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Lower Hutt Miniature Makers

BY CHRISTOPHER MOOR

One of their own calls New Zealand's Lower Hutt Miniature Makers (LHMM) masters of disguise who bring their dreams to life through the world of miniatures.



Sandra Monk demonstrating the working with paper clay techniques learnt at a Rik Pierce workshop.

LHMM began with eight members in 1981 and now has a membership of about 40, men and women who gain more from their hobby by sharing their skills with others. There is no competition amongst them. "The only competition you have is with yourself, enjoying what you're doing, and getting that little bit better," says John Duff, now an associate member living in Hawkes Bay.

Things have gotten easier for New Zealand miniaturists since the club began. Now, they can buy many of their requirements instead of making everything from scratch. "We've had to learn how to do it for ourselves and it does us good," says Elaine Laidlaw, a former president. "The standard of miniaturists' work is far higher in New Zealand than in some other countries because we have had to do it for ourselves."

Elaine says club members have amazing skills. "They have to travel overseas to learn them and they bring them back to share with others. It's a



Barry Allen with the Little Theatre.



The ball scene in Cinderella.

Photo courtesy of Hutt News.

privilege to get this expertise.”

John Duff did this after attending three workshops with Brooke Tucker in America. At last year’s New Zealand Association of Miniature Enthusiasts (NZAME) exhibition Sandra Monk showed the public how she worked with paper clay, a skill she learnt at American miniaturist Rik Pierce’s workshop in Australia two years ago.

A few days before the convention Rik had held his first New Zealand workshop where LHMM and others

worked from 7.30 am to 7.00 pm each day, with cups of tea on the run, before heading home at night to do their class homework and prepare their displays for the convention exhibition.

Rio Cox was among them. She is one of the club’s founding members. Some readers may have seen the mother and father dolls she dressed for the dolls house at the Katherine Mansfield Birthplace in Wellington, the ‘very stiff’ characters inspired by

the pages of the New Zealand-born writer’s timeless short story. Rio also made the drawing room’s red velvet curtains. “I found red stains on my ironing board after steaming them to set the pleats” – but she did not tell how she got rid of them.

LHMM first exhibited at Lower Hutt’s Odlin Gallery in 1983, and their next show was in the same venue, two years later. At the 1985 display Gay Buchanan, who joined the club shortly after Rio, exhibited her first

Photo courtesy of Jane Bennett.



Cinderella pantomime: The ugly sisters receive their invitation to the ball.



Rio Cox’s interpretation of Rose from the movie ‘Titanic’.

Photo courtesy of Rio Cox.



Lady at dressing table by Rio Cox.

miniature setting: A room box of the childhood bedroom she had at Naenae. The model has since become a New Zealand miniature classic, and featured in the Petone Settlers Museum's 2005-6 House and Home exhibition saluting 100 years of State housing in New Zealand.

For the 2004 NZAME convention in Christchurch the club project was to build a miniature theatre, with a membership vote deciding the production it staged would be Cinderella. The show has played at other exhibitions since, and the company now includes a one act staging of Sleeping Beauty in its repertoire.

Barry Allen volunteered to build the theatre, and his vision saw a real little theatre develop, with lighting changes, curtains, and roll up scenery on pulleys. He included Perspex-sided dressing rooms on each side of the stage, which Elaine Laidlaw

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Figure wearing
circa 1883
walking
costume, made
and dressed by
Rio Cox.



Father's Study.

Photo courtesy of Rio Cox.

decorated and furnished.

The original concept had one scene showing Cinderella in the kitchen with the changes of costume and scenery ready in the wings. But someone suggested having three changes of scene, so Jane Bennett

went back to her paints and came up with two more backdrops. Barry would change the pantomime scenes on the hour while the convention exhibition was open, and bring down the last act curtain at closing time.

"I've always enjoyed making things

whether in miniature or full scale," says Jane. "But painting scenery in miniature was completely new to me." As a drama student in the UK, she had painted real scenery where the paint could be slapped on with a large brush. But she soon discovered

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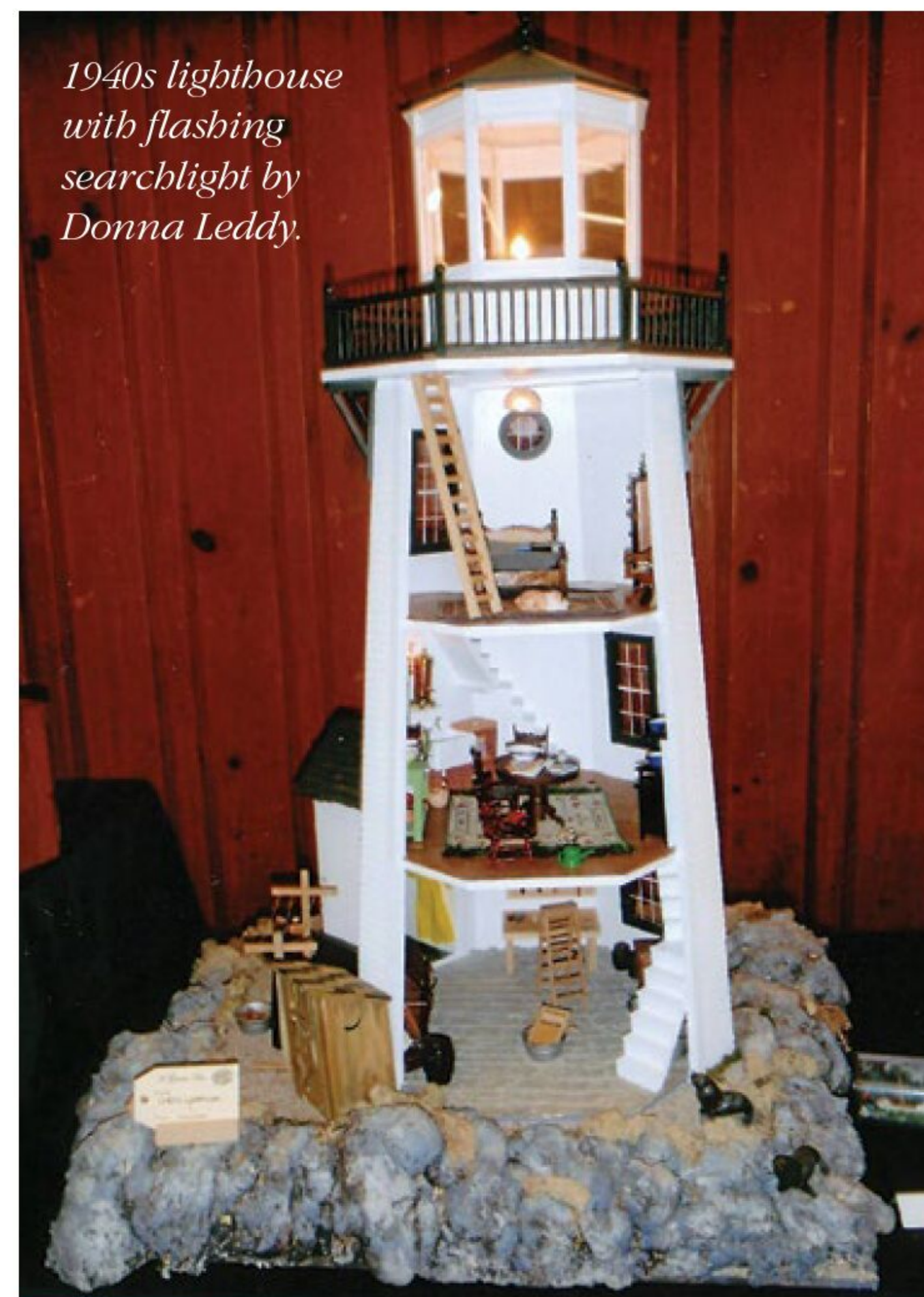
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1920s Bride by Rio Cox.



Photo courtesy of Annette Ballinger.



1940s lighthouse with flashing searchlight by Donna Leddy.

more attention to detail was necessary when a much smaller brush was used.

Jane experimented with making the coach from cardboard which she says didn't look right in a miniature theatrical sense. In a packet of laundry detergent she found a round plastic scoop which suggested the idea to her of converting the scoop into the coach. She removed the spout, covered what would be the coach's body with several layers of papier mache, and before painting added gold cord to suggest body panels.

Jane says: "It was amazing how many in the group had participated in amateur drama, and therefore came up with wonderful ideas for props."

One was Rio who interchanged arms and legs from kitses she had bought at a model shop – the mechanics got their overalls sanded down and repainted by a group of willing helpers to reappear transformed into stagehands.

Rio moulded about two dozen figures, with a different version created, painted and dressed for each scene the character appeared in. Wigs or hair got moulded in. "We had tried wig-making but they looked better moulded in," she says.

The show must go on, even in the

half inch scale miniature world, as Rio proved. While just about every other delegate was asleep, she completed one of the deliberately overdone ugly sisters in her motel room the night before the convention's exhibition opened.

Those who've visited the Wellington Children's Hospital could have seen the club's work without realising it. When club member Robyn Mitchell brought a dilapidated dolls' house from the hospital to a meeting a few years ago, she had no idea her action would lead to eight colourful scenes being made to cheer up the young patients.

The doll's house was considered beyond repair. As a replacement, members discussed building connecting room boxes to resemble a house, but the idea changed to making scenes children would identify with after the most favourable reactions to a Christmas-themed room box Robyn had made for the youngsters to enjoy.

A nursery, bedroom, games room, garden, beach scene, school room, sweet shop and toy shop went on show at the club's 2005 exhibition before presentation to the hospital. The display opened on the same day

that Harry Potter and the Half Blood Prince appeared in bookshops around the world. One excited little boy's face beamed when he saw the book in the toy shop. "Look, Mum, they've got the Harry Potter on sale today."

Those working on The Toy Chest say sewing the dressing up outfits hanging at the front of the shop was 'very challenging' for the uncomplaining Pan Palmer, who stitched them while she had a broken arm. Those costumes are all wearable and accurate, right down to the Superman symbol.

Sisters-in-law Annette and Sue Ballinger had their own challenges with this model, too. They had to decide what not to use after collecting enough to fill two miniature toy shops.

If there is a return to the more conventional dolls' house miniatures overseas, this is not being adopted by LHMM. Members speak of sharing a future exhibition with model railway enthusiasts, and are looking at creating an ongoing working relationship with them. They feel there is a lot to be learnt from those building dioramas that would be helpful to their miniature-making. 🌐

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Cara's glorious outfit was created by award-winning doll artist Lyn English.

Cara

an early Simon and Halbig cutie

The original of this sweet little girl was made around 1888 by the German firm Simon and Halbig. Her heavy, stacked eyebrows suggest that she was intended for sale on the French market, and so she is sometimes found on a French body, as in this example.

The outfit is designed to fit a 14 inch (36cm) French body but would also look good on a German one of the same height. Just adjust the petticoat waistband, as this is the only part that needs to be a close fit. When finished, Cara measures 18 inches (46cm) in height.

ABBREVIATIONS

RST = Right sides together.

WST = Wrong sides together.

MATERIALS

Combinations

- 30cm fine white or ivory cotton voile
- 1.4m of 15mm cotton edging lace to match
- 30cm slotted lace for waist tie
- 48cm of 3mm ribbon for waist tie
- 30cm of 10mm cotton insertion lace
- Three tiny buttons
- Cotton thread to match fabric

TIP: To make really tiny French seams, set your machine to a 1.5 width zigzag with a stitch length of .8. Then carefully place fabric WST, trim any loose threads and zigzag over the edge. Carefully press this seam RST and sew a straight seam as close to the edge as you can, enclosing the zigzag seam. Using this method you can, with practice, make seams two millimetres wide or even less; and nobody will ever know there's any modern zig-zagging inside!

METHOD

Using the above method, make a French seam down the centre back, and sew the fronts to back at shoulders using the same method. Turn under and sew a tiny hem along the edge of the left front facing and press. Turn under and sew a tiny hem on right front, then fold whole facing to inside and press.

Using a tiny zigzag stitch over the raw edges, sew ungathered edging lace around neckline and both armholes, neatening neck pieces at ends. Alternatively, roll and whip by hand. French seam both sides of garment, and press seams flat.

Press and sew three tucks on legs as marked, then sew on a flat band of insertion at leg edges. For each leg, gather 28cm edging lace to fit

the insertion and attach using your preferred method.

Attach slotted lace to waist, neatening the ends. Don't add ribbon until the end as it will get in the way.

Sew a French seam to join the front pieces below the opening. French seam as before around the legs, through the crotch. Lap right front over left, and make three buttonholes on right overlap. Sew on buttons to correspond.

Thread ribbon at waist and your dolly no longer needs to be naked!

PETTICOATS

Note: To minimise bulk at waist, both petticoats are sewn into the same waistband.

MATERIALS

- Fine white or ivory cotton voile 64cm x 16cm for skirt and 30cm x 4cm for waistband. If using tucks to decorate, increase depth by 3cm and make three 5mm tucks
- Cream brushed cotton or viyella for warm petticoat 60cm x 16cm
- Small hook or button for waistband.
- 1.3m of 15mm cotton edging lace to match combinations
- 64cm of 10mm cotton insertion lace to match combinations
- 1.2m cream Cluny lace for warm petticoat





OPTIONAL: Extra 104cm of 10mm insertion if you want to make the zigzag heirloom decoration on the light petticoat.

METHOD

Decorate the bottom edges of both petticoat skirt pieces before you join any seams. For the viyella one, turn up a tiny hem to the OUTSIDE, then sew Cluny lace over the raw edge. Sew another row of the same lace above, overlapping the first row. Trim away any untidy threads.

For the light petticoat, you can, if you like, just trim to match the combinations using tucks and laces as before. If doing this, add 3cm to the depth of your skirt piece to accommodate the tucks. Lyn has used an heirloom technique to make a zigzag insertion instead of the tucks. To do this, measure and mark out an even number of points for the top

and bottom of the zigzags. An easy way is to press a horizontal crease where the top points will be, press again down centre front, then draw using the top of a set square, going outwards from the centre in both directions.

Mark with a disappearing marker and sew insertion lace over the markings, using a small zigzag stitch and a 1.0 stitch length, keeping mark to centre of lace and taking care that all corners are the same. Then using sharp embroidery scissors, carefully trim away the fabric from behind the lace. Embroider as you wish, especially if you will be entering the doll in competition.

Run a double row of gathering stitches along the top edge of both skirt pieces and pull up to fit your doll's waist. Hand baste both skirts together at gathered edge, keeping gathers even. Neaten centre back edges, and press 1cm on each edge to inside. With right side of waistband to wrong side of inner (viyella) skirt piece, stitch skirts to band. Press seam up and trim, grading seam to minimise bulk.

Press under 5mm on other long edge of waistband and fold to outside making sure depth is the same for both edges. Press.

Open out waistband and fold, RST. Determine how much overlap you need for the fastenings and sew ends. Trim, turn and press.

On right side, top stitch the skirt edge of band. Align edges of centre back and sew a straight seam on both, leaving open 7cm at top and ensuring a smooth join for the decoration. Press.

Add a hook and worked loop, or tiny button and buttonhole to close.

DRESS

This is really just a simple pleated skirt on a bodice, opening down the back, with a pleated and embroidered false front attached.

MATERIAL

- 50cm of lightweight wool crepe
- 20cm silk habutae lining to match
- 48cm cream Cluny lace
- Ten small pearl beads
- Cream embroidery thread
- 5 press studs, buttons or hooks to close back
- Bias binding to match fabric

Before cutting out, take a piece of main fabric 35cm square and make five evenly spaced 6mm tucks running parallel with the 30cm edge, so that the first seam line is about 5cm from the top. Press carefully, and fold in half making sure all tucks match on both sides. Pin to make sure they don't slip while cutting out.



Place false bodice pattern on tucked piece making sure tucks run diagonally, pin all tucks under pattern piece and cut out.

Remove pattern but leave pins in fabric pieces. Stitch centre seam making sure all tucks match, not just at edge but where the seam will be. Press seam open.

Cut out false front lining, sew centre front seam, then RST sew lower edge of false front and its lining. Trim seam, turn and press. Top stitch lower edge to look like another tuck. Hand sew Cluny lace to lower edge, mitering corner.

Cut out rest of garment and lining, noting that bodice is lined in one with the main fabric.

Cut a skirt piece 93cm x 21cm, and a skirt lining piece 93cm x 17cm. This allows 1cm seam at waist and hem edges. Sew skirt and skirt lining together at lower edges.

Press seam downwards, then press in half matching top edges. The lining will be shorter than the fabric, forming a hem. Baste together at top edge.

Make a small hem on both ends to neaten, then pleat skirt in your preferred style. Lyn has made a 37mm box pleat at centre front then ten knife pleats on each side running away from this central pleat. Pleated skirt is about 56cm around hem when finished, measured over pleats. It can be lightly gathered at the waist if necessary so this measurement is not critical.

Lay false front over bodice front and baste or pin to secure. Treat as one piece for now.

Sew bodice front to bodice back/lining pieces at shoulders, then sew bodice front lining to back/linings at shoulders, thus having all four pieces joined in a circle.



'Gila' by Hildegard Gunzel



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Press shoulder seams so they will go in opposite directions when folded together, thus avoiding bulk at shoulders. Fold RST, matching front and front lining at neck and shoulder seams. NB: The false front will extend below the bodice at the sides.

Check that neckband will be a neat, close fit on your doll and pin to mark end seams. Fold neckband in half and stitch ends. Trim, turn and press.

Enclose the neckband inside the bodice neck, raw edges together and sew all around neck. Trim seam, clip curve, turn right side out and press. Hand sew lace to neckband.

Sew side seams of bodice and bodice lining separately, making sure that the lower part of the false front is not caught in the seam. Press.

Sew tucks in sleeves as marked, then sew sleeves to sleeve linings at wrist

edges. Note that lining will be shorter than sleeve. Fold lining to inside and press, matching tops of sleeve and lining. This will form a neat sleeve hem.

Open out sleeve and lining, fold in half lengthwise and sew sleeve seam and lining seam in one long line. Press open carefully with tip of iron so as not to crease sleeve.

Turn sleeve right side out and run two gathering rows as marked along sleeve top. Pull up to fit armhole, having gathers at shoulder.

Pin sleeves into armholes, matching underarm seams, and sew. Trim raw edges and bind with matching bias binding.

Try the top on your doll and take some measurements to determine how long you want the skirt to be. Adjust length by trimming at top edge of skirt. If the skirt is longer than edge of bodice, run two gathering rows along top edge of skirt being careful not to disturb pleats.

Place bodice lining RST with skirt lining and sew, first adjusting skirt width by pulling up gathers if necessary. Press seam up.

Fold lower edge of bodice out over the waist seam, turn under and press a small hem and top stitch bodice over skirt.

Turn in lower side edges of false front and hand stitch over skirt. Add fastenings.

Embroider the front with wavy lines of stem stitch between the tucks. You can do every one or leave a gap as Lyn has done. Make a four petal lazy daisy at centre of each space and each tuck, and sew a pearl bead to each.

OVERCOAT AND BERET MATERIALS

- 50cm lightweight woven wool fabric
- 30cm silk habutae lining same as dress lining
- 3mm wide pink silk ribbon for embroidery

- Small amount 2mm gold silk ribbon
- Leaf green embroidery silk
- Matching pink embroidery silk
- Six tiny washers, for Dorset buttons
- 30cm of 35mm wide ribbon for beret bow
- Suitable cord or yarn for piping
- Bias binding for hem

METHOD

Embroidery: Collar

Straight lines on collar are chain stitch done with two strands. Roses are made using 3mm silk ribbon, Make a five-pointed star using matching thread, then weave the ribbon in and out around the star, starting in the centre. Lazy daisy and stem stitch in green to finish.



Embroidery: Cuffs

Pink line is chain stitch, two strands. Green wavy line is stem stitch, and four-petal flowers embroidered in silk ribbon with yellow centres.

Make 1.4 metres of piping using same fabric as dress. Cut on bias 1.4m x 3cm fabric, fold in half, enclose cord and sew about 3mm from cord using zipper foot. Fix at ends so cord doesn't slip through casing.

Collar – RST, sew collar to collar lining, enclosing piping at edge and using zipper foot, stitch close to cord, hiding original seam on piping inside the new seam. Trim seam, turn and press. Embroider collar as shown, or as you wish and set aside.

Cuffs – It is important to ensure that finished cuff will exactly fit sleeve edge excluding seam allowance. With RST, attach piping to cuff edges, press raw edge of piping to inside and embroider cuffs. Set aside. Note that there is no lining as cuffs will be sewn down on sleeves.

Make pleats in coat back and lining back as marked on pattern. Sew to mark and press to make reverse box pleats. Note that coat and lining are treated as separate at this stage, so do not pleat together.

Join fronts to back at shoulders, and do the same for lining.

With right side of cuff to wrong side of sleeve and having raw edges together, stitch cuffs to sleeves. Trim and grade seams and press away from cuffs. Press cuff to outside of sleeve.

Run two rows of gathering along sleeve tops as indicated, and do same for lining. Ease gathers to fit sleeve into armhole for both lining and sleeve separately. Pin and sew.

Sew side and sleeve seams of coat and lining. Trim with pinking shears and press these seams open. Coat and lining should still be separate.

Hand stitch top edges of cuffs to sleeves, catching piping together at seam for neat finish.

Now take the collar and place its lining side to the right side of coat, matching centre of collar with centre back seam of coat. Place coat lining RST on top of collar, matching centres, and stitch all around neck. Trim seam and clip curves. Turn and press carefully.

Pull sleeve lining through sleeves and mark hems on lining, level with edge of sleeve. Remove lining and press hems. Pull into place again and hand sew to sleeve edge.

Try coat on doll and mark hem lines on coat and lining, having lining about 10mm shorter than coat. Press up hem on lining so that edge is to inside, between lining and coat. Sew hem. Attach bias binding to coat hem and hand sew hem.

Make Dorset buttons by sewing buttonhole stitch all around to cover washers, having ridge of stitches to outside. Attach to coat as per picture and work twisted cord loops to close. Make a tassel using same embroidery thread and attach to centre point of collar at back.

BERET

Using a compass, make your own circle pattern for the beret, having a radius of 13.5 centimetres; diameter 27cm.

Using your circle, cut one beret crown in coat fabric and one in lining. Pin together and run two rows of gathering all around edge.

Measure doll's head (not too tight) over her wig, and cut the band and band lining to this measurement, adding sufficient for seam. Band and lining should be 2.5cm wide.

RST, sew piping between band and lining along one long edge. Trim seam and press.

Join short ends of band and piping to form a circle. Don't join lining yet.

Pull up gathers in beret crown to fit band. Take remaining piece of piping and having band and crown RST, sandwich it between crown and band. Sew crown to band.



