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small details

February 2020 • Issue 329

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Kasson, MN 55944.
Tel: 507-634-3143

Subscriptions:

UK: support@ashdown.co.uk

US: usoffice@ashdown.co.uk

ISSN 0961 - 0928. Printed in the UK.

Subscription prices:

Per year: UK £59.99 (12 issues).

European and worldwide prices will be adjusted to local currencies. See online for details at www.dollshouseworld.com or call +44 (0)1903 884988. All of our subscriptions are handled by us here at DHW.



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Cut out the card pattern and stick together to create an easy little chair



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welcome

Some times there are just signs that you need to buy more houses. Take Norma.

When a storm blew down a fence to reveal a giant doll's house, over nine feet high, she didn't need to think twice. She jumped right in to claim it, despite the size, and the fact that it needed much work. This chance find has been turned into the lovely Hoxton Manor and Sandra takes us on a tour this issue.

And if being big in miniature is your thing, then you'll love Jan Lobb's village square. This collection of rustic buildings and intriguing alleyways took Jan more than a year to build, often becoming so engrossed in her project that she often worked 18 hours a day.

If you've ever been at a workshop where one participant immediately stands out as being incredibly talented (and you secretly wonder why, unlike less accomplished mortals, they need to come on the workshop at all) then you'll identify with Joan McKenzie. Joan was intrigued by one woman's work on a grandmother doll, got chatting with her, and discovered she was working on an amazing corner scene. You can learn more in the centre pages.

As we head into 2020 I urge you only to make moreish New Year resolutions about your minis. As in: "I must make more" or "I must buy more". Banish negative intentions — the word 'less' and 'minis' should not be used in the same sentence unless you're making a Scandi style minimalist room box.

Take your lead from DHW's feature writer Sandra Harding. On her way to the Marlborough charity sale she told herself she must not buy another doll's house. She lasted 10 seconds. That's the spirit for 2020.

Happy New Year from me, Sandra and the DHW team.

Richard.

email: richard@ashdown.co.uk

Follow me on Instagram @dollshouseworld

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Making this little teddy out of polymer clay is a fun project

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Quote of the month:

"Make time to follow your passion and never let your hobbies and interests take a back seat."

- Richa Dwivedi (12 Things a Woman Should Never Change For Her Husband)

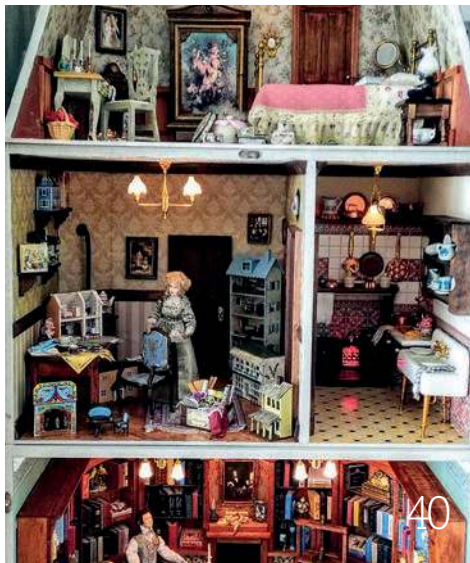


HOUSE HUNT



Find the little house hidden inside.

■ Last issue it appeared on page 70.



Caring for the environment: Here at Dolls House World we're as concerned about the environment as you are. We're doing everything we can to ensure the magazine is produced in the most eco friendly way possible. Our magazine is printed using vegetable-based inks on an environmentally responsible paper, which is certified by the prestigious FSC® (Forest Stewardship Council), the not-for-profit organisation dedicated to the promotion of responsible forest management worldwide. Our paper also carries the internationally recognised EU Eco-label. Our local printers, Gemini Print, are just a few miles from the DHW offices. They are one of the leading eco friendly printers in the UK, with both FSC® and ISO 14001 certification. They are backed by a series of environmental credentials that allow them to work under the "Green Printing Label". Our printers are also a sponsor of the Woodland Trust – the UK's leading woodland conservation charity.

How storm sent giant house Norma's way

Hoxton Manor stands over nine feet tall and parts are made from old tea chests and cigar boxes — but Norma didn't hesitate when she had the chance to own it

BY SANDRA HARDING

I am told by the owner of this beauty, Norma Pollington, that we featured the house before in issue 99 at Christmas 2000. I so want to show it to you again with its changes that I'm going to pretend that didn't happen, and hope that neither you nor my editor notice.

I must confess that when I saw Hoxton Manor on Facebook I assumed it was twelfth scale, so imagine my surprise to find out its 1/8th scale and an absolute whopper. Can I say whopper about a doll's house? The answer

has to be a resounding "yes" when I tell you that it measures 9 feet 6 inches high, and is 7 feet wide.

My mind boggles as to where on earth Norma has it placed in her real home, especially as she has to have a special stepladder to reach the top. It fills up one complete wall in her living room by the way, after she disposed of an old piano that stood there, which no one played. That is, until Ed and Ruth (Norma's grown up children) knew it was going and then they decided to play it again. Typical! (It still went

though).

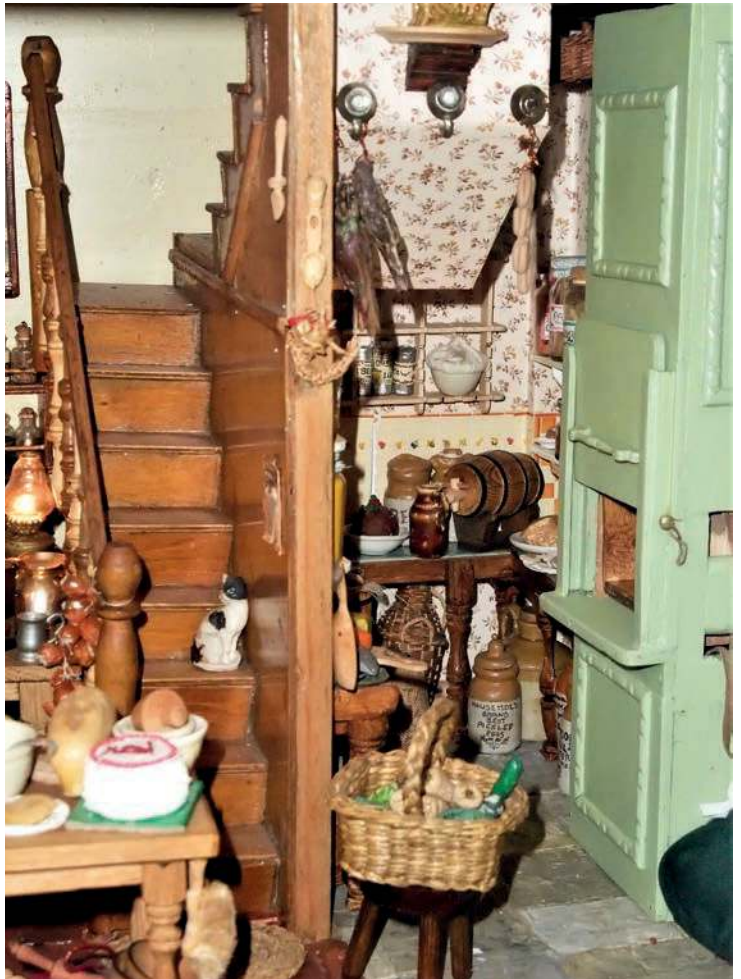
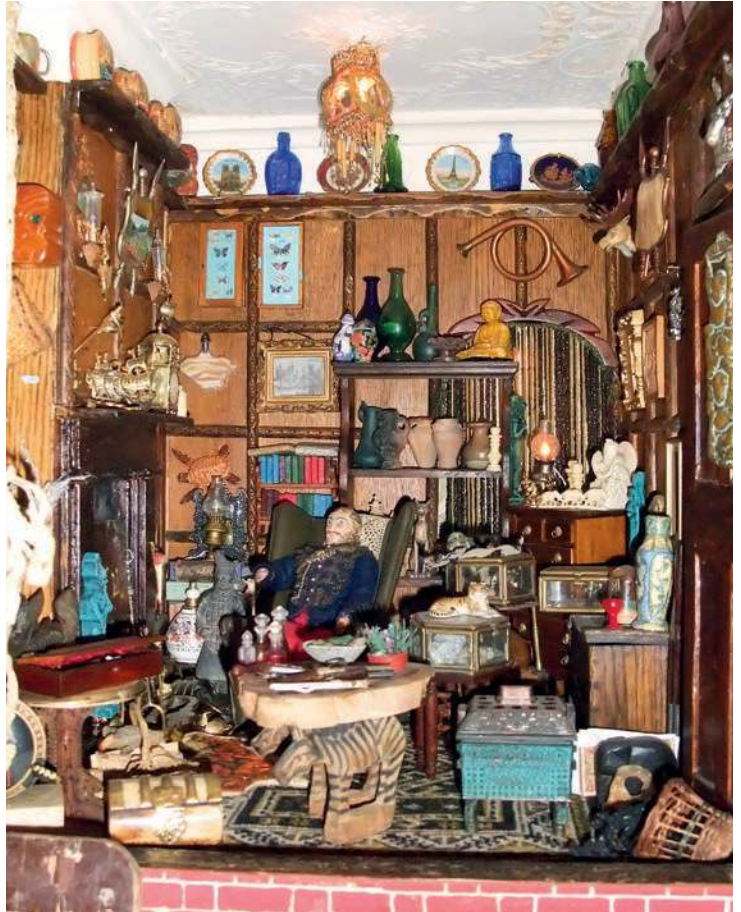
I was rather over excited by now as you can imagine and needed a stiff drink (actually a cup of tea), and a real conversation with Norma to settle my nerves, and to get some answers. It is believed the house is from the 1930s, and the oldest part is made from old tea chests and cigar boxes. I love it already, although it didn't look anything like it looks now of course. Using heavy duty plywood, Norma and her husband Brian added a new roof, attic rooms for the servants, a storey underneath, and one in the middle adding wings to either side. The whole house was lifted to allow for "new" kitchen areas.

The furniture and accessories are mostly Victorian, although when I asked Norma about one or two of the rooms, I was told that Brian made all the tools in the smithy and most of the items in the lamp room, and these makes are a delight. The curio room is enchanting and the height of this room makes it rather stand out, I think.

Norma still make bits and pieces for her house, and she tell me that she sawed the head off a statuette to create one of her dolls — now that's a first! Another doll was from a maker at a show who dropped the Queen Mother and broke her, so Norma had it at a reduced rate and chopped her head off too. Oh golly, not the first queen to lose her head; let's hope she's the last.

I have to tell you how Norma got the





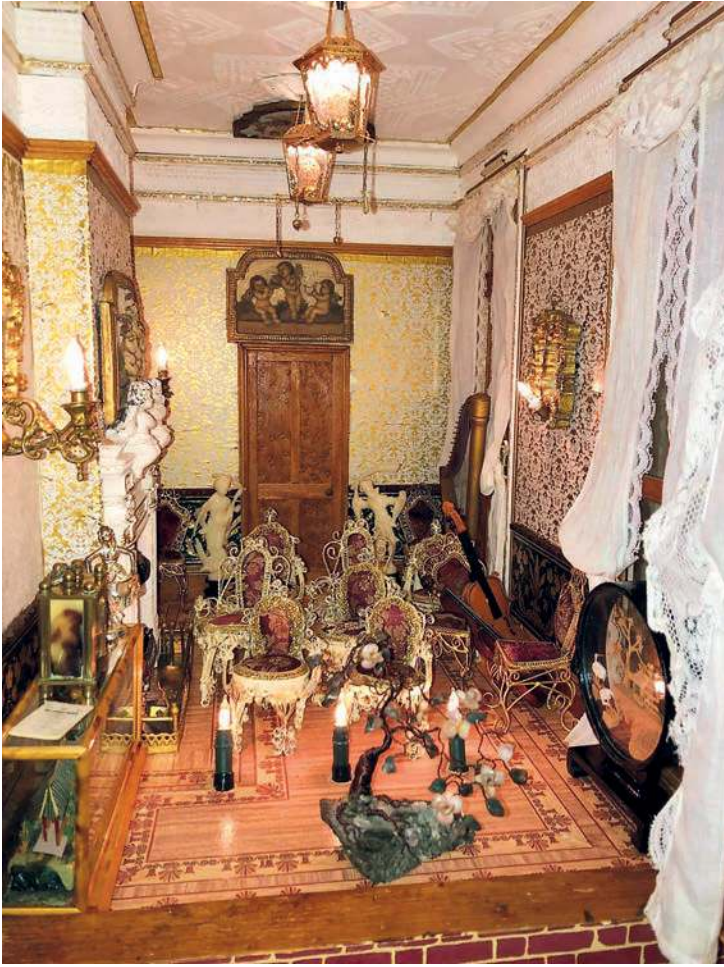




house, as it's quite an unusual story involving a ruined old barn, a gale, wild kittens and a fallen fence; and if that hasn't got your interest – I don't know what will (shades of Agatha Christie). Norma and Brian worked near to each other and spent some of their lunch-times playing with feral kittens in the old barn close by. One windy night a high fence had blown down by the barn to reveal a doll's house outside an old furniture shop, which was quickly claimed by Stan, the local butcher. His wife Flo was shocked to realise just how big the house was, but when Norma did a little wild exaggeration of the size, added dry rot into the equation in her "look on the bright side" voice, Flo changed her mind.

Flo told Stan that she wouldn't have it in the house, and Stan said he didn't





want it in the shed, and that's when Norma's cunning plan came to fruition. She casually mentioned that she just happened to have a nearly new doll's house that her daughter didn't want, and would they like to swap? You can guess the rest. However, it wouldn't fit into their van so Norma flagged down a sand lorry from a local builder's merchants and a fiver saw the house safely home. I told you it was an unusual story.

Norma was at that time working full-time so it would be another year before the house came to the top of the to do list. Knowing nothing about fairs, or doll's house magazines, they worked out that the house was 1/10th to 1/8th scale and began work. At one time the house had been covered in thick white paint and sand which had strained and broken all the hinges, meaning that they had a box full of windows and room fronts.

Norma matched all the windows to the rooms using the colour schemes in

the rooms, but ended up with windows that didn't seem to go anywhere. Brian had his saw in hand ready to cut them to fit when Norma realised that they were bay windows for the curio room and the dining room and thankfully saved them in the nick of time.

The next trauma came when their Siamese kitten managed to squeeze itself into the house and got stuck (it was rescued, eventually). "Miniaturists only keep cats to make life exciting," Norma tells me. The next thing to get trapped was Norma's arm whilst painting around a ceiling picture taken from

a Chatsworth House guide. No one heard her anguished cries for help and when she was rescued, brandy had to be administered immediately.

Norma admits to knowing nothing of restoration or the devaluing of antiques by repainting and papering so for many years she enjoyed the hobby without the pangs of guilt she now feels reading the guidance given to today's collectors. Do you know, it doesn't matter a jot, as she has enjoyed the hobby in her way, and in my own opinion has created an absolutely delightful, and indeed very interesting heirloom.

Sandra's room problem

The major problems I had with this masterpiece was what questions to ask Norma, and what to leave out. There was just so much interesting information, and each room is so well stocked with so many fascinating antique, and newer items, I really didn't know where to start. You can see from the lovely photographs the problem I had. So how would you choose which rooms to go for? See what I mean. **S.H.**



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Joan's roombox was inspired by daughters

Joan Warren's room box *Boy Crazy*, was inspired by memories of when her daughters were twelve-years-old and two dolls she happened to see at a doll show

BY DEB WEISSLER PHOTOS BY MEGAN DEITZ

When "sugar and spice and all things nice" little girls transition into the giddy world of tweens, parents can expect their evening hugs to be replaced by 'Keep Out' signs on their daughters' bedroom doors and giggles to cease the moment you walk into the room. It's that transition between childhood and the angst of the teen years waiting just around the corner. One minute they are snuggled up with a favourite teddy bear, the next they are swooning over their favourite rock star. Joan Warren has captured those heady years in a heart warming room box she calls "Boy Crazy".

"Although my two daughters, Melissa and Heather, are ten years apart, when I spotted Susan Scogin's dolls at the Doll Show at Disney World in the late 1990s, her two dolls reminded me so much of my girls when they were twelve year old, I found the pair hard to resist," Joan recalls.

At the show the two pre-adolescent girls were named Mall Girls, as Susan envisioned the pair walking through a shopping mall. As it turned out, they were the only dolls that did not sell at the show. When Joan returned home, she pondered only briefly but since nothing excites her more than an exquisite doll, she called Susan and put them on layaway. Now the dolls needed a special home.

At the time, Joan could not afford an expensive custom outfitted room box,

so she contacted IGMA Fellow Paul Moore and asked if he could construct a plain square box with four walls, a window and door, and she would take it from there. He agreed and at the last minute Joan sent him the striped wallpaper.

Joan decided to create a diorama based upon her daughters' bedrooms, combining all the things they individually loved as tweens into a single vignette. The room is perfectly transitory in capturing two girls on the cusp between childhood toys and teenage boys. For those of us who have ever raised little girls, this charming vignette is instantly recognisable. Each carefully placed item was chosen with that transition in mind.

The all white furniture provides a bright palette to showcase Joan's custom pieces. The bed's colourful yo-yo quilt was a commission, and a very unhappy bulldog, sporting a doll's dress and made by Liz McGuinness, can be spotted sitting on it. The desk, chair, and pink book bag were custom made by Nancy Summers. Victor Franco made the desk lamp and water bottle.

Hanging from clothes hooks are two knitted sweaters, custom pieces by the Lady of Vancouver and based upon Joan's own designs. One is an argyle pattern, a popular sweater design at the time and the other sports the word 'Guess', a well known name brand. Perched upon an oriental box in the foreground is Liz McGuinness's



Above: Joan saw the tween dolls in the 1990s and knew she wanted to make a room box inspired by her children.

Right: An adorable miniature multi-coloured bunny and bear sit on top of the colourful hand-painted dresser drawers.

delightful Gizmo, based upon an animated character from the movie "Gremlins". It is one of Joan's favourite pieces in the room box.

Every surface is filled with reminders of her daughters' lives: stuffed animals, pick-up-sticks and jacks by David Krupick, a Cabbage Patch doll, Beanie Babies, Nancy Drew mysteries, Highlights magazines, posters and pin-ups, a cork board, and diary. One of Joan's favourites is the training bra hanging on the door knob!

Beside the bed, a charming picket fence and bird house night table displays the exciting things tweens en-





joyed then and now: a cordless phone, hair dryer, blow dryer brush, and lipstick tube in a soft shade of pink. "There are pictures on the walls of my real children, as well as a painting that I did of a little girl skipping happily up the path to a castle," Joan points out. "The Birthday Party painting was done by Melissa Wolcott and Karen Markland made the pretty 'Keep Out' sign."

The room not only reflects her daughters' favourite things but also many of Joan's: miniatures, antiquing, painting, and animals. "I appreciate the work of others, as well as my own work, such as my paintings. Of all my hobbies, I love miniatures best. It is a scale that can take you wherever you want to go without ever leaving home!"

Joan's favourite and most admired miniature artist of all time was Tom Roberts who, over a period of more than 70 years, built more than 40 miniature room settings. He once gave Joan an enormous compliment she will

treasure forever; he said he admired her room boxes and the use of dolls within them. Tom never included dolls within any of his own exquisite vignettes, and so he admired those who did.

Joan recently rescued a little Yorkshire terrier mix from a kill shelter in North Carolina. "If Heaven is missing an angel, he must be it," says Joan. "I saw his picture and fell in love. He gives the house new life and love. I named him Chance because not only did I give him a second one, but I was always a huge fan of Tennessee Williams, whose stories took place in the South. Paul Newman played the character Chance Wayne in Williams' "Sweet Bird of Youth".

