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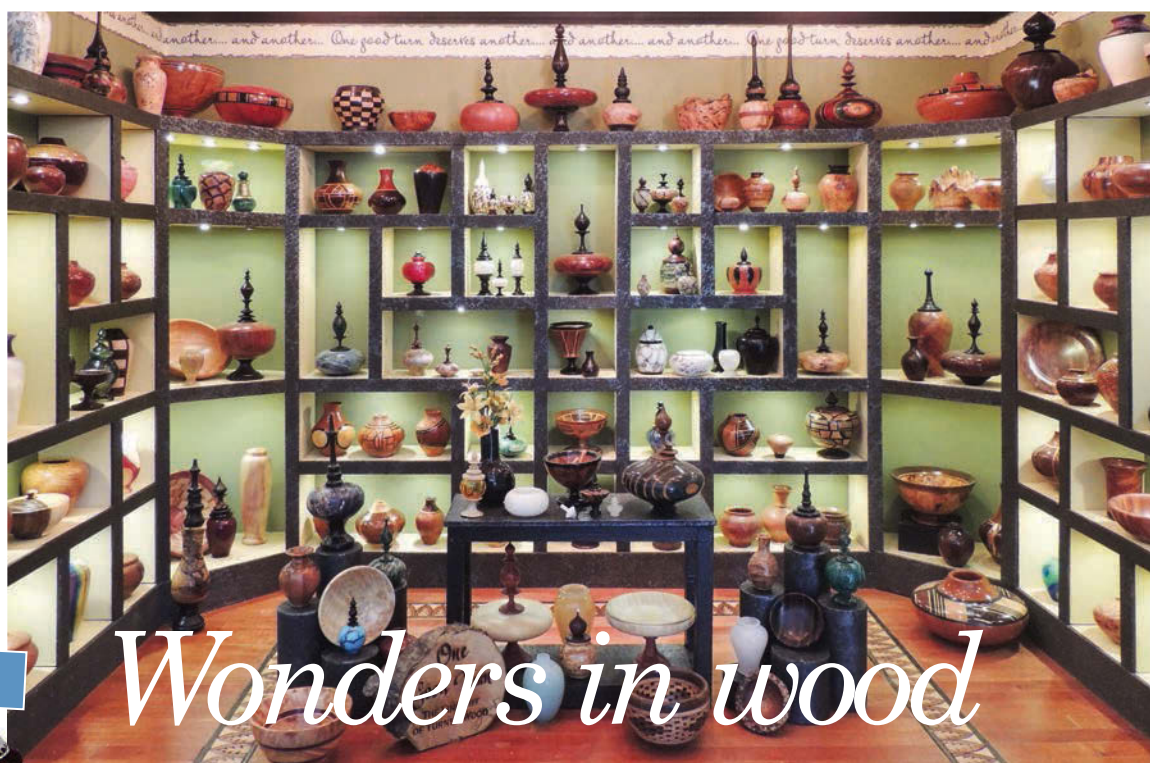


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Contents

4

A lantern for lighthouses

Terri Correll turned a rustic lantern into a scene
to show all of her coastal treasures



6

Open House

Castle was put in storage for three years before
Sarah's imagination was finally let loose



12

Meet the Maker

Valeria Bonomi has a passion for fashion
and it shows in her stylish accessories



16

Readers' Rooms

Eva Perendreu took on the challenge of making
a Japanese style roombox for a present



20

Meet the Maker

Cynthia and Larrell Howe started a collection that
needed a room box shop for proper display

26

Looking at Lundby

Anneli Wahlstedt wanted to decorate a house
in 1980's style - she got her wish in miniature

28

Create a fifties teenage dream

Loirie Anderson has a project that will keep you
rocking around the clock - a poodle skirt



32

Victorian trunks & dressed tables

Mini Interiors are still in demand at many
shows with their wonderfully diverse range

34

Let's get planting!

Make your own vegetable garden this
summer with this fun and simple project



37

Mini quiz

Spot the difference and test
your knowledge of Henry VIII





editor's welcome



THE SUN might be shining and the garden might be calling as we head into the summer months, but I know we'll all still be making time for minis.

But finding the right time to work on a project can be difficult. Take Sarah Palmer for instance. She bought a castle that she loved the minute she saw it on eBay, and then proceeded to put it into storage for three years. Still, it allowed time for her imagination to go into overdrive, and you see the result in this issue's Open House. The rooms certainly aren't your traditional Tudor or Georgian.

We go back in time to the Fifties with Lorrie Anderson who makes a classic teenage skirt, while elsewhere we make hats that will fit any number of scenes, whatever the period.

Sandra Harding has a quick and easy project to make a dress to hang on the back of a door. She does warn you will need a fair bit of patience for this project though... well if Sarah can wait three years to start on a house, I'm sure you can wait a while for your glue to dry.

Enjoy the issue, and hope you take time to have a go at our new Mini Fun Pages on page 70.

Richard

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



38 Quick and easy hanging dress
You'll need lots of glue and lots of patience but the final effect is worth the wait

40 The fine art of woodturning
Artists use the understanding of space, line, and form to complement the beauty of grain and texture

46 Club news
Reports and photos from a busy club, and a social group

48 Small Accomplishments
Sandra Harding showcases the houses of two talented readers

52 Meet the Maker
Caroline Dickens of Victorian Miniatures specialises in pen and ink on dressed desks

54 Needlework Society
How group has grown over 18 years to promote mini fabric and thread

58 Meet the Maker
Sherri Colvin creates figures based on popular characters from television, books, and films

64 Crochet pattern
Marianne Colijn shares how she made two cat-inspired teapot cosies and a fluffy white cat!

67 Hats for a day at the races
Create hats fancy enough to wear to the most prestigious racecourse in all of England

70 Meet the Maker
Using her Great Aunt's antique clothes gives Vanessa's Miniature Dolls an authentic touch

71 Make a dome flower display
Sandra shares the technique for creating a natural flower display in a thimble dome

72 Every girl needs a doll's house
Mickey Gray's house is full of loving memories and tiny treasures that she cherishes

77 Cut outs

82 Fair dates



House Hunt

FIND THE little house hidden somewhere in this issue. Last issue it was on page: 9.



A lantern for lighthouses

Terri Correll turned a rustic candle lantern into a scene to show all of her coastal miniature treasures she has collected

By Terri Correll



When I saw this candle box in the shop I knew it would be the perfect home for some of my nautical miniatures. Every year, one of the miniature clubs in North Carolina hosts a State Day (a State Day is a small convention of 125 or less miniaturists.).

In 2002, State Day was in Wilmington and the workshop was a project based on building a miniature pier. Although I never finished it, I always planned to use the tote bag favours that came with it. This included the flags, the lighthouses sitting on the floor in front of the buffet, the fish plaque and the glass buoys. The black, white, and grey lighthouse is a copy of the lighthouse at the Coast Guard station on Caswell Beach, which is near our beach house on Oak Island, North Carolina.

I made the bunka rug using colours that are in our life size beach house. All of the other items came from several fantastic miniature artists that I found on Etsy. These artists were from all around the world. Martina Fritscherova, Minicler, from Czech Republic made the

LEFT: Terri filled this lovely candle lantern with tiny lighthouses as well as other coastal treasures.



rustic white buffet as well as the nautical items that are sitting on top of it. The chairs were made by Kathie Crisan, who is from Indiana. Marion Humphreys, from Hawaii, made the beautiful seashell wreath that is on the chair. Shannon Kindred, from Colorado made the four lighthouse prints that are hanging over the buffet. Carrie Lavender, from Australia made the cottage sign and Lindsay Pastore, from Rhode Island made the charming wooden anchor.

My interest in miniatures began in 1986 when I decided I wanted a doll's house. I received my first one for my birthday that year. I thought that I would make some handmade items to sell to help fund my hobby. Now, a larger doll's house and several room boxes later, I still find myself trying to fund my hobby.

I am also a member of the National Association of Miniature Enthusiasts (NAME). The goal of NAME is "to link people of like minds in order to share the love of the hobby that captivates us". By being a member you can attend Regional and National events, which hold larger scale conventions. At these conventions, not only do we learn techniques from others and have great workshops, but we also make lasting friendships with others who share this



ABOVE LEFT: What once was intended for candles now holds a fun, nautical miniature scene.

ABOVE: A fantastic collaboration of many miniature artists work all come together to create this charming lighthouse lantern.

RIGHT: This miniature room box also serves as a tissue box cover, which Terri proudly has displayed in her true to scale beach house.

wonderful hobby.

My family finds joy in the miniature things I create and the room boxes and scenes I design, but no one else in my family likes miniatures the way I do, unless you count my four-year-old grandson. He likes to put his cars to bed in them or let them watch television in my little cottage.

This candle box along with my tissue box cover will be displayed with pride at our beach house. **DHW**



Sarah's castle reflects years of planning

Castle was put in storage for three years before Sarah's imagination was finally let loose to create a stunning interior

By Sandra Harding

I first saw this glorious building at the Kensington Festival in May 2013 and, along with many hundreds of others, stopped and gazed in awe at the sight before us. I chatted to the creator and owner, Sarah Palmer, and we arranged that I would do an article on the castle at a later date. That date has finally arrived, and I am pleased to tell you the story.

Sarah was browsing on eBay, which is a dangerous thing to do at the best of times, when she spotted the castle for sale and made a bid for it. Unfortunately, she was outbid, but when that bidder came to her senses and decided not to complete, it was offered to Sarah. Sarah gladly accepted and took delivery in February

2007 from the lady owner on the Isle of Wight

Now comes the will power. It was put away in storage for three years until Sarah had the room for it. After all, in

her defence, it was 35 inches wide, by 20 inches deep and 45 inches tall. Not to waste the time though, she did spend the three years plotting and planning the castle, including the spiral staircase, new





side doors, roof garden and tree. One has to wonder how many sleepless nights she had. Quite a few I reckon.

She could see the castle in her mind, and she wanted it to look like a castle from the outside. But inside – well that was to be something else, ‘colourful and wacky’ were the words in her head. Her hands were not idle during that time either, and the 1119 bricks made from cardboard that cover the castle took several months to cut, shape and glue on. This had to be done before starting the inside of the castle to enable her to mask it all before spraying.

The paint finish took a few attempts and she had to wait for dry and warm weather to take the whole thing outside to spray and to let it dry. The lighting effects (and there are plenty) were carefully planned as each room developed in her mind, which seems to me to be a very lively place.

The tattoo studio came first as she has always wanted one and had, in fact, spent a lot of time in studios getting real tattoos done. How’s that for dedica-

tion to research? Sarah called this room “The Back Ink Time” tattoo studio and it is probably the most detailed room in the castle with some items from Delph Miniatures and others made by Sarah, including the gargoyle coffee table and all the posters and certificates on the walls.

The walls, in case you hadn’t noticed, are red.

The kitchen is startling, with its snakeskin floor (actually sticky backed vinyl from B&Q) spreading right up to the units on the walls - quite breathtaking and inspired. There are shiny splash-

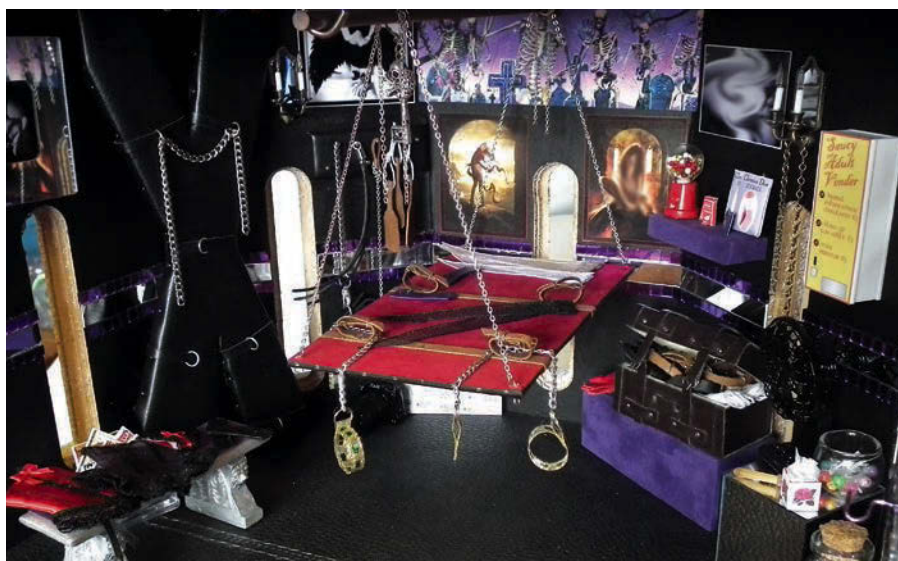




backs and taps, mugs hanging where they should be, and the electrical equipment is superb, even down to a clock on the cooker. Notice the Bacofoil, the telephone and too much more detail to mention (I will use that phrase again I bet).

We now move carefully on to the dungeon, with the mirrored ceiling, black walls and floor, and the swinging “rack” that Sarah made. It is full of things that you would expect to find in a dungeon, and I am too frightened to ask what they all are, in case she tells me. I am going to carefully draw a veil over the details.

Moving swiftly on to the dining room, the likes of which I have never seen: it has a silver ceiling, furniture and walls, and just shimmers. The walls are a per-



fect shade of blue that simply belongs with the silver.

In contrast to the silver dining room, the bathroom is glittering in gold, and I mean glittering. The ceiling, walls, window frames and accessories all scream “look at me” and we do so in awe. It has a free-standing bath actually standing in stones, and the view through the window is a brilliant touch.

By now I am beginning to understand this lady, and I was not surprised when I saw the the bar. Only Sarah would have pink ceilings and walls, purple chairs, a large silver lava lamp, a modern side chair, bottles of drinks hanging from the ceilings, and nearly one hundred and fifty bottles in the room. I rest my case.





in blazing Technicolor, and she has a very vivid imagination. I also think that she is a secret interior designer, and a lady of great talent and patience. How does that sound to you?

Her inspiration she tells me comes from anywhere and everywhere. From luxury hotels, houses for sale, television shows, and oh yes, real tattoo parlours of course. However, I am afraid to ask where the inspiration for the dungeon comes from.

This is one of those houses (castles) where the more you look at it the more detail you see, and it would be nice to see it again somewhere, sometime. Let's hope she puts it on display again soon, and if she does, please make sure you try to join the queue to see it. [DHW](#)

By now, I thought that nothing that this lady did would surprise me – wrong! Then I saw the bedroom. I did blink twice at this one, (rather like the dungeon, and oh yes, the kitchen, and the tattoo parlour).

The bedroom is outrageously wonderful, from the hanging (yes hanging) bed, swathed in luxury, to the red lips sofa, which I have only seen in my dreams. Not only that, the room has a red and black ceiling, and red hearts all over the wallpaper. There is a large television on the wall and a rather lovely red dress hanging up ready for a big night out (or in) I think.

In the hall there is yet another silver ceiling and purple stairs (and why not?). The gorgeous wallpaper is obviously a full-size paper, like a lot in the castle, but somehow chosen with such care that it belongs. There is another chandelier and two interesting pillars of marble (I would not have thought of doing that in a million years). I also notice that there is a man's hat on the sofa, but he is obviously hiding away from the camera. I wonder why.

I have finally reached the end of this amazing journey, but wait, what is that I see at the top? There is only a roof garden as a final surprise to delight. It has green

lights along the path and a sail as protection against the sun, plus too much more detail to mention (I said I would use the phrase again).