Fold band lining to inside and hand sew over seam, joining ends by hand as well.

For bow, make a couple of loops and leave two tails, one (nearest to loops) just long enough to peep out under loops and the other about 5cm. Attach bow to cover join in band. Fold 5cm tail to inside and stitch over join to neaten.

Note: The mould for this doll is not very common, but if you would like to make her, SFGW is available from Dot Denison, 91 Elinga Street, Howrah, Tas 7018. Ph: 03 6247 8547 or kdddolls@bigpond.com

Lyn English

Ph: 03 6295 0320

Email: linglish@bigpond.net.au 🍷



Colleen is an original design by Sandy Pine. For doll makers looking for advanced techniques Colleen has paperclay over cloth and a painted finish to disguise all seams and enhance her beauty.

Captivating Colleen

MATERIALS

- 50cm of homespun or calico for body/arms/legs
- Chopstick – cut off 6cm for neck
- Double sided tape
- 227g Creative Paperclay (available from Sisters in Stitches, telephone 03 9735 4794)
- Sculpting tools ie double ended knitting needle, small paintbrush, sponge brush
- Sanding sponges: Medium and fine grit
- Gesso
- Acrylic paints: Skin tone, white, black, blue, pink, and dark brown
- Powder blush: Tan and pink or peach colours
- Jo Sonja's Matte Varnish
- 2 x 1cm buttons for jointing the arms
- 2 x 1 5cm buttons for jointing legs
- Strong thread for button jointing
- 30cm cotton fabric for Pantaloon
- 46cm of cotton lace for Pantaloon
- Half metre dress fabric
- 1 metre decorative braid for skirt and sleeves
- 55cm each of braid, floral trim and ribbons for the skirt
- 5 ribbon flowers and leaves
- 2 lace flowers for shoes
- Mohair
- Felting needles for hair; 7 5cm sculpting needle

- Long doll needle
- Fray stop
- Polyester stuffing
- Haemostats, turning tools
- Regular sewing supplies

Finished size: 43cm

GENERAL INSTRUCTIONS

Please read through all the instructions before you begin. It is a good idea to transfer the pattern onto cardboard, including all markings on pattern pieces. Some pattern pieces are marked templates. This means you trace the pattern pieces onto doubled fabric. Stitch on the drawn line and then cut out. Pattern pieces marked with direction arrows indicate the direction of the straight grain of fabric. Follow grain lines indicated on pattern pieces to get the best result.

BODY/HEAD

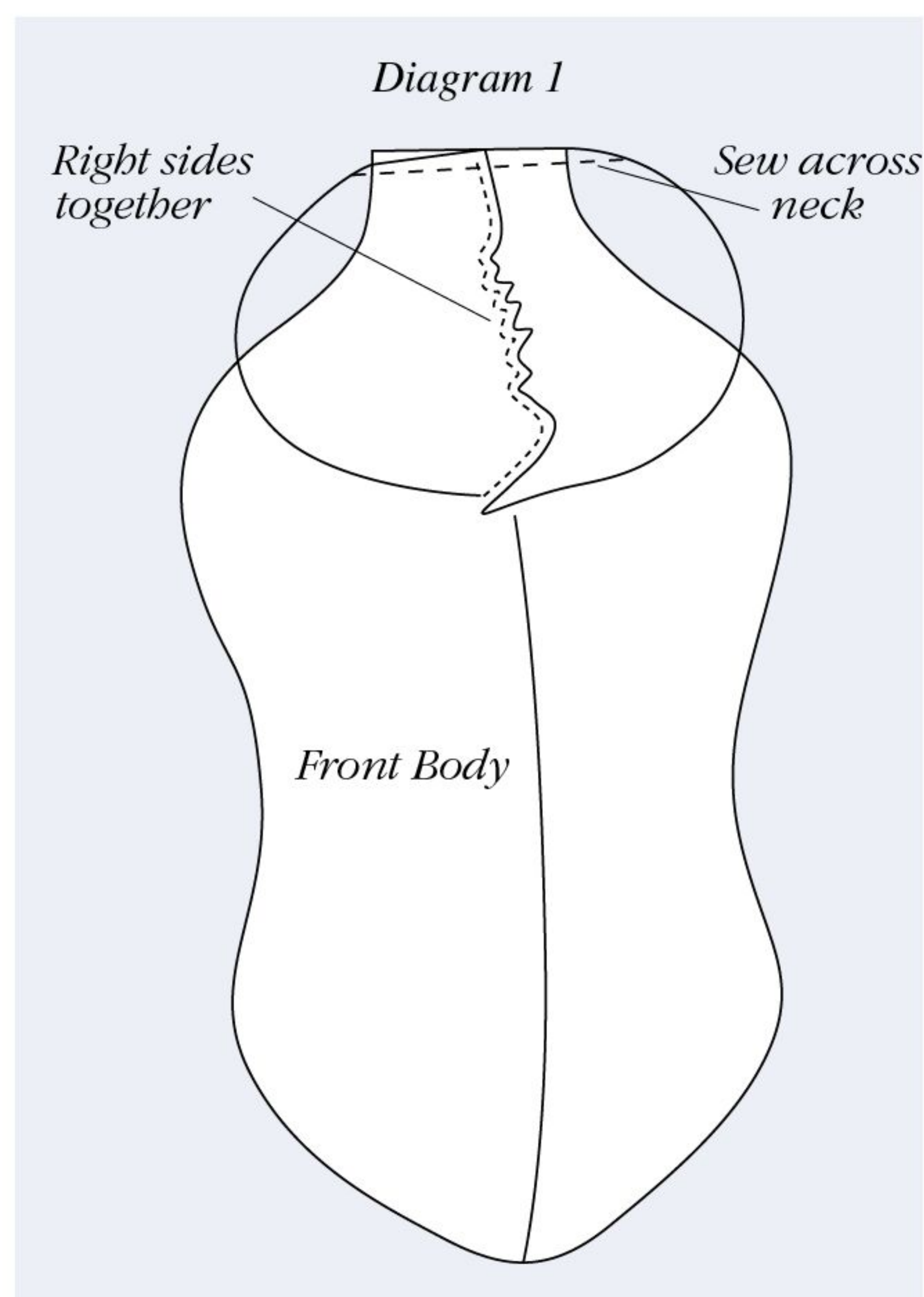
The head is joined to the body before sewing together. Trace the body and head patterns onto doubled fabric, right sides together. Sew the head front centre seam. Cut out on the drawn cutting line allowing a 3mm seam allowance only at the sewn seam. Sew the body front centre seam. Cut out on the drawn cutting line, allowing a 3mm seam allowance only at the sewn seam

Pin the head to the body at the neck matching seams A and B; make sure fabric is right sides facing. Sew across the neck seam. Sew again to reinforce (Diagram 1). Sew the body back centre seam leaving open where indicated.

Cut out on the drawn cutting line, allowing a 3mm seam allowance only at the sewn seam. Now place the front and back body pieces with right sides together. Pin all around matching at the top of the head, neck, shoulders, waist and hips. You may have to ease the fabric a little. I tuck the front head into the back to make sewing easier. Sew around, with a 6mm seam allowance, easing the curves to avoid puckering. Sew again at the neck and waist to prevent burst seams. Turn the body/head piece right side out.

Stuff into the head first; make sure you fill the nose and chin, add small amounts of fibre fill, stuffing until very firm. As you add stuffing, squeeze the head to a pleasing shape. Wind double sided tape around the chopstick, wrap with some fibre fill and insert into the neck, pushing up into the head space. This holds the head up to stop it sagging. Next fill the chest and upper body area, stuffing into the shoulders until firm and the

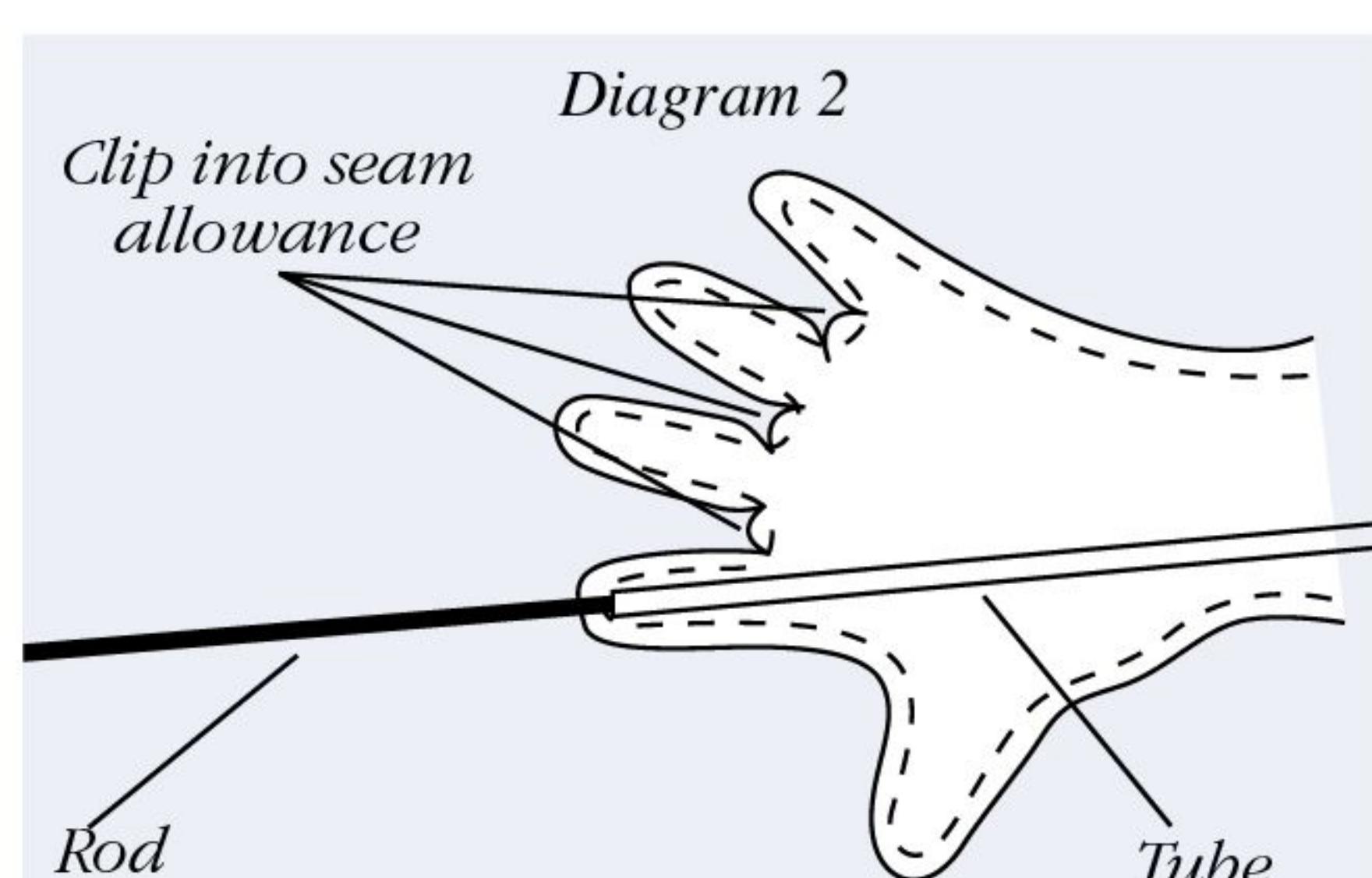




neck has no wrinkles. Stuff into the bottom area and when the body is very firm, stitch the opening closed.

EARS

Trace the ears on doubled fabric and stitch all around. Cut out, clip curves and cut through the centre to make two ears. Now with your turning tool, turn each ear right side out. Top-stitch just around the edge of the ear to shape. Position the ears at the edge of the side face seam, level with the hollow of the nose bridge. Stitch in place.



ARMS

The arms are a template piece. Trace around the arm twice onto doubled fabric. Do not cut out. Using a very small stitch sew around the arm and hand very slowly following the drawn line accurately, leaving open where shown.

Cut out leaving only a scant 2mm seam allowance between the fingers. Clip into the seam allowance between the fingers. Apply fray stop to the seam allowance of the fingers. Do one hand at a time and turn the fingers before it dries.

Turn the fingers with turning tools (Diagram 2). Insert the tube into the finger to be turned, then with the rod as support, push the finger up over the rod. Don't squeeze, or force it, gently ease. If you are having trouble, it may be that there is still too much seam allowance left on the finger, you may have to carefully trim it again.

Now use your haemostats to pull the hand through the arm opening. Wind a small amount of stuffing onto a satay stick and insert into the fingers. Continue to lightly stuff the hand and the palm. Stuff the rest of the arm firmly. Ladder stitch the opening closed. Set aside.

LEGS

The legs are a template piece. Trace the pattern pieces onto doubled



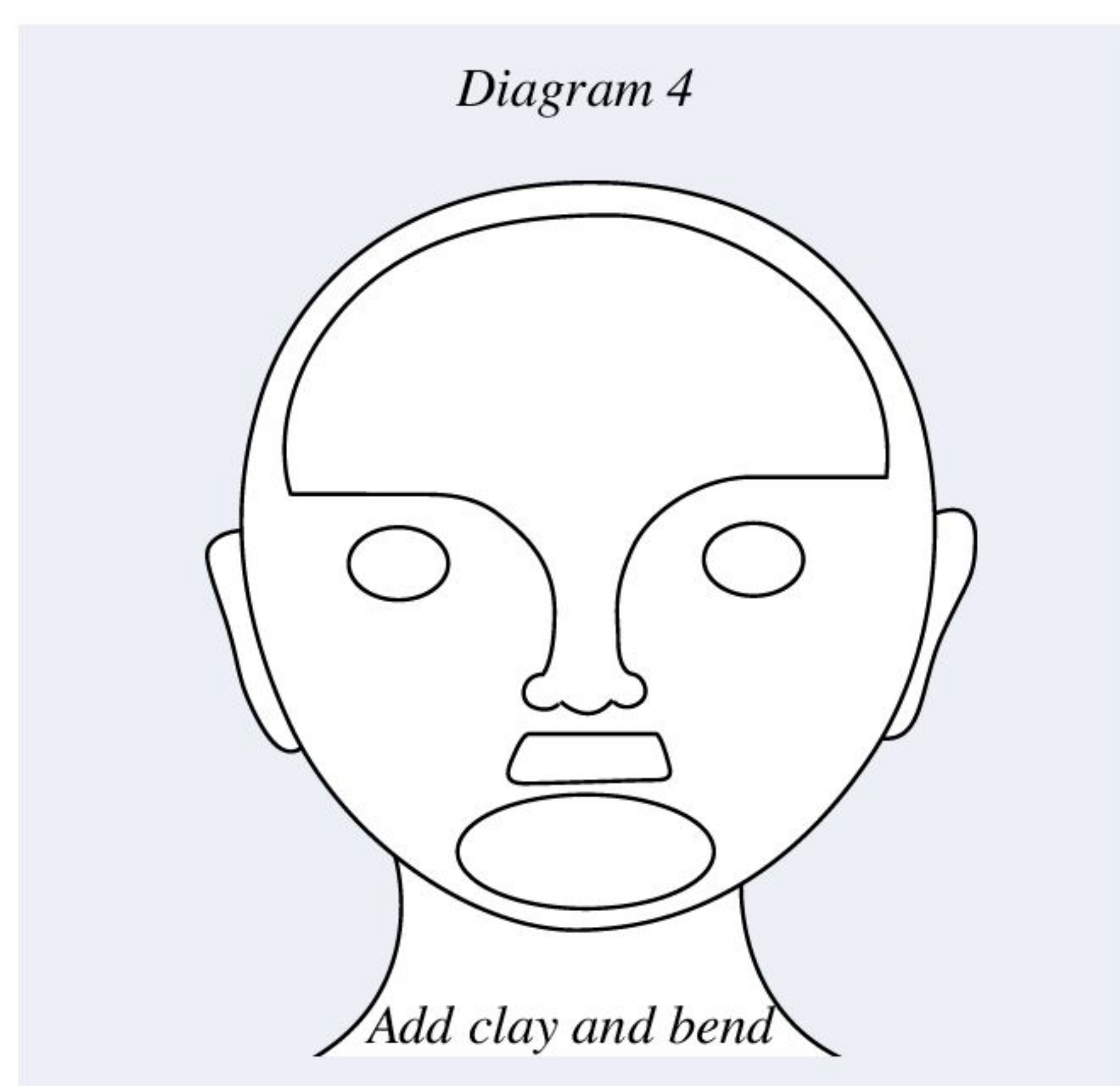
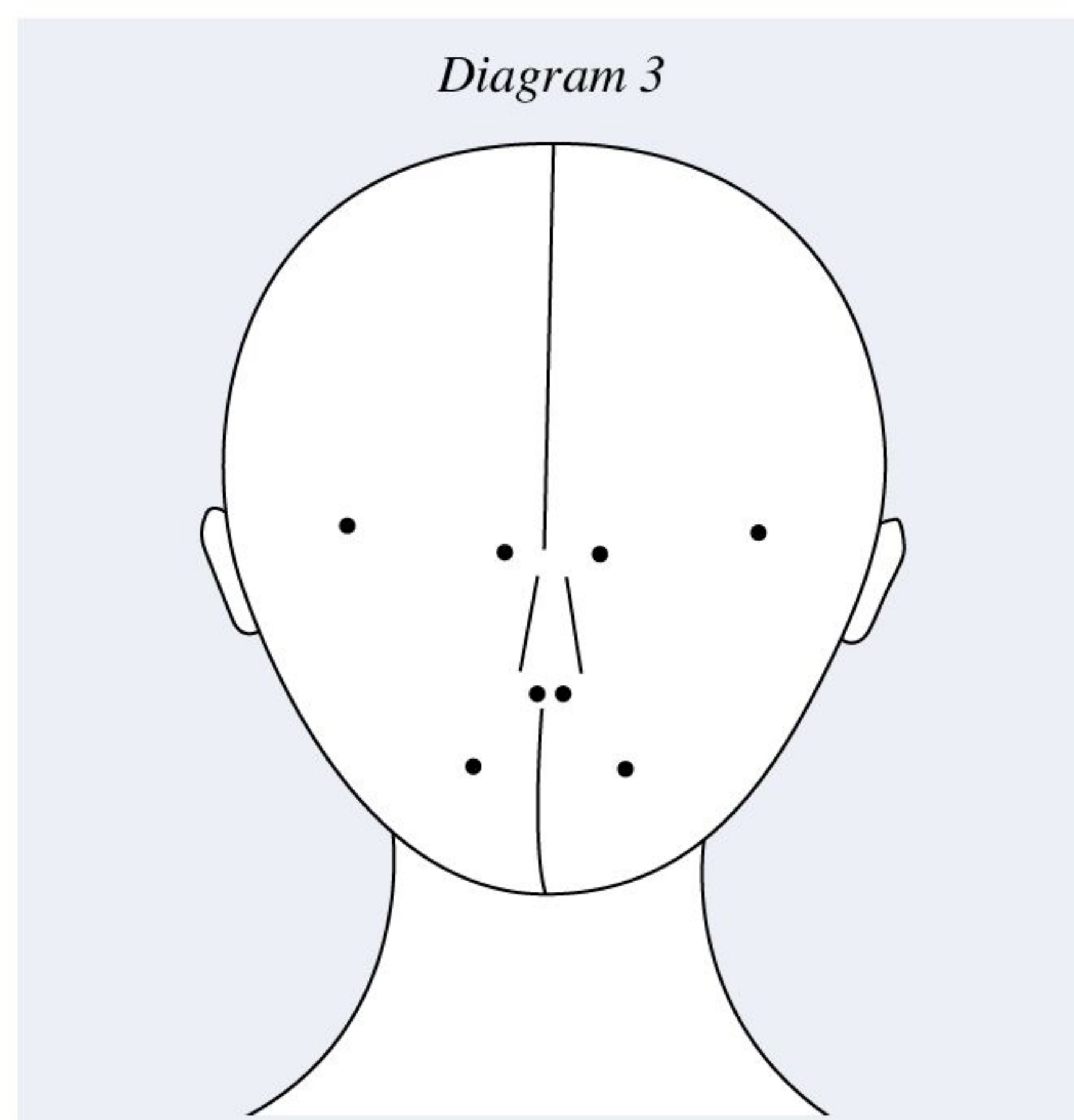
fabric. Do not cut out. Stitch on the drawn line leaving open where indicated on the pattern. Cut out with a 3mm seam allowance. Turn the legs right side out. Stuff the heel and toe area first, very firmly; push the stuffing right down and to the front of the foot. Now continue to stuff the rest of the leg firmly right to the top. Ladder stitch the opening closed. Set aside.

SCULPTING THE FACE

With a pencil, mark the face as shown in the diagram. At the hollow of the nose bridge, mark a dot 5mm from the centre seam on each side. From this dot, draw a short slightly angled line down each side of the nose. These lines will be about 6mm long. Use a ruler to measure that the line is the same distance on each side of the centre nose seam; if you don't do this, her nose will be fatter on one side! Mark the position of the nostrils with your pencil.

Now mark a dot for the inner eye 5mm from the first dot you made. Then measure 15mm away from this and mark a dot for the width of the eye. Lightly draw in a line for each eye.

For the mouth, measure halfway between nose and chin and mark the



lip line with a dot on each side of the centre seam (Diagram 3). Now you have placed the features, you can lightly needle sculpt the nose, eyes and mouth.

Thread a 7.5cm needle with a good quality thread. I use the thread doubled and knot the end. Take a couple of small stitches into the top of the head to secure the thread. Push the needle through the head, exiting at the top of one of the drawn lines at the bridge of the nose. Take a small stitch in and go through to the corresponding spot on the other side of the nose. Now carefully pass the needle back and forth to pull the fabric together. Use small stitches and keep the tension on the fabric with your other hand. Don't pull too tight or the fabric will pucker. Work back and forth down the nose following your drawn lines. Gently pull on the thread to create tension; use your fingertips to shape the nose.

When you reach the end of the line, take a small stitch and push the needle into the nostril mark on the opposite side; take a small stitch and push the needle back to where you just came from. Now push the needle to the corresponding mark on the other side of the nose, and repeat the previous steps.

At this point, I take a small stitch then return to the top of the head and do a couple of holding stitches.

From the top of the head push the needle through to one inner corner of the eye, take a small stitch and go back out the top of the head pulling slightly. Repeat for the other side. Then do the same for the outer corner eye dots. To define the lips take a stitch at one corner dot, exit at the top of the head, repeat for the other corner dot. Finish your sculpting by taking a stitch into the back of each ear and pulling it close to the head.