This has Joan contemplating a future diorama: "The Hustler", starring Paul Newman and Jackie Gleason. "Of course you would need the proper character dolls," Joan admits, but there's no denying she will likely come up with a source for both!

Above: A secret diary and tiny pen on a comfy bed with beauty products and the all important phone on the night table.



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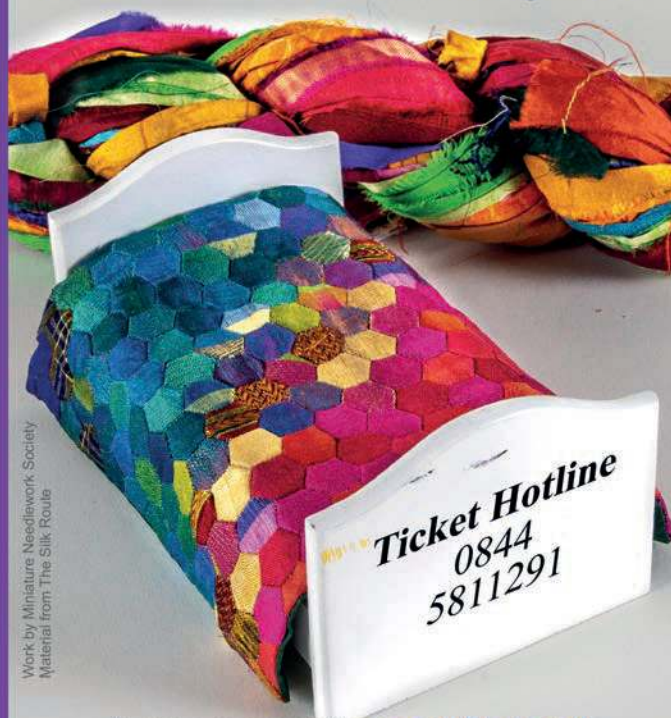
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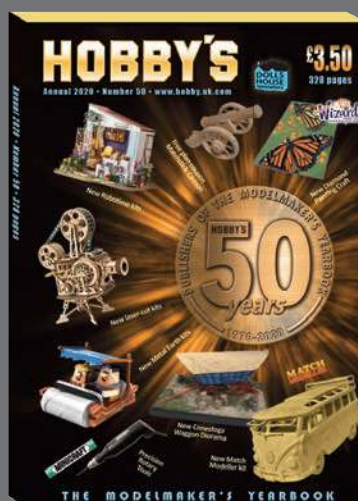
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THE MODELMAKER'S YEARBOOK

WHERE I WORK

WE CHAT WITH DENISE AMES, OWNER OF TUDOR ROSE MINIATURES IN NORFOLK

Hi Denise, when did you start making?

I started way back in 1980 in a tiny shed surrounded by army Ferrets plus two warehouses of army surplus.

Wait a minute. Ferrets? Not the animal kind. These were Ferret armoured cars.

That's only slightly less weird. We've heard of miniatures being made in some strange places but this is a first. Why were you in a shed with army cast offs? I was surrounded by army vehicles and supplies because my father worked for a Singapore company who supplied spares to other countries. And, no it was not gun running.

When did you set your sights on miniatures? I got into miniatures after years of attending fairs selling crafts. At one fair the lady next to my stall had a doll's house magazine. The rest, as they say, is history.

When did you make the move to your shop? I first made miniatures and sold them mail order before the internet really took off. In 1992 we started a bricks and mortar shop and we are now coming up to 28 years in business. I am so lucky to work at something I love.



Where do you work now? My workspace is now a grander shed in my back garden where I make all the exclusives, plus commissions, for our bricks and mortar shop situated in the village of Bawdeswell. I also prepare all the class prototypes here.

Your shed looks a little, how can we put this, messy? Well I am busy and it does sometime look like a bomb's hit it. And no I do not know where everything is. I can sometimes spend an hour looking for that one vital piece.

It all sounds quite full on. Well, I don't have any days off so tend to work after the family and pets have all been watered and fed, working late into the night in the summer months. I know every hobbyist says the same, but there are just not enough hours in the day or days in the week!

Do you allow visitors into your shed? Anyone is welcome in my workplace — even chickens. When I kept chickens they had their own shelf in the winter.

Do you listen to music while you work? I listen to Radio 4 or Radio 4 Extra as I find music a distraction.



Top: The carousel she made and then taught in class

Above: One of the exclusive Tudor pieces Denise made for the shop.

Left: A commission that Denise took on.



Name one thing you can't live without? What I could not be without in my shed is UHU. Nothing would be created without it. I don't know what I will do when Poundland eventually run out.

Do you have a website as well as the shop? We don't have a website but do have a Facebook page dedicated to everything that goes on in the shop, along with all our class projects and commissions. We also sell from this page when something unique comes our way or I make it.

Describe your workspace in five words. My haven and happy place.

- Tudor Rose Miniatures

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Above: A class project.

Below: A project Denise is currently working on.



"I AM SO LUCKY TO WORK AT SOMETHING I LOVE."

City of London

The City of London Dollshouse Festival has stunning views over Tower Bridge and the River Thames but the January show also boasts stunning miniatures. Here's a sneak preview of some of the talented makers who will be there on January 26.



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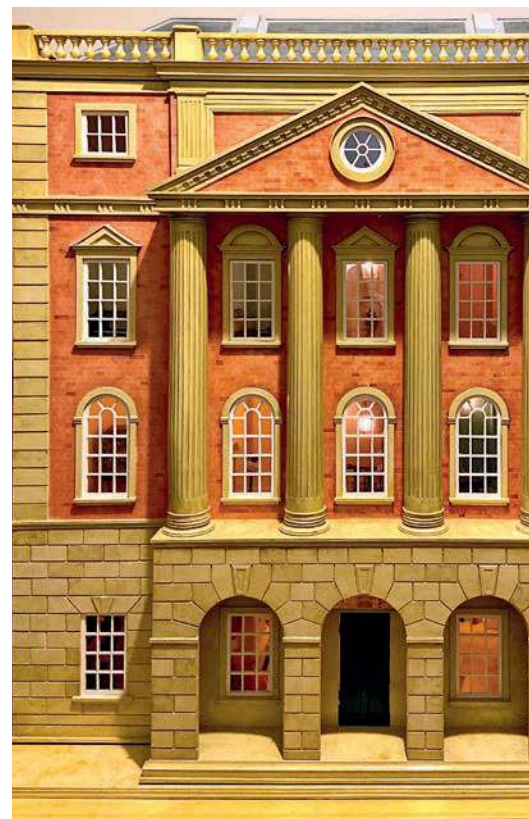
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on showcase



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◀ FABULOUS MINIATURES

Fabulous Miniatures has been set up as an estate agency for collectible and antique dolls' houses. Their aim is to be a central place for customers to buy and sell beautiful houses. Some will be ready to move into and others may be 'doer uppers'. A bit like a Rightmove for the miniature world.

● sabina@calibregroup.co.uk



Knit a mini pom hat

BY SHARON BLACKBURN

You will need

- Knitting needles size 19 (1.0mm) UK or 5.0 US
- Sewing needle
- Venne Col cotton (34/2) main and contrasting colour

Abbreviations: k - knit, p - purl, sts - stitches, tog - together, rep - repeat, rem - remaining, M - main colour yarn, C - contrast colour yarn



Follow along and make a little winter hat for your dolls. This pattern is suitable for twelfth scale dolls up to size 2½ - 3".

- With C, cast on 37 sts
- K 6 rows
- Change to M
- Row 7, K
- Row 8, P
- Rep rows 7 & 8, 4 times
- Row 16 K1 (K5, K2tog) rep to end, K1
- Row 17 P every alt row
- Row 18 K1 (K4, K2tog) rep to end, K1
- Row 20 K1 (K3, K2tog) rep to end, K1
- Row 22 K1 (K2, K2tog) rep to end, K1
- Row 24 K1 (K2, K2tog) rep to end, K1
- Row 26 K2tog rep to end 6 sts rem, break yarn and thread through sts on needle and draw up tightly, then secure.

To finish

Sew seam. Add bobble and embellishment of your choice. I used nail stickers.



Visit Sharon at SharonsMiniKnits.etsy.com to see more of her beautiful work.

Furniture finished with love from the maker

Featuring scenes ranging from St Valentine's arrows to romantic meetings in French gardens these special pieces have been created to reflect the feelings of February 14

BY SOFÍA NOGUÉS

Valentine's Day is all about love, romance and admiration for our most cherished ones. It's a day to express our deepest feelings of love and affection. We all need love in our lives and the emotion of yearning for someone.

Miniature artisan Áurea Segura, has always gone by the Spanish saying of "put love where there is no love and you will find love". She is all about giving her love to others so that they feel the warmth and rejoice of that feeling and they can transmit it themselves.

Her Valentine's Day collection is an expression of love in itself. Each piece has been created using the best materials. They are all upholstered and hand-painted using the finest oil paint and choosing elegant colours that evoke the spirit of this day.

The bed has been elaborated using exquisite fabric that the artist has sourced from some of the emblematic and most traditional fabric shops in Barcelona. The tones she has chosen for these are warm and sweet.

The romantic scenes on the head-



boards and cushion have been carefully hand-painted, working meticulously on every detail. They depict the essence of romance in the times of France's Louis XIV, where men and women enjoyed and shared their affection in their beautiful gardens. This set even has the breakfast tray ready – we can imagine it was a gesture of love, someone bringing breakfast to bed on Valentine's Day.

The Valentine's Day chairs are a true expression of what this day represents. The hearts with arrows across them represent Saint Valentine's arrows, forever destining two lovers to fall in love. And the dinner table is the perfect set for this day.

The tablecloth has been carefully elaborated by the artist. She has hand-painted romantic decorations and added finishing touches that highlight the beauty of the scene. The double sofa is also a unique piece that evokes the romance and passion of Valentine's Day. In fine light pink colours, the artist has created an elegant piece topped with handmade and hand-painted cushions, each depicting a different love scene.

This collection is a unique set that transmits love, affection and appreciation for miniatures. It is a reflection of that feeling of yearning for the other and of devotion. Each scene is a tribute to in itself and it reflects the tenderness of the artist behind it.

“The romantic scenes on the headboards and cushion have been carefully hand-painted, working meticulously on every detail.”

Left: A romantic chair with a hand-painted pillow.

Right: The table is set for a romance.



Miniatura: still marvellous after all these years

From goblins and witches flying everywhere to gorgeous dolls sitting quietly waiting for a new owner, Miniatura had something for everyone and quality in abundance

BY SANDRA HARDING

I have been going to this show for many years, originally as an enthusiastic doll's house addict and the last few years reporting for DHW.

Yes, of course things have changed during that time, as everything does. The show has become a little smaller, but the quality of the exhibitors is still some of the best you will see at any show, and luckily the visitors don't take long to recognise that too.

That's why most of them return as, after all, there is nothing quite like being there, holding a lovely object in your hands, and carefully inspecting it before you buy. This doesn't happen when buying online, where you just have to hope you get what you paid for.

We usually stay for the weekend when we visit as we live several hours from Birmingham NEC, and my feet get tired! On Saturday, we did manage to get to most of the newbies, and they were good.

To start with, the Faded Geranium,

who makes handmade rugs, patchwork, and many sewn items — quite charming. Nathalie Mori was there from France with unusual dolls and clothes. Then we had Fredona's Miniature Dreams, with a grand collection of twelfth and 1/24th scale food items from all eras and House of Wonders, with curiosities and more inspired by myth and magic.

Specialising in really tiny stuff was Little Miss Miniature; yes, really tiny, down to an amazing 1/576th scale which I could hardly even see! Zena's Miniatures had travelled all the way from the Mull of Kintyre with handmade clothing, accessories and kits, while Kleine Artchin was showing faux enamelware, Japanese maples and filled picnic hampers.

There were many demonstrations going on but I could not get to them all. The British Polymer Clay Guild had a marvellous range of their work as always, The Miniature Needlework Society were hands on with their demon-

strations, and Kit, from Queen Elizabeth Dolls Houses, was encouraging visitors to make Christmas hats. Other demonstrations included those by Bromley Crafts, Criss Cross Miniatures and Small World Products.

Pat Cutforth was not in attendance at the Cancer Research stand, so my husband and I both stepped in a couple of times to give the very busy helpers a chance to take a break and look around the show. The stand was busy all day and the amount raised was £2,845. Amazing work girls and boys.

The Warley Model Railway display always makes me want to get a train set, but instead I just watched the exhibitors having fun with theirs. Also having fun were the ladies from Rugby Miniaturists, with an amazing club display of a jousting tournament. They raise money for the Air Ambulance with their demonstrations and they have agreed to an article later. I now have to decide who else to mention and, as there were 115 exhibitors



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Robert Stubbs table lamps.



Fredona's Miniature Dreams (Allie).



Nathalie Mori.



Esmae at Pat Cutforth's charity stand.



SHOW REPORT



Cinderella.



A House of Wonders (Caroline).



Kleine Artchin.



Masters Miniatures.



The Faded Geranium (Wendy).



Small Sorts.



Tardena.

there, I can't mention them all. Sorry. So, it's just pot luck I reckon.

I love silver so Mike Sparrow has to be at the top of my wish list, closely followed by a rather unique idea from Robert Stubbs who has created table lamps, carved in the shape of Tudor houses. I really did have to look twice. Furry animals! I want them all, and those created by EH Miniatures are really lovely.

Now for the dolls, yet another weakness of mine, and I do have rather a lot to describe: Enchanted Dolls – unique; Nathalie Mori – fantasy; Woodside Dolls – my first doll; Kate Pinsent – poseable; Jane Laverick – lovely; Costume Cavalcade – historical; Lisa Tabbanor – 1/24th; Cinderella – pretty;

Dee-Daw Designs – classy; Bags of Character – realistic. I hadn't realised there was quite so much choice, and I've run out of superlatives anyway.

Hall's Miniature Clocks really do make gorgeous clocks but his tea caddies, one with 120 pieces, and jewellery boxes, are out of this world – just beautiful. The Wye House by Dolls House Direct was on offer as a prize draw and I wonder who the lucky person was? Not me, which is just as well, as I have no room.

I am now going to mention another weakness of mine, teddy bears, and then stop, as I must leave room for photographs: Shoebutton Bears – cuddly; Josephine Parnell – cute; ABC-Tedi Bach Hug – unique; Sally Reader –

1/48th.

Finally, just a mention for Kastle Kelm who had an incident with a mobility scooter. A lady crashed into their stand, knocking people out of the way, and sending goblins, witches, broomsticks and toadstools onto the floor. Customers helped them replace everything, and no-one was hurt, luckily. Now I really do have to shut up.

● The next Miniatura is March 21 and 22, 2020 at the NEC, Birmingham, when once again the organisers attempt that impossible trick of trying to please all of the people, all of the time.

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show&tell

MAKERS SHOW THEIR WORK AND TALK ABOUT THEIR MINI LIFE



We talk to Kate Nejedly from Bristol about Cosy Oaks

Hi Kate, nice to talk to you. You started making your individual tree houses two years ago. How did that come about? It was while I was on maternity leave. I wanted to build something special for my daughter Kiki so that she'd have something to keep her occupied once her younger sister Mia arrived.

Where did the idea for the tree houses come from? That came about after many country walks with Kiki, who would point out little doorways in the tree roots. I thought how lovely it would be for her to have her very own fairy tree house, and so I set myself the task of building her one.

And that led you into the world of miniatures? Yes, I hadn't really thought about miniature furniture or accessories until then. It was only when I did a bit of Googling that I discovered it's possible to buy absolutely anything in miniature. I found everything from miniature plates and saucepans, to flickering log burners and Yankee candles. I enjoyed building Kiki's tree house so much that I soon started working on a second one, then a third, and I just kept on going. Since then I've

made a total of eight tree houses and every single one of is completely unique.

And you obviously love creating them? There's something magical about the idea of a tree house. It takes me back to my childhood when I enjoyed reading the Brambly Hedge books. I love the idea of creating something that's a little bit different, a fantasy home which wouldn't be possible in real life.

And the walks continue to inspire you? Whenever my family and I go for country walks I'll be taking photos of tree roots or close ups of the bark. I'm constantly finding inspiration in the world around me and there always seems to be something new and different in each tree house. The interiors of the houses are inspired by my love of cob houses. I've wanted to build a cob house for as long as I can remember, and absolutely love the curves of cob walls and the earthy and warm feel they have.

What's the one tool you can't live without? My glue gun.

What are your other interests? I am a full-



time mum of two girls which keeps me very busy. I also have a second business creating hand-painted and personalised wine glasses for weddings. The

glass painting has become more of a sideline recently due to me working on the tree houses. However, I'm still constantly imagining design ideas every time I see a wine glass.

What scale are your houses? I make them in any size and scale. The largest one so far is twelfth scale and all the others are slightly smaller and use approx 1/16th scale. At some point I plan to make a 1/24th scale one too. In order to make sure everything is to scale I spend many hours sourcing the perfect furniture and accessories, and if I'm unable to find anything the right size then I'll craft it myself. For example in one of the houses I found that every twelfth scale bed was slightly too long, and so I made one myself out of a log slice. For the 1/16 scale houses I sometimes use Sylvanian Families furniture as it tends to be the perfect size. I'll often adapt it to look more realistic, painting grain on to the wood, for example, and add cushions and throws to the armchairs.

And you can create a specific look if someone wants it? Yes, I also of-



for a bespoke commissions service where you can choose anything about your tree house, right down to the tiniest detail. I can create them in pretty much any size and scale, and incorporate different room layouts, décor, furniture, you name it.

Do you plan your work or do you dive right in?

There are some parts that I plan very early on: the size of the rooms, for example, as I need to be able to fit the furniture in, and how the lighting will be installed. But other than this I re-evaluate as I go along and tend to have a series of mini plans! One of the things I love about working on the tree houses is seeing everything gradually coming together, and that I never know exactly what they'll look like until they're finished.

Have you ever had a piece go horribly wrong?

I'm always learning from my mistakes and trying new things. I remember with the first tree house I made, I kept delaying installing the lighting and thinking 'I'll do it at the end'. This proved to be a mistake as the clay was too hard to puncture holes to thread the lights through, and I was unable to fit an electric drill inside at the right angle. That house ended up being lit by LED tea lights instead, which wasn't the end of the world. They actually look really cosy.

What do your family think of your work? My daughter Kiki absolutely loves the tree houses and likes to help me make them. She's become an expert at applying clay, and also loves to position

little flowers around the bases. We do a lot of crafty things together and she's definitely inherited the creative gene. She's even had a go at mak-

ing her very own mini tree house, which was pearlescent pink and decorated with autumn leaves and glitter. My husband Greg is very encouraging and supportive, and has helped me with everything from making paper clay to building me a website.

And that's where you sell your houses? Yes, at www.cosyoaks.co.uk.

Any other hobbies or passions?

Needless to say I'm a sucker for all things creative and so I'm usually making something or other. I'm thinking the next project will be home-made Christmas crackers! Outside the world of arts and crafts. I love travel and exploring new places. When Kiki was one we'd already taken her on an exciting adventure around Sri Lanka and India.

Other makers you admire? Lately I've become a bit obsessed with resin ocean painting and would love to try this one day. I could spend hours watching resin artists on Instagram.

Their work is just so beautiful.

What advice would you give to your younger self? Give it a go and don't worry what people will think. Also, enjoy the process and don't get disheartened if you



Cosy Oaks Cottage.



