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News Antiques

A SELECTION OF BRUSHES – TOOLS OF THE TRADE

BY MARY CACCAMO

The old saying “a craftsman is only as good as his tools” is one that definitely applies to doll making. It is all very well to try perfect the art of applying all over washes and cheek blush, and to practise painting eyelashes, brows and lips, but it makes it very difficult to do if you are not using brushes that work for you. Needless to say, to refine your painting skills requires application, time and lots of practice. There is no such thing as the ‘magic brush’ that will paint perfectly first time, every time, but sometimes a ‘faulty’ tool might be the reason why progress is not being made.

For each of the types of painting required in doll making there are quite a few different varieties and styles of brushes available on the market to choose from, and perhaps it is just a matter of preference – one type of brush works well for some people and not others. Some

eyelash brushes are made of natural hairs; some have a combination of natural and artificial fibres, some are composed solely of artificial fibres. Some have long hairs and some are shorter. So, depending on the type of painting you do, it might be useful to try different brushes in order to find the ones that best work for you.

Since I became very serious about my doll making, I have been very keen to try different brushes to see how they performed for me. This can be a costly exercise, but well worth it when you find a brush that really does what you want it to. I recently was able to try some of the brushes from the Gilderbrief website (<http://www.gildebrief.de>). Happily they are available in Australia from Porcelain and Leather (porcelain.leather@netspeed.com.au), and even better, they are very well priced and quite affordable. There are a range of brushes – liners, lip brushes, mops and shaders, all designed for

different purposes, including their brush #6, which I really loved, as it is a soft natural hair brush which makes it very handy for painting fine, nicely curved lines such as lip accents and lid lines. The liner brushes, #7 and #8 are composed of artificial fibres and as such produce lovely crisp fine lines – ideal for lashes and brows. Brush #1, nominally a lip brush, is also made of artificial fibre and is so versatile you can roll the tip into a fine point for detail painting, or it can be spread out for smooth, even application of paint to larger areas.

If you have any questions about reproduction antique doll making, or there are any aspects of the craft that you would like to see covered in the ‘News’ section please contact Mary as below.

Contact numbers: 02 9653 2732 or 0410 569 760 Email: marycaccamo@ozemail.com.au



News Reborning

WITH LYN CONLON

Reborn doll sculptors have been very busy with many new kits coming onto the market. New sculptors are emerging almost weekly. Donna Rubert, who many of the porcelain doll painters know very well through her porcelain doll sculpting, has been releasing many of her well loved porcelain babies through Bountiful Baby as vinyl reborn doll kits.

Some of the reborn sculptors who have produced their kits through a manufacturing supplier have now started to produce their own kits, the most recent being Linda Murray and Gudrun Legler. Linda Murray has released her first kit that she has produced herself called Krista which is the cutest little girl of 20" when completed. Gudrun Legler's second kit she has personally produced is Tanya who follows a very successful sold out edition of Kyra.

On the home front in Australia, we have one of the world renowned reborners in Selena Saxton. I asked Selena how many different sculptors she reborns prototypes for and the list is very impressive.

The list includes: Adrie Stoete, Tamie Yarie, Romie Strydom, Simon Laurens, Jackie Gwin, Andrea Arcello, Elly Knoops, Michele Fagan, Tina Kewy, Stephanie Sullivan, Liliane Breedveld, Donna Lee, Shawna Clymer, Phil Donnelly, Tamie Williams, Manuela Muth, Cathy Rowland, Heike Kolpin, Jade Warner, Rolanda Heimer, and there were others which she could not remember at the time I asked her. Selena has many sculptors



contacting her requesting she paints their prototypes, but she is so busy she has to refuse many of those requests.

Selena and I are jointly writing a book on reborn. I am painting the beginner projects and Selena will be painting the advanced projects. And yes there will be a section on painted hair Selena Saxton style. That is something which people have been asking Selena for over quite a period of time now. We hope the book will be ready in a short while. There will be extensive photos showing each step of the painting process to make following the projects as easy as possible.

I am excited to have had another film company approach our company for reborn dolls for their film. We have 15 dolls being hired to a film company who are putting on a musical.

We have also recently placed four reborn dolls in the dementia care unit of a nursing home (with more dolls to follow), which are being loved to pieces by the patients.

The uses for reborn dolls are endless, they are not only collector dolls, they mean much more to so many people in different situations.

You can contact us at Email: admin@lynsrebornworld.com.au
Web: www.lynsrebornworld.com.au



For the love of reborns



Bringing reborn babies to life is a passion for Sue Haiser of Sues Made With Love Reborn Nursery. Her babies are living all over the world and giving many hours of joy to their lucky owners.

Growing up on the north coast of New South Wales, Sue loved her dolls. “One year for Christmas my cousin and I both received a doll that was done up in a gorgeous home-made bridal gown – bride dolls were all the rage when I was a child. I remember we were playing on the front verandah until our parents called us in for Christmas lunch, and being kids we left our dolls on the verandah. When we came back to play after lunch, my cousin’s doll was there, but mine was gone. Someone had stolen her – on Christmas Day – my only Christmas present. As you can imagine, I was devastated. I don’t know if this is what got me so involved in loving dolls, but my love for dolls has never left me.”

Sue’s first collection included Barbie dolls and then as an adult she collected porcelain dolls, and is particularly enamoured of her beloved collection of Marie Osmond porcelain dolls.



While searching on eBay one day, she accidentally discovered reborn dolls, and her life changed forever. Sue was hooked, and loved their life-like qualities so much she decided to start collecting and making them. She hasn't looked back, and with two years of experience selling reborns, she has made and sold more than 100 reborns that have new homes all over the world. "My collection is now somewhat embarrassingly large. I have to explain my addiction to non-reborners all the time, and I'm sure they don't understand, and probably

some of them refer to me as 'the crazy doll lady' behind my back! I only buy occasionally from other artists now, and am very particular about whom I purchase from."

When starting on her reborn quest, as there was no-one near her offering lessons, Sue immersed herself in the reborn world by studying books and researching the Internet for advice from other artists. She says that there was plenty of trial and error in learning her craft, and admits that her first 10 reborns went into the bin, as she would never sell

an inferior or poorly reborned doll.

A self-confessed perfectionist, Sue never lets a reborn leave the nursery unless she is one hundred percent happy with it, as it is very important to her that the buyer is happy with the reborn they have purchased.

When asked about the most important reborn skill she has learnt, Sue says, "I find your skills improve with each and every reborn, and I am striving to achieve the most realistic lifelike babies possible. Anyone who thinks it's easy is not doing it properly. So the most important skill





I have learnt is to keep improving and keep learning new techniques. The hardest skills to learn are sparse baby hair rooting and veining."

Sue nominates her all-time favourite reborns as Ariella, Noah and Arianna, and she loves making Arianna and Ariella the most. Sue has seven Ariannas in her collection, plus six Noahs and three Ariellas, not to mention the ones she has made and on-sold.

Sue doesn't enter her reborns in competitions as there are none near where she lives, but as she has one hundred percent positive feedback from every customer who has adopted a baby from her, she says that's all the reward she needs. Her dream is to one day attend a big show in the United States or the United Kingdom.

Sue doesn't give lessons per se, but sells a reborn starter kit on her website, and has written a step-by-step instruction sheet to go with it.

EXCLUSIVE NANA'S TEDDIES READERS' OFFER

JACQUELINE THE BALLERINA

Nana's Teddies have purchased the very last stock available of this beautiful 60cm Florence Porcelain Doll.

Jacqueline is beautiful ballerina dressed in a delicate multi layered lace ballet dress with a layered tulle underskirt.

Her dress is decorated with tiny faux pearls and she wears a faux pearl necklace and hair decoration.

Her ensemble is completed with lace ballet slippers decorated with satin flowers and ribbons.

A timber doll stand is included

Normal retail on her is \$249 a great price for a limited edition porcelain doll. Only 240 pieces were made. The first 6 readers to contact Nana's Teddies & Toys can purchase Jacqueline for the amazing price of **ONLY \$149.**

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In addition, she offers free ongoing email support and advice to anyone purchasing a kit from her.

When asked about the latest trends in the reborn world, Sue says, "I love making toddlers – they are a lot of work but I get the most pleasure from these larger reborns. But I also love making the 18-21 inch reborns. I don't tend to make the smaller reborns very often, as it's not as easy to buy gorgeous layettes for them.

Sue believes that reborn is well on its way to becoming the largest segment of the doll collecting industry. "In Australia we are slightly disadvantaged at the moment because of the high Australian dollar, and our expensive postal costs also make it less affordable for overseas people to purchase from us, however in as far as having talented artists, Australia definitely has some of the best in the world."

When people are starting out in the reborn industry, Sue offers the following sage advice, "This is not a cheap hobby by any stretch of the imagination. To make a reborn costs at least \$200, and this varies according to the sculpt and other supplies being used. It can take at least 40 hours to make, depending on the detail and rooting put into the finished baby, not to mention the cost of clothing and accessories, and don't forget that normally sellers supply a minimum of two outfits and accessories with each reborn.

"If you are starting reborn to make money, this most likely won't happen, as there are only a select few artists who cover all of their costs (including labour), and actually make a profit. And these are usually well established artists who have been reborn for years and years. The majority of us usually only just cover



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our costs, and our labour rates are probably below minimum wage rates per hour, but we do it for the love of the craft, and the joy it brings both us and the new owners when the reborns go to their new home. So, if you start reborn for the love of the craft and wanting to feel self-accomplishment when your baby turns out perfect in every way, then I would certainly say 'go for it'."

Sue is very definite on her plan for running her nursery. She says you must offer your customers a high level of customer service and beautiful presentation of the finished product, as she believes half the joy of adopting a reborn is the experience of opening the box when baby arrives. A new baby is usually offered for adoption fortnightly and Sue is happy to make custom tailored reborns so that the buyer gets to choose the hair colour and style and eye colour, and

they can name their own baby. Babies are available for adoption on eBay, as well as through the website.

Members of the website receive discounts and special offers and they also have use of the forum. Both collectors and reborn artists are encouraged to join and use the forum at their own leisure. There is also a blog with helpful tips for collectors and people starting out in reborn.

Kits and other reborn supplies are available for purchase in the online store as well as a vast array of designer and speciality baby clothing. Sue offers products that are handmade as well as designer clothing that is not available in Australian stores. She found that in the area where she lived there were limited places to buy baby clothing and accessories, and there was nowhere at all to buy designer baby wear and special occasion dresses such as party

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dressess and christening gowns, so these are the type of clothing and accessories on offer in her store.

Sue also sells child-friendly or budget-conscious dolls by selling the occasional reborn at reduced prices as well as dolls from brands such as Adora, Lee Middleton, Masterpiece and Ashton Drake. These are all collectable dolls of the highest quality suitable for adult collectors or suitable for an older child to love and cherish for a lifetime. Sue encourages people to drop into her store and have a browse at what is on offer, or visit her on eBay.

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Coffs Harbour, NSW*

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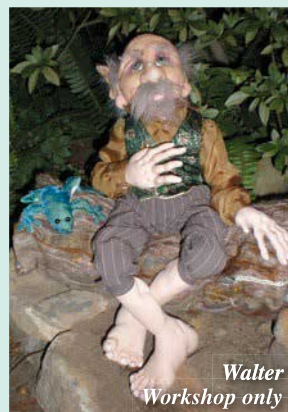
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After seeing The Phantom of the Opera, Jackie Bond was inspired to make a pair of dolls representing the Phantom and his lady love Christine Daaé

The Phantom of the Opera

MATERIALS

- Greenware for both Shaun as the Phantom and Bess for Christine by Rose Pinkful available from Jackie Bond of www.dollsewbeautiful.com, Shaun as the Phantom from www.keepsakesofvanburen.com in the USA.
- Shaun's greenware with mask added poured in Ultra Chic Porcelain suntan slip and the mask in Magnolia White
- Bess was poured in Ultra Chic porcelain Cameo slip

PAINTS

- Virginia LaVorgna's First Kiss for detail shading, fingernails, lips and blush on both dolls
- Virginia Lavorgna's Nut Brown for lashes and brows on Bess
- Seeley's Eyebrow #4 Dark Brown for brows and lashes on Shaun plus a little on Bess's eyelids for shadow
- Seeley Rochard Paste High Gloss to form the base of Shaun's two rings
- 18ct liquid Bright Gold painted onto the fired orchard paste for his rings

OUTFITS AND FABRICS

- Pattern adapted for Shaun's shirt, pants, waistcoat, and jacket (Lord Ernest white tie and tails) by Making

Memories patterns available from www.longago.com/MA.html in a 29" size

- Shaun's cape and all of Bess's costume were my own design, available from www.dollsewbeautiful.com
- Shaun's black patent shoes were from Monique Trading. I made Bess's slippers from white leather and swan down feathers with a diamanté buckle
- 1.5 mt of 150cm wide fine black 100% wool suiting
- 0.25cm white cotton for his shirt
- 0.50cm black satin for lining plus the back of his waistcoat and the lapels and collars on both waistcoat and the jacket
- 0.50 cm of scarlet red satin to line his cape
- 0.25 Bemsilk for lining the jacket
- 4" zipper plus small hooks and eyes and small gilt buttons for his pants and jacket
- 6 small white buttons for shirt front plus 4 diamanté studded buttons for cufflinks on his shirt.

I was going to be making my annual trip to visit friends in the USA and as usual I was going to attend The Greater East Texas Doll Show in Tyler

Texas. The theme for the show was to be "The Silver Screen" so I enlisted the help from my friend Kaye who lives in Van Buren, Arkansas to make a doll to enter into the competition.

After seeing the movie and stage musical of "The Phantom of the Opera" an idea was born. Its beautiful haunting music and story line gave me the inspiration and I decided to make a pair of dolls representing the Phantom of the Opera and his lady love Christine Daaé.

Using Anthony Warlow's portrayal of the Phantom inspired me so Kaye and I decided that Rose Pinkful's 28" Shaun bore a striking resemblance, and to keep the proportions correct and in perspective I also used Rose Pinkful's 26" Bess for Christine.

The next thought, of course, was HOW to put the mask in place without any straps or ties showing. I first found a photo of the mask and after thinking about this for a day or two, I decided to pour a mask to fit Shaun's face by pouring it from his own face mould!!

METHOD

The Porcelains Place's Ultra Chic porcelain slip in Flesh was used to pour Shaun's head and main body





parts and Magnolia White was used for his mask. I wanted a slightly more tanned and rugged look for Shaun so I chose the colour Suntan but Bess's parts were all poured in Ultra Chic Cameo for a more delicate look. I cannot praise the qualities of this slip enough. It is by far the best I have ever used or come across, with no nasty little black specks, no lumps or bubbles, and doesn't slump in the firing, it really does pour and fires like a dream.

Work started by first pouring his shoulder plate, arms, legs and then the head. Once the head was released from the mould, I used only the face half of the mould to pour the mask. I put duct tape across the pour gate and then filled it with enough

Magnolia White porcelain slip to give plenty of extra clay to work with so that the mask could be formed from the casting. Once the casting had set up, the mould was dumped and when dry enough the tape was carefully removed from the pour gate and the casting left to firm up in the mould.

After the castings had set up and were released from the moulds they were all cleaned using the TIB's method of brush cleaning with water at leather hard stage. The eyes were cut and partially bevelled out at this point. This is a brilliant method of cleaning your greenware as it removes all the seams, nicks, scratches, dents and cracks. This method also eliminates the breathing in of harmful silica dust when cleaning dry

greenware and you can even use this method once the greenware has dried out too but it is a tad easier at the leather hard stage. The head was then put into a plastic bag to keep it from drying out too much. The rest of the parts were left to dry on the shelf.

The white half face was released from the mould, and using the photo as a guide, "The Mask" was carefully cut from the casting. The head was removed from the bag and the mask was carefully placed over the face and lightly pressed to the head casting to make sure it would assume the shape of the face and fit snugly.