CLAY TECHNIQUE

This technique requires patience. You must allow enough drying time to get

a good result. Always sand in different directions. Start with coarser sanding sponges to even the texture and then finish with a fine grit. Use slight pressure when sanding, but always support the body parts by laying them on a table or in your lap. It is a good idea to wear a dust mask and eye protection when sanding.

CLAY BLENDING

I use a spray bottle of water and my fingers to work the clay into the fabric. Always dampen the surface you are applying clay to; however, don't get the clay too sloppy. When this happens it is a good idea to work on another area until the clay dries out a little and you can shape it more easily. It is not necessary to do the back of the head; the hair will cover this.

Dampen the centre seam of the face with the spray. Take a small piece of paperclay and rub it into the fabric of the centre seam. This creates a sticky base coat that will help the paperclay to adhere to the fabric. Apply small pieces of clay to the centre seam of the face, blending out with your thumb.

In the same way, apply clay to the head/neck join and smooth. Cover the shoulder and centre front seams on the body to where her clothing will cover the rest. Use your tool to smooth the clay and blend in to the fabric. Lightly cover the ears to add shape. Add clay to the forehead and cheeks, blending and shaping with your thumb and fingers to get a nice soft, even look (Diagram 4).

Add a small amount of clay to build up the nose, nostrils and lips. Shape each feature. Add clay to make the lower lip and chin. Blend the chin into the cheeks with your thumb. Check that the features are even and one cheek is not bigger than the other.

To sculpt the eyes, make a small ball and cut it in half. Roll into two small balls for the eyes and press into the

eye socket. Use your sculpting tool to define the shape of the eye. Dampen fingers and smooth the clay with a rubbing motion all over the face and neck. Set aside and leave to dry.

Sand carefully, especially around the nose and the centre seam – don't remove too much clay from the seam line. Now apply paperclay to the seams on the legs, hands and arms. It is not necessary to do the tops of the arms or legs where the clothing will cover them.

PREPARING FOR PAINTING

Brush gesso onto the face, neck, lower arms and hands and lower legs. Do not cover the back of the head; the hair will cover this. Allow to dry.



Sand all the parts to smooth. Apply the second coat of gesso, using a sponge this time, stroking on to apply and then dabbing to give a grainy finish. Allow to dry. Sand as you did before.

PAINTING THE DOLL

Brush skin tone acrylic paint onto the arms and face. The legs have been painted in white. You will be painting the shoes last. You may want to blend your own shoe colour depending on the clothing colour you have. Allow to dry thoroughly. Sand all the parts carefully. Re-apply the colour with a sponge this time. Allow to dry. Sand all parts to a smooth finish. Mark the shoe line

with a pencil; and with your chosen paint colour do two coats. Dry and sand as before.

PAINTING THE FACE

When painting the features allow the paint time to dry. You can then apply another coat to deepen or enhance colour. Wipe off mistakes with a moist brush. Use skin colour to neaten or erase uneven lines.

Using a pencil, lightly mark the shape of the eyes, eyebrows, lips and nostrils. Paint in the whites of the eyes. Paint the lower eye rim with a mix of brownish pink. You can soften the line with a moistened brush.

Use dark brown to colour the upper lid line and the nostrils under the nose. Soften the edges with a moist brush.

Use a small button to draw in the irises. Paint the irises in dark blue. Let dry. Paint the lower third of the irises in a lighter shade. When dry, add the black pupils. Add a few eyelashes to the outer edges of the eyelids. Paint on the eyebrows. Add white 'life dots' to the pupils. Colour the lips. Use a darker colour to the sides of the top and bottom lips. Lighten the centre of the bottom lip.

POWDER SHADING THE PAINTED PIECES

With tan blush lightly shade above the crease line of the eye, down the sides of the nose, under the nose, in the upper lip and under the lower lip. Colour the cheeks with your choice of pink or peach. Blend and soften the edges with a dry paint brush.

ASSEMBLING THE BODY

Position the arms at the shoulders and button joint using strong thread. Position the legs at the hips and button joint in place. Apply Jo Sonja's Matte Varnish to all painted parts. When completely dry, glue a lace flower to the top of each shoe. We



will apply the hair later so it does not interfere when sewing on the clothing.

CLOTHING FOR COLLEEN PANTALOONS

Lay the pattern onto doubled fabric RST, trace and cut out. Sew lace to the lower edge of each leg. Pin both pieces RST, stitch the centre back and front seams. Match the inner leg seams and stitch. Turn the raw edge at the waist, gather and sew to the doll body.

DRESS BODICE

Cut one piece of fabric 23cm x 18cm. Fold the long side in half. Starting at the centre-back, wrap the bodice piece around the doll's body, positioning the folded edge right up under the arms. Pin in place, trim excess fabric and ladder stitch the centre back closed. Slip-stitch the bodice to the doll body at the top, and to the pantaloons at the waist.

SKIRT

Cut one piece of dress fabric 55cm x 20cm. Add decorative trims to the skirt hem before you sew up the back seam. Turn a casing at the waist. Fit to the doll's waist and insert elastic.



SLEEVES

Cut two pieces of dress fabric 9cm x 12cm. Decorate the 12cm sleeve edge with braid. Fold right sides together and sew the 9cm seam. Turn right sides out. Run a gathering stitch at the top of the sleeve, slip onto the arm and pull gathers into the join of the arm at the shoulder. Knot the threads under the arm.

COLLAR

Cut one piece of dress fabric 40cm x 5cm. Run a gathering stitch along one long edge. Starting at the centre-back, pin in place turning under at the neckline right against the painted edge. Even out the gathers as you pin then sew to the doll body. Sew up the centre back seam. Now turn under the lower edge, gather and pin so that it covers the top of the bodice piece and covers the shoulders. Sew in place making sure the collar is stitched to the bodice.

Sew flowers to the shoulders and neckline of the collar. Add ribbons and embroidered flowers to Colleen's dress. Tie a bow at the waist to finish.

HAIR

Take six to eight staples of mohair and gently ease out the fibres. Starting at the nape of the neck and using your felting needle, work the mohair into the doll's head. Work across the back of the head until you reach the crown. Style the hair around the face to give a soft look and add glue sparingly to keep in place.

Colleen is now complete.

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Delightful Karina was reborned by Patricia Da Silva from Itzy Bitzy Reborn Dolls, using 'Alexia' by Adrie Stoete

Delightful Karina

MATERIALS

- Either use the Genesis Petite Paint Set from Itzy Bitzy Reborn Dolls, or the following Genesis Heat Set paints:
- Burnt Umber
- Pre mixed Vein Blue
- Phthalo Green
- Flesh 07
- Flesh 08
- Brow Brown
- Pyrrole Red 02
- Dioxazine Purple
- Genesis Matte Varnish
- Odourless Thinner
- Genesis White
- Small ceramic bowls for mixing paints in
- A variety of brushes, including a size 0 liner brush
- Palette knife
- Cosmetic sponges.Q-tips
- Paper towels
- Good quality premium mohair
- Felting needle (I used a 42 gauge)
- Leave-in detangling conditioner
- Comb
- Cutting scissors
- Tweezers
- Lead pencil
- Doe suede body
- High quality Polyfil
- Poly pellets
- Flesh coloured felt
- Knee high nylon stockings (one pair).
- Fine glass sand
- Magnet for pacifier (optional)

PREPARATION

In this reborn I used 'Alexia' by Adrie Stoete. She is a wonderful doll to work with but you can choose any closed eye kit of your choice. First wash your kit in a warm soapy bath. Rinse with clean water and towel dry.

METHOD

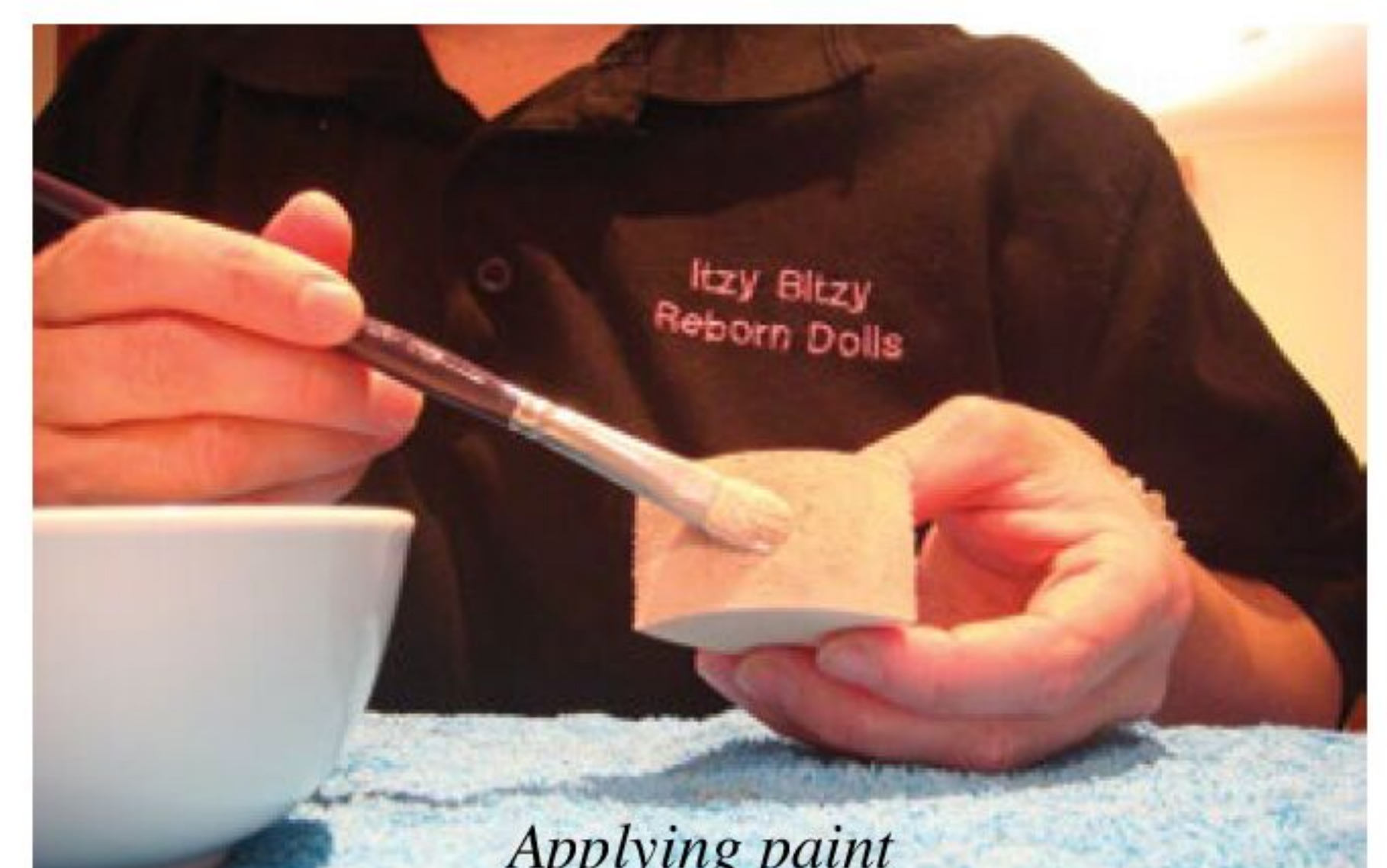
I will now drill the nose holes open to make this baby a 'breather'. After the holes are made, I push the drill bit in and out by hand to remove any residual pieces of vinyl and then swab out the nostrils with a wet Q-tip.

I'll begin painting by mixing my base flesh tone. I mix Flesh 08 with a little bit of green. These colours are very concentrated, so a little goes a long way! I then add enough thinner to make my paint milky in consistency. Now I'll use my brush to put a few dabs of colour onto the arm and use a cosmetic sponge to blend the colour out. I'll leave some texture and unevenness for a more realistic effect. The tiny dots produced by the sponge give the effect of skin pores, so I don't blend them completely away! I then use a mop brush to make sure I don't have flesh colour accumulating in the creases. Repeat this process for all the limbs and the head.

The resulting skin texture should be slightly uneven with some small spots of colour. Now it's time for



Preparation



Applying paint



Mottling



Baking





Internal purple wash



Pouncing



Close-up of the capillaries



Blotches on the face



Close-up of the eyes and mottling

the first bake. Place the vinyl parts on a cookie tray covered with old tea towels or hand towels. I bake the parts for eight minutes at 130 degrees C. Remember to let your parts cool completely after each bake or your paint will set on contact.

VEINING

Now we're going to add some subtle veining to our baby. Start by mixing a tiny amount of pre mixed vein blue until it looks like an inky consistency. Dip your size 0 liner brush into the paint and remove excess on a paper towel.

Draw light veins using a light touch. Immediately blend the ends of the veins with a cosmetic sponge lightly dampened with thinner to make them look as though they disappear into the skin. Your colouring will lighten only slightly after it's baked, so what you see now will be close to what you'll get after the painting is done.

I usually add veins in the following areas:

Arms: Underside of wrist, back of hand, palm of hand, inner elbow.
Legs: Inner and outer ankle, bottom of foot, top of foot, behind the knee.
Head: Behind the ears, scalp (a few), in front of ears toward the face, forehead, on either side underneath chin, inner eye, perhaps lightly on eyelids. Time to bake again! 130 degrees C for eight minutes.

INTERNAL PURPLE WASH

Use your brush to mix the purple with a few drops of thinner until you have a watery purple colour. We want this to be a milky consistency. Apply the purple mixture inside the head, until all the inside is covered. Try not to get any on the outer vinyl. Continue this process until all the limbs and the head are completed. Then bake again.

SECOND FLESH COAT

Now that we've completed the purple wash, we're going to put

on another layer of our original flesh tone (Flesh 08 and a hint of Phthalo Green). This gives the skin depth, blending together our purple undertones and veining with colours closer to the surface.

Using the same steps, and remembering to leave some mottling effect, apply flesh tone to all the vinyl parts. The parts are ready to bake again. The mottling is easier to see now.

INITIAL BLUSHING

Begin by mixing Pyrole Red, a little Burnt Umber, and a hint of Phthalo Blue until you get a dark mauve or wine color. The consistency should be similar to that of our flesh tone.

Wet the edge of a clean sponge with thinner to blend the paint after it's applied.

Apply a few dots of colour with your sponge and begin blending. This step should have a definite mottled effect rather than a smooth effect. Don't fully blend the paint; leave some parts heavier than others and allow some of the original tone to show through. Repeat this process for all the limbs and the head.

I also add a touch of colour to the lips and inside of the mouth at this stage, since these areas require several blush layers. I start inside the mouth and pull the colour out onto the lips. Blend out the edges with a clean sponge. We'll define the edges of the lips later. Dry brush the creases around the lips to remove any red colour build-up. Bake the parts again.

CREASES

To mix the tone for your baby's creases, darken your initial blushing colour with Burnt Umber until you get a darker wine colour.

Apply the paint inside all creases on the arms and legs with a small brush. Use your dry small mop brush and a fresh cosmetic sponge to blend as needed. The paint should be darkest in the creases

and feather out gently on the skin. Be careful not to allow the paint to pool. Don't forget the area between the fingers and toes!

Repeat this process for the head, making sure to include the inner ears, interior of the nose (remember to blend), the inner mouth, under the lower lip, around the eyes and nose, and the pouty area above the lip in addition to all the other creases. Bake the parts again.

MORE BLUSHING, MOTTLING AND BLOTCHING

Next we'll begin darkening the areas of our doll that need further blushing. Continue with the blush colour we used for the creases. As the thinner evaporates, you may need to add more to achieve the correct consistency.

Apply some paint onto your sponge and blot off the excess on a paper towel. Begin adding colour to areas of the arms and hands that are naturally darker: The palm of the hands, the knuckles, the fingertips, fat rolls around the wrist, elbows, and the inner arms. Blend outward until the blush has a natural appearance.

On the legs, add extra blush using an old sponge cut into small squares (it gives the appearance of mottled skin). Apply to the toes, the balls and heels of the feet, the edges of the feet, the knuckles, the tops of the feet, behind the knees, the inner legs, the inner and outer ankles, the knees, and any fat rolls.

Also on the head, blush lower cheeks, edge of ears, tip of nose, tip of chin, forehead; and darken the inside of the mouth.

Darken the rims of the eyes slightly with a liner brush and blend out with your mop brush. Add mottling technique using the household sponge to the eyelids. Then use a thin liner brush and add capillaries to the eyelids and a stippling brush to apply blotches onto the face. Bake again.



A LITTLE MORE BLUSHING

Using the same sponge and blushing colour, darken the fingertips, knuckles, palms, and elbows.

On the legs, darken the balls and heels of the feet, the toes, the edges of the feet, the knuckles on the toes, the tips of the toes, and the knees. Now darken the cheeks, tips of the ears, forehead (if desired), and define the edges of the lips. Darken the inside of the mouth with one final wash of paint. Blend thoroughly. If you want the corners of the eyes to be red, add that now as well.

Time to bake again

MILK SPOTS TO THE NOSE AND EYELIDS

Using a stiff stipple brush, dip the brush into the Genesis white paint gently, only picking a very small amount of paint onto the bristles of the brush. Then very lightly apply the white onto the areas where you want the small white specks. I've applied it to the eyelids, nose, and between the brows.

MANICURE AND EYEBROWS

Next we'll darken our baby's nail beds. I use a blend of my purple paint left over from the purple wash step and some of my blush colour. With a small brush, apply the colour to the nail beds. The paint should be thick enough not to run. Keep this step subtle; we don't want our baby to look like she's wearing nail polish. When you've finished painting the nail beds, bake the limbs before proceeding.

Before we begin our eyebrows, we need to decide on hair colour. I've decided to use a medium brown colour for this doll. I use a brush with long hairs and only a few bristles. Paint the brows, beginning at the inner edge of the eye using long, light strokes. Angle the strokes out as they approach the edge of the eye. Remember, if you're not satisfied, you can use thinner to wipe them off and try again as many times as needed before you bake this layer. Check before to make sure the brows are even.

PROTECTIVE LAYER

This step is recommended but not essential. In our last baking step, we'll be applying a thin layer of varnish to protect our painting. Genesis Matte Varnish is a must-have item in your reborn arsenal. It serves several functions: It protects our painted layers from UV and friction, removes any residual shine from the vinyl, and creates a realistic looking skin texture.

Using the palette knife, scoop one teaspoon of varnish onto your paint tray. Add enough thinner to make the varnish easy to spread. Using a clean cosmetic sponge, dip into the varnish and apply to all the vinyl parts with a pouncing motion, leaving some texture.

Bake the vinyl parts for eight minutes at 130 degrees C. Remove from the oven and flip the pieces over. Bake for an additional minute. Once set, Genesis Matte Varnish



Air dry glaze



Finished head



Completed hair



Applying nail tip

should have a slightly rough texture. If any parts look chalky or feel sticky to the touch, return to the oven and bake at one minute intervals until thoroughly set.

GLAZE LIPS AND NAILS

When cool, apply white nail pen to the tips of the nails before applying the glaze. Most reborn artists choose to add a bit of shine to parts of the doll that might appear wet or shiny: The lips, eyes or eyelids, inner ears, nostrils, and nails. I used Genesis Air-Dry Satin Varnish. Genesis provides a light sheen with one coat or a strong shine with multiple coats.

Stir the Genesis Gloss Varnish with a toothpick before using. After your vinyl parts are completely cool, use a small brush to apply glaze to areas that should appear shiny. I glazed the lips, eyelids, and the fingernails and toenails. Apply air dry glazes only after the vinyl is completely painted and cooled. Even moderate heat (like from your rice sock during rooting) can make the varnish sticky. Allow the glaze to dry completely. Now we can start adding hair to our baby. The painting process is complete!

ROOTING HAIR

Mark the crown of your baby's head in a swirl pattern with your pencil. I usually mark mine towards the top of the head slightly to either the right side or the left side. I don't like my crown completely centred.

I usually root the front of the hair first. I mark my desired hair line with a pencil and continue forward to this point, angling the needle forward so that the

hair will lay flat. Then I'll start rooting the sides. Continue to gauge the angle of the needle in relation to the swirl you created at the crown so that your hair will lay flat when it's finished. I usually root the hairline and proceed back to the ear. Then I move to the other side and continue around the back of the head, changing the angle of the needle as I go.

True micro-rooting needs to limit hair insertion to 1-2 hairs per follicle. I thin every head of hair I create without exception, even when using the finest needles. I then finish at the crown, laying the hair over the head in a thin layer. Angling the needle in the direction the hair would normally grow, push the hair through the head to form the swirl pattern at the crown. Continue outward for an inch or more until you can see a distinct pattern emerging. Be careful not to flex the needle as you insert it, which will eventually weaken and break the needle. It's normal to break a few needles at first.

When completed check the head to see if there are any bald spots and fill them in. Then root a few hairs into the creases of the eyelids. At first they will look funny because they are too long. But we will trim them later on.

When you are happy with your head it's now time to glue the hair in using an old fan brush or any small brush that you find laying around. Allow it to dry completely before trimming.

Now that it has completely dried it's time to trim the hair and the eyelashes to the length you desire.

Comb the hair upwards until all the hair is standing straight up – your

reborn looks like it has seen a ghost. Do not do this to the eyelashes just yet. Now, using sharp scissors, trim the mohair – angling your scissors at 60 degrees; and trim. The eyelashes you trim like this: The first couple a little longer, the next couple a little shorter, and so on until you reach the end of the eye. Do the same to the other eyelid.

WEIGHTING AND ASSEMBLY

Now that our limbs and head are fully painted, rooted, and dry, it's time to bring our baby to life!

Fill the limbs to the weight you desire (I usually fill about three-quarters full) with fine glass sand and top of with a big dose of Polyfil – enough to keep your sand from seeping out of the limbs. Then, using the felt, cut large enough circles to seal the limbs and glue them on. Repeat the weighting process for the rest of the limbs.

While our limb caps are drying, we can prepare our body slip. I like to weight the body slip before I weight the head to make sure they feel proportional. Place a nice sized piece of Polyfil in the baby's bottom and begin filling one of your nylon stockings with pellets. I usually put the weight bag into the body slip after I have some pellets in to continue filling. I just weight the body until it feels right to me.

Tie off the stocking and add Polyfil all around the weight bag to help distribute the pellets and to make your baby feel right. I don't like feeling little pellets inside my babies when I hold them. The resulting look should be chubby and round, with just enough space left at the top of

the neck to allow the baby's head to wobble a little when it's attached. Since our baby is asleep, we want her to be rather loose and cuddly.

Now we can check our limbs. Once they are completely dry, place the arms and legs into the slip opening and tighten the cable ties. Remember to check that the slip is facing forward and that thumbs and big toes are on the right sides. When all the limbs are attached, trim the cable ties off with your nippers. We don't want any pokies on our baby!

