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Contents

4

Top collectors donate houses

Public will be able to enjoy magnificent miniatures
in one permanent exhibition in North Yorkshire

6

Cottage from a different time

Jane Fiddick gives us an exclusive look at
her wonderful cottage



13

Furniture range grows

Introducing an interesting range of furniture
from a German internet company

14

Wedding rehearsal

Sandra Harding tells the fascinating story of what's
going on behind the scenes at a lovely church



20

Vintage & vogue

Gabriele Layne remembers a late friend and
fellow miniaturist with a lovely mini tribute

23

Make mini towels

Amanda Phillips makes a special set
of thrifty towels for the bathroom



26

How house was saved from flames

Rowans House was saved from the bonfire and
is now set to raise funds for a local hospice



30

Spring baby in a seedpod

Marianne Colijn shows us how to crochet
a fun little pod for your miniature baby



32

Clubs

Catch up with what's happening
around the clubs

34

Pretty petals made easy

Jacquie Hall shows you how to make beautiful
blooms for your borders or pots



35

Craft a tiny toilet brush

Amanda Phillips shares a few simple steps
on making something for your bathroom



37

A simple turkey sandwich

Here is a simple way to use polymer clay to
make a little lunch that's a delight to look at



38 Meet the maker
Middlemums Miniatures was born out of one woman's need to find items for her decorating shop

40 Cornwall General Store
Here's an old-fashioned store run by hedgehogs.. who else!

46 Swinging easy and free
How to make simple doors and hang them easily on pin hinges

48 Quick and easy bouquet
A quick fun project that's perfect for any scene that needs a bouquet

50 Spring flings and Easter things
Now it's time to celebrate that Easter is on the way with our wonderful gallery

58 Busy show is full of talent
City of London Dollshouse Festival is filled with talented makers and an international crowd

62 A funky wire garden chair
Vera Blair shows us how to make a whimsical chair that looks like wicker

64 Surprise discovery at island castle
Sandra Harding visits Carisbrooke Castle on the Isle of Wight and is delayed by a doll's house

67 Learn from top makers
Workshops to be held in lead up to Kensington Dollshouse Festival



editor's welcome



WHAT DO you do with your miniature collection when space dictates much of it has to go?

For two top collectors the answer was simple, although it must have been a decision not made without a lot of heartache. Caroline Hamilton and Jane Fiddick have donated their houses to a stately home in North Yorkshire.

The upside is that they get to drop in and see their 'babies' whenever they like. The other benefit is that we all get to visit them too.

I've seen some of their houses over the years, and many are quite extraordinary and filled with exquisite miniatures from some of the top makers from around the world. We feature one house this issue so you get a flavour of what will be on view at Newby Hall.

The permanent exhibition opens in the summer. We'll let you know exactly when in a future issue, but I recommend you start planning a trip now.

It will be full of inspiration, and it might give you some ideas on what to do with your collection once you start running out of space.



Richard

Richard Jennings - Editor. richard@ashdown.co.uk



68 A bit more roombox
Second part of the room box series but there's plenty of tips to use in other projects

74 Happily ever after
Terrie Wertz uses her magic wand to create these beautiful fairy tale characters

77 Cut outs

82 Fair dates



House Hunt

FIND THE little house hidden somewhere in this issue. Last issue it was on page: 20.



Top collectors donate houses to stately home

Public will be able to enjoy magnificent miniatures in one permanent exhibition in North Yorkshire

RIGHT: Caroline Hamilton (left) and 'display mate' Jane Fiddick.



Miniaturists are in for a treat this summer when a full collection of sumptuous houses goes on display for the first time.

Two of Britain's top doll's house collectors have donated their magnificent collections to a beautiful stately home in North Yorkshire.

Caroline Hamilton, co-founder of the London Dollshouse Festival, and her 'display mate' Jane Fiddick have decided to give their houses to Newby Hall in Ripon, (picture below right).

Caroline retired ten years ago from

the Festival and the generous donation of some 60 pieces was largely prompted by her moving to 'a posh retirement flat' in Battersea.

She said: "We couldn't see ourselves flogging the bits on eBay for months on end so we were looking to donate them to a public place.

"Newby Hall was Jane's brainwave as it's near her family cottage, so we will be able to do the annual dusting and see our 'babies' whenever we like."

Caroline added: "Jane and I have exhibited our houses a lot and I continued doing this from home in aid of Great Ormond Street Hospital, so we know how much people enjoy them, especially as we like little jokes."

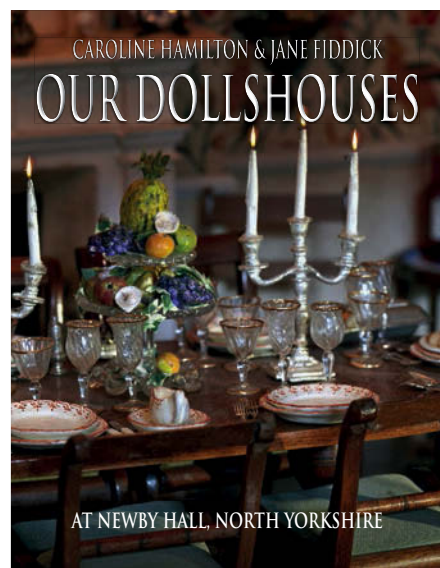
The permanent doll's house exhibi-

tion of about 60 items will open in the summer at the beautiful Newby Hall Mansion.

The talented miniaturists are also publishing a really well photographed book to go with the exhibition.

'Our Dollshouses' by Caroline Hamilton and Jane Fiddick will cost £12.50 plus p&p from www.newbyhall.com

The photography was all done by Bay Hippisley who has 'performed miracles', according to Caroline. "He normally specialises in food, so he has terrific lenses and endless patience."



On the following pages we run an extract from the book featuring Jane's Milly-Molly-Mandy cottage.

How a passion developed

In the introduction to the book *Caroline* gives a fascinating glimpse into how she and Jane met, and how their passion pushed a glimmer of an idea for a doll's house fair into an international success story

Jane and I first met in the late '50s at university where we both read Modern Languages, but we weren't hand in hand as I'm a year older. We met again as young mothers at the local playschool gate and realised we live around the corner from each other.

I started going to Woodwork for Beginners at the adult college with the ambition to rebuild my childhood dollhouse and Jane decided a small legacy could be spent on making up for the two childhood houses lost in parental home moves.

When it became embarrassingly obvious that I was spending a lot of the housekeeping money on my hobby, I started making little framed scenes – 'shadow boxes' – for sale and traipsed off on Sunday mornings to sit in the cold at Covent Garden craft market with my dollmaker partner Judith James.

This led to joining the British Toymakers Guild and also finding out that, while there were a few specialist dollhouse fairs in various parts of the country, in London miniaturists struggled to be noticed amongst large antique dolls and teddy bears. I got to know Sue Atkinson of Sunday Dolls and she thought we should start

a miniatures-only fair in London. She had £300 in the bank and an electric typewriter so we took a deep breath and in May 1985 we hired Kensington Town Hall for a one-day Dollshouse Festival.

With no experience in this field at all, I just tried to do everything I would like to find as a keen collector myself. I aimed for a balance of different crafts, to celebrate the best quality work I could find worldwide, a proper catalogue with clear floor plans, name badges printed large for middle-aged eyes to read across a table, decent refreshments and room to sit down and, above all, some finished dollshouses in a display section to show

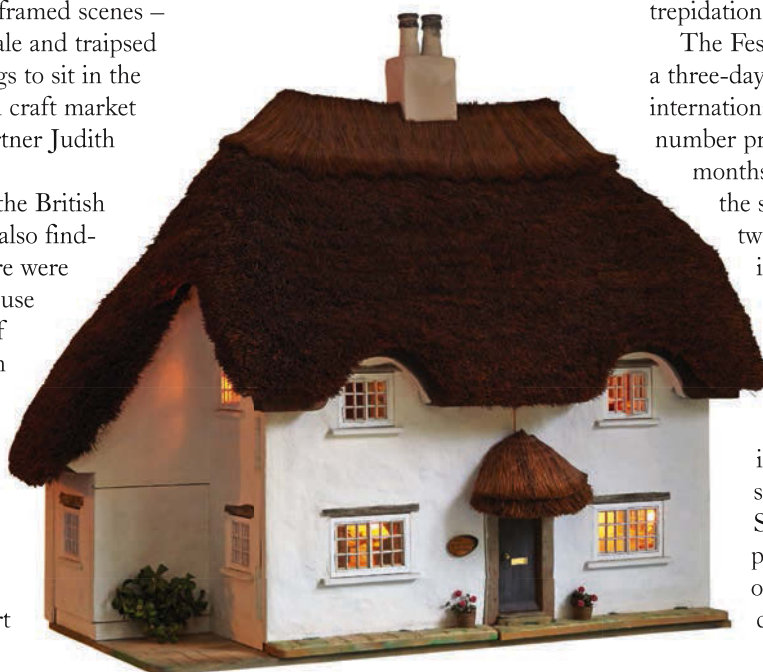


ABOVE: Caroline at the London Dollshouse Festival, sporting her traditional organiser's headgear.

off and inspire – not just a fair but a festival.

Jane took charge of the display and every year we laboured to finish another project, offered each other whatever papers or mouldings might come in handy, ran around the corner late at night to borrow the fret or the table-top saw and consulted at length. Finally we had to wax everything down in the houses so that we could bubble-wrap them and load them into a transit van that I drove with considerable trepidation.

The Festival, quickly expanded to a three-day weekend, became a great international success and our limited number preview tickets sold out months in advance. When I passed the show to Charlotte Stokoe, twenty years later, she took it onwards and upwards, adding more shows to the calendar, with the original Kensington Town Hall festival passing its thirtieth year. It has been immensely rewarding to see so much talent blossom from Scholarship Table (our free place for rising talent) to top of the tree and to share the delight of fellow collectors."



Cottage from a different time

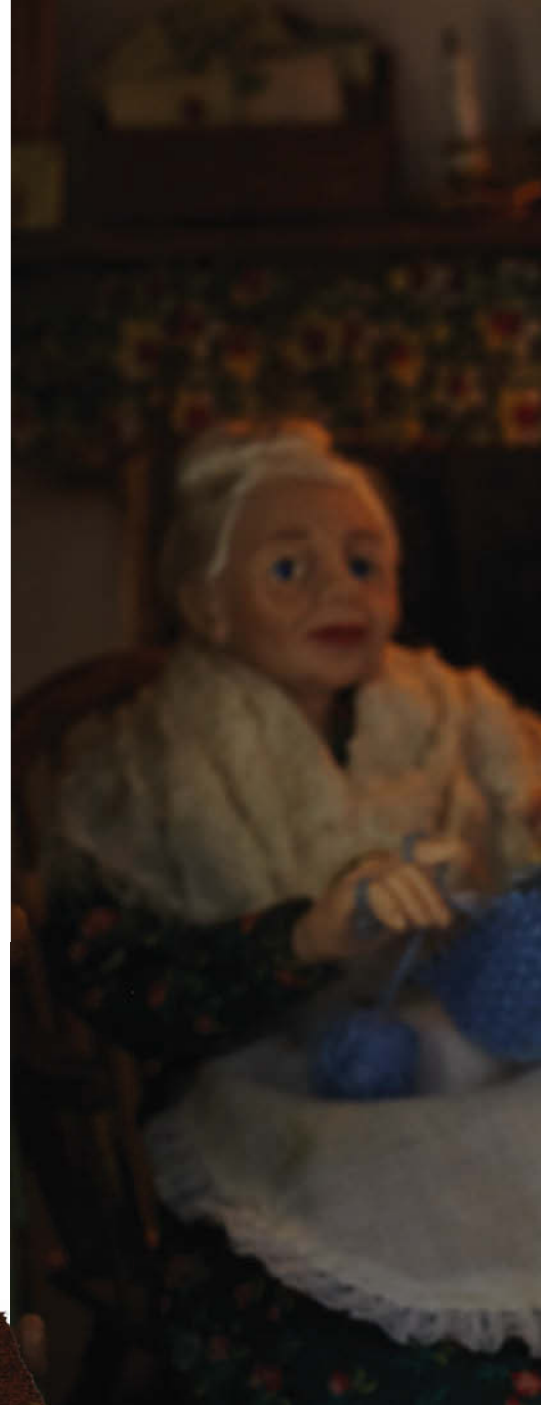
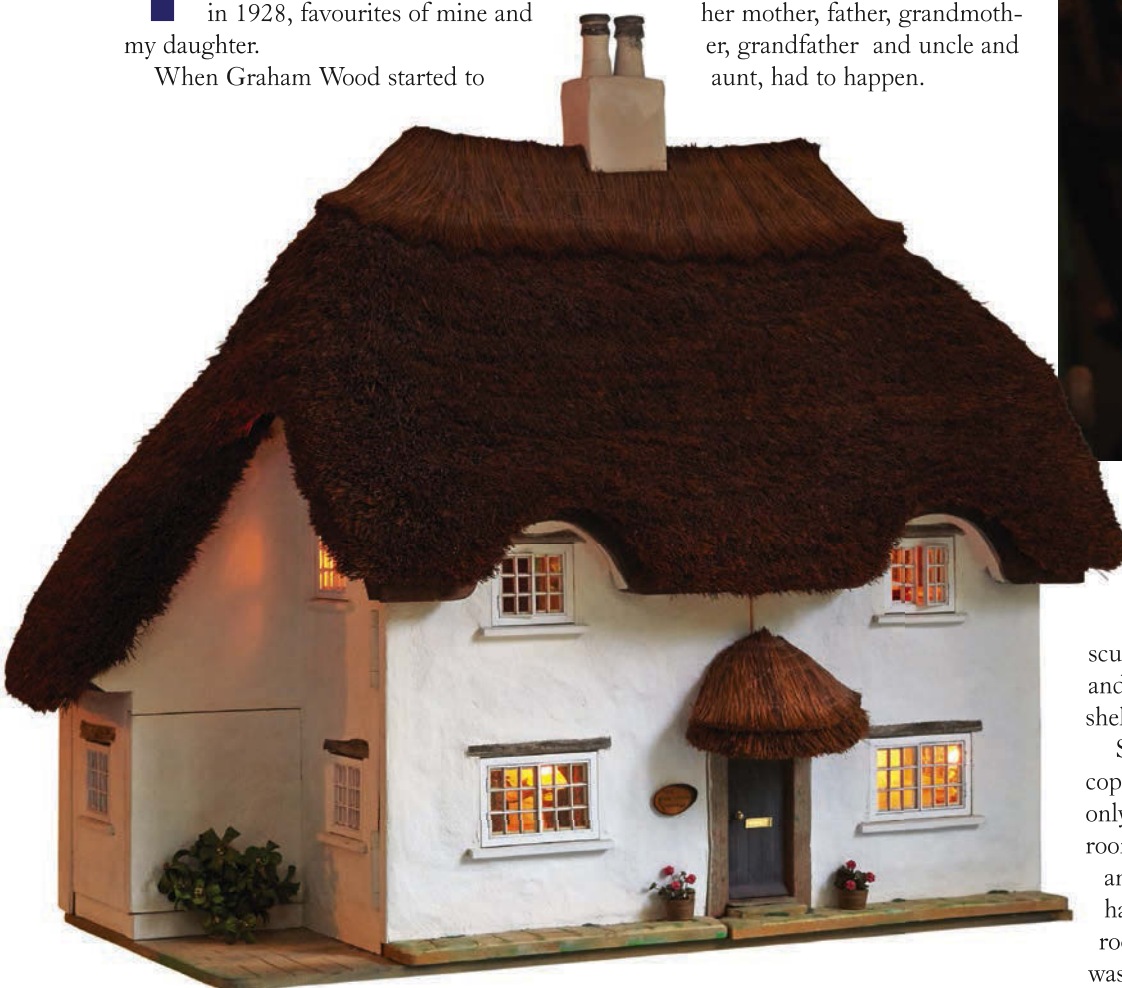
In an extract from the new book 'Our Dollshouses' Jane Fiddick gives an exclusive look at a wonderful cottage inspired by childhood memories

By Jane Fiddick

This cottage was inspired by the series of children's books by Joyce Lankester Brisley, started in 1928, favourites of mine and my daughter.

