



Country House the Pauwenhof

Make your own mansion in 1:12

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Preface (Page 5)

“Buitenplaats de Pauwenhof” is my third book. It was not my intention to release a book again so quickly, but Tim Barrance made me very excited to start anyway. He is responsible for the layout of my books and for ‘Variation in Vintage “, he had also made the scene photos. It was his idea to go for it and build a big house for this book. At first I didn’t see it that way, but, after an evening of brainstorming, I was challenged, and there already a nice plan!

This project has become much too big for me alone and I am very happy with the great help I received. Soon I had my own three musketeers: “One for all, all for one”! Tim further explored the possibilities of photography, my husband Frank offered to edit all texts and to process the step-by-step photos, and the third musketeer is Mr. Van de Walle. Over the years he has become a special friend, who helps me with his knowledge and craftsmanship in the field of furniture making and constructions in building 1:12. Because of the size of this project, we needed two houses. One that I could work on to create the interiors and one extra for the photography of construction step-by-step photos. Which meant that we had to double everything: 70 windows, 10 doors, 80 frames and eight stairs. Without the help of Mr. Van de Walle it would still not be finished!

In the meantime, Tim had come up with something new: he wanted to photograph the house as if you are inside it yourself, regardless of where you are in the house. That was a big challenge, but I invite you to see the result in this book! In addition, light plays a very important role. Pictures of the house bathed in sunlight, at dusk, or late at night, when it's dark outside - we wanted them all in this book. The many windows provide a lot of natural light and therefore, the photos made at different times of the day, are more interesting. All this has contributed to the special scenery chapters of the rooms in the house. It almost seems as if the house is actually occupied and you are inside.

Thanks to this great team that was complementary to each other and inspired me, I was able to work on The Pauwenhof mansion. I don’t know how I can thank my team enough!

Introduction (Page 7)

In my youth, we regularly drove along the Vecht to admire the beautiful country houses that stand there. I dreamed about living in such a house. That didn’t happen, but, with the making of this book, my dream has come true a bit.

Buitenplaats de Pauwenhof is a big house where I could completely lose myself in my imagination. I have not imposed any restrictions on myself. The house has no less than seven rooms. Two spacious kitchens in a basement, one with a large stove and one where all the other kitchen work is done. Behind the large front door lies a stately entrance that takes you to the first floor. Two rooms on the first floor: one for the woman of the house and one for the master of the house. And on the second floor a real children’s paradise, a room for the nanny and the bedroom.

I did not restrict myself on one style or period, when building Buitenplaats de Pauwenhof, but I have combined different styles and given it my own touch. I get my inspiration from many different sources, from the French countryside, an English country house, a TV series like Downton Abbey, and even my parents’ house.

It has become a large house, literally, the dimensions are sizeable and it is a lot of work. On the basis of the step by step photos, you can recreate the entire house, but you can also use the book to make only one room, or another smaller part. Or just use the demonstrated techniques, for example the paneling, the interior walls or the windows, to apply them in your own project. The detailed explanation helps you to make the paneling of a room. The basis of the paneling is largely the same in all rooms, but the book shows how minor changes can have a major effect on the layout and the ambiance. The paneling therefore offers unprecedented possibilities.

Finally, the extensive photo sections will hopefully inspire you for furnishing the rooms in your own dollhouse!

I also explained a number of pieces of furniture and small accessories in this book of course. Have fun reading, watching and creating!



Design and construction of the building's shell

Chapter 1 (Page 9)

The Pauwenhof mansion is a stately home with many rooms. The advantage of designing your own house is that you can realize all your wishes in it. Large kitchens, an impressive entrance, a library, a children's room, etc., everything is possible. By placing windows on all sides, a lot of sunlight enters, which makes the atmosphere in the house very special.

Design and construction of the building shell (Page 10)

The Pauwenhof mansion is my dream house and looks a lot like a country estate that you can encounter along the Vecht river in The Netherlands. It is a stately home with large windows and a front door in the middle of the facade. In the house there is a large kitchen and a library or men's room. I also really like a children's room, where I can place my old toy miniatures, which I have collected over the years. The other rooms automatically get their destination. I want the facade to be easy to remove, so that you can look inside properly.

Caption:

The house has been given a symmetrical facade. The front door is placed in the middle, with the same number of windows on the left and right. The windows of the different floors are placed directly above each other. This symmetry fits in with a stately home like Buitenplaats de Pauwenhof.

1.1 The design (Page 11)

To determine where and how large the rooms in my house should be, I make an imaginary walk through the house. I want the kitchens in the basement of the house, as you often see in old country houses. That is difficult, because I cannot lower a 1:12 house into the ground. I have a simple solution for this: I raise the front door and the entrance a bit and place stairs to the kitchens below. The floor in the hall is 5.5 centimeters above the base plate. The living areas start on the first floor. You need a staircase to get there. Stairs in dollshouses are usually not that exciting, how do I make something beautiful out of it? Not long ago I was in a beautiful old house where the stairs were locked up between the walls, I want that too! This way, I get an impressive entrance.

In my mind, I enter the hall through the front door and I see the stairs in front of me. I walk upstairs and come to the landing with a door to the living rooms on the left and right. I want even more rooms, so another floor is coming on top. I want to hide the plug sockets of the lighting at the top of the house, so that I can easily reach them and they are nevertheless hidden from view.

How high and wide will the rooms in my dream house be? I like high rooms and in a 1:12 house, this gives the advantage that you can look into it easily. I will therefore make the rooms ± 250 mm high. To get a good ratio, the rooms must be wider than high, otherwise you get a square space, a bit of a box. I have one room on the left and one on the right of the corridor, they will be ± 350 mm wide. To create a good perspective, I make deep rooms, the depth of all rooms becomes ± 390 mm.

I make the corridor about 180 mm wide.

Now is the time to find out if my plan can be realized. I'm going to make a working drawing on an MDF plate. I first design the facade. The walls and floors are drawn to size on the MDF board. Above the second floor, under the roof, I want space for the electricity. I also indicate this space on the drawing of the facade. The sum of the height of the rooms, the thickness of the floors and the space for the electricity, is the total height of the building. The thickness of the walls and the width of the rooms added together is the width of the building.

The many high windows in the facade determine the grand appearance of the house. I have high windows and less high ones; the glass panes are the same size, which ensures a balanced, symmetric facade.

I also make a drawing of the side wall and the rear wall.

When I am completely satisfied with my design, I will saw the facades and sides.

To easily remove the facade and put it down, I came up with a construction with a double base plate. I have attached the gravel path in front of the house to the facade, so that the facade can easily be put down and stand separately. The facade with the gravel path fits exactly into the edge on the bottom base plate and is held in place at the top of the house by the (removable) roof.

So far for the plan. Now I will start, I can always adjust things along the way.

1.2. Sawing the facades (Page 11)

Materials:

6 mm thick MDF

1x back side A

2x side wall B

1x bottom C

1x frontage D

1x base plate for gravel path E

33x window-sill H 10 x 105 mm

2x window-sill I 10 x 190 mm

For the position of windows and doors, see the drawings later in this chapter!

Pine corner slats 22 mm

2x for back facade F 775 mm

2x for frontage G 775 mm

I saw the MDF A and D for the facades and the sides B to size and copy the drawing of the windows and door onto the MDF plates. I saw the holes for the windows and the door with a jigsaw on the inside of the drawn lines. The holes may then become a fraction too small, but I can sand that fairly easily. A too large hole is much worse. If you buy the windows and the



door instead of making them yourself, you have to adjust the dimensions of the holes to what you have bought.

I glue the sides B against bottom C and back wall A, between the sides. I keep all parts in place with masking tape, until the glue is dry. I check whether all the corners are perfectly straight, and the facade is glued perpendicular to the bottom. That is very important, otherwise I will start with deviations. I glue the facade D against the loose gravel path E. The platform step, described in chapter 2 has to be glued against the facade D and onto gravel path E.

I glue corner slats F against the corners of the back wall with the side walls, the bottom level. The height does not exactly match at the top, but that's not a problem. The roof will soon rest on the corner slats. Corner slats G need a small adjustment before I glue them against the facade: base plate E will soon be on base plate C, the height of these two plates together is 12 mm. That is why I saw a 12 mm corner from the corner slat, so that the corner slat is level with the bottom of the sides and connects to the front facade. Then I glue the corner slats against the facade.

There will be a small border under all window holes. These are the parts H and I. I sand one long side at an angle, before I glue them under the windows. I glue the parts H under the large and small windows, with the sloping side above, so that rainwater can run off. I glue the parts I under the wide windows in the side wall (A).

1.3. The roof (Page 17)

Materials:

6 mm thick MDF

1x roof plate A 970 mm x 465 mm

2x side B 403 mm x 50 mm

2x front and back C 925 mm x 50 mm

The length of the slats below must be measured in the work before you start cutting!

Slats

Slats D 2 x 10 mm

Slats E 2 x 5 mm

5 mm thick MDF

28x console F (see drawing)

6x balustrade F (purchased)

6x balustrade post G (purchased)

The roof of the house resembles a box lid in terms of construction, it sinks over the outside walls and the facade. By means of this construction the front facade is held tightly against the side walls and can no longer move.

I glue the sides B between the front and back C. I glue roof plate A on the edges. Roof plate A protrudes equally far on all sides, that is the cover that forms the roof. I decorate the roof with decorative slats and consoles. First of all I glue a slat D against the bottom of the sides, the same on the inside, the slats protrude 6 mm on the outside. Then a bar in the same way on the front and back (A).

I have made consoles 20 mm tall, I glue these under the eaves. I glue five consoles to the side. I start with the console in the middle and divide the other four evenly over the sides. There is 90 mm between these consoles.

Nine consoles will be installed at the front and back. I start in the middle again. There is 108 mm between these consoles. I glue a decorative slat under the consoles E. Finally, I glue balustrade F between the posts G on the roof (B).

Explanation for the windows, doors and stairs

Chapter 2 (Page 19)

Now that the plan has been made and the outer walls are ready, we have a start of our country house. In this chapter, I will explain a few regularly recurring topics of the construction of the Pauwenhof. This explanation is of course also useful if you make a smaller project.

All windows, doors and stairs are made to measure for Buitenplaats de Pauwenhof. In this chapter I show how you do that. You can also use these techniques if you are working on your own project, and adjust the dimensions as desired. I start with an indispensable tool, the construction template.

2.1. The use of a construction template (Page 21)

It is very difficult to make exactly the same thing successively a number of times. For example, the width of the step of the stairs or the space between the shelves of a cupboard. In such cases, it is worth making a construction template. With a construction template you can be sure you keep exactly the

same distance every time. When building this house, I often used construction templates and you will see them on several photos. For the sake of clarity on the photos I painted them blue (A).

2.2. How to make the windows (Page 22)

Materials:

Beams of 6 x 6 mm

For the large window:

2x standing beam 168 mm

2x horizontal beam 96 mm

For the small window:

2x standing beam 102 mm

2x horizontal beam 96 mm



In my books “Variation in Vintage” and “The Old Town Bookshop” I have described how you make windows. This time, however, I needed so many that I had them laser cut. I had windows made in two sizes: a large window of 84 mm x 168 mm and a smaller window of 84 mm x 102 mm (A). The width of the windows was deliberately kept the same. The windows are placed one above the other in the facade and then it is better if the vertical lines continue, which gives a calm facade image.

The frame around the windows is kept very simple. I have used 6 x 6 mm beams. First I glue the standing beams against the window and then the horizontal (B).

The windows are constructed as follows: a frame with a window glued in, a glass cut to size and then the second window, the front window, on the inside. When the windows are finished, I place them in the facade. First, I have to paint the window on the outside, I do that in off-white. For a weathered appearance I paint the window with natural pine interior paint. I will later paint the inside of the window in a colour that matches the relevant room.

The window frames come in alcoves in the facade, the windows on the outside jump in 3 mm and therefore protrude with 3 mm on the inside.

When gluing the windows, I use a template, so that I always glue the windows into the facade in exactly the same way. I keep the 3 mm template level with the facade, and then I hold the window to it when I glue it on, so that the window sticks in exactly the desired 3 mm (C) (D).

