbed Cantharis to name but a few!

I glued a thin piece of perspex acrylic sheet over the box frames and I finished the frame boxes with varnished surrounds.

The vintage style map on the wall above the sofa is from a catalogue. I traced the shape onto a piece of 0.87mm obeche wood and used a craft knife to carefully cut away the notches around the edges and then stuck the map to the board.

For the model yacht, I chose a very basic design. My biggest challenge here was to create a hull that was the right shape. I began by using polymer clay, but changed tack and, using 6mm obeche, cut two rectangles. I then cut the rectangles roughly into the basic shape. I glued these two pieces



together and sanded them. I painted one half cream and varnished the other. Using a steel rule and the back of a craft knife I scored lines into the deck.

I then drilled a hole in the middle to take a cocktail stick, which became the mast. Fabric was glued to thin card to make the sails, which are attached to the mast with strips of cotton glued between the fabric and card. Then a thin strip of perspex was stuck to the



back of the sails to stop them from flapping forwards.

Another early purchase was a lovely striped fabric, aptly named Deck Chair Stripes. I ordered these along with some smaller contrasting pieces in shades of blue and cream. I had originally planned to use the stripes as the main fabric for the sofa and chairs, but changed my mind following a practice run. Too many stripes looked a bit busy which went against the

overall feel of the room, so I used plain blues and used the stripes for contrast. I made the beach hut and yacht patterned cushions by simply gluing pieces of shaped fabric to the fronts using fabric glue.

For the lamp bases, I used 9mm dowel, covered it in PVA glue and wrapped some thick thread around it. The lampshades were made from thin perspex shaped into a cylinder and fixed with glue. I pushed a pin into the

dowel base and attached the shade to the top of the pin with a strip of perspex.

The decorative yacht is made from scraps of balsa wood and I completed it with a frame. I used the same technique for the knot-frame as I did for the shell frames. I downloaded a nautical knot-tying instruction guide from the internet and chose the simplest ones for the frame. I used white crochet cotton to tie the knots, and used tiny blobs

Top left: Overall this room was a great way for Julie to showcase all of her miniature skills.

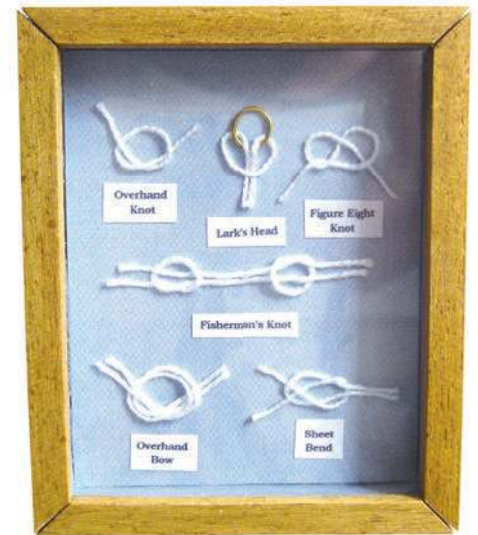
Far left: A full view of the room.

Top: The handmade throw pillows are fresh and fun.

Above left: This modern sailboat was made with sanded wood and fabric glued to paper.

Above: The lamps were made with material, dowels, and thick thread.

Left A coffee table full of sailing magazines set the mood.



Left: Julie also made all of the modern furniture for the room box.

Above: With a little research, Julie learned how to tie knots and made this wonderful nautical knot frame.

Below: Two small beach bungalow houses add to the modern beach decor in this living room.

Bottom: This twelfth scale beach bag is filled up with everything needed for a day at the beach.

of PVA glue to keep them from untying before gluing them into the frame. As with the shell frames, I printed out the names of each knot and glued them underneath.

The ornamental beach huts were made from cuts of wood. The base of the candle holder on the coffee table is the lid of a cake tin, which I sprayed using cream enamel paint. The candles were made from translucent polymer clay. I made holes through the centre with a pin before baking and threaded some black cotton through them to resemble burned wicks.

Using the tiniest shells there were in my collection, I glued them randomly around the base. I used more of the shells for the beach-find jars on the mantelpiece, along with a pinch of fine sand. For the stoppers, I tied string around the neck of each jar, and cut circles from 1mm cork sheet.

To make the scene appear more homely, I added some picture frames which contain photographs of my husband and I. If you've ever had photographs developed online you'd have

seen the little sample sheets that come with them, which are just perfect for twelfth scale projects.

For the plants, I used strips of florists' tape glued over a piece of wire, and when dry cut into leaf shapes. For the ferns I began by cutting the tape into a teardrop shape, and used small embroidery scissors to snip out tiny sections to create a feathered effect.

I filled some terracotta pots with brown plasticine and sprinkled this with tea leaves; the wire is then cut to size and the leaves arranged in the pot. Once I added the plants to the scene I was really pleased with the effect the splashes of green added; so I made a bowl of apples, using polymer clay in the same shade.

By this stage the room box was beginning to fill up nicely, with just one or two spaces left to fill. I replicated a wooden plaque that said: "Home is where the anchor drops". This was made from a sheet of 2mm obeche wood scored with grooves and painted blue. A graphic stencil for the wording was made using a little desktop cutter,





Above: Julie has made a cool and refreshing room that is perfect for a summer beach house.

Left: After re-researching shells, Julie made these shell frames.



and black emulsion paint for the lettering. Once the stencil was removed I lightly sanded over the piece to age it.

The games compendium I finally decided upon is similar to one I have in full size. I made the box using scraps of wood and curved the lid by holding the wood above a steaming kettle. The paper covering the box is a picture of a treasure map that I printed from the internet.

As the purpose of the room was for relaxing, I added some magazines and

books such as: Rosamund Pilcher's *The Shell Seekers*, and Ian McEwan's *On Chesil Beach* seemed fitting titles!

For these I scanned the covers of the books and printed them off, then shaped a piece of wood to fit the cover. I coloured the sides of the wood gold using a marker pen, and gently chamfered one edge for the spine.

The rug is stitched in tent stitch throughout, and I used Appleton's crewel wools with 18 hpi interlock canvas.

One of the last pieces I made for the scene was the little picnic bag by the door. I made a base using 2mm obeche wood cut into a rectangle, and rounded at the corners. I then glued a piece of canvas around the wood and added the leather straps. I pushed a piece of fabric inside the bag and tucked the flask, packet of sandwiches, a couple of apples, and a book on top. All ready for a wonderful day at the beach before returning to the cool and calm of the beach-themed living room!

Take a summer tour full of hints and tips

Summer at Kathleen's house is full of delicious foods and colourful flowers. Let's have a look around and discover what changes she makes during the warm weather

BY KATHLEEN HOLMES

Finally, it is summer and what better way to enjoy the longer days than outside in the fresh warm air. Summertime for my doll's house means spending more time on the front porch or the back patio.