When Graham Wood started to

produce his very realistic thatched cottages I felt that the "nice white cottage", where Milly-Molly-Mandy lived with her mother, father, grandmother, grandfather and uncle and aunt, had to happen.



It wasn't easy, because the drawings in the books, though charming, are inconsistent and it was difficult to see how the scullery and the ante room with coats and shoes could fit with the outside shell as depicted.

So internally it couldn't be an exact copy, and anyway we have drawings only of Milly-Molly-Mandy's bedroom, the spare bedroom, the kitchen and a glimpse of the scullery. So I have had to guess at the rest of the rooms, although we know that there was a big armchair in the parlour.



The attic room was particularly useful in providing a room for quality items which didn't fit anywhere else in my collection, including the trunk which Mother was to take on her trip to the seaside.

I made Milly-Molly-Mandy's little bed and the dresser in the kitchen, noting that in the illustrations the doors, unusually, are hinged on the same side, and painted it green because that seemed appropriate for the period. The china cupboard was made from a kit on which I painted the shell inlay as illustrated.

There are a number of curtains and







I set the gathers on these by first pinning them to a block of polystyrene and steaming them with an iron – preferable, I think, to the rigid lines of curtain pleaters. The parlour armchairs are made from kits by Tetbury Miniatures.

Milly-Molly-Mandy's real name was Millicent Margaret Amanda – Milly-Molly-Mandy for short because it was so much easier to say in a hurry. The action in the cottage takes place after M-M-M has been given a bedroom in

the converted jam store and after Mother has had her hair cut to the family's consternation and Father has shaved off his beard.

The stories belong to a time when children could roam the countryside in complete freedom and provide what Lucy Mangan in the Guardian (1.11.2008) calls comfort reading: "... these tiny non-adventures... The stories are simple, not stupid. They provide succour, not sentimentality". [DHW](#)



Makers' list:

Windsor chairs and spinning wheel by Barbara Moore of Pear Tree Miniatures; piano, spare room bed and kitchen table by Cliff Brown of Edwardian Elegance; brass bed kit by Phoenix Miniatures. Kitchen range by Blockhouse Models. Dolls by Barbara Kinghorn Dickinson and (Milly Molly Mandy) Edna Wheeler of DCT. Cat and dog by Pocket People. Scullery furniture by Lyndel Smith. Sewing accessories by St Leger, Danny Shotton and David Provan. Lights by Grandad's Workshop and Small World Products. Watercolours by David Bean. Hats by The Little Hatter. Dress by Janet Middlebrook.



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Kirsten Faust founded Childhood Dreams, one of the first Internet shops in Germany, back in 1998. The range has grown over the years and the company now offers more than 15,000 different items.

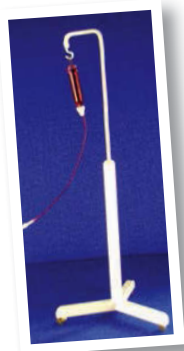
Kirsten told us: "Everything is in stock so the customers get their package within a few days. This leads to content customers from many countries which

order again and again."

Not only do buyers come from many different countries, but so do the makers represented on the site.

"We offer miniatures from 20 different countries," Kirsten said. "One speciality is the great selection of miniatures which we buy every year at one of the big shows in the USA."

Childhood



Dreams has its own products which are manufactured by local artisans working exclusively for them, and UK miniaturists will be able to see them at the Spring Miniatura in Birmingham on March 28 and 29 when Kirsten will be exhibiting. It even includes items for hospital scenes (right).

This year Childhood Dreams also becomes the sole distributor in Western and Northern Europe of the JBM range of fine furniture. **DHW**

• www.miniatur.com



Wedding rehearsal at Saint Peter's Church

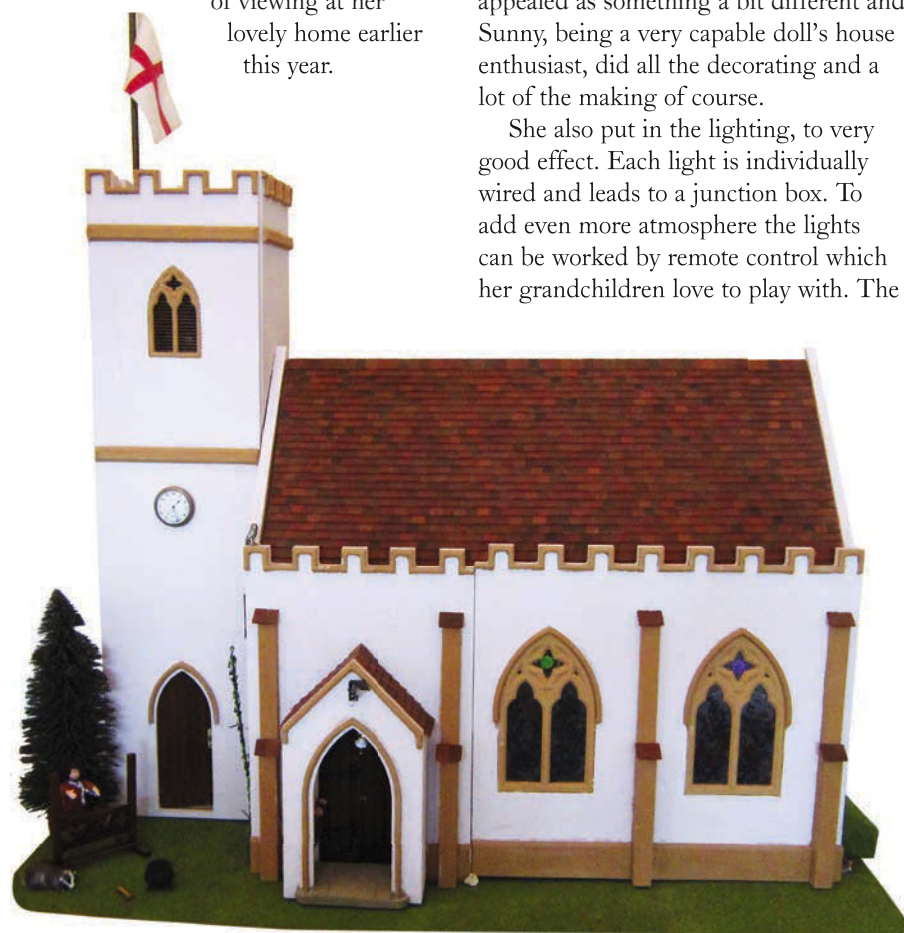
Sandra Harding tells the fascinating story of what's going on behind the scenes at this lovely church

By Sandra Harding

This pretty, well-made church is the second Item I would like to show you from Sunny Dawson's collection that I had the pleasure of viewing at her lovely home earlier this year.

The church was a purchase from Wicor Models and was in fact made by the talented Barbara's Mouldings. There was no reason to get a church, it just appealed as something a bit different and Sunny, being a very capable doll's house enthusiast, did all the decorating and a lot of the making of course.

She also put in the lighting, to very good effect. Each light is individually wired and leads to a junction box. To add even more atmosphere the lights can be worked by remote control which her grandchildren love to play with. The





vicar is often perplexed at the strange way the lights keep going on and off for no reason. He blames the bats in the belfry or the mice in the vestry.

There is a wedding being planned and the bride and groom and the choirboys are rehearsing in readiness for their big day. The happy bride is very excited as she is to marry a soldier, although her mother thinks he's above her station. But they seem in love so that's all right then. The vicar's wife always does the flowers and although the bride would prefer her own mother to do them, she dare not cross the vicar's wife. The organist is very heavy-handed and seems to be half a note behind the choir (or is that the other way round). The choir are just random relatives and friends by the way.

All of the assembled people were made and dressed by Sunny using moulds which she then re arranged to suit her own idea of the little characters



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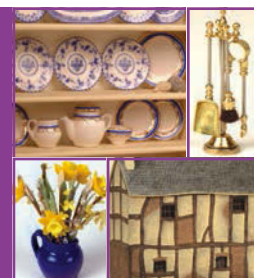
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she wanted to create for this special day.

The lovely setting inside the church was built and decorated by Sunny, as was the bell tower. The bell was actually a find on eBay, and it does ring

- very loudly. There

is even a set of ladders which go all the way up to the bell for cleaning if needed. Mind you the verger is getting a bit old for that, so he usually sends up one of the choirboys. The boy in the stocks used to be a choirboy but started to add his own words to the hymns, so he has to be punished for a couple of hours.

The organ, hymn books, the pews and the rest of the lovely furniture were from Dean Designs and a friend made the kneelers. The leaded lights were from eBay and the stained glass effect was cleverly created from acetate cards pur-

chased from Chichester Cathedral.

The cross on the back wall of the church was also a purchase from eBay and somehow just looks right in its setting. The lighting was mostly from Maple Street, and the lovely roof was from Richard Stacey, laid with care and love by Sunny. The font was a lucky find in Egypt and the red chair just one from stock. On the roof top the flag of Saint George is proudly flying.

Outside the church we have a grassy knoll on which reside several coffins (avert your eyes now if you are of a nervous disposition).

I was shown a coffin, and as Sunny turned it upside down, I saw that it had a skeleton inside, dressed in rags (I told you to avert eyes didn't I?).

This is a delightful project and we must now quietly creep away and let the rehearsal continue. We hope the couple will be very happy, that the bouquet is beautiful, and it all turns out well in the end between the bride's mum and the vicar's wife. **DHW**



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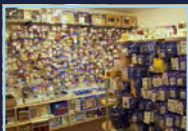
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Vintage & Vogue



Gabriele Layne remembers her late friend and fellow miniaturist, Margit Bandmann, with a lovely mini tribute

By Gabriele Layne

PHOTOGRAPHY BY GABRIELE LAYNE

Miniaturist Gabriele Layne remembers her friend and miniature artisan, Margit Bandmann, sharing her story and how she commemorated her life's work in a specially made room box.

Remembering Margit Bandmann

I first met Margit Bandmann while she was attending a doll show in Frankfurt, Germany. Since then, our friendship grew and we started attending miniature shows together. She did not own a car and travelled by streetcar or train to the shows. After offering her a ride with me in my car, she was very thankful and invited me over to see her collection and her work. Her husband, a musician, was deceased and she kept herself busy with her craft.

Her interest in doll's houses and miniature shops was awakened when she purchased an old millenary shop that contained only a few of the original furnishings.

When visiting at her apartment I admired her amazing collection of antiques and tiny creations of dresses, purses and hats that were replicas of items I had seen in pictures or museums. She had owned an antique shop and being retired now she was enjoying her hobby dressing dolls.

Several dolls, which were in desolate

condition as far as clothing was concerned, found their way into her possession. Constant use and age had destroyed the material over the years so she attempted to dress these dolls in the styles of a bygone era using old materials and laces.



The search for authentic finely woven materials, laces, ribbons, embroidery flosses and yarns began. She found the most beautiful materials on her trips to France which was not only the leader in the fashion world of the ladies but also the fashions of the doll world.

Her long time search for materials not being produced any longer was being rewarded.

For example, the extremely tiny glass beads from Bohemia (the old Czechoslovakia), Murano in Italy and of course France which produced metal beads in the last century as well were in her possession.

In the Biedermeier Era (mid 19th century), crochet or knit handbags embroidered with beads were in fashion and in the 1880's Macramé handbags were in style. She taught herself the skill of making these, working on a special Macramé board that held the pins that are needed.

The miniature Macramé bags are produced just like their large counterparts using old embroidery floss which provided the colours needed to match the beads that were knotted in. The new colours of embroidery floss are too bright. Each individual bead is tied with a knot as the



OPPOSITE: A variety of bags, hats, and a lovely necklace made by Margit Bandmann.
TOP: The finished Vintage and Vogue box.
ABOVE: An ornate dress on display in the Vintage and Vogue shop.

“ This would be the ideal setting to display her tiny pieces in a way that they could be admired. ”

work progresses; this requires a steady hand and a magnifying glass, essential for this type of work.

The beaded bags are embroidered first and then sewn together. They are lined with material and a very fine chain is finally attached to the bag. Here the material colours are chosen by the bead colours and matched accordingly. In order for the needles to fit through the very tiny eye of the bead, special sewing needles are required.

As she became older and could no longer attend the shows, she spent her time at home with her cat, listening to classical music and still working on the hobby she loved so much. I visited her

several times when travelling to Germany to see my family and later on heard she had passed away.

She never taught her skill to anyone so now that she is gone it will be hard to find another gifted artist that can create such beautiful pieces made of materials that are becoming harder and harder to find.

From Inspiration to Creation

I had seen many antique miniature room boxes so when I bought the beautiful pieces made by my friend Mrs. Bandmann there was a vintage store that I had already purchased in my possession. This would be the ideal setting to display her tiny pieces in a way that they could be admired.

The piece was restored and the plastic on the side display areas was renewed. The dresses and most of the hats, bags, and jewellery displayed in my dress shop are creations of Margit Bandmann.

The vision for the final room box morphed over time.

After filling the shop with all of Mrs. Bandmann's pieces I wanted the hats,



ABOVE: The addition to the Vintage and Vogue roombox.

LEFT: Another of the beautifully crafted and ornate miniature vintage dresses.



which were just laid on the shelves, to be more visible so I changed it by making some hat stands and a bags stand as well as adding some items to the counter and the shelves.

The mirror in the back is made with nine mirror tiles and framed with wood. The cabinet beside it is made of bone and well as all of the tiny turnings that are painted with a gold ornamental design. I found this at a local antique store and it had been tucked away until I decided it would make a great display in the corner of the fitting room.

The bags and boxes are assembled print outs sitting on the shelves that I made from wood moulding and wood pieces. On two shelves are jars and perfumes, made from beads and jewellery findings.

The wall holds posters and a special oil painting a friend did for me many years ago. Dresses are displayed and the lady is shopping for the newest fashions.

The most fun to create was the addition which was done later on. The addition to the Vintage and Vogue store was done last year after I purchased two new dolls and dressed them in two of Mrs. Bandmann's dresses which had been in a box for so many years. The doll in the shop with the pink and white dress and the doll in the fitting room addition are by Nada Christensen.

Every time I look at the "Vintage and Vogue" store I am reminded of my friend and her great talent. **DHW**

fresh mini GUEST TOWELS

Follow along with Amanda Phillips and make a special set of nifty thrifty towels and a rack for your miniature bathroom

By Amanda Phillips

I've always been a thrifty shopper when it comes to my doll's house. If I can make it, I do. If I can make it on a tiny budget, well that's even better! The bathroom is one of my favourite places to furnish because most of the items inside can be made from things I find at thrift or pound stores. Today I'll show you how to make your own towel rack complete with a towel set.