Three tree houses together.

don't get it right first time. There are often hundreds or even thousands of hours of work behind a technique. If something goes wrong, then learn from it and do it differently next time. You'll get there.

What do you love about miniatures?

The main thing is how therapeutic it can be. I find it's almost like a form of meditation. I just completely lose myself in it. I can be absorbed in my work with my music on and just completely lose track of time. Often when I look back at certain things I've made I can remember what song I was listening to at the time.

And where has that first tree house ended up?

In the children's bedroom, and it is home to many of their toys including Peppa Pig, Sylvanian Families and even the occasional dinosaur!

That sounds quite fitting. Thanks for chatting with us Kate. And best of luck with your lovely houses.



Bathroom.



Cosy Oaks Cottage from above.



LITTLE LINKS:

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Stitch easy rug with romantic rose motif

This pretty rug features a rose pattern often seen in Victorian homes — and the beauty of it is you can stitch it easily to the size you need

BY EMANUELA FESTA SUNDELL

I have designed a very simple pattern, suitable for a beginner and anyone who has ever embroidered a cross-stitch. By starting with a simple and repetitive, but far from dull, pattern you will get confident enough to try your hand at something more advanced next time.

The beauty of this pattern is not just the lovely colours and the romantic

rose motif, but the fact that you can adjust it to exactly fit the room you are decorating. You can start with just a little square and keep on adding more until you are happy with the size. Once you have made the first little square you will discover that miniature embroidery is addictive. You have been warned! I embroidered my first rug in 1999 and I have never stopped!

Now for the motif: the Victorian rose motif has been very popular since the 1800s. It was often seen in Victorian homes, in a lady's parlour, boudoir, drawing room, bedroom, or beside the fireplace. It is still very popular today.

It would be lovely in any pastel colour and on a light or dark background.

For the pattern, I have chosen two shades of pink: baby pink and raspberry. I have also chosen avocado green leaves and a pure white background. If you would like to try other colours, I strongly suggest you embroider one whole little square before you go on. Colours that look great together on their skeins can change quite a bit once embroidered together. Choose rather lighter colours than you would with full scale embroidery, since bright colours can be overwhelming in a little scale.

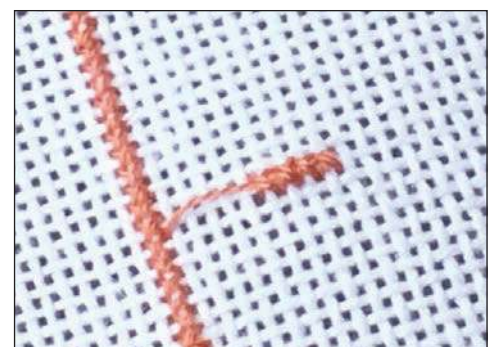
For this rug I have used DMC colours 948 (baby pink), 957 (raspberry), 580 (avocado green) and pure white for the background. DMC thread is made of 6 strands. Use a single strand at a time.

You will need

- Hardanger fabric, linen fabric or Aida fabric, 22 count
- Embroidery hoop (absolute necessity, unless you want a rug with wobbling sides and uneven stitches!)
- Embroidery needle, half sharp
- DMC thread - 2 colours for the rose, one colour for the leaves and one colour for the background
- Small sharp scissors
- Lightweight iron - on interfacing



Step 1. Start by placing the hoop firmly around the fabric. The fabric should be at least double the size you have in mind for your rug. If you want to save on the fabric, you may want to sew some cheaper fabric around the embroidery fabric. Keep in mind that you need the fabric to be large enough for the hoop to catch it at every stage of the embroidery. It is practical to bond the fabric's sides by either machine stitching around it or using masking tape to prevent ravelling.



Step 2. Use strands no longer than your lower arm to avoid tangles and start the embroidery following the chart. Secure threads without knots: when making the first cross-stitch, let the thread come up from underneath the fabric approximately 1/4" left of the fabric square that you want to be the



SMALL STITCHES

X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
X														X
X								+						X
X		+	+	+			+	+		+				X
X			+	+	+	X	X	X	+	+				X
X				+	X	o	o	o	X					X
X				X	o	o	X	o	o	X	+	+		X
X			+	X	o	X	X	X	o	X	+			X
X		+	+	X	o	o	X	o	o	X				X
X					X	o	o	o	X	+				X
X				+	+	X	X	X	+	+	+			X
X				+			+	+			+	+	+	X
X						+								X
X														X
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

first stitch and sew 3-4 cross-stitches above that thread to secure.

When making the last stitch, just carefully thread the strand on the back-side, a few stitches under the previous few rows. Don't rush, but count the stitches twice so you don't make mistakes in the pattern. It is very difficult to undo embroidery.



Step 3. Once you are happy with the size you have achieved, it would be nice to add a simple border of 3-4 more rows of solid colour. I suggest you use the darker colour used in the rose. In this case, raspberry.

Step 4. Now you will need to back the rug with interfacing. Use light to medium weight iron-on interfacing. Carefully measure the rug and cut a piece of interfacing that is 1/16"

x 957 raspberry
o 948 baby pink
+ 580 avocado green
empty spaces pure white

smaller on each side of the rug. Try to be as precise as possible and see to it that no threads stick out of the embroidered area. Iron the interfacing on the back side of the rug according to the manufacturer's instructions and let the rug cool. Once cool, cut the cloth around the embroidered area 1" to 1 1/4" larger on the long sides of the rug and 3/8" larger on the short sides. Follow the fabric grid and you will get an even cut. Fold the cloth around the long sides and use a little Tacky Glue and glue the long sides under the rug. You can use a toothpick or a little brush to spread the glue. Make sure to use glue that dries colourless!

Step 5. Once dry, use a needle to

make the fringe by pulling out the cloth's grid on both short sides, except the very last line of the grid, which is left in place.

And you are finished. Happy stitching!

● See more of Emanuela's work at www.etsy.com/MiniaturesByEmy



Miniaturists struck again by Marlborough madness

"Merry, munificent, Marlborough mischief" is the title Sandra's husband gives to the annual fund-raising sale in aid of Cancer Research UK, and it seems pretty apt

BY SANDRA HARDING

There are always so many interesting people at Pat Cutforth's charity event at Marlborough, Wiltshire, and the few I have time to chat to always seem to have a doll's house story to tell – such fun!

It is very gratifying when so many turn up and all are in buying mood (you know who I'm talking about). Many are regulars who attend every year and a couple who had travelled from Burnham-on-Sea said it is their "event of the year". So nice to know.

Like a good girl I muttered my mantra all the way there: "I must not buy a doll's house." But I failed miserably as usual and bought a Gee Bee cottage within 10 seconds; well, it was so sweet! Also with a tray full of goodies within minutes, and the first in the queue, were Mandie from Alton and

Tracy from Liphook. They couldn't even carry all they had. Les and Maureen Stairs bought a lovely Sid Cooke house because Maureen said she didn't have one. Well Maureen, that's a very good excuse – NOT!

Rosemary and Peter, from Bradford-on-Avon, were there and Rosemary was buying books and trays full of goodies. Rosemary showed me her notebook in which she records all the books she buys — very well organised. She has almost every issue of Dolls House World and was looking for missing copies. Wow!

At one point Peter asked: "This is good, are there any more events like it in this area?" To which somebody replied: "I don't think there's another event like this in the world!"

Jayne, from Sherbourne, was collect-

ing pieces for her several houses and also ended up buying a lovely Triang to add to them. Jayne has three great nieces who she will allow to look at her houses, but not touch, and I couldn't agree more.

Patricia, from Chippenham, also has a collection of houses and was buying trays full of accessories for them, mind you. I noticed that she also ended up with another house. I'm not sure whether or not to feel sorry for Steve from Shepton Mallet as his wife Melanie and daughter Freya are slowly taking over his hobby room and hopes he won't notice. I hate to tell you girls, but he told my husband he already knows their secret plans.

Tina had travelled all the way from the Isle of Wight with family and friends and happily bought a delightful gazebo, to add on to her Georgian house, plus much more. Susan, from Hungerford, has a really cool collection of 15 vintage houses and shops and might be tempted to let us see them later. Shirley and Graham, from Farnborough, have five houses on the go, plus some in boxes, and they were buying trays full of accessories to add to them.

It was really nice to see Pat Cutforth's granddaughters spending their pocket money on lovely little things for their own collection, and members of her family helping behind the displays. I am glad that the little ones are as keen on our hobby as Pat is. What we have to remember, of course, is that



Tina.



Mary, Susan, Pat, Sarah and Sue.

SALE REPORT



Jayne and Paul.



Maureen.



Melanie and Freya.



Rose, Juliete
and Liza.



Mathew.



Rosemary.



Patricia, Sophie and Mathew.

Pat has been holding this grand sale for many years, and over that time has raised £342,260 for Cancer Research. With the sale at Miniatura, and this sale, the amount raised in 2019 has been £11,768. Amazing!

Thanks must go to the very hard-

working Pat, her charming helpers, and the many miniature collectors for their generous donations. Sadly, due to space restrictions, Pat is unable to take further donations of doll's houses. However, she does plan to have a grand doll's house sale on Sunday

April 26th and the usual autumn sale on Sunday, October 25th 2020, with the usual accessories and books.

If you can't wait until then, please contact Pat via her website where the houses are listed for sale: www.patcutforth.co.uk

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Yorkshire stone at heart of Jan's stunning village

It is the mysterious passageways and higgledy-piggledy buildings of old towns and villages that captures Jan Lobb's imagination - perfectly reflected in her impressive street scene

BY SADIE BROWN

Yorkshire – an English county synonymous with rolling hills, sweeping moors awash with purple heather, and idyllic villages where homes have stood for generations, built from a sandy coloured stone named after its birthplace. It's this Yorkshire stone which Jan Lobb, an exceptionally talented artisan who first began creating cottages almost twenty years ago, evocatively incorporates within many of her miniatures, and which poignantly connects us with a bygone age.

Jan's huge street scene project, sitting on an oak edged base, and which she describes as 'a collection of twelfth scale rustic buildings and alleyways in a 19th century setting', includes two buildings which use hand-cut Yorkshire stone, the wonderfully named Puddle and Duck pub, and the bakery.

"I was looking to make something different in my range, and couldn't decide between a shop and a tavern," explains Jan, discussing what inspired her to begin what was, inevitably, going to be a complex scene to build. "I thought of the many small towns and villages I frequently visit on my travels, and how the old marketplaces really gave soul to the heart of the area. I then decided that I didn't want to only focus on a single building. I wanted to recreate a hub of activity in one scene – hence the idea for the street scene."

When starting work on the project, it had been Jan's original intention for the

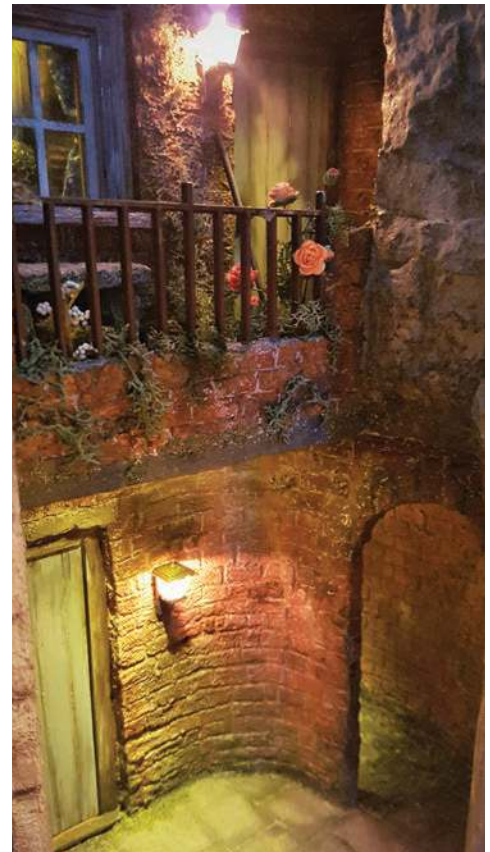
buildings to be merely the frontage, in the hope of saving space, but as things progressed, her keen miniaturist's eye took over, and soon things had expanded.

"My imagination was telling me what was behind each door, and I so badly wanted to make it all, but I restrained myself. I also found it difficult to include all the features I wanted to within the relatively shallow area of the commercial buildings, but managed to solve this by the careful use of images that created an illusion of depth."

That careful use of images can be seen in Magrudy's store, and you really do have to look twice, even three times, before you realise that the neatly stocked shelves and counters beyond the front shop aren't real! In fact, I don't think I've ever seen a background image used to such a realistic effect before.

Each building bears its own sense of history, both inside and out, a stunning showcase for the realistic imperfections of our world. The impression of a crack in the wall or a little paintwork having come away, revealing the brickwork beneath, bring the scene to life, and these are the details which Jan found herself enjoying adding most of all. "I feel they are the key to creating atmosphere and soul in a building or scene," She says, "The imperfections depict wear and tear from everyday use, long existence, treasured personal belongings. My models are usually





Left: The cobbled square with the clock tower at its heart.

Above and below far left: The alley and balcony in the square.

Below: The overall view of Jan's incredible street scene.





“Each building bears its own sense of history, both inside and out.”



Above: Enjoy the early morning excitement of a freshly stocked miniature bakery.

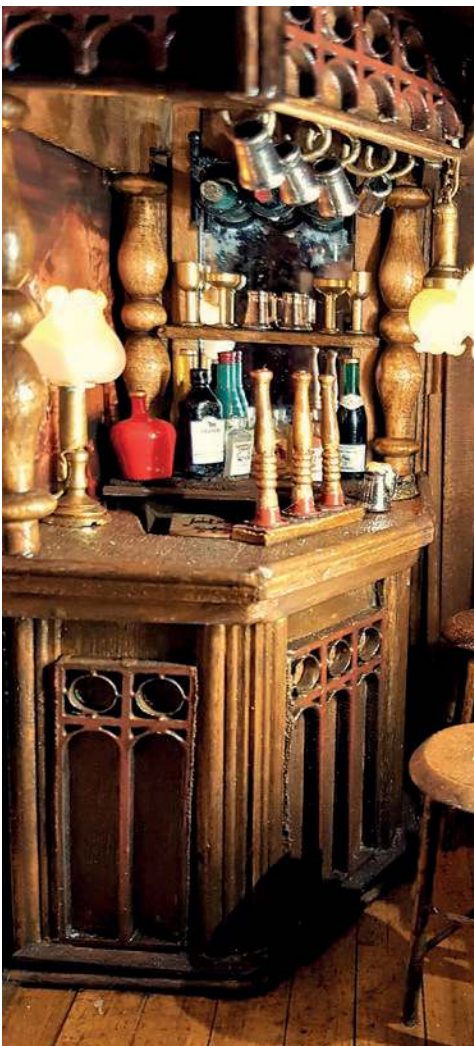


an array of hidden corners which offers tantalising glimpses into a world which leaves us wanting more. "The interiors of the Puddle & Duck rooms are fully enclosed, being viewed either through the windows and doors, or by opening some of them. This creates a sense of mystery about what might be just out of view, though most of the many items can be seen from various angles."

Pointing out the illuminated alleyway adjoining Magrudy's store, Jan, who finds herself drawn back to this part of the scene time and time again, explains that it really does curve all the way around behind the wall, lighting adding that additional element of curiosity which means you could stare at it every day for years and still get butterflies!

Jan talks so enthusiastically about these areas of the scene, and it's easy to see why. "The most intriguing part of old towns and villages that captures my imagination is any mysterious passageway, glimpses of higgledy-piggledy features or buildings peeping out from behind others, disappearing round corners." She says: "I wanted to include that in my model, so I knew for certain I would have at least two of them."

The all-important clock tower, which



Top: The alleyway by the bar.

Top right: The cosy accommodation above the bakery.

LITTLE LINKS:

Jethro's Barn
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sits at the very heart of the scene, was created from carved wood, coated with mortar and completed with a light, casting a soft glow on to each of the four clock faces, but it was the delightful cobbled square itself, made from genuine stone pebbles, which proved to be rather time consuming!

Bound together using mortar, Jan took the inspired idea of ageing the cobblestones using a selection of different matte varnishes to create the suggestion that these were cobbles which had been weighed down by the footsteps of daily life for many years. "The stone pebbles took an age to sort through to get ones that were the same size and would lay at the right height," Jan laughs.

This certainly wasn't a project for the faint hearted or indecisive artisan, as the scene took over a year to complete. "For about 7 months I seemed to be so engrossed in it that I was working at least 18 hours a day, usually seven days a week. So, from a regular working week perspective, it actually took much longer than a year."

The passageway and clock tower aren't the only perfectly lit pieces in a scene which is, in part at least, characterised by its atmospheric lighting. Despite their nostalgic feel, all the lights are as modern as they come,

and are LEDs with individual switches, hidden out of sight at the rear of the scene, offering umpteen different lighting combinations to challenge itchy fingers!

Jan's talents also extend to the interior furniture found within the tiny properties. "For the majority, I either made it from scratch or combined parts from various pieces to make customised furniture, with the exception of the rocking chair and armchair - each of which I just aged to fit with the surroundings." The idea of creating customised furniture by combining different pieces is really inspiring and makes you wonder what you can create from all those pieces of abandoned miniature furniture many of us have lying around, just waiting for the 'right' place to put them.

Jan says that, owing to the many ideas swirling 'round her head, one thing she often found disappointing during the year she spent working on the square, was limiting herself to just the two different shops. However, she also admits this means she has squandered away a plethora of ideas for another scene, and having spent just a relatively short time lost in this magical world and all those wonderful nooks and crannies, that can only be a thrilling prospect.

Make an easy suitcase to show off pretty minis

Danielle shows us how to make a suitcase out of card — it doesn't close but is perfect for displaying all sorts of personal little things from luxuries to clothes

BY DANIELLE MULLER

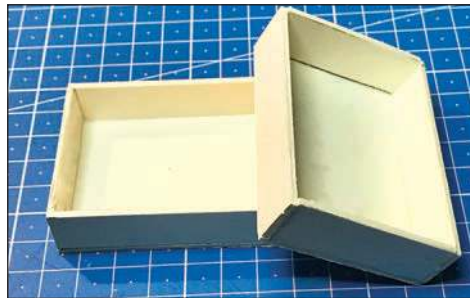
This little suitcase is stuffed with relaxing minis. Make your own and fill it with your favourite things!

Step 1. Cut out the following pieces of mat board:

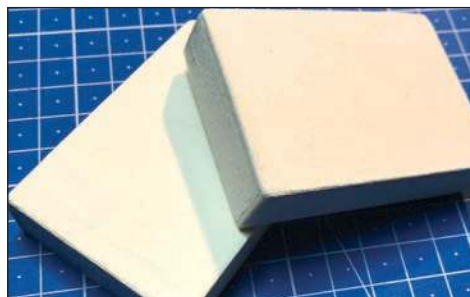
- 2 pieces 2 3/4" x 1 31/32" for the top and base of your suitcase.
- 4 pieces 2 3/4" x 19/32" for the longer sides of both parts of the suitcase.



Step 2. Glue the sides on top of the top and base making sure the sides are flush. Let the glue set about 5 min.



Step 3. Cut the sides from mat board as follows: 4 pieces 1 13/16" x 19/32". Glue the sides to both parts of the suitcase (top and base) and let the glue set.



