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WELCOME to the April issue

If you are admire embroidery or are fond of florals, have a passion for all things Italian or love the Victorians you're in luck as we're ticking all of those boxes this month! We kick things off with a feature about a talented (aren't they all?) Dutch artisan. Lynn Allingham chats to Evelien van Onna, about her range of beautiful and intricate crochet handbags, granny squares and tiny macramé plant hangers using the finest hooks, needles and threads. And if that's not enough, it's followed by a project showing you how to make your very own macramé plant hanger!

Indoor plants as decor are very much on trend at the moment and we hope to inspire you with a cute cacti project made from old lengths of wool plus a handy shopping guide.

We also look at the miniatures created by Mariangela Gagliardi, show you how to paint a typical botanical drawing inspired by the Victorians and sticking with the theme of Victoriana, Sue Heaser creates a selection of oil lamp from polymer clay.

Enjoy the issue.



Carl Golder
Editor

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**Giveaways on
PAGES
24, 54,
58 & 60!**

CARL'S FAVOURITE FIND ON INSTAGRAM

"After reading through this month's opening feature about Evelien van Onna, I just had to see more of her work. Turn to page 9 to read the full story."



WE SHOW YOU HOW...



... to paint a Victorian inspired botanical drawing.

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...Mariangela Gagliardi, owner of CosediunaltroMondo in Milan, Italy.

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EXCLUSIVE AUDIO CONTENT FOR ONLINE READERS

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

Moi Ali, Lynn Allingham, Lillian Bass, Bea Broadwood, Sadie Brown, Ruth Flewelling Lesbirel, Mariangela Gagliardi, Stephanie Guy, Sue Heaser, Sandy Leal, Jane Harrop, Kati Kainulainen, Evelien van Onna, Vivian Stewart, Kate Ünver, Deb Weissler and Diane Zammito



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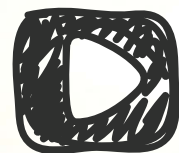
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DollsHouse & MINIATURE SCENE DIGITAL EDITION EXCLUSIVE



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INSIDE YOUR APRIL ISSUE...

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FREE EMAIL NEWSLETTER!



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The Miniature Scene

CLUB & SOCIETY NEWS

Cleveland Miniaturists

Cleveland Miniaturists have raised over £650 for the Great North Air Ambulance by way of holding tombolas and collection boxes when displaying their miniatures at various shows in the North East, already adding to the £1550 raised previously. Well done everyone!



Ann Knowles and Virginia Bazley

West Glamorgan Dolls House Club

West Glamorgan Dolls House Club will be exhibiting at The National Botanic Garden of Wales, Llanarthney, Carmarthenshire, on the 4th, 5th and 6th May 2019 from 10.00am until 4.30pm. An amazing variety of dolls houses, room boxes and miniatures will be on display plus miniature items for sale. All donations will be given to charity.

For more information email: Robgrove@talktalk.net

Miniature Furniture Model Making with John Macaulay

Using a range of Proxxon machines John Macaulay produces intricate furniture, which have the joinery features you would expect to see on a full-scale piece, such as fielded panels, mortice and tenon. John is a master of his craft and his work speaks for itself and you can attend a FREE event hosted by John demonstrating these tools



The master at work.

at Axminster Tools, High Wycombe on 20th April. Most of his work will be on show as well as some of the machines he owns. He will also reveal the stages of making the miniature hinges including the actual silver soldering in the construction.

For more information call: 01494 885480

Miniature news on the go...

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AS SEEN ON TV

Eagle eyed miniaturists may recently have tuned into ITV's newest Saturday night show 'Small Fortune.' Hosted by Dermot O'Leary the program sees teams of three put on the spot in a series of miniature games with the aim to win large amounts of cash. Kathy Holden of Delph Miniatures picks up the story... "We watched 'Small Fortune' with interest, in our business how could we resist seeing what it was all about? The models looked good for the first game, Marble Arch. The second game saw a 1/12th scale version of the Oval Office in the White House, and that made me wonder if anything of ours might pop up! And blow me it did in the next game - a 1/12th miniature gym featuring our miniatures! They had been heavily added to by the team behind the scenes, but the bones were ours! I was quite excited, and just had to snap photos of them for our Facebook page!



Courtesy of Shutterstock.com

The next game 'Pint Pot', another 1/12th scene, this time a bar - not ours - but the brass drip trays on the bar were ours, with our desk phone that had been converted into a pay phone for the wall, (been meaning to do that for ages), and our dartboard up on the left. We didn't know that our miniatures were going to be used, we regularly receive orders from ad agencies, magazines and production companies but they don't always tell us what they want them for, so this was a nice surprise! Our miniatures always feel like my babies, and when I see them like this I feel quite proud!"



Tell us what you're doing!

Is your club doing anything exciting, got a new project on the go, raising money for charity or tackling a project from Dolls House & Miniature Scene? Let us know your news by emailing Carl.golder@warnersgroup.co.uk

- Send a letter (and photos) to Carl Golder, Dolls House & Miniature Scene, Warners Group Publications, West Street, Bourne, Lincs, PE10 9PH
- Keep in touch through our Facebook page:

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News copy deadline for the July issue 302 is 26th April 2019.

ASK MOI



Dear Moi,

I would like to get a dolls house but I'm really worried about investing all that money and then discovering that I just don't have the skills or ability. Do you have any ideas for an entry-level dolls house so I can try it out and see if this is really for me?

Mary, Nottinghamshire

Dear Mary,

There's no need to spend big! There are so many ways to see if you're up to this hobby. Why not start with a cheap, second-hand dolls house? The one pictured here was from an online auction site and it only cost me £20. It was in a bit of a state (as you can see!), but I had great fun doing it up and the results are impressive. What's more, it's an affordable and low-risk way to build up a few practical skills. There are many second-hand dolls houses available on sites such as eBay. The ones in need of a bit of TLC and cheaper and you can add value to them. Have fun - and I promise, you'll be hooked in no time!

Moi



My cheap second-hand house needed TLC.



After I'd tarted her up!

IF YOU HAVE A QUESTION OR QUERY FOR MOI THAT'S RELATED TO MINIATURES, PLEASE SEND AN EMAIL TO:
Carl.golder@warnersgroup.co.uk

WE ASKED YOU...

We posted the following question on our Facebook page:

What was the very first miniature that you owned?

Star post and winner of this kit by Jane Harrop



Michelle Caspenenti:

Mine was a silver coloured plate with a doily on and three cream horns from Dolls House Emporium. I was 12, and saved up my pocket money for four weeks for it. It was £12. I'm 40 now and those cream horns have a lot to answer for... seven houses later!

- **Linda Bokdalen:** Tiny crocheted dogs. I loved them.
- **Gill Bloor:** I believe it was a 1/24th scale brush, mop and bin set. I got it when I was about 11 years old because I wanted a doll house so decided I'd make a start.
- **Kustiana Murtjono:** A tiny ceramic willow pattern teapot that actually had a hollow spout! It was so thin... I was enamoured by it.
- **Linda Rumsey:** I made a miniature cross stitch sampler, then had to build a house to put it in!
- **Marilyn Ormson:** A cardboard box, various smaller boxes and bits of fabric which I gradually turned into a dolls house when I was about six.
- **Jeremy Paul:** A model of a New York Hudson locomotive. It was my first model kit I built when I was seven years old. My first doll house mini was my replica of the Sweetwater Branch Inn B&B I scratch-built.
- **Wendy Rose Raymer Alvarez:** A cheap little fly swatter from a flea market that I still have. I was so fascinated with it.

Jane Harrop has been making miniatures for 25 years in 2019 and teaching miniatures making for 21 years. Many of her projects have never been presented as a kit for sale to the public, so Jane and Bob are taking a trip down memory lane in 2019 and re-creating some of them for everyone to enjoy. Some will be limited edition, others a permanent feature on their website, www.janeharrop.co.uk

Want to join in?

Join the conversation for a chance to win...

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PLANTS

Printable dolls house wallpaper monster dot spot - digital download, available via: www.katrinawardnz.etsy.com

Over the past few years plants have become one of the biggest trends to hit just about everything and it shows no sign of slowing down anytime soon!

If you step onto the high street you will be bombarded with floral and foliage prints everywhere you look on items such as; clothes, prints, wallpaper, cushions, upholstery, coffee

cups, jewellery, you name it, it has been plastered in plants.

As you can see here there is a whole world of plant inspired products to experiment with in your miniature scenes. You can wallpaper your dolls house or decoupage furniture with beautiful modern prints available to download and print at home, or you can buy a tiny little kit for making your very own potted houseplants. In my research I have come across a few types of plants, which pop up time and time again and seem to be gaining in popularity. These are simple leaf based houseplants such as Ivy's, a variety of fern and in particular the Monstera, which is most commonly known as the cheese plant.

I myself have a lot of these houseplants and feel that they have grown in demand due to the increased conversation in health, wellbeing and nature. Simple foliage based plants are easy to look after and in my opinion, having a little piece of nature in your home is enormously beneficial to our mental health, providing organic shape

and vibrant colour to our indoor spaces. I hope I have inspired you to find your own favourites or to even have a go at making a fun foliage creation of your own. 🏠



▲ ▼ Instruction sheet for large/small indoor plants; 1:12 scale dollshouses, florists and miniature gardens. www.theminaturegarden.etsy.com



▲ Mini living cactus in a keyring, available via: www.barrythecactus.com



▲ Shrieking Violet made with real flowers - 23K gold plated sterling silver ring available via: www.flowerjewellery.com



Spinning the Yarn



Macramé, crochet, knitting and embroidery have all enjoyed a resurgence within design and fashion over recent years and have firmly regained a place in modern culture. We chat with **Evelien Van Onna**, a talented miniature artist who has taken inspiration from this craft and creates intricate crochet handbags and tiny macramé plant hangers using the finest hooks, needles and threads. 



Tell us a little about you and your background

I'm Evelien van Onna, 36 years old and I come from a little town named Eemnes in the Netherlands. I'm married and we have a six year old son named Thijs. We all love everything small in our home, my husband collects miniature building machines and my son loves his own dolls house. We are also animal lovers, we have a flock of sheep with a friend of ours, and an aviary.

When did you first start making miniatures and what inspired you to do so?

In 2006 I saw a Dutch doll house magazine in a bookstore and got really interested. I discovered there was a lot of information on the internet about miniatures and how to make them, and when I found a miniature supply shop nearby I knew I had finally found the hobby I was looking for.

I have been creating things since I was little and I owned a handmade doll house when I was about four years old. Many other hobbies have passed over the years and I love crochet, painting, knitting, embroidery and woodworking etc. With miniatures I've found challenges, endless possibilities and versatility, one moment you're building your own furniture from wood and cardboard and the next you are working with thread, clay, paint, paper etc. I love that!

You create a range of beautiful intricate designs, particularly in crochet. Are these part of a larger doll house project? If so, can you tell us more?

I do have a bigger project I'm working on, it's an existing house from my residence. The outside is going to be an exact copy of the real house, and the inside will be to my own taste. I've made some progress, but since I've become a mother it got sidetracked. We also have a fixer up doll house for my son, it needs a lot of work too, but I just need more hours in a day,

I have been working on my miniatures again for about a year and a half now, and I've found that working with thread in miniature is really something I love. First it was miniature crochet bags and pillows, but now also macramé. When I started making miniatures again I set up an Instagram page to share my work



▲ Evelien's version of Petah.

◀ Original Petah macramé by Artistik.nl



and to use as motivation to keep creating, and what a

good choice that was! I have discovered so many amazing, very kind and skilled miniaturists, it really brings a smile to my face daily and keeps me inspired to make new things. I also discovered macramé on Instagram, when I found the page of Fanny Zedenius '@createaholic' and with her great book 'Macramé' I taught myself the knots, and that's when I discovered that I would also really like to re-create a scene or photo by another artist who works in 1/1 scale. These projects are so much fun, because I keep in touch with the original makers and when the piece is finished it feels so good to see the 1/1 scale work next to my 1/12th scale replica, it's a great combination of making something I love whilst honouring artists that I admire.

I see that you create crochet and macramé pieces in both large and small scale. How do you adapt to working on a smaller scale?

It took me a while to figure out what material would be suited for this purpose, I found that a 0.35mm needle and sewing thread gave the best results for small scale crochet while keeping as much detail as possible. For the design I often use existing 1/1 scale patterns and adapt them to 1/12th scale.

When I share my photos on Instagram, I always mention which pattern I have used, Sometimes I only need to adapt the number of repetitions in a pattern and sometimes I only use part of a pattern and come up with the rest myself. When I try something new, I often make a little piece in real size to get the feeling of the stitch or pattern, because in 1/12th scale it's a lot more challenging. 

"I have been creating things since I was very little and I owned a handmade doll house when I was about four years old, but many other hobbies past over the years"



▲ Inside Evelien's miniature house.

► Work in progress; Evelien's miniature house.

▼ Evelien's real house.





▲ Evelien's inspiration piece.

◀ Evelien's version of the cabinet.

What is the one piece that you are most proud of to date and why?

The replica yarn cabinet I made of Fanny Zedenius as mentioned above, I think because at first I thought, "What am I thinking, I hope I can do this!" I can be a real perfectionist and I really wanted to do her beautiful work and room justice. After many many hours I'm pleased with the outcome and I'm glad I carried on, I want to do these projects a lot more! It's so much fun to be in contact with all these great artists worldwide and a smaller project suits me better than a whole doll house to fill. 🏠

"With miniatures I've found challenges, endless possibilities and versatility. One moment you are building your own furniture from wood and cardboard and the next you are working with thread, clay, paint, paper etc, I love that!"

Are there any tools or materials you can't live without?

If you're new to crochet or macramé there are a lot of great tutorial videos on Youtube, I usually end up there while searching for ideas on Pinterest. In these videos you can find both the written pattern and also see how it's done. I find it's easiest to try something new in 1:1 scale first and then slowly adapt to a smaller crochet hook.

What advice would you give to aspiring beginners?

I started with a 1mm needle and now I

mostly use my 0.35mm Tulip crochet hook, but this size hook is very fragile, I have already had to order a new one 😊

For macramé I love Durable crochet cotton and Venus crochet cotton #70. For detailed crochet work, I find Gütermann sewing thread (Polyester) works best.

You can also use the macramé yarns with a 0.6-1.0mm hook to get a more chunky crochet appearance. I also use a small pair of sharp scissors, a table easel with a plank on it, some little clamps or clothespins (to hold the macramé threads apart), good (day)light and that's all you will need.



INFORMATION

You can see more of Evelien's work on her Instagram page:

@oneformini_oneforme

She hopes to have a blog or website in the very near future.



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TURN TO PAGE 59
FOR OUR DIGITAL
OFFER!

Boston Fern in a Macramé Hanger

Spring is finally here... this project takes you through how to make a super easy macramé hanger using embroidery threads and how to fill it with a beautiful trailing plant made using just paper, paint and wire!

YOU WILL NEED

MATERIALS REQUIRED

- Embroidery thread in your preferred colour
- Ten glass beads in a colour of your choice
- Acrylic paint in forest green, lime green and brown
- 1 Miniature ceramic pot or bowl, roughly 2cm - 2.5cm in width
- 0.1-1mm gauge wire
- Oasis foam (for dried flowers)
- Thin paper (newsprint is ideal)
- Double-sided sticky tape
- Masking tape
- Glue

TOOLS REQUIRED

- Craft knife - with a new blade
- Cutting matt
- Wire cutters
- Small piece of sponge
- Ruler
- Scissors

 All materials used in this project are widely available from any good arts and crafts shop.

1 Cut ten pieces of embroidery thread, each one approximately 27cm in length. Arrange into five pairs.

2 Gather one end and tie all of the threads into a secure knot.

3 Use a piece of masking take to secure the knotted end to your work-surface. As in step 1, divide the threads into five pairs, as pictured.

4 Tie a single overhand knot in each pair, roughly 10mm from the base knot, exactly as pictured.

5 Take one strand from each pair of threads and tie in a single overhand knot with one strand from its neighboring pair, roughly 8 - 9mm from the previous knot. Continue along, until all are knotted, creating a diamond like netting, exactly as pictured.



Lynn says...

"This is the perfect little project to get your dolls house ready for the summer months ahead."



6 Thread a small bead of your choice onto each pair of threads, once beaded, repeat step 5 to create another layer of diamond shaped netting, as pictured.

7 As in step 6, take a small bead and thread onto each pair for a second time. Finish each pair of threads off by tying three overhand knots in a neat row on each, exactly as pictured where my hand indicates. Check your macramé hanger by placing the pot or bowl inside to check it fits and hangs well. Place to one side.

8 To create the Boston Fern cut wire into the following lengths- 5x 9cm, 5x 5cm and 5x 3.5cm. Cover the surface of a thin sheet of paper with double-sided sticky tape so that it becomes completely adhesive. Place

each piece of wire onto the sticky surface roughly 2 - 2.5cm apart from one another. Place a second sheet of paper over the top of the first so that the wire becomes completely encased, exactly as pictured.

9 Mix small amounts of acrylic paint in forest green, lime green and brown mix to create a fern green. Take the paper encased wire sheet and paint the surface with the fern green mix using a sponge. Go over it a second time and dab with patches of lime green and brown as pictured. Paint both sides of the paper and leave to dry completely.

10 Take the painted paper and cut into strips so that each piece has a wire running vertically through it, this will be the central column of each fern leaf. Use a cutting matt and a craft knife with a new (sharp) blade and cut each strip of wired paper into long fern leaves, exactly as pictured. You may find it useful to use photographic reference when cutting your leaves.

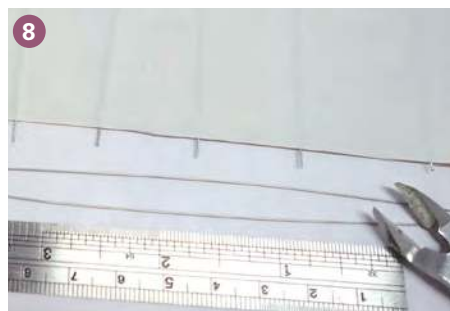
11 Take the pot or bowl from step 7 and cut a piece of dried Oasis foam to fit snugly inside it, securing in place with a dab of glue. Use brown acrylic to paint the surface of the foam to look like soil, leave to dry. Take all fern stems and gently curve and bend the leaves on each.

