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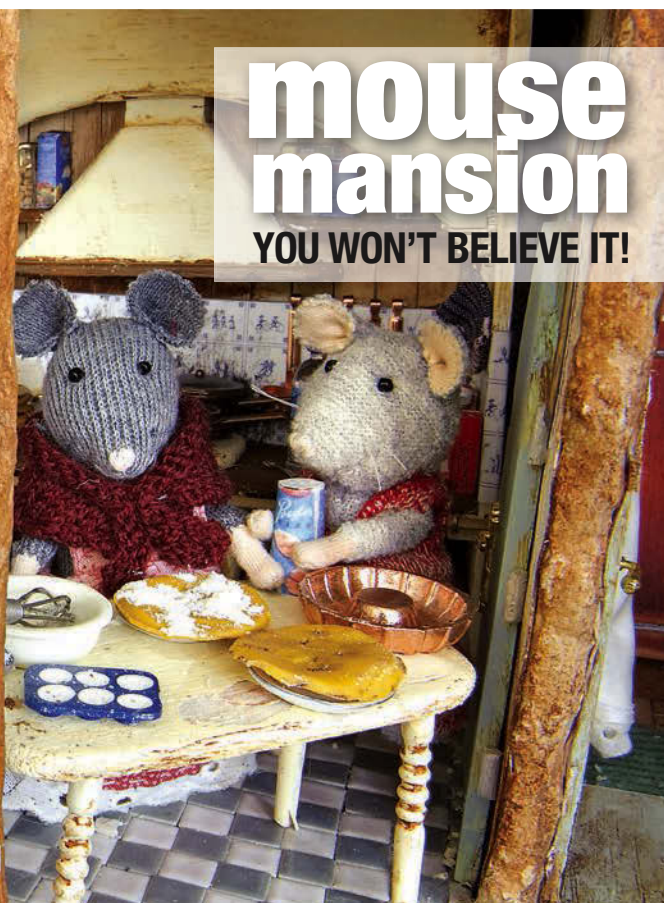
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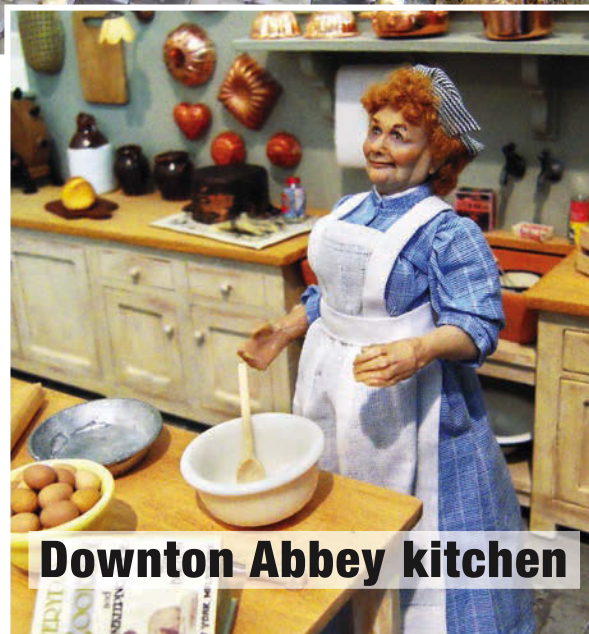
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Published by ashdown.co.uk

ISSN 0961 - 0928
Distributed to the newstrade by Comag.

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Subscription rates:

1 year (12 issues) UK £49; ROW £81; US \$110
iMAG £43. Add the iMag Digital Library to your
subscription for only an extra £31.99 per year.
TV £34.99. Add a year's subscription to the
online Dollshouse.TV channel for only £29.99
extra per year.

Postmaster: Send address corrections to Ashdown Inc,
68132 250th Avenue, Kasson, MN 55944, USA.
Canada Post International Publications Mail -
Sales Agreement No. 546038.

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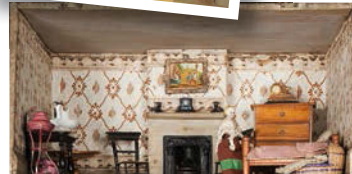
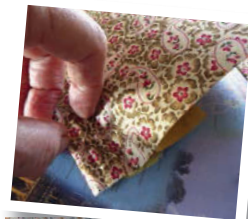
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editor's welcome



IF YOU'VE ever doubted ours truly is a hobby for all ages then just cast your eyes over a few of the pages in this issue.

We're delighted to feature the young talents of Ellie Stevens, who at the tender age of 21, is already making a name for herself in the mini world. Then skip over to Small Accomplishments where Ken Cuffley, at 80 plus years young, is busy making everything from kits for clubs to his own houses and shops.

We don't know Karina Schaapman's age, but we do know that her Mouse Mansion is a truly staggering achievement.

We're even more delighted that it has been so well received that it now stands proudly on display at the Amsterdam Public Library. It fascinates everyone who sees it, including hundreds of young children – hopefully inspiring a future generation of miniaturists. We've got a lot to inspire you as we head into a bright new year, everything from a Valentine shop in a box to a Downton Abbey kitchen. Plus there's a double-helping of cutouts – cards for your Valentine scene and a calendar to see you through the year.

Happy New from all the DHW team.

Richard

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



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House Hunt

FIND THE little house hidden somewhere in this issue. Last issue it was on page: 54.

Mouse Mansion made from orange boxes

Sandra Harding could hardly believe her eyes when she saw this magnificent mouse house that is packed with fascinating rooms

By Sandra Harding



Do you know the feeling when you see a house and you just know it is something special? Well my friends that has just happened to me, with thanks to Facebook.

Casually looking through my many messages, I suddenly saw a photograph of this large and outrageous house and I did a double-take, and then a treble, when I actually read about it.

It is a house built by Karina Schaapman, using orange boxes and a lot of glue. It is six feet wide and 10 feet high, with over 100 rooms in which live hundreds of mice. It has a front, back and both sides which can be viewed from every angle, with something different to see every time you look. Karina tells us that during the build the structure was often in danger of falling over, so she just







added another bit on the other side. It was finished off with papier mache in the end to reinforce it. Now you realise why I was so excited.

Karina even decided to write a book about her house, which has been published all over the world and translated into dozens of different languages. It was originally published in 2011 but is now also on release in the UK and the USA.

The story features two best friends called Sam and Julia, both aged 8, who have their entire world enclosed in this one wonderful structure, where every room tells its own little story.

The house itself is a feast for the eyes, packed from floor to ceiling with wonderful rooms. There are shops of every kind, a factory, a circus, workshops, secret rooms, a scientist's study, a rag and bone man and even a museum of natural



history. There are bedrooms and sitting rooms, kitchens and dining rooms and I lost count of all the others.

Karina is very keen for the children who visit this house to understand that most of the items in it are easily obtained or can be made. They include bottle tops for lamps, and bicycle lamps for bottles while the enamel jugs and buckets are actually paper and many of the floors are made from lolly or Popsicle sticks. Karina told me that the very first thing she made was a patchwork quilt, followed by a bed and then the first room to house the bed and quilt.

This house, and indeed the book, has attracted such a lot of attention that the structure now has a permanent home in The Public Library in Amsterdam and it can be viewed on every day of the week. I hope to visit sometime, just for fun, and

this is surely what this house is all about. Who would have thought that a story about mice, read to her by her mother when Karina was a child, would result in this fine piece of art? **DHW**

Photography by Peter Cox (The House)
Rudy Voest (The author and items)
Ton Bouwer (The book end papers)
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top tips in WALLPAPERING

Wallpapering your doll's house can sometimes pose a problem. Miniaturist Malcolm Walser shows us how to get through it with this mini tip

By Malcolm Walser

A lot of people seem to have a problem wallpapering the rooms of their houses but the main problem is usually wallpapering over the outside of the main front doors of their houses.

The issue is that the paste on the paper that goes over the door hole dries quicker than the paper on the wood. To alleviate this, there is a very simple way of getting over it.

YOU'LL need

- Ordinary wallpaper paste (slightly thinner than you would use on your own wallpaper)
- A brush
- Your chosen doll's house wallpaper
- Wooden house panel with door and window holes cut out



Step 1: Using a brush, make certain that the wood is well coated with the paste. This takes a little bit of time but it's worth it. It is very essential to get as much paste on the wood as you can.



Step 2: In this case, you must put paste on the paper as well. Make sure you have used plenty of paste on the paper.

Step 3: Leave it for about 30-40 seconds to give it time to soak in.



Step 4: Then, line up the paper to the front panel of your house and smooth it gently onto the wood.

TIP: You will find that after about 5-10 minutes bubbles will appear on your paper. Don't try and brush them out. Doll's house

wallpaper is very thin; it will stretch and dry with a crease.



Step 5: To fix the problem of papering over the doors and windows, the important step to remember is to roughly slash the paper diagonally just inside of the door and window holes.



Step 6: Put the whole thing to one side and leave it to dry overnight. In the morning, it will be as flat as a pancake, and you will have a nicely papered wall over your front door panels. Happy wallpapering! **DHW**

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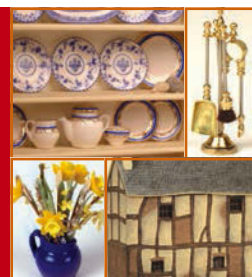
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make quick and EASY CURTAINS

It's sticky going at times but follow Sandra Harding's idea and you'll have some good-looking drapes for your house

By Sandra Harding



Instructions for one twelfth or 1/24th scale

YOU'LL need

- Corrugated cardboard (from an old parcel in my case) or 1/24th scale from Hobbycraft. Or you could use an old corrugated birthday card
- Stick-on fabric from Works (sold in packs; some of the pieces are to scale)
- Scissors
- Tweezers
- Piece of balsa wood or cardboard for pelmet



Cut two pieces of corrugated cardboard to the exact size you want each finished curtain to be (a matching pair). Use the grooves up the card as a guide.



Gently peel the edge of the stick-on fabric, exposing a quarter-of-an-inch.



On the reverse of the card (the flat side) carefully stick the edge of the fabric so that it just overlaps and leaves a tidy edge on the back. Make sure the fabric is straight.

Turn over to the front (pleats) and, holding the backing paper away from the front, allow the fabric to sink into the first fold, running your thumbnail along the first groove.

Repeat the process one groove at a time

making sure each pleat and groove is firm, remembering to hold the paper backing with remaining fabric away from the pleats (it's very sticky).



Turn over onto the back when you reach the last pleat and cut the fabric a-quarter-of-an-inch from the end. Fold and stick this onto the back of the curtain.



Repeat this process for the second of your pair of curtains for tidy sides.

For the pelmet cut a piece of stiff card or balsa wood to the width of the curtains, plus allowance for a gap in the middle (the



curtains are open) allowing for where you want the curtains to sit against your window.

Cover the card or balsa pelmet in sticky fabric leaving plenty to cover the top, bottom and both sides. Tidy up edges.

Making sure you have the exact measurements for the finished curtains, glue the pelmet onto the pair of curtains. Let it dry completely before lifting. **DHW**



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If you will be visiting the show, make sure you enter this great prize draw to help stretch your spending power that little bit further.

Organiser Andy Hopwood said: "Miniatura love to give vouchers as prizes because we know that the value goes straight to one of our exhibitors at the show and often means that the winner will be able to afford something a little bit special from their visit.

He added: "The quality of the work at the show is always high, many craftsmen producing really extra special pieces and the range of stands to choose from is amazing. The hardest part of winning this prize will be choosing what to take home!"

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and what is planned for the show.

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Photos show the work of some of the talented exhibitors at last year's Miniatura.

Highlights from the Kensington Festival



Henrietta at James Carrington stand

Old favourites and fresh newcomers delight the crowds and our own Sandra Harding at the London show

By Sandra Harding

No matter how many times I have been to this fabulous show I still get that little flutter of excitement inside at the mere thought of the day ahead. Now it is over, I can hardly contain myself until next year before I can go again. But luckily, we have Charlotte's next show on

February 1st to look forward to.

However, to tell you about this Kensington Festival I wonder where to begin. Will it be with charming Jamie Carrington and his offer to make me a doll (such temptation), or the beautiful Art Deco house made by Terry Brown in memory of his wife? Terry was selling

the house to the highest bidder (£2,100) and donating the money to the Royal Marsden Cancer Charity (we'll be featuring this amazing story next issue). Or, maybe it should be Paul Wells proudly displaying for the only time an ultra modern and clever doll's house called 'Baggy Point', with the permission of the



Vitreus Ignis



Penny Thomson



Faylinn



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owners, as it was a commission.

In the foyer Charlotte had arranged for Suzi Parnell of Faylinn to display her fantasy tree houses which were quite delightful, so much so that you will get to see them in more detail next year. North London Miniaturists were there

with their row of 1/24th scale shops in the style of Highgate Village High Street in about 1914, and Helen Holland was signing her wonderfully detailed book about the building of the Leonardslee Dolls House Exhibition.

In the main hall there were so many



Anglia Dolls Houses



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Clive Brooker



Miniature Scene



Microdolls

Proportions. Oh yes, also Criss Cross Miniatures, Angie Scarr, Graffialuna, Dolls House Workshop, Bernie Bears, Francesca Vernuccio, Chris Miniatures, Will Werson, Vilia, Mi Mundo, Miniature Scene, Hiccups, Vitreus Ignis, and Nathalie Dolls. See, I did mention all of the first timers after all (I hope). It was also good to see that there were nine of the exhibitors who were at the original festival in 1985, who were all given gold rosettes to display.

It is impossible to mention everyone else so I am going to tell you only what

beautiful things to see that I quite forgot, for a while, that I still had the lower and the upper floors to visit. When the doors were opened to let in the lovely long queue that had formed around the building I had to just go with the flow and take my chances with the rest of the treasure seekers.