I said earlier that I think I understand this lady. Sarah obviously sees everything



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Be classy & be fabulous

Valeria Bonomi has a passion for fashion and it shows in her stylish miniature line of exquisitely made women's accessories

By Valeria Bonomi

I don't remember exactly when miniatures first bewitched my heart; I just know that now I couldn't live without them. Those little corners of the world are now my world, where I can lose myself within my imagination and travel to different countries and eras.

I started, like so many others before me, trying to change according to my taste standards, by experimenting with different techniques, colours, adding details and decorations.

I built houses, room boxes, and small shops. One day I decided to create a fashion atelier and true love ignited! Handling colourful fabrics and delicate



lace made me fall in love even more with miniatures. I could unleash the imagination with no boundaries, in absolute freedom! There is a room in my house that I call my studio, but it looks more like a battlefield: there are fabrics eve-

ABOVE: Burlesque! Corset in golden heavy silk, with sides made from sparkly fabric. The corset on the right is made with light grey silk velvet and striped fabric with silk ribbon bows. The head bands are each accented with feathers and the shoes are made to match.

LEFT: Chanel handbags, shoes and purses in black and white "pied de poule" fabric and black suede. High fashion for all seasons!



ABOVE: Black lizard and white leather for this elegant Chanel shopper with a little pocket inside; hat made with striped black and white fabric with white tulle, organza bow and shaped feathers. Pink ostrich leather for handbag, shoes and purse to celebrate the spring time. The pink hat is crocheted with pink roses and shaped feathers.

BELOW RIGHT: More Burlesque style for these corsets in black and white: one with a skirt made with a precious embroidered organza. The second one has a feathered skirt. Quite complicated to make, but with patience it's not a problem! There's a touch of burlesque in these tantalising golden silk and silver velvet accessories.

rywhere, boxes of ribbons, lace, and feathers. There are also tubes of paint, photographs, drawings, and much more. On the shelves there are all the houses I built and many room boxes that are not finished that I call U.F.O. (Un-Finished Objects).

I live in Italy and obviously, I'm very passionate about miniatures! About ten years ago my husband gave me a doll's house to build. I'm now 43 and since then I have not stopped. Choosing to devote myself almost exclusively to

twelfth scale women's fashion I have found myself residing in a romantic universe made of feathers, glitter, and bows. I'm a housewife (not desperate!), so I have a lot of time to dedicate to miniatures.

My family loves my work and they are great supporters. I would have to say that my brother is my biggest fan.

My website launched in part because my husband had began to look worried about the mountain of hats and handbags that were accumulating in my studio.

Many times I also do commissions. I even built a room box in Art Deco style for a famous Italian singer! In the last three years I have begun to participate in miniature shows and exhibitions around



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LEFT: Dancer costume in sparkly gold fabric, with delicate sandals in the same fabric and golden thread. Both hats are made with the same fabric with white tulle.

ABOVE: Leather and gold metallic purse and shoe collection. Each are accented with a shear leopard scarf.

BELOW LEFT: A matching purse, shoes, and belt collection made in miniature for a true fashionista!

BELOW: Red suede Birkin, purse and shoes with metallic ornaments. The other handbag is in black lizard leather, with matching shoes and purse.



“ I turn on my music and sit down at my table where a delirious confusion reigns. ”

Europe. I have met so many artists who are very nice and talented people, with whom I can exchange ideas and get valuable advice. Not having any formal training in miniatures, I try to learn by reading, trying, failing, and correcting errors.

A typical day in my life of miniatures starts when I wake up early in the morning, about 6 o'clock. I turn on my music and sit down at my table where a delirious confusion reigns. The first doll I ever made and dressed myself sits proudly on my work desk where I start drawing projects to be implemented: a wedding gown, an evening dress, a hat seen in a photograph at the Ascot races, “burlesque” corsets and delicate lingerie, hatboxes, and much more. And above all, like every woman, I never have enough shoes and handbags, handbags and shoes, shoes, and shoes! Do you

remember the scene where the small feather floats through the air in the movie “Forrest Gump”? Well, in my house, this often happens when I open the windows. My most important tools are my many scissors. I have twelve of pairs of them.

I'm very confident about the future of

miniatures. There are so many talented artists who create wonderful things and I think the passion can never end! I want to continue to cultivate my passion and always try to improve upon myself. This “mini-world” renews its charm every day. It is a lot of fun and gives me great joy! **DHW**



A miniature house warming

Eva Perendreu took on the challenge of making a Japanese style room box for a house warming present for her niece

By Eva Perendreu



My beautiful niece, Ainhoa, started a life on her own a few years ago in the beautiful city of Barcelona, Spain. She was absolutely thrilled to start making decisions on how she would decorate her first flat. When I asked her how I could help, she answered that she would love it if I could make a miniature Japanese room box. I was absolutely surprised and thought it was a good challenge for me.

So through my blog site I made a request. I offered a SWAP to all the miniaturists around the world that wanted to help me with my Japanese/ Oriental miniature project. Sonya, Susanne, Susan (Sans), M^a Carmen, Eva, Caterina, Paky, and Yolanda answered my call by sending me many wonderful items: the sofa, the table, food, decorative items, the small geisha that is on the floor, lamps, pictures, and the gong as well as other items. So this is a room box made from friendship.

The room box was based on two colours as you can see, red and black. I painted the box and made the rice panels on the back that have been left open to show a snowy Japanese garden. I built a step to go out to the garden where I



RIGHT: Many of the items in this room box came from other miniaturists from all around the world.



ABOVE: Eva made the Japanese rice panels that are in the back of the room box, which she opted to leave open to show the snowy Japanese garden.

LEFT: This beautifully detailed miniature room is such a wonderful addition to Ainhua's first home!

BELOW: A small origami paper book along with a tiny paper bird is just beside the tray of food.

placed the traditional Japanese winter boots that my dear friend, Susan, sent me from Singapore.

The floor looks much like a carpet and two bookcases made by myself are on the back at both garden sides.

On the right side, you can see an orchid that I made with a kit from Templewood miniatures. The mask on the upper of the wall belongs to the Chinese opera.

Beside the sofa, there is a Zen garden with candles and in front of that are a pair of Japanese shoes.

On the lower table there are chop-





is also wonderful and it's next to the book of Madam Butterfly opera and a big dish. Books, traditional boxes with Japanese food, vases, and other decorative items lay around the rest of the room.

I also wanted to add the small kokeshi doll in the blue dress. The room box is framed and has a glass front to protect it from dust. I hope you like it as much as I enjoyed making it and also as much as Ainhoa loved it! [DHW](#)

ABOVE: Eva made the tiny bonsai tree that sits atop the little cabinet.

ABOVE RIGHT: The finishing touches include an orchid, various Japanese products, and a decorative paper lamp.

RIGHT: A small pair of traditional Japanese wooden geta sandals complete the theme.

sticks, a teapot, some sweets, a bamboo tray, a bowl, and an Ikebana book. On the floor there is origami paper, and very tiny origami bird.

On the left side of the room box is a wonderful red and black piece of furniture I bought. The doors are open to show the red drawers.

On top of the drawers are a w and a bonsai tree made by myself. The gong





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One good turn creates art

Cynthia and Larrell Howe started a miniature collection that required a room box shop for proper display

By Martha Puff

Partners in both business and life, Cynthia and Larrell Howe have the best of both worlds. Each has a romantic partner and loving colleague who understand every aspect of their joint miniature business and hobby.

With a grand sense of adventure, the Howes turn their curiosity and boundless enthusiasm into unique miniature creations. Both are talented miniature artisans and designers, as well as enthusiastic collectors. They approach each project the same way: Does it interest and intrigue us? Will we have “serious fun” doing it?

With these two, one fascinating undertaking always seems to lead to another equally exciting venture.

“Miniatures are our livelihood as well as our hobby,” Cynthia says. “We are passionate about what we do. There is an endless supply of things that can be replicated in miniature. Each project is so different from the previous one, it never gets boring.”

Cynthia shares a bit of information about their lives and their work:

We live in my hometown of Santa Maria, California, which is nestled in the foothills of Santa Barbara County wine country. I have



done crafts since a very young age, and can't think of many that I have not tried at one time or another. I spent many years making porcelain dolls. I also do

ABOVE LEFT Open segmented bowl made from cherry and walnut segments and veneers. 139 separate pieces. 1.25 x .75". By Larrell Howe.

LEFT: The creative “One Good Turn” shop sign engraved on a slice of an apple tree branch.

ABOVE: “One Good Turn” shop full of beautiful turning from many different artists.

RIGHT: Custom dual-colour dymond-wood box with eccentric Bois d’Arc. By Debi Bouey - Gallery B Turnings.



traditional china painting and paint portraits on porcelain. What I love the most about being a miniaturist is that you can bring any and all skills and crafts to miniatures. Then you can apply them to a smaller scale and create something fabulous.

I originally began collecting miniatures back in the late 70's. Now is an absolutely amazing time to be involved in the miniature world. The computer age has made an extremely high level of detail and precision available in the smaller scales. We are both technology junkies to an extent. Graphic design, digital embroidery, laser cutting and engraving,

and 3D printing are all tools that we use in our miniature crafting.

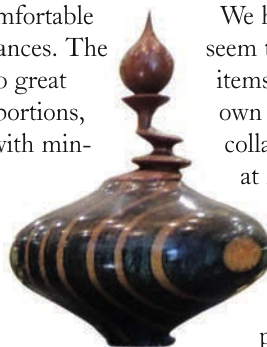
Larrell worked as a machinist and tool and die maker in the aircraft industry for nearly thirty years. He knows his way around a lathe and is very comfortable working with very close tolerances. The ability to be accurate, and also great skill with measurements, proportions, angles, etc., serves him well with miniature turnings.

For a turning space, Larrell uses our converted garage. In addition to his lathe he has two band saws, a planer/jointer, table saws

and scroll saw. He also owns a thickness sander, drill press and a dust collection system. In spite of the dust collection system, there is still too much dust to have the turning equipment here in the studio.

We have very similar tastes and seem to be always drawn to the same items. Working on a project for our own collection is really fun. When collaborating, we are often amazed at how we seem to come up with nearly identical concepts of what the piece will become.

Years ago I saw a magazine article about a fabulous pottery shop project.



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Cynthia's tips

When shopping for a turning, look past just size and shape. Seek out the more exotic woods and materials. Pay close attention to the final finish on the piece. Look for interesting combinations of materials as well as different colours and textures. Buy the best you can afford at the time, and remember quality over quantity.

I thought it was one of the most amazing room boxes I had ever seen. I shared the article with a friend who has a large collection of turnings and she wanted a shop.

Shortly thereafter, I found a beautiful collection of miniature turnings offered for sale. There were fifty-three turnings in the lot and every one was of amazing quality. I hit the "buy it now" button before I had time to talk myself out of it. Instantly, I had the basis for a turning collection.

When the turnings arrived, Larrell looked them over and said they were very nice but that he could have made them for me. A miniature taig lathe manufactured by TAIG Tools was one of our next purchases. A Taig Micro Lathe is a rug-

ged, high precision lathe capable of amazingly accurate pieces, in sizes up to 9" long x 4" in diameter.

Suddenly, we were in need of a turning shop that would allow us to showcase many turnings. Larrell and I always design together. We start out with a sheet of paper and draw a floor-plan. The contents that we plan to put in a room box dictate its size. For the turning shop, we did not want to fill it up immediately. We wanted a room box that we could add to, and rearrange to fit new additions.

It was our desire that the room box have the feel of a gallery you might come across along an unspoiled rocky coast. Beautiful, but rustic, elegant, and woodsy. These attributes dictated the colour scheme, and the inlaid leaf pattern in the flooring. We also knew that the lighting would be of great importance. Early on, we decided that each of the individual spaces in the shelving would have its own lighting.

Lighting is key to any successful display. This room box was our first venture into LED lighting. We used 64 tiny LED lights to illuminate the shelves. The combination of the LED lights on the displays and the warmth of the general illumination lighting work well together.



• See *The Fine Art of Woodturning* on pages 40-45.

ABOVE: Back corner of left-side wall of the shop with shelves filled to the brim with beautiful creations.

ABOVE RIGHT: Rosewood burl hollow vase in back with African black-wood lid. By Brian A. Hart - Hartwood Turnings. Desert ironwood vase in the front is made by Debi Bouey - Gallery B Turnings.

LEFT: The Dustmaker. Purple katalox body, maple stripe, neck of pink ivory wood. By Douglas A. Crawforth.

RIGHT: Floor display in the shop showcasing just a few pieces of this outstanding collection.



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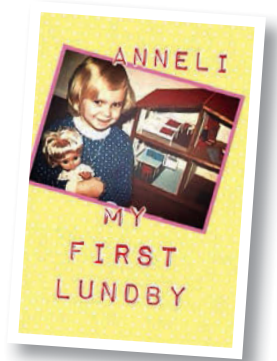


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Party house began with a change of mind

Anneli Wahlstedt always wanted to decorate a full-size house in 1980's style - and she got her wish in miniature

By Sandra Harding



I really did want to share with you the unique touch that a collector can give a Lundby house.

It originally belonged to Anneli Wahlstedt's daughter and was used as a plaything. But when she was about to sell it Anneli decided that it might be a good project to renovate for herself.

Luckily she had kept many items from her own childhood house, which she had at the age of three (and has the photo to prove it). Sadly that house did not survive a makeover imposed on it when Anneli was in her twenties, in



the days before she acquired her miniature skills.

But she still had the furniture, and was able to put it in the Lundby house with some of the varied miniatures she has acquired over twenty years of collecting (she has eight other houses with different themes).

Quite by accident, the early items and the acquisitions were very much in the 1980's style, so this became the era that Anneli decided to adopt





for her project. She also wanted to mirror her fantasy of how she would have decorated a real house in that period if she could have.

Anneli tells me that her idea of that period in Stockholm (she lives there) is one of a “cool place”, with a big, never-ending party going on somewhere. The house would be full of music and fun, with no housework, cleaning or cooking ever needing to be done (now, that really is fantasy in the extreme).

The project began with the basics, changing the floors and walls, and then finding a perfect black and white place mat to go on the kitchen floor. This was followed by the kitchen table, which is



a candlestick turned upside down with a coaster on top, and another similar table with a black panther on it.

The palm tree is from an artificial flower and a straw covered in brown tape, and a Rubik's cube made from a small dice covered in col-

oured paper. The dumbbells in the bathroom are pearls and coloured sticks, while the skipping rope and hula hoops are pearls, cord and bits of an old bracelet. There are lots of things in this house which have come from broken ear-

ings and necklaces.

I am fascinated by the wonderful colours and choices of decoration made in the house by this talented “interior designer”. She has now more than made up for her early mistake. [DHW](#)





create a fifties TEENAGE DREAM

Lorrie Anderson has a project that will keep you rocking around the clock - a poodle skirt and accessories

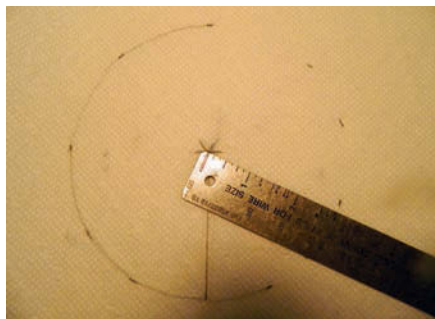
By Lorrie Anderson

The 1950s was an exciting time when rock 'n roll was born. We were listening to Elvis, Bill Haley and The Comets, Buddy Holly and many more! There is one iconic fashion that everyone thinks of when they think back to those rockin' days, the poodle skirt! Every teenage girl wanted one. In this tutorial I will be creating a teen in her poodle skirt complete with poodle, jumper and charm bracelet. So let's put on some rock and roll to get in the mood and have fun creating a teenage dream!