What I hadn't thought about was the mask casting needed to be a little larger than the face in order to fit. Since both pieces came from the

same mould they were exactly the same size. After the head had dried just a little, it did begin to shrink a bit and the mask could be "moulded" to fit closely to the face. At this point the right cheek and forehead on the head casting were then scored to help create areas where the mask would be bonded to the face, wet slip with the addition of a few drops of APT11 was carefully applied to the inside of the mask and the mask placed over the face so that it would be more likely to actually stay snugly against the face during the cone 6 high firing and be firmly attached in the bisque stage. The head was then set aside to dry.

Once dried, the eyes were checked again, bevelled out and any corrections in the eye cut were made and then all the parts were soft fired to cone 018, a little prayer was said to the Kiln Fairies that they would take care especially of the head whilst they cooked it all.

Once cooled and out of the kiln all the parts were cleaned again in warm water to remove any brush strokes from the initial cleaning plus any scratches or blemishes. The parts were then semi hard fired again to a cone 06 then checked again for scratches. You might find and think this a little bit of overkill to start with and is NOT totally necessary but it does give you one more chance to catch any boo-boos plus it adds a certain lustre and a translucent glow to the finished porcelain which I really like.

The Porcelain Place advocates that propping your ware isn't necessary with Ultra Chic porcelain slip as it doesn't slump. Normally this is quite true but I didn't want to take any chances especially with the added weight of the mask bonded to the face so his head did have fluffy prop inside to support it as did his breast plate. And another little prayer was said to the Kiln Fairies as all the parts

were then hard fired to a cone 6.

On opening the kiln the next day I found everything had fired to perfection and the mask was still firmly seated in place where it had been bonded, so the Kiln Fairies had done their job well.

The mask of course was the most fun to work out and once that was done, the painting could begin and The Phantom of The Opera was on his way to coming to life!!

The parts were all washed to get rid of any remaining kiln sand and fluffy prop and then polished to a beautiful silky finish ready for painting.

I chose to mostly use Virginia LaVorgna's China paints for both dolls, using First Kiss for blushing and detailing and layered it three times on Bess's lips and twice on Shaun's. Detailing and colour depth were done on the on the second and third fire.

Eyebrows and lashes were done in Nut Brown on Bess and Seeley's brow brown on Shaun and his brows are detailed into the sculpt so no guess work there. I also used a second darker colour brown to place an extra few hairs into the lashes and brows to give more variation and definition.

The backs of Shaun's hands are quite well detailed with veins so those I painted with a very light shade of Blue, then added First Kiss to his knuckles, creases, low spots and fingernails with white tips and half-moons added for detail. Bess has sculptured acrylic fingernails added to her hands after the painting was completed, but her creases and low spots were also done in First Kiss.

I added a couple of gold rings to Shaun's hands, one on each, and after he was assembled and dressed I added a tiny flat backed black onyx stone to the centre of each ring.

I adapted a commercial pattern from "Making Memories Patterns" for the Phantom's white tie and tails outfit plus created my own patterns

for his cape and for Christine's costume to complete the pair.

Unfortunately the Doll Show in Tyler, Texas was cancelled that year so the Phantom and Christina never made their début. After spending a couple of years sitting in a cupboard uncompleted I was inspired to get them finished and entered into the competition at the 2011 Adelaide Hills Dolls Guild Biannual Dolls extravaganza held in the little German town of Hahndorf in the Adelaide Hills of South Australia.

Thanks to Kaye Dunn www.keepsakesofvanburen.com Iain Bond Photography Kent town Adelaide South Australia did the photographs.

Jackie Bond

Email: jjaki007@iprimus.com.au

Web: www.dollsewbeautiful.com 🍷





Marilyn Halcomb is the artist behind the bewitching Stitchy Witch!!

Stitchy Witch

MATERIALS

- 1/4 metre flesh coloured fabric - model was made from doe suede, but any fabric with a slight stretch will do
- Small piece of striped woven fabric for legs
- 1/4 metre fabric for dress and witches britches
- 1/4 metre fabric for cloak and hat (plus 1 extra pipe cleaner to go inside hat)
- About 30cm (12 inches) wire and 6 pipe cleaners for armature in arms and hands
- Strong needle sculpting thread - something that won't break easily
- Usual sewing stuff - needles, long and short, pins, scissors, etc.
- Sewing machine with clear-vision foot (open toe or plastic see-through)
- Gold paint for boots
- Pigma or permanent fine-point pens in black, brown and green
- Prismacolor pencils in Henna, Limepeel Green (or any 'icky' Green), Red, Peach/Pink and Dark Green
- Something for hair - model wears long teddy bear fur, but wool or mohair looks great too
- 4 small two-hole buttons to joint legs and arms
- Thin elastic for witches britches waist and legs

- Preferably a thin stuffing fork to get stuffing down into tips of boots
- Fine-tip forceps or turning tool to turn fingers
- Good quality toy filling
- White Gel Pen or Paint

Finished size of doll: 38cm

METHOD

Note: All Diagrams are on the pattern sheet.

MAKING THE HEAD

Trace around one HEAD FRONT and one HEAD BACK pattern piece onto doubled body fabric with Right Sides Together (RST). Stitch along centre front seam and centre back seam, then cut out, cutting along traced lines on unsewn lines and leaving a small seam allowance on sewn lines. Join head back to head front, leaving an opening where marked at neck. Turn head Right Side Out (RSO) and stuff firmly through the neck hole, making sure you get stuffing right up into the tip of her nose.

SCULPTING THE FACE

Mark out the face ready for sculpting following the diagram. (See pattern sheet). Join strong sculpting thread at back of head, just above the neck hole. Use a needle which is long

enough to go from the back through to the front of the head easily and a strong, single length of thread. Join thread to back of head and come through to face at the top of one of the lines of the nose. Take a small stitch and go through nose to the top of the line on the other side. Go back and forth through nose in the same place several times, then work your way down the lines going through the nose each time. Each new stitch should begin where the last one on that side ended, so there is a continuous line of stitching on either side. This is called STAB STITCH and is used quite a lot when you are needle-sculpting dolls.

This next bit is the trickiest part of the whole doll, so once you've done this, the rest is a breeze! Your thread should still be at the bottom of one of the stitched lines. Lay thread around the outside of the same side of the nose, take needle INTO THE NOSTRIL DOT and OUT AT THE NOSE FLARE DOT. Use the tip of the needle to reach inside the 'skin' to work a bit of stuffing up into the nose flare, then pull the thread tightly, trapping stuffing. Keeping pressure on thread, go back into the nose flare dot UNDER the pulled thread (a fly stitch), coming out at the bottom of the line of stitching the other side of



the nose, ready to repeat the process on that side.

Hint: It's a good idea to take a little stay stitch between each step when you are needle sculpting. The best of threads will wear and break at the most inconvenient time – if you stay stitch you'll only have to redo the last little bit, not the whole lot! Also, it saves you having to keep pressure on your thread all the time.

Deepen and define the nostrils by firstly drawing a semi-circle inside each nostril. Take a small outside stitch (about 0.6cm (1/4 inch) long) from the base of the nose bridge out towards the nose tip, then go through into the nostril on the same side at the bottom of one side of the arc. Take a small stitch along the arc in the nostril and go back through to top. Repeat this, going back and forth through the nose flare, stitching a line along the arc inside the nostril, pulling up gently. Repeat on other side of nose. Take thread to back of head and stay stitch to hold.

NEEDLE SCULPTING THE EYES

Make a big X on the back of the head at a point just below the 'brain box' (the rounded out part of the back of the head) and above the neck to mark the point to which the eyes will be pulled. To pull back the bottom of the eyes, take a stitch through from the X at the back of the head to one corner of an eye. Take a long outside stitch across to the other corner of the same eye, then go back through to the back of the head. Pull this stitch as tightly as you can – use your thumb to push eye socket in if necessary – then stay stitch twice to hold. Repeat for other eye. The top part of the eye can be drawn in.

THE MOUTH

Firstly, the mouth needs to be pulled upwards.

Begin with the 'dip' in the middle of the top lip, which is about the same width as the nostrils. Fasten thread at the TOP of the head, take an inside stitch down through the face coming out at one side of the 'dip', take an outside stitch through to the other side, going back up through the face to the top of the head again. Pinch a little bit of stuffing into the 'dip', pull thread tightly and stay stitch to hold.

To give her a nice smile and finish off her mouth, take an inside stitch through to the outside corner of one eye. Take a small stitch and go inside through the cheek to the dot marking the outside corner of the mouth (on the same side). Go back and forth two or three times from the outside mouth corner to the outside eye corner (see diagram on pattern sheet). DO NOT PULL TOO HARD, just keep the thread

firm. Finish at the outside mouth dot, and take a long OUTSIDE stitch from there to the 'lip dip' dot on that same side, then go inside up through the face to the top of the head, pull firmly and stay stitch to hold. Repeat on other side of face.

To pull up the bottom lip (about the same width as the nose), take an INSIDE stitch from the top of the head to one side of the bottom lip, an OUTSIDE stitch to the other side, then back through to the top of the head, pull tightly and stay stitch to hold. That completes face sculpting.

EARS

Trace two EARS onto doubled fabric and stitch, leaving open where marked. Turn EARS RSO, fold a length of pipe cleaner to fit inside each EAR, against the seams (right around the inside of the ear), then backstitch around (making sure you have a pair) to trap the pipe cleaners in place against the seam. Make sure the pipe cleaner is folded over into a point to go right up into the top of the ear.

Ladder stitch each EAR to the side of the HEAD - stitching should be roughly between the mouth and the eyes. Tip of the EAR will be ABOUT level with the top of the HEAD.

MAKING BODY

Join BODY BACK to BODY FRONT all around side seams, leaving open at neck. Cut out body, then sew darts in front of body where marked.

Turn body RSO then firmly fill it with stuffing.

Make sure there is plenty of stuffing in the neck area, then take a small gathering stitch around the neck to close it up.



ATTACHING HEAD TO BODY

Push the neck up into the opening of the head and ladder stitch the HEAD onto the BODY, stitching around twice to secure the head firmly.

MAKING THE LEGS

Trace two LEGS onto doubled striped cotton fabric (with RST) then stitch all around, leaving no opening. Cut out, leaving small seam allowance. To turn RSO, make a small slit on the inside top thigh of each leg (making a right and left leg) where the leg will go against the body (so you'll never see the slit). Use thin forceps or a knitting needle to turn the tips of the toes and the heels. Stuff firmly through slit, using stuffing fork to get stuffing right up into the top of the point of the toe and into the heel. Finish stuffing rest of foot and leg then roughly stitch up opening.

PAINTING THE BOOTS

Draw a black line around the top of the boot. Paint the whole of the boot upper in gold paint. You may need two coats, depending upon how bright your stripes are. If you like, black or brown Texta or Pisma pen or paint can be used to paint in the sole and under the heel. Let dry before attaching legs.

ATTACHING LEGS TO BODY

Using a longish needle, firmly attach strong thread or dental floss to one side of body, under where leg will go. Take thread through to other side of body, through top of leg and through the hole in a button. Go back through other hole in button, through leg, through body, through top of other leg and through one hole of a button on the other side. Go back and forth through buttons, legs and body until legs are firmly attached, then secure

end thread off somewhere it won't be noticed. Never cut the end of a thread near where you've knotted it - lose the end of the thread inside the body.

NEEDLE SCULPTING BODY

Attach thread at crutch and take an outside stitch up to the 'small' of the back (almost up to the waist). Take an inside stitch back down to crutch. Pull firmly and repeat, securing thread in a knot.

Optional: If you want to emphasise her boobs a little (OR TO LIFT AND SEPARATE), sculpt them by securing thread under where the arm will go on one side. Mark out a dot at the base of each breast, and another dot directly in between the breasts. Take a long OUTSIDE stitch to the dot under breast on that side and an INSIDE stitch through to the centre dot, pulling firmly. Take another OUTSIDE stitch back to the underneath dot and



Bootsie



Hannah



Jessica

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an INSIDE one back to centre, again pulling firmly. Stay stitch to hold. Take a small OUTSIDE stitch upwards to make cleavage, then go INSIDE through top of breast back to starting point. Stay stitch, go through body to under arm on the other side and repeat this for the other breast.

MAKING ARMS

On doubled body fabric with RST, trace and sew around two arms, again not leaving an opening. When stitching around fingers, sew carefully and slowly, keeping on the line and making two tiny stitches between the base of each finger. Cut out, leaving a small seam allowance, cutting very carefully around the fingers.

Before turning arms RSO, look between fingers to ensure you have cut down almost to the stitching between each finger – this is important as fingers won't turn properly if not cut right down. Make a small slit on the INSIDE of each ARM where marked on pattern (making sure you have a pair), then use slits to turn arms RSO. Use thin forceps or finger turners to turn fingers RSO, turning each finger through before turning the rest of

the hand and the arm.

Construct a wire armature using wire as main 'arm bone' and pipe cleaners, cut to size, as 'finger bones'. Use masking tape to tape the 'bones' together at wrist, then slide the 'finger bones' into their respective fingers (a bit like putting on a glove). Use a stuffing fork to make a long 'cotton bud' of stuffing to place up into each finger on the palm side of the hand, in front of the pipe cleaner. Have a look at your own hand to see where the plump bits are in your palm and place little 'cotton buds' of stuffing into the palm, especially on the heel of your hand. Continue stuffing the arm, placing stuffing all around the wire armature so it doesn't show through the skin.

OPTIONAL - HAND SCULPTING

On the palm side of the hand, I usually stitch in all the finger and thumb bends, lifeline, love line, the little curved line below ring and pinky fingers (not sure what it's called), dimples between knuckles on back of hand and bend at front of wrist. Secure sculpting thread at wrist, then follow diagram on pattern sheet.

Sometimes, on a smaller hand like this, I only sculpt the line at the wrist under the heel of the hand and the life line.

To explain the diagram: From START point 1, take a long outside stitch across to other side of wrist 2, and back inside through to start. 3 Take a small stitch and go back inside through to top of lifeline 4. Take an outside stitch half way down lifeline 5, then back inside to wrist 6, back inside through to 7, outside stitch to 8 then inside to wrist 9. Take a stay stitch to secure the stitching.

Take an inside stitch from wrist 9 up to start of love line 10, an outside stitch to 11 then inside through to back of hand to 12. Take a small stitch to form dimple, inside through to palm of hand 11, outside stitch to 13 then through to back of hand 14 to make another dimple. Take a small stitch then back through to palm 15, outside stitch to 17, back through to 16 (same place as 14). Another small stitch, back through to 17, a long outside stitch to 19, then a stay stitch to hold. Slide needle inside skin to 19 to begin finger bends.

Each finger is sculpted in the same way. Beginning at 20, take a long outside stitch across to 21, and an inside stitch to 22, an outside stitch to 23 and an inside one to 24, an outside stitch to 25 then slide back down inside the finger to 16 and stay stitch to hold. Continue to stitch fingers and thumb in the same way.

Note: Fingers have three bends in them, thumbs only have two. Attach arms to body at shoulders with buttons, using the same method as for the legs.

PAINTING THE FACE

Most of the face lines are already stitched, so face painting is mostly colouring in and shading. Begin shading, using green – I like the effect that Limepeel gives, but any green will do – colouring the very deepest areas of the face, the skin

between nose and eyes, under nose, top lip and under bottom lip, dent above top lip. Shade over this, extending beyond, with a pale brown or brown/pink (eg Henna). Draw in lip lines, little hair-like lines on eyebrows, eye crease above top eyelid and nostrils in brown pen. Use a dark pen (purple, dark green, blue or black) to draw circles (with top arc hidden under top eyelid) for irises in eyes and black pen for pupils. Between lips and to draw shadow line on eye under top eyelid. Imbue cheeks and lips with a rosier pink or red blush – top lip is always darker than bottom one as it slopes inwards and catches less light.

Draw small lines in brown or black around perimeter of each iris and colour irides in green. Next comes white – either Gel pen or white paint. Paint whites of eyes, a small white dot half on iris, half on pupil and a small arc lower and on the opposite side, on the same side on each eye. Light is coming from same direction, so each eye is painted exactly the same. Use white Gel pen to highlight middle of top eyelid, tip of nose, bottom lip, thin line above the top lip and middle of chin – basically wherever the face juts out a bit and catches light.

Prismacolor pencils can be heat set (so they are permanent) with a hair dryer moved around about 30cm (12 inches) from the face – don't concentrate heat in one spot or fabric could be damaged. Alternatively, a spray of sealer (folk art sealer) or coat of Createx or matte varnish will permanently seal the face.

