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June 2020 • Issue 333

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Subscriptions:

UK: support@ashdown.co.uk

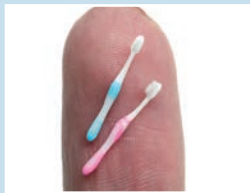
US: usoffice@ashdown.co.uk

ISSN 0961 - 0928. Printed in the UK.

Subscription prices:

Per year: UK £69.99 (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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welcome

If you're marooned at home with your minis we're here to offer you an escape into a little world full of joy.

All of the DHW team have been busily working from home to bring you 84 pages of ideas and inspiration during these troubling times.

Sandra reports from the Thame show, which now seems such a long time ago, but it's a reminder of something we used to take so much for granted.

You can also find perfect harmony in a Japanese retreat, dream about escaping from it all on an amazing houseboat, or take a tour of some pretty impressive houses.

And at a time when our visits to supermarkets have been curtailed there's no better time to go round Colette Cameron's Bargain Warehouse. You won't believe the detail inside this incredible store. There are some 25,000 items on the shelves - don't ask me how Colette knows that - and she made every one.

Colette admits keeping motivated was a 'daily fight' and she found it quite tedious when it came to finishing the project. But none of that comes across when you look at the vast array of beautifully-balanced items on display.

If 25,000 items sounds a bit daunting, even with a lot of time on your hands, then we've got plenty of other ideas to keep you entertained. Make a silhouette, render your house, put together a simple shelf - the choice is yours.

But remember, they may allow you an escape route into another world, but it will not all be joy. I draw your attention to the words of Virginia Sanderson in this issue, talking about a project she was making on a course: "This reminds me how niggling, demanding, challenging, and nerve racking miniature making can be, even as we're having the time of our lives."

Richard.

PS

Enjoy the issue. Thanks for your patience. And normal service will be resumed soon. Meanwhile I hope you've had a chance to look at www.dollshouse.live, the exciting, extra online publication we've been working on.

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For myself I am an optimist — it does not seem to be much use being anything else.

Winston Churchill



HOUSE HUNT



Find the little house hidden inside. Last issue it appeared on page 70.



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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.

WHERE I WORK

THIS MONTH WE CHAT WITH ERIKA PITERA OF THE PETITE PROVISIONS CO

How long have you been making miniatures? I've been making miniatures in earnest since 2016. Shortly before that I started to learn needle felting, and one of my favourite things to make was little mice, many of whom were cooking-related characters. After making several of them I decided to try my hand at sculpting polymer clay foods as accessories for my mice, and my passion for miniatures just flourished from there.

Where do you work? My husband and I built a new home and moved in at the beginning of the year, and I'm lucky enough to have a dedicated studio space now. I worked with a custom cabinet maker to design my work space with tons of storage and shelves, and it's a dream come true!

Do you always make your minis in the same place? Now that I have my own studio space, I almost always work exclusively in there, but I occasionally will curl up on the couch with a project.

Do you work at set times? I usually spend my mornings taking care of the house and then handling any tasks at the computer, and my afternoons are generally dedicated to working in my studio.

What makes your space for mini making so special? I still can't believe I had the chance to design my workspace from scratch. But my favourite part is the



glass display case that I've been working on filling up with my finished projects and one-of-a-kind pieces for my own personal collection. I absolutely love it!

Do you keep your workspace private or do you let other people and pets in? As much as I adore my furry family I finally have a door on my studio to keep them out of my miniatures, and I use it enthusiastically. My four cats have a tendency to get into things they shouldn't - especially little things - so I've been pretty firm about not

having my pets in my workspace now. My husband often pops in with our dachshunds for visits, though, so I guess I'm not that strict after all.

Do you listen to music or the radio while you work? I actually mostly listen to podcasts and audio-books while I work. My eyes are usually very strained and tired after working most of the day, so I don't really read many books physically (or digitally), so being able to listen to them while I work is a complete joy.

Name one thing that is banned from your workspace. I don't think I've actually banned anything... yet. Time will tell.

Describe your workspace in five words. Bright, open, inspiring, relaxed, comfortable.

What is the one thing that your workspace can't be





missing? Tons of natural light. I have three windows in my studio and I adore the abundance of light and openness they provide. It makes all the difference in the world.

What or where would be your dream workspace?

After four years of making miniatures professionally, I finally have my dream workspace, and I couldn't be more grateful. Before, my workspace was cluttered, disorganised and uninspiring, but now I'm excited to head into my studio each day to create something new.

• The Petite Provisions Co.
by Erika Pitera, Purveyor of Tiny Treats
Email: erika@petiteprovisionsco.com
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"I FINALLY HAVE MY DREAM WORKSPACE, AND I COULDN'T BE MORE GRATEFUL."

Italian pottery shop is simply charming

Cinda Parent created an Italian pottery shop room box to house a cherished collection and is very happy with the result — a colourful, happy mix

BY PAM NORTH

Cinda Parent prefers to make miniature scenes and room boxes, mostly in twelfth and 1/48th scales, rather than larger doll's houses that take up more space, although she confesses to having two doll's houses in 1/24th scale.

Purchasing a doll's house kit in 1991 to make for her daughter was the starting point for her interest in miniatures; she enjoyed the process so much that she just kept going. Retired now from a career in human resources, she has had no formal training in creating miniatures, managing to wing it on her own. As for ideas, she said: "Sometimes things pop into my head, but I can find inspiration from books

or magazines, or really from just about anywhere."

Cinda calls her latest piece the Italian Pottery Shop. She always has loved the look of Italian Majolica pottery, and after collecting a variety of miniature plates, pots, vases, and other items for about three years, she felt she was ready to build a venue to display her many pieces, so she began creating a pottery shop.

A simple wooden room box was the basis, finished with a painted and aged plaster effect for both exterior and interior. She laid a tile floor and the brick around the top. A piece of round wood was used as a tabletop, with a planter urn for the base. Wood shelv-



ing units provided space to display her many pottery pieces, many of which were purchased from online sites. Tiny plants and floral accents complete the charm and ambience. The result is a colourful, happy mix reminiscent of a village shop in rural Europe.

"My projects always change as I go along," she explained. "What I envision in my head doesn't mean I can create that picture exactly. It all has to be adjusted to my skill level, the materials I can gather, and how much time I'm willing to spend on the project. Usually I like what I've created, but sometimes I don't. Ha!"

Her favourite part about the Italian pottery shop is the overall look, the beautiful colours of the pottery, and that it has an old world look with the ageing. "I like to grunge things up - it's so satisfying!" she laughed. She has no plans to sell the piece, preferring to





“Sometimes things pop into my head, but I can find inspiration from books or magazines, or really from just about anywhere.”

keep it for the moment.

Combining home life and miniature life takes a little discipline. “Often, it’s hard to stop working on my miniatures and get some of the things on my to-do list done. Miniatures usually win out! I have a workroom downstairs, so it’s easy just to close the door on the mess when I’m done for the day. I have so much stuff that I’ve collected from thrift stores and shows that it’s hard to manage it all at times. I keep saying that I’m going to go through all this stuff and purge, but so far that has not happened. Maybe someday! One difficulty still eludes solution. Space! The 1/48th scale miniatures are space-savers, but

I still love my twelfth scale. I’ll just have to start giving away more of my projects to make room for new ones!”

What she loves most about miniatures is the variety of techniques that one is able to learn and apply in their creation, and that everyone’s miniature projects will be different even if they’re doing the same project. “The hobby has changed in the last few years. Finding what you’re looking for is far easier with the internet, but the drawback is that you can’t see the item in person to see if it is the right colour, scale, quality, etc. I have purchased some off-scale items that looked right online but actually weren’t. Most people have ad-



Above left and top: Every shelf and wall are filled with beautiful handmade miniature pottery.

Above: Some favourite pieces are displayed on the centre table.

justed well to all the changes, and the future of miniatures is looking great.”

As for what’s next for her and her creations, she echoed the good intentions of many artists, saying, “My goal is to get older unfinished projects done before I start a new one. Wonder how that will work out?”

“The temptation is that I have a whole lot of ideas and supplies just waiting for me to start!”

Family gather for Sunday lunch at Edwardian House



It's a noisy affair when the family gather and Edward and Lillian are forced to hide out in the dining room while things settle down

BY SANDRA HARDING

Here we have a situation where doll's houses and model trains compete for the same space.

However, Chris and Dave Courtman have found a way of accommodating them both and I am really quite pleased that my husband is into aeroplanes and cars. Don't get me wrong, we both love model trains and if we had more room, what fun it would be to have a layout running around the living room, or any other room.

Luckily, I don't have to make the decision that Chris and Dave have made, and it was done without tears I am told. Probably because Chris has been playing with the trains and layout as they were built I expect. I know I would have done!

This lovely little house is called The Edwardian House and is by Barbara's

Mouldings. It was bought as a kit from P&J Miniatures — Dave built it and handed it over to Chris to "do all the pretty stuff" of course.

The pretty stuff started with the lovely wallpapers and paint and I love the white effect throughout. Each bedroom is colour co-ordinated and the decorated bedroom suites from Dee Daw Designs are lovely, as is everything that Julie makes.

The house is owned by Edward and Lillian and it has been passed down through the family. Their daughter Olivia, her husband Liam and their baby Mia live with them, and in time will be passed to them.

"Not until we are in our dotage, don't forget," Edward tells them, but they are a close family and Olivia insists they will never be that old, as they are



young at heart. Olivia's cousin Sandy, her husband Barry and their baby boy, Anthony live next door, which is lovely. They spend many happy hours together and are best friends as well as cousins.

The family are here today because it's Sunday and they are having roast chicken with all the trimmings. However, Sandy and Barry have arrived early and they have bought Barry's brother Clive with them. He insists on talking very loudly on the phone, so he has been banished to a bedroom.

With the noise he was making, the babies crying and the four cousins



all talking excitedly at the same time, Edward decided to remove his hearing aid. He and Lilian, who has taken out her knitting, have shut themselves in

the dining room.

When it has all settled down Lilian will put on the oven and peel the potatoes. She will make Edward a nice cup

of tea and coax him from his favourite corner. Although they all get on he is happy that there is only one Sunday in a week.

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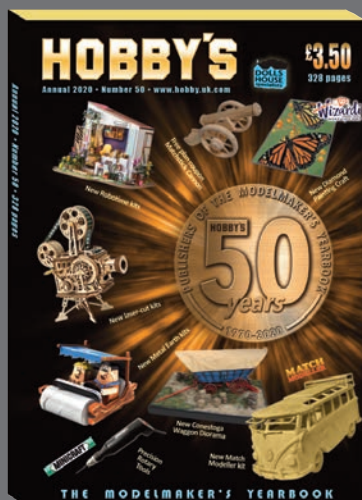


A Mini Chair Affair
Mary Wallace

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Make your doll's house garden interesting

No matter what period or style your doll's house, creating a little outside space can add a new dimension to your miniature world and there are lots of ideas

BY ALICE MONROE

Planning your doll's house, the interior décor, the drapes and furnishings down to the last detail is fun and all part of being a true miniaturist, but then why not extend your space a little – add a patio or roof terrace? The area doesn't have to be very large; most full-size houses are now only built with tiny gardens. To make the most of a little space, plan your patio carefully; there are lots of ideas using all sorts of materials and features.

The main thing to consider is what you want to include in the space – what will the patio be used for? Whether seeking solitude or a great place for

entertaining, you can transform your patio with a fountain, add lots of pots with an array of colourful flowers, or incorporate seating where you can stop for a break. Although your patio may be attached to your doll's house you don't have to be content with only a basic shape.

A square patio can easily look a bit boring, unless you use a variety of textures, or add detail around the edge, such as building little walls with little plants in the top. Maybe consider making a corner L-shaped, just to add interest.

Why not be a little different and make your patio circular or triangular shaped? This may result in limited space for large furniture but you can find smaller round tables and individual chairs that will look right. However, if you have a square, rectangular or L-shaped patio, choose a square table and chairs, or why not make yourself a picnic-style table with built-in bench seats. With a triangular patio, use the wide end of the patio for the tables and chairs, and the narrow end for flowers. Lots of lovely pots of different shapes and sizes!

Part of a circle can often look better than a full circle when it's right up against the house – it creates interesting shapes around the edges for planting.

Positioned at the end of the garden, a circular paved area makes a novel 'hidden' feature, or a good base for



a gazebo. Another idea is to add a pergola; it makes a great place to grow climbers up and adds extra height to the patio. There is no need to stick to one type of paving or surface – experiment! Try using pebbles, gravels, bricks and tiles; these can all be incorporated. A contrasting brick edge can also be effective. Take a look at the wonderful range of materials available from your local model shop, especially those that specialise in railway settings.

When choosing a colour scheme, it is better to choose a colour that contrasts or complements if the patio is attached to the house. Go for light paving with dark brickwork and vice versa. Use strong colours on walls to bring extra life to the area.

You can also look through some catalogues for garden features. Then make the one you like. Here are a few examples:

Fruit fountain

For this you can use any fruits you have made from polymer clay that maybe you weren't that happy with. A large stone urn was used here, you don't want to buy an expensive one because you will be painting it.

Step 1: Make up some fruit from Fimo; apples, pears, bananas, grapes, and if you are very good – a pineapple!

Step 2: Fill up the urn with Fimo and then build a cone-shape, again out of

You will need

- Fimo fruit
- Garden urn
- Block wood
- Fat spindle or chess piece
- Plastic shallow dish
- Craft glue
- E-Z Water (or see P63)
- Acrylic paint
- White sand based paint
- Paint brushes
- Stone-effect paint
- Cardboard
- Dry oasis
- Dried tea-leaves
- White glue paste
- Flower foam
- Small stone

Fimo. Put this in the centre and arrange the fruit round it. When you are happy with the display, bake it in the oven following the instructions on your packet of Fimo. Leave to cool off.



Step 3: Paint the whole piece with white sand-based paint and leave to dry.



Step 4: Find a suitable fountain base, this can be a block of wood with the column made from an old chess piece



Step 5: Top the base off with a shallow dish about 4" diameter.



Step 6: Glue together.



Step 7: Paint with a white sand-based paint. This will give the fountain a stone effect.

Step 8: Add E-Z Water in the dish and leave to set.



Jug fountains

You can use one or two terracotta jugs for this piece.

Step 1: Arrange small pebbles on a sheet of grease proof paper. Put the jug in place, tilting it so that water would flow out. Make sure you are happy with the arrangement, and glue in place.

Step 2: When dry, pour E-Z Water over the pebbles gently so they appear wet; also drip the water out of the spout of the jug so it flows down onto the pebbles.

Step 3: This display can be put into a raised flower bed or at the edge of a pond.



Stone troughs

These can be made any size! Pile a small one on top of the larger one for a more interesting effect. The top can then be a fountain.

Step 1: Make the troughs out of wooden boxes or thick cardboard and paint with stone-effect paint. Fill the larger trough with dry oasis (or something similar) to just below the top edge.

Step 2: Position the smaller trough on the larger one and glue in place. Add E-Z Water to the top trough, if making it into a fountain. If not, continue as for the larger one.

Step 3: Cover with a layer of dried tea-leaves and white glue paste. Add some stones and plant up with your favourite plants. Glue 'flower sprinkles' (sometimes it's called 'flower foam') around the edges of the troughs and over the sides.

Step 4: Flower sprinkles help to make the trough look 'aged'. Glue a layer round the inside of the fountain trough before filling it with water. This trough has been filled with stones and the water comes from the pump.





LITTLE HOUSES WITH A PERSONAL TOUCH

Sandra talks to a miniaturist who switched to 1/48th because of space issues and now builds beautiful houses that have unique features and finishes

BY SANDRA HARDING

Amanda Bridger began her collection of 1/48 scale buildings with a railway inn and now has 100 models all displayed on ten shelves in her dining room. What an amazing topic of conversation over dinner that must be.

Although Amanda had dabbled in twelfth scale, like most of us, lack of space became an issue and, anyway, Amanda realised that she preferred building the houses. She started looking for something smaller, and realised that 1/48th would be ideal. As they were kits she could build, experiment and "make them her own".

Using various makers' kits Amanda always adapts them as she assembles, adding different features and finishes so none of them look the same. She has

recently built The Lighthouse, Ski Chalet and Normandie Restaurant from Seaside Miniatures, and several more from Scalemodel DIY. Plus there is a 1/48th Amsterdam House from Arjen Spinhoven Miniatures waiting to be built.

Amanda uses air dried clay on the exterior walls, adding whatever looks right, whether it be brick effect, fine sand or small stones. Card is used at times for cladding, wooden planking, and even shingles for the roof which can be made to look like slate or older looking tiles.

Corrugated packaging from a box of chocolates is ideal to make a more modern curved roof, and you have the bonus of eating the contents first! Hanging basket liners are an ideal way to create thatch, and she has also used

bandages to create the right effect. That's another useful tip.

Inside, Amanda often paints the floor, adding lines on to the painted finish to create planks, or cutting card into strips, which also works well. Her current choice of paint is Brusho colours as these can be mixed with white. Lace doilies from charity shops make good curtains or adding decoration around furniture, and silk ties from the same source can create beautiful bedspreads, curtains or cushions.