We are going to start with the tulle net slip. It was very important to have just the right slip so that your skirt would stick out and swoosh when you walked and danced. Girls in those days wore many layers of slips under their skirts. The slips would sometimes be different colours or one contrasting colour from the skirt. The girls would compete to see who could wear the most. We will be making three but, you can add as many as you want. This is your creation so be as outrageous as you dare!

Measure your doll from her waist to the middle of her calf. My doll is 5.5 inches tall and her skirt length is 2 3/4 inches long. We are going to use paper towel to create our patterns. It is easy to use and acts like fabric so you can fit it to the doll and make any adjustments before you trace it onto your fabric and cut.

Draw a 2 3/4 inch line on your paper towel. Next use your ruler as a compass and using the top of the ruler, draw marks 2 3/4 inches around until you have a complete circle. Then fill in the dots. I use the same pattern for the slip and the skirt.



I then mark the centre of the pattern with slits. This is how you cut the waist out so it can be hidden beneath the waist band. Be careful to not cut the slits too long as you want the waist to be close to the body.



YOU'LL need



- Pink, White and Black felt
- Pink and Black 4mm silk ribbon
- White, pink or black tulle netting
- Mini chennile pom poms
- Child's cotton stocking
- Very fine metal chain
- Nail charms and mini jump rings



Next you will need:

- Sharp scissors
- Thick tacky glue
- Sharp sewing needle
- Pink and white thread
- Paper towel
- Ruler

Using your cut out pattern, trace the circle on the tulle net and also the felt for skirt. Cut them out and make your waist band slits. Make as many net slips as you fancy. You can cut them out with a pinking shears for a more interesting hemline or leave them plain.

After they are cut out, you can now add lace to the hems if you really want to get fancy. Any embellishments should be made before you put the slips on the doll. Arrange the slips on your doll. Make sure the cut tabs on the waist are sticking up so that when it is gathered it gives you something to attach the waist band to. Gather the waist on the slips with needle and thread. When it looks the way you want it, knot your thread securely.



It's time to put your skirt on. I hold the slips down and ease the skirt over them from feet to waist. Adjust to fit making sure the tabs at up right and then stitch the waist closed. Cut a thin piece of felt and glue snugly around the waist band of the skirt. Congratulations, you now have the beginning of your skirt done! Let's have a Coca-Cola and put on some more music.

Let's get started on the jumper. Using the cuff of the sock, measure from a little below the waist to the shoulders and double that measurement. Cut a rectangle piece of the stocking, wide enough to gently go around the body of the doll as we need room to stitch seams on the sides. Fold in half and make a little slit so her head can poke through for the neckline.

Again using the cuff of the stocking, lay the doll down and measure her arm from wrists to a little past the shoulder. You need the extra on the shoulder so it can fit under the body of the jumper.

Adjust the sleeves on the doll's arms and sew closed leaving the extra on the shoulders open as in the photo.

Slip the body of the jumper over her head and sew the sides closed. Start from the waist and work your way up to the underarm; continue around the shoulder tucking in the arm fabric as you sew, attaching the jumper and the sleeve together.

Now it's time for all the fun details that make this costume really come to life! We want to add the collar and bow tie to



the jumper. First I started with a piece of embroidery thread and tied it around the neck.

I then used a needle and pulled the ends through the mini pom poms. I used black with pink as those were favourite colours of the time. You can use whatever colour you wish.

Next I cut a piece of felt and measured it around the neckline. You can leave the edge of the collar in points, as seen in the photo or round the ends. It's up to you. After you dry fit the collar, you can now use your tacky glue to attach it to her neck. She is looking very cute!

On her cuffs of the jumper I used off white chenille trim. You can use that or again use felt in the colour of your choice and glue that for the cuffs of your jumper.



Be creative.

This poodle skirt needs a poodle, so let's make one. I cut out a shape of a dog on some black felt. Then I cut an ear and tail. It doesn't have to be perfect, because we are going to be putting details on it to make it come alive.

Take your poodle pieces and put your tacky glue on the back, and then press the pieces one at a time on the skirt. First dog body, then ear, then tail. Now for a fun bit. Take your chenille pom poms and glue them to the dog at her ear, top of head, tip of tail and just above her feet. Now she's really looking like a poodle.

You can put as many pom poms as you fancy.

Also use whatever colour you think looks best. For instance you can have a white dog with pink or black pom poms! Don't forget to add a ribbon bow to the top of her head. You could add a bow to her tail or around her neck as a collar. You can even glue tiny rhinestones around her neck for a collar as well. Have fun with it.

We will now add the leash for the dog. Use a length of embroidery thread and attach one end to the dog's neck with glue. Then lightly draw a line of glue on the skirt



and press the thread in a loopy pattern on to the skirt. Tuck the other end under the the hem of the jumper. Congratulations, wonderful and creative you for a job well done!

We just have one final detail to complete, the charm bracelet. Every girl in the 50s had or wanted a charm bracelet. They were the height of fashion. Girls as well as women collected charms and added them to their bracelets; the more charms the better!

The charm bracelet is easy to make. Take your thin chain and add the charms with either jump rings or thread. I used thread and a very thin beading needle. Tiny nail charms or beads will work. I put the thread through the charm and then ran the needle and thread through the chain and tied a knot. I put a little dot of glue on the knot so it won't come open. You can see in the photo how I attached them. Use as many charms as will fit on the chain or just

use a few as I did.

With your thread and beading needle run the thread through the end of the chain. Measure the chain around the doll's wrist and tie to the other end of the chain. With a scissors or wire cutter cut off the extra chain. Look at how darling the charm bracelet is! Any 1950's teen girl would be chuffed to bits to wear it.

It's time to sit back and admire the wonderful costume you just created. I hope you had fun visiting the 1950s with me and enjoyed putting together this iconic teenage fashion. With her record player on your doll is ready to rock around the clock 50's style. See ya later alligator. **DHW**

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Victorian trunks & dressed tables



Mandy and Ron of Mini Interiors are still in demand at many shows with their wonderfully diverse range of minis

By Sandra Harding

I have been bumping into Mandy and Ron Rothero of Mini Interiors at shows for a few years now (in the nicest possible way) and thought it was about time we got to know them better.

They have a glorious and diverse amount of products, all of which are unique and made by the talented Mandy. Their best sellers are Victorian trunks and dressed tables and having seen them, I am not surprised.

Like a lot of us, it all started by accident when they bought themselves a doll's house and started making things for it. That soon got completely out of hand. They had so much stock they decided to open a little shop, and very soon Mandy was making and selling as fast as she could and enjoyed the customer relationships she built up.

Sadly, because of family problems, Mandy had to close the shop, but it was suggested that she attended fairs instead. By now she was making more than 80 per cent of her products herself and was considered a skilled artisan.

The first show they did, many years





ago, was a great success. The numbers built up until at the height, they were doing about thirty shows a year. These days they tend to do between 10-20 which gives them a little more time to pursue other hobbies, although Mandy is almost as busy as she always was.

This couple are always keen to encourage makers and like to buy from clubs (who sometimes have too much stuff too) and other local makers when possible. They often find that new ideas are discovered this way.

I am told that Mandy has many displays at home, including Princess Diana's wedding scene, a Victorian house filled to bursting, a cottage, a drapers, and a potter's shed. I wonder if she would let



me do an article on any of these for you? I must ask her. They have plans to add new tables to their large product list, and I am sure it will be lovely.

See Mini Interiors for yourself at the following shows: Charmandean (Worthing), Marriott (Portsmouth), Rayleigh (Essex) plus other Dolly's Daydreams shows. [DHW](#)

Let's get to PLANTING!

Make your own vegetable garden this summer! Follow along with this fun and simple mini tutorial

By Amanda Palmer

As a lifelong picky eater, I began organic gardening this year with one thing in mind - to get healthy. I've always had an aversion to vegetables and I've made every excuse not to eat them. Growing my

own food has helped me try new things. Now I'm an avid gardener. I can't wait to see my vegetables every day. Here's a thrifty little garden scene for your doll's house.



Step 1: Roll the polymer clay into a long snake.



Step 2: Use your fingers to shape the clay into a planting strip. Imagine you've just dug four little holes, filled them with seeds, and piled soil on top.



Step 3: Pour Liquid Sculpey into a plastic cup.

Step 4: Add dirt to the



Translucent Liquid Sculpey (TLS).

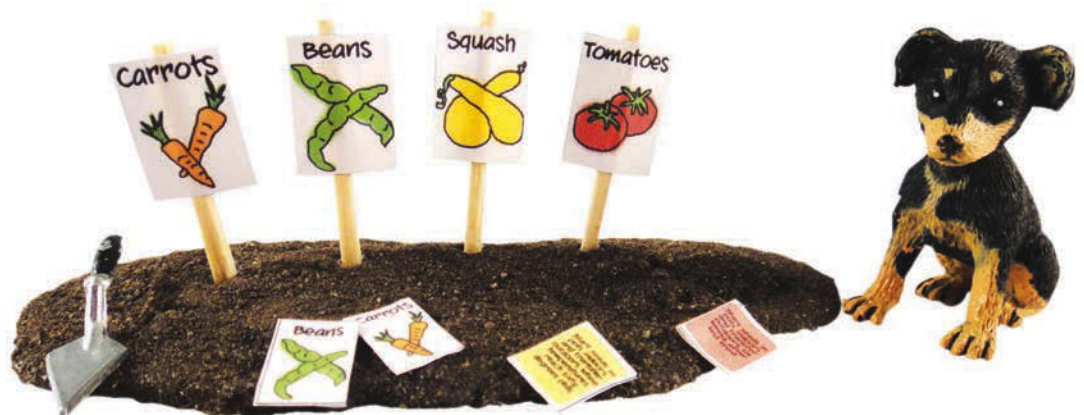
Step 5: Stir the dirt and TLS mixture until it's about the same thickness as soft serve ice cream.

Step 6: Use your knife to spread the dirt mixture over the polymer clay and then pour

YOU'LL need



- Seed cutouts from the cutouts page!
- Sand or dirt from your garden
- Match sticks
- Plastic cup
- White glue
- Scrap polymer clay
- Liquid Sculpey
- Scissors
- Plastic knife





some TLS around the planting strip, making sure it touches the edges.



Step 7: Shake some dirt over the entire planting strip. Wait a few minutes and then dump the excess dirt.



Step 8: Stick four matchsticks into the dirt. You can set them all in a row or stagger them.



Step 9: Remove the matchsticks, leaving the holes in the planting strip.

Step 10: Cut the heads off of the matchsticks.

Step 11: Glue the seed sign cut outs to the matchsticks to create seed signs.

Step 12: Glue the completed seed signs into the holes you made earlier. Fold and glue the seed packet cutouts and add them to the scene.

If you'd like to seal the sand, use a spray matte sealer and apply in smooth, even strokes. Repeat the process 3-4 times. Add some accessories and landscape around your new garden plot.

Plots can be as big or small as you'd like. Utilise the current spaces in your doll's house or miniature scene. Happy gardening! **DHW**

Gaslight-era gift shop

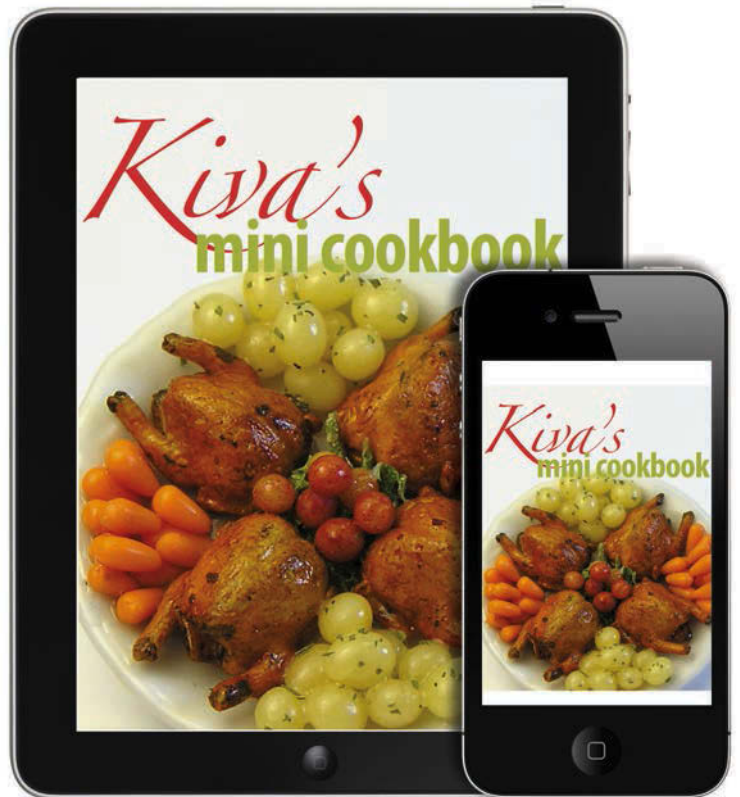
By Jan Stuart

Set in a gaslight-era, a room of frosted glass and gold accents, with rich carpeting underfoot, this quietly impressive "Gift Shop" seems to exist for our mini shopping pleasure. Here are fine collectibles of art glass, gold, porcelain, cut crystal, precious fire coral, tiny pearls, rare feathers, and precious jade; gifts of roses and perfume; even an arctic fox fur and the glittering "Ruby Slippers" of movie fame! In this splendid twelfth scale vignette, artisan Karen Lynn Geisler, of Kreative Goodies, has deftly used a rich array of real and faux materials. No doubt about it, this gift shop is a work of someone gifted! **DHW**



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- Fun Halloween in Miniature
 - Kiva's Miniature Cuisine
 - Kiva's Mini Cookbook
- Mini Gowns and Glamour
 - Springtime Mini Flowers
 - Steampunk Inspirations
 - Holidays in Miniature
- Mini Sweets
 - Dolls in Miniature
 - My Mini Valentine
 - Mini Bedrooms
 - Miniature Kitchens
 - Mini Desserts
 - Fairies and Fantasy



TAKE FIVE

Know your history? Well, here's a quick quiz to test your knowledge in five questions.
Your subject this month is: Henry VIII.

1. When was Henry VIII born?

- A: 1489
- B: 1501
- C: 1491

2. How long did he reign?

- A: 37 years
- B: 30 years
- C: 25 years

3. Henry had an elder brother. What was his name?

- A: John
- B: Arthur
- C: William

4. How old was Henry when he married Katherine of Aragon?

- A: 52
- B: 20
- C: 17

5. How tall was Henry?

- A: 5ft 8ins
- B: 5ft 11ins
- C: 6ft 2 ins

Answers: 1. C: 1491. 2. A: 37 years. 3. B: Arthur. 4. C: 17. 5. C: 6ft 2 ins

minifunPAGES

SPOT THE (SMALL) DIFFERENCE

Can you spot the difference in these two rooms? There are eight small differences between the pictures for you to find. Answers next issue.



quick and easy HANGING FLAT DRESS

You'll need lots of glue and lots of patience but the final effect is worth the wait with these dresses

By Sandra Harding

Although I have referred to this as quick and easy you will need to allow for a lot of glue drying time. I also recommend waiting until you are in a good mood and feeling patient before attempting.

