

EXCLUSIVE READER OFFERS INSIDE

Australian Dolls Bears and Collectables

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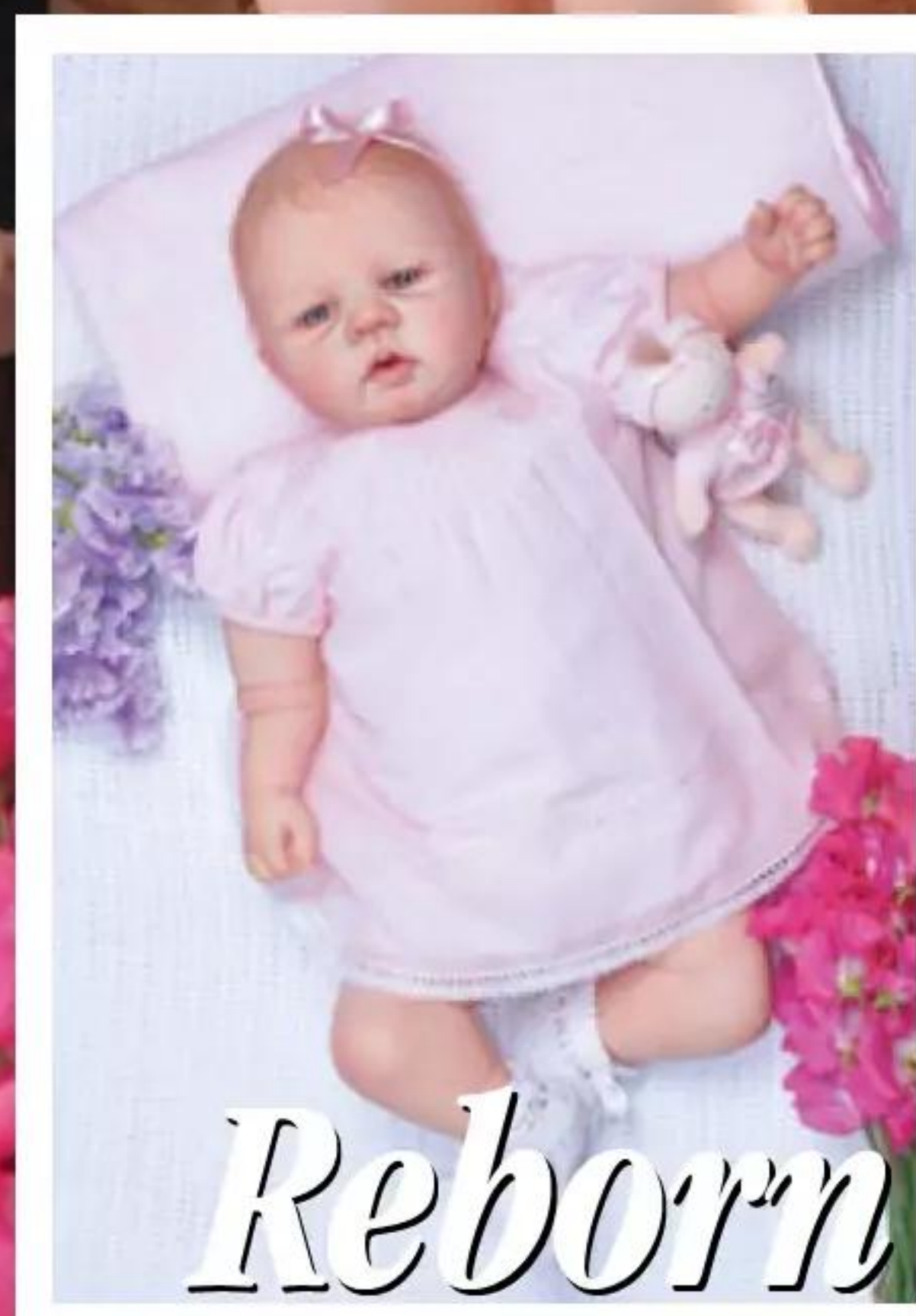
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Vol 18 No 1



PROFILES, PROJECTS AND ALL THE LATEST NEWS

Australian Dolls Bears and Collectables

ing to press but may be subject to variation.



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Doll Tour of Germany and Russia 2010
by Lesley Hurford



News Reborning

WITH LYN CONLON

At last a sleeping toddler has been sculpted by Rea Schick. Probably most of you have seen Arianna awake, and now there is Arianna asleep. Same limbs, and body and features but she is asleep. What a gorgeous kit this little one is. She resembles about a 9 to 10 month old child and is 28 inches long. You will absolutely love this little girl.

Adrie Stoete has some lovely babies becoming available in the coming months, some are on pre-order and some are also limited edition so grab your kits on a pre-order so you don't miss out.

Australia has another budding sculptor with her first kit out. I am talking about Jade Warner with her first baby Wee Screamer. The detail in the mouth and gums really is incredible. Well done Jade for an excellent first release baby. This baby is also a limited edition kit.

We have discovered all types of dolls can be created using Adrie Stoete's fairies Elawin and Elin, who are a project in this issue. These fairies are the same size as the 1/3 Super Dollfie dolls so they can be turned into very modern looking dolls as well as fairies. They are so much easier to paint than Dollfies which have to be painted with chalks or acrylics as they are made from a firm plastic. The three dolls in the picture are all done by Adrie Stoete using her Elin and Elawin fairy kits. Aren't they very versatile? Don't forget to look at their project to find out the details of our exciting new reborning competition.

On another matter, please use the correct materials for weighting your babies. One of my customers called me and said she had bought a reborn doll on eBay and decided to change something with the doll and when taking the head off found it was weighted with flour. Investigating

further she found that all limbs were filled with household flour. What an attraction for vermin and weevil eggs. Imagine when the hot weather comes what that doll would be like when the creepy crawlies come from the inside to the outside.

Another customer told me she pulled the head off one of the reborn dolls she bought from a doll show and inside it was filled with supermarket plastic bags, and some still had breadcrumbs and sesame seeds in it. Another vermin attraction! The limbs were filled with scrunched up toilet paper. I was horrified that a reborner would detract from their craft by using these types of materials. Happy reborn!

Lyn's Reborn World

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News Bears

THE PORCELAIN DOLLMAKERS GUILD OF SYDNEY SOUTHERN DISTRICTS



“The Porcelain Dollmakers Guild of Sydney Southern Districts held it's annual Doll and Bear Competition and Craft Show on Saturday 5th June 2010, at Sutherland United Services Club.

The Show was again well supported from Bear enthusiasts, and the entries were of a high standard , showing great varieties in shape, size and colour.

We look forward to seeing everyone again in 2011, with more wonderful entries”.

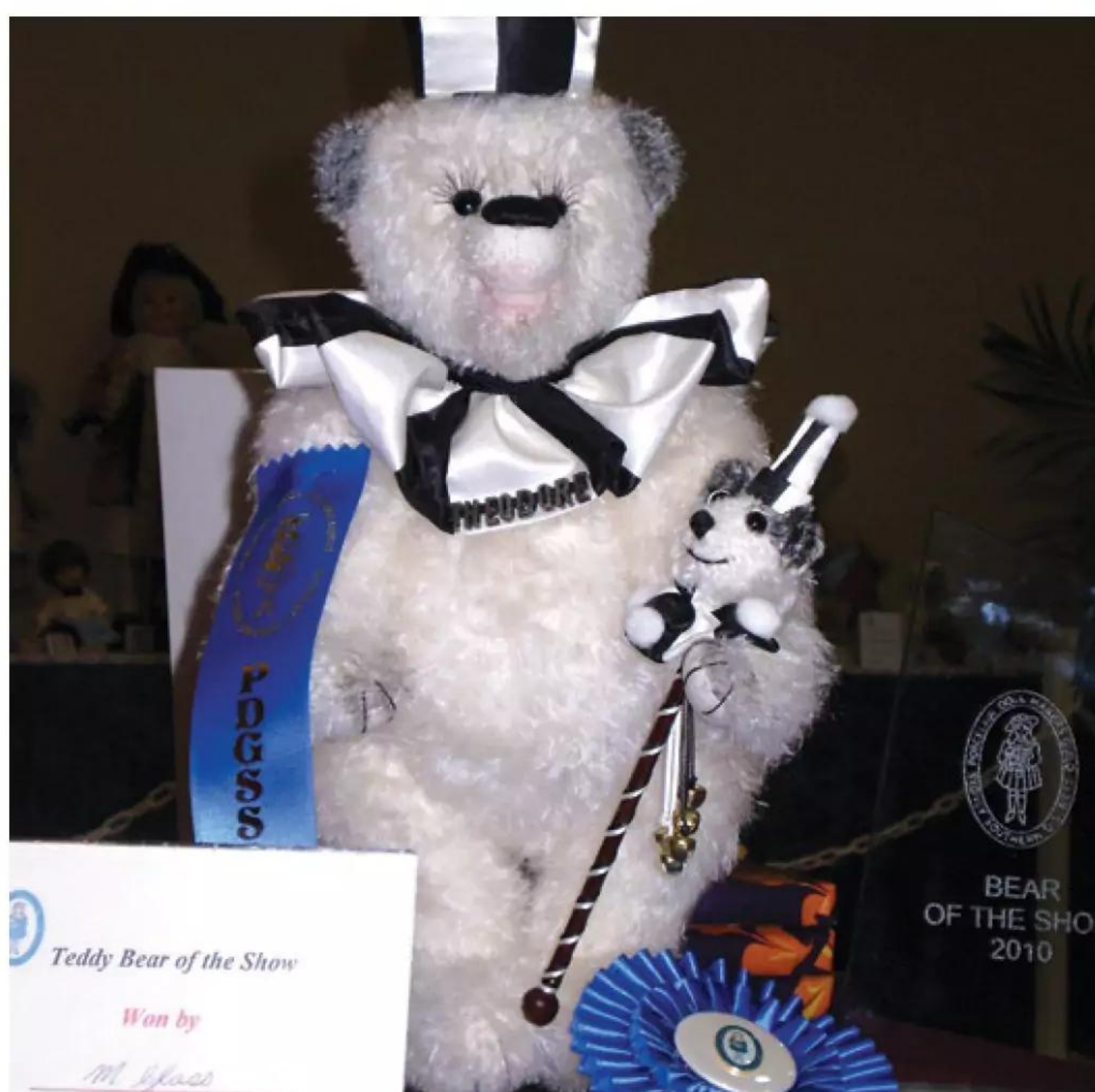
WINNERS.

Bear of Show: M. Glass.

Dressed Bears, Made from Fur:
E. Williams.

Undressed Bears, Made from Fur:
M.Glass. B. Chang.

Soft Toys, Animals or Creatures, Made from Fur: M. Glass.



News Miniatures

REPORT BY LESLEY RICHARDSON

SAME UPDATE

The year is fast moving on, with this year's fair over, and the club is now looking towards the 2011 show. The theme for each year's show is decided on before the current year's fair. This gives club members the opportunity to shop for any item they may need. Next year there are three themes, all very exciting. The first one is a museum, with individuals making up a series of boxes, bringing them together to make a museum. There will be Roman, Greek, paintings, cavemen to name a few.

The second theme is hatch, match and dispatch; or birth, marriage and death. This one will be interesting to see put together. Unlike the museum, the boxes will not be uniform in size. The last theme is a scene from your favourite movie or show, another



interesting concept. It will be another interesting show next year.

Wandering around the traders at this year's fair I noticed an increase in items in much smaller scales. The standard 1/12th is still going strong,

but scales 1/24th and smaller are increasing in popularity, and the number of items available in the smaller scale is increasing.

There is also an increase in the style or scope of furniture for the more modern home becoming available, not only in 1/12th but also 1/24th. This is wonderful to see and a move away from Georgian and Victorian styles. Both of these periods are still very popular. Additions of more modern furniture and items give miniaturists a wider scope of building room settings, which is always a good thing.

I was also pleasantly surprised and pleased to discover that several miniatures had been quietly working on 1/144th scale houses, including furniture. There is now a push to get together the finished houses for a smaller scale show at next year's fair.

Lesley Richardson

Phone: 08 8250 5717

Email: lee1richard@yahoo.com.au



NANA'S TEDDIES & TOYS



2 VERY SPECIAL LIMITED EDITIONS by DEAN'S of ENGLAND

Nana's Teddies have commissioned two very special limited edition bears from Deans to commemorate the visit of Dean's owners Barbara & Neil Miller for a special signing event on October 12th.

Both bears are limited to only 25 in each edition and have been designed for us by two of Dean's most famous bear artists Barbara Ann Cunningham and Jill Baxter.

Both artists have come up with stunning designs for us and with only 25 of each to be produced they are certainly highly collectable.

Normally bears as limited as these would sell for around \$500 to \$600 however we are offering both of these amazing bears at a special event price of **\$399 each**



CHOC CHIP

Designed exclusively for us by Jill Baxter.

He is a charming 33cm teddy that has an appeal all of his own. With typical Jill Baxter features like the long arms, big feet, small head with small ears and close set inquisitive eyes Choc Chip is a delightful bear from any angle.

His rich dark chocolate mohair is lightly tipped giving a milky chocolate appearance which is nicely offset with dark brown suedette paw pads.

He comes with a certificate of authenticity showing his heritage and his individual number within the 25 edition.

He also wears an original Dean's enamel pendant and a vibrant bright orange satin ribbon covered in silver spots.

BACCHUS

Designed exclusively for us by Barbara Ann Cunningham.

What's not to love about this 38cm plump cheeky ball of cuddly fur, like all of Barbara Ann's creations he has style and a quirky appeal that sets him apart from many artist bears.

Made of a blend of stark white and grey tipped black long pile mohairs finished off with rich grey suedette paw pads Bacchus is a strikingly handsome fellow, his cheeky grin enhanced by an unruly beard and his Barbara's trade mark big hand stitched nose make him a hard bear to resist.

He comes with a certificate of authenticity showing his heritage and his individual number within the 25 edition.

He also wears an original Dean's enamel pendant and a sparkly silver glitter ribbon.



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Bundles Of Love

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BY CATHERINE LEES



When Melissa George first heard about doll making she was instantly intrigued. Her mother had begun making 'reborn babies' and excitedly told her daughter all about it.

"About four years back my mother told me about these wonderful creations she had seen on the Internet called 'reborn babies'. My mother started making reborn babies after collecting a few of them. When I saw them for the first time, I was so taken by this very unique form of art that I couldn't wait to have a go myself."

Perhaps this is not surprising as Melissa clearly loves all kinds of babies and believes that 'their innocence is a beautiful reminder of how simple life can be'.

Making reborn babies soon became a shared interest. "My mother taught me what she had learnt and we have enjoyed sharing our journey ever since." Clearly her mother's enthusiasm became contagious and Melissa's own passion meant that she was able to find out all about making reborn babies on the Internet – finding all the supplies that she needed.

And Melissa quickly became proficient, learning each step and improving on her technique with each completed project. "When I found out what was involved in making a reborn baby I was fascinated and simply had to find out more. The curiosity grew with every bit of new information I discovered. Crafting a lifelike baby involves so many steps, most of them are documented and can be learned but some I had to invent or discover on my own."

Learning from mistakes is an important part of the process too. Melissa remembers one such experience. "I like to think nothing will ever go wrong but this is not the case. The biggest disaster was





spending two weeks painting one of my favorite sculpts only to have my oven timer not go off when it should have. The sculpt turned into a melted mess that was unrecognisable. These days I have a back-up alarm to ensure this never happens again.”

But this is not surprising as Melissa has long held an interest in all things art and craft. “I’m also very passionate about painting, so it was only fitting that reborning became my world. It’s such a beautiful art and craft and I love that my babies can be appreciated in this very unique way.”

And it seems that everything Melissa undertakes she does with great energy and great passion. “As a child, I enjoyed the challenge of pulling things apart and reinventing them.”

Clearly this passion has paid off, for Melissa has successfully built a thriving business selling her reborn babies on the internet.

“The responses I get from customers are a big part of my inspiration; it’s a very rewarding way to put smiles on people’s faces.”

Many of her orders are for international destinations and many new owners are from the United States and also France, Germany and other parts of Europe where reborn babies are especially popular.

Melissa is also keen to share her creations. “One of the things I love about making reborn babies is that they can be appreciated for so much more than just their artistic value. A baby doll seems to evoke an emotional response. They can be appreciated for their smell and feel, making it such a unique piece of art/craft which you can get emotionally attached to.”

One of her most satisfying orders was from a nursing home for patients with dementia. “A few years ago I

made a collection of babies for a nursing home and these babies have been adored and handed around to every resident, treated just like real babies. I was told that these babies provide relief and calm for some of the residents.”

And certainly some recent research suggests that this is true. One nursing home in Derbyshire, UK, reported that the reborn doll therapy helped reduce the level of drugs in a number of patients and research has since been presented at a British Psychological Society Conference. Apart from the reduction in medication levels for patients, nurses have reported that the dolls reduce anxiety and that this in turn assists with reducing the difficulties of communication between nurses and their patients. And for Melissa it is gratifying to know that her work can be loved, and can help those in need.

Other customers have also told Melissa about how healing her creations have been – whether to replace a loved one, or for collectors and enthusiasts who appreciate the artistic merit of the customised one-off designs.

Experience has also taught Melissa to find the best suppliers and she particularly likes the Ariella sculpt by master artist Reva Schick. She has commented that, “It is such a pretty sculpt and so very realistic.”

When selecting her sculpt, Melissa likes to build on the existing qualities and features.

Not surprisingly, Melissa’s energy and talent has been recognised by her peers, leading to her being granted the Master Artist award by IIORA (International Institute of Reborn Art). This professional association aims to keep this art very professional and of the highest possible standard so that any client who purchases work from an IIORA approved artist can be sure that they will be only getting the best.

Melissa particularly enjoys making custom designs for her customers as this means she really gets to build a relationship with the client. Her favourite order was for a set of triplets and this was a challenge she greatly enjoyed.

For those thinking of beginning their own ‘reborn baby’ journey, Melissa suggests just beginning. “Don’t hesitate as everyone has to start somewhere.”

She also believes that starting out is simple, especially if you stick to the basics and ensure that you have quality products. “It can be a small investment to get started but once you have most of your tools and materials you will find it easy to manage.”

Many new reborners enjoy not only their new artistic challenge but also mixing their new interest in the art of reborn with their other creative skills, like sewing baby clothing, taking photographs and even scrap-booking. So much so that Melissa feels that it can really





through one-on-one lessons for those new to reborn doll making.

“My child-like excitement and imagination seems to have been reignited thanks to the art of reborn doll making and I just love to share this passion with others.”

Melissa has also been recently creating prototypes for various sculptors which is a new challenge that she has enjoyed immensely.

Although life is busy, her doll making never seems like a job and Melissa also feels lucky to have a supportive husband who is always honest and keeps her grounded. And for Melissa it is a simple equation where energy and passion for her art equals Bundles of Love.

*Melissa George can be contacted at: Bundles of Love
Ph: 0403 573 684*

*Email: lovebundles@gmail.com
www.RebornBebe.com*



unlock your creative side and can provide a window into other arts and crafts also.

“It is so much fun, and great to

share with like-minded people.”

The passion is also something that Melissa is keen to pass on, and she has been involved with teaching

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Charlie is one of three Street Kids by Rosemarie Kunz, and Coby Hogan has dressed her in modern clothing to look like a little girl going out to play. She has two sisters called Connie and Candy.

Modern Miss Charlie

MATERIALS

- Charlie mould
- Paints of your choice
- Fine scrubber
- Area medium

- Line medium
- Shader brush
- Large mop brush
- Sponge
- Glue
- Pate
- Wig
- Clothing

Finished size of doll: 55cm approximately

METHOD

There are eight steps to making Charlie.

STEP ONE

Cast Charlie in French Bisque. Charlie is also great in French Choc – this way you can utilise a mould to make the same doll that will look so different.

