

Australian Dolls Bears and Collectables

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*Exciting
Projects!*

*Step-by-step
Instructions*

Vol 16 No 2

*Gorgeous collection ●
Beautiful Reborn Little Mi-Sun ●*



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Profile Catherine Mather

A Sky Full of Dolls



"I have always been a dollies girl - I loved my dolls, and I told my mother when I was four years of age that I had a sky full of dolls."

Internationally known doll artist Catherine Mather has carried her passion for dolls throughout her life, carving a most successful career through her love of dolls, particularly her love of figurative art full-sculptured porcelain dolls.

Upon leaving school, Catherine completed a three-year Fashion Design Course, and trained and worked as a costume designer for fashion and the theatre, creating masquerade and fancy dress costumes which she displayed on mannequins, which, in her eyes, were like rather large dolls.

During this time, Catherine started making reproduction antique dolls, falling in love with their faces and expressions. Within twelve months she had bought her own kiln and began making original figures, and now, some 20 years later, she still has the same passion for creating her dolls, and says she has never stopped learning. Her repertoire of



sculpting includes dolls from the Victorian era, baby dolls, Art Deco, Period Costumes, cherubs, fairies, children and shadowbox dolls. Catherine has also turned her hand at teddy bears, and is well known for the attention to detail on her unique bears.

With a good working knowledge of all facets of the doll industry, Catherine's business includes producing limited edition collectable art dolls and commercial mould designs for the hobby market.

Her speciality is in creating artist dolls, using her ability to translate images from her observation of the human body into realistic clay models. "I enjoy observing the human form and translating it into figurative art, and I gain great satisfaction in making each detail as perfect as my ability allows. It is very rewarding to support myself by working with my hands, controlling the process and taking something from a thought, and then turn a piece of clay into a human-like form."

Catherine's beautiful sculptures all start from a block of porcelain clay, and, depending on the complexity of the doll, it may take weeks of painstaking work to complete the head and body positions. Once the limbs have been made, they are separated from the body so that more detailed work may be done.

Once the clay sculpture is completed, Catherine uses casting plaster to make multi-piece slip cast moulds. When



Nardine – close up



Mariah – close up



the greenware has been made, it is smoothed down to eliminate imperfections, and it will then go into the kiln for up to 24 hours, where it can reach temperatures above 1100 degrees to create the finished vitrified porcelain.

Catherine explains that this is the most critical stage of the development of the doll, as the extreme heat reduces the greenware by around twelve percent. It is now referred to as bisque, and the many layers of painting will commence. To adhere the colour to the bisque, ground pigment and flux are applied, and the pieces are put back into the kiln at 800 degrees to melt the colours onto the surface of the work.

Each limb is then attached to the body of the doll, using elastic, which enables the limbs to be rotated for dressing and shipping.

Catherine explains that most of the art of her style of doll making has to be done by the artist, otherwise she believes it becomes a manufactured doll, and loses its connection with the artist.

She says it is most satisfying to know that every aspect of the doll has been made by her own hands, including the sculpting, mould making, painting, wiggling, and designing and sewing the costumes, including the shoes and jewellery. She particularly loves hand making the accessories, and over the years her attention to detail has proved very popular with collectors.

Her first original doll, Victoria, an Edwardian child doll laying on her stomach, engrossed in her favourite story book, was created in 1988. Catherine thoroughly enjoys the challenge of sculpting full porcelain bodies, and her first full body, Grace, a young girl in an Edwardian styled ensemble, with her legs poised to one side, was a great success, and her limited edition series sold out, however moulds are available in a smaller size.

Up to the year 2000, Catherine entered a number of doll competitions, however she now judges the Original Doll section of several shows, and has not entered her dolls for a number of years. Some of the awards she has won include:

- 2000 – Best Original Doll ‘Georgette’, Doll & Bear Show, Dallas Brooks Centre, Melbourne
- 1999 – Best Original ‘Artist Golly’, Doll Digest Doll, Bear Fair, Sydney Town Hall, Sydney
- 1997 – Best Original Artist, Bear Spring Doll Show, Caulfield, Melbourne
- 199 – Best Original Doll ‘Constance’, Spring Doll Show, Caulfield, Melbourne

- 1992 – Best Original Doll ‘Morgan’, Melbourne Doll Show, Camberwell, Vic
- 199 – Best Original of the Show ‘James’, Spring Doll Show, Exhibition Centre, Melbourne
- 1991 – Professional Best Original Doll ‘Grace’, Best of Classification and ADC&C Show ‘Grace’, Best of Show Original Doll ‘Grace’, Dolls, Craft & Ceramic Show, Anaheim, California, USA
- 1989 – Best Original Doll ‘Grace’, Spring Doll Show, Exhibition Centre, Melbourne

For inspiration, Catherine reads fashion and art magazines, and also comments that the smallest thing can capture her imagination, and then it grows and takes a life of its own.

She is a member of the United States NIADA forum, which is for original doll artists, as she finds this a valuable source of information.

Amethyst – close up



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Skye



She says the internet is wonderful tool for researching costuming, and also to source interesting fabrics and other products without leaving home. Catherine has two web sites, one for doll makers and one for collectable dolls, and says she often corresponds with collectors and doll makers, keeping her up to date with the latest techniques, products and fashions in the doll world.

Catherine travels extensively for her craft, attending around a dozen or so of the larger and well known shows in Sydney, Brisbane, Melbourne and Adelaide each year. In addition, she also enjoys travelling to some of the smaller shows. She also fits in a yearly trip to the United States, usually the IDEX Show in Orlando, as she explains this is a very large doll industry show, where doll manufacturers and artists attend to show their new designs for the upcoming year.



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She is also kept busy with her teaching, running workshops in sculpting with clay and mould making, and also instructing on the finer points of accessories, wig making, shoes and clothes.

Catherine says the greatest help in her business is her mother Merle Mather. "Most people know her for her beautiful miniature work, and will have seen her working with me at many of the Australian doll shows. Behind the scenes she contributes greatly to the day to day running of the business."

Her words for those of us just starting out in doll making: "Have a passion for what you do, and practice, practice, practice!"

Catherine Mather

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Web for collectable dolls:

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Award-winning doll artist Catherine Mather gives step-by-step instructions on how to paint her original doll Amelia

Artistic Amelia

MATERIALS

- Fine sandpaper or grit scribbers
- Medium
- Flux powder
- Silk sponge or makeup sponge
- Mop brush
- Small brush
- White china paint mix
- Seeley's Bisque tone one
- Seeley's Manicure white paint
- Seeley's Onyz Black
- Seeley's Teal Blue
- Seeley's Russet
- Seeley's Rich Brown
- Seeley's Lavender
- Seeley's Rose Red
- Seeley's Fawn
- Seeley's Pink Frosting
- Seeley's Cheek Blush
- Jean Nordquist True Blue

**Doll used: 43cm (17 inch)
original doll by
Catherine Mather**

METHOD

When designing, sculpting, and costuming Amelia, I had in mind an 18th century English lady with soft and natural colouring. Once you have cleaned and fired the doll, sand all the doll parts with fine sand paper or grit scrubbers, wash and leave to dry. I like to paint using the water based method but alternatively oil could be used just as easily - it's all a matter of preference.

FIRST FIRING

Apply a small amount of area medium to a soft cloth and wipe over Amelia's head. There should only be a soft lustre of medium left on the porcelain. Work the medium in to the eye, mouth and ears, ensuring full coverage. Mix enough over wash china paint to paint head and all body parts, grind the paint and area medium well. I also add 1/6 by volume flux powder to this mix as this will create a glossier over wash when fired, and a nice base surface to work the next layers of china painting on. Using a wetter than normal mix of paint will allow you more time to work with the over wash before it dries on the porcelain.

Taking a silk sponge or makeup sponge, dip one corner into the paint (body wash china paint in Seeley's bisque tone one). Lightly cover the

head in paint dabs, then taking a mop brush, blend well, using a smaller brush for the detail crevices. When well blended, clean the eye of paint, and apply a thin layer of white china paint mix to the eye, keeping inside the shape of the eye.

The body wash firing will give a good lustre to the porcelain if it is fired slightly higher than the recommended firing. You may lose a small amount of colour but will be rewarded with a lovely sheen on your porcelain.

The body and limbs are coloured with the same over wash. When painting the limbs I start at the hands and feet, and only apply the wash half way up the limb, blending in the over wash paint with a brush. I then removing the paint from the nail beds with a small wet brush and paint in the nail tip and crescent moon on the nail with white paint Seeley's manicure white) before applying the last section with over wash paint, blending to finish off the limb. The higher firing will also produce a glossy nail tip.

SECOND FIRING

To paint the eyes, start with a mid blue colour mixed with white to create a pale blue. Paint a circular iris with the top hidden under the lid, and the lower edge a few millimetres away from the bottom of the eye.



Blending over wash





Then using the same mid-blue mixed with a few grains of black, edge the irises with a fine line (True Blue Jean Nordquist and Black Onyx Black). The top eyelash detail has been painted without eyelash strokes (Seeley's Onyx Black), with a light coat of black, wider at the outside edge. The inside eye is painted next, and at the lower edge rim, smudge a soft line of black paint wider at the outer edge (this is the eyeliner). Along the eyeball lower edge, paint a fine red watery line, adding a pale spot of red paint at the tear duct, and paint the under brow a golden brown shadow (Seeley's Russet).

Working down the face, detail the nose holes with a small amount red (Seeley's Rose Red), blending well, and paint the mouth a soft pink (Seeley's Pink Frosting), keeping the circular fullest part of the lip very light, as this simulates the way light shines on the bottom lip. Lightly blush the cheeks (Seeley's Cheek Blush), heavier at the cheek apple, and blend away well.