12 Take the macramé hanger with the pot inside and secure to a raised surface using looped over masking tape. Construct your fern plant by gluing each stem into the dried foam, one at a time. Place the shorter stems in the middle pointing upwards and the longer stems to trail over the pot, as pictured.

13 Once your fern is constructed it is easier to keep the hanger hung up somewhere, so that the trailing leaves don't get bent or flattened. Trim the threads on the bottom of your macramé hanger and knot together the five pairs of threads at the top to complete the hanging fern. 🏠

TOP TIP by Lynn

"It can be tricky threading two pieces of thick embroidery thread through small beads, I used a fine piece of wire to poke the threads through the bead hole in turn, this makes the job much easier, have a go."





1/12th scale house plant, £5.53
www.etsy.com/uk/shop/minmodio



1/12th scale tomato plant, £30.00
www.etsy.com/uk/shop/MiniaturesbyJK



Set of three; cactus, grass and succulent
 £11.86
www.etsy.com/es/shop/DollhouseFlowers



Crochet succulent, £13.00
www.etsy.com/uk/shop/Fancyknittles

SHOPPING Guide

**All prices correct at time of going to press*

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1/12th scale bay tree in brown planter, £9.99
www.ladiesmileminiatures.co.uk
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Vase and planter set, £18.38
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1/12th scale large pansy planter, £4.30
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LAST CHANCE!

So Succulent

These 1/12th scale on point beauties are made from felted balls of green wool.

YOU WILL NEED

MATERIALS REQUIRED

- Green wool
- Coffee granules or tea leaves
- PVA glue
- White acrylic paint
- 1/12th scale plant pot

TOOLS REQUIRED

- Small paint brush
- Wooden stick
- Small sheet of plastic

 All materials used in this project are widely available from any good arts and crafts shop.

Kati says...

"Make a larger cactus by using the same technique but with bigger felted balls."

1 Set aside all of the materials and have a read through of the instructions, familiarising yourself with what is required.

2 Take a bit of wool and soak it completely with hot water. Rub in some soap.

3 Roll the wool gently between your hands and rinse with hot water from time to time. The cactus should be oval shaped and measure approximately 15mm x 7mm.

4 Mix PVA glue with coffee/tea into a paste and then fill into a plant pot. Sprinkle some coffee/tea mix on the top and press lightly.

5 Glue the dry felted cacti to the mix and allow to dry.

6 Paint the spines on a cactus with white acrylic paint and a small paint brush. 



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LYNDHURST Community Centre, Main Car Park,
Lyndhurst, SO43 7NY

JUNE 23RD

WESTON-SUPER-MARE, Royal Hotel, South
Parade, BS23 2AH

AUGUST 18TH

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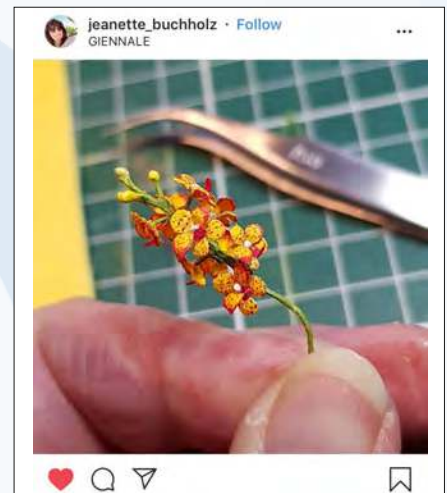
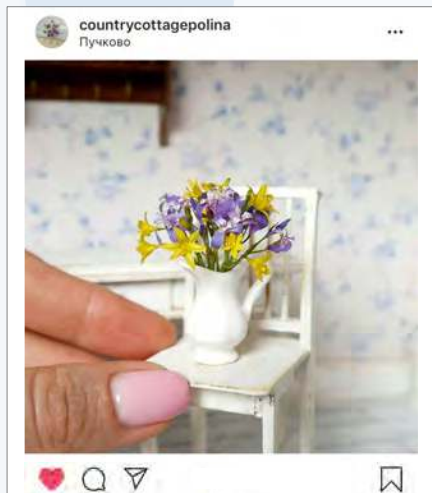
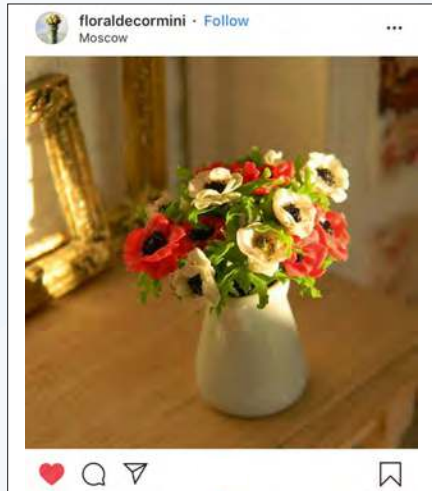
See more on our website
www.miniatura.co.uk



Work by Lisa Tabbanor

Caught @n Camera

Here at DHMS, we've been both enthralled and inspired by these floral themed miniatures, scenes and dioramas as seen on Instagram.

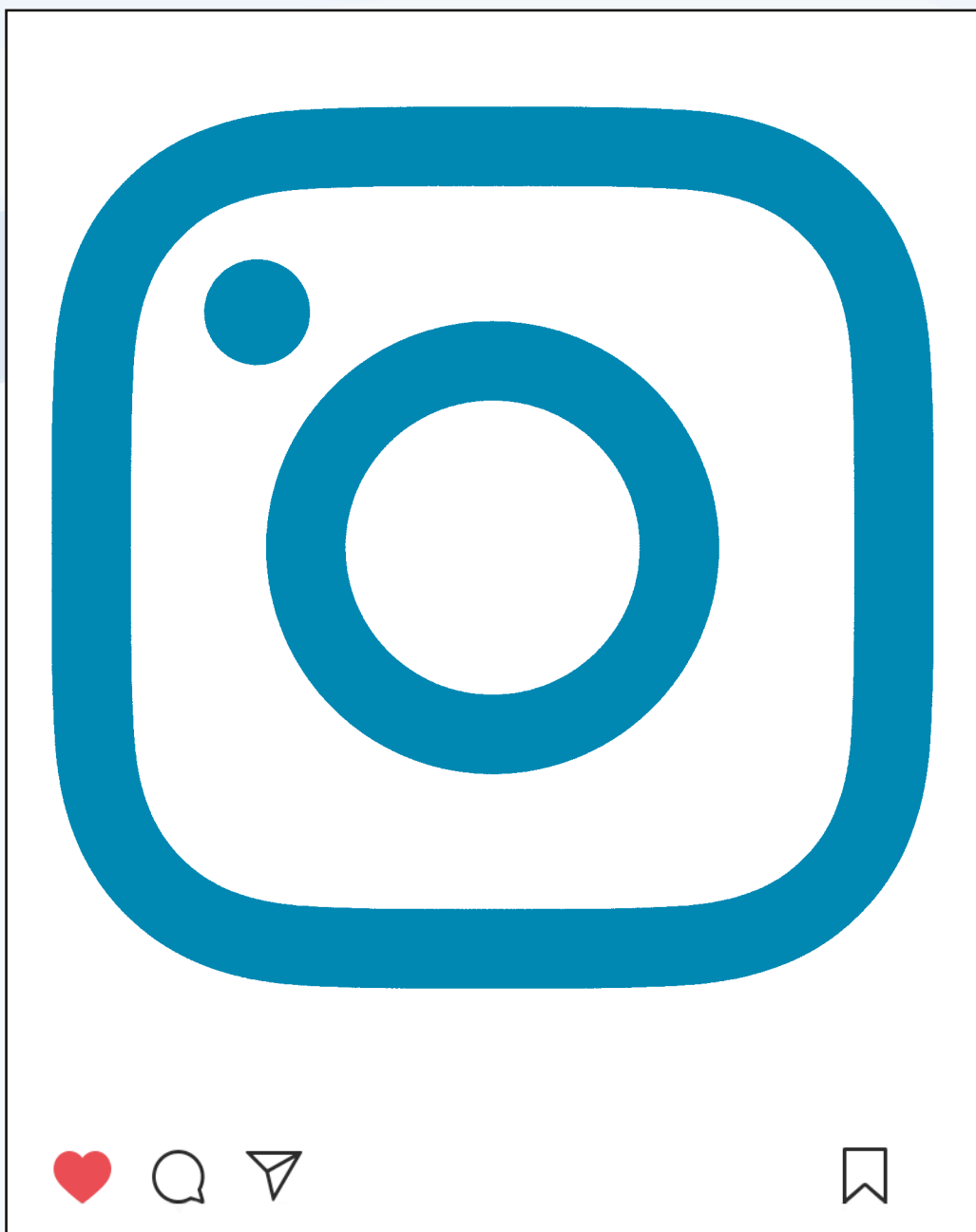


Follow our page for more inspiration: [@Dolls_House_Miniature_Scene](#)

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DIGITAL EXCLUSIVE



Follow our page for more inspiration: [@Dolls_House_Minature_Scene](#)

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MGM Fairs

MGM Fairs occasionally have trader demonstrations at their fairs.

Saturday 6 April 2019 - **NEW VENUE**

Moorhayes Community Centre, Higher Moor Square, Lea Road, **TIVERTON**, Devon, EX16 6TN

Saturday 13 April 2019

The Jubilee Hall, Congregational Church, Bowden Lane, **MARKET HARBOROUGH**, Leicestershire, LE16 7JD

Saturday 20 April 2019

Pudsey Civic Hall, Dawsons Corner, **PUDSEY, LEEDS**, LS28 5TA

Saturday 18 May 2019

Churchdown Community Centre, Parton Road, **CHURCHDOWN, GLOUCESTER** Gloucestershire, GL3 2JH

enquiries@mgmfairs.co.uk
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Dolly's Daydreams Events

SUNDAY 7 APRIL - 32ND YEAR!

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KING'S LYNN PE30 3HQ (A148/149 Junction)

SUNDAY 14 APRIL - 5TH YEAR!

The Cedric Ford Pavilion, Newark Showground
NEWARK NG24 2NY (A46/A1 Junction)

FRIDAY 19 APRIL - 21ST YEAR!

Novotel Stevenage, Knebworth Park
STEVENAGE SG1 2AX (A1M/Junction 7)

MONDAY 22 APRIL - 14TH YEAR!

Holiday Inn Milton Keynes East M1/Junction 14
London Road, NEWPORT PAGNELL MK16 0JA

SUNDAY 9 JUNE - 10TH YEAR!

Windmill Farm Hotel
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LINCOLN LN6 3QZ (on A46 westbound)

SATURDAY 6 JULY - 16TH YEAR!

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HOW TO...

In this series of quick make ideas, we look at how to incorporate the natural world into our miniature scenes, this month, gravel.

YOU WILL NEED

MATERIALS REQUIRED

- Fine assorted gravel mix
- Jarvis Hairy Grass, Spring Mix
- Faux foliage
- Small strips of wood
- Blu tack & Glue
- Ecu polymer clay
- Sculpey Bake & Bond
- Pastels: green, yellow and brown

TOOLS REQUIRED

- Needle tool
- Small brush
- Craft knife

All materials used in this project are widely available from any good arts and crafts shop.

There are many ways you can use gravel. Cost effective, gravel is also very much on trend, the number of real houses with graveled areas having tripled in recent years. Here are just two different and attractive looks for this small stone Scottish croft house. You can put together a simple and effective path over grass within minutes by adding a border made using two strips of wood, filling in-between with fine mix stones. However, you can also make the scene more complex by using brick edging made from clay and by adding curves.



You can also build a more expansive gravel scene by placing or gluing stones across the entire front of your building or scene. Far from dull, this opens the door to adding all kinds of tiny details. Remember that gravel is also an ideal base for ponds, rivers and streams filled using resin, with



Create a Gravel Scene

gravel in different colours adding interest below the water.



Add both extra interest and colour to your paths by incorporating mossy deposits. You can make these by gluing grated pastel in mossy shades (green mixed with yellow and brown) to the gravel or by sprinkling piles of Jarvis Hairy Grass in Spring Mix between the stones.



Cut small pieces of faux foliage and create a variety of weeds. Use clay or blu tack to stick them together into small bundles before burying the 'roots' beneath the gravel, leaving a realistic looking weed sticking up!

Shape an old tree stump from ecru clay, brushing with brown pastel and adding texture with a rough brush, before cutting a flat top. Use a needle tool to add the rings, sprinkling mossy tone grated pastel over the sides, adhering with Bake & Bond. Bake and allow to cool before adding to your scene.



Have fun creating different looks and adapting these ideas to your own style. Don't forget to post photographs of your completed designs on the DHMS Facebook page, we'd love to see them!



INFORMATION

Fine assorted gravel mix from My Tiny World
www.mytinyworld.co.uk
www.homewardflight.etsy.com



The Leeds Dolls House and Miniatures Fair

The Leeds Dolls House Fair Has been established for 38 years in the same location, at the Pudsey Civic Hall, Dawsons Corner, Leeds, LS28 5TA. The show was previously organised by the ever popular Doreen Jeffries but with her retirement as a Fair Organiser in 2018, Gail Tucker of MGM Fairs has now taken over both the Leeds and the Stafford Dolls House Fairs.

MGM fairs still plan to run both show twice a year, with the next Leeds show being on Saturday 20th April 2019. The show

opens at 10.30am and finishes at 4.00pm. Admission on the door is £3.50 for adults and 50p for children between the ages of 5-15 years.

Although children are more than welcome to visit the show, MGM fairs do not allow pushchairs, strollers or buggies into the fair rooms, but if you would like to take your child in, the reception staff are happy to look after their transport in reception.

This miniature show has a remarkable pedigree, attracting quality traders from all over the UK. Anything you might wish for your house or miniature project will most likely be available at the show including tools, food, wood, dolls, furniture, lighting, houses and even narrow boats or Romany caravans if you fancy a new project.

The usual free fair guide has now become a full colour glossy creation, the ideal souvenir to a great day out for fabulous miniature shopping. Refreshments and FREE car parking are also available at the venue.

You can be confident of a brilliant day out, but for full details of all traders attending plus pertinent information on the show visit: www.mgmfairs.co.uk

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Allie Parry from Fredona's Miniature Dreams handmakes beautiful 1/12th and 1/24th food in accurate detail covering historical periods of Tudor, Georgian, Victorian, both World Wars and modern day. She has a wide range of items from brussel sprouts and pumpkins through to full feasts but is always happy to discuss your needs and make custom items to order if requested.

Allie is a keen miniaturist with many projects of her own on the go including a café and 1/48th Dutch style house. At the age of just 21 she is a fresh, lively newcomer to the industry, ensuring there will be traders in the future.



www.etsy.com/uk/shop/FredonasMiniDreams
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At Home with THE BROADWOODS



Petite Properties have long been known for their realistic smaller scale houses, cottages and shops. But this year the PP team have decided to celebrate the 'best of British' architecture by releasing a unique quarter scale cottage each and every month of 2019. This month, **Bea Broadwood** showcases the first four new kits within her 'Calendar Cottage Collection' and shares her childhood inspiration behind these quintessentially British new dolls house designs.

Back in the day...

When I was a child, my Mum began collecting little china cottages and over the years that followed, her collection quickly grew. As a result, my (disgruntled) father was soon 'encouraged' to put up a long, shallow shelf in the sitting room where Mum could display her eclectic array of miniature cottages. Even though I was relatively young at the time, I was inspired by her ceramic collection of little miniature houses; all arranged in higgledy piggledy street scenes running around the edges of the room.



A miniature cottage from Bea's own collection of Tey Pottery.

Looking back, what strikes me most about Mum's collection was that she didn't just stick to collecting one style of architecture. On her display shelf, thatched cottages happily nestled up against Victorian houses all interspaced with the odd random pub or terraced cottage. Ultimately, Mum's collection was (and still is) a celebration of all different styles of British vernacular.

Fast forward 40 years...

2019 marks the 40th year since Mum began her collection and I thought it would be fun to pay tribute to it by

designing a brand-new range of 1/48th dolls house kits, all inspired by her miniature china cottages.

Following the initial idea, I began the design process by trawling through my vast collection of research photos. Where ever I am in the UK, I always take



A Cornish cottage.



Mr Bea the human ruler!

"Influenced by places Bea and I have visited throughout the UK, from a Cornish idyll to Scottish hideaway...there is a cottage for every miniaturist within this new collection."

Tony.



A wall tie.

my trusty camera with me and over the years I have amassed a vast catalogue of architectural photographs. Working my way through old albums, I began to earmark the differing vernacular styles and any detailing that I was eager to include and feature within the new collection.

As ever, my trusty sketchbook came out and I spent several months developing new design options that (I hoped) would showcase examples of the kind of British architecture that I love. With my sketchbook now bulging, we next needed to draw up a short list and so, as a team, we whittled down my array of sketches to just 12 new designs; one to represent each month of the year.



Bea's sketch book.

"The UK is filled with such a wealth of diverse architecture, from quintessential thatched cottages to elegant estate lodges. I just wish that there were more months in the year, as we really struggled to pick only 12 designs!"

Bea.

Celebrate the best of British architecture...

Earlier this year, January cottage lead the way and our 'Calendar Cottage Collection' was officially launched exclusively online, via our website and online shop! Each 1/48th scale cottage within the collection has external detailing on all four elevations, allowing them to be viewed and enjoyed from any angle. Love landscaping? Each of the twelve new cottages can also be displayed on one of our landscaped bases too!



January Cottage comes complete with a little wood store.

Whilst working on the new collection, I was also keen to showcase and incorporate as many different exterior finishes as possible. Using techniques taken from my book, I was able to transform each new kit using simple techniques, inexpensive craft materials and varying roof styles; all combined to reflect regional differences.



Bea used air dry clay to create the soft contours on her thatched roof.



Bea then used grass scatter to add a faux thatch texture to the roof of April Cottage.

From a rustic stone cottage, to a traditional thatched cottage, the first four designs in our 'Calendar Cottage Collection' tantalise and hint at the remaining eight little cottages that are yet to come! So if you are tempted, keep an eye on our website (and this column) for news of our forthcoming monthly releases.

And finally... after all these years, it seems that the seed my Mum's collection of tiny cottages sowed in my imagination four decades ago, continues to grow, and this latest PP collection may well be proof that the narrow shelf in the sitting room, was well worth my Dad's annoyance of having to put it up!



February Cottage is a quaint and highly versatile little dolls house.



INFORMATION

www.petite-properties.com
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ONE TO GIVE AWAY!

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In Laboratorio! (In the Laboratory!)



