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Featherstone Hall Hotel



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Hall Hotel

**Created by Julie Jackson of Dee-Daw Designs especially for this
200th issue of Dolls House and Miniature Scene**

**Part
One**

Featherstone Hall Hotel is a Georgian Mansion converted from the Cottesmore by Barbara's Mouldings, to a country house hotel in the pre-first world war, Edwardian era.





This is the first house Julie has built and we will be following the creation of the hotel from flat pack to finished project in the following issues - including all of the ups, downs, disasters and classic beginner's mistakes!

Julie will also be showing us how to create some of the special items in the rooms with mini projects.

But first let's take a tour of the hotel with Julie to meet the guests and staff...

With over 50 people, each room has a story to tell and we will begin with James the footman who is unloading luggage from the 1913 Model T Ford to take inside the lower hall. A luggage trolley stands by to take the heavier items. **Photo 1**

Guests arrive at the reception up the grand staircase, and enter via a revolving door. **Photo 2** The hotel manager Mr Fairfax has just come out of his office behind the reception desk to check that Charles Clarke (head desk clerk) has remembered to give the dinner reservations to Oscar Delgado the Maitre d' hotel. **Photo 3**

Parker the porter has brought down some luggage for a guest and is waiting for its owner to appear. **Photo 4** Edward Black (assistant desk clerk) is telephoning downstairs to the kitchen to order some light refreshments for the gentlemen playing snooker in the library. **Photo 5**

Through the door to his left is the



Through the conservatory windows lies the Orangery building across a parterre garden. **Photo 8**

Opposite the dining room is the Library - although it is more often used as a snooker room. However the Hon. George Gardiner finds it particularly 'relaxing' to read his newspaper in the snug corner at the end of the bookcases.

Photo 9 There are two gentlemen in the smoking room playing cards and discussing the current political situation. Two gentlemen are playing snooker and at the same time having a discussion about the next day's shoot arranged by the hotel. **Photo 10**

From reception, moving up the stairs past the portraits of the Featherstone family and the chinoiserie grandfather clock, we arrive at the Grand Hall. Lady Nancy Saville is receiving Sir Michael Fosdyke. He is totally smitten with her, and has arrived with a stunning bouquet of irises and lilies, pleased with the gift, she gestures to him to sit next to her. **Photo 11**

At the bottom of the stairs, Elsie the maid is removing a

dining room and conservatory.

Photo 6 George and Gloria Makepeace have just entered, and are greeted across the table by Lady Elizabeth Harvey-Jones and her party who are in the middle of a roast fowl dinner. Oscar the Maitre d' Hotel is serving the party from a trolley, and he asks the Makepeace's to wait one moment to be seated at the empty table for two behind him. **Photo 7**

In the corner of the restaurant American heiress Sylvia Beaumont is dining with her beau David Smythe.

Sylvia is older than David, but her huge diamond collection has a certain attraction, as although he is from excellent stock, he is rather impoverished by his fascination for the card table! They are being offered a towering selection of cakes on a four tier cake stand by Davis the waiter.

There is a doorway through the dining room into the conservatory, which is blocked by a cellist, and violinist who are playing amongst the palms and oranges to assist the digestion of the esteemed diners.



trolley from the Duchess suite, which is occupied by The Hon. Sarah Hookesmead. She sits brushing her hair, **photo 12** while her friend Elspeth Grey listens to the latest gossip and enjoys Sarah's chocolates. Pip the dog is trying to attract Elspeth's attention and get a chocolate, but it is in vain as Sarah has just imparted some particularly scandalous gossip. **Photo 13**

Emily, Sarah's maid is closing the door after Elsie and the trolley, while Jane the room maid is putting fresh towels away in the ensuite bathroom.

Across the Grand Hall from the Duchess suite is the Dukes suite. Marcus Fortescue has just arrived and is considering what to do before dinner, while Pemberley his valet is unpacking. **Photo 14** The vital supplies have already been uncovered; the box of cigars and grooming kit rest on the dresser, and the ensuite bathroom is bedecked with toiletries.

From the Grand Hall a lady ascends to the next floor, on the landing is a bathroom – rooms on this level are not ensuite! The bathroom is about to be vacated by Mrs Ainsworthy, and she will step into a chaotic scene. At the end of the hall Bertie the cocker spaniel is cocking his leg on a demi lune table while Mary his owner chases after him down the hall. At the base of the stairs sits 6 year old

Richard with his football, watching his sister Phoebe with her pushchair and teddy, trying to drag their granddad George from their parent's room. **Photo 15** Chloe and Francis have enjoyed their night at the ball, and champagne in the Toile suite afterwards, while Chloe's parents looked after their grandchildren. But now granddads nerves have become a bit frayed and he is annoyed to see Francis still in bed while Chloe is still fixing her hair, and he is urging them to get on and take the children back!

Photo 16

Also in the hall Mr Gervais Bedford watches the chaos and waits patiently for Amy Helpston. She is a great beauty and sits on the window seat in the Lemon Room with her dog Maisie considering Mr Bedford's offer. Maid Margaret is just about to tell him that she is dressing at the moment and will be some time. He does not mind, and he knows that the two gifts he has for her will be sure to please. **Photo 17**

Stepping over Richard at the foot of the stairs, we can follow Jessop the valet up with the luggage, to the landing for the last two rooms. At the top of the stairs we find a huge stuffed stags head, bronze stag figure in a dome, and 'Monarch of the Glen' painting – all relics from when the Featherstone's owned the hall.

Photo 18

The room at the top of the stairs



is occupied by Maud and George Thistlemer, Chloe's parents. Maud is checking that Mrs Dewsbury is tucking in the corners of the bed correctly. **Photo 19** Just outside the door of the other room on this level is Arthur Sinsel a waiter from the dining room. He carries a tray of drinks for the room occupants, as Margot Dexter (retired opera star) is entertaining Albert

Fielding, who has long been a fan. **Photos 18 and 20**

The very last room on this floor is at the end of a long passage running behind Margot Dexter's room. It is a luggage store which has been taken over by a population of cats and rats with neither having worked out who rules the roost! **Photo 21**

More cats and rats can be found in the basement of the house occupied by the lower hall, kitchen, washroom and laundry, butler's pantry and scullery. Felix the Butlers champion mouser has cornered a rat in the scullery, where valet Gervais is polishing shoes and boots before starting on the silver and glassware. **Photo 22**

In the Butlers pantry next door, Ronsen senior the butler is supervising Ronsen junior and the paperwork, although junior is currently taking an order from upstairs for sandwiches for the gentlemen in the library. Rex the hound is most annoyed that Ginger the cat has usurped his place on the old armchair. **Photo 23**

Out in the lower hall Fredrick is talking to Anna the maid on his way through with yet more luggage. Anna stands in the kitchen doorway having a sneaky chat, whilst cook Mavis Gathercole and Chef Dupree discuss how preparations for the special dinner tomorrow are going. **Photo 24** In the laundry and washroom Katie the scullery maid is washing up the first batch of dinner dishes, while John pumps water to put some stained jackets in to soak. **Photo 25**

There you have it, a brief tour of the Featherstone Hall Hotel – all 19 rooms! We will visit them

individually in the following articles and I will be going through how each one was created (including my mistakes and triumphs!!) with a mini project on a key item in each setting.

For more pictures of the project please visit the Dee-Daw Designs website at www.dee-dawdesigns.com You can also buy a set of 8 postcards or 6 greetings cards showing various rooms in the hotel from the Dee-Daw online shop.

Acknowledgements

I'd like to thank the following companies who have supplied items for the Featherstone Hall Hotel:

Barbara's Mouldings
The Wonham Collection
Streets Ahead
The Dolls House Emporium
Dream Home Miniatures
Phoenix Model Developments
Tee-Pee Crafts
Dijon
Maple Street
Oak tree Miniatures
Platts Mini Packages
Tumdee Dolls House Miniatures
Hobby's
The Little Dolls House Company
The Silk Route
Hearth & Home
Heidi Ott
Little Trimmings
PMJ Miniatures
(Full suppliers contact details will follow with each article) 

In next month's March issue 201 - Choosing the house and theme, and assembling the flat pack.

Don't miss out on this fantastic series – subscribe now, go to www.dollhousemag.co.uk





Featherstone Hall Hotel

From flat-pack to fabulous

Part Two

In last month's 200th issue we explored the fabulous Featherstone Hall Hotel created by Julie Jackson of Dee-Daw Designs. Now it's time to step behind the scenes, and see how the project came to life.

Although I had never built a dolls house before, I had created several room boxes for **Dolls House and Miniature Scene** and I thought 'How difficult can a whole house be?' In theory it would just be a series of boxes – how wrong I was!

Because of my experience, I want to set out in these articles not only how I achieved the end result but most importantly the mistakes along the way. There are a lot of people out there who are new to miniatures and are a bit intimidated about how to do things. So this house is for all the

other first timers out there, don't be afraid of making mistakes, and jump in with both feet!

Which house?

The first decision I had to make was which house? As a novice house builder, I decided to ask advice from a friend with decades of building experience, Patsy Jennett, who also happens to run my local dolls house shop PMJ Miniatures. She recommended the Barbara's Mouldings range, and we looked at the Cottesmore house, which has

a lot of flexible, good sized rooms. Another bonus point with the Barbara's Mouldings kits, according to Patsy, is that they are precision made and go together beautifully.

Here we go!

I therefore acquired both the Cottesmore house, basement, and plinth kits and set about the grand assembly. (I have to confess at this point that the house would never have been made without the extra pair of hands of my hubby!) The only real problem we had with the



assembly was the instructions which came with it. Patsy was right that the kit was beautifully engineered to fit together, but some beautifully engineered instructions would have made it even better!

At times I had to suspend the following of instructions. What I realised, only too late in the construction, was that the instructions were for assembling the house, and do not take into account that the house will be decorated (Shock, Horror!) Something else I learned too late is that experienced house builders will do a certain amount of 'pre-emptive' painting and decorating during the assembly process to cut out some tricky bits later.

For example, I had already assembled and inserted the house

windows before a chance remark by Patsy, led me to remove them all, to paint around the inside of the frames and leave them out until I had decorated the outside! And biggest mistake of all – the dormer roof windows. I had already (following the instructions) glued the assembled dormers to the roof when I realised that (A) it would have been easier to paint the insides of the dormers, and decorate the outside BEFORE attaching them, and (B) I could not cover the roof in the textured tile finish material with the dormers in place. There was no way around it, I used a small persuader (hammer) and with a sharp sideways knock managed to remove the dormers. **Photo 1**

What a monster!

Once construction was completed, I stood back to look at the size of the monster I had created; I was horrified by the scale of the project, and promptly abandoned it for several months! **Photo 2**

During that time, I had a studio built at home, and the house moved in. I realised that I could not keep on ignoring it – and as I had a deadline to meet for **Dolls House and Miniature Scene**, I had to get on with it. I decided to start with the exterior. Bearing in mind that this is a Georgian house, I wanted to decorate it in an

appropriate style. I am not keen on all-stone effect facades on houses, but I do like red brick with stone coining (corners and edges), and decided this was 'the look' I wanted.

I already knew that I did not have the patience or skill to make a good job of applying individual brick slips (half depth bricks) or stencil textured paint, and so I went for the simplest solution, sheets of printed brick paper. There are many to choose from, but I particularly liked the 'Old Red Brick' paper from Streets Ahead.

After papering the outside of the house (I used household border adhesive, not specialist dolls house wallpaper paste – the bottles come with a built in brush and the adhesive is great) I left the paper to dry before using a sharp scalpel to cut through the window panes, refitted the windows and applied the stone window frame exterior trims. **Photo 3**

Personalise the house

It was at this point that I started to personalise the house. To start with, I much preferred to add '3D' balustrades, as the kit ones are simple silhouettes. I used the Wonham Collection C69 Balustrade, cutting out notches on the fascia roofline to accommodate the deeper panel. I carried the matching balustrade down onto the basement section, with its

pair of staircases. This meant that I had to somehow get the balustrades to run down the stairs. After a great deal of 'fiddling' I worked out that if I dismantled a balustrade section and cut each upright at 45 degrees top and bottom, they would run down the staircase. (Step in my extra pair of hands – my hubby kindly cut them all for me so all I had to do was assemble them!) The only downside I found in replacing the supplied balustrades is that, as the replacements are taller, the front of the house will not open unless the basement front sections are removed, but the plus you get from the 3D effect far out weighs this.

Photos 4 and 5

Other details I added at this stage included extra 'stone' reeding in horizontal bands across the front of the house made from painted decorative strip wood (from the extensive Barbara's Mouldings range). The two hexagonal roof windows were also added at this stage.

Photo 6 Although they look right on the outside I had forgotten to take account of the fixed room partition INSIDE so the left hand window has a wall running through it! (Fortunately the windows have frosted glass, and when the roof is open to view no one knows but me!) I also added extra coining onto the side of the house and roofline so that the three-quarter view looks as good as the front.

Difficulty decorating

The most difficult part of the exterior decoration of the building had to be the centre section of the basement front. I had already built it before realising that it would have been easier to paper in sections – however it's a lesson learned, and I just had to muddle through the papering – it was too well glued to use a 'persuader' again!

Because I needed to cover up some 'dodgy' paper edges I painted some Plastruct 'C' section stone and edged the arches, bending and gluing the 'C' section as I went along, and it finishes the edges beautifully. **Photo 7**

The only other additions to the kit house exterior were doors. In the central basement section I replaced the supplied ones with a double door set from Streets Ahead, which has a lovely fan light over the two half glass doors. The doors were painted

black and I printed a stained glass design onto some acetate to make some new glass panels. See **photo 7**. As this section is removable, (the two side staircases are hinged to open out to the side and the centre section lifts out) I decided to use batteries to power the two wrought iron effect coach lamps on either side of the door. The batteries are concealed on the back of the front arches. As conventional 9v battery or 4 AA battery packs would be too bulky, I sourced a mini 9v battery (about half the size of a normal AA) and connector from specialist electronics supplier Maplin.

Aging the house

Once the entire exterior painting and decorating was complete I decided that the house looked too clean and 'dolls house like', so I decided to dirty it up a bit. I had been inspired by a picture I had seen of the roof of the 'Versailles' house created by the fabulous Mulvaney and Rogers. The roof had been painted to look water-stained, and I wanted to age my house in a similar way. I have to confess at this point that I do have some professional experience in painting these sorts of effects – but it's really not that difficult, especially if you follow these simple guidelines.

Guide lines for aging your house



Use very watered down emulsion or acrylic paint. Apply paint with a small piece of sponge. Finish and blur edges by 'stippling' with a DRY paintbrush (keep drying it after each use with kitchen towel or tissue).



ALWAYS have a play on a scrap of the material you will be working on, until you are



confident enough to work on your house. In the case of brick paper, try not to over wet it with the sponge, as you will damage the surface of the paper.

Brickwork: Using a mid grey, apply under the window stone work and a smaller amount above it. Apply under the reeding details and at the base of any stonework.

Stonework: On the vertical surfaces of the house use light grey on a sponge, just to add texture. Dot on some mid grey paint in the places which would accumulate dirt. Look at photos of real houses for placement tips. On stairs and horizontal surfaces use a light, mid and dark grey in combination. Start with the darkest colour in the dirtiest spots (stair corners) dapple over with the mid tone and finish with the light tone on stair edges and most walked on sections.

Roof: I had already applied a textured tile sheet from Barbara's Mouldings, but I thought that the colour was not quite what I wanted so I lightly over-painted the surface with a dark grey, and then using a darker grey tone started to add shadows and finished with the light grey tone lightly brushed over with an almost dry brush. I added the dripping water stains with more light tone in layers. **Photo 8**





Revolving door – Photo 9

The very last part of the exterior to be finished was the main entrance to the hotel, through the huge stone porch above the central basement section. I think it's safe to say I had more trouble with this one doorway than all of the other problems in the house COMBINED! I had decided right at the start that if it was a hotel it HAD to have a revolving door. As is typical, I had ignored the practicality of the idea until the last possible moment, after all, the idea was simple, to fit a revolving door into the space left for a double door.

I worked out that I would create a circular base and top with a central pole to join them, with four doors off the central pole and the lot being encased in two crescents of glass. Of course nothing like this is ever simple, but to cut a long story short,

I managed to get the base top and doors sorted, (using MDF for the base and top and acrylic sheet edged in gold painted Plastruct 'C' and 'T' sections with stair rods for brass push handles on the doors) but I just could not get the casing sheets to work. I tried all sorts of techniques, heating, bending, gluing all to no avail. In despair I decided to take a break from the project and went along to see Patsy and share my misery. 'What about a 2 litre pop bottle?' she said, I could have kissed her! BRILLIANT! It did take a couple of bottles to finally get the right size panels but it worked, and after a week of misery stuck in a revolving door, I could move on to the interior of the house! **Photo 10**

Dressing the house

When it came to dressing the completed house I dressed the outside with a range of resin potted plants from The Dolls House Emporium, and finished with a stunning 1913 Model 'T' Ford car, (from the Dee-Daw range of classic vehicles) which is being unloaded by James the valet with luggage on a stunning brass concierge trolley, my treat to myself from my visit to the Arnhem Dolls House show! **Photo 11** Also on the basement section, outside the kitchen window I added a resin figure of a tradesman delivering

to the kitchen, and beside him a delivery bike. **Photo 12** Partly to disguise a little damage, and mostly to add a little life to the revolving door, I placed Lady Camille about to walk into the hotel. See **photo 9**. 

Please note: Once all of this series of articles on the Featherstone Hall Hotel has appeared in **Dolls House and Miniature Scene**, I will be revisiting the project to create some additional finishing touches. I will be combining this new material with more detailed versions of these articles to create a book. If you would like to register your interest in the book (This is not a commitment to buy - just to let me know if the book would be of interest) or have any questions about the project, please e-mail me at sales@dee-dawdesigns.com. I have also created a new section on my website for this project which will feature the full range of photos. Please visit **www.dee-dawdesigns.com**

If you would like to see the project for yourself Featherstone Hall Hotel will be visiting several shows this year, the first being Miniatura in March 2011 (TBC).

Suppliers Details

Barbara's Mouldings: House, basement, mouldings, exterior paint, tile textured roof sheet
Tel: 01572 770383 or e-mail graham@barbarasmouldings.co.uk

Streets Ahead: Brick paper, door DIY394, resin figure trade only call 01752 338222 for your local stockist.

The Wonham Collection: Ballustrade and coach lamps.
Tel: 01398 332400 or visit **www.thewonhamcollection.co.uk**

Dolls House Emporium: Potted plants, delivery bike.
Tel: 080 00 11 44 11 or visit **www.dollshouse.com**

Tasma Products: Plastruct sections and acrylic sheets.
Tel: 01763 260716 or visit **www.tasmaproducts.co.uk**

Dee-Daw Designs: Model 't' Ford, James and Lady Camille dolls PLUS sets of postcards and note cards with envelopes featuring scenes from the hotel.
Visit **www.dee-dawdesigns.com**



In next month's issue - Walk into Featherstone Hall Hotel yourself with Julie, and step into the reception, to meet Hotel Manager Mr Fairfax, Parker the porter, with Charles Clarke and Edward Black the busy desk staff. You will also find out how to create your own stunning Chinoiserie style grandfather clock as featured in the hotel.

Don't miss out on this fantastic series – subscribe now, go to **www.dollshousemag.co.uk**





Featherstone Hall Hotel

Part Three

After building the flat pack shell of Featherstone Hall Hotel and decorating the outside, I was pleased to finally get into the house. In reality, I actually started with the basement and worked up, but I thought that it would be a good idea to follow the grand tour route taken in the first article of this series featured in the February 200th issue.

We step through the revolving door, past Lady Camille, and into the reception, to meet Hotel Manager Mr Fairfax, Parker the porter, with Charles Clarke and Edward Black the busy desk staff.

When designing the reception I knew exactly the look I was going for, I was inspired by the reception of a fabulous hotel in London I have stayed in on several occasions, the Montague on the Gardens. The reception was stunning decorated in black and white with immaculate

and attentive staff. I just had to do my own version of it!

Decorating

I started by painting the ceiling white and wallpapering the room shell with a black and white 'fleur-de-lis' pattern paper. It would have been easier to continue the paper up the stair well up into the grand hall, but I had another colour scheme in mind for that, so I stopped the paper in the stair well at the reception ceiling height. **Photo 1**

Tiled floor

The floor was one of those things that seemed simple until I started it! I wanted to go for a harlequin effect rather than a check, and so started tiling front to back using two fixed points where the tile could line up with the front edge of the house and the dining room wall. I used



Inspiration: Take a look for yourself - the montague has a gallery of photos which shows the reception: www.montaguehotel.com/gallery



plain white 1inch terracotta square tiles but painted half of them black and applied them to the floor with lashings of PVA glue - I also used PVA to finish the floor and glaze the tiles to a satin finish. **Photo 2** I had already marked where the first short length of stairs would meet the floor and a line where the tiling should stop at the back edge. Shortly after completing the revolving door I realised that I would have to leave a space in the reception floor tiling to accommodate the half of the door which was inside the hotel, and clearly marked the floor BEFORE tiling it! Pliers were ideal to 'nibble' away at the tiles to get the shape I needed and a craft knife smoothed

the edge. The half tiles along the wall edges were cut (carefully) with a hacksaw.