YOU'LL need

- Baby washcloths
- Scissors
- A ruler
- Pony beads
- Toothpicks
- Decorative lace
- Tacky Glue



Step 1: Cut the baby washcloth in to strips. One strip

should be 1 1/4" wide, another, 5" wide and yet another approximately 1/4" wide. These will serve as the bath towel, hand towel and washcloth. The longest strip should be about 4" in length and the others should be progressively shorter.



Step 2: Cut the ends off of a toothpick so that it is just wider than the biggest towel.



Step 3: Glue the pony beads to each end of the toothpick.

Step 4: Make sure that the beads dry on a flat surface and



that they are both rotated to the same degree.



Step 5: Cut some lace to fit each of the towels. I prefer to cut the same type of lace in to a smaller pattern for each towel so that they will all match.



Step 6: Glue the lace onto the towels. Feel free to make decorative patterns.



Step 7: Wrap the biggest towel (the bath towel) around the toothpick and glue its ends together. Glue the hand towel and washcloth to the top of this towel to make it appear as if they are all laid out on the rack together.

Glue the towel rack to your doll's house wall, or use gripbox to adhere it. Mix and match colours and types of lace to create displays for both bathroom and kitchen. **DHW**





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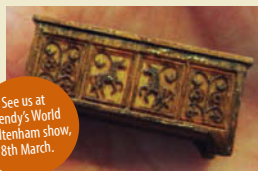
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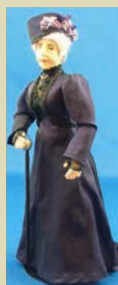
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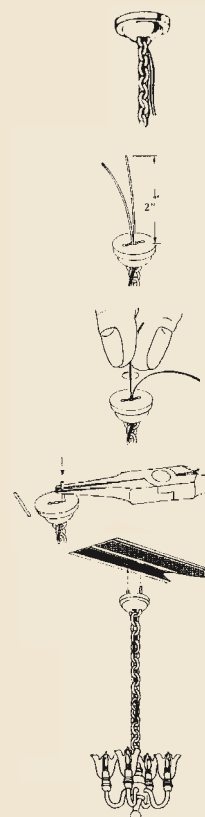
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CK806 Attachment Steps

How amazing house was saved from the flames

Rowans House was saved from the bonfire and is now set to raise funds for a local hospice

By Sandra Harding

I have to start this article with yet another thanks to Facebook and friend Valerie who thought that DHW readers might enjoy this story.

The Rowans Hospice, a Hampshire charity, has been given a large twelfth scale house by local residents Harry and Sheila Dinsey



with the intention that they sell it to raise funds for this very worthy cause.

It is a house with an interesting background, including long periods of hibernation, and two escapes from the bonfire. Harry and his first wife Maureen liked making things and, although not dollshousers, they decided to make this house – having been inspired by a photo of a New England house they rather liked. That was in 1976. Sadly, before it was finished, Maureen died of cancer and Harry decided to burn the house. A friend persuaded him otherwise and it went into hibernation in the shed.

Some years later Harry met and married Sheila and during the “sort out” he told her he was going to burn the house. Sheila was horrified and she persuaded him to bring it to Hampshire and, after removing the family of mice that had taken up residence, the house was saved. As Sheila’s husband had also died of cancer, they agreed that between them they would finish and furnish the house and



donate it to a local charity.

The house structure was finished in 2004 and luckily Sheila, although not a dollshouser either, is artistic and she made the curtains, blinds, and bedding and did some of the pretty stuff whilst Harry made most of the furniture. The shower is an exact copy of a real one he had, including a plug hole and spray. Further accessories were purchased from



Wicor Models in Portchester.

When I first saw this house I was astonished at the design, the size, and the obvious quality of the build. It is three stories high, 52 inches wide, 36 inches high, and 27 inches deep, made of birch ply throughout. It has twelve rooms including four attic rooms, some fitted wardrobes, hidden back stairs and a fabulous pillared hallway and staircase. Lighting is controlled by Small World Products electronic wizardry. It is unique and, although it is lit, decorated, furnished and ready to move in, there is still



plenty of scope for new owners to add their own stamp on it. (Did I sound like a real estate agent just then?)

It is a house that anyone would love to own and, thanks to this lovely couple you could be the lucky new owner collecting it from The Rowans Hospice very soon.

The Rowans Hospice is a local charity dedicated to improving the lives of



people with cancer and other life shortening illnesses. Established in 1994, they have helped more than 7000 patients and families across Portsmouth and South East Hants. They will soon sell the house and contents via eBay, with a minimum asking price of £500, with every penny going to this worthwhile charity. **DHW**

● info@rowanshospice.co.uk

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For further details go to

<http://stores.ebay.co.uk/therowanshospice>



spring baby in a TINY SEEDPOD

Marianne Colijn adds a wonderful touch of spring by showing us how to crochet a fun little pod for your miniature baby

By Marianne Colijn

Babies need a safe and cosy place to rest in. A seed or pea pod fits the bill very well. These days you will find all kinds of pods for full-scale babies usually made out of fabric or done in knitting or crochet.

I felt they were so practical and cute that I just had to make one for my mini doll. I got a bit carried away and added flowers to decorate the pod and a little matching outfit for the baby. Mine ended up looking a bit like a flower fairy, but you can also make a practical version.

If you feel like only dressing the baby, you can use the pattern for the little pants, hat, and top. It will look great in all kinds of colours.

You could make a plain pod without the flowers and your baby could use it as a sleeping bag. You can close the pod further to keep the baby warm.

I used a little porcelain doll called Eric who is easy to find in various doll's house shops and online. But you can replace Eric with your choice of doll.

YOU'LL need

- Crochet hook 0,60 mm
- Punch thread or thin wool in two shades of green and pink if you are making the flowers
- Needle and thread
- 2 1/2" porcelain

Abbreviations

tr = treble crochet
st or sts = stitch or stitches
sc = single crochet
dc = double crochet
sl = slip stitch

Making the seedpod

I used a soft green punch thread for the seedpod. It is made in two halves and connected down the middle. My baby is 21/2" long. If your baby is taller or shorter you can make the pod smaller or bigger by making a shorter chain and working less rows on each half of the pod.

- Chain 40 using darkest shade of green
- Row 1: Work 1 sc in second chain for the hook and 1 in



each chain to last chain. Work 2 sc in last chain.

● Row 2: Chain 1 and turn. Work 1 sc in each stitch to last st. Work 2 sc in last st.

● Row 3-16: Repeat row 2. Finish off and cut thread.

Step 1: To make the second half of the pod, attach thread to other side of the chain 40 and repeat rows 1-16 in the same way.

Step 2: To finish, close the seams at the top and bottom of the pod to shape it and weave in all ends of thread.

Step 3: Place your baby in the pod and check how far you will want to close the top of the pod. I closed the seam at about 1". Attach a thread and sew closed. Remember you

still want to be able to see the babies' head.

Leaves and stem

When making the leaves and stem for the top of the pod, use the lighter shade of green thread for this part so it will stand out a bit more.

First leaf

- Chain 15
- Row 1: 1 sc in second chain from hook, half dc in next chain, 1 dc in each of next 2 chains, half dc in next chain, 1 sc in last chain.
- Row 2: Turn leaf and work along other side of chain repeating row 1 to form the leaf. Close with slip st and fasten off and weave in threads.

Second leaf

- Step 1:** Chain 10 and work the 2 rows of the first leaf. This will give a leaf with a shorter stem.
- Step 2:** Sew the stems to the top of the pod.
- Step 3:** Attach thread to the top of the pod and chain 10 for the stem. Fasten off and weave in all ends.

Clothes for the baby

The babies' hat

Use the lightest shade of green.

- Chain 25, close into circle with slip st, chain 1.
- Row 1: 1 sc in each chain, using only the back loop of the stitches (the loop farthest away from you on top of the crochet), do not close round.
- Row 2-4: Repeat row 1.
- Row 5: * 1 sc in first st, work next 2 sc together *, repeat from 8 to *, do not close round.
- Row 6: 1 sc in each st, do not close round.
- Next row: Work 2 sc together until there are no more sts left. Finish off and weave in ends.

The babies' sweater

Use the lightest shade of green. Work one front and one back in the same way.

- Chain 12 leaving a tail of thread for finishing up later.
- Row 1: Work 1 sc in second chain from hook, 1 sc in each chain, chain 1 and turn.
- Row 2: Work 1 sc in each st, chain 1 and turn.
- Row 3-9: As row 2, finish off. Leaving a tail for finishing up later. Repeat for other half of sweater.

Step 1: Close the side seams of the sweater from row 1 to row 3.

Step 2: Sew from the bottom upwards. Weave in the ends.

Step 3: Put the sweater on the seems. Weave in the ends.

Leaves for the collar

You will need three, in the darker shade of green.

- Chain 7. Work 1 sc in second chain from hook, * ½ dc in next chain, 1 dc in each of next two chains, ½ dc in next chain, 1 sc *.
- Chain 1 and turn leaf so you can work on the other side of the chain. Work 1 sc and repeat from * to *.

Step 1: Finish off and weave in the ends. Glue or stitch leaves to the top of the sweater to form a collar.

Baby pants

Use lightest shade of green. Work from the waist down.

- Chain 22.
- Row 1: 1 sc in second chain from hook, 1 sc in each chain until end, chain 1 and turn.
- Row 2: * 1 sc in first st, 2 sc in next st *, repeat from * to *, chain 1 and turn.
- Row 3: 1 sc in each st, chain 1 and turn. | Row 4-6: Repeat row 3.
- Row 7: Dividing the leg openings: Count 14 sts from the beginning for the first leg. Work 2 sc in the 14 st and bring other end over to this. Stitch and close with a slip stitch.
- Row 8: Work 1 sc in every st. and close round. | Row 9: Work 1 row of 1 slip st in every stitch. Close round and fasten off.
- Step 1:** For the remaining leg, attach thread and chain 1, then work rows 8 and 9. Close round and fasten off.
- Step 2:** Close back seam of pants, weave in the ends and put on the doll.

Pink flower bud

Calyx is made using the lighter shade of green. Chain 4, close into circle.

- Round 1: chain 4 and work 7 tr (treble crochet) into the circle. Fold in half to get a cup shape and close with slip st.
- Round 2: * Chain 4, 1 sc in next st, 1 sc in next st, 1 sc in next st * repeat from * to * till end of round and close with a slip stitch. Finish off and weave in ends.

The flower

For the flower, use the pink thread.

- Chain 7.
- Row 1: Work 1 tr in 4th st from hook and 1 tr in each of the 2 chains.
- Row 2: Chain 2, work 1 sc in same st, 2 sc in every st till end.
- Row 3: Chain 2, work 6 dc in same st, work 2 dc in next st,

work 2 tr in each of next 3 sts, work 2 dc in next st, work ½ dc in next, work 1 sc in same st. Fasten off and weave in the ends.



Step 1: Fold row 1 and 2 together and add some glue and push into Calyx. Leave to dry.

Step 2: Decorate the pod with the flowers. I only added flowers to the top of the pod, but you can add more or less flowers if you like.

This little baby would not only look nice in a mini setting, but could also become a very nice ornament or gift to a new mother if placed in a clear Christmas bauble or something similar.

I hope you enjoy making this little baby in a seedpod! [DHW](#)



Carisbrooke Group stage exhibition

By Sandra Harding

I just love it when I hear about a group of friends who get together just to talk about and make things for their doll's houses. It makes me realise that there are unknown groups of lovely crazy people keeping our wonderful hobby alive – hurrah for them I say. (Can you tell I belong to another crazy group?)

That's enough nonsense, now to get back to some

sense. This informal group on the Isle of Wight was started by Kathy Shepard in 2002 and they meet three times a month (they must be keen) and meet in Kathy's home (I like this lady already). Under Kathy's guidance, they have made numerous items and learned new and wonderful skills, including dressing dolls, making luggage and furniture, plus much more. Kathy also holds workshops



at their local doll's house shop 'Dolls Houses by Design', in Holyrood Street, Newport and covers a wide range from hats, dressing dolls and Fimo foods of all kinds.

The reason I am writing this, apart from singing their praises, is to tell you about an exhibition they are putting on to display over fifty pieces, including dolls houses, shops, room boxes, gardens and seaside scenes.

The exhibition is to raise funds for The Earl Mountbatten Hospice and is to be on Sunday March 29 from 10am to 4pm at Northwood Primary School, Wyatts Lane, Northwood, Isle of Wight, PO31 8PY. In addition the club will be running a raffle and sales table and refresh-



ments will be available in aid of school funds.

For those of you not familiar with the Isle of Wight I am told that there is a regular bus service from the bus station at Newport and from the Red Jet Terminal in Cowes.

For further information on this event (which sounds like a lot of fun to me) please contact Kathy on 01983 523476 or Denise on 01983 740034

If any other club or group of



friends want to publicise such an event (or just have a chat about their group) then email me direct sarenharding@yahoo.com and I promise I will get back to you. **DHW**



Likely Ladies

The Likely Ladies choose cake over handbags at their latest meeting

By Sandra Harding



Once again, this group of ladies got their priorities right when they stopped making handbags the moment Julie bought in her home-made lemon drizzle cake and date and fruit loaf. My handbag teaching techniques stood no chance at all against the delicious offerings.

However, we did eventually mop up the crumbs and continued making to finish rather a lot between us. These girls really do know what they are doing and picked up the fairly simple techniques immediately. Well, I was the teacher you see, and you know I like things to be easy if I can get away with it.

We used sticky-backed foam core; two pieces stuck together to make it a little more handbag shaped, and cut any shape we wanted to form the basic bag shape.

The ladies chose which colour leather they wanted, cut it out, glued it on (around the outside rim first for neatness), let it dry, and then simply decorated them however they wanted.

I always have a large stock of findings (thanks Tee Pee), stick-on jewels and decorations galore from Hobbycraft and Accessorise, and stick-on nail jewels from various places, just collected over the years. A girl can never have too many sparkly jewels in my opinion.

Time just flew as we sat and laughed so much whilst telling stories around the table, each lady adding a sentence at a time, and I still don't know how my mice in the woods ended up in flying saucers.

We were going to make jewel boxes, but ran out of time, so that's going to be for the next meeting at Jan's. Wonder if she can cook? **DHW**

pretty petals MADE EASY

It's time to start planting that mini garden! Jacquie Hall shows you how to make beautiful blooms for your borders or pots

By Jacquie Hall



Jacquie Hall puts together many wonderful flower kits and is sharing her sunflower tutorial with us. These flowers can be made with or without a kit, if you have the supplies that are listed. It's time to start planning your spring/summer garden or fill those little pots you have in your mini stash!

Flower heads



Each flower consists of two yellow sunflower shapes, 1 brown star, 1 dark green star and 3-5 dark green leaf shapes.

Step 1: Cut a length of wire about 3½"-4" long. Then, with your veining tool, lightly mark the centre of each petal.

Step 2: Take a strip of wire



and fold the very tip over to make a tiny loop. I used tweezers.



Step 3: With the needle, pierce the centre of one of the brown stars. Then push the wire through the brown star and push the star up to the loop in the wire.