▲ Mariangela in the studio.

Working in her self-styled laboratory, such a wonderful description for a creative space where miniature dreams come alive, Mariangela opened her dolls house and miniatures shop, CosediunaltroMondo, in a beautiful, tree lined street in Milan over twenty years ago. She has come a long way from that very first make, a cabinet created from a kit, something she was immensely proud of and which remains in her own collection to this day. "In a small corner of my shop, where I love to spend most of my day, I created a workshop," explains Mariangela. "Here my clients come to see me in a lounge area where you can have time for a chat and relax', time to look at the windows and time to decide together how to decorate a dolls house or renovate an old miniature which broke."

Talking about her clients, Mariangela's enthusiasm shines through and must surely, almost without doubt, inspire everyone she works with on a project, large or small. "I love their smiles, almost childlike, when I open the drawers. Every time I learn something too because each one of them brings ideas."

The colours of Italy

Using her favourite materials of wood and polymer clay, Mariangela creates a miniature world brimming with variety, imagination and a great deal of flair, whether she is creating a whole building or single detailed pieces such as the appetizing new food preparation boards she has been working on. Themed 'The Colours of Italy', these intricate pieces feature a beautifully subtle recreation of the familiar Italian flag using 1/12th scale basil leaves, vine tomatoes and mozzarella. When I ask Mariangela if there

Mariangela Gagliardi is one of the stars of the Italian miniature scene. Join us as we discover how she draws inspiration from everything around her to create a fascinating tiny world from her shop in Milan.



Mariangela brings us the heat of the kitchen with lots of highly detailed miniature garlic and chilli.



These are berry lovely!



is a particular style or time period that she loves working amongst and finds herself returning to time and time again she tells me of her love for rustic Italian style and the countryside. She also says how much she enjoys recreating old kitchens and typical Italian food.

Replicating the real thing

These are all elements that can be seen very clearly in the harvest themed creations she has added to her body of work. Mariangela tells me that a new project begins when she sees something that attracts her attention and that the details to be discovered in the resulting miniature she creates come from the real life version of whatever has captured her interest. This shows in the tiny details found in the chestnuts on the harvest themed boards, the markings carefully replicating the real thing and also in how she has captured the real translucence of the many grapes. Each grape individually and carefully handcrafted, the startling accuracy doesn't end there as Mariangela has also strived to be certain that the grapes aren't all exactly the same colour, they each vary slightly in shade as do the tomatoes in 'The Colours of Italy'. She has also managed to capture that slight frosty sheen found on some red grapes too, the coin in the photograph showing just how delicate and tiny each one is! Ensuring that her creations are always incredibly lifelike is clearly something that is very important to

▲ ▼ Summer days in miniature!



Mariangela, always striving for that striking look of realism that fascinates the eye. Without fail, she manages to recreate that fresh and juicy appearance in all her fruit, almost fooling the brain into being able to smell that wonderful scent of summer's labours and freshly picked produce straight from the garden. It makes you believe, just for a second, that tomatoes really do come in 1/12th scale!

French inspiration

Mariangela's own collection of miniatures includes some of the wonderful pieces created by the late French artisan, Phillippe Bordalet and it was his work that inspired

her to create her own range of beautiful 1/12th scale stoves, something which she herself is now becoming known for! Featuring a variety of different designs, they are all made by Mariangela using copper, metal and polymer clay and a new addition to this ever expanding collection is yet another project which she currently has on the go!

You feel that, with a talent that encompasses so many different areas of the miniature world, you could go on finding fascinating new aspects to Mariangela's work for quite some time and still leave some undiscovered for later! 



▲▼ Just a small sample of Mariangela's growing range of stoves.



Her online presence shows off the full extent of the variety found in her collection and even a short amount of time spent browsing the CosediunaltroMondo range reveals the most unexpected of finds. There are gems such as a bright and colourful garage room box which comes complete with a scale Harley Davidson, alongside a dentist's surgery featuring a

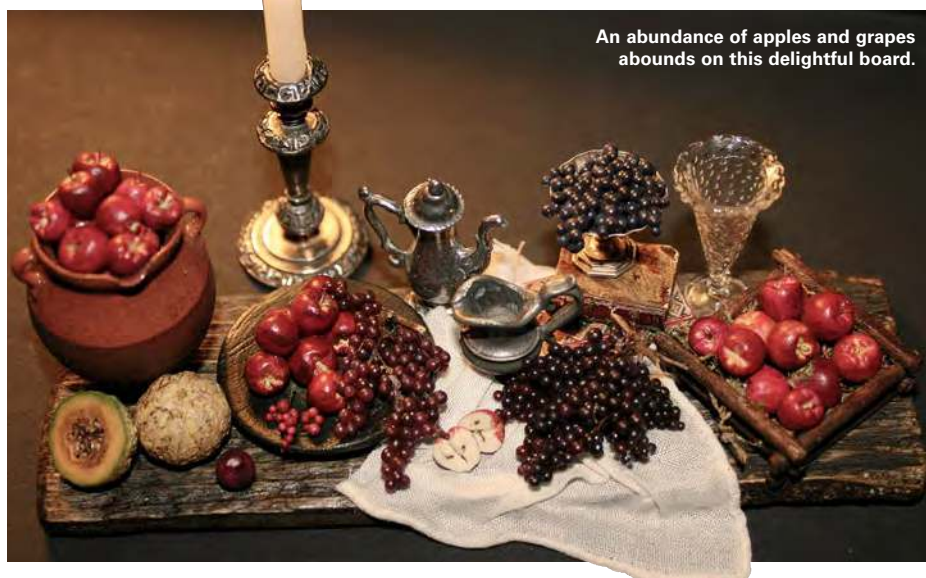
Going nuts for grapes!



drawer full of all the scary implements you would expect to find there! A 1/144th scale snowy house in a nutshell adds even more depth to her diverse selection and Mariangela even makes beautiful 'old' miniature books, meticulous attention to their 'aged' appearance meaning that they add a hugely special dimension to any scene they appear in.

Keeping the customers happy

The care which goes into her miniatures is something which Mariangela also extends to her own shop window in Milan. The smallest of tiny things pulling you in through both the real and small scale doors, her shop is a wonderful place to while away many an hour of miniature dreams! A few years ago, Mariangela exhibited her work at dolls house fairs in the UK, attending shows in both Birmingham and London. She has also had invitations to exhibit her work from as far afield as the USA which sadly, due to her current workload, she has had to decline. "Unfortunately, at this time, given the amount of work in my shop, I can not have a production which can meet all the requests for an exhibition, so I decided for the moment to satisfy my collectors and customers," she says. However, Mariangela hopes to be able to attend some exhibitions again in the near future so all is definitely not lost for those who would like to see her display her work



An abundance of apples and grapes abounds on this delightful board.

at some of the UK's favourite miniatures events once again! In the meantime though, if you can't visit her shop in person you can visit online through her website and flourishing Etsy store, both of which are laden with her creations!

"The world in miniature is a wonderful place that allows us to realise our dreams in miniature."

Mariangela.

It is fantastic to see that CosediunaltroMondo is thriving and that Mariangela is so very busy. Not only does she show how a passion for a craft can become a successful independent business on the high street with a strong customer base but also as a sign of the growing popularity of dolls houses and miniatures in Italy. This is something which Mariangela says is a relatively recent addition to Italian culture, the hobby being, at one time, fairly unknown in her home country. It is something which she is quite rightly delighted to have played her part in bringing to the fore. "I am very proud and pleased to have had this role, and to have helped bring Italian culture this world in miniature.

Mariangela says, as always full of that same infectious enthusiasm as she tells us that nothing is ever impossible or out of reach when it can be made in small scale. There is no doubt that all those she has met through her miniatures and her customers shared love of all things miniature mean a great deal to her too and are a part of her job which is greatly important. "My job gives me great satisfaction and allows me to meet people with creativity and an extraordinary sensitivity."

Mariangela tells us on her website that she tries to miniaturize everything possible. That, without doubt, is the sign of a true artisan whose talent has brought her to where she is today, able to share her love of everything tiny with the growing number of collectors in Italy and all around the world! 🏠



TURN OVER
THE PAGE
to read about
Moi Ali's visit to
CosediunaltroMondo.

INFORMATION

To find out more about Mariangela's work visit:
www.cosediunaltromondo.com
www.etsy.com/shop/cosediunaltromondo

Such stunning detail.



Milanese Miniatures

On a recent trip to Milan Moi Ali made time to pop in to see **Mariangela Gagliardi** at **CosediunaltroMondo**.

Does this sound familiar? You're going on holiday and before you've even bought your foreign currency or fished out your passport, you're busy online seeing if there are any dolls house shops or museums at your chosen destination? Yes? Me too! On a spring jaunt to Milan, I was delighted to discover courtesy of Google that the city did indeed have a miniatures shop.

In the kitchen.



Realistic still life scenes

CosediunaltroMondo is a bit of a Milan landmark, which has been trading for over two decades. Owner MariMariangela Gagliardi fell in love with the world of miniatures back in the 1980s and eventually decided to earn her living from her hobby.

She specialises in food, flowers and furniture because it's a combination that allows her to indulge in her particular passion: arranging these ingredients into very realistic still life scenes.

As soon as I set foot in Mariangela's shop, I just knew that this was so much more than a business: it was a love affair with everything small. The shop is truly amazing, crammed full of beautiful and highly unusual miniatures. They include seven authentically detailed copies of various items of beer making equipment from Germany. The maker no longer practices, so these items are rare. They are for sale, but I get the sense that Mariangela really doesn't want to let them go. She was offered a good price for them a while back and she simply couldn't part with them.

Gastronomic heritage

Many of Mariangela's regular customers are wealthy collectors from around the globe. They commission exquisite works from her. For example, she recently made four special commissions for a client in

► Beautiful and traditional Italian food.



“Situated in the heart of Milan, the shop is an absolute Aladdin’s cave.”

London via an intermediary in Turin. One of the commissions was a beautiful and unusual Romanian house. One of the services Mariangela offers is an interior design and decoration package. For those who can afford it, she will complete a house for a customer. She can undertake the painting and papering, the electrical wiring, the interior fit-out of skirting boards and other details, and she will complete the outside too. The work has to be absolutely perfect and to a very high standard. However, it’s something that she is less enamoured with these days, as it’s very hard work and involves having to do what the client wants – which is not always to her own taste. That can sometimes take the joy out of it.

Milan has a gastronomic heritage and it is in the city that the famous Italian dish, panettone, was invented. Mariangela continues that tradition in miniature, making Italian foods such as salami, buffalo mozzarella, beef and vine

tomatoes, juicy Italian figs, tasty cheeses, plump grapes and ripe melons. I was proud to handle such amazing miniatures, so very tiny and yet perfect in every detail.

I chatted to Mariangela about current projects and she was keen to share with me her work recreating five one-off models of stoves with a metalworker friend. She told me that a famous French miniature stove-maker died about five years ago and no one now makes perfect replicas of these lovely historic stoves.

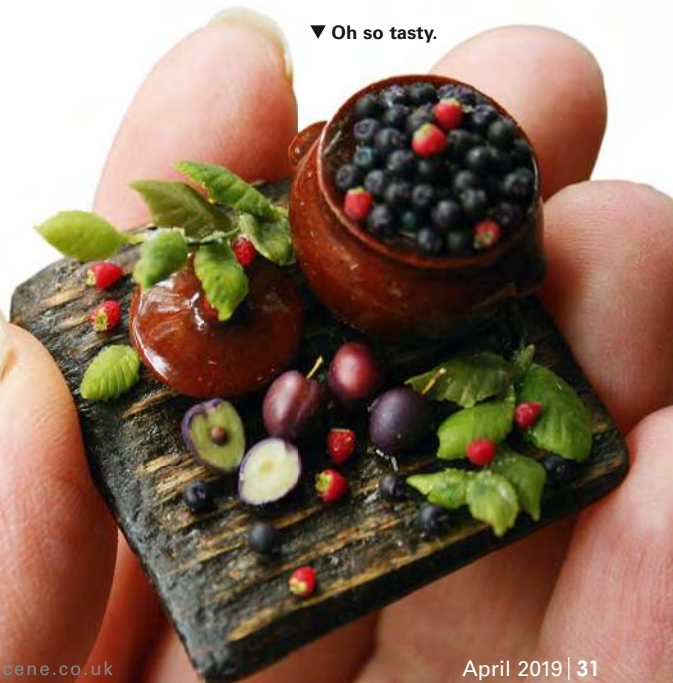
For that reason, Mariangela decided to make her own. Each costs between

600 to 1200 Euros, a reflection of the work involved and the fact that they are completely unique. One, which was specially commissioned, is based on a real swan neck stove in the historic Hospices de Beaune almshouses in France. Her client wanted an exact copy, so she contacted the Hospices and asked them to provide exact dimensions. Mariangela then took care of the rest! With such exquisite miniatures on display in her shop, a visit to Cosediu al Tro Mondo is a must-see if you’re in the vicinity of Milan this spring - or any other season, for that matter! 🏠

▼ What’s for dinner?



▼ Oh so tasty.



DollHouse & MINIATURE SCENE

MILANESE MINIATURES

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Part 2

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MILANESE MINIATURES

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Fragaria a Victorian Style B

In this step by step tutorial Stephanie will show you how to create a Victorian inspired



**Stephanie
says...**

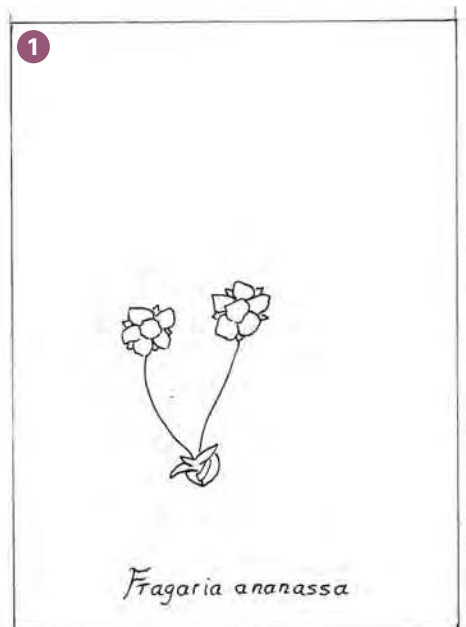
"I'm using Gouache, an opaque form of watercolour and my preferred medium for miniature work as it's easier to control, and can be rewetted with water so it doesn't matter if it dries on your palette."

YOU WILL NEED

MATERIALS REQUIRED

- 300gsm (or heavier) hot pressed smooth watercolour paper
- Small piece of tracing paper and a soft pencil
- Sharp craft knife, scissors, cutting mat and steel ruler
- 3 Water pots
- Size 2 and size 10/0 synthetic watercolour or acrylic brush with good points
- Gouache, acrylic paints or coloured pencils in:
Primary or lemon yellow
Permanent green middle or Veridian green
Primary or cerulean blue
Spectrum red or crimson
Yellow ochre
Permanent white

1 The finished painting will be framed with an aperture that is roughly equivalent to A3 (on a 1/12th scale, A3 is 25mm x 35mm). Using your steel ruler and craft knife, cut the watercolour paper to your chosen size, adding at least 5mm all around the edges to allow for framing. Squeeze out a pea sized amount of each of your paints onto your palette. If you are using acrylics, spray them regularly to stop them drying out, and cover with cling film if you take a break. Begin with the lettering, as this is the trickiest part to fit in. Depending on your paper size and your ability to write small, you may need to split the two words over two lines. Use an italic script for authenticity and a VERY sharp pencil. Draw the two strawberry flower heads, just shy of half way up the paper. Each flower has



Ananassa, Botanical Illustration

botanical illustration of the *Fragaria ananassa*, commonly known as the strawberry.

five petals. Remember the tiny leaves poking out in between each petal, and then draw stems with a gentle curve leading to the root crown.

2 Now draw in the main the leaves, making sure that one leaf is behind the left hand flower. This is to help the white flower to show up, a useful technique in botanical illustration. Each leaf has jagged edges, drawn most easily on this scale by using dashed lines, and each set contains three leaves. The veins of each leaf meet at the central midrib vein. Note that in the top set of leaves, the one on the left is displaying the back of the leaf - this is so that we can show the colour difference.

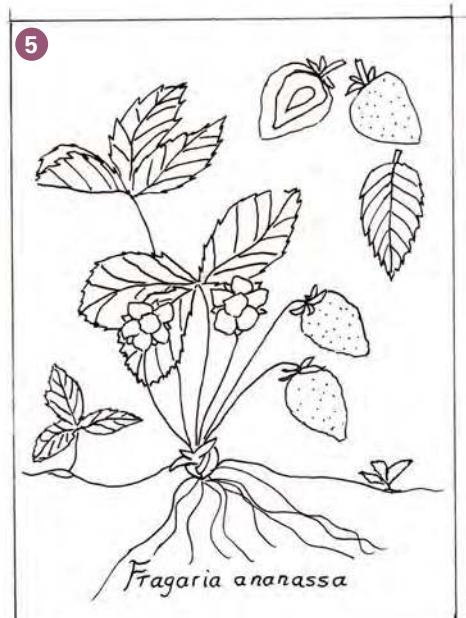
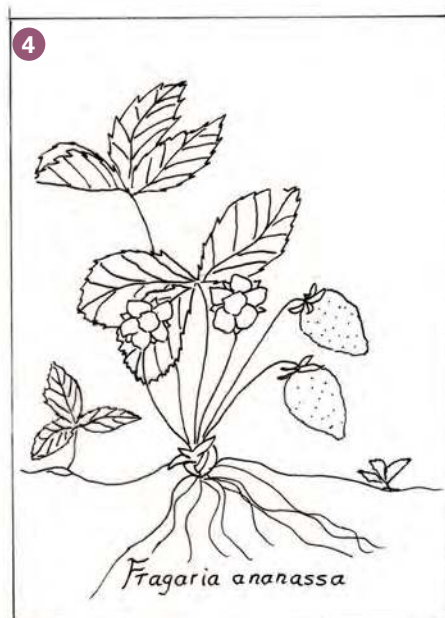
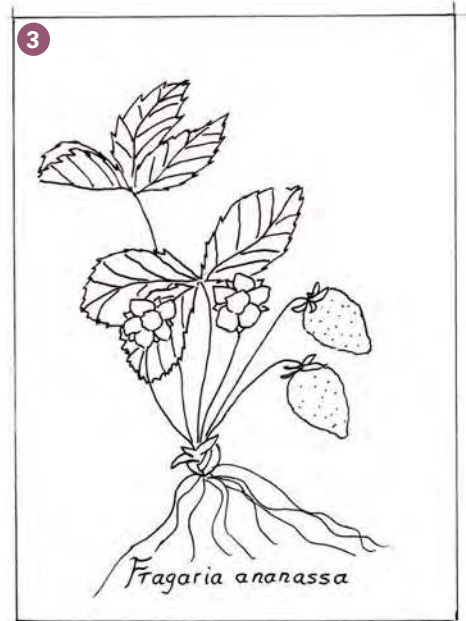
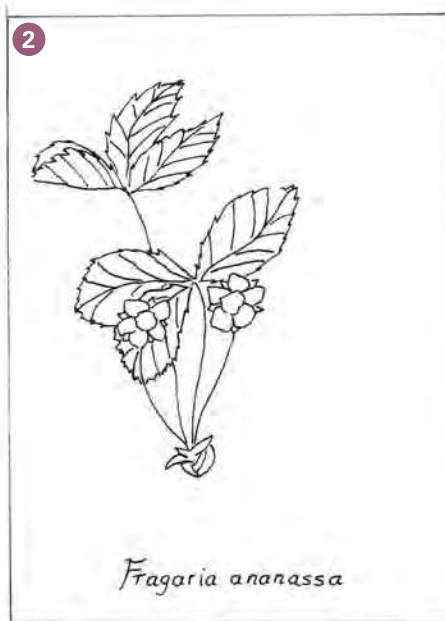
3 Next add in the strawberries. Each strawberry has five small curled up leaves at the top (the ones from the flowers that produced the berries) but we cannot necessarily see all five leaves - three or four will do. Again include the stems, gently curving down to the root crown.