Most of Amanda's collection has been bought from the internet, although she does like to go to various shows, including Miniatura, when she can. I feel that we will be showing you more of this talented lady's 1/48th creations.

MGM FAIRS

Following the developments of the Coronavirus outbreak and the recent government guidelines, it is with regret that I am cancelling all our Dollhouse and Miniature shows until the end of August 2020.

We hope to resume fairs at the beginning of September 2020, subject to any further recommendations and changes imposed by the government.

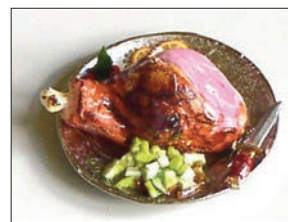
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Moving house was a magical experience

Despite waiting six years for her doll's house to arrive, Kathlene Lloyd found moving in a magical experience and packed in as many miniatures as she could

BY CHARLOTTE MERRYMAN. PHOTOS COURTESY OF PETER BOSHER PHOTOGRAPHY



Kathlene must have the patience of a saint. For six long years she tolerantly waited for a well-meaning acquaintance to build her doll's house from the plans she gave him. It would seem that he just lost interest. Eventually, Kath managed to get her hands on the house, still just a shell at that stage. In frustration she passed the whole lot over to Jennifer's of Walsall to finish the building, lighting and decoration of the house for her.

"I had sleepless nights dreaming about its arrival," admitted Kath, who had filled the years with collecting furnishings for this very day.

It was a costly way to conclude the matter, but priceless in terms of Kath

being able to fulfil her dream; and there were certainly no complaints about the standard, or speed of work from Jennifer's.

In some ways Kath just stepped in for the fun part – and why not? When the house finally arrived fully lit and freshly painted in colours she had chosen herself, playtime began in earnest. Her collection was acquired over time from many different sources; the Staffordshire fair being a firm favourite, with charity shops a valuable source for secondhand miniatures. It was there that she discovered treasured items, such as the hat in the beautiful, blue bedroom.

"We have quite a lot of people who make doll's houses around here," said Kath. Their cast offs have been given pride of place within this attractive residence and added to with general 'fiddlings' of her own. Not a maker, a craftsperson or even a club person in any way, Kath does love to fiddle with making items such as carpets, things on shelves out of beads, bedspreads, and mats, putting pictures in frames and using old brooches to decorate the walls. Some of these, such as the Stubbs postcard in a frame over the

Top left: Long time coming: Kath's hand built house took six years to arrive.

Above left: Teddy is about to get a ride on a horse.

Left: Classic toys in the nursery as the children play together.



Above: Cook is busy in the kitchen.

Right: Pale blue bedroom showing the hat - a charity shop find, and adapted brooch on the wall.

Below: The green room showing Stubbs oil painting and bead ornaments.

Below right: The dining room - gold and gorgeous.



fire and the bead ornaments on the mantel, can be seen in the upstairs green room.

Despite the Georgian house exterior, the style inside is basically Victorian, because Kath feels it is 'more interesting' than others. Kath knows what she wants and can easily identify elements that she likes. Understandably, she has had years to consider her options.

"I mutilate my miniature magazines," she added. "I cut out all the pictures of nice houses and keep them in a scrap book." Well, it is a compliment I suppose, not that everyone shares her enthusiasm.

"My sister thinks it is pathetic and says I should get a life," remarked Kath, not in the least bothered about the opinion.

Kath only got her doll's house plans when she retired from working as a nurse. Perhaps it is her busy past that has given her an eye for creating a busy house, because all the dolls are doing something and activity is essential to helping the onlooker be entertained when viewing room to room.



“The most that will happen to this house for the foreseeable future is an occasional change round of furniture now and again.”

"It looks lived in," said Kath, who has tastefully filled surfaces and wall space to make this house look credible. Sadly, she reached a saturation point. The most that will happen to this house for the foreseeable future is an occasional change round of furniture now and again.

"I've come to a full stop now," she said. "I couldn't put any more in or I would ruin it. It would become too much."

So, was it worth the wait? The reply comes without hesitation. "Definitely, I just think it's magical."

Having come out the other end of

the tunnel and enjoyed the experience with such positive results I wondered what Kath had planned for her next project.

"I won't do another one," was the reply. "I don't think I could do another one any better."

For now Kath is convinced that this is her first and last house. Perhaps it is, but isn't that what so many have said before her? Give it time Kath, that's all I'll say – although maybe not another six years.

Above: Overview of the 12 room house.

Make a tiny toothbrush for your bathroom

A tiny little toothbrush is a lovely touch to add to your mini bathroom. Here Tanja takes you through the process of making one step-by-step

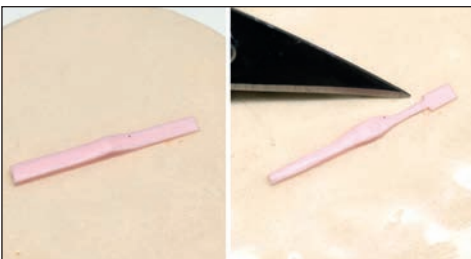
BY TANJA JENSEN



Step 1: Take some scrap polymer clay and roll out a thin sheet. Then use a silicone tool and roll it over the top third to flatten it (this will be the neck of the toothbrush) whilst also pushing some of the clay further down towards the handle.

You can also keep the sheet even with no variation in thickness, depending on the design you want for your toothbrush.

If you don't wish to create a mould, use clay in the colour you want your toothbrush.



Step 2: Trim off excess clay. The length of the toothbrush should be around 16mm.

Then use an x-Acto knife to cut the shape by cutting off clay from the sides.



Step 3: Use the silicone tool to round off the edges and bake according to package instructions.



Step 4: If you want, create a mould using mould maker of your choice. Then mix your resin, add it to the mould and let set. I mixed in white acrylic paint to tint the resin. If you don't want to create a mould, you can skip this step.



Step 5: Once set, take it out of the mould. At this stage it'll have a flat backside so I added some resin to the



back of the neck and bottom portion of the handle for some added curvature.

If you didn't make a mould you can add liquid polymer clay (Fimo Deco Gel or translucent Liquid Sculpey) to those same places, then bake it for another few minutes.

Optional: you can paint on some details using acrylic paint and seal with a gloss glaze.

Finally I glued the white hair extensions onto the 'head' and trimmed them to create the bristles. This is the most fiddly part by far! If you prefer, you can create faux bristles by cutting and baking a small piece of polymer clay instead.

You will need

- Polymer clay in any colour of your choice (scrap clay is fine)
- Mould maker of your choice (optional)
- Resin (optional)
- Glue
- White synthetic hair/bristles (I'm using cheap hair extensions)
- X-Acto knife and silicone tool
- Detail brushes and acrylic paint (optional)
- Tweezers – will make it easier to hold small parts and glue on the bristles
- Gloss glaze/varnish

● www.sugarcharmshop.dk



ACCOMPLISHMENTS

WHERE READERS SHARE PROJECTS THEY'RE PROUD OF, HOWEVER SMALL. EMAIL YOUR ACCOMPLISHMENTS TO [RICHARD@ASHDOWN.CO.UK](mailto:richard@ashdown.co.uk)



Mermaid Mayhem

Dawn Redfern-Burrows from the Isle of Wight tells us about her latest work in progress, a place where mermaids hang out.

I have enjoyed making doll's houses for eleven years now as an adult, but I also had one made by my dad when I was four years old. I thought that you might like to see one of my creations, which is a mermaid habitat which I have been working on for about three years.

I started with a battered conservatory and a couple of bits of MDF.

I wanted to turn the conservatory into a beach hut type place that the mermaids had taken over. I wanted a cave underneath and then a beach scene. It's supported by some fancy bits of turned legs bought from a car boot sale, chunks of polystyrene and driftwood from the beach.

It is all held together by coving adhesive which I've found good for modelling. It's cheap, comes in a ready mixed tub, washes off hands easily and sets rock hard in about 48 hours. I then painted it all, adding glitter, rocks and shells, adding



scenic water on top.

The mermaid in the cave I made from air hardening clay, and the one on the decking is made from a doll's house doll and a tail from a novelty pen. I loved making the dressing table as I'm sure that mermaids have lots of jewellery. They are not nice



ladies, though they pretend to be at first.

There is an unsuspecting pirate on deck, made from a compilation of a doll's house doll and a Captain Jack Sparrow plastic figure. Inside is a cage just big enough for a sailor or pirate, and the mermaids are fattening him up. I've added plastic fish, an octopus or two and a needle-felted seal.

I still need to make more mermaids as I want one sitting on a rock combing her hair, and another in a claw footed bath. I recently discovered a very talented artist, Anna Shannon, and have bought three amazing mermaids from her, much more beautiful than I can make myself.

I also need to sort out some kind of lighting for the mermaid habitat. I tend to flit between projects so I don't know when it will be completely finished, as my time is taken up with a gypsy caravan and a mad scientist's house right now. I hope you liked looking at this little scene.



Brenda's beautiful boudoir

BY SANDRA HARDING

When I call this story Brenda's boudoir I don't really mean Brenda's real boudoir, as this is a twelfth scale room box and the real Brenda just wouldn't fit.

This is another of Brenda Hodge's gorgeous creations which I noticed on Facebook recently and, after follows on from her adorable French Room which was in issue 316. How could I resist it?

The box measures 16 x 11 x 11 inches and is lined in two styles of downloaded paper which has been reduced and printed off. The floor is real pine wood sheets with peel off backing, as Brenda is allergic to ordinary glues.

The curtains were from an earlier project and saved in her stock, as was the lovely sleigh bed and dressing table which had all been in different houses and projects over the years.

The pretty wall lights are small crystal candles, to which Brenda added some hanging crystal earrings to great effect. The centre light and mirror were purchased, and the lamp

and table were originally from a 1920's roombox Brenda created some years ago. The hat and stole were made for Brenda by The Little Hatter and the lovely screen is a new purchase, made by Hazel Rayfield of Art in Wax, and is just perfect.

The lady sitting on the edge of the bed is Chantelle (by Heidi Ott) whom Brenda has dressed and wigged. Chantelle has only just got in from the Folies Bergère where she is a principal dancer, but luckily her room is next door, so she doesn't have far to go.

This is just as well as she has laddered her stockings and needs another pair before the next performance. Although she doesn't have long she makes time for a quick cigarette, and a little glass of wine (non-alcoholic of course).

It's time that we leave now so that Chantelle can change her stockings ready for tonight's show. Thanks Brenda for this little glimpse into the reality of The Folies and we look forward to seeing more of your delightful projects.



Marike's lovely house is big on the High Street

Marike promised herself she wouldn't buy any more big houses and stick to room boxes. But she couldn't resist when this beauty came along

BY MARIKE NOORDHOEK

Marike Noordhoek, from Zoetermeer in the Netherlands, considers herself more of an interior decorator type of miniaturist than a maker. Here she tells us how her latest house, The High Street, went together.

I have several doll's houses, big and small and some room boxes and although I have a doll's house room my miniatures are all over the place.

So I promised myself no more big houses. Just room boxes or small ones. And then this beauty came along. I couldn't resist this house. It's big and very impressive, designed and built by a lovely lady and her brother... so

unique. I bought it and spent many months decorating and furnishing.

I started with the dining room. The beautiful dining table and chairs, the federal drawer, the cellarette and the two paintings were made by Shane Rossiter (Goodwin Rossister Miniatures). I admire his talent for making such exceptional furniture. The flower arrangements were made by Doll-house Flowers.

Carmen created two gorgeous bouquets, a perfect match with the furniture. The beautiful glass dome with the Christmas tree is made by Antonella Nardi and the lamps are from Bindels Ornaments. All the other miniatures are from my own collection. I love the



colour pattern from the chairs that matches perfectly with the wallpaper. And the set table is another favourite.

In the Victorian bathroom I love how it's filled with lovely little miniatures from Pilar Alén, Alberti Susanna, and Sara's Miniaturen. It's the second room I finished and it turned out exactly how I had in mind.

The bedroom is filled with lovely little miniatures from Antonella Nardi, Alberti Susanna, Sara's Miniaturen and from my own collection. The little rug is antique and belonged to my mother in law. The furniture, which I found on eBay, is a bit over the top, not my usual style. But with the dark green wallpaper I love the golden furniture and accents.

I love the idea of a Christmas room so I decorated the living room with Christmas decorations. The beautiful pink advent wreath is from Sigrid Kusirek. The lovely decorations at the left wall and the little bag with flowers are from Antonella Nardi and the little table with the white tablecloth is from Sara's Miniaturen.

The lovely couch is made by Jill Lucas. She makes the most beautiful couches you have ever seen. The cushions on the chairs and couch are from Pilar Alén.

The library took me a long time to decorate and furnish this room as I changed my mind a few times. The beautiful desk chair and table were made by Shane Rossiter from scratch. The lovely basket full of books is by







Sara's Miniaturen.

I refurbished the fireplace and decorated it with miniatures from my collection. Both clocks were bought at a fair and are handmade. The typewriter, as well as the little desk on the bureau, are from Reina Mab Miniatures bought at the Kensington fair.

The kitchen was the last room I finished. I love that there is a window in it with a windowsill. I have chosen all kinds of red miniatures to decorate the kitchen and I love how it turned out.

LITTLE LINKS:

Fashion in Miniature in 1/12 scale by Susy Alberti
email: susy.alberti@gmail.com
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Open from 10am to 4pm
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*Please keep checking the website for new dates
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Dress glamorous Candy in a Dior style dress



This month Dana brings us a step-by-step way of making a beautiful dress that is reminiscent of 50's style glamour

BY DANA

Greetings and welcome to another doll tutorial. This month I'd like to share a very Dior type of 50's glamour doll, Candy. Candy was created as an inspirational design for our minidolllist online group. 59

You will need

- Doll (head/bust/long arms attached) and long legs
- Doll assembly materials (wire armature, doll stand, florist tape, and cotton ball)
- Matt white and pink nail polish for gloves and shoes
- Scissors
- Pins, needle, and threads
- Ruler
- Dress material (I used pink tulle)
- Aleene's Original Tacky Glue
- Tweezers
- Zap-A-Gap Super Glue
- Plant mister filled with distilled water 2" x 6" of batiste
- Flax colored hair (viscose)
- Silk ribbon 4"
- Accessories as desired Dog purchased from Jil Weisz. Flowers (on shoes) from Mari Smith
- Wire nippers
- Small no hole beads (pearls)
- Glue syringe (and a piece of Styrofoam to hold glue syringe)
- 6" white lace for slip
- 5 x 30" of netting

members decided to do a joint venture of creation, inspired by this simple yet elegant pattern and showcase a finished Candy doll in a room box.

Candy's shoes

Step 1. Paint Candy's shoes with a pretty pink fingernail polish and let them dry.

Step 2. Glue on thin pink thread to define her shoe shape. Glue two additional pieces around her ankles to simulate the ankle straps.



Step 3. Glue on a flower to the front of her shoes.

Doll assembly



Step 4. Insert two twisted armature



wires into the doll's legs and glue together.

Step 5. Combine the doll stand with the leg wires by wrapping both of them with florist tape.

Step 6. Add a bit more glue for added strength and let it all dry overnight.

Step 7. Once your doll stand/legs are dry, glue on a part of a cotton ball to add a feminine shape.

Step 8. Next, cut out a small rectangle from batiste for a tiny slip. Glue lace around the bottom hem. Glue the slip around her upper thighs and hips.

The skirt



Step 9. Measure the distance from the doll's waist to just on top of her toes.

Step 10. Add 1/8" for pleating allowance. This is your skirt width. The length will be 18". Since everyone assembles a doll differently, this is the easiest way to custom fit a skirt. My skirt pattern was 3 3/4" x 18".



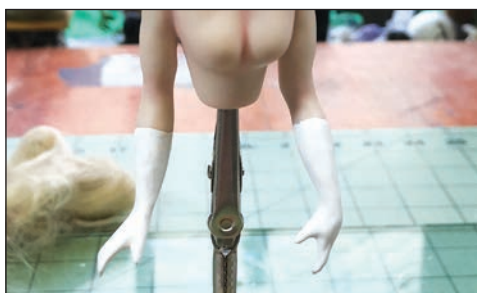
Step 11. Now hand pleat the material around the doll's waist. I used stick pins to hold each pleat in place. When each pleat is arranged to your satisfaction, run a small gathering stitch thru the entire skirt top to hold in place on the doll.



Step 12. Next, cut a 5" x 7" piece of tulle. Poke a hole in the middle and slide down the wires to the top of the skirt.

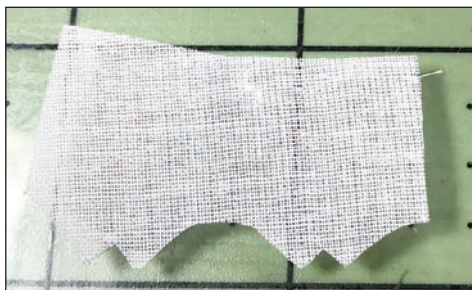
AFTER the doll torso is glued on, I gathered up one side of this rectangle for visual interest.