Do you know there were so many first time KDF exhibitors there that I need another paragraph to list them all. The first one to mention is Nikki Nakki Nu, to welcome her back after the birth of her baby, and another is Alt'urn'ative



Nikki Nakki Nu



Paul Wells

caught my eye, and even then, where do I start? How about Vitreus Ignis from Spain, who makes the tiniest glassware fairies and figurines I have ever seen and David Ward with his quite superb mice figures under glass? I actually purchased a camel ornament from him which I didn't know I needed.

David Ward



I also bought a beautiful head for my bridal shop from Nathalie Dolls from France, which I didn't need either, but it is irresistibly beautiful, as are her dolls and figures. I was interested to hear that there is very little interest in doll's housing in France and considering the interest in neighbouring countries, I am curious as to why this is. Something else I will probably never know.

I was fascinated to see and talk to two television channels, one for the BBC, filming for a programme called 'Secret Knowledge', and a couple filming for ManotoTV from Iran. The lady told me that doll's houses are very popular in Iran. I had no more idea of that as I had of the lack of interest in France. I am still learning.

The exhibitors were from Germany, Spain, The Netherlands, France, Italy, Belgium, Switzerland, Australia, Japan, Hungary, Argentina, India, USA, and all over the UK.

However, the biggest surprise I had was while chatting to a visitor and asked where she had travelled from. Fiona had come from The Isle Of Sky and had taken three coaches and one aeroplane to find the items all neatly written on her very specific list, which she was delighted to satisfy. Another visitor, Sue from Westcliffe in Essex, was looking for



Le Miniature Di Eurosa

dolls' clothes for her pretty doll which she had in her hand and she was spoilt for choice.

This was another fabulous show, and congratulations again to Charlotte Stokoe and her band of helpers. **DHW**

● Charlotte's next show is the City of London Dolls House Festival on February 1. The new date for The KDF Summer Festival is May 15-16th with the Christmas Festival on December 5th. For further information, please go to kdf@dollhousefestival.com or www.dollhousefestival.com



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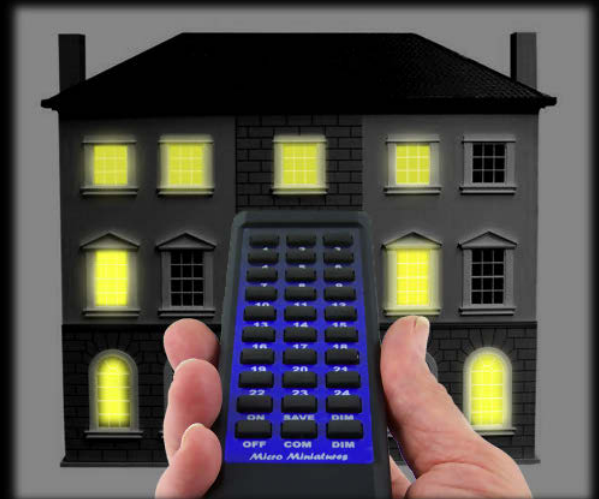
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Valentine's Day SHOP PROJECT

Gabriele Layne has created the ultimate Valentine's Day candy shop. She shares how to make your own. Let's get started!

By Gabriele Layne

Always enticed to buy one or two of those pretty paper covered boxes that you see in the Hobby or Fabric stores, I remembered the one that had been sitting in my workroom, empty for over a year. I decided to make it into a Valentine candy store and soon it was filled with everything imaginable. Enjoying it and adding to it every time I found heart-shaped objects was a lot of fun over the last few years. At one point I

took it to our "Inching Along" club meeting and presented it as an idea for a future project. We had many other projects that were in progress this year, but we were brainstorming on what to do next and after I brought up the long forgotten Valentine box, we decided to do it.

We started making the accessories to place in our boxes. Little kits with materials and decorations and a painting jig that I had made up before the meeting were handed

out and we soon started being creative and ideas began flying around the room. I brought a box of finished hearts as examples for photos that were taken to have as a reference. Everyone was amazed how such simple objects could be transformed into beautiful creations.

Valentine theme store box

YOU'LL need

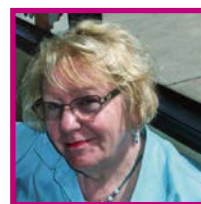
- A decorative box
- Sharp utility knife or box cutter
- Stainless steel ruler (heavy duty)
- Foam board
- Scrapbook paper with a tile pattern to use for the floor
- The Ultimate glue or Tacky Glue
- Paper glue
- Rubber cutting mat
- Ribbon

Step 1: With a ruler and a pencil, mark the opening area to be cut.

Step 2: Cut an opening into the lid by opening the box. Lay the lid flat on a cutting board.

Using the steel ruler and box cutter, make your opening.

Step 3: Cover the edge with lace fabric ribbon to hide the grey cardboard that was





exposed. Run a piece of ribbon inside and on the outside using Tacky Glue. Press the two pieces together as you work your way around.

Step 4: Measure a piece of foam board and cut it so that it will fit in the bottom of the box.

Step 5: Cover the board using the printed scrapbook paper with a tile pattern. (I found one that had heart shapes in it).

Store display unit

YOU'LL need

- Foam board
- The Ultimate glue or similar
- Paper glue
- Card stock in rose colour and white satin
- Sharp utility knife or box cutter
- Stainless steel ruler (heavy duty)
- Rubber cutting mat
- Woodturnings - used for doll's house railing
- Acrylic boxes with lids (any rectangle shape)
- Wood brackets from doll's house supply store
- Picture framing mat pieces
- White paint
- Paintbrushes

Step 1: Measure the inside of the decorative box it to determine the size you will make your furnishings.

Step 2: Make a sketch to figure out the pieces that are needed. This will include two sides, front, and back, as well as a top for the counter base.

Step 3: Do the same for the display unit in the back, except this should be higher than the completed counter. (The height of the heart shapes standing up should be taken into consideration). Ten pieces were cut out of board accordingly.

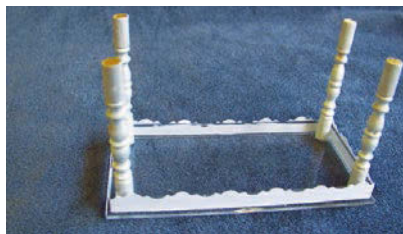
Step 4: For a three tier middle piece and two tier sidepieces, cut 16 woodturnings to the correct height desired.



Step 5: Cut the pieces of board as precise as possible and glue them together in a gluing jig so they will be at a 90-degree angle and fit nicely together.



Step 6: After several hours of drying time, cover the sides and the top with coloured card stock and add white card stock trim all around it to give it a decorative finished look. Scrapbook scissors were used for the trim to give it a scalloped edge.



Step 7: Glue the painted woodturnings into each corner of the plastic lids and place on the display unit, stacked in the centre and glue in place.



Step 8: The acrylic boxes are placed with the open side down and can be lifted later to decorate inside the counter.



Step 9: Cut the shelves for the sides and attach the brackets (which were painted white) on both ends. Step 10: Place scalloped decorative trim around the shelves and place them on the walls.

Candy shop accessories



A variety of heart shaped objects made of various materials such as wood, metal, plastic, foam, paper and foil were gathered over time and searched for in craft supply, sewing and handicraft stores.

Buttons, beads, punch outs, confetti for weddings and Valentine's Day, doves, cupids, cameos, metal findings and jewellery pieces were then converted in to non opening Valentine candy boxes.

What was once a button turned out to be a beautiful chocolate box sitting on a shelf in the store ready to catch the eye of a customer shopping for something special, for someone special on Valentine's Day.

Painted wooden hearts

Step 1: Tack down the heart on a painting jig with Blu Tack.

Step 2: Paint the heart with any shade of pink or red acrylic paint on the top and the sides, several coats may be needed. Let dry.

Step 3: Paint the backside of the heart or, if you choose, glue a piece of thin cardboard in a matching colour.

Step 4: Trim the excess paper off using small scissors.



Step 5: Decorate as desired – here I have used nail art and decorative foil as well as some glitter and metal and plastic embellishments along with tiny roses made by Elaine Langley.

Hearts covered with foil

Step 1: Using a flat brush, spread a thin coat of Tacky Glue over the front side of the shape (a thin even coat is essential because the foil will show any uneven surfaces).

Step 2: Lay the shape face down on the foil, turn over and smooth out with a finger.

Step 3: Let this dry and then trim off excess foil by cutting around the shape. Be sure to leave enough to fold over and cover the back.



Step 4: Cut slots towards the heart shape all the way around.



Step 5: Apply the glue to the back and fold the strips from the outside to the centre moving from left to right all the way around gluing them down. If needed, cover the back with a matching paper punch out or thin cardboard slightly smaller than the heart.



YOU'LL need

- Card stock in red, pink, white – solid or with a tiny pattern
- Scissors
- Wooden hearts
- Plastic heart shapes
- Foam hearts
- Tacky Glue
- Paintbrushes
- Acrylic paint in red and pink tones
- Gold paint or gold paint pens
- Metallic foil and foil candy wrappers
- Heart and cupid shaped punches

DECORATIONS

- Buttons
- Beads
- Stickers made of paper and foil décor stickers
- Fingernail decals
- Punch-outs
- Confetti hearts, doves, cupids
- Cameos
- Metal findings
- Jewellery pieces
- Teddy bear polymer cane slices
- Paper lace doily
- Flocking and glitter for making greeting cards
- Plastic lace button

Step 6: Decorate as desired. Here are some examples:



Foil paper punch outs with wood hearts in between and sticker hearts.



Foil covered wood shapes with glitter paper cover and paper punch out décor (lines cut with scrapbook scissors).



Foil covered wood shape with a puffy bow, polymer clay buttons covered with a stick on heart and cupid nail art.



Something cute: Teddy bear cane slices and stickers as well as a lace doily and lace plastic buttons.

Lace ribbon trim and cameos.



These are covered with a piece of a common item found around the house.

Candy boxes

Step 1: Paint the wood heart shapes on one side coordinating with the foil colour that will be used.

Step 2: Cover the other flat side with a piece of foil scrapbook paper, using wood or tacky glue. Place a piece of wax paper and a heavy book on top until dry.

Step 3: Cut strips of foil in any width desired and trim one edge with scrapbook scissors for a scalloped design. This is for the sides of the box.



Step 4: Spread glue around the edge of the heart using a flat brush, being careful not to get any glue on the shiny foil.

Step 5: Place the foil strip all around the heart, starting on one side and working around it until the beginning is reached.

Step 6: Trim end accordingly so that there is no gap.



Step 7: Fill with heart cookies that can be made of polymer clay or use puffy stickers, heart shapes or cut-outs if they are small enough. **DHW**



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Winter garden memories

A miniature event sparks big inspirations for Jo Bevilacqua to create a collection of one of a kind winter garden scenes

By Jo Bevilacqua

It all began with the Anchuca Bed & Breakfast Inn in Vicksburg, Mississippi. The Anchuca is a lovely antebellum mansion that boasts of timeless antiques in that it makes you feel like you are a part of its history.

Tom Pharr, a professional & successful architect in Georgia decided to come home to live his dream by restoring this amazing mansion. From crystal chandeliers to gas lanterns that glow outside, the Anchuca has hosted celebrities, created cookbooks by partner Chef Chris and

has been featured throughout countless travel and food magazines.

There are four statues at the Anchuca B&B Inn. Each corner of the Anchuca's swimming pool showcases a seasonal statue on a brick pedestal. They inspired me to create a project using two of them to mark each year for my event.

I hand sculpted two of the four statues for my Spencer's Nook B&B event. Each November I would host a small gathering from many



FAR LEFT AND LEFT: Jo used these two statues for inspiration to create her garden scenes.

ABOVE: A leaded glass case was made for each garden. Each piece came with a certificate of authenticity and number.



ABOVE AND RIGHT: These gardens were in a collection of three finishes and designs used to sponsor the Spencer's Nook event in Vicksburg, MS every November.

BELOW: Each November Jo hosted the Spencer's Nook B&B event, which included a mini workshop.

states to come and be a part of the splendour of this place. The students would make a special project selected for that year while enjoying wonderful food prepared by Chef Chris. The garden room is a dining room featuring beautiful aged bricks that cover the floor, which create the essence of Mississippi history. This made for a very special treat for my students from afar.

Along with the project, the students would participate by visiting the local shops, taking the class, eating wonderful food, having wine and chocolate, and participate in a special sales night where they received either a manicure or massage upon the last day of class.

The Anchuca chef prepared a brunch on the last morning for the students to say their good byes and return

home with savoured memories. Each student received daily door prizes and an engraved beveled glass ornament that marked that year's event.

As for the scene I created for that year's project, the Anchuca Winter Garden was the statue's season and was my inspiration. Winter falls upon us creating a very peaceful essence. The silence

and cold tends to cover the ground with a soft blanket of snow. The snow reveals tracks to be seen as bunnies, birds, and mice make their way in the snow in search of food. The vines, once abundant with leaves and blooms, are now a skeleton clinging to a trellis until,

it once again can become a thing of beauty.

The three special snow gardens I made were one of a kind in that they each had their own different; mouse and bunny (by Sylvia Mobley), bird sculpture (by Jo), trellis design (by Andy Bevilacqua), and landscape light designs. Lady Jane created the lovely leaded glass cases for each piece. I hand-cut dead leaves to appear under the statue with melting snow. Each piece came with a certificate of authenticity and number.