Required windows:

In the front:

10x large window

4x small window

In the back:

10x large window

5x small window

In each side wall:

2x large window

1x wide low window

In the stairwell:

2x customized basement window: 49 mm x 96 mm

2.3. Doors and frames (Page 22)

Materials:

All materials must be cut per door according to the drawing

2 mm thick MDF

1.5 mm thick MDF

Slats 6 x 6 mm

Slats 6 x 4 mm

Slats 4 x 2 mm

I made custom panel doors for Buitenplaats de Pauwenhof.

The stately front door becomes extra high and slightly wider, the outside dimensions of the frame are 96 mm x 214 mm. The basement and kitchen doors become extra narrow because otherwise they take up too much space. Here the

frame sizes are 73 mm x 180 mm. The other interior doors have a frame size of 89 mm x 180 mm (A).

All doors are made in the same way. The doors are made up of three layers of 2 mm thick MDF. You start with the middle layer, which is the size of the door. Copy the dimensions of this layer from the drawing, the door becomes slightly smaller than the frame in which it must fit. Then cut out the slats and panels for the top layer and glue them onto the middle layer according to the drawing. You can also cut the bottom layer according to the drawing, which is 2 mm wider than the other layers. Turn the door over and glue it onto the middle layer, according to the drawing. Now you have a door of 6 mm thick, exactly as thick as the frame (B).

Now we can make the frames. The frames are made of beams of 6 x 6 mm, 6 x 4 mm and 4 x 2 mm.

The upper lying part and one standing part are made of 6 x 6 mm beams. The lower lying part is made of a 6 x 4 mm beam. The remaining upright parts are built from a 6 x 4 mm beam with a 4 x 2 mm beam glued on it. Cut out the bars according to the drawing and glue the frames according to the drawing (C).

You can use hinges to turn the doors. However, I have chosen a different system: I let the doors turn by attaching a pin at the top and bottom of the frame and the door. To prevent the door from being skewed in the frame, I hold the door in place in the frame and then drill a hole in the top and bottom of the frame and the door. This hole comes on the side of the 6 x 6 mm standing part in the frame, 10 mm from the corner of the frame, through the horizontal part and a small piece in the door (D). I do this at both the top and bottom .

Then I take the door out of the frame and sand the sharp edges a little on the right side of the door, to let the door turn more easily.

Then I hold the door in place in the frame and I put the pin in the holes. I gently tap it with a hammer and cut off the part of the pin that sticks out.

2.4. The stairs (Page 24)

General explanation

The stairs are made of MDF. The height of the steps is equal to the thickness of the MDF. I use 15 mm thick MDF with a top layer of 2 mm on it. To glue all the steps together in the same way, I use a construction template, that is the blue piece in the photo (A). The template is 18 mm wide, and all steps become exactly 18 mm deep using this template. I keep the front of the step level with the front of the template, and glue the next step on the first step against the template (B). I make sure that I don't glue the template. In this way, I glue all the steps of the stairs together. If possible, I plaster the stairs before placing them in the house. I use tile glue for the plaster layer. I apply the glue with a putty knife and spread it out with my fingers. Places where the stairs are already stuck in the work, such as in the corridor, are not easy to reach with my putty knife. Fortunately, I am a customer of an old-fashioned D.I.Y. store, which makes custom tools for me. They have made a narrower putty knife and a shorter joint puller (C). With this tool I can provide the stairs with a thin layer of plaster (tile glue).



2.4.1. The stairs in the hall (Page 24)

Materials:

15 mm thick MDF
11x step 180 mm x 30 mm
2 mm thick MDF
10x on the wire 180 mm x 32 mm

I glue a plank on ten of the eleven steps. Level at the back, the plank protrudes 2mm at the front. To glue the next step on the first step, I use the template (see 2.4.1.) And I complete the next ten steps. There is no plank on the top step (A).

2.4.2. The landing steps (Page 25)

Materials:

15 mm thick MDF
1x step A 335 mm x 100 mm
1x step B 305 mm x 100 mm
1x step C 275 mm x 100 mm
1x step D 245 mm x 100 mm
4x support beam I 15 x 65 mm
2 mm thick MDF
1x plank E 375 mm x 12 mm
1x plank F 345 mm x 12 mm
1x plank G 325 mm x 12 mm
1x plank H 285 mm x 12 mm

The staircase to the front door is a wide staircase with steps on the sides. In the middle before the front door is a large flat piece, the landing. If the steps are massive, the stairs become much too heavy. That is why I cut out the middle of the steps and I make it into U-shaped pieces with edges of 30 mm wide, which saves a lot of weight (A).

The planks should protrude on the sides of the steps, but not at the front, there I want a smooth surface (C).

I cut away a 2 mm strip with a sharp knife, 18 mm from the sides. A U-shape is created with very small legs of 2 mm long (B).

I glue the steps and the planks onto each other (D). The staircase is hollow inside, and to prevent it from sagging, I glue a support beam I underneath each plank €.

2.4.3. The kitchen staircase (page 26)

Materials:

15 mm thick MDF
3x step A 72 x 30 mm
1x platform B 72 x 100 mm
2 mm thick MDF
3x plank C 74 x 32 mm
1x platform deck D 74 x 102 mm

To go from the kitchen to the hallway a staircase is needed. I want to make it a simple staircase with a metal stair gate. The stairs and the landing are not too wide, but the door must be able to open 90 degrees on the landing.

I make the kitchen staircase from layers of MDF, stacked on top of each other. I start with a 15 mm thick MDF step and on top of that, I glue a plank, which protrudes a little at the front and one of the sides. On the side that comes against the wall, the plank cannot protrude.

The kitchen staircase becomes four steps high. I make the first three steps in the same way. The top step is immediately the landing at the top of the stairs (A).

I use a template aid to glue the steps together (see 2.4.1.).

2.4.4. Stair gate under the stairs (Page 26)

Materials:

Slat 5 x 2 mm
2x top and bottom E 70 mm
Round timber 2 mm
4x bar F 55 mm
Round timber 5 mm
1x bar G 51 mm

I lay the slats E on top of each other and drill four holes for the bars F. Then I glue the bars F in the holes. I glue the bar G at the end of the fence between slats E (A).

2.4.5. Stair gate on the stairs (Page 27)

Materials:

All parts must be measured in the work!

Slat 5 x 2 mm
Round timber 2 mm
Round timber 5 mm

The stair gate on the stairs is a bit more complicated. I make the straight part on the landing in the same way as the gate under the stairs (see 2.4.4). I have to make a pattern for the oblique part. I lay the stairs on its side, on a piece of paper and draw the steps and the landing on the paper. I indicate the height of the gate on the right. Parallel to the landing, I draw the height of the stair gate. Then I draw a dotted line over the front of the stairs. Parallel to this line I draw two lines from the stair gate to the bottom step, this is the stair railing. Then I also draw the bars that come on the steps (A).

I make all parts of the stair gate to size, according to the pattern. The straight part is simple, just like the gate under the stairs. I glue the bars on the steps to the pattern with masking tape. I also place the handrail on the drawing. Now I can determine the place of the holes for the bars in the handrail. I drill these holes obliquely into the railing, so that the bars are vertical and the railing slanted. The holes where the bars are glued in are visible at the top. That's not nice, so I stick a bar on it. First on the straights and then also on the handrail. This makes the fence also stronger (B).

It is better if the bars on the stairs are also in a beam, just like on top of the landing. I cut the bars of 2 x 5 mm pieces of 16 mm long. Then I place the bar on the step, measure where the bar enters the bar and drill a hole in the bar where the bar fits. Then I glue the bars under the bars C. The stair gate is finished, but I don't glue it onto the stairs yet; first I work down the stairs and paint it. Then I paint the stair gate and glue it on the stairs when it is dry.



2.4.6. Finishing of the stairs (Page 27)

I finish all the stairs in the same way, which gives rest to the design.

I smear the stairs with tile glue A. I spread the glue with my finger, so that the entire staircase is covered with a thin layer.

I let the glue dry well and sand the stairs with a little sandpaper here and there.

Then I paint the stairs with diluted chalk paint. I work wet in wet: first a layer of off-white, then immediately here and there some ochre, and then, also on the wet paint, some sand colour. Apply all layers thinly, not covering! The stairs are now ready (C).

The stairwell

Chapter 3 (page 29)

In such a distinguished house there, is an impressive hall with an even impressive staircase. Although I did not have unlimited space in my 1:12 house, a beautiful entrance was created. In chapter 5, I go into the hall extensively, in this chapter we make the stairwell. An interesting cellar is created under this stairwell ...

The stairwell (page 30)

When you enter through the front door, you see a striking staircase, across the full width of the corridor. The staircase is bordered by walls on two sides and leads to the landing. There you see two doors to the living areas. Downstairs you see two more doors, left and right, that provide access to the kitchens. The front door is in the middle of the facade and that is why the staircase is central to the building. Because we enter between the ground floor and the first floor, the floor behind the front door is somewhat higher. An empty space is created under this floor. In these types of houses there was often a basement under the kitchen. That is why I make two windows of the fictional basement in the walls of the stairwell, as low as possible. I make lighting in the empty space under the floor in the corridor. That way you see light shining through the basement windows into the kitchen.

Caption:

Here you see the stairwell. Because the front door is above street level, you get a nice little cellar under the hall and the stairs.

3.1. The construction of the stairwell (page 31)

Materials:

6 mm thick MDF

Wall at the back under the stairs B 1x 180 mm x 25 mm

Side walls of the stairwell A 2x 380 mm x 506 mm

Side support under the floor of the corridor E 2x 260 mm x 64 mm

Rear support under the floor F 1x 168 mm x 64 mm

Landing at the top of the stairs C 102 mm x 18 mm

Hallway floor D 1x 280 mm x 18 mm

Copy the dimensions of the windows and doors from the drawing.

The dimensions of the walls in the stairwell are the height from the floor to the ceiling of the first floor, the width equals the depth of the house.

Now I determine the holes for the doors and the basement window. For this I make an imaginary walk through the house. I want to go to the kitchens in the basement and go through one of the doors in the hallway. The doors in the corridor are on the same level as the floor in the corridor. I mark the holes for the doors from the height of the corridor floor. Make sure that the height of the doors does not exceed the height of the floor of the first floor, because then the door will not open, and that will be frustrating. When I open the door in the corridor, the floor of the kitchen is a lot lower. A stair must be made for this. In the wall at the bottom of the stairs, you see the window to the basement. I want to be able to walk directly from one kitchen to the other, without having to go upstairs again. Therefore, I make a corridor that connects the two kitchens, under the landing on the first floor. We have to make a hole in the wall for this. Now you can go through the corridor, past the cellar door in the wall under the stairs, to the second kitchen and then up a staircase again, into the corridor. So far for the plan.

I can now draw, and consequently saw the dimensions of the holes in the walls. Then I have to determine the location of the doors on the first floor. I want a door to the living quarters on both left and right, wider than the doors below, but equally high. I want the doors on the first floor as far as possible in the back of the corridor, because I have plans with the facade that require space. I now also draw the holes for the doors on the first-floor walls, and now I saw all the holes in the walls. I glue the wall for the back B in between the side walls A. I hold the side supports under the floor of the corridor E on the inside, against wall A and the back B. I draw the hole for the basement window and cut it out. Now I glue side support E on the inner sides of both side walls A and against the wall at the back B. I glue the rear support under the floor F, against the rear wall and between the side walls. I also glue the landing C between the side walls A, at the height of the floor of the first floor. I glue the floor of the corridor D to the supports E and F. Finally, I glue the stairs between walls A and against the landing, with the top of the landing and stairs on the same level. The stairwell is now ready (A)(B).

I make another imaginary round through the house, to determine what I still have to do before I secure the stairwell.



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Walking along the tiled walls I see that light shines through the basement windows. In the corridor at the rear, I pass a wall tiled to floor with the cellar door in it. The ceiling of the corridor is white plastered. I now enter the second kitchen, pass another tiled wall with a basement window and go up the stairs to the corridor.