If you want your baby to have a pacifier, NOW IS THE TIME TO ADD THE MAGNET. Glue in a magnet using Loctite glue and then, placing the magnet into the inside of the head, place the magnet behind the mouth of the baby. To hold it in place, place another magnet on the outside of the mouth so that it holds the magnet in place until it dries. This glue dries

quickly, but make sure it's completely dry before filling the head with Polly pellets and fibre fill.

Fill the head with Polly pellets and some fibre fill until the weight is proportional with the rest of the body. Babies' heads are large, so they are substantially weighted. Cap the head opening with felt just like the limbs and allow to dry completely. Then trim around the head opening. Our baby is about to be reborn!

Put on the head and tighten the cable tie so that it's tight enough to keep the head from pulling off and loose enough to allow the head to swivel left and right. Then trim off the cable tie with your nippers.

And there you go, your reborn baby is now ready to go shopping for her first outfit. Don't forget that she is supposed to look like a real baby ... so a nappy, singlet or anything to give her realism will complete your Reborn Baby.



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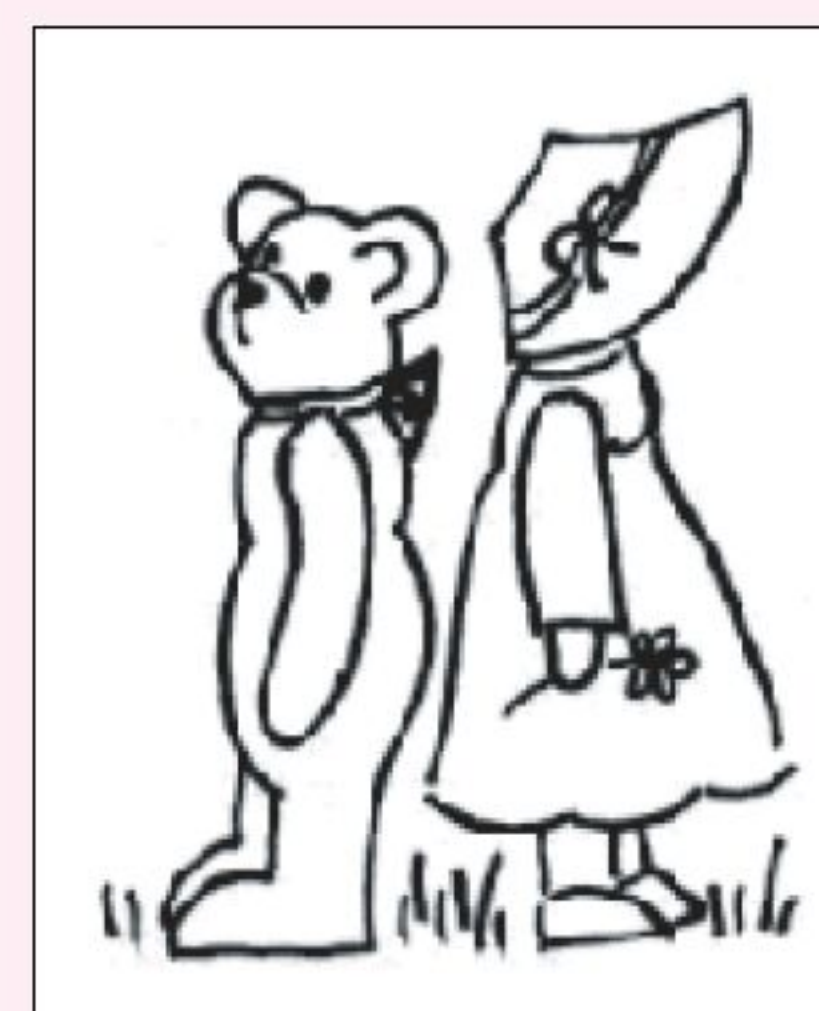
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Diana Stidolph meets the iconic Buzzy Bee, arguably New Zealand's best known toy.

Diana Stidolph's Museum of Childhood

BY CHRISTOPHER MOOR

Diana Stidolph's Museum of Childhood is in Masterton, the main centre for New Zealand's Wairarapa province, about an hour and a half's drive from Wellington, the capital city.

Through the purple door with the teddy bear painting is where visitors enjoy looking at regularly changing displays reflecting the history of childhood in New Zealand from 1840. Clothing, nursery furniture, school days, china, books, and toys are among what could be seen on any given day.

What New Zealand children played with in the years before World War 2 was the basis of the collection. Today more recent toys are displayed, too.

Many items have belonged to Wairarapa families, and some are Stidolph family heirlooms.

"Most collectors are looking for quality models whereas I am looking for something that tells our (New Zealand's) social history and is what ordinary children played with," says Diana. "A successful toy is one a child has actually played with."

Her philosophy is a winner for more than 40 years – which has seen the museum twice move into larger premises. The current building was opened in June 1997, as part of the Greater Wellington Region's Heritage Month celebrations.

Identifying some New Zealand-made toys can cause Diana a bit of a problem. "Often with New Zealand-made toys all the marking was on the box itself, which makes it hard to classify them without seeing the actual box."

She has no such issue with one of her own childhood toys. Plastic Products of Hamilton made the dearly loved doll Diana named Susan, who wears a red polka dot dress she sewed for her when she was a girl.



Image courtesy of the Museum of Childhood.

The welcoming entrance to Diana's museum.



Susan, Diana Stidolph's own much loved childhood doll.



Cheerio, a 1936 New Zealand children's magazine, one of the rarest items in the collection.

An 18 inch doll with a composition head and arms fitted to a fabric body and legs, Susan was a Christmas present Diana received from her parents during WWII. As a child she thought it 'the most beautiful thing I have ever seen'.

As a young woman she took Susan from her box and thought, "I must do something with her, otherwise she is

going to get broken." This action could have been the one that set her thinking of collecting for her future museum.

When Diana was teaching in Wellington she borrowed a book on old dolls from the library, and after reading it put an advertisement for them in The Evening Post. The response was 'quite overwhelming' with more than 30 replies. "I didn't

have a vehicle at the time, and I was travelling on buses and trams with bundles of dolls under my arms."

A teddy bear and a doll from the museum have each flown thousands of overseas trips without ever leaving home. Some Australian Dolls Bears and Collectables readers could recognise them from New Zealand Post's Bears & Dolls stamp issue in 2000.

Two toys from the museum appeared on stamps from the 2000 Bears & Dolls issue:

Chad is the teddy on the \$1.10 denomination and the original Gloria Young doll on the \$1.80.





Chad, the large teddy at left, appeared on the \$1.10 stamp from the 2000 Bears & Dolls issue



16 inch Bisque doll by Simon & Hilbig, Germany, circa 1905.

The doll that appeared on the \$1.80 stamp is an original Diana purchased about 20 years ago from Gloria Young, a Carterton doll-maker, whose daughter Leah inspired this one-off.

Handsome 'Chad' is the teddy featured on the \$1.10 denomination. "He's a lovely teddy bear and he's all original, too," says Diana, who estimates he was made about 80 years ago. 'Chad' has the Chad Valley maker's button under his chin and is in very good condition, although his growler no longer works.

Diana cleaned him up after his arrival in 1968, using soapy water and a toothbrush. She carefully brushed

his pale gold mohair plush fur, taking care not to wet the backing, before wiping off the soap with a damp cloth. 'Chad' then was allowed to dry naturally in a warm place. She says his real mohair fur came up beautifully after his grooming session.

It must have been a sad moment for Rae Harrison when she said goodbye to the teddy bear she was given as a wee girl of about two years of age. Rae took him with her to a hospital for the elderly, where he didn't stay for very long. When she saw the nurses carelessly dropping pillows on her treasured teddy, she asked her sister, Louise,

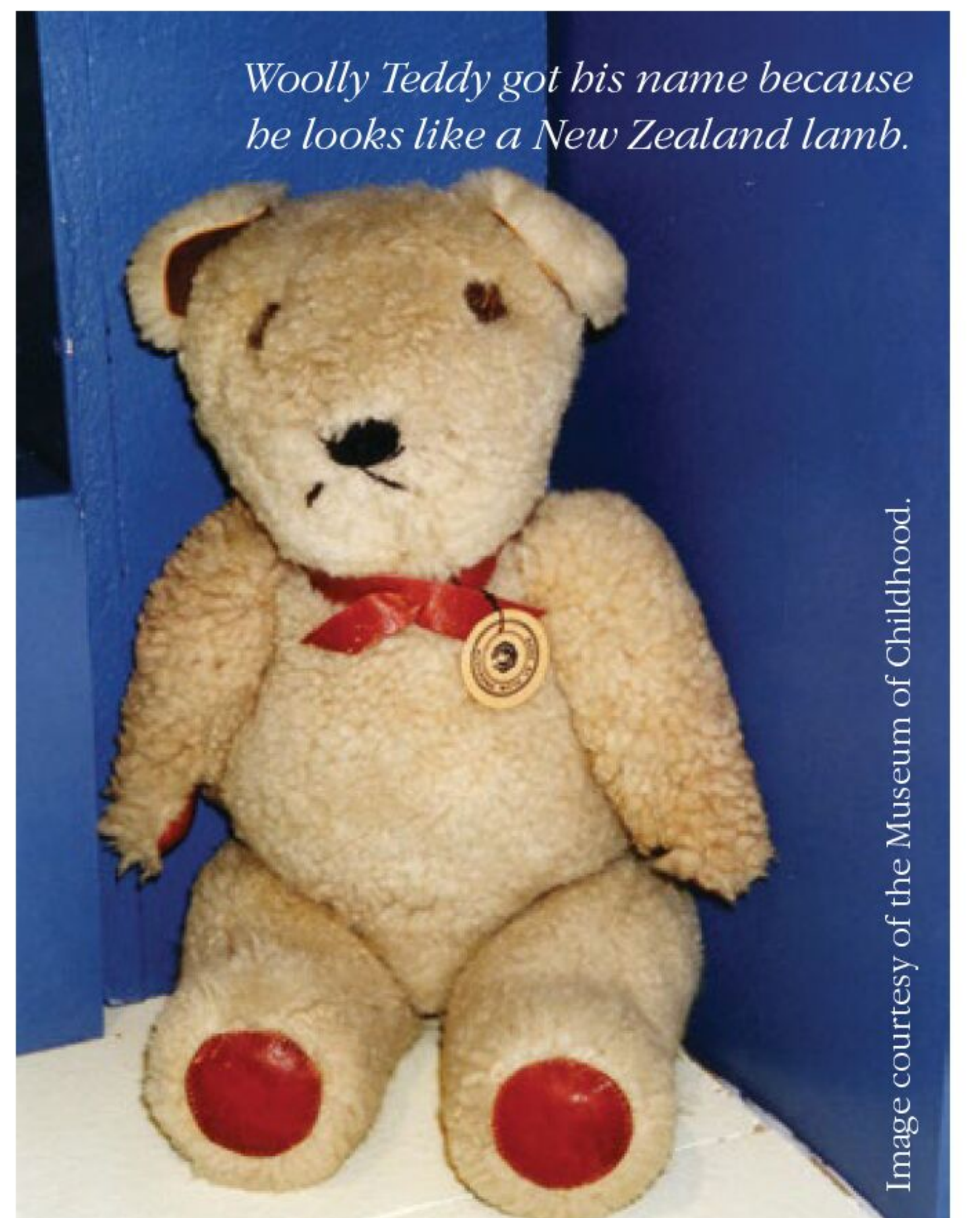
to take him to Diana's museum where she knew he would be well looked after. Diana has named him 'Harrison' after the owner who had loved him for more than 80 years. Harriet, another of Rae's bears, had preceded him to the museum.

Diana was one of thousands who queued in 1979 for admission to the closing down sale at Fergusson and Osborne, a Wellington retailer of books, toys and stationery. The shop had remained in a pre-WWII time warp. There was stock in the storeroom which had never been unpacked. Among Diana's joys from the sale is a teddy bear known at

Field Ambulance by Britain's which belonged to Robert Stidolph, Diana's father.



Woolly Teddy got his name because he looks like a New Zealand lamb.



her museum as 'Woolly Teddy'. He was made by Glow Products from beige sheepskin, which she says makes him look a little like a New Zealand lamb!

Lead soldiers belonging to Diana's father are probably older than Miss Harrison's teddy bears. She remembers her dad setting them up for her brother, Stuart, to look at; although he was not allowed to play with them.

Robert Stidolph's set of Britain's 12th Lancers was bought circa 1910 at The Okita, a Wellington fancy goods business owned by H L Heymanson. When he was a boy Robert lived on Lambton Quay, where The Okita was the nearest shop selling toys.

His Britain's Royal Field Artillery set cost six shilling and elevenpence (69c). The price is written on the bottom of the box in pencil, and the sales assistant has also written: 'Sold.

English-made Hornby clockwork trains receive Diana's approval.

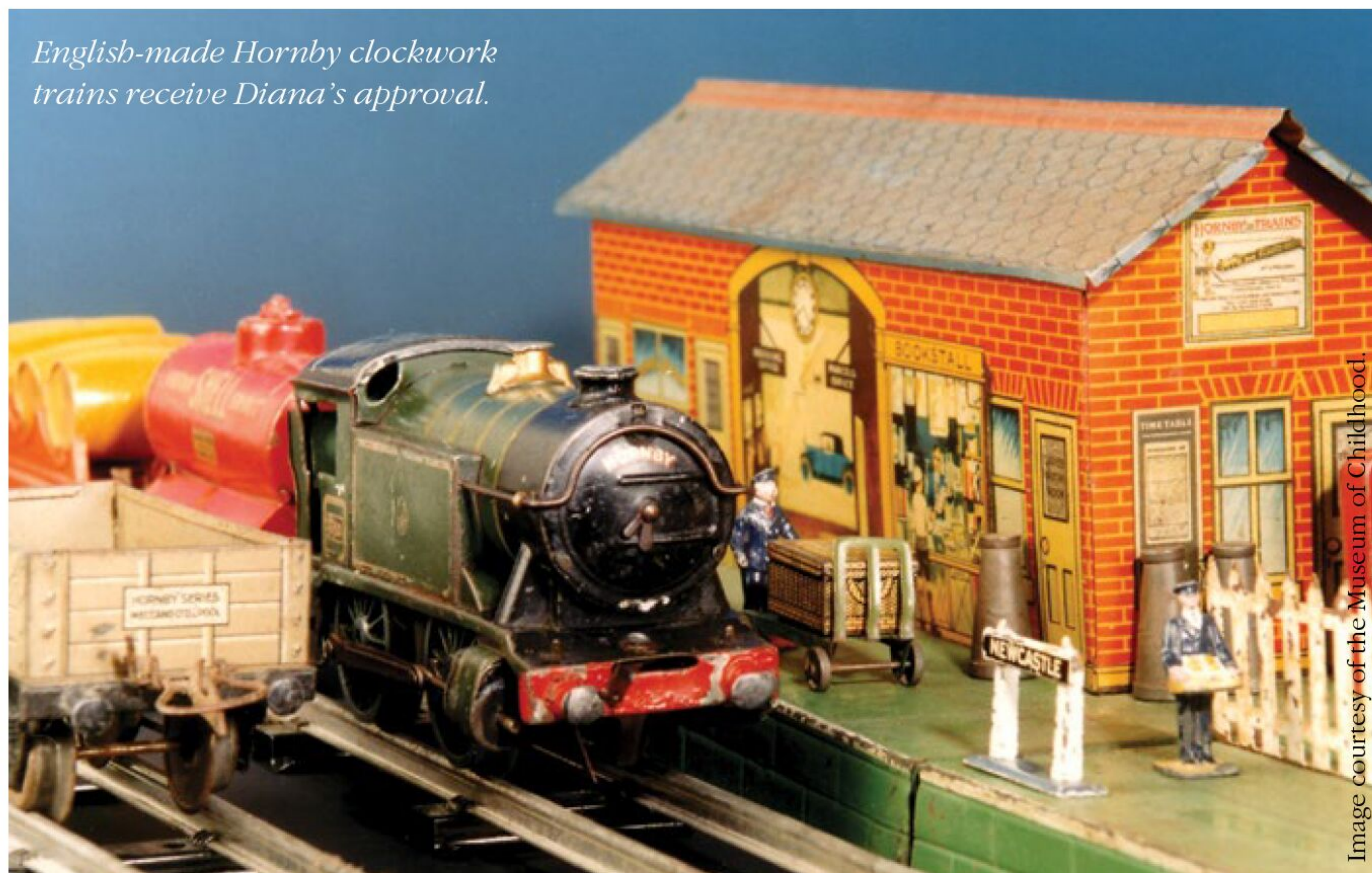


Image courtesy of the Museum of Childhood.

Stidolph. To Call. 6d paid' (sixpence equals five cents).

A copyright date of 14 March 1906 appears on the box lid of Robert's Britain's No. 145 Horsedrawn Ambulance. He certainly looked after his toys because the model is in very good condition, although

the bottom half of the box has disintegrated with age. Readers familiar with Toys of Early New Zealand by Peggy Armstrong and Denise Jackson (Grantham House, 1990) might remember this toy from the illustration in the Toy Soldiers chapter.

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Harriet and Harrison, two teddy bears donated to the museum by Miss Rae Harrison.



A Tri-ang pedal car driven by a 36 inch German-made doll.

Hornby clockwork trains are other British-made toys that meet with Diana's approval. "A simple basic set was within the reach of most New Zealand families – and that's what I like about it." Sets similar to those in her museum were dispatched to Masterton and other New Zealand centres from Wiseman's, an Auckland city retailer that extensively advertised mail order services in *The Weekly News*.

Dinky Toys were an equally successful import until tight import restrictions kept them out of New Zealand shops for most of the 1950s. In 1968, Diana advertised in

Auckland for pre-war Dinky Toys and bought several in a \$10 purchase. Most of those Dinky Toys feature in the museum's 1937 Hornby Trains and Meccano catalogue, printed in Great Britain for Frank Wiseman Ltd, Auckland. It is possible that some of the Dinky Toys Diana bought in that 1968 purchase originally came from this store.

A pre-war, reddish-brown Dinky Toys Limousine is the only toy car in the museum that belonged to Stuart, Diana's brother. This was the one that got left behind when Robert Stidolph gave away his son's box of Dinkys.

Diana's maternal grandfather,

A S Wilkinson, made a child-size white painted table and chairs from rimu and plywood for her younger sister, Hilary, in about 1950. Diana remembers Hilary and a cousin playing with this a lot. When there was company for a meal, the visiting children would eat off the table. Today, the table can be set for a dolls' tea party with New Zealand-made Crown Lynn nursery rhyme china in 'Ride a Cock Horse to Bambury Cross', 'Tom, Tom the Piper's Son', and 'Humpty Dumpty' patterns.

Diana admits there are things that she personally relates to more than others. "But I try not to let those feelings colour the collection because I've got to put forward something that will appeal to the widest possible audience." Those visiting the Museum of Childhood agree she has done just that.

**Museum of Childhood
(Established 1967),
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New Zealand. Ph: +64 6 377 4743.
Viewing by appointment. 🍷*



New Zealand-made Crown Lynn children's nursery rhyme china circa 1950s.

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Sally

MATERIALS

- Fat 1/8 metre German Schulte Mohair or synthetic fur
- Fabric stiffener is optional to use as a backing when using synthetic fur
- Small piece of matching suede or mini plush for paw and foot pads
- 8mm glass eyes
- 10 x 25mm jointing discs
- 10 washers
- 4 bolts and 4 locknuts
- Either 2 split pins for neck joint to create a wobble head or 1 medium T pin to create turning head
- Matching No 5 or 8 ply Perle cotton nose thread
- Nose wax or nose shine applied only to threaded nose (optional)
- Artificial sinew
- Mastex thread
- Sticky black felt for nose (optional)
- Fray Stop
- Sharp scissors for cutting fabric
- Polyfibre for stuffing
- Glass beads or stainless steel for weighting (optional)
- Gel pen for marking pattern on fabric
- Pens for shading – either Prisma pencils or Copic markers (optional)
- Glass beads or stainless steel for weighting (optional)
- Doll needles
- Stuffing tool
- General sewing requirements

Finished size: Approximately 25cm or 9 3/4 inches

PREPARATION

Read instructions thoroughly before commencing. Trace the pattern carefully onto either Templastic or cardboard, and transfer all markings. Seam allowance of 3mm is already included in this pattern.

Ensure that the arrows on your pattern match the pile direction. Lay pattern out on fabric backing and trace with a gel pen. Carefully cut out pattern pieces marked on fabric, ensure not to cut into the pile. Once all pieces have been cut out, begin to pin matching pieces together. Pieces can be over stitched first and then either hand sewn or machine sewn if desired – the head, ears and the paws should be stitched by hand for the best results.

Head pieces need to be hand sewn for a quality finish. Match head pieces, pin from nose tip to neck opening, tack or over stitch in place, then backstitch twice. Pin the gusset evenly into place, over stitch in place commencing with the eye marks first, eye mark to nose tip. Then eye mark to neck opening, over stitch, then backstitch 3mm from the outside edge through all points twice. Do not stitch the neck opening closed, this is done at a later point. Use Fray Stop if your fabric choice has a tendency to pull away; allow this to dry and turn right side out.

Pin the ears together, right sides facing and over stitch. Backstitch by

hand twice on each piece. Fray Stop, allow drying time and turn to right side. As per the diagram illustrated, ladder stitch the ear closed; fold in half. Then over stitch until secure, position in place and ladder stitch securely. Repeat the same steps for the other ear.

Pin and sew paw pad to inner arm. Pin arm pieces together, right side facing together, and commence over stitch leaving an opening for stuffing, using the marks to line up pieces. Then backstitch by hand or machine twice. Fray Stop, allow them to dry and then turn right side facing out.

LEGS

Pin the leg pieces, right side facing together; ensure you leave an opening for the stuffing where marked; commence over stitching leaving the openings for the foot pads. Backstitch pieces twice by hand or machine sew. Now pin in the foot pads, using the markers to line up pieces. Over stitch in place and then backstitch twice. Fray Stop; allow them to dry and turn the right side facing. Repeat the same steps for the other leg piece.

Pin the two body pieces together right side facing, and over stitch leaving an opening at the top for the neck joint where indicated on the pattern. Leave the opening at the back for jointing and stuffing later on.





Backstitch twice by hand or machine sew. Fray Stop and turn the pieces right side facing when dry.

ASSEMBLY HEAD

The nose needs to be stuffed with the assistance of a stuffing tool. Ensure there are no gaps and the roof of the nose is stuffed first and is firm. Continue to stuff the remainder of the head piece firmly and evenly for sculpting, to develop more character.

Close off the head by inserting a disc with either split pins for wobble head jointing or T pin for turning the head. Tack around the neck edge about 4mm from edge with either sinew or Mastex twice. Pull tight and knot to close off and sew in the end of the threads neatly.