LIMBS AND BODY BLUSH SECOND FIRING

The limbs and body blush shading is a light accent, blended to define the indents and muscle shape of the



Arm paint before blending



Leg paint before blending



Painting hand details

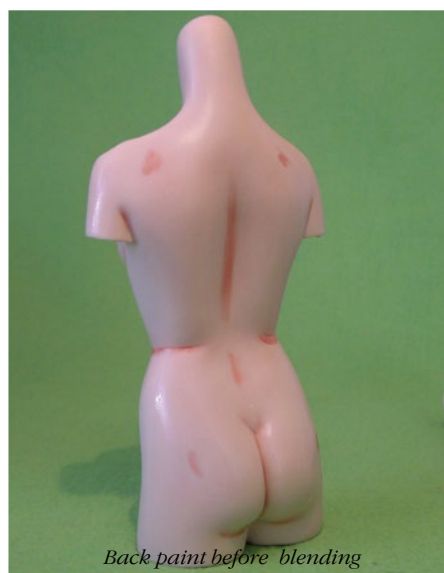
arms and legs, and the shading on the torso is to emphasise the rounded shapes and give more contour definition. Blush with soft red (Seeley's Cheek Blush). At this time I also paint the fine detail between the fingers and toes, and highlight the fine detail folds of the knuckles, wrist, heels and palm lines. If you find this step awkward at this firing, it could be left for the third firing. Fire to the recommended paint temperature.

THIRD FIRING

Add more detail to the eye area. Paint the iris with a pale outer band of teal and blue mixed half and half (Seeley's Teal Blue + Jean Nordquist True Blue,) and add a grain of black to



Body paint before blending



Back paint before blending



Face shading detail



this paint and darken the outer edge of the iris. Paint in the black pupil, which will be slightly above centre. Add mauve eyeshadow (Seeley's Lavender) to eye area, dense at the outer and inner lid area, and blend to the centre. In the eyelid crease blend a mix of mauve and brown paint (Seeley's Lavender and Fawn) to define this line. A second coat of black is applied to the top edge of the eye rim and on the lower edge. Paint a fine detail line, leaving a space between the upper lid and continue around the rim ending in a soft diffused edge.

To paint the eyebrow hairs, stroke in fine hair lines using a mix of darker and lighter shades of brown (Seeley's Russet and Rich Brown). Lips now are accented using red (Seeley's Rose Red). Darken the centre of the mouth and the out side edges to create a plump looking lip.





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Blend a mix of mauve and brown (Seeley's Lavender and Fawn) to create the colour for shadow detailing. Apply lightly to nose crease, between nose and lip, inner ear folds and the inside of nose bridge, and accentuate between lower lip and chin. Blend shadowing paint in well. Lightly blush the cheeks (Seeley's Cheek Blush), heavier at the cheek apple and blend away well. Fire to the recommended paint temperature.

LAST FIRING

China painting is building up layer upon layer of lightly painted details until you achieve the intensity of colour needed for the head to look realistic. As a rule of thumb there are no limits on how many times a head can be fired, but painted little and firing a lot can run the risk of over-firing and burning your paint colouring, especially reds, which

when burnt can look yellow or brown. Leave as much as possible of the detailing of red to the last few firings and lower the temperature to help preserve the intensity of the red.

When you are happy with the look of your painted head and you have depth to the paint work you desire, finish the firing with a painting layer that includes working highlights onto the eyes. Place a white dot of paint positioned at two o'clock in each eye, just touching the pupil, as this gives the illusion of light glinting off the moist eye ball. In addition, you may also like to try a glaze sheen over the lips.

Catherine Mather

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Down at the bottom of the sea where one can find all sorts of treasures our little mermaid Salina and her little fish friends find a chest filled with treasures. Created by Katherine Johnson Lees (known as Kat to the Doll World).

Salina the Mermaid

MATERIALS

- Half yard of muslin
- Thread to match
- Large bag of spongy fibrefill
- Dowel, cut to 13cm (five inches)
- Wooden plaque
- Can of spray Stone in Beige
- Styrofoam ball
- Hot glue gun and sticks
- Eyelash yarn
- Sparkle glue
- Assorted shells in all sizes and shapes
- Metallic paints: Blue, Green, Pearl, Black
- Acrylic gloss paints: Orange, Yellow, White, Black, Blue
- Paint brushes: A detail brush and a flat brush
- Hemostats or turning tool
- Assorted treasures, eg: Jewellery, coins, shells, statue, skull, buckles, anchor, keys, chains, pearls, chest, trophy, old earrings. Use your imagination and have fun.

Finished size: From the base of the plaque to the top of her head is approximately 29cm (11 inches).

PREPARATION

Please read all instructions before you begin to create Salina. Print the pattern out onto cardboard or stock paper. Trace around the pattern onto muslin marking all openings. Sew the front and back body together being sure to leave the openings

for stuffing the doll. Sew both arms together leaving opening to stuff. Sew the head around leaving the top open to stuff. Set doll aside for the moment. **Most important:** Take the wooden plaque and drill a hole in the centre to add the dowel and doll later on. Next spray the wooden plaque completely (top of plaque only) using the Stone finish. I chose this product because it looks like sand and is very easy to apply. Set aside and let dry overnight. If you need to add another coat, do so after the first coat is dry.

BODY

You have sewn you body; now turn it right side out using your hemostats. Be sure to clip all curves before stuffing. Run the hemostat all along the seams so that all the seams are facing in the same direction. This makes a huge difference when stuffing the doll.

Begin by stuffing from the bottom upward. Start pushing the stuffing into the tail first. Stuff as firm as you can without ripping open the seams. Continue stuffing towards the open area. Move onto the neck of the doll and stuff as firm as you can; continue on down to the open area of the doll. Feel the entire body for air pockets or soft spots and stuff them. If the neck and shoulder area is not firm enough, cut a small slit just below the neck area and stuff from that point. Get the

neck and shoulders firm.

Now move on to stuffing both arms and head firm. When finished stuffing the head, run a gathering stitch around the top and pull tight and knot off. Sew both the arms and head on using ladder stitch. Study photograph for positions. Salina will be holding one of her little fish friends in her arms.

PAINTING THE BODY

Work from dark to light. You will be using three colours to paint Salina's body. Get out your metallic paints in Blue, Green and Pearl. Use an old brush to mix your colours. Begin by blending the Blue, Green and Pearl first leaving the mix on the darker side. Start at the tail and work your way up to the neck and face. When you get towards the chest area use a Green and Pearl blend. Remember we want to go from darkest, dark, medium, light and lighter in colour variations. Work your way upward using these two colours. Play with the colour adding highlights and shading where you see them needed. The last added touch when done will be adding the glitter paint to the entire doll.

I did not want my little mermaid to look like all the others I have seen with Flesh for a skin colour. My thought was she lives under the sea and should be blends of those colours.



HEAD

Let us begin to add the features to the face. Start by tracing or drawing all features onto the head using a pencil. Remember the head is already painted so draw lightly. Once you are satisfied with her features you can begin to paint. You will be using your metallic paints: Green, Blue, Pearl and Black. Use your detail brush for small areas, and flat brush for larger areas. Begin first by outlining all the features in Black metallic paint. Use the detail brush for this.

COLOUR GUIDE

Eyes – Paint in the Pearl colour. This will need several coats of paint.

Lips – Paint in the Blue colour.

Eyelids – Paint in the Green.

Eyes – Iris – Paint in the Blue, then add the pupil in Black. Add a White highlight around the pupil.

Lips – Add Pearl highlights as shown.

Nose – Add Pearl highlights.

Lips – Above the lip add Pearl highlights.

Highlights – A bit of a dark, blended Green and Pearl below the mouth area and along the side of the nose.

Eyes – Add the Pearl highlight to the pupil of the eye.

Glitter paint – Add glitter wherever you feel you want it ... above the eyes, etc.

FISH

Now let us get our fish ready. Get your pattern out and cut out four fish. Sew them all, leaving an opening at the bottom to stuff. Turn right side out and stuff each one. Sew all openings shut. Acrylic glossy paint – Orange, Yellow, Black, Blue and White.

Begin by tracing or drawing your markings in on each fish. Start at the back and work

your way forward. Add Blue to the tail first. While that is drying, paint in your Black area. Go back to the tail and add the White lines. Add your first White stripe to the fish. This will need several coats. Paint in the second White stripe. For the head area of the fish we are going to blend two colours as shown above. Using Orange and Yellow we are going to do the same as we did with painting Salina's body. Dark to light. Start right after the second White stripe and add strong Orange. Now start blending using the Yellow as you get closer to the mouth. You will do the same exact procedure when painting the fin on each side of the fish.

FIN

Add a few Yellow lines.

EYE

Paint a Black circle and let dry. Add a bit of Blue on the circle, and then add the White highlights.



MOUTH

Draw a Black line for the mouth.

Have fun creating each little fish to be just a bit different from the others.

HAIR

Get out your eyelash yarn or whatever you have chosen to use. If you are using yarn we will be doing a very easy wrap procedure.

Using one hand, wrap the yarn around four fingers about 13 times. Lay yarn down and tie a knot holding the wraps together. Cut circles open. I used two or three of these to make her hair full. Hot glue to the top of the head at the centre.

HEAD DRESS

Use an assortment of pearls and sea shells to make a beautiful headdress. Look at the photograph for ideas on placement.



Add a shell necklace around her neck. This also aids in hiding the sewn on arms. Now it is time to put our Salina in her under the sea world of treasures. These are a sample of some of the pieces I used.

ACCESSORISING

Jewellery – Statue – Head – Anchor – Plastic Chest.

Whatever you choose to use you are going to give an old, worn, antique look to. I took a statue and broke it, then painted it in brown and green. The head, jewellery and chain, anchor were sprayed with the Stone spray just a tad.

Begin by taking the dowel and hot glue it into her body and then down into the plaque base. Next take the Styrofoam ball and cut it in half. Start by breaking off pieces, pushing in using your thumbs and making indents until each piece you use

begins to form the shape of rocks. Spray each rock using the Stone spray and let dry overnight. Be sure to hide the dowel well.

Begin by slowly adding all your treasures. Hot glue everything in place. After every item is in place, then add your fish. If you add a fish to Salina's hands, using craft thread sew her hands close together leaving a little gap to add the fish. Then hot glue her little friend in place. Add the rest of the fish as you wish. I hope you enjoy this very easy pattern. Most of all have fun creating your own 'under the sea' world.