Sadly, I no longer host my B&B events due to the time and massive effort it took to prepare for it. I do, however, have memories of my time spent there enjoying the visitors and students! **DHW**



The Downton Abbey kitchen

As a big fan of the television series, Mary Wallace spent time researching and created her own mini version of the Downton Abbey Kitchen

By Mary Wallace

Like thousands of TV viewers, I am a huge fan of Downton Abbey. I have eagerly followed the saga of ups and downs of the Crawley Family and their servants, which is set in Yorkshire, in the early twentieth century. The

upstairs scenes are filmed in the gorgeous Highclere Castle, the real family home of Lord and Lady Carnavon, near Newbury in Hampshire. But the downstairs scenes, which include the kitchen, the servants' hall, and the servants' bedrooms, are

filmed in London at Ealing Studio using sets created to reflect the period.

The ornate upstairs rooms are way beyond my abilities as a miniaturist, but recreating the kitchen in miniature was a challenge that I was up for. I was excited about the pros-

pect of designing and building the kitchen, including its Victorian cupboards, work table, and cooker. And the prospect of shopping for all the copper cookware, kitchen utensils, and food, had me saving every penny.

To get started on my pro-



ABOVE: Mary's favourite purchase for this scene was the Mrs. Patmore doll which she had custom made.

BELOW LEFT: Mary saved every penny to collect all the copper cookware, kitchen utensils, and food.

BELOW: Bristol board, filler and paint come together to make authentic looking slate floors.



ject, I scoured the Internet for information and photographs of the kitchen set. I also got the book, *The World of Downton Abbey*, from my local library. With the help of these resources, I created a detailed floor plan of the kitchen, estimating the measurements as best I could.

For the walls of my twelfth scale room box, I chose 3/8" birch plywood. I used a double thickness for the back wall so that I could recess the windows as they are on the set. I had to build the windows from scratch and found a great technique to create the frosted look. I coated both side of a sheet of medium weight, clear plastic with ivory Galley Glass window colour, applying it with a small roller for even coverage. Once the window glass was done, I built the frames and mounted the windows.

I next turned my attention to the huge Victorian AGA stove that sits in an alcove at one end of the kitchen. No one carries a stove that is big enough, so I purchased three stoves from Graham Barlow of the Miniature Scene shop in York, England. A bit of kitbashing took care of removing the burners so I could glue one of the smaller stoves on top of the other and add a flat top to the larger stove. Then I painted everything black and glued the whole unit together. I'm very pleased with the way it turned out.

The cabinets for this kitchen are fake, just like the set – no opening doors or drawers. I just patterned them after the photos that I had seen. The colour was a bit of a challenge, as every photo looked a little different. I started by staining them golden oak, and



then decided they'd look better painted. After painting, I sanded off bits to give them a distressed look, after which I added another thin coat of stain and a matte finish.

The floor was fun. I learned a new technique for doing slate tiles from the Internet. It's as simple as applying a thin coat of light-weight filler to board. Once it's dry, cut the appropriate size pieces. Instead of painting afterward, I added grey paint to the filler and applied several washes of "dirty water" to the finished tiles followed by gloss varnish.

The Downton Abbey kitchen is filled with items that would be found in a typical Edwardian-era manor house kitchen. I used many metal miniatures, which were either painted or left their natural pewter colour. I also shopped like a crazy



ABOVE: Ready to start cooking, Mrs. Patmore has all of her ingredients ready to go sitting in front of her.

BELOW: With a bit of kit bashing, this Victorian AGA stove is a perfect match for the stove that is on set.



woman at various shows in April 2013. I found copper pots, vegetables, bread rising in a bowl, crockery, and lots more. My favourite purchases were a Mrs. Patmore doll from Sherri Colvin; a Victorian knife cleaner from Rosamonde's Cottage; and a tiny copy of Mrs. Beeton's cookbook from Little Dollhouse Co.

Now that my miniature kitchen is finished, I'm eagerly looking forward to seeing more of the "real" kitchen during the next season of *Downton Abbey*. **DHW**

In Wonderland Miniatures

After agricultural college animal plans took a back seat in favour of miniatures for this talented young maker

By Sandra Harding



I was lucky enough to meet Ellie Stevens at her very first show at Lyndhurst in the New Forest and I was impressed by her lovely work. I was astonished when she told me that she had only been making her product for about a year, and I was pleased to learn that she is only 21. How nice to see a young maker coming into our world? We must encourage young, talented makers to sustain our hobby. Here we find out a little bit more about her.

Where do you live?

I moved with my family from Windsor, Berkshire, in June 2013 to



the beautiful coastal town of Yarmouth on the Isle of Wight.

When did you start In Wonderland Miniatures?

I started in April 2014. Having finished agriculture college my plans to work with animals took a back seat when I became passionate about miniatures again. I have always loved many aspects of art and crafting and realised that this is where my heart lies.

How did it come about?

In 2013 I decided to purchase my 'grown-up' doll's house. After completely building and decorating the house myself I wanted to make a few pieces for it that were unique. I enjoyed every part of this process, so decided to make some pieces to try and sell – and was delighted when they did. With the few sales I made, along with wonderful encouragement from my parents, I took the plunge and started In Wonderland Miniatures. Although I only had a few items to show at the time, the response and support I received was very positive, which really spurred me on to experiment and create more.

What do you make?

I try to make as much as I possibly can myself. Apart from the plates and boards on which my food items are assembled, all the other aspects are created by me. I have recently started making a range of baskets, which I am incorporating with some of my other items – such as a basket of scones for cream tea – so that even more elements of my pieces are handmade by me.

What was the first thing you made?

I think the very first thing I made was a cauliflower! Looking back, it turned out really awful, but a determination to get it right was the start of things to come.



What materials do you use?

Mainly Fimo. I find it really enjoyable to work with and love being able to blend and transform the individual colours into a finished piece. I also find and collect a range of natural materials, such as mosses, twigs and leaves, which I incorporate into my garden-based items. I only use a few tools, which include my pasta machine, needle tool and my trusty ball tools.

Where do you work?

We do have a purpose built craft room at home, but I seem to have migrated to a table, with a lamp, in the corner of our living room. Although the craft room has my mini oven, some

supplies and offers a wonderful space for larger or messier projects, I much prefer working in the living room – with company, a comfy chair, the TV and my laptop!

Where do you sell?

There is a wide selection of In Wonderland Miniatures available from The Green Barn Shop in Yarmouth. The shop is a family run business, in which we also sell a range of antique and decorative prints, gardenalia and other crafts handmade by ourselves. In Wonderland Miniatures are also available to purchase online through my website.



Which shows do you plan to do in 2015?

Being relatively new to the world of miniatures I have only exhibited at one fair to date, although I plan to attend more in 2015, which will hopefully include Lyndhurst, Cobham and Thame. **DHW**

MINICONTACTS

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Yarmouth, Isle of Wight.
Tel: 01983 761377
Email: inwonderlandminiatures@outlook.com
www.inwonderlandminiatures.co.uk



Houses reveal use of child labour

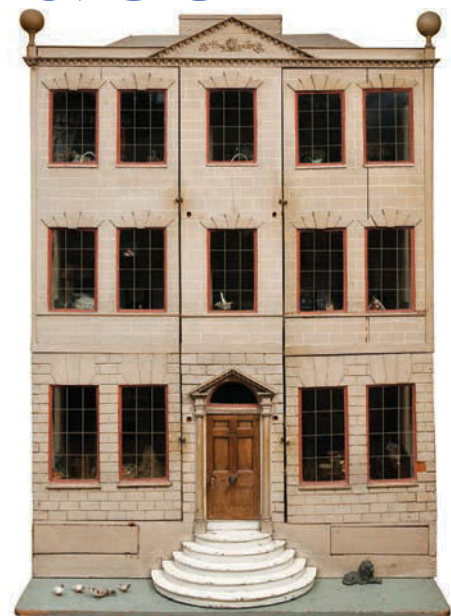
Countess of Antrim's doll's houses are put on display for the first time in Bath's Royal Crescent

A collection of historic doll's houses and miniature furniture made in the 1700s and 1800s, which have never before been on public display, will be exhibited at No. 1 Royal Crescent in Bath.

These amazing houses are part of the private collection of the Countess of Antrim and reveal a fascinating social history of the period. Ten dolls' houses will be on show in the Brownsword

Gallery and within the rooms of No. 1, itself an authentic Georgian townhouse revealing life above and below stairs nearly 250 years ago.

The Small Worlds exhibition will include a doll's house made in Bristol for the children of local chocolate maker Francis Fry in c1840 ('The Fry House'). The oldest doll's house, 'Bellamy's House', was made c1762 and shows little evidence of having been played with.



ABOVE AND RIGHT: The Fry House, made for local chocolate maker Francis Fry in 1840
BELOW: Interior and inside of Norfolk Lodge.



Displays of miniature furniture, textiles and dolls will be shown alongside information about who made these items and how they have survived.







ABOVE AND RIGHT: The Elington, another of the fascinating houses to be featured in the exhibition

Often it was the children from impoverished backgrounds who made the houses and furniture these two centuries ago, to be played with by those in wealthier households. Children from the Ragged Schools, under the direction of Octavia Hill, made fine and intricate items to be sold by the Ladies' Guild in 19th Century London under the label of 'Art Toys'. The more robust furniture made by Evans & Cartwright was also to a large extent made using child labour, with the workers involved in every stage of manufacture from pressing and soldering to japanning and painting.

The fascinating exhibition will be supported by a variety of lectures and events, including creative workshops, storytelling and handling collection sessions. [DHW](#)

- The exhibition will run from 9 May to 8 Nov 2015 and is free to visit with normal admission to the museum (Adult £9, Conc £7, Child £4, Group £6.50, Family £22).





About No. 1

No.1 Royal Crescent enables people to explore the recreated historic interiors of a late 18th century Bath Town House of distinction. Built on the realistic presentation of authentic historic objects in period room settings, No.1 deploys a wide range of interpretation to bring the house to life for all visitors.

Recently renovated, the museum has 10 display rooms as well as a dedicated exhibition gallery. The museum receives approximately 60,000 visitors per year and is currently ranked by Trip Advisor as the second best museum in Bath, behind the Roman Baths.

It was highly commended at the 2014 Museums and Heritage Awards in the Best Permanent Exhibition category, second only to The New Mary Rose Museum.

• Website: www.no1royalcrescent.org.uk



TOP RIGHT: The elegant exterior of No. 1 Royal Crescent, where the exhibition is being held. Other photos show house-keeper's room, gentleman's bedroom, drawing room, kitchen and Ladies' bedroom.



make a Tudor fire AND FIREBACK

Sandra Harding takes you through the steps to create an easy but effective Tudor fire

By Sandra Harding

Tudor fire instructions

Step 1. Cut out ply wood to the size you want as the base and paint the front and side edges black, or to match your choice of fireplace.

Step 2. Cut out brick or stone paper to size and glue onto the base. Let it dry.

Step 3. Leaving room at the back for the fireback to fit, glue glass beads roughly in the shape you want your fire to be. Let them dry.

Step 4. Glue another tier of red glass beads in an untidy way on top of the first tier, making sure you have left a nice gap in the centre-back for the bulb to slide in easily. Add beads to create the look of a real fire, keeping the gap for the bulb. Let them dry



YOU'LL need

KIT LIST FOR FIRE

- Piece of thin plywood cut to fit fire space, or as required
- Piece of "brick" paper or "stone" slabs of choice, as above
- Red glass beads, with a few black or orange if wanted
- Pieces of charcoal and ash (from a friend with a log burner)
- Dried twigs from garden
- Glue

Step 5. Start adding little pieces of charcoal and twigs, and gradually build up to get a pleasing shape that you feel is right for your purpose.

Step 6. Once you are happy start gluing twigs in place, experimenting as you go. Use different shapes and sizes and put the twigs at different angles.

Step 7. Whilst drying add bits of charcoal, and tiny twigs, making sure that your bulb can still slide in the back. Also make sure you are not blocking out the glow from the fire.

Step 8. Add glue to where you want ash and charcoal to be. Spread out the ash and

bits of charcoal to create a natural "fire" effect (you are not after a neat and tidy look).

Step 7. Let it all dry.

Tudor fireback

Step 1. Decide on the size and shape your fireback is to be and cut it to shape (I like mine as wide as the fire). Tidy up any rough edges.

Step 2. Choose or design the pattern you want on your fireback and have a practice run on a piece of paper (otherwise you will be cross)

Step 3. Carve your pattern using a blunt



Step 2. Paint it all grey and let it dry (either one).

Step 3. Rub black pastel in from the bottom up to create a smokey look. I used my fingers as usual but you may choose to use a brush. Add as much or as little as you want until you are happy with the effect.

Step 4. Depending on where your wire and bulb is going to run make a hole big enough at the bottom for a bulb to go through, or leave it as is.

Step 5. Put on a small blob of tacky wax and stick fireback in fireplace, sliding your fire in so the fire back sits on top and behind the fire. **DHW**

YOU'LL need

KIT LIST FOR FIREBACKS

- Balsa wood sheet
- Black biro
- Plastic doily and/or paper filigree shapes to cut out (Hobbycraft wedding section for instance, or paper doilies)
- Dark grey paint
- Black pastel
- Small brush

tool (I used a black biro). Make sure you do not go too deep, as it may fall apart.

OR

Step 1. If using a plastic doily, filigree paper or similar cut out the shapes and arrange as you want. Glue them on and let them dry.



shawls both knit AND CROCHET

Whether you prefer knitting or crocheting, these lovely lace shawls are a wonderful and nostalgic way to remember times gone by

By Marianne Colijn



Shawls have been an essential item of ladies wardrobes for centuries. Not only could the houses be pretty chilly in winter without the comforts of central heating, but most of the dresses were so large they left very little room for coats. On a cool evening, a shawl would be a nice item to wear over your summer or evening dress, too.