The stairs and staircase

After adding the two grand doors, one to the dining room and one to the library, and before adding the stairs, I cut pre-painted white skirting to run up the staircase wall. This meant I had to notch out the width of the skirting on the top step of the staircase - otherwise it would not have fitted into the slot pre cut for it. I then joined the staircases (all pre-stained and varnished in a dark oak finish) to the landing which was already in place (as part of the construction of the flat pack). **Photo 3**

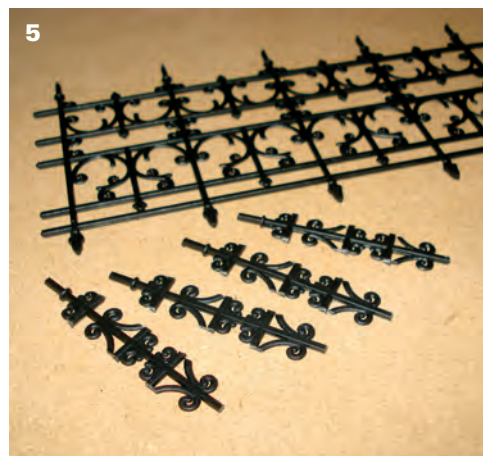
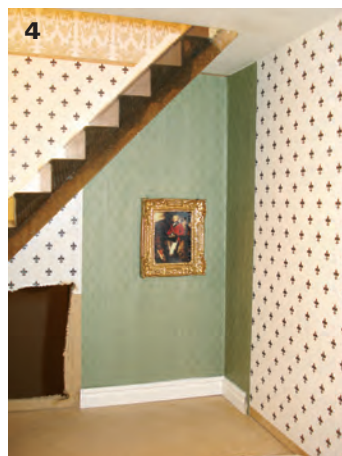
Note: The grand doors are actually exterior front doors painted white – they have just the right look for such a grand house, and it shows that you don't have to use things where they are supposed to go!

I cut a hatch in the house back for access to the light fittings, and decorated the visible areas of the under stairs office with wallpaper skirting and a picture. **Photo 4**

To complete the stairs I had wanted to have some rather beautiful cast metal spindles, but after working out how many I would need, up both the reception and grand hall staircase, I thought that the cost was rather prohibitive. I would rather spend my budget on



It's important to mention that when planning the house layout, I knew that I would need more room partitions than were supplied with the kit. So after the house was built I took measurements of the room heights and had a couple of sheets of MDF cut into strips the same height as the rooms, by my local B&Q cutting service (which ensured neat, accurate and most importantly, parallel cuts) all I then had to do was cut the width required.





quality furniture and fittings. So after a great deal of fiddling about I settled on cut down plastic garden railings. **Photo 5** I trimmed sections of railings to make spindles, glued them at a 45° angle into the groove on the underside of a handrail (with superglue – very fiddly) and then glued the spindle ends into small holes (made with a bradawl) in the step of the installed stairs. **Photo 6** This is, I'm sure, not the easiest way of doing it, but I had never done this before – and on the next staircase I did learn from this and put the holes in the stairs before installing the

staircase. It also took a bit of fiddling about to work out what angle to cut the two handrails to join together on the landing, but with a 'dummy run' on some scrap handrail I soon got them to join up fairly neatly (when the lashings of glue dried!)

Under stairs room

I created the under stairs wall by marking the line of the stairs on the back of a section of partition and then drew a diagonal along the lower line of zig-zag points (this was done before installing the handrail and spindles). I cut this to shape



If you have a copy of **Dolls House Projects No 2 2010** you will be able to follow how the blotter was made from my writing desk project (page 101) and several other useful items for this desk and the one in the Butlers pantry in a later issue of this series.

(including the doorway) – and most importantly - checked that it fitted in position BEFORE covering it in the reception wallpaper and gluing a lamp on the back side to illuminate the hidden room. After fixing it in position a pre-painted door was added, with 'private' sign and lock.

Photos 7 and 8

Decorative coving

The final part of the reception decoration was to add the swag and bow coving and the two ceiling roses for the light fittings. I pre-painted the gold fringing and bows on the coving, and highlighted the large ceiling roses with gold before use. **Photo 9**

Also to make decorating the grand hall (above the reception) easier I papered the grand hall before applying the reception coving so



Suppliers Details

Dolls House Emporium:
Stair carpet and stair rods.
Tel: 080 00 11 44 11.
Web: www.dollshouse.com

Dijon: Hall table.
Tel: 01435 864155.
Web: www.dijon.co.uk

Maple Street: Reception desk, key unit, round seat, wall shelf.
Tel: 01223 207025/208937.
Web: www.maplestreet.co.uk

PMJ Miniatures: Black and white Fleur de lis wallpaper and reception desk lamp.
Tel: 01945 582004

Barbara's Mouldings:
House, Basement, strip wood mouldings.
Tel: 01572 770383 or e-mail graham@barbarasmouldings.co.uk

Streets Ahead: Ceiling roses, ceiling lights, floor tiles, DIY 33 white door, door furniture, keys. Trade only call 01752 338222 for your local stockist.

The Wonham Collection:
C71 plastic railings, C48 front door, handrail.
Tel: 01398 332400.
Web: www.thewonhamcollection.co.uk

Dream Home Miniatures:
Grandfather clock - item number 8100-002.
Tel: 0800 622 6398.
Web: www.dreamhomeminiatures.co.uk

Phoenix Model developments:
Wall mounted telephone, barometer, open book.
Tel: 01442 267871.
Web: www.phoenixmodeldevelopments.com

Tee-Pee Crafts: Luggage.
Tel: 01522 868270.
Web: www.teepeecrafts.co.uk

Dee-Daw Designs: All figures and paintings used in the reception are from the Dee-Daw range, cut-out pack for papers etc PLUS sets of postcards and note cards with envelopes featuring scenes from the hotel. Visit www.dee-dawdesigns.com



that it would cover the join between the two papers. I also added a plain wooden moulding along the floor/ceiling line so that the coving on the stair well had something to butt up to.

Hotel pigeon holes and reception desk

At this point I should have installed the ceiling lights, but that did not occur to me until after I had furnished the room. This meant that I had the tricky job of trying to vacuum around the flower arrangement! But I'm getting a bit ahead of myself, I started at the back with the fabulous Bespaq hotel pigeon hole unit and matching low bar unit for the reception desk. It may seem a bit of a sacrilege when dealing with quality furniture like Bespaq, but I spray painted it gloss black to fit with my colour scheme. I then highlighted the hand carved details in gold to complete the look. Luckily for me the door locks I had chosen to use throughout the hotel were supplied with keys – so I raided the packs to

part fill the pigeon holes with sets of keys. A jewellery making jump ring, joined two keys together for a room set. The other bays in the unit were filled with letters, notes and newspapers made up from sheets in the Dee-Daw Designs cut out pack. **Photo 10**

The reception desk features a gorgeous (electric) oil lamp, desk blotter with more letters and papers from the cut-out pack and a metal casting of an open book painted to look like a register with a pen resting on it. Also on the desk is a small tray with an urgent letter, room keys and a service hand bell. **Photo 11**

When these two pieces were completed I glued them in position then added the manager coming out of his office with a letter in his hand and the receptionist. **Photo 12**

Wall shelving unit, hall table and central chair

On the wall next to the manager I added another Bespaq piece, a small shelving unit, which again I painted gloss black with gold accents, and dressed with an assortment of pots, stationery and boxes. I just managed to squeeze in a lovely cast metal barometer which was painted to match the room colour scheme, **Photo 13** and finished the group with some left luggage.

In the foreground of the reception is Parker the porter who is standing with some luggage beside a hall table and mirror. The table one of a pair I made by cutting a table in half (after spraying it gloss black) and adding some hand painted gold details and a band of Dutch metal. **Photos 14 and 15**

In the middle of the room is a Bespaq round black leather chair

Use a bamboo skewer through the ceiling and rose to keep the holes aligned while the glue sets. The cables then run across the Grand Hall floor (under the flooring) through the wall to the bathroom of the Dukes suite which also accommodates a multi plug socket and transformer.

TOP TIP



Grandfather clock

My favourite item in the reception is the chinoiserie style grandfather clock on the stairs landing. I had already added the stair carpet – complete with brass stair rods but felt that something was missing. I had planned to put the grandfather clock where the telephone actually ended up, but felt that it was not seen to best advantage there. See the 'How to' below and follow the simple transformation this clock underwent. **Photo 17**

How to make the Chinoiserie style grandfather clock

Photo 19. Although this clock is from a quality range, it had



to be painted to match the colour scheme. I first of all removed the brass face plate, pendulum, weights and glass panels. I sprayed the clock black gloss and then highlighted the carved details with gold paint. I suggested a Chinese looking scene on the base panel (think 'willow pattern' plate) with a few brush strokes. I then replaced the pendulum, weights and glass panels. To complete the face I used a large pressed metal round from a crafters pack of large brads. I printed out a clock face to fit in the centre (or you could cut around the original brass one) and finished it with a clear domed sticker which comes with the brad craft pack.



which has had the carved wood painted gold, and a small garden urn (painted gold) filled with white flowers, placed in the centre plinth.

Photo 16

It was at this point I realised I should have put the lights in sooner! I drilled the holes and positioned the ceiling roses.

NOTE: As I mentioned earlier I actually started with the basement of the hotel and worked up, so that all pendant light fittings could be installed with the cables running under the flooring above then routed to the back of the house where they are linked to a series of concealed transformers placed inside the house in unseen areas like bathrooms.

The telephone

The telephone had originally been planned to go where the wall shelf ended up and so it was ideal to move it over to beside the dining room door. Again it was a fabulously detailed metal casting painted in black and gold, and looks even better when in use. It was a little tricky to place the phone handset and cable in the mans hand, so I glued the handset into his hand and bent the phone cable to look like it connects with the handset, but it doesn't actually touch. **Photo 18**

The final finishing touches consisted of a few large oil paintings of the Featherstone ancestors running up the stairs are from the Dee-Daw Designs range. 

FREE GIFT

To claim your Featherstone Hall Hotel **FREE** gift at Miniatura – a pack of three note cards with envelopes! See page 72 for details.



Information

Please note: If you have any questions about the Featherstone Hall Hotel project, please e-mail me at sales@dee-dawdesigns.com. I have also created a new section on my website for this project which will feature the full range of photos. Please visit www.dee-dawdesigns.com

If you would like to see the project for yourself Featherstone Hall Hotel will be visiting both the Miniatura and York shows this year, the first being Miniatura in March 2011. You will find it next to the **Dolls House and Miniature Scene** stand.

In next month's May issue 203 - Spot of dinner anyone? The Featherstone Hall Hotel dining room is in mid service, while musicians play in the linked conservatory. Learn all the secrets of the most complicated room in the house.

See page 80 for how to get your May issue for just £3 or go to www.dollshousemag.co.uk

To order the February and March back issues and next month's issue go to www.dollshousemag.co.uk or call 01778 392007.



Featherstone Hall Hotel

A room with a view – Part 1

Part Four

This month I am going to be dealing with the dining room and conservatory as they are joined, so this will be in two parts, the first part being the conservatory followed next month by the dining room.

*O*f all the rooms in the Featherstone Hall Hotel, the dining room has to be my favourite – and of course it was the most complicated to create!

When I first started thinking about this project, I had always wanted to do a spectacular dining room with doors out to a conservatory. The idea of creating the outdoors indoors really appealed, as I have always loved optical illusions and visual deceptions.

Conservatory

I started with a ready-made orangery from the Streets Ahead range. And, drastic as it sounds, I cut it in half and removed the solid roof. I placed the shell inside the dining room (with a photo of a country house garden behind it to see if the optical illusion effect would work) and marked the depth on the floor, and the height of the starting point for the outside scenery.

Photo 1 



The LED strip lights give off a bright white light to simulate daylight, and contrast with the warm white of the dining room candle lights, as you can see in **photo 3**, adding to the illusion of reality.



Once I had the depth of the conservatory, I created the back wall of the dining room, using a couple of room height pieces of MDF and a large exterior doorway (I had already painted the bare wood white on the dining room side) in the centre to make the entrance from the dining room. Either side of the doorway (on the conservatory side) I added two LED strip lights from Heidi Ott lighting range. **Photo 2**

Thinking ahead (for a change!), I cut a hole in the back wall for access to the light fittings. I wanted to put a plug extension inside the conservatory for the left hand LED strip (as you look at it) with the extension cable running around the outside of the conservatory, and the right hand would go straight back to the hatch.

Decorating

Once this preparation was done, I was ready to start decorating. The landscape scene was taken from an old holiday digital image of a country house garden. It was printed out onto several sheets of self adhesive paper and used to line the dining room back end. Some extra blue sheets were printed for the sky.

Photo 4

The glass roof to replace the original solid one was made from a glazing sheet with imitation iron struts of plastruct. I used real granite paving slabs for the floor and then glued the conservatory in position.

Photo 5

The roof was attached to the conservatory with clear tape at the far end, to make a hinge,

TOP TIP

One thing to watch out for is the reflection on the inside of the glazing on the conservatory back wall. Also make sure you test the lights before you attach them to the wall and again after fixing. I also did a check after positioning the wall but not fixing it. It's too late to tinker once the dining room wall is fixed!



Suppliers Details

Dolls House Emporium:
Orange trees, Potted plants,
Violinist. Tel: 080 00 11 44 11 or
visit www.dollshouse.com

Hobbys: Granite slabs for
conservatory floor.
Tel: 020 8761 4244 or visit
www.hobby.uk.com

Barbaras Mouldings:
Cottesmore House. Tel:
01572 770383 or e-mail
graham@barbarasmouldings.co.uk

Streets Ahead: Orangery, cello,
violin, chairs, door DIY 393.
Trade only call 01752 338222
for your local stockist.

The Wonham Collection:
Flowering shrubs. Tel: 01398
332400 or visit www.thewonhamcollection.co.uk

Tasma Products: Plastruct
sections and glazing sheets.
Tel: 01763 260716 or visit
www.tasmaproducts.co.uk

Crafty Computer paper:
Adhesive printable paper
Tel: 0844 809 9535 or visit
www.craftycomputerpaper.com

Heidi Ott: LED light strip:
contact Widdowsons
Tel: 0845 6432346
Or visit www.heidiott.co.uk

Dee-Daw Designs: Cellist
PLUS sets of postcards and
note cards with envelopes
featuring scenes from
the hotel. Visit www.dee-dawdesigns.com or write to
Dee-Daw Designs, PO Box
205, Wisbech, PE14 4DP for
details and prices.



Information

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before it was glued in position, and was then glued up to the ceiling at the dining room end, once the building was in place (saving both time and patience trying to get the angle right on the triangles of glazing sheet to take the conservatory roof up to the dining room ceiling height!). The conservatory roof needed to be fixed to the ceiling to look correct, through the fan light on the doorway. **Photo 6**

Dressing the conservatory

Having only half a conservatory to fill meant that I didn't have room

for the original string quartet or even the grand piano I had originally wanted, so I had to compromise with tonnes of plants and a duo with cello and violin!

It was quite tricky getting the two gentlemen to sit in their chairs and hold the instruments appropriately. However, superglue prevailed, and both the cellist and violinist are holding their bows, and give the impression of actually playing!

Photo 7

I was delighted when I found some stunning orange trees as well as a selection of exotic palm ferns, in the Dolls House

Emporium range, especially considering my conservatory was originally an orangery! I further added flowering shrubs to add some colour and hopefully perfume for the diners to enjoy! **Photo 8**

Once the conservatory was fully dressed, I then plugged in the LED lights (checked again that they were working!) and glued the back wall in position. **Photo 9**

And that's the story of the first half of the most difficult room in the house to do, next issue I will continue with decorating the dining room and adding the guests!

Photo 10

In next month's issue - Spot of dinner anyone? The conservatory looks inviting, but the diners are enjoying their meal and the company too much to notice! Follow the creation of the grandest room in the house, with gilded walls, silk curtains, packed buffet dressers, elegant tables and eight fabulous characters!

Avoid missing out on this fantastic series - You can either subscribe now at www.dollshousemag.co.uk (turn to page 20 for details) or pre-order the next issue online. You can also sign up to our email newsletter for special offers, exclusive competitions and show information.



Featherstone Hall Hotel

by Julie Jackson of Dee-Daw Designs.
Photographs by Charles David Photography

Part
5

A bit of bling in the dining room – Part 2

Last month I started to detail how I created the most difficult rooms in the hotel – the dining room and conservatory. I loved the idea of creating the illusion of an ‘outdoors’ indoors, and once I had completed the conservatory in the back of the dining room space, I was left to consider the decoration of the actual dining room.



I love gold and shiny things, and this was always going to be the room where I gave in to my fancy! I wanted the dining room to be the most glamorous room in the house and found a totally ‘over the top’ wall paper with foil blocked panels to add some extra ‘bling’ – it was one of those ‘it was talking to me’ moments. The huge gilt framed mirrors on the back wall reflect both the foil on the wallpaper and the light from the ‘to die for’ chandeliers, my most expensive items in the house – but well worth every penny!

The only downside of creating the conservatory was that I had reduced the available space for the dining room, but I think the novelty of the conservatory outweighs the loss of space. It just meant that I had to be more creative with my choices to create another illusion – a big room!



Dining Room

I started by painting the walls with some left over emulsion from my living room – B&Q ‘Warm Magnolia’. I used self-adhesive real wood strips on a sheet for the floor which I coloured with a ‘Burmese Teak’ wood stain and varnished with several coats of clear polyurethane varnish. **Photo 1**

I asked my local B&Q store to cut strips from an MDF sheet to the same height as my rooms so that I could make extra walls, however, as my cutting of the partition wall strips was less than square I covered the gaps in the corners by adding some 10mm square wooden battens. This had the added benefit of making it a lot easier to fit the elaborate coving. I simply had to cut the pieces square to the length required, and not angled to butt up to each other in the corner!

Photo 2

After the coving, I added the dining room door frame. The door had already been hung when I completed the reception. I had used an exterior door for the ornate style, as it would not be out of place inside such a grand house. To complete the doorway on the dining room side, instead of using the plain architrave supplied, I used another exterior door frame with the door removed. **Photo 3**

I started wallpapering on the ‘easier’ side of the room, by butting up a sheet of wallpaper up to the left hand side (as you look at it) of the conservatory doorway. I gently eased the paper into the corner, keeping it lined up with the base of the coving, and creased it with a fingernail around the square block in the corner.



I lifted the paper out and created a more accurate crease, and checked the fit. When I was happy, I taped the paper in position, switched the lights out and switched on a table lamp outside the dining room window. The light illuminated the window and I was able to sketch where to cut out for the window on the wallpaper. When I had cut the hole – slightly bigger than the aperture (and checked the fit again!) it was glued in position using the same wallpaper border adhesive I had used on the brick paper outside the house. I finished the papering on the left hand side with a strip of small panels of the same wallpaper, and two rows of Dutch metal strips above and below the small panels instead of a dado

rail. The wall was completed with window architrave. **Photo 4**

Dutch Metal is foil covered embossed paper, and is available from good craft suppliers – it gives a very detailed gilded 3D effect, but alternatively you could use peel-off borders.

I then papered the right hand side wall, using the same technique of creasing around the corner (WOOPS! - I had already added the doorframe and could not remove it!) and so used another doorframe as a template to cut the door shape out of the wallpaper. Once applied, I added some more Dutch Metal to the door frame columns, and finished the room with white skirting boards. **Photo 5**

Suppliers Details

Dolls House Emporium: Dinner services, overmantle mirrors on back wall. T: 080 00 11 44 11 or visit www.dollshouse.com

Dijon: Dining room tables. T: 01435 864155 or visit www.dijon.co.uk

Dream Home Miniatures: Side wall dresser. T: 0800 622 6398 or visit www.dreamhomeminiatures.co.uk

Maple Street: Back wall dressers. T: 01223 207025/208937 or visit www.maplestreet.co.uk

Tumdee Dollhouse Miniatures: Fruit in punchbowl and cakes on side wall dresser, available from fairs or visit www.tumdee-dollhouse-miniatures.co.uk

Barbaras Mouldings: Cottesmore House, Tel: 01572 770383 or e-mail graham@barbarasmouldings.co.uk

Streets Ahead: Fimo, coving, floor, ceiling roses, conservatory door DIY 393, wine glasses, dinner on plates, cakes and other foodstuffs. Trade only call 01752 338222 for your local stockist.

The Wonham Collection: Dining room/reception door, dining table chairs, glasses, cutlery, cruet set, punch bowl, scones on plates. T: 01398 332400 or visit www.thewonhamcollection.co.uk

Tasma Products: Plastruct sheets. T: 01763 260716 or visit www.tasmaproducts.co.uk

The Silk Route: Silk stripe for curtains and chairs, brocade for Marylins new dress. T: 01252 835781 or visit: www.thesilkroute.co.uk

Heidi Ott: LED light strip. Contact Widdowsons. T: 0845 6432346 or visit www.heidiott.co.uk

The Little Dollhouse Company: Chandeliers – the company is based in Canada but will be at Kensington Dolls House Festival or you can visit www.thelittledollhousecompany.com

Dee-Daw Designs: Marilyn and Parker, plus all other dinner guests and Maitre'D' dolls, tea trolley PLUS sets of postcards and notecards with envelopes featuring scenes from the hotel. Visit www.dee-dawdesigns.com or write to Dee-Daw Designs.



I did not add skirting along the back wall, as the dressers I planned to use were such a snug fit into the space between the skirting and step into the conservatory. (It was a good job I couldn't resist having a 'play' with the furniture before I applied the skirting!) **Photo 6**

With the room decorated I turned

my attention to the furnishings. I started on the back wall with the two serving dressers either side of the conservatory door. These were originally walnut items from the Bespaq range which I sprayed cream then highlighted the details with gold paint. I filled the glass-fronted cupboards with wine glasses

and the plate racks with plain white plates and fixed them into the room. Above both I added a stunning over-mantle mirror to reflect the maximum amount of light to make the room brighter. For the top shelf of each I created a huge flower arrangement in a silver vase – which was actually a garden urn sprayed with chrome paint.

Both dressers were then filled with a selection of foodstuffs, bottles, cutlery and some lovely silver cruet sets to add a bit more bling! One dresser is filled with desserts and cakes and the other with savoury morsels on silver platters, including a ham on the bone and whole lobster. **Photo 7**

Once the dressers were complete I turned my attention to my least favourite job in the house – the curtains. I always find curtains a bit of a worry – although after having made so many pairs for the house, it's not so much of an issue!