This particular pattern was sculpted at the eye sockets and around the mouth. Thread a long needle with sinew and work some stitches between each eye socket. Pull eye sculpt threads tightly and evenly, knot

to close and anchor off in neck edge. Sew in the ends of threads neatly. If you have advanced sewing techniques sculpting around the mouth can also be achieved. Work from the mouth area to each eye socket.

EYES

Thread a doll needle with sinew and tie a knot close to the eye loops (note – do not crimp the loops closed); position evenly and mark with an awl one hole either side of the centre seam. Once correct, carefully trim underneath the eyes to pull away any stray hairs. Attach the eyes ensuring they are evenly spaced; anchor and pull tightly then sew off around the neck joint.

Select the nose shape of your choice; either freehand draw on fabric with Copic marker or use a template from sticky felt. Trim the area so that no fur will appear through your stitching. Once the nose is attached or drawn you can carefully begin to stitch with Perle nose thread. Thread a strong doll's needle with the Perle thread of your choice, starting your stitches from the centre of the nose keeping a firm and even tension, working either side until complete.

Note: If you wish to raise the nose to give your bear's nose a 3D effect, trace two additional nose templates onto sticky felt and place over the tip of the nose. Layer the felt with the smallest piece on the bottom and largest on top.

Next, commence stitching the mouth into place as desired; using pins as a guide sew an inverted 'Y'; when complete anchor stitches off. Any stray nose hairs can be removed with tweezers for a better finish.

Facial shading is optional and can

either be completed now or later on with Copic pens, Prisma pencils, or airbrushing for advanced bear makers.

Now the bear has come alive with his/her own personality, the head and limbs need to be jointed to the rest of the body.

With your awl, carefully mark the holes for the limbs before jointing. Select your disc, washer, bolt and nut to position the arms and legs. The hair can be removed under the discs, for firm tightening of discs. Fasten firmly with your jointing tools, allowing limbs the ability to still be moved by hand. Attach the head and tighten off. A small pouch of glass beads, plastic pellets or stainless steel can be enclosed in an old stocking and tied off and placed in the belly for a 'tubby' look.

Now stuff arms to the wrists and the legs to the ankle section for a firm



'spring back' feeling – especially if sculpting of paws/toes is desired. Stuff the upper part of the arms and legs and test the firmness of your joints. If they now feel loose remove the stuffing and re-tighten. When you are happy with the joints, finish stuffing each limb and close off the opening with ladder stitch.

Stuff the remainder of the bear's body to a firm feeling, leaving no gaps in the stuffing. Close off the seam with ladder stitch in matching Mastex thread or strong sewing thread that matches the colour of the fabric. Ensure you use small even stitches and do not pull too tight – otherwise you will cause your seams to bubble up and become rough to touch.

FINISHING

If you wish, the nose can be finished with either wax or nose shine

depending on what method you used for your nose.

For character, the bear's ears and facial features around the eyes, muzzle and paw pads can be shaded with Prisma pencil and/or Copic markers, or airbrushed if desired.

Give your new friend a thorough once over around the seams ensuring all the hair is released, with a good groom; and decorate with accessories, ribbon, or bow tie if desired.

Your bear is now ready for a name of his/her own. Give it a huge cuddle and it can join the rest of your collection.

Karen Salton from Rufnut Teddys can be contacted at:

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*Mary Caccamo created this outfit for
Kammer & Reinhardt's 114 Gretchen.*

Endearing Gretchen

PREPARATION

Read all the instructions before cutting any pieces. Some pattern pieces need to be joined together before cutting fabric (Bertha Collar). Seam allowances are indicated on the pattern and allow for French seams. Trace the pattern pieces and cut from the appropriate fabric. Transfer all markings onto fabric. Press each seam as you sew. It is important to keep trying the garments on your body and, if necessary, making adjustments accordingly.

Gretchen's underwear consists of a one piece combinations, half-slip petticoat and full petticoat.

MATERIALS FOR DRESS

- 80 cm fine cotton fabric
- 1m x 1.5cm wide insertion lace
- 2m x 2cm wide edging lace
- 0.6m x 7mm silk ribbon

**Finished size of doll: 51cm
(20 inches)**

MATERIALS FOR UNDERWEAR

- 50cm fine white voile or batiste
- 1.5m edging lace
- 1m insertion lace

Decorate yoke piece with lace and/or embroidery if desired. Join bodice front and back pieces at shoulder seams. Run two rows of gathering stitch on bodice around neck edge

where yoke will be attached, gather very slightly to fit yoke and attach.

Run two rows of gathering stitch on tops of sleeves, gather and attach to bodice. Run two rows of gathering stitch on sleeve bottoms, gather and attach bands. Hand pleat or gather lace and attach to right side of band as per diagram 1. Face with other band piece, stitch turn and press. Attach lace to neckline in the same manner.



Sew bodice side seams, including sleeves, bands and band facings. Neaten all internal raw edges. Turn a small edge on the sleeve band facings, turn up and hem. Decorate bands with embroidery of insertion lace.

Turn a small edge on to the right side of the bertha collar edge and attach lace as shown, covering the raw edge with insertion lace (See Diagram 2 below). Run two rows of gathering stitch on collar and gather evenly, attach to the right side of the bodice at the point where it joins the yoke and cover raw edge with insertion lace. Run two rows of gathering stitch on bottom of bodice, gather evenly and attach to dress band.

Cut skirt piece from fabric 70cm wide and 28.5 cm long (hem will be 2.5cm). Run two rows of gathering stitch on top of skirt, gather evenly, attach to dress band and press. Face with other dress band piece. Sew back seam, leaving open to 4cm below the bodice join. Finish back opening and attach small buttons and loops for closure. Hem dress and decorate as desired.

UNDERWEAR

Gretchen's underwear consists of a one piece combinations, half-slip petticoat and full petticoat.

COMBINATIONS

Using French seams wherever possible and pressing as you sew: Pin and stitch CB seam of LOWER



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Diagram 1 – Sleeve

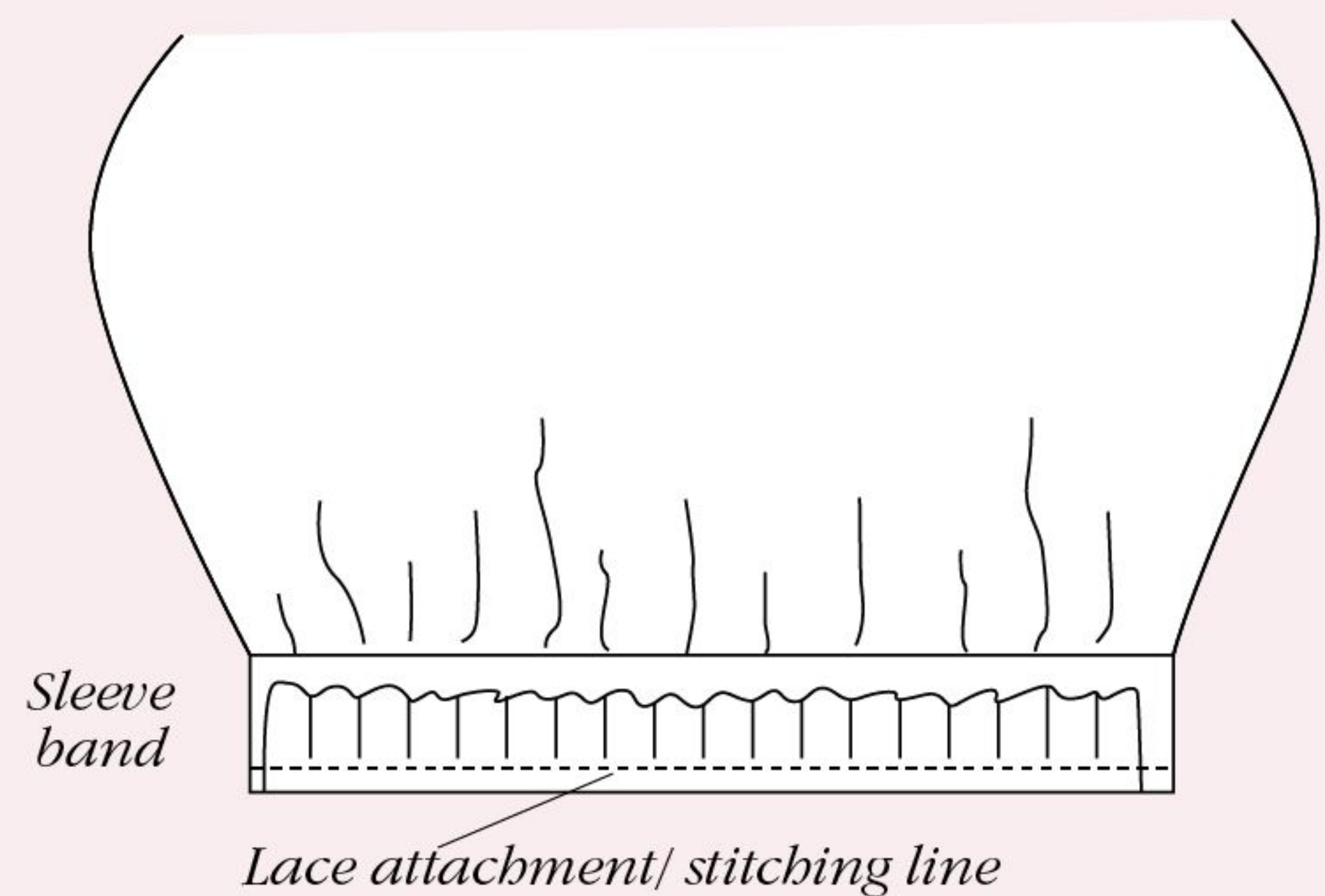
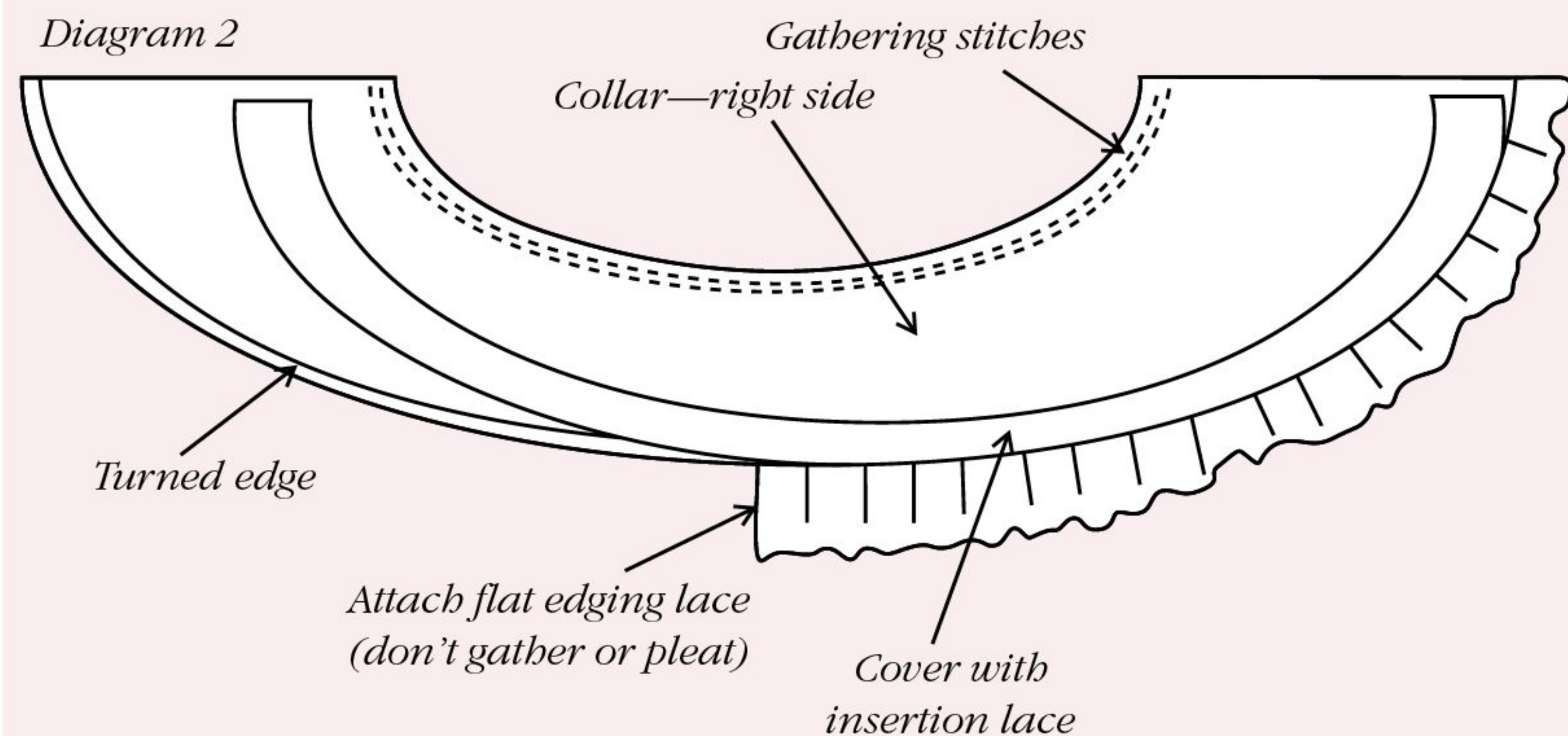


Diagram 2



COMBINATION BACK (cut from DRAWERS BACK pattern). Press under 4mm on raw edges of placket. Press placket on fold line and pin to hold in place. Turn under and press seam allowance on short ends of BACK WAISTBAND.

Put two rows of gathering threads in top of LOWER COMBINATION BACK. Pin LOWER BACK to BACK WAISTBAND, matching CBs and fold lines of plackets. Stitch. Press seam allowance up. Press under 0.5cm on remaining long edge of WAISTBAND. Sew invisibly by hand.



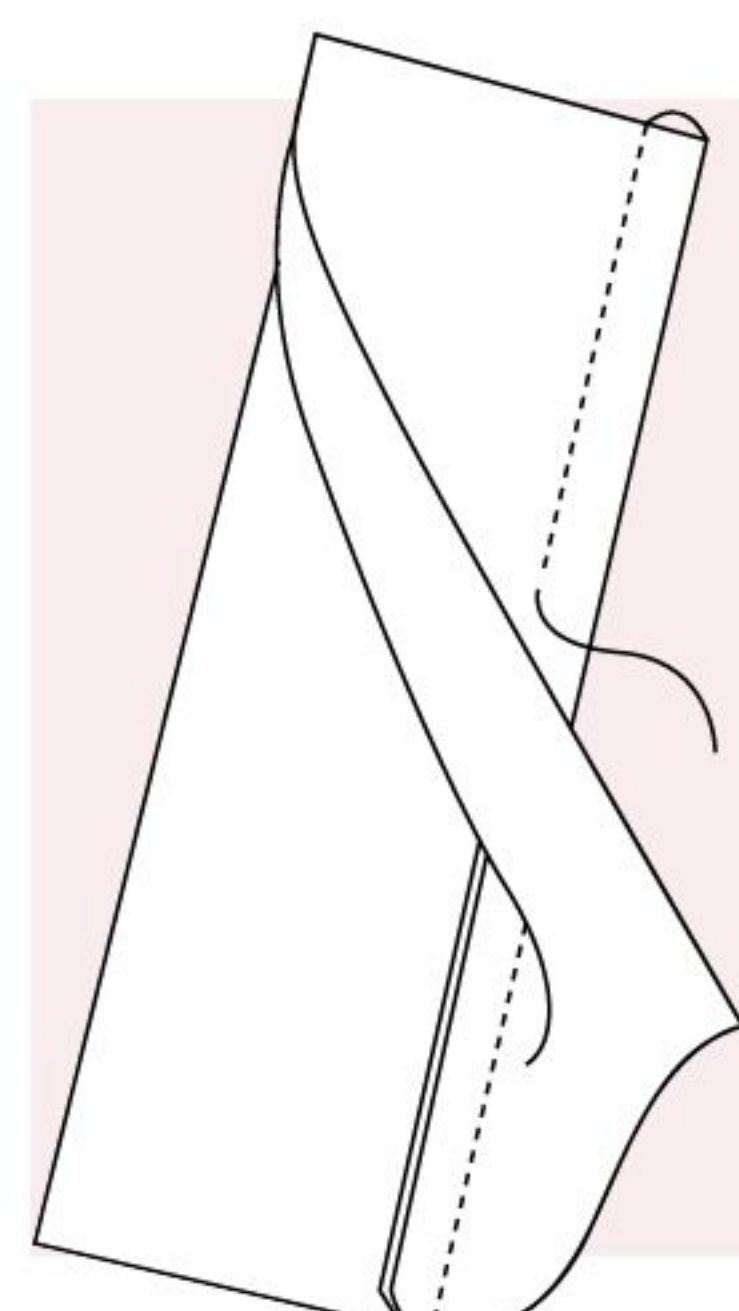
Pin and stitch COMBINATION FRONT. Pin and stitch UPPER BACK (Cut from WAIST BACK pattern) to COMBINATION FRONT at the shoulders. Press seam allowance open. Press BACKS on fold lines for back opening. Bind neck and armholes with lace.

Stitch side seams, press seam allowance toward back. Complete binding of armholes. Pin and stitch LOWER BACK to COMBINATION FRONT at the side seam. Press seam allowance toward the back. Topstitch placket. Attach lace to legs using the same method chosen for the PETTICOAT. Press. Stitch crotch seam, press. Complete back opening with tiny buttons and buttonholes or thread loops.

HALF-SLIP PETTICOAT

Cut fabric for half-slip 55cm wide x 17cm. Cut waistband 28.5cm x 4.5cm. Attach lace, and decorate hem edge of fabric if desired. Fold petticoat skirt into quarters and crease to mark. Do the same with waistband.

Sew a double row of gathering threads in the upper edge of half-slip skirt. Pin to waistband,

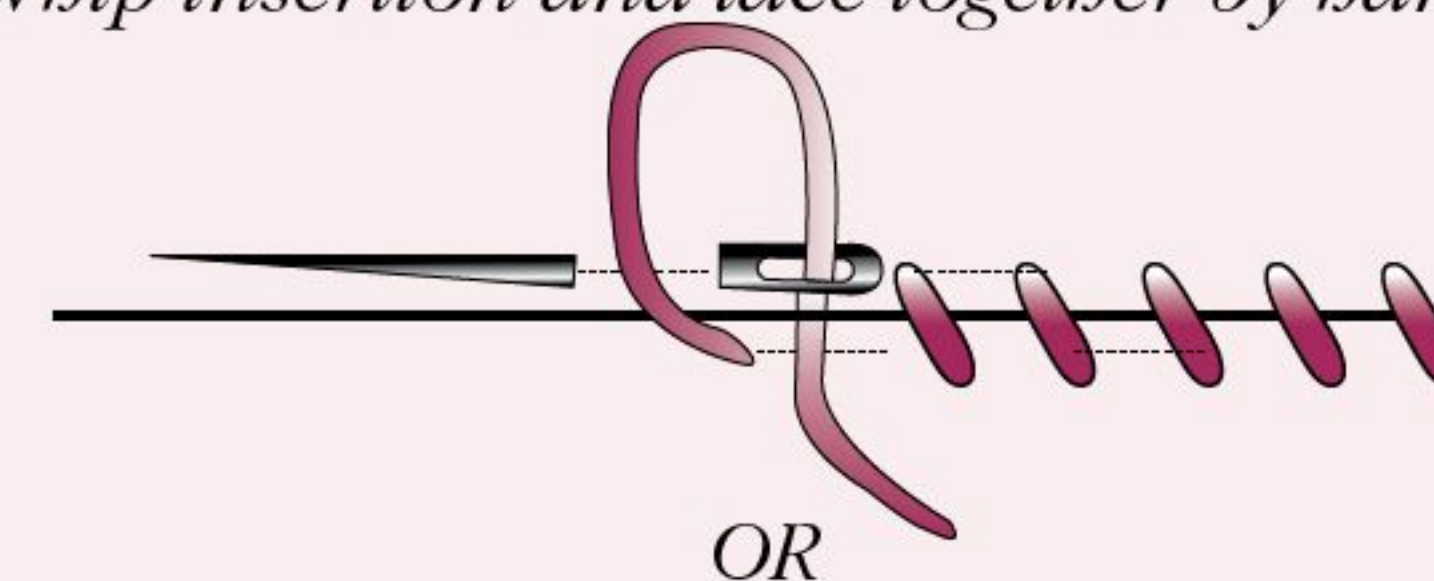


French Seams
1/4" seam allowance
Pin fabric wrong sides together. Stitch slightly less than 1/8" from the edge. Turn, press and stitch again 1/8" from the edge, enclosing the first seam. Press.



matching CF and sides. Draw up gathers to fit, and distribute fullness evenly. Close back placket with tiny button and buttonholes, or thread loops.

Whip insertion and lace together by hand.



OR

Zigzag insertion and lace together side-by-side.





PETTICOAT

Cut petticoat skirt – measurements 65cm x 21cm. Stitch shoulder seams of petticoat bodice front and back. Bind armhole and neck with lace. Stitch side seams. Spray starch and press lace edging and insertion. Attach by hand or zigzag. Decorate with featherstitching or other appropriate embroidery if desired.

Try petticoat on doll and hold skirt in place to determine correct length.

Shorten if necessary.

Fold petticoat skirt into quarters and crease to mark CF and side seams. Sew a double row of gathering threads in the upper edge. Pin to petticoat bodice, matching CF and side seams of TOP. Draw up gathers to fit, and distribute fullness evenly.

Leave open approximately 5cm below where skirt meets the bodice and neaten back opening. Press. Close back placket with tiny buttons and buttonholes, or thread loops.

Gretchen is now ready to be dressed.

Mary Caccamo is a porcelain doll making teacher and Seeley's instructor. If you have any questions about the project's patterns or construction please contact Mary as below. Greenware and body also available.

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SPECIAL PORCELAIN DOLL READERS' OFFER



Sandy Pine

Sandy's Seventh Heaven

BY BELINDA HOGAN

Adelaide artist Sandy Pine started to make dolls to fill in time. Now almost a decade later, her clay and cloth dolls not only take us on a ride to a mystical world of fairies and princesses ... they have also transformed her life.

Sandy and Marionetta



The art of doll making became an obsession for Sandy after she retired from a long career in the beauty industry. Burnt out, Sandy knew she no longer wanted to continue in this line of work; but was lost on what direction to take. This changed in 2000, when she picked up a copy of Australian Dolls Bears and Collectables magazine – looking for a craft project to do. “When I saw the cloth dolls in the magazine, with their beautiful painted faces and hands, I was amazed,” she says. “Here was this beautiful doll, with a pattern I could attempt to make myself! I just had to try it.”