4 On to the runners, one to the left and one to the right of the plant. Each runner emerges from the root crown and has its own set of three leaves where a new strawberry plant is beginning to grow.

5 Finally in the top right hand corner we have a strawberry chopped in half to show what the fruit looks like on the inside, and a leaf that is square on to the viewer to show the detail. Botanical illustrations use all available space to demonstrate the finer points.

6 That's the drawing done, so now we'll begin to add colour by painting the all of the leaves except the one showing its back a bright primary yellow with your tiniest size 10/0 brush. It's perfectly normal to see pencil lines in a botanical illustration so don't worry if your pencil still shows.

7 Take your number two sized brush and mix a little spectrum red with permanent green middle to tone it down to a nice 



Stephanie says...

"Botanical illustration was an important scientific tool in the Victorian age - a time when plant hunters explored the globe looking for new and exciting flora without easy access to photography out in the field. Botanical drawings recorded details of the plants' natural habitats, growing patterns and so on. Back home, artists were also illustrating and publishing books of British plants for the home gardener. One such plant, found in many kitchen gardens, was the English Strawberry which had been specially cultivated to be large and sweet. The Victoria Sponge, frequently served with Queen Victoria's afternoon tea, contains strawberry jam, and when Wimbledon began in 1877 strawberries and cream were served."

mid to dark green. Begin on a whole leaf away from the flowers, and paint in the central midrib vein. Next paint the outward veins to the edge of the leaf, extending a little beyond the leaf edge to create the jagged edges. Leave some yellow highlights showing, and soften some of the veins so that your leaves don't look stripy. Try to keep one half of the leaf slightly darker than the other to represent where the light is falling. Continue to paint the rest of the leaves, varying the shade of green slightly on each leaf, except the back of the top left leaf, which will be a different colour. Where two leaves overlap make them quite different in tone so that you can see that there are two leaves there. The younger leaves growing from the root stock will be lighter and more yellow than the older leaves.

8 Add a tiny touch of primary blue and permanent white to your green mix and use this to paint diagonal stripes onto the back of the leaf in the top left hand corner, leaving white to represent the veins on the back of the leaf. Mix a little primary yellow with permanent white and paint the central vein - the leaf is folded in half so the central vein is running along the bottom edge of the drawing of this leaf.

9 Moving on to those delicious strawberries, take a little spectrum red and add water to dilute it a touch. Working on one strawberry at a time, first paint the outline, then dot in the rest of the strawberry leaving a few white bits here and there to represent the seeds.

To paint the inside of the strawberry that is cut in half, again paint the outline. You should have three strawberry shapes nestling inside

each other - paint tiny lines pointing towards the centre in the outer space, paint the inner strawberry shape, and leave the middle space white. Using your darkest green, paint the leaves on the strawberries.

10 Now for the stems. Firstly, paint them in primary yellow. When this is dry, paint the stems again but this time use permanent green middle mixed with just a touch of spectrum red. Allow a little of the yellow to show here and there. Leave the bottom half of the stems with fruit on them yellow. Pick up some of your darkest green and paint the tiny leaves behind the flower petals.

11 For the root stock take a little yellow ochre and paint the roots, the runners and the crown, and paint the stems with fruit

on them allow some of the primary yellow and green to peek through on the stems showing that the plant is alive. Now pick up some of the permanent green middle mixed with just a tiny touch of spectrum red, and paint some of the segments of the crown, paint a little green here and there along the roots and the runners. Pop your piece into a frame for the wall or just leave it on a table in the library or study. 🏠



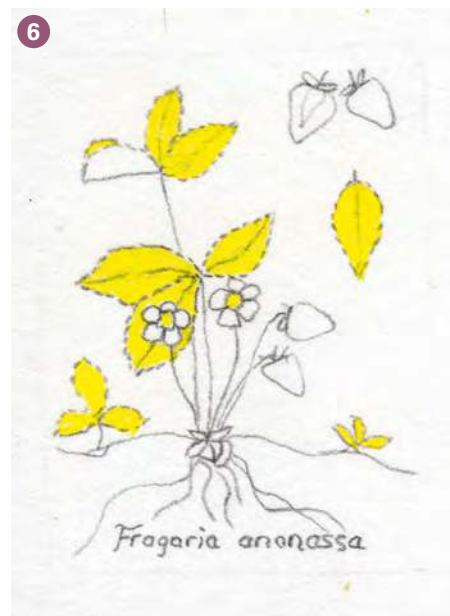
INFORMATION

If you have a go at any of Stephanie's tutorials, please share them with her via her Facebook page or website, alternatively use the hashtag

#dollhouseandminiaturescene

www.facebook.com/StephanieGuyFineArt

Instagram: StephanieGuyArt



SHOPPING Guide

**All prices correct at time of going to press*

WHO PUNIT?

Keep up with the trend and introduce some delicious miniature strawberries to your scenes.



Strawberry cheesecake, £2.50
www.etsy.com/uk/shop/TheMiniatureGarden



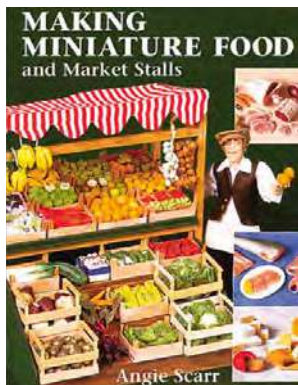
1/12th scale strawberry plant, £7.50
www.alwayshobbies.com
01508 549330



Strawberry jam set, £11.74
www.etsy.com/uk/shop/TheHyggeFox



**1/12th scale strawberries
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Victorian Hall Tree

In Victorian times, hats were the norm for both men and women and a hall tree was a necessary and ubiquitous furniture piece in every home.

YOU WILL NEED

MATERIALS REQUIRED

- 0.8mm, 1.6mm and 2.4mm thick sheetwood
- Small cornice
- Round wooden cocktail sticks
- 5mm square stripwood
- HO scale 2x3 and 4x10 stripwood
- Two 32mm long turned spindles
- Heavy scrapbook paper
- Silver foiled cardstock
- Marble patterned paper
- Two 22mm cup-hooks
- Six small brass beads to fit pegs
- Two brass bead 'feet'
- Small brass knob
- Three brass finials
(optional, e.g. Houseworks #12038)
- Two 19mm round miniature tin pie plates or
scallop shells (optional)
- Wood stain
- Satin varnish
- White glue
- Super Glue

TOOLS REQUIRED

- Knife and steel ruler
- Small saw and mitre-box
- Power drill and 16mm bit (optional)
- Emery board
- Needle tool
- Small hand drills
- Needle files
- Hacksaw (if using cup-hooks)
- Metal file (for cup-hooks)
- Ball stylus
- Wax paper
- Grid paper
- Protractor
- Leaf and flower paper punches



TOP TIP by Ruth

"Miniature pie plates or shells can be glued to the base without drilling holes for them. Or simply glue grey metallic card stock, formed into a rimmed rectangle, as an umbrella base."

 All materials used in this project are widely available from any good arts and crafts shop.

1 Clamp the thickest piece of sheetwood to a scrap board and power drill the two holes through the sheetwood. Be sure to align them away from the edges, along the grain of the wood, and with the correct distance between them (see template). Cut the outline of the base around these holes. Cut across the grain and then along it, nibbling away at the wood to approach the shapes. File and sand the edges smooth and rounded on the top side.





6 Glue the side trim pieces at the bottom, middle, and top of the back frame's long edges. Drill the six peg holes and glue the pegs into these holes. Glue the pediment trim piece to the top front of the pediment. Glue a small scrap of stained wood behind the pediment ends to increase its thickness. Drill the three finial holes in the upper edge of the pediment. Glue the pediment to the top of the frame. Glue the longest and shortest cornice pieces where the pediment joins the back and under its top trim. Glue wider HO stripwood up the back of the frame extending behind the pediment on each side for additional support.

7 Glue the remaining cornice to the back frame, at the bottom edge of the wider cross piece. Glue the back edges of the drawer niche against this wider cross piece and onto the cornice. Glue the spindle trim piece between the spindles, midway up and the skirt across the spindle tops. Glue wider HO stripwood spanning the spindles behind the middle trim piece for added strength. Glue the umbrella base against the back frame with its top face even with the top edge of the bottom cross piece. Glue the spindle assembly under the drawer niche and onto the base.

8 Saw off half of the screw portion of each cup-hook. Use extreme caution and wear eye protection! Metal file the remaining threads flat. An easier alternative is to form heavy brass wire around a dowel, shaped like a large cup-hook. Drill the cup-hook support at 45° where shown to receive these umbrella rests. Super Glue the rests into the prepared holes. Glue this assembly against the back and marble top. **DM MS**

2 Cut all the pieces in the cutting list. File and sand the lower, mid, and top trim pieces and the skirt and pediment. Sand the front and sides of the drawer niche base rounded. Sand the inner edge of the mirror cross frame strips rounded and the vertical strips to within the strip width at each end. Sand one end of each peg to later fit into holes in the back frame and the other end to receive a brass bead. Except for the tabletop and the drawer base, sides, and back, stain all the wood, two spindles, three lengths of narrow and two lengths of wider HO stripwood, and a small amount of scrapbook paper for punched flowers and leaves.

3 Mark the template pattern for the tabletop's 'marble' paper on the back of the paper (or your choice of covering) and carefully cut it out and set to one side. Emboss the fold lines on the underside with your stylus. Hold the paper on the tabletop and press the sides and front flaps tightly over the edges and onto the underside. Press the back edge down onto the wooden table edge. Glue all edges and flaps to the wood.

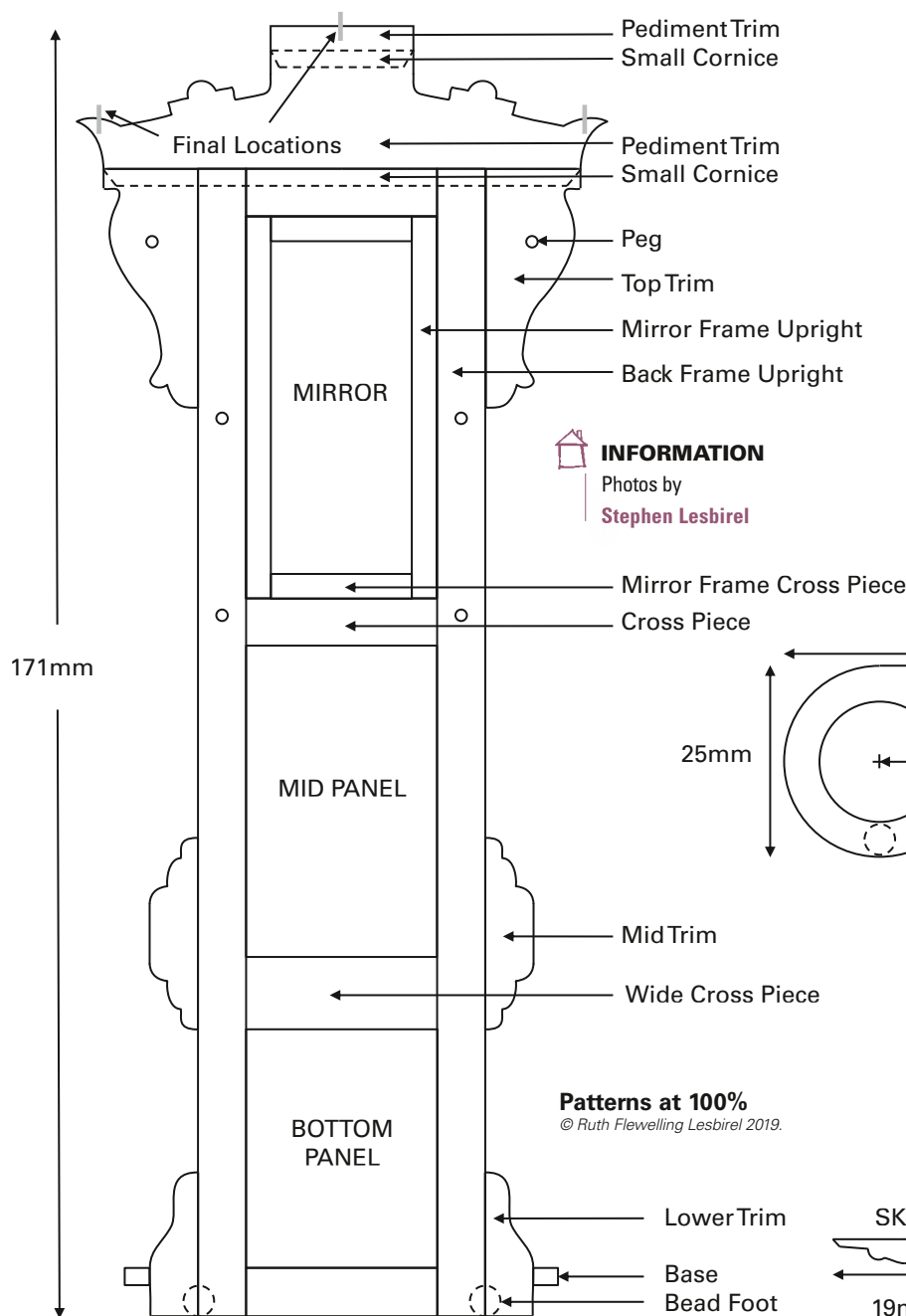
4 Sand the back edge of the drawer base and drawer sides lightly. Glue the drawer sides against the drawer base. Drill a hole in the drawer front centre for the knob. Glue the drawer front and back against the base and sides. Centre the drawer on the niche base. Glue the niche sides onto the base, even with the back edge and with just enough room for the drawer to slide in and out. Glue the tabletop centred on the sides and even with the back edge of the niche.

5 Glue the panels and cross pieces between the uprights over wax paper covered grid paper, so that the panels are aligned with the back of the uprights and cross pieces, and recessed from the front. Glue the mirror uprights and cross pieces in place. Wait till the last step to glue the mirror against the back of this framed opening.

TOP TIP by Ruth

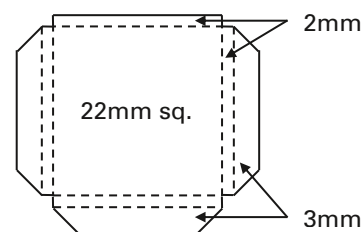
"To drill holes, mark them with a needle tool, then drill with progressively larger drills to reach the size needed."

HALL TREE TEMPLATE



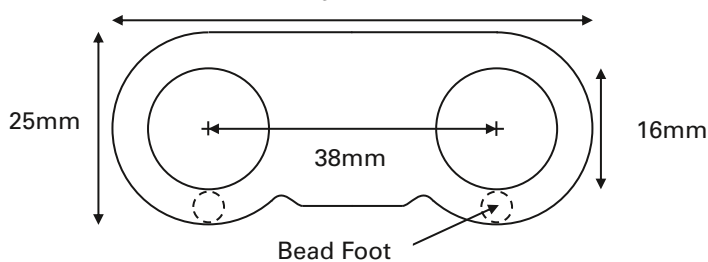
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Photos by
Stephen Lesbirel

TABLETOP PAPER COVERING

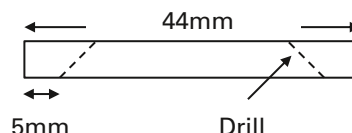


**MARBLE
PATTERNED
PAPER**

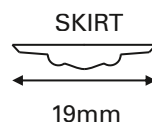
BASE
64mm



CUP-HOOK SUPPORT



Patterns at 100%
© Ruth Flewelling Lesbirel 2019.



CUTTING LIST

SHEETWOOD 1.6MM

2 Back frame upright	6mm x 152mm
3 Back frame cross piece	6mm x 25mm
1 Back frame wide cross piece	10mm x 25mm
1 Back frame pediment trim	3mm x 19mm
2 Lower side trim	6mm x 19mm
2 Mid side trim	6mm x 25mm
2 Top side trim	13mm x 32mm
1 Pediment	19mm x 70mm
1 Tabletop	22mm x 22mm
1 Drawer niche base	22mm x 22mm
2 Drawer niche sides	6mm x 21mm
1 Drawer front	6mm x 16mm

SHEETWOOD 0.8MM

2 Drawer side	6mm x 18mm
1 Drawer back	6mm x 16mm
1 Drawer base	14mm x 18mm
1 Bottom panel	25mm x 32mm
1 Mid panel	25mm x 41mm
2 Mirror upright strips	3mm x 51mm
2 Mirror cross strips	3mm x 22mm
1 Skirt	3mm x 22mm
1 Spindle trim pie	6mm x 13mm

SMALL CORNICE

(sand to bevel ends)	
1 Drawer niche support	29mm
1 Above mirror trim	57mm
1 Top trim	19mm

5MM SQUARE

1 Cup-hook support	44mm
--------------------	------

COCKTAIL STICK

Pegs	13mm
------	------

SILVER FOIL CARD

Mirror	29mm x 54mm
--------	-------------

9 Add narrow HO strips at each side of the uprights and cross pieces on the back frame and across the drawer front top and bottom. Punch leaves and flowers as desired from the stained scrapbook paper. Emboss veins to cup these pieces slightly and glue them to the pediment, middle back panel, and spindle trim piece to imitate carving.