STEP TWO

When leather hard, take the pieces out of the mould and let them dry.

STEP THREE

Clean greenware in your preferred method. Clean seams, cut out eyes, make holes in shoulder plate so that

you can attach the head and shoulder plate to the body when you are ready to assemble your doll.

STEP FOUR

Fire to bisque.

STEP FIVE

Paint your Charlie in your favourite paint colours. Firstly you must scrub all the pieces with a fine scrubber, wash them and let them dry.

Oil all over with area medium and wipe oil off until there is a satin sheen to the doll pieces.

Mix your paint that you have chosen for your allover blush with area medium, paint all over including the creases. With a shader brush, blend the paint out of the creases, leaving just enough to slightly colour the creases. Now apply the same paint all over with a sponge and blend with a large mop brush.

Fire to 711 degrees and allow to cool before you open your kiln.

Mix your chosen eyebrow colour paint, mix with line medium; then







paint fine lashes on the bottom eyelids. With the same paint, paint your eyebrows.

Paint fire as before.

Oil all over with area medium and wipe off as before.

With your paint that you have used for the all over blush, highlight the cheeks, chin, a little on the nose, forehead, tops of hands and feet, elbows and knees; don't forget her lips, fingernails and toe nails. Also paint teeth if required. Paint fire as before.

STEP SIX

Sew the body as per instructions.

STEP SEVEN

Assemble Charlie. In front of you, assemble your painted doll parts, sewn body, stuffing, armature, glue, eyes, eyelashes, pate, wig and anything else that you may need to assemble Charlie.

Firstly, fix eyes in head, and attach head to shoulder plate. Now glue legs to body and let dry. Insert armature into the legs and start stuffing the legs and the body up to the armpits. This has to be very tight. Glue arms onto the body and allow to dry. Stuff the rest of the body very tightly. Attach head/shoulder plate to body. Glue the pate on the head and let dry.

STEP EIGHT

Now you are ready to sew and dress Charlie. When Charlie is dressed, you can now put on her wig and eyelashes.

You have just finished Charlie ready for your next doll competition. Good luck.

Greenware for the Street Kids is available from Coby Hogan.

Ph: 07 5483 7337

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These fairies are the very latest creation from Adrie Stoete, and are reborn here in Australia by Lyn Conlon. Lyn says, "These fairies are quite revolutionary to the reborn industry. They are a cross between the Super Dollfie (70cm doll) and a reborn doll. The Super Dollfie is a ball jointed doll, and Elin and Elawin have the appearance of a Dollfie but give you the ease of working with the Genesis Heat Set paints on the vinyl, so you have the best of both worlds."

Elegant Elawin and Elin Fairies

MATERIALS

- Elawin and Elin Fairies by Adrie Stoete
- Kits include bodies and vinyl heads and limbs.
- Porcelain or ceramic well palette (don't use plastic as it reacts with the Genesis oil paints and solvent)
- Paints
- Secrist Skin Foundation
- Secrist Premix Vintage Rose Complexion Kit
- Vein premixed
- Eyebrow premixed
- Thinning Medium
- Thick Medium (optional)
- Matte Varnish
- Genesis Air Dry Gloss
- 2 x 20mm half round eyes
- Paper glaze
- Paddle Pop sticks for putting your paint onto your palette
- Odourless Solvent from an art supply store
- Paint brushes:
 - 00, 000, Maxine's Mop 1/2", #1 round brush, #1 fine line brush (script brush),
 - #2 Filbert brush, 20/0 script liner brush, sponge wedges (about 3 or 4), stippling brush, Maxine's Mop 3/4"

- Pointed end cotton buds
- Fine glass beads 1 kilogram
- Large glass beads 1 kilogram
- 2 x upper lashes in the colour of your choice to match the fairies' hair colouring
- Paper towelling for blotting your brush and protecting your work area
- Tissues to wipe your brushes
- Timer which is accurate and can be carried with you
- Oven thermometer
- Tea towel covered cookie tray for curing your painted vinyl pieces in the oven
- Use of normal domestic oven or convection oven
- Wigs suitable for the fairies (you can hand root the hair but I used wigs in this project)
- Felt pieces to seal over the ends the limbs
- Old knee high stocking or fabric tube to put large glass beads in for the body
- Cable ties (if using cable ties instead of the string which comes in the body)
- Poly fill (small bag)
- Clothing which fits a large Super

- Dollfie doll – or you can make the clothing for your fairies
- Standing fairy has shoes made from Teddy Bear paw pad fabric
- A pin or toothpick to assist with applying eyelashes
- Wire able to be bent for armature
- Covering for your wire, either plastic tubing or plastic drinking straws
- 2 x sets of fairy wings

METHOD

Wash your doll kit in warm soapy water and dry thoroughly to remove any oil or residue from manufacturing processes. Lay out your worktable with your tools and equipment. Protect your work area with paper towelling.

Load your colours onto your palette, one colour to each well. Put a generous amount of Odourless Solvent in the well in the centre, this is where you will be drawing your Odourless Solvent to mix some of your paint. The Secrist premixed paints are thinned with Genesis paint thinner.

Turn your oven on to 130°C and place your oven thermometer in to





Fairy heads

monitor your oven temperature. Do not place your painted pieces in the oven until it is a steady heat of 130°C. All heat setting is done at 130°C for eight minutes. When heat setting time is complete, take out of the oven and cool before you start the next coat of paint.

SKIN COLOURING LAYER

Do a complete light wash over with your Skin Foundation colour. This paint is mixed with the Genesis paint thinner if required. With your small Maxine's Mop brush dab the mix you just made onto the flat edge of your wedge sponge and start applying evenly in a pouncing motion. By using this pouncing motion you are adding the textured appearance to your pieces.

If your vinyl pieces look very shiny with no added colour, your paint mix is too thin. If you see flesh colour very visibly on your pieces, the paint is too thick. This should be a very thin layer as too much paint will leave a scaly appearance once heat set. It is better to do several lighter coats than one thick coat, but as you have a nice light coloured kit to start with, one skin coat should be quite adequate. But if you prefer, do more than one skin coat.

Don't apply this layer to the palms, or soles of the feet, and don't get the paint in the creases. If paint creeps into the creases, use your pointed cotton bud to clear it out before you heat set. Heat set in your oven for eight minutes.

MOTTLING LAYER

Take one of your wedge sponges and pull small holes with tweezers in a random pattern all over one side. This will be used to do your skin mottling. The larger the holes the more blotchy the skin effect will be. As the fairies are reasonably small, using smaller holes giving a closer mottle effect will have a better appearance.



Fairy heads with body



Limbs with armature

Using your Vintage Blossom Blush colour thinned with Genesis thinner, apply to your mottling sponge and mottle the skin lightly using a pouncing motion. This needs to be barely visible on your pieces. It is better to do this step more than once than to try and shorten the process and do heavier layers.

If your paint is too bright, wipe off BEFORE YOU HEAT SET and add more thinner to your paint mix and apply again. The paint should look like it is part of the skin, not sitting on top of the skin; therefore multiple light layers are required to get that effect. Heat set between each layer. If required repeat this step until you have the mottling as deeply coloured as you want it to be.

FIRST BLUSHING LAYER

Using the same paint that you used for your mottling layer (Vintage Blossom), take a triangle sponge without the holes in it, and load your paint onto it and pounce over the areas where you would like a depth of blush colour to show. These areas are cheeks, nose tip, chin tip, forehead, ears, knees, tops of toes and top of feet, elbows, tips of fingers, ears, top of hands and any other areas you want to have a blush effect.

Pounce the colour into the heel of the hand and around the outside of the underneath of the foot, leaving the centre of the instep the original colouring. Make sure you do not have excess in the creases, this should be uneven but not pooling in any of the creasing. Heat set this layer.

Use your 3/4" Maxine's Mop brush to feather out the edges of your blush area to avoid a definite line. Your Maxine's Mop brush is a great brush to use on every larger area where you want to blend and even the colouring.

BLUSHING DETAILS

Take your blush colour as used previously, concentrate on the blush



areas that are naturally more highly coloured than the rest of the area blushed in the previous step. For example the cheek area. Load your sponge (blot on your paper towel before applying to the doll parts) and work on these areas. Don't overdo the colour; however it should take several layers of blush to get the correct colour depth – don't try and get the effect with one coat.

Blush the tops of the fingers, the tops of the toes leaving the creases for the next step.

When you have finished with your sponging, take a dry stippling brush and with the brush tips pounce with a light application of blush colour onto the cheek leaving a tiny amount of blushing stippled on the cheeks. The effect is to give a skin variation colour to the cheeks. Heat set in your oven.

Do this step as often as you need to get the final colour you want on the blushed areas.

FACE PATTERNS

I have done a very simple face pattern on my two fairies. Because Elin is my Fairy Queen I have done more of a pattern on her face around the lower eyelid and upper lid out to the hair line. This is where you can be really creative, painting swirls and little patterns if you choose. Or you may choose to just leave your fairies reasonably plain and just give them visible eye shadow and eyeliner.

CREASES AND SHADING

Using the Vintage Blossom creases paint, and your Filbert #2 brush lightly loaded with paint, lightly work into the creases of your fairies



remembering to paint in between fingers and toes and all areas where you find creases; and blend well.

This paint does not require any solvent being mixed into it, but wet your brush with Genesis thinner to lighten the colour. Or if you want a very light colour add a tiny bit of Genesis thinner into the paint.

Blot and feather with either a sponge edge, or clean and dry Maxine's Mop brush. Don't put too much shading in the creases around the eyes, or the fairies will look tired and unwell. You will find this part of the reborn will really bring the face alive with definition. The finished look should not be a demarcation line for

the creases, but subtle shading which is only just visible, and noticeably missing when it is not there. Using a 2/00 brush to get into the tiny creases will not spread the colour too far onto the surrounding area.

Remember to do the crease under the neck and around the nose area. Do inside the noses but blot out so it does not look like they have bleeding noses. This will give depth to the nose holes. Also remember to shade inside and behind the ears, this gives depth to the look of the ears. Heat set in your oven.

EYESHADOW

If using an eyeshadow effect only, it is a good idea to match your outfit

colour with your eyeshadow. For example if you have a blue outfit use a blue with a touch of purple eyeshadow. I have used a pink eyeshadow and pattern effect to match my fairies' pink outfits.

EYEBROWS

If you are not confident in applying your eyebrows to have them both look the same, take a pencil and lightly pencil dots in a fine line where you want the eyebrows to follow. This should be on the brow line or slightly above it. You can keep on removing the pencil lines until you are happy that they are both the same and evenly placed before you start to paint your brows.

Fairies can have very pronounced eyebrows which flip up at the sides, or the eyebrows can be part of your pattern like I have done with Elawin (the sitting fairy).

Take your Eyebrow premix paint and your #1 fine liner brush (or 20/0 script brush) and after removing any excess paint onto your paper towel draw lightly feathered eyebrow strokes following the same pattern for the hairs as your own eyebrows would look or in the pattern you have chosen for your fairies. Blot as you go.

Each hair should look separated and not one long blob. If you feel you can't handle a brush to do this, there are Prisma Colour Pencils that can be used to draw in your eyebrows; however your brow hairs will be thicker using a pencil and will not look as natural.

Add a tiny touch of Flesh colour to the eyebrow mix and go back over the brow area – this gives a three-dimensional look to the eyebrows. Thick Medium can also be used to give depth to the eyebrows. This can be brushed on after the colour is applied and a needle dragged through the Thick Medium as if you were painting brow hairs.

LIPS

Take your Vintage Blossom lip colour, and a #2 Filbert brush; brush on to the lips and in the crease lines of the lips. For better control of your paint in this area you can mix it with Genesis thickener medium, however this is not necessary if you are careful when you paint.

Fairies often have the appearance of wearing lipstick, so paint the lips on your fairies to the depth you desire, giving them a lipstick effect or less if desired. Don't over-pronounce the lips, follow the natural line making sure you do not have pooling in the corners of the mouth or in the creases. Blot the mouth with a tissue or a clean wedge sponge if you have too much paint on the lips.

It is usually necessary to do the lip colouring several times to build up a natural lip colour, heat setting between each coat.

VEINS

I have done the fairies' veins as I would do an adult doll. There are veins near each temple that come onto the face.

Take a #1 round brush which has been wet with solvent or thinner and take a very tiny dab of Vein premix and draw the veins on your pieces. Because you are not applying the vein colour to the unpainted vinyl, you will find it easier to remove if you are not happy with the shape or colour of the veins. If you had applied the vein colour to the unpainted vinyl as a first step, you would find it very difficult to remove once applied even if you have not heat set the piece.

Have a sponge wedge handy and blot and smudge slightly as you draw your veins. If you feel they are too bright, quickly blot back and drag your sponge along the vein and it will lighten the depth of colour.

NAILS

Use the same colour you used to paint the lips for your nail beds and

as the fairies are sculpted to look the age of an adult fairy; you can again be creative and give your fairies a nail polish effect. If you were being very creative, you could even paint colours to match your fairies' outfits. Make sure the colour is not pooling around the nail edges.

If you have too much on your nail area use your pointed end cotton bud to soak up the excess. If you find that one coat is not as deep a colour as you would like once it is heat set, apply a second coat and heat set again. To get a greater depth of colour

you might need to do this step several times.

It is a good idea to heat set your nails before applying the nail tips. For your nail tips use your Flesh colour as your nail tips are not a stark white, they are a little more flesh coloured.

With a 3/0 brush moistened with Odourless Solvent or thinner and a tiny amount of your Flesh colour, draw a thin line across the finger tip the width of the nail tip. If you are doing a dark nail polish effect you will not need to do this step as the nail tip would not be visible through a dark



nail polish. This should be completed in one movement following the edge of the nail, do not get any on the skin area. Heat set when all nails are finished.

Check your fairies are looking the way you would want them to look. Now is the time to complete any additional touch-ups you might want to do, such as additional blushing, toning down (a little flesh colour applied over an area that is too blushed can tone down the colour), or any other little added feature you want; and then heat set.

MATTE VARNISH

To keep your fairies from becoming shiny with handling, an all over coat of Matte Varnish is the best protection.



Armature



Leg with armature



Fairy wings

Moisten your brush with odourless solvent and use the Matte Varnish straight from the jar, or from your palette, but don't mix solvent into the Matte Varnish.

Smoothly brush or sponge on making sure you do not have any ridges or lumps of the varnish in any of the creases. The way it is painted on is the way it remains. If your coat is uneven the skin will feel uneven. When completed – heat set.

EYES

Your fairies' eyes can be inserted from the front which is the easiest way since the neck opening is reasonably narrow. Have the head hot straight out of the oven and with force push the eye in and position correctly.

EYELASHES are best glued on with paper glaze because it dries totally clear and it is not visible if you get any onto the eyeball. You can also coat over the eye for added shine to the eye. You can be creative with the eyelashes for your fairies, depending on whether you are creating a fantasy appearance or a reasonably plain fairy.

FINAL TOUCHES

A final touch to your fairies is to use your paper glaze and dab a tiny amount in the nose holes to give that moist look (not like she has a running nose), and a tiny dab in the corners of the eyes near the nose. You can use paper glaze on the lips or your air dry gloss depending on the intensity of shine you want.

NAILS

When all of your heat setting is finished you can use air dry gloss to add gloss to the fingernails and toenails. This product is (as it says) air dry, it is not heat set in the oven.

Gather your fine glass beads, large glass beads, E6000 glue, poly fill, felt, body and painted vinyl doll parts together and the exciting part starts.

If you are using cable ties instead of the string that comes with the body

in this kit, make sure your cable ties are inserted in the body (cable ties are inserted with the lumpy part on the head of the cable tie where the tail fits through facing outwards).

ARMATURE

Make a skeleton with your wire so it has arms and legs and if desired a piece which will go into the head; this depends on whether you want to be able to position the head in different angles, or facing up or downwards when they are finished.

I covered my wire with plastic drinking straws to be sure the metal of the wire did not affect the vinyl if it rested against the inside of the pieces. The straws were quite bendable and worked well; you may find tubing which can be used instead of the straws. The armature helps the fairies to stand upright without collapsing.

Posing without the armature is not as easy if you want your standing fairy to stand upright. To keep the filling intact I cut a circle of felt the size of each limb and head piece and put a hole in the centre for the armature to go through.

LIMBS

Pour fine glass beads into the limbs to the weight you want in your arms and legs. Stuff the rest of the limbs with poly fill and set aside – making sure you are still able to push your armature into each piece. You need to be able to put the armatures into the limbs before you close off the cable ties.

BODY

Attach the legs and arms to the body before filling and weighting the body, inserting the armature into each relevant piece before closing the cable ties. Push poly fill right to the bottom of the body, making sure the seat area is well padded. Continue to fill the body

with poly fill until about 1/4 of the way up the length of the body.

Use your cut stocking or fabric tube filled with large glass beads to the desired weight you want the body to feel, tie off, and insert inside the body. Continue padding with poly fill around the stocking, making sure it is completely surrounded by poly fill so the body is soft to touch and you can't feel the glass beads. Continue stuffing the body to the top.

With the sitting fairy I put more weighting in the seat area than for the standing fairy – this helped her to sit better. With the standing fairy I put more weight into the legs than the rest of the body. Each limb I stuffed lightly with poly fill after the glass beads were put in, and the armature was surrounded by poly fill. Before completing each limb I made sure the armature was through the hole in the felt and glued the felt over the limb to seal in the poly fill and glass beads.

Tighten the cable ties and cut as close to the closed end as possible. This will leave a slightly sharp area that needs to be smoothed so it is not sharp to the touch.

HAIR

You can hand root the head of your fairies but as I wanted a rather elaborate hairdo on my standing fairy I chose to use a wig on both fairies.

WINGS

There are some gorgeous fairy wings available in several different colours that will give your fairy a professional



finish. I have sewn a little flap to the outfit of each fairy and the wings just slip into the flap for securing.

DRESSING YOUR FAIRIES

You are now ready to dress Elin and Elawin. These fairies are quite

revolutionary to the reborn industry. They are a cross between the Super Dollfie (70cm doll) and a reborn doll. The Super Dollfie is a ball jointed doll, and Elin and Elawin have the appearance of a Dollfie but give you the ease of working with the Genesis Heat Set paints on the vinyl, so you have the best of both worlds.

You can dress your fairies in fairy outfits or simply buy the Super Dollfie outfits (the outfits suitable for a 70cm Super Dollfie) and have trendy modern looking dolls. If you are looking for the modern look you might want to stuff the limbs very lightly so you can bend the armatures in the legs and arms for posing. There is no limit to what you can do with these fairies. The potential is so exciting. If you are buying Super Dollfie boots or shoes, make sure they fit a 9cm foot or they won't fit your fairies.

FAIRY PAINTING COMPETITION

At Lyn's Reborn World we are so excited about the potential of these wonderful fairies by Adrie, we are running a fairy painting competition. This will have several categories which you can enter your fairies into including most creative, best fantasy fairy, and modern fairy. Details are on our website.

Classes are now conducted at our new store, and opening hours are Tuesday to Friday from 10am to 4pm, or other times by arrangement. All items mentioned in this project, including wigs and wings, are available on-line and at our store.

*Lyn's Reborn World
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Castle Hill NSW 2154.*

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The Hutchens Bros — The ATLAS Plastics Story

BY MARJORY FAINGES

This story begins in the late days of the 1940s when composition dolls were the main type of dolls that were being made in Australia. The introduction of dolls, made of any form of plastic material, was just starting to become available.



A "Diana" doll in original clothes, note the paint peeling from the legs of the dressed doll showing the bakelite beneath



Close-up of her swing tag.

"DIANA" She Walks . . She Sits . . She Sleeps
and turns her head as she walks!

AUSTRALIA'S FAVOURITE DOLL

Beautifully dressed in Silks and Taffeta; 18in. high

AN ALL PLASTIC DOLL WITH REALISTIC HAIR.