It also means more meals served outdoors, barbecues and picnics and nice cool drinks to enjoy while relaxing on the front porch swing. How about a refreshing mint julep or some sweet iced tea?

I lived in California until about a year ago when my husband and I moved to the South. Mint juleps are the quintessential Southern cocktail and sweet iced tea (thanks anyway, but I'll take mine without sugar) is served everywhere you go. Anyway, you'll find both Southern drinks served at my doll's house.

Anyone who is familiar with my doll's house knows that I decorate for holidays. Independence Day gives us the 4th, a time to put out the flag, banners and decorate with red, white and blue pillows, flowers and a patriotic wreath for the front door.

It's a good time to have an outdoor picnic or barbecue with plenty of iced drinks for everyone. One year I served fried chicken with baked beans, corn on the cob, fruit salad, a tossed green salad, potato salad and of course, pie for dessert. And another year I decided to grill some hot dogs and hamburgers with all of the trimmings.

I even have a red, white and blue

layer cake made by another of my favourite miniature food artists, Kim Marshall Saulter, as well as some cupcakes and cookies all decorated for the holiday. I'm always on the lookout for unusual or different food items that I can use for a special event or holiday as I try to theme food with the season.

Realistic miniature salads have provided the perfect touch for my picnic tables. I love trying to come up with a different setting or a new menu for the occasion.

Flowers are blooming and the garden is growing in the doll's house yard. Corn and tomatoes are almost ready to harvest. You'll see flowers in the front yard, on the side of the house and around the back patio as well as several potted plants on the porch and patio. There's a potted hydrangea plant, a yellow rose tree, a bird of paradise, lavender, hanging flower pots and lots of other colourful flowers and shrubs.

I went to the miniature shows in Chicago and got some lovely flowers by Kraig Councell and added them to the back patio. I also got a wonderful dandelion by Pia Becker that has now sprouted up in the lawn. And I found a perfect fountain made by Christina O'Neill and attached it to a wall on the front porch. There's a lawn mower in the front yard by the water spigot for the man of the house to cut the grass.

Sometimes if you look closely, you can see a dragonfly on one of the flowers or even a snail crawling along in



Above: The front porch is full of blooms and patriotic decorations.

Right: Kathleen purchased this amazing twelfth scale dandelion while attending the Chicago shows.

Far right: Even the bike by the white picket fence is decorated in red, white, and blue for the holiday!

Below right: In the backyard the barbecue is served in style.

Below far right: What a peaceful place to sit and listen to the birds sing.

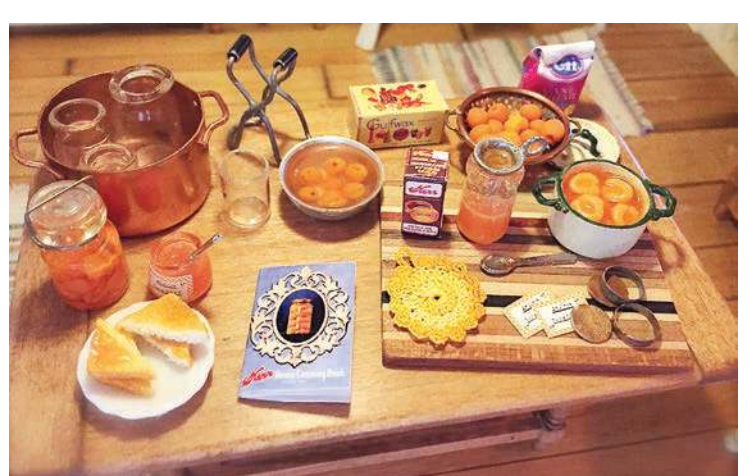
the vegetable garden.

I just couldn't resist Beth Freeman-Kane's little dragonflies and snails at the miniature show! Amazingly enough, the wings of the dragonfly are made out of a bee's wings.

Sunglasses are often seen left on a table outside and someone has left their sandals on the front steps. I also have a frog and a snake for the vegetable garden. One of these days maybe I'll have to add cottontail rabbit.

With summer, lots of fresh fruits are in season. In my doll's house kitchen, you might find peach pie being made or peach cobbler with vanilla ice cream being served. It's also a time for





Top left: Lots of Fourth of July treats are displayed in the kitchen.

Top right: Summer is the perfect time to make your own banana splits.

Above: Fresh squeezed lemonade is perfect for summer!

Above centre right: Making apricot jam has never been so much fun!

Above right: There is fresh peach cobbler served in the cosy kitchen.

Right: If you look closely you will see a tiny slug slowly making its way through the flourishing garden.





Above and right: The garden by the back porch is in full bloom. There is a dragonfly on the rose bush.

Below right: The vegetable garden is flourishing.

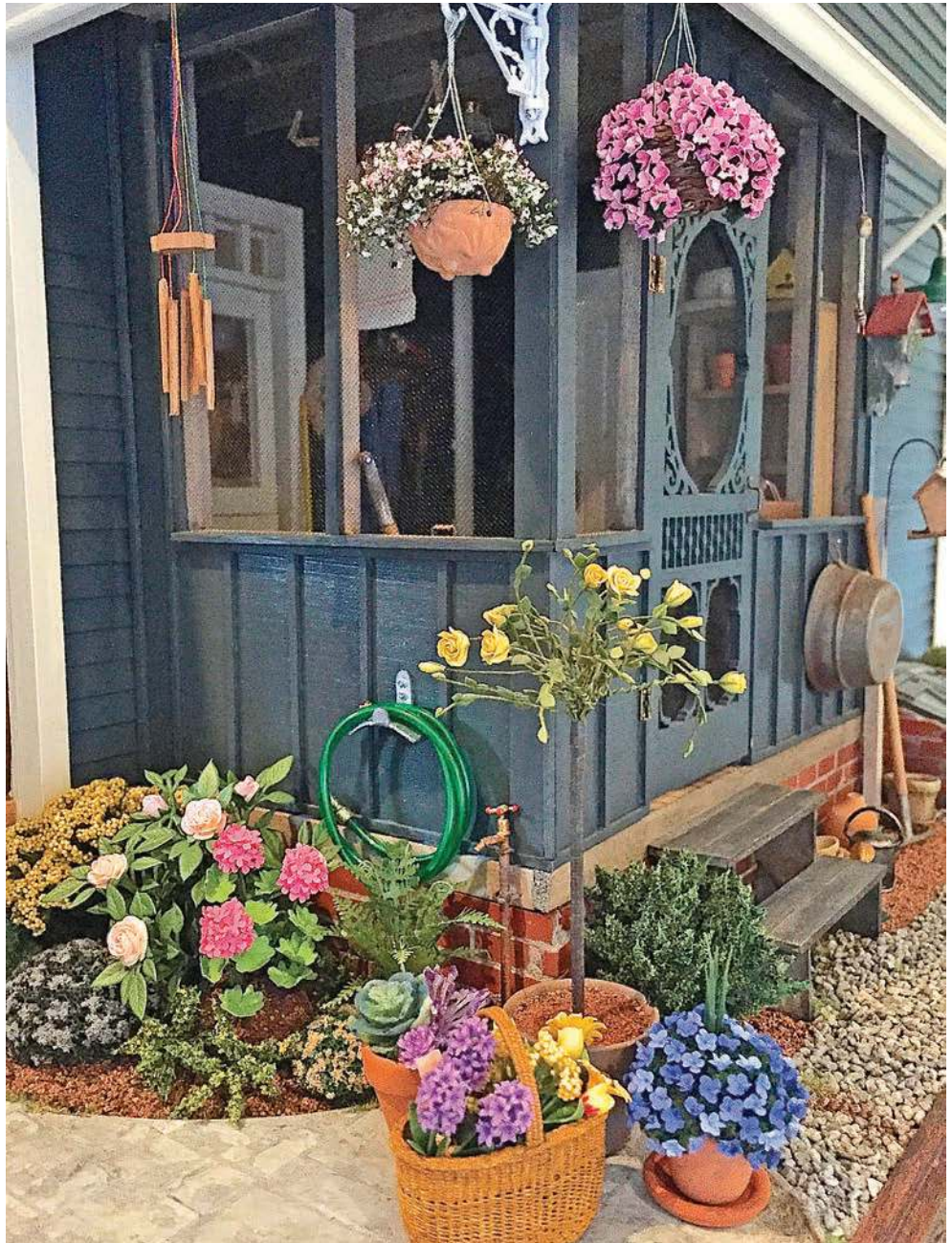
canning or making preserves. I've canned peaches in my doll's house kitchen and made one of my favourites, apricot jam. My husband, Tim O'Dell, even made me a jar lifter for those hot little jars!