To give her a nice cheeky shine on her eyes, use Diamond Glaze, 3D Crystal Lacquer or similar. To round out the eyeballs, put one thin coat onto the pupils first. Let this dry completely then put another thin coat over pupils and irides. When

dry, coat the whole eye with one last thin coat.

HAIR

If using teddy bear fur, cut four or five strips of fur (cutting the backing of the fur only) long enough to go around the back of the head. Starting from the nape of the neck, stitch a row of fur, then another row at the top of this, slightly covering the top edge of the previous row of fur. When stitching the last row of fur at the face edge, turn the face edge of the fur backing under so that the raw edge doesn't show.

If using wool or mohair, sew in rows, starting at the nape of the neck, stitching the hair on upside down, so that it can fall back down and cover the short stitched edge.

MAKING THE CLOTHES

Witches britches: Cut two pieces (one in reverse) and stitch together along centre front and centre back seams. Turn waist edge under and hem to form a casing, leaving open about 1cm (1/2 inch) near back to thread elastic through. Alternatively, neaten raw edge, use elastic stitch to attach stretched elastic along waist turn under and hem. Sew inside leg seam, attach lace to legs and stitch stretched elastic around the leg to gather it in.

Dress: Cut one dress front bodice and two dress bodice backs (one in reverse). Join front to backs at shoulder seams. Cut two sleeves and gather in slightly along top of sleeves to fit into shoulders of bodice. Join sleeves to top of dress bodice. Trim neckline with lace or zigzag stitch to neaten.

Cut a skirt about 60cm (24 inches) wide and 15cm (6 inches) long. Gather along long top edge to fit dress bodice and attach lace to bottom edge. Stitch skirt to bodice along waist. Join back of skirt of dress together to about 2.5cm (1 inch) short of waistline. Either sew dress onto doll along the rest of the back seam or, if you want the dress to be removable, turn back edges under and use press studs as fasteners.

Cloak: Cut one cloak from pattern and trim around long round edge with zigzag stitching or braid. Alternatively, cut one in fabric and one in lining, stitch the two together



around long round edge, then turn RSO. Either gather around neck edge or sew darts where marked.

Cut two collar pieces and, with RST, stitch together, leaving neck edge open. Turn collar RSO. Sew cloak to collar along one side of neck edge, then turn other side under and hand stitch down to hide raw edge of cloak. Attach a piece of ribbon to either side of the front of the neck to tie cloak on the doll.

Hat: Cut one cone shape and two brims from same fabric as cloak. With RST, stitch hat into a cone down long straight edge. Turn RSO. With RST, stitch brims together around outside edge. Turn RSO and attach one brim inside edge to top of hat. Turn other edge under



and hand stitch it to the inside of the cone to hide raw edge.

Cut a pipe cleaner to the length of the cone and stitch it into place up the back seam of the hat - attach it in about three or four places to the seam. Place a bit of stuffing into the cone of the hat - not too much, just enough to hold the shape. Using matching thread, secure to top of hat and wrap tightly in a rough spiral around the cone shape, twisting the cone and bending the pipe cleaner to make a crazy shape. Secure thread at the brim of the hat. Stitch hat onto witch's head.

You can either seat your witch on a shelf or chair or use fishing line to attach her to a broom and suspend her from the doorway or ceiling.

Marilyn Halcomb

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BABY DOLLS

We are proud to introduce the all new 33cm Playtime Baby collection giving you even more to adore!

With lifelike features created in our exclusive gentle touch vinyl these cuddly Playtime babies have a silky-smooth body and bean bag weighted bottom for a lifelike sitting position, they can even suck their thumbs.

Like all Adora dolls, the Playtime collection baby dolls are lightly scented with a fresh baby powder scent.

Now Adora dolls can be enjoyed and loved by the youngest doll lovers from babies and toddlers to adults.

The new range of "Little Princess Dolls" come in 4 styles, Blue or Brown eyed Caucasians with a light complexion, a medium complexioned Asian and a most adorable dark complexioned African/American design.

TODDLER DOLLS

Adora's range of irresistible life-like 50cm toddler and baby dolls are



very popular with collectors but also designed to encourage hours of play... nurturing, sharing and growing together.

Dressed in beautiful costumes and hand finished details to their lovable faces, there is something for everyone to cherish for generations to come.

These toddler dolls are given a name from the manufacturer for easier ordering purposes but are all part of the Name Your Own Collection.

Each doll comes with a Certificate so that you can name her or him yourself.

DOLLS OF THE WORLD LIMITED EDITIONS

Our exquisite 55cm Dolls of the World Limited Edition collection has been hand crafted, one-by-one with meticulous detailed and authenticated costumes depicting their country's cultural heritage.

With editions ranging from only 200 to 500 pieces worldwide you can own a true exclusive artisan doll that will be the highlight to any collection.

Each Handmade Adora doll is a work of "heart and yours to Adora."

The following pictures are a few of the fabulous designs that are now available, you can see the full range on Nana's Teddies & Toys huge on-line catalogue in the dolls category.

BAYARMAA - MONGOLIA

55cm - Hair: Black/Eyes: Brown
Edition: 200 worldwide

A child of Mongolia, Bayarmaa's name means "Joyful Mother". She is dressed in a long, golden silk-like robe that is meticulously embroidered at the hems and cuffs.

The unusual head dress is encircled with a band of sparkling faceted green faux-gems and rows of bright red beads. Lavender beads are interwoven to form a delicate, lattice-like brim along her forehead with more tiny beads fashioned into circles hanging over her ears.

Covering Bayarmaa's gold robe is a long lavender embroidered vest held shut with three beautiful beaded silken frogs.

DELILA - KENYA

55cm - Hair: Black/Eyes: Brown
Edition: 250 worldwide

The precious Delila comes from the country of Kenya, which is named after the 2nd highest mountain peak in all of Africa (Mount Kenya).

She wears a traditional costume made of the finest cotton with an artful print pattern applied to her matching cape.

Delila is adorned with intricate beaded necklaces consisting of over 2,325 beads on each doll!

The beaded bangles that wrap around her delicate ankles consist of over 1,520 beads and all are hand

made. Delila's majestic beaded headpiece, which consists of 6,535 beads, is her crowning glory and shows her regal status in the country of Kenya

CHO - BURMA

55cm - Hair: Black/Eyes: Brown
Edition: 200 worldwide

Representing the South East Asia country of Burma, Cho is elegantly dressed wearing a traditional ceremonial costume, typically worn during a young girl's coming of age ceremony.

Meticulous detail has been taken with the application of the intricate design work of 1,151 beads per costume, lasting nearly 5 hours for each doll.

The beautiful and majestic piece worn around her neck was created using 156 beads and 25 hand sewn metallic accents.

KIRIMA - ESKIMO

55cm - Hair: Black/Eyes: Brown
Edition: 300 worldwide

Representing a circumpolar region starting from Russia, across Alaska and Canada, and covering all of Greenland, Kirima warmly greets the arctic weather wearing an abundantly heart-warming costume!

Dressed for the harshest of weather, Kirima could not be more comfortable in her buckskin cloth



Kirima Eskimo



Marcella Brazil



Ladybug Ladybug



Tutti Fruity

jacket with faux-fur trim at the neck, waist, and cuffs.

Over 700 beads and shells have been hand sewn onto her costume which consists of a diamond shape design at the front continuing on the front of her jacket, down each of her sleeves and finally to her shoes.

Her sweet expression will warm your heart and fill your days with sunshine...

MARCELLA – BRAZIL

55cm - Hair: Dark Brown/Eyes: Brown
- Edition: 500 worldwide

This young girl comes from the world's largest country in the tropics, Brazil, a country known for its magnificent beaches, vast rain forest and music inspired cities.

The decorative jewellery Marcella wears consists of over 600 different beads and jewels and is definitely dazzling to the eye.

Each brightly colored and "carmenesque" costume is made of the finest chiffon and satin fabrics.

The fruit and feather headpiece that crowns her head is an amazing adventure of fun and flair!

NAME YOUR OWN TODDLER DOLLS

These toddler dolls are given a name from the manufacturer for easier ordering purposes but are all part of the Name Your Own Collection each doll comes with a Certificate so that you can name her or him yourself.

LADYBUG! LADYBUG!

50cm Blonde hair / Green eyes

Catch me if you can! Fluttering across this little one's skirt is a tiny red ladybug pattern being chased by a flow of red hearts. The bottom of the dress is accented with tiny check ribbon and sweet lace detail. The Peter Pan collar and sleeves have ric-rack detailing ... too cute! Her red leatherette sandals are perfect for a summer day!

TUTTI FRUITY

50cm Red hair / Blue eyes

Tutti Fruity is definitely a cutie!

She is costumed in a fun and fancy pink, white and light sage green polka dotted print dress with fabric flower details at the bodice

and hair, Peter Pan collar with light sage green piping details and white pantaloons.

She also has light pastel pink leatherette sandals.

CHECK MATE

50cm Red hair / Blue eyes

Definitely not the last move for this little one! She comes beautifully dressed in a jumbo black and white gingham check pattern jumper with red heart shaped pockets. Her red shoulders straps are accented with red heart buttons... Cuteness, check! Cuddly, check! Absolutely adorable, check! Check!

PINK PETALS

50cm Red hair / Blue eyes

Soft and subtle is the perfect pastel pink colour of "Pink Petals" faux silk dress with sheer organza overlay.

The petal shape skirt falls gently over layers of tulle!

Add her coordinating pastel pink, ribbon tie slipper shoes and she's Sweet Perfection!



Check Mate



Pink Petals



Flowers for a Friend



Doodle Bug



Dolly Dance



Sail On



Little Sweetheart



Panda-Riffic

FLOWERS FOR A FRIEND

50cm Brown hair / Brown eyes

Shiny cocoa brown hair up in pigtails, held with pink gingham pinwheel flower blooms accent her sparkly dark brown eyes. No mischief here because this little one will steal your heart away in her spring green and white gingham print dress adorned with carnation pink gingham trimmings at the waist, and matching pink satin ribbons and bows at the neck and baby doll sleeves. Three pinwheel flower blooms again sprout from the folds of her pretty dress each with appliquéd stems and green satin bows. Pink cotton jersey leggings peak out beneath this springy ensemble.

DOODLE BUG

50cm Light Blonde hair / Blue eyes

Mommy's little doodle bug. It's time for night-night. Snug as a bug in a rug in her mauve stocking cap with two bug antennae. Checkout the one piece pink and blue flowered pyjama print, this little baby girl is ready for goodnight hugs and kisses in comfort. Sweet dreams little one.

DOLLY DANCE

50cm Black hair / Brown eyes

A pretty baby, so warm and cuddly in one piece lime green pajamas and nighty cap. The appliquéd felt bears dancing on her PJ's make her giggle. Getting drowsy she stretches her little toes inside her faux ballerina slippers. Safe and secure in mommy's arms she is off to dreamland

SAIL ON

50cm Light Blonde hair / Blue eyes

Ahoy Matey, this little blond sailor boy is on board for lots of fun. He is all decked out in style with a traditional turned-up white hat, big blue eyes, and a lively smile. Looking elegant, if he says so himself, he is dressed in summery pin-striped seersucker overalls with narrow over the shoulder straps decorated with red, white and blue buttons. A neat pleat down the front, sports a navy blue sailboat with red and white sails. Topping off this cool costume is a cotton twill navy blue t-shirt trimmed in red and white. His smashing blue and white saddle shoes really set-off this timeless outfit.

LITTLE SWEETHEART

Light Blonde hair / Blue eyes

She's a little sweetheart in her charming lightest of pink dotted Swiss dress. This little curly blond cutie is ready to dance on the new spring grass so she can show off this wonderful outfit. Her ensemble includes glorious white satin and mauve hair decorations, a darling ruffled neck, a knotty embroidered heart sprinkled with five tiny pink rosettes, and a voluminous two tiered gathered skirt motif, accentuated by a double pink and white satin bow and a mauve rosette. Matching pink pantalets and white leatherette sandals complete this beautiful breath of fresh air.

PANDA-RIFFIC

50cm Brown hair / Brown Eyes

Rich brown hair with gorgeous brown eyes, this precious baby was

made for hugs and kisses. Irresistible in her jersey knit polka dot Pajama top including a super fun Panda-Riffic bib, and solid hot pink bottoms, who could resist the joy of playing with such an adorable baby?

BERRY SWEET

50cm Light Blonde Hair / Brown Eyes

Ready for play in a sweetheart daisy and strawberry motif, this one piece PJ outfit can't be outdone when it comes to it's all over colourful detail. Checkout the warm beribboned cloche hat and bib with the huge red strawberry. Wow, beautiful and sweet!

*Adora Dolls are now available at
Nana's Teddies & Toys
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Blaxland. NSW . 2774
0247 390677*

*You can see them all on their website
www.teddys.com.au*



Berry Sweet



*Sculpted by Natalie Blick,
Alexa was brought to life by Lyn Conlon*

Adorable Alexa

MATERIALS

- Doll used: Alexa sculpted by Natalie Blick
- Porcelain or ceramic well pallet (don't use plastic as it reacts with the Genesis oil paints and the solvent)
- Small 1 ounce jars suitable for Genesis paint storage
- Genesis Heat set Paints including Flesh 08, Genesis Thinning Gel, Glazing Gel, Air dry Genesis Gloss Varnish, Strawberry Blush premix paint, Bountiful Baby Eyelid Purple premix, Genesis Yellow, White, Bountiful Baby Brow Brown, Bountiful Baby Nail Tip Premix and Secrist Matte Sealer
- Paddle pop sticks for loading paint onto your pallet and paint mixing
- Odourless Solvent from an art supply store
- Paint brushes
- 2/0, Maxine's Mop Brush 1/4", Maxine's Mop 1/2", Maxine's Mop Brush, 3/4", #1 round brush, #2 Filbert brush, 20/0 brush, small stippling brush
- Wedge sponges (about 3 or 4)
- Round sponge for blending
- Mohair colour of your choice

(I have used dark blonde)

- Paper glaze
- E6000 glue
- Paper towelling to work over
- Tissues to wipe your brushes
- Fabric tubing or stockings
- Accurate timer to be carried with you
- Oven thermometer separate from your built-in oven thermometer
- Tea towel covered cookie tray for curing your painted vinyl pieces in the oven
- Use of normal domestic or convection oven
- Hair rooting needles (I suggest 38G 3 barb needles for beginners, I used 42G forked for all my hair rooting) and 40G 6 barb needles for the eyelashes
- Mushroom pinvise to hold hair rooting needles
- Poly cotton for stuffing
- Fine or medium glass beads about a kilo)
- Large glass beads (1 kilo bag)
- Felt or cardboard
- Mohair conditioner
- ModPodge or Tacky Glue
- Outfit of your choice for your finished baby

INSTRUCTIONS

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

Turn your oven on to 130 degrees C and place your oven thermometer in to monitor your oven temperature. Don't put your pieces in to heat until the temperature has reached and is stable on 130 degrees, and check the temperature during your reborn process to make sure the temperature has not increased or decreased.

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

Because the blue vein colour can tend to soak quickly into raw vinyl, I find that if I paint several coats before doing the veins I am able to remove the colour easily, and if I am not happy when it is first applied, then that step is done later in my reborn process.

Heat the pieces in your preset oven at 130 degrees Celsius for eight minutes then remove from the heat.



Wait until the pieces have cooled, approximately 10 minutes, before continuing onto the next step. These are the steps you will use when you are heating each separate coat.

FIRST SKIN COLOURING LAYER

Base skin colour: This mixture can be saved in one of the 1 ounce jars and used for future reborn. Mix 1 teaspoon of Flesh 08 with 4 teaspoons of Genesis Thinning Medium and 1/4 teaspoon of Glazing Gel. Mix thoroughly and use this mixture without adding solvent. If you feel you would like to have the mixture a little weaker, mix more Thinning Medium in until you are comfortable with how it applies on the vinyl. Mix thoroughly so it does not have any lumps of paint but is a smooth, even colour and texture.