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*A bear with style and personality
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Saxby

MATERIALS

- ¼ metre (fat) of mohair
- Ultra-suede for paw pads or just use four outer arms
- 9mm pair of glass eyes
- Joints:
 - 1 x 35mm (head – glue disc and washer to screw)
 - 2 x 30mm (legs)
 - 2 x 25mm (arms)
- Screws, washers and locknuts to suit
- Sinew for eyes
- Needle – felting –
- White wool and needles for eye whites
- Matching wool for toe embellishment and nose
- Stuffing:
 - Wool for muzzle
 - Polyfibre
 - Plastic pellets for weight
- Awl
- Doll needles
- Sharp scissors

Finished Size: 22cm (9.5 inches)

PREPARATION

Read all the instructions carefully before commencing your bear.

A 4mm seam allowance is included in the pattern pieces with the exception of the wrist on the paw pad. This means that when the paw pad is sewn in, it will make the inside of the arm slightly shorter

than the outside, forming an inward curve.

Trace the pattern pieces onto cardboard or Templastic and cut out.

Mark the reverse (wrong) side of the mohair with an arrow to denote the fur pile direction. Trace the pattern pieces onto the wrong side of the fabric. Transfer all markings and make sure the arrows follow the direction of the pile. Cut out carefully with small sharp scissors; take care to cut only the backing fabric and not the fur pile.

Cut the paw and footpads from ultra-suede or just cut four inner arms if you wish to have fur between the needle-felted toes.

HEAD

With right sides facing, pin and sew the side head pieces together from the tip of the nose to the chin (A to B).

Now pin the nose gusset to the head gusset matching the centre marks. Pin the muzzle of the gusset to the tip of the nose and out to the rise where the nose becomes the forehead; this will securely pin in the 'U'-shape of muzzle. By sewing in the 'U'-shape first you will set in the muzzle squarely and stop your head from distorting. Next, pin the back edge of the gusset to the back edge of the neck on each side and ease in around the curve for a perfect fit. Sew securely in place.

EARS

Match the ears in pairs and, with right sides facing, pin and sew the ears together around the curved edge, extending the stitching line to include a few stitches on either end of the straight edge. This will help when you turn the ears right side out and close with ladder stitch.

FINISHING THE HEAD

Stuffing: Stuff the head firmly with small wads of wool, stuffing into the muzzle area to ensure it is hard. The nose area should be hard but leave it slightly softer than normal to assist with the needle sculpture. Stuffing the body and limbs will be done later.

Nose and Mouth: Trim away the fur from the nose area and draw an outline of the nose shape using an indelible marker. Make sure the nose is centred and the width reaches to the gusset seams on either side.

Take some wool and, using the coarsest of the felting needles, work the wool into a ball on a foam block. As it firms into shape, place it onto the bear's nose; and using a finer needle start to refine the shape and size. Gradually move down needle size to the finest and work into a very firm nose and shape in nostrils etc by stabbing into the one spot to sink the wool.

To ensure a well-shaped mouth use three pins placed where you





feel the mouth should go and wrap the cotton around them to judge evenness and shape. Move pins to test other shapes; and when happy sew mouth in place by passing the needle under the nose and exiting at the top of the septum and down to where the mouth will form. Sew the mouth.

Take needle out the bottom of neck and tie off.

Eyes: Use split sinew strands to ensure secure placement (split into four). Use one thread for each eye. Place the eye on the thread and put the two ends into the eye of your longest doll needle. Make sure the wire loop is centred and standing straight up from the

back of the eye and then pinch the loop closed with pliers. Determine the desired eye position using pins.

Eyes should be positioned in the area where the nose rises to the forehead. Place the eyes either inside or outside of the gusset seam.

Take your needle into the head where the eye is to be placed and bring the needle out under the base of the neck. Repeat for the other eye. Split the two strands used for each eye; take one a few millimetres away from the other. Use your awl to make a larger hole in the eye area. Use your thumbs to make sure the eye is then seated. Pull the sinew firmly at the back of the head and tie off the two threads for each eye together and sink the knot to finish.

Ears: Place a pin in the top edge of the ear and put the pin into the



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gusset seam of the head, halfway back through the depth of the head when viewed from the top. Put your finger or thumb in the ear and curve the bottom edge around, pinning it into place.

Take a neat stitch at each end of the ear to hold it in place, as pins will slip. Sew the ears on by using a ladder stitch down the back and up the front.

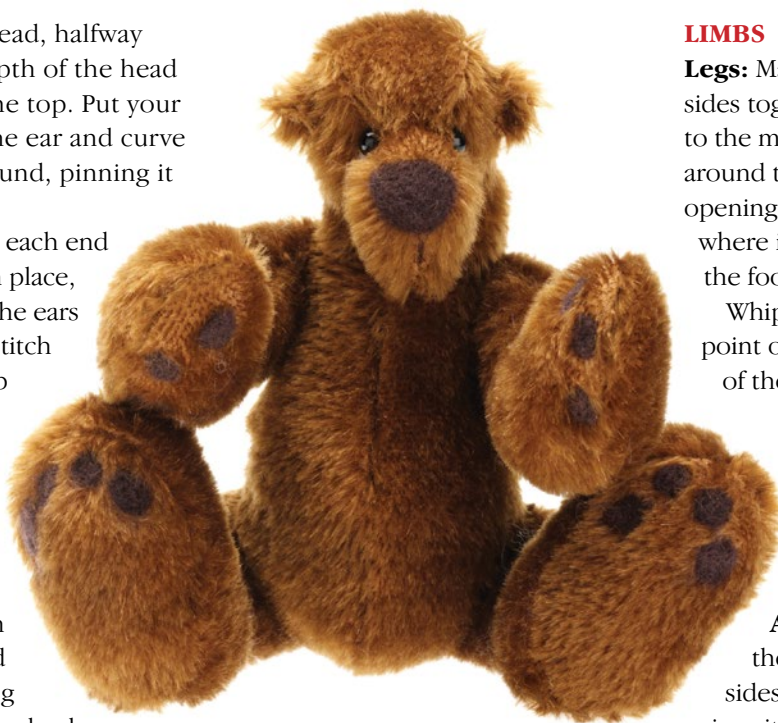
Note: Use the 3 inch doll needle to sew nose and ears on.

BODY

Match the backs with right sides facing and sew; leave an opening where indicated in the back.

Repeat for the front sections.

Then match the backs and the fronts and sew completely around.



Leave a small opening where the four sections meet at the neck for the neck joint.

LIMBS

Legs: Match the legs in pairs, right sides together. Sew from the heel to the marked opening. Then sew around the entire leg, from toe to opening mark. Leave an opening where indicated and at the base of the foot.

Whipstitch the footpad at the point of the toe and then the centre of the heel to ensure the footpad is secure, and then whipstitch around the entire foot, easing to fit. Sew the footpad to the leg. Repeat for the other leg.

Arms: Sew the paw pad to the inner arm section with right sides together. Match the arms in pairs with right sides facing and sew around the entire arm, leaving an opening where indicated for stuffing. Repeat for the other arm.

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Little Mi-Sun was created by Lyn Conlon from Lyn's Reborn World using a Bailey Reborn Doll Kit by world famous sculptor Adrie Stoete.

Gorgeous Little Mi-Sun

MATERIALS

- Porcelain or ceramic well pallet (don't use plastic as it reacts with the Genesis oil paints and solvent)
- Genesis Heat Set Paints including:
 - Flesh 08; Flesh 07; Flesh 06; Yellow Ochre;
 - Secrist premix Peaches and Cream blush, lip and crease paint;
 - Genesis Premix Vein colour;
 - Genesis Matt Varnish;
 - Air Dry Genesis Gloss Varnish
- Paddle pop sticks for loading paint onto your palette.
- Odourless Solvent from an art supply store.
- Paint brushes:
 - 2/0, 3/0, Maxine's Mop 1/2", Maxine's Mop Brush 3/4", #1 round brush, #2 Filbert brush.
- Wedge sponges (about three or four).
- 20mm Dark Brown flat backed eyes.
- Dark brown or black eyelashes to suit.
- Dark brown Prisma colour pencil.
- Paper glaze.
- Paper towelling to work over.
- Tissues to wipe your brushes.
- Timer which is accurate and can be carried with you.
- Tea towel covered cookie tray for curing your painted vinyl pieces in the oven.
- Oven thermometer.

- Use of normal domestic oven.
- Hair rooting needles (I suggest 38G 3-barb needles for the crown and 40G for eyelash rooting).
- Mushroom pinvise to hold hair rooting needles.
- Poly cotton for stuffing
- 1 kilo Poly beads.
- Fine glass beads: (1-1.5 kilos.)
- Felt or cardboard.
- Black straight mohair.
- Mohair conditioner.
- ModPodge or Tacky Glue.
- Outfit of your choice for your finished baby.

Size of doll: 51cm (20 inches)

PREPARATION

Wash your doll kit in warm soapy water and dry thoroughly to remove any oil or residue that may be on the kit from manufacturing. Lay out your work table with your tools and equipment and put down your paper towel

Load your flesh colours onto your palette, one colour to each well. Put



your Odourless Solvent in the well in the centre;

All colours except the Gloss Varnish and Matte Varnish are mixed with Odourless Solvent before being painted on the vinyl pieces.

Turn your oven on to 130 degrees C and place your oven thermometer in to monitor your oven temperature. Don't put your pieces in to heat until the temperature has reached 130 degrees and is stable.

When placing your painted pieces on your covered cookie tray make sure they are not touching each other or the bare tray.

Because the blue of the vein colour can tend to soak quickly into the vinyl, I find that if I put the skin coats on first I am able to remove the vein colour if I am not happy when it is not applied; so that step is later in the reborn process.

Heat the pieces in your preset oven at 130 degrees Celsius for eight minutes then remove from the heat. Wait until the pieces have cooled, approximately 10 minutes before continuing the next step. This is the step you will use when you are heating each coat or step.