10 Varnish the completed hall tree to a soft sheen, avoiding the marble top. Super Glue the brass beads onto the ends of the pegs. Glue the mirror to the back of the frame, centred over the framed hole. Optionally, Super Glue the shells or pie plates into the holes in the base plus the knob into the drawer front, the three finials into the pediment top, and two beads under the front edge of the base, so that the piece stands.



Victorian Inspired Oil Lamps

Oil lamps are great fun to make with the shade, base and structure made from polymer clay, while a pretty bead of any kind can be used for the body of the lamp.

YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: black and translucent

TOOLS REQUIRED

- Small rolling pin (or use a small glass bottle)
- Craft knife
- Slicer blade - or straight blade
- A long darning needle
- Circle cutters: 38mm, 25mm, 20mm, 13mm, 10mm and 6mm
- Flower or heart cutter: 4.76mm
- Two 25mm diameter marbles (or roll balls of polymer clay to this diameter, bake and cover with aluminium foil).
- Super Glue
- Wire cutters or cutting pliers
- Gold acrylic paint or gold powder
- Acrylic varnish or polymer clay varnish
- Paint brush
- Gold coloured wire; about 1mm thick
- Large decorated glass or ceramic bead, 15mm diameter
- Gold coloured head pin
- Sandpaper
- Piece of thin acetate 25mm x 38mm

 All materials used in this project are widely available from any good arts and crafts shop.



Sue says...

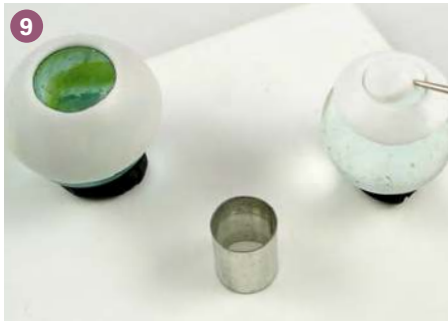
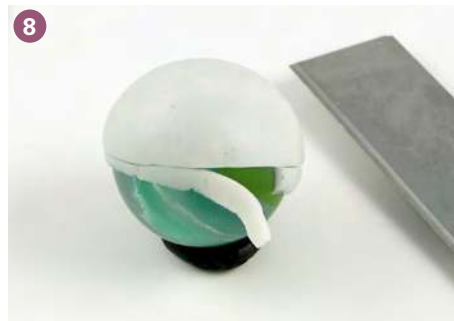
"The tricky bit with any hand made miniature that needs to be symmetrical or perfectly straight, is to get the lamp to stand completely upright. This is solved by assembling the whole lamp on a central wire."

CUTTERS

This project uses several sizes of circle cutters from 6mm through to 38mm. Cutter sets are always useful for making polymer clay miniatures and are available from cake decorating shops and kitchen shops but the smaller sizes can be hard to find. The Polymer Clay Pit has a good selection of Fine Cut Cutters which are ideal. (www.polymerclaypit.co.uk).

Alternatively you can improvise by drawing a circle on card with a pair of compasses to the correct diameter and cutting out the circle. Lay this template on the sheet of clay and cut round with a knife. 





“Pearlex mica powder makes black polymer clay look like real brass or gold. It is more effective than gold paint. I used Pearlex Aztec gold from Clayaround.com”

1 Roll out the black clay into a sheet 2mm thick and lay the sheet on a tile. Using cutters cut out a circle 13mm in diameter and another of 10mm in diameter.

2 Slice under the small circle with your blade to free it from the tile and place it centrally on top of the larger circle, pressing it down lightly to join them together. Indent the centre of the base with a pencil end. Use the darning needle to make a hole in the centre of the base.

3 Brush the base with gold powder and leave on the tile to bake. If you are using gold paint, this should be applied when the pieces are baked.

4 Form a 10mm ball of black clay and roll one side to shape it into a teardrop. Pierce lengthwise through the teardrop with the needle and brush with gold powder.

5 Form a 3mm ball of black clay and press onto the tile to make a disc about 5mm across. Pierce the centre of the disc with the needle. Form a 10mm ball of clay and cut in half for the lamp burner. Indent round the top of the cut edge with the eye of a

needle to suggest a burner. Pierce through the centre of the piece with the needle and press lightly down onto the tile to flatten the bottom. Pierce again into the side of the burner to make a hole for the wick adjuster.

6 Brush the disc and the burner with gold powder and leave on the tile for baking.

7 Roll out a sheet of translucent polymer clay, 1mm thick and cut out a circle with the 40mm cutter. Steady one of the marbles on a tile with a piece of scrap clay. Mark the centre of the circle with a needle - this will help you cut out the centre after the next step.

8 Place the circle of clay on top of the marble and coax the sides down round the marble by pressing opposite sides first and then working round, smoothing as you go. When the clay is smoothed all round the marble, use a straight blade to trim the bottom edge straight.

9 Use the 10mm cutter to cut out a central circle in the middle of the applied clay, using the mark you made earlier to ensure that this is centrally placed. Repeat the last

two steps to make a decorative top for the shade. Apply a 20mm disc of clay to the second marble and cut out the centre with the 10mm cutter.

10 Frill the edge of the shade top by pressing the point of a wool needle or similar blunt tool into the clay all round the edge. Leave the shade and the shade top on their marbles for baking.

11 To make the shade support, roll out the black clay and cut out a circle with the 25mm cutter. Use the tiny heart or flower cutter to cut out a pattern of holes. Pierce the centre of the support with the needle. The picture shows several examples with different designs.

12 Brush the supports with gold powder and leave on the tile to bake. Bake all the pieces and leave until cool (they will not be fully hard until then). Remove from the tiles and marbles. Take care when removing the shade pieces from the marbles - they are usually firmly held on and you will need to slide the point of a needle round under the edges to free them before easing them off with your fingers.



13 This shows the pieces of the lamp before assemble. The headpin has been cut to about 10mm long.

Cut a length of wire about 68mm long and straighten it as much as you can. Thread the teardrop onto the wire, wide end downwards and apply glue to the base of the teardrop. Position the wire in the hole in the centre of the lamp base and push the teardrop down onto it to secure. The wire will ensure that the teardrop glues centrally to the base.

14 Now thread on the glass bead and the

small disc, then the lamp burner. Check that all are level and straight, then apply glue between each to hold them together. Glue the end of the headpin into the side hole in the burner.

15 Thread the shade support onto the wire, gold side down. Check that it sits level, then glue in place. Trim the wire to 6mm above the support and push the end over firmly to hold all the pieces on the wire. Trim again close to the centre.

16 Lay a piece of sandpaper on your

work surface and rotate the bottom of the lampshade on it to smooth it and make it level. Repeat with the decorative top.

17 Glue the bottom of the lampshade to the lampshade support and then glue the decorative top to the top of the shade.

18 To make a glass chimney for the lamp, roll the piece of acetate round a paint brush handle to make a tube 25mm long and about 7mm wide. Secure with transparent sticky tape. Glue this to the shade support inside the top of the shade. Finally varnish the shade to make it look glassy and over the gold powder to protect it.

FURTHER IDEAS

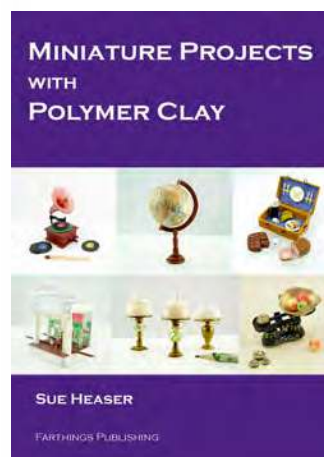
You can make a wonderful little collection of these oil lamps to decorate every room in a period dolls house. The lamp on the left has a square base cut out with square cutters and a straight lamp bottom made from a log of clay that has been rolled back and forth with a knitting needle to 'groove' it. The lamp on the right has a 'brass' base made from a large teardrop shaped in polymer clay and brushed with gold powder. You can also vary the decorative top of the lampshade. 



INFORMATION

This and many more polymer clay projects can be found in Sue's book: *Miniature Projects with Polymer Clay* £8.95

<https://amzn.to/2TaNJxh>



For more information about Sue's work visit: www.sueheaser.com

The Weird Table;

AN INTERVIEW WITH VEGASAIRS



Diane Zammito and **Sandy Leal** are as different as two artists can be and yet their teamwork results in extraordinary characters that pique the imagination and inspire others with their fabric art.

We caught up with the duo in Las Vegas, which they both call home. Their business is almost a decade old and they are still discovering new techniques and developing new applications for products they use to create their signature pieces. Their show displays have earned them the name 'The Weird Table', which the two agree is appropriate..

Tell us a bit about yourselves: where you grew up, your childhood interests, your family, careers, hobbies, etcetera.

Diane: I was born in Waltham, Massachusetts, we moved to Laredo, Texas just as I was beginning to speak. Laredo is a border town where one was more likely to hear Spanish than English. The result was that I was very slow to speak. Couldn't figure out which language I was supposed to do.

I was influenced by my maternal Grandmother; a straight-laced Victorian

lady who would settle for nothing less than perfection. She taught me to sew, crochet, and the love for fine things. Her work was extraordinary and I still aspire to reach her level of perfection.

I was always artistic as a child. In pre-school I made a whole house of doll sized furniture out of cardboard and newspaper. As I grew older, I took up sewing and over the years I tried a variety of crafts— cross stitch, knitting, Victorian ribbon work, and silk ribbon embroidery. To pay for my hobbies, I worked full time as an analyst for the City of Las Vegas. Before long I discovered teddy bears! I made many bears, especially real fur bears, I still enjoy making them but my creative curiosity lead me to a doll making club here and that's where I met Sandy.



Sandy: I was born and raised in the Midwest and art was what I did during those long winters. I began with sewing and then experimented with painting, macramé, ceramics, decoupage, jewellery, stamping, and scrapbooking. My sewing lead me to dolls, and when I needed more than figurative art, I was fortunate enough to meet Di, an artist who would change my creative direction. Without her I would not have found my way to mixed media.

Married for 30+ years, I have a blended family of three children, four grandchildren, and a couple of animals. My husband saved me from the Midwest when we moved to Northern California in 1979. Over the next two decades we moved several times throughout California until 2000 when we retired to Las Vegas. Having always considered myself a small town girl, I love this big city!

So how did you two happen to meet and team up?

Diane: We met in 2004 at a local doll club. Having been a teddy bear maker, I decided to try my hand at something different.

► A rabbit pedals her bicycle through a carrot patch towing her dog in a wagon.



Sandy had been making dolls for several years. I had a great deal to learn, but it was interesting and challenging. I admired Sandy's work immediately. I'd never seen embellishment of the type she used on her dolls and I wanted to learn how to costume and embellish as she did. I don't think she was very impressed with my work. I was a bit of a 'plain Jane' at the time. I knew nothing about doll making and you don't embellish teddy bears all that much!

Sandy: I had been looking to team up with someone to bounce ideas off of and someone to keep me from wandering in the bushes with my art. As I have learned through these team years, it is not easy to have a partner, especially when your approach to art is exactly opposite. There was and continues to be a learning curve for us but we both take our partnership very seriously and refuse to let differences, large or small, interfere with our collaboration.

When did you discover the world of dolls house miniatures and the items you make?

Diane: We opened our business in 2010. At that time we were making full size dolls and a few patterns and kits. We stayed in that niche for two years. We added some hand dyed and hand pleated silks to our product line as well as vintage and unusual trims and ribbons. We were using them on our dolls and were receiving so many inquiries regarding the textiles that we decided to start selling some of them to other doll makers and quilters.

It was at a show where we unknowingly changed course. A woman approached and asked us to do her show. We had a full agenda, so I told her I didn't think we could add another show. She was persistent and kept returning to our table. Finally, I took her flier and realised that her show was a miniature show! I remember telling her, "What? We don't know anything about miniatures! What would we do at your show?" She assured me that our textiles and trims would be as interesting to miniature makers as they were to doll and quilt makers. After discussing it, Sandy and I were both intrigued and decided to try her show in San Diego. It was our first introduction to miniatures, miniaturists and the entire world of tiny!

The miniaturists we met in San Diego were excited about our work, our textiles, wanted us to join their world and were thrilled to help us make the transition. After the show we just couldn't get

over the warmth and welcome we had received. We were challenged by the idea of going smaller and we wanted to spend time with these wonderful, welcoming people! We had to take a crash course in scale and buy new tools and equipment to meet the challenge. But we love the miniature world and have no regrets that we made the transition!

What do you create in miniature?

Diane: We love fantasy! You won't find much art at our table that is 'regular.' At our first NAME show we were given the nickname 'the weird table.' We still get called that and we love it! I'm a little tamer than Sandy, but even I have become much more assertive

and inventive in my colour use and costuming. I do love a fantasy creature far more than a normal doll. I especially like making anthropomorphic creatures and dressing them in strange outfits.

Sandy: Little by little we both are moving toward animal fantasy art. I think we are still very surprised and honoured when someone buys a piece of our art. In our eyes, there is always more we could have done or something we could have changed. Di is more of the miniature artist. She gets the 'scale' concept and makes more realistic pieces, whereas most everything I make has to be put into the fantasy category because of scale and subject. She likes reality but is slowly



Steampunk mannequin.

Easter bunny atop a cage of colourful eggs.



moving to the darker side. I love doing whimsy, caricature and just plain out there art. Looking at our art you have no trouble identifying which partner created what.

Describe your creative processes.

Diane: We work independently and in tandem. I very often have the ideas and then Sandy will take them to extraordinary places. I'm a better textile artist and she is a better clay artist. She's a better engineer and I'm a storyteller. We are mixed media artists so we use everything! We love our hand dyed textiles and vintage trims and ribbons.

Just recently I decided I wanted to make hats and Sandy was making fur dogs. The dogs now have elaborate hats! She sculpted a butler; I'm working on the costume and the back story to be told about him in props! That is the normal way we operate. We pursue our inspirations and then come together to enhance them.

Sandy: Di is one to create the piece in her head, gather all of the components and then begin the physical part of the



▲ Male and female frogs dance the night away.

project. I am her exact opposite. I pick a starting point, usually a head I have sculpted or a unique found object and just go for it. I never really know where I will end up which isn't always a good thing.

I will likely use whatever is around me; bits and pieces of left over fabrics, paint in whatever colour I used last, bits of wire or really anything within my immediate grasp. Once my project starts to develop, my materials become much more specific.

If I encounter problems with the piece, I set it aside and take it home with me and move it from room to room until lightning strikes. Usually all it takes is another layer of embellishment and problem solved. Once the piece is finished, Di names it and many times has a story to go along with it. That name or story may be what ultimately ends up selling the piece.

Where do you get your inspirations?

Diane: I've always had a good imagination. I also like to be challenged so I have to try new things or I get bored.

Sandy: My inspiration usually comes from the pieces I have sculpted. I sculpt at night and seldom have a path in mind. I love sculpting heads and since we do fantasy, anything goes. Once I have the head, it will usually tell me where to go next.

What are your most popular selling items?

Diane: I think my most popular items are the mannequins that I dress. I have a witch mannequin and a ballerina mannequin that I dress. As soon as I complete one, it's sold! I never make them the same, so each one is unique.

How did you come up with the name VegasAIRS?

Diane & Sandy: We live in and love Las Vegas. The AIRS stands for Art, Imagined, Rendered and Sold. Most folks know us as Sandy and Di and we are collectively referred to as the 'Vegas Gals.' We've formed a fantastic partnership! We learn from each other every single day. Our partnership requires the same hard work as a marriage, and mutual respect is of the utmost importance. 🏠



INFORMATION

To see more of Diane and Sandy's work visit:
<http://stores.vegasairs.com>

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AN INTERVIEW WITH VegasAIRS

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ACROSS THE POND



FULL NAME:
Lillian Bass.

FULL TIME OCCUPATION:
Artist and small business owner.

CITY/STATE OF RESIDENCE:
Vancouver, Washington, USA.

Miniature specialty:
1/12TH SCALE PORCELAIN DOLLS.

**FAVOURITE TYPE OF MATERIAL/
TOOL TO USE:**
My kilns to fire porcelain.

TRICK OF THE TRADE:
Think small and have good magnification.

**FAVOURITE STYLE OF
SHOE TO CREATE?**
I love to create lace-up boots with heels.

WHAT KEEPS YOU CREATING?
My pursuit of realism in miniature and being creative on a daily basis is addictive. Making a little piece of art that will last for years is so fulfilling.

US-based miniature fanatic Kate Ünver launched the dailymini website as a way to feature top artists and designers working in miniature. As well as in DHMS, see what's new in the mini world at thedailymini.com and connect with Kate via Twitter at @thedailymini. This month we look at artist, **Lillian Bass.**



Mid-Victorian lady in green and pinks.

Q: WHAT IS DAILYMINI?

A: It's a digitally curated space that showcases internationally renowned artists and designers working in small scale
Follow along on @dailymini!



Late Victorian bustle gown in blue and lavender.



Late Victorian bustle gown in taupe and pink.



Victorian gown in cream and green.



Victorian outdoor apparel in grey and pale blue.

FAVOURITE DOLL YOU'VE BROUGHT TO LIFE?

I had this one order where my customer gave me just a few details and let me have creative license. I only had a quote from a book to work from, but the doll turned out incredible. The description from the quote was rich enough for me to formulate the character so my imagination ran with it. And my customer was happy.

WHAT IS IT ABOUT THE VICTORIAN ERA THAT SO INSPIRES YOU?

Historical fashion in general is fascinating to me, but I love the decadence and frills of the Victorian era. The shape manipulation with the use of corsets is what I consider fashion art. I love the corset, and if it wasn't so hard on the body to wear, I would have one on right now!

FAVOURITE MINIATURE QUOTE:

"Great things are done by a series of small things brought together." — Vincent Van Gogh

HOW DID YOU GET INTO MINIATURE DOLL MAKING?

My daughter got a doll house about 16 years ago and I wanted to make little people to inhabit it. I have actually loved dolls forever and even made my own when I was young. The doll house dolls started out polymer clay and then moved on to porcelain and I haven't looked back!