With your Maxine's Mop brush dab the colour onto the flat edge of your wedge sponge and start applying in a pouncing motion. Your skin is not flat - it has depth and texture to it. By using this pouncing motion you are putting the textured skin look onto your pieces. Make sure the paint is even and lightly applied. If this coat is too thick you will get a chalky

effect when it is heat set. When that is completed, heat set in your oven. Don't apply this layer to the palms or soles of the feet, and avoid getting the paint in the creases at this stage. If you do get paint in the creases, feather it out with your 3/4" Maxine's mop brush. This coat should be very light, because if applied too heavily you will get a chalky appearance when it is heat set.

YELLOW NOSE

Take a tiny dot of Genesis Yellow and a tiny dot of White mixed together with a tiny dot of Thinning Medium. With your Filbert #2 brush paint very lightly under the nose and just over the tip and blend in with your round sponge or your 3/4" Maxine's Mop brush. You can go onto the Mottling Layer next without heat setting because you won't be mottling the centre panel of the face.

MOTTLING LAYER

In a 1 ounce jar and mix together 3 Teaspoons of Secrist Strawberry Blush with 2 teaspoons of Genesis Thinning Medium. Keep any unused paint mix in your jar for future use.

Take a sponge wedge and with

a pair of tweezers pull little holes into one side of the sponge, this will be used to do your mottling layer. The larger the holes the less of the mottling colour will be visible on the skin of the doll.

Leave the centre panel of the face without mottling (the T-zone of the face which includes across to the eyebrows and down the centre panel past the nose down to the chin).

Load your mottling colour onto the side you have pulled the little holes out, blot onto your paper towel and start to apply, lightly pouncing all over your baby. Take your round sponge and blot the mottling to lighten the colour if necessary. The mottling should not be too dark, it is better to do this step more than once if you require deeper mottling rather than to do it once and find the result after heat setting is too dark. Heat set in oven.

Repeat this step until you have the mottling to the depth of colour you would like, heat setting between each coat.

BLUSHING LAYER

Take your mottling colour and apply to the end of your flat sponge (not your texture sponge) and pounce in the areas you want to blush. These include cheeks, chin, ear lobes, forehead, spots over the head, knees, elbows, and any other area you want to blush or add a pinkish colour. Heat set in oven.

You will probably have to do this step several times until you get the depth of colour you want on your blush areas. While you are using this colour, put a little red mark in the eye edge close to the nose (tear duct area) with your 2/0 brush.

Using your stippling brush get a touch of paint only on the very tips of the brush. Blot on tissue and using tips of your brush paint directly downwards in a stippling



action to make your little newborn baby marks on the forehead with tiny dots. Blot back with a sponge so it is muted and just showing. Heat set between each coat.

LIPS

While you are working on your blushing layers, you can start working on the lips. Take your Blush mix and paint a light coat on the lips making sure it does not puddle in the corners or any cracks in the lips. Babies do not have brightly coloured lips - their lip colour is very light and natural. While doing other areas, you can come back to the lips and apply further coats as required for a deeper lip colour. Heat set between layers.

AROUND NOSE AND INSIDE EAR

With your #1 round brush and your blush colour paint around the outside of the nose in the crease between the nose and the cheek. Do this very lightly and blend well so no line is seen where it finishes. Paint deep inside the ear making sure it is blended around the edges so it is blended to nothing at the edges. Put another coat on the outer edges of the lips at this time.

FEET AND HANDS

Because this is a newborn baby, the pinkish colour tends to be painted all over the sole of the foot and palms of the hands. Using your blush colour, paint a thin coat on soles and toes and blend in well. Do the same with your hands except for a tiny spot in the centre of the palm, which is left less coloured. Paint over the fingertips so that the whole fingertip is pink (back and front) down to about half way down the nail area.

NAILS

While you are painting with your blush colour, using a #1 round brush paint the nails lightly making sure

there is no pooling in the corners. Blot off if necessary. Heat set in the oven. Repeat if required but do not make the nails dark.

SHADING AND CREASES

Take a 1 ounce jar and mix 1 Teaspoon of Bountiful Baby Eyelid Purple and fill the jar to 4/5 full with Thinning Medium and mix thoroughly until there are NO lumps of paint visible at all. Using this colour, lightly apply with a #1 round brush to your creases and any area you want shaded. Blend with your 1/4" Maxine's mop brush to feather out the edges, so it gives definition of skin shading.

Using your stippling brush again, get a very thin dab of paint on the bristles only and dot across cheeks and forehead especially on the spot you put the baby blemish on. Blot back as required so it is just a very light lavender feature colour. Lightly paint fontanel on the head and blend.

Paint the creases in the legs and between toes on top of feet and underneath feet. Do the same with the fingers, all creases and between fingers top and underneath.

With your stippling brush and

paint only on the tips of the brush, stipple the purple mix lightly over the legs and top of the foot. Don't do too much, this is just to give a light mottled purplish colour. Blot with the sponge if needed. Paint the joints on the top of the fingers and the toes. Blend until just visible. Dot some of your purple colour in the temple area of the face, and blot back so it is just a light purplish colour and barely visible.

LIPS

Paint your purple mixture into the centre of the lips (where they join) and very lightly in the corners blending out. Heat set.

EXTERNAL VEINING

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

You will find a baby has quite visible veins on the head that are more prominent than on an adult. There are veins near each temple that come





onto the face and at the top of the head. Studying a young child or baby will help you to bring more realism to your reborn baby.

Mix together 1/3 teaspoon of Bountiful Baby Vein Premix and 2 teaspoons Odourless Solvent. Mix thoroughly until all lumps are gone and the mixture is even. Use a 2/0 size brush lightly paint your veins in place.

Have a sponge wedge handy and blot and smudge slightly as you draw your veins. If you feel they are too bright, quickly take off as much as you can with your Odourless Solvent. If needed, reapply after thinning down your paint slightly with the Odourless Solvent. Wait until the paint has become a dull colour and the Odourless Solvent has dissolved before putting into the oven. You may like to put a little of the blue colour in the space between the eyes and the nose and blend thoroughly. I also take a little of the blue across the top of the nose level with where you just painted the blue in the eye corners, and blend thoroughly. Babies often have a bluish colouring in this area.

TINY VEINS ON CHEEKS AND EYELIDS (OPTIONAL)

Using your purple mix and with your

20/0 brush very lightly draw veins on the cheeks and eyelids. These are little spider veins that occur close to the surface and should be barely visible. Blot back with a sponge. Heat set in the oven.

EYEBROWS

Mix together a small amount of Bountiful Baby Brow Brown with 2 teaspoons of Odourless Solvent and mix thoroughly. If you are not confident in getting the eyebrows even, first draw light pencil dots where you want the eyebrows to be and measure that they are even. It is easier to rub out the pencil dots than to keep removing your painted eyebrows to start again.

Once you are happy that the brow dots are even, you can paint your eyebrows using your 20/0 brush. Baby eyebrows are fine lines sweeping slightly upwards and tapering towards the outer edges. Heat set the brows and then taking the same mixture bring tiny hairs downwards to meet the upwards strokes to fill in the brows.

To add depth to the eyebrows you can add a tiny amount of Flesh 08 to the brow colour and paint fine eyebrow hairs between the originally

painted eyebrows to give a varied colour. Heat set between these coats. Thick Medium can also be used to give a 3D effect.

Paint across the eyebrow with Thick Medium and with a toothpick or needle, draw the appearance of hairs through the thick medium to give the eyebrow depth. If you mix the thick medium into the brow colour you will find it more difficult to paint tiny fine hairs, it is better to put it on later and use a needle or similar to make hair like strokes. Blot your brows with a sponge or tissue to lighten them. Repeat the brow paint even up to 3 times bring more and more hairs into the brow but very very lightly. Always remember babies have barely there brows not dark thick brows.

NAILS

Your nails should have been completed during your painting with your blush colour, so take this time to touch up the paint if required. Don't get the nail colour onto the surrounding flesh area keep it confined to the nail bed.

NAIL TIPS

Mix a small amount of Bountiful Baby Nail Tip Premix paint and Odourless Solvent and draw a thin line across the nail tips of both fingers and toes. Now is the time to make any additional touches to your baby before the final Matte Varnish coat.

BELLY PLATE (OPTIONAL)

While you have been painting each of the previous coats, use the same paint for the belly plate. I have used a girl belly plate to make my Alexa a baby girl. Each coat is carried out exactly the same way as on the rest of the doll.

Coat 1: Flesh coat (see the application of the flesh coat).

Coat 2: Mottling coat (see the application of the mottling coat).

Coat 3: Blushing coat. Blush the areas which on a baby would have more pinkish colouring. Around the private parts of the baby, around the nipple area. Take your #1 round brush and paint the nipple a definite pinky colour. Dot blush around the belly area and blend.

Coat 4: Shading and stippling. Using your purple shading colour shade the areas which need to look different to the overall belly plate. ie under the belly crease, under the breast area, put a dot in the centre of each nipple to make the raised part of the nipple more prominent.

Veins: Using your vein mix paint veins across the belly area. There are not hard and fast rules for where the veins are close to the surface on a baby's belly, so use your imagination or follow a real baby's veins.

OVERALL MATTE VARNISH COAT

Using Secrist Matte Sealer and either a brush or a sponge wedge, paint an even thin coat all over the kit pieces to seal in the paint and stop the baby from becoming shiny when handled later on. DO NOT MIX ODOURLESS SOLVENT with this coat, if needed mix a little Thinning Medium but usually this mixture is easy to apply without adding anything to it. Paint the belly plate as well as each of the limbs and head. Heat set. Wait for it to cool and heat set again. I always find double heat setting your matte varnish coat will help to prevent the possibility of it going a whitish colour when heat set. If you apply this coat too thickly you will find it will look powdery when finished.

HAIR ROOTING

Mark your hair line across the front from ear to ear with tiny almost not noticeable pencil dots. Check if it is even and not too far down on the forehead or not too far back on the head. As Alexa is a newborn she would

have very sparse hair with a lot of scalp showing through. Some babies are born with a thatch of hair but mostly they have very little hair at the birth stage.

Load your mushroom pin vise with the size needle of your choice. I have used a 42G forked needle and if you wish to know how to use these needles please contact me and I will walk you through how they are used. They are different to a 3 barb needle.

Many people prefer to only root the mohair from the end that grows out of the goat, others hair root in the middle of the mohair. Take your loaded mushroom tool and a small piece of mohair which is laid horizontally across the head and start rooting around your hair line edge around the forehead line, over the ears and around the back of the head.

Your needle should be pushed in at the angle your hair would grow out of your head which is as close to the head as you can possibly direct it. The needle should point towards the middle of the crown as you work right around the head unless you are doing a hairstyle that requires the hair to lay in a different direction than brushed forwards.

The hair will actually lay in the

opposite direction to the direction you push your needle into the head, so if you had the hair brushed down from the centre of the crown to the forehead, then the needle would be pointing towards the crown to achieve that effect. If you wanted a part in the hair, and for example, left of the part to lay left on the head and the right of the part to lay right, you would have to point your needle in the opposite direction to the direction the hair lays ie if the hair is to lay to the right your needle should point in the direction to the left.

The needle is jabbed through the mohair several times before the mohair is gently pulled away leaving several hairs imbedded in the head. Keep moving around the head evenly going back to fill any missed areas so you have an evenly spaced head of hair to the thickness you desire for the effect you are trying to achieve. If you put your hair too close together you will have a thick head of hair so work sparsely across the head and if it gets too thick, pull some of the hairs out. Keep brushing the hair while hair rooting to make sure any loosely rooted hairs are removed before you glue so you know where



to add any if required.

EYELASHES

Because Alexa has closed eyes you can hand root the eyelashes. Take a tiny amount of mohair and place firmly along the crease line where the two lashes meet. It's preferable to use a 40G 6 barb needle which is an eyelash needle, and hand root your eyelashes evenly across both lids from corner to corner.

GLUEING THE HAIR AND LASHES

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

the glue has dried thoroughly. If you paint this coat too thickly it will take quite a while to dry, so making sure all areas are thinly covered is adequate.

PUTTING YOUR BABY TOGETHER

Fill the limbs to the elbow and knee joint areas with fine or medium sized glass beads, top up with poly cotton and cover the opening with a piece of felt or cardboard glued over it with E6000 glue.

Put some large glass beads in a piece of cut fabric tube (cut to the length required to comfortable secure the weight of glass you require) with the end knotted or a piece of stocking with the end knotted and insert into the head for weighting. Have the same ready for your body for after you have put the limbs onto the body. Then fill the rest of the head with poly fill making sure it is pushed well out into the

cheek, chin, ear areas so that they are firm but not over-filled. You need to be able to squeeze the face without it caving in giving an empty appearance. Seal the neck of the head, arms and legs by gluing felt or cardboard over the end.

Attach the legs and arms in appropriate places. Pull cable ties firmly but leave enough movement so you can turn the limbs and head for posing without them pulling out of the body. The cable tie on the body goes to the back of the neck. The body that is supplied with this kit has string ties, I prefer cable ties and have replaced the string with cable ties.

Put some poly fill into the seat of the body and then put your weighted stocking or fibre tube into the middle of the body and firmly stuff around it with poly fill right up to the neckline. Make sure the shoulders are filled out so the body has the proper shape. Because she is a newborn she should be able to be held with the head and body slouching forward, thereby giving a newborn effect. Attach your head and your baby is ready for some finer touches.

BELLY PLATE

The belly plate can either have holes punched where they show as hole dents in the belly plate and have strings or ribbons tied to hold it on the baby for posing, or you can use your E-6000 glue and glue the ties on the underneath which prevents the holes being visible around the edge of the belly plate. Because the belly plate is only tied on it is very easy to remove to give more movement and cuddliness when holding your baby.

HAIR TRIMMING

Your baby should now be ready to trim the hair. Spray the mohair conditioner until the hair is quite wet, and brush through to give the



mohair body and condition. You can use a razor comb to get that ragged edge to the hair if you want that effect, or simply cut the hair to the required length. Be careful to not have a perfectly straight line to the hair because a baby's hair is a little uneven on the ends. Condition the mohair frequently with a conditioner specifically made for mohair, as it will not leave the hair tacky or leave a film on the hair.

FINAL TOUCHES

A little dab of Air Dry Gloss can be used in the tear duct area of the eye, the lips (don't give a lip gloss effect), up the nostrils, and in the ear canal area.

NAIL GLOSS

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

MAGNET FOR DUMMY

If your baby will be having a dummy, you need to prepare the dummy by gluing a magnet to the part where a teat normally would be. We cut the teat off with a scalpel, and glue the magnet in this area with E6000 glue. When the dummy is dry, take another magnet and holding the dummy up against the mouth on the outside, glue the magnet inside the head in the area to hold the dummy in the correct position.

Magnets have an attracting and a repelling side so you need to make sure your magnet in the head attracts the magnet in the dummy and does not repel it or you will not be able to keep the dummy in place. Position while the glue is until wet so the dummy sits correctly. Do not stuff the head until this glue is dry. If by chance you were putting a magnet in the head to secure a

bow in the baby's hair do not put this magnet in place until the hair rooting is completed (you can't hair root through a magnet, it would leave a small spot with no hair if you put it in before you hair root).

Now you are ready to dress your baby girl. She can wear clothing of size 0000 or 000 depending on the brand as clothing can differ with country of origin and manufacturers.

All items here are available through the Lyn's Reborn World Website www.lynsrebornworld.com.au We are happy to post orders nationally and internationally. We conduct monthly workshops at Castle Hill NSW and we are always happy to help you by phone or email. Ph: 02 9899 3888 Mobile: 0409 151 437 Email: admin@lynsrebornworld.com.au

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Ria especially loves painting the dolls

A Love of Dolls

BY CATHERINE LEES

As a child Ria Warke was fascinated with dolls and toys and this initial interest has become a lifelong passion. 'I have always loved dolls and toys but being a child from a migrant family

during the early 1950s meant there was little money spare for luxuries such as toys.' Even at this early age Ria was keen to look after her little charges. 'Once, when I was about 10 years old, I rescued an old bear

which I found dumped in a gutter and brought him home to repair – much to my Mother's horror! The bear mysteriously disappeared many weeks later!'