Elderly ladies often wore shawls the majority of the time. I very well remember my grandmother wearing hers. She had a thick chenille one for outdoor wear, several plain ones for daily use, and one with a lace border for her Sunday best.

Women of my grandmother's age often wore black from top to toe. This is because they were in mourning. If you lost someone close to you, say a friend, family member, or partner, you were expected to wear black for a set period of time to show that you were in mourning. For many ladies, mourning seemed to be never-ending because there were often deaths that were close to them, extending their mourning periods. These ladies became so used to wearing black they never got around to wearing anything else.

As a child, I connected wearing black with being old, and I never wanted to have anything black. But after I inherited some lovely handmade pieces of black clothing, I changed my mind. I sometimes wear Granny's Sunday best shawl now.

This pattern is a mini version of that vintage shawl. Most shawls had a plain center panel, so I made that too. Mine has a wide lace border because it was worn on special days; everyday shawls had very narrow lace borders.

If you do not like to knit, don't worry. I have also included a crochet version of the shawl. To show you that shawls can be made in any style and color, I made grandmother's knit shawl in classic black, and the crochet one in a more modern pink. You can pick your own style and create a unique shawl.

Knitted shawl

YOU'LL need

- 20mm knitting needles
- DMC tatting thread 80 or similar

The shawl is triangular and you will start knitting at the point of the triangle. You will increase at the beginning and end of each knit row. The increase is done by taking the yarn forward to make a new stitch; this will result in the nice border with the tiny holes. The shawl is knitted in stocking stitch.

Step 1. Cast on 3 sts.

Step 2. Start knitting rows.

- Row 1: Knit.

Abbreviations

- K = Knit
- P = Purl
- Yfwd = Yarn forward
- St(s) = Stitch(es)
- Tog = Together
- Ssk = Slip 1 st knitwise two times, then approaching from the left, insert the point of the left hand needle into the top of these 2 sts and knit them together
- Sl 1-2 tog. pssso = Slip 1 st to the right hand needle, knit the next 2 sts together and pass the slipped st over the knitted st

- Row 2: Purl.
- Row 3: Knit 1 st, yfwd, knit 1 st, yfwd, knit 1 st (= 5 st).
- Row 4: Purl.
- Row 5: Knit 2 sts, yfwd, knit till last 2 sts, yfwd, knit 2 sts.
- Row 6: Purl.

Step 3. Repeat row 5 and 6 until you have 59 stitches.

Step 4. Knit 3 rows and cast off.

Step 5. Weave in threads. It is a good idea to wet the shawl and block it into

shape. I did pin mine to a piece of foam board and left it to dry overnight.



Wide lace border

The wide lace for the border is knitted in two parts. This makes it easy to make them the right size and to sew the lace to the shawl. If you prefer, you can make one long strip and sew it in place, gathering the lace slightly at the point of the shawl.

Step 6. Cast on 4 sts and knit one row.

Step 7. Create your lace pattern.

- Row 1: K2, yfwd, k2.
- Row 2: K2, yfwd, k1, yfwd, k2.
- Row 3: K2, yfwd, k3, yfwd, k2.
- Row 4: K2, yfwd, k5, yfwd, k2.
- Row 5: K2, yfwd, ssk, k3, k2 tog, yfwd, k2.
- Row 6: K3, yfwd, ssk, k1, k2 tog, yfwd, k3.
- Row 7: K4, yfwd, slip1 – k2 tog. Psso, yfwd, k4.
- Row 8: Cast off 7 sts, k3 (= 4 sts).

Step 8. Repeat these 8 rows 4 times and cast off. Weave in ends.

Step 9. Make another strip of lace for the other side of the shawl.

Step 10. The lace needs to be stretched into shape and blocked to show the best effect of your work.



Small lace

This is optional but I do like the way it adds a bit of extra elegance to the shawl where it drapes round the neck.

Step 11. Cast on 5 sts. and purl 1 row.

Step 12. Knit the lace pattern.

- Row 1: K1, yfwd, sl1 – k2 tog – psso, yfwd, k1.
- Row 2: Sl 1, p3, k1.
- Row 3: k1, yfwd, sl1 – 2 tog – psso, yfwd, knit into the front, back and then front again of the next st.
- Row 4: Cast off, 2 sts, p3, k1.

Step 13. Repeat these 4 rows until the lace is long enough to fit the top of your shawl. I worked 16 repeats of the pattern for mine.

Step 14. Do block this lace too, you will be amazed when you see how nice it looks afterwards.



Sew shawl together

Step 15. Sew the small lace to the top of the shawl and the wide lace to the sides of the triangle.

TIP: If you like you can thread a small ribbon through the holes along the border of the center panel.



Crochet shawl

YOU'LL need

- 0,60 crochet hook
- DMC tatting thread 80 or similar

The shawl is a triangle worked in a simple pattern starting at the point of the triangle. Look at this shawl as if you are going to do a giant granny square. The first few rows may look a bit odd for you will be doing what is normally done at the corners in the middle of the row. Don't worry, after about 3 rows it totally makes sense!

Abbreviations

- Ch = Chain
- Dc = Double crochet
- Sl st = Slip stitch
- Sp = Space
- Picot = Chain 3, work 1 sc into the first of the 3 chains

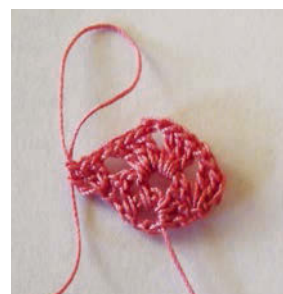
Step 1. Chain 6, join into circle with sl st.

Step 2. Begin crochet pattern.

- Row 1: Ch 3, work 2 dc into ring, ch 2, work 3 dc into ring and turn.



- Row 2: Ch 3, 2 dc in first st, ch1 in next st. Work 3 dc, 2 ch, 3 dc (this looks like the corner in the middle of the row), ch 1, 3 dc in final st and turn.





- Row 3: Ch 3, 2 dc in first st, *1 ch, 3 dc in next ch space**, repeat from * to ** until you reach the corner, work 3 dc, 2 ch, 3 dc in the corner, 1 ch, 3 dc in next ch, space and repeat * to ** until end of row and turn.



- Row 4 -12: Repeat row 3.

Step 3. Finish off but do not cut thread.

Add lace edging

Step 4. Chain 1 and turn.

Step 5. Crochet as follows.

- Row 1 (working around the top of the shawl): 2 sc around every dc of the shawl. When you get to the corner work 3 sc into the middle of the 3 dc cluster of the shawl. On the side, work 1 sc in the back loop (the loop farthest away from you on top of the crochet) of each stitch. At the point of the

shawl, work 3 sc in one st. Continue with 1 sc in each back loop until you reach the end of the round.

Step 6. From now on you will not work along the top of the shawl.

- Row 2: Turn, chain 5, skip 3 st, 1 sc in next, repeat until end of row. At the point of the shawl, chain 5, 1 sc in same st. for corner.

- Row 3: Turn, sl st into chain space, chain 3 (= first 3 dc), 2 more dc in chain space, chain 3, 3 dc in same chain space, 3 dc, chain 3, 3 dc in each space until end of row. At the point of the shawl work 3 dc, chain 5, 3 dc in same space for corner.

- Row 4: Turn, slip st into first dc, sc into first 3 chain space, chain 3, picot, 1 dc, picot, 1 dc into the same 3 chain space, * chain 3, 1 sc between the two

3 dc clusters of last row, chain 3, work 1 dc, picot, 1 dc, picot, 1 dc, in next chain space.** At the point of the shawl, work 3 dc and 3 picots, then repeat from * to ** until the end of the row.

Step 7. Finish off and weave in ends. Block shawl like you did for the knitted shawl.

I hope you will be very happy with the shawl you make and will share pictures! [DHM](#)





A lost hobby now found

Susanne Idun Mørch rediscovered her love of miniatures and has now developed her own romantic brocante style

By Susanne Idun Mørch

I would like Petit Brocante to be the place where you find the special items that makes your miniature living individual and personal. A place that talks to your senses, the things you find there are special because they look like they could tell a story. Just like you were browsing a flea market in 1:1 life, looking for...you are not certain when you go there, but when you see that thing, you just know that it is right for your home.

And you would feel happy, inspired and creative, eager to go home, maybe move things around in your rooms a bit, but it will add a new dimension, a new meaning a new constellation. So

Petit Brocante is a place in my miniature dreams, and I also realised it in real life, it has become a shop and a term that I use when I want to describe my work. This is the story

Way back then

As a child in the 60's and 70's my two grandmothers taught me how to sew, crochet and knit, along with embroidery, bead work etc. These are skills that I treasure very much today.

When I was in my early twenties, in the beginning of the 80's, I became fascinated by miniatures and started to make a doll's house. I had a friend

with the same interest and we had great fun together. Then a lot of years went by. I was busy, occupied with my husband, children, house, studying, and building a career. I erased miniatures from my mind for nearly twenty years.

Then one day in – I think it was 2008 – I realised that I had been neglecting a big part of myself, always being occupied with intellectual matters, which is the main focus in my job as a head of a department at a University College. Not using my hands and my creative skills very much. My old friend reminded me of my earlier work with miniatures and told me to take a look at the Internet.





A whole new world

To my big surprise a whole new world was just a few clicks away. I forgot everything around me, as I was busy searching and discovering an endless world, where one link lead to a minimum of ten more. And they were all about miniatures, with stories, pictures, tutorials, advice, and shops - a wonderful community of people that had the same eyes as I, so to speak. The last time I looked for miniatures, I was happy to find a small note in a magazine or the newspaper about a person sharing the same interest, now I found connections worldwide. It was so amazing to me.

I found my old boxes in the attic and I was hooked again. I wanted to share and get response to my work, so I started a blog called Miniature Dreams. In the beginning I had no followers, then a few, and suddenly a lot. I enjoyed the thought of knowing that I was talking to people on the other side of the earth. I can only recommend miniaturists to take a look into that world.

Finding my personal style

I have always had a small obsession with old things and furniture. Not that I want my home to look like a museum, but I like to combine old and new, and I prefer things that show they have been used. They tell a story, and they reveal a lot of details you can't find on a new thing. One of these is patina. I am the kind of person who can fall into a swoon over an old door with layers of paint and crackles, and I have a huge collection of pictures to inspire me.



Being a miniaturist I have to admit I am no minimalist. Less is not more in my view, and I love to make small installations with items that complement each other in different ways with a common

theme. This could be a nuance of certain colours, it could be a collection of a certain thing; for example frames, vases, and items related to a certain occupation for example ballet or gardening, and a lot of



other things. This also means that a lot of my miniature work never stays permanent, but change quickly and are used in new constellations that are only captured in photos.

Petit Brocante

I summarise my work and style in the term Petit Brocante, which is also the name of my Etsy-shop. It's the flea market/brocante style that is predominant

based on inspiration from European countries, mainly France and Italy in the south as well as Sweden and Denmark in the north. Different periods of time are mixed with items from castles as well as



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items from more modest country houses. The style is light, but blended with darker colours as a contrast, and always in soft, soft nuances.

I always base my work on simple things, unpainted furniture, beads, metal parts, worn fabrics, old toys, wood stripes, leather, paper etc. and I don't reject any materials as being too simple. My collection is very large and still growing, often causing frustration when it gets too messy, which is a big challenge for me when I get inspired and very productive.

The aim is to work on, or to combine items, transforming them into new objects with an old and worn look. I use a lot of matte acrylic paint, prints, glue and varnish, and I also have my special tools like the old and- nearly-dried-out mascara which is just perfect when you want to add a little bit of dirt to an item, or special kinds of nail polish perfect for different finishes.

Creative experimenting

If you would like to try matching the style you may want to begin by collect-

ing photos, for example on Pinterest, and browse through coffee table books and magazines in 1:1. This is an enormous source of inspiration.

When you start painting be prepared to work in many layers adding the paint bit by bit, and remember that you can paint over and start all over again. No harm is done. When I create new items, or transform a 1:1 item to twelfth scale, I try to study which elements the item consists of, often you will find matching parts in bead collections or even in the



packaging that is a part of your household. Remember the only limit is your imagination. **DHW**

Catch the style

- Textures like stone, tiles, sand, wood, iron and zinc
- Patina like crackled paint, rust, verdigris, unpolished silver and gold
- Colours all very soft, on worn fabrics, scraps of old linen and lace, and worn items
- Items with a theme, a colour or a combination of textures
- Plants and flowers like lavender, roses, herbs, buxus, heder (ivy) and olive
- Details like ornaments, shutters, rusty keys, crucifixes, large candlesticks, crowns, angels, chandeliers, mirrors, Aubusson rugs, chiffons, birds, wreaths, stands, dress forms, hatboxes, silver cutlery, urns, busts, boxes and actually horses are a must...

Shop kits mark club's twentieth anniversary

Sandra Harding catches up with the Wolverhampton and District Dolls House and Miniature Society

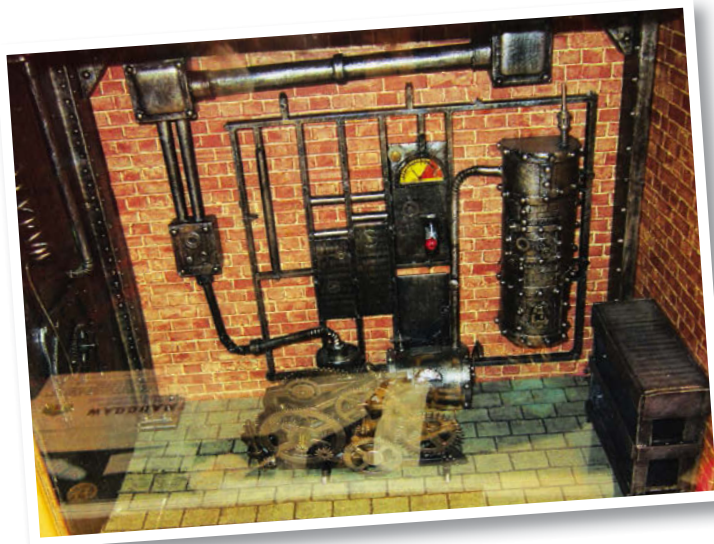
By Sandra Harding

This name is quite a mouthful for anyone and I was relieved when I realised that this club call themselves Waddhams for short.