From the moment the stairwell is fixed, it becomes difficult to paint the space under the stairs. That's why I paint this space first. I paint it white, because it reflects the light beautifully. If the stairs are fixed, I can no longer reach the basement door, so it must be placed on the wall for that. I now also have to decide whether the stairs are placed against a tiled wall or whether the stairs are placed first and the tiles are glued around them. I think the latter makes more sense. I have to paint and place the basement windows, tile the walls and make the basement door, before I secure the stairwell in the building (C).

First, I paint the walls and the space under the stairs. On the wall, I put a line for the tiles, just like the outside walls; the height equal to the window frames of the windows in the outside wall. In this way the tiles in the entire room reach the same height. The basement windows are visible in the kitchen, so I paint them in the same colour as the kitchen windows, off-white. Then I place the glass firmly in it. I glue the windows into the walls. I let the windows jump back 6 mm into the wall. I paint the basement door yellow; this is the colour that I have also chosen for the kitchen cupboards. I paint the door with natural pine interior varnish to give the colour yellow a warm appearance. Then I glue it against the wall of the corridor under the stairs (D). The tile floor will continue under the door frame, so I have to take this into account when gluing the door. The wall under the stairs will be completely covered with tiles (E).

Now we turn to the walls on the side of the stairwell. The stairs from the kitchen to the corridor will come against the wall and I will have tiles around it. This is how it should look (F). However, the work order is different: I glue the tiles first and glue the stairs to the wall later. That is why I have to keep some space place where the stairs come against the wall, when I glue the tiles. I mark the location of the stairs on the wall and leave this space open. When the tiles are glued, I check whether the stairs fit well in the open space. The alcove around the window frame of the basement window will also be covered with tiles. I do the same with the wall on the other side of the stairwell. In Chapter 4, section 4.2., I describe extensively how to glue tiles on the walls. When all walls have tiles, I paint them a few times with transparent high-gloss lacquer, until they have enough gloss. I plaster the ceiling by applying a thin layer of tile glue. Joints between the tiles that I find too wide, will also be filled with tile glue. You need tile glue and a clean, damp cloth for grouting. I rub tile glue in the joints with my finger and gently remove the glue on the tiles with the cloth. I do a small piece every time to prevent the tile glue from drying on the tile. I have to rinse the cloth regularly, otherwise I get a white haze of tile glue on all tiles. This job requires a lot of real patience (G). Now the walls are ready. When I have a door handle on the door, the stairwell can be placed.

3.2. The hatch under the stairwell (page 33)

I use the space under the stairwell as a cellar. At the back of this cellar, I place a few barrels and pots, which you can see through the windows. In the middle a spot to illuminate the miniatures at the back of the basement, moreover you see light shining through the basement windows into the kitchen. I only arrange the part that can be seen through the basement windows. At the front there is a hatch that closes the gap under the stairs. I want a hatch that is easy to remove, for example to replace a light bulb in the basement. That is why it becomes a separate hatch with handles.

The MDF plate is exactly the same size as the space under the stairs, I cover it with slats of 10 mm. I give the slats an old look by cutting the sharp edges here and there with a sharp knife. Then I glue the slats upright on the hatch (A). There may be cracks between the slats. I paint the hatch in the same colour as the kitchen cabinets, ocher yellow, and paint it off with natural pine interior varnish. To be able to easily remove the hatch, I place two handles on the hatch, which also looks nice (B).

I paint the strip on the floor, which is visible when the hatch is installed, in the same colour as the tile floor.

Now the gap under the stairs is closed. You can look into the kitchen through the windows just above the kitchen floor. That's why I put a few miniatures in the back of the basement, which you can see through these windows. In the front I place a spotlight to illuminate the things in the back. The light itself cannot be seen (C)(D).

3.3. Eye catchers: wine barrel and ginger jar (page 33)

Wine barrel

You can look into the basement through the windows just above the kitchen floor. That's why there must be something there, even though you don't see much of it. The cellar is a storage room and in this house they drink wine of course, so I place a few wine barrels. They are easy to make.

I use a standard barrel and a normal tap. I paint the tap black and I paint the tub with natural oak interior varnish. To attach the tap to the barrel, I drill a hole in the barrel. I glue the tap into the hole. It can be that simple!

Ginger jar

These storage jars may be quite large, no problem. The pots that I have bought are nice and the size is good. They are just a little boring and way too white. A label on the jar makes the difference. I colour the cork and the pot with rustic oak interior lacquer. Let the pot dry properly, otherwise you can wipe the paint off again.



The kitchens

Chapter 4 (page 35)

Now that the stairwell is finished, we have two rooms downstairs, which are connected by a passage at the back. Now we go to the kitchens, where the staff prepares the food for the family, and eat themselves. First, we make the inner walls. Then we finish the floor and walls with tiles, and consequently we can furnish the kitchens.

The kitchens (page 36)

Now that the walls of the building are standing, I start with the interior. I work from the bottom up. First, I make the kitchens, downstairs in the basement. It is practical to work from bottom to top.

Old houses often have thick walls as can be seen by the windows, which are then in a kind of alcove. I make this alcove on the inside, by means of a double wall. I create this plan step by step. With every decision I make, I try to think a few steps ahead. Will there be any tiles? If yes, in which size? Will I need electricity here? Can I add this later or does it have to be completed before I take the next step? Etc. etc. If you plan this, you will improve the result and you will not have to start again.

Caption: I am very excited: the stove, the fireplace and the sink are finished. The old white tiles, the black floor tiles and the stove combine well with each other!

4.1. Build the inside walls (page 37)

Materials:

6 mm thick MDF

14 x walls besides the windows 250 mm x 23 mm

2 x walls for the alcove of the stove 250 mm x 40 mm

4 x strips above and below the double window 23 mm x 187 mm

10 x strips above the single windows

23 mm x 96 mm

1.5 mm thick MDF

Pay attention! You must check the dimensions below one by one by measuring them in the work. Do this before you start cutting!

1 x panel against the back wall 120 mm x 856 mm

1 x panel against the left wall 120 mm x 187 mm

1 x panel against the right facade 120 mm x 193 mm

2 x strips between the windows 118 mm x 95 mm

2 x strips between the windows 118 mm x 80 mm

4 x strips between the wall and the windows 118 mm x 20 mm

3 x strips above the windows 14 mm x 500 mm

First, I choose the colour of the windows of the outside walls. I want to keep it calm. I myself live in an old house with a dark brick and white with dark green frames. Great, but I realize that this is going to be a 1:12 house, that will get a place in my house somewhere. And then such a colour scheme is too much, the windows would demand too much attention. And there are many! That is why I choose a light and neutral colour for the windows: off-white. My house gets a weathered look,

both outside and inside, so I finish all windows with a light brown tinted varnish. The windows in the kitchen will have the same colour off-white. The walls get a plaster layer on the outside with alcoves where the window frames are. Chapter 2 describes how to install the windows.

The walls of the kitchen are covered with tiles of 10 x 10 mm. It is nicer to have as many whole tiles as possible in the alcoves near the windows, so I take this into account when determining the thickness of the wall.

To make the additional wall, I saw strips of 6 mm thick MDF, 250 mm long (height of the kitchen) and 23 mm wide (this is 3 mm for the frame and 20 mm for the tiles in the frame). The stove comes between two walls of 40 mm deep, therefore I saw two strips of 250 mm x 40 mm.

I glue the strips against the facade and the frame. Now it is very practical that the window frames protrude inwards, I can put the MDF strips perpendicularly against it easily. The window is enclosed between these strips (A).

The stove comes in the left kitchen, and here I also glue strips of 40 mm wide. The front strip 2 mm from the front, to leave room for the tiles on this strip. The second 40 mm strip against the frame in the wall (B). I now glue the front strip in the right kitchen, against the side wall, also 2 mm from the facade, because of the tiles. Above and below all frames I glue a strip of 23 mm wide (C). This creates the alcove around the frame. I attach panels to the MDF strips around the windows; that becomes the inner wall. I work from left to right and measure all panels in the work. The dimensions in the list of materials are approximately correct, but deviations occur in the work. Hence, check and double check! The gap between the first two walls remains open for the stove. I first make the lower part of the front wall. For the back wall, I saw one long panel, with a height from the floor to the top of the windowsill, and wide from wall to wall. I glue this panel against the MDF strips. For the left facade, I make a panel that fits between the back and the wall for the stove. On the right-hand side, a panel extends from the rear to the wall next to the window (D).

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Now I want to close the spaces between the windows. Again, we think a few steps ahead: it is important to decide what must be hidden behind the inner wall. I want a light under the stairs, so I need electricity there. It is easier to lay the power cord now, sunk into the floor and concealed behind the double wall. The sockets are in the attic, so I cut a piece of cord that is long enough to lead from the space under the stairs to the attic. Using a drill, I make a slit in the floor and a hole in the double wall (E).

I put the cord through the hole, pull it up against the rear wall and secure it with tape (F).

Now I can close the wall (G).

I make the panels between the windows to measure. The height is from the top of the panel under the window to the



bottom of the MDF strip above the window. I measure the width of each panel in the work. I glue all the panels between the windows and then the last step comes from the wall, the edge above the windows. I saw a strip of 14 mm wide and measure the length of this strip in the work. I glue this edge against the panels between the windows (H). This creates a smooth interior wall. Let's get the tilers in (I)!

4.2. Tiling the walls

The kitchen walls are tiled from plinth to ceiling, as was very common in the past.

In my own house I have Old Dutch white tiles in the kitchen. These white tiles are originally from Friesland, the history of these tiles goes back more than 300 years. They put a layer of clay on the table and rolled it with a copper roll (more or less) flat. Then one square board, which served as a mould, was used to cut the tiles. There were two (or four) nails in this board to ensure the clay did not roll up; these nails caused the pits in the glaze on the corners. After baking, the white (a glaze mixture) was applied to the tile with a brush and the glaze was fired on. They wanted to make an off-white colour and therefore added a little bit of colour. This added colour caused the different shades of colour. At home I have new whites, but they are faithful replicas of the original whites of the past. The tiler at least wasn't happy with it, he came to me and said: "You may have seen that these tiles are not all the same colour, but they are not equally thick and not right at the angles, that will never work!". "I know, and I really don't mind, just stick them as straight as possible." I replied. So I will do that here too. I make the tiles from thin cardboard. I paint the cardboard in four different shades of white and then cut strips of 10 mm wide. I then cut squares of 10 x 10 mm from the strips (A).

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If there are joints between the tiles, I don't want to see the MDF colour, but white. It is impossible to paint between the tiles and I hope that I will not have to add them later, so I paint the wall with white (B) before tiling.

The tiles come to the same height on all walls. I draw a horizontal line on all walls, at one height, and always work from this line upwards and downwards. This line comes up to date with the window frames in the outside wall. I want whole tiles under the window frames. When the height is marked on the walls, I first glue a row of tiles on this line and work from here upwards to the ceiling.

Tiling is quite a job and that is why I do not glue tiles onto the pieces of wall that the countertop touches on, which saves work. I use the four shades of white randomly, without a fixed pattern, so it looks like a patchwork quilt. That is quite difficult, you have to prevent regularity, but also that you have too often the same colour white next to each other (C).

All walls and frames are tiled. That is a nice, but please realize this requires a lot of patience, as you cannot stop halfway. 3564 tiles further and four days later the walls of the kitchen are tiled, and the walls of the stairwell still have to be done!

Original whites have a gloss, so I paint mine with white high-gloss lacquer. I use water-based varnish, but it shines less than turpentine-based varnish. To get enough gloss, I varnish a few thin layers.

I had hoped not to have to fill joints anymore, but I have to. Because the whites are rather uneven, you see too much of the

gravy cardboard from which they are made. I fit them with tile glue and remove excess glue immediately and very carefully with a damp cloth (D)!

4.3. The kitchen floor (Page 40)

Materials:

1.5 mm thick MDF

39 x 25 mm: a large number!

A few years ago, during our vacation in England, we visited a number of houses of The National Trust. In these houses, I liked the kitchens the most. They were usually located in the basement of the house, simply and efficiently furnished. A stove, simple cupboards, a large table and a floor of stone tiles, often black. I also want a black kitchen floor in the Pauwenhof, although that is a bit of a gamble, because black may be very dark in a small room. But, I try!