I cut two squares of striped silk, and cut a curve on one bottom corner (a cup is a good guide) and hemmed the top with a running stitch about 10mm in from the

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edge. I glued a fringed braid around the bottom edge, corner and up to the hemmed top edge, with about 20mm left unglued. I then inserted a gold painted bamboo skewer into the hemmed edge, after making sure that the curtains were paired, with the curved corners towards centre. I used a large hole bead as an end stop on the skewer, and then gathered in the running stitch. The unglued flap of fringed trim was then glued around and over the pole in the finished position to hold the gathered curtains in place. After fixing the pole to the wall, I played with the drapes to add soft, natural looking folds, and fixed them in position with some more braid as tie

backs, which were glued to the wall.

Photo 8

The third dresser on the side wall, was another item of furniture which had to be painted to match the colour scheme. I covered it with yet more cakes (I love them!) and a huge silver punch bowl which I filled with a pyramid of fruit and foliage. It was fixed to the wall after I had attached the house front panel hinge. **Photo 9**

The crystal chandeliers were added after two huge ceiling roses were fixed to the ceiling. I drilled a hole, for the cable to run under the flooring of the room above. I then put a bamboo skewer through the ceiling rose and the drilled hole to make sure they



would line up when the glue had set. The chandelier cable was then passed up through the hole and the cable was taped to the floor above with masking tape. ◀



In next month's issue I will be completing the dining room furniture and dolls.

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Featherstone Hall Hotel

by Julie Jackson of Dee-Daw Designs.
Photographs by Charles David Photography.

Part
6

Adding character to the dining room – the final touches Part 3

After making the 'inside outside' conservatory, and then decorating the interior of the dining room, it was great to finally get on to bringing the dining room to life with guests, staff and furniture.

1



I had wanted to fill the room with tables for diners, however after losing half the room to the conservatory, and another bit to the dressers, I had to be very careful in my selection of tables. Normal size dining tables would be too big, so I resorted to a tall occasional table - which I had previously used in the reception – cut in half for an elegant wall table. I glued a rectangle of Plastruct sheet to the top to extend the table size whilst keeping the small floor footprint. I made a cloth from a square of white fabric with a braid glued to the edge to prevent fraying (and to add some gold!) **Photo 1**

When you first look at the dining room it looks packed with tables but in actual fact I only had room for three, so each one had to work overtime to take the place of many more!



The first table features a sitting of late afternoon tea for a rich lady and her young admirer (hence the Maitre'd' has tucked them in the corner at the back). This was dressed with a silver tea set, tea cups filled with 'tea' of caramel coloured 3D paint, with cream jug filled with 3D paint, saucers, tea spoons and a plate of scones with jam and cream. I bought these on plain white plates, carefully prised them off with a scalpel, and stuck them on to my pretty Dolls House Emporium china plates. The setting was completed with a silver vase made from two silver bead end caps glued together. **Photo 2**

I had already sprayed the tables and chairs gold, and recovered the chairs with a cream/gold stripe silk with matching braid, so all that was left to do was to glue the two diners into their chairs and then glue the chairs and table in position.

The second table was unoccupied, but set for two which was handy as an elderly couple had just entered the dining room looking for a dinner table!

It features simpler dressing, with plates, cutlery flower arrangement, condiments and upturned glasses. It was glued in front of

the side wall dresser. This placement of the empty table at the front also leaves the view open to look deeper into the room. **Photo 3**

The third table is the largest of the three and is dressed for a party of four who are on their main course of a roast dinner with all the trimmings. Although the table is set for four guests, I just couldn't get them in, so there are only two guests at the

table. (No-one has noticed yet and if they do, I plan to say that the couple who were sitting there have popped out for some air, as the lady's stays were too tight to accommodate a good dinner!) The dinner on the plates, like the scones on the tea table, comes on plain white plates. I could not remove it from the plate as it has 'gravy' on the dinner, and also the dinner plates of the



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TOP TIP

Sight Lines

Make rooms more interesting by creating sight lines through the

scene. Think about creating movement and make people want to look around the room not just at it. For example, the bright red feathers in Marilyn's hair draw the eye in, you notice she is looking at something; you follow her look and see the grandparents. You notice the lorgnettes and that the grandmother is looking towards the Maitre'd'. You look across to him, and your eye is then drawn down to the trolley by the warm orangey colour of the turkey. Try it the next time you are setting up a scene and see how more interesting your rooms become. **Photo 6**

6



Dolls House Emporium dinner service were smaller than the plain plates. So I took a fine paint brush and some enamel paints and copied bits of the design onto the white plates.

Photo 4

One doll I knew I had to have in the dining room was the fabulous Marilyn doll from my Dee-Daw range, she is perfectly over the top, especially as she is waving a wine glass around. I re-dressed her into an Edwardian costume by simply gluing on folded strips of silk, and adding a feather 'fascinator' and long strings of moonstone beads. She was fixed to her dining chair and placed in position with her dinner companion at the table for four, waving her wine glass in greeting to the couple who have just entered the room. The 'period grandparents' from my Dee-Daw

5



INFORMATION

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collection were perfect for this, as the lady carries lorgnettes (glasses on a stick) and is looking around the room through them. This sets up a great sight line from Marilyn to the grandmother and from her to the Maitre 'd'. **Photo 5**

The last two occupants of the dining room are the Maitre'd' and a waiter. The Maitre'd' is serving dinner for his special guests, he has a tureen in his hand and the rest of the serving dishes are on the trolley. The turkey was a bought one which was a good shape

but a bit of a funny colour, so I adjusted the tone of it (I like crispy skin on a turkey!) with thinned enamel paint. The vegetable dishes contain carrots (tiny battens of orange Fimo finished with clear varnish as a butter glaze) and sprouts (hand rolled balls of two shades of green Fimo glazed as per the carrots) **Photo 7**

The waiter is another of my favourite dolls from the Dee-Daw range - 'Parker' (I loved 'Thunderbirds' as a child!) He is offering a selection of cakes to the



7

couple at the tea table from a huge cake stand. This was actually a free gift from Dolls House Emporium – Bonus! I filled it with cakes and pastries I made from Fimo and a selection of bought small cakes I removed from their plates and added to the stand.

Photo 8

Once Parker was in position the room was complete. The final touch was to light it up. It's difficult to show on the photographs, but the LED lights in the conservatory have a white light which resembles daylight, and the chandeliers throw off a yellow glow like gaslight or candles and the effect is dramatic.

From a room with a view to a bit of bling, the dining room, has to be, although definitely my most difficult, positively my favourite room in the house. 



8

In next month's issue - The Library provides cosy corners for the gentlemen guests to snooze, play cards and snooker – anything but read a book!

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Featherstone Hall Hotel

Part
7

by Julie Jackson of Dee-Daw Designs.
Photographs by Charles David Photography.

The library a gentleman's retreat – Part 1

The Library provides cosy corners for the gentlemen guests to snooze, play cards and snooker – anything but read a book! It is the opposite of the gloriously gilded splendour of last month's dining room in both senses of the word, not only is it across the reception hall, but it is decorated in a much more sombre style which is more suited to its gentlemen's club theme.

Traditionally a Victorian/Edwardian gentleman's club was almost a second home, where he could relax, mix with friends, gamble, and in some clubs, stay overnight. They also were often a convenient retreat for men who wished to get away from their female relations! It is this type of environment I imagine the Featherstone Hall male guests would retire to after dining.

The Library

I aimed to have a lot going on in every nook and cranny. I knew that to accommodate the list of scenes I wanted to include, I would have to divide the room up. I had already bought the furniture I wanted to use (tell the truth – who hasn't done that before?) and I started by having a play in the empty space to see how it would fit in.

I worked out that I could fit a gambling den in the back right hand corner of the space, which then

made a cosy nook to accommodate the sleeping reader, and left the snooker setting to fill the foreground of the room.

I created the partitions with MDF strips (previously used on the reception and dining room) which had been machine cut to the room height (by my local B&Q), so that all I had to do was to cut them to the length required.

I sized the gambling den width to take a door and the bar on the front face, and the depth was measured



to hold a set of bookcases. This depth was shorter than the actual depth of the room so I also added a false back wall to the reading nook – see the **floor plan diagram** for details. **Photo 1**

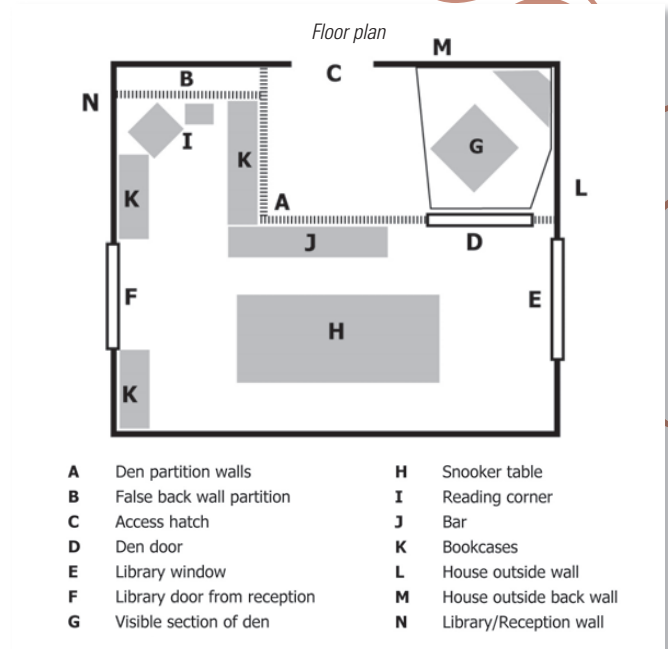
After marking the partition wall positions on the floor, I cut an access hatch into the back wall of the house to take a transformer for the lights in the unseen area of the gambling den, and cut a hole for the door in the front partition strip.

Once the partitions were cut, I wallpapered the visible gambling den walls, and glued down some stained and varnished floor boards. The excess glue was wiped off before setting! The wooden boards all fell off the adhesive backing sheet after I had stained them – which is why I had to glue them all on individually! **Photo 2**

I then added floorboards to the rest of the room, leaving a gap at the back where the false rear wall would go.

The wall backing onto the reception, the inside of the house outside wall and the partitions, were covered with a rather sombre striped wallpaper ideal for the rather stuffy ‘club’ style. **Photo 3**

Before adding the wall partitions, the gambling den needed to be completed. To create the classic high ceiling look, I added a strip wood coving, I then butted-up a strip of embossed paper to look like a plasterwork frieze, and finished the bottom edge with a narrow strip of wood moulding (a couple of pieces left over from the front of the house) all of which were pre-painted cream to match the ceiling (B&Q warm magnolia



TOP TIP

Create visual interest and depth to a house by adding partitions, alcoves and false doors, there's more to look at, and more opportunity to add interesting details and scenes.



matt emulsion left over from my living room).

To create depth in the room I added two wall lights, one on the back wall and one on the inside of the house outside wall. The wire for the back wall light was passed through a hole in the back wall but I couldn't do that for the one on the house outside wall (it would spoil the exterior decoration!) So instead I used strips of tape to hide the cable behind what would be

TOP TIP

To fit paper around a window cut the paper to the room height, and hold it in position (don't worry if its not cut to exactly the right height, the coving and skirting will hide any errors!) Run a finger nail around the window which will crease the paper giving you a guide to the shape. Cut a few millimetres OUTSIDE the crease so that your paper does not show between the architrave and widow frame. Don't worry if your cutting is not terribly neat - the window architrave will cover it!

Suppliers Details

Barbaras Mouldings:
Cottesmore House and strip wood mouldings.
T: 01572 770383.
E: graham@barbaras-mouldings.co.uk

Streets Ahead: Floor, wallpaper
DIY106B Harriet stripe moss (den). Library wallpaper Hyde Park design. Trade only call 01752 338222 for your local stockist.

The Wonham Collection:
Doors, Card table chairs, embossed paper for plaster frieze, glasses.
T: 01398 332400 or visit www.thewonhamcollection.co.uk

Oak Tree Miniatures:
Playing card cane slices for the gaming table.
W: www.oaktreedollhouse-miniatures.com

Dee-Daw Designs: All dolls, dressed card table, dressed corner unit, large painting PLUS sets of postcards and note cards with envelopes featuring scenes from the hotel.
Visit www.dee-dawdesigns.com or write to Dee-Daw Designs, PO Box 205, Newton, Wisbech, PE14 4DP.



the open door, down to the skirting and out of the back wall behind the soon to be in place corner unit.

To the skirtings and ready dressed corner unit, I added a large painting of a Georgian gentleman beside his horse, and half of a carpet. Yes I really did cut a lovely carpet in half! If I hadn't it would have interfered with the partition wall – and I have the other half to use again somewhere else!

I completed the gambling den with three chairs, two gentlemen and one ready dressed card table

complete with cards, wine and glasses! (See suppliers list for more details). **Photo 4**

Once the den was complete I could start to add the partitions. I added the false back wall in the reading snug first – it would have been very difficult to put the den door section on first, then the side, then the back wall. Before fixing it in position I drilled a hole to take the wire for the lamp beside the armchair. **Photo 5**

I then added the side partition wall, using a right angled triangle from a school geometry set to

ensure the wall stood upright, **photo 6**, and repeated the process to install the front facing wall.

I had already stained and varnished two bare wood exterior doors and frames, one for the den, and one for the reception/library entrance (this door was white on one side and stained wood on the other to match with the reception). These were added after I had applied the coving and plaster frieze in the same way as the in the den. Once the doorways were in place, I added the final strip wood moulding at the base of the



Preparation is the key to keeping things moving!

Before starting any room consider how you are going to decorate it, then pre-paint/stain/varnish all the coving, skirtings and doors you can. It's great when you start putting a room together not to have to stop, paint bits, and wait for it to dry before carrying on. Dress the room furniture or dolls while you are waiting for glue to set when installing floors, coving and skirting, or wallpaper to dry.





embossed paper strip which was cut around the door pediment. Skirting was added where it would show (ie not behind the bar or bookcases so they could sit flat against the wall). **Photo 7**

At this point, the main part of the library was ready to furnish and dress, with bar, bookcases, snooker table and guests – but that will have to wait until next month!

Photo 8

INFORMATION

If you have any questions about this project you can email me at sales@dee-dawdesigns.com or write to Dee-Daw Designs, PO Box 205, Newton, Wisbech, PE14 4DP. Visit www.dee-dawdesigns.com to see more pictures of the project, read previous articles and browse the Featherstone Hall Hotel shop! If you would like to see the project for yourself Featherstone Hall Hotel will be visiting both the Miniatura and York shows this year.

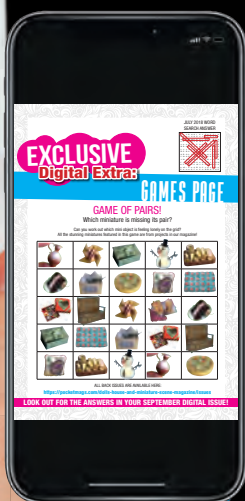
In next month's issue we meet the gentlemen inhabiting the Featherstone Hall Hotel Library - The Hon. George Gardiner finds it particularly relaxing to read his newspaper in the snug corner at the end of the bookcases. Two gentlemen are playing snooker, and at the same time having a discussion about the next day's shoot, surrounded by trophies and mementos of world travels and misspent youth!



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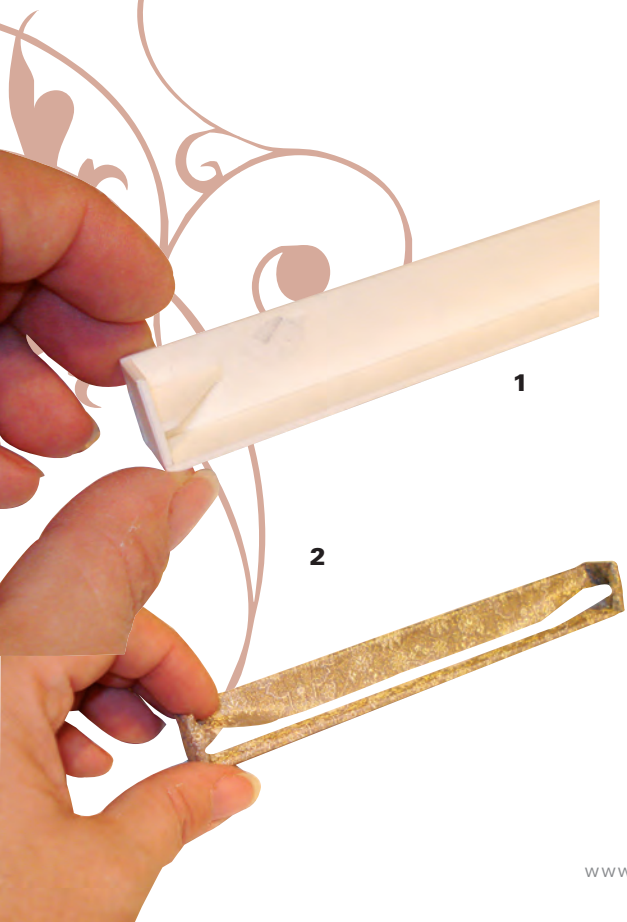


Part
8

Featherstone Hall Hotel

The library a gentleman's retreat – Part 2

In last month's issue **Julie Jackson** decorated the library games room and the gambling den. Now Julie brings the library to life.



The sombre Featherstone Hall Hotel library provides a gentlemen's club atmosphere for its male guests, who retire after dining to digest a good meal, gamble, and in some cases even read!

After completing the main room decoration and the gambling den it was time to set the scene in the main room. I decided to do my least favourite thing first. Regular Dolls House and Miniature Scene readers will know that a) I will do almost anything to avoid sewing, and b) I don't 'do' curtains! (I also don't like the rigid lines made by a curtain pleater). So I decided that on this project I would try and use as many different curtain making methods as I could think of, in the hope of discovering an easy way to great curtains!

I gathered the tops of the dining room curtains with a running stitch, and so opted for all-glued curtains in the library (keep following future articles to see the other 'great' ideas I come up with!)

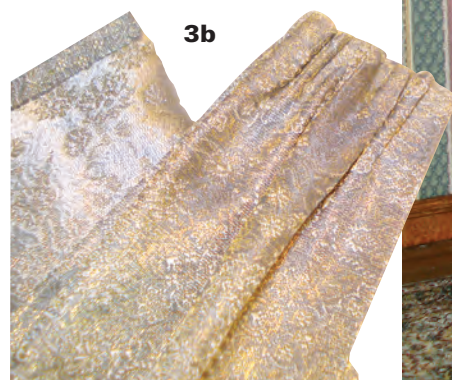
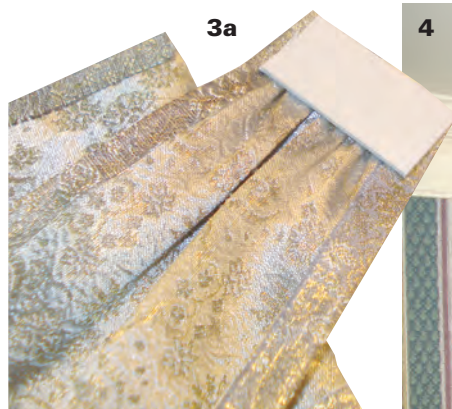
Pelmet and curtains

First of all I made a pelmet from Plastruct sheeting, by gluing two strips together at a right angle, about 1" (25mm) longer than the width of the window, and boxed in the ends. I also added a strut inside to make the pelmet more rigid. **Photo 1**

I had chosen fabulous grey silk brocade for the curtains, and I spray glued a strip of this which I then wrapped around the pelmet. Spray glue is brilliant for using with silk as it does not soak through the material and ruin it. **Photo 2**

Next, I took two rectangles of curtain fabric slightly longer than the distance from top of the window to the floor I was rather cunning here, as I used the selvedge edge for the bottom edge of the curtains and only had to hem (with a fine line of glue and a good press) the two long sides of the rectangle. I spray glued the back of a wide silver braid and applied it to the selvedge edge of the curtain. I hand-gathered/scrunched up the top edge of the curtains and glued them to a strip of Plastruct. (Note: My cunning plan to avoid sewing, by using the selvedge edge of the fabric, only worked as I had chosen a heavily patterned design – stripes would go sideways and not vertically – so choose your fabric wisely!) **Photos 3a and 3b**

The curtains and pelmet were glued in position at the library window, and finished with tie backs made from a folded strip of spray glued silk to gather the curtains in. I felt the pelmet was a bit plain looking, so to finish it I added an amazing gold wire braid I found with a scalloped edge. **Photo 4**



to be honest I soon got bored with whole task, and although it produced great results, I didn't need to have such a detailed or time consuming end result, and so I improvised.

Photo 5

I cut strips from a sheet of display board (a sandwich of card with a foam centre) then cut the strips into individual book sizes and wrapped the printed cover around the block. To finish, I painted the foam on the top edge of the block gold to look like gilt-edged pages. Altogether, I made about 160 books (no wonder I got bored!) which filled the bottom two shelves of each bookcase. The top shelf was finished with

a selection of quirky items and souvenirs that the halls previous owners could have left behind. These included 'Ming' vases, decoy ducks, a silver sporting trophy, and tiny china horses. **Photo 6**

The bar was always going to be a fun item to dress, and is one of my regular stock items. It is a stunning mirror-backed hand-carved piece from the Dream Home Miniatures range, and I filled it with an assortment of wines and spirits bottles, trays of empty glasses, decanters, accessories, and a large hand blown glass swan to hold snacks and slices of fruit for drinks.

Photo 7





7

8



9



Building a better bar!

It's fairly simple to get a good selection of bottles and glasses together for a bar, but what brings it to life are the details. Take a plain glass decanter and part fill it with some 'clear' enamel varnish (add it a drop at a time from a cocktail stick) and leave it open to dry thoroughly. Mix several different types of alcohol by adding a drop of colour to the varnish, seal the top, and add a little chain around the neck and a crafters hot-fix stud to make a silver name plate.