AGENTS:

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WHOLESALE AGENCY CO., 44 King William St., Adelaide, S.A. and N.T.

S. T. JOSEPH, 125 Adelaide Street, Brisbane, Queensland.

BREAR & DOONAN, 298 Murray St., Perth.

ROSSFORD, NEWMAN & BENSON, 214 Flinders Lane, Melbourne, Victoria, and Tasmania.

Manufactured by:

ATLAS PLASTICS PTY. LTD.
NOLAN ST., SOUTH MELBOURNE.



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"THE RETAILER" — May, 1949

Advertisement for the "Diana" doll in May 1949

It was on 20 February 1948 that we find the first reference to the Hutchens brothers, when there was an entry in the Trademark Register No. 94,252 for "Diana – the Wonder doll" by Kenneth Ruston Hutchens and Geoffrey Edgar Hutchens, trading as Hutchens Bros.

In the beginning of their operation the two brothers were joined by Ted Shirman, a Dutch engineer who had migrated to Australia after WWII, and when Ted left the firm, the Hutchens Bros changed their business name to "Atlas Plastics".

Now you may choose from...

"Jo-anna"

A delightful new lifelike model doll exclusively dressed in the finest material. Her hair is soft and realistic, she's 30" high, she walks, sits, sleeps and turns her head as she walks — the walking movement being both simple and natural. Like all models made by Atlas Plastics, she is beautifully proportioned by Atlas' sculptor-designer.

The "Jo-Anna" Doll is everyone's favourite—as your sales will show. Orders taken now for guaranteed delivery by September.

"Baby Robin"

"Baby Robin" is a lovable little chap, 15" long and practically unbreakable. He has silky-soft "human skin" and drinks, sleeps, wets his diaper and has his own feeding bottle. Brings loads of joy to children and lasts for years.

"Diana"

"Diana" has proved herself to be the best of sales girls. She sells herself on appearance. "Diana" is realistic and she sleeps, sits and turns her head as she walks. "Diana" is now dressed in a beautiful bridal gown as well as her lovely everyday and festive dresses; she is a favourite with children wherever she goes. Like "Jo-Anna," she is strongly constructed and practically unbreakable.

Order now — there are whole-salers in all States.

AGENTS:

VICTORIA: J. H. CRAWFORD & CO., 255a Little Collins Street, Melbourne.

N.S.W.: BEALE & JACOBS, 127 York Street, Sydney.

Q'LAND: S. T. JOSEPH, 125 Adelaide Street, Brisbane.

W.A.: P. FALK & CO., Murray St., Perth.

S.A.: WHOLESALE AGENCY CO., 44 King William Street, Adelaide. S.A. and N.T.

TASMANIA: GORDON & GOTCH (A'us) LTD., Launceston.

PRODUCTS OF
ATLAS PLASTICS PTY. LTD.
NOLAN STREET — SOUTH MELBOURNE

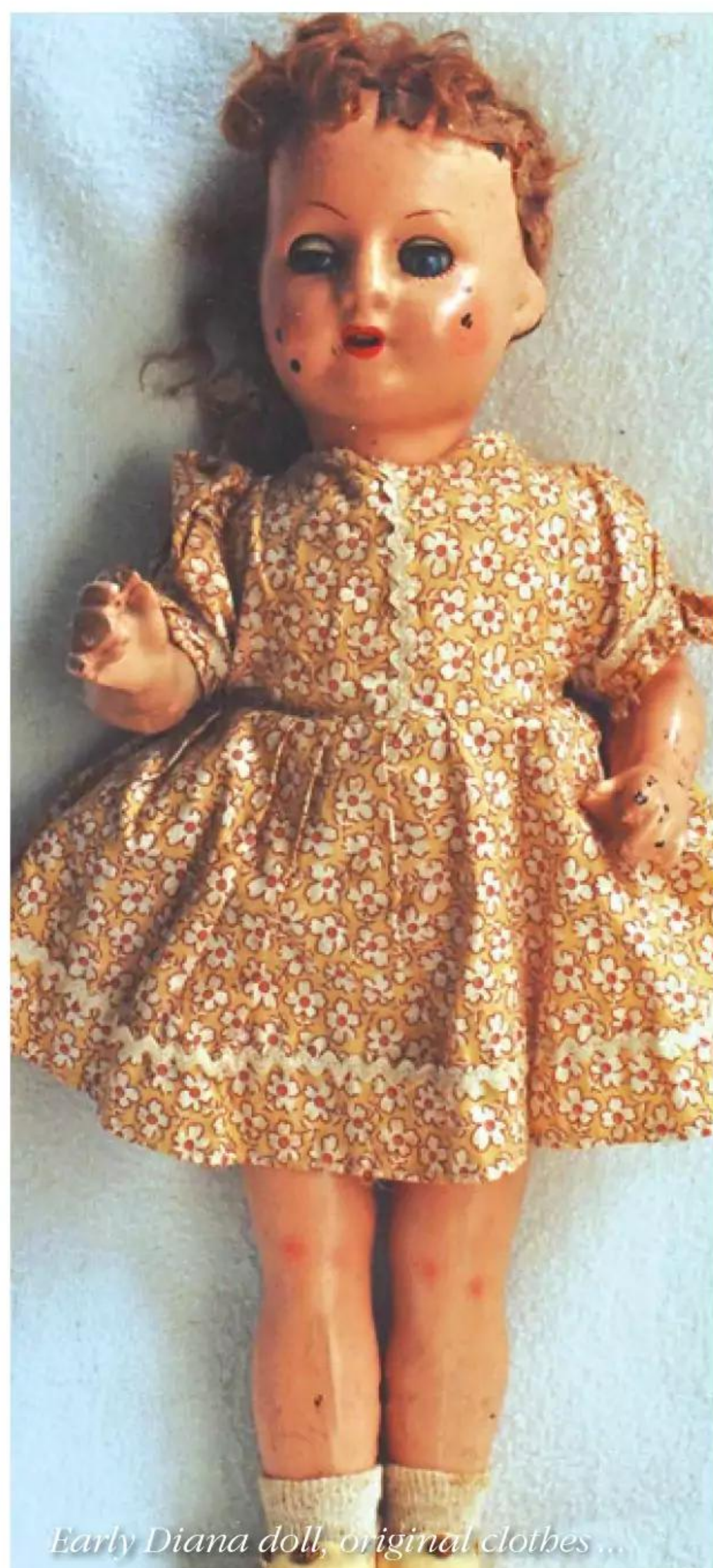
"THE RETAILER" — May, 1950.

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Advertisement in May 1950

Then in the October 1948 issue of "The Retailer" an advertisement appeared for "Diana" Dolls, with their address as Nolan Street, South Melbourne. The doll was 41cms (16 inches) tall and was manufactured entirely of spray painted 'bakelite' (phenyl formaldehyde) with an open





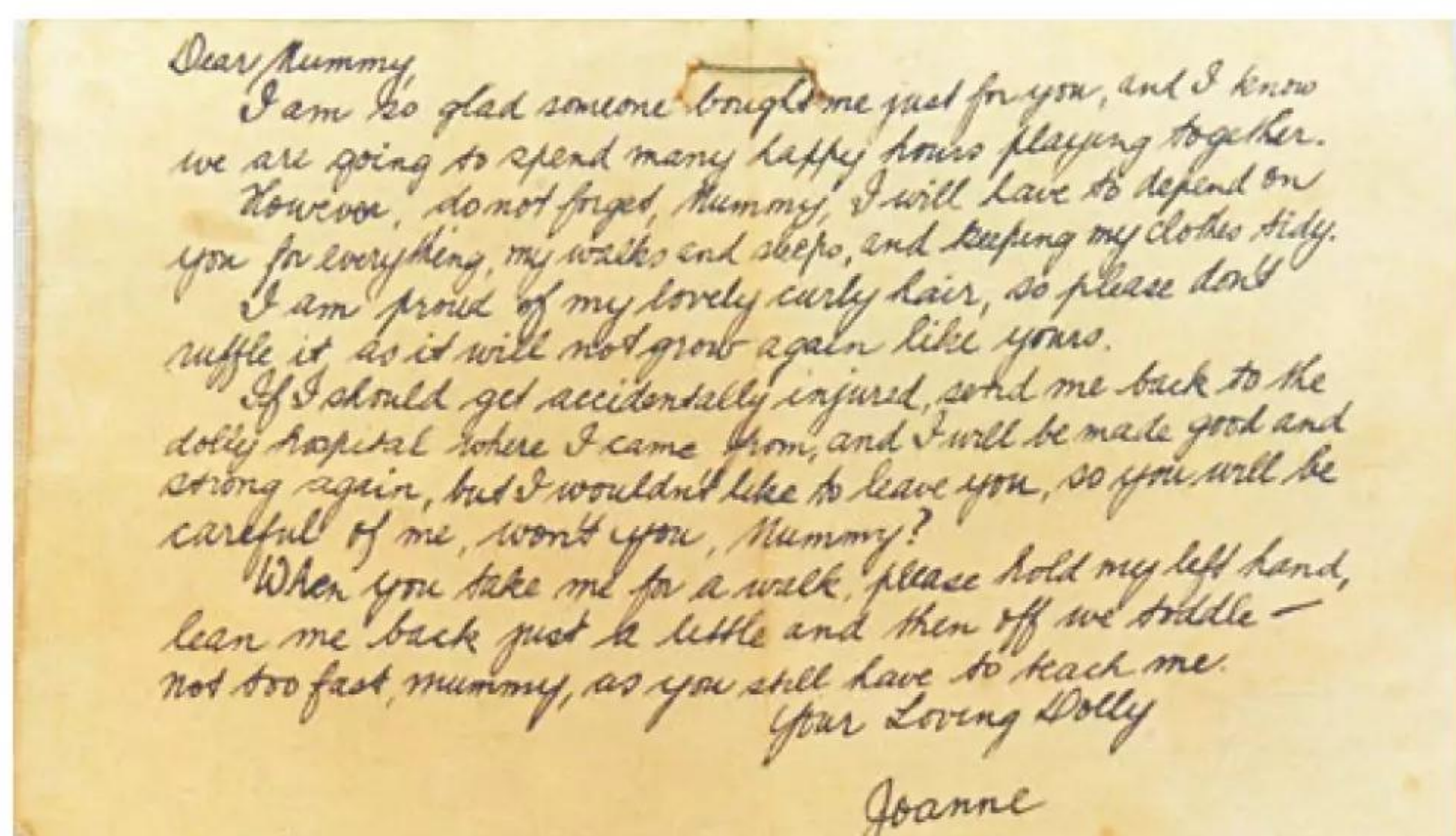
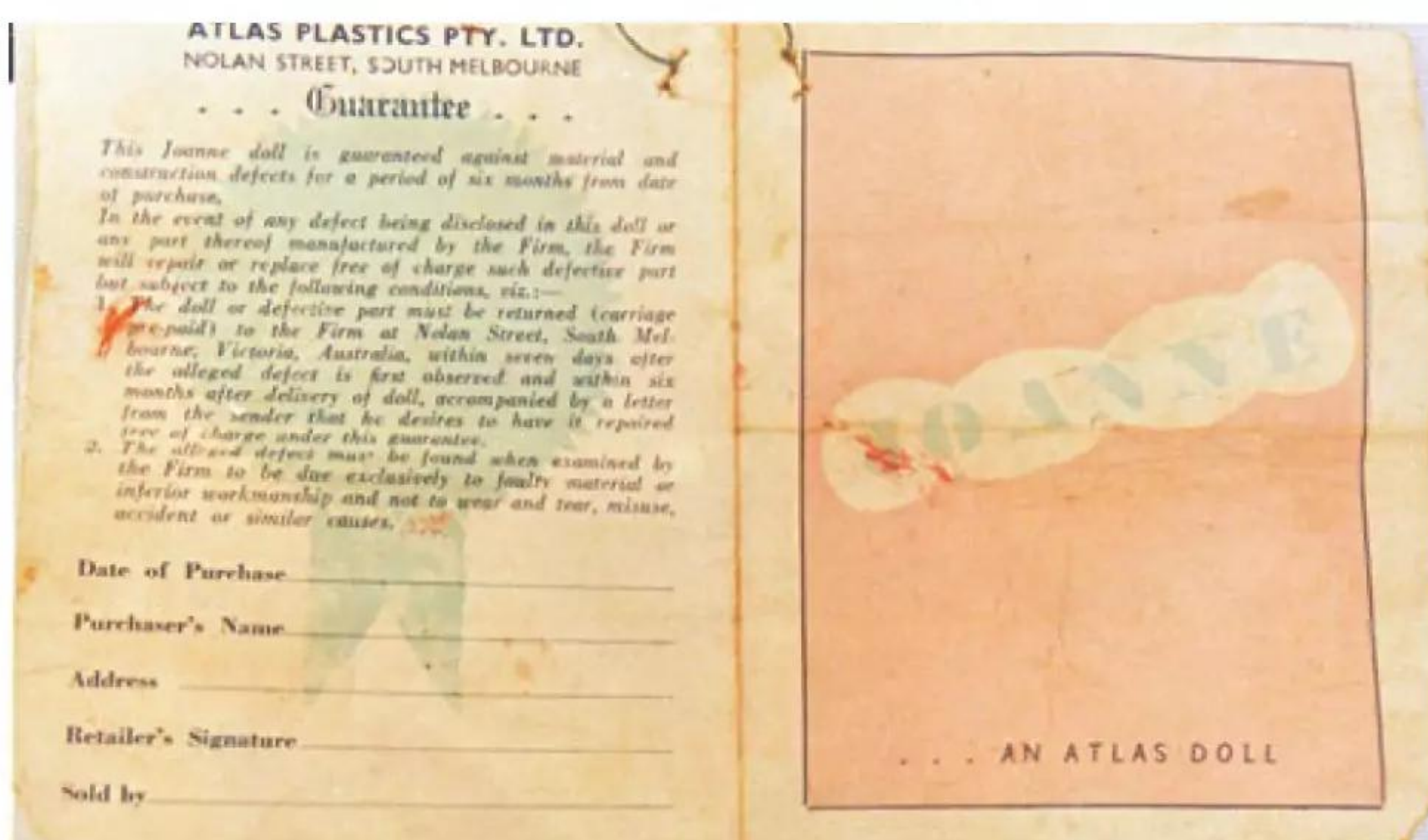
Joanne doll – bought early 1950s, in original dress ...



... and simple undies



Photo of a Joanne doll to show body



top to the head that was covered with a rather crude wig.

This was followed by yet another advertisement in the April 1949 edition of "The Retailer" which showed two dolls dressed in two different outfits. The back of a swing tag found on another doll stated "To make DIANA walk, hold her left hand with DIANA leaning slightly backwards, and lead her gently forwards with a side to side motion".

An advertisement in the May 1950 issue of The Retailer" featured not only their 'Diana' doll but also 'Baby Robin' a lovable little chap, 38cm (15") long and practically unbreakable, with silky soft 'human skin' he drinks, sleeps, wets his diaper and has his own feeding bottle, and their 76 cm (30") walking doll which was referred to as Jo-anna.

Because of the method of manufacture and the materials used when making these early thin, hard plastic dolls, many of the various parts of the dolls needed to be spray painted before the doll was assembled, while later ones were made of a more natural coloured plastic material. The dolls of the 'Joanne', 'Lucille' genre dolls were manufactured first in thin

Left: Outside cover of a "Lucille" wrist tag and the writing on the inside of the swing tag – both swing tags are alike except for the name at the bottom.



This is a later Joanne and made of a different plastic.



Joanne dolls in their original clothing.

post war hard plastic similar to that used by the Italian firms of ‘Ratti’ and ‘Bonomi’ in the late 1940s early 1950s. The ‘Diana’ doll also evolved from being manufactured in ‘bakelite’ and then painted, to later being made also in the thin hard plastic.

As time went on the name ‘Jo-anna’ was shortened to ‘Joanne’ as can be seen from an original swing tag that accompanied a closed mouth version of the 76cm doll. It is only in the last couple of years that it is now known that the open mouth version of the popular 76cm doll may have also worn a swing tag but with the name ‘Lucille’. The price of one of these dolls was £10.10.0 (\$21.00), which was equivalent to a man’s weekly wage at that time.

Both versions of walking dolls carried a swing tag Guarantee against material and construction defects for a period of six months from date of purchase, and if it could be proved that the doll was defective in manufacture, it would be repaired or replaced free of charge if returned to Atlas Plastics.

Inside the wrist tags (both versions) was the following message to the new owner:

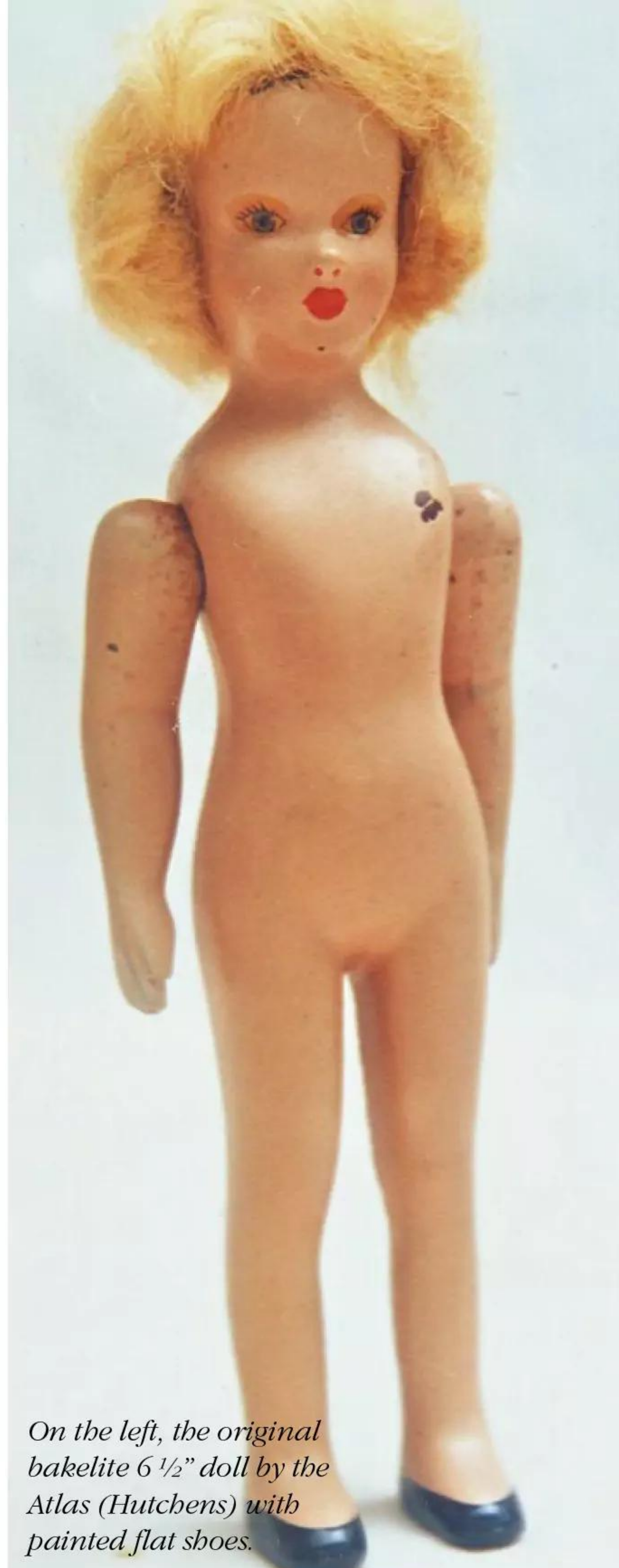
*Dear Mummy,
I am so glad someone bought me just for you, and I know we are going to spend many happy hours playing together. However, do not forget, Mummy, I will have to depend on*

you for everything, my walks and sleeps, and keeping my clothes tidy. I am proud of my lovely curly hair, so please don’t ruffle it, as it will not grow again like yours.

