

EXPRESSIONS[®]

Original Designs for the Doll Industry

, Inc.

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10''

Emily, Jenny, Portrait,
Lovey, Little Lou,
Allison

by Dianna Effner

10'' Emily, Jenny & Portrait

Body Pattern and Assembling Instructions

MATERIALS LIST

Armature

22'' of number 10 gauge TW stranded cable (can be purchased at some hardware and electrical supply stores)

Polyester fiberfil

Fired and painted porcelain arms and legs

Low temp glue gun

Long blunt tool (chop stick etc.)

Exacto knife or other sharp blade for stripping plastic casing from cable

Wire Cutters

Cloth Body

1/3 yd. of 38'' wide heavy weight muslin

3 inch square piece of soft

lightweight leather or felt

Thread to match

20 gauge copper wire

Polyester fiber-fil

16'' of 1/4'' twill tape

Fray Check

Needle nose pliers

Water soluble marker or pencil

Craft glue such as Velvelette

10'' of 1/8'' elastic cord

Eyes & Wigs

Use 8mm eyes*

Use 5''-6'' or 6''-7'' wigs**

*eye sizes may vary depending on the slip used.

** wig sizes may vary depending on the slip used and the wig manufacturer.

GENERAL INFORMATION

Please read through the instructions carefully before beginning.

Cut pattern carefully on bold line being sure to cut out all pieces. Mark darts and pattern "dots" on wrong side of fabric unless otherwise indicated. All seam allowances are 1/4'' unless otherwise stated. If you wish to save the original pattern, use vellum or tracing paper for pattern pieces.

Cut out all pattern pieces. You will have:

2 body front pieces

2 body back pieces

2 arms

1 leather or felt lining for shoulder plate

Cut leather or felt lining piece and shape to fit cupped neck indentation. Trim leather to fit snugly without overlapping seam. Glue lining securely and set shoulder plate aside to dry.

Cut two 11" lengths of 10 gauge wire. Strip the casing from a four inch section as shown. (fig. 1)

Twist the two lengths together as shown to form the central "spine" of the armature. (fig. 2)

Bend limbs at "shoulders" and at "hips" checking the shape against the diagram provided (see insert). Trim if necessary.

Leaving armature over diagram, slip fired and blushed arms and legs into position. Check against diagram to see if wires are cut to proper length. If any part is too long, set aside the porcelain piece and trim away some of the wire. Check against the diagram until everything is in correct alignment and proportion.

With armature and legs in standing position (fig. 3), firmly pack polyester fiber-fil inside leg cavity. Be sure to pack tightly around armature. Keep armature centered in leg cavity. Stuff to within 1" of leg rim. Fill remaining cavity with low temp glue, being careful to glue beneath leg rim and around armature beads. Keep armature centered in leg cavity.

Fill each arm with low temperature glue. Check once more against diagram for correct length of arms and legs. (fig. 4)

Body

Stitch darts in body back pieces. Bring dotted line to solid line of leg tuck. Stitch from the wrong side on dotted line. Turn pleat allowance toward center back.

Lay body back pieces right sides together. Stitch center back seam. Clip curves.

Lay body front pieces right sides together. Stitch center front seam. Clip curves. Matching the notches on the lower legs, stitch side seams from dot to bottom of leg openings.

Matching center seams, stitch inseam.

Keeping body shell inside out, slip feet into leg openings as shown. Pull leg openings up to the top of porcelain legs where the groove is located.

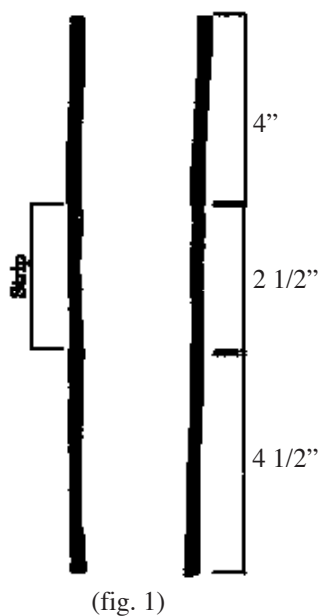
Line up outside and inside leg seams of the body shell with the sides of the porcelain legs. Align wire casing mark on leg openings with the groove in the porcelain.