Another favourite dessert is strawberry shortcake, made in the kitchen and then served outside on the back patio. And of course, what's summer without ice cream? Would you like a bowl of ice cream, a cone or how about a banana split with all the trimmings? I have it all in my doll's house kitchen!

I even have the ingredients for fresh squeezed lemonade, a must on a hot summer afternoon. One of my favourite miniature food artists, Cute in Miniature, on Etsy, has made some of the goodies, like ice cream cones and lemonade, that I display in my summer doll's house kitchen.

Summertime is such a fun time and presents so many opportunities for various exciting scenes. I look forward to sprucing up the yard in the summer months and watching it come to life.

Thank you for joining me. Next time we will go back inside the doll's house and look at the man's office and the woman's sewing room.



Let's make a rusty miniature milk churn

Follow Kris as she creates a Victorian tin churn that will add an authentic touch to an outdoor scene as well as a decorative addition to a modern room

BY KRIS COMPAS

This antique churn can be made in several finishes, although I've put a galvanised one on mine.

Nancy Enge made our pattern sheet for us. We will use the circles printed in blue for the milk can. I like the way she showed you what I did to get the finished pattern piece, don't you?

You will need

- Button hole thread
- Yellow glue
- Silver paint
- Grey paint
- Paint brush
- Pencil
- Craft knife
- Card stock
- 5/8" wood dowel
- Circle template
- Ruler
- Toothpick
- 300 grit sand paper
- Tacky Glue
- Triangular file
- Oval shaped file
- T-pin
- Hand drill and drill bit
- 26-gauge wire
- Pliers
- Brown pastel
- Square ruler
- Sticky wax
- Mat finish spray



Step 1: Since I decided to make my milk can have a galvanised finish I mixed up half and half yellow glue and silver paint to paint the button hole thread for a "rolled edge".



This is my thread after the paint mixture has dried. Yes, I am painting the thread the colour I need, but I am also making the surface smooth. This needs to look like metal, it's the "rolled edge" of the can. If your thread still looks like thread, run it through the paint again.

I usually dip my fingers in the paint and pull the thread through my fingers. I hang the thread to dry.

Step 2: Cut four squares of card stock at 1 1/2" x 1 1/2".

Step 3: Using yellow carpenter's glue, glue the pieces together.

One set is the bottom of the can and the other set is for the lid.

Set these aside for now.



Step 4: We will be using a piece of 5/8" wood dowel for a mould for the body of the miniature milk can. This is important so that the body can retain the shape. Cut your pattern piece out or measure 9/16" wide and 1 15/16" long, then add a 1/8" overlap.

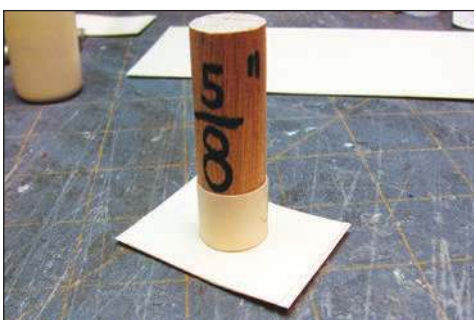


Step 5: Wrap the body around the dowel and glue. Make sure the card stock is not glued to the dowel, twist it a bit to make sure. Your end should come to the line.

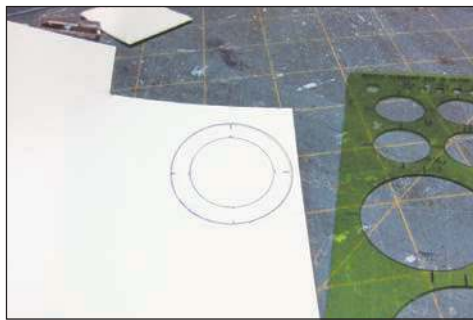


Step 6: Slide the body down off the dowel a little bit.

Step 7: Apply yellow glue to the edge of the paper.



Step 8: Set the body onto one of the card stock squares you glued together earlier. Do not slide the dowel back down yet. Keep the wood dowel out of the glue, but still in the body of the can.



Step 9: Use your circle template to create the shoulder of the can. Centre a 7/8" circle in a 1 1/4" circle. That leaves 3/16" of space between the circles. I've marked the quarters on the pattern piece. Cut out the shoulder circle patterns on card stock.



Step 10: Cut the circle open on one of the quarter marks and bend the card stock around your finger to make it curve around.