Much later, in the 1970s, Ria found that her husband supported her interest in dolls and he encouraged her to take a porcelain doll making class and, as they say, the rest is history. 'Little did I know where that would lead! Within no time at all I went searching for specialist classes and was very lucky to find teacher Helen Trihey from Victoria. Helen was very encouraging and occasionally would come to my home to give classes. She was a very generous lady who shared all her skills with her students – something to which I aspire.'

Ria's passion for doll making in all its forms is evident. 'I love the fact that porcelain doll making is an ancient craft dating back hundreds of years and the process is much the same as then. I love the challenge of reproducing the doll and the costume. These skills are dying out so it is important to preserve them and to perpetuate them.'



Ria's collection of antique German baby dolls along with a German pram that dates from 1900



And although her collection has grown since that first Christmas doll in 1959, Ria particularly loves antique dolls. 'Of all the dolls, I really love the German character children and in my collection I have a few delightful German Heubach character boys and girls.'

Apart from the dolls, Ria's impressive collection includes prams, cots, children's china tea sets, vintage children's sewing machines and sewing implements, bears, small handbags, baby brooches, bottles and other miscellaneous doll accessories. Perhaps the first item in this collection came as a special Christmas gift, 'I still have my special Pedigree doll which I received for Christmas as a child.'

Over the years Ria has also managed to acquire the doll making moulds for some of these rare antique dolls. 'Over the years I have purchased a considerable number of doll making moulds to reproduce these, as the originals are incredibly expensive and therefore, difficult to obtain. A very rare German character doll sold a few years ago for more than \$US170,000!'

Collecting isn't Ria's only passion – after operating a small studio from her home and teaching evening classes Ria decided to take the plunge and in 1984 her shop "The Dollworks" was established in Canberra. Her aim was to set up a complete doll making centre that would cater to anyone

wanting to learn all about the magical doll making craft. The shop includes a plethora of moulds, three kilns and custom built studio space.

Ria acknowledges that opening her shop was a huge step – especially as she had previously had a stable office job, but at the same time she is certain that it was the best decision as ultimately her 'doll journey' has given her far more fulfilment and quality of life than she had previously imagined. 'After 24 years running an office and teaching part-time, I decided to open my business The Dollworks, fulltime, so that I could teach porcelain doll making, sell dolls and related items and also operate the doll hospital.'

Repairing and caring for other peoples' dolls clearly brings Ria pleasure. 'Each antique, vintage or modern doll or bear that comes in for repair is different and this keeps me motivated and stimulated.'

The extra space has also allowed Ria to indulge in one of her favourite aspects of doll making – casting. Although extremely physical, Ria loves the entire process from preparing the initial liquid porcelain; setting, drying and firing each piece; to adding personality by carefully cleaning the initial cast and making the intricate cuts for eyes, and the final series of painting and firing to complete the doll. 'Every time I open the kiln I am so excited, I can't wait to see the final results.'

Ria also clearly enjoys passing on her knowledge and has completed many doll making courses over the years, and was chuffed to teach the daughter of an original student. 'I am an accredited doll making teacher and achieved a Masters level from the International Foundation of Doll Makers Academy in the USA (IFDM). I also organise specialist courses from time to time within my own doll making group and newcomers are always welcomed, especially to my regular classes, which are conducted weekly.' Clearly, teaching is a passion as Ria relishes the achievements of each and every one of her students.

For those who are just starting out, Ria offers her trademark enthusiasm. 'Think quality not quantity. Doll making or collecting, like most good hobbies, isn't without considerable expense. I usually suggest that the newcomer choose a doll which appeals to them and is also within their budget. I always believe that if a person is enthusiastic, they can achieve good results, and with my help, it can and will happen.'

Apart from the dolls, Ria also keeps a comprehensive range of doll related items in her shop including the necessities such as wigs, eyes, lashes, shoes, socks, hats and greenware. Luckily for her clients, Ria also stocks an impressive range of accessories such as doll houses, doll house



furniture, miniatures and occasionally doll prams. And because Ria likes to include something for everyone, she also keeps a few vintage dolls on hand plus a selection of tiny glass beads for half dolls. For those clients without their own kiln, Ria offers a firing service too.

With all this expertise it is not surprising that Ria found herself attending doll shows and competitions. 'My favourite show to attend is the Dolls, Bears & Craft Show held at Penrith, NSW. The organiser of the show, Gail Ladner, and doll competition organiser Val Newman and the dedicated team of volunteers do a wonderful service fundraising for the Westmead Medical Research Foundation, donating many hours of their time for such a worthwhile cause.' At this show, Ria has won trophy awards such as Champion Antique French doll and Doll of the Show for a number of years in succession and Grand Champion for a miniature doll.

But it seems her proudest wins haven't been her own. 'I am thrilled

that a number of my students have also won these major awards.'

Not surprisingly, Ria has won many other awards in the past, including Champion Doll at both the Royal Canberra and Queanbeyan Agricultural and Craft shows, as well as major awards at the International Foundation of Doll Makers (IFDM) Doll show in Melbourne, Best French Antique Reproduction Doll at the Winter Festival of Dolls and Bears in Sydney and both Best French and Best German Reproduction at the Illawarra Doll Show.

Luckily for us, Ria does sometimes sell her beautiful creations in her shop and at online auction sites such as eBay using her 'Aussiemates' identity. 'Occasionally I will sell my beautiful dolls when I need to reduce my collection to make space for a new acquisition and I sometimes sell items on commission for people who come into the shop.'

Ria's creativity extends into other areas of her life and brings her great joy. Her favourite activities include sewing antique style costumes,

lace draping, cross stitch, knitting, quilting, smocking and painting.

And being a proud grandmother, Ria delights in having put these needle work skills to use. 'I love sewing quilts and smocking dresses for my little granddaughters, Lilly and Amelia, and I made a great 'fishing' theme quilt for my grandson Connor for his 10th birthday. I also taught my older granddaughter, Emma, to sew when she was very young'.

As for recently, Ria was lucky enough to spend time in the Victoria & Albert Museum in London to marvel at the wonderful collection of antique costumes, and whilst in Germany she visited several fabulous doll shops and doll museums. Who knew all those years ago that Ria's passion for dolls would take her all the way across the globe?

And after such a wonderful journey, what would Ria wish to pass on? 'I simply love my profession and feel I am privileged to be involved. I can only thank all of the people who have shared this experience with me. Without their support, I wouldn't be in business and I love the fact that many of the students of days gone by still phone or drop in for a coffee and say "Hello"! And of course, new friends are always welcome too! How lucky am I that this is more than a job – it is a lifestyle!'

*Ria Warke can be contacted at:
The Dollworks*

*45 Boolimba Crescent
Narrabundah, ACT, 2604.*

*Opening hours: Tuesday to Friday
10am to 4pm*

Ph: 02 6295 0697

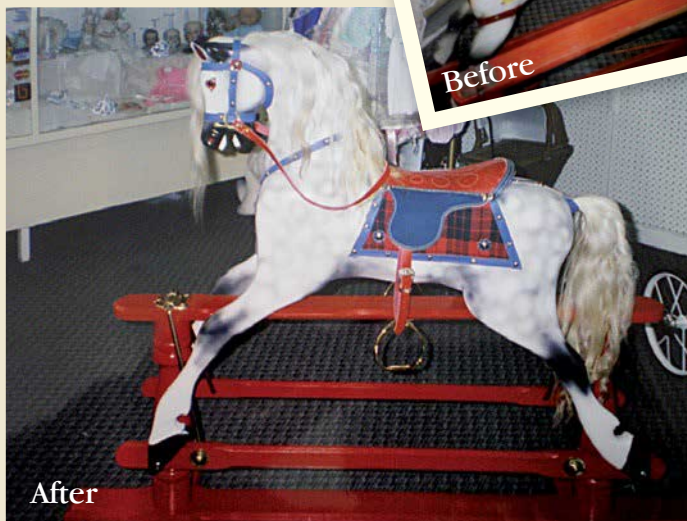
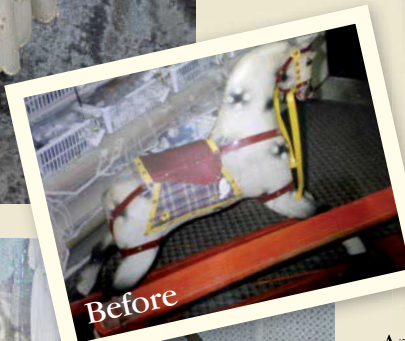
Email: dollworks@grapevine.com.au

This year's Dolls, Bears & Craft Show will be held at Penrith Panthers on June 25 and 26, 2011. See <http://www.wmrfrg.au/get-involved/events/dollshow> for more details.

Download your voucher for a free offer. Please call Gail on 0407 498 021 for more information. 🍷

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Are you scratching your head as to what to buy for that birthday, christening or special occasion? Here at the Doll Hospital we have that problem solved. Why not do something a little different? Why not restore a little (or big!) piece of your loved one's childhood? We all have something tucked away from when we were little that's a bit worse for wear but we just can't bear to part with.

We restore everything from dolls, bears & soft toys, to antique prams, rocking horses, porcelain items and much, much more. Get in early to ensure they will be completed in time – don't leave it too late! There's nothing more wonderful than the joy of a revived childhood memory.

And don't forget our beautiful Doll Shop bursting at the seams with brand new wonders. Come in and browse for hours through our ranges of collectable and antique dolls, bears, accessories, dolls houses, rocking horses – we have something for everyone including that "impossible to buy for" person we all know! Lay-By is available.



*A very hoppy addition for your hug
designed by Susan Leigh of Bearleigh Bears*

Marshmallow

MATERIALS

- 1/16 metre of white alpaca (Teddys Bits Mohair Number 815)
- Ultra-suede for paws and ears (Teddys Bits Coral)
- 8mm Black glass eyes
- 6 x 25mm Discs (head and arms)
- 4 x 35mm Discs (legs)
- 5 Large t-pins
- 10 Small washers (optional)
- 5ply Perle thread for nose and mouth (coral colour optional)
- 2 x White pipe cleaners
- Whiskers: horse hair (if you have a horse!) or fishing gut
- Copic pens: E04 (Lipstick Natural) and 0 (Colourless Blender)
- Leather glue (available from Teddys Bits)
- Stuffing (Poly Flock)
- Strong thread to match backing e.g. Mastex
- Sinew
- Sewing needle
- Doll needles
- Awl
- Stuffing tools
- Jointing tools (Cotter pin turner/pliers)

Finished size

Standing: 25cm (10in)
(including ears)

Seated: 21cm (8¼in)
(including ears)

PREPARATION

Read all the instructions carefully before commencing. Make a photocopy of original pattern, paste it onto cardboard and cut out or trace onto template plastic and then cut out. A 4mm seam allowance is already included.

Check the direction of the pile of the fabric and mark the reverse side of the mohair with an arrow to denote the fur pile direction. Position the fabric wrong side up and place the pattern onto the fabric making sure that the fur pile runs in the direction shown by the arrows on the pattern. Trace around the pattern pieces with a thin permanent marker or a gel pen marking joints, openings etc. Be sure to reverse the pieces as indicated on the pattern pieces.

Do not cut your fabric until you are completely sure that you have

marked out all the pattern pieces and are happy with the layout. Before cutting out, paint a thin layer of leather glue on the openings to prevent fraying. Cut out your pieces with small pointed scissors, taking care to cut only the backing and not the pile.

Cut out the paws and inner ears from the ultra-suede. Remember when pinning the pieces together to take care to push any pile that sticks out away from the cut edge.

HEAD

Taking the two side head pieces, right sides together, pin these together, whip stitch and then backstitch from A to B. Align the centre of the gusset with centre seam of the two side heads and secure with a few stitches to hold in place. Then pin in the gusset from A - C on both sides. Then whip stitch and backstitch from A to C on each side. Turn right side out.

BODY

Sew the darts at the bottom of the body. First whip stitch them and then back stitch them. Place the body



pieces right sides together and pin. Whip stitch leaving an opening where indicated. Then back stitch same. Turn right side out.

LEGS

With right sides together, pin and whip stitch from the toe (T) upward around the leg and down to the heel (H), leaving an opening where indicated. Back stitch same. Mark the footpad as indicated on the pattern and match these markings with the ones on the lower edge of the legs, pin, whip stitch and then back stitch same. Turn right sides out and repeat for the other leg.

ARMS

With right sides together, pin and whip stitch the inner and outer arms together, leaving an opening where indicated. Turn right side out and repeat for the other arm.

EARS

Place the two ear pieces right sides together. Pin and whip stitch from D all the way around the ear to E. Back stitch same. Turn right side out. Take a pipe cleaner, bend it in half and insert into the ear. Make sure that the bend of the pipe cleaner goes right to the tip of the ear and position each piece of the pipe cleaners down the outside edge of the ear. Leave a tail of pipe cleaner sticking out the bottom of the ear (about 1cm), trim the rest off. This will hold the ears in place and give you the option to bend them and position them as you want. Fold the ear in half matching D to E, whip-stitch the base of the ear together, leaving a thread attached which you will use to attach to the bunnies head. Repeat for the other ear.

TAIL

Run a gathering thread around the tail, start to pull this up. Place a small amount of stuffing into the tail and then pull the gathering thread as tight as possible. End off and leave the thread attached which you will use to attach the tail to the bunny's body.

FINISHING THE HEAD STUFFING

Starting with the nose and using small pieces of polyester filling, pack the head firmly using a stuffing tool. Take extra care to stuff the nose firmly. The head and especially the nose need to be firm and evenly stuffed. Do mould the head, using thumbs and hand as you go, to retain the original shape of the head.

EYE SCULPTING

When happy with the shape and firmness of your bunny's head, you can do sculpting to form the eye sockets. Thread a long doll needle with artificial sinew; anchor the sinew in the stuffing in the base of the neck. Then push the needle through the head and come out just below the gusset seam on the side head. Take a 4 to 5mm stitch parallel to the seam of the muzzle and then push the needle through to the other side. Take a 4 to 5mm stitch parallel to the seam of the muzzle and then push the needle through to the other side. Repeat this 3 or 4 times pulling the sinew tight as you go. Do not do the stitches in the seam because as you pull the sinew it will tear the stitching in the seam.

Push the needle back through the head and out at the neck and end off your sinew in the stuffing of the head. When this is complete, run a gathering stitch around the base of the neck with a strong thread or artificial sinew. Take a wooden disc and a small washer, place a t-pin through the disc, and then place into the head. Pull up the gathering thread as tight as possible and tie off a couple of times with reef knots making sure that it is secure. Then thread the ends of these threads onto a long doll needle and sink into the head.

TRIMMING THE FUR ON THE FACE

This is optional and by looking at the picture of the bunny's face, you can achieve this. Here are a few guidelines. Trim the face a little at a time using sharp small scissors. Start under the chin so your bunny has a profile and then remove the fur just in front of the eyes. The rest is up to you. Just remember, once the fur is cut you



cannot get it back. So do a little at a time. Now you can do shading with Copic pens. Shade a little in the eye sockets in the shape of a triangle and also down the side of the cheeks, and then along the gusset seam. The colour used was E04 (Lipstick Natural). Use a colourless blender (0) to blend the colour in to soften it.

ATTACHING THE EARS

Pin onto head in the desired position. Taking your awl, make a hole into the head where the two pieces of pipe cleaner hit the head. Then push these pipe cleaners into the head and hold with ear pins in place while you take a couple of stitches at each end of the ear to hold them in place. Do this by catching a little bit of head fabric very close to the base of the ear and then the same on the corner of the ear. Repeat this at each end a couple of times. Then using a ladder stitch across the back side of the ear, sew each in place and then sink the threads into the head.

SETTING THE EYES

Decide on the location of the eyes using Test Eyes or similar for this purpose. When you have determined this, make small holes with an awl. Taking a double piece of sinew thread the two ends through the loop on the back of the eye and then through the loop at the end thus making a slip knot on the loop on the back of the eye. Repeat this for the other eye. Thread up a long doll needle with the two ends of the sinew and push this through the hole you have made with the awl and then out at the back of the base of the neck, as low as possible. Rethread your needle with the other eye and repeat the process also coming out at the back of the base of the neck as close as possible to the other thread. Check to see that the eyes are in the correct position.