White gloves



Step 13. I painted her arms to simulate gloves with matt white fingernail polish. You can do this step now—or when the doll is finished to prevent the colour from scraping off.

The bodice



Step 14. Cut a rectangle from cotton material to 1 3/4" x 1".

Step 15. Cut out a 3" long x 1 1/2" wide piece of tulle material.



Step 16. Run 3 gather stitches. One gather in the centre, and one 1/2" on either side to make 3 gathers.

Step 17. Sew the gathered tulle on the cotton bodice to stabilise.



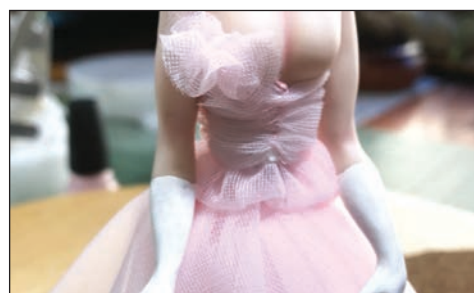
Step 18. With the right sides together, sew the centre back seam shut. Make sure to check the fit on the torso, before sewing the bodice together.



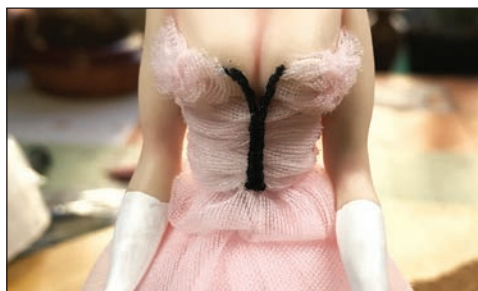
Step 19. Turn the bodice right side out and slide on the doll's torso. You can add a drop of glue if needed to hold in place.

Step 20. I had too much of a gap between her bodice waist and skirt top, so I gathered a small piece of tulle to act as a filler around the top of her skirt.

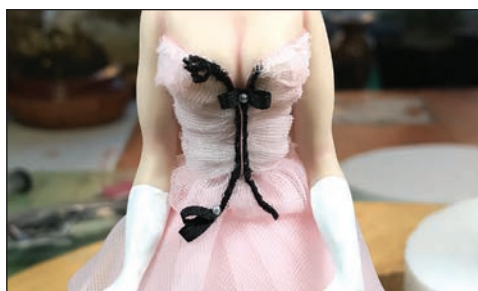
Step 21. Now slide the doll's torso on the leg/stand and glue together. Let dry.



Step 22. Continue to fill in her bodice with two small pieces of trimmed gathered tulle (glued on her front).



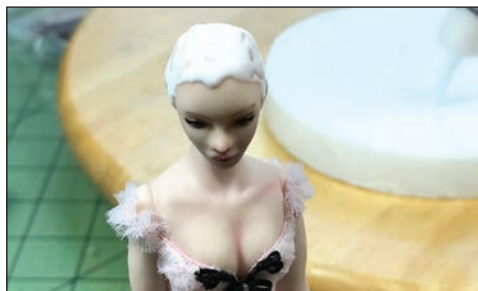
Step 23. Glue on two small pieces of black trim (heavy thread) to define your 'Dior Glamour' look on her front.



Step 24. Add tiny loops of black silk ribbon and a pearl for decoration.

Step 25. You can add two small shoulder straps of gathered tulle if you desire to finish her dress.

Doll wiggling



Step 26. Glue a realistic hairline on her head with some Aleene's Original Tacky Glue.



Step 27. Lay strip of smooth viscose across her head from nose to neck and gently press it into the glue.

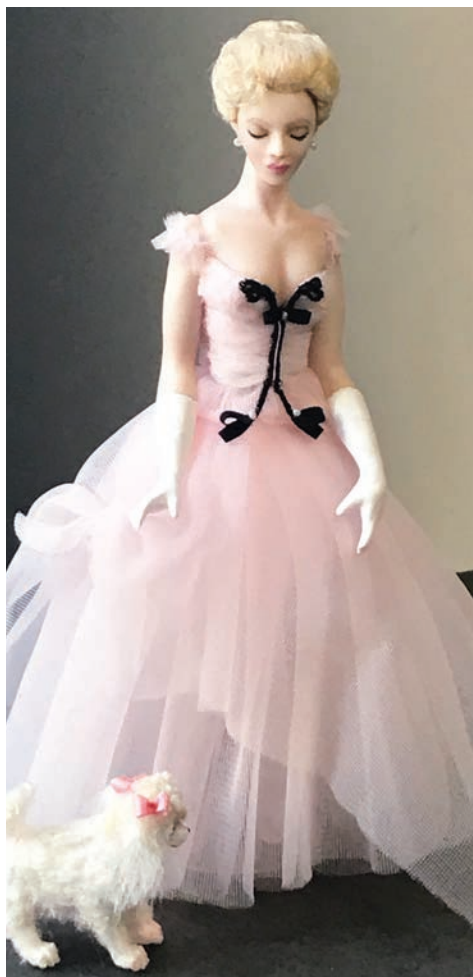
Step 28. Put a line of glue from ear to ear.



Step 29. Lay a strip of smooth viscose across the glue. This effectively forms a wiggling cross.

Step 30. When the hair is dry, gently pull back into a bun and pin in place. Put a dot of glue to hold bun in place on her head.

All that's left is to display her and enjoy! You now own a very stylish Dior glamour doll to add your miniature collection. I hope you enjoyed making this doll with me and as always, Happy creating!



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Quick and easy

Sandra makes her own owl to add into a dome

BY SANDRA HARDING



Glue the owl in the centre top of the base, or to one side if you are adding a twig. Whilst the owl is drying, arrange the twig alongside it, to ensure that you don't go over the edge of the base and checking that the twig fits well underneath the dome. Glue the twig on, and let the owl and the twig dry. Check that the dome fits over it. Don't leave the dome on at this stage.

Start gluing on little bits and pieces of your bark, fungus etc around the

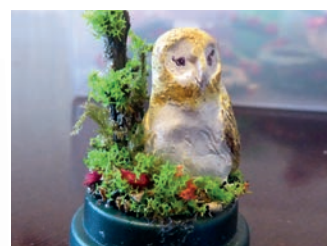
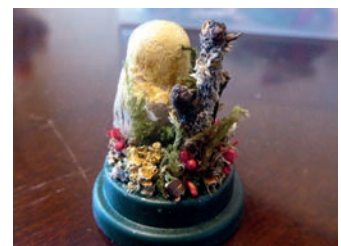
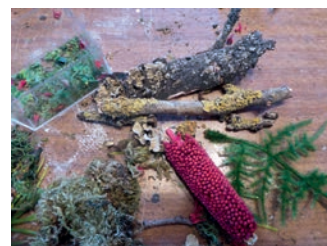
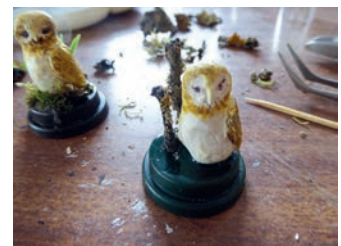
base of the owl, making sure that you stay within the edge of the base. Keep checking fit as you go. If you want to add a little height, then do so early on, maybe placing taller grass behind the owls back, and then adding grass, moss etc to hide edges. I added the little red berries to add a touch of colour and more interest. Let it dry. It may be better to pause to let some dry before adding more

Vary the pieces to add interest and to make it look as natural as a wild wood scene. If you want to add highlights, or a brighter colour, then add little dabs of glue with a cocktail stick in the areas that need it, and press a little green Flowersoft into the glue. I added some to the top of the twigs, although I prefer to keep the colours more natural. The choice is yours.

Do not place the dome on until the creation is completely dry, as the

You will need

- Glass dome thimble holder
- China or Fimo owl, about 1 inch high, with flat base.
- Glue (I used Humbrol Poly Cement, which worked well)
- Tweezers
- Cocktail sticks
- Twigs, tree fungus, plastic or dried leaves, bark, moss, red berries or beads, or similar, Flowersoft if needed. (My red berries were from a bag of Christmas potpourri)



glass will spoil.

NOTE: The Fimo owls were made using a picture of an owl for guidance. After drying, I painted them

with acrylic paint, copying the same picture, and although they are far from perfect, they work, even if they don't have feet!

Breast cancer charity helped by Thame fair

Remember those days when we could all visit shows without a care in the world? Sandra reports from a pre-lockdown Thame Dolls House & Miniatures Fair

BY SANDRA HARDING

On a cold and wet February day we went to visit Andrew and Veronica Norris's Thame Dolls House & Miniatures Fair – a very worthy cause.

At one point early on I admired a gorgeous doll's house at The Little House on the Priory stand, and my husband slipped out of sight later and bought it (why do husbands think they can do that?).

I panicked, until I remembered that it was, after all, a 144th scale house so lack of space at home was not a problem. Then I panicked even more, as it's far too small for me to make. But, panic over, he is going to make it himself,

that is, after he has made the last kit he bought. This new kit is by the USA based Hart's Desires Miniatures, and it's so adorable. I can see me getting more of them. Well, it keeps him busy!

This show, as regulars know, is a good fund raiser for the Breast Cancer Now charity, and this show alone raised £1825 (WOW) to add to the £25,000 plus over the years. The charity table was full of lovely items to buy, from houses, furniture and accessories galore, and many people managed to get that "little something" they had been searching for. Thanks must go to all the donors, and the happy band of volunteers who manned the table and



Emily at Bouton Bears stand.

doors all day. The different arrangement of refreshments worked very well too, although I did manage to steer my husband away from the cakes this time.

The display by the Miniatures of Thame doll's house club was a delight, with many different scenes inside clocks created. Very different and inspiring for those of us with broken clocks back home (or is that just me?). It was good to see the return of the Dolls House Builder as he has had a break recently and his offerings now include lovely Art Deco, laser cut out shapes of filigree quality.

There was everything on offer that doll's housers would want from vintage and antique, dolls of all kinds, accessories in their thousands, gorgeous bears, silver, caravans, toys, handmade items, carved wood, hats and electronics, and things that I have never seen before.

● Make a note in your diary for the next show (hopefully) to see what I mean: Saturday 24th October 2020, open 10am – 3.30pm at Thame Sports & Arts Centre, Oxford Rd, Thame, OX9 2BB.

“I can see me getting more of them. Well, it keeps him busy!”



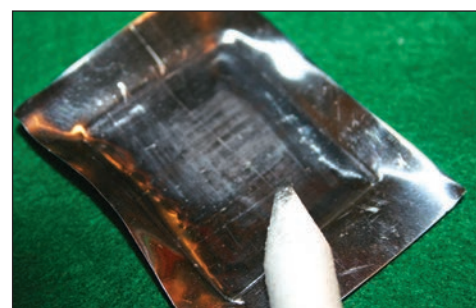
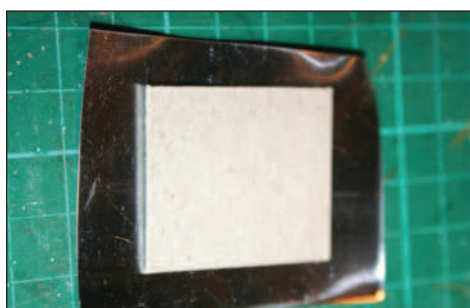


Make a mini cooking range out of pewter

Here's an interesting way of making an old-fashioned range using sheets of pewter

BY BELINDA MCWILLIAMS

One thing that I would really love to have in my own home is an old fashioned range. You know, one of those huge kitchen ovens that heat the whole house and make all foods taste yummy! I made this using pewter sheeting and metal embossing techniques.



Step 1. I made the range 90mm wide 35mm deep and 62mm high and visually determined the size of the doors and drawer fronts.



Step 2. Cut pewter a little bigger than the cardboard. Trace with a stylus.



Step 3. 'Bowl' out the shape about 4mm deep keeping the surrounding metal flat. One can find pewter in A4 and A3 sheets from local craft and some stationery stores

You will need

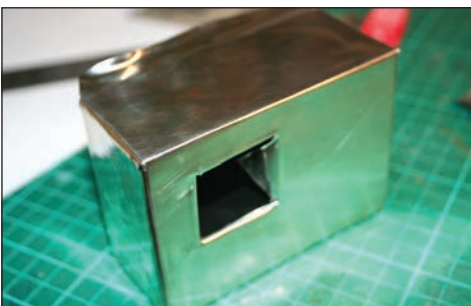
- Pewter sheet
- Stylus/embossing tool
- Cardboard
- Craft knife/scissors
- Needle pointed awl for intricate curves
- Ruler
- Beads
- Thin wire
- Solder gun
- Wire cutters
- Needle nose pliers



Step 4. Backfill the 'bowls' with wax. I use normal candles because traditional pewter techniques call for bees wax but when you melt bees wax the



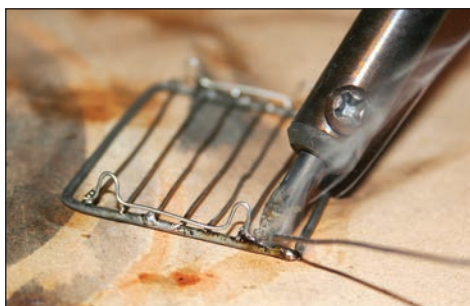
smell attracts bees and as I am allergic to bees, candle wax is safer for me. Also, we all have candles around in our homes. When the wax is set, place the card piece on top of the wax and then carefully fold the pewter over the card piece. I snipped the corners out to make neater folds. These pieces were secured to the 'oven box' with metal glue.



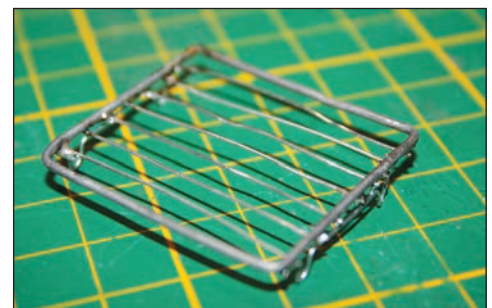
Step 5. The oven box was covered with pewter sheeting and I cut an opening into the front because I wanted a working door. I also put a card 'shelf' just

below the opening.

Step 6. The hot plates are two pieces of card with round pieces made the same way as the door. I made a hinge from an off-cut of pewter so that the hot plates lift up. The detail on the range was done with a ruler and my embossing tool. The handles and knobs are beads and the tap was fashioned from bits of pewter. Like I said, LOTS OF PATIENCE!



Step 7. Then, of course, every range needs shelves, so I needed four hands



for the job. My husband and I cut and soldered bits of thin wire into a rack. You could also use mesh wire.

You can email me at belinda@castlehillcc.co.za with any questions.



How vivariums turned into great mini rooms

Brenda took homes meant for spiders and snakes and used her imagination and mini skills to turn them into homes fit for a range of mini characters

BY SANDRA HARDING

If you happen to have a spider, turtle, snake, or similar kind of pet, then you will know what a vivarium is. I'd never heard the word until Brenda Hodges told me that's what she used to make these three "room boxes".

We have shown you some of Brenda's projects before, so how could I resist these, especially as I had learnt a new word, which I will probably never use again – unless you know better!

These lovely rooms have an interesting history, as they were made by Brenda's son-in-law to sell in his business, and when the business was sold they were just left over. Brenda was determined that they would not go to waste, and she decided to create a Georgian room for each of her granddaughters as a special keepsake. Each "box" is 30" wide, 17" high and 12" deep. Brenda had owned a large doll's house and, after it was sold, she kept all the lovely pieces of furniture, precious dolls and many items from it, including Bespaq pieces.

A diagram and theme of each box was created and her patient husband Roy put the rooms together for her, using all the old precious pieces she had carefully saved. Gradually Brenda bought pre-painted fireplaces from Sue Cooke, plus unpainted coving, plasterwork and panels. She patiently painted those bit by bit as her hands and eyes were pretty bad after a stroke, as well as being severely chemically and light sensitive. The walls were painted with a small roller

using matchpots of Lakeland non toxic paints, which are also odour free.

Most of the pictures were bought from America, and the bedspreads were made for Brenda by Linda Towerzey of Simply Silk Miniatures, before she was famous. The curtains were from the original house which had bay windows, so Brenda had to adapt them to each of these lovely rooms, adding a garden picture behind the Perspex for effect.

Vivarium number one is a gentleman's bedroom and shows him seated after updating his diary. He is with his manservant who is waiting for instructions regarding a new horse about to be delivered. It was usual with the upper classes to have a desk and comfortable seating area in their personal bedrooms and this room is no exception.

Vivarium number two is a ladies bedroom and here we can see the lady of the house talking to the maid-servant who has come to remove the tray from in front of the fireplace. With her is

her daughter and granddaughter, who is in her crib. The curtains were adapted by Brenda and the bed by Simply Silk is a delight. The lovely gilt stand is an early make by John Hodgson and the flower arrangements are by Dolls House Interior Design.

Finally, vivarium number three is a drawing room where the head of the house is taking a glass of something nice from the maid. Also in the room is a lady in mauve who is playing the piano, and the young man sitting by the fire is accompanying her on the violin. The gilt stand is another by John Hodgson, and the flowers are more by Dolls House Interior Design.