Remember that Asian babies do not have as much mottling and blushing as Caucasian babies do, the skin is quite clear and of similar colouring all over. Therefore keep your blushing to a minimum and towards the outside





of the face, not across the cheek bones. The variety of colouring on the face will need to be done with the different flesh colours and shadings.

FIRST SKIN COLOURING LAYER

The first layer you will paint is your base skin colour, which is Flesh 07 with a touch of Yellow Ochre to give that yellowish undertone to the skin. Mix these two colours with quite a lot of Odourless Solvent, mixing up enough to do your entire head and limbs. Mix in your pallet well which has your Flesh 07 on the edge, and with your Maxine's Mop brush dab the colour onto the flat edge of your wedge sponge and start applying in a pouncing motion. Your skin is not a flat colour; it has depth and texture to it. By using this pouncing motion you are putting the textured skin look onto your pieces. When that is completed, heat set in your oven. Don't apply this layer to the palms, or soles of the feet, and avoid getting the paint in the creases at this stage. If you do get paint in the creases, feather it out with your 3/4" Maxine's mop brush.

SECOND SKIN COLOURING LAYER

Mix a little Flesh 06 in with your base skin colour and your odourless solvent and put onto your wedge sponge with your Maxine's Mop 1/2" brush. Pounce this randomly over your baby making sure it is stippled and not totally blended into the vinyl, as you want to have a variegated skin effect.

BLUSHING LAYER

Take a tiny piece of premixed Blush and mix with your Odourless Solvent into a thin watery mix and apply with your brush to your wedge sponge. Very lightly dab your blush mix you have made onto the blush area, across the nose, to the outside of the cheeks, tops of feet, backs of hands, elbows, knees and any other area you wish to highlight with a slight blush colour. Heat set in oven.

SHADING AND CREASES

Take your premixed shading colour and mix with Odourless Solvent and lightly apply to your creases and any area you want shaded. Blend with your 1/2" Maxine's Mop brush so it is not a dark line, but gives definition to show skin variation.

EXTERNAL VEINING

Look at your own veins on your hands and feet to give you an idea of where the veins would go on your baby. Look at your forehead and head, the backs of your hands, your pulse area, inside and outside of your ankle area and the top of your foot; also under your foot on the instep.

You will find a baby has quite visible veins on the head that are more prominent than on an adult. There are veins near each temple that come onto the face and at the top of the head. Studying a young child or baby will help you to bring more realism to your reborn baby.

Take a #1 round brush and mix a very tiny dab of Premix Vein colour and your Odourless Solvent into a very watery looking mix. The vinyl will grab the blue colouring very strongly, so you need to have a very weak mix. Genesis are very concentrated paints and a tiny amount makes quite a bright colouring. Wipe your brush along your paper towel until there is only a small amount on the brush and start painting your veins. If at all possible test the paint strength on a spare limb or piece of vinyl to make sure it is not too dark or thick.

Have a sponge wedge handy and blot and smudge slightly as you draw your veins. If you feel they are too bright, quickly take off as much as you can with your Odourless Solvent. If needed, reapply after thinning down your paint slightly with the Odourless Solvent. Wait until the paint has gone a dull colour and the Odourless Solvent has dissolved before putting into the oven.



EYEBROWS

If you are not confident in tackling the eyebrows, first draw a pencil line where you want to put the eyebrows and measure that they are even. It is easier to rub out the pencil line than to try and get your painted eyebrows off to start again. Once you are happy with the brow lines, draw your eyebrows with the Prisma pencil making sure that they start at the corner of the eye line and finish at the other corner of the eye line. Baby eyebrows are fine lines sweeping slightly upwards and tapering towards the outer edges.



NAILS

Using your Blush colour, lightly cover each nail making sure you do not puddle the paint into the edges of the nail. Wipe off any excess which has gone onto the skin of the fingers or toes.

LIPS

Before you heat set your brow lines you can do the first coat on your lips. Take your premix Lip colour and with a lot of Odourless Solvent mix do a light coat on the lips making sure your paint does not puddle in

the corners or any cracks in the lips. Babies do not have brightly coloured lips, their lip colour is very light and natural. While doing other areas, you can come back to the lips and apply further coats if required for a deeper colour.

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NAIL TIPS

If you feel the blush needs to be done again, follow same steps as above but don't over-blush your baby. Heat set the paint.

Now is the time to make any additional touches to your baby before the final Matte Varnish coat.

OVERALL MATTE VARNISH COAT

Using either a brush or a sponge wedge evenly do a thin coat all over the kit pieces to seal in the paint and stop the baby from becoming shiny in the handling areas later on. DO NOT mix odourless solvent with this coat.

INSERTING EYES

I find that it is easier to insert the eyes when the vinyl is still hot. Because the eye opening is only small on this doll, it is better to put the eyes in place from inside the head. Slit around the eye bulge inside the head just enough to slip the eye inside and close the flap. It is a good idea to cut this slit the furthest away from the actual face so it is not visible from the front of the face. I glue a piece of felt over the entire back of the eyes to close up the slit in the eye bulge and help keep the eyes in place.

HAIR ROOTING

Determine whether your baby is to have long hair or shorter hair before you start rooting the head. If you want shorter hair, you can cut the mohair and root at the cut end tip or root in the middle of the mohair leaving two halves to come out of each hair hole.

Take your mushroom tool and your 38G crown rooting needles and a small piece of mohair which is laid horizontally across the head and start rooting around your hair line edge around the forehead line, over the ears and around the back of the head. Your needle should be pushed in at an angle the way your hair would grow on your head. The needle should point towards the middle of the crown as you work right around the head. The needle is jabbed through the mohair several times before the mohair is gently pulled away leaving several hairs imbedded in the head. Keep moving around the head evenly, going back to fill any missed areas so you have an evenly spaced head of hair to the thickness you desire for the effect you are trying to achieve.

GLUEING THE HAIR

When you have finished and are

satisfied that your hair cover is adequate, take your ModPodge or Tacky Glue and a glue brush and evenly coat inside the head all over wherever you have applied hair. This is to anchor the hair in the head so when you brush it, it will not come out. Don't put the doll together until the glue has dried thoroughly.

EYELASHES

Measure your eyelashes against the eye opening and cut to suit. Glue with Paper Glaze and if any spills on the eye just leave it there; it will not be noticed when it dries.

PUTTING YOUR BABY TOGETHER

Fill the limbs to the elbow and knee joint areas with glass beads, top up with poly cotton and cover the opening with a piece of felt or cardboard glued over it. Put some glass beads into a small cliplock bag and insert into the head for weighting. Then fill the rest of the head with poly fill, making sure it is pushed well out into the cheek, chin, and ear areas so that they are firm but not over filled. You need to be able to squeeze the face without it

caving in giving an empty appearance. Close the neck of the head with felt or cardboard glued over the end.

Stuff poly fill into the limb caps of the body and then attach the legs and arms in appropriate places. Pull cable ties firm but leave enough movement so you can turn the limbs and head for posing without them pulling out of the body. The cable tie goes to the back of the neck.

Pour poly beads into the body right up to the armpits, this gives a lovely squishy feeling to the body; and then top with poly fill right up to the neck. The floppiness of your baby depends on how firmly you stuff your body. Remember the body has to support the head weight, but should not be completely firm so that is no movement in the body when you pick the baby up. Babies are very bendable and floppy when unsupported and for a genuine appearance to your reborn,

your finished doll should have the same appearance.

HAIR TRIMMING

Your baby should now be ready to trim the hair. Spray the mohair conditioner until the hair is quite wet, and brush through to give the mohair body and condition. You can use a razor comb to get that ragged edge to the hair if you want that effect, or simply cut the hair to the required length. Be careful to not have a perfectly straight line to the hair because a baby's hair is a little uneven on the ends. Condition the mohair frequently and the Mohair Conditioner I sell is specifically made for mohair, and will not leave the hair tacky or leave a thick film on the hair.

A little dab of Paper Glaze is used to give that wet look to the mouth, and is applied directly from the container. I also use it in the corners of the eyes

closest to the nose area, and a little bit up the nose to give a moist look. If I wanted a crying baby, I would fill the eyes with the Paper Glaze and dribble it down the cheek to give the appearance of tears.

NAIL GLOSS

Using your Air Dry Gloss Varnish, do a light coat over the nails to give a natural shine.

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From Toucans to Telephones

BY BELINDA HOGAN

For Linda Thomson, collecting salt and pepper shakers was more than just a passion. Her daughters Angie and Sandy remember their Mum and her colourful collection.



For most of us, a salt and pepper shaker is nothing more than something that sits on our dinner table to use to season our food. But for Linda Thomson, mother of three and grandmother of six, collecting salt and pepper shakers of all different shapes, sizes, designs, ages and materials, was her passion in life. With hundreds of different varieties from pineapples to poker machines, toucans and telephones to Betty Boop, Linda's collection can enlighten us about the world's cultural values and perspectives.

Because she passed away in 2003 after a long fight with cancer, Linda's collection now resides with her youngest daughter Angie Flemming, in the Brisbane home she shares with her husband Rod and children Jakob and Hamish. With her elder sister Sandy Williams and her family living close by, they say their mother's collection parallels her eclectic personality.

Angie remembers, "Mum shared the joy of her collection with all,

which was always displayed. She would share the stories and always have a laugh over the rude ones.” According to the sisters, it was this cheeky humour along with the excitement of finding new salt and pepper shakers, which helped Linda get through the good and challenging times during her life.

Born in Christchurch, New Zealand, in 1944, in the suburb of Papanui, Linda was the youngest of three children by 10 years. Her mother was a housekeeper and her father, then 63, was retired. Linda’s older siblings spoilt her and often took the blame when Linda did something naughty.

As a child, Linda loved to spend her time with her aunt in the High Country, which was only accessible by troop carrier or horse back. Here, she gained a love for the outdoors and animals. After World War Two, Linda’s family really struggled financially. Angie feels this had something to do with why she became a collector of not just salt and pepper shakers, but also teaspoons and dolls.