Step 4. Once the glue has set com-



pletely, sand both parts either with sanding paper or an old nail file. You can also use any electrical device, but keep in mind that mat board isn't as hard as wood, so just be careful when using this. Round off all the edges a little bit to give your finished piece a smoother look

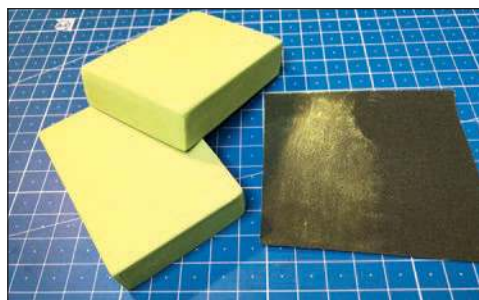


Step 5. Now cut out 2 pieces of cardboard as follows: 2 9/16" x 1 49/64". These 2 pieces of cardboard should fit the inside of your suitcase parts (top and base). Trim the cardboard pieces if necessary using your ruler and knife. Now cut 2 pieces of the fabric of your choice and place the cardboard in the middle.

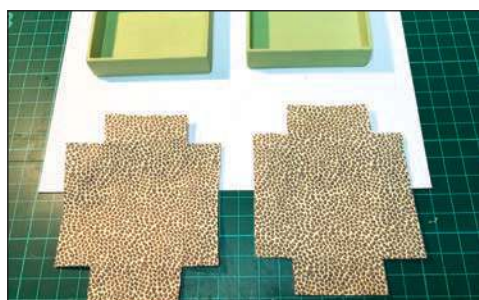
I always cut pieces large enough to allow a tiny mistake; it's easier to cut fabric than to have a piece that isn't big enough. See the photo for reference.

You will need

- 1 DIN A4 sheet of mount/mat board 2mm thick
- Wood glue
- Pencil
- Metal ruler - mm and inches
- Craft knife
- Scissors
- Tweezers
- Acrylic paint
- Paint brush
- Sand paper
- Fabric
- Wood stain
- Disposable rubber gloves
- Brown cardboard
- Other cardboard (white or cream)
- Water based clear varnish
- Small clamps
- Jump rings
- Self-adhesive relief border stickers
- Optional - letter noodles
- Decoration items



Step 6. Now flip over your fabric and glue a piece of cardboard to the middle of each piece. Cut out leaving +/- 2cm on each side, these will be adjusted later. Cut out the corner edges right down to the cardboard



Step 7. Use acrylic paint of your choice and paint the 2 parts of your suitcase. Let the paint dry completely and lightly sand both parts one more time.

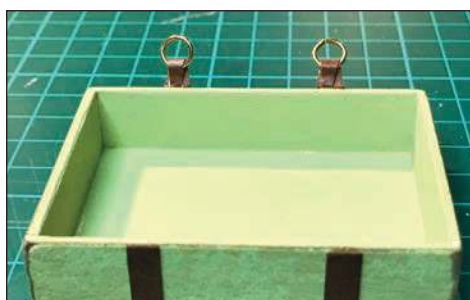
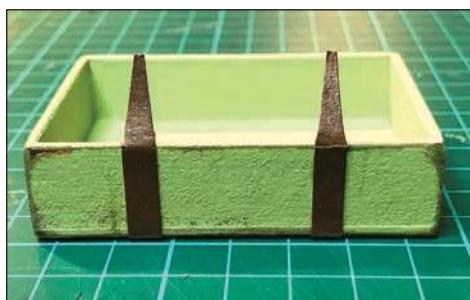


Step 8. You should now have 2 pieces (top and base of your suitcase) plus 2 pieces for the interior.



Step 9. Now, let's give our suitcase a bit of an aged vintage look. Put on your disposable rubber gloves and use a few drops of wood stain either on an old piece of fabric or foam (kitchen towels don't work very well with wood stain) and rub it all over the top and base. Be careful doing this and do not use much of the stain, otherwise your previously applied colour will be completely covered.

The stain dries quite quickly and if you don't want your piece to look too dark, use either some sanding paper or a clean piece of cloth to rub over it while you apply the stain.



Step 10. Now, take your brown cardboard (I always have a stock of col-

oured drawing paper, which works well for projects like this one) and cut a few pieces of 7 7/8" x 13/64". Don't worry too much about the length here, since they will be cut to the correct size later. Apply some water based crystal clear varnish to these cardboard strips and you'll see that once the varnish has dried, your brown cardboard will look like leather.

Step 11. Now take both parts of your suitcase and make a pencil mark to the back to where your 'leather' strips will be glued. Glue the strips so that you'll have enough left on each side and use clamps to hold them in place until the glue has set. For both parts (top and base) cut off the cardboard strips on one side to be flush with the border. These will be the back parts of your suitcase and they will be glued together later.

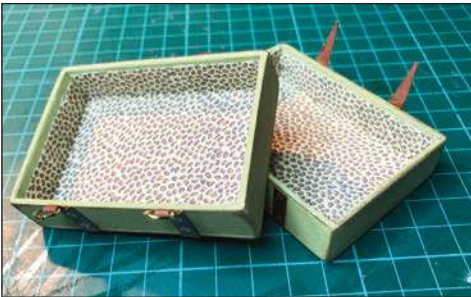
Step 12. Now, take the base and attach a jump ring, flip over the upper part, then glue.



Step 13. From the stripes of brown cardboard (already with varnish on it), cut off a piece about 3cm long (it will be adjusted later). Lay it over the handle of your knife (or a pencil or any other round object the same size) and press down both sides. Glue the handle to the top of the suitcase, between the 2 'leather' strips. Adjust by cutting off any excess.



Step 14. Take a sheet of self-adhesive relief border stickers. You will only need some dots and some other small pieces for decoration purposes, so it doesn't really matter what kind of stickers you use, as long as the dots are there. Using your tweezers, glue some of the dots and/or other pieces as shown.



Step 15. Take your 2 pieces of fabric (to which you have already glued the cardboard that should fit the interior of your suitcase parts) and put them inside the top and base. NO GLUING YET, just a dry-fit. Measure how much needs to be cut off on each side and adjust the fabric. Apply glue to the inside of the top and base of your suitcase. Glue the sides of the fabric to the height of the internal sides (or cut off a bit more and leave about 2mm).

To give the inside a neater look, take some of your brown cardboard stripes (already varnished of course) and measure how much you'll need to go all around the inside of your pieces (photo STEP 13). Now apply some of your water-based clear varnish all over both parts of your suitcase (outside only of course), which will give it a nice finish and also protect your colour.



Step 16. This suitcase is for display purposes only, so the top will not be opening/closing. This is the moment to glue both pieces (top and base) together. I used Super Glue for this, but you can use all-purpose glue, it'll just need a bit more time to set. Try to find something to hold the top in place while the glue sets.

Step 17. Depending on where and how you're going to use your suitcase, these next steps are optional and may vary, depending on your own project.

I'm currently working on a new project myself, a B&B and I will use my suitcase to display some complementary bath products for my future customers. It will probably be displayed in the bedroom or bathroom of my Bed & Breakfast.



Step 18. Use some mini letter noodles and give them a coat of gold acrylic paint. Let the paint dry and glue the letters to another varnished strip of brown cardboard (it should fit the width of your suitcase).



Choose the accessories you want to display in your suitcase. I made a soap box with some polymer clay soaps and a label which I found on the Internet. Of course I needed some bath products (I used some DIY bottles - leftovers from my Lavender Shop project)

Bath salt bottles



Step 19. Take a small grater and some real lavender soap. Grind a small amount of the soap. Fill the grounded soap into tiny glass bottles (the ones with a cork to seal). Add a tiny label and a bow from silk ribbon and you're done

Step 20. Neatly folded fresh linens and towels complete this project.

I hope you'll enjoy making yours. Have fun!



Rebecca opens museum to house her collection

Sandra catches up with a keen doll's house collector on the island of Malta who came up with a unique solution about where to keep her 28 houses

BY SANDRA HARDING

As miniaturists and doll's house enthusiasts what is the one thing that we all wish we had? A doll's house museum of course. That's just what Rebecca Micallef has and I am green with envy. What do you think?

We all have that feeling when our collection is getting just too big, and then another house happens along when no-one was looking, and suddenly there are 28 of them. Eventually, someone sort of notices that they can't get the living room door open, or find that their side of the bed seems to have shrunk. This, I think, is what must have happened to Rebecca as she ran out of room in her home, and simply decided to open a museum — as you do.

My Miniature World was opened in August 2018 at a grand launch attend-



ed by the Maltese Minister for Culture, Hon. Dr Owen Bonnici, and the Mayor of Marsaskala Chev, Mario Calleja. It was the culmination of many months of planning, with many problems to overcome, but Rebecca is delighted with the end result. The plan all along was that it would be close to her home, and give members of the public an opportunity to see her private collection, and she has fulfilled both of these dreams.



Most of the houses in the museum are from the UK in kit form, and Rebecca has fun rearranging and 'kit bashing', as she calls it, to make each one unique. There are also some that she has designed and built herself from scratch. Luckily she has a workshop right next door to the museum where this all goes on. Needless to say, the museum keeps expanding when another house is added.

There is no particular period of houses here with Tudor, Georgian, Victorian, 1930s and modern, right through to fantasy, so there is something for everybody. Each house is beautifully dressed inside and out, and in keeping with its era and theme. Rebecca just loves the look on visitors' faces when they see the amount of detail hidden within their walls. There is a row of Victorian shops called Regent



‘Rebecca just loves the look on visitors' faces when they see the amount of detail hidden within their walls.’



Street and all the dolls have names and jobs of course.

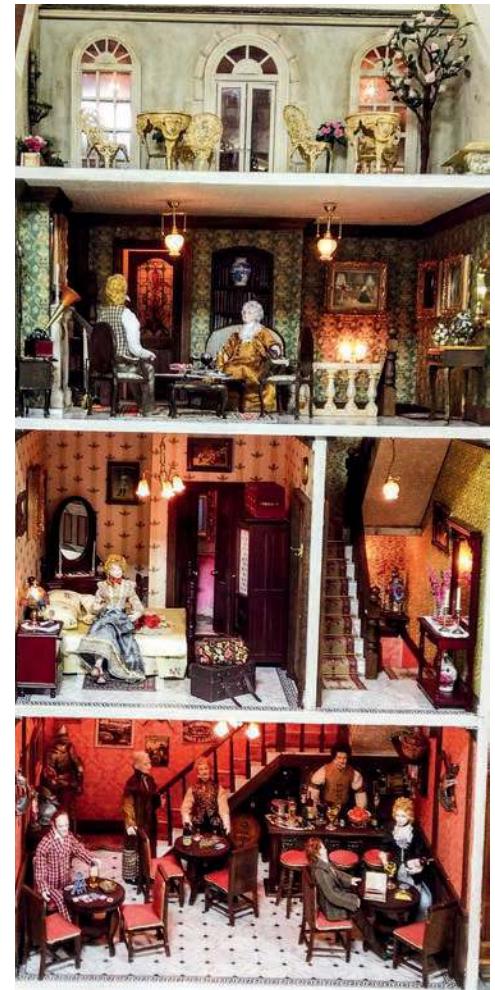
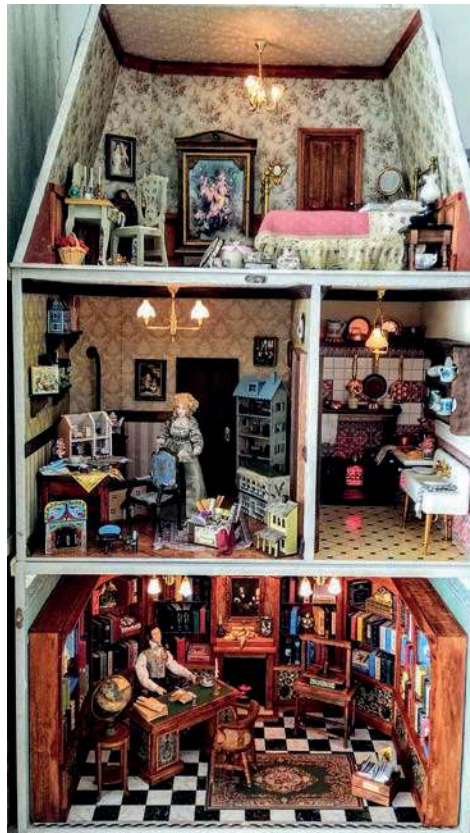
Rebecca's love of miniatures started at the early age of four when she was given her first doll's house, a Fisher Price, which she still has today. She tells me it is still in immaculate condition, even though she played with it constantly, and now her children do. That goes to show they are all careful children I think.

By the way, I am pleased to say that Rebecca has agreed to let us see inside some of her very special properties in later issues – hurrah.

● If you are planning a trip to Malta, then please visit Rebecca, who will be delighted to see you. My Miniature World, 52, Chaguzza Street, Marsaskala, MSK 1312, Malta.

For further information call: (+356) 77761860

www.myminiatureworld.blogspot.com



Chris's talent shines in Geppetto's workshop

Chris Marlow created a gorgeous roombox full of detail that reflects her background as a former aerospace engineer, but she needed a class to help with the figures

BY JOAN MCKENZIE

I had the distinct pleasure of attending a class to make a granny doll at an IGMA class in Connecticut in September of this year. My sister Jean agreed to come for the experience and we had a wonderful week. The class was taught by IGMA artisan Jeanne Rullie. We laughed all week long because of the calm and encouraging atmosphere. One of the students who sat across from Jean and I was Chris Marlow.

Chris has a warm smile, an encouraging manner and a truly magnetic personality. As we looked at the grandmother doll she was making, we became more and more interested in getting to know her. She was actually trying to replicate her own grandmother from a very old photograph. The entire class was enraptured by the end result.

When Chris showed us some of her recent work on her Geppetto project, I had to stop myself from cheering aloud. From every angle I was more impressed. I kept thinking, what is SHE doing in this class? I now understand that she truly loves the camaraderie of the collaboration with a teacher such as Jeanne Rullie. I felt the same way and plan to attend future classes with Jeanne.

I chatted with Chris and she agreed to talk about her love of miniatures and, in particular, how the impressively detailed workshop went together.

The first thing that became clear



was that she loves to make things — {anything and everything}. She is recently retired, but worked for many years as an engineer, and that background permeates all aspects of her life. There are times when her toughest challenge is freeing those artistic elements that are sometimes repressed by her inner engineer.

As a child she shared a tin doll's house with her sister. She didn't particularly care about playing with the dolls, but she liked to arrange and rearrange the furniture and make modifications and accessories. They also had a set of American Plastic Bricks that had architectural and construction components like working windows. This was her all-time favourite toy. She spent endless hours constructing a diverse variety of houses and buildings.

Her introduction to miniatures came through model railways. Each year at Christmas her dad would erect an elaborate train layout. Chris wasn't interested in running the trains, but even as a young child her father let



her assemble, paint the buildings and construct the village.

Chris retired from the Defence Aerospace Industry where she was an engineer. Her engineering background greatly influences her miniatures. Engineering creeps into most aspects of miniatures in the design,



the planning and the machining. The same mental characteristics that drove her to become an engineer drive her to want to recreate functionality in her miniatures.

Most of her miniatures are lightning bolts of inspiration. Occasionally she will see a piece that she would like

to have and thinks: "Wow! That would be fun to make." Often the inspiration comes from a full-sized piece which she will modify to make it more easily produced in miniature. Chris has a shelf full of diverse miniatures that are just waiting until she has a need for them.

Above: *Geppetto and Pinocchio in their humble Italian-inspired workshop. Geppetto's glasses were made by Sophia Harris.*

The opportunity to attend Jeanne Rullie's class to make Geppetto captivated Chris. Creating Pinocchio further tantalised her. She could not



Left: Bowl-carving 'vice' with an olive wood bowl and carving scorp.
Above: A handmade wood shaving horse bench in twelfth scale.

escape their collective spell. More than any previous project, she knew she had to make Geppetto and Pinocchio, and build a workshop for them. The romantic side of Chris wanted to create the cosy feeling of rustic Italy. The engineer in her wanted to make meticulous, perfectly-researched and functional tools. The zealot in her wanted to make each and every single component, no matter how seemingly trivial.

The timeless story of Pinocchio, the animated marionette who dreams of becoming a real boy, has captivated our imaginations since we were children. The Adventures of Pinocchio is one of the best-selling books ever published. From the original, classic dark tale emerges one of the most endearing children's stories of all time, full of magic and hope. Chris wanted to capture the essence of this in miniature.

Artisan Jeanne Rullie's Geppetto figure sculpting class stimulated the project. Her class entranced Chris with the prospect of Geppetto. Everything hinged on making Geppetto lifelike. Chris believed she could only create a credible-looking Geppetto under the tutelage of Jeanne Rullie, so getting into that class was the required first step.

Chris was reasonably confident that she could create Pinocchio, the workshop and all of the tools without help. She feared that her version of Geppetto might look like a potato. Geppetto was her first clay sculpture. Her results demonstrate that not only is Jeanne an amazingly wonderful teacher but that Chris could master clay as well as metal and wood.

Pinocchio was an essential element for creating Geppetto's workshop, so she carved him before the sculpting class began. This is where the magic began. Her Pinocchio is predominantly pine, just like in the book. He has a smidge of Lemonwood and African Blackwood due to the strength and colours of those woods. His limbs are articulated and his head turns. He's about the scaled size of a 'real boy'. Her Pinocchio is a lucky boy as he has traveled to both IGMA Guild School and IGMA Guild Show with her,

Right: *The wise cricket awaits the magic of the Blue Fairy.*

Below right: *a carving workbench with hold downs and working vice*

Bottom right: *Pinocchio kicks up his heels in anticipation of becoming a real boy (pin shows scale).*

although an Altoids tin may not be the most comfortable travel accommodation.

Despite the popularity of the Disney rendition, Chris envisioned a scene that was faithful to the original Carlo Collodi book from 1883, which is set in a small village outside of Firenze. The people, the culture, and the country of Italy has always charmed Chris. Her travel memories, coupled with photographs, inspired her interpretation and helped create the flavour of this scene.

The book cover credits the origin as "The Adventures of Pinocchio," letting the story come to life from the pages of the book. Printed on canvas, the cover also adds texture and interest beyond that which a second stone exterior wall would have created. Setting the vignette 'on point', with only two walls gives an open feeling where Geppetto and Pinocchio dominate the scene. The interior and exterior architectural details give the impression of a quaint Italian village and dispel any notion of Hollywood.

The fabled Geppetto was an impoverished wood carver in a small working-class village. It's unlikely that he could have made a living in the 1800s carving toys. Wood carvers of his era would have made functional household items like chairs, bowls and spoons. Chris tailored the humble workbenches and tools in her scene for these carving uses. They represent what Geppetto would likely have built for himself using modest components.

She designed all of the tools so that they are fully functional. The shave horse pivots on homemade brass bolts and nuts, the tools work and the threaded wooden screw on the vice opens and closes like a full-scale vice. For Chris, ever the engineer, small details make the project. The bowl being carved on the 'bowl vice' is olive wood





Left: The gorgeous exterior details evoke a quaint Italian village.

Below: Geppetto lovingly talks to Pinocchio about changing his naughty ways.

for added authenticity of that region of Italy.

Chris was determined to build everything herself. Her projects are personal, and they represent opportunities to accumulate learning experiences. Everything in the scene, both inside and out, is handmade except for raw materials like wood, metal, and clay. This is not an exaggeration. Chris truly made everything including components like bolts, roof tiles and shutters. Only the following items were acquired from other artists or sources: Geppetto's glasses, small brass washer, shutter hardware, empty glass fishbowl, and the tool-hanging nails in the workshop walls.

Very little excites Chris more than a clever idea about how to make something. She likes to make things like tools and fixtures that help her make other things. She also likes to make things just for the chance to learn new skills and materials. Rather than collecting ready-made miniatures, she collects learning opportunities—which

is what most miniature projects represent to her. She is quite proud to consider herself a 'maker'.