Make a half knot and then pulling on the threads pull as hard as possible to sink the eyes into the correct spot. Check that the eyes are even and far enough in and when you are happy with them, tie off the threads again, repeating with 2 to 3 reef knots. Thread up each eye thread and then sink these threads close to the knot and then bring them out near the base of the head. Give them a tug and the knot should sink into the head. The threads can then be cut off close to the fabric.

EMBROIDERING THE NOSE AND MOUTH

Trim the fur pile short in the area where the nose is to be stitched. Make a template for your nose shape; for this bunny I used a small piece of leather. Glue this in place. I usually leave it overnight to dry. Taking your Perle cotton, anchor this behind an ear and then bring it out near the nose template. When working with a template, come out one cm above or below the template. This gives a nice rounded finish to the nose. Embroider the nose with a close even satin stitch, pulling tight between each stitch. Once you have finished the nose, add the mouth, in the shape of an inverted Y. Take your thread back to an ear and end off with a small back stitch and then sink your thread into the head and cut it off close to the fabric.

ATTACHING THE STUFFED HEAD TO THE BODY

Push the t-pin through the marking for the neck joint on the body. Complete the assembly by placing the head disc on the t-pin then a washer and then using a cotter pin turner or pliers, roll down the t-pin firmly.

ATTACHING THE ARMS AND LEGS

Make a hole with an awl at the markings for the joints in the body.



Assemble the arm and leg joints as for the head, and place the 25mm discs into the arms and the 35mm discs into the legs. Insert the t-pins into the appropriate joint holes in the body. Finish the joints as for the head inside the body. Using a cotter pin turner or pliers, roll down the t-pin firmly.

STUFFING THE BODY, ARMS AND LEGS

Using small cotton ball sized pieces of polyester filling, pack firmly right down into the tips of the paws and neck and base of the body of the bunny with a stuffing tool. Add



slowly until you have achieved the firmness that you want for the bunny. Close the openings with a ladder stitch.

Taking your Perle thread, sew three claws on each of the pads of the bunny's legs.

Bend the ears into the position you like- I have bent one right down and left the other upright. You can also shape them so that they are curved.

ATTACHING THE TAIL

Taking the thread you left attached to the tail, place the tail just below the bottom of the back opening of the body. With a ladder stitch, attach the tail to the body.

WHISKERS

Taking three longish pieces of horse hair/fishing gut, thread

them up on a doll needle. To do the whiskers, we will be doing them in the shape of a Z. Starting at the top of the Z just below the nose and on one side of the septum, take a stitch across to the other side of the septum, leaving a tail of about 5cm. Take a small stitch parallel to the septum. Then go across to the other side of the septum at an angle, coming out below the tail that you left. Take a small stitch parallel to the septum. Then go back across the septum, and come out below the first parallel stitch. Leave a tail of about 5cm. By doing the small stitches parallel to the septum, these whiskers will be secure. Trim to the lengths you want.

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Arlene Parsons has created this gorgeous half doll.

Carmel Halfdoll and Pleated Skirt

MATERIALS

- A.R.094 Carmel Halfdoll mould
- A.R.096 Carmel Baskets and Arms mould,
- A.R.097 Pleated Skirt mould
- White Porcelain Slip
- Clear Ceramic Glaze fires to (Cone 05 or 1062 degrees Celsius)
- Liquid Bright Gold
- Miniature Floral Decals

BRUSHES AND TOOLS

- ¼" Shader
- ½" Shader
- Fine Liner,
- Small Round
- Small Blusher or use ¼" Shader
- Soft mop brush
- Small spotter brush
- Sharp craft knife
- Sponge
- Kiln shelf prop
- Kiln firing fibre or cushion
- Large bucket or container
- Stockings/pantyhose
- Shallow dish
- Acetone

CHINA PAINTS

- Dark Blue
- Cream
- Black

- Grey
- Light Blue
- Light Pompadour Red
- Ruby Cheek Blush Red
- French Blush
- Raised White for Gold
- Hair Brown
- Dark Green
- Medium Green
- Royal Plum
- Painting Medium

POURING YOUR MOULD

Clean out your mould with a soft mop brush to get all the dust and dirt out. Use a sieved White Porcelain Slip. I personally use any pure white porcelain slip. Pour your halfdoll, pleated skirt, arms and basket. Once the pieces are poured and are released from the mould you need them to harden slightly before attaching the pieces. When attaching the arms to the sleeves always drill a small hole up the arms and into the sleeve cavity. This makes a breathing hole when firing, it stops any cracks around the join and prevents it from getting trapped air which causes the pieces to blow off during the firing.

Use some spare thickened slip and place around the sleeve cavity,

not over the hole. Then place the arms into position. Use a small piece of sponge to prop under the basket edge at the front, to stop it from sagging. When the cast is leather hard I use a sharp craft knife to take all the seam lines off. Then I use a ¼" and ½" shader brushes and dip it in the water and blend the seams. Clean the brush and repeat this process until all the halfdoll and skirt seams are all blended.

If you have a big enough kiln to fire the complete piece you must drill a small air hole at the top of the skirt, then using a thickened porcelain slip, attach the skirt to the base of the halfdoll. Clean up any excess slip with a brush and a little water. You may need to prop the basket with a kiln shelf prop and a small sponge until it is set in place. If your kiln is not big enough you can complete the halfdoll and skirt separately and at the end you can Araldite glue the two pieces together.

Once the halfdoll and skirt are dry, fire the piece/pieces to (cone 016 or 825 degrees Celsius). Now it is ready to wet clean the soft fired piece/pieces.





healthier and safer way to clean porcelain, as well the fired finish of the piece is much smoother and you really don't need to sand the piece(s) after it is fired.

FIRING

When loading the kiln to fire remember to prop under the basket with kiln fibre, as this stops the weight of the basket pulling away from the sleeve cavity. If you have the doll and skirt as one you will need a kiln shelf prop with kiln fibre on it to support under the basket. Do not over-pack under the basket as when it is firing it is shrinking in size and you do not want the prop to push up on the basket. Now it is ready to bisque fire to (cone 7 or 1264 degrees Celsius).

GLAZING

After the pieces are fired just run your fingertips over them and see if it needs any sanding. It is better to double check all your work. I use a ceramic clear gloss glaze that is fired to cone 05 or 1062 degrees Celsius. As the porcelain will not absorb the water content from the glaze you will need to pat on two good coats with a soft mop or shader brush. Then glaze paint the hair, clothes and skirt areas. Try not to force dry the glaze coats as the glaze will crawl back and crack. Allow the first coat to dry normally, and then be very careful to pat on the second coat. If you are too heavy-handed you will pull the first coat off so be gentle. We leave all the skin areas free of glaze. If you have got glaze on the base of the doll and skirt just wipe it off with a damp sponge so it does not stick to your kiln shelf when firing. When the piece(s) are all dry

it is ready to fire. There is no need for propping in this or any other future firings. Fire the kiln to cone 05 or 1064 degrees Celsius.

PAINTING

Now the piece(s) are ready to paint. Mix French Blush with the painting medium and paint all the skin tone areas. Blend if needed. Next paint in the grapes using the Royal Plum colour. Remember when using pinks, purples and some whites they are fired higher so do all those colours first. Then fire to cone 016 or 825 degrees Celsius.

Next paint in the irides of the eyes in Light Blue. Then paint in the eye and nose dots as well as the lips in Light Pompadour. Using the Grey, paint the upper eyelid area, for eyeshadow. Then paint all the hair area in Grey. Then carefully paint the bodice and the top layer of the skirt in Cream. Fire to cone 017 or 784 degrees Celsius.

Next paint in the eyeliner top and bottom of the eyes as well as the pupils in Black. Using the Light Pompadour, paint in the eyelid line above the black eyeliner. Then apply the painting medium to the cheek and top of the hands area. Make sure it is a satin finish and not glossy and wet. Then lightly dust the mop brush through the Ruby Cheek Blush colour. Dust off any excess paint on to a tissue or cloth. Then apply the paint to the cheeks and top of the hands. OPTIONAL: Using the Light Pompadour, paint in the fingernails.

Paint in the shirt Dark Blue (to achieve a deep even coverage it may need two to four coats) and remember to fire each coat on. Next paint the bottom ruffles of the skirt in Light Blue, blending as you go. Then fire to cone 017 or 784 degrees Celsius.

Using the Dark Blue, rim the outside of the eyes irides with a fine

WET CLEANING SOFT FIRED GREENWARE

Using a large bucket or container fill with warm water and immerse the piece/pieces. Wait for approximately 10 to 15 minutes before taking the piece(s) out of the water to clean. Use a stocking /pantyhose to clean over the entire piece(s). Then use a ¼" shader brush to clean in all the detailed areas. Then rinse the piece(s) under running water to get rid of the clay slurry caused by the cleaning.

Please note: I soft fire and wet clean all my greenware, as it is a

liner or small spotter brush. Then carefully paint in the eyelashes top and bottom with Black paint and a fine liner brush. Using the Light Pompadour, paint a darker accent lines to the top lip bows and bottom lip for an extra highlight. Next mix up the Raised White for Gold with a little of the painting medium to a thick paste consistency. Using the fine liner brush paint in the eye highlights.

Next use the Grey and add a little Black to make a darker shade of Grey, paint in the eyebrows. Using the same Dark Grey paint in all the hair lines of the hair following the contours of the hair shape. This is a very time consuming step but it is the most rewarding and effective one. If the shirt needs another coat apply another one now. Then fire to cone 017 or 784 degrees Celsius.

APPLYING DECALS

Next using your miniature floral decals, apply them by using a few at a time. Immerse them in a shallow dish of warm water. After a few seconds the decal paper would have absorbed the water and the decal is ready to be slid off the paper. Slide the decal into position on the bodice, and wipe over the decal with a cotton bud or tissue. By wiping it with extract, all the air from underneath the decal will disappear. If any air is left underneath the decal it will blister and fold back once it is fired, and you end up with an ugly, deformed design. Once you have all the decals on the bodice front and back as well as on the skirt and head circle area, double check in a good light that there are no air bubbles under the decals. If there are, and the design is dry you can use a pin and prick holes carefully in the design to help it escape.

If the shirt needs another coat do so now. Then using the Medium Green load a small round brush, then load

the tip only with Dark Green, paint in the leaves in the basket. Using the two colours gives you a great two-tone effect to the leaves. Next use the Hair Brown Colour and paint in the basket top and bottom. Next carefully using the White Raised Paint for Gold, paint in the dotted design around the edge of the shirt, as well as the dots for the necklace, and paint a small cross in the middle of the necklace. Fire to cone 017 or 784 degrees Celsius.

APPLYING THE GOLD

Last you apply the Liquid Bright Gold to the bodice and skirt using a fine liner brush. Next use a small spotter brush and apply the gold in dots to the necklace and cross over the white

paint. Add extra dot designs to the floral design on the head area as well as to the skirts decal design for an added feature. Make sure you wash your brushes out in Acetone to clean off all the gold. Now she is ready for her last firing.

When firing the gold it must be well vented, so open up your studio door to let the fumes out, as this is a very smelly firing. Leave the room when the firing is on. I slow fire the Gold firing to give it a lovely shiny finish. I place a wire kiln stilt it the lid opening, or you can use a kiln shelf prop, and allow the lid to be open by about 5cm (2") to let the fumes escape. This process eliminates the cloudy tarnish look to the gold. Then turn the kiln on low for 30 minutes, then onto medium for 20 minutes and then on full. When turning to full, close the lid fully to let the kiln finish. Now the piece is finished.

Thank you for your time and patience.

The Carmel can also be made with an empty basket for you to decorate and fill with handmade roses. The roses can be added to the headdress circle as well. We have also made another halfdoll named Annalise - the smaller Grape Lady to fit the pleated skirt and plain basket.

A and R Parsons Designs are offering these new release moulds in a total package, which is available to everyone. It includes A.R.094 Carmel \$80, A.R.095 Annalise \$80, A.R.096 Set of two baskets and arms \$50 and A.R.097 Pleated Skirt \$90. RRP is \$300, and the package price is \$250. The moulds can be sold separately but will not be discounted.



Arlene Parsons
Email: rp Parsonsdesigns@yahoo.com.au 🌸



Do you recognise this doll?



We received a query from Jill via email:
This doll belongs to a very good friend of mine and we know it is from the USA but would like to know a bit more about her, and were hoping that you would be able to help us.

The doll is 15" tall and is made of flesh coloured cotton fabric. Her arms and legs are jointed. Her eyes are painted and have eyelashes sticking out. She is wearing all her original clothing and has a swing tag which says "A Genuine Georgene Doll" A product of

*Georgene Novelties Inc. New York
 Made in USA.*

*Dear Jill
 Thank you for your enquiry. Your friend's doll looks to be in perfect condition, and having the swing tag still with her is a real bonus for collectors.*

The Georgene Novelties Company manufactured a number of different ranges of quality cloth dolls which included Raggedy Ann and Andy and Maude Tousey Fangel Dolls. Georgene Novelties was a company formed by Georgene and James Averill that

produced dolls from the 1920s through to the 1950s.

Some of the other series of dolls manufactured included Wedding Parties, Comic Characters and the International series which I believe your doll belongs to. The International series was manufactured in three different sizes which were 12", 15" and 24".

I would estimate her value in the range of \$200 - \$250.

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Sue Haiser's passion is rebornng gorgeous newborn babies and toddlers toddlers. She says every artist has their own technique and favourite materials so it is best to try a variety of different supplies and materials until you find the ones that suit you best.

Rebornng Arianna

MATERIALS

- Arianna mould
- Ceramic paint palette – don't use plastic the paints won't mix properly
- Genesis Heat Set paints including: Flesh 07, Flesh 08, Baby Flesh #1 Touch of White (available from Vynettesbassinette.com), Authentic Reborns – Strawberry Blush, Strawberry Creases, Strawberry Lips (available from Lynsrebornworld.com.au), Nail tip premix colour.
- Genesis Heat Set Matte Varnish
- Air Dry Gloss Varnish from bountifulbaby.com
- Odourless solvent I like Archival Oils (available from Vynettesbassinette.com)
- Paint Brushes 2/0, 3/0 Maxine's Mop ½", Maxine's Mop ¾" #1 round brush, 20/0 brush
- Cosmetic wedges 4-6 (www.bountifulbaby.com or local supermarket)
- 24mm flat backed eyes
- Quality mohair or human hair for long haired reborns
- Eyelashes to match hair colour
- Light Brown Prisma Colour pencil for eyebrows are the easiest to use starting out then when you get more experienced use Genesis eyebrow paint in the colour to match the hair colour
- Aleene's Paper Glaze
- E6000 glue
- Water based sealer (I use Mod Podge)
- Paper towelling for clean up
- Nylon stockings or stocking socks
- Convection microwave oven or standard oven to cook your vinyl parts to set paint. (Do not use one that you cook your food in). I have an oven that is purely dedicated for rebornng. You don't have to buy a new oven if your budget doesn't allow it - chase up a second hand one.
- Oven thermometer
- Hair rooting needles – for mohair and that baby style of hair I recommend 42G forked needles – for human hair where you want thicker locks I recommend 40 gauge 3barb regular rooting needles. For beginners you should use 38 gauge 3barb regular rooting needles so that you don't break as many, then when you get more experienced at rooting you should use smaller needles as I have recommended.
- Mushroom rooting tool to hold your pre-cut needles
- Polyfil for stuffing
- Fine and Medium glass beads for weighting or you can use Polypellets but they aren't as heavy. For a toddler I recommend glass beads to get a more realistic weight.
- Small spray bottle with water or leave in hair conditioner. Baby brush and comb. Larger comb for longer hair.
- Arianna size toddlers generally wear size 0 clothing or 6-9 months, but this varies according to manufacturer of clothing. Shoes 3-6 months crib shoes are best. A plain white short sleeve onesie is always a good idea for underclothing.





METHOD

Before you do anything check your kit thoroughly for any marks or faults in the vinyl, as they will be more noticeable once baby is painted. If the kit checks out fine, wash it in warm water - you can add baby bath to the water but you don't have to. I don't like to use strong washing liquids to wash my kits as they could leave a residue.