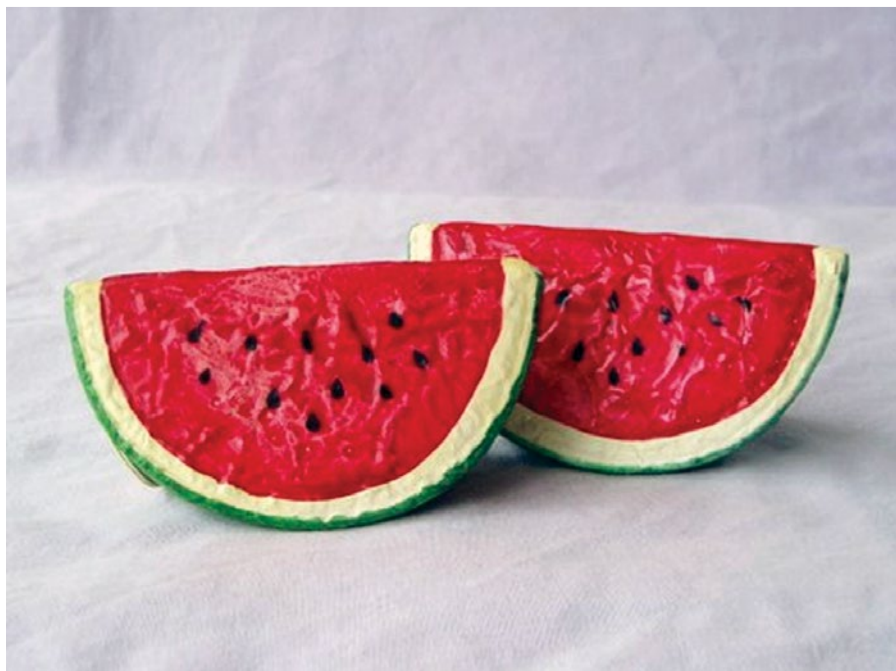
“Mum used to tell us that they were poor and she never wanted such scarcity in her life; I believe this possibly influenced her ‘hoarding,’ personality.”

But tragedy struck Linda’s family when she was nine, when her brother was killed in a motorbike accident. Being considered too young to attend her brother’s funeral was something that Linda never got over.

As a young woman Linda worked for the Christchurch Press Newspaper and got married when she was 17. By the age of 23, children Sandy, Angie and their younger brother Duncan had arrived on the scene. When the children were young, the family moved to the remote Shenley Sheep Station in South Canterbury. According to Sandy and Angie, life on the station was wildly fabulous and Linda made



Linda with her daughters Sandy and Angie



sure the children learnt the lessons of self-sufficiency and compassion.

“Mum preserved all her own fruit and vegetables and made her own butter,” Sandy says. “She kept an immaculate house, but it was never a surprise to arrive home from school to find a litter of puppies or a clutch of chickens born out of season in the warming drawer of the oven to ensure their survival.” Angie adds that she was a very charitable woman. “Mum would get out of bed in the wee hours of the morning if someone needed assistance,” she says. “She made herself available to anyone

that needed help.” In later years, Linda spent a great deal of time also working for various volunteer services.

After spending nearly a decade at the Station, Linda, her husband and family moved back to Christchurch where she ran a local business, re-establishing her career. Soon after returning to Christchurch, Linda’s marriage dissolved. Although she had a couple of sets of shakers from her childhood, it was a birthday present from Sandy that kick-started her collection in the mid 1970s.



"I clearly remember purchasing Mum a pair of squirrels with those little plastic ball eyes," Sandy says. "I spent so long thinking about what I was going to buy for her birthday. It was very significant as it was the first time I had been shopping on my own and the first birthday Mum had with us kids."

That simple present sparked an interest in Linda who at the time was going through some difficulties. Sandy recalls, "I really believe that Mum at the time needed an out, which the shakers seemed to provide."

This cute pair of yellowy brown squirrels was soon joined by many other sets.

"It became a growing, moving thing," Angie says. "Mum would buy a lot on her travels, by mail order, at garage sales and often small collections from people."

With Linda now remarried and living in Auckland, she realised she had to do something to house them. "She had a massive floor to ceiling shelf unit in her house that was purpose built for the salt and pepper shakers," Angie recalls. "It was her pleasure and enjoyment and Mum would love to share that with people."

Salt and pepper shakers have been produced in every shape, colour, size and object imaginable. Collectors, to differentiate types, also class them. One of Linda's pieces is a grey and white sheepdog, with a black cat on its back, which in turn has a little yellow bird laying on it. This is called a 'Stacker'. Another is four strawberries dangling from a frame, called a 'Hanger'. Another is two big tomatoes being pulled on a cart by a blue and white donkey – a 'Nodder'. This rather quirky name is given because the shakers sit on a base. Linda's collection consists of many 'Huggers', which describe two pieces that wrap around each other. There are red cats with their necks entwined, a mouse hanging onto its cheese, a monkey squeezing a banana and a chipmunk grabbing an acorn.



Two Ladies



The Squirrels



Laurel and Hardy



The Dog, the Cat and the Bird

The collection also boasts 'Carrier and Carts', (one object pulling another); 'Rockers', (round bases that move when touched); and 'Bench Sitters', (two sitting objects). Some of the standouts in Linda's

collection are the 'Go-Withs'. These are sets consisting of two different objects relating to a common theme. Laurel and Hardy, Santa and Mrs Claus, a martini with a floating green olive, a grand piano with

its stool and even a record player and its collection ... are all part of Linda's mix.

"Mum was very proud of her collection and was always happy to show it off," Sandy says. "But not in

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Two Chefs



Part of Linda's vast collection



a boastful way, more in a 'connection with people' way."

After moving to Australia in 1997 to be closer to her children and grandchildren, Linda was diagnosed with cancer early in 2002. Determined to see Angie get married in July the following year, Linda (just dismissed from hospital) was the life of the party.

"It was 3.00 am and I said to her, 'Mum, I think you should go home'," Angie recalls. "She definitely lived life to the full."

Leaving her beloved salt and pepper shakers to Angie with strict instructions to keep some and sell the rest, is testament to the fact that family was at the forefront of

her mind.

"Mum was very colourful and enjoyed variety in her life," Angie says.

Linda's memorial states: 'Delivered more than she promised'. And it is clear, by her quirky and colourful collection, that Linda definitely viewed life with a mischievous and generous smile. 🐻

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Maharani 'Amala'



MATERIALS

- 30cm x 1.2m wide (12in x 47in) light brown fabric for body
- 30cm x 1.2m wide (12in x 47in) satin fabric for choli top
- 1.5m x 1.2m wide (59in x 47in) satin fabric for sari
- 2.5m x 35mm (1¼in) wide decorative beaded braid for sari trim
- 50cm x 6mm (¼in) gold looped braid for choli trim
- 30cm x 30mm (¾in) sequinned braid for choli trim
- 30cm x gold beaded trim for hair decoration
- 20cm x 3mm (⅛in) ribbon for hair tie
- 5 x 6mm (¼in) pipecleaners (chenille stems)
- Black doll hair – synthetic or natural
- Assorted seed and feature beads for necklace and earrings
- Strong beading thread and beading needle
- Fray Stop
- Stuffing, turning tools, stuffing tool and haemostats
- 3/32in brass tube for turning fingers
- 1/32in brass rod for turning fingers
- Fabric pencils, pens and eraser
- Doll sculpting needles
- Matching threads
- General sewing supplies/tools
- Wire coat hanger and pliers
- 23cm (9in) doll stand

- Strong glue that dries clear
- Crystal lacquer and nail polish – for fingernails (optional)

Finished size: 46cm (18in)

BODY ASSEMBLY

Pin the arms to the body, in line with the shoulders, and Ladder stitch the arms in place, turning under a small seam as you go. Pin the legs to the side of the body, approximately where indicated on the Side Back pattern piece – see Photo 7. If you are happy with placement, snip a small hole in the fabric, paint with Fray Stop and insert the leg wire into this opening, pressing tight against the body. You may like to first use your stuffing tool to make a channel in the stuffing for the leg wire to fit into. Pin in place and ladder stitch the legs to the body, pressing the two pieces tightly together so that you are able to make the doll sturdier. Pin head onto the neck and adjust the angle to your liking. Ladder stitch the head in place. Position the body into the doll stand as you see in Photo 8.

HOLI

The little crop top that is worn under a sari (or saree) is called a choli. With satin fabric right sides together, pin and trace the choli pattern piece. Sew **ON THE LINE**, around the outside





line and inner neckline, leaving open where indicated. Cut out leaving a 6mm ($\frac{1}{4}$ in) seam allowance – Photo 9. Turn right sides out and roll the seams flat. Press well.

Choose one side of the fabric to be the wrong side and trace on the darts. Sew them, trimming away the excess fabric when completed. Pin the sequinned braid on the front and back bottom edge of the choli and stitch in place. Pin and sew the narrow gold braid, around the neckline and sleeve ends and across the top of the sequinned braid at front and back. Fold choli right sides together, pin the sleeves and sides together and sew – Photo 10. Turn right sides out – Photo 11. Put the choli on the doll and pin the back openings together, one over the other. Turn under a small seam and Ladder stitch in place – Photo 12.

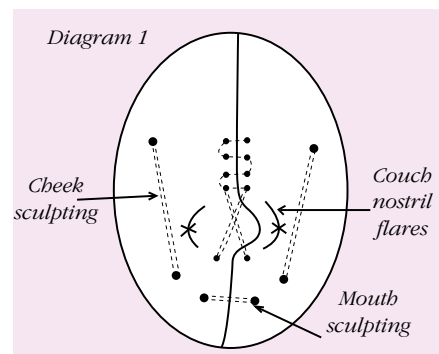
SARI (OR SAREE)

Cut two 142 x 29cm (56in x 11.5in) rectangles for the satin fabric you have chosen for the sari. Pin them right sides together and sew along one short edge leaving a 7.5cm (3in) opening using a 9mm ($\frac{3}{8}$ in) seam allowance. Turn right side out and roll seams flat. Press. Ladder stitch the opening closed.