HOW MANY DOLLS DO YOU THINK YOU'VE CREATED IN YOUR LIFETIME?

Hundreds. Perhaps upwards of 400.

ACROSS THE POND

INFORMATION
To see more of Lillian's work visit: www.lillislittles.com



Mid Victorian gown, side view of hair detail.



Victorian butler.



A Victorian child in pink and mauve.

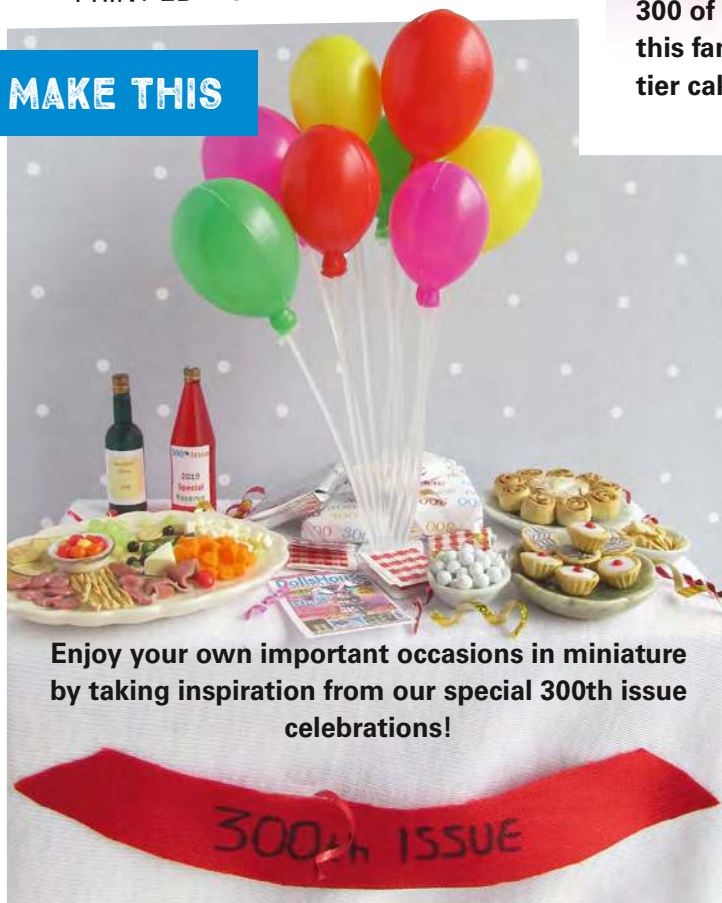
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QUESTIONS FOR BEA



Guest Editor Bea Broadwood answers your questions.



Moi Ali looks at a fascinating collection of antique miniatures fit for a Queen.

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INFORMATION:

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Kensington Dollhouse

Exhibitor list for KDF Summer Show 2019

Exhibitors in bold are new or returning to the Summer Show. List correct at time of printing.

UK Aidan Campbell Miniatures Alison Davies Miniatures Anglia Dolls Houses Ann High Arlette's Miniatures Artforge Bags of Character Beith Miniatures Blue Riband Carol Cook Catmando Miniatures Constance Irene Cornellieson Gallery Country Contrast Country Treasures Criss Cross Miniatures Crumpled & Rumped Dateman Books David Hurley Miniatures David Ward DCT Miniature Fashions Debra Alison Kirby Dee-Daw Designs Delph Miniatures The Dolls House Builder Eggers Delight Ellie de Lacy E H Miniatures Enchantedolls The Flower Lady Gale Elena Bantock Geoff Wonnacott Georgina Ritson Dolls Glasscraft Miniatures Ltd Grace Mary Miniatures Halls Miniature Clocks Harlands of Hedon Heidi Ott Miniatures Heverbell Miniatures House of Zoe Jacqueline Crosby Miniatures Jan Clarke Dolls Jane Harrop Jennifers of Walsall Jens Torp Design Julie Campbell Doll Artist Karon Cunningham Miniatures Kastlelm Miniatures Kate Pinsent Dolls Katty Korner Kleine Archin L & A St Leger Leslie & Lyndel Smith	The Little Hatter Lucy Askew The Luggage Lady Luxury Miniature Property Maria's Fabrics Marie-France Beglan Masters Miniatures Michael Mortimer Mike Sparrow Mini McGregor Miniature Mansions Miniature Needlework Society The Modelroom Mouse House Miniatures Mulvany & Rogers Neil Carter Newton Wood Miniatures Nicola Mascall Miniatures Nikki Nakki Nu Pan Miniatures Pat Kay Exquisite Miniatures Paul Briggs of Nottingham Penny Thomson Petite Fleur Petite Properties Pocket People Pride of Plaise Ray Storey Lighting Roberson Miniatures Robert Stubbs Dolls Houses Sally Reader Miniatures Say it with Flowers Seaside Miniatures Severn Models Shepherd Miniatures Shoebutton Bears Stacey's Miniature Masonry Stokesay Ware Susan Bembridge Designs Tarbena Miniatures Teeny Weeny Teddies Templewood Miniatures Thimblemins Tiny Tails Miniatures Tom Burchmore Tumdee Dollhouse Miniatures Valerie Claire Miniatures Veronica Ann Pickup Veronique Cornish Miniatures Victoria Fasken	Wood Supplies Woodside Dolls World of My Own & Rob Lucas Yvonne's Dolls House ARGENTINA Reina Mab Miniaturas AUSTRALIA Basketcase Miniatures BULGARIA Annie Shushneva CANADA Janice Crawley Miniatures The Little Dollhouse Co Petworth Miniatures FRANCE Chris Miniatures Dominique Levy Domino Elisabeth Causeret Francine Coyon Isa-Mini Le Coffre D'Emilie Le Palais Delicieux Les Petits Chapeaux de Coralie Miniatures Mirabilis Small Time Veronique Lux GERMANY Artofmini.com Georgia Marfels Gerd Felka Glassblower Ingrid Auer Puppenminiaturen Joachim Kuhner Lamis Minis Microdolls Miniatur Juwelier Volker Arnold INDIA Rohit's Miniatures ITALY Cinen Eleonora Cappelletti Graffialuna Le Mini di Pierluigi Ludmilla's Creations Minimadeinitaly	JAPAN Kimy Okumura Miyuki Miniature Porcelain NEW ZEALAND Mini Knitting & Collectables SPAIN Chris Malcomson Miniatures David Iriarte El Rincon de Mati Fatima Dona Felipe - Royo Artisans Fernando Setien Tiny Ter Miniatures Victoria Heredia Guerbos Yolanda Bartolome Fernandez SWEDEN Minst.com SWITZERLAND Franzy's Dolls & Teddy Paradise THE NETHERLANDS Arjen Spinhoven Miniaturen Bernie Bears & Friends Hannah Roet Miniatures MiniaKturen Miniatuur Boekbinden Montheron USA Erik Goddard Hanamini.com Kreative Acrylics Moe Miniatures Robin Betterley's Miniatures Stewart Dollhouse Creations Studebaker Miniatures Swan House Miniatures Teresa Layman Designs Tiny Doll House NYC + more to confirm
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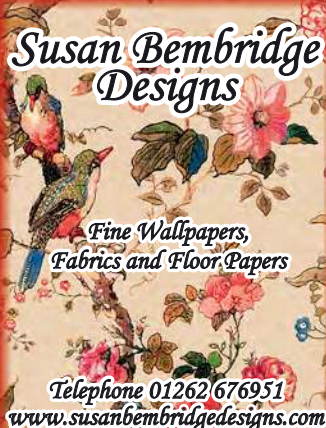
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Simnel Cake

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YOU WILL NEED

MATERIALS REQUIRED

- Polymer clay: white, translucent, sunflower yellow, brown and black
- Pastels: dark orange cadmium, golden ochre, brown, orange and yellow
- Sculpey Bake & Bond
- 1/12th scale ceramic plates and forks
- Pastel ribbon
- Glue
- Matte varnish

TOOLS REQUIRED

- Small round 2cm shape cutter
- Roller
- Craft knife
- Small brush
- Needle tool or pin



All materials used in this project are widely available from any good arts and crafts shop.

1 Mix the two shades of clay needed for the cake, one for the sponge and one for the marzipan. To create the colour for the sponge, mix white and translucent clay with a little yellow, along with some golden ochre and brown pastel. The marzipan shade is white and yellow clay with a little golden ochre pastel, along with a few specks of brown.

2 Roll out the sponge mixture to around 4mm in thickness and cut in two. Roll out the marzipan clay to just over 1mm in thickness and sandwich between the other two pieces. Place in the freezer and allow to harden up for a few minutes before removing and cutting the cake from the mixture using a 2cm round sugar craft shape cutter.

3 Grate dark orange cadmium, golden ochre and brown grated pastel to create a deep, rich shade and brush over the cake with a damp brush. Test the mixture on a spare piece of clay beforehand to be certain you're happy with the colour.

4 Roll out the remaining marzipan clay mixture a little thinner and cut out another circle using the same shape cutter as before.



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5 Use Bake & Bond or similar to stick the marzipan to the top of the cake.

6 Roll eleven balls of clay from the marzipan mixture, one to symbolise each Apostle and arrange them evenly spaced on top of the cake, again using Bake & Bond to stick them carefully into position.

7 Place the cake into the freezer and allow to harden up before removing and cutting two slices.

8 Use a needle tool or pin to texture the sponge on both the main cake and the slices. If you're going to serve the two slices on a plate then you only need to texture one side. This is always the element which ensures the cake looks realistic so take your time over this step.

9 Brush a little of the dark cadmium orange/golden ochre/brown pastel mixture over the top of each marzipan ball and the centre of the cake.

10 Make tiny holes in the finely textured sponge where you want the fruit to go and fill with brown and black clay, flattening each piece with the ball end of a pin or similar.

11 Repeat the process for tiny pieces of peel, made from translucent clay mixed with grated orange and yellow pastel.

12 Make holes in the side of both the main cake and the slices, adding pieces of brown and black clay in the same way as with the sponge.

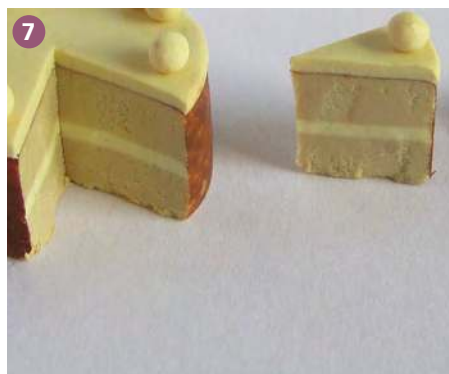
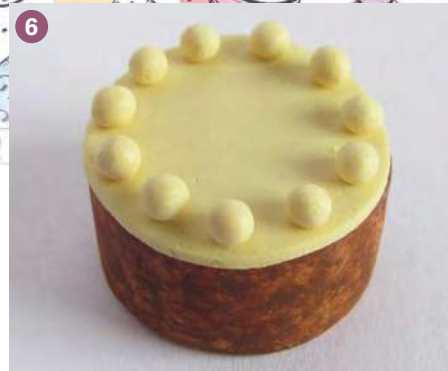
13 Stick the cake and slices to your chosen ceramic plates with Bake & Bond. For that extra detail, take a 1/12th scale fork and take a forkful from one slice, before sticking the fork to the plate with Bake & Bond. Bake the cake and slices.

14 After allowing to cool, coat the cake and individual slices with matte varnish and, once dry, glue a piece of ribbon in a seasonal pastel shade round the cake to finish. 🏠



INFORMATION

www.homewardflight.etsy.com

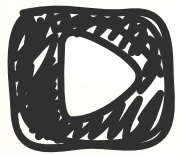


DollsHouse & MINIATURE SCENE

SIMNEL CAKE



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The Whole Kit & Caboodle:

BIRD HOUSE

Ready for a feathered friend!



The lighter mornings are a harbinger of spring, and it's a treat to wake to birdsong after the gloom of winter. This sweet little bird house is easy to put together and creates a pretty spring vibe in a miniature garden. Made by Caroline and Richard Mansell for their Etsy shop, Puffin Design Crabpot, it is one of a range of affordable 1/12th scale laser cut kits they offer. Many of their kits come in 1/24th scale too, and some can even be personalised to your requirements.

**Moi
says...**

"Cut an old tealight holder with wavy scissors to form a little ridge detail along the apex of the roof, as I have done."

My kit arrived with full colour illustrated instructions, which were easy to follow. The laser cut parts fit together nicely - but some of the pieces are tiny, such as the little chimney! Stain or paint your kit, and mount the finished house on a pole, put it on the side of your dolls house, or suspend it from the branch of a tiny tree in your miniature garden. If you have a 1/12th scale bird to complete this sunny spring scene, so much the better. 🏠

THE FACTS

Buy from: crabpotvillage on Etsy.

Cost: £4.00.

Comes with: All components.

Additional materials needed: Paint/stain and glue.

Specialist tools needed: None.

Time: An hour, including painting/staining.

Experience: Complete beginner.

Top tip: Use tweezers when placing the chimney.

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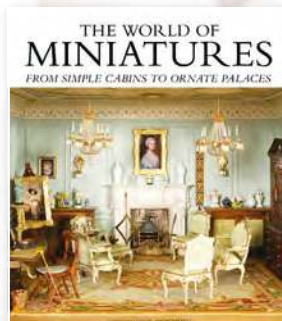
The Big Book of a Miniature House by Christine-Léa Frisoni, GMC

In her superbly presented book, Christine-Léa Frisoni explains how to make a beautiful miniature French country house. Dressed in an elegant style of faded grandeur, the dolls' house is full of period features.



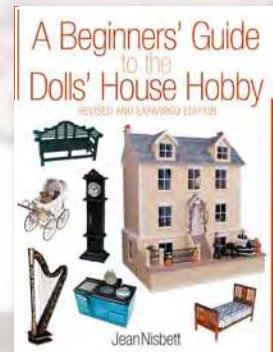
Making Mini Food by Lynn Allingham, GMC

Now you can indulge in your love for pizza, cake, burgers and ice cream without putting on any weight! With these sumptuous miniature polymer clay food projects, you can enjoy all your favourite treats without any guilt at all.



The World of Miniatures by Sarah Walkley, GMC

If you think of dolls houses as usually being period houses, it's time to think again! In this amazing compendium of miniature buildings, author Sarah Walkley looks at the many other styles of construction that are increasingly being created by miniatures enthusiasts.



A Beginner's Guide to the Doll's House Hobby by Jean Nisbett, GMC

Jean Nisbett's classic volume gets a welcome update and expansion—making it a practical, accessible introduction to all the basics, with lavish images and easy-to-follow hints that help beginners save time and avoid costly mistakes.

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JANE HARROP

Following on from last month's introduction into miniatures, we discover what inspires Jane.



Crafting continued during my teens and into my young adult life. I was lucky enough to stay on for a year in the sixth form choosing to do a shorthand and typing course, the keyboard skills I learnt then have been invaluable to me. I was also able to take CSE Art. It was a wonderful year, I loved the course, trying my hand at pottery, screen printing, mixed media and I fitted extra lessons in the art rooms when I had a space on my timetable.

After leaving school, I got a full-time job in the bank. It was the era of 80s club nights, aerobics classes, work sports and social events, and for me, learning to drive. So not much spare time, but as always, my passion for creating was still there and I signed up for various night school courses including jewellery making, china painting and cake decorating.



buttons. So off I went the following week to buy a knitting machine and some blocks of FIMO (polymer clay). After experimenting I found my forte was creating my own more quirkier styles of buttons and began making badges and earrings to match. A work colleague encouraged me to make enough to sell on a stand at Hayfield Sheep Dog Trials, and that was how my new business 'Buttons 'n' Badges' was born. My most profitable show was just after a feature on the TV's 'Clothes Show', advising you

to remove the buttons on shop bought cardigans and swap them with handmade buttons. I had a three day stand at a craft fair in Keele, just after the programme's airing, it was amazing, customers were delighted to not only have

which they wore on their uniforms.

So how did I get into dolls house miniatures from 'Buttons 'n' Badges'? Well, twenty-five years ago, I was exhibiting at a craft fair in Stockport, with the addition on my stand of some painted wooden boxes which I'd added a teddy bears picnic scene on top. A visitor asked if I knew that I could buy readymade miniature plates, probably meaning that the ones I'd made were naff! And that there was a miniatures fair on at Tatton Park the following weekend. So off I went to the miniatures fair with my brother-in-law John and we were amazed that everything we had in our full-size lives seemed to have been replicated so perfectly in miniature. I immediately knew then that I had to find out more about this amazing hobby. 🏠



When I was 21, a family day out to Liverpool included a visit to the Albert Dock. I was immediately drawn to some fluffy knitted cardigans finished with handmade colourful patchwork style clay

new buttons, but also a matching badge and earrings. I worked in the bank in Withington and often had the staff from Christie's hospital come in with orders for doctors, nurses and anaesthetist brooches

NEXT MONTH...

the start of my miniatures journey.

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KonMari Crafting

Have you heard about the amazing **Marie Kondo** and her inspiring organisation that has caught the world's attention? Read on to find out more about the KonMari Method and how to apply it to spring cleaning your miniature craft spaces...

Who is Marie Kondo?

Marie Kondo is a bestselling author, founder of KonMari Media, Netflix star and tidying expert, who began her tidying consultant business as a 19-year-old student in Tokyo. Now, she helps people around the world transform their cluttered homes into stunning serene spaces, changing mindsets and lives along the way. Previously listed as one of Time Magazine's 100 most influential people, there's no denying that Marie Kondo is as inspirational as she is organised.

What is the KonMari Method?

What sets the KonMari Method apart from other tidying and organising methods is both the focus on categorising and recognition of emotional attachment. Firstly, tidying by category rather than by location prevents the inevitable piles of 'stuff' created in a room-by-room method, ensuring you tackle everything under one category rather than everything in one room. So, instead of tidying the clothes in your bedroom, only to be confronted by a pile in the spare room you had forgotten about and losing all motivation, if you focus on clothes throughout the house in general, you won't be left with any unwanted surprises!

Emotional attachment is the second important element of this method. Marie instructs you to keep only those things that speak to the heart and discard items that no longer spark joy.