If I should get accidentally injured, send me back to the dolly hospital where I came from, and I will be made good and strong again, but I wouldn’t like to leave you, so you will be careful of me, won’t you Mummy?

When you take me for a walk, please hold my left hand, lean me back just a little and then off we toddle – not too fast, Mummy, as you still have to teach me.

Your loving Dolly, JOANNE (if a closed mouth doll), LUCILLE (if an open mouthed doll)



On the left, the original bakelite 6 ½" doll by the Atlas (Hutchens) with painted flat shoes.



The next the thin hard version, sold by Woolworths under their trade name of "Princess" – both have the same Australian made transfer (decal) eyes and on the right the high heel, sleeping doll that followed also under the Princess label– but who made this later doll.

The accompanying photographs of actual 'Diana', 'Joanne' and 'Lucille' dolls and the tiny 17 cm (6 ½") dolls also made by this company have been included, (without clothing), to aid in the positive identification of these dolls.

Hutchens Bros also manufactured a large number of small 17cm (6 ½") dolls that were first made of bakelite and because their basic colour was black/brown, they were spray painted a flesh colour. Later these little dolls were produced in a hard pink plastic and both versions had transfer (decal) eyes. Their bodies were in one-piece, (head, torso and legs) with moveable arms and a glued-on wig of blonde or brunette. These small dolls with moulded in situ flat-soled shoes were sold undressed, and supplied in huge amounts to the chain stores, such as Coles.

None of the dolls manufactured by the Hutchens Bros – Atlas Plastic, and

also their 'Betta' line of dolls and toys are marked in any way with the name Joanne or Diana.

In recent years it has come to my attention that some of the later produced Joanne dolls were made of a different plastic to that of the early tan colour, and these dolls can have the word "Amalgamated Plastics" on the top of their legs. So it is only due to doll collectors that have shared their dolls and their swing tags, that these dolls can now be authentically recognized.

It was in the 1960s and 1970s that Atlas Plastics relocated to 111 Nott Street, Port Melbourne, where they also were selling, under license, 'Flatsy' dolls and also 'Velvet' dolls by the American company Ideal.

The manufacture of dolls and toys gradually became a sideline, with the company extending further

and further into the manufacture of industrial components made of various plastics. After Kenneth Hutchens left the company, it was sold to an overseas firm in the 1970s. Kenneth Hutchens' memory has been immortalized as one of the first recipients to be included in the Australian Toy Association's "Hall of Fame" because of the years of his involvement in the manufacture of hard plastic dolls and toys in the Australian Toy Industry.

IMPORTANT FOOTNOTE

Over the years many collectors, unfortunately, have been led to believe that the Joanne dolls (in particular), were made by the Barlows of Melbourne, which is totally incorrect, and it is now known that they were one of the biggest sellers of these very popular dolls. 🐼

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Creative artist Peal Moon recommends using a close weave cotton homespun for the face, and, in keeping with the Arabian Nights theme, all kinds of exotic and glitzy textiles and braids can be used for the clothes.

1001 Nights

MATERIALS

Face

- Tiny piece of thick card cut to the size of the head template pattern (eg shoebox)
- 2 x small scraps of close weave cotton homespun (2 different colours may be used) at least 4x6cm, cut pattern pieces on the bias of the fabric for best result
- 2 x light coloured 6mm sequins (whites of eyes), 2 x seed beads (eyeballs), 5 x red Delica beads (mouth), 4-6 yarns x 1m each (head). Strip of cotton fabric 3cm wide x 40cm length (colour irrelevant, it will be completely covered, I used black voile)

Arms

- 12cm piece of pipe cleaner or chenille stem
- 14cm piece of 15mm wide braid
- 2 x teardrop shape beads, 4 x seed beads, for hands
- OTHERS small amount fibre fill
- 3cm brooch pin
- Thread and hand sewing needle
- Darning needle
- PVA glue and toothpick

Torso

- Piece of braid 4cm wide x 7cm long

Trousers

- 2 x rectangles fabric 8cm x 12cm long
- Piece braid 10cm x 15cm for leg cuffs
- 2 x teardrop shape beads, 4 x seed beads for feet

Turban

- Rectangle of fabric 11cm wide x 20cm long – this may be embellished with a bead motif when finished

Finished size: 15cm approximately

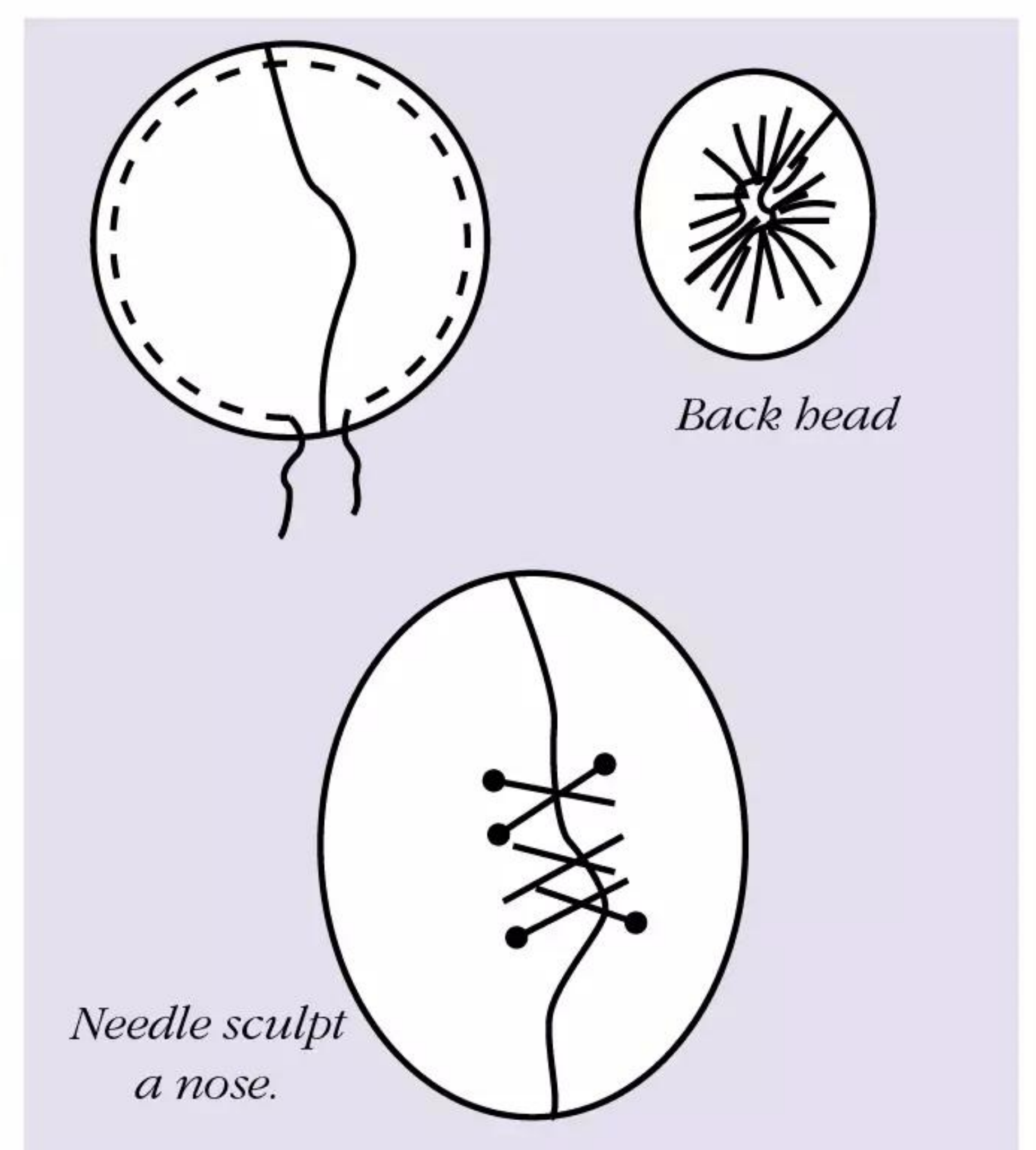
METHOD

Cut out the card template 'head back'.

Trace the 'head template' pattern onto one of the pieces of selected homespun, preferably laid on the bias of the fabric (refer to grainline arrow indicated on pattern piece).

Place the two pieces of head fabric right sides together and sew exactly along the line called 'CF' (centre front) through both layers of fabric.

Cut out the head by cutting along the line that marks the back of the head and 2mm away from the stitching down the CF.





Take the bunch of selected yarns/fibres and wind around the cloth disc, letting it stay flat.



With thread and hand sewing needle make a running stitch all around the outside of the head, 4mm from the raw edge. When all the way around pull up

the stitches loosely, insert a small ball of fibre fill and place the card template on top of that and pull up the stitches tightly so that they come together at the back of the card disc. The front should be filled firmly. The nose tip should be in the bottom third and the eye holes at the top. Make some cross stitches and knot off but don't cut the thread.

NEEDLE SCULPTING THE NOSE

Note: If you have any difficulty pushing your sewing needle through the card for the following instructions use the darning needle to poke holes through it – for example, poke a hole at each eye position and at the corners of the mouth.

Push the needle and thread through the card from the back and work from side to side to form the nose. Push the fibre fill upwards into the nose and make a series of tiny stitches down each side until the nose sits up proud from the surface and the shape is satisfactory. The diagram gives an X-ray vision of how the stitches are worked from side to side.

For the mouth bring the needle out

at the side of the nose and pick up five small red seed beads (Delicas); make a stitch across under the nose and go through the beads again.

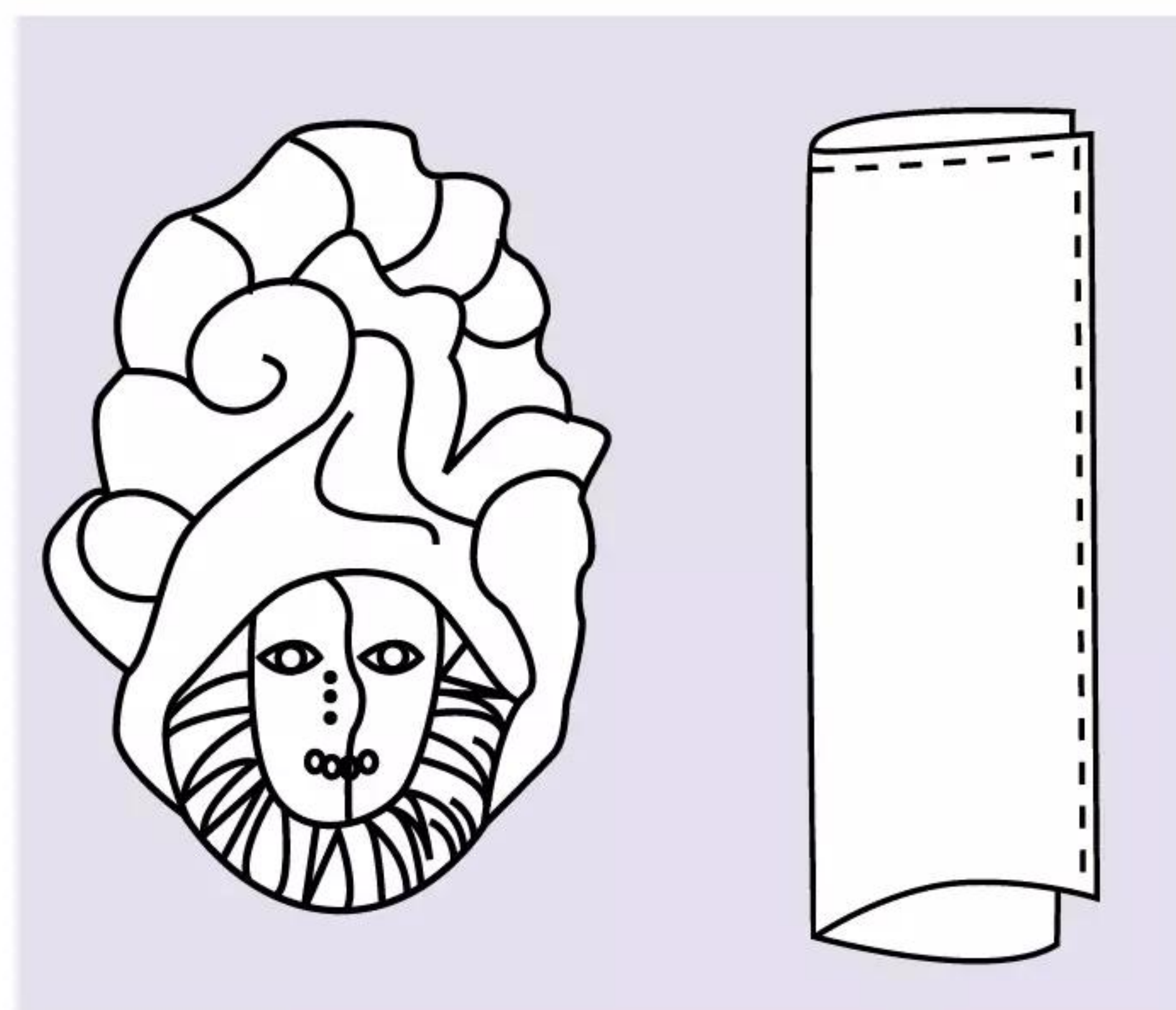
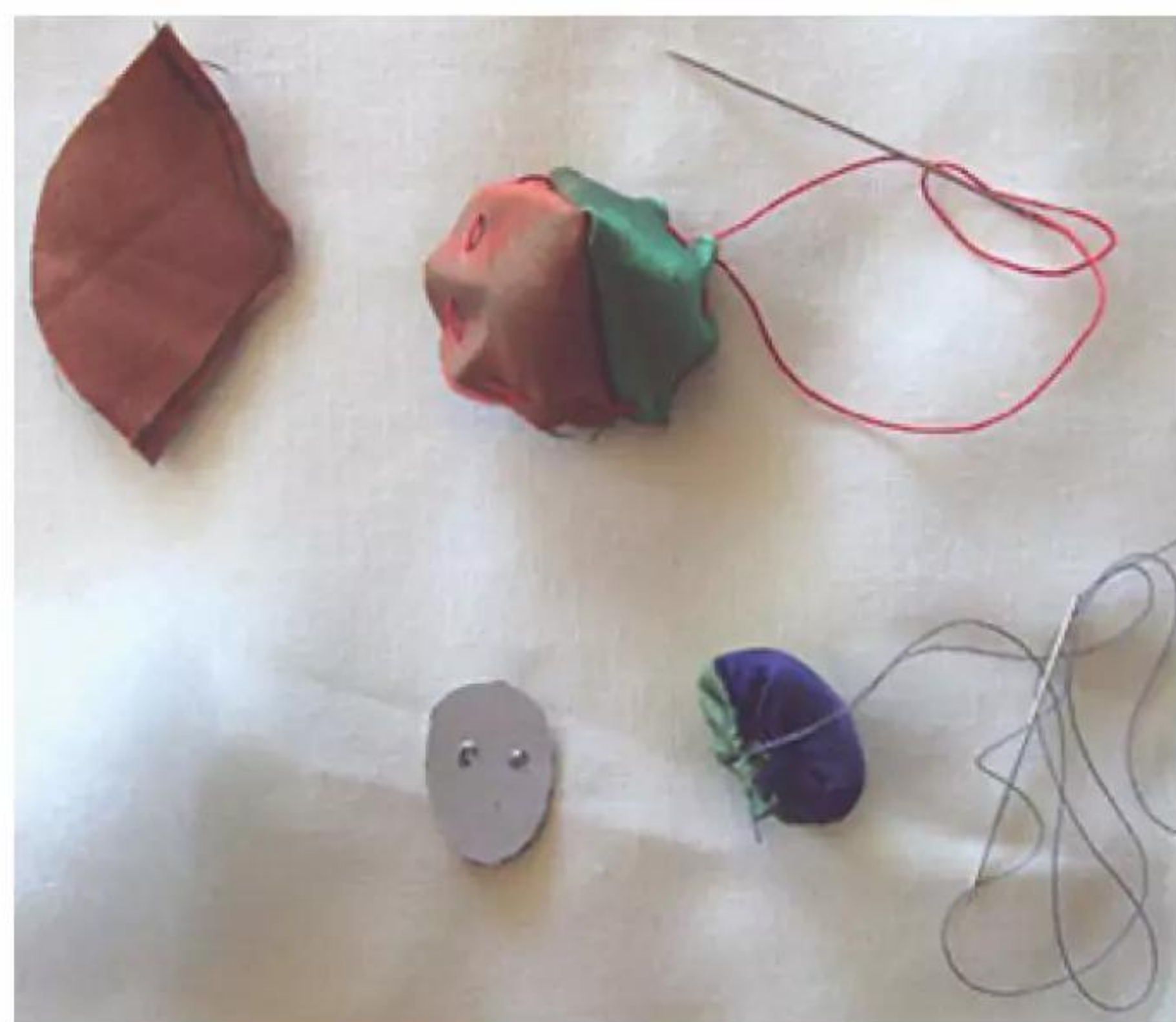
For the eyes, trim off the top and bottom edges of two sequins to make them into an almond shape. Bring the needle out at the eye position and through the sequin hole.

Thread on a coloured seed bead and go back through the sequin hole. Repeat on the other side for the opposite eye. Glue the sequins in place with a daub of PVA glue applied with a toothpick to the back of the sequins.

Bring the thread back out of the back of the head. Knot off securely and cut.

Head pad: Using the 40cm x 3cm wide strip of fabric twist it and wind in a spiral. The resulting disc should be about 4cm in diameter. This may be held together with some tacking stitches or simply held firmly while proceeding.

Wind the bunch of selected fibres and yarns around the cloth disc, letting it stay flat. When covered place the face on the front and hand sew it



to the pad all around the base of the card disc. The passing of the needle and thread through the head pad will secure the wrapped fibres/yarns; and keep on stitching as much as necessary to fix everything into place.

TURBAN

Fold the 11 x 20 cm turban fabric rectangle along the length and sew top and side to make a bag. Turn right side out and insert the head pad into the open end of the bag. Turn raw edges to inside and hand sew the opening around the back circumference of the head. Bunch and twist the bag to make folds and secure these with invisible stitches. A bead motif or something other may also be affixed to the centre front.

TORSO

Fold the 7cm strip of 4cm wide braid right sides together and sew the raw ends with a 4mm seam allowance to form a tube. Turn right side out.

TROUSERS

Fold the 8 x 12 cm rectangles right sides together and seam the 8cm ends. Turn the tubes right sides out. With the seams in the middle, bunch up the tops of the tubes and push into the braid tube that was sewn for the torso. Arrange folds so the legs

divide evenly in the middle, leaving at least 6cm extending out the bottom. Sew the legs into place.

Ankle cuffs: Sew two pieces of braid, 15mm wide x 5cm long, into tubes. Gather the legs of the trousers by hand with a running stitch, insert the cuffs and stitch into place. A little bit of fibre fill can be inserted into each trouser before sewing the cuffs into place to make them puff up.

Sew a seed bead and teardrop bead at the bottom of each cuff for feet.

Waist: 12mm above the 'hip' edge of the braid torso make a running stitch by hand. Pull the stitches up firmly. Add a belt of narrow cord or beads.

Shoulders: Put a small piece of fibre fill into the bust area of the braid tube. Pinch the top edges together and make a small inverted tuck at either side so that the shoulders are narrower than the hips. Hand sew the opening closed.

Large flat beads may be sewn to the chest to represent 'breasts'.

ARMS

Using a single 12cm length of pipe cleaner, fold a piece of braid (14 x 15 mm) over it and whip stitch the selvages of the braid together. Add beads at either end for the 'hands'. Bend the pipe cleaner into a 'U' shape and stitch the middle to the shoulders of the torso.