This is a basic servant's best dress to be seen only from the front for this purpose. It is meant to hang flat on the back of her door, as I think that most doll's dresses stick out too much, and take up too much room. I am not good enough with fabric to attempt a gorgeous gown. If you are, we would love to see it, and where you put it.

Decide on the exact shape and size you want the finished dress to be (not including sleeves) and cut out a piece of card to this shape, from the top (collar) to the bottom (hemline).

Try it against the back of the door, or



YOU'LL need

- Thin card, scissors, glue, tweezers
- Piece of small patterned, cotton fabric (the kind that glue will not seep through)
- Small beads for buttons
- 4-5 inches small lace
- 4-5 inches thin ribbon
- Small piece of wire (for hanger)
- Needle and cotton to match (to secure the sleeves)
- Small piece cotton wool or similar



wherever it is to hang, to ensure the shape and size looks right.

Skirt

Cut a piece of fabric the length of the skirt with just a little over at the top (the waist area). It needs to be wide enough to allow very gentle folds in the front, and wrap around the back, flat. Run a line of glue down the centre back and glue one end of the fabric in place, and, keeping it





flat, mould over the hip area and bring it to the front.

Put lines of glue over the front area of the card from waist to hem, where you want the fold to stick. Gently tease folds from the waist to the hem, keeping the folds looking as real as possible. Try not to get glue on the upper folds.

Gently mould over the other side (hip). Then tidy up the front folds, turn card over and glue fabric on to the back, joining the other side, keeping the fabric flat on the back. Make sure the bottom (hem) is level and tidy and the folds are in place. Let it dry.

Top

Cut piece of fabric to cover the chest top and the back, adding a little for body shape.

Put a line of glue over the skirt front only at the waistline, keeping it flat. Glue the fabric to the front over the skirt area. Let it dry.

Flat Dress

Make two small cotton wool balls and tuck inside the front to represent a lady's shape. Add a tiny dab of glue to them and let them dry.



Add line of glue to the back of the dress, along the waist line. Gently glue the side pieces of the dress to it, keeping it tidy and flat, and covering the "skirt" line.

At the same time ensure that the front of the bodice still keeps the shape and some fullness of a body in it. Use tweezers or similar to ease out to the fullness required. Let it dry.

Form the piece of wire into a hanger shape, and glue it to the back between the fabric and the card.

Tidy up the top of the shoulders by folding over any fabric to the back on each side, continuing to keep the back flat.

Sleeves

Whilst it is all drying, make two matching sleeves. Cut out two pieces of fabric, the width you want, add a fine line of glue down one edge and make a sleeve shape, and let it dry completely. When dry, cut a little wedge out of the top of each one, on



the glue line (to fit under the arm).

Glue small piece of lace or ribbon of choice around the cuffs of each sleeve and let them dry. A smaller version of the lace used at the neckline is good, although I use any bits that I have to hand, even cutting up small lace if needed.

Finish

Add a belt around the waist using ribbon or similar, keeping the back flat. Let it dry.

Before adding sleeves, decide on the neckline shape, and choose the lace. It will need to be wide enough to go over the shoulders, down the front neckline, and just over the back of the neckline. Try it against the dress to make sure at this stage that the lace/decoration will fit and look right.

If the neckline is to be round, carefully cut to shape, and if a V neck, make a small slit down the centre front to where you want the neckline to be. Carefully cut off the small pieces to form the V.

Add the sleeves by sewing a few stitches at the top of the shoulder to secure. Ensure that the sleeves remain open and that the glue join and cut wedge is underneath.

Gently hold down one sleeve against the side of the dress, tucking in a tiny amount at the shoulder to hide edges. Add a few stitches loosely to hold the sleeve in place, making sure it looks real. Add sleeve to other side.

Glue lace or decoration at the neckline, letting it sit on the shoulders to hide any edges or stitches. With a V neckline, use two pieces of lace - start at the point of the V and glue upwards to just over the shoulder. With a round neckline, make sure the lace hides any edges or stitches you may have showing at the shoulders or neckline. Let it dry.

Tidy up the back, making sure everything is as flat as possible. Tidy up the front, making sure chest shape is still there and the hemline is level and tidy. Rub hem with a little glue on a finger if there is a risk of fraying.

Add little bow or tiny gem to represent a brooch onto the front V of the collar, and glue tiny beads down the front bodice if wanted.

Wait for all the glue to dry and hang on the back of your chosen door. Add tiny dab of tacky wax on the back if needed to hold it still against the door. **DHW**



The fine art of woodturning

These artists use the understanding of space, line, and form to complement the beauty of grain and texture

By Martha Puff

With an aesthetic that's dynamic and lively, woodturners bring a unique vision to the world of miniatures.

An adventurous group, their diverse body of work is remarkably innovative and incredibly beautiful. They tend to be playful and think outside the circle. Ingenious in their designs, turners take an idea and run with it—not stopping until the idea has become a reality.

From Fareham in Hampshire, Ken and Linda Batty, Al-Turn'Ative Proportions, focus on a popular and ever changing line of turned lamps with handcrafted shades. Their body of work is remarkable for its diversity and creativity. David Edwards from Edinburgh turns exquisite replicas of ordinary every day items. However, his are far from ordinary. Beautifully designed, with a timeless Victorian flavour, their quality is

unbelievably exacting. Demand for his miniatures are such that David has had to close his order book for the foreseeable future.

The talented Brian Hart presents an incredible range of shapes and textures in his turnings. He has the ability to reveal the artistic nuances in his materials. The way Brian plays with colour delights the eye.

Technically innovative in his work, Larrell Howe's eclectic turnings validate his versatility as an artist. He demonstrates that few art forms offer as much freedom as segmented woodturning. By combining components, Larrell has created unique and fun pieces from a variety of woods. His use of hand dyed woods, burls and veneers have produced incredible results.

A talented artisan working in a wide variety of materials, versatile is an apt word to describe Barbara Jones' turnings. Each piece has its own unique personality and beauty. Her out-of-the-ordinary wood elliptical turning is an example of fine art sculpture in miniature.

The artisans in "The Art of Wood Turning" share tips on favourite materials and tools. For small scale miniature turnings, woods need to have very small or no visible grain. Some special favourites of the artisans in the gallery are African black wood, Kingwood (Brazil),



Honduran Rosewood Burl, fruitwoods and boxwood, to name a few. Popular alternates are acrylics, recycled ivory, and Tagua nut (an ivory alternative).

Each artist was asked for a "must have" tool or tools for turning—other than the indispensable lathe. This turned out to be an eclectic mix of expertly crafted woodturning tools available on the market or unique handmade tools.

We hope you will find their answers as interesting and varied as the inimitable work each one creates. **DHW**



ABOVE LEFT: Ken and Linda Batty from Al-Turn'Ative Proportions have crafted this beautiful walking stick stand.

ABOVE RIGHT: Elliptical turning in maple with a walnut base. Made by Barbara Jones.

ABOVE: Brian Hart from Hartwood Wood Turnings created these African blackwood and acrylic-lidded hollow vases.

LEFT: Darning mushroom and egg darning, made from holly. These pieces were created by David Edwards.



Ken and Linda Batty, Al'Turn'Ative Proportions

"We specialise in standard, table and Art Deco style lamps and many other uniquely collectable items in twelfth and 1:24 scale," Ken says. "Each piece is wholly turned on a fullsize woodturning lathe, or has at least one turned component." Linda adds: "I make and decorate the lamp shades and do the painting. Inspired by the internet and customers, our goal is to continue making high quality miniatures with excellent detail."

TOP: Collection of distinctive Art Deco handcrafted miniatures.

ABOVE LEFT: Dancing girl torcher in Art Nouveau style.

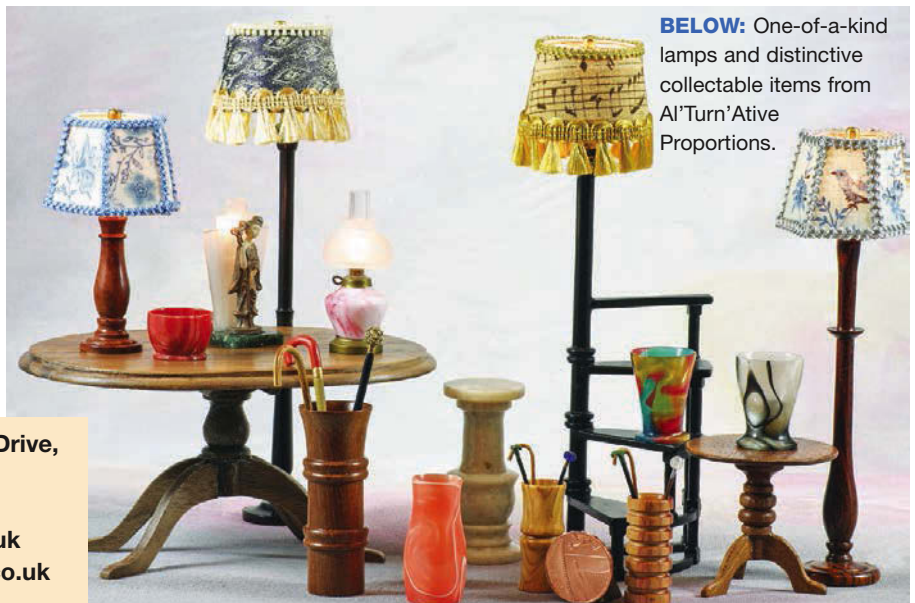
RIGHT: Right: Commissioned one-of-a-kind traditional table lamps.

BELOW: Decorative walking stick stands.



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BELOW: One-of-a-kind lamps and distinctive collectable items from Al'Turn'Ative Proportions.



From Ken: My preferred woods or alternate materials are Dalbergia Cerensis (Kingwood: Brazil), any burls, Tru-Stone and acrylics. When it comes to tools, my "must have" is the Robert Sorby Micro Tool System. Robert Sorby is a premier manufacturer of specialist wood working tools with a heritage dating back over two hundred years. Its factory in Sheffield, England, produces an extensive selection of high quality woodturning, woodcarving and woodworker's tools.

From Linda: To make lampshades, my favourite materials are fine weave with small, near to scale patterns which cut to fit size and design. The beads/crystals are all hand stitched and complement the material and braiding. They are a favourite with customers.

My most necessary tools are a small table magnifying lamp, fine scissors and bent beading needles.



Brian Hart, Hartwood Wood Turnings

"I consider my miniature turning to be small works of art. As with my full size pieces, I enjoy putting thought into their shapes and forms. I make twelfth scale as well as 1:24 and 1:48. I also create somewhat larger pieces for collectors to display on shelves and shadow boxes. My favourite works to create are lidded hollow vases. I've started adding mother of pearl and abalone inlay to my vases, and I am honing my inlaying skills."



TOP: Sea urchin shell lidded vases.

TOP RIGHT: African blackwood and custom acrylic birdhouses.

ABOVE: Tru-stone and alternative ivory apothecary jars with labels.

BELOW LEFT: Apothecary bottles with stoppers. Custom mixed polyester resin.

BELOW: Koa tree, buckeye burl and mosaic lidded vases.



My first choice in wood has to be African blackwood

followed by snakewood, cocobolo, and pink ivory. I want to start enhancing the surfaces of some of my wood hollow vessels with detailed piercings and/or pyrography. I also enjoy turning acrylics that I custom mix. I have two important tools. One is a small parting tool that I ground down into a small hooked hollowing tool. The other is the Easy Start Detailer, which is available from most woodturning suppliers. It's really just a pointed scraper.



ABOVE: African blackwood candle holders. Custom mixed polyester resin candles.

LEFT: Tru-stone jar, brass-lidded jar, crystal ball, and acrylic star vase.



Barbara Jones

"For miniature turnings, I use a variety of materials and shapes. My main source of inspiration comes from the work of other turners, especially those turning full size artwork. I belong to two full-size turning clubs with that in mind. Mainly, I work in twelfth and 1:24 scale. In looking ahead, I want to hone my skills to turn more artistic items as well as utilitarian items such as bowls and vases."



ABOVE LEFT: The Brown Mallee Burl Collection. It is one of about 200 species of eucalyptus native to Australia.

ABOVE: The small bowl is South African pink ivory wood and the tray is made from rosewood.

LEFT: A corian goblet with captive ring.

FAR RIGHT: Two natural edge bowls. The one on the left is pear wood and the one on the right is nandina wood.

RIGHT: The floor standing vase, calabash bowl, and a centrepiece/mantel vase are all made of manzanita wood.

BELOW INSET: A green acrylic bowl and a cherry red acrylic candy dish.

BOTTOM RIGHT: The Segmented Collection of glued up slices of wood. Larger are cherry and walnut, one-inch scale. Smaller are maple and walnut, half-inch scale.



For woodturnings, I prefer the fruit-woods such as pear, apricot, cherry, and orange. Due to their hard, fine grain they take fine detail. Spectacular results can also come from turning acrylic. For a favoured tool (other than the lathe), the skew chisel I started with many years ago is my must have tool.



TOP: Pipes made from plumwood. One with silver band and ebony stem.

ABOVE: This pastry brush is made from boxwood and has real bristles.

RIGHT: Rolling pins made of serviswood, holly, and artificial ivory. The handles revolve inside the rolling pin bodies.



David Edwards

A former cellist, David Edwards has been a full-time professional miniaturist since 1983. Most of his range of more than 100 items is unique to the world of miniatures. "My turnings are faithful twelfth scale replicas of many ordinary household articles. This includes kitchenalia, personal and sewing items, predominately period pieces inspired by my visits to Britain's country houses. Looking ahead, there are always new techniques to develop and perfect."



LEFT: Egg timer made of boxwood. Complete with "glass" and "sand."

ABOVE: Two-tier cotton reel stand, pear wood, brass pins. 12 spools, holly with silk.

RIGHT: Treble recorder made of boxwood and recycled ivory mounts.



My favourite material for turnings is boxwood. While many of my miniatures are based on Victorian designs, others have a timeless quality. Originally Elizabethan, my range of recorders turned from boxwood would fit in any subsequent period house. An essential tool, apart from my lathe, would be sharpening stones. I have about fifty of them.



LEFT: Hand dyed, spalted silver maple burl. Dia. .5" and 1.312" tall.

ABOVE: Various dyed burls with rosewood and white oak veneers.



Larrell Howe

"My turnings are an eclectic mix—with shapes and finishes chosen to compliment the exotic woods and burls that I use. Mostly I work in twelfth scale, with an occasional 1:24 or 1:48 scale piece. I like to research traditional and antique shapes on the Internet and at antique shops. I would like to learn something new every day and to continue to improve on my finishes and designs."



ABOVE: Segmented, multi-layered laminated vase, 139 separate pieces. Honduran rosewood with rosewood and maple veneers. Dia. .75" and .87" tall.

BELOW: This fun little shape was made by gluing up various dyed veneers, cutting them apart and gluing them up again and then turning the final form. .56" x .85".

BELOW RIGHT: Maple Burl and various dyed veneers for a total of 52 separate pieces. .8" x .7".



ABOVE: Lidded, laminated hollow form vessels made from spalted holly, dyed maple burl, various dyed veneers and African ebony. The small one is .31" x 1.03" and the larger one is 1" x 2.12" tall.