With no formal craft training, Sandy says it took a month to build up the courage to attempt her first piece. Her daring ambition to try something different plunged Sandy into the world of cloth doll making. “When I first started making dolls I wanted to

know everything, but I had no idea what some of the materials were and I struggled to make this doll,” she recalls. “I thought she was excellent! Of course I look at her now and cringe, but she reminds me how far I have come.”

After a couple of years, Sandy’s hobby started to become serious. “When I found out there were competitions at doll shows I decided this was a good way to get feedback on the quality of work I was doing,” she says. “In 2002, I won Best Novice Cloth Doll at the historic Hahndorf Doll Extravaganza in Adelaide. I could not believe it.”

Sandy started to sell her works at local craft shows thus turning her hobby into an artistic career. “I started making dolls to keep me busy and along the way I learnt new ways of experimenting with other mediums, so in the end there is an artistic piece, which is no longer a doll,” she says. “Although I have been inspired by doll makers around the world, I have developed my own style. In simple terms I am a mixed media artist who focuses on figurative art.”

As a person who loves a challenge, Sandy creates dolls that celebrate beauty. Taking inspiration from fantasy storybook characters and the Victorian and Edwardian eras, her pieces have become representative of the magical world of fairies and royalty. As a child she would spend hours drawing princesses in elegant robes, and she remembers being mesmerised by a photograph of Queen Elizabeth in a yellow gown on her classroom wall. “The type of doll I prefer to make is really a representation of the human form,” Sandy says. “I just do not enjoy making something like an alien or an ogre. Having said that, I do like elongated features – like unusually long arms or legs or even facial features – but they still have to have a human reality.”

Impossible Princess



Miss Polly.





Today, Sandy prefers to draw on her imagination to create her clay over cloth dolls rather than sketch her ideas. "I tend to have an idea in my head of the character like a little girl, fairy in the garden or little princess," she says. "I may have an idea of how I want a certain piece of fabric to look, which is amazing considering I have fabrics stashed in about six different places in my studio."

It often takes Sandy weeks to actually progress with a doll because she works on three or four projects at one time. This instinctive creative process is ideal for her because it gives Sandy time to finish each piece with fresh eyes. "What I love about making dolls, is that moment when the doll tells you who she is," she says. "When I have a new character developed, I am so excited, I keep going in to the studio to just look at her."

When creating, Sandy believes in using readily accessible materials. For most dolls, she uses cloth such as calico or cotton for the original figure and then changes it with air-drying clay. "I really enjoy the tweaking you can do with air-dry clays because you can sand, carve, remodel and add to a piece," she says. "You can use the material to enhance a cloth doll, cover seams, and add features with acrylic paint."

Real Characters

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Actual Size
38mm
or 1½ inch.



Sandy sometimes attaches wire armatures to her sculptures and they always have long hair, generally made from mohair. "When I was little, the only doll I had did not have hair; she just had a plastic head with the look of hair," she says. "That was the time Barbie was becoming popular and she had beautiful hair, so now I have this thing about dolls and hair."

Getting the right balance in a piece is also of utmost importance to Sandy. "In my view, balance is really to do with the overall visual aspect of recognising the features that are pleasing to the eye," she says. "Someone once said that a well made doll will be able to stand if the body balance is right; and if the hands and feet are in proportion, the body can

be unusual. So to me, the doll must have realism, with some whimsy."

Sourcing her materials has never been a hard task for Sandy, who also makes her own doll shoes out of leather. "When you make dolls, you find people start to source materials for you. A number of bags my sister has given me with little bits of stuff you would not think could be used,

EXCLUSIVE NANA'S TEDDIES READERS' OFFER



Wee Belly Button Panda for \$29.95 or **FREE** with T.D. COLLECTOR Bear purchase

Ganz Cottage Collectables Retired Limited Edition T.D. Collector Bear

Nana's Teddies have negotiated a special purchase on the last of these delightful limited edition Ganz Cottage Collectables bears and are able to offer readers another sensational deal on this collectable bear.

The entire Ganz Cottage Collection ceased production in 2003 when Ganz decided to move their business in a different direction.

Collectors worldwide were mortified by this decision and have been keenly grabbing any designs that come onto the collectables market so imagine our surprise to find a couple of cartons of these very collectable teddies in a recent warehouse clearout.

The first 60 readers to contact Nana's Teddies & Toys can purchase a 24cm T.D. COLLECTOR Bear for only \$59.95 plus as an added bonus you will receive a second Ganz retired edition bear, a 15cm WEE BELLY BUTTON PANDA valued at \$29.95 or

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EXCLUSIVE NANA'S TEDDIES READERS' OFFER



Little Lottie

have found a home,” she says. “You also look at common items in a new light; discarded watchbands become belts, silk flower petals become skirts, and buttons become hats.”

As a prolific doll maker over the years, Sandy has used a diversity of patterns. However, these started to dissatisfy her. “The legs were the wrong shape or the head was too small as I was always trying to create a more balanced look,” she says. “A friend, who was successfully designing and selling patterns, encouraged me to design my own.”

Enjoying working on the computer made pattern making relatively easy and Sandy found after contacting a few distributors she had very positive responses. “I wanted to have a different approach so I designed pattern dolls with a mask face and the popularity was instant,” she says. “My intention was to offer a prepared mask for those doll makers who

wanted to make a doll, without having to make their own mask.” The tactic has worked extremely well for Sandy who now sells her patterns all over the world. “This business has been a pleasant surprise outcome from making dolls,” she says.

The world of dolls has certainly changed Sandy’s life and she says the greatest thing is that they just make you smile. “The day I started making dolls I had a whole new purpose. I made new friendships, found a whole world of wonderfully talented people and a completely new way of running a business,” she says.

“I once asked for advice from a well-known Australian doll maker who said ‘just make lots of dolls and the rest will fall into place’. You know what ... she was right!”

See some of Sandy’s work:

<http://sandypine.blogspot.com>

<http://picturetrail.com/spdolls>



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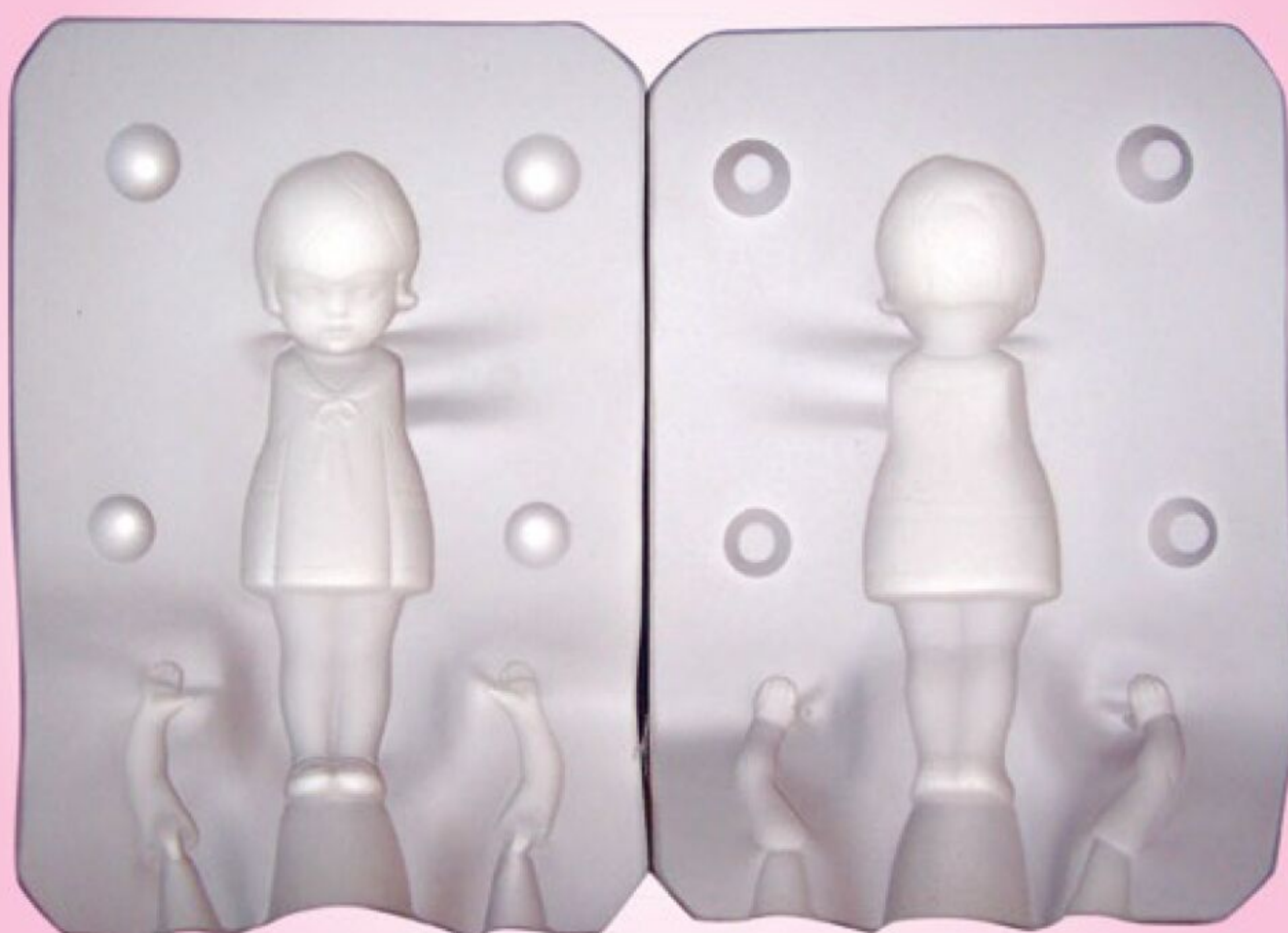
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Marilyn Halcomb's granddaughter Laura suggested Amber's name, which Marilyn agrees suits her just fine! Part 1 of this project was in our last issue DBC 16.3

Amber

A Little Fairy With Attitude – Part 2

MATERIALS

- Permanent fine-tip pens – black, brown, green.
- Pencils to colour face – Prismacolors are great as they blend well, you can heat set them and they spread with a damp brush like watercolours – Henna, Limepeel, Pale Green, Dark Green, Cream, Peach.
- Shine for eyes – 3D Crystal Lacquer, Diamond Glaze or similar

Finished size: 28cm (11 inches)

AMBER FACE PAINTING GUIDE

Mark out the features in brown pigma pen, then apply green pencil on all the deepest areas of the face – inside corners of eyes, nostrils, top lip, philtrum, eyelid creases - blending out gradually. Take a soft peachy-brown pencil and colour over the green pencilled areas, taking the colour a little further out.

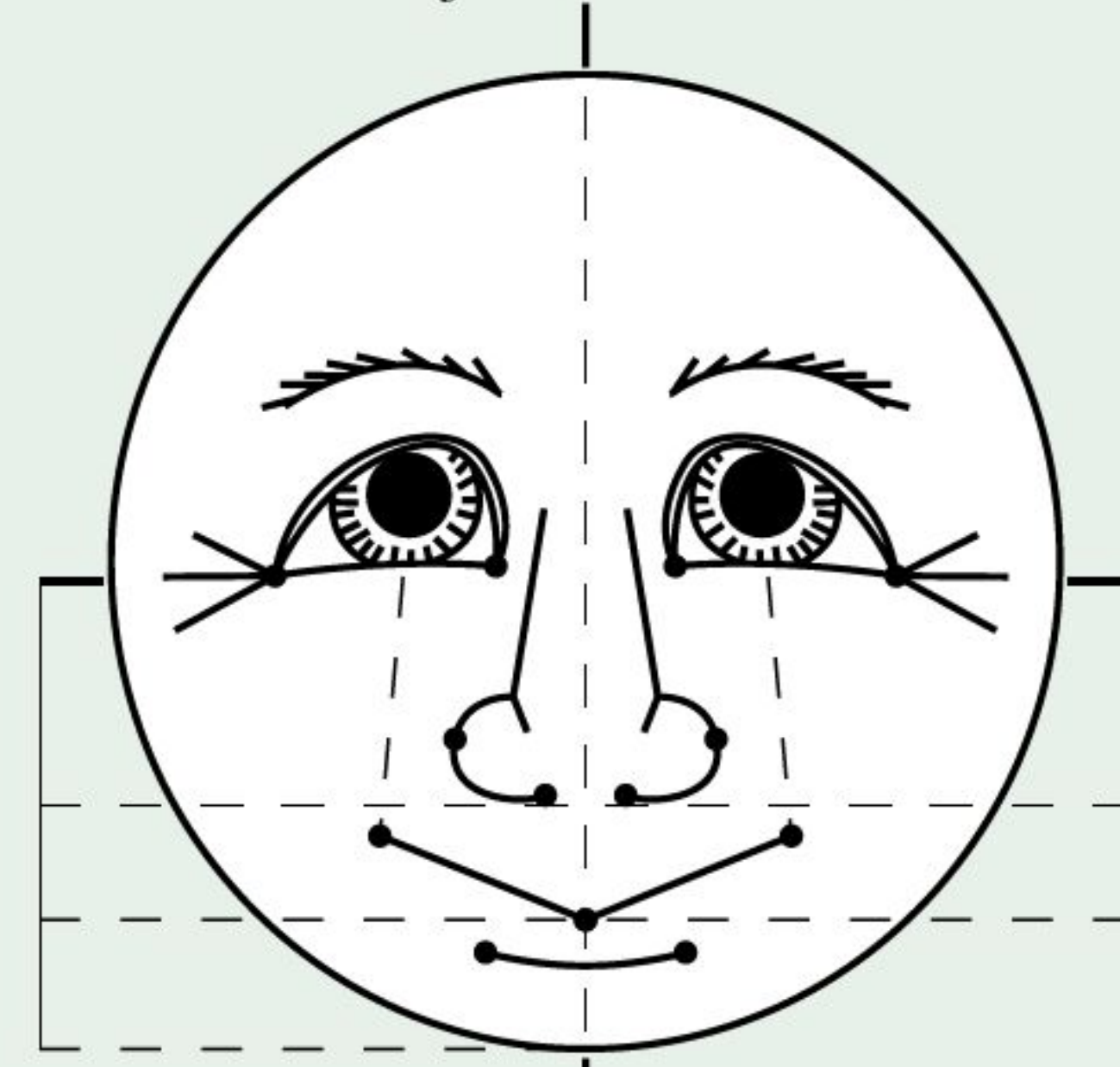
NOTE: To get coloured pencils to blend evenly, take a little scrap of face fabric, put it over your finger and gently rub the colours into each other and out towards the edge of the coloured area, so the colour gradually disappears, with no sharp edges.

Use a black pen to outline around the eyes and a brown pen to outline

all other features (mouth, nostrils, around nose flairs, eyelid creases). In the eyes, draw a circle in the middle of each eye (the iris), matching eyes evenly. The very top of the iris will be hidden under the top eyelid (the black line), so will not be seen. Fairies usually have green eyes, so colour inside the circle in two shades of green, the darker one at the top of the iris, the lighter one at the bottom. With black pen, draw a circle in the middle of each iris (the pupil) - start with a dot and work outwards.

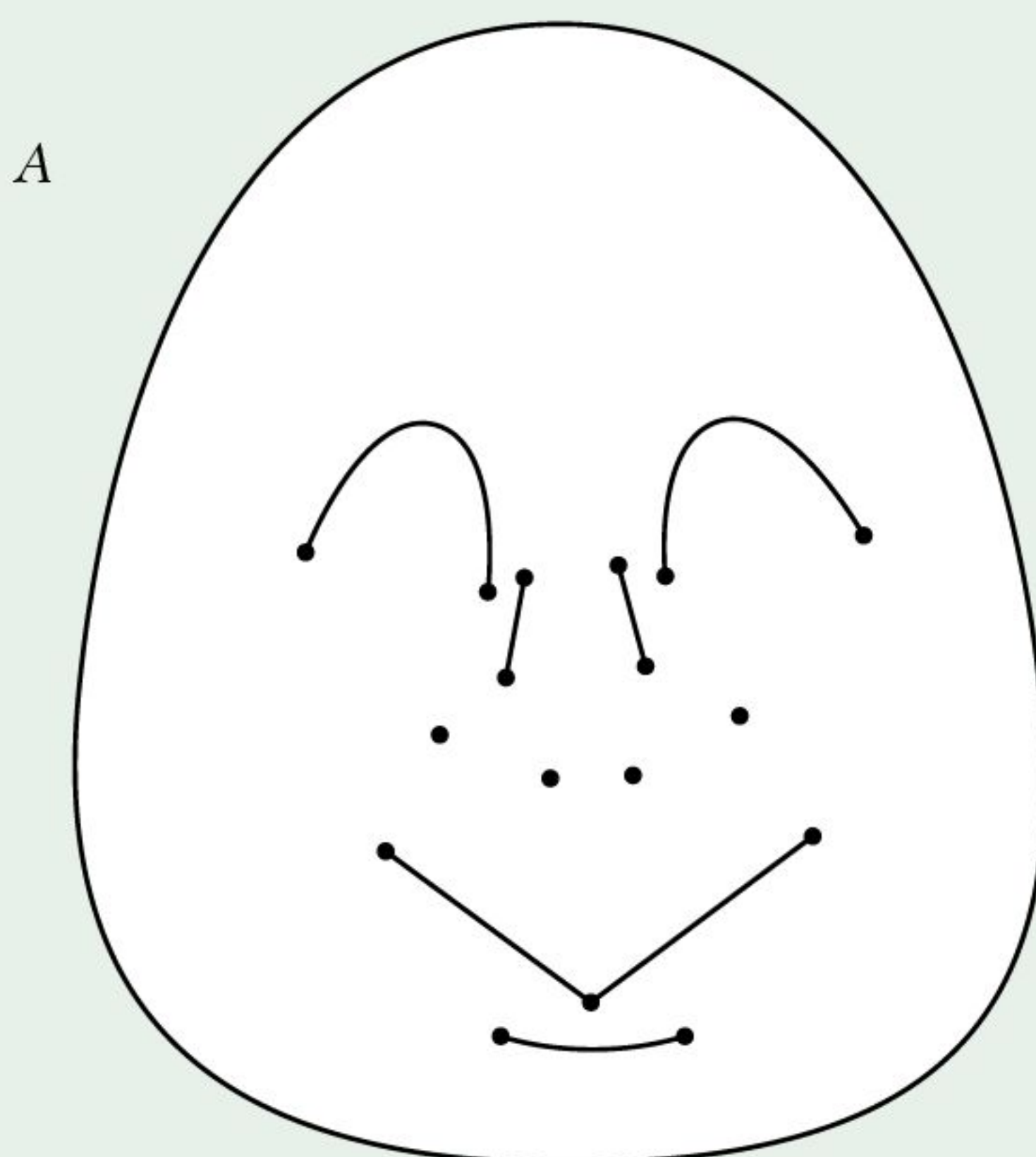
HINT: It is fact that when you see something or someone attractive,

First mark out the face ready for sculpting. Placement of features: eyes are halfway between top of head and chin. The bottom of the nose is halfway between the middle of the face and chin, and the opening of the mouth is halfway between the bottom of the nose and chin.



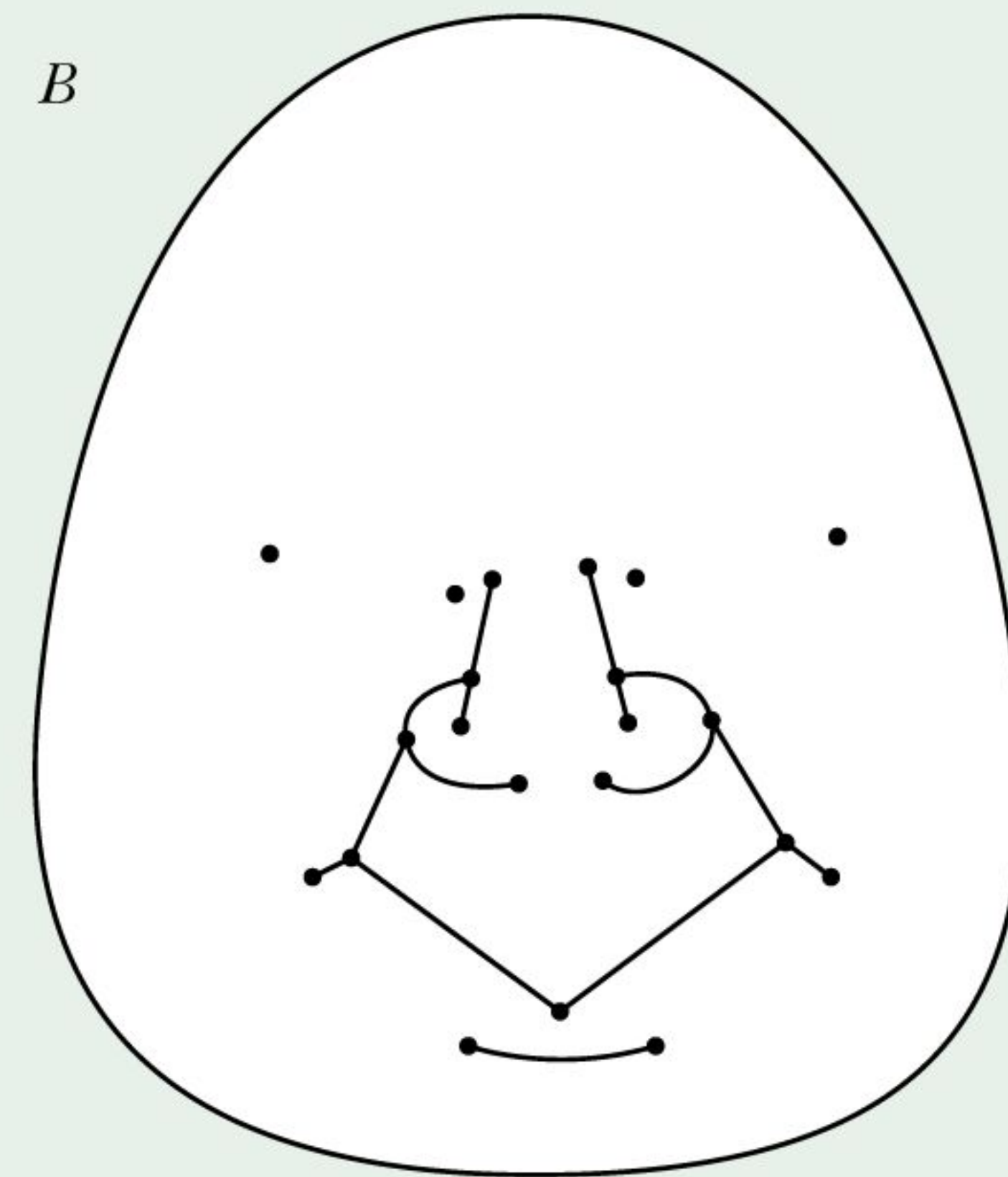
The corners of the mouth come out to the middle of the eyes. After sculpting (which pulls eyes in), the face should be five eye-widths across.