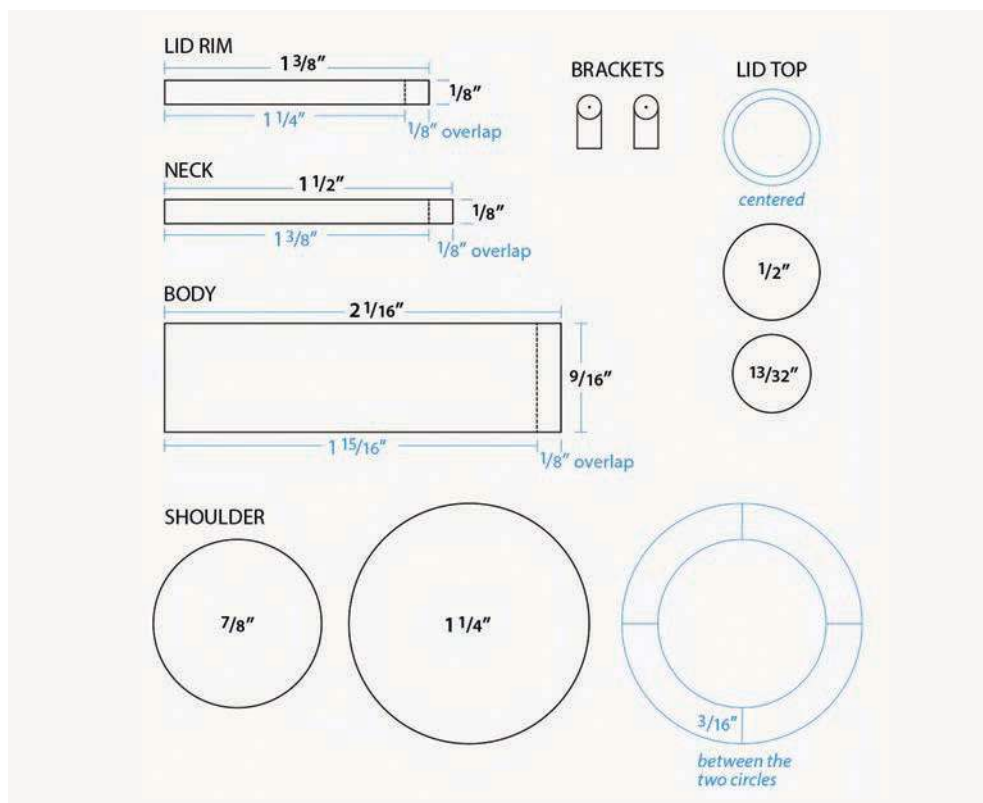


Step 11: Wrap one end of the circle around to the half-way mark and glue it using yellow carpenter's glue. Press to seal the glue.

Apply glue to the rest of the circle and press it all together to seal. One end is on the outside and the other end is on the inside. The ends of the circle should match up on either side. You have a doubled layer of card stock now.



Step 12: Remove the dowel from the body and glue the shoulder to the top of the body.



Step 13: This is the neck. It measures 1/8" wide and 1 3/8" long plus a 1/8" overlap.

Step 14: Cut this out and bend it around your finger to get it rounded.

MINI MAKES



Step 15: Glue the neck together with yellow carpenter's glue, overlapping to the line. Apply glue to the edge of the neck and glue to the shoulder of the can.



Step 16: The neck is glued on. This is the beginning of the lid. Use the last set of card stock squares you glued together earlier to draw circles. Draw a centred $\frac{1}{2}$ " circle over a $\frac{13}{32}$ " circle.



Step 17: Cut the top of the cream can lid out, leave the pencil line on the outside circle. Cut the lid rim $\frac{1}{8}$ " wide and $1\frac{1}{4}$ " long plus $\frac{1}{8}$ " overlap.

Step 18: Bend the rim around your finger to give it a round shape and glue the ends together, overlapping to the line.



Step 19: Glue the rim onto the top on the inner circle line.



Step 20: Cut a strip of card stock $\frac{1}{16}$ " wide. Wrap the strip around a toothpick twice and glue together. Don't glue to the toothpick. Snip off the extra.

Step 21: Glue the circle to the centre of the lid, using yellow carpenter's glue. Let all of this dry overnight so the glue can get good and hard.

Step 22: When the glue has dried, trim off the bottom extra card from the base of the can and use 300 grit sand paper to sand all the seams smooth.



Step 23: Use tacky glue to glue on the "rolled edge" we made from the button hole thread.

Glue the thread onto the bottom edge and onto the seam where the body and shoulder meet.



Step 24: To make a wooden handle for the cream can use a toothpick and your files. Make your handle $\frac{5}{16}$ " long.

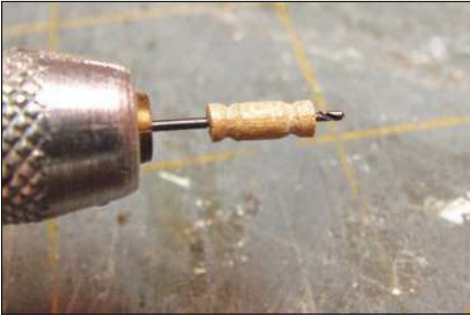
Use the triangular file to make a narrow cut into the wood. This is inside my drawn lines. Then use an oval shaped file to round over this cut.



Step 25: Use a craft knife to cut on the drawn lines to cut the handle free from the rest of the toothpick.

Step 26: Look at the end of your handle, do you see a little centre mark? It's always there when I cut my toothpicks with my knife.

Carefully stick the point of the T-pin into the mark on both ends. This hole you have made will be where you will insert the drill bit to drill through the handle.



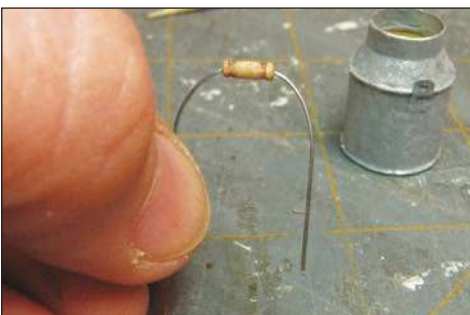
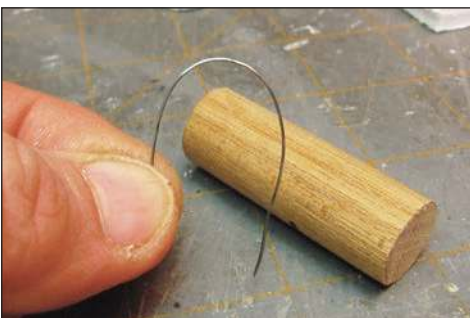
Step 27: Use the smallest or the next-to-smallest bit in your hand drill and drill through the handle.

When I do this kind of drilling I hold the little piece of wood between my finger and thumb. This way I can feel if the drill bit is drilling too close to the outer edge of the wood. I drill for a little while on one end and start to drill from the other end. Go back and forth with this way until the drill meets in the middle of the handle.

Step 28: Cut 2 1/4" of wire for your handle. Round off the ends of the handle with sand paper. Hold onto the wire with pliers and use sand paper to strip off the paint.

Step 29: Slip the wooden handle onto the wire to be sure it fits and then take the wooden handle off the wire.