Lay the sari right side up lengthwise on your work bench. Mark a point



Photo 6



halfway along the top edge with a pin. Fold over the end of the braid to hide any raw edges and pin and then stitch from the marker pin, along the top edge of the sari to the first corner. Mitre the braid at the corners and continue along the bottom edge, right to the end. The first part of the sari does not have any braid attached.

HAIR

I used a hair extension, but you may not be able to acquire one of these, so any form of synthetic doll hair or



Photo 7



Photo 8



Photo 9



Photo 10

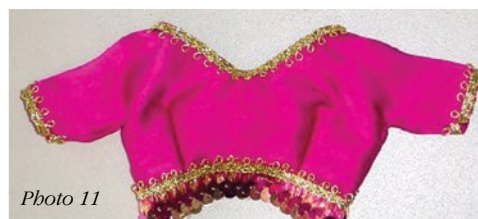


Photo 11



Photo 12



wig is just as suitable. You will need at least an 18cm (7in) long weft.

Try to create a centre part at the top of the head. When you are happy with the look, stitch in place. Plait the hair carefully and tie with a matching ribbon.

BEADING

To make the hair ornament, thread assorted beads you have chosen onto strong beading cord until it measures approximately 3.8cm (1.5in) long. Stitch this into the centre part of the hair – Photo 13. Wrap the gold bead braid around the hair to create a 'halo' and carefully stitch in place – Photo 14. Make a necklace and matching drop earrings – Photo 15.

DRESSING THE DOLL

The doll stand is to be hidden under the sari. Pin the top, plain end, of the sari just above the right leg (your right) of the doll. Wrap the sari, following the back of the doll, around the front to meet up at the first pin. Stitch these layers to the doll to keep the sari in place. Continue to wrap the sari around the back of the doll again and stop at the front, just to the right (your right) of the middle and place a pin. Try to keep the sari top edge just under the waistline. Make a series of approximately six pleats approximately 1.5cm (5/8in) deep. To keep the pleats from slipping, stitch them as you go – Photo 16.

When you have made all six pleats, lay them flat against the doll and

stitch them to the sari top and doll body so the weight of them does not drag the sari downwards – Photo 17. Remove all pins and wrap around the back of the body again, bring to the front and up over the right (your right) shoulder. The pallu will hang over the shoulder and down the back.

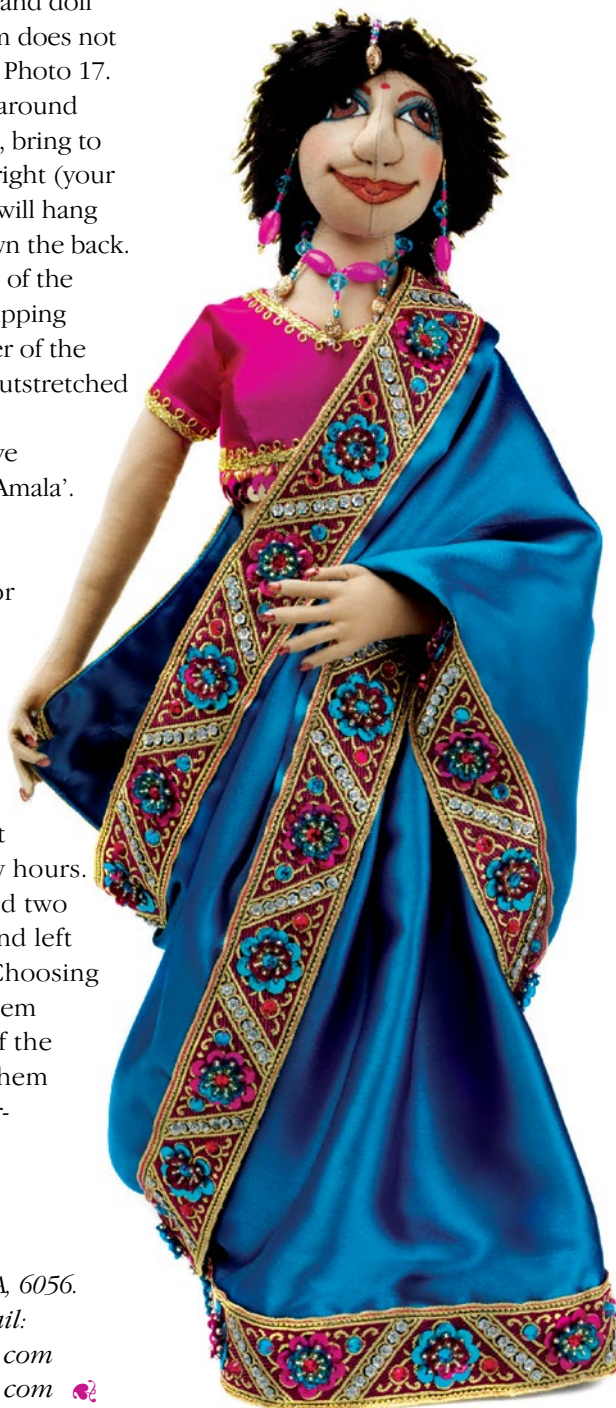
Stitch the sari at the top of the shoulder to stop it from slipping down and stitch one corner of the pallu to the inside of the outstretched hand.

Congratulations, you have completed the Maharani, 'Amala'.

NAILS (OPTIONAL)

I have made fingernails for the doll from a product called Crystal Lacquer – I squeezed out 20 elongated small 'blobs' onto greaseproof paper and let them dry. Then I squeezed on another coat and let them dry for a few hours. Using nail polish, I painted two coats over all the 'nails' and left them until the next day. Choosing the best ones, I picked them off the paper, trimmed off the excess polish and glued them to each finger, using clear-drying glue. Voila!

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Modelled on her favourite childhood story-book character, Anne Fisher has created this gorgeous outfit (including shoes and socks) for Milly-Molly-Mandy. The doll 'Jenny' is a Dianna Effner design.

Milly-Molly-Mandy

MATERIALS (UNDERWEAR)

- 0.2m soft white cotton ribbing (singlet)
- 0.5m fine white cotton voile (knickers and petticoat bodice)
- 1m x 12cm edged broderie anglais lace (petticoat skirt)
- 0.5m gathered broderie anglais lace
- 1 x small bow white
- 2 x small buttons
- White embroidery cotton
- General sewing requirements

MATERIALS (DRESS)

- 0.5m soft pink and white striped cotton fabric
- Small amount white cotton voile (cuffs and belt)
- Small amount iron-on stiffened interfacing
- 2m decorative pink and white trim
- 2 x very small white buttons
- 4 x small white buttons
- General sewing requirements

MATERIALS (SOCKS)

- Size 16 needles
- 20 crochet cotton

MATERIALS (SHOES)

- Leather (soft and firm)
- Cardboard
- Selleys Kwik Grip glue
- 2 x small buckles
- Small sharp scissors



**Finished size: 50cm (20 inches)
modern doll**

PREPARATION

Read all the instructions before you begin. All doll bodies vary in size, even though the height may be the same. It is therefore important to check your doll's measurements

before cutting and make adjustments to the pattern where necessary. Seam allowances are indicated on the pattern and allow for French seams. Trace the pattern pieces from the sheet provided and cut from the appropriate fabric. Press each seam as you go.

UNDERWEAR

Knickers: Join centre front and centre back seams. Sew inside leg seam, matching front and back centre seams. Press under and sew leg hems. Sew gathered lace to leg edge, leaving space for elastic. Press under and sew waist hem. Thread elastic through hems and fasten and neaten.

Singlet: For best results sew with interlocker. Join front and back side edges and shoulders. Interlock around neck and waist to neaten. Sew small bow to front neckline.

Petticoat: Sew pin-tucks for front bodice only. Sew single tuck to front lining to match size of front bodice. With right sides together, join back and front to linings around arm and neck edge. Trim, turn and press.

Join back and front and linings with a single seam on each side. Make French seam to join broderie anglais for skirt. Sew two rows of gathering stitches at top and adjust to fit bodice. Stitch skirt to outer bodice, placing





seam at centre back. Trim and hand stitch lining under to disguise join. Work buttonholes on front bodice as marked and sew buttons on back bodice. Featherstitch around lower bodice and between pin-tucks.

DRESS

Join back and front at shoulder seam. Repeat for linings. With right sides together, sew front and back to lining around neck edge and down centre back opening to end of lining. Neaten lower edge of lining. Sew centre back French seam to lower edge of lining. Snip fabric across to marked dot on seam. Fold under and press back top section on each side for buttoning.

Sew two rows of gathering stitch at the top of each sleeve. Gather and attach sleeves to dress only, taking care to match centre of sleeve tops with shoulder seams. Hand stitch lining around arm edge to neaten. Sew French seam on each side of

dress to dot on lower sleeve. Press back and neaten sleeve opening. Sew two rows of gathering stitch around lower edge of sleeve and gather to fit sleeve bands. Attach, leaving small overlap on band for buttoning.

Hand sew dress hem to allow petticoat to show. Work buttonholes on each sleeve band and left back. Sew on buttons to correspond. Edge neck and hem line with trim. Make belt by pressing stiffened iron-on interfacing pieces to fabric. Press over and trim sides of fabric. Attach trim around edge of one section, then join the two sections together by hand stitch. Work buttonhole at one end and sew button on other.

SHOES

Cut out heel, toe and strap pieces from soft brown leather. Cut a pair of soles from thick black leather, and another from firm cardboard for inner soles. Glue matching fabric to inner soles to neaten if desired. Cut fillers from cardboard. Punch or snip holes with small sharp scissors in uppers to decorate. Machine stitch around uppers for decoration and to prevent leather stretching.

Join side seams of toe and heel pieces and glue seams open to neaten. Stay-stitch lower edge and cut notches as marked. Turn lower edges of uppers over innersoles and glue, matching centre backs and fronts. Glue on filler to each sole. Glue on thick leather sole to cover turn under and fillers. Glue straps on inner heel pieces and sew small buckles on outside for each shoe. Slot straps through vamps to buckle.

SOCKS

Cast on 42 stitches. Work 16 rows of Knit 2, Purl 2, rib.

Knit 20 rows of stocking stitch.