Step 4: Dab a tiny blob of glue onto the loop and then dip it into the brown scatter material.

Step 5: Leave this to dry and repeat the piercing and threading process, putting a dab of glue in between each layer. Thread one sunflower shape



first, and then the second, making sure that the petals are staggered.

Step 6: End with the green star and leave the flower head to dry.

Step 7: Make as many more

YOU'LL need



- Thin paper for petals
- Thin paper for leaves
- Florist wire
- Brown scatter material
- Scissors
- Tweezers
- PVA glue
- Veining tool
- Sewing needle
- Medium sized flowerpot
- Florists' foam
- Earth (tea leaves)
- Small sunflower/daisy punch (5/8")
- Small oak leaf punch (7/16" x 5/8")
- Mini star punch (1/4")

as you wish. When the flower head is dry, dust off the excess scatter material and bend the flower head forwards slightly.

Leaves



Step 1: Fold each leaf in half lengthways. Gently curve the leaf downwards and spread the tip open slightly.



Step 2: Glue one leaf about ¼" below the flower head. Then glue the second leaf 8" below the first and continue working around the stem in a spiral, finishing about 1½" from the end of the wire.



Step 3: Once you have made your flowers you can present them in a variety of ways. If you would like to set them in a pot, take a small section of florist foam and glue it into your pot.



Step 4: Spread a layer of glue over the top of the foam and scatter on the earth (tea leaves). Before the glue dries, carefully push the stems of your flowers into the pot. These work best if they are fairly close together.

You can also put your flowers in a vase or if you have a doll's house garden, at the back of a flower border. In real life, sunflowers can grow up to six feet tall. You can add other flowers to the pot also, as long as you make sure that they flower at the same time.

Have fun gardening and don't forget to add tiny birds, turtles or little green frogs! [DHW](#)



craft a tiny TOILET BRUSH

Amanda Phillips shares a few simple steps on quickly crafting a toilet brush for your doll's house bathroom

By Amanda Phillips

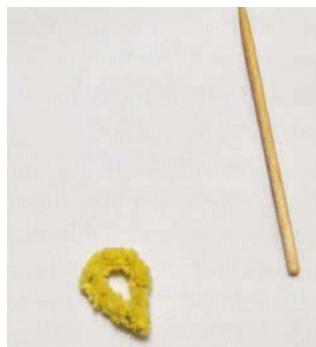
Even twelfth scale people have to keep the toilet clean. Make your own toilet brush using a toothpick and a piece of pipe cleaner.

YOU'LLneed

- A toothpick
- An extra fuzzy pipe cleaner
- Scissors
- Tacky Glue



Step 1: Cut the end off of a toothpick and cut a strip of pipe cleaner about half the length of the toothpick.



Step 2: Bend the pipe cleaner into a very tight circle.

Step 3: Twist the ends of the pipe cleaner around the base of the toothpick and apply a small dab of Tacky Glue.



Step 4: Let the glue dry and snip off the end of the toothpick to the desired length.

Time to get scrubbing! Stick your new toilet brush in an overturned thimble near the toilet for added realism. [DHW](#)





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a simple turkey SANDWICH

Here is a simple way to use polymer clay to make a little lunch that's a delight to look at

By Auralea Krieger

This is a quick and easy way to make a little turkey and cheese sandwich. Hopefully it will make you giggle as you see it come to life. I did my happy dance once I put down the turkey slices!

YOU'LL need

- Polymer clay: white, light tan, yellow-orange, two tones of green
- Razor blade or sharp knife
- Wax paper
- Toothpick
- Old toothbrush - optional
- Pastels: Brown or red-orange
- Paintbrush-thick bristle

Step 1: Take a small section of white polymer clay and start kneading it until it gets soft. I hold it in my palm for a bit to warm it up. This makes it easier to work with. (If you would like a healthier option you can use a tan coloured clay for whole

wheat bread.)

Step 2: Press it down on your wax paper and roll it out using your paintbrush handle (or a round pen) as a rolling pin. Make it just a bit thinner than you think it should be. You will be surprised how thin bread needs to be once the sandwich is assembled.

Step 3: Cut the white clay into a rectangle resembling a slice of bread using your razor or knife.

Step 4: Peel each slice off the wax paper using your razor and tap the corners to round them out.



Step 5: Lay each piece down and push a small indent into the top two sides of them with the end of your paintbrush, assuming it is a small tip.

Step 6: Pick up a slice and hold between your fingers so that only the crust side is



exposed. Rub your paintbrush in the pastels then lightly brush on to the sides of the slice. Try not to get the coloured pastel on the front and back of the slice by wiping your fingers on a rag as you move to the next slice. The thicker the bristles of your paintbrush the better it will hold the pastels. You can also tap your bread onto the pastel stick if your brush isn't picking up the powder. Then brush the crust a bit with your brush to work it in.

Step 7: Use your toothpick to make small marks all over the slices of bread, front and back.



This is where you can also tap it with the bristles of an old toothbrush if you wish. This will give it the texture of bread.



Step 8: Take a small section of the two polymer greens and mix them together. Don't worry about mixing them perfectly. Having the two tones of clay show up makes for more realistic lettuce.



Step 9: Roll out the piece very thin, then start to make marks all over it using the toothpick. Don't worry if it starts to make actual little holes. Peel it up

(continued on p39)

Carole's shop search led to new business

Middlemums Miniatures was born out of one woman's need to find items for her decorating shop

By Sandra Harding

I first came across this name on Facebook whilst talking to Carole Houseman about the lovely items she had on her page, and realised that Middlemums, based in Norfolk, was her business. It is such an unusual name I thought you might like to know how Carole's business (and name) came about.

It started about six years ago when Carole wanted

to try her hand at creating a shop, having already had some success with ordinary doll's houses. However, she wanted something different for her project and decided she wanted a decorating shop with wallpaper, paints, sandpaper and paste. Unable to find the products she wanted she realised that she would have to make her own, which she did.

Mind you, as she tells me,



she filled up buckets with her many failed attempts. But eventually she was producing enough for her own shop, and for many more too, and decided that maybe there was

a market for her items.

After putting her wares on eBay she was heartened to sell all of her excess stock, and many orders resulted in enough money to make a toyshop, a cafe, a wool shop and a pet shop. Each time she designed and made items for her own use and to sell on eBay.

Carole then decided to try doll's house shows and selling in high street shops but it meant that she was neglecting, and missing, the making. She resolved to sell only on-line and in her Etsy shop, which she now does very successfully.

Luckily she works from home and always has lots of things on the go, as usual for a busy lady. Carole only buys a few things from other makers, such as the dolls



(continued from p37)



which she then dresses, but everything else is all designed and made by her. Her regular customers know this, but she is always amused when a new customer asks her where she bought something, even when she tells them that she made it.

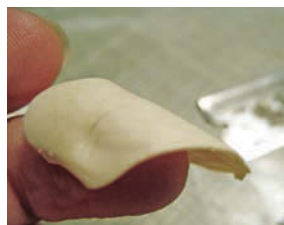
Carole tells me her most valuable tool is her computer, as she designs her packages and other items, then just prints them out. How easy she makes it sound, but don't be fooled, there is a lot of talent in this lady.

There are plans already for an arts and craft shop so I see many more designs and

creative pieces coming from Middlemums. By the way, the name comes from when Carole's Mum lived with her, then Carole's daughter had a daughter, and Carole became the "middle Mum" of the family – a nice touch I think. **DHW**



off of the wax paper with your razor. Give it a light pat between your finger, if it is full of holes, to keep it as one piece and place it on the bread slice. Maybe have it coming out of the bread slice just a tad so it will show once the sandwich is assembled.



Step 10: Roll out a piece of tan polymer very, very thin. Peel it up off of the wax paper with your razor and rip pieces off it and place them on the lettuce slice just as you would

real turkey slices. Fold them every which way and layer them.



Step 11: Roll out a piece of thin orange clay and cut it into a square using the razor. Peel it up off of the wax paper with your razor and place it on top of the turkey slices.



Step 12: Now put your other slice of bread on top. Press it down in the centre to adhere it all together. If the bread texture disappeared then lightly tap with the toothpick or toothbrush again. Cut a section out to look like a bite mark if you like.

Step 13: Bake as instructed on the polymer clay package and stage your little yummy sandwiches in your mini scene. **DHW**

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The Cornwall General Store

What's cuter than an old fashioned store in miniature? One in which the general store proprietors are hedgehogs, of course!

By Eleanor Kilham

PHOTOGRAPHY BY KETAN GAJRIA PHOTOGRAPHY

Hedgehogs aren't particularly known for their selling skills, but after a trip to Germany in my mid-twenties, I found a number of wee ones (made, I believe, by Steiff) and decided to give them a try at full-time employment as the staff of a small general store. So, for the past thirty-seven years, a hedgehog shopkeeper, baker, and butcher have more than adequately staffed a small general store in my living room. Incredibly, one particular lady hedgehog has faithfully shopped the store daily all

this time too. Quite a testament to the store's longevity and to the unswerving loyalty of a patron!

The store itself was made by my father in his basement wood shop. I explained to him that I wanted a room box with shelves to display miniatures I'd collected. He decided to make one that would maximise the minis' visibility by angling the side walls out at a 115-degree angle. The end effect was rather like a theatre set where all the props would be visible to any member of the audience from any vantage point. He added one

sliding glass panel for the ceiling of the shop to allow light to illuminate the room and another one for the front wall so the viewer could look inside the shop. I painted the interior wall white for bright-





ness and painted and glued in some turquoise-coloured shelves. Filling them, of course, was the easy part!

A trip to Spain and Portugal provided me with some wooden wine caskets and a “bota”—a portable, leather wine bottle common in the Basque region. A



minuscule clay mouse from Mexico was the inspiration for including the mail office, where, if you look closely, you can see a mouse in one of the slots, brashly reading a letter in broad daylight. (Hopefully, he'll spot the mousetrap at the far end of the mail counter and take an alternate route home!) All throughout

the store are tiny mementos from travels to Germany, Spain, Portugal, Mexico, Colombia, and India.

Ms. Hedgehog has her cart loaded with foodstuffs, including a loaf of hedgehog bread and some knitting yarns to make striped socks. The hedgehog baker and butcher take time out for a chat while a little beagle looks expect-





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NAILS



antly at the yummy sausage hanging from the butcher's hand. The hedgehog storekeeper has his keys dangling from his hands and his stepping stool at the ready, should he need to ring you up. At 3.5" tall, fetching things from the higher shelves and ringing in the sales has its challenges!



My sister Amy painted the headboard sign, which names it "Cornwall General Store," for me with oil paints. This normally sits at the top front of the store. With a screw eye on either end, hooks attached to the upper sides of the room box swing into the screw eyes and thus hold the sign upright. The sign also hides and keeps both the top and front pieces of glass in place.

My other sister, Leslie, made the little postal cards and packages and the record jackets from mailer record advertisements, and these line the top shelves. My mother made small flour, tea, and sugar canisters from wooden spools topped with beads, and I crafted two or three pocketbooks from folded felt and glass beads, some teeny dolls from toothpicks, and a basket of oranges,

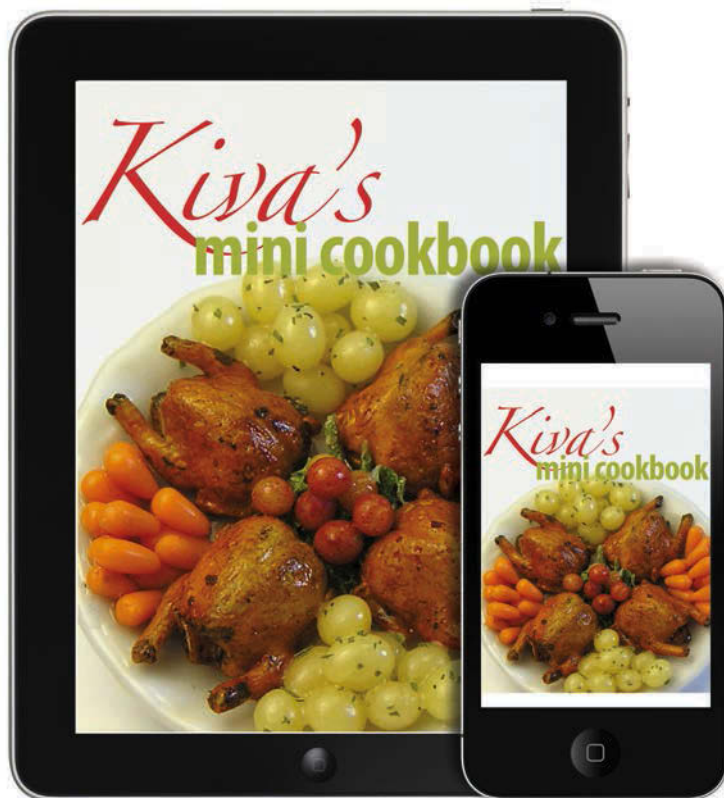


amongst other things. You could say this room box was a family affair!

Of course, like any other miniaturist with a fervent penchant to collect, I periodically add little minis or "wudgets," as my mother used to call them, to my general store. And nobody smiles more broadly than those little hedgehogs when I do. **DHW**

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swinging easy AND FREE

One readers shares her technique for making simple doors and hanging them on pin hinges

By Susan Birrell



After daydreaming for many years of someday having my own little Victorian doll's house that I could build and decorate, my wish came true when a BIG 50-pound box arrived on my front porch. It was a ten-room Victorian die-cut doll's house kit that my husband ordered!

Having no miniature building experience, this was rather daunting, but it was exciting at the same time. My husband encouraged me to have fun and so my adventure began. Since I am also an artist, this was truly an amazing world that I was embarking upon and a very creative place.

Months passed and then I entered a contest to build a small one-room structure to give me some building experience. I made a small Victorian sunroom with a greenhouse garden. I didn't win, but this gave me so much confidence and experience that helped me to begin my kit—and I found out about doll's house forums and magazines like DHW for encouragement!

The contest room had involved inserting one small door with teeny-tiny hinges and nails, which I found to be very frustrating. In looking at my Garfield doll's house, I then realised that I had so many doors to tackle that I had to find an alternative for my miniature door installations. Time passed and I then decided to change out all of the kit doors and windows to working ones. It was then that I discovered that the doors I was

able to purchase all had pins inserted in the top and bottom frame and in the door itself. I was able to order several of my doors already made, but I still had six doors that were too small and narrow and I could not find a door that would fit the small openings. I used a Houseworks door as a template for my own doors.

There just had to be an easier way.

This is how I began to make my own doors and pin-hinge them. I imagine many more experienced miniaturists already know how to do this but perhaps there are other new doll's house enthusiasts like me who would find this tutorial helpful so I am sharing it now. I hope it helps!

Step 1. Measure your interior door opening across the top and bottom and along the two sides. Cut pieces of strip wood for the top and bottom and the sides. This will be your door frame when put together.