FINISHING

Stitch the head to the shoulders and sew the 3cm brooch clip to the centre back of the turban.

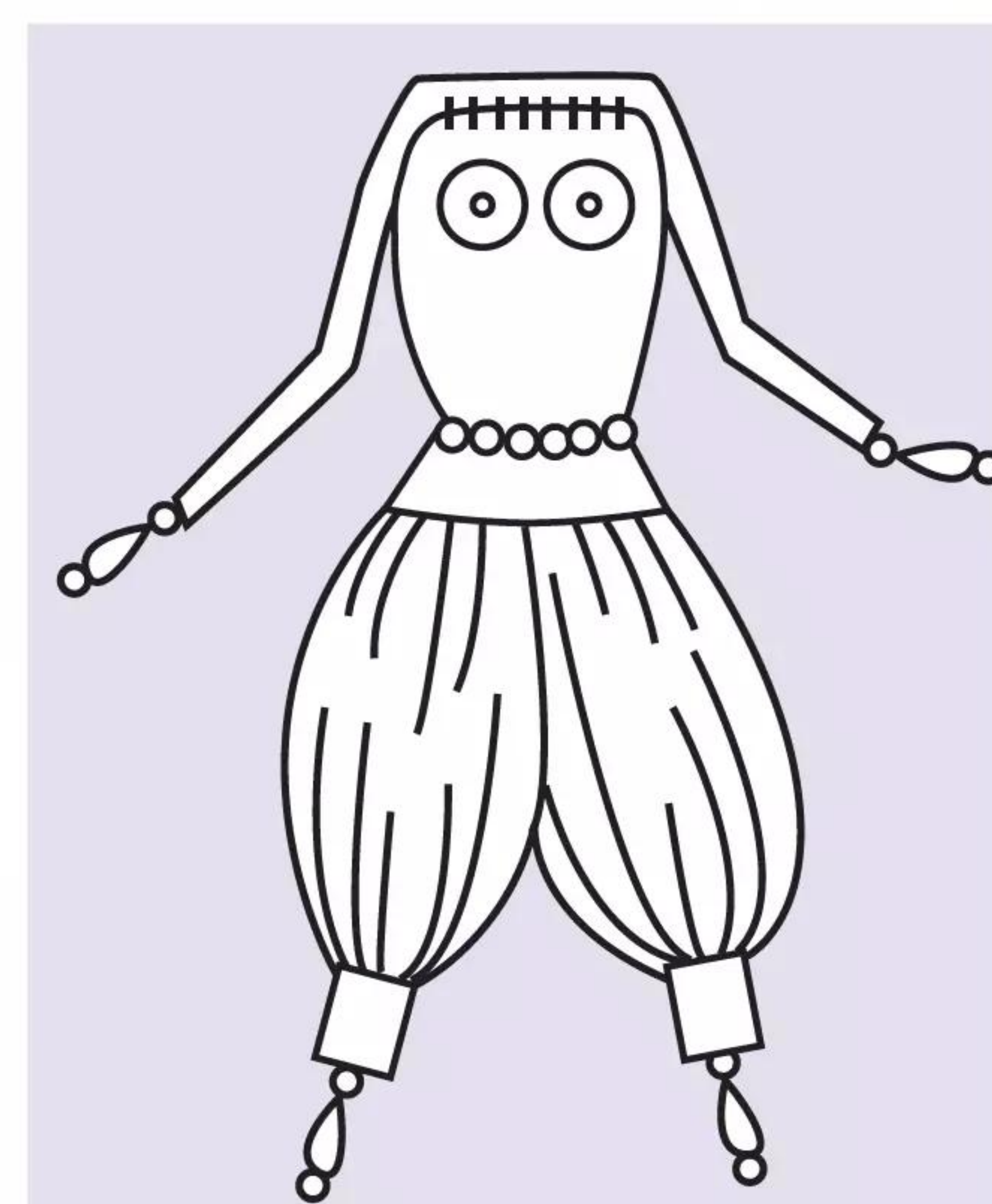
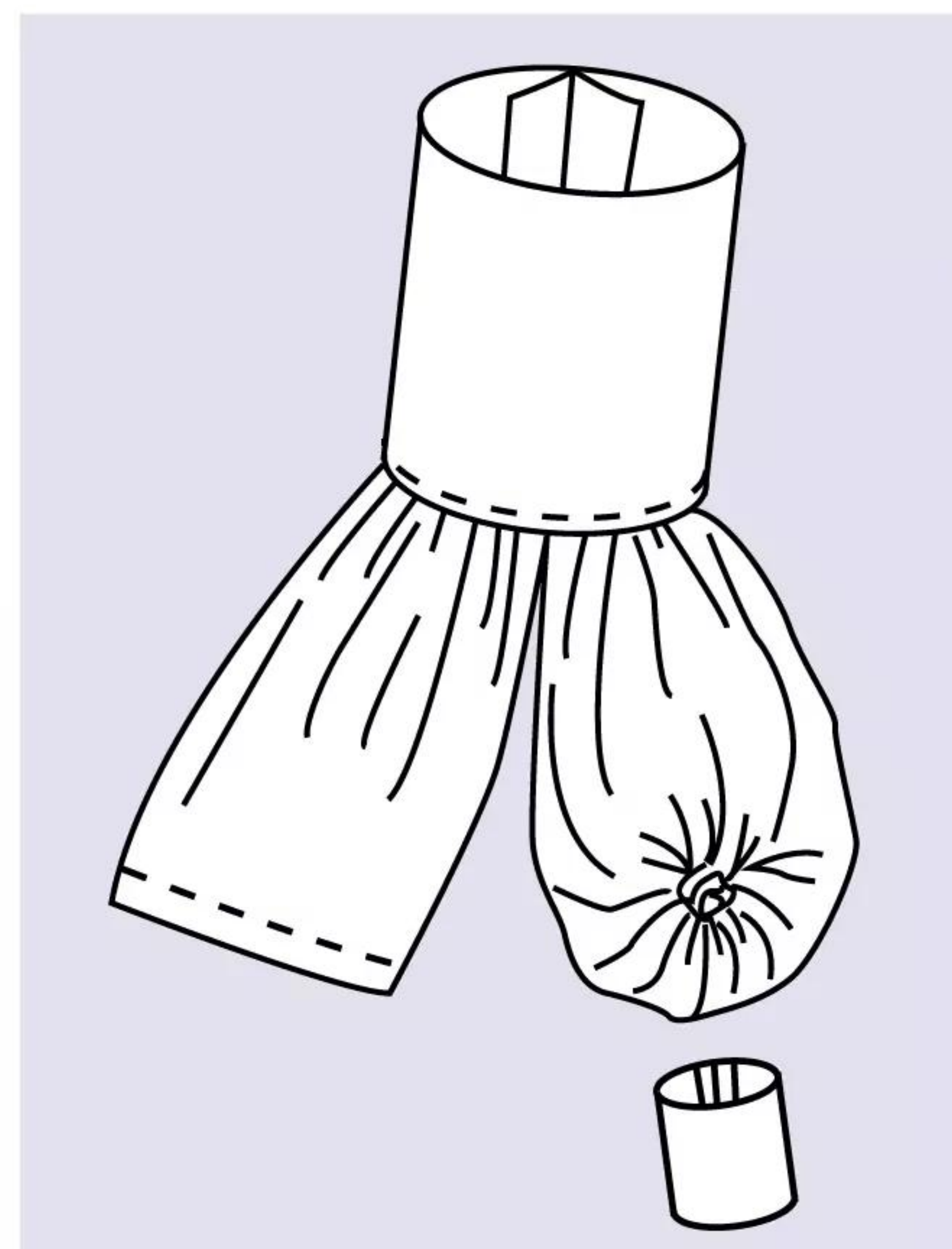
Pearl Moon

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A Bear for All Seasons
By Patti and Grahame Covenant of Kympatti Bears

Christopher

MATERIALS

- 35 x 50 cm mohair
- 12 x 12 cm paw pad fabric
- 10mm glass eyes
- Joints : 6 x 40mm, 4 x 35mm, 5 x T-pins or screws, washers and locknuts
- 8 ply Perle cotton for nose

Finished size: 33cm (13 inches)

PREPARATION

Cut out all pattern pieces required – e.g. four leg pieces. Do not try to work with only pieces on your pattern. Determine direction of pile, then following the arrows on pattern pieces, lay up the whole bear.

Trace all pattern pieces marking joint and open marks. Using sharp pointed scissors, cut out. Take care to cut backing only, not the fur pile. Cut out paw pads in desired fabric – e.g. felt, suede, etc.

HEAD

Take the two head pieces, fur sides together, sew from tip of nose, under chin to neck. Align centre of nose gusset with under chin

seam and secure by pinning. Sew head pieces together. Turn the head inside-out (fur out), and trim 1cm of fur away from base of neck. Assemble hex bolt with washers and disc and place in head/neck, tack around the section with strong thread. Draw the tacking thread tightly around the bolt and secure with double knots.

BODY

With fur sides together, sew around the body pieces, leaving opening in centre back for filling. Cut small holes for jointing bolts including neck joints. Turn body section fur outside and insert head bolt, attaching head to body. Add felt washer, disc and hex lock nut from inside of body and tighten through filling opening.

ARMS

Sew inside arm piece to paw pad, then take outer and inner pieces, place them fur innermost and sew completely around the arm leaving small openings at elbow for filling. Mark and cut the jointing hole on inside of arm, then turn fur side out.

LEGS

Place the leg pieces together fur inwards and sew from toe upwards around the leg and down to the heel, leaving small openings behind knee for filling. Place foot pad in opening and pin into position using toe seam and heel seam as centre-line of foot pad. Sew into position. Mark and cut jointing hole at top of inside leg, then turn fur side out

ASSEMBLY

Place jointing bolts with washers and discs through legs and arms. Insert into appropriate body pieces holes and secure with felt washers, discs and hex locknuts. Tighten legs and arms to tension that allows restricted movement. Remember that after filling the bear, these joints will lose 20 per cent of the tension applied.

FILLING

Proceed to fill your bear using a stuffing stick. Use small pieces of filling and pay particular attention to feet, paws, joints and nose areas. Now using ladder stitch, sew up the openings.





EARS

Sew ear pieces, fur sides together, then turn fur side out and over-sew the opening. Using long pins, position the ears on your bear for the desired appearance. Then sew into positions with strong thread, using ladder stitch.

EYES

To determine eye position, place your bear in a position facing you and hold eyes in place.

Then using an awl or knitting needle pierce head where eyes are to be sewn. Using long needle and a double thread, sew eyes in by passing needle through to back of head.

Repeat, knot twice and then pull the knot into the head.

NOSE

If clean shaven appearance is desired, clip nose with sharp scissors. Using embroidering thread, sew nose.

CUSHION TOES

Fill the feet and leg firmly. It is better to make the toes before jointing the limbs into the body.

Diagram 1.

Mark or pin the number of toes you desire on foot pads.

Knot the end of a strong thread or artificial sinew and take a needle through the side of the foot to the toe. Take a small stitch here to secure the thread.

Follow diagram numbers starting at: 1 down to 2, and back to 1.

1 go to 3 on to 4.

4 to 5, 5 to 6, 6 to 7, 7 to 8.

Now take the needle from 8 across to

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9, down to 10, up to 11 down to 12.

To finish, run the thread across the foot in and out to form the base of the toes. The thread used for cushioning should be as close as possible in colour to the footpad fabric and strong enough to withstand the pressure of shaping the toes.

The diagram is an example of the sewing process. Cushion toes will also improve the ability of your bear to stand freely. It is essential to use your thumb pressed tightly against the bottom of the toe threads to push up and fatten the toes.

Diagram 2.

To shade feet and paws, use Copic fabric pens. You will need a Copic blender, one dark pen and a lighter colour.

Cover edges where colour is desired with blender, then use the lighter colour and smudge finish with the darker colour.

FINISH THE BEAR

You are now ready to give your bear a good brushing, add your own personal touches; and, of course, he will need a name.

*Kympatti Bears can be contacted at:
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Marjorie's Charity Treasure Chest

BY BELINDA HOGAN





Marjorie Fitzgerald has always had a fascination with porcelain dolls, making and collecting them since her childhood. Now with her house overflowing with antique reproductions she has decided to donate many to raise money for her local church in Belrose, Sydney.

Marjorie grew up in 1930s Depression ridden London, when life for people was very tough. The youngest daughter of a police officer and his wife, Marjorie says she only had one doll as a little girl – however she is quick to point out that her family had it better than many friends. At the end of the decade, Marjorie's

father branched out into the building industry and things started to look up. However, when World War Two began, London was physically torn apart, with its people having to fight for their survival.

"When the war started I was still at school," Marjorie says. "But as our area was evacuated there were not





many classes to attend.”

Having to leave school just before her 15th birthday, Marjorie was forced to work. “During the war everyone who was of working age had to work, it was compulsory,” she explains. “You either went into the forces or worked for the war effort.”

Marjorie’s two elder brothers became soldiers. “My two brothers were called up,” she says. “The eldest joined the Army Air Corp and became

a glider pilot and the younger one joined the Air Force where he worked on maintenance of flying boats.”

When the Blitz started in September 1940, Marjorie (like her fellow Londoners) was forced to give up work in order to survive the Nazi attacks.

When the war ended in 1945, Marjorie’s father returned to the building trade and founded the company Landell and Sons. This was

to ensure that Marjorie’s brothers had a job to come home to after their war efforts. Great with figures and paperwork, Marjorie too joined the company and it was here she met her husband.

“We employed him as our Quantity Surveyor,” she remembers. “And then he married the boss’s daughter.”

They went on to have two beautiful daughters, immigrating to Australia years later.



It was in Australia that Marjorie's interest in porcelain dolls started to grow, when her friend dragged her along to a doll making class. "I was reluctant at first but I went along to humour her," she remembers. "I did not want to let her down, but my enthusiasm grew."

With this enthusiasm, Marjorie set out to become the best antique reproduction porcelain doll maker that she could. Attending many seminars, she gained certificates in doll making and spent many years teaching at the Tramshed in Narrabeen.

Marjorie's favourites have been the smaller dolls. "They usually have knitted clothes and knitting is one of my hobbies," she says. However, she most enjoys working intricately with her doll faces. "There is a lot of work involved in eye painting and the finished products have to look as if they have glass eyes. It is fascinating work."



Over the years and with many students passing through her classroom, she is now selling upwards of 100 of her dolls from her collection



to raise money for her Belrose church, St Stephen's. "My collection started because I had to make samples for the girls in class to copy," she says. "Now

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Marjorie's inherited Steiff Bear



they are available for sale so that I can give the money to charity. Why keep things in a cupboard – if they can bring pleasure to others?”

If you are interested in purchasing one of Marjorie's many beautiful porcelain dolls you can contact her directly.

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*Angelina was reborned by Melissa George,
using Sandy Faber's sculpt.*

Angelica Angelina

Melissa says, "Creating a baby doll can be a very rewarding experience; however a desirable outcome does not come without a good amount of patience and practice. Every single step of any creation can make a dramatic difference in the finished product. With most creations you start with a blank sculpt where the practicing reborn artist can express their own interpretation of what a baby is. As with a real baby the features and characteristics that can be created are limitless. This form of art is very unique with ideally the most appreciated reborn baby being the most realistic in terms of sight and touch. Studying babies by appreciating the different skin tones, hair colours, eyes, lips, fingers, toes and other details can be a good lead into creating a very realistic reborn baby. Knowing the products available coupled up with a sound understanding of the reborn process will pave the way towards a beautiful creation. The rest is up to your imagination. I hope this set of instructions serves you well and inspires you to create your own precious bundle of love.

MATERIALS

- Doll used: Angelina by Sandy Faber sculpt
- Girl Belly Plate Anatomically Correct – sculpted by Danielle Zweers
- Cloth body
- Ceramic tile
- Petit Genesis Phthalo Blue
- Petit Genesis Titanium White
- Genesis Heat Set premixed paints:
- Skin Texture Foundation
- Strawberry and Cream Blush colour
- Strawberry and Cream Lip colour
- Strawberry and Cream Crease colour
- Vein colour
- Brown Eyebrow colour
- Authentic Reborn Matt Sealer to remove shine
- Palette knife or paddle pop sticks for applying paint to palette
- Genesis Thinning Medium
- Authentic Reborn Thinning Medium
- Paint brushes: Size 5 round acrylic brush with medium bristles; Size 1 liner brush; Size 3 round soft brush; Size 2 filbert brush; fan brush; Size 20/0 liner brush
- Cosmetic sponges – pack of six
- Dark red felt to back nose and face
- Disposable changing mats
- Small earth magnets for hair and dummy
- Normal newborn pacifier
- Toothpicks to remove any impurities
- Watercolour pencil
- Pointed edge cotton buds to remove impurities
- Medium glass beads – 2 kilograms
- Stockings to hold the glass beads
- Paper towelling to unload brush and keep area clean
- Quality drill bits used for metal – 2mm thickness up to 5mm for making a hole in nose
- Diamond needle file to clean up the nose
- Digital kitchen timer – portable
- Cookie tray and tea towel to hold pieces in oven
- Convection oven or home oven if you prefer
- Oven thermometer to check the temperature is accurate in oven
- Silicone Sealer (clear multi-purpose) for attaching magnets, fixing felt and other pieces
- Hair rooting needles 43g German fork





- Quality Mohair for giving the baby hair
- Baby brush and comb
- Baby shampoo
- Quality leave-in hair conditioner
- Curved nail scissors to use when rooting hair and for eyelashes
- Baby wispy top lashes in light brown
- 22mm poly glass eyes
- Plaid Dimensional Magic Glaze for inside eyes and around eyes
- Poly fill (500 gram bag) for the body and limbs
- You will need an outfit for your baby – this one takes size Newborn or 0000

DEFINITIONS

Raw sculpt – This is the sculpt that consists of a head, two arms, two legs and (if you require) a tummy plate.

Heat set – Bake at 135 degrees for 7 minutes, allow to cool before next step.

Brush pounce – Apply paint using the tip of a Size 5 round medium bristle brush. Continually dab the paint on to create an uneven colour allowing for a more three-dimensional effect.

Cosmetic pounce – Apply the paint with the Size 5 round medium bristle brush. Create 3mm dots about 2cm apart. Using a cosmetic sponge continually dab the painted surface in a pouncing motion to blend the colour and even out the surface. This method is ideal for colour corrections and/or applying even flesh layers to your baby.

Mottle stamp – Using a Size 5 round medium brush apply an even layer of paint to the special mottle stamp and lightly cover the piece with its pattern. Using your finger or cosmetic sponge blot out and smudge any unwanted or excess paint.

Shading – Hold the piece you are painting with your light source at a

45 degree angle. Using a Size 3 brush apply very translucent paint to creases and areas that don't catch the light. Work paint outside of the creases by about 3mm of each side.

Complete the set – Follow the same process on all of the sculpt's pieces.

Stand – Place the piece on the drying rack and allow to stand until the painted surface becomes dull; this dulling process is called 'flash off'. This means the paint appears dry but still remains on the surface and can still be manipulated. Care should be taken when putting these pieces into the oven.

THINGS YOU NEED TO KNOW: SAFETY FIRST

It is really good to know the product you're using. As with any chemicals, glues and paints have safety guidelines. Read all the warnings on the glues and other chemicals. Genesis paints are non toxic and so are the thinning mediums I have used. I prefer to use this method rather than using a liquid solvent to mix my paints as I personally get headaches with solvents and have found they are not good for you if you are painting all the time. When using any glue or chemicals, ensure you have good ventilation. It's not recommended that you use your home oven to bake your parts. The process of heating the vinyl will release fumes that are not healthy for you; this is not something you want where you cook food. Convection ovens are great and really affordable online or from homeware shops. You can keep them in an area that allows for good ventilation.