These are simply lovely mementoes for Brenda's granddaughters as well as a delightful home for her precious collection. I hope to show you more of Brenda's creations later, including a nursery and a 1950's diner. Considering the struggle this lady must have to create her miniatures she is surely an inspiration to us all.



“I had learnt a new word, which I will probably never use again.”



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Escape to life in a houseboat

Anita Waters made a miniature retreat using a cabin and named it Muddy Waters. It's the latest addition to her collection of 16 doll's houses

BY PAM NORTH

In addition to always being interested in doll's houses and miniatures, Anita Waters inherited the love of small things from her dad, who was a mechanical engineer and an avid train lover. "He had a Lionel train set," she recalled, "and I remember always taking a special interest in the various buildings that were part of his train layout.

Then my oldest brother became a fan of trains, and I would look at his HO train layout for hours, admiring all the different buildings. Growing up in Northern Virginia, I loved trips to the Smithsonian Museum of American History, since they had a 23-room doll's house on display. I could spend hours



looking at it! I started building my first one around 1988."

Professionally, Anita was in the graphics/marketing industry for over 35 years, but is currently retired, making it easy now to combine home life and miniature life. Inspi-

ration comes from her artistic background, which she credits as being a major factor in the houses she builds and furnishes. "My fine arts degree was a combination of painting, drawing, and sculpting, all helpful. I always am using the design elements and coloration, learned in art classes, in the doll's houses. A friend once said that each of my doll's houses is a work of art."

Anita's projects are for her own en-



joyment, as she hasn't parted with any of them yet. "I don't sell them because I am fearful that something may come unglued, fall apart, or break. I have made two for charity events, but since I knew that from the start, I did not get attached to them." She shared what she loves most about miniatures. "I love the detail that can be created in a doll's house.

"I view my doll's houses as being very neat and uncluttered, which I think was my escape when raising two boys. For those who have children, especially boys, they know what I mean!" She has 16 doll's houses - 14 that she has built, and 2 needing renovation that were given to her. They are on display throughout our house. "Fortunately, we have a lot of corners and open walls!" she remarked.

Her latest creation is called Muddy Waters, which used the Craftsman Cabin kit as a basis. "Every time I saw the Craftsman Cabin contest kit, I envisioned a houseboat. Maybe that



Top: Anita creatively turned a basic cabin kit into a floating retreat.

Left: A peak inside the boathouse.



can be attributed to our semi-annual trips to Hilton Head SC over the past nine years.

While I haven't found a houseboat or yacht that looks like mine, I am sure I drew a lot of inspiration from those I have seen. Plus, my son's nickname from his college days is 'Muddy', so I thought what a perfect name for a house boat! I did a lot of online re-

search of houseboats, and also kept mental notes from what I would see in the Harbour Town Yacht Basin.

I raised the roof on the kit to add more natural light into the living space, so the 'doll's house people' would have a better view of sunrises and sunsets. The houseboat itself and the rails were handmade. The furnishings were purchased or borrowed from one of my



“My son’s nickname from his college days is ‘Muddy’, so I thought what a perfect name for a house boat!”

other houses. In furnishing it, I looked at a lot of online images of houseboat interiors to know that items had to be easy to maintain while on the water (tile floors and wood panel walls) and also compact or multi-usable because of limited space.

The houseboat materials are from the kit, and I added Plexiglas windows (frames with basswood). The lower

railing is made from metal rods, and the upper deck railing is made from basswood posts with plastic rails. The top of the wheelhouse is foam core board. For all the railings (the hardest part), I made paper templates to follow so the spacing would be even. The metal rods are hollow and very fragile. There is very little surface to glue, and finding the right glue was hard. I had to rebuild

the rails at least three times. I bumped into it, my husband bumped into it, and my brother bumped into it. I think even the dog may have run into it once!

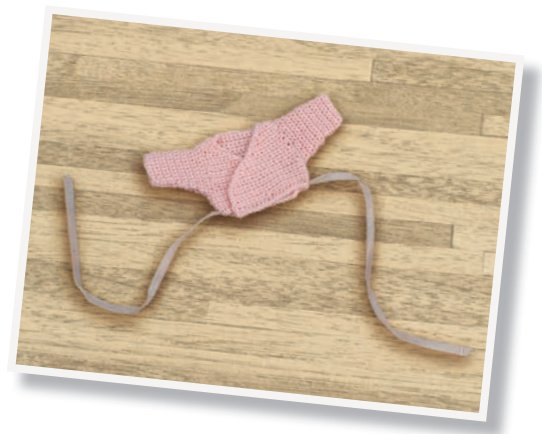
Other favourite parts besides the railings are the use of the sliding glass doors, the decks, the wheelhouse, and the upper level Plexiglas windows. The upper deck with the wheelhouse was fun to create. One of my three brothers is retired from the Coast Guard with a degree in marine engineering, and he wanted me to be certain to include a wheelhouse, binnacle, radar, exterior lights (the illusion at least), and flag.”

Asked what’s next for her, she replied: “I have an arts and crafts bungalow kit to build. Plus, what started me on this journey is the home I live in now. It will be 100 years old in 2021. When we moved in 33 years ago, my goal was to make a doll’s house of this house.

I started experimenting with different types of kits and different styles of doll’s houses, which has created the collection I have today. I could create a village with all the houses I currently have—general store, diner, gas station/garage, lighthouse, and cottage, beach house, several modern houses, log cabin, colonial, Victorian, and a greenhouse. The village will need to be on the water due to the lighthouse, beach cottage, and new house boat! Plus, I have two huge houses so I can have a ‘gated’ community too! Ha!”

Crochet a beautiful ballet cardigan

A cross-over ballet cardigan is ideal for any little girl and if you've never tried miniature crochet before now's the time to give it a go



BY ANNE KEARNEY

If you enjoy crochet you will love this project. Change your size to fit an adult doll.

To crochet

Make 64ch and work 1dc into 2nd dc from hook and into each ch to end (63dc).

Next row - 1ch, 1dc into each dc to end. Repeat last row twice.

Work r.

You will need

- Size 0.60mm hook
- Gutterman silk or similar
- Scissors

Abbreviations:

ch = chain stitch, dc = double crochet, rs = right side, dc2tog = double crochet 2 together, tr = treble crochet, htr = half treble crochet, idc = incomplete double crochet



Front and arm holes

Row 1 - (RS facing) 1ch, 1dc into 2nd ch from hook and into the next 16 dc and turn.

Row 2 1ch, 1dc into each dc to last 2dc and dc2tog, turn.

Row 3 - 1ch, 1dc into 2nd dc and each dc to end.

Repeat rows 2 and 3 until 4dc remain, finishing at end of Row 2, and fasten off, leaving end for sewing shoulder

Back

Skip 4dc after front just worked, rejoin yam to next dc and work 1dc into this and the next 16dcs and turn.

Next row - 1ch, 1dc into each dc to end.

Repeat last row another 10 times.

Next row 3ch (counts as 1tr), 1tr into each of the next 3dc, 1htr in next, dc in each of the next 7dcs, 1htr into next, 1tr into each of the last 4dc.

Left front

Skip 4 dc after working of back, rejoin yarn into next dc and work idc into this dc and each dc, but dc2tog at end (front edge).

Continue to shape front as set on every row until 4dcs remain and fasten off, leaving end for sewing shoulder.

Oversew shoulders to join.

Border

Starting at beginning of back neck, with rs facing, work dc all around the

cardigan, working 1 dc into each row end or dc and 3dc into each corner.

Sleeves

Starting at underarm, rejoin yarn to 3rd of 4dc skipped, work 1dc into this dc and next, then continue to work 28dc altogether around armhole, finishing with 1dc into each of the 2dc at underarm, then turn.

Next row - 1ch, 1dc into each dc to end.

Repeat this row twice.

Next row - 1ch, 1dc into 2nd dc and into each dc, leaving last dc unworked.

Next row - 1ch, 1dc into each dc to end.

Repeat previous 2 rows until 20dc remain.

Continue in dc, without shaping until required length, which is about 16 rows from the beginning. Fasten off leaving end for sewing sleeve seam.

Sew both sleeve seams.

Attach ribbon to base of each front making them long enough to cross over. Thread through a stitch on the opposite side and tie at the back.

Place your new creation on your doll, in your little girl's room, or in your miniature ballet studio.

Visit a peaceful Japanese retreat

Miniature artist Bonnie L. Cross created an authentic Japanese house in twelfth scale for a miniature building contest and proudly won third place

BY PAM NORTH

Bonnie Cross lives in the country near a very small town and, as a hobbyist, she makes a wide assortment of miniatures, mostly twelfth scale. She attributes her interest in all things small as beginning when she herself also was very small in early junior school, where she enjoyed duplicating her art projects in miniature.

Self-taught, with no formal training in crafting miniatures, she nevertheless has managed to pick up relevant skills as she went along, and now cites her most valuable tool as her Craftsman bolt-on power tool set. She is fortunate to have a workroom that is well-equipped with a desk, work bench, table, and one wall with shelving filled with supplies.

As she is now retired and recently widowed, she can devote more time to her hobby, but family is important to her. Her husband, Vince, had been a major source of support and encouragement, and he is greatly missed. "He was my biggest champion," she said. "Along with my son, Mike. Mike is my photographer. My sister, Sharon, and my three grandsons also are great fans of my hobby."

One of her recent projects was her entry in an online competition using the Three Gables House kit. A required component of each entry, was a compact and completely enclosed structure in raw form, with large front windows, a recessed front porch, and a removable roof panel to give access

to a spacious, open interior, ready for whatever the contestant desired it to become.

Bonnie's entry, titled My Minka, is her version of a Japanese house. "I love the general simplicity of the Japanese design," she explained, and that Asian ambience and serenity is beautifully executed in her piece, which captured the contest's third place award. Using the required basic kit purchased for the contest, along with additional necessary wood products for completion, she successfully created her concept, with about 90% of the piece either completely made by her or adapted to suit.

"The Japanese roof tiles were purchased from Japan for me by my husband, Vince, before he passed away. He was not able to see the finished piece, but I am sure he would have approved," she said.

One unique, unconventional process she used in her house's creation was soaking the outer corners of the roof panels in a container of hot water to get the necessary curl required for a Japanese roof, and those curved roof corners were probably the most difficult aspect about the ultimate authentic appearance of her project.

"I love the character of the design, and wanted it to be unique, and it turned out just as I had envisioned it from the start. I think one of my favorite parts of this piece is perhaps the raised indoor fire pit, and the most fun



I had was making the Japanese tea ceremony setting."

Bonnie hasn't felt like parting with any of her creations, particularly My Minka, so she has no plans to sell the house, preferring to keep it because of the connection to her husband, and she displays it in her living room.

Working in miniature can be intricate and painstaking, and Bonnie was in agreement with that fact, saying: "The thought processes needed to replicate an item into miniature form and have it appear realistic is the biggest difficulty, but probably is the most rewarding part. I love the process of recreating an item in miniature and achieving realism. That gives me a feeling of accomplishment!"

She finds inspiration in the world around her, and also from her travels over the years. "I guess the main thing that I can say is that I love this hobby, and I get great satisfaction from the creative process!"

The future of the hobby is a topic important to all miniaturists, and Bonnie shared her concern as well.

Above: Another view of the beautiful Japanese house.

Above right: The roof tiles for this creation were purchased from a seller in Japan, which only add to the authenticity.

Above right: The peaceful garden has a water feature and a pond.

Far bottom right: A view showing the back of the twelfth scale Japanese house.







Left: A look inside the house showing the sleeping area.

Above: A peek into the tiny wash room.

Above right: The sun shining into the dining room adds to the magic of this little home.

Right: The serving bowls are arranged in a pleasing fashion on a decorative wall next to a humble cooking station. Every part of this miniature house is in harmony.

"It is my hope that more young people become involved to ensure that this is not a dying hobby!"

Always looking ahead in her craft, Bonnie is now seriously considering what her entry in this year's contest will be, and additionally is finishing a miniature bio-chemistry lab for her grandson.



Make cute silhouettes

Make a special profile of a loved one to hang on the wall

BY SHERRILL NECESSARY

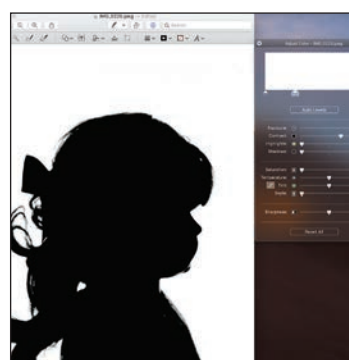
I've always been a maker. Now that I have retired I have more time to explore different materials and techniques. I like feasibility studies in twelfth scale to find ways to accomplish an inspiration no matter what the medium.

What mother would not appreciate a silhouette of a child or other loved one? Here we will make a Victorian style keepsake using today's technology. I use an Apple smart phone and a computer, but this project can be accomplished on any comparable devices.

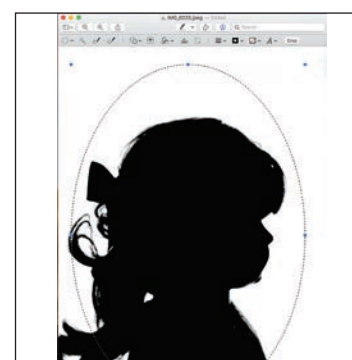
Step 1. Set up a 'photo studio' with a chair and a backlit backdrop. I used a large window with a shade I could pull down in front of the afternoon sun. Position the chair so the subject's head is centred on the window pane.



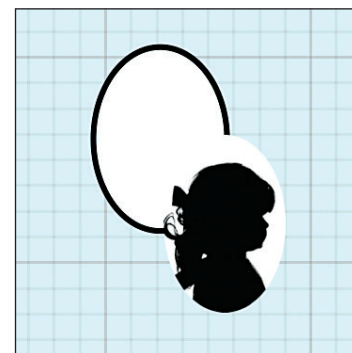
Step 2. Use your camera or smart phone to take a profile photo. I opted to use a 24" antique doll, but a real person can also be used. Adjust the camera settings to darken the subject by taking the light reading from the background. (Centre the focal area on the window shade.)



Step 3. Use a photo editing app (application) such as Preview or Photoshop. In Preview, under the tools menu tab, go to adjust colour to increase the exposure to high brightness, reduce colour saturation to no colour, and adjust the contrast and levels for high contrast. The goal is to achieve a black and white image. Also under tools, resize the image to about 4" wide.



Step 4. Use the elliptical selection tool to 'frame' the image with a circle or an oval. The Selection tools are found in the bar at the extreme left, pull down for the ellipse. To make a circle, hold the shift key while using the tool. Go back to tools and crop the image.



TOPTIP

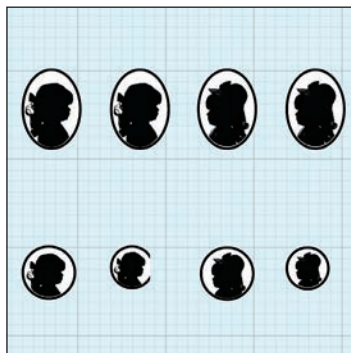
• If you are not familiar with technology, try drawing your silhouette with a black marker.

Step 5. At this point you can print your images by experimenting with the print size percent. If you have access to an image editing

You will need

- Camera or smart-phone with adjustable light settings
- Large window or backlit backdrop
- Photo editing App such as Preview
- Image editing App(optional)
- Printer
- Bright white paper
- Miniature frames or buttons with a raised edge

app, draw ovals and circles to match the size of your frames.



Set the fill to white and the frame to 2 point thick black. Move the silhouettes on top of the shapes and size to make sure the outline is not covered. I used an app called Graphic and changed the paper to a pale blue to better see the edges. Print the images on bright white or regular printer paper.



Step 6. Cut out the image to fit a frame or mount on a button. Glue into place.

Step 7. Hang your new creation in your doll's house. You could also make it a charm for a necklace.

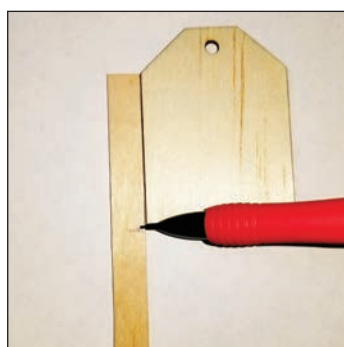


A simple shelf is easy to make

No measuring required to make this easy shelf using wooden tags

BY LINDA DAY

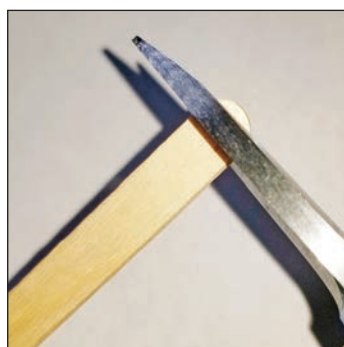
Skip measuring and lots of cutting by making these quick and easy multipurpose shelves from wooden tags and craft sticks which are easily found at craft stores or online.