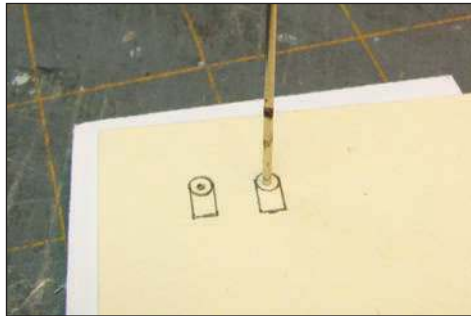
Step 30: Colour the handle with brown chalk, making sure that the grooves are darkened.



Step 31: Bend the wire around the 5/8" dowel we used as a mould. Put the handle back on.



Step 32: Wrap the very end of handle wires around a toothpick. Do this for both ends. Set this aside for now so it looks like the photo below.



Step 33: Use a T-pin to pierce holes on the centre marks and then cut out the brackets from the pattern.



Step 34: Open the hooks, slightly, and put your brackets on the handle. Close the hooks.

Step 35: Glue the brackets to the body of the cream can with yellow carpenter's glue. Remember the line you added to the brackets? That line goes beneath the button hole thread. We want enough of the bracket left on top so that the handle will be able to swing.



Step 36: Use some sticky wax on the end of a toothpick to hold the small pieces for painting. For my galvanised finish I painted two coats of grey on the can and lid. Using an old brush, dab the end of the brush into the silver paint and then dab the brush onto the palette to remove most of the paint. Then dab the brush all over the can and lid.



It's all done! If you want you can give it a spray of matt finish.

This could also be finished with a white enamel look with the "rolled edge" painted black. Or you can give it a rusty finish.

I hope you try this and make some different finishes and sizes. You could also take off the brackets handle to make a set for the counter top for canisters.

Have fun, expand on it, make it better, just keep making minis!

Liven up the mini party with colourful cocktails

Making your own drinks with resin can be tricky, but follow Gail's instructions and with some patience you'll soon have enough cocktails to get the party started

BY GAIL TAYLOR GISMONDI

Half the fun of a summer celebration is planning the menu and the drinks. Besides the burgers and hot dogs on the barbecue, add some festivity with a variety of colours in your cocktails. Your mini people will love these delicious drinks. And so...let the party begin!

Strawberry Daiquiri



Step 1. Be sure to follow package directions for mixing and safety precautions. I always use disposable rubber gloves when working with resin. Fill the resin and the hardener into two separate disposable little cups, making sure to measure out the same quantity of each.

Next, pour the resin into the hardener and mix them thoroughly with a craft stick according to your package directions. Be sure to time your mixing to the directions given; otherwise your resin will never harden.

With a dropper (or top of dye bot-



tle which has a tiny opening), place one drop only of the red pigment into the resin/hardener mixture. Mix them thoroughly.



Step 2. Carefully, using a toothpick, dip the toothpick into the mixture. Holding your daiquiri glass, drop the colour from the tip of the toothpick into the glass. This takes a steady hand and a bit of practice. (If you spill any, quickly wipe the side with a wet cloth or baby wipe.) You can add a few clear tiny beads into the glass to simulate ice. Repeat the colour on the toothpick until you reach near the top of the glass. DO NOT OVERFILL.

TOPTIP

You can make fruit canes for the slices yourself, or purchase them online. There many great books on creating fruit canes. Making them takes practice, but is rewarding. I always pre-make these for a wide assortment of uses in my clay food and drinks and have lots leftover for other mini projects

You will need

- Mini cocktail glasses
- Resin and hardener
- 6 disposable cups
- Red, white, and blue concentrate (I use Castin' Craft Color Pigment)
- Craft sticks
- Toothpicks
- Cane fruit slices: strawberry, pineapple, coconut, and lemon
- Polymer clay: red and translucent
- Ceramic tile
- Tweezers or needle-nose pliers
- Tray, doily, and/or plate
- Foam mat or heavy paper
- Glue - I use E-6000
- Wet cloth or baby wipe

TOPTIP

The cherries are very easy to make; the hard part is making them tiny enough to be realistic. Just take a small amount of Cherry Red Sculpey mixed with translucent clay and roll into very tiny balls, and bake according to clay directions in a clay oven or toaster oven dedicated to clay only. Never use a microwave or your food oven!

Step 3. When you are close to the top, add a slice of strawberry.

Piña Colada

Step 4. Repeat step 1 through step 2.



Step 5. With a dropper (or top of the dye bottle which has a tiny opening), place one drop only of the white pigment into the resin/hardener mixture. Mix them thoroughly. You can add some 'ice' to the glass.



Step 6. Take a clean toothpick and once again dip the toothpick into the mixture. Holding your piña colada glass, drop the colour from the tip of the toothpick into the glass. AGAIN, DO NOT OVERFILL. When you are close to the top, add a garnish – pineapple or coconut. Then centre a cherry on top.



TOPTIP

To protect the surface you are working on – I use a foam mat under the ceramic tile to avoid damage to table or desk on which I work. Remember resin is VERY sticky. Because of this I strongly recommend using gloves while you work.



Blue Lagoon

Step 7. Next, repeat steps 1 and 2.



Step 8. With a dropper (or top of the dye bottle which has a tiny opening), place one drop only of the blue pigment into the resin/hardener mixture. Mix thoroughly.

Step 9. You can add some 'ice' (glass beads).

Step 10. Take a clean toothpick and once again dip the toothpick into the mixture. Holding your gin glass, drop the colour from the tip of the toothpick into the glass. AGAIN, DO NOT OVERFILL. When you are close to the top, add a garnish of lemon.

Bring on the fun! Place your miniature drinks on a tray or arrange on a table and let your guests start the celebration. The games and parades will soon begin, and your mini people will thank you!

If you have any questions you can contact Gail at [etsy.com/shop/kensingtonminiatures](https://www.etsy.com/shop/kensingtonminiatures)



Make pretty cabinet for smaller scale kitchen

Discover why smaller scales are becoming more popular by having fun making this little cabinet in card or thin wood in 1/24th scale

BY AURALEA KRIEGER

This tiny cabinet will add charm to your 1/24th scale kitchen. Test fit everything before you glue. Keep in mind that the thickness of your matt board may be different than mine.