Shape heel thus:

Row 1: K12, turn, sl 1, purlwise, purl to end of row.

Row 2: K11, turn, sl 1, purlwise, purl to end of row.

Continue decreasing in this manner until you have worked K6, turn, sl1, purlwise, purl to end of row.

Reverse shaping:

K6, pick up loop from row below, knit it with the next stitch on LH Needle (TBL), turn, sl 1, purlwise, purl to end of row.

Continue knitting 1 extra st with loop until all 12 sts are on needle. Knit to end of row.

Work other side of heel thus:

Row 1: P12, turn, sl 1, knit to end of row.

Row 2: P11, turn, sl 1, knit to end of row.

Continue decreasing this way until you have worked P6, turn, sl 1, knit to end of row.

Reverse shaping:

P6, pick up loop from row below, purl



it tog. With next st on LH Needle, turn, sl 1, knit to end of row.

Continue this way, purling 1 extra stitch with loop until all 12 stitches are on the needle.

Work 16 rows of stocking stitch.

Shape toe:

Row 1: *K5, k2 tog, repeat from * to end of row.

Row 2 and every alternative row: Purl.

Row 3: *K4, k2 tog, repeat from * to end of row.

Row 4: Purl.

Continue decreasing until 12 stitches remain. Break off yarn, thread through sts and fasten off. Sew up sock seam with reverse stitching at top for fold over.

To complete her outfit, Milly-Molly-Mandy wears a little straw school hat trimmed with brown gross-grain ribbon. She carries her satchel (modified from a ladies' purse) on her

back and has flowers and a letter for her teacher.

Inspiration for the making of Milly-Molly-Mandy came from Anne's very favourite childhood book character. Growing up in a small country town in north-west Tasmania, Anne had access to the library just once a fortnight, and can remember the sheer delight of finding Milly-Molly-Mandy books on the shelf. When the theme for the annual Hobart Doll Show was 'Figures from Fiction', Anne saw this as a perfect opportunity to create the little girl she had grown to love, who enjoyed adventures in her local English village with Little Friend Susan and Billy Blunt. Do other readers remember Milly-Molly-Mandy?

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Profile Nikki Holland

The Reborn Renaissance

BY BELINDA HOGAN



Nikki and her dolls

Reborn Baby Dolls have become a phenomenon around the world. You only have to search on the Internet to see the interest in these lifelike dolls is growing by the second. Nikki Holland, who runs the Melbourne based Still Moments Nursery, is one of Australia's well-known reborn artists.

Nikki has always had a passion for dolls. Growing up in New Zealand, Papua New Guinea and Tasmania, her interest started when she was very young.

"I remember going to a toy shop on my seventh birthday and I got to pick out my very own Magic Nursery Doll," she says. "I remember my cousin made her own porcelain baby and from then on I always wanted to create my own."

However, Nikki never had the opportunity until 'reborning' came along.

Reborn Dolls are made out of vinyl and through a very long process are enhanced to resemble





real life babies. This process called 'reborning' has been around since the early 1990s. Nikki first came across Reborns when she was searching the Internet in 2004, looking for porcelain dolls to add to her collection. However, her search took a diversion when she stumbled across these lifelike dolls, where one in particular took her fancy.

"I spent weeks looking through all the babies on offer and I just couldn't get over how much detailing they all had," she remembers. "When I finally found 'Tristan', he looked so sweet sleeping on a beanbag, I had to have him."

Known as a 'Sleeping Berenguer', 'Tristan' has long fine hair, a soft cloth body and is weighed just like a newborn baby. When the doll arrived, Nikki was overcome at how lifelike he looked and felt.

"I loved the fact that he was soft and different from the dolls I was used to holding," she says. "I was intrigued by how they were made, so I jumped online and started researching."

With not a lot of information readily available, Nikki joined many Internet

forums and asked lots of questions. Finding 'Tristan' ultimately changed Nikki's career and life path.

"He is one of my most treasured reborn dolls as he was the beginning of my new adventure into the world of reborns and the start of my business."

Nikki first practiced on Berenguer Dolls before she attempted a reborn kit, purchased from the United States.

"My first baby turned out okay but I was flying blind," she recalls. "I was using stencil creams and he has a wig applied as I didn't know about felting needles then. He did turn out a little on the red side but I learnt as I went along how to thin down the paints."

Hooked after this first go, Nikki started to make more reborns, perfecting her intricate art. Artistic while growing up, Nikki realised that this type of doll making was something she really enjoyed and was skillful at.

"I tried my hand at most things – sewing, woodwork, cross stitch – but I always came back to painting," she says. "I get this from my father, who is also arty."

Making a reborn doll requires a good eye and patience. After receiving her dolls from a manufacturer, Nikki washes the vinyl parts and lets them dry. She then starts her work using Genesis Heat Set paints, oils or stencil creams.

"Coat one is a flesh colour and I might do this a couple of times," Nikki explains. "I then do any veining and birthmarks, then do another coat."

For novices, what is wonderful about making a reborn is if you make a painting mistake, you can always fix it up. However, this can only be done if you have not already heat-set the doll.

Nikki's expert advice is: "Don't be scared to jump in, the coats should be very watery and remember the paint is removable until you heat it; so keep playing around until you have the look you are after."

Next comes the blushing, which can be mottled, peach or cream, followed by the tipping and sealing of the nails.

"Every baby should have a full manicure and pedicure," Nikki says.

Nikki then paints the eyelids and lips, followed by the attachment of the eyes.



She explains, "They come in a wide range of realistic lifelike colours and sizes to fit most doll kits."

Her doll's limbs are then weighed and added to a cloth body, which is also weighed. Finally, it's time for the hair, which is a slow process.

"Yes, it is very time consuming but it is relaxing at the same time," Nikki says. "I only use kid mohair and use a fine felting needle, inserting only a few hairs at a time."

This gives the look that the hair is growing out from the skull naturally. The head is then weighed and attached to the body, before the doll is dressed and made ready for a new home.

Nikki explains that you really have to plan your reborn before you start.

"You have to take into account what the doll will look like and you have to make sure you have the correct skin, eye and hair colour; otherwise it will look a bit funny," she says. "I am always researching baby colourings before I start and I focus on these in particular."

Together with her partner Tim, Nikki decided a while after making her first doll that she would take the risk and become a full time reborn artist. Giving up a career in catering, Nikki says Still Moments Nursery did not happen overnight.

"Starting any business is difficult, especially the first year," she says. "I started selling my completed dolls on eBay, and then Tim built me a website to sell and display my dolls online."

At first Nikki began with a picture gallery, but soon artists from around the world started contacting her, asking if she sold supplies. Realising this gap in the market, helped her to push the business forward.

Still Moments Nursery sells completed reborn dolls, that you can also custom order. Nikki explains she has clients all over the world, who buy her dolls for many diverse reasons.

"Grandmothers get lookalikes of their grandchildren or mothers buy one to give to their daughter," she says. "Some are elderly people in homes wanting a reborn for company, whilst others are porcelain doll makers trying the new art."

Nikki sells an array of supplies including tools, brushes, and whole kits used in reborn. She also sells Genesis Heat Set paints in many colours for personalised colour mixing. You can even purchase clothes, when your reborn is complete. In conjunction with all of this, Nikki runs online tutorials and weekend classes for new reborn artists.

"I provide my knowledge to new artists and they also go home with (hopefully) a completed doll, as well as all the paints and tools during the class," she says. "My online tutorials are little projects I will be working on or

a technique I want to share with others."

Although some media have been negative about reborn dolls, this hasn't affected their growing recognition worldwide.

"I personally think that reborns have become so popular because you can make them look and feel so realistic," Nikki says. "I have heard many of the media stories over the last few years and think people are just uneducated about the art. They are just dolls and for some people they mean more. I am more than happy to bring that kind of joy into someone's life. That's the best part of creating a Reborn Baby Doll!"

Nikki Holland

Still Moments Nursery

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Abbingdon's Auction Report

Abbingdon's New Year "Million Little Pieces" Auction will kick off 2009 with a big bang!

The grand and glorious "Million Little Pieces" auction of dolls, bears and collectables, to be held by Abbingdon Auctions Australia at Glen Eira Town Hall, Caulfield, Victoria on Sunday 22 February, will kick start the 2009 collecting year with a big bang.

Inspection will be a delight with beautiful live background music featuring violin styling and then a never before heard one-off demo of Shirley Temple practicing "Fifth Avenue" from the 1940 movie "Young People" will be worth your early attendance from 10.30am to 11.30am for the auction start. Auction highlights include a boxed

French companion 84cm Jumeau 1907 antique bisque doll with a price estimate of \$4,500 to \$5,500. An extremely stunning pressed bisque 1872-1880s French bisque 34cm Gesland fashion lady "Poupee Artistique" with original armature body and lower pale bisque limbs is without doubt a doll for connoisseurs to start the New Year on high excitement alert.

Bear collectors will be entranced and awe struck by the early 1920s rare Australian tipped mohair 56cm Fideston bear. A white mohair Steiff with underscored original pewter button will be a prize for astute collectors. A seldom seen 1908 White Strunz bear in divine condition is also on offer, as are more than 80 other bears.

Also at the auction will be large

Pedigree doll collection including scarce bendable knee and black beauties, early Kathe Kruse dolls and a boxed 1957-63 large-sized 48cm Shirley Temple doll in all original outfit with her rectangular red purse and hang tag and scarcer gold star box. The large 27cm beautiful Gebruder Heubach Piano Baby will delight many, as will three divine 1972 Blythe Kenner dolls - a side part redhead, a blonde and a mushroom brown-haired doll.

An Elvis Presley memorabilia collection will be on offer. Doll pram and pram collectors will be delighted with a superb brown cane weave 1930s Shirley Temple authorised doll buggy with provenance that looks a bargain at the low estimate of \$1,000, a rarely seen F.A. Whitney Carriage Co 1880s Twin Baby pram with an



1920s Steiff sold for \$1,300 Nov 08



White early mohair Steiff on offer Feb 22



Rarely seen early 1920s Australian Fideston tipped mohair bear on offer Feb 22



Ideal 49cm Shirley Temple boxed all original doll on offer Feb 22



1884 Bru Jne doll sold for \$21,168 Nov 08



Large 84cm companion boxed 1907 French antique Jumeau Bebe bisque doll on offer Feb 22

estimate of \$1,200 - \$1,800, and other doll prams from the 1920 to 1940s.