Step 1. Mark and cut craft sticks to fit the sides and bottom of the wood tag.



Step 3. Glue the craft stick sides you cut to the wood tag.



Step 2. Trim down and cut craft sticks to make the desired number of interior shelves.



Step 4. Glue on the bottom and add the shelves.

Step 5. Paint or stain your shelf as you desire.

Step 6. Fill with mini goodies and hang on your wall!

You will need

- Wooden tags
- Craft sticks
- Wood cutters
- Pencil
- Wood glue
- Paint or stain
- Varnish



TOPTIP

- For a variation on the basic shelf you can drill holes in the bottom of the sides, and use a toothpick or bit of dowel for a paper towel holder or use it as a towel bar. Use tissue as the paper towels.



Miniature town has fascinating history

Last issue we visited a model village in the UK. This month we visit one in the Netherlands. Another example of how miniatures are cherished across the globe

BY MOI ALI

Situated around 30 miles from Amsterdam, Holland's smallest town, Madurodam, covers an area of just 50,000 square meters yet boasts an international airport, railway stations, motorways, waterways, a beach and harbour, an oil refinery and natural gas plant, the world's largest container port, a 6,000-seater stadium, a Parliament building, department stores, office blocks, factories, civic buildings, historic homes, monuments and statues, public squares, gardens, parade grounds, and street cafes.

How can all this fit into such a tiny town? Easy! Madurodam is constructed to a scale of 1:25. The town, inspired by the Bekonscot miniature village in England, was the brainwave of Bep Boon-van der Starp and first opened its diminutive doors in 1952. Mrs. Boon-van der Starp was a member of the board of the Dutch Students' Sanatorium, where students with tuberculosis could recover while studying. Madurodam was conceived as a fundraiser for the sanatorium and given start-up funding by the parents of war hero and resistance fighter George Maduro, who died at the Dachau concentration camp in 1945.

In the years following the Second World War, the Netherlands was being rebuilt and Madurodam was building with it. The tiny town became a symbol of hope and a source of inspiration for the resilience of the Netherlands.

Just like a real town, new buildings

have appeared over the decades. Today every type of structure can be found. Marvel at miniature replicas of charming old buildings such as the Gothic cathedral tower of Utrecht, built in 1382; Gouda's town hall of 1448; the Netherlands' oldest university, Leiden, housed in the 15th century Chapel of the White Nuns since 1581; and the Alkmaar Weighing House and cheese market, dating from 1582. Madurodam's 'oldest' building dates to 1030 – a perfect copy of the sixteen-sided Sint Nicolaas chapel in Nijmegen.

Modern miniatures

Madurodam has considerable picture-postcard quaintness, but it is not an idealised town. There is heavy industry and utilities, including a coal-fired power station, the ExxonMobil oil refinery, a natural gas plant, oil and chemical storage complex, wind turbine park, shipyard, waste water purification and treatment plant, concrete mixing plant, and milk factory – not to mention the chocolate factory making miniature Mars bars!

Amsterdam's modern Magna Plaza shopping centre is reproduced and you'll find tower blocks and skyscrapers, such as Unilever's 1990s Rotterdam head office, and the mirrored glass skyscraper head office building of insurance company Nationale-Nederlanden. The real-life structure is 150 meters tall and even Madurodam's scaled down version towers over



nearby buildings!

The 1920s housing estate shows typical inter-war housing. Fascinating post-war domestic architecture can be seen too. Ultra-modern houses include cube-shaped homes built in Helmond in the 1970s and '80s; homes built in Zoetermeer with huge solar panels on the roofs; and bridge houses dating from 1990. Other modern homes include pink council houses from Haarlem; a striking architect-designed block of flats known as The Mask; round villas from Amersfoort; and 'Cayenne Pepper' villas from Almere. The House of the Future is a striking development dating from 1989.

Diminutive denizens

Madurodam's 65,000 multi-racial inhabitants have a wide array of entertainments to keep them occupied. For culture vultures there is the Hague's Royal Theatre, built in 1766; Amsterdam's Royal Theatre Carre, built as a circus theatre in 1887; and the capital's Concertgebouw (concert hall), built in the Viennese classical style in 1888.

Above: Now you can understand how it's possible to see the whole of Holland in just one day!

Above right: Against real people you get a true sense of the small scale of Madurodam.



Museums abound too: the Dutch Museum of Textiles (the full-size version is in a restored 19th century textile factory in Tilburg); Haarlem's Frans Hals Museum, dating from 1608; the Hague's 1633 Mauritshuis Museum, which houses Dutch, Flemish and

German 'Old Masters'; Anne Frank's House, now a museum in Amsterdam; and the Dutch Maritime Museum, housed in a former marine warehouse built in 1656. There's a perfect copy of Amsterdam's Rijksmuseum, which alone took 4,100 hours to create. Bend

“Fascinating post-war domestic architecture can be seen too.”





Above left: Every detail is accurate on the buildings at Madurodam such as the concert hall in Amsterdam

Left: Even scaled down, the container port is huge.

Above: A visitor gets up close and personal.

low enough and you can glimpse Rembrandt's *The Night Watch* inside!

Outdoor activities

All in miniature, you will find the 1930s Blijdorp Zoo, arboretum, beach and harbour, golf range, riding school, funfair, outdoor swimming pool, asparagus fields, farm, recreational forest at De Balij, and Limburg pine forest with cable car and chair lifts.

As for religion, look out for the Maasdijk reformed church;

Amsterdam's Portuguese synagogue built in 1671; and Amsterdam's largest renaissance church, dating from 1620. One of the oldest churches

in Madurodam is the huge and impressive copy of Nieuwe Kerk, built in Amsterdam in 1410.

There's lots of interactive stuff there too. You can bid in a flower auction, light the theatre, mix music, unload a cargo ship... you can even prevent a town from flooding by operating a storm surge barrier.

Historic buildings

For traditionalists, there are fine examples of historic Dutch domestic architecture. There are 'wall houses' which date to the 1500s; typical stepped gable and Dutch gable homes from across Holland, dating from the seventeenth century; and magnificent mansions, castles, and stately homes.

This outdoor town set amongst real (miniature) trees is exposed to real wind and rain, creating authentic weathering to the buildings – although they can withstand around thirteen

years of exposure to the elements. Originally made of wood, today's structures are plastic, though you'd never guess, as they are painstakingly detailed and each is an accurate copy of a real building from somewhere in Holland, modelled from scaled-down architects' plans. The artistic ability and attention to detail of the modellers is phenomenal. Keeping these buildings in tip-top order requires a team of 35 full-time modellers and maintenance staff.

Convincing sound effects create a realistic ambiance. Melodic chamber music wafts from the concert halls, bells peel out from churches as weddings take place, a Salvation Army brass band plays in the middle of a traditional village square, and jet engines drown out bird songs as planes taxi along the runway for take-off at Schiphol Airport.

As dusk falls, Madurodam springs



Above: *The trees might be miniature, but they are real.*

Right: *This historic building has traditional Dutch stepped gables.*

to life with a high tech sound, light and water show that recounts the Dutch fairy tale of Hansje Brinker, a lock-keeper's son, and his fight against the water that threatens to engulf the town. This open-air spectacle, with smoke machines, coloured fountains, and lasers, is magical for young and old. The technology used to create the show is concealed under the town in nine kilometres of cabling.

To this day, Madurodam's profits continue to fund good causes that help young people. You will find at Madurodam a miniature replica of the 1895 house in Willemstad, Curacao, where George Maduro was born.



How to add a render finish to your house

Using Polyfilla or a similar filler it's easy to add a rendered finish to an exterior house wall and you can use the same technique inside

BY AURALEA KRIEGER

After some research I decided I wanted the facade of this cottage to have a rendered look. There are lots of different textures you can create so be sure to reference your research photos while creating your finish.

First, the windows were stained and then glued on as directed. Go ahead and put some matt or semi gloss varnish on them to protect them from the filler.

I didn't do this because I had a feeling I would stain them a little darker once I saw the facade colour. So I was extra careful applying the filler.

Step 1. Use a palette knife to apply the filler. I used a small knife and my painter's palette knife for the smaller areas. It has some flexibility when applying with pressure and that helps. Yes, mine is pink, but have no fear it will be white when dry. Try not to cover the rocks too much. Apply along the rocks pulling the knife away from to the side.

Step 2. Once it turns white there, gently go around and scrape it off with the tip of the palette knife or and exit

knife. Get it out of the grout areas as well. The paper clay may scrape off as well so you must be gentle.

Step 3. I wiped one section of the rock with a damp cloth and it took off the paint. So you could matt varnish the rocks first to protect them if you like.

Step 4. Just when it turns white, before it is too hard, you can rub your finger over the extra rough areas to smooth out if you like. It helps with excessive sand-

ing later. You can apply a second coat if you don't like some of the areas. Treat this part like a sculpture. Keep scraping, and sanding with very fine sandpaper and re-applying until you are happy.

Step 5. Once you are happy, brush off all the dust with a big soft brush. Do all the sanding and this part outside if you can.

Step 6. I used a mix of Ceramcoat acrylic paints to get the pale yellow I wanted. Use a small brush to paint around the edges against the rocks and windows one section at a time. Then use a medium small brush for the rest. Apply as if you were in scale with the house with small strokes. This will give a nice texture.

Step 7. I added a bit of age to the render by using a coarse paintbrush to apply brown and grey charcoals. You can use this same technique for interior walls.



You will need

- Polyfilla or similar
- Putty knife
- Painter's palette knife
- Fine sandpaper
- Ceramcoat acrylic paints
- Small paint brush
- Medium paint brush
- Brown and grey charcoals
- Coarse paint brush

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1:12 scale French style, heirloom quality miniatures

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1/12 scale handmade Dolls House accessories

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Unique mini home decor pieces

► greengypsies.etsy.com



MiniaturesByEmy

Handmade plants, rugs and baskets

► MiniaturesByEmy.etsy.com



Polly's Pantry

1/12th scale handmade dolls house miniature food

► pollyspantryminifood.etsy.com



Ribbonwood Cottage

Lovely and delightful miniature designs

► ribbonwoodcottage.etsy.com



Aurearte Miniatures

Unique handpainted dollhouse miniatures

► www.etsy.com/shop/Aurearte



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Realistic handmade miniature food at 1:12 scale

► SweetsOfMyOwn.etsy.com

GET LISTED: If you have an Etsy store, make sure you're reaching thousands of miniaturists around the world with an advert in DHW's Etsy Shop Directory. It costs as little as £14.99 a month. Call Maria on + 44 (0) 7730 622416 or email maria@ashdown.co.uk to find out more.

These sites are free to browse without subscribing to Etsy.



Serve a selection of tempting treats



From cherry pie to chocolate dessert we've got the recipe for some tempting treats to make for a special dinner party in twelfth scale

BY SADIE BROWN

Serve up a quartet of deliciously tempting treats in miniature for your doll's house residents.

Crème brûlée



Step 1. Mix Sculpey Bake & Bond with white and yellow clay to create a cream mixture. Add in a little Golden Ochre pastel to achieve the right shade for the crème brûlée. Fill one of the ramekin dishes with the mixture. Bake and allow to cool.

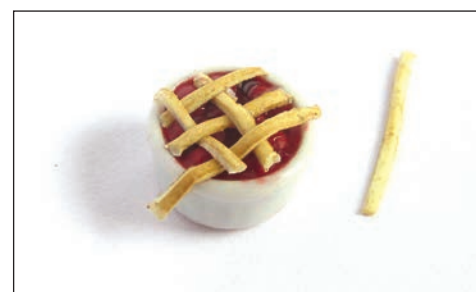


Step 2. Mix some Fimo Deco Gel with grated Dark Cadmium Orange and brown pastel. Use a small brush to dab the mixture on top of the crème brûlée along with a few grains of the grated pastel. Return to the oven to bake the topping.

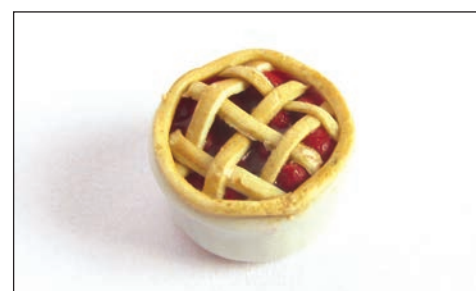
Cherry pie



Step 3. Mix Fimo Deco Gel with grated black and red pastel to create a rich, dark cherry red. Create cherries from red clay mixed with Bordeaux and black and add them to the Deco Gel mixture before scooping into a ramekin dish. Fill the dish almost to the top before baking and allowing to cool.



Step 4. Thinly roll out some cream clay and cut into thin strips. Mix grated Golden Ochre and brown pastel, brushing over each strip. Cut to size and stick to the top of the fruit pie with Deco Gel in a lattice formation.



Step 5. Take a thin 'rope' of cream clay, brush it with the Golden Ochre/brown pastel mix and stick around the edge of the pie top, creating a realistic crust.

You will need

- Polymer clay - white, yellow, purple, black, Leaf Green, Chocolate Brown, red, Bordeaux
- Pastels - Golden Ochre, Dark Cadmium Orange, brown, purple, pink, dark blue, black, red
- Twelfth scale ramekin dishes
- Sculpey Bake & Bond
- Fimo Deco Gel
- Gloss and matte varnish
- Small brushes
- Needle tool

Blueberry muffin



Step 6. Coat the inside of a ramekin dish with Bake & Bond and fill with cream clay, allowing it to naturally crack as you shape it.



Step 7. Brush the same Golden Ochre/ brown pastel mix used for the cherry pie across the top of the cream clay. Create two different Fimo Deco Gel/ pastel mixtures. One with purple and dark blue grated pastel and another with purple, pink, black and dark blue pastel. Next, add a little black clay to some purple and add tiny pieces to the natural splits along with some small holes made in the clay with a needle tool, along with the different Deco Gel/ pastel mixes.



Step 8. Roll two tiny carrots of clay in a leaf green shade, flattening them with a fingernail. Use a needle tool to score veins on the leaves before sticking to the top of the blueberry muffin with Bake & Bond.



Chocolate dessert



Step 9. Line the inside of another dish with Bake & Bond before filling half-way with a piece of chocolate brown clay. Flatten the clay and texture with a rough textured brush.



Step 10. Finely, grate white pastel over the chocolate clay. Mix Bordeaux and red clay to create a raspberry red. Roll lots of very tiny balls, putting them together to create three individual raspberries. Stick to the top of the chocolate clay using Bake & Bond. Also add a couple of leaves, made in exactly the same way as for the blueberry muffin.



Step 11. Mix Sculpey Bake & Bond with white clay to create a mixture the consistency of thick cream, adding a blob beside the fruit.

Step 12. Bake the chocolate dessert and the blueberry muffin dessert, also returning the cherry pie to the oven to bake the lattice.



Step 13. Allow everything to cool. Coat the cherry filling, the crème brûlée, the blueberries in the muffin and the raspberries with gloss varnish and the pastry on the cherry pie and the four green leaves with matte varnish.

A workshop full of challenges

Virginia looks back on the wonderful, if challenging time, she had when she went on a book-binding course with Tine Krijnen

BY VIRGINIA CHASE SANDERSON

This morning, Thursday, April 26, 2018, I am at the Chicago show, waiting for Tine Krijnen's bookbinding workshop to begin. While waiting, one of her fans spoke to me and said, "We live in Northern California, and whenever she's in our area, for any reason, we track her down and force her to give us a little private tutorial." Tine overhears her and adds, "She did my class five times in the past five years."

So you see Dutch miniaturist Tine Krijnen has her own ardent following of miniaturists who trace her movements across the world.

I am a newcomer to Tine Krijnen's miniature bookbinding workshops, and these longtime fans sitting at my table have some advice for me. "You'll love her," a student whispers to me. "But you have to behave. Don't talk while she's talking. She gets kind of upset." I could relate to that because I was a teacher myself.

Later today, Krijnen will announce, "Teachers are the worst students. They never listen!" And I will prove her right, to my chagrin.

Actually, Krijnen's buoyant temper makes it hard to perceive her moments of frustration. She is very good-natured, even as she faces an all-day workshop in which most of us have never even made a book before, miniature or otherwise.

Tine Krijnen, a highly regarded



miniature bookbinder with a growing reputation, finds inspiration in Dutch history. Her award-winning hand-bound leather books have been exhibited nationally and abroad, and have found their way into museums and private collections around the world.

She is an artisan of the International Guild of Miniature Artisans, and has taught workshops in the Netherlands, the United States, Germany, England, and Sweden.

She made full-scale books before becoming a miniature bookbinder and tells us that bookbinding has not changed from 1500 to now, and that we will be following the same steps as in binding a full-size book.

In today's workshop we will replicate a 17th century leather-bound book, using a miniature sewing frame to sew the pages together. We have a choice between two books. Most choose the beautiful little tulip catalogue, which



has a coloured tulip on each page, and a fascinating story. It appeared in 1635, the last catalogue before Tulip Mania and the world's first financial crash.