Photo 8

My favourite item on the bar is the soda siphon. **Photo 9** I spray painted a fine bit of netting silver, and covered the body of a large silver topped jar with a strip of it. I glued a cast metal atomiser with the puffball trimmed off to make a

trigger. **Photo 10**

The pots on the shelf with the soda siphon were made with silver beads and slithers of wood for cocktail stirrers.

Photo 11

The reader, Hon. George Gardiner

The next item to complete was 'The reader', otherwise known as the Hon. George Gardiner. I like to think that after a rather splendid dinner he has retired to the library with the other gentlemen, has filled his pipe and is catching up with world affairs by closely inspecting his copy of The Times! I used a wire bodied doll from my Dee-Daw range which allowed me to cross his legs and bend his arms to accommodate the slouched position in the chair. This doll has particularly fine detailed hands which perfectly cradle a pipe. He was stuck into the armchair and held in place with mini clamps until set. His crossed knee was also glued in position before adding the pipe (the bowl was filled with brown railway modelling sprinkles to look like tobacco) and finally, he was covered with a slightly rumpled newspaper. **Photo 12**

With the bar, bookcases and reader completed, I fixed the furniture in place but in my haste to put the room together, I spray glued the fabulous carpet I had bought and positioned it



11



12



BEFORE drilling the hole for the light fittings. So I popped a sheet of paper on the carpet to catch the dust so any catastrophe was avoided. The two green shaded ceiling lights were hung directly over the snooker table. I drilled a hole into the ceiling, glued the pre-painted roses in position (held in line with the hole by a bamboo skewer through the ceiling and rose until the glue set) and threaded the light fitting cables through the holes. (I checked both fittings were working BEFORE I fixed the light in position!) The wires were fixed to the floor of the room above with tape which would eventually be covered by the flooring. **Photo 13**

The reader was fixed in position together with the side table and lamp, and the group was completed by a huge painting of the Royal Scots Grays capturing the French eagle during the Napoleonic wars.

Photo 14

The snooker table was supplied with a set of balls, but they were decorated for American pool (spots and stripes), so I abandoned these in favour of some 'borrowed' Aqua Beads from one of my daughters play sets! I set the table and added the



Suppliers' Details

Streets Ahead: Covings, floor, ceiling roses, wine glasses, snooker table lights. Trade only call 01752 338222 for your local stockist.

Dream Home Miniatures: Bar, snooker table, stools, cue rack.

T: 0800 622 6398

W: www.dreamhomeminiatures.co.uk

The Silk Route: Silk for curtains.

T: 01252 835781

W: www.thesilkroute.co.uk

Maple Street: Bookcases.

T: 01223 207025/208937

W: www.maplestreet.co.uk

The Wonham Collection: Door, armchair, glasses, swords.

T: 01398 332400

W: www.thewonhamcollection.co.uk

Barbara's Mouldings:

Cottesmore House.

T: 01572 770383

E: graham@barbarasmouldings.co.uk

Tasma Products: Plastruct sheets.

T: 01763 260716

W: www.tasmaproducts.co.uk

Dee-Daw Designs: All dolls, dressed bar, large painting PLUS sets of postcards and note cards with envelopes featuring scenes from the hotel.

In next month's issue we are moving up the Featherstone Hall Hotel reception stairs to the Grand Hall. Lady

Nancy Saville is receiving Sir Michael Fosdyke. He is totally smitten with her, and has come to call with a stunning bouquet of irises and lilies. Pleased with the gift, she invited him to sit next to her. At the bottom of the stairs, Elsie the maid is removing a trolley from the Duchesse suite. Photo 17

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distinctive white chalk lines to complete the dressing.

The final bits of furniture to be added were the snooker stools, cue rack and two players. I placed one sitting on a stool waiting to play and the other standing at the table pausing to chat before taking his shot. The jacket of the sitting player was removed and glued in position on the second stool. One of my favourite extra touches is a pair of brass rimmed spectacles added to the standing snooker player!

Photo 15

Once all the furniture and people were in place I felt that the room still lacked something and I set about adding some 'character'. A large model clipper ship fills the

top of the bar (and had to have the top of its masts clipped to fit!), a fabulous painted cast metal dartboard with darts fills a blank wall space (the hanging board for it was created with two pieces of stained and varnished strip wood) and a collection of stuffed trophy heads look down on the snooker players. The heads were created by guillotining cheap plastic animals bought for the purpose, and sticking the heads into an oval picture frame before repainting them to look less toy like and more natural. Photo 16

A final flourish was a pair of crossed swords over the painting of the Scots Grays – perhaps a souvenir of the battle from a former Featherstone Hall occupant? 

INFORMATION

If you have any questions about this project you can email me at sales@dee-dawdesigns.com or write to Dee-Daw Designs, PO Box 205, Newton, Wisbech, PE14 4DP. Visit www.dee-dawdesigns.com to see more pictures of the project, read previous articles or browse in the Featherstone Hall Hotel shop! If you would like to see the project for yourself Featherstone Hall Hotel will be on display at both the Miniatura and York shows this year. Photography by Charles David Photography

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Featherstone Hall Hotel Part 9

Making a scene in the Grand Hall!

It's easy to forget about the hall and stairs of a house, but they can offer just as much opportunity to create scenes as a 'proper' room, as **Julie Jackson** has done in Featherstone Hall Hotel.

The idea to treat the hall and stairs areas as another room was inspired in part, by my visit to the Mary Scaife collection some time ago. One of her houses in particular had a ghost emerging from a mirror on the top landing with a lady fainting, a pair of small boys running downstairs in fright on the next, and a charwoman sweeping the dust under the carpet oblivious to the commotion, in the basement!

Applying this principle (less dramatically!) to the Featherstone Grand Hall, Lady Nancy Saville is receiving Sir Michael Fosdyke. He is totally smitten with her, and has come to call with a bouquet. Pleased with the flowers, she gestures him to

sit next to her. At the bottom of the stairs, sour-faced Elsie the maid is removing a trolley from the Duchesse suite, and a lady ascends to the landing on the floor above.

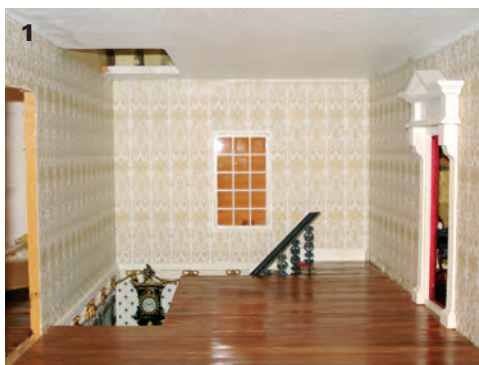
Decorating

The Grand hall was already partly decorated, as I had painted the ceiling and papered the walls when working on the reception below. This was necessary as the reception coving covered the join between the reception and hall wallpapers. So my first job on the hall, was to add pre-stained wooden strip flooring, which was then varnished with a clear gloss top coat. **Photo 1**

Like the reception, the ornate suite door frames, were again pairs

of exterior doors. These give just the right style for such a grand house, and a point to note is that they are less ornate than the ones on the main reception rooms on the floor below. In fact, the whole house gets less ornate the higher you go in the building. Traditionally, the main rooms for receiving guests would always be the grandest, the next level of 'grandness' would be for the private rooms of the owners of the house, then their children, followed by the servants on the floors above.

You may notice that I had a bit of an oops moment at this point, as I realised it would have been easier to add the plaster-effect frieze before adding the doors – luckily I remembered in time for the door to the Duchesse suite,



and just had to work around the duke's suite door - in much the same way as I did in the dining room when I made the same mistake! The deep frieze was made from a strip of an embossed paper, which was 'top and tailed' with painted wooden moulding. **Photo 2**

Staircase

Once this was sorted out, I got on with the staircase from the Grand Hall to the landing above. I started by notching out the top step of the staircase the width of the skirting board and glued the skirting (cut at 45° at each end) to the wall side of the staircase, and then painted it white. The picture on the top right shows the fit of the staircase at the top step, with the end of the skirting cut at 45° so that it's vertical and will butt up to the skirting on the floor above, and the notch accounts for the extra staircase width with the skirting in position against the wall. **Photo 3**

I cut a strip of silk brocade for the stair carpet, covered the back with spray glue and applied it to the centre of the stairs, starting at the bottom and working up step by step. The spray glue prevents the silk from fraying, and even better, does not show through the silk. The carpet was edged with some fine braid to finish

and then the staircase was glued in position. As I was less than impressed with my previous attempt to glue the spindles into the reception stairs (extremely fiddly and sticky!), I glued a series of pony beads to the staircase and simply glued the spindles into the hole in the bead. (Pony beads have large centre holes and so would take the square profile of the spindles).

I made the spindles and handrail in the same way as I had made them for the reception stairs, with cut down plastic garden railings, glued at a 45° angle into the groove on the underside of a wooden handrail with superglue. The handrail and spindles were then painted white, accented with gold, and glued onto the stairs. The handrail was finished with a peel-off line to look like a brass inlay. **Photo 4**

The railings around the stairwell of the Grand Hall were made with full panels of black plastic garden railings with a matching black handrail to look like a continuation of the rails rising from the reception. To disguise the fact that I had not created any newel posts, I added two garden statues, holding urns of flowers at the top of the reception stairs and the bottom of the landing stairs. (See Flower arrangement section for details on how you can create your

own, page 40). **Photo 5**

I filled a third urn on a column for the corner created by the railings, with a camellia plant I treated myself to at a show, and fixed a stunning carpet in position with spray glue.

Finishing touches

While the hall was still fairly empty, I added the rear window frame, some pictures on the back wall, and completed the skirting. The suite door numbers, along with ornate brass knobs and finger plates, completed the door furniture. **Photo 6**

There are two seats in the hall, a sofa and matching armchair. Beautiful as they were with hand painted silk cushions, the colour didn't match my scheme, so I very carefully removed the panels and recovered them in a matching silk. Of course this sacrilege did not go unpunished, and the arm came off the sofa when I was stripping it, as did both the arms of the chair. But I carried on regardless, and it all glued back together again beautifully! **Photo 7**

Once they were in position, I seated Lady Nancy Saville in the armchair as the focal point in the room. Her beau, Sir Michael Fosdyke – with the addition of a huge bouquet of irises stands beside her. **Photo 8**

INFORMATION

Enjoying the Featherstone series? Sign in to the new Featherstone Hall Hotel visitor's book, and leave a comment, visit:

www.dee-dawdesigns.com/page16.htm

If you have any questions about the project, please e-mail me at sales@dee-dawdesigns.com. Please visit www.dee-dawdesigns.com to catch up on any of the previous articles and see more pictures of the finished house. If you would like to see the project for yourself, Featherstone Hall Hotel will be visiting Miniatura in September and York Racecourse in November this year.

Photos by Charles David Photography

Suppliers' Details

Barbara's Mouldings:
Cottesmore House and
stripwood mouldings.
T: 01572 770383
E: graham@barbaras
mouldings.co.uk

Streets Ahead: Floor,
wallpaper, suite doors
handles and numbers,
spindles, light fitting, wall
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item). Trade only. Call 01752
338222 for your local stockist.

Dream Home Miniatures:
Chair and sofa.
T: 0800 622 6398
W: www.dreamhomeminiatures.co.uk

The Silk Route: Silk:
Stair carpet.
T: 01252 835781
W: www.thesilkroute.co.uk

**PMJ Miniatures: Statue and
urn on column.**
T: 01778 381542

Dee-Daw Designs: Paintings,
Lady Nancy Saville and Elsie
the maid with her trolley.
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– alternatively, send a SAE to
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205, Newton, Wisbech, PE14
4DP for a printed list.



The lady walking upstairs is an inexpensive doll (which is why she has her back to us – her face cannot match that of Lady Nancy or Elsie!) with a few extra trimmings to make her outfit look more expensive and her hands painted black to look like gloves. Sourfaced maid Elsie and her trolley stand in the foreground of the room to add depth and to set up a series of viewing lines into the room. (See DH&MS issue 204 www.dollhousemag.co.uk for more details on viewing lines). The door to the Duchess suite is about to be closed and this 'crossover' area between the suite and hall helps to add reality and interest to the scene. If you don't have this sort of crossover or transition between rooms a house can very quickly look like



a series of room boxes. **Photo 9**

One thing I totally forgot until the very last, was the lighting! When the room was almost finished, I had to cover it in dust sheets to drill the holes in the ceiling for wires!

I had finally completed the room but decided that it needed a little extra, so the absolutely final thing in the room was actually the table in the right hand foreground. It is the other half of the wall table I created for the reception (a square table cut in half and painted black), and has the same mirror above it. It holds a bought flower arrangement in a white china pot (I varnished the leaves of the foliage in the pot to make it more realistic – polymer clay leaves can look a little dull otherwise).

Finally satisfied, I stopped tweaking! One of the most important lessons to learn in any creative endeavour is knowing when to stop. After years of over-tweaking I now recognise the danger signs, and as soon as I say to myself - 'I'll just do that bit' – I stop!

Flower arrangement

The statue I chose for the stair arrangements is a rather elegant semi clad lady in pale grey holding an urn. To make the base for the flower arrangement, take a good pinch of reindeer moss, put a dab of all-purpose



adhesive in the centre of it and roll it around in the palm of your hand until it feels like a ball, and holds its shape. Don't try and make it too firm, a little looseness will give a more natural effect if you have gaps between your flowers. Glue the ball into the urn and then start adding blooms. Most importantly - don't be afraid of creating a flower arrangement – it's not rocket science! Work with bigger flowers (like lilies or roses) in groups of threes and fives, then fill in with leaves, and some spikes of small flowers. Make sure to trim the flowers stems to different lengths – If you have three flowers all the same, cut one medium one short and one long, then simply put a dab of glue on the end and place the short ones at the front and centre, medium ones to the centre, and long ones to the back. **Photo 10** 



Top Tip COLOUR PALLETTE

Like all of the best grand country houses, the Featherstone Hall Hotel has a carefully selected colour palette for each room. In this case cream/white, gold and black. The furniture, rug, walls and staircases all adhere to this selection. It even extends to the occupants of the room; the maid is in classic black and white, Lady Nancy in cream (her outfit was inspired by one of the ladies in Downton Abbey!) with black hair. Sir Michael is in grey/black and the lady going up the stairs, although in dark red, is accessorised with black (the red picks up the mahogany of the tea trolley). By limiting your colour selections you can add impact to a room and add to the reality of the scene – think how many 'colour' rooms there are in grand country houses – the Blue room, Yellow room – Fewer colours add more impact!

In next month's issue we enter the Dukes Suite, the first of the Featherstone's luxury suites, complete with rakish Marcus Fortescue and his trusty valet, Pemberley!

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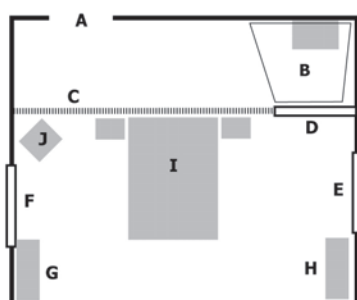


Featherstone Hall Hotel

The Duke's Suite – a bold room for a rakish retreat!

The Duke's suite was always going to be a bold, strongly-coloured room as befits its masculine title, and when **Julie Jackson** saw a range of mahogany and burr walnut effect furniture from the Wonham collection, she knew it would be perfect.

Floor plan



- A Transformer access
- B Visible section of ensuite
- C False back wall
- D Ensuite door
- E Window
- F Door from Grand Hall
- G Dresser
- H Wardrobe and valet stand
- I Bed and bedside tables
- J Chair

The colour scheme for the room flowed from the furniture, the mahogany floor, skirtings and doors, and the gold walls to reflect the walnut panels on the bed.

A bold scheme needed a bold occupant and so Marcus Fortescue was born, a bit of a ladies' man, gambler and was only as good as he needed to be – a 'hero' straight out of a Barbara Cartland story! (Of course his valet, Pemberley, would always keep him on the straight and narrow!)

Floor Plan

The layout of the room was simply a bedroom with an ensuite. I had wanted to squeeze a fireplace in, but after 'having a play' to sort out the layout I just couldn't manage it. With colour scheme and layout planned, and occupant in mind, I started decorating. **Floor Plan**

Decorating the Ensuite

I had already painted the ceiling of the Duke's suite, and cut a hole in the back wall to enable



a transformer to sit behind the false wall of the bedroom. So the first job was to paint the walls of the ensuite, and tile the floor with some leftover white tiles from the reception. I also added a stained and varnished mahogany floor in the bedroom, which stopped short of the tiles so that the false back wall would sit between the two. I couldn't sit the false wall on the floor as I had wall partition strips cut to the bare room height and my cutting skills were not up to shaving off the floorboard thickness! **Photo 1**

To finish the ensuite, I added white skirting board, a strip of embossed paper above it and topped it with some white painted strip wood for a dado rail.

The main item in the ensuite bathroom is the washbasin. I came across a super one with gold legs, taps and towel rail, and dressed it with a cast metal shaving set of mug, brush and razor which I painted, a large decanter of cologne and bar of soap (both made from glass beads). I also added a tilted shaving mirror, and a folded scrap made a towel for the basin rail. The white bathroom shelf was made from two rectangles of Plastruct sheeting glued at 90° to each other, with a selection of bead bottles. This was fixed on the wall above the washbasin together with a tooth brush holder and gilt mirror (as used in the grand hall and reception). **Photo 2**

The Bedroom

Before fixing in the false back wall I cut a doorway to take a

basic internal door, I positioned the doorway up against the side wall so I only had to make two cuts. **Photo 2.** Once I had double checked the partition fit (and that the doorway fitted neatly into the hole), I decorated the walls (including the loose false one) and as a change from wallpaper I decided to use silk. I am a big fan of visiting stately homes, and always love seeing rooms covered in silks. I chose a brocade neo-classical pattern with two-tone matching stripes below a dado rail, and spray glued the pieces before attaching them to the walls.

Photo 3

With the walls covered I fixed the back wall in position (the silk was wrapped around the end when covering the wall to make a neat join in the corners). The stained and varnished door was inserted into the doorway, and the skirting and bedroom doorway were then fixed in position. As I don't have any miniature spreader clamps I improvised to keep the skirting tight to the wall (and the

Top Tip

Spray glue is brilliant for working with silk, as long as you don't spray too much! It does not show through the fabric, fixes firmly and permanently (depending on which type you buy) and makes the silk much easier to handle when covering items.



bedroom door frame) with lengths of stripwood wedged in position. Where the strip wood had to touch the wall, I added a scrap of MDF so that it did not damage the silk.

Photo 4

Once everything was set in position I finished the room decoration with wooden coving, a strip of embossed paper below it, and gold painted strip of wood for dado and picture rails. The window frame was completed with mahogany stained and varnished stripwood.

Window Drapes

To dress the window, I started with a roller blind, made from a folded over strip of cloth glued onto the frame. (When the room was finished I felt that a little something was missing so I added a small piece of chain with a jump ring on the end to the underside of the blind as a draw). Over the blind I added a pair of gold brocade curtains, made by pressing under the two long sides of a rectangle of fabric. I then added a line of gathering stitches along the top edge and spray glued some lace on the bottom edge. The curtains were glued to the wall above the blind and window frame and topped with a strip of upholstery fringing with both of the cut ends turned under to make a slim pelmet. The curtains were then gathered with tie backs made from the same fringing as the pelmets. **Photo 5**

The Bed

The only other thing to make in the bedroom was the bed. I removed the mattress from the frame and covered the 'head' end with what would be the bottom sheet fabric, and the foot end with what would

be the quilt fabric. Before gluing it back onto the frame I folded over some strips of bottom sheet fabric edged with lace, and glued them in position to simulate a valance.

Photo 6

To make the quilt and top sheet I took a rectangle of silk brocade and turned under one of the long edges (this would be the 'foot' end of the quilt). Trim was added to the two short edges and a strip of sheet fabric was folded in half to make the top sheet and glued to the 'head' end of the quilt. The cut edge of the folded over top sheet strip was finished with lace and folded under the quilt short ends. The whole back side of the top sheet/quilt was then spray glued and positioned on the bed. **Photo 7**

The Pillows

Pillows were made from a rectangle of sheet fabric (with both long sides glued under to make a small hem), with a strip of quilt fabric and lace down the centre. This was wrapped around a rectangle of 10mm thick foam, and the ends of the pillow then sealed with glue and pinched together. **Photo 8**

A bolster was made with



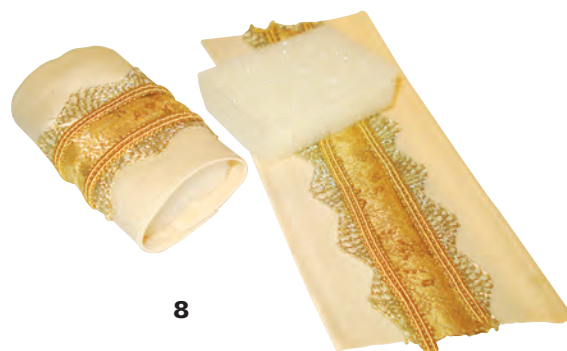
another bed-width rectangle with both short ends turned in, wrapped around a sausage of foam and tied off with braid – a bit like a Christmas cracker!

For the round cushion in the middle of the bed I cut a circle of card the size of the cushion required, covered it with foam and covered the foam with silk. The button at the centre was made by pushing a threaded needle through from the back, adding a small bead and going back through to tie off the thread. The cushion was finished with an organza frill glued on the back. **Photo 9**

Dressing the Room

Before starting to fill the room I added a stunning panel of Trompe-l'œil (French for 'trick the eye') plasterwork from the Dolls House Emporium. I simply cut out a square around the printed panel, spray glued it and fixed it to the ceiling. I then edged the join with some white painted stripwood – and voila - instant plasterwork! I added a small white plaster rose in the centre and drilled through to allow for the wiring of a brass chandelier. **Photo 10**

When the bed was dressed, I fixed a large carpet in position. 