When it comes to favourite woods, it's really hard to choose just one wood since there are more than 100,000 different species known. I've only got 212 in my collection (so far). My favourite subject matter is a multi-layered bowl with laminated contrasting veneers. If I had to choose just one wood it would be Honduran Rosewood Burl. It has the most beautiful warm wood tones and grain patterns. It also smells wonderful like a beautiful fragrant, woodland bouquet. My most needed tool is a small carbide insert turning tool that was custom made for small turnings. I would also include eBay as a very useful tool. It's where I find most of the exotic woods that I use.



Themes galore at In A Nutshell

Club continues to come up with inspiring ideas for fund-raising through the year

By Sandra Harding

The busy In a Nutshell club has built quite a history since it first started back in the late 1980s and has gone from strength to strength, with up to 50 members at times.

Obviously, as time moves on, so do people and, over the years, they have lost founder members and others for different reasons and their membership now runs at about 20 members.

The Surrey club operates like many others and has a committee who meet and decide

on the next year's programmes, which include their usual monthly projects, and also a separate annual project which all the members work towards.

This year their project had a nursery rhyme theme which they displayed at Cobham Antique dolls house fair, where I had the pleasure of meeting them. They also display at other fairs and exhibitions during the year to raise funds for the Shooting Star Hospice and other charitable causes.

Over the years their wide variety of themes have included



Seaside Scenes, Our Favourite Things, Christmas and Winter, Gardens, Book Ends, Attic Rooms and more. The more unusual projects they have been involved in sound a lot of fun. These include making a bed decorated with items placed as clues as to whose bed it was, "It's a Record" capturing record breaking attempts, and thirty five scenes all made inside packaging containers or kitchen items. Wonderful!

And there are more – A Circus Scene, Gardens, Summerhouses and Storybooks, Beach Huts and Kiosks, Historical Scenes from the last one thousand years, and Nutshell Alley, which was 33 back gardens, including a pub and a garden centre. Last but not least was Nutshell Row, a two level Edwardian Street scene with 36 shop windows, all fully stocked.

The club meets on the first Wednesday of every month from 7.30 - 9.30 pm at the Greeno Day Centre, Glebeland Gardens, Shepperton, TW17 9DH. There is a monthly raffle and light refreshments funded by membership fees. Another nice touch is that the members can buy and sell from each other, whether hand crafted or just no-longer-needed items. I like this idea, as most of us end up with things we no longer want, which can just be what another person is looking for.

For further information please telephone Marion Edwards on 01932 883141. They would love to welcome new members of all abilities, with or without mini experience and all that is needed is a sense of humour and enthusiasm. For the first meeting there is only a charge of £1 for a raffle ticket. **DHW**



The Likely Ladies

Sandra Harding reports back from the latest cake-eating, mini viewing meeting of this social group

Although I had promised the ladies they could make jewellery, I fancied having another go at a natural flower display in a thimble dome. The ladies thought it looked too difficult, but I knew that they could do it - so I made them do one.

Mind you, as you can see from the result, they all entered into the spirit of it and made a fine job of them. They were all very happy with the finished result, and, because I had glued the main stone in place the day before it had taken less time.

Knowing how fast the ladies work (especially Julie), I had taken along the jewellery mak-

ing stuff anyway, and after taking pictures of their finished domes, we started playing with sparkly nail art, bindis, bits of foam and stick ons.

We had a break for the mandatory tea and cake and chat and laughter - Jan had done us proud with her delicious date and walnut creation. Before we began our jewellery we all went upstairs to look at Jan's dolls house collection, some of which you will have seen in DHW in January 2012 and April 2014. Jan is already working on another project which I hope to show you later.

After the pleasure of viewing Jan's rather lovely collection the



ladies settled down and were soon cutting, gluing, muttering and sticking on their chosen jewels, and creating the pieces for either their shop or their ladies dressing table.

If you turn to page 71 you can see how the ladies made the domed flower displays, and as long as you have an empty thimble holder, you can make one too.

The ladies are coming to my house for the next visit in July. I don't expect much making to be done as they all want to inspect my own collection of houses, and that could take all afternoon. And, anyway, I don't make cakes so they will have to make do with something shop bought. I suppose I could always pretend I had made it. Do you think they would notice? **DHW**



small accomplishments

Share your fun with other readers

Send us your photos

We want to feature readers' projects every issue. So whether you've dressed a doll or decorated a mansion, send us the photos. Don't be shy. Email richard@ashdown.co.uk with Small Accomplishments in the subject line. Or send photos to Small Accomplishments, Dolls House World, PO Box 2258 PULBOROUGH RH20 9BA Great Britain



Polly loves her Old Curiosity shop

By Sandra Harding

Polly was very surprised indeed when she inherited this pretty building from her uncle Ken, as she had always thought that it would go to her father. However, as he is also getting old, the family wanted her to have it, and bring younger blood and enthusiasm into the shop. The living accommodation is next door to the shop, which has its own entrance, and Polly likes the idea that she can shut up at night, and not be at work, so to speak.

She has now been there for only a couple of weeks and her younger sister is visiting for the day as it is Sunday, and she is not at school today. She has raided the biscuit tin as usual, but Polly is happy at the progress she is making in her new home and is trying to give up biscuits anyway. Her mother keeps bringing her food parcels, which are very welcome, and they always include a packet of chocolate digestives.

After a jolly good sort out in every



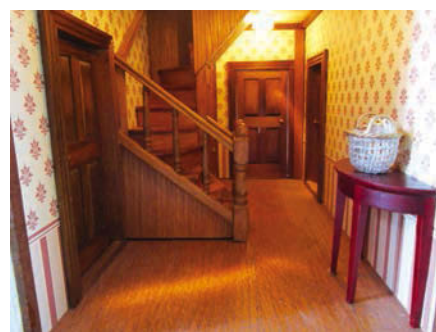


can do herself if it's needed. She has just sat down after a bath, and is quietly planning her next move.

She loves the idea that the house and almost everything in it was made out of ply by family friend Ken Cuffley, including the doors, windows, and most of the furniture. He also made the roof to resemble thatch by wire brushing wood to create the right effect. The electrics are all cleverly wired to go up the chimney breast, with individual switches leading to a master switch.

The hinges are very clever double hinges, to allow the front of the house to slide up and sit at the top (see picture). Something else she really loves is the piv-

room she discarded all the usual old pots and pans, 20-year-old towels (kept for a rainy day) broken hot water bottles, and cabinets full of tablets that old people seem to accumulate, and she now plans a good old clean up. This house is so very pretty that she does not plan to redecorate the outside, and any decorating inside she



oted corner pieces, which allow the floors to open and slide over each other to allow access to the rooms at the back. The kitchen is revealed behind the shop when the shop is slid over and out, and the bathroom under the stairs is accessible when the removable stairs are lifted out. Very nice touches, and very different.

Ken is a member of the South Coast Dolls House Club at Lancing for whom he makes lots of kits as projects for the club. His wife Maureen does not get involved in Ken's hobby, preferring not to get the blame if anything goes wrong, and anyway, she has her own hobbies which keep her busy.

In the next few days Polly is going on a massive shopping trip to a local car boot sale with her parents to restock the Old Curiosity shop's stock and, in the meantime, we wish her good luck with her lovely project, and a big thank you to Ken for creating this for her.

One has to remember, if you read an earlier piece about Ken, that he is a retired cabinet maker, and the attention to detail and fine workmanship shows here again in this interesting project. **DHW**





Poppy's cottage, church and villa

By Sandra Harding

I hope that you have enjoyed looking at Poppy Higgin's collection in earlier editions, and here we bring you three more of her amazing houses.

2, Castle Cottages

This unusual cottage was given to Poppy by friend Barbara who lived in Castle Road – hence its name. As you can see there is only enough room for

two people to live here. The lucky ladies chosen for this job are called Barbara and Maisie, who are sisters as they appear to be from the same make of 1960's rubber doll.

Poppy has carefully chosen the furniture and accessories that surround them, with what appears to be Mattel in the bedroom and a mixture of Kleeware, Brimtoy and others scattered throughout



the house. I spotted something which Poppy had not, and that was the television in the sitting room. I was pleased to take it out of its setting, and showed Poppy that it has a winder on the side that changes the picture, which made us all laugh. The television is actually part of a complete set, including two plastic red chairs and a coffee table.

In the bathroom there is an unusual matching bathroom suite, very likely 1950s, and in the bedroom we again have what appears to be a complete and matching set of bedroom furniture, with Poppy's added bits and pieces of course. The same can be said for the kitchen. I think this may be a later set, maybe from the 1980s, but looking completely right in this house.



Sea View Villa

This little property is what Poppy calls a holiday home for yachties, based somewhere near Seaview on The Isle of Wight (where Poppy lives). They hang out there with other yachtie types, only use it during Cowes week, and like it left empty for the rest of the year (obviously comfortably off).

This holiday home was actually on its way to the local tip when it was redirected to Poppy's home where she restored it to its former glory, suitable for rich people. Friend Kate added the bead curtains, to



keep out the riff raff.

The three younger members of the family staying this week are Olive, Molly and Brian, who were all in resin land before their parents came into money, and they love their new life. The holiday home is very comfortable and is fully equipped with fishing rods and tennis rackets while outside in the shed there is

wet weather gear for when they are sailing. They always take the cat and the dog away with them as they are considered part of the family.

St. Peter's Church

This pretty little church was actually a birthday present from daughters Lyn and Kate which has lovingly been turned into the church where all the Higgin family have been married and christened over the years.

It is set ready for a wedding and the guests are assembled outside. Terry is inside, looking at the lovely lectern, made from a stair spindle, a car boot brass eagle and a bible from Dolls House Emporium. The lovely stained glass windows were made by friend Kay, the pictures were mostly presents and the flowers were from Lyn.

The wooden pews, kneelers and organ were from Emporium and other items were from friends, and "stock". The crosses were made by neighbour Roy, who cut them from Chichester Cathedral stone, supplied by more friends who live in Chichester.

Considering the small size of this church, Poppy has managed to get an awful lot in it. I think it's because she has cleverly arranged it side to side, rather than end to end.

Look out for more of Poppy's amazing collection in the coming months. [DHW](#)



Pen and ink on dressed desks

Sandra Harding catches up with Caroline Dickens of Victorian Miniatures

By Sandra Harding



I was so pleased to see Caroline Dickens again at the Thame show as we had missed her at a couple of earlier events.

Caroline started dabbling in miniatures nearly ten years ago when she started to enjoy making things for her own doll's house although, she tells me, she has always been creative - even as a child.

It was in 2011 that she decided that she had enough experience (and stock) to attend a doll's house show as an exhibitor. Her first one was at Thame in 2012 which proved to be a great success and

spurred her on to do more.

Caroline loves everything Victorian and it shows in her themed and dressed desks, which are largely based on real Victorian documents. To add to the overall look she adds handmade ink bottles, letter racks, quill pens and other associated items to create a lovely and realistic effect. Mind you, she doesn't restrict herself to Victorian as she also creates themed desks for the Georgian and Edwardian eras too, in both one twelfth and 24th scale.

Luckily Caroline has amassed quite a collection of ephemera, odd items, scraps



of paper, anything out of the ordinary and is adding to it all the time. She has even started collecting items from the 20s, 30s, and 40s right up to the 1960s, covering all sorts of professions.

Caroline tells me that her small bedroom is her workshop and that it seems to be getting smaller as her collection grows. I am not surprised. She has a long workbench, storage racks, beads, jewel-



Miniatura in October and Kensington Dolls House Festival in November, as well as Thame next year.

Caroline's website is www.victorianminiatures.co.uk or find her on her Facebook page. [DHW](#)

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lery and findings galore, all the paper documents she needs and shelves full of undressed desks waiting for her magic touch.

You can see more of Caroline's work at the following shows this year: MK Handmade & Vintage Fair, Middleton Hall, Milton Keynes Shopping Centre, on 5-6th September and 31st October-1st November: She also hopes to be at



Miniature Needlework Society grows from small beginnings

Group started some eighteen years ago with six members to promote mini fabric and thread

By Sandra Harding

Every time I visit the bigger shows like Miniatura I always stop and have a chat with the lovely bunch of people from The Miniature Needlework Society, and spend ages admiring their spectacular needlework. I thought it was about time I told you a little about their very delicate and detailed world for there is a clear link to doll's houses.

This UK Society was founded in 1997 by a group of six miniaturists and collectors to encourage all forms of miniature work using fabric, thread, needle, hook or bobbin. Since its early days it has been generously supported by the Hopwood family of Miniatura, and the Kilpatricks and Gaults of A World in Miniature museum.

In the first year the club grew to 200



members but has since grown to almost 300 worldwide. This includes members from the USA, Australia and, of course, a large representation from the UK.

The Society has a committee of ten members who meet once a year and publish bi-annual newsletters with events, charts, sources of materials, patterns, and members' news. They organise a biennial competition and exhibitions from time to time. They keep in touch with members worldwide through emails and a Facebook group.

The Society holds regional workshops wherever possible at different venues in the UK and at Miniatura, where experts teach the members new skills. All the classes cater for mixed abilities and beginners are always very welcome. Less formal classes are often held in members' homes.

At my last visit to their stand at Miniatura I was very taken with their newest offering for sale, a lovely set of Starter Booklets, including lace and





beadwork and everything else you can think of. They contain practical information, examples, patterns, and answers to all those questions you have always wanted to ask about embroidery in miniature, and they only cost £2.50 each – a bargain I believe.

The members are very proud of what they do and regularly exhibit their beautiful work at Miniatura and other doll's house shows and they are always willing to talk about it. If you happen to live or holiday in Cumbria, they have a permanent display at A World In Miniature museum in Houghton Hall, Cumbria, which is well worth a visit. [DHW](#)



● To find out more about this busy and talented Society, go to www.mnsociety.org.uk or contact MNS membership on 01223 564334 or email mns@circaworld.com



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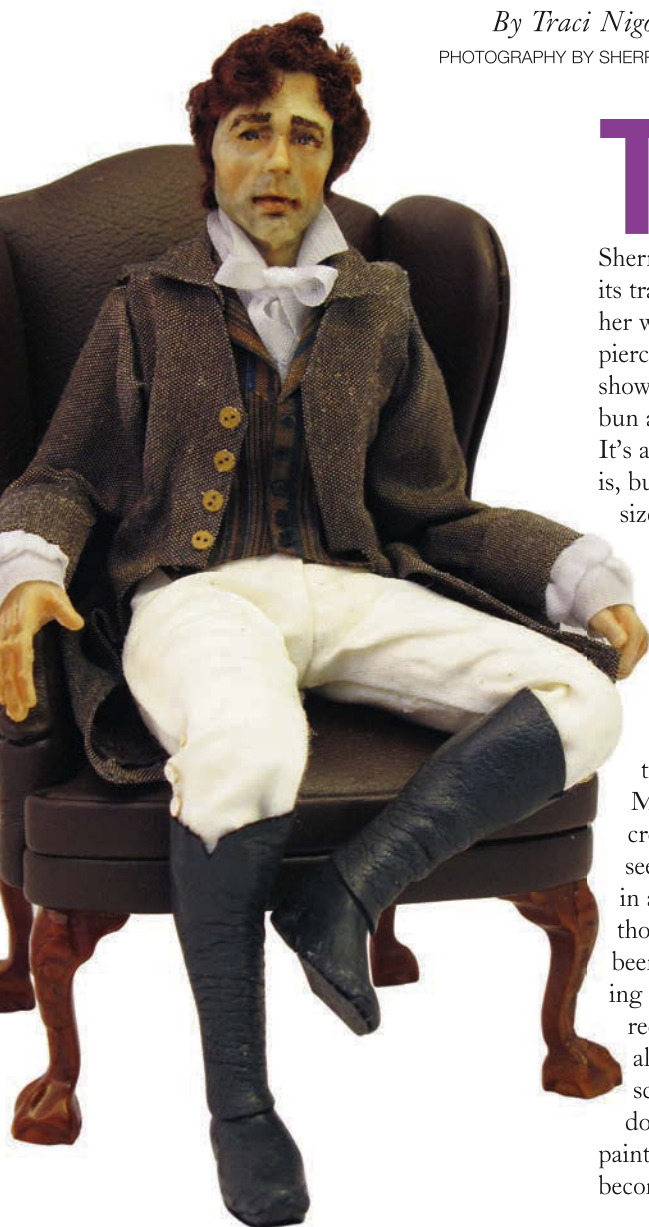


A cast of characters to make you smile

From sculpting to dressing, Sherri Colvin hand-creates lifelike figures based on popular characters from television, books, and films

By Traci Nigon

PHOTOGRAPHY BY SHERRI COLVIN



The Dowager Countess of Grantham, from the popular television series *Downton Abbey*, stares at you from Sherri Colvin's table. Her mouth is in its trademark tight-lipped judgment; her wrinkles are as sharp, her eyes as piercing as they are in the hit television show. A purple hat sits atop her grey bun and her spotted hands hold a cane. It's as if the Dowager is here, and she is, but she is only twelfth of her actual size. The whole figure, from her hat to her feet, was hand-created by Sherri Colvin, save for perhaps an accessory or two.