In 1635 the Dutch tulip growers found unusual tulips in their beds – tulips with variegated white stripes. They assumed that they had grown rare tulips, and overnight the country was caught up in a mania for buying and speculating. The prices for the already costly tulip became astronomical. And then they discovered that a mosaic virus had caused the beautiful, flame-like colourations. When the tulips blossomed the next spring, the rare discolouration had disappeared, and the growers of the 'rare tulips' found themselves bankrupt. You could now buy a tulip bulb for the price of an onion.

Our second option for today's workshop has historical importance as well. *Short Lessons in Bookbinding*, written in 1658 by Dirck de Bray when he was a young apprentice, is the earliest known complete explanation of the bookbinding process.

His step-by-step illustrations in pen and watercolour hint that de Bray would go on to become a prominent painter of the Dutch Golden Age. I

Above left: Tine Krijnen with husband Hans Krijnen.

Above: The beautiful mosaic virus.

Left: Tine explaining each step with clarity and patience.



choose the de Bray book.

Our first task is scoring the pages – punching little holes to guide us when we later sew the pages together. It is also my first big mistake. And, oh dear, I am the first person in the class to make a mistake!

I call for the help of my teacher. “I scored the pages on the wrong side,” I lament. Instead of responding to me, to my great surprise Krijnen lifts my work high up into the air and announces to everybody, “This is our teaching opportunity, an opportunity to learn a little something extra. There is always one student I have asked to make mistakes intentionally.”

She then shows the class my mistake and how to rectify it. I am her slave from this point on. Much later I will hear, on the tape I made of the workshop, Krijnen's voice telling us to score the pages on the side with the dotted lines. Teachers don't listen.

We take our first break and Krijnen shows us the exquisite new book she

Top left: 17th century tulip catalogue on a tiny sewing frame.

Top right: Mappe-Monde is a reproduction of an historical atlas.

Above left: Rembrandt's travel sketchbook from 1633.

Above right: Krijnen demonstrates the use of the sewing frame, using a cardboard mock-up made by her husband Hans.

has produced for this show, a miniature replica of Rembrandt's travel sketchbook. The cover bears the inscription 'R&S', for Rembrandt and Saskia. Inside are five drawings he made during their engagement holiday, preliminary studies he would later develop into paintings.

I am in a kind of rhapsodic trance today, working away peacefully, having a wonderful day. Or so I think. Later, when I listen to my tape of the workshop, I will be reminded how frustrated I was at times. On the tape I hear myself whispering “stupid” and “No, no, no, no.” This reminds me how niggling,

demanding, challenging, and nerve-racking miniature making can be, even as we're having the time of our lives.

I can't believe how often I am making mistakes.. Everything is going wrong that could. I sewed pages upside down, I didn't sew through both thicknesses, I got the thread tangled, and I actually tore my pages between the perforations, so that I had to create new holes. What more could go wrong? Ha! My biggest error still lies ahead.

Now we are all having trouble with the gluing. Universally we tend to put too much glue on. Krijnen admonishes, “It is not drowning or soaking; it is just gluing!” She has us apply the glue with no instrument other than our bare fingers (a technique I favour myself, for precise control). She warns, “The only nasty thing about this way of gluing is that when you take a bath in the evening, and forget that you were gluing earlier, you think you are falling apart.” I look at my hands. Bits and strings of



Above: *I have just sewn my book block and removed it from the sewing frame. Tooling, the trickiest part of making a book.*

bookbinding glue do indeed cling and hang, like shredded flesh, from my fingers.

The day is rolling on in splendour. Our books are now almost finished, and we are about to do the tooling, which is the last step. Using gold foil and an impress tool, we heat-press titles onto our books. Krijnen warns us, "Tooling is the hardest thing there is." Little did I know.

Soon it will be my turn to stamp a title onto my book. As I stand by, watching others take their leap, I become more and more wary. The potential for ruining things is pretty high. The heat has to be just right, the pressure has to be just right, and the placement has to be just right. And there are no second chances!

LITTLE LINKS:

Miniature Handbound Books by Tine Krijnen
tel: 0031 229 55 1236
email: info@miniaturboekbinden.nl
web: www.miniaturboekbinden.nl/english

Waffle weave afghan is simple to knit

Knit a little throw to add to your miniature scene

BY SHIRLEE CORNWELL

I have been doing miniatures for about 35 years now. I love miniatures because it gives me a chance to create as well as to meet new and interesting people. I have made so many friends through miniatures and I hope to make many more.

This is an easy piece to knit and will add a touch of realism to any miniature scene.

- Cast on 47 stitches (sts).
- Knit 5 rows.

Pattern rows:

- Row 1–K7, P3, * K3, P3 *, repeat from * to * across to last 7 sts. K7.
- Row 2–K4, P3, * K3, P3 *, repeat from * to * across to last 4 sts. K4.
- Row 3–Repeat row 1.
- Row 4 and 5–Repeat row 2.
- Row 6–Repeat row 1.
- Row 7–Repeat row 2.
- Row 8–Repeat row 1.
- Repeat pattern rows 1-8 until desired length. Usually 4" x 6" long.
- Knit 5 rows.
- Bind off.

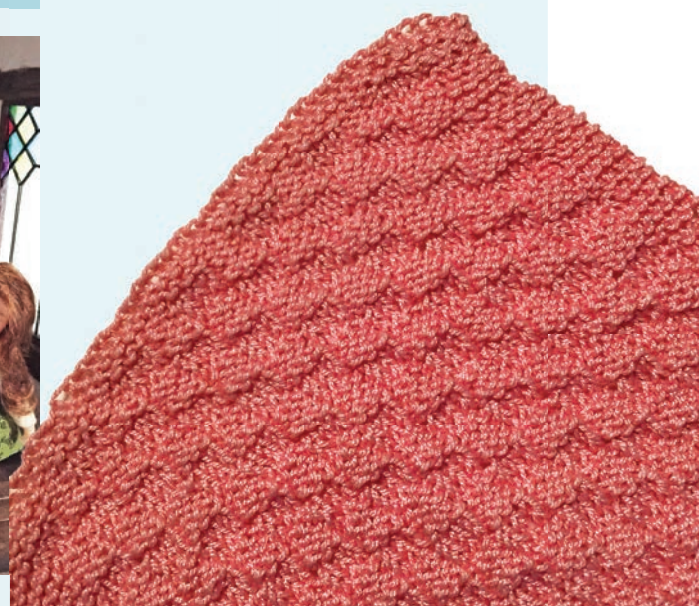
Place in your scene and enjoy!
Visit www.atopdoll.com/Knit-Items.html to see more of Shirlee's work.

You will need

- 0000 Needles
- Fine crochet thread or light weight yarn
- Sample in Rose #20 crochet thread
- Scissors



Scene by Auralea Krieger.



Stock up on those bargain miniatures

Visit Colette Cameron's Bargain Warehouse in Miniature, a shopping heaven for tiny bargain hunters

BY PAM NORTH

If one never before has wished to be a person in twelfth scale, Colette Cameron's newest creation, Bargain Warehouse in Miniature, definitely will put that thought in mind. The huge array of shopping possibilities she has assembled in one place is truly amazing, and awakens the buyer's instinct in one's soul.

"Most projects that I work on only take between 4 to 6 weeks to complete, and I really wanted something with a bit of bite to it," she explained. "I love seeing everyday products in miniature, and I decided to do a project filled to the brim with recognisable items that people use every day."

How she managed to amass the huge variety of products on display is

a feat in itself. The entire project was hand-built, decorated, and made by her, with all items created from scratch, or altered and changed to suit. "I'm a stickler for hand-making my projects," Colette continued, "and I never buy ready-made miniatures, as I like the process of figuring it out myself too much."

Colette's warehouse building and furniture are made out of 1cm and 5mm MDF board, cut with a drop saw and held together with screws and a lot of Liquid Nails adhesive, the latter product described by Colette as "tough and able to withstand a shake test to ensure that the joinings don't come apart." She uses readily available materials, such as paper, card-

board, and hard plastics, although she chooses real glass for windows. Before beginning a project, she already has a completed image in her mind of how she wants it to look, so for her it is just getting into 'the zone' and turning her vision into reality.

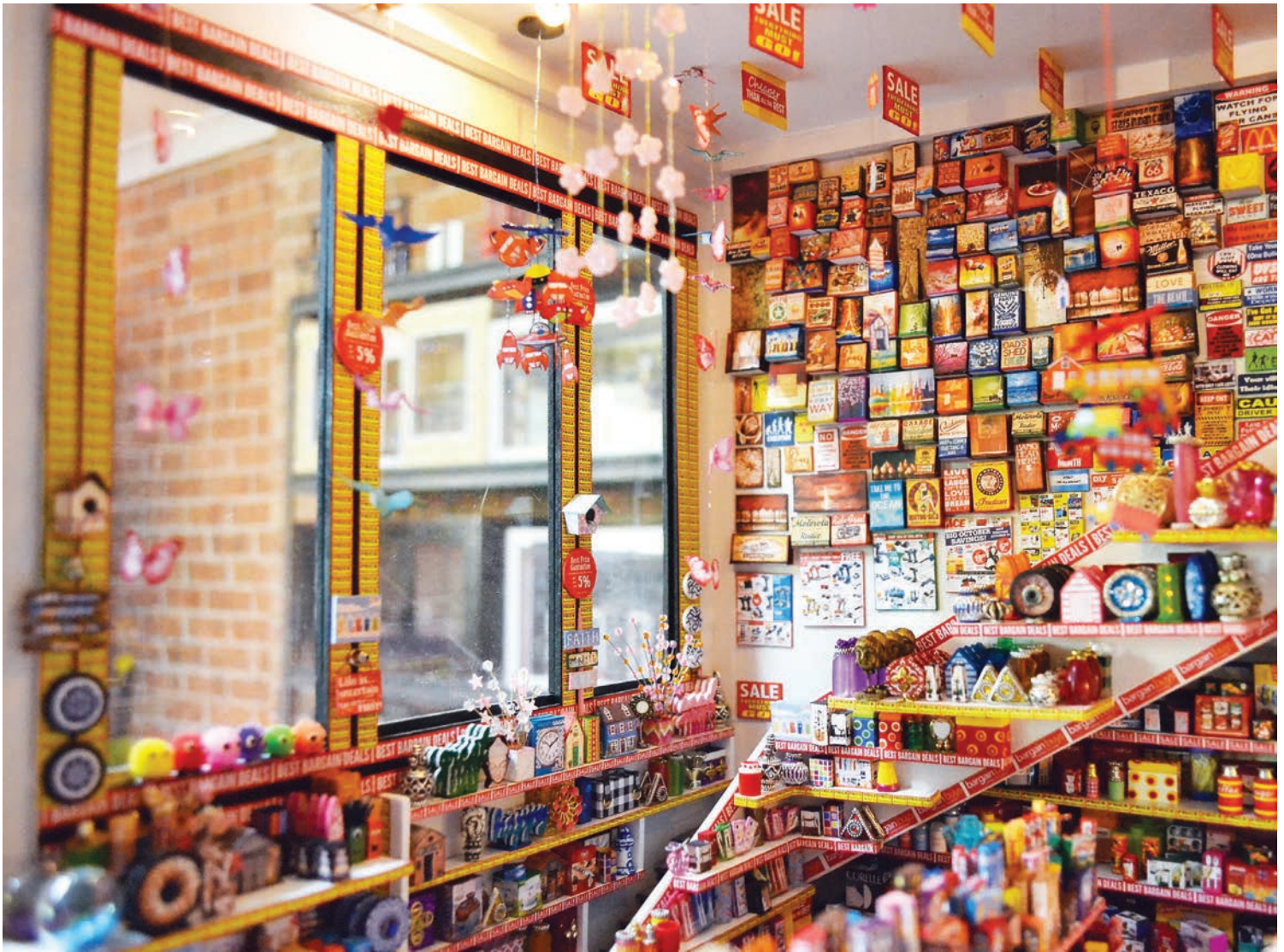
The most daunting part about making this miniature was the huge scope of her goal of 25,000 items in her warehouse. "Keeping motivated and on track was a daily fight," she remarked. "It became a battle of will at times, as my mind already was moving on to my next project, so finishing this became a tedious affair! I paid very close attention to ensuring that there was consistency between all the aisles so that nothing stood out and the entire project blended together evenly.

Staying on track and focused is a mind game! The final work was the image I had in my mind. I knew where I wanted all the stands to be, and what products were going to be involved, so for me it was just sticking to my original plan. I wanted a challenge, and it's been a while since I have taken on a lengthier-time project."

Colette cited her favourite part about this piece as: "All the colours and the balance of colour throughout. The eye doesn't rest in any particular place so the piece is viewed in its entirety. I love how it takes my mind a little while to be able to start focusing on individual sections, reminding me of how I feel when I go into a real bargain



The twelfth scale Bargain Bonanza shown in full.







“ I never buy ready-made miniatures, as I like the process of figuring it out myself too much. ”

store and start to look around. I really liked the chocolate aisle! It amused me. I gave up chocolate years ago, but still made sure that all my favourites were in there.”

She has no current plans to sell her project, as she so far has sold none of her finished works, preferring to display them on stands in an area of her garage workshop.

Although not a teacher of classes, Colette occasionally shares her techniques for creating her pieces by putting building guides and tutorials up on Facebook so others can give it a go. She views herself as simply a housewife with a hobby, not a professional, and boasts no degrees, art education, or building background. She makes a point of saying, “If you have anyone who can teach you how to use power tools and build, then go for it. Teach-

ing myself to build was a lot of fun and empowering. I learned that if you can see it in your mind, with persistence you can create it. I’m naturally a visual person and pay a lot of attention to the world around me. I enjoy taking every day spaces, places that we go to, and recreating them. Our world is fascinating, and I’m always curious about commercialism because I’m a minimalist and only have what I really need.”

Ever looking into the future, she expanded on what might be next for her and her creations, “Who knows? I am drawn naturally toward everyday spaces, so I probably will continue down that path. I love representing the shops that are a natural part of our day-to-day existence; it is like taking a snapshot in time. Twenty years from now all those products will look different, and I enjoy capturing modern day living.”





Make your own water to add to projects



Here's a great recipe for making bubbling or running water using clear glue

BY ELIZE VAN ES

Many times we find a technique for something to make in mini, but then we put our own spin on it after some experimentation. This is what this miniature maker has done and she shares the process this issue.

Bubbling water recipe

Step 1. Use a CLEAR glue (Elmer's makes one).

Step 2. Add one drop of white wood glue to 4 tablespoons of the clear glue and stir firmly.

Step 3. Heat very, very slowly until you see bubbles. This can be done on a stove using the lowest setting.

Step 4. Remove from heat. If there are not enough bubbles, return to heat until you have enough, or use a straw and gently blow some bubbles into the warm glue.

Step 5. Allow the mixture to cool down.

Step 6. Gently pour running and bubbling water or add a tiny cloth into the miniature basin for a laundry scene.

You can heat the glue mixture in the scene prop with a candle below it. For example, put your tiny miniature cloth into the wash basin and allow it to cool down until cold and it will set in place.

If you want to pour the bubbles into a sink or bowl, or to splash bubbles on the ground, wait until the mixture is tepid and then pour it as desired.

If you want to portray running water out of a tap, attach a thread to the top of the spout and drop for drop let the warm glue slide down the thread.



You will need

- White glue that dries clear
- White wood glue
- Cooking pot
- Stove
- Straw



Fill planters with colourful flowers

No matter how large or small your garden, there is always space for a container for flowers, herbs or shrubs



FROM THE DHW PROJECTS TEAM

Miniature gardening has a lot going for it: no weather to contend with; no slugs and snails; no naughty pets digging up your plants, no water bans. It's also a lot easier on the back and the purse, and you have a lovely display of colour all year round.

These two mini projects can be used as part of a garden, on a doll's house terrace, or in a small room box. The first is suitable for beginners: very quick and easy to make but less realistic, while the second requires some dexterity and more time.

Hyacinths in a green planter

This is very easy to make and uses few materials. The mini hyacinths were

cut from sprigs of blossom that can be bought in cake shops or hobby suppliers, and the planter itself was made from craft or lollypop sticks, paper and a toilet roll tube. It can be as deep or as shallow as you wish. Mine is about 1 1/8" high.

Step 1: Using craft knife or scissors, cut the toilet roll tube to the depth you want the planter to be minus 3/16". Discard the rest of the tube.

Step 2: Draw around the inside of the cut piece onto the thick paper. Cut around the circle, leaving a margin of about 3/16".

Step 3: Repeat, but cut around the pen-

cil line. This will be the template for the foam. Put aside for later.

Step 4: Snip the edge of the first circle at small intervals up to the pencil line and fold the paper snips at right angles to the circle. This will be the base of the planter.

Step 5: Run a line of glue inside the cardboard tube and insert the base so that the circle is level with the bottom of the tube and the snips fit inside. Press them into the glue. Leave to dry.

Step 6: Meanwhile cut the craft sticks as shown using the saw or shears.

Step 7: Glue the lengths of stick around the tube with the cut edge level with the base. If the sticks don't fit around exactly, either cut a stick vertically and round off the sharp edge to fill the gap or if you're lucky, a piece of coffee stirrer will fit.