Cut a 4-5" piece of 20 gauge copper wire. Position the wire around the leg opening so that it lays in the groove. Secure by twisting ends of the wire together tightly with needle nose pliers. Cut wire off leaving a 1/2" tail. Bend tail flat against leg. Repeat for opposite leg. (fig. 5)

Turn body shell right side out over legs and wire armature.

Stuff body shell with polyester fiberfill. Pack stuffing around wire armature keeping wire in the center of the doll's body. Stuff an extra wad of stuffing in the derriere area between the back dart and the leg tuck.

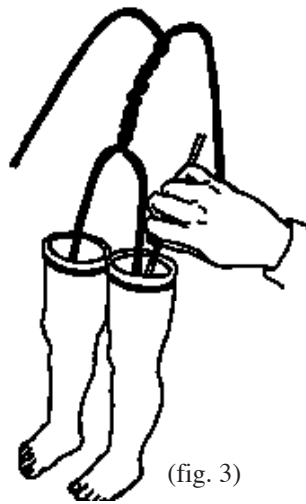
When you reach the "shoulder" portion of the wire armature, spread a layer of stuffing over the shoulder tops. Do not over-stuff as this will not give a firm foundation for the shoulder plate to rest on.



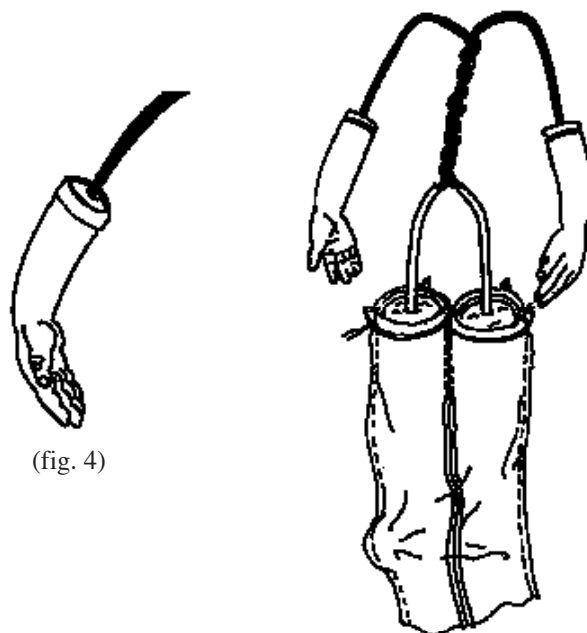
(fig. 1)



(fig. 2)



(fig. 3)



(fig. 4)

(fig. 5)

Fold edges of the body shell in and around the arm openings. Folding raw edge under, lap the front body fabric over the back and slip-stitch in place by hand with needle and thread.
(see figures 6 & 7)

Arms

Make casing for each arm by folding 3/8" on the "cuff" and stitching. Insert copper wire as shown in fig. 8.

With right sides together, sew side seam between dots leaving remainder of seam open so it will fit over porcelain hand. Finger press along fold lines. Set aside.

Slip cloth arm over armature. Glue and wire into place. The seam should line up with the palm, as shown in fig. 9. Twist wire with pliers to secure. Stuff arm with poly-fil, packing it evenly around the wire armature. Blind stitch to close seam and hide wire. Sew into place on body, as shown in fig. 10. Repeat for opposite arm.

Attaching the Shoulder Plate and Head

See *Jenny Painting Instructions* when using either *Jenny Head*. Attach head to lined shoulder plate with head connector of your choice.

Cut 4 - 2" strips of 1/4" twill tape. Thread through shoulder plate holes. Position shoulder plate on body and pin in place (fig. 11). Stitch twill tape with heavy duty thread.