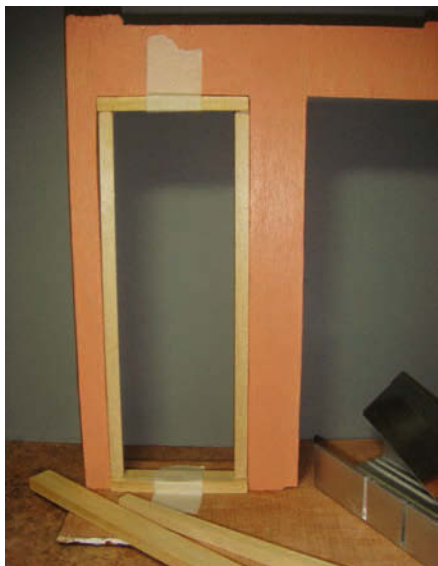
I laid the wall flat and then used the door opening as a guide to make sure the inside door frame was accurate.



YOU'LL need

- Self-healing cutting mat
- X-Acto knife with various blades for cutting (I used a #1, #2, #11 and #18; use what works for you)
- Stainless steel ruler with cork backing
- Masking tape
- Tweezers
- Translucent wood glue
- Razor saw kit with blade and handle and 45° and 90° mitre box
- Mini finger drills (perfect for making your pin holes and holes for doorknobs); you could also use a metal artist push pin
- Sandpaper
- Assorted balsa wood or other soft wood, like pine, in assorted sizes (you'll need a piece for your door, the door frame, and trim)
- Wainscot panels or other embellishments you may want to add to your new door
- Wood stain or acrylic paints
- Sewing pins (two per door)
- Doll's house doorknobs

To the right is the original plain door. This is the opening you will measure to make your door frame.



Step 2. Glue the four pieces together with wood glue and tape to make your new frame. Allow to dry. You can see why making your doors before you glue your doll's house together is the easiest way to do this!

Step 3. Now that your door frame is glued together, measure the actual size of your new door opening to ensure that the door you make will fit inside your newly made frame.

Cut a piece of balsa or pine to fit inside this space. This is your door! Sand as necessary and dry fit your new door to make sure it fits but is not too tight—you want it to open and close easily.

The photo above shows your door and two sewing pins and the mini finger drill used to make the pin holes. You will need to decide which side you want your new door to open, whether on the right or left. In my case this is a small closet door and the



TIP Be careful that you line up your pins in the same spot on the top and bottom.

Step 4. Once your pins are inserted, then use a blunt object to ensure they are in all the way and snug. Now your door is pin-hinged! No tiny hinges or nails needed!

Step 5. Next you may want to add some interesting features to your new door so that it is not so plain. I added two wainscot panels on each side and glued them on. Use your imagination and add whatever catches your fancy!

I also began making the outer trim, as you can see, by using my mitre box.

Step 6. Once done, then the entire new door gets glued into the door opening. You may add door trim on the reverse side as well. The final two photos show the finished door after I stained and sealed it and put on the doorknobs. [DHW](#)



make a quick and easy WEDDING BOUQUET

Sandra Harding comes up with a quick fun project that's perfect for any scene that needs a bouquet

By Sandra Harding

YOU'LL need

- Three flower stems, with white flowers and buds on the end (white heather). From Hobbycraft or similar
- Flowers and decorations of choice (pearls, beads, flowers, etc)
- Ribbon, about three inches long
- Green florist's tape
- Glue
- Small dish (for glue)
- Scissors
- Tweezers
- Small wire cutters



Stage 1 Take the three main stems (heather) and lay them side by side with the central stem, a little longer than the outside two. (It is easier to work on the stems separately and put them together later.)



Stage 2 Starting with the middle stem, take your main flower choice and place it front facing, just above the lowest white "bud". Twist the flower stem tightly up the stem, 3-4 times, and cut off the remaining stem at the back using small wire cutters. Place a flower on the two outside stems, a little higher than the central stem. Twist and cut off as before. Add your second choice flower (buds/roses) as before, a little higher, on the central and side stems, and continue doing this, adding as many or a few as required, but checking at every addition that it is looking good. (Do not worry about any gaps, as these will be filled with glued-on flowers and decorations).



Stage 3 Take the three stems and, keeping them in the same position (middle one a little longer), twist the stems together very firmly at the top. Bend the stems over a little to get the bouquet effect ready for the next stage. Once you are happy with the shape, firmly attach the florist's tape at the end and wind around stems a little. Cut off the remainder of the stem, leaving enough for a "handle" and tidy the tape (it sticks to itself)

Check that all flowers are facing the front and are where you want them, and that the general shape is good. Once you start gluing it becomes difficult to tweak. Add a bow or ribbon of choice to the top of the handle, hiding any join. Bend the handle over a little more to form a bouquet shape.



with scissors if required. There are additional white stamens, and the additional glued-on decorations are small plastic flowers with stems cut off. However, any colour will do as you can see from the photographs, although I usually make mine colour coordinated. Your choice. **DHW**



Stage 4 Try out your additional chosen decorations before gluing to make sure they are suitable for the position you want them in. Trim, cut, or adapt any that are not quite right. Keeping the bouquet to the front start gluing on extra flowers, beads or other decorations to match, checking as you go that the shape is still good.

Leave to dry completely.

Note

Bunches of various small flowers are available from craft centres/shops. Some are about twelfth scale and the larger ones can usually be reduced in size to suit with scissors or wire cutters. Satin flowers can be reduced in size by unrolling the flower, cutting to size, adding glue and holding with reverse action tweezers until dry.

For this bouquet the three central stems were "White Heather". The roses are satin, the buds are paper and the lilies are thin white foam, which is easily reduced in size



Spring flings and Easter things

It's been a long cold winter, but now it's time to celebrate. What better way to start then to be inspired by Easter miniatures!

By Martha Puff

Hugs, kisses and springtime wishes! April is finally here and what better way to welcome this joyous season then with a fabulous spring gallery featuring the work of many talented miniature artists.

They have come together and generously contributed some of their favourite creations that they have made in tribute to spring and Easter. From fantasies and fables to gardens and babies with every page you turn, you will be more inspired to add some spring touches to your own creations. This is truly a colourful gallery.

The beauty of this showcase is how each artist has their own individual way of expressing their love of spring and the Easter holiday. For some it's celebrating the beauty of nature and all of its creatures, even a charming slow moving snail. For others, it's delicious Easter sweets, wondrous memories of childhood, and even dedicating the beauty of life through a miniature garden to a lost friend.

Spring is about rejuvenation. It's a fresh start to a new life. As the flowers push open their blooms and the trees turn lush and green again, baby birds chirp and learn to fly. Butterflies effortlessly fill gardens with joy and hope. This gallery has captured just that, a celebration of the beautiful things in life.

Let your imagination go free this

season. May it start to soar as you sit happily with this issue of DHW and smile when you see things that make you happy or become excited when someone's masterpiece sparks the beginning of your own journey to create something extraordinary!



ABOVE: Kathi Kuti Harding created this joyous Flower Girl. She is handsculpted/ painted and is 5 1/2" tall. She carries a pewter watering can and hand cut taffeta in her hat. All paper flowers are by Barb Plevan.

NATALIA ANTONELLI *Milan, Italy*

"I am a twenty-seven years old girl from Italy and as long as I can remember I have been making miniatures. In 2009 I started thinking about it as a possible full time job. This was when I started my mini blog to share my work with others. The main focus of my interest in miniature making is Italian food, something I know very well and something that has become my trademark. I also create colourful fun tables that are inspired by the main holidays of the year; Easter, Christmas, Halloween, and other theme tables for birthday parties or children parties."



ABOVE: The Easter basket holds a chocolate egg decorated with pink icing and some paper boxes filled with little chocolate and sugar eggs. These boxes have been made using photo quality paper and vintage Easter images. There is also a traditional Italian Easter cake that we usually eat during Easter time in Italy. Its called "Colomba" which means dove. It is basically the Easter version of our Christmas "Panettone" and "Pandoro" cakes.

Lianda Sutherland
East London, South Africa

"It was love at first sight when I saw this amazing snail peeping at me from the shelf at my local nursery. One of his antlers was broken off, but I felt this only added mystery. After negotiating his price, I went off with a smile and my new friend, Rosto. We had many conversations about who would be his caretaker. Initially, he seemed to lean more towards a fairy being his rider, but then suddenly, the doll on my table jumped up and screamed, "Me, me, me!"

At that moment, Calamity Raine was born. As I created the orrery (steampunk planet system) it began to look more like a GPS system. This became a perfect way to hide his broken antler. Because Calamity Raine needed a smaller friend, Monigo, the tiny unicorn, joined the party. They are setting off on their journey to the Enchanted Castle where Trebor and Adnail are waiting for their arrival."



ABOVE RIGHT: "I love the wonders of nature and all that it teaches us. The gentle slithering of a snail, as it fearlessly meanders by reminds me to be brave."

BELOW: These seven chocolate eggs are perfect to be displayed in an elegant pastry shop. The first one on the left is decorated with spring flowers and white dots, while the others have been decorated with chocolate swirls, flowers and two of the most common Easter symbols, a rabbit and a dove, which symbolise peace, purity, and innocence.



ABOVE: Another version of the previous Easter table, this time with a big chocolate cake that celebrates spring. It has an oval silver tray filled with mixed cookies and biscuits, including the traditional Italian Biscuits. An elegant box of little sugar eggs and the same little sugar eggs in a funny yellow hen. For the kids, a book to enjoy Easter tales and adventures.

RIGHT: Everything is ready to celebrate Easter on this round table. Including chocolate decorated eggs, spring cupcakes, little colourful sugar eggs and a big carrot cake. The white chocolate egg is decorated with ribbons of pink fondant and silver sugar sprinkles. On a beautiful paper doily, orange and green cupcakes are decorated with cream, sugar flowers and silver sugar sprinkles.





SUSANNE IDUN MØRCH *Petit Brocante Miniatures*

"I would love a potting table on my terrace where I could celebrate spring. It's a place I would love to either work on my miniatures or pamper my garden plants as birds are busy flying around getting food for the small baby birds in their nests. I love things that show age like the zinc washtub and the watering can. They have their own history and you can almost hear their story if you listen carefully."

ABOVE: You can tell that a lot of work has been going on here by all of items on the table. Including the metal string holder, the scissors, the shovel, and the pots. The small plants are nearly ready to go into the garden to fill salad bowls the whole summer long.

RIGHT: The six apartments of the birdhouse are made very mossy and weathered so it would disappear into its natural surroundings.

RIGHT: Wonderful twelfth scale Easter goodies from Jen Tuttle fill this delightful table



JEN TUTTLE *Miniholiday*

"I especially enjoy making miniatures for Easter because of the pretty pastel spring colours. I like to decorate Easter baskets, and an Easter store is definitely on my bucket list! I live in San Diego now, but I grew up in Minnesota, where a sure sign of spring was the crocuses and daffodils pushing up through the snow. Now I enjoy making my own miniature spring flowers with petals punched from paper. I have a brown thumb so the potted plants in my doll's house look much better than my real life plants! That's the great thing about making tiny things, if you can't have something in real life, you can always try your hand at making it in miniature!"

MINI CONTACTS

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www.facebook.com/
MiniholidayDollhouseMiniatures
www.cdhm.org/user/jenjen66
www.ebay.com/user/rman1017



ANGIE ILLAS *Minis by Angie*

"I live in a small village in the country, just twenty minutes from Barcelona, Spain. As in French Provence, we have a lovely Mediterranean climate and very special sunlight. Spring is my favourite season of the year. After a cold dull winter, I find it a blessing when spring arrives and everything around me explodes in a multitude of bright vivid colours that inspire me every day."

ABOVE: This bicycle was completely white and basic then Angie transformed it in to a very special and unique piece. She makes her little bikes very feminine and in a French Provincial style.

BELOW: These twelfth scale birdhouses are made from balsa wood. The small geraniums are also handmade. Angie cuts the leaves and petals one by one, shapes them, and cheerfully glues them one by one to a very fine metal stem.

Each birdhouse has its own personality and is the perfect home for a little feathered friend.



JO BEVILACQUA *Spencer's Nook*

"Vanessa's Dream was a one-of-a-kind garden, made in memory of a dear friend of mine who passed away. It was a true labour of love. I healed a lot while working on this piece. All of the plants and stones in this scene were hand-sculpted or hand-cut, the only thing that was not, was the laser cut butterflies. Each wisteria petal was hand-cut in four shapes and then, one by one, applied onto sixty or more petal florets. This project was pretty amazing and I still feel that I achieved what I had set out to do. I got the answers to my prayers, which were to heal from the loss of my dear friend Van. The pain is less now, even though I still miss her smiling face and sense of humour that always made my day."



ABOVE: Jo just barely finished this piece in time for the Chicago International show. She was even applying florets, one at a time, while a photographer was shooting this scene.

RIGHT: The special part of this project is that the wisteria arbor, that Andy Bevilacqua built, is removable.

FAR RIGHT: This gorgeous waterfall pond is surrounded by many plants and also holds water lilies. It is lit up from under the water.

**MINICONTACTS****SPENCER'S NOOK**

110 Holbrook Drive, Huntsville,
Alabama 35806. 001 256 722 4786
www.spencersnook.com

ABOVE: Each stone in the stone path was hand-sculpted individually then laid down in the scene.





KATHI KUTI HARDING *Canada*

"Spring invokes images of cheerful colours, children playing, and fresh flowers. I loved making my Flower Girls arms so full of flowers her watering can must sit atop her hat. Humpty Dumpty is one of my favourite characters. I like to dress them for all seasons. An outfit of pastel colours and bright flowers seems just right for spring. Anthropomorphic dolls are always fun to create – dressed rabbits and playful mice. Each spring reveals new ideas for me. Easter bunnies are such fun to do. It is like being the bunny myself when I am setting up the scene with a full basket of eggs and more eggs still to be gathered."



TOP: These tiny mice are 1 1/2" tall. They are made using polymer clay with velour fabric bodies that are filled with sterilised sand. A Styrofoam wall and knitted grass are the perfect place to play!

ABOVE: This 2" tall Humpty Dumpty egg is made from polymer clay with a hand-cut ribbon collar and tassel hair.

LEFT: A 2" hand-painted polymer rabbit. Made from vintage necktie fabric and a Japanese ribbon collar. The body is filled with sterilised sand.



MELISSA HIRST CHAPLE *Enchanted Woodland Faery Dollhouse Co.*

"The Enchanted Woodland Faery Dollhouse Company, under the artistic directorship of Dr. Melissa Hirst Chaple, continues the Faery research instituted by Oxford folklorist W.Y. Evans Wentz and Clare Maddingly begun in 1910. This unusual company researches the world of Faery. Through secret memoirs of hidden pasts, the company finds evidence of

Faery and Pixie houses, which are then reconstructed, replicated and life breathed back into them. The Beloved Wind's End Cottage, is one such dwelling. Enchanted Woodland Faery Dollhouses are in private collections in countries around the world and may be seen in the Fantasy Forest at The Great American Dollhouse Museum in Danville, Kentucky, USA."



ABOVE: This cottage, as are all of the company's small dwellings, is meticulously thatched to scale using aged layers of broom straw bundles.

LEFT: The Enchanted Woodland Faery Dollhouse Company collects vintage silks and linens, tiny crystals and beads to complete the interior furnishing, which is richly layered in natural dried flowers and mosses.

CHERI DEGRUCCIO*Faeriestudio*

"There is nothing I enjoy sculpting more than sweet little doll's house miniature babies, children, doll's dollys and toys for the miniature nursery! With thirteen nieces and nephews and two young boys of my own, inspiration comes easy and the ideas are endless. From a sleeping chubby baby curled up in a blanket to a precious toddler girl holding a chocolate bunny, I absolutely love trying to capture those sweet and innocent moments in my little dolls."