Step 8: When the glue is dry, paint the outside and halfway down the inside with acrylic paint and leave to dry. Varnish over the paint.

Step 9: Using the paper circle you cut in step 3, cut a circle out of the foam. Insert it into the planter. I didn't glue mine as it was a tight fit.

Step 10: Spread glue over the foam and sprinkle sawdust or tea leaves



You will need

Hyacinths in a green planter

- A toilet roll tube
- Thick paper, any colour
- Craft sticks or lollypop sticks
- Wooden coffee stirrer if necessary
- White glue
- A piece of foam sponge, about 3/4" thick
- Brown scenic sawdust or dried tea leaves
- Pink or blue flower sprays
- Green paper
- Scissors
- Craft knife
- Saw or wood shears
- Acrylic paint
- Varnish
- Pencil
- Needle

Japanese Irises & water Irises

- A terra-cotta planter
- E-Z Water (or see P63)
- Florists' wire cut into 4" lengths
- White paper - computer paper
- Pink paper - computer paper
- A small piece wax paper
- Green paper, slightly thicker
- Watercolours, watercolour pencils or coloured crayons in yellow ochre, mauve, brown, and dark green
- Fine paintbrush if using watercolours
- Mauve fine felt pen
- Fine scissors
- White glue
- Darning needle
- Daisy paper punch – Fiskars
- "Flowers" corner punch
- Fine pliers

over the surface. Press down lightly and leave to dry then tap off the excess.

Step 11: Cut 3/4" lengths off the end of the flower sprays and using your nail, scrape off all the bobbles for about 3/8" at one end.



Step 12: Cut a strip of green paper about 9/16" wide and cut zigzag snips along its length, then cut it into 3/8" pieces.

Step 13: Run glue along the flat edge of the green paper and roll it around the lower part of the flower stem, below the bobbles. Repeat until you have as many flowers as you need. I used 11.

Step 14: Using the needle to make a pilot hole, insert the flower sprays into the foam.

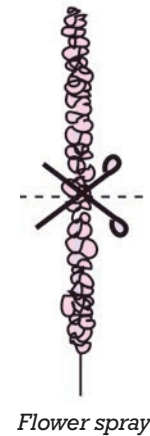
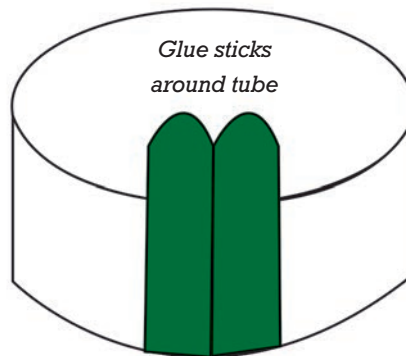
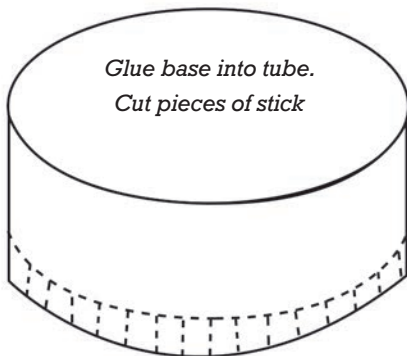
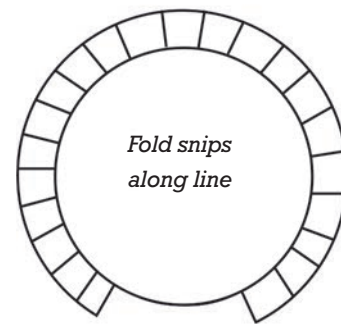
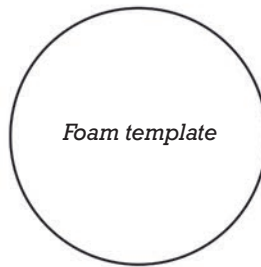
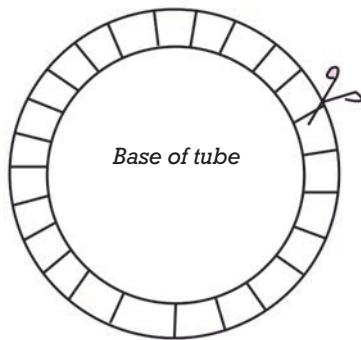
You could use the same technique of cladding with wood to make a water feature using the cap of an aerosol spray for a base, and a stronger adhesive that works on plastic.



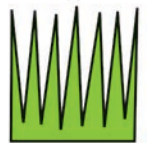
TOPTIP

- ⋮ Use the smaller craft stick to make the container.

Green wood planter templates



Wrap green paper around flower spray



Iris flowers and leaves templates - actual size

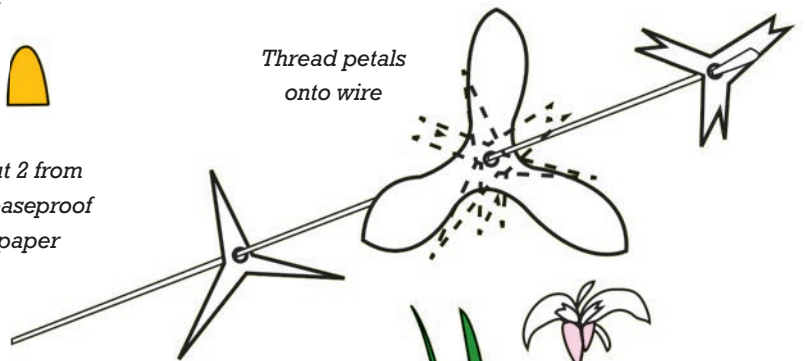


Cut 1



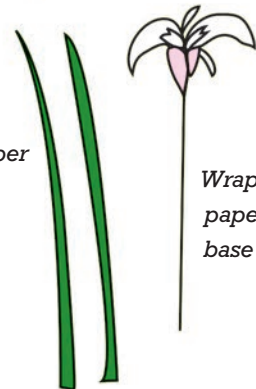
Cut 2 from greaseproof paper

Thread petals onto wire



Green paper leaves

Wrap greaseproof paper around the base of the flower



Water lily templates



Thread daisy flowers onto wire.
Wrap top flower over loop

Lily leaves



Japanese Irises & water Irises

Step 1: Trace off the template for the irises. Paint all the pieces pale mauve on one side. Leave to dry and then repeat on the other side.

Step 2: Using yellow Ochre, paint a strip down the centre of the petals.

Step 3: When the paint is dry, dot the petals on one side using the felt pen as shown.

Step 4: Using the needle, carefully make a hole through the centre of the three flower pieces.

Step 5: Using the pliers, bend a small, flat loop at one end of a piece of wire and coat it with glue.

Step 6: Thread the flower pieces on in the order shown, spreading a little glue around the centre of each one.

Step 7: Using the fingers, squeeze the flower pieces up and round the wire loop until they are securely fixed in place. Leave to dry.

Step 8: Bend the petals outwards from the centre, leaving the central ones more vertical.

Step 9: Colour a piece of wax paper brown-yellow. Cut two arched pieces as shown.

Step 10: Spread a thin line of glue along the flat edges, and with the fingers, roll first one, then the second piece around the base of the flower petals.

Step 11: Repeat until you have as many flowers as you need.

Step 12: Cut long thin green leaves from paper.

Lilies

Step 1: Punch out 10 daisy shapes and make a hole through the centre of each with the needle.

Step 2: Using the pliers, bend a small,

flat loop at one end of a piece of wire and coat it with glue.

Step 3: Thread a daisy shape onto the wire and press the petals around the end. Dab a little glue into the centre of another daisy and repeat.

Step 4: Continue threading the daisies onto the wire, dabbing each with a little glue so that it sticks to the one before. Press each layer of petals a little less firmly so that a water lily flower shape is formed.

Step 5: Repeat until you have the number of flowers you need.

Step 6: Cut leaf shapes from the green paper. Using a darker green crayon or watercolour, mark in the veins and smudge the colour with a damp brush. The water and assembly

Step 8: Melt the E-Z Water in its own container as instructed. When liquid, pour into the terra-cotta pot to within a

few millimetres of the rim. Leave until almost set.

Step 9: Decide how high you want the lilies to be and cut the stems accordingly. Insert the lilies into one corner of the planter.

Step 10: Insert the leaves around the flowers.

Step 11: Carefully place the lily leaves on the surface of the "water".

Step 12: Cut the lily flower stems slightly shorter than the depth of the "water" and insert them among the leaves.

Step 13: Leave the "water" to set completely. If you wish, you can make tiny Fimo fish to swim in the water feature. Add the water in layers and insert the fish between the layers.

Now you have a wonderful addition to your miniature collection made by you!



Putting the cart before the horse

Graham Green started with miniature trucks but when he first saw full sized horse-drawn vehicles he was hooked and began a new adventure in twelfth scale

BY DEB WEISSLER

Putting the cart before the horse" has been a popular idiom as far back as the Renaissance, and has often implied that putting the cart first means doing things in the wrong way, in the wrong order, or with the wrong emphasis. In the case of Australian miniature artist Graham Green, his scale model carts do come first, horse or no horse.

Graham's handmade horse-drawn carts, wagons, and omnibuses embody the story of transportation prior to the invention of the internal combustion machine. It's hard to imagine a world without cars, trucks, and buses, but prior to the twentieth century, carts and horses went together like a hand in glove. Every city and town was filled with carts, wagons, carriages, and specialty vehicles conveying goods and passengers. From around 3500 B.C. on, horse-drawn vehicles made the world go round.

For most of the Middle Ages, carts and wagons in Europe differed little from those of Roman times. Four wheels and no suspension or steering meant a rough ride over roads that varied from narrow dirt tracks to hand-laid cobbles. In the fifteenth century, wagon makers in Hungary reportedly came up with the idea of mounting smaller front wheels onto their wagons, allowing them to turn more easily and more stable. Soon they added suspensions to absorb some of the shocks of the road.

By the end of the eighteenth century, hundreds of specialised horse-drawn vehicles were key elements in the settling of new territories: linking rural farms and cities, providing vital transportation to a growing marketplace, contributing to the growth of urban centres, creating wealth, and the rise of consumerism. Graham's historically accurate vehicles are the epitome of commercial vehicles that plied the roads into the early part of the twentieth century.

Graham had been making scale model trucks for decades but had not yet garnered any awards in competition events held by the Australian chapter of International Plastic Modellers Society (IPMS), a group of modelling enthusiasts. Deciding to try another genre besides trucks, Graham made a scale model cannon that immediately caught the judges' eyes and earned first place!

"Whilst making the cannon, I realised the wheel spokes I had made were all wrong," says Graham wryly.

"I soon discovered what shape spokes should be, and when I saw some full-sized horse-drawn vehicles I was hooked!"

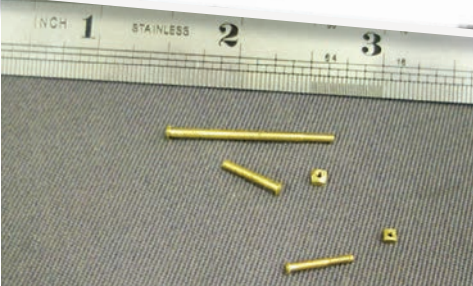
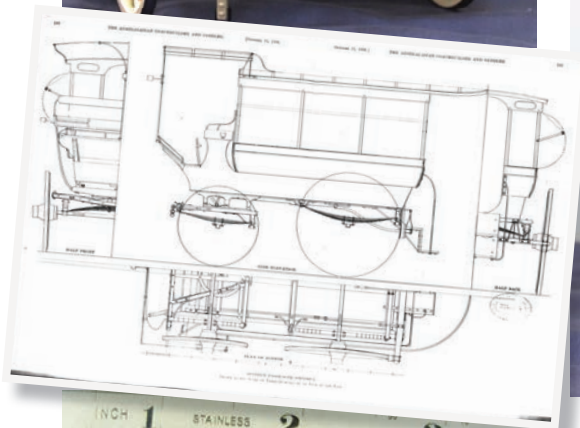
Over the years he has collected hundreds of original drawings of horse-drawn conveyances that were printed in "The Australian Coach-builder and Wheelwright 1880 through 1930". Using the original working drawings of prototype vehicles, Gra-



ham scales the drawings down to size to create OOAК twelfth scale models. In this issue we are featuring two iconic nineteenth and early twentieth century vehicles: a sixteen passenger Omnibus (Horsebus) and a Plate Glass Float.

Omnibus is Latin meaning "for all", and refers to a passenger vehicle originally covered or enclosed. In this case, Graham has created a Wagonette, a single horse-drawn passenger wagon. Meticulously constructed down to the finest detail using mainly Tasmanian Myrtle, styrene, and brass, his white omnibus is trimmed in green and gold, with lettering announcing the various stops along the way. It is a large enclosed vehicle with spring suspension, mounting steps at the rear, a set of benches along the right and left sides of the box, and lamps to see the way in the dark or foul weather. Cloth forms the roof covering over the driver's seat.

Graham was inspired to recreate this omnibus in twelfth scale after watching a vintage short film about the City of Brisbane and a couple of omnibuses caught his attention. Discovering he had a set of working drawings, he set to work. "It is 100% scratch built," he points out, "Every nut and coach bolt used on it is handmade by myself; even the decals. I used a full size vehicle in the Cobb & Company museum in Toowoomba for reference and the colour scheme. I used an ALPS



Above: The Omnibus. This historically accurate drawing from 1896 shows where every bolt has to be placed and what sizes the timber pieces have to be. This makes it easier to scale down all this relevant information to whatever size you need it to be.

Top left: The detail of the signwriting/pinstriping was done with an ALPS MD 5500 Printer, using CorelDraw and printed on a decal.

Above left: The side lamps have reflectors added as well as a red tail light.

Left: The handmade coach bolts and nuts that Graham made by the hundreds.



Above left: Cart shown from underneath.

Above: The back of the vehicle

Left: Shown is the Plate Glass Float with a cranked axle. The safest way to carry large sheets of glass at the time.

MD5500 printer to make the decals."

Graham's green and yellow Glass Float with cranked axle refers to a vehicle built so low to the ground that, to an onlooker, seemingly floats over the ground. The cranked axle, or bent rear axle, has the tray or body even lower to the ground, enabling easier loading and unloading.

Graham had a working drawing originally done by J. E. Bishop in 1915 and liked its unique profile. This particular conveyance was used to carry large sheets of plate glass. His model has wheels that turn and hub brakes that are fully operational.

"Normally one strong horse was placed in the shafts," Graham explains, "but if needed you could add an extra horse in tandem if the load was very heavy or travelling through a hilly area. This vehicle would never get up any pace whilst traveling loaded, and in order to hold the glass in place against the movable frame, a couple of heavy 'bods' would lean their backsides against the sheets of glass."

Although Graham does not teach workshops to other modellers or miniaturists, he has shared his wheel-making techniques on a Facebook site.

Recreate the pteridomania craze in miniature

Fill a little plastic dome with ferns and you've got an authentic addition to your Victorian drawing room



BY GILL RANCE

The Victorians had a great passion for ferns and this passion was expressed, among other ways, through the production of a wide range of 'ferny' decorative objects made in pottery, glass, metals, textiles, wood, printed paper, stone and other materials.

Pteridomania, or more simply fern collecting, became one of the most popular drawing-room crazes of the 1850s. Ferns were hardy and could be grown in the close, dark atmosphere of the average Victorian drawing room.

The plants were known to live for up to a year in a closed glass dome because although the moisture in the soil evaporated, the condensation on the glass dropped back on the soil to water the plants again. The case also gave protection against gas fumes and coal dust and enabled the plants to survive better.

The simplest case was a bell glass over a pot; more elaborate were cases with

entire miniature gardens in them, with artificial rockeries built from pieces of coal. Using those useful plastic domes obtainable from sweetshops, or more often in machines outside shops, I've created a fern case in miniature. It's a simple but effective project and makes a lovely addition to your Victorian drawing room.

Step 1. Carefully take apart the plastic dome, and paint the base brown. You will need several coats to cover.

Leave to dry between layers.

Step 2. Glue a piece of plasticine, or

modelling clay onto the base and paint it brown. Cover it with PVA glue and dried tea leaves, then leave to set.

Step 3. Next, glue one or two pieces of coal into place, then making small holes in the plasticine with a cocktail stick, glue tiny pieces of ferns and grasses into a pleasing arrangement.

Step 4. Finally, glue the plastic dome back into place on the base and leave to dry. As a word of warning, be careful not to use Superglue as the fumes can turn some clear plastics cloudy.

You will need

- Plastic dome
- Plasticine or similar
- Small pieces of coal
- Dried grasses and tiny ferns
- Dried tea leaves
- Brown paint



Mini table napkins add a touch of elegance



Create a special table setting for someone in your doll's house or scene — here's how to fold napkins in miniature to add to it

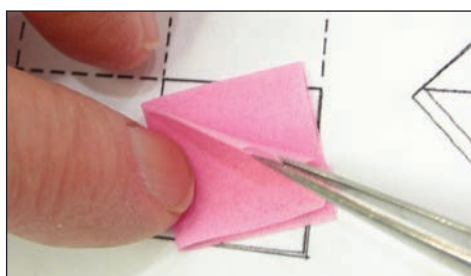
BY JEANNIE LINDQUIS

Nothing adds to a special table setting more than elegantly folded napkins. Here's how to do it in miniature.