This is a novel and highly effective approach to organisation, as it speaks to the inner-hoarder that plagues many of us. Indeed, Mind, the mental health charity, states that compulsive hoarding is becoming recognised as a mental health condition, thus the KonMari Method's emphasis on the importance of being mindful, introspective and forward-looking when tidying is a fascinating effort toward understanding tidying as a physical, mental and emotional activity.

KonMari crafting

How can we apply this mindset to our craft spaces? It's April and we've all got the spring cleaning bug! Here are three different ways of cutting crafty stash space stealers to create an uncluttered haven that truly inspires your creativity...

"If you can look ahead to what you want to achieve, you are less likely to find yourself dwelling on that which you are leaving behind."

1. Be creative

We know that everyone reading this is highly creative... you wouldn't have picked up the magazine otherwise! So, incorporate this into your tidying. Understand that your creativity is a part of the process, meaning you don't need to view this method as binding you to strict rules. Sorting craft items by category is interesting, as the definition of 'category' could differ from person to person. For example, you might organise by collections of 'dies', 'stamps', 'paper' and so on. Or, you could organise by occasion, with 'Christmas', 'male birthdays', 'anniversaries' and so on. Don't see this method as something to stifle your creativity and force you to think a certain way, but more of a guide to reconsider how you view your stash and indeed, yourself.

2. Be forward-thinking

Imagine your ideal lifestyle. Picture your perfect craft room. Search the internet for craft room inspiration and use these images to motivate your organisation. If you can look ahead to what you want to achieve, you are less likely to find yourself dwelling on that which you are leaving behind. The phantom possibility of creating a card using designs that have fallen out of fashion will fade with the potential of a bright new space to stimulate your creativity.

3. Be eco-friendly

Decluttering is a messy job and it will be tempting, during a particularly emotional cleansing of a favourite papercraft collection that hasn't been touched since the summer of 2012, to gather everything up and throw it straight into the bin. Please, think before you throw! As you will have read in February's issue, being more environmentally aware as crafters is essential. Research what you can and can't recycle in your area. While many councils do restrict which items can go into your bin, there are recycling centres around the country that will take more items. 🏠



INFORMATION

Check your local council's website and visit www.recyclenow.com

Head over to our sister title's blog for the rest of this feature, including more top tips and some amazing craft space inspiration!

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IN MINIATURE:

A Fond Look at all Things Small

by Simon Garfield



Let's face it: most miniaturists are a bit bonkers. I say that as a hardened miniaturist myself. Simon Garfield, the author of *In Miniature*, is not a miniaturist. However, his book on the subject is neither sneering nor mocking. Far from it! Garfield takes a fond, appreciative look at our quirky, eccentric addiction. Yes, he is at times bemused, but never waspish or nasty. He salutes our peculiar fascination with making diminutive things, laughing *with us*, not at us.

This is not a book about dolls houses, with pretty pictures of tiny objects. Instead it's an intelligent and highly entertaining read, giving an insight into the long history (as well as much on modern miniaturism), fascinating psychology and bizarre human obsession with all things small. It provides the miniaturist with an opportunity to stand back and reflect on the question we are always asked: why?

I admit that although I regard myself as reasonably knowledgeable, particularly where miniatures are concerned, there was much in this book that I simply didn't know. It is full of fascinating facts and wonderful anecdotes that are hard to believe yet completely true. You'll find yourself laughing aloud, or compelled to read extracts to whoever is sitting in the room with you. I picked it up to read late afternoon, and it had to be prised out of my hands at dinnertime! I simply didn't want to put it down.

Can there be any better indication of the quality of an author's work?

By the end, the book had certainly achieved something for this reader: it had provided assurance that there are people out there in the world of miniatures who are far, far more bonkers than I am! For that, I am grateful. 🏠

◀ A miniaturised 8" Simon Garfield.
Photo credit Alan Trotter



HOW TO BUY

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FAIRS DIARY

2 June

Location: York

Venue: York Racecourse, York YO23 1EX

Organiser: Warners Dollshouse & Miniatures Fair



MARCH

30-31 March

Location: Birmingham

Venue: National Exhibition Centre
Perimeter Road,
Birmingham, B40 1NT

Organiser: Miniatura Exhibitions

APRIL

6 April

Location: Tiverton - **New Venue**

Venue: Moorhayes Community
Centre, Higher Moor Square,
Lea Road, Tiverton, EX16 6TN

Organiser: MGM Fairs

7 April

Location: South Wootton

Venue: Knights Hill Hotel & Spa
South Wootton,
King's Lynn, PE30 3HQ

Organiser: Dolly's Daydreams

13 April

Location: Market Harborough

Venue: Congregational Church,
The Jubilee Hall, Bowden Lane,
Market Harborough, LE16 7JD

Organiser: MGM Fairs

14 April

Location: Newark

Venue: The Cedric Ford Pavilion
Newark Showground, Lincoln Road,
Winthorpe, Newark-on-Trent
NG24 2NY

Organiser: Dolly's Daydreams

19 April

Location: Stevenage

Venue: Novotel Stevenage
Knebworth Park,
Stevenage, SG1 2AX

Organiser: Dolly's Daydreams

20 April

Location: Leeds - **New Fair**

Venue: Pudsey Civic Hall
Dawson's Corner, Pudsey
Leeds, LS28 5TA

Organiser: MGM Fairs

22 April

Location: Newport Pagnell

Venue: Holiday Inn Milton Keynes
East M1, Junction 14, London Road
Newport Pagnell, MK16 0JA

Organiser: Dolly's Daydreams

27-28 April

Location: Chicago International.

Venue: Marriott Chicago O'Hare
8535 W Higgins Road,
Chicago, 60631

Organiser: Tom Bishop Productions

28 April

Location: Exeter - **New Date**

Venue: Exeter Conference Centre
Westpoint, Clyst St Mary
Exeter, EX5 1DJ

Organiser: Wendy's World

MAY

10-11 May

Location: London

Venue: Kensington Town Hall
Hornton Street,
London, W8 7NX

Organiser: Kensington Dolls
House Festival

18 May

Location: Gloucester

Venue: Churchdown Community
Association Centre
Parton Road, Churchdown
Gloucester, GL3 2JH

Organiser: MGM Fairs

25-26 May

Location: Rheda-Wiedenbrück,
Germany

Venue: A2 Forum, Rheda-
Wiedenbrück, 100 Gütersloher
Strasse, Rheda-Wiedenbrück,
D-33378

Organiser: 1zu12

26 May

Location: Alderley Edge - **New Fair**

Venue: Festival Hall
Talbot Road, Alderley Edge,
SK9 7HR

Organiser: MGM Fairs

JUNE

1 June

Location: Broxburn - **New Fair**

Venue: Strathbrock Community
Centre, 189a West Main Street,
Broxburn, EH52 5LH

Organiser: MGM Fairs

9 June

Location: Lyndhurst

Venue: Main Car Park, Lyndhurst
Community Centre, High Street,
Lyndhurst, SO43 7NY

Organiser: Wendy's World

9 June

Location: Lincoln

Venue: Windmill Farm Hotel
Runcorn Road, Off Whisby Road
Lincoln, LN6 3QZ

Organiser: Dolly's Daydreams

9 June

Location: Matlock

Venue: The Imperial Rooms
Imperial Road, Matlock, DE4 3NL

Organiser: MGM Fairs

16 June

Location: Tattershall

Venue: Tattershall Village Hall
16 Lodge Road,
Tattershall Thorpe, LN4 4LL

Organiser: MGM Fairs

ORGANISERS DETAILS

1zu12

T: 0049 2941 810980

E: info@1zu12.com

W: www.1zu12.com

See our advert on page 21

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See our advert on page 21

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See our advert on page 50-51

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See our advert on page 19

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See our advert on page 19

USA

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E: BishopShow@aol.com

W: www.BishopShow.com

T: 001-561-434-6622

23 June

Location: Weston-Super-Mare

Venue: Royal Hotel
South Parade,
Weston Super Mare, BS23 2AH

Organiser: Wendy's World

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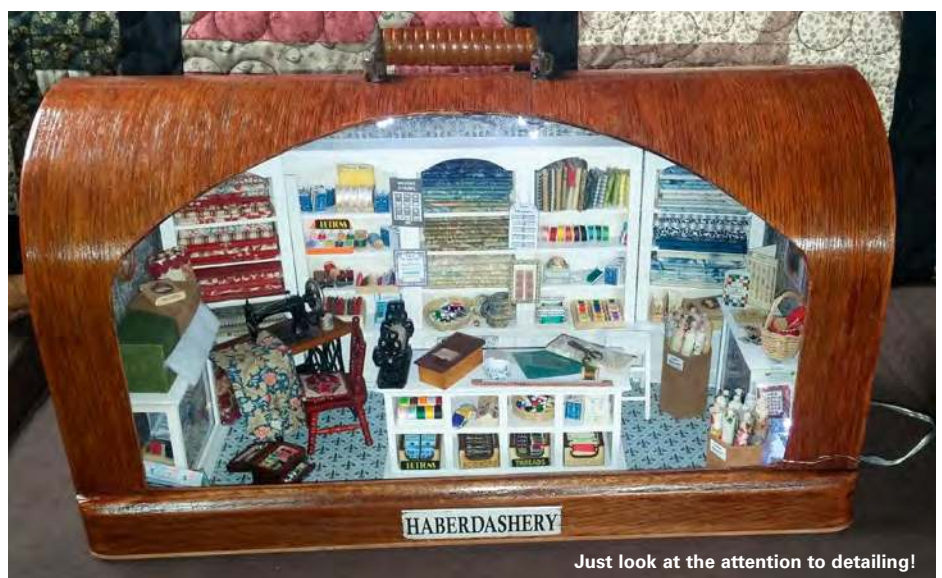
We know how much hard work and dedication goes into dressing a doll, creating a room box or constructing a house, whether it be producing it from scratch or following instructions in a kit form, and we want you to share your finished project with the readers of Dolls House & Miniature Scene.



Some years ago, I visited a patchwork fabric shop in Haarlem, Holland. In the window I saw a miniature patchwork studio that had been created from an old sewing machine cover. The attention to detail within the cover was fantastic and I instantly fell in love with it.

Being an avid sewer, quilt maker and self-confessed 'fabricolic' I decided that I wanted to do create something similar using one of my very own Singer sewing machines in my sewing room. It has taken a fair few years for this project to rise to the top of my 'to do' list but my own personal carpenter, aka husband Trevor, cut and finished one of the covers and the mini haberdashery shop was started.

I collected fittings from various UK suppliers, visited The Dollshouse in nearby Whitchurch and made bolts of fabric, jelly rolls and then had huge fun putting it all together. I made a spray



Just look at the attention to detailing!



booth to paint the ready-made shelves, (husband cut the back shelf to fit). After removing paint spray from the kitchen worktops, the shop was stocked.

I found the whole project to be really addictive and it was completed within a matter of months. I have two further projects planned. One will be a patchwork shop, so I need to get sewing, the other a French Mercerie, inspired by my visits to Paris and the wonderful ribbon, lace trimmings and button shops...watch this space! 

Vivian Stewart, Titchfield, Hampshire.



INFORMATION

For more information on how to share your project, please email: carl.golder@warnersgroup.co.uk

◀ A Singer inside a Singer.



DIGITAL EXCLUSIVE

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Victorian Splendour

The Crinoline

Part One

22

In this issue, we are constructing the under garments for our Victorian Splendour outfit which will include a plaid skirt with open lower seams in the form of button back windows which reveal silken inserts. The gown also has a pretty sweetheart neckline. A bolero style jacket with extravagantly trimmed open sleeves and gathered under sleeves. A bonnet and evening purse with rigid circular base complete the ensemble.

To order next months November issue 197 go to www.dollshousemag.co.uk or call 01778 392007.



Materials Required

- Cotton Swiss mousseline for the undergarments.
- Millinery wire to construct the hoops and strong white tape for joining them.
- Lace trim for the undergarment plus some optional silk bows and roses for the trim.
- 4mm and 7mm white silk ribbon for the hoop covering and dolls waist.
- 40cm frilled organdie trim for the lower cage edge.



Throughout history, the petticoat has enabled ladies to wear the most frivolous of gowns, from the Tudor farthingale and the extreme Georgian side panniers our Georgian Fantasy Cinderella wore, to the more sedate bustles and unwired albeit stiffened petticoats.

The main purpose of each however, was the same, to provide shape and form to the gown fashions of the day. Perhaps up there with the more dramatic examples was the crinoline. Made from graduated hoops of whalebone linked with tape, the crinoline cage provided support for the most beautiful but perhaps uncomfortable gowns with rows of gathered ruffles, lace and ribbon trimmed flounces. Originally made from horsehair and linen, the word crinoline is derived from the Latin 'crinus' for horsehair and 'linum' meaning flax.

The crinoline peaked in the 1860s, thereafter, fullness around the front and sides waned and the bustle was

born creating fullness at the back of the gown only. Today, crinoline petticoats are still worn for special occasions such as to support a spectacular wedding gown but they are made rather differently from layers of gathered tulle.

These days where a hoop is required for extra fullness, an acrylic hoop with Velcro fastening can be removed from a threaded channel enabling the bride to sit more comfortably for the wedding meal.

Doll Construction

For this gown I have used a doll with a very small waist to accentuate the fullness of the skirt. When using a doll with such a tiny waist, I create the upper

part of the legs and hips as usual for the regular felt method with chenille sticks and wadding.

Photo 1



Information

All items are available from:

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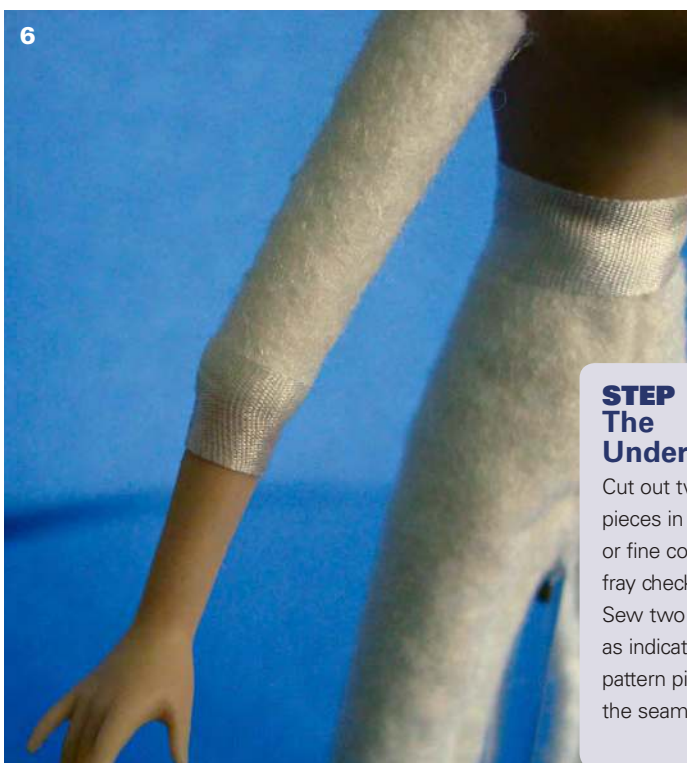
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Pattern Pieces

- 1 Felt upper legs and hipsCut 2 in felt
- 2 Undergarment..... Cut 2 in mousseline or fine cotton



STEP 1 The Undergarment

Cut out two pattern pieces in mousseline or fine cotton and apply fray check to all edges. Sew two 1/8" seams as indicated on the pattern pieces. Press the seams open.

STEP 2

Sew a seam around the entire leg area, turn and press. Glue a little lace trim to the lower leg starting at the inner seam and working around the back first. When you return to the start, turn under a small 1/8" hem before securing the side edge with this small overlap.

Photo 7



This is achieved by gluing a chenille stick way down into the porcelain lower legs. When thoroughly dry, wrap a 2-1/2" long x 3" wide strip of wadding around the chenille stick above the porcelain legs and secure with just a few tiny drops of glue down the join.

Twist the chenille sticks together at the top of the wadding, lie the doll against a ruler and gauge where the sticks will enter the doll, allow 5/8" to go inside the doll. Adjust the height accordingly and cut the chenille sticks above the twist. My doll is, as always 6" tall.

When there is a very small space for inserting the usual gathered felt waist, I adapt an alternative felt pattern which is provided for you. Cut out two of the felt upper doll bodies and sew a 1/8" seam as indicated on the pattern piece for the front of the doll. You may have to adapt the waist yourself to fit your own doll. The aim is to have a butt joined felt waist to the porcelain and the fit needs to be quite taut without any gathers. Turn the seam to the inside and apply a little glue to the centre front lower rim edge of the porcelain waist, butt the felt seam to the glued area and pin into place until dry. **Photo 2**

Apply glue to the remainder of the rim edge and attach the rest of the felt waist in the same way. Pin as you go to ensure the felt stays attached to the rim. Glue the felt back seam with a tiny overlap. Leave to dry thoroughly. **Photo 3**

Glue a 7mm piece of silk ribbon around the waist to provide extra support for the butt join. Now continue to make up the doll in the normal way. Apply a line of glue to the lower part of the felt leg and attach to the upper part of the porcelain leg. Make sure the seam is

straight along the inner leg line, pin into place and leave to dry.

Sew up the entire inner leg around at the top and down the second inner leg.

Fasten off and trim the felt close to the stitching. **Photo 4**

I was really quite pleased to create a gown with full sleeves because this gives me the chance to use these beautiful and graceful hands, my favourite, but limiting if making wedding gowns which usually have shorter sleeves if any at all. As with the legs, glue a chenille stick way down into the first arm and leave to dry. You will need only one stick for the arms. Insert the stick with the hand attached into the dolls first armhole and take the stick through at the other side. Allow a length of just over an inch – about 1-1/8" – and glue the stick with the hand to the inside of the armhole, leave to dry. Insert the other side of the chenille stick as far down into the second hand as it will go. Hold the stick at the top of the hand and remove. Add this length to the 1-1/8" from the second armhole and cut off the excess. Glue the second hand into place and also at the armhole.

Photo 5

Cut two strips of wadding the length of your chenille arm from the armhole to the top of the porcelain hand and just sufficient to go around the arm once. Cut two pieces of felt the same length x 1-1/4."

Secure the wadding as for the legs and attach the felt with butt joined edges to the porcelain at both the upper and lower edges with a small overlap at the back. You can add silk ribbon to the lower edge to support the joins. **Photo 6**

7

STEP 3

Sew a row of gathering stitches around each leg just 1/16" above the lace edge, again, start at the inside seam and do not fasten off, leave a length of thread to pull later. Repeat for the second leg.