I met this happy group originally at Miniatura in 2013 and was really pleased to see the varied and interesting work displayed on their stand with contributions from Jane Morrison, Ann Griffin, Rita Nicholls, Chris Hollis, Sheila Boulter, Heather Hinton, Penny Poulton, Sue

Dalley and Shirley Hill.

Sue Hubbard (a founder member) had obviously had a rush of blood to the head as she created an amazing boiler room, and a gothic church, both so very unique and different. Heather Cornell's first attempts at bobbin lace put me to shame and she did one in every size to show us how easy it is (yeah – right). However, this display certainly gave us all a reminder of how talented our doll's house clubs are and





what can be achieved at the monthly meetings.

During that weekend in 2013 the club also gave many workshops supporting Alzheimer's, ably assisted by Jennifer's of

Walsall. I suspect most of those members of the public who tried their hand at something new went home with skills they did not know they had.

Fast forward to 2014 and

I was very pleased to see this club again exhibiting at Miniatura, Cranmore Park, proudly displaying their fabulous collection of 1/48th scale shops by Petite Properties. The

shop kits had been gifted to each member by the club itself to commemorate its twentieth anniversary in 2013. What a really nice touch.

The club has been going for 20 years and has 22 members ranging from 13 to 80 years, all of whom help to make it such a success. They have a varied programme, and each month they have practical making sessions plus tea and biscuits and, of course, the friendly banter that we all love so much.

They meet on the first Wednesday of each month at the United Reform Church, Penn Rd, Wolverhampton, from 7.30 - 9.30 and would love to see you there. [DHW](#)

● For further details please contact Heather on 01384 393067



Club starts to look at smaller scales

Sandra Harding talks to the Lichfield Dolls House and Miniaturists Club

By Sandra Harding

The very busy and proactive Lichfield Club was started in 1998 by Beryl Sweet and Gaynor Fryer, who is now the Honorary President. The club has gone from strength to strength over the last 15 years, the last two led by chairperson Lisa Hodge with her obvious enthusiasm and vitality.

The club currently has 20 members and, like most clubs, they have monthly sessions when they make pre-planned items for their own doll's houses, or work on whatever the current club project might be. They have visiting speakers and demonstrations and the members also lead individual sessions, all

of which are very popular.

The projects are worked out each year. In 2010 for instance the theme was 'The Months of the Year' and in 2013 the project was 'On Your Bike' and was on show at Chateau Impney. For 2014 the subject was WW1 and Beverley Marshall (treasurer) assured me that there were many hours of research needed to get the uniforms, the tin hats, and other accessories exactly right. The club is very keen to get this display on permanent loan to any community facility that could put it on public display. Just contact the club direct if this could be you.

This busy club started off as most do, working generally in twelfth scale but,



TOP: My Grandmas Cottage by Beryl Sweet - 48th scale.

ABOVE: Gingerbread Man - Ann Griffin.

LEFT: My Favorite Book - Chateau Impney 2012.



during the last few years, members began to realise that they were fast running out of room and began to look at smaller scales. Although smaller scales bring fresh challenges, the club responded beautifully and members are now working in 1/24th and 1/48th, as well as continuing some twelfth scale. The club also celebrated its sixteenth birthday in September 2014 and each member received a goodie bag as a gift from Gaynor. It was full of kits and miniatures



ABOVE LEFT: St Patricks Day by Sarah
ABOVE: WW1 Project - a joint effort.
LEFT: Our Wedding by June and Dave
 Howe - 12th scale.
BELOW: The Red Lion by Maureen Bonsall
 - 12th scale.



● For further details please contact
www.lichfielddollshouseclub.org.uk

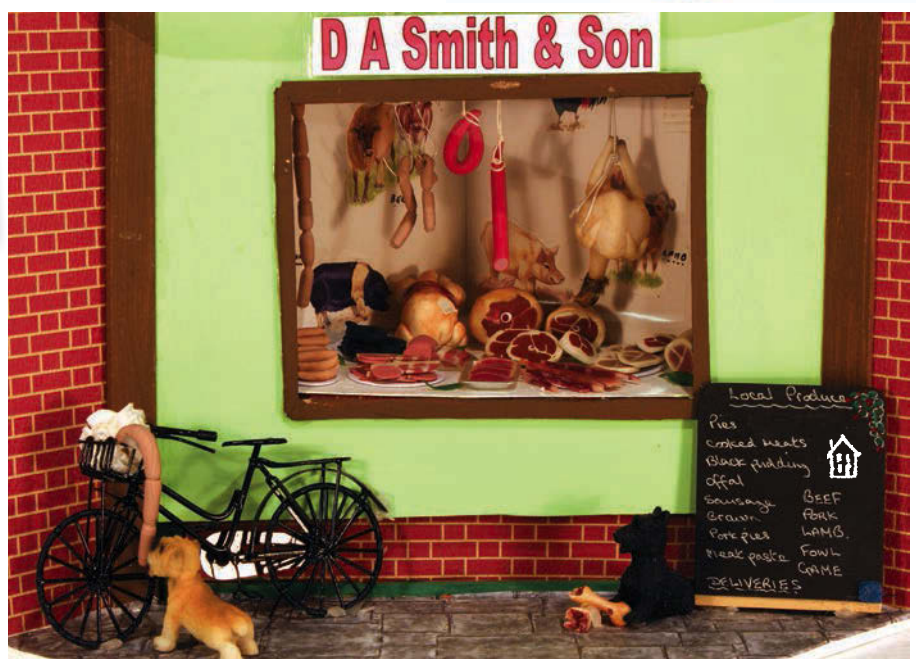


to delight the taste buds and make the fingers twitch.

The club meets on the third Wednesday of each month at St Chad's Community Hall, Lichfield, and new members are always welcome whatever their level of experience. **DHW**

ABOVE: Church scene by Olivia Fondyga - 12th scale.

RIGHT: Smiths the Butchers by Doreen Smith - 12th scale.



a hutch for MINI RABBITS

Learn how to build out of wood this sturdy rabbit hutch that any modern family bunny, full size and miniature alike, would desire and aspire to live in

By Keith Walker



No home, be it mini or not, would be complete without a pet. So how about a rabbit hutch?

This project can be made with or without the inside detail of bedroom, ramp and upper floor, but I thought it would be nice for the occupant to have a little luxury.

I built the hutch using pine wood, which is quite easy to work with, but other woods such as base, obeche and jelutong are just as good.

Of course you will need a rabbit too. Mine is only a stand-in. Even so, Bugsy seems to have escaped and is hiding out in the foliage nearby.

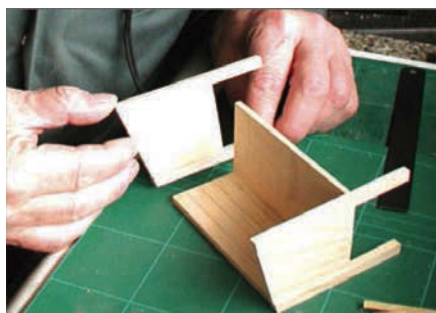
Step 1. Cut out the sides and the roof angle. Cut the front and back legs and glue in position, as in the photograph, leaving a small overhang on the angled top. When set, sand the top to give the roof slope.



Step 2. Cut out the back and with a sharp tool or craft knife, scribe lines along the length at 10mm intervals to simulate planks.



Step 3. Glue the sides to the floor and back. Make sure you keep everything square and place on one side to set.



Step 4. Cut out the roof. For the covering I used some green sandpaper cut to the size of the roof and glued with white glue.

YOU'LL need

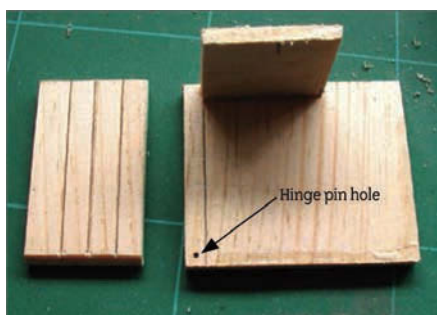
All measurements in millimetres

- Top: 115 x 58 x 4
- Back: 105 x 50 x 4
- Floor: 105 x 55 x 4
- Sides cut from: 65 x 48 x 4 (x2)
- Front legs: 105 x 5 x 5
- Back legs: 90 x 5 x 5
- Inner roof: 55 x 50 x 4
- Inner wall: 30 x 27 x 4
- Large door cut from: 65 x 65 x 2.5 (x2)
- Small door: 45 x 27 x 4
- Ramp: 55 x 12 x 2.5
- Toothpicks x2
- Posts 4 x 4, 1 at 63, 1 at 45 and 1 at 30
- Small piece of 6mm dowel
- Locking tab 12 x 4 x 4
- Sandpaper
- Mesh with 4mm square holes, 50 x 35
- Netting from garlic cloves or similar, 65 x 65
- Hinges
- Screws
- White glue
- Superglue

To give the roof an authentic look, glue 2.5mm strips around the edge.



Step 5. Cut out the small door, scribe lines on the front to represent panels. Cut the inner floor, mark a line from the front 4mm in. This is where the door fits. Cut out the inner wall, glue the wall and together as depicted in the photo. When set make a small hole where the door hinge pin fits.



Step 6. For the inner roof support, cut two thin strips 45 x 2.5 x 2.5 (x1) and 35 x 2.5 x 2.5 (x1). Mark lines on the left hand inside wall and back 17mm from the floor. Glue into position as in the photo, with the top of the strips to the top of the line.



Step 7. Make a small hole for the hinge pin. Glue the inner floor and wall into position and leave to set ready for the small door.

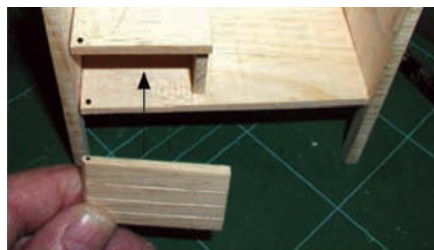
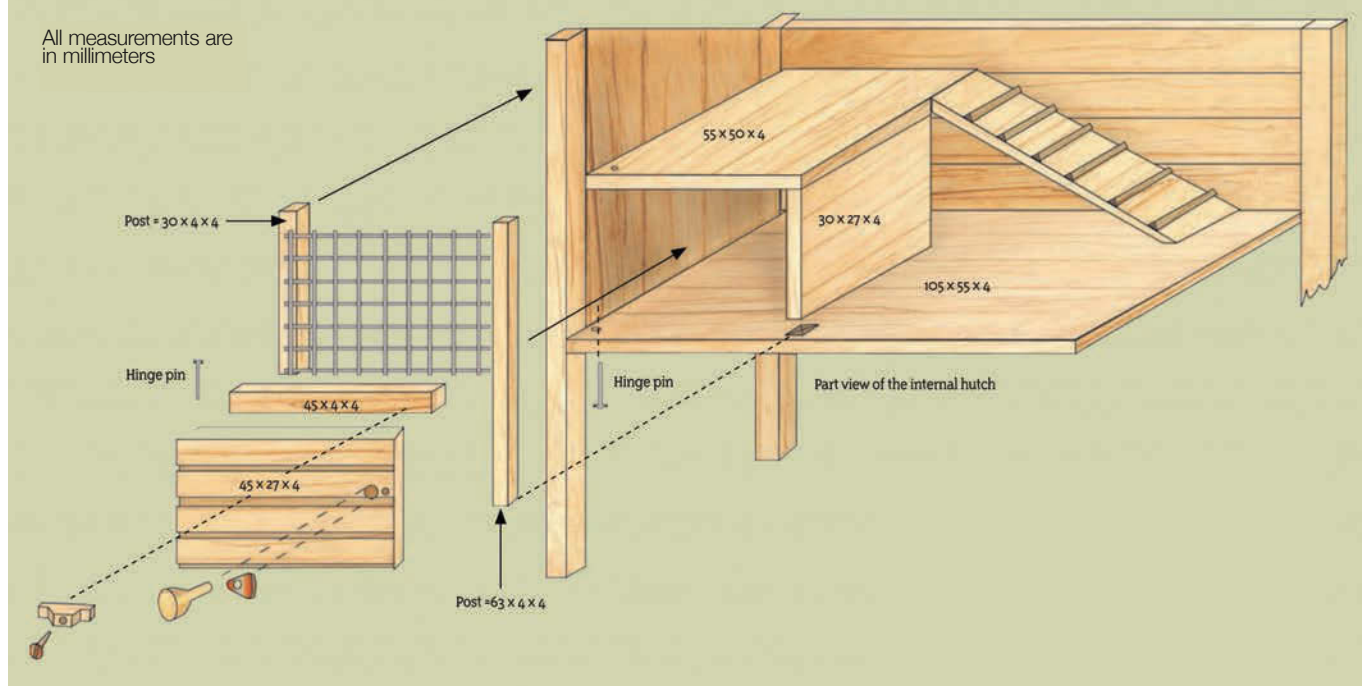


DIAGRAM OF MINIATURE RABBIT HUTCH

Diagrams not to scale

All measurements are in millimeters



Step 8. Put the door into the correct position. For the hinge pins I used dress making pins cut to about half length. Using a pair of thin nosed pliers, push the pin through the pre-made holes.