You will need

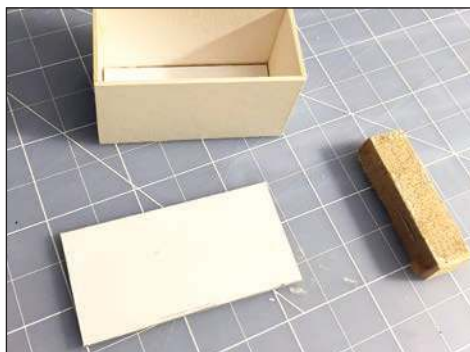
- Mount/matt board or thin wood
- Wood glue
- Craft knife
- Ruler
- 1/8" square wood
- Cover stock paper
- White, grey, and blue acrylic paint
- Silver gel pen
- Fine sandpaper
- Mod Podge
- Gloss varnish
- Toothpick

Measurements

- 2 bottom sides:** 1 1/4" x 1"
- Bottom front:** 2 1/4" x 1 1/4"
- Back 2:** 1/4" x 2 7/8"
- Base 2:** 1/8" x 1"
- Counter top (cut 2):** 2 1/8" x 1 3/16"
- Left top side:** 1/2" x 1 1/2"
- Right top side:** 1/2" x 3/4"
- Left front:** 5/8" x 1 1/2"
- Right front:** whatever width space is left over x 3/4" tall
- Base under right front:** may vary, so size to fit
- Top:** size to fit

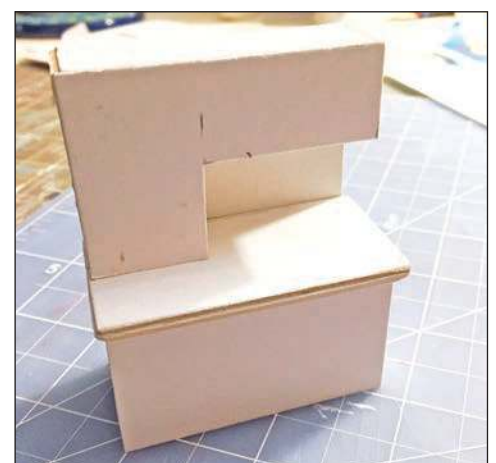
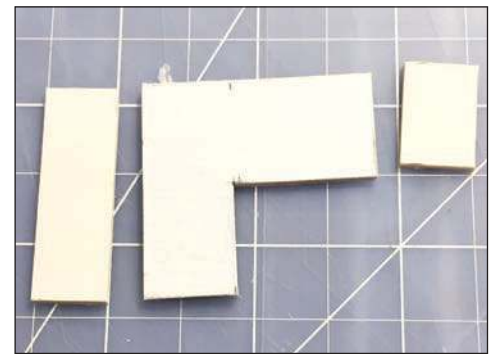


Step 1. Cut and assemble the bottom: back, sides, front, and base. Everything glues to the edges of the base.



Step 2. Glue two counter top pieces together. Once the glue is set, sand around the sides and the front edge to make it smooth and slightly round.

Step 3. Glue on the counter top to the bottom section. You want a lip around the sides and front. Front lip will be more because the cabinets will go on the front.



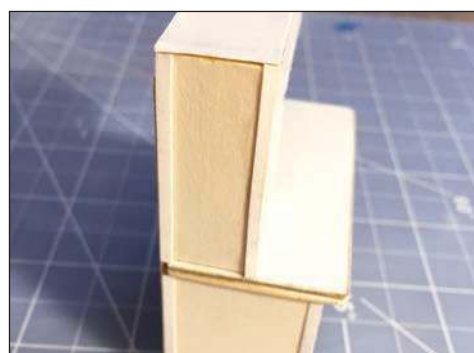
Step 4. Assemble the top: sides, front, top, and base.

TOPTIP

- ⋮ Taking photos while building with your phone will help you notice any imperfections by zooming in for a closer look.



Step 5. Cut the legs to 1/4" tall, then sand and glue on the base.



Step 6. Trim thin pieces of cover stock to cover the side edges on the top and bottom of the cabinet.

Step 7. Paint white. Paint with Mod Podge and, once dry, lightly sand. Paint white again. (I use Mod Podge to help keep the white paint from soaking into the board. Fewer white coats are required this way. Be sure to brush on the Mod Podge smoothly with minimum streaks and bubbles.)

Step 8. Cut out all your cabinets and drawer fronts.

Bottom cabinet: 2 1/4" x 2 1/16"

Drawer 1: 3/4" x 3/16"

Drawer 2: 3/4" x 1/4"

Drawer 3: 3/4" x 9/16"

2 top left cabinets: 3/4" x 5/8"

Top right double cabinet (one piece): 1: 5/16" x 5/8"

Step 9. Trim out the cabinets with strips of card stock. Make them thinner on the tops and wider on the sides.

Step 10. Glue on the cabinets and drawers.

Step 11. Paint white. Paint with Mod Podge and, once dry, lightly sand. Paint white again until you are happy with the finish.

Step 12. Paint around the edge of the counter with the colour of your choice. Let dry, smooth with some light sanding.

Step 13. Cover the counter with a gloss varnish.

Step 14. Draw on tiny hinges and drawer handles with grey paint and a toothpick. I used a silver gel pen to add some depth on the metal bits with just a small dot on each.

Put it in your scene and add details like the towel hung on a thin wire. Drill two little holes and glue the wire inside.

Add a swimming pool to your mini garden

Michele discovered that a cat litter tray provided the perfect base for a swimming pool filled with real water, as featured on P52. Here she shares her technique

BY MICHELE VOLONINO

For the longest time, I had an image in my mind for a miniature backyard scene with a pool. I searched for images of pools on the internet. There were a few, not many. The miniature pool scenes I found were nice but the pools were shallow and not functional. I wanted to create a twelfth scale pool that was filled with real water.

In this tutorial I will teach you how to create a base structure of a pool and surround hardscape. Once you complete these steps you can let your imagination go wild. Your only limits will be how big you want your project's footprint to be. So let's get started and begin downsizing our backyard oasis.

You will need

- 3 poster size foam boards (colour doesn't matter)
- 3 thin craft foam sheets in 3 different neutral colours
- Pencil
- Scissors
- Craft knife
- Rulers
- Hot glue gun
- Acrylic paint or alcohol ink pads in neutral colours
- 2 silver plastic hangers
- Styrofoam piece
- Fairy or faux grass
- One small or medium sized blue cat litter plastic tray



Step 1. Take one foam board. Place it on a sturdy table or floor. Take your cat tray, turn it with the opening faced down and place it on the mat board. Position it where you want the pool to be on the board. Think about a stone patio surround/gardening when positioning the cat tray.

Trace the outline of the pool opening with a pencil. Now turn the opening of the cat tray up. Measure the rim on the opening. Let's say the top rim is a 1/4".

From the outline you have drawn on the board, measure 1/4" from inside. Use your pencil to connect an inside line that measures 1/4" all around.



Please protect your surface underneath your board. Use your craft knife and slowly cut out the inside shape. This will be the hole for your pool. It should fit the opening of your cat tray.



Step 2. Now take another piece of board. Measure the height of the cat tray. Use your ruler and measure that height straight across the long length of the board. This will be the back support for your pool surround. You can make two of this size if you desire to close the front too.

Now take your third piece of board and measure the cat tray height (x2) and the width of your board. This will be the two side supports for your pool surround.

You can use your glue gun if you are good working fast. I prefer a sturdy fast acting white craft glue just in case I need to move pieces slightly while they are setting. My go-to glue for a project like this is Aleene's Fast Grab Tacky Glue (The photo shows after I glued the foam around the edge.).