The floor tiles should not be too small, because the wall tiles are already very small and then it becomes too much. Hence, large black tiles. First, I saw a large number of tiles. I'd rather make a few too many than too few, because I paint the tiles before I glue them on and then it's a hassle if you have to make more tiles at the end (A). To determine the number of tiles, I look at the surface to be tiled and I keep a sufficient margin for making fitting pieces. All tiles are first sanded at the top.

The edges at the bottom remain sharp (B). If you do not sand the tiles, you will not get any edges between the tiles and it will become too flat. By sanding the edges at the top, I create a joint between the tiles, then you can see the individual tiles (C).

Now I can paint them. The floor gradually turns black, the paint does not cover in one go, but actually, that is quite well! The tiles get a natural look by combining numerous shades of black. With opaque paint they would all look the same, with this paint I get those shades. For the first layer, I combine black, grey and blue paint. I paint all tiles with these colours and mix the colours on the tile (D). The tile floor must look weathered; hence the tiles should not become too neat. With a sharp knife, I cut away a little bit of MDF here and there. Because the tiles are painted, I can clearly see what I am doing (E). I paint them twice with the black tones, and then sand them with fine sandpaper. The tiles get a nice old look by painting them with pine interior varnish. The contrast between the shades of black then becomes more subtle (F). However, they should not turn brown, which is why I use natural pine interior varnish.

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After painting, the tiles are ready to be laid. The line between the small walls against the outside wall and the stairwell forms the starting point for the first row of tiles. I lay a long ruler against the wall and the stairwell (G).

The tiles may not go beyond this line, otherwise the facade will no longer fit. I first tile at the front, these tiles are the most visible and I want to have as many whole tiles as possible there. Before I start laying tiles, I glue the stair gate under the stairs, on the same line where the tiles come. I also glue the steps before laying the tiles.

In the left kitchen I start with a whole tile on the left and I lay the first row from left to right. I don't want the tiles to lie straight above each other. On the floor, I draw three help lines,



so that I keep a bit of regularity when shoving the tiles. I glue the second row against the first row, and then I work further to the back.

I make the fitting pieces at the end (H)(I). First, I want to see a large piece of floor, which is motivating to precisely make all fitting pieces. And of course, I am also very curious about the effect of the black floor in this room (J)!

4.4. The kitchen cupboards and counters (Page 42)

Materials:

2 mm thick MDF

For the countertop in the left kitchen:

1x back wall A 60 mm x 257 mm

1x back wall B 60 mm x 180 mm

2x side C 60 mm x 47 mm

4x partition D 60 mm x 45 mm

4x shelf E 45 mm x 26 mm

2x plinth F 26 mm x 3 mm

4x plinth G 39 mm x 3 mm

The following dimensions must be accurately measured!

4x shelf at the top in cabinets H 70 mm x 45 mm

2x shelf at the top in cabinet I 78 mm x 45 mm

1x shelf under sink P 60 mm x 45 mm

For the drawers:

12x front and back S 25 mm x 16 mm

12x side T 39 mm x 16 mm

6x bottom U 39 mm x 21 mm

Edge on the counter:

1x edge countertop X 262 mm x 10 mm

1x edge countertop Y 181 mm x 10 mm

2.5 mm thick MDF

The following dimensions must be accurately measured!

2x pull-out shelf J 70 x 45 mm

1x pull-out shelf K 78 mm x 45 mm

1x bottom sink M 60 mm x 39 mm

2x front and rear sink N 65 mm x 20 mm

2x sides sink O 39 mm x 20 mm

For the countertop:

1x worktop V 50 mm x 262 mm

1x countertop W 50 mm x 134 mm

Slat 3 mm x 2 mm

14x shelf supports L 44 mm

14x depth bar for racks Q 44 mm

Measure the slats below carefully in the work!

56x slats for racks R 68 - 78 mm in length

Now I have to decide where to place the sink, what kind of cupboards I want under the counter, and what I want to show in the cupboards. Via the stairs you enter the kitchen, to the left against the wall is the large stove, locked between two walls. The counter starts after the second wall. When I make the sink in this piece, the tap will not be placed directly in front of the window, nor in the middle in between the windows. So, I have to make the sink in the other counter. I also want drawers. I like symmetry, so I plan a drawer unit on the left and on the right. And a cupboard between the drawer units. Then the counter goes around the corner. Here I do have room for the sink. To the left and right of the sink are two

cupboards. Through the hallway behind, you enter the second kitchen and you see about the same layout as in the first kitchen, but then mirrored. This is my preliminary plan.

I want enough daylight in the kitchen, otherwise it will get too dark. That is why there are many windows that do not leave much room for hanging cupboards on the wall. Open cupboards on the wall where you see the crockery and the pans are therefore not an option. That is why I leave the bottom cupboards open, so that you can see crockery and pans there.

I work from left to right when assembling the kitchen cabinets. I glue side C left against back wall B and plinth G against side C and back B (A). Then I glue skirting G against partition D, and partition D with skirting against back wall B. I use plank E to determine the position of the partition (B). Now I glue plinth F against plinths G, then plank E on the plinths between the side C and partition D, against the back-wall B (C). For gluing the next two boards E, I use gluing aids of 16 mm high, these are the blue pieces in the photo (D). I now glue back wall B against back wall A and check that the angle is nicely square (E). I glue skirting board G against partition D and glue partition D against back wall B. I use a partition D as a gluing aid to determine the position of the partition with plinth (F). I finish the right drawer block in the same way as the left drawer block (G). Now I have to place the partitions against back wall A. I place the kitchen sink without fixing it and determine the position of the partitions (H). I want to place the sink centred between the windows in the middle of the wall, that is the starting point. I mark the position of the partitions on back wall A and glue the partitions and the side against back wall A (I).

Now it is the time to choose the colours for the kitchen. The kitchen has white tiles against the walls and black tiles on the floor. The kitchen cabinets are yellow, but the shelves in the cabinets are not. These are made from loose slats and are brown. There is a shelf at the bottom of each open cupboard, as you do not place the pans on the floor. The colour of the countertop: black or brown? I think brown is nicer and gives a warm atmosphere. The sink, in between the two windows at the back of the kitchen, is made of white porcelain. The cabinets to the left and right of the counter can use something extra. I make a pull-out shelf under the counter, brown with brass knobs.

At the bottom of the dividers on which the shelves are to be placed, I glue plinths (I). For the cupboards to the left and right of the counter I make three shelves: two of 2 mm thick and one of 2.5 mm thick. The thicker shelf is the pull-out shelf. It is slightly thicker to be able to drill holes in it, for the buttons.

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First, I glue the top board between the partitions (J). I let the glue dry properly and then I glue the second board. Therefore, I put the sink upside down and put a folded piece of paper on the board, between the partitions, which creates some space between the two fixed boards and the pull-out board (K). I lay the pull-out board loose, and then glue the second board between the sides and against the back wall. I remove the pull-out board and the paper and let the glue from the second board dry properly.

Now I have to determine the height of the shelves in the base



cupboards. I glue the shelf supports L against the partitions, at the height where I want the shelves. To get all the boards at the same height, I use a gluing aid to glue the shelf carriers (L).

I place a rack on these shelf supports, made of loose slats. I measure the length of each rack in the work. The depth of the racks is the same. I place two slats vertically and glue eight slats horizontally onto them (M). The board P has to be glued 20 mm below the top in the middle box. The sink is made from a slightly thicker MDF, because I want it to look like a porcelain sink, they are always a bit thick at the edges. I glue the sink together. Sides O against bottom M and then the front and back N against the sides and bottom. I sand the edges of the sink a bit round (N). I drill a hole in the sink for the drain and glue a metal ring onto it. Now all parts of the counter are ready (O)(P).

I paint the cupboards ochre yellow, the racks rustic oak and the sink white. To make the sink shine, I finish it off with a transparent, clear nail polish (Q). The countertop may have a strong appearance, so I use a somewhat thicker material, MDF of 2.5 mm. The countertop protrudes slightly on the front and on the right. On the left, the countertop comes level with the side of the cupboard, because otherwise it does not fit between the walls. I mark the hole for the sink on the countertop. The sink is slightly larger than the hole, so the countertop protrudes over the sink (R). With a sharp knife, I carefully cut the hole out of the countertop. Then I check if the dimensions of both parts of the counter are correct and I paint the bottom of the counter tops. I paint the countertop when the top is fixed on the cupboards. Before I paint the top, I glue a standing edge on the countertop.

I paint the countertop with the standing edge brown with rustic oak interior lacquer. For a deep brown colour, I have to paint three times. Then I glue a tap on the counter. The counter can now be placed in the kitchen (R).

4.5. The stove and the fireplace (Page 44)

Materials cooker:

2 mm thick MDF

Sizes A and B must be properly measured before you start cutting!

1x back A 154 mm x 120 mm

2x side W 39 mm x 120 mm

4x side and partition C 44 mm x 59 mm

2x partition D 39 mm x 59 mm

1.5 mm thick MDF

Sizes E and F must be properly measured before you cut!

2x front side E 56 mm x 59 mm

1x front side F 39 mm x 59 mm

1x bottom G 23 mm x 33 mm

2x side H 8 mm x 33 mm

1x back I 8 mm x 26 mm

2x bottom J 47 mm x 38 mm

4x side K 38 mm x 40 mm

2x back L 50 mm x 40 mm

1x bottom M 34 mm x 26 mm

2x side N 34 mm x 21 mm

1x back O 21 mm x 29 mm

1x bottom P 35 mm x 39 mm

1.5 x 2 mm slat for finishing the front and top of the cooker

Materials oven doors:

1.5 mm thick MDF

2x oven door Q 41 mm x 38 mm

2x slat oven door R 5 mm x 38 mm

1x oven door S 26 mm x 25 mm

1x slat oven door T 5 mm x 25 mm

Materials ash tray:

1.5 mm thick MDF

2x bottom U 15 mm x 36 mm

4x side V 5 mm x 36 mm

2x rear W 5 mm x 18 mm

2x front X 11 mm x 25 mm

Material cooking plate:

2 mm thick MDF

1x cooking plate plate Y 152 mm x 48 mm

In the kitchen, one of the center pieces is the large black stove. My inspiration came from an image of a Victorian stove: a large oven, with a space in the middle where fire is made. The oven is black, just like the board behind the stove. I do not yet know how the chimney will be above the stove, I will start with what I have decided now: the stove. The dimensions of the stove are determined by the tiled alcove where it will be placed in. I start with the high back board, that will measure till against the walls on the sides. In the meantime, I am going to build the stove.

I glue back wall A between sides B. Against two partitions C, I glue a partition D. I make a left and a right side. I glue the sides and partitions onto the back A. Before I continue, I check whether the stove fits between the walls (A). The holes for the ovens will be placed in the panels of the front of the stove. I cut them out with a very sharp knife and a metal ruler. You can also do this with a fretsaw (B). Behind these holes I make bins, that will be the ovens. There will be an ash tray in the small holes at the bottom of the left and right panels. Behind these holes is a bin in which the ash tray slides. I make the ashtrays by gluing bottom G between sides H. Then I glue back I onto bottom G and sides H (C). After the glue has dried, I paint the inside black, because I will not be able to access this later! I make the bins for the ovens by gluing the bottom J between the sides K and the back L against it. I also paint the underside of this container black before I glue the container (D). I paint these two panels with containers black before I glue them on the front of the stove. I also make a container behind the hole in the middle panel, this becomes an oven as well. I make this container in the same way with the parts M, N and O. I glue this container at the back, against the panel and paint it black (E).

In the middle part of the stove I glue the bottom board P between the partitions D, and paint everything black. Now I glue the panels with the ovens behind them in the stove. Finally, it becomes a bit visible what the stove will look like (F). I put the stove in its place in the kitchen to check if it fits. If not, I can now still easily adjust the size. I make the doors of the ovens from 1.5 mm thick MDF. The hinges are on the outside of the doors. The doors are decorated with thin strips of gold paper that I paint black, which gives the doors a little relief. The rear wall of the stove is decorated in the same way. On the front of the stove I want copper rods and copper knobs



on the oven doors (G).

I paint the doors and slats black. I make the doors of the large ovens by attaching the door Q and door lath R to each other with two hinges. The small oven door with door S and door lath T. I decorate the doors with strips and flowers of gold paper, so that is easy to process (H).