Suppliers' Details

Barbara's Mouldings
- Cottesmore House, and
stripwood mouldings.
T: 01572 770383
E: graham@barbaras
mouldings.co.uk

The Wonham Collection - Bed,
bedside tables, wardrobe,
dresser, travel toiletries box
(sewing box).
T: 01398 332400
W: www.thewonham
collection.co.uk

Streets Ahead - Wooden
flooring, suite door handles,
light fitting, wash basin
(previously a Dijon item). Trade
only call 01752 338222 for
your local stockist.

The Silk Route - Silk for
wall covering.
T: 01252 835781
W: www.thesilkroute.co.uk

PMJ Miniatures - Dresser
accessories, valet stand,
decanter.
T: 01945 582004

Dolls House Emporium -
Trompe-l'œil ceiling panel,
riding boots.
T: 080 00 11 44 11
W: www.dollshouse.com

Tasma Products - Plastruct
sheets and Revel adhesive.
T: 01763 260716
W: www.tasmaproducts.co.uk

Phoenix Model Developments
- Cast metal shaving set.
T: 01442 267871
W: www.phoenixmodel
developments.com

Dee-Daw Designs - Paintings,
Marcus Fortescue, Pemberley
(James).
Visit www.dee-dawdesigns.
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If you have any questions about the project, please e-mail me at sales@dee-dawdesigns.com. Please visit www.dee-dawdesigns.com to catch up on any of the previous articles and see extra pictures of the finished house. If you would like to see the project for yourself, Featherstone Hall Hotel will be visiting Miniatura in September and York Racecourse in November this year.

Photos by Charles David Photography



with spray glue, and added the bed, bedside tables, dresser and wardrobe. Before fixing the bedside tables in position (after checking both lights worked!) I drilled a hole behind where the tables would stand for the cables to go through, and then fixed the tables and the lamps in position. A lovely small glass decanter makes a nice water bottle (with glass tumbler) beside one of the lamps. Two large gilt framed oil paintings were added to enhance the masculine atmosphere of the room, one of the 'Scots Greys' in a cavalry charge and the other of Highland cattle in the snow. **Photo 11**

As the occupant of the room has just arrived there are a lot of accessories waiting to be unpacked and put away. Beside the wardrobe is a valet stand which holds a dinner jacket. In the corner beside the bed is a chair with a Gladstone style black leather bag, and on the dresser all a gentleman would ever need; a travel grooming box, box of cigars, pipe and ashtray, clock and



shoe horn for his hunting boots. The grooming box is actually a nice wooden sewing box with a pressed metal escutcheon glued on and some cast metal brushes, scissors and comb glued on top. **Photo 12**

The final touch to complete the room was to add the occupants. Marcus Fortescue is relaxing on the bed while his valet, Pemberley, unpacks. It took a bit of patience to get Marcus to lie with his hands behind his head and legs crossed, and so he is glued in position. I

removed his jacket to make it easier to position him, and had the bonus of the loose jacket to put on the valet stand. **Photo 13**

Pemberley is actually another incarnation of James, who we first see unpacking cases from the model 'T' Ford outside the house. He comes with luggage attached so all I had to do was put him in a moving position. He stands because he is fixed by his left foot and the bottom corner of the suitcase he is carrying.

Photo 14 

In next month's issue we visit the Duchesse suite to see how a dressing room, ensuite and a fireplace were all squeezed in! It's a hive of activity surrounding its occupant The Hon. Sarah Hookesmead. Maids scurry about as Sarah and her friend Elspeth relax and swap gossip, while Pip the dog begs for a chocolate!



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Featherstone Hall Hotel

Duchesse Suite - A pearl of a room – Part 1

After completing the Duke's suite in the Featherstone Hall Hotel, **Julie Jackson** felt quite confident about tackling the room across the hall – the Duchesse suite.

The Duchesse suite was designed to be the complete opposite to the Duke's Suite with its heavy gold and mahogany decoration. This room reflects a more feminine look, with light, delicate colours, an en-suite bathroom, dressing room and fireplace.

As with the Dukes suite, I created false walls within the room to add an ensuite bathroom and an alcove for a dressing area. The width of the dressing area was set to snugly fit two mirrored shop units, so that they would look like built-in wardrobes. I also cut a hole in the back wall to take the transformer

and give access to the lighting cables in the non-visible area of the bathroom. **Photo 1**

Wooden floor

Before starting the ensuite I thought I would quickly stain and varnish the wooden floor before getting on with the bathroom. What a DISASTER! I stained the floor and then decided to finish it with a new gloss varnish without doing a test piece first. The new varnish 'curdled', the stained finish, turning it to toffee (it's the best description I can come up with). I had to scrape it all off and start again. 'So let that be a lesson' ▶



Top Tip

Have a play! Photo 2

I always mention that I have a 'play' with the room furniture once I have the structure set, and here is the photo to prove it. Doing this helps you formulate the final position of items, you can check the fit of furniture, and set up the sight lines for viewers of the finished room. As you can see from the picture, I had originally intended to put a maid in the dressing area, and Elspeth Grey would be sitting on the bed dressing area, and Elspeth Grey would be sitting on the bed to talk to Sarah Hookesmead. However, after looking at this, I decided that I did not want to obscure the mirrored units and wanted to make more of Elspeth Grey. Sarah's personal maid at the doorway has stayed in the same position as I love to have a dialogue going on between rooms, and so she is closing the door on parlour maid Elsie who is leaving with her trolley.

learned' as my grandma would say! Don't use new materials without testing a bit first! **Photo 3**

Decorating the bathroom

After getting back on track, I decorated the bathroom with white gloss walls, white skirting board, and white floor tiles. Very little of the finished bathroom would be visible, so I could afford to buy a washbasin unit to match the bedroom furniture (rather than a full bathroom suite!). I also treated myself to a gorgeous gilt mirror to sit above it. I kept accessories to a minimum with only a dispenser bottle and soap dish on the basin. A set of toothbrushes



in a wall stand added a nice detail and a small brass tray sitting on a 'T' shaped bracket of Plastruct with some cosmetic/cologne bottles completed the dressing. **Photo 4**

Partition walls

With the bathroom complete, the partition walls were fixed in position. The walls were then 'papered' with silk in a two-tone cream stripe. I simply cut pieces of fabric to the approximate wall size (it doesn't need to be exact as the

skirting and coving will covers the edges) spray glued the back, and applied it to the wall.

The walls were finished with white skirting, and cream wooden moulding for coving and picture rail, with a strip of white embossed paper between as a plaster frieze. The doorway was finished with a frame taken from an exterior door set – the door was removed as the one from the grand hall side of the doorway was already in place.

Photo 7

Top Tip

If you have any windows to work around when papering with silk, simply put a thin piece of paper on the inside of the window before applying the silk, then shine a light through from the outside to highlight the window shape and using a scalpel, simply cut through the silk about 5mm in from the window aperture. The spray glue will ensure that the silk will not fray and you will have a good clean edge which will be covered by the architrave afterwards. Photos 5 and 6

Suppliers' Details

Dolls House Emporium - Trompe-l'œil ceiling panel.
T: 080 00 11 44 11
W: www.dollshouse.com

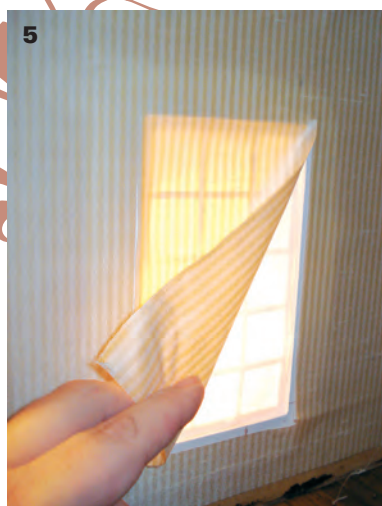
Barbara's Mouldings - Cottesmore House, and stripwood mouldings.
T: 01572 770383
E: graham@barbarasmouldings.co.uk

Streets Ahead - Wooden flooring. Trade only call 01752 338222 for your local stockist.

The Silk Route - Silk for wall covering.
T: 01252 835781
W: www.thesilkroute.co.uk

The Wonham Collection - light fittings, doors.
T: 01398 332400
W: www.thewonhamcollection.co.uk

Tasma Products - Plastruct sheets.
T: 01763 260716
W: www.tasmaproducts.co.uk



Ceiling

To finish the ceiling I used the stunning tromp l'oeil paper from the Duke's suite. I decided to try running the cables for the lights between the paper and the ceiling and route the cables to the transformer in the bathroom. Odd as it sounds (experienced house decorator's better sit down now!) I stuck the light fittings to the right side of the paper with the cable taped to the wrong side and spray glued the paper before applying it to the ceiling. (It's my first house I'm bound to do a few things in weird ways!)

The edges of the paper were then covered with some painted strip wood which was held in position with wedged bamboo skewers until dry. **Photo 8**

Curtains

Once again I had another crack at making easy curtains! This time, I took two rectangles of silk brocade and glued a matching lace trim around three of the edges. I then turned over and glued the untrimmed top edge of the rectangle to make a tube. I made the curtain rail from a wooden dowel cut to a little wider than the window. I glued one end about a third of the length of the dowel and threaded on the curtain, scrunching it up as I went along. The glue then held the scrunches so no need for sewing! I did the same thing at the other end of the dowel **photo 9**, and then glued the rail to the wall above the window. The curtains were then gathered about half way down and

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held in position with tie-backs of braid glued to the wall.

This completed the decoration of the room. Next month I will show you how I finished the room with the fireplace, furniture and people. 

In next month's issue we will complete the Duchesse suite, making an electric fireplace, re-dressing a doll, making Meissen style figures, and a fabulous ladies toiletries case! **Photo 11**



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Top Tip

Whenever you are using new materials or products always test them first to ensure you know how to use them and that they don't react to another product being used as mine did on my floor.



Featherstone Hall Hotel

Duchesse Suite – Part 2

Last month we paid our first visit to the Duchesse Suite to see how the room was put together. It's now time to see how **Julie Jackson** created the finishing touches and to meet the occupants of the room.

There's a hive of activity surrounding The Hon. Sarah Hookesmead.

A maid prepares a hot bath in the ensuite, **photo 1** while Sarah and her friend, Elspeth, relax and swap gossip. Pip the dog begs for a chocolate! See **main photo**. Sarah's personal maid, Hannah Brown, ushers parlour maid, Elsie with her trolley out into the great hall.

The suite is furnished with a beautiful set of white hand-painted furniture. Already in place is the

washbasin in the ensuite, and two mirrored shop fittings in the dressing alcove, they make great fitted wardrobes. The glass display cabinet is filled with ladies' accessories, boots, fans, scarves and linen.

The stand alone wardrobe has its door slightly open to reveal coat hangers and dresses on the rail inside. The beautifully detailed coat hangers are cast metal, painted white. The dresses are just a fine crinkly fabric gathered on the hanger with some lace around the neckline.

Bed and side tables

The gorgeous bed is dressed in a set of 'old gold' bed linen created in the same way as the Duke's Suite bed (DHMS Nov issue 209) false valances are made from folded satin strips. The top half of the mattress was covered in the same satin to look like a bottom sheet. The quilt fabric was trimmed with braid on the lower edges and topped with a folded strip of sheet fabric for a top sheet, the joint of the quilt and sheet covered with lace. The pillows were



made with rectangles of fabric rolled around a foam core with the ends turned under and pinched together.

Photo 2

A large carpet was spray glued and placed in the centre of the room before the bed was fixed in position, together with two matching bedside tables and electric lamps. The cables for the lamps were routed straight through the ensuite partition to the hidden electrics terminal.

Fireplace

Beside the bed is the fireplace. I had a long debate with myself about its position in the room, as technically, it couldn't go there in a real house. But I was determined to get a fireplace

in, and so artistic licence won over the technicality!

The fireplace is cast resin with moulded details. I lightly spray-painted it cream, repainted the brickwork, and drilled a hole in the back to take an electric fire. I glued the fire in position and added a brass fender before gluing the fireplace to the wall. The cable for the fire was run along the skirting board, under the door into the ensuite. **Photo 3**

I was quite tempted to add a couple of lamps to the mantelpiece, but instead I opted for a charming china clock flanked by Meissen style statues. As I couldn't afford the real thing, I painted my own figures (See top tip). Also on the

mantelpiece is a lovely china biscuit barrel. Above the fireplace and to either side of a beautiful gilt mirror are two pairs of plates from my Dee-Daw Designs range.

Dressing Table

The last item of furniture is the dressing table. **Photo 5** It is simply dressed with a small vase of pink roses, a pair of fur-trimmed leather gloves (painted cast metal) some letters a small jewellery box, and a stunning wooden ladies' toiletries box. **Photo 6**

Here are simple instructions for making your own.

Ladies Toiletries Box

The starting point for this stunning box is actually a ready-made and filled sewing box from the Wonham Collection. Strip out all the interior contents, (save them for another project) remove the lining and replace it with a suitable paper. This is the trickiest bit to do. Cut rectangles to fit in the box lid, base and drawer base, check they fit and glue them in place. Then cut strips to run around the  ►

Top Tip

For replica 18th century porcelain, start with quality cast metal figures. Paint them with gloss white enamel paint, add a few blocks of basic colour (plus a skin tone) on the ladies' dress and man's coat. Add some gold details like buttons and shoes, and if you have a steady hand then dry brush gold over the top. To dry brush, dip a paintbrush in a good quality gold paint, wiping the excess off on the side of the paint container, then remove even more paint, by swiping the brush on some kitchen roll until almost dry. It's best to work quickly and with your brush at an angle to the surface being painted, when brushing over the surface of the raised details. **Photo 4**



Re-dressing the doll

Step 1

Carefully remove the original dress from the doll. Separate the skirt section from the top. Cut the top down the centre back to make two halves and open the sleeve hem to give you an idea of the shape for a combined bodice and sleeve piece. **Photo 9**



Step 3

Turn in and glue a narrow hem along one centre back edge of the skirt. Run a row of gathering stitches along the waist edge of the skirt and pull gathers up to fit around the doll's waist. **Photo 11** Overlap the skirt centre back seam edges together, then glue the skirt to the waist.



10a

10b

Step 2

Cut a new skirt and trim the hem with matching lace and braid. Cut two new combined bodice and sleeve pieces with 10mm turnings. **Photo 10a**

Turn in and press these allowances on the wrist, neck and front and back edges of the bodice. Glue the bodice and sleeve piece onto the doll's front and back, and then glue the cuff around the wrist. Glue the underarm seam together to form the sleeve.

Photo 10b

Repeat this for the second bodice and sleeve section overlapping them and gluing together at the centre front and centre back.

Photo 10c



Step 4

To finish the dress I used the white collar off the original outfit and added a black velvet ribbon down the front of the bodice. White lace cuffs and a black braid waistband were all finished with jet buttons made from adhesive crystals. **Photo 12**



In next month's issue we move upstairs to the Toile Room. A comfortable, but less expensive option for hotel guests, as it has no ensuite facilities.

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inside edge of the lid, base and drawer and glue them in.

Next apply some crafters peel-off corners (available from craft shops) to the outside edges of the box to look like brass binding. Glue a brush and mirror into the lid of the box. Add some beads to the box for bottles and create stoppers with tiny adhesive crystals. It's important at this stage. If you want to close the box you need to check at this stage if the lid will still shut with both the bottles and brush in place. If it doesn't, use smaller beads. Add a small pair of scissors, a button hook and shoe-horn to the bottom drawer. To make a shoe horn, cut the shape out of silver painted card and gently bend it to give that heel-shaped curl. You could make a button hook out of an adapted piece of cutlery. See **photo 6**.

The Characters

Once all the furniture was dressed and in position, I started to add the people. I began with a cast resin maid in the bathroom. When I first planned this project I had an idea to have all the servants as resin figures, with only the hotel

guests as posable characters. But once the stories started developing downstairs as well as up, I had to go for animated servants too! So it's nice to include her as my token solid figure. Most people don't notice she is resin, and the detail on the back of her dress is really nice. See **photo 1**.

I felt the room needed a stronger focal point so I added a stool at the end of the bed for Elspeth Grey to sit on. The box of chocolates was inspired when I came across the beautifully modelled begging Westie dog. **Photo 7**

Elspeth is gossiping with Sarah who is sitting in a fabulous pink floral satin armchair brushing her long dark hair with a silver brush. She is glued in position and wears a diamond collar which covers the joint in her porcelain neck. **Photo 8**

I like to think that Elspeth is not actually filling her mouth with chocolates as it looks at first glance, she is actually aghast at the story Sarah has just told her about how she got the necklace!

The final lady in the room is Hannah Brown, Sarah's maid. She was a pretty porcelain doll with the right hairstyle but wrong colour

clothing, so I decided to re-dress her. It's not as daunting as you may think, have a go by following these instructions. As per usual I have developed a quick and easy way to go about it – gluing!

Finishing Touches

Hannah was positioned to usher out the sour-faced maid Elsie, through the open suite door, and she is a key element to the look of Featherstone Hall. **Photo 13** The open door encourages the viewer to look into or out of the room. Without this interaction between rooms a house can look like a series of room boxes stacked on top of each other.

The last few details to be added were a stack of cream leather suitcases on top of the wardrobes, a cream leather Gladstone bag beside the dressing table, and a cheval mirror behind Sarah's chair. The mirror is set to reflect the light back from the mirrored wardrobes to brighten what could be a dark corner. I added two paintings on the wall, and I thought the room finished, but then my daughter pointed out that Pip the dog did not have a basket. With that added, the room was complete! 

Suppliers' Details

Barbara's Mouldings
- Cottesmore House, and stripwood mouldings.
T: 01572 770383
E: graham@barbarasmouldings.co.uk

Streets Ahead - Wooden flooring, suite door handles, bedside lamps, resin maid.
Trade only call 01752 338222 for your local stockist.

Dream Home Miniatures - Bedroom furniture, washbasin unit, shop fittings.
T: 0800 622 6398
W: www.dreamhomeminiatures.co.uk

The Silk Route - Silk for wall covering.
T: 01252 835781
W: www.thesilkroute.co.uk

PMJ Miniatures - Silk for bed linen.
T: 01945 582004

The Wonham Collection - Light fittings, sewing box, pip the dog, doors.
T: 01398 332400
W: www.thewonhamcollection.co.uk

Dolls House Emporium - Trompe-l'œil ceiling, Hannah Brown doll, biscuit barrel, Sarah Hookesmeade doll (loose).
T: 080 00 11 44 11
W: www.dollshouse.com

Tasma Products - Plastruct sheets.
T: 01763 260716
W: www.tasmaproducts.co.uk

Tee-Pee Crafts - Luggage.
T: 01522 868270
W: www.teepeecrafts.co.uk

Phoenix Model Developments - Cast metal coat hangers and ornaments.
T: 01442 267871
W: www.phoenixmodeldevelopments.com

Dee-Daw Designs - Sarah Hookesmeade in chair, Elspeth Grey on stool (with pip and chocolates) paintings, plates, toiletries box.
Visit: www.dee-dawdesigns.com to buy online or download a PDF of current stock – alternatively, send a SAE to Dee-Daw Designs, PO Box 205, Newton, Wisbech, PE14 4DP for a printed list.



Featherstone Hall Hotel ^{Part 13}

Toile Room – Part 1 Secrets of successful scenes

Julie Jackson, creator of Featherstone Hall Hotel, provides helpful advice for creating a successful scene and describes how she created the Toile Room.

You don't have to be the best miniaturist in the world to create successful scenes. You don't need to have the best quality pieces to make something worth looking at. It just takes a little thought beforehand. Make

your scene interesting by thinking through exactly what is going on in the room, and use the pieces in the room to establish your story.

Creating a story

Rooms and houses without a story line are simply showcases for collections

of miniatures, and some miniaturists prefer not to use dolls in their rooms which is fine if that's what you like.

An unmade bed, a kitchen table with cooking in progress can tell a story as well as having a cook beside it or man in bed reading the newspaper. The most memorable scenes are those



in which something is happening, but most importantly, they have the dressing to back up the story.

One of the reasons why the Featherstone Hall Hotel is so interesting to look at is that every square inch of every room works to add detail to the scene. This is combined with the 'sight lines' technique, and 'active' door areas, as discussed in previous articles to make an intense viewing experience which keeps people looking and coming back to see it time and time again!

Focal points

Take a look again at the main picture of this room. You automatically look at the people first. The story is, that Chloe and Frances have enjoyed their night at the ball with champagne in the

Toile Room afterwards. Chloe's parents looked after their grandchildren in the room above, but now Granddad's nerves have become a bit frayed with the children waiting out in the hall. He is annoyed to see Frances in bed while Chloe is still fixing her hair, and through the open door, he is urging them to get on and take the children back! **See main photo.**

This circle of viewing keeps going around, and each time you notice more. After seeing the people, you establish the context of their position in the room. The fireplace - the clock shows how late they are in getting up and collecting their offspring! The dressing table - accessories show Chloe is still getting ready and champagne on the bedside table shows they really did

have a good night!

Looking a little longer viewers take in the remaining details – the wardrobe with the Gladstone bag on the top, and cases on the floor remind us that they are hotel guests. **Photo 2** The jug and bowl on the chest of drawers shows the room has no ensuite, and so is one of the less expensive in the hotel. Every detail tells us something about the room, house and occupants, and the more you can 'fill in the blanks' on a scene the more successful it will be.

That's the theory, now let's look at the decoration.

As the ceiling was already painted, I cut an access hatch in the back wall, and inserted a false back wall in front of it to reduce the depth of the room. ►

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After getting the floor down I had my customary 'play' with the furniture. I had wanted to have a fireplace directly above the one in the duchesse suite below, to create the illusion of the chimney running all the way up through the house. But by doing that it would create a 'dead' corner in the room so I opted instead for a corner one, and placed the chest of drawers behind the door, filling the dead space there.