When Chris is not making miniatures, she enjoys designing what she will be making next. She likes to travel with her husband, take photos, quilt, play with her cats, and just make things. She volunteers and teaches classes at Dallas Makerspace including full scale machining, and programming computerised embroidery.

For Chris, the worst day making miniatures is better than the best day doing anything else. I think that most of readers would agree with her.

A kindred spirit indeed.



Make a mini card

Make someone's heart flutter with this delightful card

BY SADIE BROWN

This butterfly card is a perfect accent to a breakfast in bed tray. Write something special inside just for her.

Step 1. Cut a piece of pretty craft card measuring 1 3/16" by 1 1/16" and fold in half.



Step 2. Cut a small piece of plain coloured card and glue on the front at a slant.



Step 3. Cut a small butterfly from a piece of craft card or picture, folding in half. Glue

down the back of the fold and stick to the plain piece of card, tilting the butterfly in the opposite direction.

Step 4. Glue a rhinestone to the butterfly head for extra sparkle! Cut two tiny lengths of thick silver tone thread and stick to either side of the head for antennae. Glue a small silver confetti star to the front right hand corner of the card.



Step 5. Finally, use a coloured pencil with a sharp point to carefully write a tiny message on the inside of the card. Practice on a piece of scrap paper first to see how small you can write.



Step 6. If you want to give a simple gift with the card, fill a pretty, tall glass jar with simple sweets. These are 'Edinburgh Rock' (a traditional Scottish confection), made by rolling a thin tube of thin pink clay which has been baked before slicing into individual sweets.

You will need

- Craft card
- Scissors
- Paper glue
- Coloured pencil
- Rhinestone
- Thick silver thread
- Small silver confetti star
- Super Glue

DollhouseClassroom

www.dollhouseclassroom.com

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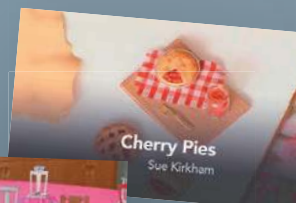
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Two rooms reflect different interests

This month Kathleen is sharing two special rooms she put together for both the man and the woman of her doll's house

BY KATHLEEN HOLMES

This month we will take a little tour of the man's office and the woman's sewing room. I wanted a room for both the man and the woman of the house so they could each have their own separate space. My husband and I each have our own office in our home and I envisioned the same for my doll's house.

The man's office is on the second floor of the doll's house and is at the head of the stairs to the right as you come up from the first floor. The second floor has a unique feature, the hidden hallway in my doll's house. It

connects the man's office, the little girl's room and the master bedroom. The only way to see the entire hallway is by taking a photo with a smart phone from the doorway of the man's office looking through to the master bedroom (or vice versa).

As you enter the man's office, you will see that he likes to play chess. There is a game table with a chess set laid out, ready to play or sometimes there will be a game in progress. Since I don't play chess and my husband does, he had a hand in setting up the board.



My husband, Tim O'Dell, was my consultant and collaborator for the man's room. I tried to fill the room with several pieces that he liked or even already had in real life. Above the man's desk are two miniaturised pictures that my husband has in his own office, a picture of Sherlock Holmes that he got on a visit to 221B Baker Street in London and a picture of his grandfather in his World War I uniform.

There is a gun case in the man's room that my husband made. He added a light to it and picked out the guns to fill it. There are a couple of bookcases in the office filled with books and artefacts. The man has a lounge chair by the parlour stove where he can relax, smoke his pipe, read the paper, and have a sip of wine or Scotch. On top of one of the bookcases is a Remington statue of a cowboy. When I saw that for sale in a miniature shop, I just had to have it as my husband has one in his office that is exactly the same.

I decorated the man's office with a wood panelled wains coting and wallpaper that has scenes of hunting and fishing. I made the curtains out of a green check fabric to match the green in the wallpaper. Over time I have collected various pieces that I felt contributed to the overall atmos-



Above: Each chess piece was set up to replicate an actual game of chess.

Left: Kathleen collaborated with her husband to help fill this room.

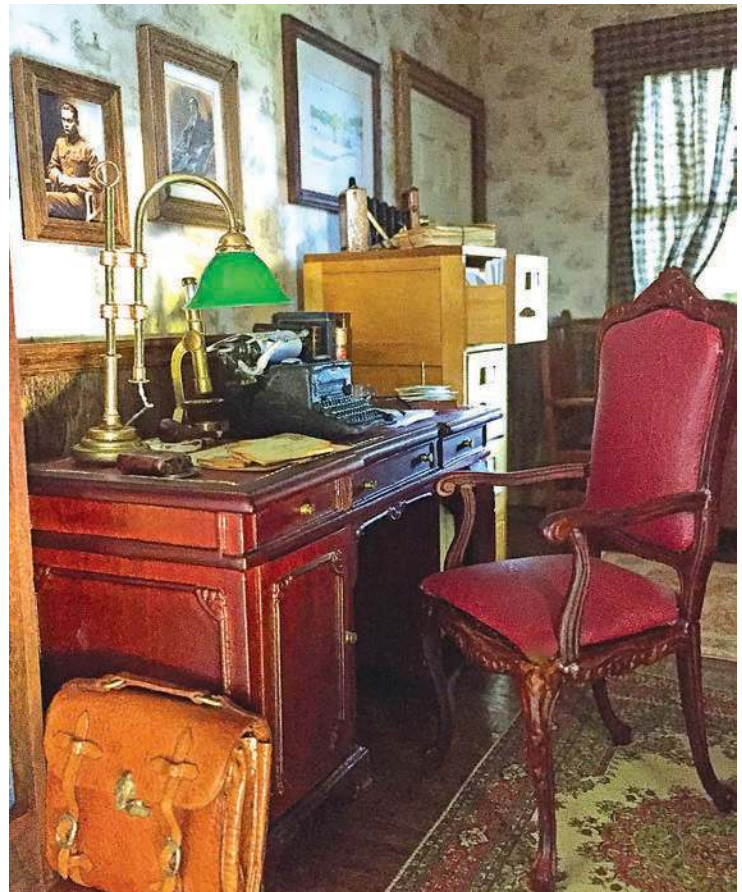


Above: The hall shown using a phone camera.

Right: Even the small filing drawers are full of important papers.

Below: A comfortable place to sit and read the daily paper.

Below right: The photos on the wall replicate photos in Kathleen's husband's actual office. The classic brass desk lamp on the desktop was made by Lighting Bug Ltd.





Above: Sydney loves to nap on the small bed with bird themed pillows.

Above right: Kathleen changes out the activities on the desk for different seasons.

Below right: An overview of the sewing/office for the lady of the house in the night with the moon shining in.



phere of the room. You'll see a globe in the corner, a mounted fish trophy, a picture of a fly fisherman, duck decoys and a German "Pickelhaube" spiked helmet from WWI. A stained glass floor lamp that is beside the chair was made by Lew and Barbara Kummerow and is a favourite piece of mine. Another favourite piece that I got many years ago, is a leather briefcase that leans up against the man's desk.

You'll see a microscope on the man's desk, various papers and letters on and in his desk, books and sometimes a bottle of whiskey and a glass for sipping. A typewriter also sits on the man's desk where he is working on the great American novel.

The paper in the typewriter is a miniaturised version of my husband's own writing. I recently added a clas-

sic brass desk lamp made by Lighting Bug to the desktop. And I also added an artisan made file cabinet, a find and a steal on eBay, beside the desk. I made a few manilla file folders filled with papers in an open drawer to complete the picture.

The woman's sewing room and office is located on the third floor of the

doll's house. The third floor also has a unique feature, a hidden bathroom that can only be seen through the open door. The woman's room is next to the bathroom and has a stained glass window in the shared wall between the two. A door in the woman's room connects to the attic where she has a little corner for her painting. The

“Sidney, the family cat, can often be found lying on top of the bed.”





Above: Soft colours give this miniature room a feminine touch.

Left: The hall just outside the sewing room.



woman's room can also serve as a guest bedroom as it has a built-in day bed in the alcove under the dormer window. Sidney, the family cat, can often be found lying on top of the bed. I decorated the bed with a quilt, throw and several pillows. In the window are a couple of little birdhouses and a potted plant. There is a birdcage next to the bed that Sidney often watches very intently. The woman has a desk where she does her correspondence while sipping a cup of tea.

If it is a specific holiday, the desk might be filled with Christmas cards or Valentines.

I chose a soft blue wallpaper with

lots of pink flowers for the room. You'll see repeated colours and themes throughout to give the room a softness and a feminine touch. Of course, the room has a sewing machine, a mannequin, spools of coloured threads, materials, a yard stick and boxes of embroidery threads.

A trunk holds lots of sewing supplies as do a couple of baskets around the room. A rocking chair has a partially finished embroidery project sitting in it. On the wall behind the door is a shelf with the woman's favourite pink sweater hanging from it as well as one of her favourite straw hats. The sweet little sweater was made by Frederica van der Linden and it goes perfectly in the room.

Thank you once again for joining me in another tour of my doll's house.



Turning out mini ma

Brian Hart has created well over 10,000 miniatures and all of them are sought after by serious collectors. It is his unique style and materials that sets him apart

BY BRIAN HART

I've always been interested in trying new things, from gem hunting to gold-panning and even metal detecting in my youth. I remember watching my dad working on a variety of practical and artistic projects from building stereo cabinets to turning gemstones. It wasn't until I was an adult that I recognised my dad's creations were artistic and weren't just a 'weird' thing my dad did as a hobby. It was after this that I really found my artistic passion.

My interest in wood-turning developed when I began taking classes at a local wood store. One class and I was hooked. It's become my passion and my artistic outlet. When I first began turning, I focused mainly on pens and large segmented pieces. However, once I saw miniatures online, I wanted to see if I could create a piece so small and delicate; it seemed like a real challenge.

I'm self-taught in creating miniatures and enjoy experimenting with different shapes and designs. Miniatures allow me to test my skills and create unique shapes and designs that wouldn't be

possible in larger pieces. I'm amazed at how fascinated people are with miniatures and I enjoy hearing what they're interested in seeing me create. Since I began, I've made well over 10,000 miniatures with no two exactly the same.

While I have pieces in popular local galleries, my most ardent followers are my customer base online. One of my wonderful online customers recently confided in me she had over 800 of my turnings! Customers appreciate my attention to detail, my use of exotic materials, and my willingness to experiment with new shapes, designs, and inspirations.

I make miniatures in different scales including twelfth, 1/24, and larger depending on my customers' needs. Indeed, many of my customers like a little bit larger scale because they're not necessarily adding them to a room box of mini-scenes; they're displaying them on shelves or in shadow boxes. Personally, my favourite size to make is twelfth scale and larger because of the extra detail I can add to the pieces.

An advantage of making miniatures is the small amount of material it needs. This means I can use the best quality burls and exotic woods. My favourite wood is African black wood, but I also like other tight grained exotics such as cocobolo and bubinga. My most popular pieces usually have finials made of African black wood; its strength enables me to create the finest detail.

I also enjoy using unique materials such as palm nuts and tru-stone. In order to provide variety in materials, I also mix my own polyester resin in various colours with metallics and pearlescent pigments. I've experimented with these resins by adding a variety of items including brass drillings, seeds, bone (e.g. chicken bone and shark vertebrae), cereal, and pasta all of which have unique appearances. Instead of veneer, I often use pick-guard to create a clean line to separate segments and laminations. I'll also include unique natural materials into my work on occasion, including sea urchin shells and mother-of-pearl inlays.

I'll even pull materials from my own



sterpieces



garden on occasion. When we had to cut down an older, dying tree in our front yard, I pulled wood to make bowls for my daughters. But no matter how beautiful the material, a miniature turning is only as good as the shape and the finish!

I usually start my day by getting up early and heading out to my freestanding workshop to enjoy a cup of coffee and some time with my shop cats, Lucy and Stanley. I love my workshop, particularly in the winters when it's warmed by my wood burning stove, adding to its warmth and cosiness. I even sometimes find interesting burls in my firewood which make their way into my pieces!

While miniatures are definitely a passion for me, I do have a fully equipped wood working shop. In addition to miniatures, I've made furniture,

such as dressers, dining room tables, and desks, as well as cabinets for my home's kitchen and bathrooms. I also recently made a custom bread cabinet for my bread making wife.

I do the majority of my turning on a full-sized Powermatic lathe which lets me turn more efficiently. I use a full-sized lathe because it's more comfortable, but they could certainly be completed on a mini lathe. I use a variety of commercially available tools to shape the exterior of the vessels, but they're all hollowed with tools I made myself. I had to custom design my hollowing tools as they're not commercially available. Crafting my own tools allows me to achieve the lightest, yet strongest, vessel possible.

Over my years of creating miniatures, most of my favourite pieces were lidded finial vessels, but I've also

From top far left: Examples of segmented bowls featuring exotic woods and pickguard. Hollow vases made from custom-mixed polyester resin. The colour is created through the use of pearl-ex powder. Brass drillings are added to help give the forms a unique pattern.

Three African black wood lidded vessels. These forms are highlighted with metallic paints.

These three hollow vessels feature African blackwood finials and bodies made from a variety of natural palm nuts.

Above left: Solid, polyester resin, apothecary style jars.

Above: Replica of a three-tier, counter-top, apothecary show globe. These were originally clear glass and filled with coloured water. The piece is made of custom-mixed and coloured polyester resin.

FIND DOLL'S HOUSE AND MINIATURE MAKERS IN THE ETSY ONLINE STORE

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1:48 Laser cut kits, lace & 1:12 kits

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Quality miniatures at reasonable prices

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enjoyed meeting my customers' needs for miniatures for their mini scenes and room boxes. I've made specific items for miniature pubs (I turned the taps), a bakery (I turned cake plates and stands), and a New Orleans-style mystical shop (I turned jars and show pieces).

My favourite rooms, however, are apothecary shops. I've made many customers an array of apothecary items including jars, show globes, and mortar and pestles. In order to achieve the unique look of counter show globes, I hand-mix transparent, polyester resins. I even turn the brass fittings for the show globes to make them more authentic. I use antique catalogues for assistance in creating authentic pieces, but I also turn to my personal collection of antique apothecary items to make sure my miniatures are historically accurate.

One of my favourite, and most unique, items I've ever made is a hand-turned, full-sized hollow form vase with hand-turned shelves displaying ten finial-lidded hollow-form vessels made of various species of

palm nuts. I was turning the full-sized vase – made of Bradford pear – when I had the idea that it would be interesting to cut a window out of the side of the vase in order to display miniatures. I particularly liked the juxtaposition of the large vessel made of wood with the miniatures made of palm nuts. I thought the concept of a large, hollow form displaying miniature vessels was unique; I've not seen one like it before! I've since had many requests to create new versions of this piece.

I'm currently working to get members of my community more interested in wood turning and miniatures. I'm a member of a wood club; we meet monthly and host a variety of demonstrations from members and invited guests. I recently demonstrated how to turn furniture pulls and segmented miniature vessels. I enjoy sharing tips with other wood turners and helping them find their own passions. I have frequent visitors to my shop wanting to learn how to turn or learn a specific process. It's not unusual on winter days to find a few gentlemen sitting in my shop talking wood and projects.

Top left: Examples of segmented hollow vessels. These are made from staggered, eight segmented rings to give them a unique pattern. Approximately 2" tall.

Top right: Replica of an antique apothecary hanging show-globe.

Above left: Three hollow vessels feature African black wood finials and bodies made from natural palm nuts. Examples are 3/4" to 1" tall.

Above right: Examples of lidded vessels turned off axis with an eccentric chuck. These vessels are slightly larger at approximately 2" tall.

I believe once you stop trying to learn and grow as an artist, your work stagnates. I continue trying new materials and techniques. I've been working on laminating palm nuts, which puts a variety of nuts together in a single vessel. This provides a beautiful contrast in colour and appearance. I'm also developing new segmented patterns, including a kind of checkers style with light and dark materials. I continue finding inspiration wherever I can and look forward to continuing to create exciting designs for my customers.

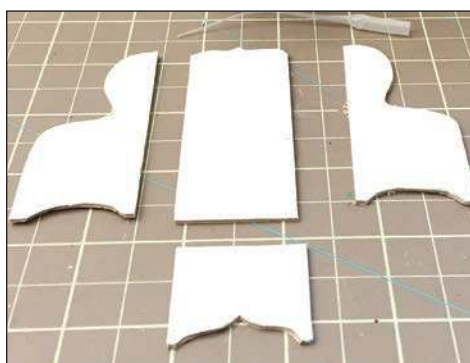
A fun folk chair made for the little children

Cut out the card pattern and stick together with glue to create a little chair that will fit into all sorts of scenes at any time of year

BY AURALEA KRIEGER

This is a fun little chair to make for the little ones in the doll's house. I will be using mine in a fantasy Christmas scene, but you can also make a few of these for the kiddie table in a festive scene. Or a special one to place by the cosy fireplace or in the children's room.

If you want your chair to look heftier then make it with 2 layers of mount board. You may need to adjust some of the measurements.



Step 1. Cut out all the patterns from mount board.

Step 2. Use the finest sand paper you can find over all the edges. I used 3Ms P320A grit sand paper.



Step 3. Apply glue with tip applicator. (Clean with water after. I filled the thick part and blew the water out.)



Step 4. Squeeze gently and run the glue along the back edge of the side piece.

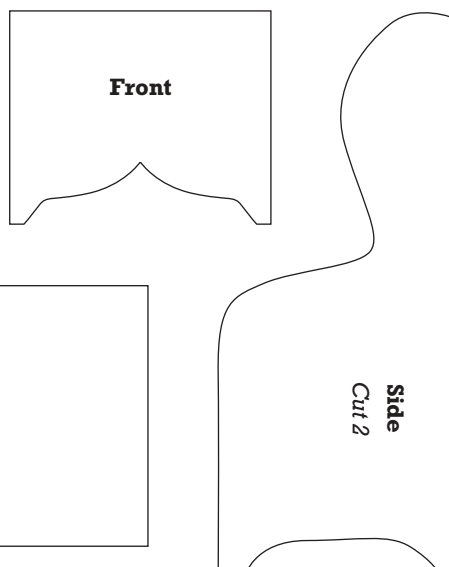


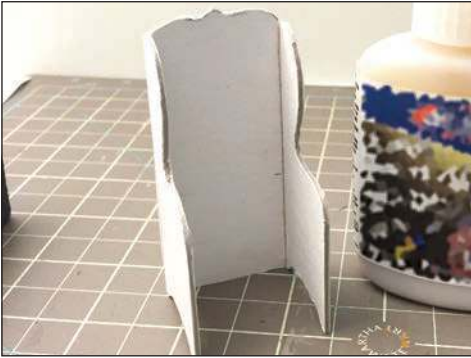
Step 5. Press the side piece against the back piece. I cleared the excess glue away with a scrap piece of mount board. (You can also wipe away the excess glue with a damp cloth, but test first on your paper product to be sure it doesn't ripple or bow.)

You will need

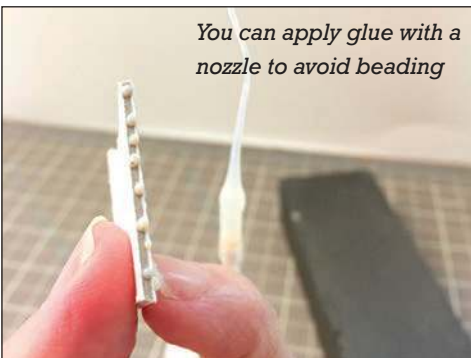
- Mount/mat board
- Craft knife
- Fine sand paper
- Metal ruler
- Card Glue or wood glue
- Paint
- Varnish
- Gold gel pen

Pattern

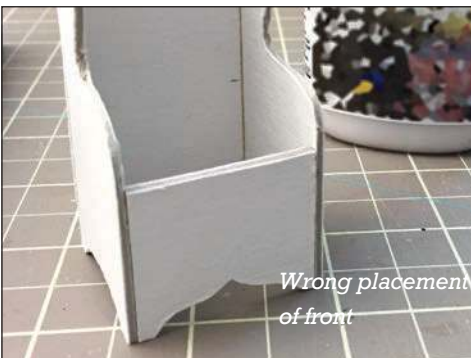




Step 6. Glue on the other side and stand it up.