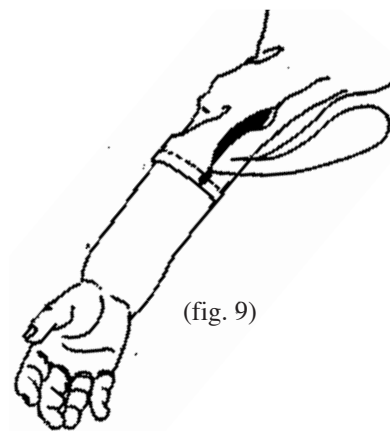
(fig. 6)



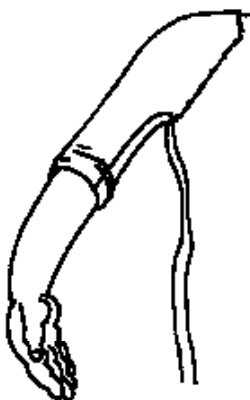
(fig.7)



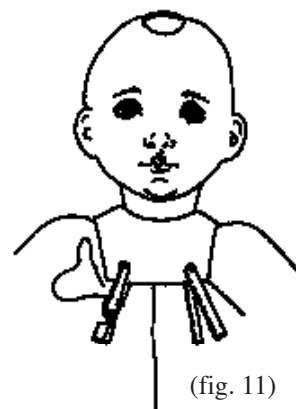
(fig. 8)