STEP 4

At the waist edge, turn under to the wrong side and press a 1/8" hem. Sew a row of tiny running stitches 1/16" down from the upper edge, again, do not fasten off.

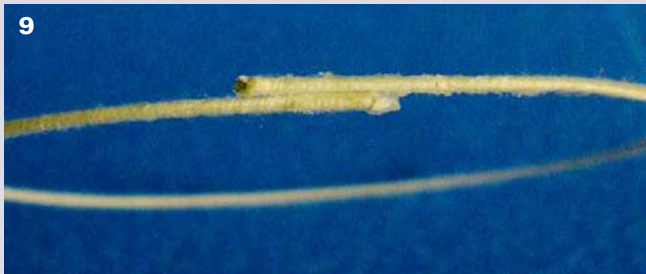
STEP 5

Slip the undergarment onto the doll, pull the waist thread gently to a taught fit, and fasten off the thread. Repeat this process for the both legs. Add an optional small bow and/or a silk ribbon rose to the front of the lower leg lace trim and two wraps of 7mm silk ribbon around the waist to secure and neaten the gathers. You can add a matching trim to the underslip we will be making next time. **Photo 8**

8



9



STEP 6

The Crinoline Cage

Cut two pieces of millinery wire 14" long. Form the first piece into a hoop with a 1/4" overlap and glue the overlap so the wire is on top of itself – not side by side. **Photo 9** Secure by gluing some 4mm silk ribbon tightly around it and leave a small length hanging to secure the join for the next part of the hoop. I use silk ribbon for this because it is excellent for 'tight moulding' and adheres very well, making it an ideal choice for ribbon roses. Butt join the second piece of wire where the first ended and add a couple of ribbon turns to secure, leave to dry. **Photo 10**

Now, little by little, glue the second wire directly above the hoop and all the way around. Secure between drying stages with a mini clamp. Once back to the start, secure with a final couple of wraps of ribbon, trim off any excess.

10



STEP 7

Cut two further lengths of millinery wire in each of these lengths: 12", 10", 8", 6" and 4-1/2" and repeat the above process for each pair of wires until you have six complete hoops.

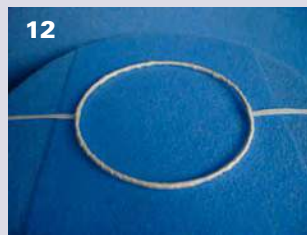
STEP 8

Cover each hoop with 7mm white silk ribbon, beginning at an angle and add a few tiny dabs of glue as you go every 1" or so on the inside of the hoop to prevent unravelling.

11



12



13



STEP 9

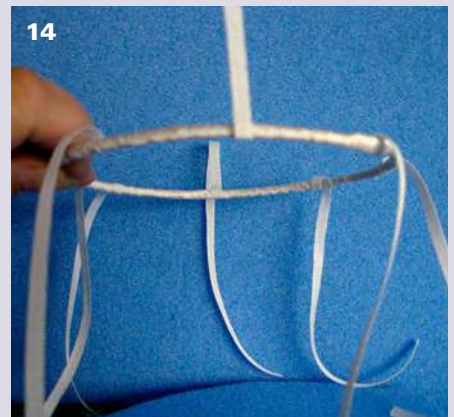
Cut eight lengths of tape 6" long and apply a little fray check to each end to keep them neat. Now take the largest hoop and starting on the overlap, attach the ends of the tape at even intervals working opposite each one in turn then exactly half way between each pair of tapes. The end of the tape should be facing down on the wrong side of the hoops and each tape should be flush with the top of each pair of wires. **Photos 11, 12 and 13**

STEP 10

Take each tape in turn and glue to the right side of the hoop. Each tape should now be facing upwards on the right side.

Photo 14

14



Next Preparation Point:

You will need small pieces of tape – for the 'stay tapes', each 1/2" long to adhere to the inside of the cage at each point where a hoop has been added to the vertical tapes. You can cut and fray check these first.

You will need 35 pieces – Seven points each on the next five hoops 1/2" in length and five pieces 5/8" long for over the overlap part making 40 pieces altogether. You may find the tape will adhere quite well without stays, however, I prefer to use them in order for the hoop to withstand the test of time.

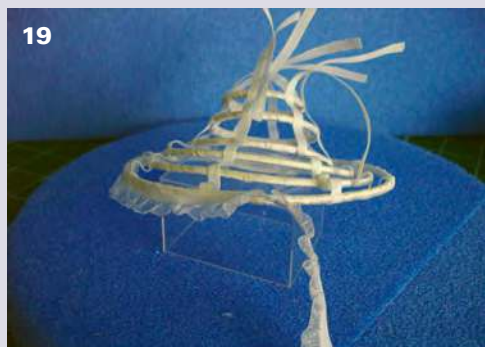
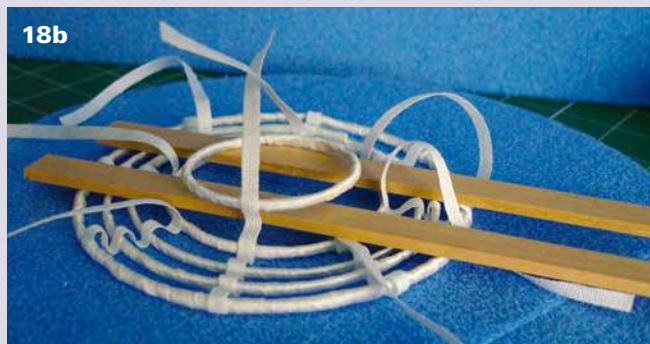


STEP 11

Start attaching the next largest hoops to the tape working as before – opposite each attachment and then half way between. The hoops need to be 1/2" apart but you will have to adapt this slightly if using a shorter doll. Just remember the top hoop needs to be about 1" down from the waist and the bottom hoop about 1/2" up from floor level. To begin this stage and starting at the overlap first with a 1/2" stay tape, glue the next hoop to the tape 1/2" up from the. Glue the stay to other side of the tape on the inside leaving the very edges dry to place the pins. **Photo 15**

Continue in this way until the cage is complete. Please try not to rush this stage – you have a whole month to the next issue, patience is the key to success as always. Just do a little at a time, perhaps one hoop per day and so on and allow drying time to prevent problems with wires moving out of line. Using one or two small pieces of 1/2" x 1/8" strip wood to keep hoops straight whilst gluing may help.

Photos 16 – 18b



STEP 12

Glue the frilled organdie to the bottom hoop starting at the hoop overlap and finish off with a small organdie frill overlap.

Photo 19

STEP 13

Cut a piece of tape the size of the dolls waist allowing for a 1/4" overlap and apply fray check to each edge. Place a pin where the overlap begins. **Photo 20**



STEP 14

Place the cage on the doll and pin the tapes evenly around the dolls waist. **Photo 21** Remember the cage needs to be 1/2" up from 'floor' length. When you are satisfied with the length of the cage and tape positions, cut the tapes 1/16" below the top of the silk ribbon around the dolls waist and glue each one into place on the silk ribbon band.



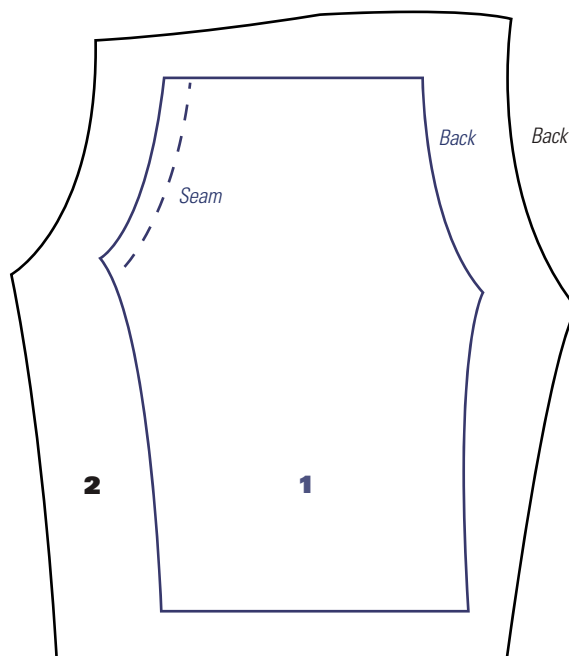
STEP 15

Glue the tape waistband around the dolls waist over the tapes with the pin marking the beginning of the overlap, at the centre back.

Photo 22

In the following issues we shall be making the gown skirt and there is an option for an underslip and alternative crinoline support for those of you who do not need to be totally and historically correct but would like the effect. Also the bodice, jacket, bonnet and purse. 

Victorian Splendour Patterns Pieces Shown at 100%



Victorian Splendour

Part Two

The Crinoline Skirt and Petticoat

In last month's October issue 196 we constructed the hoop for our crinoline gown and added a pretty trimmed undergarment too.

If you have experienced any difficulty with the hoop or you have decided it perhaps is not for you, you can opt for a tulle crinoline support for your gown instead. I have supplied a basic style instruction for you here as promised.

In next month's issue we will be making the bodice, jacket, bonnet, parasol and purse.

To order next months November issue 198 go to www.dollshousemag.co.uk or call 01778 392007.



16

Materials and Preparation

- Swiss cotton mousseline for the petticoat
- 1" Embroiderie Anglais lace trimming
- Silk bow and rose petticoat trimming
- 7mm silk ribbon in white for the underskirt waistband and a toning colour for the skirt waistband.
- Skirt fabric in silk or cotton with a plain contrast for the button back windows – I have chosen a pretty plaid fine cotton for the skirt with a contrast in silk.
- Tiny buttons



Alternative Crinoline Support

Cut out a long piece of poly tulle 3-1/2" x 1m and gather one long edge quite firmly as you go so you are not pulling the thread the full length of the tulle once you arrive at the end – threads do weaken and snap sometimes if you do it all at once. The decorative 6" wide tulle is best for these petticoats as it is not quite so stiff as the other poly tulle but gives more support than the silk tulle.

Once you have gathered the edge so that it fits neatly just

below the waistband of your dolls undergarment, eastern off your thread and press the gathers very securely so they lie quite flat, first around the waist then continue to press the full length of the folds created with the gathers. This will give you quite a flat and even skirt and a smooth finish for the underskirt and gown skirt. Cut and gather a lace edging for the petticoat using a lace which will reach to just above floor level, and press the gathers flat.

With the pressed tulle skirt lying flat on your work surface, slowly

add the lace, either pin and sew or glue. The reason I choose to add the lace after the skirt is gathered and pressed is because this way, you can actually see where the gathers are to fall on each part and you can adjust them to create the most realism. Sew through all folds; do not open out folds in the tulle to add the lace. Add the lace to the folds – it all helps to ensure a neat and even finish which is as realistic as possible and gives the effect of weight in the fabric. You may like to try pinning the tulle skirt to the doll before adding the lace, this way you have a standing model and can clearly see where the folds and gathers will fall for maximum effect. Once lace is attached, give a final pressing to ensure a smooth surface for the underskirt. Attach a tight 7mm silk ribbon sash with two wraps around the waist to maintain a tiny and neat waist.

Pattern Pieces

- | | |
|--------------------------|-----------------------------------|
| 1 Underskirt..... | Cut 1 on fold in Swiss mousseline |
| 2 Skirt | Cut 1 on fold in main fabric |
| 3 Window frames | Cut 2 per 'v' in main fabric |
| 4 Window insert..... | Cut 1 per 'v' in silk |
| 5 Tip of back seam | Add to pattern before cutting |

STEP 1 The Underskirt

Cut out the underskirt in Swiss mouselline using the pattern piece provided and apply fray check to all edges.

Please note that if you have chosen a narrower lace or your doll is not my usual 6" height, please adjust the length of the underskirt at the lower edge. The finished length including lace edge needs to rest just above floor level.

Similarly, remember to adjust the length of the gown skirt piece at the hem for a shorter doll.

STEP 2

Sew a row of gathering stitches 1/8" down from the waist edge and pull the stitches gently until the waist fits snugly around the doll. Do not fasten off the thread but instead, insert a pin vertically at the edge of the waist and wrap the thread around it. **Photo 1**



STEP 3

Fit the underskirt around the doll and pin into place at the waist. Make any adjustments necessary to the waist fitting. It needs to fit snugly around the waist and just under the hoop waistband.



Photo 2 This will ensure a smooth and seamless finish which is essential for a smooth fitting bodice. Once you are happy with the gathers, remove the underskirt from the doll and press them firmly before fastening off the thread.

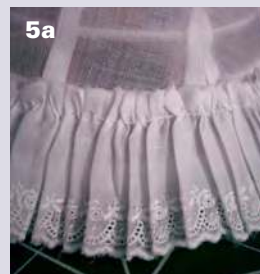
STEP 4

Return the underskirt to the doll and pin the waist into place. Now you must pay attention to the lower part of the underskirt where you are to attach the lace. The lower part of the underskirt, needs to rest on the hoop without bulk. Working your way around the bottom of the underskirt, pin some even folds in place so the underskirt will look as if it has weight. **Photo 3** This is the key factor in miniature dressmaking – trying to achieve the effect of weight, especially with large skirts. Once you are happy with the folds, remove the underskirt from the doll and press the folds gently. Fit the underskirt back onto the doll and make sure it is lying nice and flat. If you have any bulk remaining and the underskirt is not flat, make further folds and press.



STEP 5

Sew the back of the underskirt with a 1/8" seam to 1" from the top for fitting onto the doll, open the seam out and press. Fit back onto the doll. **Photo 4**



5b



STEP 6

Gather the upper edge of your lace with a row of tiny running stitches 1/4" down from the upper edge. The lace I have chosen has a delicate scalloped edge so I will be using this on the right side of the underskirt as a decorative feature. **Photo 5a**

Alternatively, if your lace has no edging at the upper edge, you can attach the lace to the lower edge of the underskirt with right sides together, thus creating a seam which will need to be pressed on the right side after sewing. **Photo 5b**

STEP 7

Once you have gathered your lace evenly, do not fasten off the thread. Press the folds gently then pin it to the underskirt. **Photo 6** Sew into place - I use the thread I have gathered the lace with for this, rather than fastening off the thread and starting again.



STEP 8

Slip stitch the back edge of the underskirt and secure the waist with a few stitches. Add a little 7mm silk ribbon tightly around the upper edge with two wraps to neaten and secure. Add a tiny bow trim to the front off centre lower edge at the top of the lace. **Photo 7**



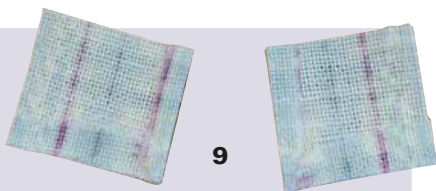
8

STEP 1 The Crinoline Skirt

Cut out the skirt in your chosen fabric and apply fray check to all edges. Cut out the inverted 'v' shapes along the hem and apply just a tiny dab of fray check to the cut edge – no need to apply it to all edges of the cut, as they will be covered by fabric. Hem the spaces between each 'v' with a scant 1/18" hem. Secure with a slight smear of glue and press. **Photo 8**

STEP 2

Cut out two button back 'window frames' for each 'v' in the same fabric as the skirt – matching where possible and necessary. Apply fray check sparingly to all edges using the fingertip and applying it to the outside edge of the fabric only. Turn under a 1/16" hem on the lower side and inner side of each pair and secure with a slight smear of glue, press firmly on the wrong side. These pieces need to be as neat as you can possibly make them. **Photo 9**

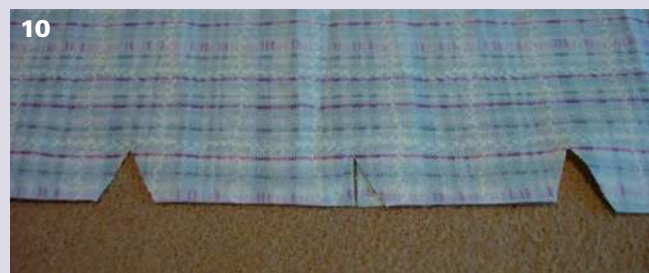


9

10

STEP 3

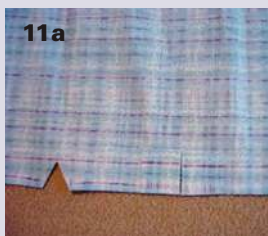
Place two frames edge to edge, right side down and with the inner sides and lower edges hemmed, on your work surface. With the right side of the skirt facing you, place your first 'v' cut out over the squares with the inner edges of the two frames centred from the point in the 'v'. **Photo 10**



STEP 4

Apply glue to the inner edge of the 'v' on the wrong side and secure the button back frames in place. **Photo 11a** On the wrong side of the skirt trim the button back frame. **Photo 11b** Turn the button back to the right side of the skirt and glue into position. **Photo 11c** Continue with the remaining windows, and make up one pair for the back seam.

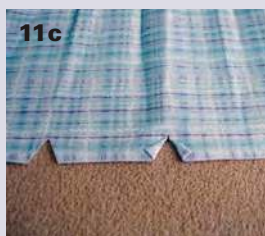
11a



11b



11c



STEP 5

Cut out the silk contrast pieces and apply fray check to all edges. Turn under secure and press firmly a 1/16" hem on the lower edge only of each one. Form the centre pleat as indicated on the pattern piece, secure at the top only with glue and press firmly. Glue into position behind each button back window with the pleat perfectly centred. Apply a button to the corner of each 'window frame'. **Photo 12**

12



STEP 6

Sew a row of gathering stitches 1/8" down from the waist of the gown as indicated on the pattern piece, pulling a little at a time as you go. Follow the pleats created by the gathers down to the hem and press with the fingertips. Press firmly taking the iron down the folds throughout the skirt length. **Photo 13**



13

STEP 7

Sew a 3/16" seam at the back of the skirt leaving 1/2" at the bottom for the last window and 1" at the top for fitting onto the doll. At the lower edge, trim the seam allowance

14b



14a



straight across where the stitching ends. **Photo 14a** Then cut the 'v' to the stitching just as for the other windows. **Photo 14b**

STEP 8

Fit the skirt onto the doll and slip stitch the back seam edge at the waist. Attach some 7mm silk ribbon tightly around the waist to neaten and secure. **Photo 15**

15



Finally arrange the fabric in realistic and gentle folds. **Photo 16**

FOLD

Information

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2

Seamline

Gather

Gathering Line

1

FOLD

3

Hem

4

Hem

Pleat

5

Add to pattern before cutting

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