You can apply glue with a nozzle to avoid beading



Wrong placement of front



Step 7. Glue on your front piece. I accidentally glued the front piece on flush forgetting that it needed it to be set back about 1/8". I was able to quickly pull it off and readjust it in the correct position with more glue. I ran a piece of mount board over the leftover glue to flatten it out and sanded it once



it was a bit more dry to cover up the mistake.

I used a glue tip this time but, next time, if there are small beads as the glue tip runs over a rougher surface I will run the glue tip over the small beads to spread them out. Or if you have a wider surface, apply the glue without the glue tip. Experiment to see what works best for your project.



Step 8. Measure and cut your seat width. Place it in the chair and mark it so it hangs over the front by 1/8".

Step 9. Cut it to size and apply glue to the back of the seat piece on the top of the front piece.



Step 10. I placed my sharpening stone as a brace and slid the piece in so it was flush and square.

Step 11. Let it dry until secure.

Step 12. I painted my chair with a darker red/brown (2 coats) and then painted over with a bright red. This will decrease the number of bright red coats to cover a white surface.

Step 13. Sew a little cushion for the seat using a fun material and cotton balls.

Paint yours in any style. Mine is in a fantasy scene for Christmas pandas. They are busy getting ready for their favourite time of year!

Time for teddy this Valentine's Day

Making this little teddy out of polymer clay is fun to do, and with a heart on the front it's a perfect addition to a romantic scene



BY AURALEA KRIEGER

While trying to come up with a fun Valentine tutorial a teddy bear came to mind. I see them every year and always have to pick one up for a squeeze. Let's have some fun and make one in miniature so you can add it to your special scene.

You will need

- Polymer clay - brown, dark brown, and red
- Blade for clay
- Needle tool
- Sculpting brush
- Wax paper
- Toothpick
- Red and brown paint
- Thin wire
- Ceramic tile
- Toaster oven
- Tacky glue
- Tweezers
- Bowl
- Brown flocking
- Small paint brush
- A gentle touch



Step 1. First, roll out two balls of brown clay. One for the head and one for the nose.

Step 2. Cut the smaller one in half and score the inside with a needle tool.



Step 3. Score a place on the lower centre of the head and press on the nose. Use a sculpting brush to gently blend the two together.



Step 4. Roll out a tube of clay and cut the ends off evenly for the ears. Use your best judgment for size.



Step 5. Press them down to make an ear shape and make an indentation with your sculpting brush.

Step 6. Score the spots where the ears will go on the head. Press them on and blend the backs and sides to the head.



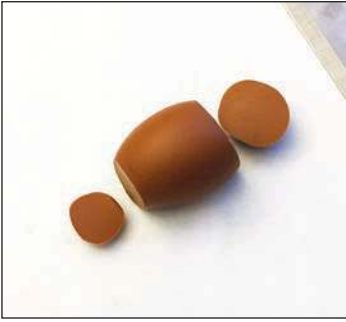
Step 7. Shape the head a little so you have a place for the eyes. Sort of press and pull until you like the shape.

Step 8. Press the nose against the table to get a mild, flat indentation.

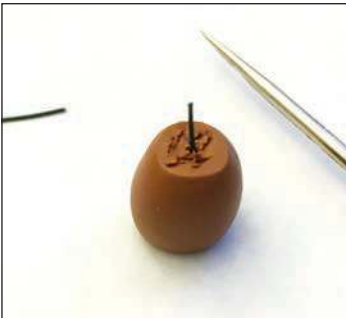
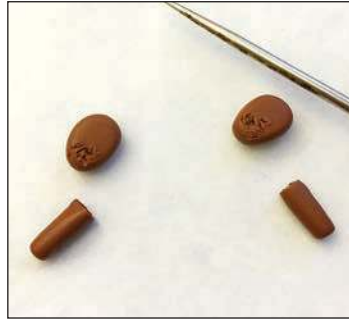
Step 9. Use a darker brown clay and make an oval ball and press for the nose.



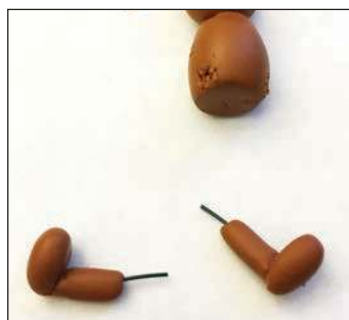
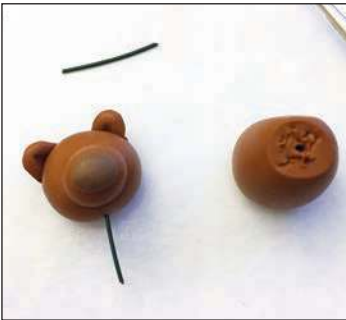
Step 10. Score the nose spot on the head, lift the dark brown nose off the wax paper with your knife and press it on.



Step 11. Roll out a tear drop shape for the body and cut the top and the base off.



Step 13. Roll out the legs and feet. Score and place them together.



Step 12. Score the neck and push a wire in and take it out. Score the bottom of the head. Push the wire in at an angle so his head is tilted. Then push both into the neck. Blend together a little to be sure they stick and are touching.

Step 14. Score and insert/remove a wire in the leg areas on the body. Press the wire in the legs and attach them to the body.

Step 15. I baked him so I could really press his arms on without ruining his shape. Baking now is up to you. If you want his toes to be the same clay as his nose do



those before you bake so they will stick. I painted his toes and nose a dark brown.



Step 16. Roll out his arms as shown. Once you break them apart, flatten the ends so they are thin and will wrap around the back nicely. You may have to 'dry fit' a





few times to get the right length and shape. Blend with the sculpting brush.

The heart



Step 17. I was in my zone and forgot to take photos here. Press a small ball on your tile. Use the blade on both sides to make a base point. Use the needle to

stipple out the top indent and push away the excess clay. Use a sculpting brush to smooth it out. Bake and let cool. I added red paint to it with a toothpick.

Painting

Step 18. Paint the nose and toes. I used a toothpick to do this. Let dry.

Flocking

Step 19. Super easy! Use a small brush and apply Tacky Glue to the areas you want flocked. Start with the head. Use tweezers to apply the flocking (which you should have put in a small bowl) and tap the bear on the bowl while holding with another set of tweezers to get excess off. Let dry and then work your way down. Keep applying the flocking until he looks furry.

Step 20. Then glue the heart on his belly! Next, make your teddy any colour you wish! You could even snip yarn and make him even more fluffy!

Have fun making your own mini teddy bears! See more of my work at Aurala's Miniatures on Facebook.



‘Keep applying the flocking until he looks furry.’

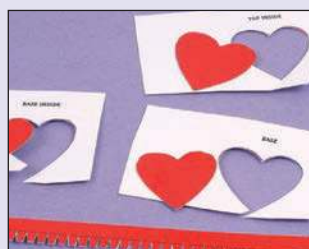
Heart shaped gift boxes



Use the boxes free on the cutouts page, unless you have designs of your own to try. Remember to stick the boxes to thin card before cutting out precisely. This gives support and makes them easier to cut out and work with, rather than doing it afterwards.



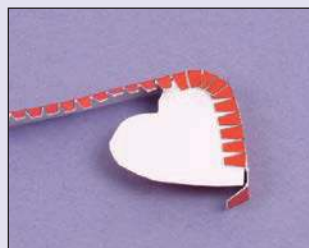
Step 3. Glue tabs to the underside of the heart neatly and allow to dry before continuing.



Step 1. Complete one section at a time so the heart shaped pieces do not get muddled up.



Step 4. Glue a heart on top of the tabs to hide them and give a neat finish.



Step 2. Cut out the top inside heart and a side strip. Cut the gluing tabs and gently score along the edge of the tabs and the strip. This will make it easier to fold the tabs under.



Step 5. To decorate add roses and ribbons to the lid, or trim with white lace. Fill with the gift of your choice.



SHOW DATES



A ROUND UP OF PLACES WHERE THE MINI FLAGS WILL BE FLYING AROUND THE COUNTRY

JANUARY 2020

SUNDAY 5 JANUARY

DOLLS HOUSE & MINIATURES FAIR

Westpoint Conference Centre
Westpoint, Cyst St. Mary,
EXETER EX5 1DJ
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SATURDAY 11 JANUARY

DOLLS HOUSE & MINIATURES FAIR

The Benn Hall, Newbold Road,
RUGBY, Warwickshire
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 12 JANUARY

DOLLS HOUSE & MINIATURES FAIR

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

SUNDAY 19 JANUARY

DOLLS HOUSES & MINIATURES FAIR

Ipswich Hotel, Old London Road,
Copdock, nr IPSWICH IP8 3JD (off A12)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 26 JANUARY

CITY OF LONDON DOLLHOUSE FESTIVAL

The Tower Hotel
St Katherine's Way
LONDON E1W 1LD
Open: 11.00am - 5.00pm
Organiser: Kensington Dollhouse Festivals

FEBRUARY

SATURDAY 1 FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Southport Theatre & Convention Centre,
SOUTHPORT
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 2 FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

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

SUNDAY 16 FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

The Rivenhall Hotel, Rivenhall End
WITHAM CM8 3HB (on A12)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

DOLLS HOUSE & MINIATURES FAIR

Grand Pavilion, The Esplanade,
PORTHCAWL, Wales CF36 3YW
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SUNDAY 23 FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Downswood Community Centre,
Chiltern Close, Downswood,
MAIDSTONE Kent ME15 8XG
Open: 10.30am - 3.00pm
Organiser: MGM Fairs

SATURDAY 29 FEBRUARY

THAME DOLLS HOUSE & MINIATURES FAIR

Thame Sports & Art Centre
Oxford Road, THAME OX9 2BB
Open: 10.00am - 3.30pm
Organiser: Little Priory Fairs

MARCH

SATURDAY 7 MARCH

DOLLS HOUSES & MINIATURES FAIR

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

DOLLS HOUSE & MINIATURES FAIR

Northwich Memorial Court, Chester
Way, NORTHWICH CW9 5QJ
Open: 10.30am - 3.00pm
Organiser: MM Fairs

SUNDAY 08 MARCH

ANTIQUES DOLLS, DOLLHOUSES & TOYS

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

SUNDAY 15 MARCH

DOLLS HOUSES & MINIATURES FAIR

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

DOLLS HOUSE & MINIATURES FAIR

The Royal Hotel, 1 South Parade,
WESTON SUPER MARE BS23 1JP
Open: 10.30am - 4.00pm
Organiser: MGM Fairs

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

Turn a heart-shaped box into a Valentine gift

Take any heart-shaped box you can find and add a few accessories to create a wonderful romantic scene in miniature

BY DHW PROJECTS

Cake shops are great places to frequent for many reasons, not least for their miniature ribbons, plastic decorations, silk flowers, candles and cake pillars. The container for this miniature is a heart-shaped, plastic filigree box that was intended for wedding favours. I decided to make a setting for a romantic evening so on the table is a bottle of champagne, two glasses, a box of chocolates and a bouquet of roses in 1/48th scale. This could be a pretty and unusual cake decoration, a gift for a special occasion, such as Valentine's Day, or a miniature in its own right.

Draw round the heart shape onto paper and trim until it fits comfortably inside the box. Repeat with the lid, marking the template to show left and right sides if your box is not symmetrical.

Trace the base shape on to a piece of green suede mount board and cut it out, making sure that the top side will be green.

Using the original base template as a guide, cut another paper heart shape about 1/4in smaller all round.

Draw flagstones onto the slate paper about 3/16in square. They don't have to be accurate. Then trace the small heart shape onto the slate paper and cut it out.

Stick the heart onto the base and allow the glue to dry. Glue the piece of brick paper to the white card and allow the glue to dry thoroughly. It is best

to weight it so it dries flat.

Using the fine black pen and ruler, draw bricks onto the brick paper about 1/8in x 1/16in but again, accuracy is not essential.

Line up the bottom edge of the lid template with a horizontal brick line, trace the heart shape onto the brick paper and cut it out.

Cut straight across one of the brick lines so that the wall is just over half the height of the lid. Glue the brick paper to the scrap of tapestry canvas, lining up the top of the bricks with a horizontal thread. Leave to dry thoroughly. Trim the canvas so that about 3/8in protrudes above the top of the wall.

Replace the lid template onto the wall and trace the top of the heart onto the canvas. Cut out the shape and

press the heart into the lid.

To decorate

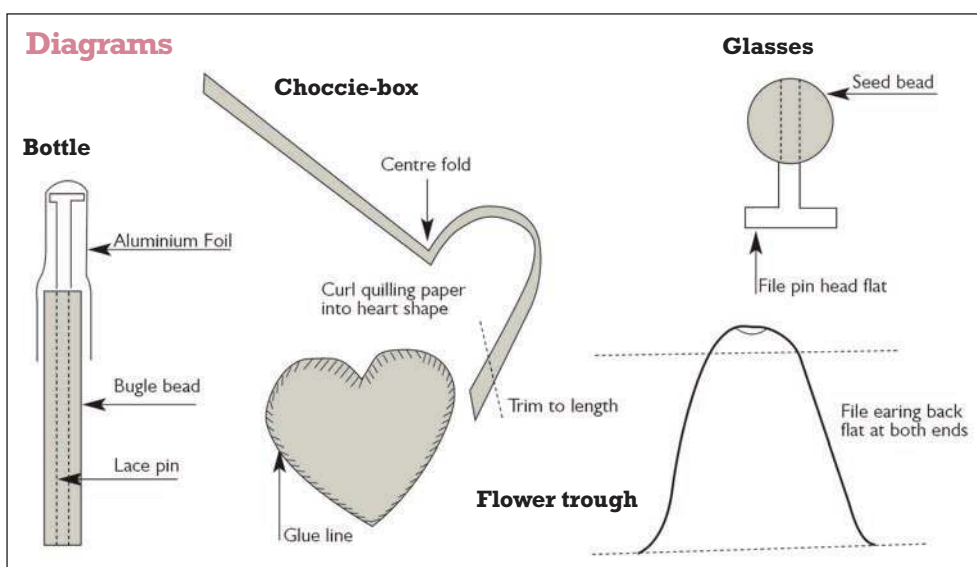
I used scenic foam decoration to make a low hedge round the base and added a flower trough. The wall and trellis are covered with roses made from the veins of a skeleton leaf with more scenic foam decoration over them.

The furniture is 1/48th scale brass that I was given by a friend, which I then painted white and varnished.

Bottle

Cut one brass pin with wire cutters so that it is about 1/8in longer than the green bugle bead.

Using a tiny amount of superglue stick the pin into the bugle bead so



You will need

Heart box:

- Heart-shaped box
- Plain paper
- Mount board- green suede finish
- White card
- Scraps of slate paper
- Scraps of white tapestry canvas
- Fine black pen
- Ruler
- Scissors
- Tacky glue
- Spreader

Bottle and glasses:

- Green, slim bugle bead 4in long
- Two transparent petite seed beads
- Three brass lace pins
- Aluminium cooking foil
- White paper
- Fine black pen
- Wire cutters
- Flat needle file
- Tweezers
- Gel superglue
- Tacky glue

Flower trough:

- Gilt shell 3/8in long
- Bell shaped earring back
- Flat needle file
- Superglue
- Scenic foam green/pink
- Tacky glue
- Cocktail stick
- White acrylic paint
- Acrylic varnish

Rose and chocolates:

- Fine, green florist's wire
- Tacky glue
- Red acrylic paint
- White tissue paper
- Pink computer paper
- Pink quilling paper
- Silver gel pen
- Craft knife
- Metal ruler
- Gel superglue
- Embroidery scissors
- Wire cutters
- Bluetack
- Cocktail stick

only the head protrudes. This forms the bottle neck.

Cut a circle of aluminium 1/2in in diameter. Place the pinhead in the centre of the circle and wrap the foil around the bottle neck. Draw a tiny black rectangle for a label and tacky glue it onto the bottle.

Glasses

File the head of a brass lace pin using a flat needle file. This forms the stem of the glass.

Cut the pin to 3/32in long using wire cutters. Apply a tiny amount of superglue, using a spare pin, and insert it into a seed bead with tweezers so only the head protrudes.

Repeat to make a second glass.

Flower trough

Flatten the narrower end of the earring back using the needle file.

Repeat on the other end so it stands without rocking. Superglue the shell centrally onto the narrow end of the earring back and hold it position until dry.

Paint the whole thing with white acrylic. When dry apply varnish and allow to dry again.

Fill the shell with green scenic foam. Stick tiny dots of pink foam onto the green using tacky glue.

Roses

Cut five pieces of wire 1in long. Pour a small puddle of red paint onto a piece of scrap paper.

Dip one end of each wire into the paint so a tiny blob is left there. This will form the flower.

Stick the other end into the Bluetack and allow to stand until set. Repeat if required.

Cut a circle of tissue 3/8in diameter then cut the circle in half.

Roll the circle round the pointed end of the cocktail stick to make a narrow cone and glue it into shape.

Trim the roses to 3/8in long, dip the ends into superglue and insert into the cone one-by-one. Allow to dry.

Choccie-box

Cut two pink hearts out of typing pa-

per approx 1/4in wide and 3/16in high.

Trim a piece of quilling paper to 3/31in wide and 1in long, and then fold the quilling paper in half.

Using a cocktail stick as former, bend the quilling paper around it into a heart shape.

Place one of the hearts on a flat surface and spread tacky glue around the edge.

Align the fold in the quilling paper with the top of the paper heart and follow the shape to form the box.

Using sharp scissors, trim the paper to the point of the heart.

Repeat with the second side.

Draw round the second heart with a silver pen.

Spread a thin line of tacky glue on the underside of the decorated heart and stick it on top of the quilling paper to form a lid.



Cosy lounge replicated with love from Dori

Dori took on the challenge of reproducing a friend's room in 1/48th scale and the result is a cosy lounge that reflects the feel of the original perfectly

BY DORI ALLARD

I love 1/48th scale miniatures. Actually, I love all miniatures, all scales, all mediums and genres! I have always loved miniatures and I know that it is now a mild obsession!

One of my favourite things to do is recreate a photograph in miniature. Sometimes the photograph is from a magazine or calendar, sometimes from a real room. I have done this mostly in twelfth scale, but have recently done this little room box in 1/48th scale for my good friends as a thank you for taking care of our dog when we travel.

I was originally going to make the room box in twelfth scale, but when I saw that Braxton Payne had the fireplace in 1/48th scale I knew I had to try to make this little box in quarter scale. My friend took several photos of her room from different angles to be used as reference.

After having prints made from the photos of the room I realised the prints were the right size to cut out to use for the entry to the kitchen, and the wall on the right side which is their dining room. The photograph they have on the life size table was also cut from the photograph and put in the miniature room and it even fitted in a tiny frame!

I decided to make a couch to resemble theirs for the space. It took three attempts before it was something I was happy with. It was constructed with a piece of

brown velvet and foam core.

I made the television from pieces of scrap balsa wood and a teeny magazine cut out. I hardly ever throw anything away; you never know what little piece will come in handy for your next project!