CHECK THE TEMPERATURE

Using your oven thermometer check the temperature in your oven is at 135 degrees Celsius.

SCULPT BASE COLOURS CAN BE DIFFERENT

The colour of each sculpt will vary meaning your base colour will not always be the same. This also means that some sculpts will require a different painting technique, for example more coats of Flesh paint or a few layers of the opposite colour you're trying to remove from the skin tone. To understand more about this, read the below information about colour theory.

BASIC COLOUR THEORY

Any colour wheel will show you the opposite colours. Knowing what these opposite colours are can be your key to achieving a more realistic skin tone. For example if the doll is too red, then you need to add more green.

TOO MANY COLOURS MAKES A MESS

Mixing too many colours at once can actually make a chalky mess. It

is best to stick to mixing no more than two colours in any given layer if possible. This will allow for a transparency that makes for a more realistic skin tone.

MIX PREMIX PAINTS

To ensure that you are getting the best of your premixed paints, mix them with a toothpick each time you use them. This will ensure the colour result is the same for each application.

CONCENTRATE ON REALISM

Essentially realism is not about beauty; it's about capturing what is real including the imperfections that exist in real skin. It's with this understanding that a baby can be born from a doll. Don't be afraid to work on some basic imperfections such as painting a very simple red blotch that might appear in the skin or a scratch, a mole, or even a

birthmark. How to paint these details is part of your ongoing journey and not essential to know at the beginning.

PAINT CAN BE REMOVED

If you are not happy with what you have just painted the good news is you can remove it before you have even baked it. Often removing what you are not happy with can result in a good learning outcome as the correction of this mistake will allow you to be more appreciative of your end result and this can inspire your next creation. To remove the paint you simply use a glob of thinning medium and a rag without lint present.

Apply the thinning medium all over with a brush or hand and wipe it off with the rag. If you bake your layer and discover that the paint is too chalky or thick or you have left

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a blotch of blue or another colour by accident, you can still remove it. There are two ways to go about this: Using a paint stripper or very fine sandpaper. I have found more control and a better outcome with using sandpaper. Paint stripper is toxic and should only be used if the surface area or amount of layers is too great.

IT CAN BE SIMPLE

Keeping a simple record of the steps you took during your creation will allow you to further yourself each time. You can purchase a visual diary from any newsagency and they are a good place to keep a journal of your likes, dislikes, new techniques, ideas, problems, solutions, photographs of things you admire in others' work or in real babies. Putting these thoughts on paper allows you to replicate your techniques with ease and build on them with confidence.

METHOD

OPENING THE NOSTRILS

Start with making the hole in the

nostrils; use the smallest drill piece (2mm) first and take your time using your hands to drill it in each nostril. Once you have done this with the 2mm, use the next size up and then get the diamond needle file and clean up the edges to ensure there is no mess left behind.

WASHING THE BABY-TO-BE

Wash the whole kit in the sink with warm water and a generous amount of dishwashing liquid to remove any dust, marks and oils from the vinyl. Allow this to dry completely before doing the next step.

Correcting the colour of the base vinyl

Using your palette or ceramic tile, mix one part Phthalo Blue with six parts Genesis Thinning Medium and use the cosmetic pounce technique. Ensure the result is very translucent. The idea is to put a very fine layer of this all over to remove any excess yellow and red. It will normalise the tone in very orange coloured vinyl. Stand and complete the set. Heat set.

HIGHLIGHTING THE SKIN TONE

Take your Genesis Titanium White and Genesis Thinning Medium. Mix one part Genesis Titanium White with eight parts Genesis Thinning Medium. This step is called a skin highlight and can only be done once in any paint job. Brush pounce the paint on. You need to create a subtle white blotching effect. Keep pouncing with the brush until this is achieved.

If you have too much paint then use a cosmetic sponge to remove some as you go. Stand and complete the set. Because this mix of paint is thicker than normal it's essential that the baking process is repeated once the pieces are cooled to ensure it's taken into the vinyl effectively.

PAINTING SMOOTH FLESH TONES

Using the skin texture foundation paint, brush pounce the paint on. Stand and complete the set. Heat set and repeat the process again.

Applying depth by shading the sculptural details

Using the Strawberry and Cream crease colour, apply shading. Stand and complete the set twice.

Taking the Size 1 liner brush and the Strawberry and Cream crease colour, apply a fine line within all the creases. Stand and complete the set. Heat set and repeat the process again.

BLUSHING AND APPLYING SHADING

Using the Strawberry and Cream blush colour, brush pounce the cheeks, nose, soles of feet, toes, palms of hands, fingers, and areas where skin is bunched up like the knuckles, elbows, knees and folds on the fingers and toes. Stand, heat set and repeat this process. On the second stage of creating warmth, ensure that the paint is not too prominent in some areas; don't add more if you don't feel it's needed. Also, use a cosmetic sponge to

remove some of the paint in some areas if required.

MOTTLE EFFECT

To create your very own mottle stamp, simply take one cosmetic sponge and remove parts of it to form a honeycomb-looking stamp. This does not need to be perfect, it will work better – look more realistic – if the effect is more unpredictable and imperfect. Using your Strawberry and Cream blush colour, mottle stamp. Stand and complete the set.

PAINTING VEINS

Using the vein paint and the Size 20/0, carefully apply your veins to the following areas: Each side of the foot, top of foot, top of hands, wrist and forehead. I also like to add extra veins on the arms and legs and this can always be different.

To get an idea of what the veins should look like, simply study your own for a short while before and while painting them. Take your time with this and you will be glad you did. Use a cosmetic sponge to smudge and blot out where needed. You want the

veins to appear like they are under the skin. If you have done them too dark, then you can repeat the ‘giving flesh’ step. Stand, complete the set and heat set.

PAINTING THE LIPS

Use the Size 1 fine liner apply a translucent layer of the Strawberry and Cream lip colour to the lips. Heat set and repeat this step two times.

Using the Strawberry and Cream crease colour and also the skin texture colour with your Size 20/0 liner brush, apply very fine lines in a downward direction to both the top and bottom lip to highlight them and create some depth. Heat set.

PAINTING THE NAILS

Taking the skin texture paint and the 20/0 fine liner, apply a very fine line to the end of each nail. Stand and complete the set. Heat set.

PAINTING EYEBROWS

Take the brown eyebrow colour and using the 20/0 fine liner brush make tiny strokes for each eyebrow hair. The placement of the eyebrow is

important so take your time to ensure this is correct. Remove the paint using a cosmetic sponge if you’re not happy with its placement. Use a toothpick to thin the eyebrows down.

If you are not sure about doing eyebrows, an easy way to practice or get started is to apply the paint in the shape of the eyebrow and use a toothpick to mark in the hairs. Some people even like to use Prismacolor pencils. Stand and heat set.

REMOVING SHINE

You should now be finished painting baby. To remove any unwanted shine in some areas take the pot of Authentic Reborn Matt Sealer and apply a very little to a cosmetic sponge, smooth over the piece and then pounce into vinyl. You want this to be very smooth and even in the areas where it’s applied. I like to not apply this to the nose around the eyes and lips, to keep a natural shine where possible in these areas.

APPLYING SHINE

At this point I like to use some of the Dimensional Magic product to add





some shine to the lips and the corners of the eyes. Using the filbert brush, add some Dimensional Magic to each nail bed.

GIVING YOUR BABY EYES

Take the Exacto knife and make round slits in the circular moulding behind the eyes inside the head. Great care needs to be taken. Hold the Exacto knife facing away from you when you cut. When this is done, insert the 22mm eyes of your choice. Move the eyes around until they are in the right place; you can even have them looking to the side if you like this.

Using your Silicone Sealer and a paddle pop stick or old paint brush, smear a generous amount of glue behind the eyes to ensure they will not budge.

APPLYING EYELASHES

Take your set of eyelashes and the curved nail scissors. Remove the

eyelash from the packaging and place slightly above where the top eyelid meets the eye. Ensure that the curve of the eyelash points up as with a real eyelash. When this is in place, use your curved nail scissors and carefully cut any excess and taper the eyelash so the inner eye is surrounded by shorter eyelashes. By trimming your eyelashes you will get a more natural rather than 'doll' look to your baby doll. When trimming them cut only one at a time as this is a very delicate step that can make a dramatic difference to your end result.

To fix your eyebrows in place: Remove the eyelash and place it carefully back into the packaging. Take a couple of toothpicks and your Three Dimensional Magic. Squeeze a small dot of the Three Dimensional Magic on the corner of your palette or ceramic tile. Using the point of the toothpick, apply small dots of this to

the place where you previously had the eyelash resting. Allow to sit for about half a minute, and then apply the eyelash back into position using the toothpicks to hold it until it is fixed in place. Repeat this for the other side.

Once this is completed on both eyes, squeeze a few drops of the Three Dimensional Magic into each eye. Take a very clean Size 1 liner brush and smooth this medium over the eye and also over the base of the eyelash. This process must be done quickly as this medium will set quickly. If you're not confident doing this, practice first on other eyes or spare parts before you do it. This will really bring your eyes to life.

SEALING THE BACK OF THE NOSE

Cut a half circle one inch long (of felt) and, using the Silicone Sealer, glue this to the back of the nose. Ensure that no glue can be seen from the outside of the doll.

APPLYING THE HAIR

Applying the hair is a very lengthy part of making a reborn baby. But with the investment of time comes amazing results. It is a big part of making a realistic reborn baby. The crown of the head is a good place to start. Use a watercolour pencil to mark out a spiral on the back of the head and follow the pattern over the entire head. It might even be easier to start from the outside of the hair line and work your way in.

To apply the hair you will require your rooting needle and a small bunch of hair. Keeping on a 45 degree angle, insert the needle over the top of the hair so the needle will grab the hair as it goes in. Practice this; you can remove hairs if you like. I like to use a pair of tweezers to remove excess hairs as I go.

Once this is completed and you are happy with the result, you can use the Silicone Sealer and a spoon to apply the glue inside the head where the hair was applied.

CUTTING THE HAIR

To cut the hair stand all the hair up so it appears like a spike hairstyle all over. Cut the hair about 3cm long. For a younger baby you may wish to make it shorter; and for an older baby, longer.

CREATING A MAGNETIC HAIR BOW

To have your baby use a magnetic hair bow, you can glue a magnet to a hair bow and when it's dry apply another magnet inside the head using a paddle pop stick; add more glue to the back of this magnet. Line both the magnetic hair bow and magnet inside the head up – so they respond just how you want them to.

I usually place one at the front of the head off to one side, usually where the hair parts. Let this sit while the glue sets inside the head.

CREATING AND ATTACHING A MAGNETIC DUMMY

A simple dummy can be made by taking a normal dummy. Using your Exacto knife, cut off the teat. Dab on a little bit of Silicone Sealer and place the magnet on the centre of where the teat was. Dab Silicone Sealer over the magnet to ensure it's completely covered. Allow this to dry before going to the next step.

Hold the new magnetic dummy on the doll's mouth. Apply Silicone Sealer to a paddle pop stick and place the second magnet on top, then carefully place this behind the mouth on the inside of the head so both magnets connect through the vinyl. Add a little more glue to the

back of the magnet inside the head to ensure it will not fall off.

FILLING THE LIMBS

Take two sockettes, fill one with one cup of glass beads and knot shut; and fill the other with one kilogram of glass beads and knot shut. Using the one cup of beads contained, place it inside the bottom back of the head and then fill with poly fill. Apply a small amount of glass beads into each limb, followed by a small amount of poly fill; repeat this process until each limb is filled to the top.

SEALING EVERYTHING SHUT

Using the plastic change mats, trace the ends of each piece. Cut the pieces out and, using the Silicone Sealer, apply to each piece to seal the ends. Allow to dry before going to the next step.

FILLING THE BODY

Take the body and add the one kilogram of contained glass beads;

surround this with poly fill. Aim to make it really cuddly.

Applying the limbs to the body

Attach each limb and the head to the body. Make triple knots and cut back so nothing is left hanging out. Ensure that this is tight and not too loose; as you don't want the limbs coming off.

Congratulations! Your baby is born! All you need to do now is put your baby on the scales and note the weight, length, time of birth; and give it a name. These details are important to note as this creation is now a precious collectable that can be handed down for generations. Lastly, all you have to do is dress him or her in baby clothes and enjoy forever.

I currently provide lessons. Please email me if you require details.

Melissa George

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Email: lovebundles@gmail.com

Web: www.rebornbebe.com 🧸





Renowned doll artist Alessandra Marcellan Thor has created this divine pair of Bru Bebe Brevete socks, suitable for a 16 inch composition body. Alessandra is a Doll Artisan Guild Instructor, D.A.G. Triple Crown of Dollmaking Educator and winner of both Millie and Maggie awards in D.A.G. Competitions. A self-confessed admirer of Bru dolls, she loves creating elaborate outfits for her Bru dolls.

Bru Bebe Brevete Socks

MATERIALS

- 2 balls tatting thread DMC #100 Ecru color cordonnet special 20g
- 1 pair knitting pins size 0.75 mm

DIFFICULTY RATING

Easy *

ABBREVIATIONS

st (sts): stitch (stitches)

Kk: knit

Pp: purl

tog: together

psso: pass slipped stitch over

sl: slip (move st from left to right needle without working)

st st: stocking stitch (knit one row, purl one row)

skpo: k1, sl1, yf, psso

yf: yarn over

INSTRUCTIONS

Cast on 94 sts. (pattern multiple of 23sts + 2)

Work 16 rows in st st (k2,p2).

Next Row: k1, *yf, sl1, k1, psso, repeat from * to last sts, k2

Next Row: k1, purl, k1

PATTERN

Row 1: p2, *k7, k2tog, yo, k1, yo, p1, yo, k1, yo, slip1, k1, psso, k7, p2, repeat from * to last sts

Row 2: k2, *p6, p2tog, p3, k1, p3, p2tog, p6, k2, repeat from * to last sts

Row 3: p2, *k5, k2tog, k1, yo, k1, yo, k1, p1, k1, yo, k1, yo, k1, psso, k5, p2, repeat from * to last sts

Row 4: k2, *p4, p2tog, p5, k1, p5, p2tog, p4, k2, repeat from * to last sts

Row 5: p2, *k3, k2tog, k2, yo, k1, yo, k2, p1, k2, yo, k1, yo, k2, sl1, k1, psso, k3, p2, repeat from * to last sts

Row 6: k2, *p2, p2tog, p7, k1, p7, p2tog, p2, k2, repeat from * to last sts

Row 7: p2, *k1, k2tog, k3, yo, k1, yo, k3, p1, k3, yo, k1, yo, k3, sl1, k1, psso, k1, p2, repeat from * to last sts

Row 8: k2, *p2tog, p9, k1, p9, p2tog, k2, repeat from * to last sts

Repeat these 14 rows pattern for 10 more times.

SHAPE HEEL

k24, turn, sl1 purlwise, purl to last st, k1
k23, turn, sl1 purlwise, purl to last st, k1
Continue to shape heel in this manner until 8 sts are on needle.

NOW REVERSE SHAPING

K8, pick up loop from row below and k2tog with the next stitch on lefthand needle, turn, sl1 purlwise, purl to last st, k1.

Next row: K9, pick up loop from row below and k2tog with the next stitch on lefthand needle, turn, sl1 purlwise, purl to last st, k1.

Repeat in this manner until all 24 sts are back on needle, *sl1, k1, psso, k1, repeat from * 24 more times, k24 (to go to the other side of the needle).

SHAPE OTHER SIDE OF HEEL

k1,p23, turn, sl1, knit to end.

k1,p22, turn, sl1, knit to end.

k1,p21, turn, sl1, knit to end.

k1,p20, turn, sl1, knit to end.

Continue to shape heel in this manner until 8 sts are on the needle.

NOW REVERSE SHAPING

p8, pick up loop from row below and p2tog with the next stitch on lefthand needle, turn, sl1, knit to end.

Next row: p9, pick up loop from row below and p2tog with the next stitch on lefthand needle, turn, sl1, knit to end.





Repeat in this manner until all 24 sts are back on needle and continue to purl across remaining sts.

NEXT ROWS

Work 30 rows straight.

SHAPE FOR TOE

Row 1: K3, * sl1,k1, pssso, k6, repeat from * to last sts

Row 2: and every alternate row: k1, purl, k1

Row 3: K3, * sl1,k1, pssso, k5, repeat from * to last sts

Row 5: K3, * sl1,k1, pssso, k4, repeat from * to last sts

Row 7: K3, * sl1,k1, pssso, k3, repeat from * to last sts

Row 9: K3, * sl1,k1, pssso, k2, repeat from * to last sts

Row 11: K3, * sl1,k1, pssso, k1, repeat from * to last sts

Row 13: K1, * sl1,k1, pssso, repeat

from * to last sts

Row 15: K1, * sl1,k1, pssso, repeat from * to last sts

Break thread. Draw thread through remaining sts. With right sides together, join sole, heel and back seam, taking care to have heel shaping and top hemline even on both sides. With right sides together, join sole, heel and back seam, taking care to have heel shaping and top hemline even on both sides.

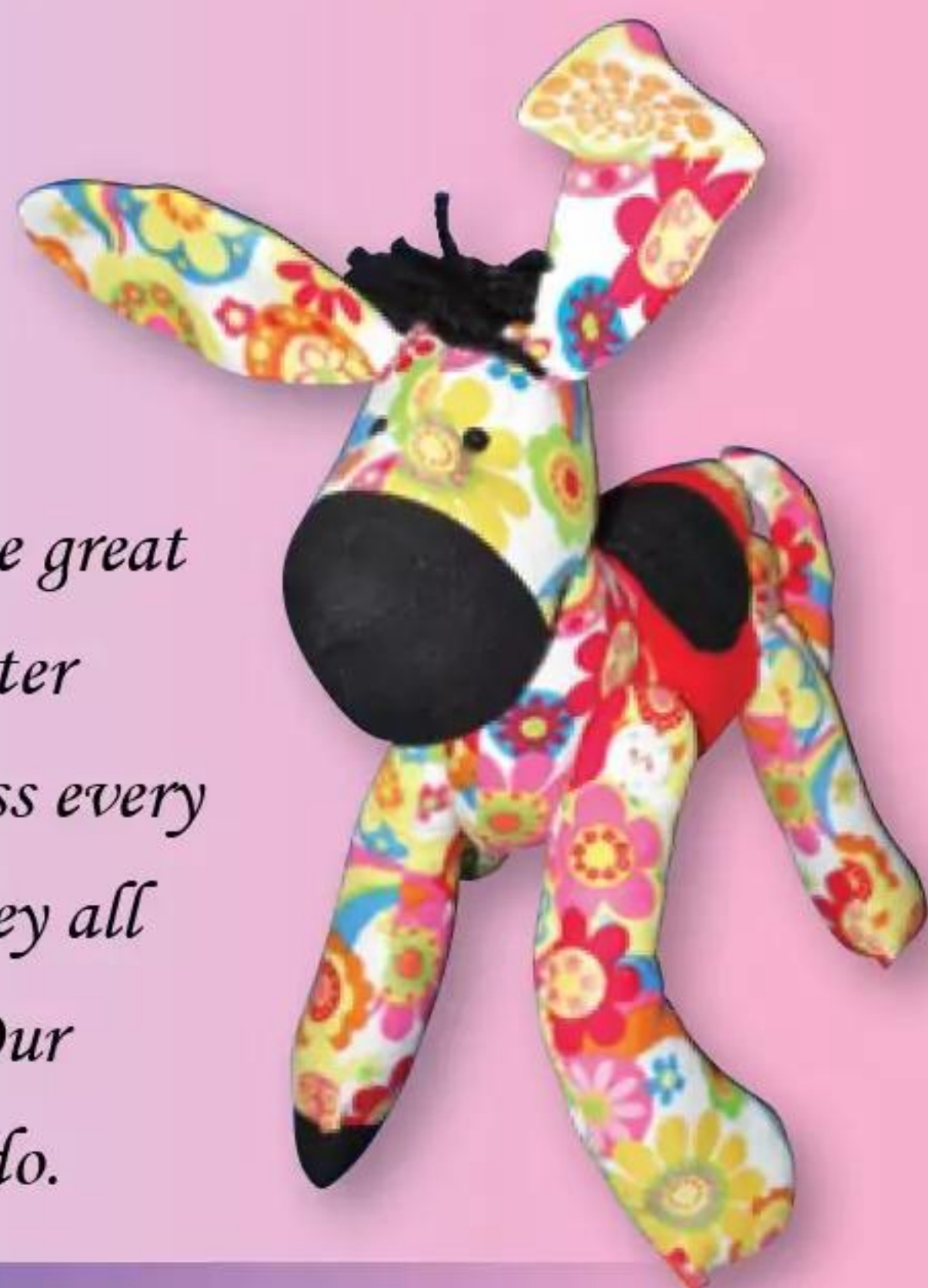
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Do you recognise this doll?