Photo 3

After the success of the silk on the walls of the Duke and Duchess suites, I wanted to continue my experiments with fabric wall coverings. I love the texture fabric brings to a wall, and this time, as this would be a less expensive room than the suites below, I decided to use cotton rather than silk. The pale peach background is dotted with 18th century style



engravings of birds and flowers with chocolate lines and peach and blue highlights. This gave me the colour scheme for the room. Brown floor and furniture, peach walls, blue bed linen, curtains and lady's dress and cream accents (rug, sheets and lamps).

Wall covering and fireplace

I started by spraying the back of fabric strips cut to the required height with glue, and applied them to the walls. The lower edge of the wall fabric was covered by the pre-stained and varnished skirting boards. I then installed the electric corner fireplace (a super resin casting with built in electric fire from Dolls House Emporium) and put the fire cables through the false back wall to meet the hidden transformer. A real corner fireplace would have had a chimney running up behind it, so you would not see the room corner. So I cut a piece of thick Plastruct sheeting, to sit on the fire mantelpiece going up to the ceiling, and covered it with a strip of fabric, making sure to wrap the fabric over the vertical edges to stop any of the Plastruct showing.

The fake chimney panel was glued in position; I then added the coving and (gold painted) picture rail with a strip of embossed paper between, to



create a plaster frieze effect. This runs across the false chimney panel and I have to confess, I had to draw a plan view of the coving to work out what angle the coving needed to be cut at! I laid the pieces of wood to be cut over the drawing and marked the angle on directly from the drawing. See **photo 3**

Curtains

The curtains were made with rectangles of wall fabric which had the long sides glued under, the bottom edge was trimmed with the bed cover fringed braid, and another piece was used glued onto a 'u' shaped piece of Plastruct for a pelmet. The blind was applied to the window first, and was made by spray gluing a rectangle of fabric the width of the window and folding it in half. (Spray glue not only bonds the fabric together but prevents it from fraying). The curtain top edge was glued and then applied to the top of the window frame with pinched gathers to suggest half open curtains, (the gathers were also glued to the wall at the base of the curtains) and the top finished with the braid pelmet. The final touch was a blue silk tassel cut from the fringed braid and glued to the back side of the blind. **Photo 4**

With that, the basic decoration was complete and I set about furnishing the room. 

Top Tip

Plastruct is a fabulous material for miniaturists. It will not warp with damp so it's better than card for long-term uses. It cuts easily, is rigid or flexible depending on thickness, (great for creating curves or large tubes) can be bought as strips, tubes, rod or profiles ('T' and 'L' shapes) and the adhesive actually melts the material creating a strong 'welded' joint.



In next month's issue I will be tackling my first man in bed! I had always wanted to liven up a bed with a person, and to my surprise it was not that difficult, leaving me thinking why I hadn't done it before! Avoid missing out on this fantastic series subscribe now, or pre-order on line at www.dollshousemag.co.uk or call 01778 392007. You can also sign up to our email newsletter for special offers, exclusive competitions and show information.



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Part 14 *Featherstone Hall Hotel*

Toile Room – part 2

This month **Julie Jackson** finishes the Toile Room and shows us how to make Chloe's beautiful hat.





3

the access hatch cut in the back wall of the house. As I had already added the skirting boards I could not tuck the dressing table lamp wire behind them so I ran the cable along the floor/skirting and through another hole in the back wall.

Furnishing the room

To fill the dead area behind the open door, I placed a tall chest of drawers with a jug and bowl on top for washing, this detail helps to emphasise the change in class levels on each floor. As I mentioned earlier in this series, the facilities for guests, as well as the level of decoration, decreased the higher up the house you went.

Extra luggage was placed between the chest and the open door, and the bedside tables have been positioned either side of the bed.

Lighting

Once the dressing table was in place I was able to install the lights. Again, there is a subtle change from the expensive suites below, which have ceiling light fittings and lamps, whereas the light in this room comes solely from two wall-mounted lamps above the bedside tables, and a tall lamp on the dressing table. **Photo 1**

For the bedside lamps, I drilled a hole through the false back wall, pushed the wires through, and re-attached the plugs from

Top Tip

If you do have cables showing don't be afraid to paint them to match their backgrounds. In this case, to disguise the unsightly white cable I painted it with brown enamel paint.

Photo 2



2

Top Tip

Pay careful attention to your colour scheme, and spend a little extra time in sourcing items that match, it makes a huge difference to the finished scheme, for example the colour of the rug perfectly matches the room theme of cream, peach and pale blue.

Dressing the bed

With the furniture in place, and a carpet spray glued to the floor, I turned my attention to the bed. Although this room represents the hotel's less affluent clientele, I still wanted it to be as interesting as the larger suites below. I already had an idea of the story for this suite, and I decided I would take my previous idea of a man lying on the bed from the Duke's Suite one step further, and have a man actually in bed. A man asleep would be too boring, so sitting up reading seemed a much better idea.

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Top Tip

Spray glue has the added bonus when working with silk of not showing through the fabric, if sprayed lightly. Always spray according to the manufacturer's instructions and in a well-ventilated place.

I started the bed dressings in my usual way (for more details refer back to the Duke's Suite article in the November 2011 issue, 209) making folded strips of sheet fabric for valances, covering the mattress top half in the same fabric and making two pillows. **Photo 3**

Preparing the male doll

I stripped down a ready-made male doll so that all he was wearing was a white shirt. I removed his bow tie and opened the shirt collar slightly and glued the collar down flat (rather than the upstanding Edwardian dress shirt style) to make it look more like a nightshirt. **Photo 4**

I bent the soft-bodied doll into a 90 degree sitting position (with his legs out flat in front of him). To keep

him in this position I used a scalpel to cut across where his bottom joins his legs. With that done I glued him in position nestled between the two pillows. **Photo 5**

Completing the bed dressing

I made a quilt, again following my usual bed dressing routine, using a rectangle of pale blue silk brocade, finished with a turned-under hem at the foot end of the bed, and strips of fringed braid along the floor edges of the quilt. Along the top edge I glued on a turned under strip of sheet fabric. With the quilt and top sheet assembly complete I spray glued the back and wrapped it over the doll in the bed, tucking him in as I applied the glued quilt. The spray

glue was repositionable during this process so I could work the quilt over the body, and once dry it froze the shape perfectly. With the doll fixed in position I cut several sheets of newspaper, glued them together, creased them to look used and then glued them into his hands. **Photo 6**

The bedside tables were finished with jug and water glass on one and on the other, a tray from last night's



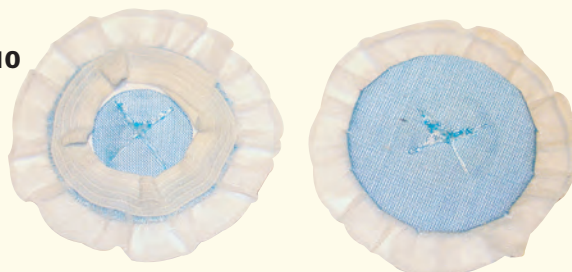
Chloe's beautiful hat

The last item to be addressed was Chloe's hat which is hanging on the mirror frame - again another detail to show the difference in lifestyle from the suite below. In the Duchess Suite, Sarah would ask her maid to put her hat away (and have the room to put it somewhere). Here in the room above, it balances on the mirror until ready to be used again. **Photo 8**

The hat was made by covering a doughnut shape, a strip of card the height of the crown and long enough to be made into a tube and a circle of card in blue satin. I stuck an organza frill to the underside of the brim, the pieces were assembled and a strip of matching braid added to the crown. It was finished with a piece of marabou feather and a white plastic bird painted pale blue, with an organza frill around the brim. I have to confess to cheating here, as this is the spare hat I made for my hall stand article in Dolls House Projects 2010 - I kept it thinking it would come in useful somewhere! **Photos 9, 10, 11, 12**



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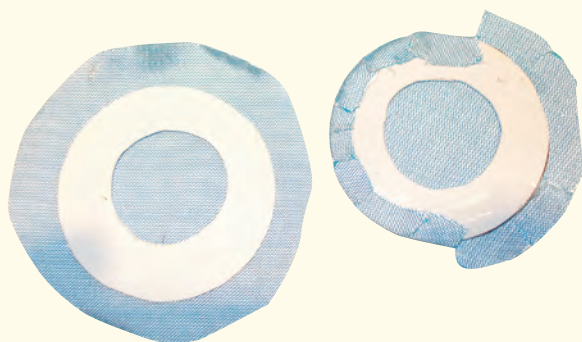
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room service delivery of champagne and wine glasses (I made them look half full, by adding a couple of drops of clear varnish to each glass).

Photo 7

A Gladstone style bag was added to the top of the wardrobe positioned across the corner rather than flat against the wall to counter balance the opposite corner with the fireplace.

The dressing table

The dressing table is simply dressed to reflect the fact that it is not a home one with the cosmetics and toiletries in a leather vanity case.

A pair of cologne bottles (made from beads) are on the table with a small jewel box (gold painted metal casting), jewellery (more beads and diamante chain links) and a brush, comb and scissors.

Chloe sits at the matching chair, and just as I did for her husband in the bed, I bent her at 90 degrees and cut the joint between bottom and legs. It took a couple of times to finally cut the wire to stop her springing back upright but once this was done I glued her dress to her bottom, then glued her to the chair. I have found that if you don't, the doll

may not stick to the chair and can flap about.

The final touch was a mirror in her hand, through which she can see her father standing at the doorway - although she can already hear him

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Photography: Charles David Photography.

In next month's issue we step across the hall of the second floor, and visit Amy Helpston in the Lemon Room.

Avoid missing out on this fantastic series - subscribe now or pre-order securely online at

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Don't forget we now also have back issues available as apps - simply follow the links provided on our website and while there, take a look at some other Edwardian projects in our features section.

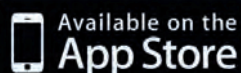




Photo: Charles David Photography

Featherstone Hall Hotel

Part 15

The Lemon Room

The Lemon Room at Featherstone Hall Hotel is a positive sea of tranquillity. **Julie Jackson** describes how she created this beautiful, relaxing room.



Photo: Charles David Photography

The story behind the scene

Outside the door, Gervais Bedford watches the chaos across the hall, and waits patiently for Amy Helpston, the occupant of the Lemon Room. She is known in society as a great beauty and sits thoughtfully on the window seat with her dog, Maisie, considering Mr Bedford's recent offer of marriage. Her maid, Margaret, is stepping out to tell him that Amy is dressing at the moment and will be some time. **Photo 1**

With a romantic theme to the scene, I wanted the bedroom to be pretty and feminine. After doing what a lot of miniaturists do (buying furniture before the house was ready for it) I had plenty of time to think about the decorating!

2



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Decorating the room

This is supposed to be one of the less expensive rooms in the hotel and should be smaller in size than the suites on the floor below, so I reduced the depth of the room with a false back wall. However, I was feeling a little self-indulgent when it came to the decorating, and so opted to use lemon silk brocade on the walls in the same way as I had for the Duke's suite directly below.

Before applying spray-glued silk panels to the walls, I covered the floor with stripwood planks on a sheet, but instead of staining and varnishing the floor, I applied a mixture of slightly diluted (with

3



water) PVA glue, mixed with a dash of white emulsion paint. This gives the floor a 'limed' effect and does not overpower the light furnishings and walls.

When applying the glued silk to the wall I first fixed a piece of plain paper to the inside of the window, applied the fabric, shone a light through from the outside and cut through the revealed outline with a sharp scalpel.

Fireplace

I wanted this room to mirror the Toile Room across the hall and so used the same corner fireplace. Before finishing the walls, I covered a piece of Plastruct sheeting the width of the fireplace and the height from the fireplace mantle to the ceiling, in the same silk. I drilled a hole in the false back wall of the room and popped the wires through from the electric fire built into the resin hearth. Both the fire and the corner wall panel were then fixed in position. **Photo 2**

The fireplace was finished with a beautiful gilt mirror, a pair of Staffordshire dogs (not unlike Maisie sitting next to Amy on the window seat) and a cast metal fire iron kit, made up and painted satin black.

Photo 3

To finish the walls I added a pre-painted lemon plaster frieze (embossed paper) at ceiling height. The paper edges were concealed with lemon coving and a picture rail. Lemon skirting boards finished the decoration.

Top Tip

The moulded resin fireplace comes in a plain black finish (apart from the painted fire) but it has some beautiful mouldings which I highlighted in gold paint, I also painted the hearth black to make it look more like polished slate. Enhancing details like this will help to make even the most mundane piece look like a star buy!



To fit the coving and picture rail across the fireplace corner, I used the full-size plan view I had created for the Toile Room to mark up the angles needed – any discrepancies were covered with wood filler and painted over. The door and window were framed in white strip wood.

Top Tip

Cheap trinkets - I have frequently mentioned in my articles about keeping a box of 'useful stuff' - beads, household bits, studs and charms. It's ideal for making extra accessories to fill out a display. In fact I have a box of bits specifically for making toiletries and accessories, which I keep topped up.

If you don't have a box already, take a look through your old jewellery for any broken bits. Charity shops often have a good selection of necklaces, which break down to provide lots of beads.

Craft shops can also provide a treasure trove of items, card charms, metal beads and mini gem stones.

Finishing the window

I finished the window with curtains and a blind. I wanted to create the illusion that the window was taller than it actually was, so I positioned both the blind and curtain at ceiling height. A piece of plain cream fabric (spray glued on the back) was folded in half and cut to the width of the window for the blind.

The curtains were made with two rectangles of gold silk brocade. Braid was glued to the floor edge of the curtains before hemming the top edge. A bamboo skewer with the point cut off and cut to the window width was threaded through for a curtain rail. The curtains were then gathered at each end of the rail and glued. The

rail was glued over the blind and with the window seat in position (to make it easier to gauge the height required), the curtains were gathered up with braid tie-backs and glued to the window frame. The floor edge of the curtains were then teased into neat drapes and glued to the skirting boards.

Photo 4

Furniture and accessories

The ceiling light was added, along with the furniture and a large rug. The beautiful French-style suite from Dolls House Emporium, has antiqued brass handles, and I found a pair of absolutely beautiful (electric) oil lamps from the Heidi





Ott range in the same finish. The lamps were installed at each side of the bed with the wires passed through the false back wall. The bed was dressed with the same gold silk brocade I used for the curtains with an extra cushion and lace runner on the top sheet. The painting over the bed of Botticelli's 'Primavera' picks up on the dark accents of the fireplace and antique brass. **Photo 5**

Amy and Maisie were added to the window seat, a jug and bowl to the washstand chest and a mirror on the wall above. The brass cheval mirror in the corner of the room is carefully positioned to reflect the light of the chandelier back into the room. Suitcases were placed around the room to reinforce that this is a hotel. **Photo 6**

The dressing table was finished with a selection of bought and made accessories. Making as many of your own accessories as you can is an effective way to expand a tight budget – and it's more fun than buying everything! **Photo 7**

The very last thing to be added to the room was Margaret the maid. She stands in the open doorway linking the hall to the Lemon Room and bringing activity to the static scene. **Photo 9**

Simply glue together a few of these to create bottles, tubs, perfume flasks and ornaments.

Try working on a tray and fixing your base bead onto the tray with Blu-Tack. You can then move the tray to somewhere safe to dry without knocking over your bottles. Finish them with tiny labels cut from magazine pictures (they don't have to be actual labels – just cut squares or rectangles or circles if you have a hole punch). Try using tiny jewels and studs (often used for decorating false nails) to conceal the hole in the top of a bead. **Photo 8**



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NEXT MONTH

In next month's issue Julie will be creating the large hall outside the Lemon and Toilet Rooms, a space that offered plenty of scope for development. As the rooms on this level are not en-suite she also created a bathroom for guests and boxed in the stairs up to the next floor.

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1 Photo: Charles David Photography

Featherstone Hall Hotel

Part 16 The Upper Hall

Hallways are versatile; they can help to establish what is going on in a room beyond, and if you are lucky enough to have larger hallways they can take on a story of their own as **Julie Jackson** explains.

The upper hall of Featherstone Hall Hotel provides ample room for plenty of activity. From the left, the grandfather is standing in the open doorway of the Toilet Room and beside him are his grandchildren. Richard sits on the stairs beside his ball and Phoebe is taking her bear, Henry, out in the pram. **Photo 1.**

At the top of the stairs up from the grand hall below, is an additional

window with a demi-lune table and potted plant. My favourite naughty dog, Bertie, stops this area looking too static and to add to the drama, Mary his owner is trying to stop the inevitable puddle! **Photo 2.**

As there is a shared bathroom in the upper hallway this establishes that the rooms are less expensive than those on the floor below. It is about to be vacated by Mrs Ainsworthy, complete with bathrobe, curlers and slippers. Just outside

the bathroom Mr. Gervais Bedford sits with gifts for Amy Helpston, occupant of the Lemon Room, and calmly watches the chaos in front of him, wondering if she will say yes to his proposal. **Photo 3.**

To create this space I first cut out an extra window in the centre of the back wall. As the stairs were on the left hand side (they are in a fixed position as the house was built from a kit) I planned out the bathroom on the right.



2 Photo: Charles David Photography

Creating the bathroom

After looking at several china and resin bathroom suites I decided they were a bit too big, and settled on a plastic kit from Chrysonbon. The detail of the mouldings is excellent and the kit contains not only the bath, washbasin and toilet but also a great over the bath shower, plus radiator and stool making it excellent value.

The room width was made just big enough to have the bath across one end (this was also, by happy accident, the same size as four whole floor tiles). I must have been learning from previous mistakes, as when I set the depth of the bathroom, I put a sheet of self adhesive floorboards on the floor and marked the depth of the bathroom partition so I did not need to mess about with cutting one of the boards! **Photos 4 & 5.**

With the partition wall marked on the floor I then painted the



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walls and ceiling with white emulsion and tiled the floor and part way up the walls using leftover white tiles from the reception. The tiles were glued in position with PVA and then glazed over the top with a couple of coats of slightly diluted PVA. **Photo 6.**

The made up bathroom kit was installed, with an added bathmat, towel over the bath and pile of towels on the stool, and was followed by the side partition wall. **Photo 7.**

I couldn't find a light fitting that I liked for the bathroom ceiling, and was fiddling around wondering what to do, when I had the bright idea of using a table lamp turned upside down. **Photo 8.**

The right hand side of the hall was finished with a white embossed ceiling paper on the walls, architrave around the doors and a picture rail, but no coving. Cream paint was used above the picture rail to match the ceiling. The end wall of the bathroom was added followed by the flooring, from the front of the house up to the stair well and bathroom door.

Building the stairs

After the bathroom, I stained and varnished the flight of stairs and glued this in position. To create

TOP TIP

Just in case you have missed my previous Featherstone Hall articles featuring room partitions, I am not great at either cutting wood in a straight line or making two parallel cuts for the ceiling and floor joints.

If you suffer from the same failing and want to add extra rooms, get your local DIY store to cut a sheet of MDF to the room height, then all you have to do is a single vertical cut to the length required, and your partitions will fit snugly into your house.

Make sure you use MDF of the same thickness as the walls of your house and don't forget that some houses have different room heights on different floors!

N.B: A mask ought to be worn at all times when cutting MDF - the dust is not at all nice!



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a different feel I decided to box these stairs in rather than the more decorative styles I used for the previous two staircases. I really liked the mirror effect the boxed in stairs and bathroom created in the hallway, and the lack of spindles, handrail and newel post was a bonus.

The boxed in stairs didn't extend up to the back wall to allow for guests coming up from the stairs below, so I created a simple 'L' shaped piece with a door sized hole cut out from the short end of the 'L'. Due to my lack of skill in cutting, the

door shape was cut from one side so that I only had to do two cuts and not three, my excuse for doing this was actually that a piece down the side of the doorway would have cut some of the width from the stairs!

Photo 9.

The stair partition wall created a passage down to the window and top of the staircase from the floor below. The last of the flooring was installed down this strip. The floor was then stained and varnished, and pre-painted skirting boards added.

The space was dressed with a

stair carpet, hall runner and large rug (all spray glued in position) pictures, decorative plates on the bathroom door wall, and the demi-lune at the end of the hall with a plant arrangement. **Photo 10.**

Positioning the dolls

Richard was glued to the stairs (as was his ball) **photo 11**, and Gervais was glued into a chair before being fixed in position outside the Lemon Room. Mary and Mrs. Aynsworthy were added next followed by Phoebe and her pram. 

INFORMATION

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**NEXT
MONTH**

In next month's issue we follow Jessop, the valet from the upper hall to the landing for the last two guest rooms. Maud Thistlemer (wife to grandpa George on the floor below) is checking that Mrs. Dewsbury is tucking in the corners of the bed correctly.

Avoid missing out on this fantastic series – subscribe now or pre-order on line at www.dollshousemag.co.uk or call 01778 392007.

Don't forget we now also have back issues available as apps – simply follow the links provided on our website and while you're there, take look at some other Edwardian projects in our features section.





Photo: Charles David Photography

Featherstone Hall Hotel

Part 17 The Thistlemere Room

We have now reached the guest rooms at the top of the house with **Julie Jackson's** grand tour of Featherstone Hall Hotel. Here we find that Maud Thistlemere (wife to Grandpa George on the floor below), is checking that Mrs Dewsbury is tucking in the corners of the bed correctly.

The guest rooms

As the rooms on this level would be the most inexpensive in the hotel I wanted the decoration to reflect this. I chose a fairly plain wallpaper and oak coloured wooden flooring and added white coving and skirting, followed by a white door and frame.

Photo 1.