The characters Sherri Colvin creates are so lifelike that you almost expect them to begin speaking. From the trending Dowager to the ages-old Scrooge and Jacob Marley, Sherri's talented handiwork creates expressions and gestures that seem as if the characters are truly in a moment of communication or thought. Strange, then, that while she's been an artist her whole life, sculpting wasn't even on her radar until a required course in college. She had always done fine arts and now has sculpted in metal and clay as well as doing abstract landscapes and portrait paintings, but her goal for college was to become a painter. Luckily for the min-



iature world, she was required as part of her art major to take a clay modelling class. "The minute I picked up the clay to make my first figure study I knew I was not going to be a painter," she says. "I wanted to sculpt."

And sculpt she did. From that moment on, she has been working as a sculptor in a variety of mediums. However, it still took some time for her to transition into miniatures and dolls. For years, she did artwork in a variety of mediums and projects, and worked at an architecture firm and designed churches.

This architecture work came in handy when Sherri built a doll's house for her

LEFT: Mr. Willoughby from Jane Austen's novel *Sense and Sensibility*.

ABOVE: The Tailor of Gloucester, based on the Beatrix Potter character from the 1902 children's book.

RIGHT: Dolls that are based on characters from the TV series *Downton Abbey*. The top doll is based on Ms. Patmore; to the right, Mr. Carson; and far right is the Dowager Countess of Grantham, Violet Crawley.

BELOW: A doll based on the Harry Potter character from the books by JK Rowling.

nieces. Later, Sherri then decided that this house needed an inhabitant. "My very first doll was a Georgian lady made from Paper Clay and I still have it in my workroom atop my cabinets," Sherri says. "She wasn't anything to brag about but I was captivated by the scale and the expressiveness a small figure could possess." From there, it was only a matter of time until she started sculpting figures in twelfth scale and created a business, out of it.

The business of dolls

Looking at the characters that are featured in this article, you can see both the inspiration of the characters and the talent Sherri has in bringing these distinct recognisable characters to life so realistically. Each character is instantly recognisable for what it is, whether a specific character like Sweeney Todd or Harry Potter or a character that exemplifies a trope, like a country doctor or Edwardian maid.

"One of the most difficult things for me is coming up with ideas for new dolls," Sherri says. Luckily, she has a



"I wanted to create some regular working folk, so the milkman (right), along with the cleaning lady (bottom) and the country doctor (left), are some of the dolls I made," Sherri says, adding, "Cleaning ladies are always popular and I like making different interpretations of this character."

BELOW RIGHT: Here are two characters from Sherri's imagination. To the left is the Dudley Earl of Dandee and below is the Tudor Market Lady.



never-ending list of places to look for inspiration: history, art, books, movies, television—currently, she's working on characters based on books she's enjoyed. These include Hercule Poirot from the Agatha Christie books, characters from Sherlock Holmes stories, characters from Charlie





ABOVE: Jacob Marley (left) is “another character I like to re-visit,” Sherri says, as is Scrooge (right).

ABOVE RIGHT: The Demon Barber, Sweeney Todd, and Mrs. Lovett. While based on the Tim Burton film, “I did not want to use a sculpt of Johnny Depp’s face,” Sherri says. Instead, she used “a combination of images for reference.”

RIGHT: “I made these after seeing photographs from the time period,” says Sherri.



and the Chocolate Factory, and naturally, characters from the canon of Jane Austen.

Other inspiration can come from an accessory found from another artist. “Accessories are the one thing I will out-source,” Sherri says. Everything else—sculpting, painting, dressing, wiggging, the rest of the accessories—are all done by Sherri, and all done by hand as well.

It’s a good thing she does it all herself, too, because having so many steps in the process of making a doll allows her to work on several characters at the same time, which gives her the opportunity to take some time away from a doll and give it some space. In an average day, she’ll go from sculpting a head to painting another character to wiggging another. “Because this requires me to ‘step away’ from a figure several times during the process of

making it, I can better judge it,” she says. It also causes her to have a specific place for every item so that she can always find it, being a bit of a self-proclaimed “neat freak in the doll workroom.”

Who’s the boss

In past years, Sherri’s sculpting has been almost more reactive than proactive; if her doll’s appearance changed as she worked on it, she would go along and let it morph into whatever character it wanted to be.

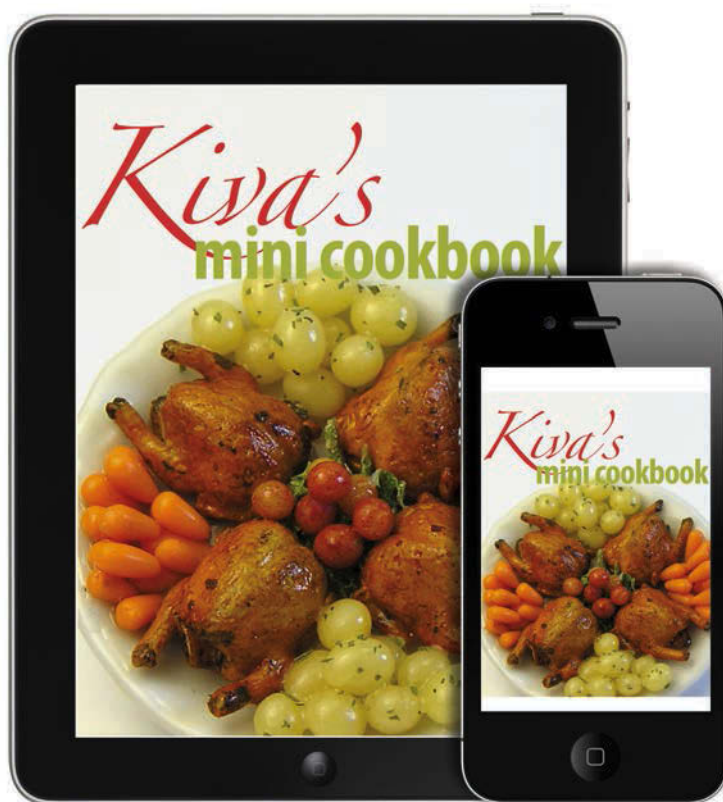
Now, though, she’s begun taking the reigns a bit more herself. “I am going through a bossy phase and very rarely let a doll tell me what it wants to be these days. If a figure isn’t turning out the way I like, the offensive part, whether the costume, wig, etc., gets thrown in the trash and I make it again.” It may seem harsh to the character that it’s trying to be, but it’s great for the characters that she is making; their utter realism is astounding.

Sherri also loves dressing the dolls.



Mini classes on your iPad and iPhone

If you own an iPad or iPhone then you're in for a mini treat. Dolls House World has a wonderful range of mini courses and classes available through the iTunes store.



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- Fairies and Fantasy



"I am a fabric junkie!" she says, and often will design and make her own fabric if she can't find what she's looking for elsewhere.

And if you're looking for the perfect doll for your own miniature scene or room box, There's no doubt that you'll love owning one of her dolls for the same reason she loves creating them: "I find them charming and they make me smile; it's really that simple." **DHW**

Making a miniature figure

To create one of these masterpieces, Sherri first begins by sculpting the characters out of polymer clay. All these sculpts are done by hand. She creates all the parts of the figure until she is satisfied; then, she casts them in an artist-grade resin to keep the sculpt but make it more durable.

Next, Sherri paints the pieces with acrylics, lets them dry, and then seals them with a dull lacquer spray. Once the spray has dried, she takes the pieces and assembles them into a figure using wire and usually making the full figure posable. Finally, she moves on to dressing, wiggling, and accessorising the dolls until the figure is finally complete. Depending on the costume and the scale, she'll either sew or glue the clothing onto the figure. "I prefer costuming with lightweight cottons and also silk taffetas," she adds. "I will design and make my own fabric if a piece calls for it."



FAR LEFT: Dracula and Mina. "I was asked to make these characters for a room box scene. I took ideas from several Dracula movies, including the original Nosferatu and the 1979 version, to make the characters."

LEFT: Hercule Poirot. "Agatha Christie's Belgian detective character is one of my favourites!" Sherri says. "So I really like making this doll."

crochet kitty TEAPOT COSIES

Marianne Colijn shares how she made two cat inspired crocheted teapot cosies and also a miniature fluffy white cat!

By Marianne Colijn



This tutorial is definitely for cat lovers. I hope you will try your hand at making these teapot cosies as well as the miniature white fluffy cat.

YOU'LL need

- DMC tatting thread or similar thread in the colour of your choice as well as white
- Crochet hook 0,60 mm (no. 15)
- Teapot in twelfth scale. To make trying on the tea cosy for size a bit easier I glued the lid to the teapot
- Piece of black thread for the face
- Cotton wool or kapok to stuff the head

Abbreviations:

Sts= stitches

St= stitch

*= repeat instructions

Avis the teapot cosy cat

I used to have a lady cat named Avis, who some people used to call, "the tea cosy cat". She inspired this tea cosy, which unlike the real Avis, keeps your tea nice and hot.

The tea cosy is crocheted from the bottom upwards.

Chain 35 and close into a circle (check

if this fits snugly around the bottom of your teapot. If not, then adjust the number of chains)

Round 1: Chain 1, work 1sc in each chain. Do not close round.

Round 2: Work 1sc in every sc. Close round.

Row 3: From now on you will be working in rows to create openings for the handle



and spout. Count until the middle of your circle (17sts) and place a marker in that middle stitch.

Chain 1: Work 1sc in each until you reach the maker, work 1sc in marked stitch.

Row 4-10: Chain 1 and turn, work 1sc in each sc.

Finish off and cut thread.

The second half of the tea cosy

Attach thread at the top of row 2 on the other side of your work and chain 1.

Row 3: 1sc in every stitch until you reach the marker. Work 1sc in the marked stitch.

Row 4-10: Chain 1 and turn, work 1sc in each sc. Finish off and cut thread.

The top of the teapot cosy

You will be working in rounds again from here to close the top of the cosy.

Round 11: Attach the thread to the top of one half of the tea cosy and work 1sc in every stitch around the tops of both halves, close round.

Round 12: Chain 1, work 2sc together all around, close round.

Round 13: Chain 1, 1sc in every sc, close round.

Round 14: Chain 1, 2sc together all round. Finish off and cut thread.

There should be a little hole in the middle to accommodate the top of the lid.

Put the cosy on the teapot to check the fit. Close the seam at the bottom of the

handle to create a nice fit. I did stitch two rows together. The cosy will be removable.

Now you can leave the cosy as is or turn it into a cat by adding the head and tail.

Cat head

You will be working in spirals so the rounds do not have to be closed.

Make a magic (slip) ring and work 6sc into the ring. Pull thread to close ring.

Round 1: 2sc in each sc.

Round 2: * 1sc in first sc, 2sc in next sc* repeat from * to *.

Round 3: * 1sc in first 2sc, 2sc next sc* repeat from * to *.

Round 4: * 1sc in first 3sc, 2sc in next sc* repeat from * to *.

Round 5: * 1sc in first 4sc, 2sc in next sc* repeat from * to *.

Round 6: 1sc in every sc.

Round 7: 1sc in every sc.

Round 8: * work 1sc in first sc, 2sc tog * repeat from * to *.

Round 9: 1sc in every sc.

Round 10: 2sc together all round. Fasten off and cut thread.

Fill with kapok or cotton wool and place on top of the tea cosy with the open side down. Sew in place with small stitches.

I did embroider the face when the head was on the tea cosy. I did a very simple face, eyes, and nose in black thread. Then I added the whiskers in white to bring the face more alive, if you prefer black whiskers that is fine too.

Two ears

In a magical (slip) ring work 5sc, pull the thread to close ring.

Row 1: Slip st in first sc, 1sc in 3sc, slip-stitch in last sc, turn.

Row 2: Skip slip st, work 3sc together finish off.

Sew to head.

If you like you can colour the inside of the ears with a tiny bit of blusher to make them stand out a bit more.

Cat tail

I In a magic (slip) ring work 5sc, pull thread to close ring.

Work in spirals (do not close rounds) and work 1sc in each sc until the tail is as long as you like it to be. I did add a few rounds in white to suggest stripes near the end of the tail and finished the tail in white. I did



not stuff the tail and just sewed it to the body.

Cat paws

Make two paws in white.

In a magic (slip) ring work 6sc, pull thread to close ring.

Round 1: 1sc in each sc.

Finish off and cut thread. Sew the tops closed and sew or glue to your cat.

A fun knitted teapot cosy

YOU'LL need

- Knitting needles no 20
- Striped thread (I used DMC no 80 tatting thread)
- Scraps of white, pink, and green thread
- Needle for sewing

Cast on 40 stitches

Row 1-4: Work in knit 1, purl 1 rib.

Divide in half to create a hole for the spout.

Row 5: Work 20 sts in K1, P1 rib and turn.

Row 6-12: Work in K1, P1 rib and break thread.

Attach thread to other side of knitting and work on the other set of 20 stitches repeating row 5-12.

For the top of the tea cosy, work the next rows using all 40 stitches again.

Row 13-18: Work in K1, P1 rib.

Row 19: Knit 2 stitches together until end of row.

Row 20: Knit all stitches.

Row 21: Knit 2 stitches together until end of row.

Cut thread and thread through remaining stitches. Pull to gather and close with a small stitch.

Close the seam under the spout for 2 rows and close the seam from the top to the spout as well.

Weave in all loose ends.

Two ears

Cast on 7 sts.

Row 1: Knit.

Row 2 and next rounds: Knit 2sts together at start of each row until 2 stitches are left.

Cast off and cut thread.

Weave in ends and glue or sew to the top of the head.

The cat's face

You can either knit the face and eyes, make them in crochet or embroider them in a chain stitch.