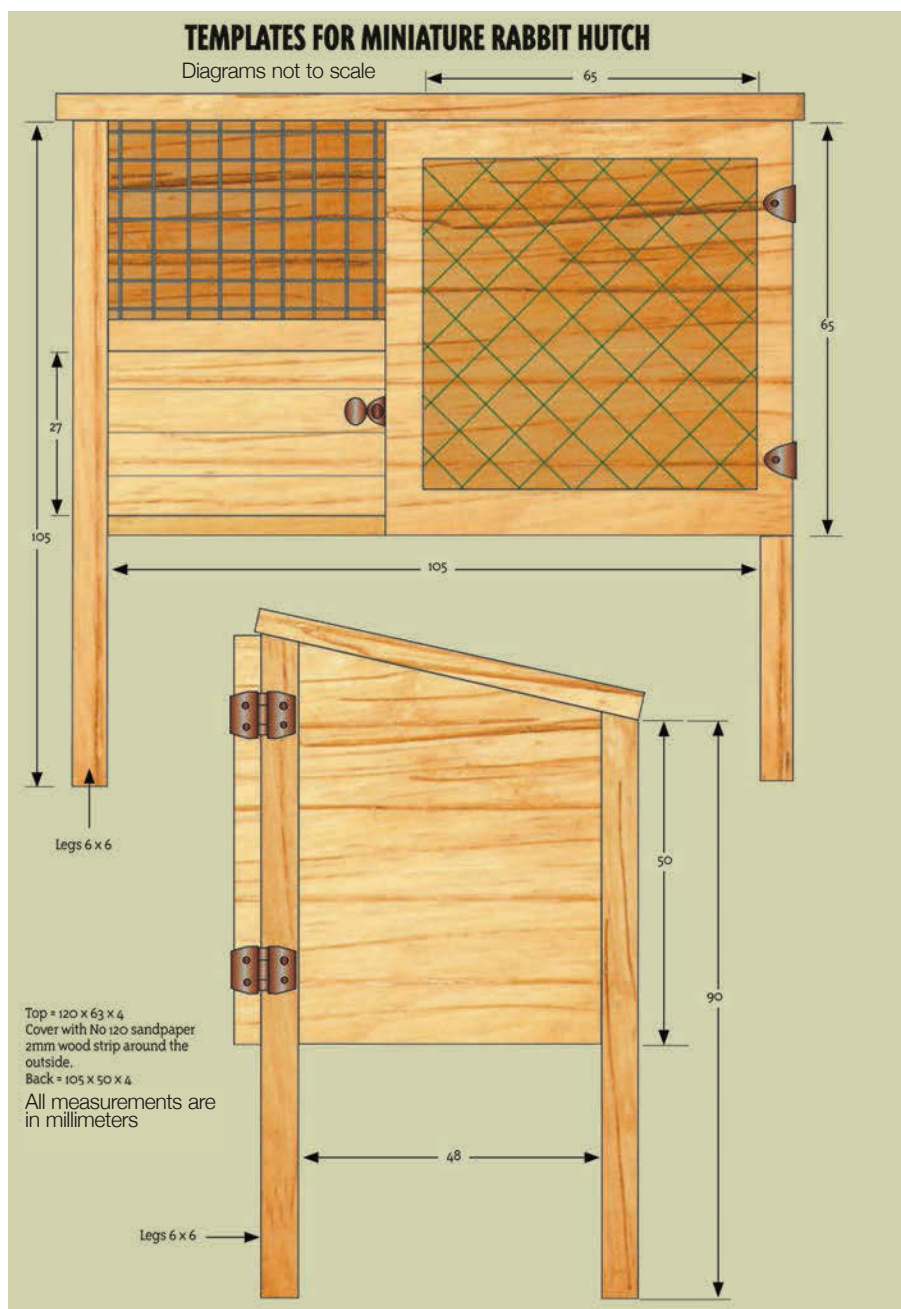
Step 9. Mark onto a 2.5mm thick piece of wood the ramp size of 55 x 12mm. Cut out six pieces of cocktail sticks 12mm long and glue onto the ramp at equal distance apart. Then cut the ramp from wood.



Step 10. So that the ramp fits at the correct angle, pare the underside corners off with a sharp knife. Do take care with this bit. Glue the ramp into position.



Step 11. Make a middle support post 63 x 4 x 4mm. I pinned the post in position using brass lace pins. I then covered the hutch with antique brown stain.



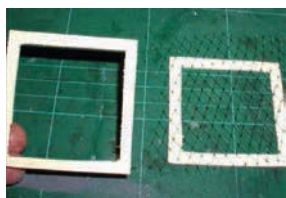
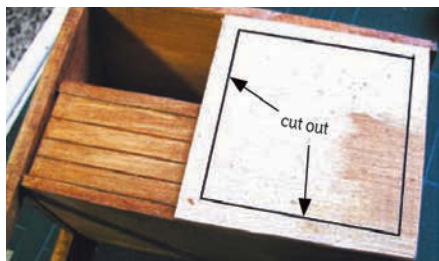
Step 12. Apply some glue to the sides and the center post, then place the roof in position.



Step 13. Make sure that the front of the roof is level with the front of the legs. The sides should overhang by about 4mm and the back will show a slight gap.



Step 14. For the door I use 2.5mm thick plywood. Cut out two pieces 65 x 65 and mark a line around the inside, 6mm in. Using a fret saw, cut out this square on both pieces.



Step 15.

Cut out a square of netting. Apply some white glue to one side of the door.

Leave it to get a little tacky, then press the netting onto the wood, stretching it to keep it tight. The other door then fits on the top to make a sandwich. When set, trim the outside netting using a craft knife.

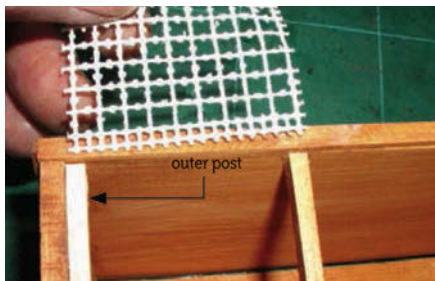
Step 16.

There must be a number of different meshes that can be used

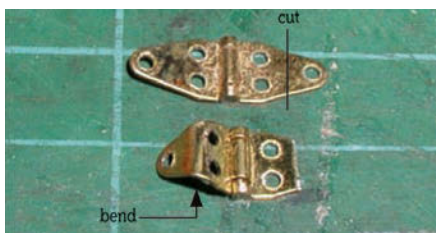


for the part above the door. I used 10 count stiff canvas and cut out four squares to make 5 count, or larger squares.

Step 17. Glue a support post 30 x 4 x 4 on the inside of the front leg to hold the mesh in place. I gave the mesh a quick spray in silver to make it look like metal and then Superglued it in place.



Step 18. There are many types of hinge that can be used for the door. I modified mine by bending one side so that one hole was at the front and two holes on the side of the door. The rest of the hinge was cut off and put to one side to use later.



Step 19. First, make some small holes where the hinges will fit, about 12mm in from the top and bottom of the door. Use a spot of Superglue on the underside of the hinge to keep it in position, then push small tacks into the location holes.



Step 20. Locate the door squarely on the front and as previously done, make holes to locate the hinge, then push the tacks in.



Step 21.

Here is where we use the offcut hinge. Using a small screw, locate it so that it just overhangs

the edge of the door. This will stop it from moving inwards. From a small piece of 6mm dowel, shape a knob tapering one end down to about 2mm. Drill a hole next to the latch and push the knob into place.



Step 22. For the final touch, make a small rotary latch for the large door. See the drawing for the shape. Drill a 2mm hole through the middle and then screw so that the latch turns and locks the door. **DIY**



Miniatura at Cranmore is a one-day success

Experimental show at new venue works well for exhibitors and visitors alike

By Sandra Harding

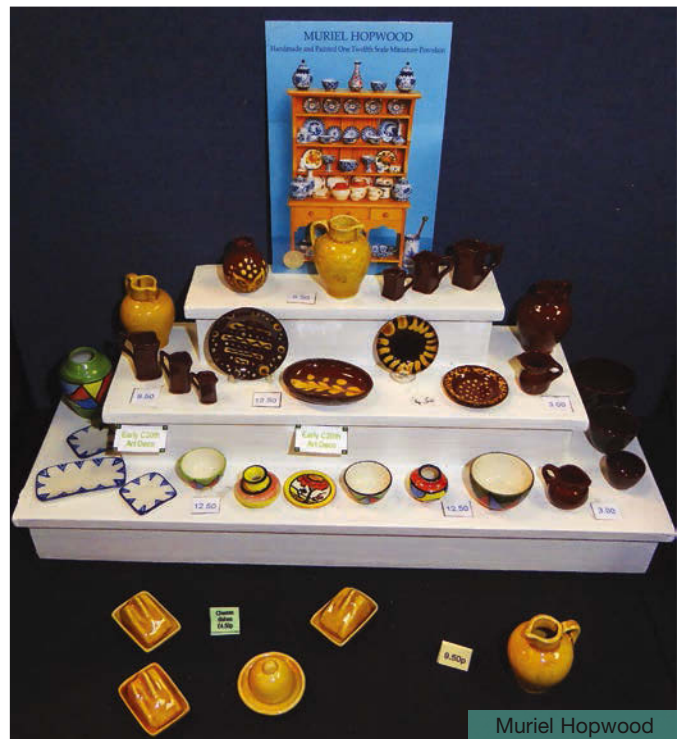
This was a first...not just for me, but for everyone.

The Hopwood family have held their previous Miniatura shows at the NEC in Birmingham, but decided to experiment with a new venue at Cranmore Park in Solihull. It is a custom-built venue to house exhibitions and shows and the one-day experiment really seemed to work as everyone we spoke to approved of the choice.

For a start there is plenty of free parking and access is easy, although I have to

admit one does need a car or, as many did, an organised coach trip. In fact there were several visiting clubs who had arrived in this way, including Cheltenham. In addition there is a very presentable restaurant and coffee bar playing some very jolly music.

There is plenty of space for both the exhibitors and visitors alike, and joy of joys, the whole area is carpeted making it easier on the feet of the exhibitors, who have to stand for so many hours in one spot, and the visitors who move around a lot.



Muriel Hopwood



Jane Davies



Miniature Needlework Society ladies



Mini Fashion Exclusives

Back to the business of the show. There were roughly 100 exhibitors and I can guarantee they were amongst some of the best in the land. In addition we had everything from four doll's house clubs displaying their wonderful work to The Miniature Needlework Society and their beautiful needlework.

There were stands full of everything one could need to stock any size or scale of doll's house and even a fantasy castle or witches' hovel (thanks to Kastle Kelm).

We had exquisite dolls

from Jane Davies, Costume Cavalcade, DCT Miniatures, Crumpled and Rumped, Pat Kay, Mini Fashion Exclusives, Woodside Dolls, Jane Laverick and Veronica Ann Pickup. There were houses from Robert Stubbs, Dolls House Builder, Glorious Twelfth, Trigger Pond, Malcolm's Miniatures and Miniature Mansions.

There was a realistic blacksmith's forge and beautifully lit churches from Small Scale and Village Wheelwright, fine cane work from C&D Crafts and enough wallpaper



Dateman Books

to cover Buckingham palace, courtesy of Jennifers of Walsall, Blue Riband Fabrics, and Susan Bembridge Design, plus others.

There were fine paintings from Angie Pyatt, Norman D

Whiting, and Just Ann and Bill, ceramics and porcelain from Sally Meekins, Muriel Hopwood, and Reutter and so many stands filled with every kind of accessory and vital DIY items that I need at least one more page to mention them all, and I can't.

The day at Cranmore seemed to be a great success and the show was very busy all day. **DHW**

● The next Miniatura at the NEC is on March 28th and 29th 2015. To see more contact www.miniatura.co.uk



WADDHAMS dolls house club members



Corin age 8 at Waddhams stand

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something is FISHY HERE

Follow along with Kiva to create a salty treat straight from the ocean: delectable sardines that you can use in a jar, on a pizza, or in a can

Tutorial and photography by Kiva Atkinson, IGMA Fellow

INTRODUCTION BY LINDA AT KINSON



When Kiva was about two months old, I took her into our community pool and dunked her briefly and lifted her out of the water and up above my head. To my joy and surprise, she started laughing her toothless laugh and kicking her chubby, segmented legs! Well, I thought, maybe I should do it again. And again, and again, and I knew then and there we had a swimmer in our midst. Sure enough, she turned out to be smooth, fast, and graceful at a very young age.

She not only swims like a fish, she loves fish—to eat! Raw or cooked, it doesn't matter. If it has fins and scales and lives in water, it's a meal for her. It's only natural that one of her favourite things to make in miniature would be fish, of course!

So here's a very quick and easy and simple way to make little sardines. And if you want to make bigger fish, all you have to do is increase the size and vary the colours, even the shapes, and add the dorsal and ventral fins.

A note on scale

I'm doing this in twelfth scale, so the sardine will be tiny. It will end up being the size that you would find in canned sardines—for dolls!