Abbingdon's final 2008 auction finished with a very hotly contested and spectacular 1884 French Bru June 31cm bisque doll selling to Japan for the year's highest priced doll at \$21,168 which included

buyers premium, using Abbingdon's Absentee Bidding Service. Bears peaked on the elusive 1920s plush 66cm Steiff, which had a hammer price of \$1,300 to an elite excited floor bidder. Despite his exposed pads and worn condition, he was a treasure.

Consignments are welcome for Abbingdon's 2009 auction schedule. Confirmed auction dates are February 22 and August 30 in Victoria, and May 17 and November 15 in NSW. Contact Abbingdon on (03) 9800 3090 or the web site at www.abbingdon.com.au for more details. 🐾



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OK IT'S NOT A BEAR, BUT EVERYONE LOVES A KEWPIE DOLL

The very cute and popular Kewpie Dolls which were a huge hit around the world in the 1950's are making a massive comeback in popularity.

American doll and toy maker Charisma has released a new 2006 collection of these very appealing dolls recreated as they were in years past.

Around 40 designs are now being imported into Australia by Mark Jones Designs and are available in leading stores around the country.

Porcelain, Vinyl and Composition models are available in a range of sizes from 20cm to 52cm. They are just adorable with their trademark top knot hair style and large mischievous eyes.

The first shipment was completely sold out to the stores before it arrived in Australia and the huge demand from local collectors has had the shops rapidly reordering and eagerly awaiting the next shipment due in February.



According to the online encyclopaedia WIKIPEDIA the history of the Kewpie doll goes back to the early 1900's.

"Kewpie dolls and figurines are based on illustrations by Rose O'Neill that appeared in Ladies' Home Journal in 1909. These illustrations, which incorporated words and pictures with the recurring Kewpie characters, are considered to be early versions of



the comic strip medium. The small dolls were extremely popular in the early 1900s. They were first made out of bisque and then celluloid. In 1949, Effanbee created the first hard plastic versions."

"Their name, often shortened to "Kewpies", in fact is derived from "Cupid", the Roman god.

The early dolls, especially signed or celluloid, are highly collectible and worth thousands of dollars. The time



**OVER 20 NEW
DESIGNS JUST
ARRIVED**

capsule at the 1939 New York World's Fair contained a Kewpie doll."

"Many other articles were made using their images, like coloring and poem books, cups, plates, curios, etc. The incredible success of these characters made their creator rich and famous. It's a rare example of a woman making it in the media business at such an early date. Kewpies should not be confused with the baby-like Billiken figures that debuted in 1908."

Major stockist of the Kewpie Dolls range Nana's Teddies & Toys has most of the range available and has a wonderful display of them along side their 14,000 teddies including collectables from Deans, Hermann, Steiff and more.

Nana's can be contacted on 0247 390677 or visit their huge online catalogue at www.teddys.com.au

To Russia with Love



In our last issue we mentioned that international doll artist Jan McLean was invited as a guest of honour at the grand opening of a Russian Art Gallery, where she was requested by the Minister of Education and Culture for Russia to create a one-of-a-kind doll in keeping with the era of “Gone With The Wind”. The doll would be signed by both the Minister and Jan, and would then be auctioned, with all proceeds being donated to a children’s orphanage in Russia.

Jan has now arrived back home, and sent us an excerpt from her adventure.

“The most interesting thing for me on my trip to Russia was the lack of conspicuous consumerism. There were no shopping malls, bright lights or neon signs inviting a shopping experience. It was like being back in the 1950s. Small, dark, dirty windows were the shop front. Inside was a surprise. Gorgeous fashions, furs and bright lights.

Mostly the women were slim and elegant, and all dressed in high heeled shoes.

There were very few fast food outlets or cafes, so finding a coffee was always a mission.

We visited the Wachtanoff Gallery in Moscow, where designer dolls from around the world were displayed in a gallery setting. They were all originals, from slender wistful dolls, to strange animal/human characters. The few Russian dollmakers exhibiting in the gallery loved the Renaissance look, using rich and colourful fabrics. Doll collecting is still in its infancy in Russia and we now have an increasing number of collectors buying through our agent Natalia from “Gallery of Dolls” in Rostov.

The highlight for me was visiting the huge Farmers’ market in Rostov. I thought I had died and gone to heaven. Every type of raw and wild food imaginable was on display. This was the only place I saw happy, laughing people. Big fishwives with arms like Popeye deftly scaled the huge fish caught and bought to market in the early hours of that morning. We tasted everything: Caviar, raw fish, cheese and melt-in-the-mouth butter.

We had been at a press conference the day before, with 30 newspaper and TV reporters. They were amazed that we had travelled so far and donated dolls for the auction raising money for the local children’s orphanage. Women at the Farmer’s market recognised us....we were celebs in Russia. How funny.

We were also VIPs at the Miss Russia Beauty Pageant, where my doll was auctioned, and met with the Minister of Education and Culture, who now has my doll residing at his premises. So many gorgeous Russian women all competing for the title of Miss Russia Southern Regions. Wow! What an experience!

Russia is an amazing place and everybody is passionate about their history. Prior to my visit I knew very little, and now I have an enormous respect for the peoples of Russia who have survived enormous hardship for centuries. To be able to do something for the children was a privilege.”

Jan McLean

CHARLIE BEARS – GETTING BIGGER AND BETTER

From very humble beginnings in Australia with only two shops stocking them and only 3 designs available England's Charlie Bears have come a long way in a very short time.

Their cute and friendly nature has endeared them to Australian collectors and since the first 3 designs arrived approx 18 months ago the selection has grown to over 60 designs now being stocked by selected retailers around the country.

37 new designs for 2009 are heading our way and due to land here any day now. To accommodate this number of bears and to ensure that there will be plenty of Charlie Bears available a new distribution warehouse is being set up in Australia and a special reserved stock will be allocated from each new production for the Australian market.

This will alleviate the problem we have been having of popular designs selling out worldwide before we get our first samples and place a stock order. In short that will mean lots



Lewis



Big Dave



*Wow! Is this a Charlie Bear on steroids?
Wellington is a huge 6ft or 180cm
display Charlie Bear.*

more fabulous Charlie Bears for us to cuddle in Australia and by bringing in bigger shipments the freight costs will be reduced allowing the pricing of Charlie bears to remain exceptional value.

Charlie Bears have two distinct ranges on offer, firstly their plush collection that are all fully jointed teddies made from some of the most sumptuous plush fabrics available. Every bear is designed by leading artists and lovingly created to the highest quality standards, each has a special appeal and uniqueness but still indisputably instantly recognizable as a Charlie Bear.

The second range is the very collectable mohair bears in Charlie's "Isabelle Collection".

These are very limited editions with each bear having an individually

numbered tag identifying it with his or her edition details.

These mohair collectables are the design inspiration of world renowned bear artist Isabelle Lee and are among the most delightful and affordable limited edition bears available.

See another amazing offer from Australia's leading Charlie Bear stockists on page 7 of this edition.

*Charlie Bears are available in Australia from
Kerri's Bundle of Bears – Woodend.
Vic. Ph: 03 5427 4944 www.kerrisbundleofbears.com.au
Nana's Teddies & Toys –
Blaxland NSW Ph: 02 4739 0677
www.teddys.com.au
And selected leading teddy bear
retailers around the country.*



NATIONAL DOLLHOUSE GALLERY & CAFÉ PUPPENHAUS

Having relocated to the East Gippsland region in Victoria in late 2007, husband and wife team Peter and Desma Payne had a vision for establishing a new tourism and hobby complex. This unique property, now known as the National Dollhouse Gallery, is situated on three-quarters of an acre in Swan Reach on the old Rosewood Pottery property, and includes a unique 1970s Yurts complex.

On arrival, you enter into the wonderland of tiny treasures. This retail area displays a vast number of dollhouses and room boxes, an extensive range of miniature furniture and accessories as well as a magnificent array of gifts for all ages. There's also an extensive hardware department stocked with an assortment of DIY components, and accessories for the hobbyist along with a huge selection of wall and floor coverings, including wallpapers, tiles, and pressed metal.

The second Yurt houses Desma and Peter's private collection of old dollhouses, miniatures, dolls and clowns dating back to the early 1900s, with most of the exhibits identified with a brief story. This special exhibition area is under constant development, so visitors are always guaranteed to see something really special with each visit. There is a cost for adults of \$2 to view this area. Children are free but must be accompanied by an adult at all times.

Peter can often be seen in the purpose-built workshop, busily restoring or repairing older dollhouses and bringing them back to their former glory. He also conducts regular craft classes assisting folk to explore and learn new skills such as 12 volt wiring, wood work and preparing and fitting electric lights to their projects.

Fully air-conditioned for summer, and with a wood-fired heater for



winter, Café Puppenhaus (Dollhouse Café) is located in the largest of the three dome buildings, where you can relax and enjoy a light meal or just a coffee and take in the ambience of a quaint English teahouse.

The complex is open to the public from Wednesday to Sunday 10am to 5pm, and seven days a week during school holidays. Tour and community group bookings are welcome. The complex consists of the retail miniatures and gift shop, special exhibition area, dedicated workshop and tearooms.

The three Lincoln sheep resident in the back yard can be seen through the windows relaxing and grazing. Their fleeces are ideal for making doll wigs. Please ring or ask on your next visit to the gallery if you would like to have some wool. We encourage you to take plenty of time (some folk spend up to three hours here, and sometimes more!!).

Contacts:

Desma and Peter Payne
National Dollhouse Gallery
& Café Puppenhaus
24 School Road, Swan Reach, Vic, 3903.
Ph: 1300 791 099 Fax: 03 5156 4389
Email: info@nationaldollhousegallery.com.au
Web: www.nationaldollhousegallery.com.au



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