We have two lovely stories to share with you today.

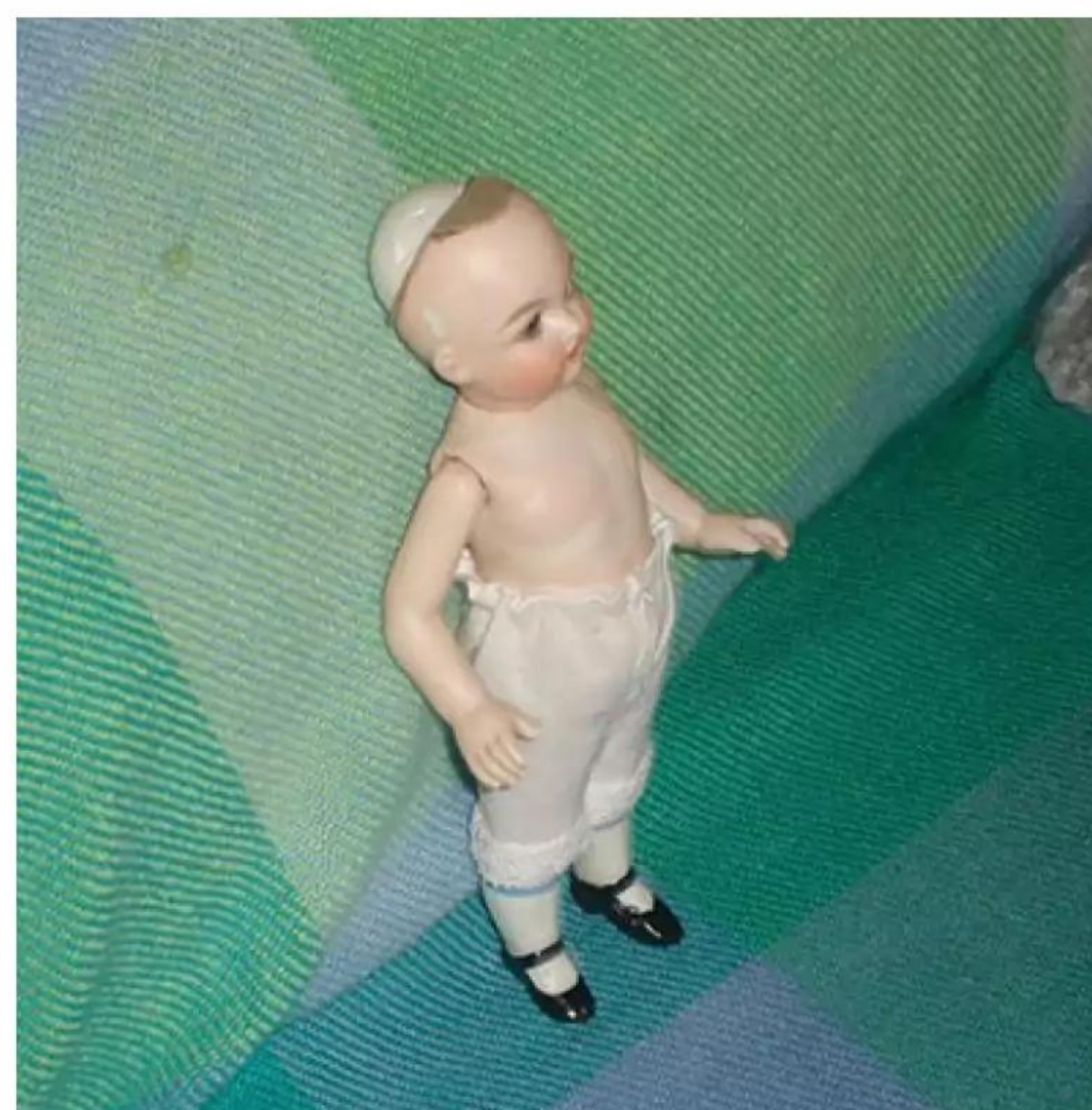
First of all is a query from Jane MacDonald:

Please could you tell me the name

of the company who made this doll and her value.

She was given to my cousin by my Great Aunts and my cousin then gave her to me as she knew I had an

interest in old dolls. She is about 6 1/4 inches tall and has all her original parts. She is marked "Germany" on the back with the numbers 14 and 31 and she is in perfect condition.



She has a beautifully painted face with sleep eyes and an open mouth with teeth. She is jointed at the head, arms and legs, and she has painted black shoes with white socks with a blue trim at the top. The shoes have a strap and little heels.

I have dressed her and made her a mohair wig as she was not dressed and had no hair when she was given to me. I removed her old wig cap some time ago and think she had a piece of cardboard covering the hole at the back

of her head. I prepared her for a new wig by using a piece of cardboard and a polystyrene pate glued on over the cardboard. I think perhaps the fringe needs trimming a little.

I love her and think she is very pretty. I have tried to find some information on her but to no avail.

Thank you

Dear Jane

Your lovely little girl is typical of the small all bisque dolls produced

by the Hertwig Company in Germany. Unfortunately there really isn't any way of proving this, as many of the German doll makers made small all-bisque dolls that were not clearly identifiable by company marks.

You have done a lovely job on her wig and outfit – both are very appropriate.

She is definitely German in origin, and would be valued at about \$200 +/- \$50 depending on her condition.

We also had an email requesting information about this gorgeous Recknagel baby boy.

This cute little baby doll measures 8.5 inches (22cms). It has a bisque head and five piece composition body. He has blue glass sleep eyes and is wearing an antique baby dress with slip and nappy.

The back of his head is incised Germany, 1924 R5/0.

The markings on his head indicate that he was manufactured by the Recknagel Company in Germany. The numbers indicate mould details and do not refer to the year 1924.

The Recknagel Company was founded by Theodore Recknagel around 1880, but this company didn't

produce dolls until the 1890s and then continued until the 1930s. The dolls manufactured were generally not of the highest quality, and the painting quality was also varied.

This little baby is a lovely example

of their baby dolls. The quality of the painting is excellent with good strong colours and no obvious rubs or damage.

I would place the value of this doll at around the \$200 - \$250 mark.



If you have a doll and would like to know more about its origins, please send in a photograph (via email or post), and we will do our best to give you an answer. Please email to dbc@woodlandspublishing.com.au, or post to Dolls, Bears and Collectables, Woodlands Publishing, PO Box 8035, Glenmore Park, NSW, 2745.



Ipswich Gala Doll Fair

REPORT BY VAL METCALFE, ORGANISER OF THE FAIR



Coby Hogan with her reborn dolls



Lesley Hurford at her table

On Sunday 11 April 2010 at the Ipswich Civic Centre, The Ipswich Gala Doll Fair held a very successful show with traders attending from all parts of south-east Queensland and New South Wales, and a very large attendance from the general public. This show celebrated 25 years of Ipswich hosting doll shows, and I helped the Chairman of the Ipswich Festival Paul Cacos cut a large and very delicious cake to share with all the people attending on the day.

Ipswich is well known as hosting one of the top doll shows in south-east Queensland, and is always held in the months of April and September. Well known traders at this show included Lesley Hurford with her beautiful antique dolls and Coby Hogan from Gympie with a large range her reborn dolls for sale.

The collecting of dolls and bears is one of the world's most popular hobbies. The doll shows in Ipswich cater for all types of dolls and bears and everything related to collecting and making them, so do make sure you mark these wonderful shows into your calendar. The next show is the Ipswich Gala Doll Fair on Sunday 3 April 2011 at the very popular Ipswich Civic Centre, corner of Limestone and Nicholas Street. We look forward to seeing you there.



Reborn Workshops in Castle Hill

BY LYN CONLON

Each month a weekend workshop is conducted at Lyn's Reborn World at Castle Hill in Sydney. It is a full-on two days of work, with a baby being completed within the time. The painting is finished on the Saturday and the hair rooting and assembling of the doll is done on the Sunday.

A lot of fun and enjoyment is had by those who attend, many saying it is the best weekend they have had in ages. We know they must enjoy themselves because we have ladies who return again and again. In the beginning we had only ladies who were new to reborn, coming to make their first doll. Now we find ladies returning even after a year of reborn to brush up their skills or pick up some new ideas.

Many of the ladies attending these workshops continue to bring finished dolls in to the shop to show us how they are progressing, or to ask for help with a problem they have encountered.

We have had one lady attend who had a stroke 12 years ago and has no use of her left arm. My husband Paul devised a stand which the lady could use for painting each piece without having to hold it, and even created a stand which held the mohair on the top of the head so only one hand was required for the hair rooting. The lady was so pleased that she could at last create beautiful dolls after not being able to do anything in the craft area for so many years. She has come to two workshops and made the most gorgeous doll

each time. We are very proud of her achievements.

We have even had ladies fly in from Adelaide, Brisbane, or drive down from Parkes, Port Macquarie, or drive up from Canberra and many other places far away from Sydney. Through the workshop we have made many new friends and we enjoy meeting each new person.

If you are interested in attending any of our workshops contact us either through our website at www.lynsrebornworld.com.au or phone our shop on 02 9899 3888 between 10am and 4pm. The workshops fill up very quickly, so please book in early to avoid disappointment. We look forward to seeing you soon.



*Sue Corcoran
with her baby*



Paul's hair rooting stand



Hard at work



South Australian Miniature Enthusiasts Festival of Dollhouses and Miniatures

REPORT BY LESLEY RICHARDSON



Molly and Lesley



The boat house

This year was the 25th Festival that the Club has run, so it was inevitable that one of the big themes for 2010 was silver. Sounds easy, doesn't it? More on that later.

The Festival runs over two days and this year it was on the 7th and 8th of August. Set-up takes place on the Friday, with the Committee starting as early as they can get there, and exhibitors and traders arriving from about midday. Set-up can be very stressful, and often looks like utter chaos, but appearances are deceiving. Note pads and pens and labels and sticky tape and Blu-Tack were visible in many hands, and out

of the confusion the Committee's careful planning brings the hall alive with tiny things. Silver balloons filled with helium added an extra festive air, though there was difficulty in keeping the bobbing balls away from the roof lighting; contact with the heat produced explosive results. At one point, Judy C was standing like a statue in the middle of the room keeping them under control!

The silver theme produced a series of room boxes created by approximately 25 members, each box having one of the letters of the words "Silver Anniversary" atop the box. We had fountains and pubs and parties

and sitting rooms. When I started, I was going to do a silversmith's smithy but the box wasn't big enough. So I was going to do a silversmith's shop... boring. So I was going to do the silversmith's office, with invoices and examples of the work... ho hum. Then it was going to be a silver fairies ring with lots of silver fairies and a piece of scrapbook material with a silver moon for the background... my fairies ended up looking like lumps of polymer clay. Inspiration finally struck and I created a silver moon ball and right up to the last minute it was still changing. There were supposed to be two men and a lady, all dressed

in silver, but the lady's dress took up all the space, so there she stood in solitary splendour. I just hope the others had as much fun as me!

Alongside the "silver" theme, Club members were invited to bring in their thatched cottages from the English village exhibit as there had been many comments from visitors to that Festival that they could not see the houses as well as they would have liked.

There is always the ongoing theme of unusual containers, and this year we had scenes in boats and boots and handbags. I do not know how people get their inspirations for these items.

Also on exhibit were the results of individuals attending workshops through the year, producing memory boxes and peddler dolls and marmalade-making tables among other things. Always to be admired is the work of the needle workers among us, who always contribute room boxes showcasing their skills as well as stand alone items of all varieties. This year the freestanding embroidered screens were particularly commented upon.

Another contribution this year was from a teacher at a local school whose class had worked on miniatures for the show. The Grade 6'ers were not allowed to take the work home – it was all done by them in class, with no parental 'help'. It is good to see the younger generation getting involved!

The Festival is currently held at the Payneham Library complex. We are pretty much used to crowds, but this year they took the queuing to the extreme; about ten minutes before we opened at 10.00 am, our visitors were lining up all the way across the foyer and well into the library!

Yes, it was cold outside, but this might well have over-stretched the bonds of friendship, so we sent Anne

McGowan, our current Chairperson, in to the lion's den.... errr, the library, to make amends. She came back, so everything must have been okay.

Once the foyer is ours, we use it for the demonstrators. This is another popular feature of the show, with Club members and volunteers demonstrating "making stuff" that seems to amaze the general public. Needlework, tatting, food from polymer clay, teddy bears from fabric or chenille sticks, sewing baskets in coke bottle tops, wood workers; all serve to stop the visitor in their tracks.

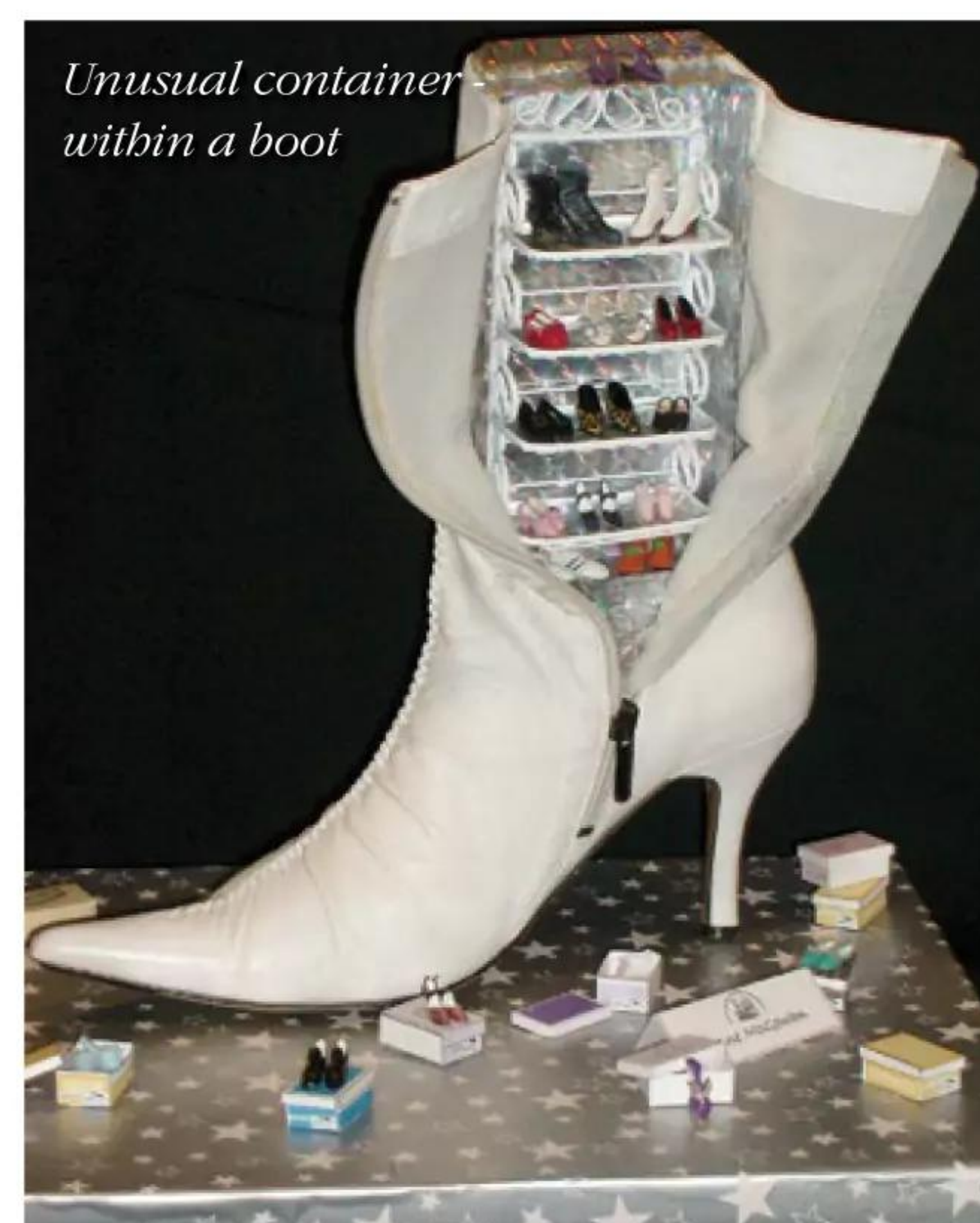
The raffle boxes are also popular; Club members make a scene using items donated by our kind traders the year before, items they have at home and items they make themselves. This is quite popular with the Club members, and for 50 cents the winner of a box gets a lovely scene. This year many of the raffle boxes were won by Club members, and the lovely Molly won the box created by me!

And then there are the traders. Alongside the SAME trade table (items made for sale by our Club members), we have both South Australian and interstate traders. This year there were times when trader tables were six or eight deep. Most of our traders felt that 2010 was a successful year for them. While admitting that sales were down on previous years they will be back in 2011!

There are many items that I have not mentioned in this brief report, and for those I apologise. The best way to know what we are up to is to come and visit us. The Festival in 2011 will be held at the Payneham Public Library Complex, 13th and 14th August.