If using a convection oven, have it set up near your work table to make it easier to access. If using a regular oven preset your oven temperature to 130 degrees and put an oven thermometer into the oven to monitor the temperature correctly. Cover a cookie tray with a tea towel. Never let your vinyl pieces touch the metal in the oven or the tray. I use a convection oven so for this article I will be referring to cooking in a convection oven but process is similar for both methods.

In the convection oven I use the turntable tray and cover it fully with a tea towel. Be careful when placing your pieces in the oven not to touch the sides of the oven or the metal of the turning tray. Select power in the convection oven to a temperature of 130 degrees, select the timer for 10 minutes, then start. Do one cycle of 10 minutes with no parts in the oven. This will heat your oven up. Whilst this is cooking start painting your first piece of vinyl. Your oven will then be ready to put your piece in. I usually

cook the head by itself, then one arm and a leg together and then the other arm and leg together. But this does vary according to the size of the kit that you are baking. I find that a 28" toddler reborn is about the largest that will fit in a standard convection oven. Be careful with straight legged reborns that they are $\frac{3}{4}$ not full legs as they might not fit in the oven.

FIRST LAYER OF FLESH

This first layer of flesh tone is very important as it will effect how all your other layers turn out, so it is very important to get this layer correct. Take your time as painting reborns cannot be rushed. Also don't cook your piece until you are 100 percent happy with the result as your paint will set. It can be removed but this process is time consuming so it's better to fix any problems before cooking. Your first layer is Baby Flesh #1 Touch of White. This layer helps to neutralise the vinyl colour so that your flesh tones in following layers come out the colour that they are meant to be.

MIXING YOUR FIRST LAYER

Mixing the paint is one of the trickiest things to learn. It takes experience to get this right and the only way to learn is to make your reborns and keep practicing. I use the centre well of the ceramic paint palette then if it overflows when mixing it doesn't end up on my

work table.

Open your Flesh #1 and using your Maxine's Mop brush scrape up enough paint to be about half a 5-cent piece in size and put this into the centre well. Now open your odourless thinners and pour the thinners in, stopping just short of the top of the well. I judge it like when you are making a cup of tea you leave just enough room in the top of the cup so you don't spill it. Do the same with your paint well, you can always add more you can't take the thinners back out so less is better then too much to start with.

Using your mop brush start mixing the paint and the thinners together. I find an up and down motion is better then a stirring motion until the paint is mixing. When all the paint is mixed into the thinner you should get little bubbles forming. The consistency that we are looking for is best compared to Lite milk. Lite milk is white but has an almost see-through consistency. This is what we are looking for in our paint.

After you have mixed your paint wipe all the excess paint off your brush onto a cosmetic wedge and discard. Now with your wiped mop brush dip it back into the paint just enough to put paint on the end of your brush. Grab your first piece of vinyl. I usually start with the head but you don't have to. On the forehead paint a line down the forehead from the top of the head towards the nose.

I use this area as there are no creases you want a smooth uninterrupted part of the vinyl.

Now look at your line of paint. It should have a glossy appearance and have the colour of the paint you are using so in this case it would be white, but this works the same for each layer of flesh colour paint. It should be white but almost see through. It should be glossy but smooth in appearance. If it is blotchy with more clear bits then white you have used too much thinners. Wipe it off with a wedge and go back and add more paint, mix again and try again. If it is very white and thick and more like you are going to paint a picture it's too thick so add more thinners.

The main trick with reborns is to paint multiple thin layers. You cannot save time by painting thicker layers as it does not work. I apply my paint with my Maxine's mop brush to sections of the head then I pound the paint with a cosmetic wedge, so I would do say the forehead area in the first go. Apply the paint with the mop brush evenly and not too much – remember lightly is best – then using a cosmetic wedge I pound the vinyl. I do this twice.

The first time you pound it will leave dots or impressions off the cosmetic wedge. With this layer we want a smooth finish. The first pounding is absorbing a lot of the paint. Now get a clean wedge and pound again. This time it will be smoother and you will see you are leaving an even very thin layer of paint on the vinyl. Be careful not to touch where you have painted or it will leave marks and show up when baked. You cannot touch the wet paint. If you accidentally bump a bit and wipe some of the paint off, pound with your wedge to smooth and even it out. Continue this process over the entire head. You should let the piece sit for a few minutes for the thinner

to dry then you can put it in the oven. Remember the paint's not set so don't touch the paint.

I always place my head in the oven with the face upwards so if you smear the paint on the back of the head when you are placing it in the oven it won't show because of the hair. But you don't have the luxury of this with the legs and arms, so you have to get in the habit of being very careful when placing pieces in the oven. As your convection oven is now hot, you cook the first piece for 8 minutes on 130 degrees on the convection setting. In between each cooking, leave your microwave door open. Convection ovens do tend to get too hot if continually cooking one piece after another. Leaving the door open will prevent this from happening but your oven will stay hot enough ready for the next cooking session.

Repeat the same painting process with one arm and one limb. One point to remember is that any runs of paint will be very noticeable when cooked. I use a fan shaped brush to brush excess paint out of creases around the mouth and in between the toes and on the palms of hands in hard to get to areas. Smoothing it with the fan brush will blend the paint and remove excess paint so your finished painted area will be even, and neatly finished. Repeat until all limbs are done.

SECOND SKIN LAYER

The second skin layer is Flesh 07. The process for applying this layer is

exactly the same as the previous layer and the consistency of the paint is the same as the previous step. The two colours are only a couple of shades different in colour so you will only notice a slight change in the colour but you will notice the difference after this second layer is baked. Your skin tone will now be very even and no original vinyl will show through and all parts of the vinyl will be painted fully. Bake this layer as before

THIRD SKIN LAYER

The third skin layer is using Flesh 08 and this is the darkest layer of skin tone out of the three being used.

As this colour is darker you don't need quite as much paint so reduce





give a terrific finished result with a light layer of this purple colour beforehand. Apply this colour in the corners of the eyes near the nose and you can also outline the eye socket with this colour. You can also add little spider veins to a closed eyed toddler by using a well worn Maxine's mop where the bristles are all sprayed out. Dip the brush lightly into the paint only just touching the ends of the bristles into the paint and lightly apply to closed lids. Dab off excess with a cosmetic wedge but be careful not to smear as you want little lines not a smudge. Always end with dabbing where you have painted with a cosmetic wedge. It smooths it out.

BLUSHING/MOTTLING

On younger reborns this step would be a mottling layer. I prefer toddlers that do not have mottled skin but more of a random blushing appearance. For this layer I use Authentic Reborns Blush paint. This paint is already mixed with thinners so there is no need to mix and odourless thinners into it. However I have found once the jar has been opened to the air and you get about half way through the jar you need to add a small amount of thinners as it dries out a touch. If this happens I dip my mop brush into the thinners and then put the filled brush into the paint jar to get the paint I need.

I apply this paint directly to the vinyl, however I like a well used Maxine's mop to get the right effect. So for beginners I would recommend you put a tiny amount on a cosmetic wedge and apply that to the vinyl. If you wanted mottling you can apply it directly to a sea sponge or any type of sponge that has an uneven texture and has holes in it. Or a berry maker is great for mottling. But for this exercise we don't want mottling we just want a little blush in the right places.

the size of your paint grab to about three-quarters the size of what you took from the jar on the previous two occasions but with the same amount of thinner.

We do not apply this layer to creases or the soles of the feet or palms of the hands. We also apply this with the Maxine mop in a more random pouncing action as we want the other layers to show through in some areas. Once you have applied the paint in a few areas with the mop brush, pounce it with the cosmetic sponge. Do this quickly before it dries. It will appear to spread out when you pound but it will be darker in some areas and thinner in others when you are finished. You only need to pounce

this layer once and it should give you a smooth finish on the first pounce. If it looks like too much paint and not thin enough, pounce again. Bake this layer as before

CREASES

The next step is doing the creases with Authentic Reborns Creases paint. This is already mixed so no need to add anything. Add more thinners to your brush if your jar is three-quarters empty and starting to appear dry, but it's not necessary for a new jar.

Using a thin, straight brush outline all creases on head and limbs and also paint the lips with this colour very lightly. Lip colour will be applied in another layer but this helps to

I apply blush to the knees, elbows, palms of hands, backs of hands and fingers, bottom of feet, toes and top of foot, and ankle bone. I also apply very light blush to random areas of the legs and arms but only very lightly and only in one or two areas. All blushing is pounded or blended. Less is more as it is easier to add more. In multiple bakings you don't want too much redness or the baby will look sunburnt and unnatural.

You will learn how you like your blushing and where to put it with practice. I find studying photos of real toddlers helps you to put it in the right places. You can also learn where other artists have applied blushing to reborns by studying a reborn or photo. Don't over-do this step. Remember what you see before baking is pretty much what you'll have when you have baked the pieces. If it's too dark now wipe some off with clean wedges. If it looks too light but you're not sure, bake it first to make sure. You can always repeat this process if it's not dark enough. Remember less is better and more natural.

LIPS/EYEBROWS

This step is where I paint the lips and eyebrows. I do them both in this step to prevent two lots of baking but you can do them individually until you are more comfortable. Always start with your eyebrows as this is harder to do. For beginners I recommend using a pencil to draw on your eyebrows. You can wipe it off with thinner and a cosmetic wedge if you make a mistake. Once your eyebrows are even on both sides you can either paint over the lines or leave them as they are. If using eyebrow paint use a 20.0 liner brush and dip into eyebrow paint only covering the tip and then paint your eyebrows. Use a toothpick to thin and shape your lines if they are too thick. Painting

eyebrows is very tricky and only comes with practice and that is why I recommend pencils for beginners.

Once eyebrows are done it's time for the lips. Paint using Authentic Reborn lip colour. No need to add thinners. I love this colour as it's natural in appearance and doesn't make your reborn look like they are wearing lipstick. You can mix your own colours but getting the colour right is difficult so I highly recommend these premixed colours. Paint using a No 2 brush. Or try different brushes to you find the one that suits you best. Paint evenly and smoothly as you don't want to use a cosmetic wedge on this layer. If you have applied it too thickly you can use a wedge but dab only lightly to even the paint out, not take it off. Bake as before. When you get the head out of the oven check that the paint on the lips has fully set. Dab with a cotton wedge very lightly and if any paint comes off return to oven and rebake for 2 minutes.

Using the Authentic reborns blush

colour paint in the skin on the nail beds on both the feet and arms. Bake as normal. When cool paint the nail tips with your nail tip paint. This line should be very thin. Use a toothpick to clean up areas where you want to wipe the paint off or to make line thinner. Do not use wedges in this step. Bake as normal for 8 minutes. Make sure your convection oven is not too hot. As you have been doing a lot of baking you might be better to wait until your oven has cooled. Vinyl finger tips and toes are very easily burnt in hot ovens.

VEINING

You might say why haven't you shown me how to vein? Doing blue veins on reborns is one of the hardest things to do well. I don't recommend beginners put veins in. I find beginners' veins look unnatural so you are better off missing this step all together until you are more experienced. There is nothing worse then a reborn with blue lines up their arms that look like lines and not veins.



FINAL BAKING

The final step is the Genesis Heat Set Matte Varnish. This step is very important as it prevents your pencilled eyebrows from coming off and it also prevents fading and shine on your reborns. Take a blob of varnish from the jar the size of a 5-cent piece and put in the centre well. Now fill your well with thinners as you normally would. Mix with Maxine's mop brush. Once mixed well paint using brush all over the head of the reborn. Then pounce once all over with cosmetic wedge. Bake as normal for 8 minutes on 130 degrees, then let cool then repeat the baking process for a second time. If the finish still appears a bit chalky to touch let it cool again and then bake again for a third time. I never send a baby home to their new home without doing this step. I have purchased reborns in

the past that I have had to fix as this step was missed and their heads have gone so shiny they looked like they were wet when they were not. So I always recommend this final and very important step.

ROOTING THE HAIR

Hair rooting is very complex so I will save that for another article. I will only give you a very quick summary of how I have rooted the hair on the two Arianna's featured in this article. Short haired Arianna's hair is long straight mohair and has been rooted using a 42-gauge German Forked needle. This takes many hours. To do her head took about 12-16 hours depending on how fast you are. She has a very large head and you need patience and cannot rush this step. Using this needle you get only very fine wholes in the head which are not very noticeable. A beginner can use a 38-gauge regular needle with 3 barbs. This will get it done quicker for you but the holes in the head where the hairs go in will be more prominent.

Beginners could also practice with a 38-gauge 6-barb needle so that they can see the end results of their work quicker, but this size needle is meant for eyelashes and should not be used in reborns that you intend to adopt out. They are only for practicing. When learning if you use the larger size needles you won't break as many. The thinner needles and forked needles are only for more experienced reborners. Seal the inside of the head after you have finished rooting with Modge Podge then allow 24 hours to dry fully.

WEIGHTING AND FINISHING YOUR BABY

Insert eyes by cutting open the back of the eye socket from inside the neck but only cut three-quarters of the way around and don't cut the

back right off as you need to close it over the eye and then glue it securely with E6000 glue once the eyes are in the correct position.

Then it's time to weight and stuff your limbs, head and body. I find that glass beads in the small and medium size work the best for reborn toddlers and I also use them in smaller babies to give them a more realistic weight. In the arms and legs you can pour the glass beads directly into the limbs using a small funnel and jug. Don't use the larger beads in the limbs as you will feel them through the vinyl. Cap off the limbs when full with plastic caps that sometimes come with the kits.

If none are available fill until three-quarters full and then cap off with polyfil and seal with a circle of cardstock over the top to cover the hole. In the body and head always put your glass beads in a stocking sock. Then surround with soft polyfil so that you can't feel the sack through the doe suede or cloth body. Do the same in the head and then fill the rest of the head with polyfil.

If you are opening your baby's nose this should be done prior to filling the head and then backed with felt. Magnets should also be glued inside the head for hair bows and dummies before filling the head. All the limbs and the head should be attached to the body using cable ties. Don't buy the ones from the hardware store as they are too thick. Most bodies already come with cable ties but you can buy spares from most reborn supply stores. When attaching the head don't over tighten or you won't be able to turn the head, but don't make them too loose either as the limbs and head will easily come off.

Once your baby is all put together you can then apply eyelashes using Aleen's paper glaze and gloss air dry varnish to the lips and nails. Leave



overnight for lips and nails to dry fully and then you are finished and ready to dress your reborn. Then you can start on your next one.

Don't expect your first one to be perfect as it won't be. I threw out the first 10 reborns I made. I had made about 20 before I attempted to sell one. The best way to compare your work with the rest of the reborn community is to buy a reborn from an experienced artist even if you only intend to make them and not be a collector. Once you have seen a quality reborn you will know what results you're trying to achieve. A quality reborn starts at \$300-\$500 and goes up to \$1000 and beyond, so I guess it depends on your budget what one you can buy as your sample baby. The main thing is reborn is a craft that you learn over many years and you will continue learning as techniques



and supplies change. Don't rush it and don't expect that perfect baby on your first attempt, but definitely keep going. Reborn is very rewarding and so addictive. It's a skill that you will learn and enjoy for many many years.

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Collecting Antique Baby Dolls

This is the second half of Lesley Hurford's fascinating article on character babies and toddlers. The first half was in issue DBC18.3. All of the dolls in these photographs are from Lesley's personal collection, and from Lesley Hurford Antique Dolls.

By LESLEY HURFORD

1.



Some of the most appealing dolls ever made were the naturalistic character baby dolls made in the early years of the 20th century.

They have endearing facial expressions and life-like rolls of fat, wrinkles, double chins and dimples. Dimpled toes and knees, chubby limbs, and well defined pot bellies all added to their appeal. They came with wigs or moulded hair, detailed ears and noses, well sculpted cheeks, teeth, glass or painted eyes or flirting eyes. They smiled, cried and pouted.

The character baby represents a baby older than a new born. On bent limb composition, baby bodies is an apt description as the limbs are bent and the legs curved to resemble the bodies of real life babies. This type of body enables them to sit and they can be displayed so well in prams or cots or high chairs. If the baby is wearing a long antique baby gown, high chairs are a ideal way to show it off.

1. This is a wonderful life-size celluloid character made in Japan in the 1930s. He is very special as he has a baby bottle moulded into one hand.