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In the middle of the flower, I drill a hole where I glue a copper knob.

I glue the door slats on the front of the stove. Now I have to make two more ash trays and then the front is almost finished (I).

For the ash tray I glue bottom U in between sides V. Then the backside W against the bottom and the sides, and lastly frontside X. The frontside is larger than the tray and protrudes 2 mm at the bottom. On the sides, the front protrudes 3.5 mm on each side. I decorate the front of the tray and drill a hole for the knob (J). I paint the entire stove once more with black,

also the gold paper. The paint does not completely cover, but that is precisely the intention. The gold may continue to come through a bit. One last coat of paint, this time black mother-of-pearl. This colour gives the cooker a little gloss (K). I make the copper rods on the front of the cooker from stair treads. Now I put the knobs on the doors and drawers and the lower part of the stove is ready!

The cooking plate:

The cooking plate is an MDF plate with a small cut-out at the front. I made the rings on the plate by scratching the outline of different coins in the MDF with a sharp pin. I paint the plate black, both the top and the bottom.

Now I make panels on the back wall of strips of black painted gold paper, just like the oven doors. I glue an ornament into the middle panel. I finish the front and top with a slat that is also painted black (M). Finally, I paint the back wall and the cooking plate of the stove with black mother-of-pearl paint. Now the stove is ready (N).

The hall

Chapter 5 (page 71)

The hall is a central place in the house, it is the first impression see when the front door opens. Most people don't get to see more of a house than this. This hall is therefore a showpiece for the house.

This chapter describes how I made a stately entrance for Buitenplaats de Pauwenhof.

The hall (Page 72)

The large staircase to the first floor stands out in this hall, it is built across the entire width between the walls. Although this stately home deserves a large staircase, I don't want to make the hall too big. Once I was in a stately, medieval building in Veere, I saw this compromise: a wall-to-wall staircase. Because the stairs are so large, I want to keep them light in colour, otherwise you will only see a large, dark face. That's why I make them in light sandstone. The floors downstairs and at the top of the stairs get tiles in the same colour. I can choose to make the doors in the corridor disappear in the walls, by painting them in the same colour as the rest of the wall, or create more attention by using a contrasting colour. I want calmness and class in the hallway. The beautiful oak doors give class. At the top of the stairs there is another eye catcher: a large window in the middle. I put something striking there, such as a large vase with flowers. This is my plan!

Caption: In this hall, the broad staircase, from wall to wall, is the most striking. In order not to make it look too heavy, I made it from light sandstone.

5.1 The stairs (Page 73)

The walls in the hall are painted in a light colour. To paint in a tidy way is difficult, so I first paint the transition between the

stairs and the wall in a light colour, because then it will not be visible anymore if I don't paint exactly up to the wall or the stairs and I run less risk that the colour of the stairs will end up on the wall, or vice versa (A).

How do I transform my MDF staircase into a sandstone staircase?

I rub it with tile glue, and this works best with my fingers.

Then I smooth the tile adhesive with a putty knife (B). I have made my standard putty knife a bit narrower by cutting off a bit on both sides. The knife is now exactly as wide as the height of one step. After smoothing, I let the tile glue dry well. Then I sand the stairs a bit smooth. I remove excess tile glue on the wall with my putty knife. I paint the stairs first with a layer of off-white. Then I immediately apply a somewhat diluted ochre paint on the wet paint. For more nuances, I also paint some diluted grey on the wet paint here and there, hence the stairs do not become too dull in colour (C).

5.2. The additional wall against the outside wall (Page 73)

Materials:

Pay attention! All dimensions must be checked piece by piece by measuring them in the work. Do this before you start cutting!

6 mm thick MDF:

4x support against the outer wall A 23 x 55 mm

4x support against the wall D 23 x 194 mm

2x support above the window E 23 x 97 mm

3 mm thick MDF: 1x windowsill B 30 x 180 mm

1.5 mm thick MDF:

1x panel under the window C 55 x 180 mm

2x panel next to the window F 195 x 43 mm

1x panel above the window G 98 x 17 mm



Just like in the kitchen, I want to create the illusion that the windows are placed in a very thick wall. I make an inner wall, like I did in Chapter 4. I want enough space to put a vase of flowers in the middle of the window, so I need a wider windowsill there. Therefore, I have the following solution: low walls on which the windowsill rests. From there the building continues upwards. I glue four supports A against the back wall, to put the panels against. Two against the intermediate walls of the corridor and two extra ones, distributed over the gap between the outer supports (A). Now I check whether windowsill B fits on the supports under the window (B).

To hide the electrical wires of the lighting in the double wall, I have to hang the lamp between the two kitchens downstairs before closing the wall. I drill a hole and mill a groove in the floor from the top of the stairs to the outside wall. The cord of the kitchen lamp comes up through the floor and disappears through the slot in the double wall (C).

Now I glue panel C against supporting walls A. Before gluing windowsill B, I check whether the windowsill is deep enough for my vase. Then I glue the windowsill on the supporting walls and against the outside wall.

I make a small recess for the cord that runs over the wall, so that the windowsill can be glued tightly against the wall. I measure the distance from the top of the windowsill to the top of the wall, this becomes the length of the supports D. I glue two supports D against the inside walls and against the outside wall, then two against the window and against the outside wall (D). Above the window I glue two supports E, to which I can glue panel G. I now glue panels F to the left and right of the window and panel G above the window (E).

5.2. The retention wall against the outside wall (continued) (Page 74)

Materials:

Pay attention! All dimensions must be checked piece by piece by measuring them in the work. Do this before you start cutting!

1.5 x 5 mm slats:

4x standing slat at the window H1 195 mm
4x horizontal slat next to the window H2 33 mm
2x horizontal slat above the window H3 98 mm
1x slat under the windowsill H4 180 mm
2x standing slat under the window H5 34 mm
4x standing slat next to the door above H6 239 mm
4x standing slat next to the door below H7 228 mm
4x standing slat above the door below H8 192 mm
8x horizontal slat above door above H9 88 mm
8x horizontal slat above the doors below H10 74 mm
6x horizontal slat in the compartments between doors H11 171 mm

Slats 1.5 x 10 mm:

1x plinth under the G1 window 180 mm
2x plinth next to the doors above G2 8 mm
2x plinth next to the door at the G3 stairs 10 mm
2x plinth next to the door on the facade side G4 8 mm
Slat 3 x 3 mm: 2x above the door below I 269 mm

The wall is still completely flat. I like to decorate it with decorative slats. I use 1.5 x 5 mm slats. First I glue the standing

slats H1 next to the window and then the horizontal slats H2, which come in between the slats H1. I glue the slats H3 above the window (A).

At the panel under the window I start with a plinth. The tiled floor in the hall continues under the plinth, I have to take that into account when gluing the plinth. I lay a few tiles on the floor and then glue the plinth G1 above the tiles, against the panel (B). I glue H4 under the windowsill. Between the plinth and lath H4 I glue the slats H5 (C).

I also decorate the walls next to the stairs with panels. I measure every slat in the work and I cut them to size. I start with the plinths above the floor and then continue upwards (D). I glue plinth G2 left and right next to the door. I use another floor tile to determine the correct height. I glue the H6 slats on the plinth, next to the door.

Now I glue the plinths downstairs in the hall. The plinths G3 come next to the door on the side of the stairs, the plinths G4 on the other side of the door. I glue the H7 slats to the left and right of the door. On these slats I glue lath I. Before I glue this lath, I sand it a little round on one side, the beginning and end I sand on one side as well. The side that comes against the wall remains straight.

I glue the slats H8 directly above the slats H7, against the slat I on the wall.

Slats H9 come above the doors upstairs and H10 above the doors downstairs. Rectangular boxes have now been created above the doors. I glue slats H9 and H10 in the boxes above. I finish the boxes between the doors with slats H11 (E).

5.3. Decorations (Page 75)

I want to give the corridor the right grandeur for this house, through a stylish finish and moody colours.

I work with elegant ornaments, which I place above the doors. For a calm look, I paint the ornaments in the same colour as the wall.

To the left and right of the window at the top of the stairs I hang consoles with candle lamps (A).

I also paint these consoles in the colour of the wall.

I drill a hole through the console and through the wall, to hide the cord from the candle (B).

5.4. The tile floor (Page 75)

Materials:

1.5 mm thick MDF:
40x tile 24 mm x 39 mm

The basis of the hall is neutral and stylish; there is already so much to see in the spaces around the hall, that there is a risk that it becomes too much. The floors in the hall therefore get the same colour as the stairs. I grind the edges of the tiles a bit at the top, just like the kitchen floor. Then I rub them with tile glue (A). After I have let the glue dry, I sand the tiles a little smooth. I paint the tiles in the same colour as the stairs. Then I glue them on the floor, in the same way as on the kitchen floor.

I paint the woodwork in the hall with natural pine interior lacquer. I put the glass in the window. I then glue the front window, which I painted in the same way as the walls, into the window frame. The hall is now ready (B)!



The salon

Chapter 6 (page 85)

Now, it is time for the residential floor of the Pauwenhof. The two rooms, left and right of the corridor, are exactly the same width, depth and height, and the windows are, mirrored, in the same place. Both rooms will have a fireplace with open fire. Despite of these similarities, they will become two completely different rooms, each with their own distinct character. This chapter focuses on the salon, the domain of the lady of the house.

The salon (Page 86)

The salon will be the place to relax, furnished and decorated in an elegant, French style. In such a distinguished room as this salon, there is a fireplace of course, and the seats around this fireplace. The room must not be overloaded with furniture. As in many French castles, the lady of the house also displays her dinnerware and small silver. I made a alcove with shelves in the panelling for her silver. In the corner is the showpiece of the salon, a statue of Edgar Degas. Due to the quiet furnishing of the room, the statue is shown to its full advantage here!

The salon has three large windows, which are set in wide walls. I made a few more comfortable couches in the windowsills, where you can sit comfortably with a cup of tea or a magazine, or just to look outside.

Caption:

I want to decorate the salon in a feminine style, with the elegance of see a French castle or mansion. For inspiration, I put this chair in the salon while designing the panelling.

6.1. The inner walls (Page 87)

Materials:

6 mm thick MDF:

12x standing wall next to the windows A 250 mm x 23 mm

9x strip above and below the windows B 23 mm x 96 mm

6x support under windowsills C 23 mm x 31 mm

1.5 mm thick MDF:

Pay attention! You must check the dimensions below one by one by measuring them in the work. Do this before you start cutting!

1x panel under the windows in the rear wall D 37 mm x 329 mm

1x panel under the window in the side wall E 37 mm x 180 mm

2x panel on standing strips of side wall F 37 mm x 250 mm

1x panel next to the door against the rear G 45 mm x 211 mm

1x panel between the windows H 77 mm x 211 mm

1x panel next to the left window I 17 mm x 211 mm

1x panel next to the window in the side wall J 93 mm x 211 mm

3x panel above the window K 12 mm x 96 mm

3 mm thick MDF: 3x bench seat under the window L 34 mm x 96 mm

The construction of the interior walls and the panelling of the salon is the same as in the kitchen.

First, I mill slots in the floor of the salon, through which the cables of the kitchen lamps are routed. With painters tape I hold the cords in place in the slots, I also stick them to the back wall.

Now I glue the standing walls A next to the windows. I want to make a alcove next to the window in the side wall, so I glue a standing wall next to the wall that is against the window. The space between these two walls is 23 mm. For the salon I also glue a wall A against the side wall and a second one next to it, with 23 mm space in between.

Benches come under the windows. I glue supports C against walls A, strip B on supports C. Above the windows I glue strips B A. Panel D I glue under the windows in the rear wall, against walls A, panel E under the window in the side wall and panels F against the supports in the side wall that form the alcove. I glue panel G against the standing walls next to the door, against the rear facade, panel H between the windows. Panel I fits next to the left window and J next to the window against the side wall. I glue the K panels above the windows B.

Seat L I glue under the window, on strip B. There is our bench!

I make panels with decorative slats, just like in the hallway. I measure all the slats in the work. I use 1.5 x 5 mm slats for the panels and 1.5 x 10 mm for the skirting boards on the floor. I can only make panels and baseboards on the wall next to the door once I have placed the chimney C.