ABOVE: Baby Kiera is a twelfth scale doll's house miniature baby. She would measure 2" long if stretched out. She is sound asleep on her belly. Sweet dreams little one!

LEFT: Michelle is a twelfth scale miniature child. She measures 11/2" seated. Little Michelle waited anxiously all week for the Easter bunny's arrival. She has already gotten into her chocolate bunny and, of course, taken a bite out of the ears!

RIGHT: April Showers. Bayberry Munchkin Scene. Doll scene measures 2" tall. This Bayberry Munchkin loves a rainy April day. She is all dressed up in her rain coat and galoshes waiting for the rain to fall so she can start jumping in some puddles!



ABOVE: A magical garden full of many blooming flowers and plants. An arbor holds a flowering vine as two birds drink from a bronze bird bath. Each flower is placed with such care and attention to detail.

ABOVE RIGHT: A cosy conservatory with plants in every corner and a napping cat on the wicker sofa.

LEFT: This happy little garden shop is full of spring delights for the miniature home or garden.

HEATHER O'CAIN *Washington*

Heather O'Cain is a professional jewelry designer in Seattle and has been making doll's house stuff most of her life. When she finds the time, she likes to work on her miniatures. She has also made a Victorian doll's house, garden shop, antique shop, tea shop and jewellery shop. She is now currently working on a bakery.

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Busy show is full of talent

City of London Dollshouse Festival is filled with talented makers and an international crowd

By Sandra Harding

Once again the Riverside and Ballroom suites at The Tower Hotel, London, were filled to overflowing with the most fabulous makers of high quality doll's house items all ready for the queue forming outside, ignoring the cold drizzle and anxious for opening time.

It seems every year there are new exhibitors showing us their lovely things, and this means that for the mini enthu-

siast, there is always something different to see.

For instance, we had Criss Cross Miniatures, who make hand stitched pictures, and realistic button leather furniture, and they were very excited to

be at their first City of London show. They were particularly pleased when they learned their first customer had come specifically to seek them out, and was intent on buying. What a good start for this talented couple?



Evelyn at Michael Mortimers display



Pat Kay



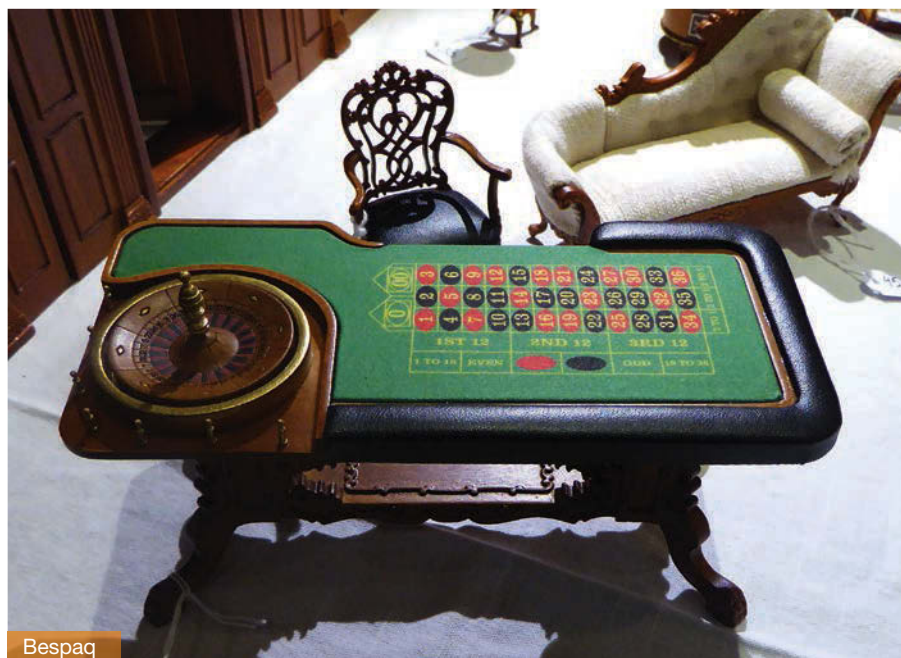
Art Forge



Pilar Calle

Another talented maker there was Simon Walker of Art Forge, with his silver and bronze sculptures, some of which I am pleased to own. I will be doing a feature on him later in the year, as he is planning to open his workshop in Farnham, Surrey, to teach his skills to others.

Others new to The Tower show were Hubble & Taylor with their remarkable Spanish Islamic roombox (they also teach others how to create these things of beauty), Michael Mortimer with 16th century furniture, Sandi Sadri with delightful flowers, Kate Pinsent and Grace Mary with beautiful dolls, Nikki Nakki Nu with her ceramics, and



Bespaq



Tadpole Miniatures



Elizabeth Causeret

Unique Miniatures with delicate embroidery. Other newcomers to this event were A&R Miniatures, Chic Dollshouses, Harlands of Hedon, Pilar Calle, and Rohit's Miniatures.

There were exhibitors from Spain, Germany, Sweden, Amsterdam, France, India, and of course, from almost every corner of the UK. Mind you, the visitors at the show were also a wonderful and eclectic mix with people from the USA, France, Sweden and Italy, and that's just those I spoke to. The first in the queue were from London, Cheshire and Brighton, and others we spoke to had travelled from Yorkshire, Derbyshire, Cornwall, Kent, Wales, and even The Isle of Man. Charlotte has created a truly

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Kate Pinsent Dolls



Victoria Heredia Guerbos



Karon Cunningham

international event.

I can't mention everyone else, as there are just too many, but all the stands seemed to me to be busier than ever throughout the day. The initial rush just kept going and the happy throng just got "throngier". Obviously they had decided that Sunday lunch was of no importance at all. Visitors were telling me what a wonderful show it is and they will be back next year. **DHW**

● If you can't wait that long, Charlotte Stokoe's shows for the rest of this year are:
May 15th – 16th Kensington Dolls House Festival,
December 5th Kensington Dolls House Christmas Festival
For further information go to www.dollshousefestival.com
or call 020 7812 9892.



Hubble and Taylor

a funky wire GARDEN CHAIR

Vera Blair shows us how to make a whimsical chair that looks like wicker when painted, by using twisted wire

By Vera Blair

What began as a small project designing and making white wicker doll furniture for my seven-year-old granddaughter Ivy has blossomed into a major project that includes not only white wicker, but black faux wrought iron home and patio furniture—all using the same simple building materials: copper or brass wire! The wire needs to be soldered together, so if you know how to solder, you'll be a step ahead.

Soldering wire for furniture does not require the same level of skill as some soldering. It's mainly just tacking the wire together into a basic structure. The wire is 18-gauge and 22-gauge copper wire that is twisted to give it texture. Spray paint it white, and you have wicker, paint it black and you have wrought iron. You may also paint it with metallic paints for special effects. I ended up with an entire patio full of wire furniture, which included wrought iron benches and coffee tables as well as white wicker chairs and coffee tables.

I even made a wrought iron tea cart and fire pit.

You save a lot of money by making your own furniture, and you have the added bonus of creating something from scratch that all your friends will admire and want for themselves.

The design may be as simple or as complicated as you like. The basic structure is designed on graph paper and then decorations are made out of the twisted wire—all kinds of curlicues can make your basic design into an elaborate piece of furniture. Adding a bit of fabric for seat cushions can give your wire furniture a bit of extra flair.

An introduction to soldering

Soldering is a way of uniting pieces of metal with solder. Only metals that will accept solder will work—like copper and brass. The pieces to be united are painted with a bit of flux, which cleans the area chemically so that solder may flow. Then a tiny drop of liquid solder from your soldering iron is applied to the areas to be united. The

liquid solder will solidify instantly when the hot iron is removed, uniting the two pieces of metal. In this way you may construct anything you like.

Solder is available in rolls of different proportions of tin and lead. The most popular is 60/40. You can also buy silver solder, which is more expensive, but does not contain lead. I prefer this for safety reasons.

Different temperatures allow various solders to partially liquefy, allowing creative decorations to be made for your project. For my wire furniture, I simply spray painted the entire piece with glossy black or white paint. All basic soldering tools may be found at hobby stores.

Please obey safety rules at all times.

A funky garden chair



Step 1: Twist 18-gauge and 22-gauge copper wire.



YOU'LL need

- Graph paper for drawing final designs
- Copper or brass wire, 18-gauge and 22 or 24-gauge
- Wire snips
- Something to twist wire with—a pencil or a drill
- Soldering iron with a stand and wet sponge
- Flux
- Flux remover
- Solder—60/40 or lead free solder (my preference)
- White and black spray paint
- Electric drill with hook attachment (optional, but a great time saver)
- Vice
- Bits of material for making cushions for your furniture
- Needle and thread

You'll need about two feet of 18-gauge and two feet of 22-gauge twisted wire. When calculating length of wire before twisting, remember that twisting

will make the piece shorter than the original wire strands.



Step 2: Bend a ten-inch piece of the 18-gauge wire into the base structure for the back of the chair. If you have drawn the basic pieces on graph paper, just lay the wire on the paper and match your drawing. Otherwise work freehand.



Step 3: Bend about two inches from the back wire on both sides to make the back legs.



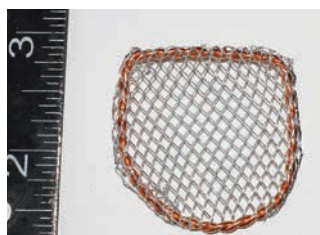
Step 4: Cut enough 18-gauge wire to make a cross piece for the back of the chair.

Step 5: Cut 4 six-inch pieces

of twisted 24-gauge wire. With needle nose pliers, twist the ends of these pieces of wire into decorative curls.



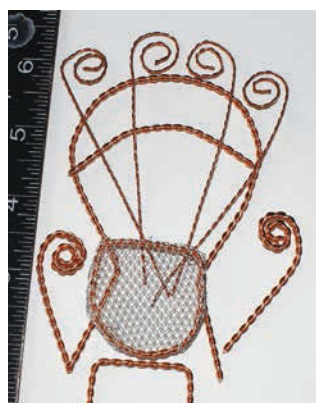
Step 6: Lay the four pieces onto the basic back of the chair. You can easily adjust these pieces to fit. I have not soldered anything at this point.



Step 7: The seat is made out of 18-gauge wire that is bent into the shape of a seat (about five inches of wire). Cut a small piece of wire mesh screen to fit over the seat and bend it over the seat. I have found it easier to solder the basic ring (the seat) perpendicular to the chair back before attaching the wire



because the wire will not take solder. You can glue the wire mesh onto the seat.



Step 8: All the pieces of the chair are assembled and ready

to solder together.

Step 9: Make some more decoration for under the seat by rolling some 22-gauge wire (not twisted wire) tightly around a pencil. You need about a two-inch roll. Pull the roll off the pencil and stretch it.

Flatten the roll with your thumb and solder this as decoration under the chair. Then attach another piece of twisted 22-gauge wire underneath the roll. This finishes your decoration.

Step 10: Now spray paint the entire chair white.

There is your beautiful piece of white wicker patio furniture! **DHW**

Surprise discovery at island castle

Sandra Harding visits Carisbrooke Castle on the Isle of Wight and is delayed by a doll's house

By Sandra Harding

I love going over to the Isle of Wight for a couple of reasons. Firstly, because it is close to where I live and is an easy boat trip. Secondly, because it is such a beautiful place, full of natural and man-made wonders, one of which is Carisbrooke Castle, managed by English Heritage.

My husband and I had the pleasure of

visiting this castle whilst taking my three grandsons for a day out and, after spending time at the Dinosaur Experience Museum, we decided on a more cultural visit and chose Carisbrooke Castle, which proved to be a good choice.

The history of this castle is amazing and we spent time looking at the many items of interest in the museum which is



managed separately by the Carisbrooke Museum Trust. The museum was set up by Princess Beatrice in 1898 and she actually lived there from 1913 until 1938.

The boys had a wonderful time dressing up as knights and rescuing damsels in distress (actually me) and we spent some time in the very room that Charles I spent his time as a prisoner (1647-1648) and from which he tried, but failed, to escape as he somehow got wedged in the window bars.

We were by now running out of time, but the four of us ran up the stairs to look at the toy exhibition at the top floor, whilst my husband went to get the car for



a quick getaway. Fat chance of that, as by now I had stumbled upon the loveliest doll's house.

Whilst my grandsons were running around looking at old Thunderbird toys, metal games, cars and hundreds of other items I had my nose and my camera pressed up against the glass cover in a mad flurry of activity. I had to rush away to get the boat before I could glean any further information from the staff but later Curator Sarah, in a very friendly conversation, told me all they knew about the house.

This interesting house was donated to the museum in 1968 by Miss Edith Marriott of Shanklin on The Isle of Wight, and the size is 46 inches high, 24 inches wide and 18 inches deep. It was made between 1855-1860 as a gift for Miss Marriott's Aunt, and most of the furnishings were added throughout the 19th century. The doll's house was made out of a cupboard by Edith's father.

In the bedroom there is a four poster bed and there are clothes and little shoes. There is also a soap dish, tin bath and a large hot water kettle for the morning wash. The pretty ormolu clock on the mantelpiece shows 12.15.

The sitting room is packed full of





all the items one would expect to be in a mid-Victorian room, including a shell cabinet, with more shells in drawers. There are even more shells in the china cabinet on the right and the piano is an upright which has Christmas carol sheet music on its stand. There is a spun glass dog ornament, wine glasses and decanter and eggshell china pieces. There is a fully-stocked neat sewing table and the candlesticks are Swiss made of carved bone. Yet another ormolu clock is showing 9.00, and there is a little cage holding a small bird

The kitchen is well-stocked with a food and a preserve cupboard at the back, stacked with jars of jam, joints of meat and blancmange and there is also some 60 year-old-bread I am told. There is a lovely copper kettle and warming pan, brushes and brooms and the kitchen range is a faithful copy of an original. Even the little tap works.

Luckily, we made it back to the boat

in time for our crossing. If you get the chance do visit this wonderful island, full of dinosaurs, castles, villages, museums, beaches and coastal walks. And make

sure you visit Carisbrooke and see this doll's house and the other lovely things for yourself. Be warned though, leave yourself more time than I did. [DHW](#)



A chance to learn from top makers

Exciting workshops are to be held in the lead up to this year's Kensington Dollshouse Festival



Miniaturists have a great chance to learn skills from top international makers in the lead up to the Kensington Dollshouse Festival.

IGMA, the International Guild of Miniature Artisans, have organised workshops to take place in the few days prior to the Festival which runs from May 12-14.

Festival organiser Charlotte Stokoe said: "It is a great opportunity for wannabe miniaturists to learn the skills and techniques directly from some of the top international craftsmen. These craftsmen maybe visiting London for the first time, so it really is a great event. I recommend people book early as there are only limited spaces."

The teachers are:

Bonnie Backe: Bonnie is a well known American artist, who is an absolute expert in soft furnishings. She will be running a three day course teaching all aspects of 'Passementerie' which is the art of decorative trimmings. You will leave this workshop able to make tassels, fringes and cords as well as using ready made trimming to inspire you. All the equipment will be provided and you will take home many of the tools you use.