MINI MAKES

Lay your pool surround board on a sturdy (protected) surface; Two pieces at a time (one side and a back/front); glue pieces to rim of underside of pool surround. If you need to walk away, support in place. Let it set for 10 minutes or so and glue the other two pieces in place, attached to first two pieces. Support and let dry fully.



Step 3. While your structure is drying, grab those silver plastic hangers. You can find these at most stores. If you can't find silver you can paint whatever colour you do have. You just have to make sure you use a sealer before and after painting plastic.

You will cut the hanger right at the point it bends. Cut both tops off the hangers. Grab your little piece of Styrofoam and push in one top of the hanger piece.

Take one of the hangers and the straight bottom piece, cut off the whole straight length. On that straight piece, measure two 1 1/2" pieces (these will be the steps of the pool ladder).

Plug in your hot glue gun. Take your curled cut pieces of the hanger and press into the Styrofoam, about the distance of the steps (straight 1.5" pieces). Eye the position of the steps before attaching. Now grab your glue gun, squeeze a small amount onto one

side of a straight piece. Press where you want the first step to be. Now add some hot glue to other side of straight first step and grab the other curled hanger piece and press into place on first step. Repeat with second step. You now have a pool ladder.



Step 4. Grab your craft foam sheets. Decide which colour you desire for the edge/coping of the pool. This is the stone/slate/brick that goes around the edge of the pool rim. I did a basic bullnose style for this tutorial, but you can try many styles.

I measured out with a ruler and pencil 1" x 1.25" rectangle. Measure a lot of these pieces. Once they are drawn out, take your scissors and cut them out. Plug and heat your glue gun. Start in the middle of a straight rim line. Add a little hot glue on the board rim and press one piece on leaving enough to

wrap around and under rim. But first you are just gluing to the top. Now dab some glue on the inner side rim, press around the inside rim. Let set. Now add a dab of hot glue to little flap and press under. This should give you a nice rounded faux bullnose look. Repeat all around. When you come to the corners, which will be slightly rounded, you will have to trim and fit before gluing. Don't rush through this step. Take your time with fitting each piece. You are more than halfway through this project.



Step 5. Before we do the paver patio, visualise how you want your patio. Do you want a garden? Do you just want full pavers?

Once you decide what you want, use your pencil to draw on the mat board where everything will go.

Step 6. What is so wonderful about working with craft foam is that it's super easy to cut and manipulate, and the range of colours you can purchase is varied.

I created a freestyle pattern with all different sized squares and rectangles. That is what I will teach you to do without the stress of worrying if you'll get it right. There is no right or wrong.

Any mistakes you might see will be unrecognisable when this is complete. Of course you too can go freestyle in concept.

With the remaining foam sheets, use your pencil and ruler to either measure out squares or just eye it as you draw the lines to create stones for your patio. Cut out your stones. Use your white craft glue (preferably one that grabs and dries fast) to glue them down.



Start your first stone. I would start where your stone will meet the pool rim/coping. You can trim pieces slightly for a more snug fit before gluing in place. This is a rather tedious process but it brings it all together so take your time. Don't fret over little space between stones. After most of the stones are glued in place you can fill in little spaces with craft foam cut to fit. Once you have filled in the complete patio layout, let dry completely, maybe even leave overnight.

down acrylic paint. Whatever you decide to use to achieve your desired look is fine. Once completed, no matter the medium used, you will need to seal since this will be exposed to water.

Experiment on your excess foam with shading prior so you don't make a mistake on your patio.

Step 8. Make sure the patio is dry. Spray a clear coat sealer on the whole surface of the patio. Let dry.



Step 7. It's time to add shading and dimension to the patio pavers. I used acid ink pads and a paint brush but you could use chalk dust or watered



Step 9. Now is the fun part. If you purchased faux/fairy grass and planned out your layout, start measuring and cutting your grass. Do one at a time,

piecing them together as best as possible. If you are going to add any greenery or flowers, maybe even a tree, I use used coffee grounds as dirt. Use a heavy hand with white glue on a brush and paint the area of grass. Sprinkle the coffee grounds onto the wet glue and gently pat the grounds in and let dry.

If you are doing a raised flower bed, use green florist's foam. Cut and shave into the shape you want. Paint with acrylic brown paint. Let dry. Paint with craft white glue (that dries clear) and sprinkle with coffee grounds. Pat down and let set before turning upside down to let excess fall off.

Using the foam technique allows easy installation of flowers and shrubbery to be pushed in and glued.

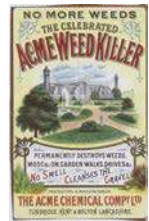
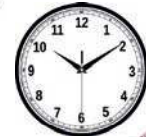
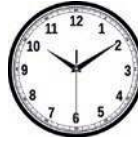
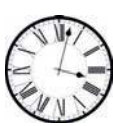
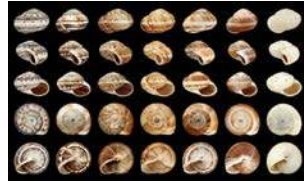
At this point, you have a completed patio and pool. Now it's up to you to decorate. You can add fencing, a photo background, create an outdoor fireplace with seating, lounge chairs—whatever you want.