6.2. The chimney (Page 88)

Materials:

10 mm thick MDF: 2x standing part of the fireplace A 107 mm x 45 mm

5 mm thick MDF: 1x plate on the fireplace B 49 mm x 129 mm

2 mm thick MDF:

1x base plate chimney C 51 mm x 133 mm

2x side upper part fireplace D 31 mm x 132 mm

1x front upper part fireplace E 92 mm x 132 mm

I want to create harmony in this home, through a careful selection of materials and colours. Just like in the hall, I use sandstone for the fireplace. I saw the two standing parts A from MDF 10 mm thick, according to the drawing. In the plate B, I saw a hole for the upper part of the chimney (A). I glue the plate B onto the standing parts A, the plate protrudes a few millimetres on the sides and the front (B). The chimney has the appearance of sandstone by applying tile adhesive (see chapter 5). I paint the base plate black in the same way as I did with the kitchen floor (C).

I now decide where the fireplace comes and mark the inside



of the fireplace on the wall. From the hole in the plate I draw two perpendicular vertical lines over the wall. I tape the lines with masking tape and then I apply tile glue on the surface, inside the chimney. I then paint it in the colour of the chimney (D). Then the upper part of the chimney comes: panel E has to be glued on panels D. I paint the chimney before I glue it (E). I paint the walls and the upper part of the chimney light blue, just like the door, door frame and the part of the window that can be seen from inside (F). I lightly sand all the blue parts, here and there I sand a bit of the blue paint away, that gives a worn look.

In the alcove I make a similar panel as above the door (H). On the panels above the door and in the alcove I glue a nice decoration.

6.3. The floor (Page 89)

The parquet floor is made from slats of 1 x 10 mm. First, I saw a large number of slats of 150 mm length. When laying the floor, I start at the front of the saloon (A). The parquet floor is the most visible here, and it is better if you see entire floor parts, and no fitting pieces. I start in the right corner, at the front of the room. When I reach the other wall, I have to cut the last slat to size. With the part that I have left of that, I start the next row. Now it is a matter of passing on, slat after slat. You have to be careful that no glue gets on the top of the slats, because that gives ugly white spots when you paint it. I paint the floor with rustic oak interior paint (B). The other woodwork and the graphics above the door and in the alcove I paint with natural pine interior paint again, to give it an old, warm appearance (C).

6.4. The benches in the windowsills (Page 89)

Materials:

2 mm thick MDF

6x seat 28 mm x 93 mm

Fibrefill

Fabric for the seat:

3x cover 58 mm x 123 mm

Decorative tape

I changed the windowsills in this room into real sofas, with a customized pillow. I take three boards of MDF, and glue fibrefill on one side. I cut the protruding edges neatly away (A). I cut the fabric for the seat 15 mm larger on all sides than the seat. I glue the upholstery around the seat. Please note, I only use glue on the bottom of the plank (B). I paint the remaining three planks in the colour blue of the windowsill.

I glue the board with the upholstery on the blue board. As an extra decoration, I glue a decorative band against the blue plank and the fabric of the seat. Now the seat is ready to be glued in the windowsill (C).

6.5. Furniture (Page 90)

The saloon is elegantly furnished, in a feminine style. For me that is quite a challenge, as I personally prefer robust and sober style. I bought an elegant chair at a trade show, which

is my starting point for interior design (A). There are basically two ways to create harmony in your interior: paint everything in the same colour or use all furniture from the same series. Using all the furniture from the same series is not my cup of tea, I find it boring and feel too restricted. Instead, I choose beautiful furniture and try to get the harmony by choosing roughly the same shapes and repeating certain colours.

The chair that is my starting point has curved lines. The bench that I put there also has some curved lines but has a different atmosphere (B). To match these pieces of furniture, I paint the bench in the colour of the chair. Because there is silk upholstery on the chair, I also make a silk seat for the couch. The colour of the seat is the same as the walls of the salon, with which I create harmony (C).

I put a chest of drawers in the alcove behind the sofa, with shelves above it for the tableware set (D). The cabinet has the same legs as the sofa, and I paint it in the same colour. The shelves are part of the alcove and I therefore paint them in the colour of the wall. I make curved planks, so that the curved lines of the furniture come back. As a finishing touch I paint the front of the boards with gold paint. In the alcove I glue shelf supports on which the boards rest (E).

A table is placed between the windows in the back wall, of course with curved legs. A nice detail is the drawer, which has the same button as the buttons on the chest of drawers in the alcove (F).

I paint this furniture in the same colour as the other furniture.

I find the lamps and picture frames too shiny. That is why I paint them a few times with rustic oak interior lacquer. The colour then becomes warmer and the less shiny. I have put together images in the picture frames by both theme and by colour, so that it is harmonious (G). My working method is now clear: connect by using colours and repeat shapes to create harmony.

6.6 The Ceiling (Page 91)

The ceiling of the rooms on the first floor is also the floor of the rooms on the second floor. I lay the ceiling loose on the panelling and the walls of the first floor. For each room I mark on the ceiling what remains visible and which parts disappear behind a wall or panelling.

I make a beamed ceiling in the saloon and library. I draw the beams on the visible surfaces of the ceiling. I finish the surfaces between the beams with slats of 1.5 x 15 mm (A). This is how I also make the ceilings of the hall and the library. I paint the ceilings in a colour that matches the space. I measure the beams for the ceiling in the work. I glue the beams between the walls and then lay the painted ceiling on it. It is very important to accurately measure where the beams are, otherwise, the ceiling will not fit. I drill holes in the ceiling for the lighting's electrical cords. The cables I hide in the floor of the second floor, before I continue there.



The library

Chapter 7 (page 103)

The man of the house has his own domain, the library. Here he does important business, like the management of the family property and taking care of his donations to charities. Or he relaxes here, reading by the fireplace, with a good glass of Bordeaux within reach. The library is a cosy, classically furnished room.

The Library (Page 104)

If you come upstairs and go through the right door, you will enter the library. The walls of this room are filled with bookcases from plinth to ceiling. There is a brown wooden floor, for the rest there is not much furniture. The fireplace forms a whole with the bookcases in which it is clamped in between.

Caption: All walls of the library are completely filled with bookcases. That is why the portraits of the ancestors hang in these bookcases. There are even bookshelves under the benches, below the windows.

7.1. The fireplace and the floor (Page 105)

Materials fireplace:

10 mm thick MDF: 2 x standing part of the chimney A 107 mm x 45 mm

5 mm thick MDF: 1x plate on the fireplace B 49 mm x 110 mm

2 mm thick MDF: 1 x base plate chimney C 51 mm x 11 mm

Materials parquet floor: Slats 1 x 10 mm

The fireplace in the Library is made in the same way as the fireplace in the saloon. The big difference is that this fireplace is locked up between the bookcases. That is why the bottom plate and the plate on top of the side chimney do not protrude, hence the bookcases can connect (A).

Because the bottom plate of the chimney is partially sunk into the floor, I place the chimney against the wall before laying the floor. When the fireplace is in place, I paint the back wall in the fireplace white, with tile glue. As soon as the tile glue is dry, I paint the wall in the same colour as the fireplace.

The sandstone fireplace is ready! Now I can lay the floor in the same way as in the saloon. I make the parquet floor from slats of 1 x 10 mm. Just like in the saloon, I paint the parquet rustic brown (B).

7.2. The bookcases and the chimney breast on the fireplace (Page 105)

Materials:

2 mm thick MDF

Everything is measured in the work and then cut to size.

A cupboard consists of:

1x back wall A

2x side B

2x plinth against the sides C

1x plinth on the front D

7x shelf E

Like I said, I want bookcases everywhere in the library, even around the windows and the fireplace, with no space in between. That is why it is impossible to give exact dimensions for the bookcases; every bookcase must be measured in the work.

In my book "The Old Town Bookshop" there is a step by step description how to make a bookcase. In order not to keep repeating, now a concise version.

I glue back A in between sides B. The plinths C are then glued against the sides of the bookcase, on the inside. Plinth D is glued against plinths C in between the sides (A). Shelf E has to be glued on the plinths, between the sides and against the back side. At the top of the cabinet, I glue another shelf E. The other boards can be glued at any desired height. To keep the distance between the boards the same, I use a gluing aid (B).

7.2. The bookcases and the chimney breast on the fireplace (continued) (Page 106)

The cupboard in the corner of the Library is made slightly different. After I have glued the plinths at the bottom of the bookcase, I glue a second back wall against the bookcase. I glue this to the side of the bookcase, and this creates a corner. I glue two plinths C and a plinth D at the bottom of the cabinet, and this forms the basis of the cornered bookcase (C). First, I glue the shelves in the narrow part of the bookcase and then the shelves in the wide part. In total I need 6 bookcases. When all bookcases are made to measure (D), I can start with the panelling.

Materials chimney breast:

Pay attention! You must measure the dimensions below one by one in the work. Do this before you cut!

2 mm thick MDF:

2x side chimney breast duct A 33 mm x 133 mm

1x front chimney breast B 111 mm x 133 mm

The chimney breast of the fireplace is enclosed in between the bookcases. I place the bookcases next to the fireplace and measure the width of the gap between the bookcases, this becomes the width of the front of the chimney breast. Then I glue the sides A against front B.

I finish the chimney breast with slats when I finish the bookcases.



7.3. The benches (Page 106)

Materials:

2 mm thick MDF:

1x back A 97 mm x 52 mm

2x side B 31 mm x 38 mm

2x plinth C 10 mm x 22 mm

1x plinth D 10 mm x 93 mm

1x shelf E 29 mm x 93 mm

2x back G 11.5 mm x 33 mm

2.5 mm thick MDF: 1x seat bench F 35 mm x 97 mm

The only thing left to do in furnishing the library is to make benches under the windows. These will be enclosed between the bookcases and become one piece with it. I glue sides B against the back-side A, plinth C against the inner sides of sides B and against the back side. Then plinth D against the plinths C, in between the sides B (A). I glue shelf E onto the plinths, in between the sides, against the back. At the front of seat F, I mill a small profile edge. Then I glue seat F on sides B and against the back A. I sand one corner of back G and glue G on board E (B). I paint the benches brown before I place them under the windows (C).

7.4. Eye catchers in the library (Page 107)

Paintings

I like to hang paintings in the large compartments of the bookcases. The gold-coloured frames that I have bought are too shiny, so I choose frames by size and model and adjust the colour by painting them a couple of times with

rustic oak interior lacquer. I customize a portrait to size, glue it on a piece of cardboard and paint it with natural pine interior lacquer. That gives a bit of shine and prevents it from discolouring (A). Finally, I glue the portrait in the frame and the frame in the bookcase (B).

Books

When I make closed booklets, I make the inside of a piece of MDF or sturdy cardboard. I print a book cover and cut it out carefully. Then I take a piece of MDF (or cardboard) that is as thick as the side of the book cover. I saw it to the right size, and then I sand the back slightly round (A). I colour the three edges of the block with a gold marker, after which I fold the cover around the uncoloured edge and glue it on the MDF (B).

Readable booklets are a bit more difficult, but still doable. On my computer, I scan an even number of pages from a book and reduce them to the correct size. Then I place them tightly together on the computer, print them out, shiver the lines between the pages and fold them into a harmonica (C). I glue the white backs of the harmonica together and then the interior of the booklet is ready. Now, I make the cover. The back of the cover must be as wide as the thickness of the interior, and the front and back as large as the pages. I glue the cover around the interior and cut the uneven edges straight alongside a ruler. With a gold marker I colour the outer edges of the pages (D).

The nursery

Chapter 8 (page 117)

The children's room is located on the second floor. My parents had made a "children's paradise" in the attic for when their grandchildren, my children, came to stay. There were beds on wheels, so the little kids could choose where they wanted to sleep in the room. Everything was adapted for children and there were lots of toys. Their children's room is my source of inspiration to turn the children's room in the Pauwenhof into a real children's paradise!

The nursery (Page 118)

This whole room must be devoted to the children's pleasure. The beds, a table with chairs and lots of toys. I make a large cupboard on the long wall, which will be filled with children's books and toys. A rocking chair is also part this interior, for the nanny to sit when she is with the children.