Nell Corkin: Nell exhibited at the

Festival many years ago and now she is back at the show and running two workshops. Nell is the queen of tiny, tiny scales. Both workshops will be in 1:144 scale which is the correct size for a doll's house in a doll's house. The first two day class will teach you how to make a 1:144 scale drawing

room room box, the second one day class will teach you how to create a little Christmas scene in a tiny glass dome.

Ann High: Visitors to the Festival will know Ann High and her beautiful carved furniture. She has run workshops for the Festival before including one at the V&A Museum. This year she will be showing how to make a carved Elizabethan Welsh Chest in a workshop lasting three days.

Christina Minischetti: Christina will be teaching the techniques to make an Italian charcuterie table, including cured meats, cheese, bread and olives, all made from polymer clay. **DHW**

● To find out more details and book your place visit the website: www.igma.org/guild_london/index
For details of the Festival go to: www.dollshousefestival.com



a bit more ROOMBOX



We're continuing our room box series by finishing the patio floor. If you're not making the roombox, there's plenty of tips to use in other projects

By Jo Bevilacqua

Last issue we created the entire structure of the room box, including the box, the floor, and the back door space. Then we began the prepping and construction of the first major decoration: the brick floor. We started by roughing up and staining the bricks, then created a basic grid pattern on the floor to plan out the spacing of the pieces. We also left a space for the planter in one corner. That's where we left off; now that the floor is adequately planned out, we're going to begin

permanently gluing the bricks into place.

We haven't made the planter yet, but we will. Leave room for the planter anyway. Note that once we add bricks, the planter will be a little larger. Also, decide whether you'd like the planter to sit on top of the bricks of the patio or if you want the planter to sit directly on



YOU'LL need

You had these in part 1:

- Frame, your choice of size
- Box that is built to fit your frame using ½" wood the width and height of your selected frame dimensions and as deep as you like
- Subfloor part - ½" wood with four riser blocks
- Landscape light (optional)
- Door
- White tile adhesive mix
- White, matte (non-shiny) tub and tile caulking
- Acrylic paints in burnt umber, black, sea mist, barn wood, white, Italian sage, seascape, linen, avocado, burnt sienna (for wall stucco mix, door, casing, sky ceiling)
- Spray matte sealer
- Tweezers
- Small scissors
- Clear stained glass paint (you can find this at a hobby store)
- Bricks, about 400
- A cap off a spice bottle (to indent arch mark for the alcove)
- Masking tape
- Blue painter's tape
- Plexi mirror or regular mirror for side walls
- Hanger for the back of the piece to hang or four felt pads

YOU'LL need

These are new:

- Double-ended spade fork connectors on clicker cord
- Lanterns (your choice)
- Transformer for power
- Contact board
- Doll's house wire for any extensions of wire lines (can use wire cut off of the extension cords) if needed
- Use 2 of the 3 led strips for sky ceiling (ask for 18"-length doll's house wire leads)
- Glass (can use museum glass)
- Door handle
- Door kick plate
- Door knocker
- Bell (optional)
- Balsa wood for the planter bed: 3/8" X 5/8" (correct size) or you can use 3/8" X 3/8" with 3/8" X 3/8" together (to make the height)
- Foam core for flower bed: use 1/2" thick and 1/4" thick
- Mulch in miniature landscaping
- Green man wall plaque
- Trims for the door (I used both Lawbre and Unique Miniatures trims)
- Stained glass: use my pattern (coming in later issue) or use Barbara Sabia stained glass
- Wood strips (1/16" X 1/16") for trim around sidelights back side
- Plexiglass (glazing) for sidelights (found in framing departments)
- White primer spray paint
- Golfing lead tape
- Green self-healing mat board for cutting
- Glues: wood glue, craft glue, epoxy, glue sticks
- Glue gun
- Lightweight spackling- used for grout
- 6" metal ruler (cork backed)
- 12" metal ruler (cork backed)
- Box cutter with replaceable blades
- Drill with selected drill bits
- Other accessories as necessary

the subfloor. These two adjustments will alter the amount of space you leave for the planter.

My planter measured 2 3/4" deep by 3 7/16" wide.

Patio brick outline



Step 1. Make sure that you are leaving room for the planter in one corner and also enough space on the left and right edges of the floor to fit the mirrors you're going to include.

If doing Technique A:

You'll also need:

- Double-ended spade fork connectors on clicker cord
- Male plugs
- Outlets

Gluing the bricks



Step 2. From the mirror margin, begin gluing your middle row of bricks down, left to right, using the loose bricks to gauge depth and alternating colours. Remember to leave some space for grout. Complete the whole row. Keep your loose bricks, laid vertically, to ensure the layout will still fit on the platform. This way you can make any necessary changes while the glue is still workable.

Step 3. Once the row (left to right) is glued and the loose bricks are fitting up and down evenly, begin laying and gluing the bricks in a "starburst formation"—starting your work



in the centre and moving outward on both sides as shown above.



Step 4. Once the patio is almost laid, place the patio within the box, then test slide the mirrors into each side to see if they fit without hanging on the subfloor.

TIP I never glue the subfloor in; that way I can take it out if work needs to be done within the box.





Step 5. Cut and insert the bricks around the base of the door casing.

Step 6. Work up to the planter space, covering the penciled-in area. Continue laying bricks until your entire floor is completed.

Building the planter

My planter was 2 3/4" deep by 3 7/16" wide. You'll want to build the planter first, before laying the bricks, so that you ensure you are leaving the right amount of space for it.



Step 7. Take your balsa wood. You should have one 3/8" x 3/8" and another 3/8" x 1/4" so that they create a planter width and height of 3/8" x 5/8" when placed on top of each other.

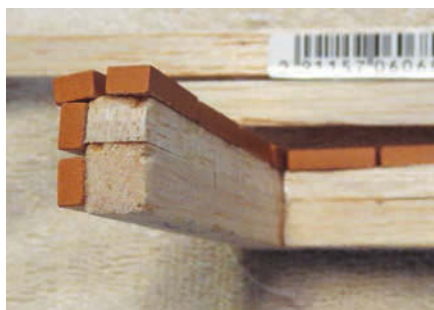
For each stick of balsa, cut one piece 2 3/4" long and another one 3 7/16" long.

Glue the matching lengths together, creating one piece at 2 3/4" long, 3/8" wide, and 5/8" tall and another piece 3 7/16" long, 3/8" wide, and 5/8" tall.

Bricking the planter walls

Step 8. Glue the two pieces of wood together to form an "L". Before you do, make sure that you're gluing it the correct way so that it fits into the planter area. If you glue the wrong edge, you could end up with one side too long and the other too short.

You can add brick on each piece separately but I recommend gluing the two sides together first; that way, you can make sure the bricks look right together, and if any excess wood is extending, it can be sawed off once the bricks are set.



Step 9. Dry lay and then glue the bricks to the planter, starting on the longer side first.

On the corner, extend the bricks slightly past the corner edge so that it will end up

RECREATE Jo's

- Box dimensions: 3 1/2" tall x 16 1/2" wide by 1/2" deep
- My subfloor inside measured 4" deep by 15 1/2" long (to fit the frame width) with four pieces for risers of approximately 5/8" tall x 4" long (to fit the depth of the box)
- Door: I used Houseworks Deerfield #6028 but Jamestown #6010 would also work
- Bricks: I used Houseworks bricks #8204, 7 to 8 packs of 50; these are for the planter, arch, and floor
- Double-ended spade fork connectors on clicker cord: Cir-Kit Concepts CK #1008-3
- Lanterns: Miniature House #MH1011
- Transformer for power: Cir-Kit Concepts CK#1009B
- Contact board: CK#1049 Cir-Kit Concepts
- Doll's house wire: Cir-Kit Concepts CK#203 for any extensions of wire lines (can use wire cut off of the extension cords) if needed
- LED strips for sky ceiling: Luminations By Mr. K (ask for 18" length doll's house wire leads; use 2 of the 3)
- Door handle: Classics # CLA05579
- Door kick plate: Houseworks #HW1150 (optional)
- Door knocker: Clare Bell Brass #CE1763-100
- Howdy bell: Clare Bell Brass #CE1779-100
- Green man wall plaque: Lawbre #0410
- Trims: Lawbre #AESM8 and #AESM16, Unique Miniatures #UMM14
- Dremel Drill with selected drill bits

flush with the bricks that will be glued onto the second piece. It should fit like a puzzle, with bricks interlocking. Then dry lay and glue the bricks onto the shorter part of the planter as well.



OTHER ACCESSORIES USED:

- Mailbox: Clare Bell Brass #1930-100
- Falcon lion set: Handley House #A3942; see your local dollhouse shop
- Rabbit and mouse are by Sylvia Mobley
- Gnome is by Jo
- Rose vine is by Carol Wagner
- Shovel is from Pine Island designs
- Hearth broom is from Jane Graber Pottery

Glue the bricks flush to the bottom of the front of the planter; at the top of the planter, leave a space for grout to be put on the top layer of brick.

Step 10. Dry lay the bricks in twos along the top of the planter until all edges are even. Again, remember the grout spacing. Do both sides so they lay evenly.

Step 11. Once the bricks are arranged to fit along the top, glue them on with craft glue.

Step 12. Align the planter with the top of the patio. Do not glue it in yet, but check the fit and the way the bricks fit, just to make sure everything will come together nicely. Adjust as necessary.

If doing Technique A:

You'll also need:

- Cir-Kit Concepts double-ended spade fork connectors on clicker cord, CK #1008-3
- Male plugs: Cir-Kit Concepts CK#1004-3
- Outlets: 1 triple CK #1028-7 & 1 single CK #1028-6

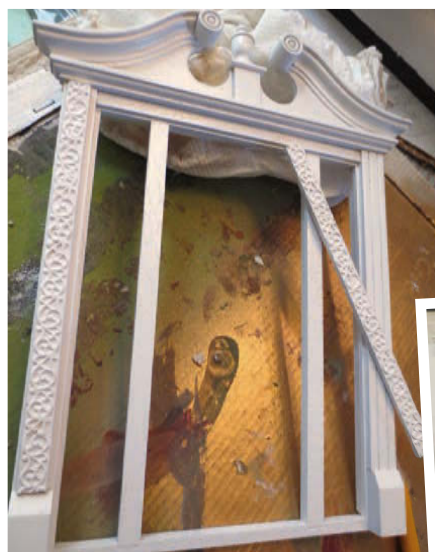
Door unit

Step 13. Remove the sidelights from the door unit if you plan to create your own plexiglass stained-glass sidelights with us (in the next issue), then remove the door. Set aside to keep the two set pins.

Step 14. Prime the door, casing, and trims with primer. Sand both, being especially careful on the trims, when dry. I used the Lawbre dotted trim #AESM16 on the inner front sides of the casing and the Lawbre Ivy trim #AESM8 on the outer sides of the front casing. A swag-type trim, Unique Miniatures #UMM14, which is very fragile, was used above the door casing.

Step 15. When both door and casing are smooth, you are ready to paint either by brush or by spray can, doing one side at a time. The pieces can all be the same colour or different colours; it's really up to you. I painted the trims to match the casing, but the door was its own black colour.

If you use the spray paint method, use blue tape in a roll on the back of the door to hold the door flat onto cardboard. This is to prevent the paint from going under the door. Hold the can about 13" to 14" away and spray back and forth in slow motion.



If you brush your paint on, moisten the brush first with water, then blot with a paper towel and do many thin coats.

Step 16. If you used a satin spray colour, you are done and should not have to clear coat it. When dry, we're going to seal it. If you're using matte sealer, spray about four coats. If satin finish, use two to three coats, and if gloss finish, use one coat.



Step 17 (optional). Mix acrylic paints to create a wash for the casing and trims. I used Italian Sage, Burnt Umber, Black and Barn Wood. Mix the paints together and brush it over the trims and casing, wiping off the excess with a cloth.



Step 18. When the door and casing are complete, you can cut the side trims and glue them to the casing.



Step 19. For the door, mix a medium shade that goes with the selected colour, using mostly brown paint plus burnt umber, black, Italian Sage, and Linen. Brush the paint on parallel to the grain of the wood (probably vertically), then wipe off excess with a damp paper towel. This gives just enough contrast to give dimension.

Step 20. If you want a touch of gold on your trims, dry brush them now.

To install the door

Step 21. Use craft glue to install the pin upside into the casing.

Step 22. Install the door up into the top set pin. Clean out the hole on the bottom of the door and base of casing first; this will allow the nail to move up into the door easier.

Step 23. Insert the bottom nail up into the door, without forcing it; you want it aligned.



Step 24. Install door handles (apply directly) and the knocker (drill hole first) and apply with craft glue.



Step 25. Install the kick plate last. You need to see how high it needs to go when the door is installed.

TIP Want a brush-finished look for the kick plate? Use a fine sandpaper in one direction of the brass plate and seal with matte sealer.

Installing the bell



Step 26. Bend the bell hanger to fit up over the door.

Step 27. Antique the bell hanger with burnt umber paint or overspray it with flat brown paint and immediately wipe off until you have the desired finish.

Step 28. Adjust the bell hanger over the top of the door to your desired spot, then mark in the casing where the hanger will be.



Cut small bits out of the casing until the bell hanger fits smoothly and doesn't obscure door movement.



Step 29. Glue the bell in place with craft glue.

Grouting the bricks

Step 30. Mix a small container of spackling with a dot of black and brown acrylic paint. Mix well to the desired colour.

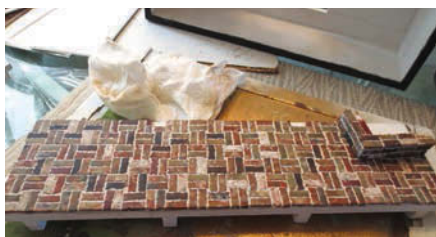
Step 31. Using a glove or a piece of saran wrap over your fingers, dip into the spackling, grab a handful of it, and massage the spackling into the grout spaces of the patio.

Step 32. Wipe off using a dampened paper towel, let dry, and repeat Steps 31 and this Step 32 until the spaces are filled and the brick is clean.

Step 33. Grout the planter walls using the same method as the floor. Once again, the planter should not be glued in yet; we are just checking for placement. Keep the container with spackling covered so that you can reuse the spackling later without it drying out or becoming too hard to use.

Ageing the grout

Step 34. Mix stain using brown, black, and avocado acrylic paints, then sporadically add stain over the patio area. It should look splotchy.



Electrifying the ceiling/sky

If you are using LED light strips by Lumenations by Mr K, you will need to use a 6" metal ruler. Note also that these photos are of the ceiling of the box, not the floor.

Step 35. Lay the light strip into your desired position. Using a pencil, mark the position of the lighting and outline the route from the light to the back wall of the ceiling. The outline should be about 1/8" wide (the width of the light strips).



Step 36. Align your ruler to the outline, then use a box cutter to begin cutting into the ceiling along the line. Get as close into the back corner as you can, then move the cutter towards you, stopping about 1/2" to 1" from the front—where the lights will go. I cut each line into an angle towards the centre, inward, then down the centre. This should allow you to pop the excess wood out.

If doing Technique A:

Cut a groove in the top of the removable back on both sides so the LED wires can pass through to the back of the box—use a saw blade 1/16" thick to do this. Sand the groove out before laying any wire in the slots.

Step 37. File the channel smooth, then pre-lay the wire in place; see if it will lay flat. Repeat on both sides. I installed a set of three LEDs on a strip on each side.