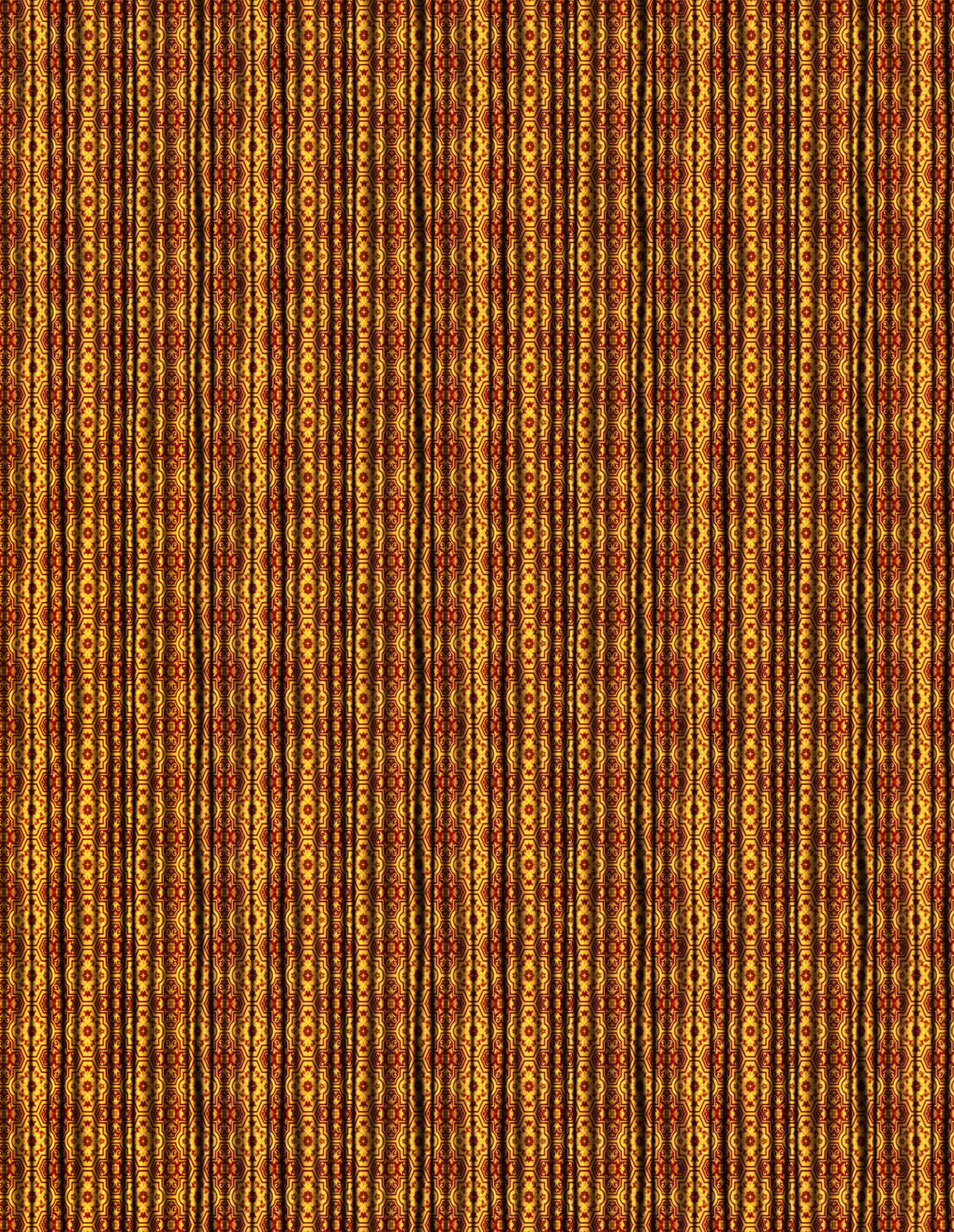
I would love to see how you decorate your backyard oasis. I hope you have as much fun with this project as I did.



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SMALL TALK

WE CHAT WITH LYNDA FARNWORTH

Hi Lynda, tell us about your houses.

My first one was Morcott House done in the Victorian era. The second is Fairbanks House, a typical 1930's style building so I have kept to that period which I love: the art deco era. The third is a Sid Cooke Empire Store which is a general store set in the 1960s-70s with a small flat above. They're all twelfth scale.



What are you working on at the moment?

I am revamping my Victorian house, upgrading some furniture and adding a bit more opulence to the grand Morcott House. I have also been changing the interior of the shop and keep trying to improve all three houses by adding to the interiors and characters.



Does your other half share your love of the hobby?

My partner isn't very interested in my houses but he did build them from flat pack and decorate them for me. He has his own hobby, making military scenes and models, so that comes in handy if I need anything making.

When did you start loving minis?

My mini madness started after I retired about four years ago, probably due to watching him making lovely scenes from scratch, and my boredom. I have always loved miniatures, especially doll's houses but would also love a train set ... one day perhaps.



What were the warning signs? I think the first warning sign was seeing how much pleasure my partner was getting from making models and setting them in fantastic scenes. I decided that having a doll's house and choosing the decor etc would be a fantastic hobby for me. I got the bug and now I have three.

What do you do when you're not in mini mode? I like to spend time with friends, but I am not very mobile so my old interests, such as gardening and having aviaries, are not an option now.

Do you buy too much stuff? Yes, I buy far too many things only to find they won't fit in. So I have to re-sell on eBay, usually at a loss. But getting parcels, almost on a daily basis, make me feel like it's Christmas every day.

Your most outrageous parcel? I have so many outrageous examples. I have paid a small fortune for some things. But I love to make everything look authentic and of the period.

What do you love about the hobby? I love everything about my hobby. I suppose the best thing is getting a buzz from finding the small touches to make the scene perfect. I am always on the lookout for interesting items to enhance my houses and slowly discovering some wonderful characters to live in them.

“Getting parcels, almost on a daily basis, make me feel like it's Christmas every day.”

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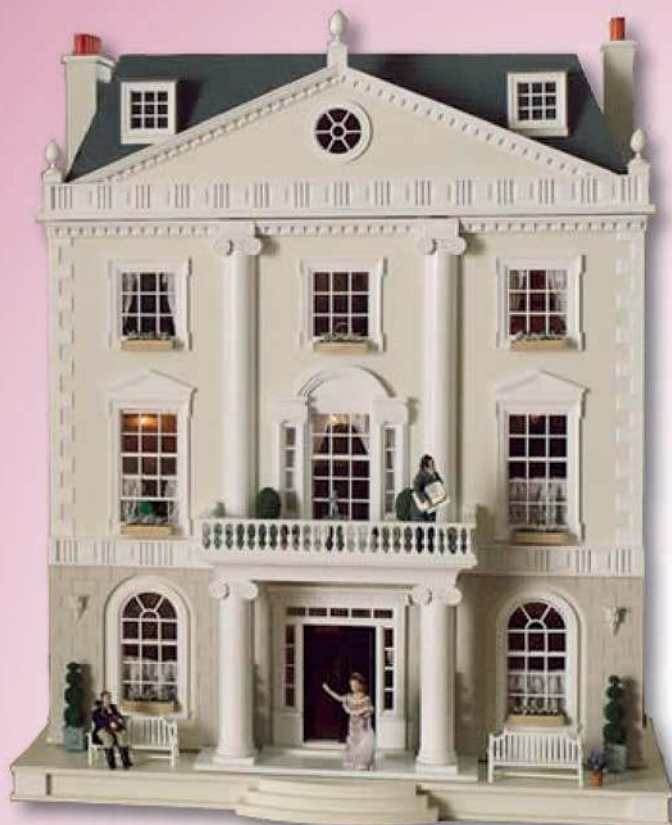
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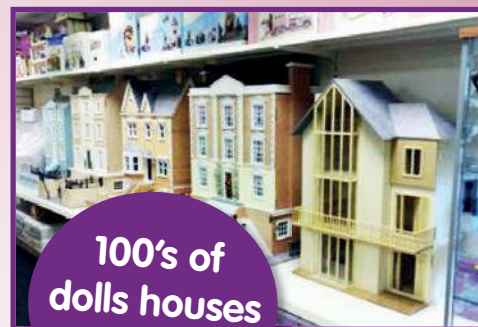
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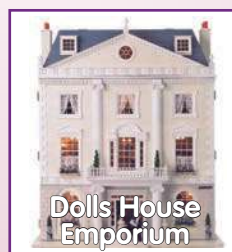
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