YOU'LL need



- White polymer clay
- Translucent polymer clay
- Needle tool
- Single edge razor
- Black pastel chalk
- Pinch of black polymer clay
- Silver pearlescent powder
- Brown transparent glass paint
- Clear matte varnish
- Tiny brush tips
- Fine paintbrush
- Black paint (optional)
- Liquid polymer clay (not pictured; optional)



Step 1. First condition the clays separately, then blend equal parts of the white and translucent clays. Make a fish shape sized as in the photo of my finger. Because the fish are so tiny, I didn't bother making the dorsal and ventral fins, but I did make a tiny one by the gills that will come later. Shape the tail fins and press down. Take your needle tool and mark the mouth, the gill opening, the eye socket, and the lines on the tail. It will be easier to work on a ceramic tile. Take the razor and cut a V shape for the tail.



Step 2. Grate some black chalk and, with your tiny brush tip, shade the ventral, top area of the body from the nose to the end of the body, and lightly touch part of the tail. Take a teeny bit of black clay, roll a tiny ball, and stick it into the eye socket.



Step 3. Take your silver pearlescent powder. Use another tiny brush and add silver to the rest of the body of the fish.



Step 4. This is optional because the fish is so tiny, but I did make a fin for the gill area. You can use straight translucent clay and make a tiny teardrop with lines and place it

ABOVE LEFT: Tiny sardines straight out of a can are just as delicious as those on a pizza!

ABOVE RIGHT: Sardines top one of Kiva's miniature cheesy, greasy pizzas, perfect for a night at home or for a pizza parlour scene.

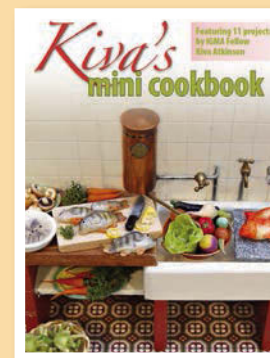
RIGHT: If pizza is too intimidating, you could fill a jar full of the sardines and liquid resin or Scenic Water to help stock your miniature pantry.



just behind the gill opening. I put a tiny dot of liquid polymer clay on the fish to make the fin adhere better.

Step 5. Bake the fish according to the directions on the clay package. After baking, touch a bit of the transparent brown glass paint along the gill area. I also add a few tiny dots of black paint for realism, but that is an optional step. If you wish, coat the fish with the matte varnish.

That was simple and easy, and now it's time for my real meal of tuna carpaccio, drizzled with extra virgin olive oil and sprinkled with balsamic vinegar and capers! Ciao! **DRW**



For more Kiva

You can find more of Kiva's projects in the digital books Kiva's Miniature Cuisine and Kiva's Miniature Cookbook. You can read them on your computer or your iPad and iPhone. Both available at My Craft Academy, DHW's new website for courses.

Go to www.mycraftacademy.com. Or you can search the Apple app store for the titles.

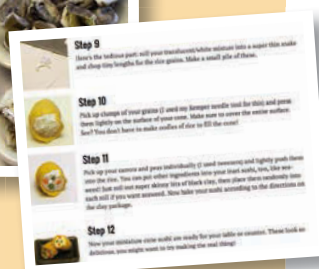
Included in Kiva's Mini Cookbook

- Salad
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- Meat kebabs
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Wealth of talent on show at Good Sam

Enjoy a stunning photo gallery of the work of talented miniaturists from around the world, from bonsai trees to Downton Abbey replicas

By Martha Puff

PHOTOS BY MICHAEL PUFF AND ARTISANS

The 39th Annual Good Sam Show was held in San Jose, California in October. It is the largest miniature show in the western half of the United States with 116 tables, 17 international dealers, and 74 exhibits crafted by local miniaturists. The dealers offered unique, exquisitely crafted miniatures ranging from twelfth scale down to 1:144 scale.

The show takes great pride in their selection of talented miniaturists. Everyone is good. You can easily spend a whole day meeting interesting artisans, finding wonderful treasures, and enjoying the exciting world of fine miniatures.

Next year, the show will be held October 10-11, 2015 at the Doubletree Hotel in San Jose, CA. To keep informed about about the dealers and the show, visit:

Web: <http://goodsamshowcase.miniature.net>.

Blog: <http://goodsamshow.blogspot.com>.

Facebook: <https://www.facebook.com/GoodSamShowcaseOfMiniatures>.

All miniatures in the photos are twelfth scale.



"A Still Life with a Pewter Flagon and Two Ming Bowls" (1651, Jan Jansz. Treck) on a handcrafted easel of Western Yew wood. Both are by IGMA Artisan Johannes Landman, Canada.



Warm shades of pink go art deco elegant when paired with black and creamy white in this stunning Standing Lady floor screen and fireplace screen. Both are original stained glass designs by Barbara Sabia, U.S.

From Vilia Miniature, Italy: "Wood carrying case of artist supplies. Tea box with removable teabags. Vintage chest filled with colorful DMC embroidery floss. In addition to finished handcrafted furnishings and accessories, furniture pieces are available for you to decorate."

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"Sushi is one of our new contemporary groupings," says Kathy and Brian (Rainbow Hand) Tepper, U.S. "It features a Rainbow Hand painting, Wassily Chairs by Warren Richardson, and a round metal table by Paris Renfroe Designs."

RAINBOW HAND AND KATHY
www.rainbowhandandkathy.com
 Email: briantep@verizon.net



"Chinoiserie" shadow box by Natasha Beshenkovsky, U.S. "It is inspired by Chinese porcelain in the Blue Willow style. I used painted wood, old metal findings for flowers, tiny twigs and vines, and added laser-cut elements originally intended for doll's house trim, cut and re-assembled."



"This is a replica of Madame Du Barry's commode," says Cristina Noriega, Spain, who designs fine handcrafted furniture. "The reproduction of Marie Antoinette's portrait (Meytens, c.1767-1768) is by Chiqui Cueto, Spain."



GOOD SAM SHOW

Louis XVI Parquetry Cylinder Bureau in rosewood and ebony with gilt metal figures by Geoff Wonnacott, U.K. He is well known for his exceptional handcrafted museum quality furniture reproductions. French Sèvres style 18th century porcelain vase by Miyuki Nagashima, Japan.



"Wine gets better with age - so do people," says doll artist Fern Vasi, U.S. "No matter the age or walk of life, each of my porcelain character dolls tells a story with its distinctive costuming, body language and emotions."

"I made this hand soldered and hand-painted bed with floral medallions," says Maritza Moran, U.S. "I dressed it with red toile on the head and footboard, vintage fabrics, and trims. The Louis XIV chair has a hand-painted medallion of a maiden tending sheep."



One-of-a-kind furred Jack Russell Terrier by the ever-so-talented Takumi Takanashi from Japan. A small terrier, the Jack Russell was first bred in the early 19th century for English fox hunting.





From dealer Sara Risley, Red Bow, U.S. "For the young at heart, an artisan rendition of the beloved Peter Pan and his best fairy friend Tinker Bell."

"Cherry blossom bonsai tree created in the traditional Bonsai root-over-rock planting style," says Era Pearce, Pearce Miniatures, U.S. "I designed it following traditional Japanese bonsai standards."

ERA PEARCE, IGMA Fellow
233 N. Val Vista Dr. #436
Mesa, AZ USA
Website: pearceminatures.com
001-480-361-1302
pearceminis@cox.net



Dealer Bridget McCarty (Animal Pets) made this Country Garden in a Workshop taught by dealer Laura Crain (Florals) on a Mediterranean cruise ship. She added the peacock. "I bought the garden at Good Sam to display my little Bru porcelain doll dressed in ecru silk and cotton lace," says dollmaker Pat Boldt.



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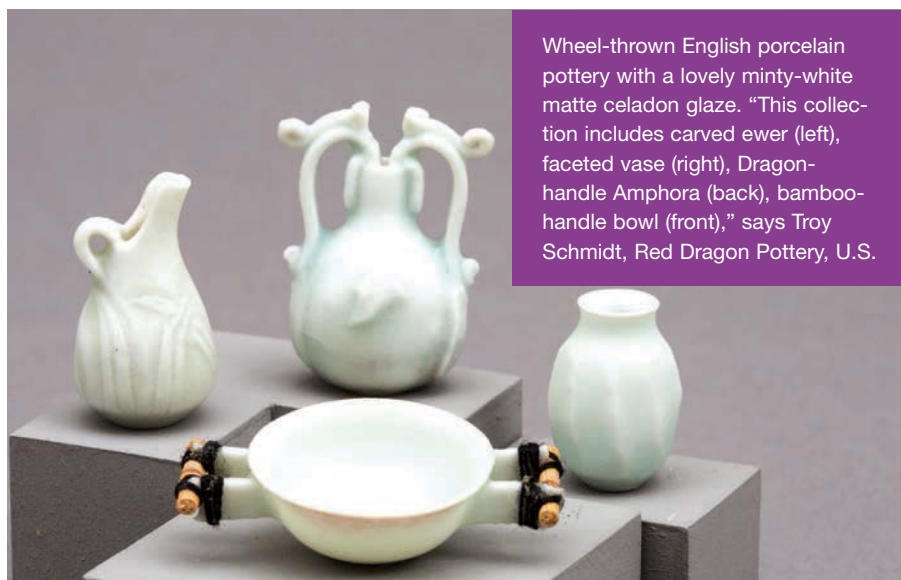


"I created this hand-painted furniture especially for the Good Sam Show," says Bluette Meloney, U.S. "My structures and furnishings feature a wide range of faux finishes and trompe-l'oeil effects."

From Josephine Meyer, U.S.: "Kitchen cabinet/pie keeper with hand-painted scene and 'Still life with Curtain and Flowered Pitcher' (c.1899, Paul Cezanne). He painted numerous still lifes using the same objects over and over again, rearranging, balancing colors and textures."



Fabulous Tudor roasted boar's head with grapes and figs by Janet Uyetake, Tiny Towne, Hawaii, U.S. Served on her own handcrafted porcelain stand.



Wheel-thrown English porcelain pottery with a lovely minty-white matte celadon glaze. "This collection includes carved ewer (left), faceted vase (right), Dragon-handle Amphora (back), bamboo-handle bowl (front)," says Troy Schmidt, Red Dragon Pottery, U.S.



Downton Abbey Servants Bell Board by Dr. Ken Byers, Shaker Works West, U.S. "This is an exact duplicate of the board in the PBS Downton Abbey TV series," says Dr. Byers.



Miniature reproduction of a Chinese porcelain bowl from the Wanli period. The mounts were done in London in 1585 and are made of silver-gilt. Silversmith Pete Acquisto, U.S. made the mounts for this piece. Henny Staring Egberts, Netherlands, made the porcelain bowl.





A perfect summer floral bouquet and unique sea coral display by Janice Kimbro, U.S. "I have been handcrafting florals for more than twenty years, and takes great pride in the authenticity of my work."



"This stunning vintage bride with wedding bouquet was hand sculpted by Gale Elena Bantock, U.K.," says dealer Carla Gaustad, U.S. She specializes in exceptional one-of-a-kind pieces by the finest international miniature artisans of our day.



"A figure of Dame Maggie Smith portraying the caustic Lady Violet, the Dowager Countess of Grantham on Downton Abbey," says Carla Gaustad, U.S. "It was created by doll artist Julie Campbell,



Bedroom furniture in the Art Deco style by Peter Tucker, Canada. He says, "The dresser has Redheart drawer fronts and Jatoba (Brazilian cherry) sides and top. The edge of the top is outlined with Ebony. The dressing table features Jatoba and Dogwood."



Jay's Miniatures



Karen of Time In Miniatures



Samuel, Amelia and Jess

Time to chat and enjoy the minis

Sandra Harding visits the Charmandean show

By Sandra Harding

In no time at all the Charmandean Doll's House Show had arrived, and we were pleased to meet Jan and Barry Phillips of Dolly's Daydreams again for a chat.

This is a lovely venue in Worthing, West Sussex, with lots of room to wander amongst the exhibitors, and indeed, as we always do, meet up with lots of friends and acquaintances for even more chat.

We met with Ken and Maureen Cuffley with bags full of items, and knowing Ken they will all have homes to go to. (Ken makes his own houses and we feature him in this issue). The same applies to David and Judith Richmond,



Sarah and Shirley with Steve of Dinky Developments



Dollshouse Delights



who were busy shopping for all manner of goods to stock their many homes, again, all made by this couple.

As one would expect in November, there were several lovely Christmas displays, full of sparkly stuff on several tables including Jay's Miniatures, Alice's Wonderland and Johlin Designs. To remind us that Easter will be here in the blink of an eye Dolls House Delights had the most appetising display of hot cross buns.

Time in Miniatures had their new grandfather clock complete with pendulum and Al'turn'ative Proportions were displaying their usual high standard of desirable products. We had a lovely chat to the lady from Cat's Whiskers who had travelled down from Northampton for the day and, as usual, I managed to get something a little different from her. This time it was a pair of Chinese figures for



Al'turn'ative Proportions

my yet to be started museum.

The Horsham Dolls House Club were proudly showing us their lovely 20th anniversary display which we showed you in the October issue. I could not resist getting this happy picture of Samuel and Amelia, with their mum

Jess, looking in wonder at the detail. The children even recognised the dolls were based on some of the people manning the display.

Jan and Barry are planning two shows at Charmandean in 2015, on Sunday April 19th and Sunday November 8th 2. Always worth a visit with the pleasure of, (hopefully) a bacon buttie to make everyone, including my husband, very happy. **DHW**

• For further details email dollysdaydreams@btinternet.com or call 01945 870160



Alice's Wonderland

Move to October

Fans of the Pudsey show, and there are many, make a note in your diary now. The Autumn Leeds Fair at Pudsey Town Hall has been held in November for the past 33 years, but this year moves to October 10th.

small accomplishments

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By Sandra Harding

When I had the pleasure of visiting Ken Cuffley some time ago I was delighted to see an impressively large collection of his own miniature work, including many doll's houses of all sizes and styles, some of which you may have seen featured. I thought you might like to see the rest of Ken's collection and I have put them into groups to show you over the next few months.