I was fortunate to be able to go to the Philadelphia Miniaturia Show this past November. While I was there I found several of the little treasures in the room like the little bowl on the table and the picture frames are from Debbie Young, the broom is a 1/12th scale paint brush; the lamp was from Hart's Desire (non-working), the dog and little pieces on top of the fireplace and the tiny carpet I found at the show. The dog basket and the milk can are from Stewart Miniatures. The search for a cauldron for the fireplace is still in progress!

I did purchase the chair, which came in blue and I coloured it green with a marker! This came from Alex



Zohar. Exciting too was the apothecary dresser for the TV! That is a kit from Robin Betterley. Some of the other little things are various beads.

It took me about eleven months to complete. A lot of the time I spent just pondering, researching, and dreaming about how to make some of the items, like the little candles hanging on the fireplace. To make them I hole punched a tin pie plate and then glued on a piece of wire that was dipped in paint.

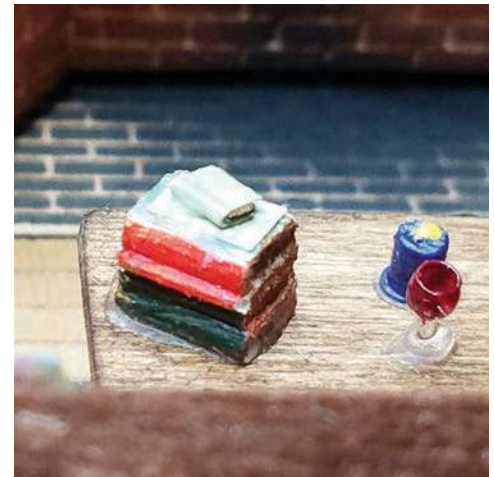
I was able to give the room box to my friends as a Christmas present and they loved it! It is so nice when you know that one of your heartfelt creations go to a good home!



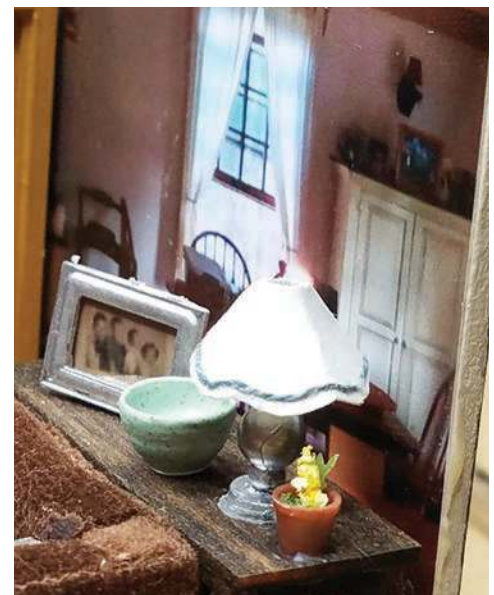
Left: A photograph of the real scale room Dori emulated.

Above: Dori used a photo to give the illusion the room continues.

Right: The doorway has a photo of the next room in the real house. The tiny fireplace is so realistic and makes the perfect focal point for the room.



Many of the items here were made from scratch or were great finds at a miniature show.



Displaying a micro carousel collection

Theresa made a miniature scene covered with a glass dome to pay tribute to the magic of the carousel using tiny kits

BY THERESA A. GOZESKI

People of all ages fall under the spell of carousels. The animals to ride, the whirling and up and down movements, the music, the colours and lights; all enthrall one in an experience that is most pleasantly magical.

Here is my small homage to the world of the carousel. First, I decided to do my scene under a glass dome that is approximately four and a half by seven and a half inches and sits on a wood base.

I hand-painted an unfinished wood cabinet. The background wall is printed scrapbook paper glued onto card stock.

I chose small wood blocks and spare wood slats cut to size to glue together and then glued to the lower back edge of the wall. I then deter-

mined where on the base the wall should sit.

My favourite part of this delightful project was filling the shelves of the cabinet. I first made the carousel horse plaque using the tiny print, card stock and glue. Secondly, and this is what took the longest to do, was making each tiny carousel animal figurine. I found these tiny kits online. Each one has a moulded, unpainted carousel animal already glued to a gold spiral metal pole. The base comes moulded and unpainted also, and there is a gold metal bead for the top. One can trim the pole with scissors to the desired height. A tiny tipped brush and a wood toothpick worked well for the painting. I finished off each with clear sealer.

Once all were completed, I chose where to place the plaque and each



figurine on the shelves. I used a doll's house non-permanent adhesive that keeps each in place, but can be removed at any time.

For final additional accents I added a metal and enamel carousel (actually a pendant with hanging loop removed), a porcelain carousel swan figurine (actually a French feve), and a sweet resident ginger kitty named Carou. He thinks he should be a model for the best carousel animal ever!

Hope you enjoy my carousel homage. It always makes me smile when I see it!



“My favourite part of this delightful project was filling the shelves of the cabinet.”

FUN FACT

Fève is French for “bean.” Fava beans were used originally, and in the 1800's bakers changed to tiny porcelain figures. They are made to be put inside a ‘King's cake’ for the Epiphany holiday, which is celebrated every year on January 6th, the twelfth day of Christmas. Whoever finds the feve in his or hers slice of cake is king for a day. Many are even doll's house miniature size.

Bake some tarts for Valentine's



These little fruit tarts are adorned with hearts that make them perfect for a Valentine's Day scene, but the style will fit a bakery or shop too

BY SADIE BROWN

Let's get creative and make a delicious miniature dessert to place in a Valentine scene.

It could also be a perfect addition to a miniature bakery or pastry shop.



Step 1. Mix white/yellow clay to create cream. Fill mini pie moulds with small balls of the mixture, using the end of a brush to create a hollow in the centre of each pie base, leaving a crust around the edge.

You will need

- Polymer clay - white, yellow, red, and various berry shades
- Pastels - Golden Ochre, Dark Cadmium, and red
- Fimo Deco Gel
- Twelfth pie moulds and a ceramic dish
- Small heart-shaped cutters
- Small brushes
- Needle tool
- Gloss and matte varnish
- Tiny flat backed red rhinestones

Remove the bases from the moulds. Add Deco Gel to the inside of a twelfth scale ceramic pie dish, filling with clay and again using the brush end to create the hollow centre/crust. For the final pie, roll out cream clay to roughly the depth you would like the pie to be, and press out a heart shape. Before removing it from the shape cutter, again use the end of a brush to form the hollow centre/crust.



Step 2. Mix Golden Ochre/Dark Cadmium (orange/brown) grated pastel to create a pastry shade and brush over the different bases. Bake and allow to cool.



Step 3. Roll lots of very tiny balls of clay in red and a selection of differ-

ent berry shades. Patience is a virtue here!



Step 4. Mix red grated pastel with Deco Gel, filling some of the pies with the 'jam' on its own and mixing it with the berries in others.



Step 5. Roll out some of the cream clay mixture so you have a thin sheet and use heart shaped cutters to press out one shape for each pie, or for the smaller hearts, create them by hand by rolling a tiny carrot of clay, flattening with a fingernail and using a needle tool to form the dip in the top centre. Brush them with the pastel mixture from step 2. Use a rough bristled brush to add texture.

continued on P69.

Sculpt a cat mask or choose your own

Making a mask to hang on a wall or put on a doll is fun and you can either make the cat mask here or choose your own idea

BY NATHALIE MOR

This mini Venetian cat mask will add some culture and mystery to your miniature scene. Follow along and after you have mastered the technique, have some fun and make a collection of masks using your own designs.



You will need

- A porcelain torso
- Polymer clay
- Long thin needle
- Flat embosser
- Ball stylus
- Craft knife
- Thin brush 000
- Thin flat brush
- Large flat brush
- Thin rubber tool
- Large shaping tool
- Acrylic paint - black, gold, and white
- DMC Diamond thread - gold D140

TOPTIP

- Shaping tools come in many shapes and sizes and are ideal for sculpting. They are also called rubber paintbrushes.



Step 1. After kneading the clay, thin it with a pasta machine (size 3) or roll it out by hand.



Step 2. Apply the clay and work it into the shape of the face with a large flat brush.



Step 3. Remove the excess clay with a knife all around the face.



Step 4. Cut at half-face to create the cat snout.



Step 5. Make little holes with the needle tool to cut the eye shape, then remove the excess clay.

Step 6. With the large shaping tool, smooth around the inside of the eye holes.

Step 7. Sculpt the cat nose with the needle tool and smooth with a shaping tool.



Step 8. Cut a 1 x 1 cm square approx. 4mm wide.



Step 9. Cut it in 2 equal parts on the diagonal to make 2 triangles. Emboss them to shape the ears.



Step 10. Apply the 2 triangles at the ear and shape them with the ball stylus.



Step 11. With the flat embosser, finish sculpting the forehead and the ears. Bake according to the manufacturer's instructions without removing the mask from the porcelain bust. Let cool.

Step 12. With a pencil, draw the lines to show the colour design.

Step 13. Paint in those areas with acrylic paints. I used gold and black.



Step 14. Apply a fine line of glue with a toothpick to glue the golden thread, that was split in two, following the painting lines



Step 15. This step is optional. Glue a golden chain from scrapbooking materials under the eyes for added decoration.

Step 16. Seal the mask with two coats of a semi-gloss acrylic varnish. Apply thin to keep the coats smooth.



Step 17. Glue non-split golden thread around the edges to make a nice finish.

If you wish to use this as a doll's mask you can glue two small ribbons on the inside if the cheeks in the mask and tie on your doll.

● To see more of Nathalie's miniature work visit <https://nathaliemori.weebly.com/>



continued from P67.



Step 6. Either pop a heart on the top of each pie before baking the filling or bake the filling and place one on afterwards with Deco Gel, and return them to the oven for a final time, whichever method you find works best for you.



Step 7. Coat the pastry with matte varnish and the fruit fillings with gloss. While the varnish is still wet and can act as an adhesive, stick tiny flat backed red rhinestones around the edge of the heart shaped pie. Also, consider adding one to the centre of a few of the small pies for sparkle!

● See more of Sadie's work at www.etsy.com/shop/home_wardflight

Mix some goo to make these realistic roses

Angie shows how to mix a special goo that you can use to make pretty bunches of colourful roses for your mini loved ones



BY ANGIE SCARR

You will need thick red and green Goo (this is what I call the mixture of polymer clay and liquid polymer). Mix polymer clay in the colour you want and liquid polymer (Fimo) with a spatula palette knife. Scrape the knife really flat against a ceramic tile until it is the thickness of a non-flowing paste. When you are happy with your mix, use the knife to scrape the mix off the tile and scrape off the knife into a polymer clay proof container.

Small glass jars or small flexible plastic containers will do the job. Don't use hard plastic. Most of the hard/brittle plastics will be dissolved by the solvents in liquid polymers.

Stencils

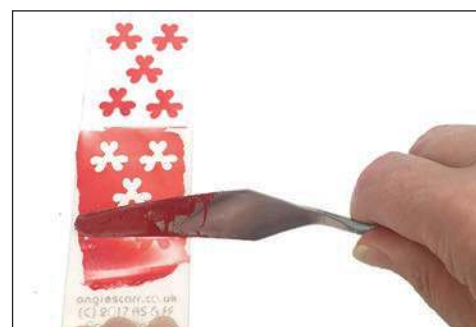
To make your own stencils, you will need a small craft swivel knife and thin card or vellum. Photocopy or trace the pictures of the petals and leaves onto vellum.

Cut out the parts to make your stencil. Make sure you leave a couple of centimetres at the bottom of each card. This will be where you hold the stencil to the tile. You should use a matte tile to reduce the shine of the baked clay or a slightly textured tile.

Make rose petals

Step 1. Hold firmly at the bottom of the stencil on the top left corner of your

tile. (If you are right handed top right if you're left handed) Using a spatula, put a line of goo just above your finger hold and below the image. You may need to thin down a little of your goo to be like thick cream. Neither too runny or hard.



Step 2. Draw the goo over the image carefully so you don't catch the little edges. After the first 'print' lift the stencil carefully and place it down again just under the first print.

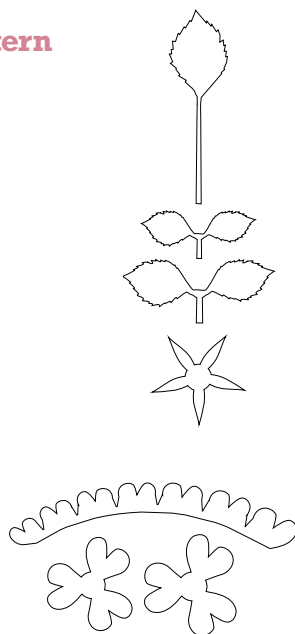
Step 3. Continue 'printing' downwards and then start again at the top. If any of your stencils don't come out, simply scrape away the goo and wipe the tile clean with a paper towel and start again.

Step 4. Stencil the petals and centre petal pieces and bake. (Please note your petal pieces all come together in one group. I'm using a stencil from my set in the photo).

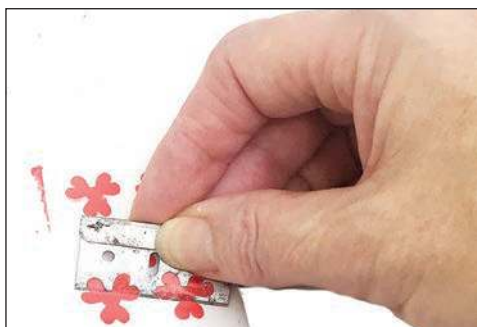
You will need

- Thin card or vellum
- Polymer clay - Red and green
- Vegetarian pill capsules in size 0 or 00. You can also try other sizes for smaller roses. The smaller sizes have larger numbers For example 000 is really large and size 4 is really tiny. Gelatine capsules do not work
- Painter's spatula knife
- Paper towels
- Toothpicks
- Ceramic tiles
- Oasis dry flower foam
- Green flower wire in sizes 24-26 for the stems and 30-32 for the leaves
- Small green glass beads

Pattern



MINI MAKES



Step 5. Lift the petals using a single sided blade then turn them over and add one petal on top of another using a small blob of goo applied with a toothpick.



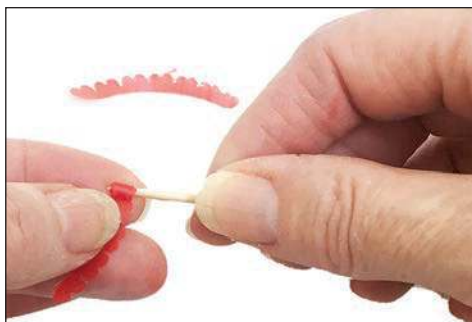
Step 6. Put the slightly smaller petal on top of the bigger one. Put a tiny touch of goo into the bottom of the capsule end. This is just to hold the petals down. You may need to shorten the capsule to just deep enough so that the edges of the petals come just below the edges of the capsule. This makes it easier to handle.



Step 7. Push the petals into the capsule end and put in an ovenproof dish to bake. You can do the next stage before that bake if you are confident.

Step 8. Use the oven at the median temperature between the instructions on your clay and liquid polymer packs. So, for Fimo clay with Fimo Liquid it should be around 120 degrees. If your

petals break at this temperature raise the temperature by 5 degrees at a time. Everyone's oven is different and sometimes the bake is different on the edges than it is in the middle.



Step 9. Take the long inner rose petal piece from the tile and wrap it around itself on to the point of a toothpick, starting with the narrowest end until you make a small slightly flared cylinder. Add a second piece just a little looser. (For a fuller flower you can use 3 petal pieces).

Step 10. While the rose petal piece is still wrapped around the toothpick, cover the bottom (non-scalloped) side with a thick layer of petal coloured goo and push it into the centre of the flower.

Step 11. Remove the toothpick by a little twist to loosen the hold of the petals. Put your petals to bake in an ovenproof dish

Step 12. Stencil the calyx, which is the star shape, and the rose leaves in green.

Step 13. Add a bead to centre of each calyx using a little more goo (hold a bead on the tip of a toothpick. Dip lightly into goo and place on the calyx. It can take practice to get the pressure just right, so use your fingernail to dislodge from the stick if necessary.

Step 14. Remove the calyx from the tile. Using goo, add a long stem about 6+ centimetres long if you want to make a plant, or shorter if you're making flowers for a vase or for a flower box.

TOPTIP

- If the goo is not thick enough it will not be strong enough to 'grab' on to separate parts while assembling.



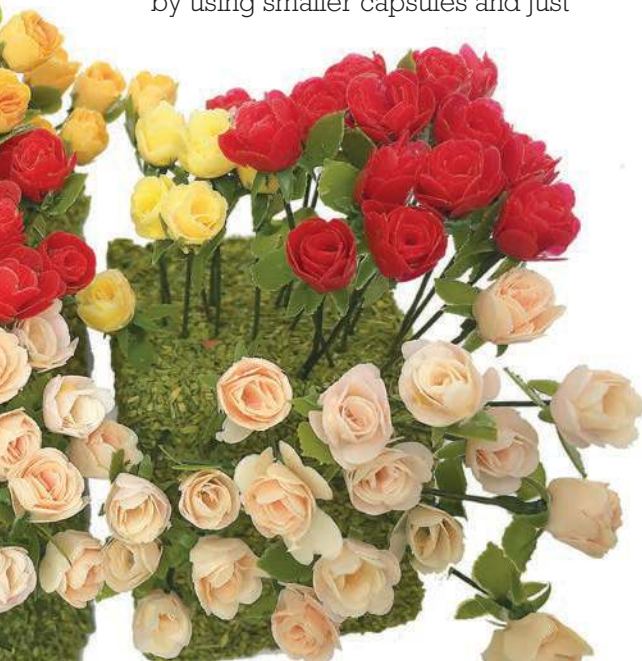


Step 15. Put the stems in some oasis and pop a pill capsule top on each to help the calyx to bend downwards.

Step 16. You can heat this up to help the calyx to bend but you do not need to bake for the full time.

Note that oasis dry flower foam is fine at Fimo temperatures. Remove the flower heads from the capsule. Don't worry about damaging the flower head, it shouldn't be fragile once it's baked and cooled, and add very thick goo to the back of the flower and press on the top of a calyx and stem piece. Pop in some oasis dry flower foam and bake them again.

Step 17. You can make very tiny buds by using smaller capsules and just



using the inner petals rolled up. In this case you would then dot the calyx lightly with a little more green, or flower colour. Push the stem and calyx down through the base of a capsule to hold the calyx against the 'rose bud' inside the capsule.

Rose leaves

Step 18. When you have baked your stencilled leaves, turn them over and add a stem by dipping a piece of fine grade flower wire in goo and simply placing it on the back of the leaf. For sets of 5 leaves add the extra pair below the three (as they appear on my stencils). The home cut ones are singles and pairs because it's difficult to make them strong enough in sets, so you will have to assemble these on your wire and bake.

Step 19. The roses can be displayed as a Valentine gift simply by tying together with a fine gauzy ribbon or the wires can be twisted together into plants.

Professional tips

The above is an easy and satisfying way to make the flowers. You can also get a little stretch and curve to the petals by using a ball tool and dense EVA foam. Press the ball tool on the back edge of the petal on each side of the heart shape.

To make miniature rose thorns, you can dip a long piece of flower wire into your goo and pull it out forming little spiky 'peaks'. You will need to bend the wire and stick it into flower foam to bake. You can then select the best bits to make your stems.

Trouble-shooting

Make sure your outer rose petals are as high or higher than your inner rose petals, otherwise the inner rose petals stick up and don't look so good. I've looked back at photographs of my own work and have been really irritated when I've gotten it wrong, because it spoils the whole look.

● Visit www.angiescarr.co.uk to see more of Angie's flowers and miniature work.