Lesley Richardson

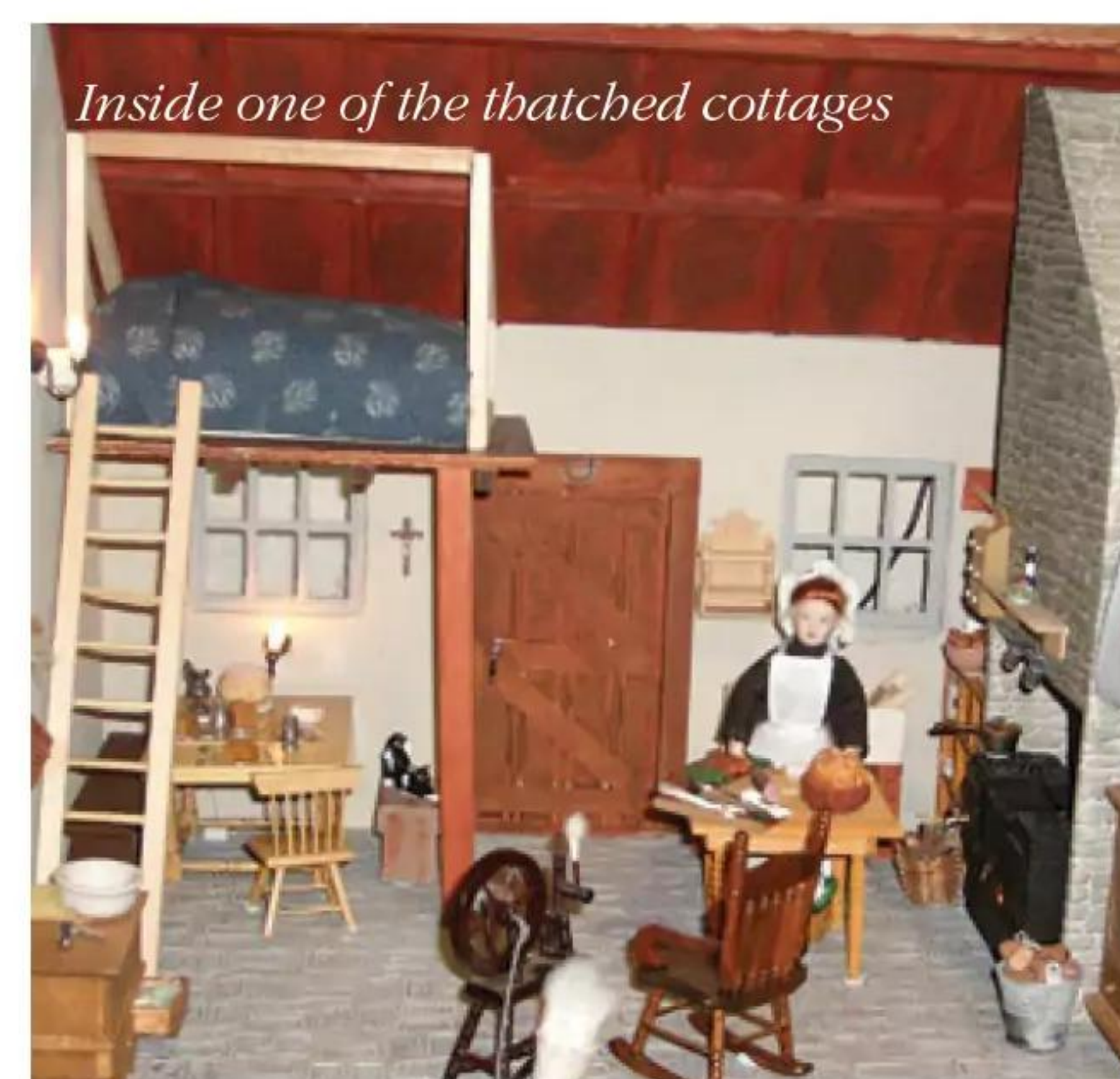
Email: lee1richard@yahoo.com.au



Unusual container within a boot



One of the sewn screens



Inside one of the thatched cottages



Unusual container - shop in a shopping bag

Doll Tour Of Germany And Russia

BY LESLEY HURFORD

PHOTOS © NORM HURFORD, CLAIRE AND NORM NEWELL



Doll Fair



Cloth dolls in the Coburg Doll Museum

The doll tour of Germany and the Russian cruise that we did with Claire Bear and Doll Tours was a wonderful experience. Claire and Norm do doll and bear tours to different parts of Europe as well as a Christmas market tour at Christmas every year.

There were 20 of us on this tour, mostly couples from all over Australia and New Zealand. We met in Singapore and the tour started in Berlin. There is lots to see and do in Berlin but our favourite is the famous Trodel market. This is a giant flea market held every weekend in Berlin. There were many treasures to find with a large range of dolls and bears to keep us all happy.

After our stay in Berlin we joined the bus to Coburg which was our base for the remainder of our stay in Germany. It is a very pretty area and



Limited editions from Marolin



Doll Fair



Doll Fair



Doll shop in Berlin

the green and gold fields of grape seed or canola were just beautiful. Coburg was for many years the centre of the German tour industry and is a beautiful medieval city with more than 40 fortresses, castles and palaces. The Veste Coburg is the largest surviving medieval fortress in Germany and sits high on a hill overlooking the town.

The Coburger Puppen Museum is a famous doll museum in Coburg with a wonderful collection of dolls of all types. The collection of dolls and half dolls are outstanding!

Each day we headed off to another exciting interesting place to explore. We visited the Historical Christmas Museum which had more than 20,000 pieces on display. This is combined with the Inge Glas Christmas Wonderland and had a great shop full of lovely Christmas glass ornaments.

At our visit to Rodental it was so interesting to see the production facility of the world famous Hummel figurines. There was a opportunity to visit their shop and be tempted by yet more goodies! We also visited the famous glass blowing town of Lauscha where all the glass doll eyes were made for the dolls all those years ago.

The tour of the Marolin factory, famous for its paper mache holiday items, Santas, and Easter collectables was fascinating. The same family has been making these lovely things in the same way for years.

Another day we drove to Ravenstein at the foothills of the Thuringen forest to visit the famous Schildkrot Puppen factory and doll museum. This is where the famous German celluloid dolls have been made since 1896. Two of my childhood dolls were made by this famous doll maker. It was very interesting to see how the modern dolls are made and the museum had wonderful examples of all their dolls dating back to before 1900. Claire presented us with a darling little Schildkrot doll each, with the ladies receiving a sweet little girl and the men were given a boy.

The highlight of the German tour was the famous Doll Festival held around the same time every year. There are so many things all happening at this time and different doll flea markets on different days. The Neustadt Great Flea Market was just amazing. It is a huge outdoor market and covers a large area. It is spread over several streets and throughout the Town Square. We were there from early morning and at the last moment my husband Norm and I found a whole area we hadn't seen! There was table after table of antique dolls and bears and doll related goodies, and for a antique Christmas collector like me the range of old Christmas items was just incredible.

While we were in Neustadt we visited the Museum of the German Toy Industry. This museum has a large display of dolls and dioramas, and shows the history of the German doll industry.



Doll Fair



The doll festival started on a Thursday and is held in a large hall where they had a huge range of everything for the doll lover. The range of antique dolls and bears and toys is just amazing, but they make it very difficult for overseas buyers because most of the dealers don't take credit cards. Some of the dolls were priced at thousands of Euros yet they didn't take credit cards and I'm sure they missed out on a lot of sales because of this. The only way around this was to pay a deposit and pay the rest once we were home. A number of the items didn't have visible price tags which made it very difficult. In Australia we are just not used to having such a large variety of antique dolls and playthings to choose from.

Another highlight of the trip was a group of amazing shops that were choc-a-bloc full of old store stock. When we walked through the door and saw the array of goodies in front of us we were like kids in a lolly shop! It was so exciting I didn't know where to look first. I have seen many wonderful antique doll shops all over the world but these would have to be the best. Most of the stock came out of East Germany in the 1980s.

My friend who makes fantastic very authentic old type Christmas ornaments thought she was in Heaven I think! There was just so much she could use, boxes and boxes of "stuff", some still in the original wrappers.

All original Kestner doll in wonderful trunk





The second shop had old holiday items with fantastic large Easter rabbits and feather Christmas trees and huge old Santas. It was all too much to take in and we returned a couple of times to absorb it all.

Another great bonus of this tour was the amazing service of a friend of Claire and Norm, Martin from "Haida Direct". Haida Direct is a doll

and teddy bear wholesale company specialising in doll and bear supplies, and Martin allowed us to leave our purchases at his shop and when the boxes were full he posted them home for us. How spoilt we were! That saved all the hassle of finding a post office and posting it home ourselves.

A highlight we were privileged to see was a special exhibit of the

porcelain of the Gebruder Heubach factory. It was in a interesting ancient building, the Keramik Musuem. Gebruder Heubach has been my favourite doll maker for more than 30 years of collecting, and I have a big collection of his dolls, figurines and piano babies. So for me to see this special exhibit which was only on for a short while was very special indeed.

The collection belongs to the museum which doesn't have the space to display all its treasures, so after this exhibit they would all be packed away again. There were all types of dinner ware and vases and some of the figurines. There was a bust type figurine I have had in my collection for years. It is marked Mueller. I was amazed to see the exact piece in this display and to find it was made by Gebruder Heubach for Mueller. There were photographs of all the marks of the porcelain which are quite different to the doll markings.

We ended our time in Germany with a visit to the beautiful world heritage listed city of Bamberg. We had a guided tour and a interesting few hours to wander. Norm and I found a exciting doll shop but unfortunately it was closed. I am hoping we will visit it next tour!

After all these exciting doll happenings we flew to Moscow to start a 11-day cruise from Moscow to St Petersburg, calling into interesting places on the way. This was a wonderful experience and realised my dream of visiting the famous Hermitage museum in St Petersburg.

Russia is a very beautiful country with such different scenery and amazing ancient churches with their beautiful onion domes and incredible interiors with all the icons.

There was one interesting doll museum in Moscow that Norm found and everyone enjoyed seeing.

It took a long while to settle down after such a exciting, interesting and stimulating holiday. Claire and Norm continued on travelling for another month checking out wonderful places to visit on their 2011 tour next year. Hopefully we will be able to join them again. 🌍





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one just cant help but fall in love with them. They also take the word "art" to new and excitingly different levels. Each bear design has a character and a presence that truly reflects the artists individuality.

Leading Teddy bear companies like Charlie Bears and Deans of England, Steiff, Hermann and Grizzly from Germany and a host of others worldwide licence these designs and then make limited edition runs of them. This gives the artists a much better exposure and the bears can be produced under their guidance at a much lower price, a fact appreciated by collectors right around the world.

Over 1000 of these limited edition and collectable artist bears can be admired and adopted at Nana's Teddies & Toys in Blaxland, NSW.

Nana's is Australia's largest Teddy bear speciality bear shop with over 14,000 bears and plush animals in stock. Nana's Teddies import unusual bears from most of the worlds leading bear makers, many of their bears you will not see elsewhere in Australia.

FREE COLLECTORS CLUB

Nana's also have a very exciting Teddy Collectors Club which offers members a permanent discount on all purchases plus great "Members Only Specials" every month in their very informative e-mailed club newsletter.

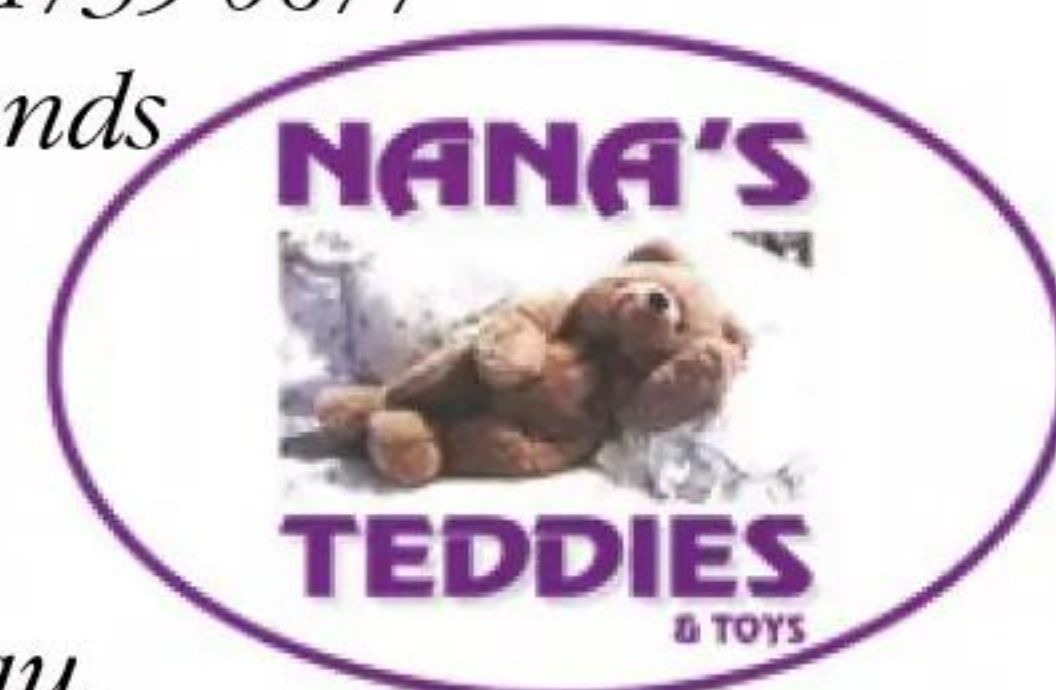
Members also get to enjoy a regular monthly Teddies on Parade event where members can get together at the store and see the latest bears



from leading suppliers at greatly discounted prices. Members are also treated to Fantastic door prizes and Free gifts with purchases when they attend these events.

Membership to Nana's Collectors Club is offered FREE on completion of your first purchase so why not join now with over 25,000 very happy members around the world and be a part of Australia's biggest Teddy Collectors club.

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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You are more than welcome to pop into the shop if you are in Brisbane. We look forward to meeting you in the future or feel free to contact us with any of your doll-related enquiries.

Glenn Maymann
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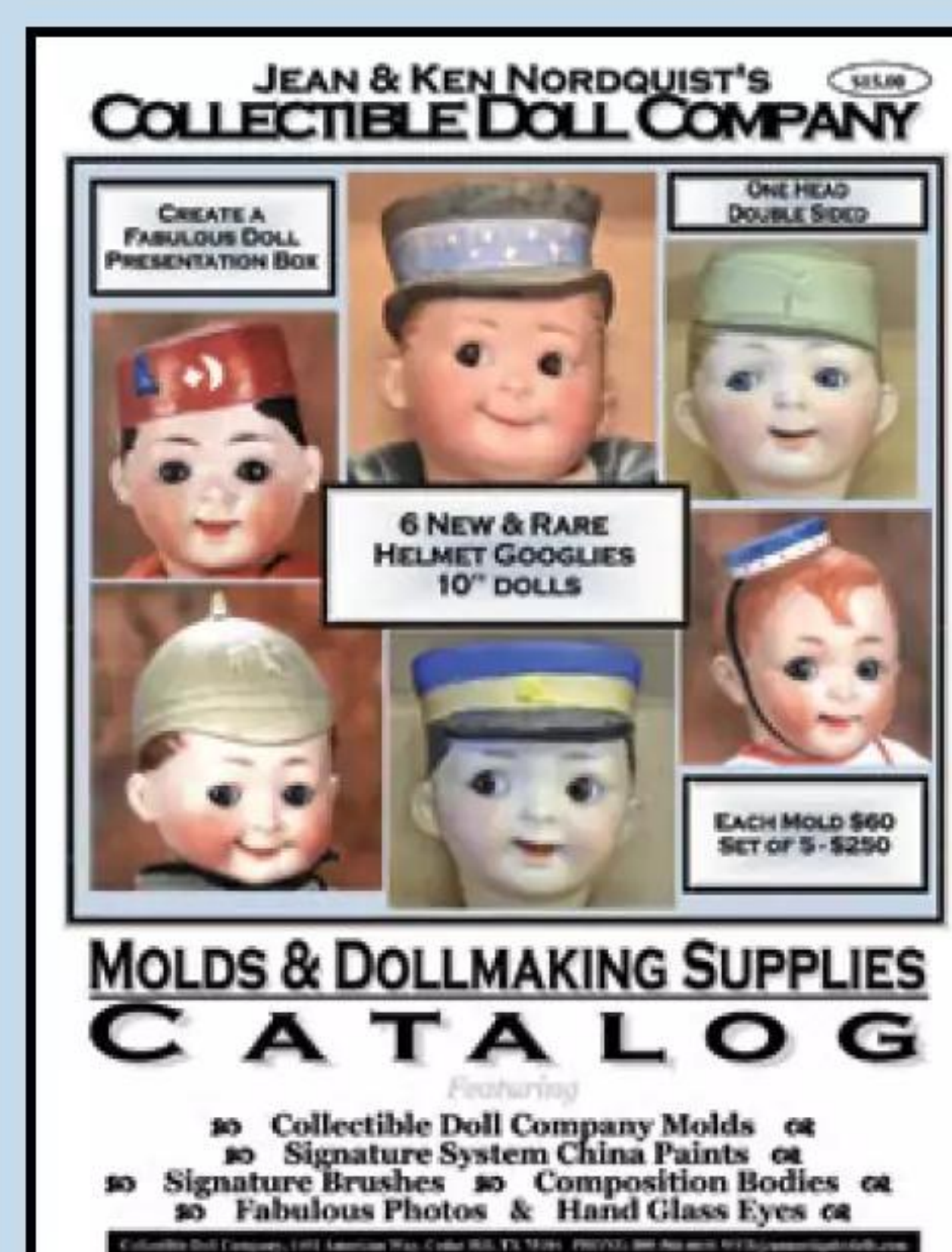
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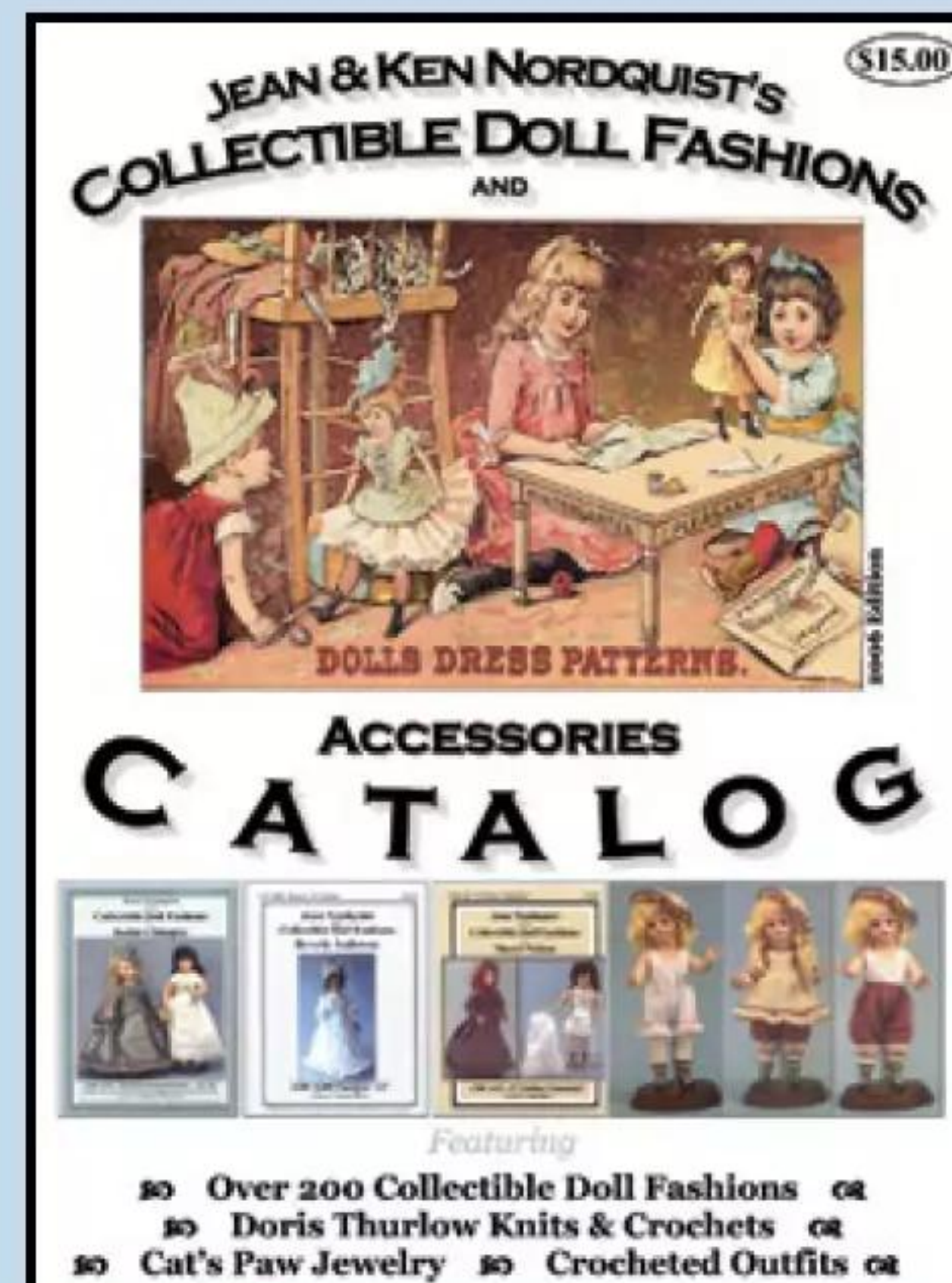
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