Step 1. Cut a paper napkin into a 1 1/2" x 1 1/2" square.

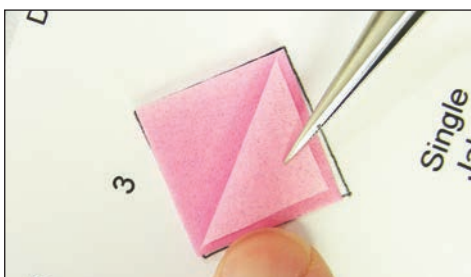


Step 2. Separate the thin napkin layers and use one piece. See pattern 1.



Step 3. Fold the napkin to 1/4 size. See pattern 2.

Step 4. Position the loose corners so they are facing away from you.



Step 5. Fold the top layer only to within 1/16" of the lower corner.



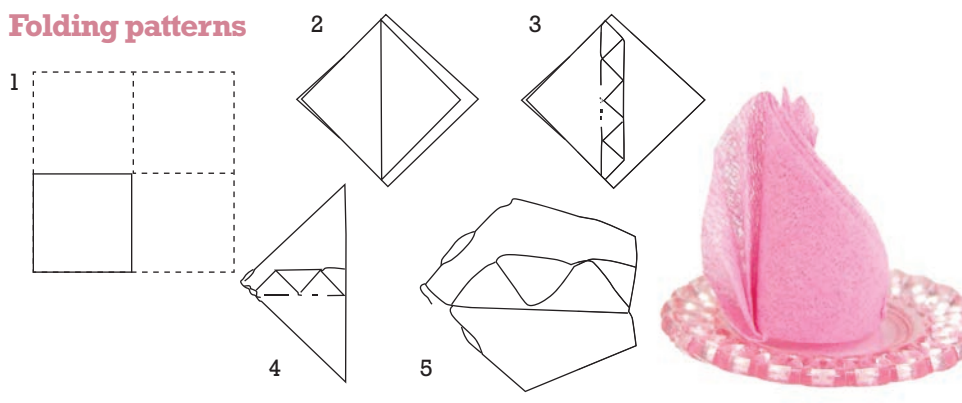
Step 6. Accordion pleat this layer only with 1/8" pleats. Tack glue the corner tip. See pattern 3.

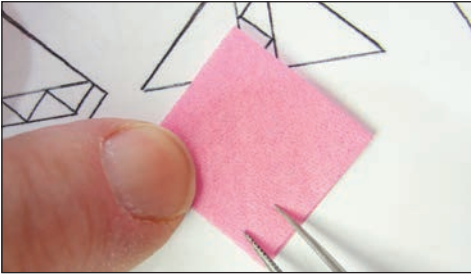


You will need

- Scissors
- Tweezers
- Ruler
- Pencil
- Corsage pin for gluing
- Plastic straw
- Tacky Glue
- Paper napkins
- Paper towel
- Accessories for a table setting

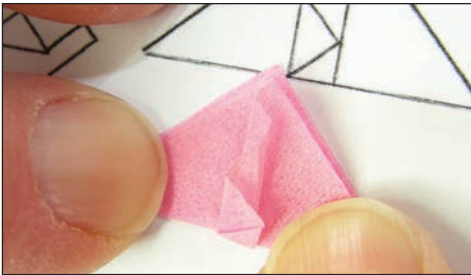
Folding patterns



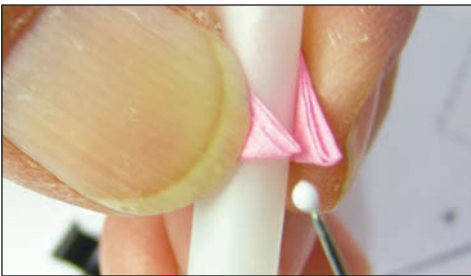


Step 7. Now turn the napkin over so the pleated side is down.

Step 8. Rotate the napkin 90° so the pleating is vertical.



Step 9. Turn the bottom corner over to meet. See pattern 4.



Step 10. Roll the napkin around a plastic drinking straw or a round pencil. See pattern 5.



Step 11. Tack glue the napkin tight triangle corners.

See more of my work by visiting www.andmoreminis.com.

The table was made using wallpaper to look like a fine draped fabric. The flowers on the plate are from my tea rose kit 'Chrysler Imperial' and my pink carnation kit. Make a table setting that is special to you.

Put your mini kitchen to work

Give your doll's house some realism by adding an overflowing sink full of dirty dishes



At the heart of every kitchen is the sink, but why show it all sterile and clean when you can dish the dirt? If you get stuck over the kitchen sink, spare a thought for 18th century folk. Their sinks were very basic and made of stone or lead sheeting, although shallow earthenware sinks were used in homes around pottery towns. The Victorians paid more interest in their sinks, developing the Belfast, the butler's sink and the gamekeeper's sink, so called because it was roomy enough for the gamekeeper to clean off his game.

All these weighty sinks required solid support and would be held up by brick sides or built in to a strong cupboard or unit with a cutaway front.

The advantage of these sinks is that they were deep enough to take the large pots and pans produced by busy kitchens, although, as we see here, the tendency can be to pile in the dirty dishes and not have room to move. What a great way to

feature a sink in a doll's house—in- stead of a clean, white square that appears sterile in imagination, pile in those dirty dishes and leave a tea towel hung up, maybe some rubber gloves hanging over the side and some unsavoury looking equipment and detergents on the drainer at the side.

Even the most well-kept Georgian household produced a fair amount of dirty dishes, so while the rest of the house may look tidy and pristine, go ahead and show the kitchen as the workplace it was meant to be. After all, you don't have to do the washing up!

Above: Butler's sink and wall taps by Pat Davies. Every wonderful detail is included, right down to leftover peas.

Below left: Kitchen setting by Pinchbeck Miniatures. Notice the heavy, ceramic sink is supported by brick pillars.

Below: This shallow ceramic sink by The Swiss Table is more like a gamekeeper's sink, although it appears to be full of dirty dishes.



Royal room created inside a box file

A club project based on the Pussy Cat nursery rhyme was the inspiration behind this scene

BY DIANA YATES

‘Pussy cat, pussy cat
where have you been?
I’ve been to London to
see the Queen.
Pussy cat, pussy cat
what did you there?
I frightened a little
mouse under the
chair’

You will need

- A box file
- Scissors
- Epoxy glue
- Gold pen
- Metallic gold varnish
- Elegant wallpaper
- Thick card
- Mount board
- Craft knife
- Acrylic paint
- Velvet
- Flat-back crystals
- Gold braid
- Doll
- Cat, dog, mouse
- Pillar
- Vase
- Flowers
- Urn
- Small table



Mean old cat – fancy frightening that poor little mouse. Many years ago our club had a project to make a scene from a nursery rhyme. I made Pussy Cat, Pussy Cat in an A4 box file. Here's how I did it.

Floor

To make this as ornate as possible I used a fancy wallpaper border cut into its component strips and cream wallpaper sponged with metallic gold paint.

Measure the floor space of the file from side to side and back to the front edge of the flap, less pin. Make a template and ensure the corners of your floor are at right angles and test the fit in the file. It needs to butt up against the side and back edges to just in front of the catch.

Assemble the floor away from the box file. Cut a 5in x 3 1/4in rectangle from your cream/gold paper and paste it into the centre of the floor template. Next, work outwards with the border strips and mitre the corners as you go. When you have finished you might like to strengthen or embellish the pattern using a gold felt pen.

Paste your beautiful floor template into the box file, right over the hinge and flap. When it has dried fast, take a sharp craft knife, and your courage and cut through the floor enough to allow the flap to open and close comfortably.



Walls

Continue the cream and gold theme on the walls, or use another suitably elegant wallpaper.

Doors

To make the double doors cut a piece of stiff paper 7 1/4in high by 6in wide and build the doors and door frame using mount board and fancy wood edging. Mitre the corners to fit. When the glue is dry, paint it to complement the colours you have used for the wall and floor. Allow to dry again and glue on the decorations and handles. I used findings from Tee Pee Crafts.

Finally, paste the door onto the centre of the back of the file and use a strip of mount board 1in wide for the skirting board.



Pictures

These need to be fairly large, about 2in x 2 1/2in including the frame. You can make your own frames but I cut two pictures from a catalogue and glued them on mount board before fixing them on the walls either side of the door.

Furniture

The small round table is made from a resin disc, painted to look like marble then glued with epoxy onto an egg stand. The ornate urn is resin painted with metallic varnish. The column on the right is resin finished with stone effect paint. This supports a ceramic vase with a flower arrangement, bought from Tee Pee Crafts and miniatures fairs. The chairs are from a cheap set which I sanded down and painted

with gold metallic varnish, while the backs and seats were recovered with a cream and gold brocade fabric.

Throne

The throne seat is made from a box from mount board, 2 1/2in wide by 1 3/4in deep by 1in high. This is glued on to four chunky cabriole legs taken from a cheap sofa. The back is a piece of white, plastic railing and the arms are shaped wood supported by dowelling and leaf findings. The whole assembly is painted cream and finished with gold metallic varnish. Various gold coloured findings were

glued around the seat, which was edged with gold braid and a red velvet cushion was added for colour and comfort.

The Queen

My Queen started out as a Del Prado doll but I completely rewigged her and rebuilt the torso, upper arms and legs with pipe cleaners. Her dress is made from silver flecked jersey, embellished with silver braids and ribbons. Her white jersey-velvet cloak is decorated with flat-back aurora crystals from Tee Pee Crafts. These were also glued straight onto the doll to create bracelets, rings, earrings and a necklace.

Crown

Glue 2 x 8in lengths of a 3mm wide white and gold braid so they are back-to-back. Use a thin piece of string and measure around your Queen's head. Measure this against your braid, allow for an overlap and glue into a circlet. I find that strong clothes pegs make ideal clamps while things dry.

The next stage can be trial and error. The cross pieces must fit over



MAKE A SCENE



the top of the head and sit inside the circlet of braid at right angles, yet give shape to the top of the crown. This will vary according to the height of your

Queen's wig. Measure with string first and then cut and glue the braid so the two ends are opposite. The second crosspiece needs to be slightly longer to go over the first.

Glue the braids where they cross and top it off with a gold bead and another crystal. The cap is made from a circle of soft red velvet gathered and drawn up around the edge and glued inside the crown. Decorate the outside of the braid with crystals.

Footmen

Because I dislike making dolls my footmen are dummy figure boards. Trace round the body template onto

a piece of stiff white card. Draw the outfit you want onto the body and erase any unwanted pencil marks. Paint the figure using watercolours, acrylics or gouache. When the paint is dry, emphasise the lines of the seams, folds, frills, lace, buttons and face with a fine black pen.

Cut round the doll and colour the cut edges.

Stand the figure by gluing a strip of card to the back of the doll with separate pieces for legs, leaving about an inch of card below the feet. Bend the card back along the line of the feet and glue it onto another piece of card that comes out in front of the figure. This prevents him from falling backwards or forwards.

Draw in the shoes and colour the support card to match the floor.

Finishing touches

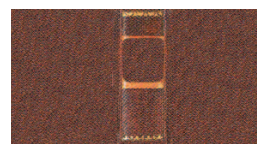
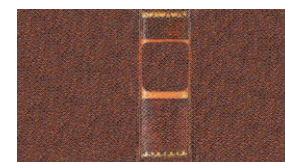
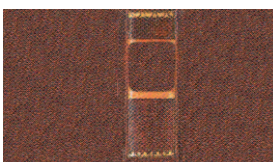
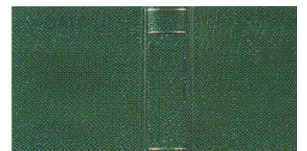
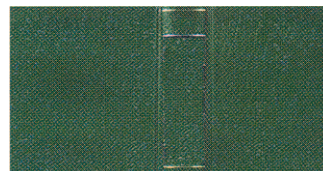
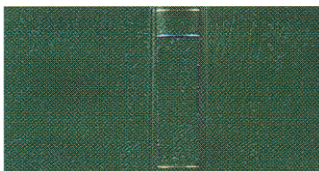
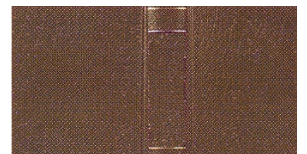
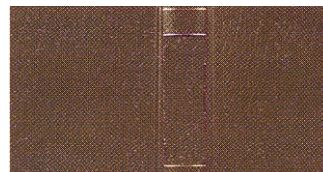
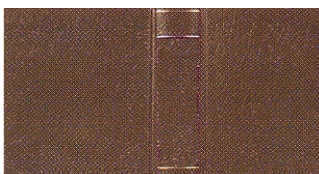
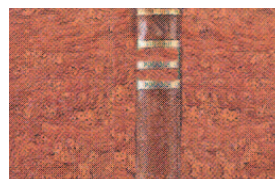
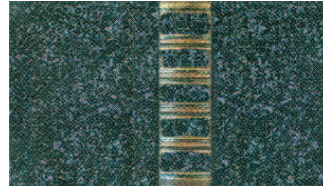
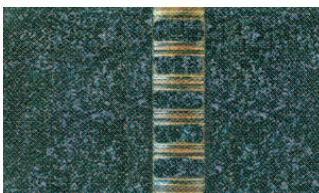
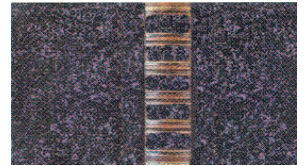
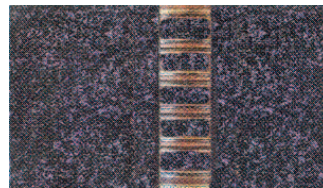
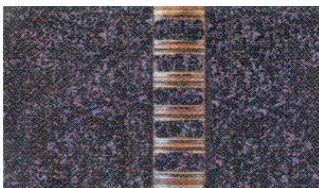
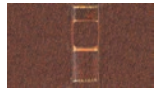
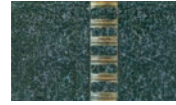
The porcelain cat was a gift but the dog and mouse are both resin and bought at a fair. I put the cat and mouse on a piece of velvet to show them off.



TOPTIP

- ⋮ Don't use mount board for your
- ⋮ footmen. It is too stiff to cut neatly
- ⋮ with scissors.





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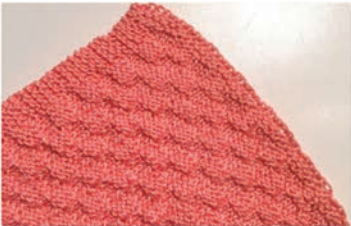


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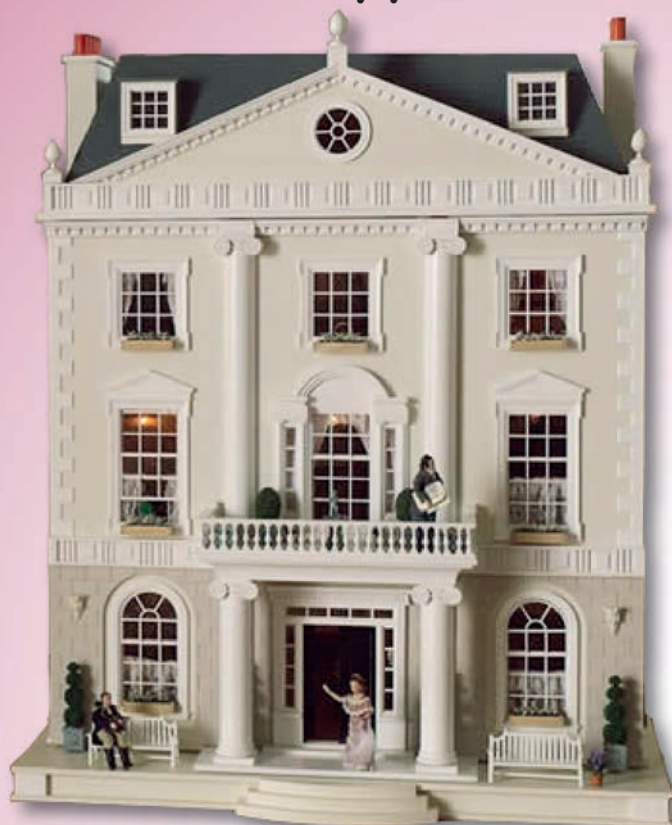
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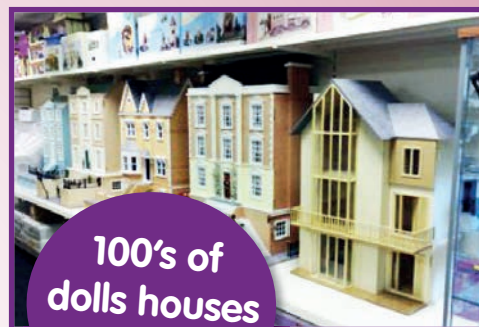
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