Lighting

For the lighting, I placed the bed and bedside tables in their approximate final position and marked where to drill for the bedside lights. I also marked on the ceiling a central point above the foot of the bed. To avoid having cables running along the top

of the house, I then routed out a channel for the cable on the bedroom ceiling side of the roof. I glued the light fitting in position (including the

cable in the channel) and filled the channel with wood filler. When it was dry I sanded it flat and repainted the surface white. **Photo 2.**





The cables for the bedside lights go straight through the back wall and connect to a transformer and sockets in the space behind the Toilet room false wall, on the floor below. The desk light also follows this route, but the cable is tucked under the skirting and below the door frame before exiting the back wall.

Photo 3.

Dressing the desk

The desk is dressed with the lamp and a selection of paper ephemera from my Dee-Daw Designs cut-out pack, along with a wooden box in the centre of the desk to suggest a writing slope ready to use. An odd dining chair from my 'that'll be useful' box was reupholstered with the bed cover fabric and placed beside the desk. **Photo 4.**

Top Tip

If you haven't got that special piece, pretend you have!



Like many people, I did not have a 1/12th scale writing slope to complete this desk. So I opted to suggest its presence by substituting it with a rather nice (bought) varnished wooden box of cigars – you could also try a leather clad artists paint box or any appropriately sized and covered or varnished box. If you surround the substitute item with the things which should be around the real item you can fool the viewer into thinking it really is a closed writing slope! When you find exactly what you want you can substitute the substitute!

Washstand

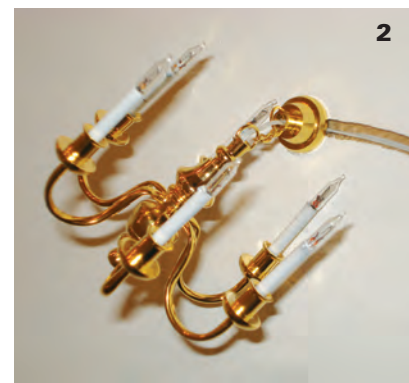
I added some basic accessories to a plain wooden washstand, (jug and bowl, mirror and a selection of bead bottles) but tried to keep it as plain and basic as a hotel washstand of this type would be. My only indulgence hangs above the washstand - a Pre-Raphaelite painting in a large gilt frame. I like to imagine that the management found the style a little too modern for the rest of the hotel and so it was hung in an unimportant room!

Photo 5.

The bed

The bed has been dressed in my usual way (see the Duke's Suite in the November issue 209 for more details of no-sew bedding) and fixed in position with Mrs. Dewsbury bent over it as if tucking-in the last corner.

The room has been finished with a set of luggage beside the desk with a walking stick leaning against it. **Photo 6.**



DON'T MISS OUT
on your chance to win
your very own Hon. George
Gardiner as seen in the
library at Featherstone Hall
Hotel. Turn to page 75 for
more details.

Top Tip

Make rooms more interesting by not doing the classic dolls house layout, where every bit of furniture is pushed against a wall or is facing forward for the viewer to see. Take inspiration from your own home, or glossy home magazines – you will see furniture across corners and backs of chairs!



Featherstone Hall Hotel

Part 18 Margot's Room

Margot's room is the last guest room in Featherstone Hall Hotel, but before **Julie Jackson** describes it to you; she has a small confession to make!

Top floor confession

As I start writing about the last guest room in the hotel, I have a small confession to make about this upper floor. When I originally planned out the house I had intended the roof area to contain the housekeeper's sitting room, a linen store and staff bedrooms. However, I was having so much fun with the guest bedrooms below, that when I got to the top, my plan went out of the window and I added the Thistlemere room and Margot's room!

This does make it a little embarrassing when the house is on

display and visitors ask about the staff quarters. I always say that they are in the west wing at the back of the house!

If you have read the previous bedroom articles in this series you will know that the bedrooms have been planned to reflect the rate charged for each room and the class of each guest. The most expensive rooms are on the lower level, with ensuite bathrooms. Above them the guests have to share a bathroom on the landing. On the top level – featuring the least expensive rooms in the hotel – the guests get a washstand and a

'po' (pot under the bed emptied by a maid each morning!).

Margot Dexter's room

The final guest is Margot Dexter, a retired opera star. Since retiring, the constant stream of gentlemen callers seems to have dried up and she is therefore very pleased to entertain young Albert Fielding, a devoted fan. **Photo 1.**

In this last bedroom I wanted to have a play with the idea of partitioning the roof space, and although the roof area made for quite good sized rooms (the room



Photo: Charles David Photography

sizes of the lower floors were very deep) I decided to radically reduce the depth of Margot's room by bringing the back wall forward with a false wall.

To avoid the room being long and narrow I added a partition at the end (the house comes supplied with several roof-shaped partitions – so I didn't need to cut anything). This created a store room for luggage and by pulling the back wall forward I was able to add a door at the back end of the room partition. This door sneakily suggests a corridor running behind Margot's room, probably with a linked passage to the lost servants' quarters! See next month's article for more on this and the staff hallways.

The decoration

With the room shape established, I had a play with the furniture. I had already selected a large rug in burgundy, black and shades of cream and gold, which provided the colour theme for the room.

The strip wood sheet floor was covered with a mahogany stain



and varnished. The walls were then papered with a striped flower garland paper. I was in rather a hurry when I was papering these walls and it was not until one of my miniatures friends asked me (when the house was finished) if it was deliberate that one half of the room has the paper one way up and the other half has it the other way! Take a look at the main room picture and see if you can spot it – the answer is at the end of this article!

After painting the skirting boards and door frames in plain white gloss, I finished the wall and floor edges and the carpet was spray glued



Top Tip

You can easily change the colour of light wood items to mahogany with a quick coat of Humbrol 'Clear Colour' in red – shade 1321. You have to work quickly as it dries rapidly and work with the grain of the wood not across it. Of course always follow the safety directions on the tin regarding use and cleaning brushes.





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to the floor. If you are careful the spray glue will hold the fringed edge of the rug perfectly flat.

The bedroom furniture

The furniture selected was mostly mahogany - a combi wardrobe which also doubled as a dressing table and washstand, bedside table and cheval mirror. To reflect the less salubrious nature of the room, I decided to use an iron bedstead. It was quite difficult to source a large iron bed, let alone one which was reasonably priced and so I finally opted to paint an inexpensive white wire one in satin black paint. I was

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NEXT MONTH

In next month's issue we will be taking a look at the hallways linking the guests and staff at the hotel, with following issues focussing on the working heart of the house - the kitchens, pantry, scullery and washroom.

Avoid missing out on this fantastic series - subscribe now or pre-order online at www.dollshousemag.co.uk or call 01778 392007.

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Photo:
Charles David Photography

Available on the
App Store

rather pleased with the end result and dressed the bed with a piece of vintage pink and gold fabric I had bought at Arnhem show, teamed with a two tone, pink silk stripe for the sheeting. **Photo 2.**

The room was completed with some accessories on the combi wardrobe and an oil lamp on the bedside table. Again it was only when the house was completed that I realised I had forgotten to install a central light fitting in the ceiling!

Photo 3. Some luggage was placed to suggest Margot has just arrived. It's cream leather with chestnut straps, which is a little flashy but fits

with Margot's theatrical background!

Margot is sitting on a sofa just inside the door beside her jewellery case, while Albert opens the door to admit a waiter with some refreshments. I like to think that Albert has escorted her to her room, probably carrying her jewellery case and he will be delighted to ensure she is comfortably settled in, with a nice glass of sherry! **Photo 4.**

Wallpaper teaser!

Look between the luggage on the bed and the cheval mirror - some of the pink triangles point up and some point down! 



Featherstone Hall Hotel

Part 19

The Hallways

We have now completed our tour of the hotels' upstairs guest rooms with **Julie Jackson**, so it's now time to go downstairs, where the staff ensure everything runs like clockwork.



Photo: Charles David Photography



Hallways

To get downstairs to the staff quarters we need to take a look at the staff access ways. Hallways can very often be ignored as just somewhere to put a hall table or grandfather clock and little else. However with some thought they can become miniature rooms, with stories of their own to tell.

The hallway at the very top of the house between the lowest priced rooms in the hotel - the Thistlemere Room and Margot's room - is half public, half private. It should really have had another door to access the passage behind Margot's room, which would open to the luggage store at the end. There should also be another door, completely hidden from view, which would lead to staff and visiting servant's quarters. However, this was one of those things that got forgotten about and will be added at a later date!

It's worth noting that this is one of the few rooms which has had no tinkering with its size. However, as we have seen previously with the landing between the Lemon room and Toile room on the floor below, hallways need not restrict your creative use of the space available.

As befits the stature of the rooms it serves, the walls are decorated simply in plain white, with white doors and skirting, and the floor is completed with plain, pine boards. The stairwell is edged with black plastic garden fencing to look like cast iron railings.

The hall is furnished with a collection of bits and bobs (apparently left over from the previous house occupants) and is themed with hunting memorabilia. A stag oil painting hangs at the top of the stairs, a huge, stuffed moose head sits over the stairwell and a demi-lune table with bronze stag in a dome completes the accessories.

The furnishing is completed with an old hall chair and grandfather clock. To bring some life into the scene a porter is coming up the stairs with luggage and the waiter, Arthur, is poised outside Margot's room with a tray of refreshments. **Photo 1.**

The luggage room

Although the luggage store at the end of the hallway behind Margot's room is the only room without a human in it, there is still life going on. A simple pendant light shines down on a collection of cats, kittens, mice and rats who are battling over possession of the room! In the foreground two kittens have caught a mouse, while in the background a cat peeps over the top of a case to see a large rat staring back at him. Another cat is hanging off the top shelf trying to get a vantage point from which to pounce on the rodents below. **Photo 2.**





8 I decided on non-human occupants in this room for two reasons – one to shock my mother, as she hates me adding rats and mice to my dressed pieces and to have a whole room full of them is beyond the pale! And secondly to show that you don't need to have people in a room to bring it to life.

Again the room is simply decorated in white, with a plain wooden floor and open door (this suggests there is more to the house than the viewer can see and in theory provides access to the occupants!) There are stacks of empty luggage and shelves to hold hat boxes to complete the scene. **Photo 2.**

Basement hallway

The last hallway in the house is in the basement and is the main access point for staff to reach the guest areas. The basement comes as a separate section from the main house, so you need to create the

optical illusion of the two pieces being one. (Unless you actually do join the two pieces together at the construction stage and cut a hole through - I kept my basement separate as I knew I would be taking the house to shows and it would be easier to handle that way).

I have already suggested a staircase in the reception, directly above the basement hallway, by boxing under the stairs and adding a door. The hallway directly below then contains the supposed bottom half of the reception staircase.

The whole of the basement has terracotta tiled floors and after marking out the room partitions I tiled all four rooms in one go. As I had no previous experience in applying tiles I jumped in with both feet, applied a thick coat of PVA glue to the floor and positioned the tiles in rows. Contrary to the order these articles have appeared in, I actually started the basement first and worked up floor by floor and so at this point had not yet tiled the reception floor which starts the series!

I did have the foresight to cut some tiles in half with a hacksaw (I know it's not the right tool but it works!) and so started each row alternating between a solid tile and

a half one to make sure that the tiles didn't align. Once the tiles were applied I used a spatula and grouted them with PVA, making sure that the tile surface was also covered.

Photo 3. This gave a nice glazed quarry tile effect, but it looked too new for a Georgian house in the Edwardian period, so I brushed over the surface with a dark wood stain, which put dirt in the floor cracks. When scrubbed, the tiles aged beautifully. **Photo 4** shows the plain PVA glaze next to the aged version.

After the floor had dried I painted the walls white (experienced house builders would have done this before doing the floor!) and added the doors to both the kitchen and butlers pantry. These were half glazed units to which I applied some printed acetate to look like stained glass which had 'Butlers Pantry' and 'Kitchen & Laundry' on them. **Photo 5.** I also added an exterior door in the back wall, and half papered the walls with an embossed paper. This was my first experience of applying wallpaper to the walls and I hated it! I followed the wallpaper paste instructions to the letter and was horrified at the huge air bubbles

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which came up after application. I managed to smooth out the worst of them and the ones which were left I decided to hide by placing a table in front of them! **Photo 6.**

Going back to creating a false stair effect, at this point I painted a small section of stairs stone coloured, **photo 7.** I also painted and papered a small strip of MDF (taken from my pre-cut room height strips for false walls) to go in front of the stair section, complete with coving, dado, skirting and newel post for the invisible stair handrail, **photo 8** – it was easier to do it as a section and then install (**photo 9**) than to put my back out contorting myself to work at the far end of the basement! Before gluing the strip in position I fixed a light fitting to the back wall of the house without its shade, so that it would cast a brighter light and suggest that there was an opening at the top of the stairs. The lighting was completed with two, twin lamp, pendant light fittings to light the length of the hall. **Photo 10.**

Furnishing the hallway

After finishing the skirting, dado, cornices and architraves I added the furniture. As this is meant to portray a working part of the house the furnishings were kept sparse. A dresser with a selection of rarely used serving dishes, with baskets below for storage. A selection of pretty plates on the wall, a pair of chairs outside the butlers pantry (just like a headmasters office!) and a hall table - not only to cover the bumps in the wallpaper, but also to hold any letters, papers and messages (or in this case tea about to be carried upstairs). A large framed print of King Edward VII hangs on the stair wall, and there are extra lamps on the dresser and table which can be lit at night for unexpected visitors. As is usual in a hallway I included two mirrors – one at the bottom of the stairs so that you could see if anyone was coming down and one over the table with some useful hooks for hats. **Photos 11 & 12.**

Before adding the final items I fixed in position the least seen

person in the house. A maid is descending the false stairs with an empty tray of drinks and all you can usually see of her is her hands and the tray (and that's only if you look for her!) **Photos 13 & 14.**

The luggage

In the centre of the hall a porter struggles to distribute the mountain of luggage stacked by the door. **Photo 15.** It was easy enough to glue a suitcase in each hand; the hard part was bending his arm to hold the hat box! I used bought suitcases and created matching hat boxes by painting small wooden boxes in black and brown gloss paint, with chocolate or black narrow ribbon straps and some jewellery findings for brass locks and catches, all finished with some tiny address labels. **Photo 16 & 17.**

The finishing touch is a cat leaning over the seat of a waiting chair to spy on an unsuspecting mouse below!

Photo 18. 



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**NEXT
MONTH**

Although the kitchen is known as the heart of the house, it all happens in the Butlers Pantry!

Avoid missing out on this fantastic series – subscribe now or pre-order online at www.dollshousemag.co.uk, call 01778 392007, or order an App version of the magazine - go to page 40 for more details.



Photo: Charles David Photography

Top Tip

The dresser was actually pine (as used in the kitchen), but I changed it to mahogany using Humbrol clear colour enamel in red (Ref:1321). You simply brush it on like wood stain (wood stain only works on bare wood – not varnished surfaces).

Featherstone Hall Hotel

Part 20 The Butlers' Pantry

Julie Jackson has completed our tour of the hotels upstairs guests' rooms; it is now time to go downstairs where the staffs' job is to ensure that everything runs like clockwork. This month we concentrate on the butler's pantry.

*N*ot being totally familiar with the downstairs workings of an Edwardian country house, I had to do some research into what would be needed to keep the 'upstairs' running smoothly. In a very short time I realised that I simply did not have the space to show everything that went on (especially as I got carried away with the guest bedrooms and continued them up into what would have been the housekeeper's domain in the roof

space!) I therefore decided with the two spaces on either side of the central hallway one would be the kitchen and the other the butler's domain.

Traditionally, a butler's pantry was used for storage, cleaning and the counting of silver. The wine log and merchant's account books would also have been kept in there. With this in mind, I divided the space into two rooms. A space to double as an office and sitting room, and a scullery used for washing, cleaning and polishing.

The butler's pantry

The pantry is the first of the two rooms accessed from the central hallway. Opposite this door, is another in the partition to provide access to the scullery beyond.

The floor was already tiled, (I did the whole of the basement floor when I started the basement) but before papering, I cut a hole in the back wall of the house and drilled a hole through the partition wall between the pantry and scullery. This enabled me to pass



Photo: Charles David Photography

SEE FEATHERSTONE HALL FOR THE LAST TIME!

Featherstone Hall will be on display at the Autumn Miniatura 2012 show for the last time. It will be taking a rest from the show scene, having some alterations and additions and will be back on display to launch the Featherstone Hall book sometime in 2013/14. This is your last chance to see the hall in its original 200th issue version! See it between the Dee-Daw Designs and Dolls House & Miniature Scene stands at the show.



Pre-order your January 2013 issue of Dolls House and Miniature Scene and get a FREE 24 page souvenir supplement about Featherstone Hall Hotel. Pre-order online at www.dollshousemag.co.uk



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the electric cables through to the transformer which would sit behind the scullery back wall.

I first papered the side walls. I chose a simple print of green oak leaves over a darker green textured paper with a green painted dado rail to cover the join. After my bubbling fiasco with the paper in the hallway, I spray glued the sheets of paper, both to the side walls and false back wall! (I papered over the doorway to the scullery and then cut through with a scalpel afterwards). **Photo 1.**

The fireplace

In the centre of the back wall I decided to have a cosy fireplace with stove - a sort of 'snug' area where the butler could have a cup of tea when he has a moment! I started by deconstructing an inexpensive fireplace with resin fire, I repainted it to sooty grey stone, with blackened brickwork and stone hearth. It was then reassembled to include an electric fire. To complete the effect I made a 'U' shaped false chimney from Plastruct sheeting and papered it to match the walls. **Photos 2, 3 & 4.**

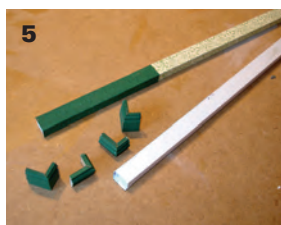
The back wall

Before inserting the back wall I also pre-drilled the holes for the wall lights on either side of the chimney breast and one in the bottom left hand corner for the table lamp cable. To install the back wall, I tied a ribbon around the panel from top to bottom (ribbon is important – its flat – string is too round!) I then glued the floor and ceiling and stood it up in position using the ribbon to pull it forward into place. The ribbon was cut and slipped out easily - however I wish I was as good at cutting a straight line as I was for Heath-Robinson problem solutions!

When the wall was in position I noticed that my vertical cuts were not great (it helps when the walls meet in the corners of rooms!) so I covered some Plastruct batons with the wallpaper scheme and stuck them in the corners to cover the gaps! **Photo 5.**

The fireplace was added with the false chimney above it and the decoration finished with dark green dado rails and skirting boards. The lights were installed both on the back wall and ceiling. **Photo 6.**

NB: As the basement section is separate from the house all ceiling light cables sit in routed-out channels on the top of the basement, feeding along to the spaces behind false



walls which hold the transformers for the lights. In theory I should have filled the channels with wood filler, but as usual I was 'gung-ho' and simply covered them with duct tape!

Photo 7.

Finishing the room

To finish off the snug half of the room, I dressed a pair of small tables with chaotic piles of newspapers and magazines. A small green and mahogany rug visually 'pulls together' the snug area. The butler, Ronson senior, is sitting in his favourite armchair (complete with lace anti-macasser and arm covers) and browsing a copy of National Geographic magazine 'borrowed' from a guest upstairs! **Photo 8.**

DID YOU KNOW? An anti-macasser is a small cloth placed over the back of chairs or sofas to prevent soiling of the fabric. Macassar oil was used on men's hair in the Victorian and Edwardian periods, and from around 1850, these washable covers started to be known as anti-macassars. **Photo 9.**

The chair opposite Ronson senior, is much dilapidated and threadbare in places, but provides a comfy spot for Ginger the cat to snooze – if Rex the dog would stop bothering him! The only dressing required on this inexpensive chair was to lightly sandpaper the fabric to suggest age and wear, and glue a newspaper over one arm before adding the animals. **Photo 10.**

On the wall opposite Ronson senior is a small wall rack holding some of Ronsons personal effects, ornaments, a sweetie tin, papers



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box and tobacco jar. Above the fire hangs a mahogany framed print of the 'Monarch of the Glen' and below it on the mantelpiece, is a pipe rack (painted metal casting), clock (a silver frame with a clock face instead of a picture), a pair of Staffordshire dogs with some postcards and letters. **Photo 11.**

The office

The office area of the pantry is filled with two bookcase desks, one of which is open to show ledgers and paperwork. The swivel chair at the desk had the seat recovered in

green leather to match the colour scheme of the room, and beside the desk is a visitors chair (matching those in the hallway outside the pantry door). **Photo 12 & 13.**

A lamp stands on the base of the second bookcase, next to a biscuit barrel, with the electric cable running under the cats chair to the hole in the back wall and through to the socket and transformer behind the scullery.

In the foreground of the pantry, a rush matt covers the floor between the hallway and scullery. To remind us that it is a 'working' room, I installed a wall mounted telephone. Ronson junior brings this to life by standing taking an order from upstairs for sandwiches to sustain the gentlemen in the library. This was made from a cast metal kit and painted with satin black enamel. Above the door to the scullery is a bank of bells, which in theory are linked to the guest rooms above. **Photo 12 & 13.**



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**NEXT
MONTH**

We take a look at the Butlers scullery,
where the elbow grease is liberally applied!

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Photo: Charles
David Photography

Featherstone Hall Hotel

Part 21 The Butlers' Scullery

Julie Jackson has a soft spot for the butler's scullery, as this was the first room in the hotel she decorated. Here she explains why.





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When I began this project (over two years ago!) after building the house and basement I started the interior decoration with this room. I still remember vividly, looking at the completed shell and empty interior and giving myself 'a good talking to' about not being intimidated by the vast space in front of me and to get on with it a room at a time.