To knit the face

Cast on 9 stitches and finish in the same way you did for the ears. Weave in ends



and embroider a little pink nose.

I felt the eyes were difficult to knit so I did them in crochet.

Chain 2 stitches and work 4 single crochets into the second stitch away from the hook. Do not close into a circle.

If you want to knit, you could cast on 1 stitch and work several stitches into that and cast them off again.

I did glue the face and eyes to the cat, but you can also sew them on if you prefer.

To finish off, embroider some whiskers if you like. Review the photo for placement.

Fluffy the white crochet cat

YOU'LL need

- White mohair or punch thread
- 0.60mm crochet hook
- Stuffing material
- Embroidery thread in grey and pink
- Brush or a piece of Velcro
- White pipe cleaner or thin chenille stem (optional)
- Blusher and applicator (optional)

The finished cat is about 1" from the head to the base of the tail. She will make a lovely kitten or toy in twelfth scale or an adult cat in other scales.

The body is worked in spirals, aka rounds that are not closed. To make things easier for yourself use a marker to keep track of what you are doing.

Make a magical (slip) ring and work 6sc into the ring. Pull the thread to close the ring.

Round 1: 2sc in each sc.

Round 2: * 2sc in first sc, 1sc in next sc*, repeat from * to *.

Round 3: 10 repeat row 2.

Round 11: To shape the body, work 1sc into first 9sc, work 2sc together, 1sc in each sc until end of round.

Round 12: Work 1sc in first 8sc, work 2sc together, 1sc in each sc until end of round.

Round 13-16: Work 1sc in each sc.

Round 17: To finish the body* 1sc in first st, next 2sc together*, repeat from * to *

Round 18: Work 2sc together all round until the body is almost closed.

Stuff the body. Finish off and cut thread.

Check if you are happy with the shape of your cat, if needed add or remove some stuffing then close the neck.

Fluffy's head

Once again you will be working in spirals so do not close the rounds and make sure to use a marker to keep track of your

rounds.

In a magic (slip) ring work 6sc, pull thread to close ring.

Row 1: 2sc in every sc.

Round 2: * 2sc in the first sc, 1sc in next sc* repeat from * to *.

Round 3: * 2sc in the first sc, 1sc in next 2sc * repeat from * to *.

Round 4 -7: 1sc in every sc.

Round 8: 1sc in the first sc, work 2sc together *, repeat from * to *.

Round 9: Work 2sc together until the head is almost closed. Fill up head and close. Finish off and cut thread.

Fluffy's paws

In a magic (slip) ring work 6sc, pull thread to close ring.

Row 1: Work 2sc in each sc do not close round.

Row 2: Work 2sc together all round. Close round and finish off.

Fluffy's tail

In a magic (slip) ring work 5sc, pull thread to close ring.

Work in spiral (do not close rounds) and work 1sc in each sc until the tail is as long as you like it to be. You can stuff the tail, but I like to insert a pipe cleaner instead.

It is easier, looks neat and you can shape the tail any way you like.

Fluffy's ears - make 2

In a magical (slip) ring work 5sc, pull thread to close ring.



(continued on p69)

hats for a day AT THE RACES



Put your millinery skills to the test! In this project we will create hats fancy enough to wear to the most prestigious racecourse in all of England

By Kat the Hat Lady Hazelton

The Royal Ascot racecourse has been around since 1711, when Queen Anne decided that she wanted a course 'for horses to gallop at full stretch'. The event is now famous for the race, but even more so for Ladies Day and the over-the-top hats that spectators wear.

I found it interesting that the grey 'Topper', or top hat, came into being during World War II, due to the fact that the black plush used to make the black top hats was imported from Germany. Thanks to some famous wearers and newspaper coverage the grey Topper took off, becoming the correct wear for Royal Ascot, royal garden parties and weddings.

To celebrate Royal Ascot, here are instructions to make a beautiful wide brimmed straw hat for the ladies and the famous grey Topper for the gents.



YOU'LL need

- Pre-stiffened felt
- PVA glue or cotton, thread and needle
- Sharp scissors
- Ruler
- 4mm silk ribbon

Grey top hat Brim

Step 1. Cut a circle of 3.5cm diameter from the felt material.



Step 2. Wet and lay over an old jar (anything cylindrical) to create a curved shape. Allow to dry.

Step 3. Once dry cut a small circle of 1.5cm in the middle of the felt circle. This circle can be enlarged once the crown has been made.

Crown

Step 4. Measure a length of felt 7cm long



and 1.5cm wide. Curl this round and glue or sew into an oval shape.



Step 5. Cut a square shape of felt larger than the oval shape you just created.



Step 6. Glue this on top of the piece made in Step 1.

Step 7. Once the glue has dried, carefully trim the excess off to create the oval top of the hat.

Step 8. Now glue the ribbon around the bottom of the crown and add a bow to the left hand side.

Step 9. Next, glue the crown centrally to the brim and adjust the hole in the brim accordingly to give a neat opening.



Step 10. Wait for the glue to dry and your hat will be complete.

Wide-brim straw hat Crown

Step 1. Gently tease the string at the edge of the braid and slowly and carefully pull it until the braid starts to curl.



Step 2. Curl the braid back on itself and glue or sew into place.



Step 3. Next, continue to curl the braid round to increase the size of the circle, again gluing or sewing around the edges. Continue this process until the circle is a 2cm diameter, then cut the excess braid off and either glue or sew the end into place.

Step 4. Snip off the string that is sticking out with a sharp pair of scissors.

Step 5. Next, cut two lengths of braid both 7cm long.

Step 6. Glue or sew the two lengths together so that they are just overlapping,



then form this band into a ring shape. Ensure it has the same diameter as the top piece made in Step 3 and then glue or sew into place.



Step 7. Glue the top (Step 3) to the band (Step 6), this completes the crown.

German vintage bedroom

A vintage room box converted to a bedroom shows vintage cream-coloured furniture that is all hand-made and original. The wallpaper and flooring was redone. There is an old wicker hamper with a hot-water bottle in a knitted cover on top, and a room divider with a dress by Mrs. Bandmann hanging from it conceals a washstand with pitcher and bowl.

Handmade blankets are draped on the bed on the hamper handle as well as on the quilt rack beside the vanity. The top is filled with perfume bottles and crème jars I have made and other bought accessories for the lady. A doily was used as a large rug that covers most of the floor. Two babies in crochet outfits are being held, one by the mother sitting in bed and the other by the father in the rocking chair. The parents are enjoying a bottle of wine (shown on the nightstand) before bedtime.

The lamp bottoms were made using wood turnings and have crocheted yellow shades held by a metal jewellery finding on top. On the top of the wardrobe there is luggage along with a basket of knitting in progress.

An old tile stove, paintings on the wall, and a white Scottie dog in a basket complete the room.

Eventually, she found 1:10 and twelfth scale pieces, and now after retiring she has found much more time to combine miniatures into her everyday life. "Often, watching TV means having a box on my lap and working on something," she says. She also works on the patio or at a desk with a hutch that is filled with her tools, surrounded by light from the windows. She also attends shows and is a member of several miniature groups.

These boxes, though, were created before all of this. The boxes were initially found while she was still living in Germany in the nineties, and she filled them expertly, with a care and enthusiasm that shines through in each box even today. **DHW**



ABOVE: Handmade blankets and other accessories make this bedroom seem cozy. Do you see the bottle of wine on the nightstand? The parents are just enjoying a little nightcap before putting the children to bed.

RIGHT: The children play with a little Scottie dog on the rug. Can you hear the giggles?

BELOW RIGHT: This gorgeous dress by Margit Bandmann is hung on a room divider. Behind it, a washstand with pitcher and bowl peeks out, hidden by the divider and dress.

BELOW: A water bottle with a knitted cover is on a hamper at the foot of the bed.

ABOVE LEFT: Creams and light greens give this room box its vintage feel.

FAR LEFT: The parents are having a chat and enjoying the evening before putting the kids to bed. The lamp on the nightstand was made with a wood turning for the base and a crocheted yellow shade that Gabriele made; the shade is held on by a metal jewellery finding.





Win one of
Vanessa's wonderfully
dressed dolls in the
next issue of DHW

Broken arm leads to a passion for mini dolls



Using her Great Aunt's antique clothes gives Vanessa's Miniature Dolls an authentic touch

By Sara Miller

Breaking your arm twice in an accident might not seem like good fortune, but for Vanessa Higgins this particular cloud did have a silver lining.

The 'lucky' breaks got her into miniatures, and the result is some beautiful dolls, dressed in handmade vintage clothes.

Vanessa had been a dressmaker for over 15 years, creating full-size wedding dresses and ball gowns. After her accident she decided to take a new direction and developed her shop into giftware and floral art.

She entered many floral competitions and won first prize and best in shows, including a silver-gilt medal at The Chelsea Flower Show. Her finest achievement was being awarded a Gold Medal from The Royal Horticultural Society.

Vanessa's discovered miniatures about four years ago and it has become her passion, and her business. She loves designing their outfits and is lucky enough to be in possession

of a great deal of antique clothes left to her by a Great Aunt (who by the way lived until 102).

Sometimes Vanessa wonders whether it is sacrilege to cut them up but they are being used for a good cause. Vanessa also has a great collection of furs, hair and feathers. Her mother and father both made flies for fishermen and the items she now uses are from their collection that would have been used for the flies' wings and bodies.

At the moment Vanessa purchases the porcelain dolls as kits but she is working on making her own character dolls. These are at a very early stage at the moment and look quite unusual.

Vanessa loves all the different periods in history and she never stops learning. Every doll is individual, a completely unique one off that will never be made again – they all come with Certificates of Authenticity.

All the dolls costumes are hand-sewn or glued by Vanessa, and the dolls are wigged by her too in order to leave the hair looking soft and natural.

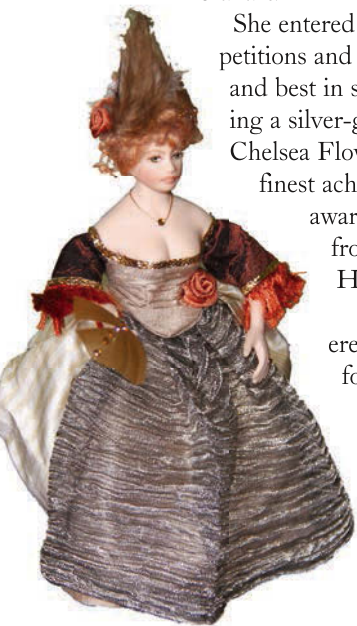
Vanessa said: "My ethos is to use as much antique

and vintage material as possible when making the clothes to maintain the authenticity and period integrity of the dolls."

After spending a lifetime as a dressmaker and crafter of the highest quality, spending many hours creating an intricately perfect miniature doll was a natural progression for Vanessa to take.

As well as making miniatures and running her gift shop and flower shop, she is also a farmer's wife and still helps when needed at lambing or harvest! Her husband's family have been at the farm for over 100 years - he is the fourth generation. They have bull beef, sheep and arable – a good mixture. They also have a son and daughter and four grandchildren, who are their pride and joy.

No wonder Vanessa is still trying to find time to work on the decorating of Kinzett Hall, the doll's house she bought last year. She's still trying to decide on the period, but her favourite era is Georgian so this is how the mansion will probably turn out. [DHW](#)



make a dome FLOWER DISPLAY

Sandra shares the technique for creating a natural flower display in a thimble dome, after the successful efforts of the Likely Ladies

By Sandra Harding

YOU'LL need

- Glass dome and base (ex-thimble holder)
- Small piece of oasis to fit the cup of the base
- Small piece of stone/granite to form the backdrop of the display. This should fit within the height of the dome when glass top is on, of course
- Several very small stones (fish tank stones for instance)
- Green Flowersoft, or grass from model shops (for moss effect)
- Several small flowers and leaves (primrose, polyanthus size or similar). My flowers were purchased, but homemade paper flower kits do just as well
- Tiny pieces of dried bark, dried flowers, grass, fungus or similar
- Glue, tweezers, cocktail stick, wire cutters (if needed for wire-coated flower stems)



Glue a piece of oasis in bottom of base, and whilst still flexible push in the piece of granite or stone sitting upright, and in the most pleasing position.

Remove stone and imme-

diately glue back in to your chosen and now indented position. Make sure the dome fits on, and the stone does not hit the top of the dome.

If it does, choose a shorter stone, or push stone further down into the oasis. Let it dry completely.

Making sure you keep the rim clear at all times, glue the first few small stones to the front of the display, leaving tiny gaps for moss later.

Start adding leaves, starting with the tallest at the back against the stone, to add interest and height. This could be a piece of grass, and remember that this is a natural scene and not a flower arrangement. Add a little glue to each leaf/flower as you put it in the oasis.

Start adding flowers and leaves as if you were creating a bunch of real primroses for instance. There may be buds, and other



little plants growing around the primroses so just please yourself what you add.

When you are happy with the front, add some interest to the back. Maybe tiny grasses, or a bud or two. A touch of moss or tiny pieces of dried bark adds realism, and creates a woodland floor look.

Make sure that you have not gone over the lip of the holder.

Add a natural trail of glue up the stone, front and back, and stick on the green Flowersoft, or whatever you have chosen to create the effect of moss.

Add glue to any tiny gaps you have at the front and back and add moss to this too. Use a cocktail stick or similar to gently push it in crevices, still creating the natural look.

Make sure rim is clear of glue and debris and let it all dry.

Don't put the glass dome on until it's dry, as the dome may cloud over. **DHW**

Every girl needs a doll's house

Mickey Gray created a beautiful house of her own, which is full of loving memories and tiny treasures that she cherishes

By Mickey Gray

I suppose my passion for miniatures started at an early age. I was fascinated by tiny dogs, cats and other animals and had a collection of them, probably made out of glass or china, on a shelf in my bedroom. I also have memories of a childhood friend and I arranging rooms on the floor with furniture and people cut out of Sears & Roebuck and Montgomery-Ward catalogues. What fun!

Around this same time, my mother had a neighbour build a quaint little

farmhouse for me and my sister. It was cream with green trim and had real shingles cut to size. Our father bought beautiful celluloid farm animals (made in Germany) to roam the fenced yard. My sister and I loved the little house and spent many hours playing on the floor. When I got married, the house went with me and has been under my Christmas tree every year since for my children, grandchildren and now great-grandchildren to enjoy. Over the years I added a barn, schoolhouse and even an outhouse



to the rural landscape, but I guess there was always that dream of having a "Big House" I could call my own.

I started collecting nice pieces of furniture - Roger Gutheil, Frank & Nellie Belt, Reminiscence and Bespaq to name a few. I joined miniature clubs and completed many projects and room boxes, including "My Attic" a domed-scene which took first place in a miniature show. I also began making many of my own pieces. I love needlework and have

TOP: Mickey's doll's house had many rooms to fill. She had no problem making this little house into a cosy home.

TOP: The master bedroom is complete with breakfast in bed.

LEFT: A little garden room holds two handmade braided rugs and a wicker chair Mickey made herself.

RIGHT: After having the house built and wired Mickey was excited and ready to get to work.

BELOW: There are memories in every detail including the mirror decorated with shells from a trip Mickey took to the Bahamas.

BELOW RIGHT: Mickey's favourite piece in this house is the shelf that she filled with teapots.

made several rugs, quilts, coverlets and pillows, in addition to hand-painting tiny dishes, cups and saucers.