Marking out face ready for sculpting



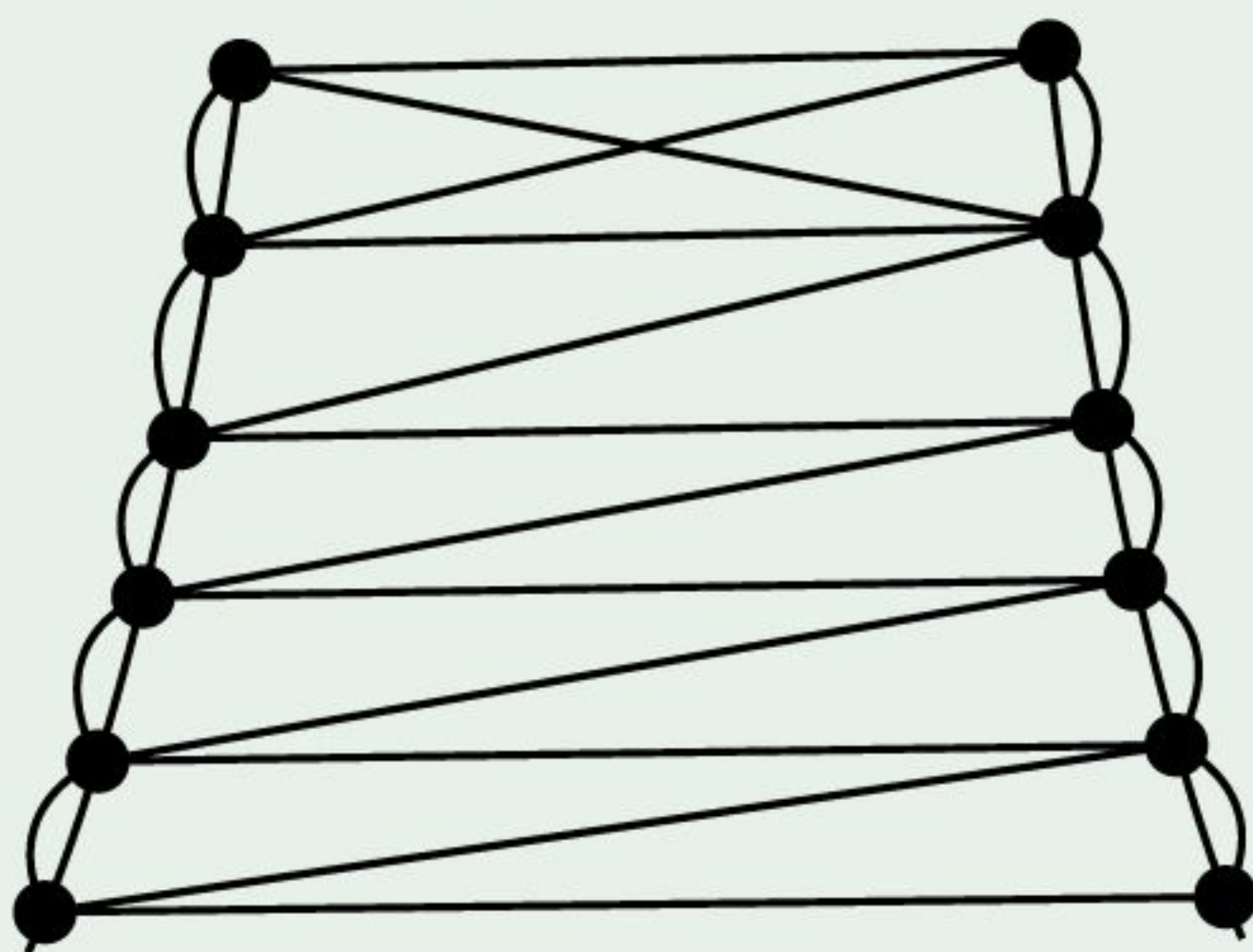
Use "disappearing" pen or soft brown pencil

Diagram showing all outside stitches on face

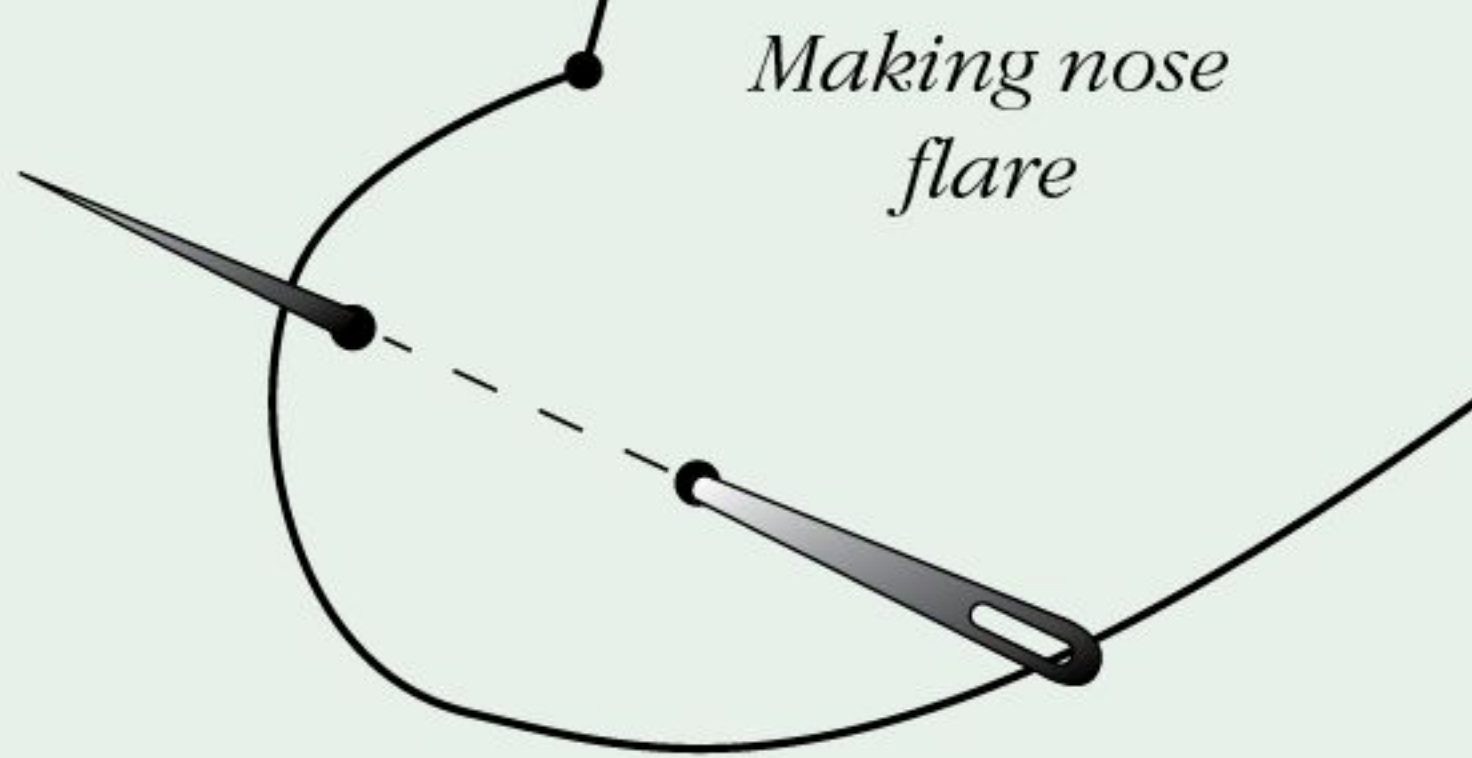




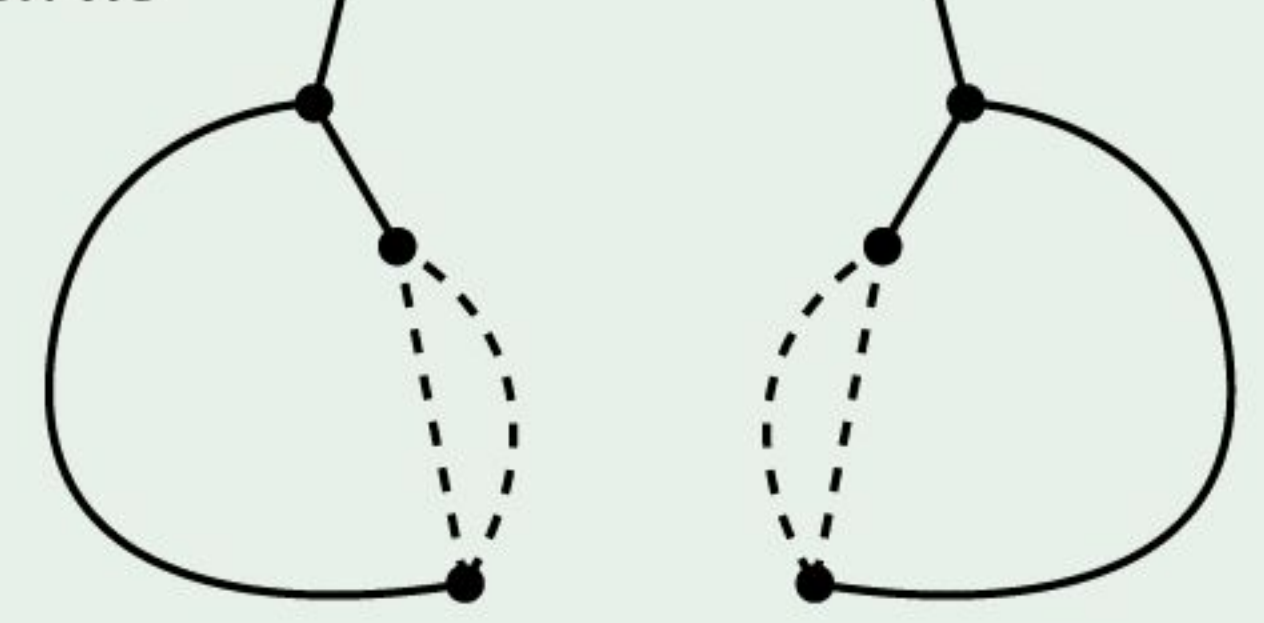
Making bridge of nose



Making nose flare



Deepening nostrils



Sculpt the NOSE first - all the other features will be placed around it. Stitch the nose bridge then nose flares. A two-way stretch mask can be placed over the face - if the nose is stitched then a mask won't flatten the nose shape. Also, extra stuffing can be used between the two 'skins' to shape features.

Cut an oval from stretch fabric about 1/2" larger all round than the

head. Pin this back over the front of the face, behind the side seam and up into the neck. Re-mark in the placement of the features and re-stitch around the nose flare (not the bridge - it's not necessary). Stitch nostril deepening next.

Next pull back the eye sockets, form the cheekbones, and then the mouth. Pop a little more stuffing into the cheeks to fill them out a bit.

pupils dilate - happens to me all the time in a fabric store! Conversely, you are subconsciously repelled by pinprick pupils, so to make your dolls more attractive, make their pupils a little bigger. Using white gel pen or white paint, colour in whites of eyes and put a white dot half on the pupil, half on the iris, half-way down the eye, ON THE SAME SIDE ON BOTH EYES.

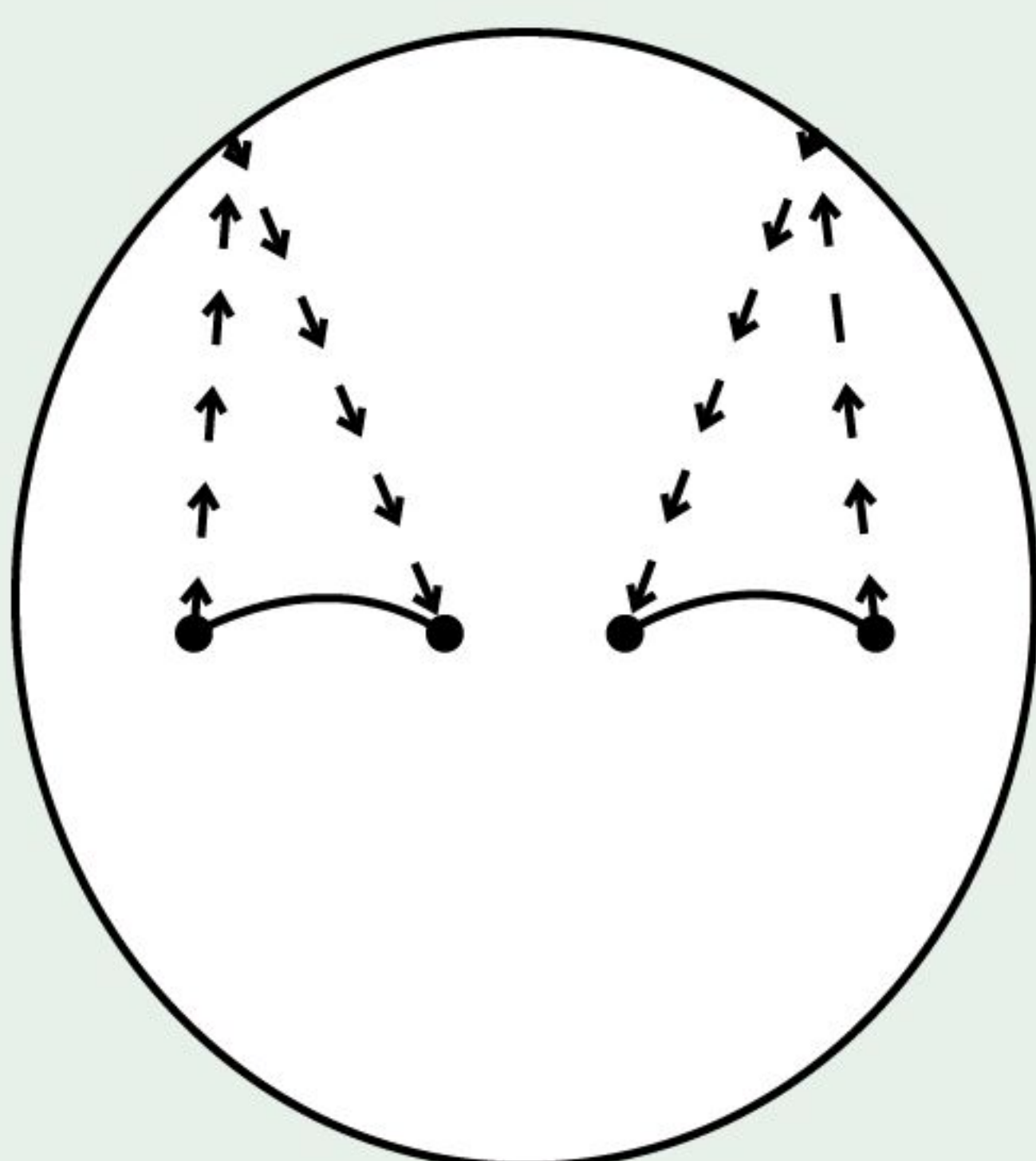
Softly colour in the shape of the eyebrows with brown pencil, then with a black or brown pen (depending on her hair colour), flick little hairs along the colour, tapering off at the outside



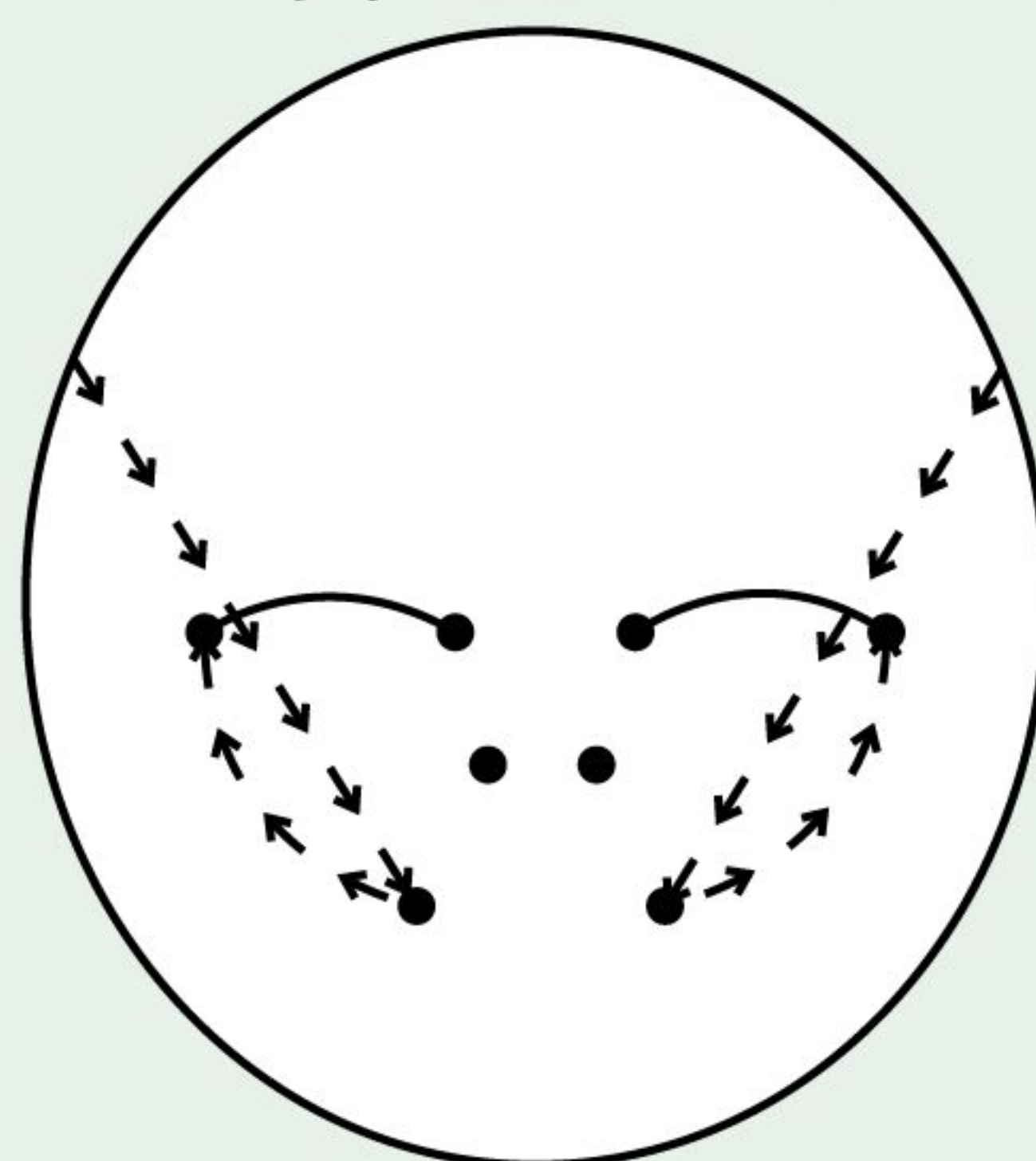
edge. Eyelashes can be drawn in, using a black pen, flicking little lashes out along the line on top of the eye. If she needs eye shadow, shade some in the same way you would apply your own makeup, taking colour out and up.

Colour in lips in a soft peach, making the top lip darker than the bottom one. With white gel pen, draw a line on top of the top lip and outlining either side of the philtrum. Also use white pen to highlight the middle of the bottom lip. Put white highlight on the tip of her nose. Lastly, put some colour into her cheeks, using a soft peach and blending the colour out so there are no sharp edges. 🌸

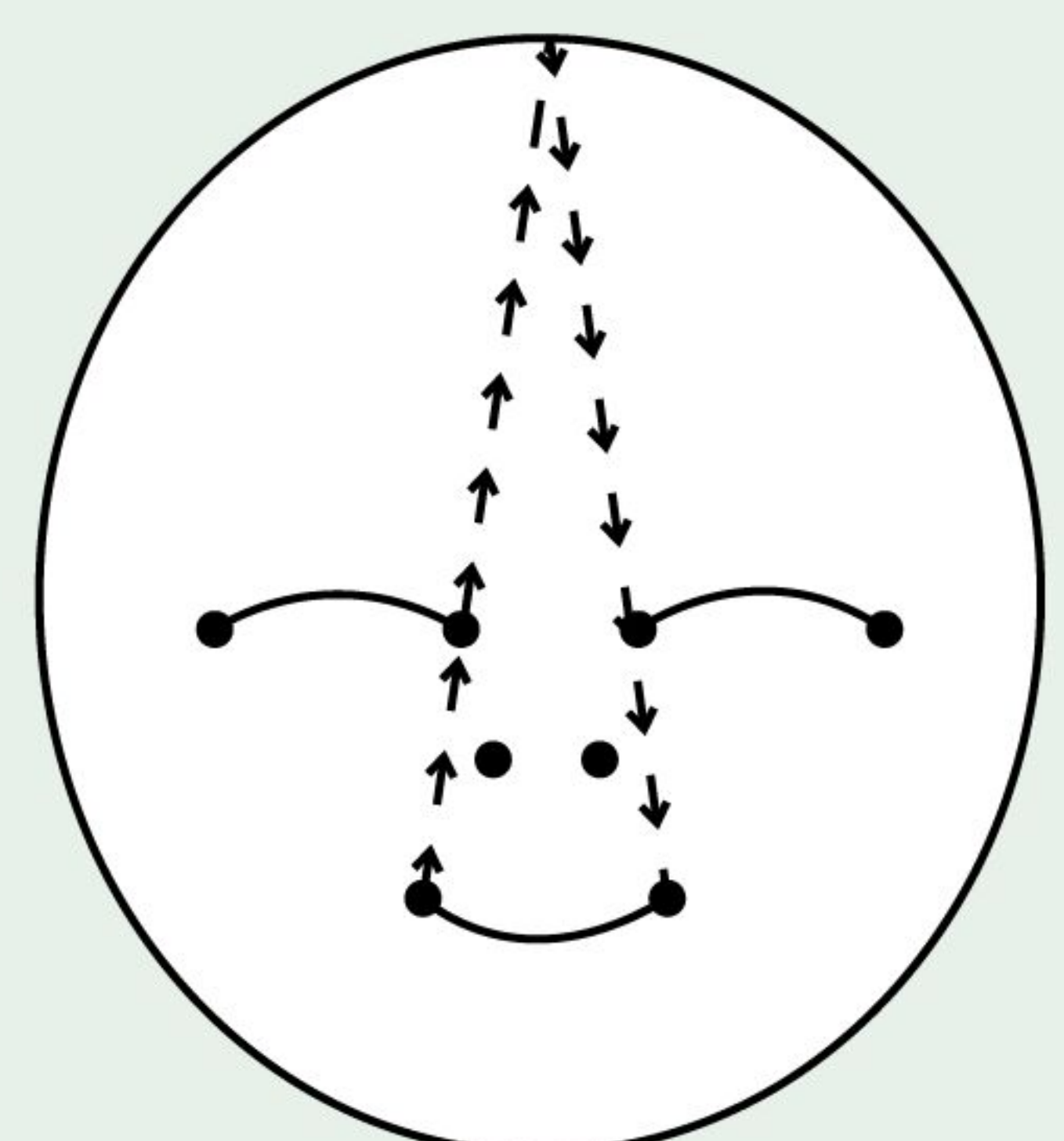
Eyes pulled to back of head



Corner of mouth pulled to outside corner of eye on the same side



Mouth pulled to top of head



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The latest news from Abbingdon's



Superb wax over porcelain Rose Mary Cheney original artist doll "Golden Age of Innocence" sold at previous auction



Original porcelain doll by Pauline Middleton with low price estimate of \$500 of Aboriginal girl "Sonya"



Rose Mary Cheney original brown porcelain artist doll "Zulu" never before available at a no reserve auction



Gebruder Bing bear c1910s with a low estimate of \$5,000

The important "Catch The Wind" doll, bear and playthings major auction will be held on 30 August 2009 at Glen Eira Town Hall, Hawthorn Road, Caulfield, Victoria, by Australia's doll and bear auctioneers Abbingdon's. It will avail collectors a chance to buy rarely seen major original artist and OOAK dolls by noteworthy artists such as Annette Himstedt, Rose Mary Cheney, Lynda Jacobsen and Pauline Middleton. Also up for grabs will be scarce antique French and German bisque dolls along with more than 100 vintage bears. It is an auction not to be missed, including a mouth-watering closed mouth Kammer & Reinhardt

Mein Liebling mould 117 doll in all original costume with a low estimate of \$9,000. She is sure to create excitement in and out of the collecting world.