Caption: The children's room is completely in the style with the rest of the Pauwenhof. The children's images above the alcoves have a colour matching with the wallpaper. Benches come into the alcoves.

8.1. The interior walls (Page 119)

Materials:

All dimensions must be measured in the work!

6 mm thick MDF

Standing walls next to the windows

Strips above the windows

Support beams

1.5 mm thick MDF

Panels

Slats 1.5 x 10 mm: plinths on the floor:

Slats 1.5 x 5 mm: Decorative slats

I start with the double interior walls. The way of working largely corresponds with the double walls in the kitchens, the saloon and the Library. Like there, I first place the standing beams next to the windows (A). I will fill the space under the windows with a separate bench later (B).

I want to close the space below the windows and between them, with a panel. Between the windows it will be open with



a shelf in it. Because I like to see lines continuing across the room, I put the benches under the windows and I measure the height of the armrests, this will also be the height of the bottom shelf in the alcoves. I make two support beams, 3 mm less deep than the long beams next to the window, at the same height as the armrests of the benches (C). I glue them against the beams next to the window. I make them 3 mm less deep, because I want this panel to jump back a little bit, that gives a nice effect.

There are many wires running over the wall to the top (D). To ensure that I can place a panel against the wall without damaging the electrical wires, I glue a 3 x 3 mm beam in the corners, against the back wall. I will glue the panel on to these beams, to keep space for the wiring (E). I glue a customized panel on the floor, against the support beams in the alcove, and a board on the panel and the supports.

I finish the panelling in the same way as in the saloon. I do not yet glue the panels in the alcoves, so I can stick wallpaper on them later and perhaps hang a lamp, of which the wiring is hidden behind the panel. I paint all panelling creamy white. I paint the frames and the additional windows in the same colour (F).

(Page 120) The toys that I made form the basis for the choice of colour (G). In the entire house I use only the colours cream, sand, ochre, blue, green and brown. The toys are also painted in these colours and I want the wallpaper in the nursery to match.

I glue the same wallpaper on all the panels in the alcoves. The wallpaper has the same colours as the pictures in the smaller panels (J). The colours of the musician decoration are blue, green and ochre, and these colours are reflected in the wallpaper. The panel can be placed in the alcoves after I have glued a lamp on it and the cable has been led to the back of the panel (K). I make panels with a graphic to glue into the alcoves at the top (L). The musicians left and right of the door are graphics that I have sawn and glued on 1.5 mm MDF (M). The edges are painted gold and then I glued the figures on the walls. I finish the panelling, graphics and wallpaper with natural pine interior paint. This brings harmony in terms of colour, the contrasts become less, and it gives a nostalgic look.

8.2. The floor (Page 121)

The floor in this room is made of slats of 1 x 10 mm, just like in the saloon and the Library. This time however, I have glued the plinths to the subfloor, and the wooden floor then comes to lie against the plinths instead of underneath. I did this to show an alternative method. You get a less sharp straight line along the wall this way, but that doesn't matter. I paint the floor with rustic oak interior paint, just like a floor downstairs. I give all floors in the living area the same colour, because I think it is important that all rooms are harmoniously connected.

8.3. Painting and decorating the furniture (Page 121)

I have designed a large cupboard and cots. The decorative border at the top of the cupboard is the same as the decorative border in the large alcove. The decorative edges on the panels of the cupboard and the cot are derived from this (A). I wait with gluing the decorative edges on the panels, first I glue a graphic on the panels. That is easier if the decorative edges are not yet on it. I paint the cupboard and beds in the same colour as the panelling (B). When the paint is dry, I sand the furniture. In places where traces of use should be visible, I sand the paint a bit away. After lacquering you can see the brown of the MDF through it, so they become "natural" wear spots.

I like to work with graphics. I make them to size for the panels and drawers of the cupboard, and the visible sides of the bed (C). I search nice images, that I print on off-white paper. I know from experience that if I paint them along with the furniture, the background will be the same colour as the furniture. In order not to make it too monotonous, I now choose the image of the horse that is also in the room. The colour of the medallion corresponds to the colour of the musicians in the room. The furniture with the graphics is lacquered with natural oak interior lacquer. The mattress in the bed is made in the same way as the seats of the benches in the saloon (D). I decorated the benches under the windows with a playful graphic, so that they look like small houses (E) (F). As I place them underneath the window, against the wall, you don't see anything from the back, but I still like the idea. The toys that I put in, fit very nicely in the room. Or should I say that I have nicely adapted the room to the toy (G)?

The nanny's room

Chapter 9 (Page 133)

The nanny has a small room in the house, between the nursery and the bedroom. She doesn't have much room for her own stuff, because her room is also used to store the linen, and she also carries out adjustments and sewing work here. She sleeps in a box bed, where she also keeps her personal belongings.

The nanny's room (Page 134)

The room is situated above the hall and the stairway; hence the room is narrow and deep, with the box bed at the back. This is where the nanny sleeps. The rest of this room could be called her office, where she folds linen and does mending

and sewing. No frills for the nanny, but it has nevertheless become an attractive room. The bedstead doors are the most striking.

Caption: The nanny sleeps in a simple box bed with two bookshelves for her personal items.

9.1 The nanny's sleeping area (Page 135)

Materials:

3 mm thick MDF

2 x supporting board A: 35 mm x 70 mm

1 x supporting board W 35 mm x 174 mm



1 x bottom C 70 mm x 180 mm
2 x supporting board D 20 mm x 70 mm

In the nanny's room there will also be a thick wall (A). There are no decorative panels as this is the room of the live-in governess, but a smooth wall, against which the box bed will be placed. That is why I first paint the window frame, the wall and the front window grey-white, because that is easier than after I have put the box bed in place.

The bottom of the bed is a raised floor, on which the mattress rests. I glue the support boards A against the intermediate walls, on the floor. I glue support board B against the outside wall, on the floor. On these three supporting boards I lay bottom C. I glue the supporting boards D at the very top, equal to the top edge, against the intermediate walls. Against these supporting boards and the supporting boards on the ground comes the front with the bedstead doors (B).

Once the front wall with the bedstead doors has been placed, it is practically impossible to hang in the bedstead. That's why I first paste the wallpaper and give it an old look with a layer of natural pine interior lacquer. Now I put the glass and the inner window in the windowsill (C).

The nanny gets two basic shelves for her personal belongings and a clothes hook on the wall (D). The mattress is a bag, filled with sand. I put her belongings on the shelves and hang a painting on the wall. Now, I am ready to make the front of the box bed with the doors (E).

9.2. The front of the bed box (Page 136)

Materials:

6 mm thick MDF: 1x front E: 180 x 250 mm

Beam 6x6 mm:

2x laying beam F: 140 mm

2x standing beam G: 136 mm

3 mm thick MDF: 4x shutter H: 30 x 136 mm

The front of the box bed consists of an MDF plate with a hole in it. The bedstead doors will hang in this hole, with hinges. In front wall E I saw a hole, 148 mm high and 140 mm wide. The distance from the ground to the bottom of the hole is 35mm. In this hole, I glue the horizontal beams F and then the vertical beams G (A). I put the shutters H together with hinges. That works best, if I first glue the hinges with strong hobby glue at the right place. Then I drill small holes, to fix the hinges with a nail. I first dip the nail in strong glue, and then insert it into the pre-drilled hole. I make two sets of doors, one left pair and one right pair (B). I secure the doors in the hole. I check if they can be opened and closed properly (C). When I paint them, the shutters will slightly expand, I have to take that into account. If they are already too tight in the hole, I have to sand them a bit.

On the inside of this wall will be the same wallpaper as in the box bed (D). On the shutters I glue, on both sides, a graphic with old blue shutters, that is a very easy way of decorating, with a beautiful result (E). Brown doorknobs are the finishing touch. I paint the beams in the shutter opening dark brown, the rest will be painted along with the walls (F).

9.3. Finishing touch (Page 137)

Now I will continue with the finishing touch of the room. Just like in the saloon and nursery, we make decorative panels on the walls, I paint the slats around the bedstead shutters before I glue them on, then there will be no white paint on the brown beams (A).

The walls become grey-white and there will be a dark oak parquet floor. I like it when all floors look the same in the house (B). Some basic furniture and bookshelves, painted in the colour of the bedstead shutters, complete the room (C). On the left is a special piece of multifunctional furniture! Because the nanny has very little space, she has a couch and table in one (D). If she folds down the back of the couch, it is a table (E)!

The bedroom

Chapter 10 (Page 147)

We have now arrived at the last room: the master bedroom. It will become a romantic blue bedroom, with elements suitable in a castle or estate. A four-poster bed, a huge dressing table, and chairs that are mainly there because of their beauty. When I see such a bedroom in a country house, I always wonder where the residents leave their clothes and shoes. I am not going to answer that question in this house either! I go for the nice picture, and I ignore the practicalities, that is allowed if you build your dream house in miniature.

The bedroom (Page 148)

A house without a bedroom would be very odd, but for me it was quite a challenge to start working on the bedroom, because I had never made a bedroom before. A four-poster bed is a must, and a dressing table too. For the four-poster bed I found a creative solution. And I built the dressing table into the panelling. The

entire room is decorated in blue, the original accents in brown, bronze and gold made the room more exciting.

Caption: The panelling of the bedroom walls is kept very basic. The wallpaper against a number of panels is impactful.

10.1. The panelling of the walls (Page 149)

Like before, I start with the panelling of the walls, in the same way as I did in the other rooms, except that I use the alcoves differently this time. The small alcove against the outside wall is an open cupboard with shelves, and the dressing table is in the large alcove at the front of the room. The windowsills are not built out, and therefore not deepened (A).

The horizontal line on the wall and under the windowsills must continue at one height. I place panels against the back walls in



the alcoves. The space between the panels and the wall is just sufficient for the power cables (B).

I glue the baseboards to the floor, therefore I paint the panelling and the baseboards first, before I lay the floor, because now it doesn't matter yet, if I spill some paint on the floor. I immediately paint the door and the additional windows (C). Everything will be painted blue, except for the panels with wallpaper. I use the same blue colour as in the nanny's room, so the two rooms blend nicely. When the paint is dry, I lightly sand all the blue wood. I don't lacquer the wood yet, first the wallpaper has to be pasted and then I lacquer everything in one go.

Here the same floor will be installed as in the other rooms, to let the floors continue nicely in the whole floor, if the connecting doors are open. The floors and the use of colour create a harmonious upper floor (D).

10.2. The dressing table (Page 150)

Materials:

2.5 mm thick MDF: 1 x top dressing table A: 160 mm x 50 mm

2 mm thick MDF:

2 x bottom of drawer block B: 38 mm x 33 mm

4 x side drawer unit C: 37 mm x 13 mm

2 x back of drawer block D: 33 mm x 13 mm

1 x decorative frame F: 80 mm x 7 mm

2 x bottom of tray G: 33 mm x 23 mm

4 x side drawer H: 34 mm x 11 mm

4 x front and back drawer I:

27 mm x 11 mm

4 x table leg E: these I have bought somewhere and sawed to the height of the panel

In the large alcove, opposite the door, I make a dressing table (A). The top of the dressing table rests on the panel in the alcove. The height of the table legs is equal to the height of the panel. A panel is placed on the top and against the wall to hide the power cables. On one short side of bottom B, I cut away corners of 3 x 3 mm, with a sharp knife, for the legs E to come in (B). I glue backside D against bottom B, then sides C against bottom B and the backside (C). Between the drawer blocks, I make a decorative frame. I saw a decorative frame F according to the drawing (D). I glue the legs E against the drawer blocks. Then I glue the drawer blocks, with the decorative frame in between, against the underside of top A. I put the two drawers together: sides H against the bottom G and then the front and back I against the bottom and the sides (E)(F).

Now I paint everything in the same blue colour as the panelling. Before gluing the dressing table in place, I sand and paint the table. I also paint the panel under the table, it won't be that easy

later! Then I glue the table onto the panel against the wall.

Now I make another custom panel, to cover the wall in the alcove and to hide the wiring cables behind. This panel rests on the dressing table and extends to the ceiling. First, I finish this panel completely, then glue it in the alcove and put wallpaper on it. A mirror will be installed in the middle, above the table, and lighting to the left and right of the mirror. I glue the lamps on the panel and pull the electric wires behind the panel. Then I glue the panel into the alcove. The dresser with the mirror above completes the dressing table (G)!