Step 38. Drill into the back, lining up the drill bit within the groove.

If doing Technique A:

Skip this step; the holes you made in the previous step take care of this.

Step 39. Paint the ceiling as follows: Use white, black, Greenscape, Seamist, and Barnwood, dotting these colours all over, to tone it down and brush it on in spots, blending the colours. Continue until it looks like a sky. Smudge the paints so they appear faded in and out. Save the colours for later for when you cover the mask-



ing tape over the wires to blend the sky colours.



Step 40. Thread the wires through the hole and lie them flush into the channels. Use masking tape to fit over the wires. Lay the masking tape over the two channels, over the wires, and go up to the LED light and stop just at the back wall. Secure the wires from the LED lights with blue painters' tape on the back of the box.

If doing Technique A:

Lay the wires over the back, then tack them down with blue tape.



Step 41. Use touch-up paints now to touch up over the masking tape to blend into the sky. **DHW**

● **Next issue we'll stucco and work on other accessories, like lanterns and the plaque. Don't miss it!**

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Happily ever after

Terrie Wertz uses her magic wand to create these beautiful fairy tale characters inspired by story book illustrations

By Terrie Wertz



I have loved dolls, doll's houses and miniatures ever since I was a child. I grew up with three sisters, two brothers, a dog, a cat and three doll's houses. My father started my love for miniature dolls when I was just a little girl. He would always bring me a new one after arriving home from business trips. Thankfully, my mother began to teach me to sew when I was a young girl at nine years old. With the skills I acquired, I was able to make my own wedding dress as well as the bridesmaid's dresses for my wedding. For several years after that, I started the process of making wedding dresses for others.

Shortly after my husband and I were married, I purchased all of the components for an Architect's Choice #3 doll's house.

The plans sat untouched for twenty years, until one day I said I was going to get rid of it. That's when my husband decided he was going to finally start cut-

LEFT: In the enchanted woodland wild, the Woodland Prince shall wed a Fairy child.

ABOVE RIGHT: The beautiful Snow Queen says, Let winter always rule.

RIGHT: They could see she was a real Princess and no question about it, now that she had felt one small pea all the way through twenty mattresses and twenty more feather beds. Nobody but a Princess could be so delicate.



ting the wood to assemble it. It ended up taking two years, but we managed to finish it in December of 2012. I started collecting miniatures for all of the rooms right away, but discovered that I couldn't always find exactly what I wanted for it, so I decided to try my hand at making miniature toys, then books, curtains and bedding. After gaining experience in creating all kinds of miniature items, I then began to venture into making my





own dolls.

I love taking miniature classes, as well as learning from other miniature artists. Most of the time I take online classes. I try to take one every other month if I can. It seems I always find that each class inspires me in some way and even if the class isn't a miniature doll class, I usually learn something that I can transfer into my mini creations.

I think my love of art classes stems from when I was young; my parents would sign me up for almost any class at the local college or art centre that would take a young person.

My miniature doll and book business are now a full time venture. I check my emails and orders each morning, respond as I can and ship out what I have on hand. Then I get dressed and get to work in my studio on either dolls or their miniature accessories.

I also try to post my project progress on my Facebook page throughout the day.

ABOVE: She is indeed, most wondrous fair, lips that shame the red red rose. In ageless sleep, she finds repose.

RIGHT: This is good for me. I'm not insane! I didn't kill my family. I am fine. I'm not mad. I am innocent, I mean, not guilty!

In the evenings I spend my time constructing miniature books for orders that still need to be filled and then I put them in the book press. If I don't need to make any books, then its back to my studio to work on my dolls.

Most of my inspiration for my fairy tale dolls comes from the miniature books I make.

My business started as an outlet for my mini obsession. I love working with graphics and started to create specific miniature books that I wanted for the victorian doll's house that my husband and I built. I also wanted to perfect the scale for miniature books, because I was





LEFT: Watch out for her the white enchantress, she can cast powerful spells or curses, and transform anything into almost anything.

RIGHT: In the enchanted woodland wild, the Woodland Prince shall wed a Fairy child.

BELOW RIGHT: The princess shall indeed grow in grace and beauty, beloved by all who know her. But... before the sun sets on her 16th birthday, she shall prick her finger, on the spindle of a spinning wheel - AND DIE!

the most are silk, lace and cotton because they sew, drape and glue so wonderfully. Learning to paint faces on miniature dolls was one of my first challenges in doll making. I can be very picky, but I found I have the best results when I paint faces while wearing magnifying readers. I am much happier with the results.

My studio is still a work in progress and it may always be, as I continue to come up with new organisational ideas and new doll techniques as well as discovering new tools.

My favourite purchased tools are tweezers, a glue syringe and magnifying readers.

My favourite homemade tool is actually a Styrofoam cooler that I cut down to create perfect project boards. They are

large enough to hold all the components of a doll, as well as my fabrics and trims. But small enough I can stack them on my shelves if I get stuck on a concept and need to move on to another project.

It is amazing how much support my family gives me regarding my art and how confused they are about my mini obsession. I am excited to continue making dolls and also learning new skills along the way. **DHW**

discovering that most miniature books are either too bulky or too large. I don't have all the pages from the original book inside, but you don't need them for your doll scene if they are open to a specific page.

Many of the old books that are used for my inspiration have great illustrations, which I love to use for reference when creating my twelfth scale dolls. As I am researching and putting together the tiny books I see all the great antique illustrations and get so inspired that I just have to recreate them in miniature. I have a collection of old fairy tale illustrations categorised by artist and subject. That's where I start my doll making process, and then I create a digital idea board, which I print to take to my studio. Next, I search for a doll mould that I think would best fit the fairy tale character. I don't pour my own dolls or sculpt dolls at the moment because I mainly want to focus on my doll painting technique as well as the dressing process. The materials I love working with



MINICONTACTS

Terrie Wertz

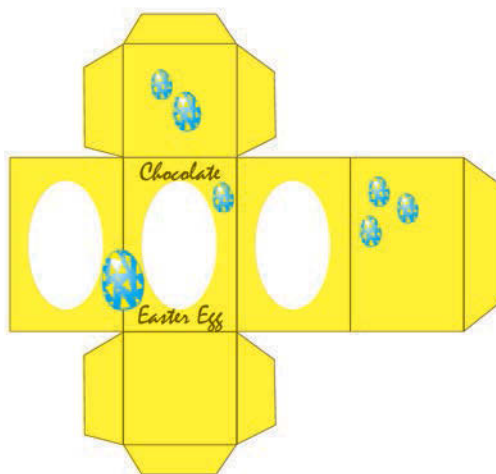
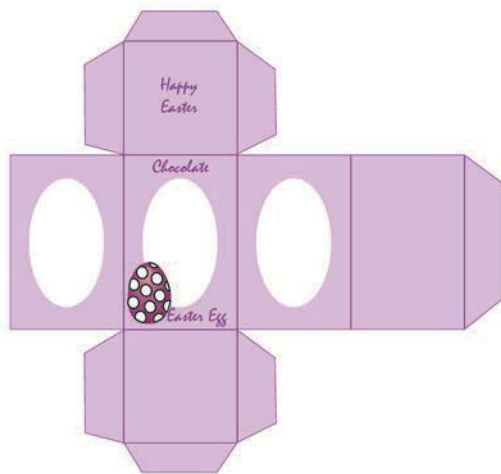
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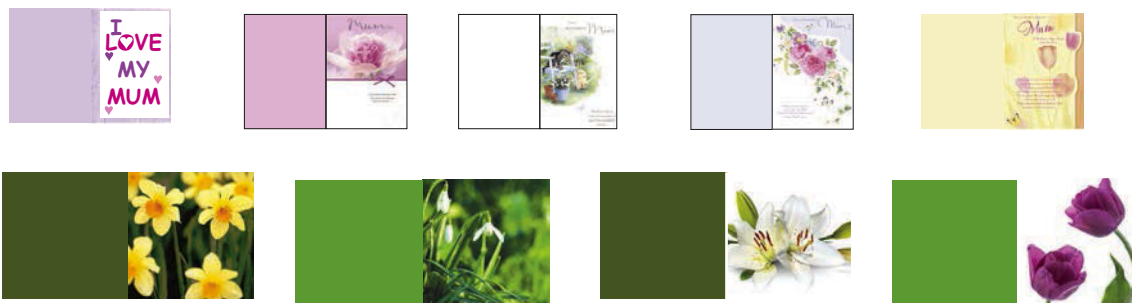
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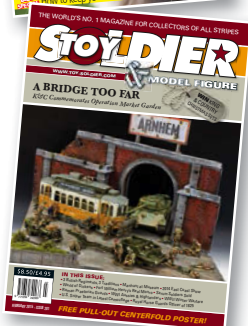
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ADVERTISERS' INDEX

BARBARA'S MOULDINGS.....19	MATLOCK MINIATURES.....12
C J MINIATURES.....24	MICRO MINIATURES.....16
CHILDHOOD DREAMS.....19	MINIATURA.....16
CIR'KIT CONCEPTS INC.....25	MM FAIRS.....18
CRISS CROSS MINIATURES.....60	ODINS MINIATURES.....24
DOLLS HOUSE COTTAGE.....	PILAR CALLE.....60
WORKSHOP.....19	PMJ MINIATURES.....18
DOLLS HOUSE EMPORIUM.....	SEASIDE MINIATURES.....60
"THE.....84	SPENCER'S NOOK L.L.C.....12
DOLLS HOUSE SALE.....24	STAMP INSURANCE SERVICES.....24
DOLLY DAYDREAMS.....83	STUDLEY GRANGE DOLLS HOUSE.....
DOLLY'S DAYDREAMS.....25	WORKSHOP.....11
DOREEN JEFFRIES.....12	SUSSEX CRAFTS.....18
HOBBY'S.....16	THE CRAFT PACK COMPANY.....12
JENNIFERS OF WALSALL.....24	THE MODOLL HOUSE.....60
KENSINGTON DOLL'S HOUSE.....	TOY WORLDS MUSEUM BASLE.....11
FESTIVAL "THE.....11	TUDOR ROSE MINIATURES.....16
LILI " ANNE MINIATURES.....19	VANESSA'S MINIATURE DOLLS.....25
LORRAINE MINIATURES.....12	WORLD OF MY OWN.....24



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Organiser: Dolly's Daydreams

DOLLS HOUSE & MINIATURES FAIR

The Conygre Hall, North Road, nr Timsbury, BATH BA2 0JG
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Organiser: MGM Fairs

SUNDAY 8TH MARCH

DOLLS HOUSES & MINIATURES FAIR

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

SUNDAY 15TH MARCH

DOLLS HOUSE & MINIATURES FAIR

The Village Hall, UPLOWMAN, near Tiverton, Devon EX16 7DP
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Organiser: MGM Fairs

SATURDAY 21ST MARCH

DOLLS HOUSES & MINIATURES FAIR

The Assembly Rooms, High Street, DEDHAM, near Colchester, CO7 6DE (off A12)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 22ND MARCH

DOLLS HOUSE & MINIATURES FAIR

The Inn on the Lake Hotel, DA12 3HB
Open: 10.00am - 3.30pm
Organiser: D&M Fairs

SATURDAY 28TH & SUNDAY 29TH MARCH

MINIATURA

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MONDAY 6TH APRIL

DOLLS HOUSES & MINIATURES FAIR

Holiday Inn Milton Keynes - East M1, Junction 14, London Road, NEWPORT PAGNELL, Buckinghamshire MK16 0JA (on A509)
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SUNDAY 12TH APRIL

DOLLS HOUSES & MINIATURES FAIR

The Cedric Ford Pavilion, Newark Showground, Lincoln Road, NEWARK, Nottinghamshire NG24 2NY (A46/A1)
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SATURDAY 18TH APRIL

DOLLS HOUSE & MINIATURES FAIR

Pudsey Civic Hall, Pudsey, LEEDS LS28 5TA
Open: 10.30am - 4.00pm
Organiser: Doreen Jeffries

SUNDAY 19TH APRIL

DOLLS HOUSES & MINIATURES FAIR

The Charmandean, Forest Road, WORTHING, West Sussex BN14 9HS (on A27)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 26TH APRIL

DOLLS HOUSES & MINIATURES FAIR

Knights Hill Hotel & Spa, SOUTH WOOTTON, near King's Lynn, Norfolk PE30 3HQ
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

MAY

SUNDAY 3RD MAY

DOLLS HOUSES & MINIATURES FAIR

Felixstowe Leisure Centre, The Seafront, FELIXSTOWE, Suffolk IP11 2AE (next to the pier)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 9TH MAY

DOLLS HOUSE & MINIATURES FAIR

Northwich Memorial Court (formerly Northwich Memorial Hall) Chester Way, NORTHWICH, Cheshire CW9 5QJ
Open: 10.30am - 4.00pm
Organiser: MM Fairs

FRIDAY 15TH & SATURDAY 16TH MAY

KENSINGTON DOLLS HOUSE FESTIVAL

Kensington Town Hall, Hornton Street, LONDON W8 7NX
Open: 12.00 noon - 7.00pm (FRI); 10.00am - 5.00pm (SAT)
Organiser: Kensington Dolls House Festivals

Club exhibit

On Sunday 24th May, The Little Mermaids Dolls House Club presents 'The Mermaids in Bloom Exhibition' plus Miniatures and Craft Fair at The Dunes Complex, Central Promenade, Mablethorpe, Lincolnshire LN12 1RG.

Open from 10.30am to 4.00pm, entry is FREE.

For full details, please contact Mary Trembath on 01507 477188.

ORGANISERS:

Brighton Model World www.brightonmodelworld.com

D&M Fairs: 01634 370420. E: peapa001@medway.org.uk

Dolly's Daydreams: 01945 870160. www.dollysdaydreams.com
E: dollysdaydreams@btinternet.com

Doreen Jeffries: 01274 616539.
www.doreenjeffriesdollshousefairs.co.uk

Emma's Doll's House Fair: Tel: 07773709164 (eves only)
E: cornishpastie@tesco.net

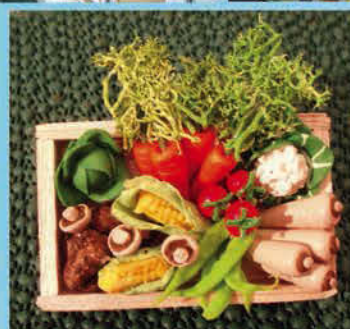
Kensington Dollshouse Festival: 020 7812 9892
E: kdf@dollshousefestival.com www.dollshousefestival.com

MGM Fairs: Tel: 01225 466533 Mob: 07818 462448
E: admin@mgmfairs.co.uk www.mgmfairs.co.uk

Miniatura: 0121 783 9922. www.miniatura.co.uk

MM Fairs: Tel: 01332 660428. www.dollshouse-fairs.co.uk

Thame Dollshouse & Miniatures Fair: Tel: 07738009795
www.thamedollshousefair.co.uk



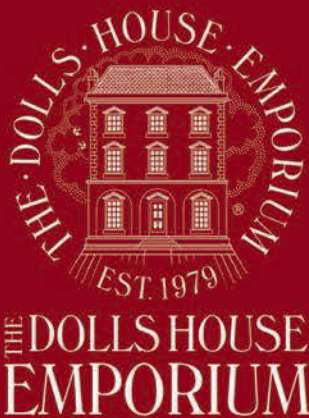
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