Some bear highlights will be the early swivel head Joy Toys and German Bing bears. The 1970s is certainly on the move pricewise as a Blythe doll sold last auction for \$1,000 and this auction will see another up to tempt collectors. A rare Pedigree black Negroid doll will sell along with a collection of other Pedigree dolls. Major half dolls to sell from c1910 – 1920s period will be well received by ardent lovers of these little treasures. A rare clockwork 15cm celluloid Sancho Panza on his donkey from Don Quixote has a low estimate of



Rose Mary Cheney original artist wax over porcelain OOAK doll "Mustard Seed"

\$400 and is rarely seen, let alone available to purchase.

Abbingdon will again be providing live entertainment at the auction preview which was well received by patrons at the previous auction. Free tea and coffee along with biscuits are also a delight throughout the



French SFBF boy sold for \$1,800

auction day. It pays to reserve your seat for an Abbingdon auction to gain the best vantage point during the day's activities. You can contact Abbingdon Auctions by phone on (03) 9800 3090, or visit their website www.abbingdon.com.au now to find out more about the thrill and fun of



Gorgeous Pauline Middleton original porcelain artist doll "Ayla" with low estimate of \$500

an Abbingdon auction. Also check the website to see where the next free collecting lectures will be held.

Another upcoming Abbingdon auction will be Sunday 15th November at Hunts Function Centre, Crossroads, Liverpool, NSW. We hope to see you all there! 🍷

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See website for full program

www.dollclubnsw.com.au

Club Enquiries: Connie 02 9389 0324 Joyce 02 9181 2311



Macarthurs Annual Doll, Bear and Creative Fair

BY SANDRA WIGZELL

With the stage set as an Old Toy Shoppe and animated dolls and toys,

the Campbelltown RSL once again hosted a successful show on 29 March 2009, raising funds for

children's medical care.

The show is one of the few that hosts a competition for both dolls



and bears and continues to boast a high level of professionalism with its entries.

The traders are always interesting and varied, as organiser Shirley Baardwyk strives to not only attract traders of quality but those that also offer a diverse range of styles equally distributed over both dolls and bears.

The many collectors I chatted to throughout the day were not only happy with the welcoming atmosphere created by the wonderful stage creations but also the space and ease of reaching the show.

"I can always count on getting what I need at this show," one

mentioned to me. More than one satisfied collector jokingly bemoaned spending more than planned, while others found that

a few hours were not enough and returned to the show after having lunch downstairs. I found I was among them!



Corner Store



PEOPLECRAFT

My name is Vivienne and I live in the country part of the Sunshine Coast in Queensland, just 20 minutes from beautiful Noosa. There are four of us in the family, although our Golden Retriever – a companion dog to my daughter – will object to that as she thinks she is one of us, so we are a family of five.

I have taught various crafts including Bread Dough Jewellery and Doll and Fantasy figures in Polymer Clay. Polymer Clay is one of my favourite mediums as it is so versatile and forgiving. I have also experienced the joy of quilting and folk art painting. I just love crafts.

Now I am at the stage in life where I enjoy selling with a passion

all the things I love to make. Doll house miniatures, doll house dolls and accessories, golliwogs and bears. I will be continually adding to my collection of hand made items to sell and will always endeavour to bring you the best in the rare and unusual, hand made, one-of-a-kind unique miniatures along with quality, great customer service.

“Isabella’s Handmade Miniatures” are made here at home at the Sunshine Coast. How refreshing to be able to find something like this made in Australia!

I have many dollhouse accessories and there is not room for everything to be shown on my website, as I am limited to 120 photos, yet I need

space for a thousand photos! If there is a particular accessory you are wanting, or a special miniature food item made like a wedding cake, just email me and ask.

I also have very rare miniature making accessories like packets of sugar and rice and coconut that I have not seen anywhere else for sale in Australia. I love glass and nothing looks better than a miniature trifle in a beautiful glass dish! I also make and sell a huge variety of canes in fruit and vegetables, and each cane can be cut to 100 slices.

Please visit my website and browse through what is on offer. If you do not see what you require, I am sure I have it anyway, so please contact me.



Vivienne
vivs@iinet.net.au
www.peoplecraft.com.au



MINIATURE ARTISAN ADELAIDE CANN

Adelaide Cann lives in Sydney, and is the President of AMEA (Australian Miniature Enthusiasts Association Inc). She is an accomplished miniature artisan who works mostly in 1:12 scale (1" to 1 foot in Imperial measurement terms). She likes to design, construct and furnish miniature rooms for her hand-made miniatures and miniature collectables.

In April 2007 she was published in the leading European Spanish Miniature Magazine, *Miniaturas Construcción & Coleccionismo* www.miniaturasrevista.com issue 126. The article featured Adelaide's signature room "The Blue Room" – a miniature room full of blue and white china.

Most of her miniature room designs are in 1:12 scale and often feature a miniature room scene in a picture frame or furniture item in a smaller scale; the "Room in Room" concept.

An example of this was a workshop she designed and delivered at the NZAME (New Zealand Miniature Assoc) Convention in October 2008; "The Wedding Dress Fitting". The 1:12 corner bookcase has a micro scale scene on the top shelf depicting a wedding dress fitting in progress.

Computer skills come in handy when creating paper printie accessories (she is known as the Printie Queen). Favourite



collectables are tea pots, dolls, teddy bears, toys, prams, sewing machines and rocking horses (the list keeps growing).

Adelaide started collecting small dolls as a child. Her favourites are three little ones (3 ½ tall) by Maree Massey, from the early 1990s.

Dolls and dressmaking were her passion before miniatures. This is evident in her miniature works as

they often feature dolls and clothes, such as The Ballerina Trunk (Nov 08).

Inspiration comes from many aspects of Adelaide's life, from the people she meets day to day to the websites she visits in search of new miniature project ideas. In her spare time she likes to share her enthusiasm and expertise tutoring workshops on miniatures.

Meet Adelaide at the AMEA Convention 2009 in Goulburn NSW, 2-5 October 2009.

See www.amea.org.au for details.

Adelaide's contact details:

Email: adelaide@adelaidesminiatures.com

Web: www.AdelaidesMiniatures.com





AUSTRALIA'S BIGGEST DOLL SALE

Australia's biggest teddy bear retailer is also fast becoming one of Australia's biggest Collectable Doll retailers and with amazing specials on a huge range of the best brands it is no wonder Nana's Teddies & Toys is becoming a favourite shop for Doll Collectors.

Stocking over 200 designs from leading brands including Australia's own Florence Collection, Kewpie Dolls, Marie Osmond and Artista from the USA, Paradise Galleries and the now retiring Farrington Collection Nana's is sure to have a doll in stock to suit almost any taste or to suit any budget.

All designs are well presented in Nana's huge online catalogue which features each brand alphabetically so it is easy for you to scroll through hundreds of beautiful doll pictures to choose the perfect one for you.

This month Nana's are holding their biggest ever doll sale and every brand is reduced by an extra 20% off their regular competitive prices.

PLUS EVEN BIGGER SAVINGS ON FARRINGTON DOLLS

This very popular brand name is being retired very soon and Nana's

have purchased a bulk deal on these fabulous dolls which they are passing on to collectors at half their original prices in this huge end of financial year sale.

In late 2007 Mark Jones Designs who are Australia's largest doll importers bought out the company making the FARRINGTON DOLL COLLECTION.

The Farrington dolls range has been very popular in Australia since the late 1990's when the brand was introduced by Johnsen Trading who marketed the

Farrington brand as part of their Johnsen dolls collection alongside several other brands including Zasan.

Leading international designers including German artists Carla Rauser and Anne Gillenberg were the creators of many of Johnsen's Zasan designs whilst most of the Farrington Collection models are the work of well known artist J.C. Lee.

In May 2007 Mark Jones Designs purchased Johnsen Trading and all their brand names, designs and existing stock.

They currently market them alongside many of their other leading brands including the Florence Collection.

The Farrington collection features many exquisitely designed high quality porcelain dolls made in limited editions of only 120 pieces per design ensuring their collectability.

Mark Jones has now decided to retire the

Farrington brand name making these dolls even more collectable as the last of the designs are eagerly being adopted by collectors.

Nana's Teddies & Toys has joined forces with Mark Jones Designs to clear the very last Farrington Doll Designs at an amazing 50% off their normal prices.

That's 100's of beautiful Farrington porcelain limited edition dolls at half price.

To see the entire range still available call in at Nana's Teddies & Toys Blaxland showroom or go to Nana's website www.teddys.com.au and you can buy any Farrington doll at half their advertised prices and all their other brands at 20% off.

Also on offer are two designs that Nana's are featuring on the back cover of this magazine at an unrepeatable 70% off.

You can adopt Clare, a very pretty 60cm red headed doll dressed in a blue outfit for only \$99 while stocks last, that's a saving of \$250!

And as an added bonus Clare comes with a second outfit which is a lovely dark green velvet evening ensemble.

And what could be more exciting than a FREE DOLL?

Well during this promotion if you spend \$200 or more at sale prices on any of the dolls in Nana's huge range you will receive a now retired Jodie Lee 30 cm porcelain doll from the Florence Collection valued at \$99.95 absolutely free.

So be quick if you wish to take advantage of these unbeatable bargains, many designs are getting close to being retired and the sale ends 30th June.

Visit Nana's Teddies & Toys at
21 Great Western Highway
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or online at www.teddys.com.au





Find everything you need on the Internet, including your favourite artists, doll and bear making supplies, accessories, patterns and wonderful collectables.

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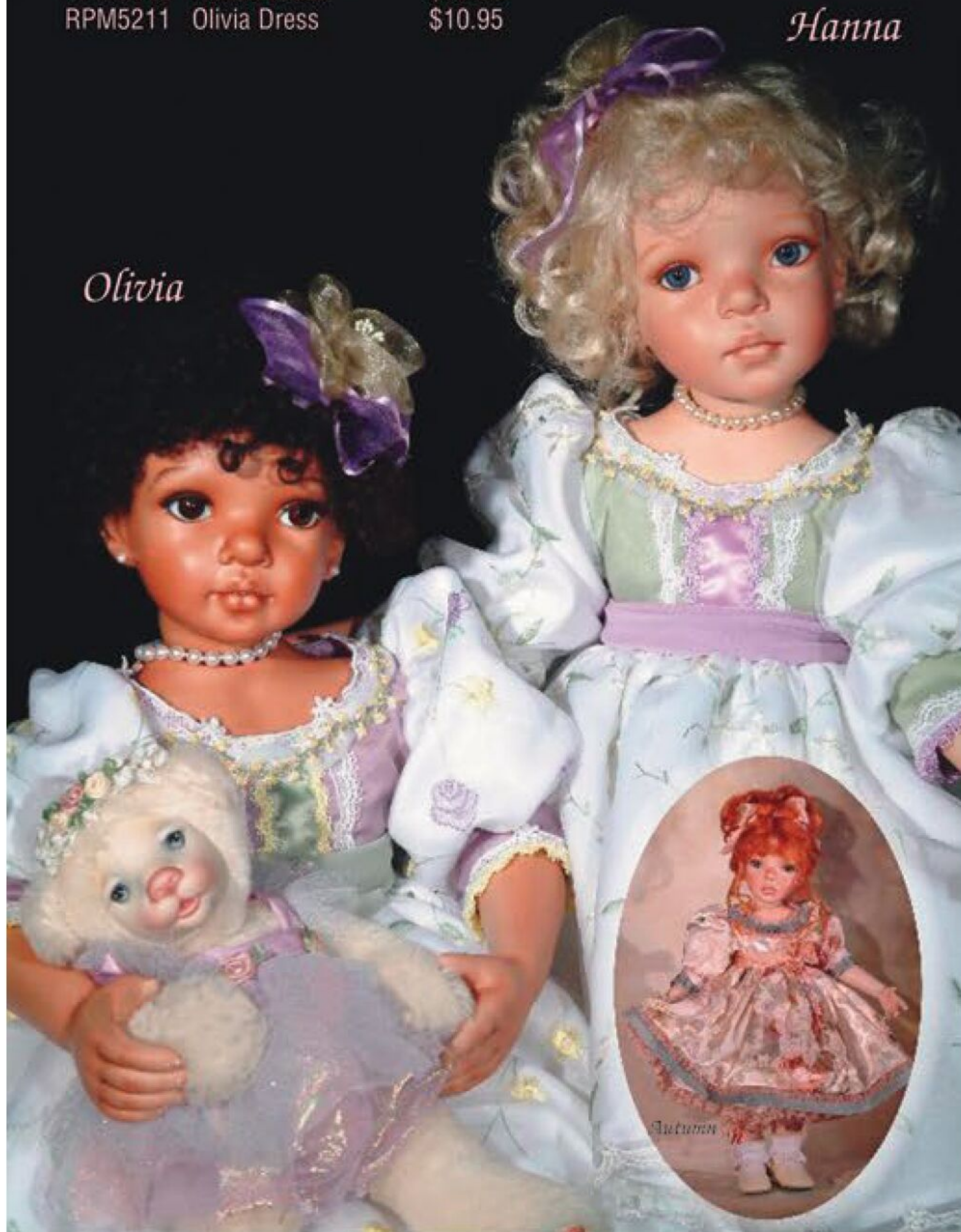
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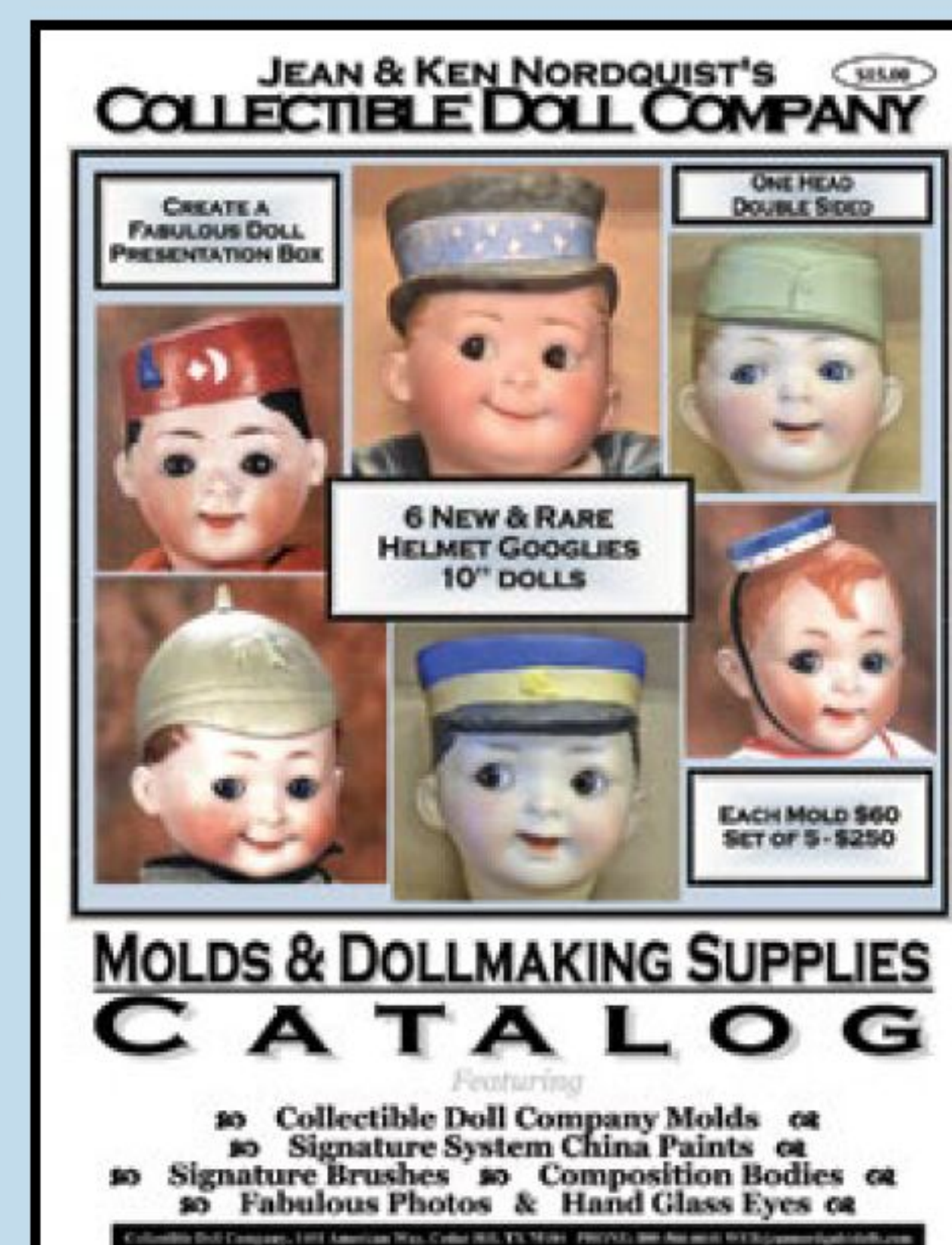
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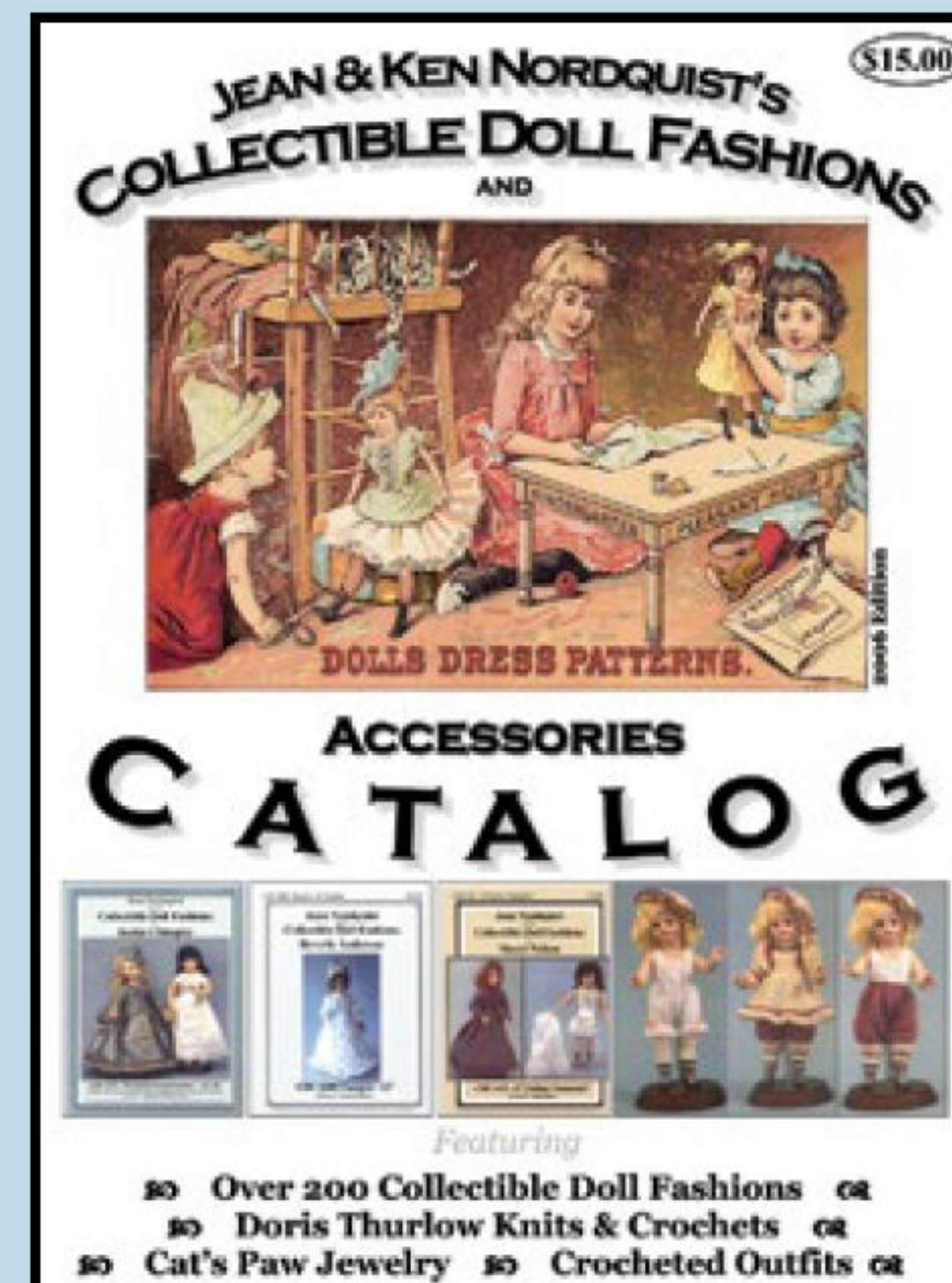
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