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BIG ON FAMILY, SMALL ON HOUSES

Gail Hart's family has been involved in miniatures since she was a child

When Gail Hart won a doll's house in a raffle when she was a child little did she realise where it would lead.

Her mother made all the furniture for it and, when Gail was 16, mum opened a miniature shop, Miniature World, where Gail often worked doing demonstrations and building houses. When the shop was sold her mother began selling her own creations at shows.

Gail said: "In 2008 my daughters started college and we took the internet plunge opening a shop on Etsy in order to help pay for college. We now own a laser and 3D printer and are designing our own line of smaller scale houses and furniture."

Gail's focus now is primarily on de-

signing and producing the 1/48th and 1/144th house kits.

She said: "Having been a part of a shop and knowing what the customer would need to finish the house, it was important to me to have everything included in the kits." She even designs all of her own wallpapers.

The newest house is the St. Beckham Victorian, named after a recent addition to the family — grandson Beckham Rockne. Last year's house was named after granddaughter, Harper Grace.

"I have wanted to design a Gothic Victorian for a while," Gail said. "I needed to come up with a way to deal with the octagonal tower and roof line that would be easy for the customers to do. I believe I have accomplished it.

"There is a small amount of sanding and you do need to follow the directions in order, but I am happy with the final design. I added the extra details to the wrap around porch, railings, gingerbread, bay window, and interior staircases."

Hart's Desire Miniatures currently offer twelve 1/48th scale houses and thirteen 1/144th along with four styles of furniture in both sizes: Victorian, traditional, country and modern. They also carry twelfth scale furniture and accessories.



LITTLE LINKS:

Hart's Desire Miniatures

email: Hartsds@aol.com

etsy: www.etsy.com/shop/HartsDesireMinis



A collection of vintage Hall's furniture

Collector Troy Bettridge found the start of his Hall's Lifetime furniture collection after he asked an antique store owner if there were any doll's house miniatures in the shop

BY TROY BETTRIDGE



Top: The twelfth scale blue bedroom pieces shown are from the less expensive line and are made from painted press board and plywood. The blue floral bedspread is original to the set. The drawers in the dresser are non-working.

Below: The basic twelfth scale bathroom set were painted in a glossy off-white. The original box set included the toilet with movable lid, the sink, the bathtub, and a non-working hamper with a basket-weave textured front.

I stumbled across the start of my Hall's Lifetime furniture collection at a vintage furniture store in Tulsa, Oklahoma. After poking around the shop and finding no miniatures, I asked the gentleman at the desk if they had any old doll's house furniture. He told me that he had a shoebox full in the back and returned shortly to show me.

I looked it over and decided it was worth the £15 that he was asking for it. I have to admit that I was not really aware of the Hall's Lifetime furniture line, luckily most of the pieces are marked with shiny metallic stickers. I became fond of the line because it was manufactured during my youth, even though I didn't learn of it until my adult life.

Hall's Lifetime Toys was based in Chattanooga Tennessee. They got their start with a canopy bed. Charles Hall took it to the New York Toy Show



in 1942 where it won several prizes and was featured in an article in the New York Times. The story goes that while at the show, he took orders for over 2,000 beds. He returned home,

rented a store, hired some workers from a local furniture plant and before he knew it, he was in the toy business. The bed was eventually made in 5 different sizes and was the backbone of the business. The furniture in the 1950's was for 8" dolls like Ginny, Muffy, Ginger, Madame Alexander.

Later there were sizes made for Barbie. There were three styles of headboards for the canopy beds.

Hall's became the largest manufacturer of wood doll furniture, and was sold nationally in FAO Schwartz, I. Magnin, Saks Fifth Avenue, and Marshall Fields and by mail order catalog. When Charles Hall passed away in 1959, his wife Marie took over the company and added doll's houses to the product line. The houses sold for \$25 in 1964. Mrs. Hall brought on two partners and they continued to sell doll's houses and furniture until the late 1970's. Box sets of furniture sold for £7 in 1976 and individual pieces could be ordered by catalogue for £2-£4 each.

The Mini-Line has gold metallic labels with red and black lettering while the earlier and less expensive furniture has a more simpler silver metallic label with block letters in black.





Above: Twelfth scale bedroom from the Mini-Line features a signature Hall's canopy bed that made the company famous. This set has the original gold colour canopy and bedding. The furniture was constructed from stained plywood and press board and included a dresser, night stand, and a chest with working drawers and a mirror. Catalogues also advertised a wardrobe and baby cradle.

Right: The living room set is twelfth scale and came in either red or gold fabric. The original set included a sofa, side chair, coffee table, and a television set with paper decal graphics.

Below right: The more expensive twelfth scale bathroom from the Mini-Line included a larger corner tub with a wire tap and metal knobs. The double sink had the same taps and working doors with wire door pulls. The toilet has a working lid and a wire flush valve. This set also included an embossed hamper and a plush rug with hemmed edges





Top left: The less expensive kitchen set dates from the 1970s (twelfth scale). The doors and drawers are non-working. The same metallic sticker was used on the stove in both the basic kitchen sets and the more expensive Mini-Line.

Top: The nursery set (twelfth scale) was constructed from painted pressboard and wooden dowels. The drawers are non-working and some sets included a changing table. The set also included a crib, a play pen, and an embossed hamper. The sets came in blue and pink and some included decals on the crib and playpen.

Above left: Some of the kitchen pieces in the basic sets were accented with patterned vinyl.

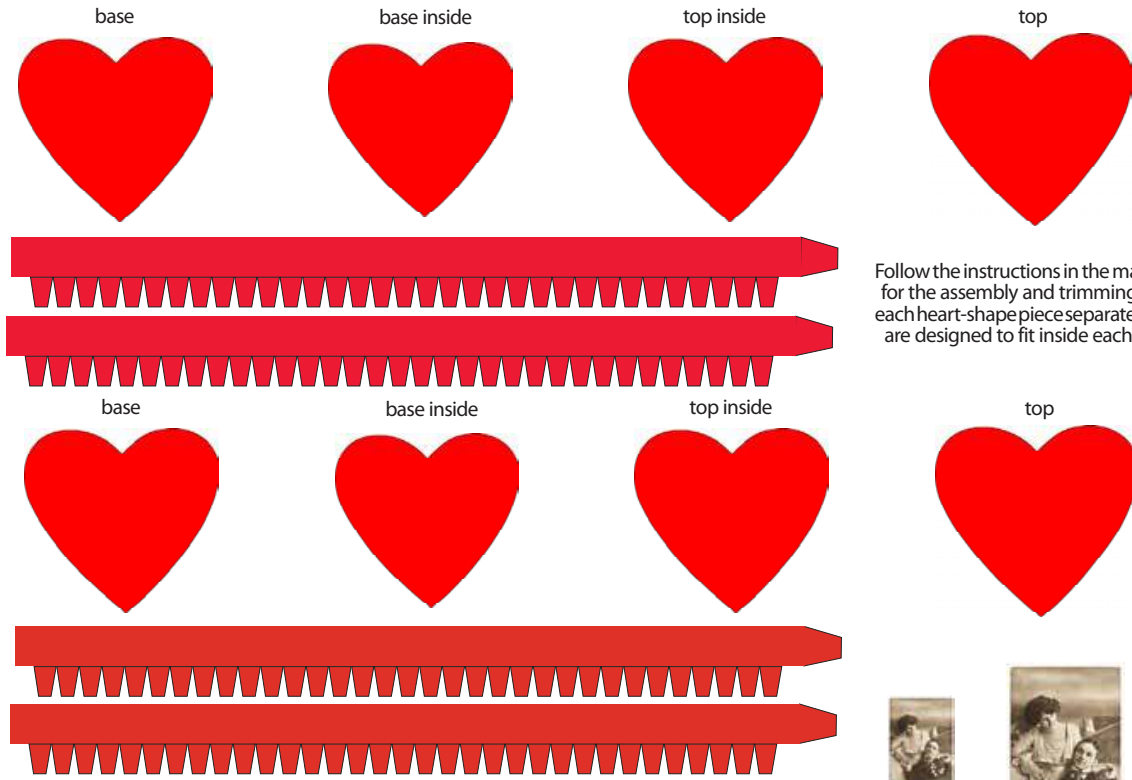
Above: The signature Hall's canopy beds that made the company famous.

Left: This avocado green kitchen set is from the Mini-Line with working doors under the sink, the refrigerator, and oven. The counter top is covered in a vinyl. The oven has the same metallic sticker that was used on the less expensive line.

FROM... our house to your house

THE CUTOUTS PAGE

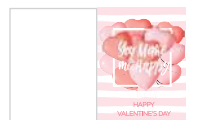
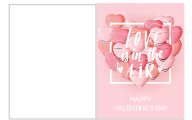
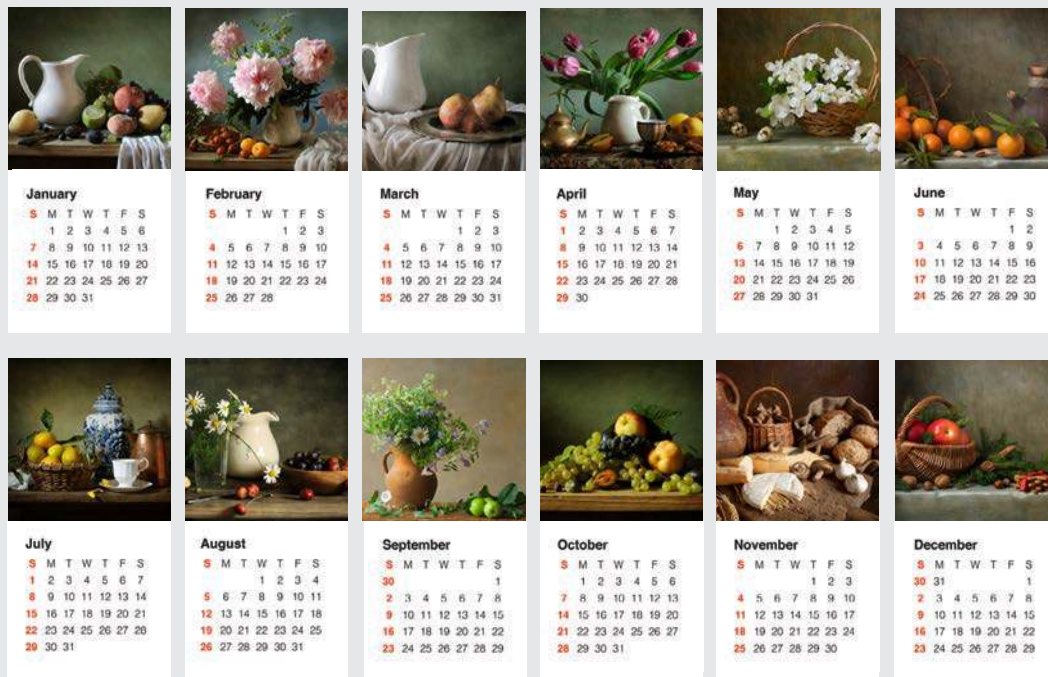
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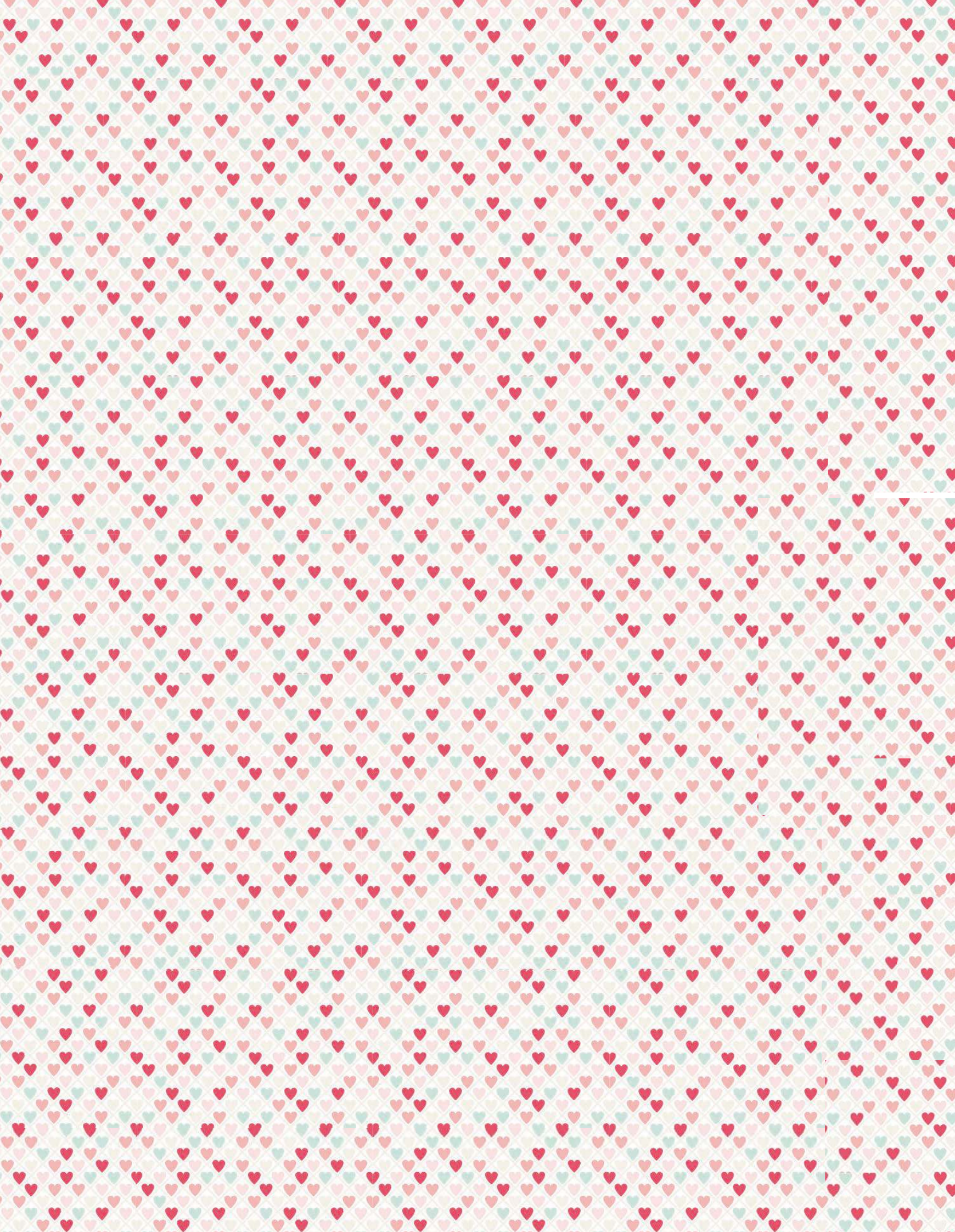
Follow the instructions in the magazine for the assembly and trimming. Keep each heart-shape piece separate as they are designed to fit inside each other.

Printed music

Fold the sheets into a concertina and glue first and last page into the cover



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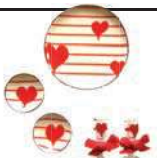
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SMALL TALK

WE TALK TO JAN RODGER ABOUT HER LIFE IN MINIATURE

Hi Jan, what are you working on at the moment?

A 1/48th cottage which I saw at a fair. It's a Petite Properties Gooseberry Cottage, and when I bought it, it needed a total overhaul apart from the roof. It needed the external walls rubbing down and sealing, windows staining, a new front door and the inside repapering. I am now making the furniture for it.

You have quite large collection by all accounts

Well, I have four 1/48th houses and shops, a 1/24th scale pub called "The Gladstone Arms" bought for me by my mum one Christmas, and 12 twelfth scale room boxes. These range from a costumiers, a bridal shop and an Edwardian kitchen to a Canadian mountie's cabin, inspired by my cousin who was a mountie. In addition I have six twelfth scale houses, the biggest of which is a Cottesmore set in Regency times, and I'm still collecting for that one. Well, you could say that about a few of the houses.

So you work in all scales? One week it could be twelfth scale flowers, cakes or jewellery, then 1/48th furniture and mannequins the next. I love painting figures and ornaments, but my one weakness is wood. I even have to take care making up kits.

When did you first get into minis? My mum was



an enthusiastic collector for "our" houses and I do miss her at fairs. I started collecting seriously 30 plus years ago when my nan bought me a bedroom suite which went into a room box, and the hobby sort of expanded, and I didn't even notice. I've crafted all my life: drawing, painting, embroidery, sewing, beadwork and crochet — which all seems to have transferred to my minis. I started making my own clothes at age ten. Recently I've gone back to jewellery making and crochet in full size just as a break from doing it small.

Do you buy too much stuff?

Yes, I buy too much, and spend too much. I went to Miniatura a few years ago vowing not to buy another house as I still had two kits untouched. I bought three, a 1/24th, and two 1/48th... with the furniture of course. That pales to nothing besides the outrageous amount I spent on jewellery from Ursula Sturmer at Kensington one year. I went for one set for a doll I had dressed and ended up buying four sets, plus single pieces. That still makes me wince.

What do you love about our hobby?

The friendly people in it and the different ways you can take part: from making everything from scratch to collecting artisan makers and everything in between. I just love everything about it.

"I buy too much, and spend too much."

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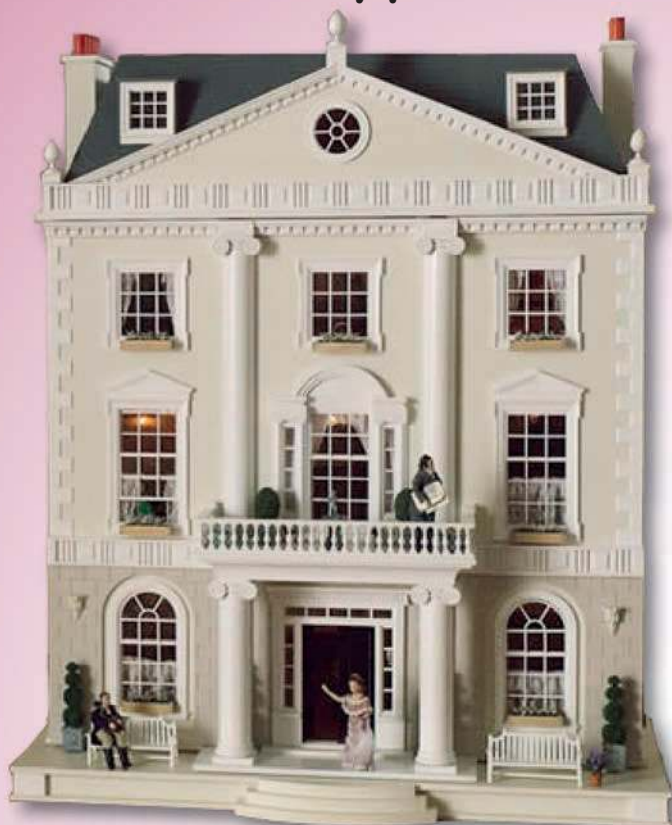
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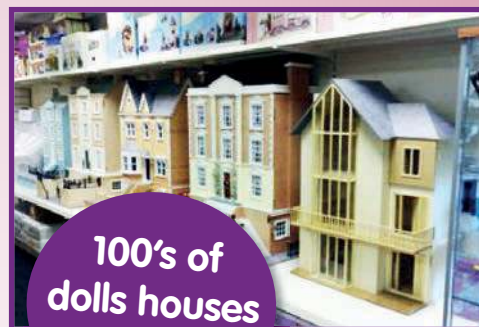
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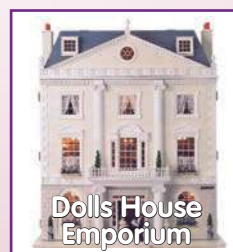
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