2. Two KR100 character babies. The one on the right is very rare and has glass eyes and flocked hair. They usually have a bald head and intaglio eyes like the baby on the left.

3. A basket full of Gebruder Heubach character babies.

4. Rare celluloid KR100 baby in a wonderful doll sized antique christening gown.

5. Two wonderful large 1930s composition babies. The one on the left is German and has flirty eyes. The one on the right is the largest size "Bubbles" and she is all totally original.

6. A wonderful rare large Simon & Halbig 1428. His moulding detail is incredible with little squinty eyes and a mouth that looks like it is drooling! He is sometimes known as Freddy.



They were advertised as being produced from real life and they really did look like real babies instead of the idealised dolly face dolls so popular before.

The toddler body had straight legs so the baby could stand. There was a huge variety in bisque, however celluloids, and later, in the 1930s, composition, and later again the hard plastic babies were hugely popular.

Usually the credit is given to K&R for introducing the first character baby and within one year all of the major doll factories were making them.

In 1909 Kammer & Reinhardt registered the name 'Charakterpuppen'. K&R was a large producer of dolls and its Baby No 100 was its first character baby representing a six-month-old baby.

He first came on a fully jointed body but within a few months K&R had designed a realistically proportioned composition bent limb baby body which was soon copied by all the other doll makers.

Baby has a very detailed face with little squinty painted eyes, a double chin and painted hair. A rare version has a wig and glass eyes and an extremely rare version (pictured) had glass eyes and flocked hair. He is sometimes known to collectors as the Kaiser Baby. He was also made in a rare celluloid version.

Simon & Halbig was one of the most prolific factories and made doll heads for many other doll companies. S&H began collaborating with K&R in 1902 and was known for its top quality products.

One of the most popular and easily found models was K&R 126 which came in many variations (a whole collection could be had with just 126 dolls!) I have many different examples in my collection including a rare black example. The K&R 126 doll has a very pleasant, happy face which endears it to collectors.

Kestner is a famous doll maker known for his high quality dolls. His character babies are always popular. He was known as the king of the doll makers and some of his character babies had a label in the shape of a crown. Kestner was probably the only German doll maker to make both the heads and the bodies. The majority of other doll firms purchased their heads from other





7.



8.



9.



10.



11.

porcelain factories. The Kestner 100 and 200 series of characters are wonderful and his 257 and 260 models are among my favourites. The bald head babies are very appealing.

Kestner Hilda is a magical name in the world of dolls and with her gentle expression and protruding upper lip she adds magic to any collection. The wigged

7. Two character Kestner babies, no 211 and 257.

8. A large French toddler SFBJ 236 "laughing Jumeau" wearing a dress that was my daughter's as a child.

9. A smaller version of the SFBJ 236.

10. A smaller composition "Puz" baby has flirty eyes and is wearing a beautiful fine band knitted romper.

11. This tiny 13cm (5 inch) pair of German celluloid babies have the cutest original matching clothes and the most amazing original tiny leather shoes.



version was usually marked 245 or 237 and the bald head version 1070.

The two pictured here are lovely examples of this baby with her bright alert look. The flirty eyed version is very rare and hardly ever seen.

Gebruder Heubach was famous for his character figurines, piano babies and dolls. He achieved great detail with the moulded hair, deeply incised intaglio eyes and other marvellous detailing. There is a strong resemblance between his bisque figurines and his dolls, although the figurines were made long before the start of the dolls in 1910. He has always been my favourite maker and I love the

piano babies and figurines as much as the dolls and have a large collection of them all collected over many years.

The French SFBJ was founded in 1899 by the merging of the leading doll manufactures Eden Bebe, Bebe Jumeau, and Bru. They made wonderful characters with their most popular and well known doll being No 236 known as "the laughing Jumeau". This doll was still in production right up to the 1930s and was made on a baby body as well as a toddler version.

Armand Marseille was the most prolific of all and his dolls are the most easily found. He created all types of dolls but is probably known best for his pretty AM390 dolls and

his Dream Baby dolls. His character babies are always popular.

Bubbles, a wonderful composition character baby from the 1920s, was a big seller for the Effanbee Doll Company and came in all sizes and with tin sleeping eyes, dimples and a firm cloth torso with composition

12. A 1930s German composition baby known as Puz. He has flirty eyes and sits in an antique swing hanging from the ceiling.

13. A tiny Kestner 257 in rare small size. She looks so different to her big sister in photo 7. She is pictured in her little high chair in my collection.

14. Two desirable Kestner Hilda babies. The baby on the right is very rare and has flirty eyes which make her look so different.

15. A rare Kestner Oriental baby.





16. Two French babies by Raynal. The cloth baby on the left is from the 1930s, with a felt head, stuffed cotton knit body, and rhodoid hands. I bought her from Samy Odin, owner of the only doll museum in Paris. She is with her sister from the 1950s who is in mint all-original, unplayed-with condition. She even has her plastic dummy and rattle and the name Raynal as a little badge on her dress. She has a hard plastic head, flirty eyes and marked shoes. I was lucky to win her at a French doll auction outside Paris as the auction was conducted in French and I don't speak French!

head and fat, detailed limbs. She was designed by Bernard Lipfert who also created the Shirley Temple dolls, Dionne Quinns and Patsy dolls. The clothing on the composition dolls from the 1930s added greatly to their appeal if you are lucky enough to find them still in their original clothing.

There were many wonderful character dolls made in celluloid, a few of which are pictured here. It is a great medium for showing detail and was made in many countries including Germany, France, and Japan.

The hard plastic babies of the 1950s are always popular with collectors.

This article and the previous one show just a few of the antique baby dolls available to collectors. They are a lot of fun to collect and to display. 🐼

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RUBY RED GALLERIA (RRG)

Ruby Red Galleria comprises a group of talented and enthusiastic doll designers, most of whom have many years of hands-on working experiences while working side by side with some of the most knowledgeable and gifted doll talents or doll masters all over the world.

Our own brand name, Ruby Red Galleria, started in 2008. Since then, our brand name has already been recognised and appreciated by the general collector doll public for its awesome doll designs and haute couture doll costumes, and fashion accessories such as wigs, shoes, hair, jewellery, and hairpieces. In addition, our exquisite sewing and down-to-the-detail quality work is well recognised in the collectible doll market worldwide..

RRG has a vision – we believe dolls are created to bring smiles and pleasure to the young, not so young and mature doll collectors alike. We believe dolls are NOT made to be played with for 10-20 minutes and then locked away into some air-tight cabinets, only to be taken out and put back after occasional dustings; nor should dolls be destined to being thrown away after only a short play.

Instead, RubyRed dolls are designed to be enjoyed and played with

continuously, and pampered like all loved ones.

At RRG we are proud of our awards:

1. 2009 DOTY Awards 2009: Senson Dolls, Lucy under the category of Collectible Vinyl/Plastic doll, \$125-\$250
2. 2009 DOLLS Awards of Excellence: Senson Dolls, Ping Li under the category of Ball-jointed-dolls under US\$200
3. 2011 DOTY Awards 2011: In Motion Girls, Luise under the category of Artist Doll, Less than US\$1,250, and Strawberina, flying Around with Butterflies under the category of Artist Miniature Doll).

At RRG we are proud to be innovative:

RRG was one of the original finding member of the original ABJD dolls in Asia. Following this tradition, RRG now also features other ABJD related dolls lines, including “In Motion”™ Girls; Senson™ dolls; Strawberina™ dolls; Honee-B lines.

In January 2011, we launched our new 4.5” tiny BJD doll Honee-B. She is a little gardener and animal lover.

All of our RRG created dolls are designed to emphasize human characteristics, and their 4.5” to 12” sizes are just perfect to be hand-carried around by doll collectors everywhere.

In addition, RRG also supplies various doll accessories: not just outfits but also designer shoes, wigs, jewellery, purses, eyes, bags, bodies, NuBorn™; and reborn mohair, 18” play dolls and many others; and not just for BJD dolls alone; but for many other types of other doll lines as well.

For more details about each storyline and character background of our dolls, please visit our website.

Our BJD Fashion Boutique has now opened, giving different personal characters to all different sizes of BJD dolls, such as Blythe, Pullip, Lati Yellow, Pukifee, YOSD, Rosenlied Monday, MSD, InMotions Girls, and Puki Puki. We transform these dolls in trendy costumes with our designer dresses, shoes, handbags, jewellery, hairpieces, and doll cases. We cater to every detail need of your lovely doll, from head to toe. Our designs offer mix-n-match possibilities to make our dolls adorable to our collectors.

Our design wish in 2011 is to convey the message, “play, enjoy and share your happiness of doll collecting.” These are the long lost true virtues of what doll collecting is all about, and RRG aims to bring it back. After all, RRG dolls are created to be a part of the family; to be treated just like one would treat a favourite pet. We believe our





favourite dolls should be pampered, loved, and paraded in public.

The most distinctive or unique features of RRG dolls would be their "humanization". Ruby Red Galleria dolls are all designed with an inner soul and with physical functionalities and playabilities in them. Thus, every RRG dolls cries out for attention and care. Viva Dolls!

Our goal for 2011 is to emphasize

the close relationship that we believe should exist between doll lovers and their dolls. With our 2011 lines of dolls, we hope doll lovers can share their laughter, tears, fantasies, outings, love and care. This is our quest.

Web: www.rubyredgalleria.com or www.rubyredbjd.com



WHAT'S BEEN HAPPENING AT DOLLYANNA?

Since purchasing the business from Sue Smith in December 2010, we have been very busy. We have relocated and our contact details have changed (please see below).

Each month we are sending our an e-newsletter to everyone on our email listing. If you haven't been receiving your copy, please email us with your details. The e-newsletter keeps you updated on our products and specials. In addition, the homepage link on our website takes you to our Specials of the Month. If you need guidance in using our website for the first time, please feel free to call us and we can help you to make your first order.

At DollyAnna we sell all the bits and pieces that go together to create your dolls. We import all our own stock, which offers you great savings. We sell to both retail and wholesale. Our products include wigs and shoes (Monique, DollyAnna and Global), eyes (glass, acrylic, teddy bear, life like, fashions and more), eyelashes (singles, strips and doubles), socks and tights, accessories (armature, doll

stands, screwgles, plastic S hooks and head pates), giftware and more.

We are constantly being asked for contact details for doll studios and hospitals. If you would like to provide us with your contact information we will display it on our website FREE of charge, in appreciation of your purchasing our products.

Our latest product is a cup, saucer and spoon set, beautifully presented in a gift box, which is ideal for a gift or for you to collect.

Our exciting DollyAnna Created Dolls competition closes 30 June 2011. For your chance to win a \$250 DollyAnna credit, email or post two pictures of the doll you have made with products from our range. The first picture is to be a close-up of the doll's face, and the second picture is to be a whole doll picture, front on. Please also indicate which DollyAnna products you used to make the doll. Don't forget to include your contact details and a few words about your special creation. See our website for more information.

Don't forget to mark in your diary the Doll Collectors Club Fair Liverpool, NSW, from 30 to 31 July 2011.

Happy dollmaking!

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ANGELS OF DELIGHT NURSERY



Since reborn dolls melted their way into the hearts of countless Australians, the art form has developed at an astounding pace. There are so many beautiful doll faces and types to choose from and make your own, and the supplies and products used are now amongst the best in the world.

Since I started reborn dolls five years ago, I've only used Genesis Heat Set Paints with great success. It's amazingly easy to use and because it's heat set, little (or not so little) mistakes can be corrected until you are happy with your product before baking or setting the paint. This has allowed artists with very different capabilities to use the paint with ease and confidence, from beginners right through to advanced and master artists.

I'm Elna Loopstra and I'm the reborn artist at Angels of Delight Nursery. Being part of the reborn doll world has been the most enriching artistic experience I have ever had the pleasure of being part of. I have met the most amazing people and shared in both their losses and gains. My angels have been adopted by delighted Mums from all around the world. They are all individual heirlooms, created with love through this amazing talent given to me by God.

Angels of Delight Nursery belongs to several guilds and as a Master Artist in the USA I have won quite a few competitions which are run with international participants in different categories monthly and annually. Through these guilds, shows and research, we are able stay in touch with the latest developments in the reborn doll world, and to share and develop our knowledge

and experience with everyone who lovingly and unknowingly gets overwhelmed by these baby dolls.

Angels of Delight Nursery is currently in the process of expanding to delivering the best supplies to reborn artists. Our new e-commerce shop is called City of Reborn Angels and will incorporate Angels of Delight Nursery. Both can be found at www.cityofrebornangels.com.au or www.angelsofdelightnursery.com.au with lots of photos of my Reborn Angels. Small or private reborn classes/workshops will be run from September 2011 and you are most welcome to contact me if you would like to join us.

If you are interested in just knowing more about these amazing angels or would like your own custom Reborn Angel, please feel free to contact me.

Angels Wishes and Blessings

Elna Loopstra

Angels of Delight Nursery

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PADDINGTON BEAR LIMITED EDITIONS AVAILABLE NOW AT NANA'S TEDDIES & TOYS.

A new Original design Vintage Paddington Bear has just been released.

Only a very limited production run of these bears has been made and our supplier has only allocated 300 to Australia so stock is quite limited.

This Special Limited Edition is beautifully presented in a very nice collectables box decorated with pictures of Paddington himself.

Limited production Anniversary Editions will sell out fairly quickly so if you are a Paddington Fan and would like one for your collection order him now so you don't miss out.

This 30 cm Vintage Paddington has been created in the colours of the bear in some of the original story books with his blue duffle coat and red felt hat.

This design is selling for \$59.95

We also have a smaller version in a special 50th anniversary gift bag, again stock is fairly limited as the maker wanted them to only be available during Paddington's 50th Birthday year.

This will make both of these bears quite collectable in years to come like many of the earlier designs produced in the first half of Paddington's life.

This little guy is 12 cm high and is only \$19.95

In fact we have 10 different Paddington Bear designs in stock from

tiny 12cm versions right up to big Giant sized ones and a very unusual long haired 47cm version featured on the front of this magazine.

You can see all our Paddington Bears on our on-line catalogue www.teddys.com.au

teddys.com.au

Nana's Teddies & Toys

21 Great Western Highway

Blaxland NSW

0247 390677

bears@teddys.com.au

PADDINGTONS STORY.

Although Paddington now lives in London, England, he originally came from Darkest Peru where he was brought up by his Aunt Lucy after he was orphaned following an earthquake when he was just a few weeks old.

When Aunt Lucy went to live in the Home for Retired Bears in Lima, she decided to send him to England to live. After teaching him to speak English she arranged for him to stow away in a ship's lifeboat.

Eventually, Paddington arrived on Paddington Station in London which is where the very first story begins with the words:

"Mr. and Mrs. Brown first met Paddington on a railway platform. In fact, that was how he came to have such an unusual name for a bear for Paddington was the name of the station."

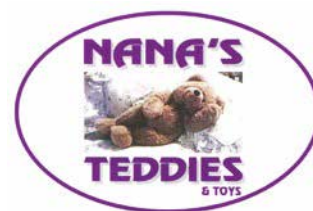
The Browns were at the station to meet their daughter Judy when Mr. Brown spotted a bear sitting all alone on a suitcase, behind a pile of mail bags, close to the lost property office. The bear was wearing nothing but a hat and he had a label round his neck bearing the words "Please Look After This Bear. Thank You."

Unable to resist such a simple request, Mr. and Mrs. Brown took Paddington home to live with them at 32 Windsor Gardens with their two children, Jonathan and Judy and their housekeeper, Mrs. Bird.

The Browns decided to name their new member of the family Paddington, after the place where he was found, although we later learn that in Peru his name was Pastuso.

When he was found, Paddington wasn't too sure how old he was so the Browns decided to start again at one. They also decided that he should have two birthdays a year (just like the Queen!) and so he celebrates these on 25th June and 25th December.

Nana's Teddies & Toys are open 9am -5pm everyday you can visit their huge mega store at 21 Great Western Highway Brooklands Village Blaxland NSW 02 4739 0677 or see their thousands of teddys in a huge on line catalogue at www.teddys.com.au.



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Created Dolls
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Dolly Anna

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DOLLS, BEARS AND COLLECTABLES