The butler's scullery

As is usual with any project of mine I had a play in the undecorated space to confirm my furniture layout. This gave me an idea of the depth I wanted for the room and I installed a false back wall. After tiling the floor, I painted the room white and installed the window (experience now tells me to decorate first and then do the floor to avoid paint drips!) This let light into the dark back end of the room and left space over the sink in the

foreground for a shelving unit, (with the potential for lots of dressing right at the front of the room to draw the viewers eye in). **Photo 1.**

Cupboards and worktops

As the scullery was a 'working' room I wanted cupboards and work surfaces as well as a sink (not unlike a modern kitchen!) To create the fitted base unit cupboards I used some shop counters, from which I removed the acrylic glazing, and created false doors and drawer fronts with rectangles of Plastruct sheet glued onto the front. As the shop counters did not sit neatly together, I notched out the corners with a junior hacksaw, to make them look like built in units. They were then spray painted white and finished with brass draw pulls and door knobs.

To make the wooden workbench top I used some strip wood cut at

45 degrees across the ends to form a 'U' shaped worktop to sit on top of the base units. The wall unit was simply a base unit with the glazing removed to make a shelving unit and false drawer fronts on what should have been the plinth.

The units and worktop (plus skirting and door architrave) were glued in position and held in place while they were drying with wedged in bamboo skewers. In particular the skewers helped to keep the worktop from warping while it was drying.

The sink and shelving unit were glued in position next. Above the ceramic double drainer sink (I want a REAL one of these!) I added a narrow shelf of Plastruct, and above that a double row of white tiles (I couldn't find any white ones so I spray painted some dark blue ones!) The wooden shelving unit was glued in position above the tiles. **Photo 2.**

Lighting

The final fixtures were the lights. I decided on two pendant oil lamps and had already routed (my husband did it really!) a channel in the top of the basement following a line down the centre of the scullery below. I simply drilled through the channel (I could manage that myself!) passed

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Featherstone Hall will be on display at the Autumn Miniatura 2012 show for the last time. It will be taking a rest from the show scene, having some alterations and additions and will be back on display to launch the Featherstone Hall book sometime in 2013/14. This is your last chance to see the hall in its original 200th issue version! See it between the Dee-Daw Designs and Dolls House & Miniature Scene stands at the show.





the wire through, and glued the lights to the scullery ceiling. The wires were then routed back to connect with a transformer behind the scullery false wall. **Photo 3.**

Dressing the room

I started dressing the room from the back to the front. The wall unit was loaded with tureens, meat dishes and plates placed both on the shelves and on top of the cupboards. On the workbench below and under the window, I placed as many silver items as I could find, so that when the light came in through the window the silver would sparkle. **Photo 4.**

Knife cleaner

One of my favourite things in the room is the knife cleaner in the corner next to the window. Originally, knives would be inserted into the brass sockets around the rim, the handle was turned which pushed felt pads and bristles past both sides of the knives. I made mine from a fantastic cast metal and resin kit, and painted it to match a picture of one I found on the Internet. **Photo 5.**

Sink unit

Dressing the sink unit became a messy business when I wanted to fill a tin bath with scenic water to stand under the sink (I couldn't make my

mind up whether it was to catch drips off the leaking pipe under the sink or to hold clear water to rinse the soap suds from the washed glassware).

Rule number one – when adding liquid to a container check it's watertight! I could not believe how much scenic water it was taking to fill the tin bath, until I saw the puddle underneath it! (Let's be honest here – it never occurred to me that it would leak!) I managed to lift it onto a block of wood (still leaking – but by this time it was cooling and the flow was easing!) and once it had completely cooled I pulled off the leaked bit, re-melted it, and topped up the bath with it! **Photo 6.**

I also filled the sink with scenic water, and (after checking it was watertight!) a shallow bucket, to which I added a mixture of silver cutlery and utensils. The sink was finished with some soaps and cleaning liquids on the Plastruct shelf, upturned glasses (as if just washed) on the drainer and a cleaning cloth over the handle of the cutlery bucket.

Under the sink, apart from the tin bath I placed an empty bucket, and another of my favourite items, a lovely little shoe polish caddy. I picked this up in my local dolls house shop, and filled it with a couple of painted cast metal buffing brushes, scrunched up

scraps of fabric for polishing cloths and a couple of fabulous tins of shoe polish. I finished this group with a pair of riding boots, which I muddied up with brown paint and stood on a sheet of newspaper. To add a little 'life' to the scene, a cat has cornered a large rat under the sink! **Photos 7 & 8.**

The shelving unit over the sink completes the 'wet' area of the scullery and is filled with a selection of cleaning and polishing products, and both an oil lamp and chamber stick for emergencies. **Photo 9.**

The footman

Every room in the hotel has a human occupant (apart from the luggage room in the roof space) and in this one I decided to add a footman polishing boots. He was doing this between his duties upstairs and so I kitted him out with a rustic style apron made from a rectangle of striped fabric and some knotted string to protect his uniform. I then pushed his shirt sleeves up his arms, glued them in position and glued a scrap of yellow cloth in one hand and a gentleman's shoe to the other. He is working on a newspaper covered bench with his back to the window and surrounded by already cleaned and about to be cleaned shoes and boots. **Photo 10.**



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Next month

Next month we move across the hall to the beating heart of every house – the kitchen!

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Photo: Charles David Photography

Featherstone Hall Hotel

Part 22 The Kitchen – part 1

This month **Julie Jackson** takes us through the steps for constructing the hotel kitchen.

I am an avid fan of visiting country houses, and it's not always the state rooms which are my favourites. For years now I have been fascinated by the vast kitchens of places like Burghley House,

Chatsworth and Castle Howard.

So when it came time to install the kitchen of Featherstone Hall I couldn't wait to get started. But... when I worked out the space I had, and what I wanted to put into it, I realised I was trying to stuff an elephant into a sock!

Back to the drawing board!

I had to edit down my plans – perhaps a baby elephant in a sack? Instead of a vast open fire with rotating spit, I took a leaf out of the kitchen in Queen Mary's Dolls house which features three stove/ovens in the back wall, two large dressers on each side wall and a long kitchen table down the centre of the room.

The easiest option might have been to keep the room depth, (as I have mentioned before the rooms in the Cottesmore house are very deep) but this would make it difficult to view comfortably, and a lot of detail would be lost at the back of the room. So my first partition was a false back wall.

The second created a cooks scullery, but instead of running a dividing wall front to back, I created a 'mini' room at the front right of the kitchen with a doorway in the back wall. This had the added bonus of creating an extra room space through the doorway which then allowed me to squeeze in a butchery corner. **Photo 1.**

Of all the false walls and partitions I have built in the house, this is the one I am most pleased with, as by doing this I have created three viewable room areas from one large room. It also turns on its head the notion of adding alcoves and nooks at the back of a room. See the plan view of the kitchen -

Floor tiles

With the room layout planned out onto the floor, I tiled it with square terracotta tiles, finishing them with an ageing stain and top coat of PVA glue, leaving a gap in the tiles to insert the 'mini' room walls.

This may seem a strange thing to do, (I have to confess to not considering the most practical sequence of putting in the wall

Photo: Charles David Photography



and then tiling – hindsight is a wonderful thing!) but if I hadn't, the wall would have sat on top of the tiles and made the partition look an afterthought instead of part of the house construction. It would have also meant that I would have had to trim the partition height, and my track record on straight cuts is not one I would bet on!

The doorway in the scullery wall

When it came to the doorway in the scullery back wall, I made the door (hinge side) butt up to the house outside wall, saving one cut and making more space for the sink unit down the side wall in the scullery. I had already added the extra window to the house outside wall (exactly as I did for the butlers' scullery on the other side of the house).

Lighting cables

With the floor complete and the walls painted white (I used white gloss paint to create the feel of a 'wipe clean' surface which also reflects the light back into the room) the pre-painted white skirting was added and cables from the light on the table in the hall were hidden behind them. **Photo 2.**

The stoves

I had a quick double check for furniture placement. The position of three stoves was the key element to the room, I chose a large central range, a smaller oven with built in water boiler and a large stove with oven and hob rings. The range and smaller oven are best quality cast models, to which I added painted

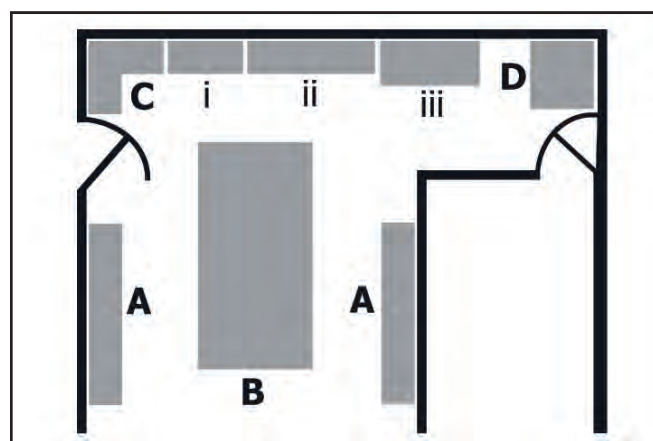
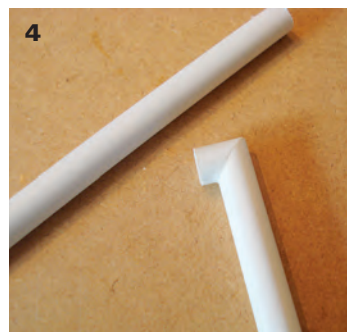


brass highlights and details. To the smaller stove I added a stove pipe made from a tube of Plastruct cut at 45 degrees, then the cut piece rotated and glued back on to the tube to create a turn in the pipe. **Photos 3, 4 & 5.**

The third stove is an inexpensive model which comes in cream, and so I spray painted it satin black to match the other two and added matching brass highlights. I also created a false chimney breast to go over the central range, and finished the bottom edge with a black satin painted moulding. As in many of the other rooms in the hall, I made a false chimney breast from a 'U' shaped construction of Plastruct sheeting. **Photos 6 & 7.**

I had to custom make the corner unit to fit exactly between the door to the hallway and the second oven, by cutting two shop shelving units vertically at 45 degrees and gluing the angled edges together.

The kitchen structure was then complete and ready to dress, I already had an idea of characters I wanted to add, inspired by 'Upstairs Downstairs' and 'The Duchess of Duke Street' and you can see how it all comes together in next months issue! 



Key: A - dresser, B - table, C- corner storage unit, D - butchers block, i/ii/iii - stoves.



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Next month

In next month's issue, all the ingredients come together for a feast of a kitchen!

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Photo: Charles David Photography

Featherstone Hall Hotel

Part 23 The Kitchen – part 2

Julie Jackson sets the tone in the kitchen as she brings it all together.

*A*lthough the kitchen was the fourth room to be completed, it was the first to really give me some scope to go to town on the dressing. It was the first of the important rooms in the Hall and so set the tone for those to come. I wanted it to feel bright and

cheerful, have a touch of humour, but still look like a place of work. Most importantly I wanted it to reflect my own 'miniatures' style, and to reflect the story I had created.

In the grand tour in the 200th issue of *Dolls House and Miniature Scene*, we find in the lower hall, Fredrick is

talking to Anna the maid, she stands in the kitchen doorway having a chat, whilst cook Mavis Gathercole and Chef Dupree discuss preparations for the special dinner tomorrow.

Kitting out the kitchen

These few lines helped me to work out what needed to be where, and how to place both the furniture and people. After completing the basic structure of the kitchen, I started decorating, working from the back wall forward.

The stoves

I started with the stoves. I deliberately chose two beautiful quality British-made cast stoves and one more affordable wooden model, to show that you can mix and match. Before fixing them in position, I drilled through the back wall to run cables from a lamp on the table, plus the cables from the electric fire in the range cooker.

I had already fixed the corner unit in position (made from two shop units cut vertically at 45 degrees, then butted up to each other) and so placed the first stove next to it. I had created a stove pipe from Plastruct tubing and painted it black to give the stove group some symmetry.

The large range cooker was placed next to it and a false chimney breast fixed in position (made from a 'u' shape of 2mm Plastruct sheeting painted to match the walls), the mantelpiece edge was finished with a fine wooden moulding painted black to match the stove.

The third stove, was the wooden model, which I painted satin black with brass details to match the other two stoves. With all three fixed in place, I dressed the tops with a selection of copper pans, and two fish kettles on the third stove.

I dressed the mantle of the range stove with a selection of accessories, a jar of Mintoes (cooks treat!) some salt glaze jars (one with spills for the fire) a

Photo: Charles David Photography





Cornish ware pot and a small blue and white china pot. Mixed in with these are ladles and spoons to help make the stove look 'active'. Above the range I added a framed print of a still life featuring produce and game. **Photo 1.**

The corner unit

After the stoves, I dressed the corner unit with a selection of stoneware pie dishes, tin boxes of stores, large copper soup pans, salt glaze storage jars and demi johns. **Photo 2.**

I have to confess to a little cheat here, as before fixing in the back wall of the cooks scullery partition, I dressed the butchery corner and fixed that in position. I drew a pencil

line on the wall at the height of the butchers block and added a couple of rows of white tiles (dark blue glazed ones painted gloss white as I didn't have any white ones and wanted to get on!) and I then fixed the butchers block in position. You might notice that once again I have failed miserably to cut a straight line and have repeated my trick of adding a block of wood in the corner to disguise it!

There was just enough room to get a stiff brush and metal bucket on the floor between the stove and block, and the block was completed with some knives, a saw and three wonderful dead birds by Nicola Croad (two geese and a turkey). **Photo 3.**



The dressers

With the back wall done, I then turned my attention to the dressers. I had already worked out the wall length needed at the room partitioning stage, so that I could fit the dressers opposite each other with a chair at each end. In particular this affected the final depth of the room, the position of the hall door and the size of the corner unit (although it may look like it sometimes - these things don't fit beautifully by happy accident – It was all well planned!)

I had been collecting bits for the kitchen for some time before actually getting around to the dressing, and so put the whole lot out on my workbench and sat in the middle of it with the two empty dressers – bliss! I had a really good play and then settled down to fix my choices in position.

The dresser on the left features packets and tins, a beautiful cottage-shaped teapot, some stripy and plain cream-ware, pie dishes fill of fruit and mushrooms, a wooden board with bread and bread knives, and a lamp. On the top shelf is a

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selection of tureens and storage jars, and below the drawers are crates of vegetables and a basket of kitchen linens to be washed. **Photo 4.**

The right hand dresser features more storage jars and bottles, as well as a selection of serving platters and trays, a ceramic cheese dish, a cut boiled ham, a pie with a slice missing, and a small copper sauce pan cooling on a trivet. Above on the top shelf are the obligatory period set of graded-size jugs, as well as a tureen and a set of egg cups. Below are some very large ceramic mixing bowls and a couple of stainless steel buckets. **Photo 5.**

The kitchen table

The last remaining item to dress was the kitchen table. At one end I placed a working lamp, with the cable running across the floor to the back wall. To disguise the cable I painted it with matt enamel paint the same colour as the floor tiles. **Photo 6.**

As I could not find a single table big enough, I placed two tables together, starting at the back end, piling it high with vegetables, and a milk churn (with two more on the floor below the table). **Photo 7.**

I worked my way down the table changing from vegetables to cooking, with pots of flour, butter, scales, pan and a plate of eggs. Underneath the table I added a crate of vegetables, a large ceramic crock and various useful baskets and buckets. **Photo 8.**

It was at this point that I realised that I had neglected to put in any ceiling lights! So I had to cover over the kitchen table and drill holes for four lantern-style lights. While I had my trusty Dremmell in hand, I drilled a couple of extra holes to take a ceiling hanger for pots and pans. It



was a bit tricky to work out how to fix the hanging chains to the ceiling. My (eventual) solution was to tie a ribbon through the chain and poke it through the hole in the ceiling. I then taped down the ribbon, glued the chain in the hole and when the glue was dry removed the tape and ribbon. **Photo 9.**

Finishing touches

With pans on the hanger over the table, and lights installed, it was down to the crucial finishing touches. I decided that no large kitchen was complete without a collection of copper moulds, which I hung on a pair of brass racks (originally supplied to hang a set of brass ladles and spatulas). I thought the back wall still looked a little bare and so I added

some decorative plates beside the framed print on the chimney breast and a painted cast metal bellows over the first stove.

The staff were the last things to be installed, the maid was first, and in typical Featherstone style she is standing in an open doorway talking to the valet in the hall (I love 'inter-room' activity – it gives flow to a static scene and creates interest). The chef has just come around the corner and is stood facing the cook to look as if they are talking. The cook stands at the kitchen table and is stirring a mixture in a bowl while listening. The last two living creatures are the cat curled up on the kitchen chair looking across the room to a tiny mouse by the leg of the chair opposite. 

Next month

After exactly two years it's the very last instalment of the Featherstone Hall Hotel - the Cooks scullery, and its water, water everywhere! And we have a very special Featherstone Hall supplement where we look back on this great series and Julie reveals a few more 'behind the scenes' tidbits.

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Photo: Charles David Photography



Featherstone Hall Hotel

Final Part The Kitchen Scullery

After two years this is the very last instalment of the Featherstone Hall Hotel, and **Julie Jackson** describes how she planned the kitchen scullery.

Photo: Charles David
Photography



I'm feeling quite damp around the eyes, after two years and 24 parts; this is the last Featherstone Hall article! It's quite appropriate really, as for a small room there's a lot of water sloshing about!

The kitchen scullery was traditionally for washing up dishes and laundering clothes, and so would contain sinks, drains and possibly a 'copper' to boil water. As I mentioned in the kitchen articles, trying to squeeze everything in was a bit like stuffing an elephant into a sock, so I had to compromise. I simply did not have room for a 'copper' - although I did manage to shoehorn quite a lot of other things in!

I had already decided to split the room with 'dishes' on one side and laundry on the other when I first started to work out what would fit into the kitchen as a whole.

My original plan was to put the scullery area where the butchers block ended up in the kitchen and



use what would be the scullery as a pantry for stores with a possible wine section. However after considering the potential for adding a bit of life to the scene, I decided that it would be best to bring the scullery to the fore.

The sinks

With the room divided into laundry and dishes, I chose a Belfast sink on brick columns for the laundry, and a double-drainer ceramic sink for the dishes side.

I decided to dress the sinks first and then position them, and started with the double drainer. I glued the scullery maid doll to the sink so that her hands were in the bowl. I melted down some Scenic Water (mixed with a tiny bit of blue Scenic Water colouring to give that greeny tap water look) and mixed in a little iridescent glitter and some tiny clear glass balls to look like soap suds. I spooned this into the sink – taking care to get some over her hands, then added a pie dish (which I had wiped the inside around with chocolate coloured enamel paint to look like burnt gravy) and spooned some more water mix over the top of it. **Photos 1 & 2.**

When all this had set, I glued a pine bedside cabinet to the end of the sink, and added a wooden draining board over the top. This was then stacked with clean dishes (as if they had just been washed) and the other side of the drainer



was stacked high with dirty dishes (like the pie dish, wiped with different food-coloured enamel to suggest meal remnants). **Photo 3.**

The sink unit was then glued in position, and a strip of Plastruct put on top of the splash back to make a small shelf. A single row of white tiles (dark blue ones spray painted because I didn't have white to hand!) backed the shelf and were topped with a plate rack unit I had previously glued the contents into.

Photos 4 & 5.

I made the Belfast sink unit from a bought sink on a brick plinth, added to a pine bedside cabinet, and a black hand pump (made from a cast metal kit and painted satin black) the only thing missing was the water.

I filled the Belfast sink with coloured Scenic Water and while it was setting, made a stream of tap water to come out of the pump head.

I used plain scenic water mixed with tiny glass balls, and spooned the mixture onto a strip of acetate. While the mixture was still 'movable' but not runny, I piled up the mixture into a thick strip about the diameter of the end of the tap. When it was dry I peeled it off, cut it to the length required and glued it to the pump head and to the filled sink surface. I also glued a smaller piece at the 'point of entry' to form disturbance on the surface of the water. **Photo 6 & 7.**



Finishing touches

With the Belfast sink fixed in position and John in place pumping away, I filled the available space with appropriate accessories. I had wanted to get a mangle in, but just couldn't, so I made do with a wash dolly and tub! I also filled a basket with scraps of cloth, topped it with a spare gentleman's jacket, and filled a bucket with Scenic Water (after checking it was waterproof – once bitten twice shy!)

I hung a folded flat clothes airer frame on the wall and above it, a hanging airer which could be lowered for access. This was made from a kit, and then completed with folded strips of cloth.

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I had a little chuckle to myself as I hung the ironing board on the wall. I took a flat iron, dipped it in a little black paint and lightly stamped it onto the board a couple of times to make burnt patches – Just like one I had years ago! I made the folding board by breaking one which was fixed in the open position and gluing it flat before sticking it to the wall.

And finally

I started work on Featherstone Hall in June 2009, it was finished in November 2010, and here in the January issue of 2012 is the last installment of the story. But not quite, I will be working away on the hall over the next few months; doing all the things I didn't have time to do because of the Dolls House and Miniature Scene 200th

issue deadline. With those done I will add them to my series to create a Featherstone Hall Hotel book which should be published in 2013.

I'd like to say thank you to the Dolls House and Miniature Scene readers who have become avid followers of the Hall, making it such a success. It's been a pleasure to hear from you all and I look forward to your comments on my book! ◀ DHMS



This may be the final instalment for Featherstone Hall Hotel, but don't worry Julie will be back in DHMS soon with a range of exciting new projects.

You can e-mail Julie at sales@dee-dawdesigns.com, to be notified in advance of the Featherstone Hall book which will be published next year. You can also write to **Dee-Daw Designs, PO Box 205, Newton, Wisbech, PE14 4DP**

Enjoyed the Featherstone series? Sign in to the Featherstone Hall Hotel visitor's book, and leave a comment, visit: www.dee-dawdesigns.com/page16.htm If you have any questions about the project, please e-mail Julie at sales@dee-dawdesigns.com. Please visit www.dee-dawdesigns.com or www.dollshousemag.co.uk to catch up on any of the previous articles and see extra pictures of the finished house.