In 1997 it was finally time to pick out my own house, so I chose Real Good Toys front-opening Federal Manor. The house was built at Remember When in Kirtland, Ohio by Butch Fridg, the owner. They wired the house and delivered it to me in September of 1999. I immediately went to work, learning as I went along, installing receptacles and light fixtures, wallpaper, flooring, doors, windows, woodwork and more. It was certainly a "labour of love," but I don't think I realised even at that time how special the house would become.

The exterior of the house is a nice shade of yellow with Hunter Green shutters. The foundation is Lannon



Stone (Lambre Co.) painted grey with a touch of white. The chimneys, which were the last part of the house to be completed, match the foundation and are accurately equipped with three flues each, as mandated by my husband Will, a licensed architect. The house itself rests on a table carefully crafted by my neighbour.

A friendly brown poodle, Cocoa, our family dog, greets visitors on the front porch. Inside the house are fourteen rooms, each with a story to tell. There is the garden room that features two hand-made braided rugs and a wicker chair that I made in miniature club. The living room is where many of my nice collector pieces can be found including a blue wing chair, foot stool and matching settee



LEFT: This room was made with Mickey's three grandchildren in mind.

ABOVE: With help from friends and family the guest room is welcoming and warm.

BELOW LEFT: This little girls nursery is frilly and fun and even has tiny bunny slippers and a pretty little blue dress.



made by Frank & Nellie Belt. It's also where you can find a majestic Willard clock made by my husband Willard, of course. Another footstool features my own needlework, a Lucy Iducovich pattern, and a hooked rug made by my friend, Mary Myers, serves as a beautiful entry from the french doors.

The dining room table, chairs and sideboard were all assembled from kits by my son Jeff. A reduced painting of a covered bridge in Mt. Mitchell, NC done by my friend and artist Rosemary Cummings hangs on the wall. China dishes, cups, and saucers that I hand-

painted are nestled in the hutch. Now on to the kitchen, where one can find, perhaps my favourite piece in the house, a shelf of tiny teapots. The range and refrigerator are both K&J Miniature Metal Works pieces. I made cushions for the chairs from pansy doilies Mother used to make. Whiskers, the black schnauzer who patiently waits by the door, is another family pet and what kitchen would be complete without a box of Grandma's cookies on the table?

Upstairs the bathroom/dressing room is an elegant space. Two towels from the luxurious Greenbrier Resort hang from

the tub. A mirror made of shells from a trip to the Bahamas hangs above the sink. I made the venetian blind for the window and the panty hose hanging on the towel rack.

The nursery features hand-painted white furniture and a crib cover I made with Mary Lynne Simpson's Sleep Baby Sleep pattern. I also made the quilt top in the guest room using a Mary Lynne Simpson pattern. Mother made the afghan and my friend, Gloria Russell, made the leaded glass window.

The grandchildren's room was decorated specifically for my three grandchildren, who can be seen in the room. I sewed the blankets on the bunk beds using Mary Lynne Simpson's Sun Bonnet pattern and the blanket on the single bed is my own unique design. The mugs on the shelf have been personalised with the kids' names and another one of Mother's afghans rests at the foot of the top bunk.

Finally, there's Will's office and it was only fair that we work on this space together. I found the brown leather chair at Nancy's in Naples, FL. I reduced and framed Will's architectural licenses hanging on the walls and made the rug using a Lucy Iducovich pattern. He made the drafting table and cut up some of his old blueprints. The wastebasket, personalised mug and box of cigarettes were among some of the finishing touches, as were the



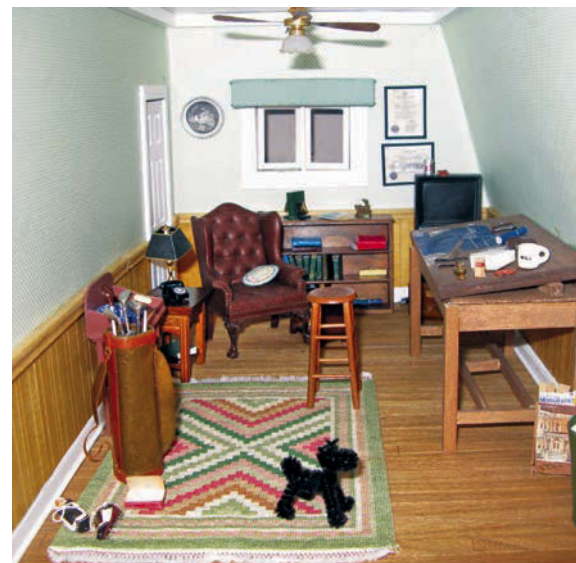
ever-important golf clubs and shoes.

Sadly, I lost my love Will in 2012 after more than 64 years together. (We were high school sweethearts). When I look into his office, I have so many memories and that can be said for the entire house. I am proud of my doll's house and I'm happy that I have been able to incorporate so many wonderful, personal

ABOVE: Mickey's husband, Willard, made the majestic Willard clock that is in the living room.

RIGHT: Both Mickey and her husband, Will, worked on the details of his miniature office together.

BELOW: The china in the hutch was hand-painted by Mickey and her son assisted by assembled some of the dining room furniture for her.



pieces from family and friends. I have learned so much and made many friends throughout this project. It was truly an adventure. I will continue to go to shows looking for that something special to add to my house.

My latest project is a family photo album and includes reduced wedding photos from our wedding, as well as the weddings of my grandparents, parents, children and grandchildren. It will be a wonderful addition. **DHW**



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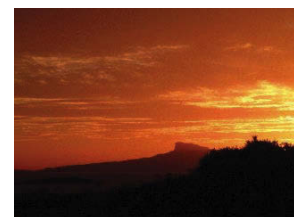
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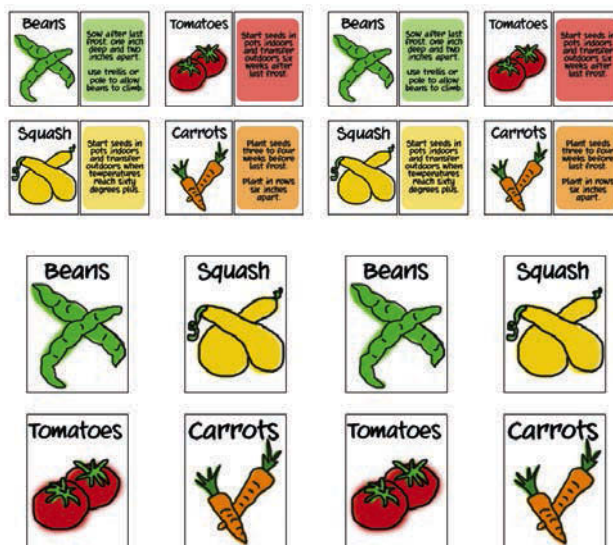
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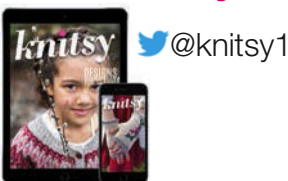
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ADVERTISERS' INDEX

BARBARA'S MOULDINGS.....	11	NSC MINIATURES.....	25
C J MINIATURES.....	25	ODINS MINIATURES.....	25
CRISS CROSS MINIATURES.....	25	PMJ MINIATURES.....	22
CRUMPLED AND RUMPLED.....	14	STAMP INSURANCE SERVICES.....	25
D & M FAIRS.....	25	STUDLEY GRANGE DOLLS HOUSE	
DOLLY DAYDREAMS.....	83	WORKSHOP.....	17
DOLLY'S DAYDREAMS.....	17	SUSSEX CRAFTS.....	25
FINE TIP GLUE APPLICATOR.....	17	THE CRAFT PACK COMPANY.....	25
HOBBY'S.....	24	THE DOLLS HOUSE HAMPSHIRE... 11	
JENNIFERS OF WALSALL.....	25	THE MODOLL HOUSE.....	14
LORELEIBLU.....	22	THE OLD BELL POTTERY.....	22
LORRAINE MINIATURES.....	25	TOY WORLDS MUSEUM BASLE.....	84
MATLOCK MINIATURES.....	22	TREACLE LANE.....	24
MICRO MINIATURES.....	14	TUDOR ROSE MINIATURES.....	24
MICRO MINIATURES.....	22	VANESSA'S MINIATURE DOLLS.....	17
MINIATURA.....	14	WORLD OF MY OWN.....	25
MM FAIRS.....	11		



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Organiser: Dolly's Daydreams

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St Dominick Parish Hall, nr Saltash, Cornwall PL12 6TD (keep to the A388 Saltash to Callington road)
Open: 10.30am - 4.00pm
Organiser: Emma's Doll's House Fairs

JULY

SUNDAY 5TH JULY

DOLLS HOUSE & MINIATURES FAIR

Holt Community Centre, Kerridge Way, HOLT, Norfolk NR25 6ND
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

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The Pride of Lincoln Hotel, Runcorn Road, off Whisby Road, LINCOLN LN6 3QZ (on A46)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 12TH JULY

DOLLS HOUSES & MINIATURES FAIR

Cameo Hotel, Old London Road, COPDOCK, near Ipswich, Suffolk IP8 3JD (off A12)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 19TH JULY

DOLLS HOUSE & MINIATURES FAIR

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

AUGUST

SUNDAY 2ND AUGUST

DOLLS HOUSES & MINIATURES FAIR

Felixstowe Leisure Centre, The Seafront, FELIXSTOWE, Suffolk IP11 2AE
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SATURDAY 22ND AUGUST

DOLLS HOUSES & MINIATURES FAIR

The Assembly Rooms, High Street, DEDHAM, nr Colchester, Essex CO7 6DE
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SUNDAY 23RD AUGUST

DOLLS HOUSE & MINIATURES FAIR

Lostwithiel Community Centre LOSTWITHIEL, Cornwall (A390 Liskeard - Truro)
Open: 10.00am - 3.00pm
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Miniatura: 0121 783 9922. www.miniatura.co.uk

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

NSC Miniatures: Tel: Nicola 01208 892831
E: nscminiatures@yahoo.co.uk www.nscminiatures.vpweb.co.uk

CLUB EXHIBITION

22ND & 23RD AUGUST

West Glamorgan Dolls House Club will be exhibiting at the castle in the grounds of Margam Country Park, Port Talbot, on Saturday 22nd and Sunday 23rd August 2015.

An amazing variety of dolls houses, room boxes and miniatures will be on display, together with items for sale, from 10am to 4pm. Monies raised via raffles and donations will be given to a local charity.

MONDAY 31ST AUGUST

DOLLS HOUSES & MINIATURES FAIR

Thame Leisure Centre, Oxford Road, THAME, Oxfordshire OX9 2BB
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

Essex CM8 3HB

(on A12 westbound)

Open: 10.30am - 4.00pm

Organiser: Dolly's Daydreams

NEW DATE FOR PUDSEY FAIR

SATURDAY 10TH OCTOBER

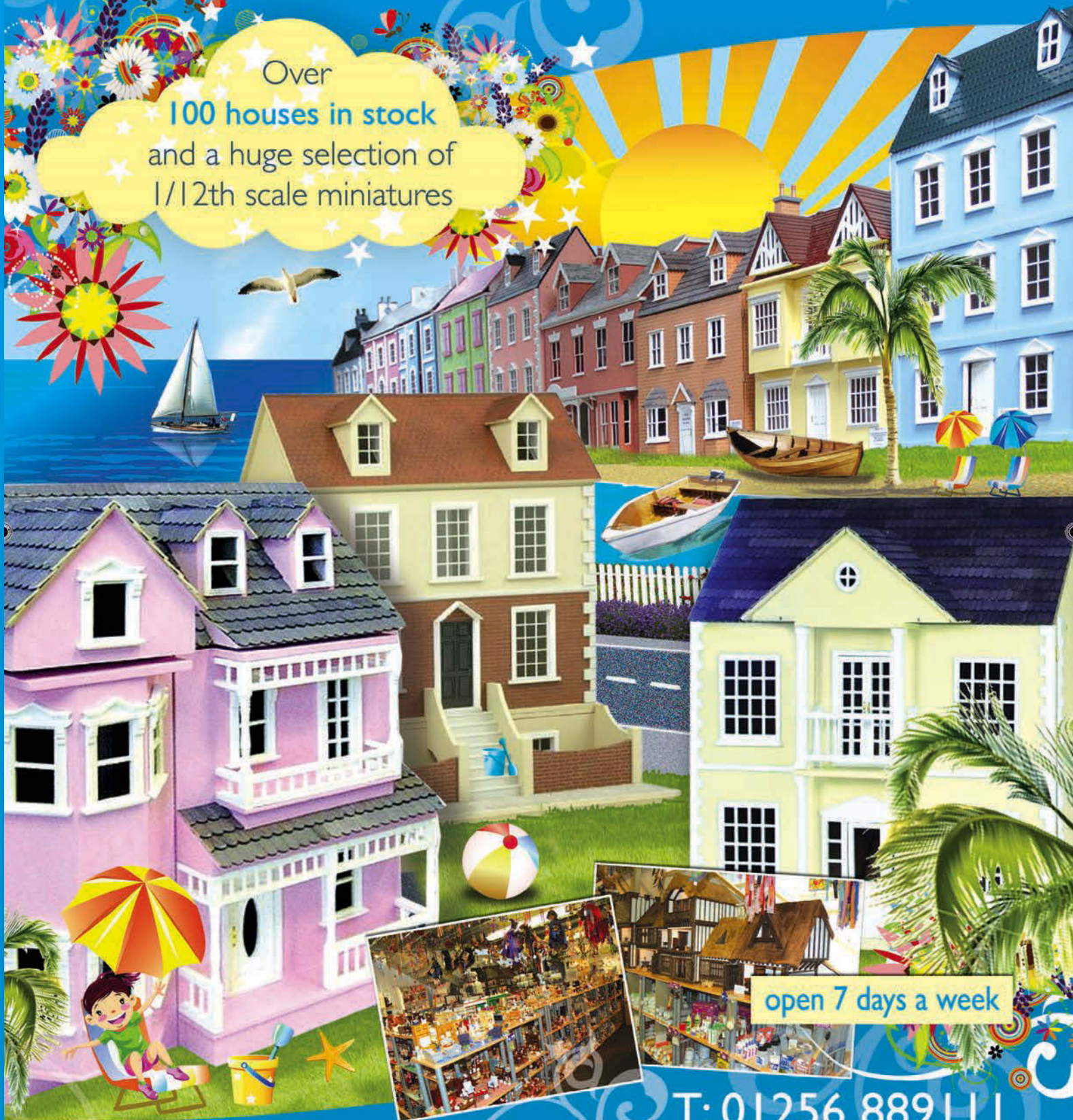
LEEDS DOLLS HOUSE & MINIATURES FAIR

Pudsey Civic Hall, Dawson's Corner, Pudsey, LEEDS LS28 5TA
Open: 10.00am - 4.00pm
Organiser: Doreen Jeffries

Since the Leeds Dolls House Fair – known by all as 'Pudsey' Fair - began in 1982, it has always been held at the beginning of November. From this year it is moving to October. The Autumn 2015 show will be on October 10th. The venue and times remain the same and the show will have the regular charity stall for the BBC Children in Need Appeal. Way back, this UK Charity was launched at Pudsey Civic Hall, with their bear mascot named 'Pudsey'. Please check adverts or the website for full show details. www.doreenjeffriesdollshousefairs.co.uk

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9th May — 8th November 2015


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