10.3. The bed (Page 151)

This bedroom has a four-poster bed. There are two things that make me hesitate: such a bed fills the entire room and might be the only thing you see. In addition, I am not good in upholstering, I usually do not find my work beautiful enough.

A creative solution: a trompe l'oeil. It literally means "deceive the eye". I glued a picture of a bed canopy onto a 1.5 mm thick MDF plate, sawed it out and painted the edges blue (A). I glue this to the wall and then I put a normal bed in front of it. The bed must then not be too high. The panelling against the wall disappears behind the bed and the trompe l'oeil must be clearly visible. Another advantage is that you can easily look over it, instead of against it. I choose a basic shape of the bed; the attention must be drawn to the trompe-l'oeil on the wall (B). A small ornament on the foot side of the bed is a finishing touch. I also paint the bed blue. I put it against the wall in front of the trompe l'oeil and together it forms a four-poster bed (D)!

10.4. Pimping the seats (Page 151)

For the bedroom, I bought two chairs in an attractive style, but the original colour does not fit well in this bedroom. The solution is simple: paint them in the right colour! I paint the upholstery of the chairs with the same chalk paint as the wood in the bedroom. Then I apply a thin layer of natural oak interior lacquer for the old look (A).

10.5 Bookshelves in the alcove (Page 151)

I make bookshelves in the small alcove, in the same way as in the saloon.

The decorative frame at the top of both alcoves is the same as the decorative frame in the saloon. The following also applies here: repeating is connecting. All rooms in this house must match together in harmony (A).



The facade

Chapter 11 (Page 165)

The last thing I make is the first thing you see: the facade of Buitenplaats de Pauwenhof. An impressive, stylish facade perfectly fits this country estate. The facade has certainly become impressive, while it has been kept calm. The wood is painted ton sur ton, only the front door has a striking colour. The large windows, the door frame and the landing give the facade its impressive character.

The facade (Page 166)

The facade of the Pauwenhof is impressive, broad and symmetrical, with many windows. Due to the large number of windows, there could be a risk the front door could visually disappear. I solve this with a beautiful, stately frame and a contrasting colour for the front door.

The frame around the front door connects the front door with the window on the first floor and gives the house extra grandeur.

Caption: The front door has a striking blue colour in the otherwise calm facade. The ornaments in the door frame are painted in the same colour as the wood.

11.1. The frame of the front door (Page 167)

Materials first layer

Slats of 3 x 3 mm:

2x beam next to door A 229 mm

2x beam next to window B 182 mm

1x beam above door C 97 mm

1x beam above window E 103 mm

2x beam against panel F 470 mm

1x beam above panel and below window G 248 mm

2 mm thick MDF:

2x panel next to the door D 470 mm x 64 mm

1x panel above the door H 97 mm x 13 mm

1x panel above the window I 103 mm x 61 mm

Materials second layer

1.5 mm thick MDF:

2x panel next to the door J 50 mm x 500 mm

2x panel next to the window K 50 mm x 177 mm

2x panel diagonally above window L 50 mm x 55 mm

1x panel above window M: 106 mm x 55 mm

The first layer

I glue beams A next to the door frame, beams B next to the windows, beam C above the door and beam D above the window. Then I glue the panels D against the bars A and B on the facade. I glue beams F vertically against the panels and beam G horizontally on the panels, below the first-floor window (A). Panel H comes above the door, and panel I above the window (B). I could already paint the door blue, in order to better see the effect of the panelling.

The second layer

The size of the panelling is good, but it still has no impact, it

is still very plain. That is why I pimp the frame with painted ornaments. With these ornaments, I add relief to the panelling, without it all becoming too excessive. The ornaments are placed in a frame, for which I make custom panels (C).

I first cut the panels to size, and then I cut out round corners. Then I glue the panels on the facade and the ornaments on the panels (D).

11.2. Painting and painting of the facade (Page 168)

I paint the panelling and the ornaments in the colour French beige (A). That is not exactly the same colour as the windows, although it only slightly differs (B). I like to have the painting in matching shades. Later, I will also paint the roof in the same colours, to give it more charisma, than if it were painted in only one colour. I coat the facade with tile glue, which looks like stucco. I cover the parts where no tile glue may come, with painter's tape (C).

Now I position the roof on the house. Where the roof falls over the facade, there is no tile glue, otherwise the roof will no longer fit neatly. When applying the tile glue, I use a spatula where possible, that works faster. I spread the glue with my fingers, which gives a slightly coarser structure than the spatula (D). I also do the insides of the window frames. I remove the tape before the glue has completely dried, otherwise pieces of plaster may come loose.

Then we continue with the stairs. They will also be covered with tile glue (E). I paint the stairs with diluted cream-coloured paint. Here and there I add some small ochre yellow and grey accents. I glue gravel on the path in front of the facade.

When the front door has been given the final layer of paint, the front of the facade is ready. I paint the back, which is inside the house, in the colours of the rooms. On the loose facade, for example, it looks like a patchwork quilt, but when I look through the windows at the back of the house, it is one with the colours in the rooms. A detail, but important (F)

11.3. Place the facade flush against the house (Page 169)

Materials:

8 mm thick MDF

2 x strip on the side A 195 mm long

1 x strip at the front W 918 mm long

First, I glue the strips A against the sides of the base plate. Right at the front, on the side of the facade is a hole, where the facade fits (A). I place the facade to see if everything fits well. Because there will be some pressure on these edges, I also screw them on to be sure. I glue and screw the strip B to the front of the base plate (B).

I spread tile glue round the outside edge. On top I glue gravel (C). The gravel path extends the whole width of the house when the facade is in place (D).



11.4. The finishing of the facade: the landing gate (Page 169)

Of course, there is a fence on the platform, I choose a simple one, but that is not the same as uninteresting (A). I give the sober fence something extra by making knobs on the posts. The knobs consist of a bead with a nail through it (B). I drill a hole in the top of the posts and glue the nail, with the bead on it, into the hole (B). I paint the fence black. To get a nice gloss, I finish it with a thin layer of clear nail polish (C).

11.5. Eye catcher: columns with peacocks (Page 169)

In the gravel, in front of the facade, I place two columns with peacocks. I make the columns by gluing four layers of MDF on top of each other, a piece of round wood on top, and then again two layers of MDF.

The sizes are adapted to the peacock standing on the column. I coat the columns with tile glue. After I have let the glue dry properly, I sand the columns and paint them in the colour of the steps (A).

Techniques and tools

Chapter 12 (Page 179)

Some of the widely used tools and techniques are explained in this chapter. The techniques are also useful, when you make other furniture, than described in this book, or want to assemble miniature kits.

(Page 180)

In this chapter I provide an overview of the commonly used tools. I elaborate on the use of the glue box and the making of profiles without a milling machine, I often received questions on these topics in my workshops.

12.1. Use of the gluing tray (Page 181)

The squaring aid is the most important tool for properly gluing pieces perfectly rectangular. A gluing tray is ideal for gluing two parts together and getting the joint perfectly square (A). Later in this chapter, you will see how you can make a gluing tray yourself. You use the raised edges of the glue tray to level the undersides of the parts to be glued.

You use the angle to be able to press firmly (B). Especially when two parts are glued together, good pressure is necessary. Sometimes working in the corner of the gluing tray is less pleasant.

If the models are too small, the border may be in the way. I then work against the long edge and use separate blocks of MDF to be able to press the parts to be glued together. I slide the blocks against the raised edge, towards the miniature to be glued and then I press the surfaces to be glued together (C).

12.2. Creating profiles without the use of a milling machine (Page 181)

The top of a cupboard or bookshelf gets more cachet if you mill a nice profile along the edges. A piece of cake with an electric cutter, but unfortunately not everyone has such a milling machine. You can also create a nice profile without a milling machine. It is more work, but the result is worth it, a piece of furniture is nicer finished with a profile edge. A profile is ultimately no more than an edge along a piece of wood or MDF. You sharpen a border to the middle of the thickness of the board (A). But now without a milling machine: I take two thin boards, one slightly shorter and narrower than the other, and glue them together (B). If I don't sand the slats

before I glue them together, I get a nice sharp profile (C). But usually I sand the edges from one or both boards and then glue them together. This way the profile becomes less sharp (D)(E).

12.3. Tools (Page 182)

Scissors no. 1:

Regular paper scissors. I use these scissors to cut fabric, paper and cardboard.

Scissors no. 2:

Small scissors with a sharp point. This pair of scissors is suitable for cutting out small graphics. The scissors are less suitable for thick material, such as cardboard.

Scissors no. 3:

Scissors for fine cut work. The shape of this pair of scissors makes it comfortable to hold. It takes some time to get used to, but you can cut very accurately with these scissors. Ideal for cutting out small graphics.

Snap-off knife and metal ruler:

A snap-off knife is ideal for cutting straight lines. As soon as the point is no longer sharp enough, you break it off with the help on the back and you have a new sharp point again. Use a metal ruler to cut along, which you have in various lengths. A small ruler is better for small work.

Mitre scissors:

These scissors are ideal for cutting slats, you can easily cut straight slats. Cutting at an angle of 45 degrees is also a piece of cake with these scissors. Pay attention to quality when purchasing a mitre cutter. All-metal scissors are much stronger than scissors with plastic parts.

Nippers:

You can cut thin slats and soft metals with a wire cutter. I cut flower thread and such with this pair of pliers. For thicker and harder material, such as iron bars or thicker brass bars, I use a heavier pair of pliers.

Chopper:

Ideal when you have to cut more pieces to the same length. You can cut paper with a chopper, but thin slats are also very



easy. The blade is easy to replace.

Electric Jigsaw:

I don't use the electric jigsaw very often. When a miniature has already been put together and you want to cut another hole in it, for example in the middle of a panel or top, the jigsaw is the solution.

Hand Jigsaw (page 183):

I usually use a hand jigsaw. You can saw with great precision. The saws are available in various thicknesses. I use a fine saw for thin MDF. For thicker material you need a thicker saw, otherwise the saw will break too easily. There are also electric fretsaws. If you consider purchasing one, first try one out. Electric scrolling seems easier than it is, it requires a lot of skill and experience.

Drilling machine:

I always use an electric drill to drill holes. There are various models on the market. Choosing your favourite model is a personal choice. Try out all the models in a shop and choose the model that is most comfortable in your hand. Also check which accessories are available before making your choice. For example, is it possible to buy a drill standard from the same brand? Do sanding discs and cutters fit on it?

Geometry setsquare

Indispensable! There are flexible and hard variants. I like the hard version best. It is useful to have setsquares in different sizes. You use the Geometry setsquare to draw angles, to draw parallel lines, but also as an aid to make right angles.

Right-angle No. 1:

Normal right angle. This is a square angle from the normal toolbox. You use this when patterning the components of a building, the back wall, the walls, etc. A large right angle is also very useful as an aid to glue walls straight onto a bottom plate and perpendicular to the back wall.

Right-angle No. 2:

Small right angle. This one is 8 x 12.5 cm. There are larger and smaller ones. You use the small right angle in the same way as the normal right angle. The small one is suitable for small and fine work.

Gluing tray:

A gluing tray is used to be able to bond nicely at right angles and is easy to make yourself. Take a 10 mm thick MDF plate for the bottom and the raised edges of 3 cm high. The size of the glue bin is not important. Important: the corners must be 90 degrees and the edges must be glued perfectly perpendicular to the bottom.

Glue:

The brand of glue you use depends on your personal preference. The type of glue is important. I use wood glue for MDF, a glue stick for paper, hobby glue for plastic, metal and glass, and thick glue for small parts that I glue with a pair of tweezers. Using this glue means you just have to touch it and it will stay in the right place immediately. I use tacky glue for wood, paper and fabric. Photo glue is very practical when gluing miniatures that you want to glue temporarily and want to be able to loosen later.

Sandpaper:

Sandpaper is available in various grain sizes. The higher the number, the finer the sandpaper. If you want to sand a bit more somewhere, then you need a low grain size, for example 80 or 100. To sand something super smooth, use grain 350.

Colophon

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