Ken is well onto his 80s now and was a cabinet maker for most of his life (and it shows). His house is full of real-size handmade furniture as well as the miniature marvels he makes both for himself and the club to which he belongs. He has also made about 150 kits for various local doll's house clubs.

Japanese Tea House

This is delightful ending for what was originally a jewellery box. Talented Ken could not resist this box when he found it at a car boot fair and his imagina-





tion soon led him into the world of the Japanese Tea party although, I am told, it was inspired by a model bought back from Japan in the 1940s.

Ken turned the bottom drawer into a drop down garden area and added flowers and a paper parasol (I remember those from long ago). He created three floors with stairs from the ground floor, and left the wooden effect throughout the building. He created the Japanese look by carefully placing appropriate pictures in each room. I love the lighting effect created by putting lighting behind the screens which gives a very different look to the rooms.

On the bottom floor there is a hot tub in the corner and a lady about to take a dip. On the second floor there is a lady taking tea and on the top floor there is a lady wondering what to do next.

Notice the beds on the floor, which I am told is how they sleep. The resin figures are all German, made by Schielch, and each one was 'operated' on to create the right look and dress code for this Japanese scene.

I think this is a lovely use for an unwanted box. I am going to look out for one when I am at my next car boot sale and have a go myself.

Mediterranean House

The second house I want to mention is a 1/24th scale Mediterranean style house, which has the special Ken roof hinge but conventional front hinges.

All the contents and furniture are Ken made, including the mandatory wicker chair and wooden bath and toilet (carved from solid wood I am told). The lampshades are findings put to good use.

Blossoms

This pretty little shop is a replica of Ken's daughter Caroline's place of work which is in Worthing. The fellow standing in the shop is waiting for his deliver-

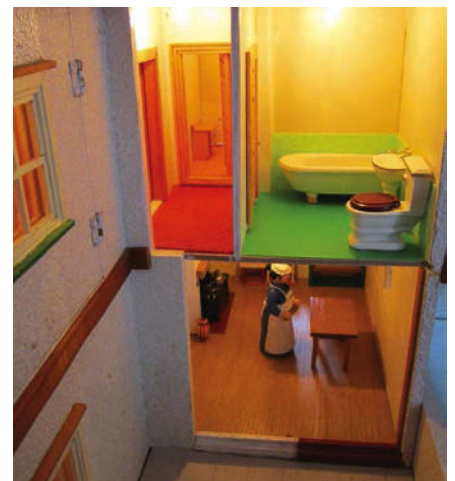




ies to arrive for the day. To get the diffused lighting effect Ken used pea bulbs behind glass. A nice effect. Ken arranged all the flowers along with the tools, old till, pots and bowls which were collected on Ken's travels.

Number 1 Sugden Rd

This 1/24th scale house was a very special one for Ken to build as it is a model of his own childhood home in Worthing.



The house was built in about 1900 but unfortunately took a direct hit from a German bomb during the war in 1942. Luckily, no one was in the house at the time but the house was completely destroyed, along with neighbouring properties.

Ken has fond memories of this house, and this is reflected in the way it has been reproduced. It has a slate roof with a 90 degree extension at the rear.

It has a double-hinged front, and the roof drops down for access. It also has a double-hinged section at the back, with a double-sided room. In the kitchen there is even a serving hatch.

In the roof there is an artist at work, although I am not sure who he is, or the lady standing in the sitting room (but she looks very pretty) and there are another 10 rooms full of purchased and hand-made items, including tables, rocking chairs, leather chairs, toy horse and many of the other accessories. [DHW](#)





January

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March

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November

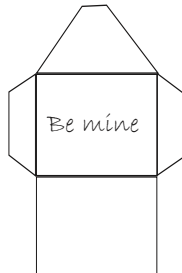
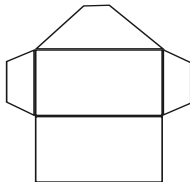
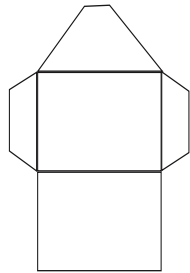
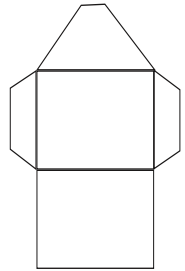
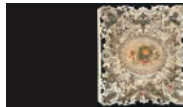
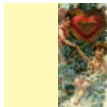
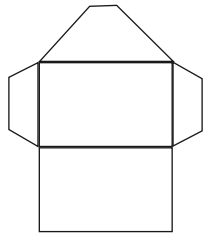
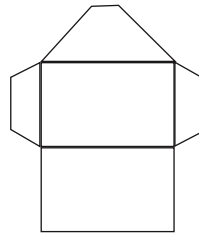
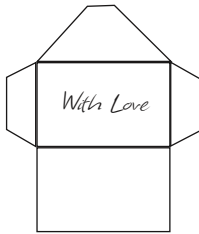
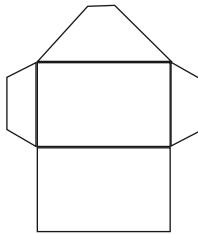
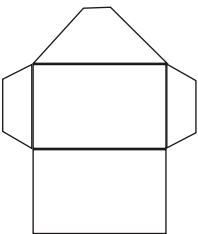
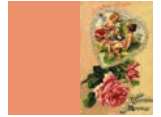
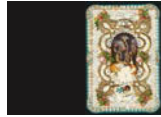
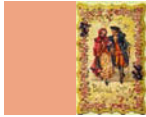
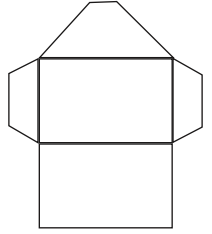
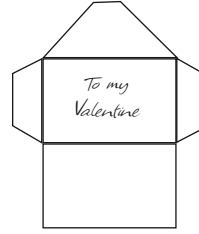
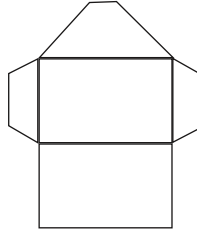
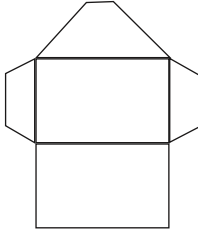
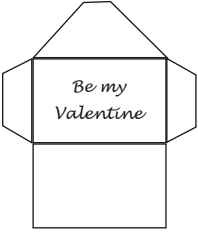
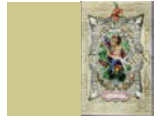
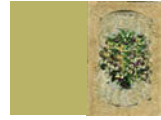
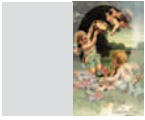
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VALENTINE CARDS AND ENVELOPES



<i>Valentine Delights</i>	Cherries Jubilee 2 cups sugar 2 cups cherry (liquor) 1 cup 100% fruit dark sweet cherries 1 cup 100% fruit (optional for baking) In small saucepan over moderate heat, with sugar, add cherries and liquid. Bring to a boil. Reduce heat and simmer 10 minutes. Pour into a 9x9 inch pan. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Hummus Cake 2 cups flour 2 cups sugar 1 cup oil 1 cup 100% fruit (optional for baking) In small saucepan over moderate heat, with sugar, add cherries and liquid. Bring to a boil. Reduce heat and simmer 10 minutes. Pour into a 9x9 inch pan. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Valentine Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Valentine Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Secret Smooth Cookies 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Chocolate Cherry Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Lucky Valentine Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)
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Sweetheart Meringues 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Valentine's Day Red Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Valentine's Day Red Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Valentine's Day Red Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)	Valentine's Day Red Cake 1 cup 100% fruit (optional for baking) FOR CAKE: Combine flour, sugar, salt, baking soda and cinnamon in large mixing bowl. Add eggs and vegetable oil, stirring until dry ingredients are combined. Stir in flour. Stir in vanilla, undrained pineapple. Top of the cake should be covered with cherries. Bake at 350°F for 30 minutes. Let cool. Garnish with whipped cream and cherries. (Optional: Add a splash of brandy or liqueur.)
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RECIPES FOR VALENTINE DELIGHTS

To make up the book - Glue the covers to thin card - fold the pages into a concertina and glue into the spine of the covers.

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DOLLS HOUSE & MINIATURES FAIR

Exeter Conference Centre,
Westpoint, CLYST ST MARY,
Exeter EX5 1DJ
Open: 10.00am - 4.00pm
Organiser: Wendy's World

SATURDAY 10TH JANUARY

DOLLS HOUSE & MINIATURES FAIR

The Benn Hall, Newbold Road,
RUGBY, Warks CV21 2LN
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 11TH JANUARY

STAFFORD DOLLS HOUSE FAIR

Members Pavilion, County
Showground, Weston Road,
Stafford ST1 0BD
Open: 10.30am - 4.00pm
Organiser: Doreen Jeffries

SUNDAY 18TH JANUARY

DOLLS HOUSES & MINIATURES FAIR

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

DOLLS HOUSE & MINIATURES FAIR

The Holiday Inn, Filton Road,
Hambrook, BRISTOL BS16 1QX
Open: 10.00am - 4.00pm
Organiser: Wendy's World

DOLLS HOUSE & MINIATURES FAIR

Lostwithiel Community Centre,
LOSTWITHIEL, Cornwall
(A390 Liskeard - Truro)
Open: 11.00am - 4.00pm
Organiser: NSC Miniatures

SATURDAY 24TH JANUARY

DOLLS HOUSES & MINIATURES FAIR

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Coppice Row,
THEYDON BOIS, near Epping
CM16 7ER (M25/Junction 26)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

SUNDAY 25TH JANUARY

DOLLS HOUSE & MINIATURES FAIR

The Inn on the Lake Hotel,
DA12 3HB (on A2 between
Dartford & Rochester)
Open: 10.00am - 3.30pm
Organiser: D&M Fairs

DOLLS HOUSE & MINIATURES FAIR

Elsecar Heritage Centre,
Building 21, ELSECAR,
S. Yorks S74 8HJ
Open: 10.30am - 4.00pm
Organiser: White Rose Fairs

FEBRUARY

SUNDAY 1ST FEBRUARY

CITY OF LONDON DOLLS HOUSE FESTIVAL

The Tower Hotel,
St Katherine's Way,
LONDON E1W 1LD
Open: 11.00am - 5.30pm
Organiser: London Dolls House
Festivals

SATURDAY 7TH FEBRUARY

DOLLS HOUSE & MINIATURES FAIR

Southport Theatre & Convention
Centre
SOUTHPORT PR9 0DZ
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 8TH FEBRUARY

DOLLS HOUSES & MINIATURES FAIRS

THE KELHAM HALL TRIPLE
Kelham Hall & Country
Park, KELHAM, nr Newark,
Nottinghamshire NG23 5QX
(On A617 to Mansfield)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

DOLLS HOUSE & MINIATURES FAIR

Cobham Village Hall,
15-17 THE COBHAM,
Surrey KT11 2LU
Open: 10.00am - 4.00pm
Organiser: Wendy's World

SUNDAY 15TH FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

The Rivenhall Hotel,
Rivenhall End,
near WITHAM, CM8 3HB (on
A12 westbound)
Open: 10.00am - 4.00pm
Organiser: Dolly's Daydreams

FRIDAY 20TH - SUNDAY

22ND FEBRUARY BRIGHTON MODEL WORLD 2015

The Brighton Centre, Kings
Road, BRIGHTON BN1 2GR
Open: 10.00am - 5.00pm
Organiser: Brighton Model
World

SATURDAY 21ST FEBRUARY

DOLLSHOUSE & MINIATURES FAIR

Thame Leisure Centre, Oxford
Road, THAME,
Oxford OX9 2BB
Open: 10.00am - 4.00pm
Organiser: Ron & Felicity
Holland

DOLLS HOUSE & MINIATURES FAIR

Winsford Lifestyle Centre,
WINSFORD,
Cheshire CW7 1AD
Open: 10.30am - 4.00pm
Organiser: MM Fairs

SUNDAY 22ND FEBRUARY

DOLLS HOUSES & MINIATURES FAIR

Holiday Inn Ashord-Central,
Canterbury Road,
ASHFORD, Kent TN24 8QQ
(M20/J9)
Open: 10.30am - 4.00pm
Organiser: Dolly's Daydreams

ORGANISERS:

Brighton Model World www.brightonmodelworld.com

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

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

Doreen Jeffries: 01274 616539.

www.doreenjeffriesdollshousefairs.co.uk

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

Kensington Dollshouse Festival: 020 7812 9892

E: kdf@dollshousefestival.com www.dollshousefestival.com

Little Mermaids' Dolls' House Club: Tel: Mary 01507 477188

MGM Fairs: Tel: 01225 466533 Mob: 07818 462448

E: admin@mgmfairs.co.uk www.mgmairs.co.uk

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

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

NSC Miniatures: E: nscminiatures@yahoo.co.uk

Tel: Nicola - 01208 892831

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

Uckfield Dolls House Club: Tel: 01825 762649

Wendy's World: 01895 834348 www.wendysworldfairs.co.uk
E: wendyhobday@wendysworld.co.uk

White Rose Fairs: 01709 890649. whiterosefairs@hotmail.co.uk

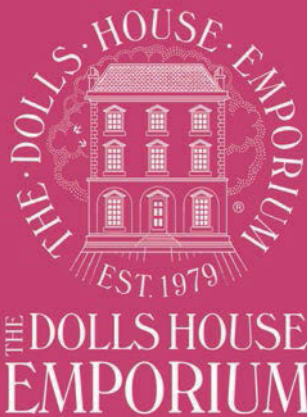
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