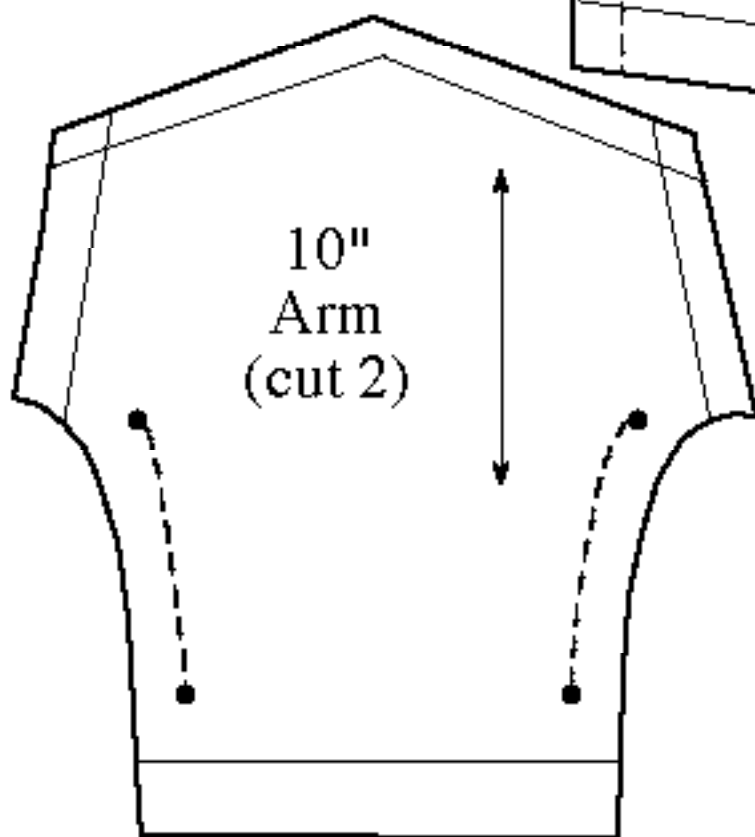
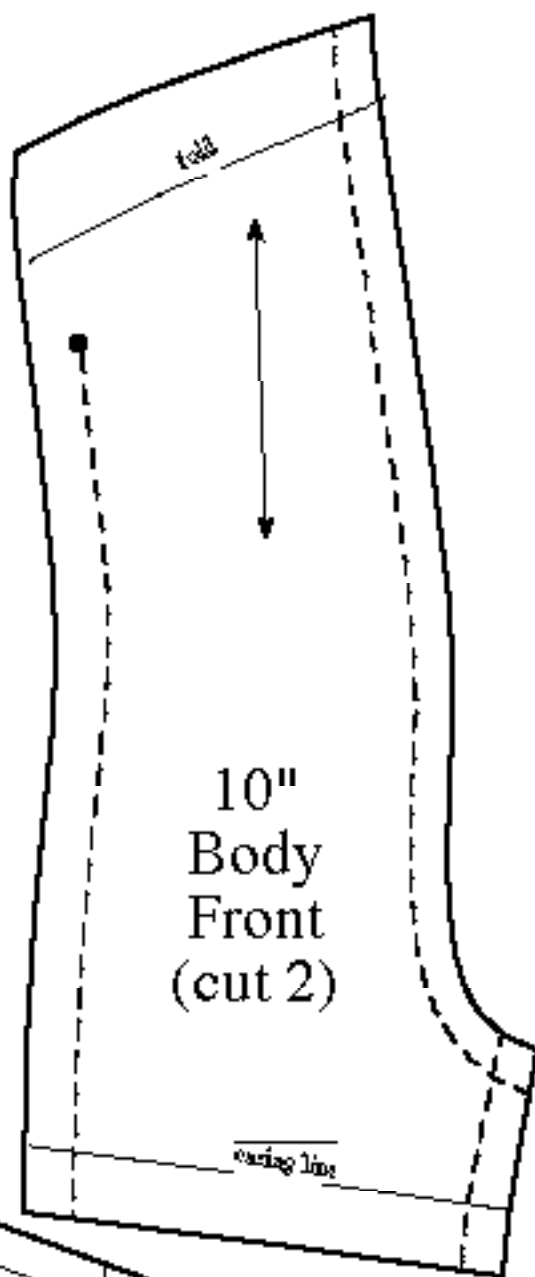
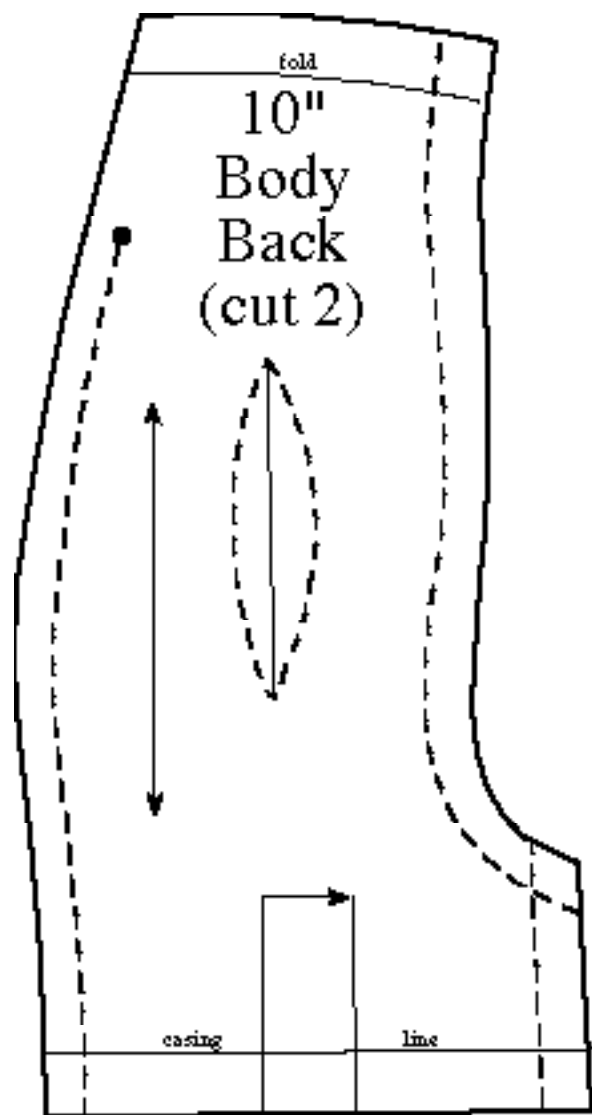
(fig. 9)

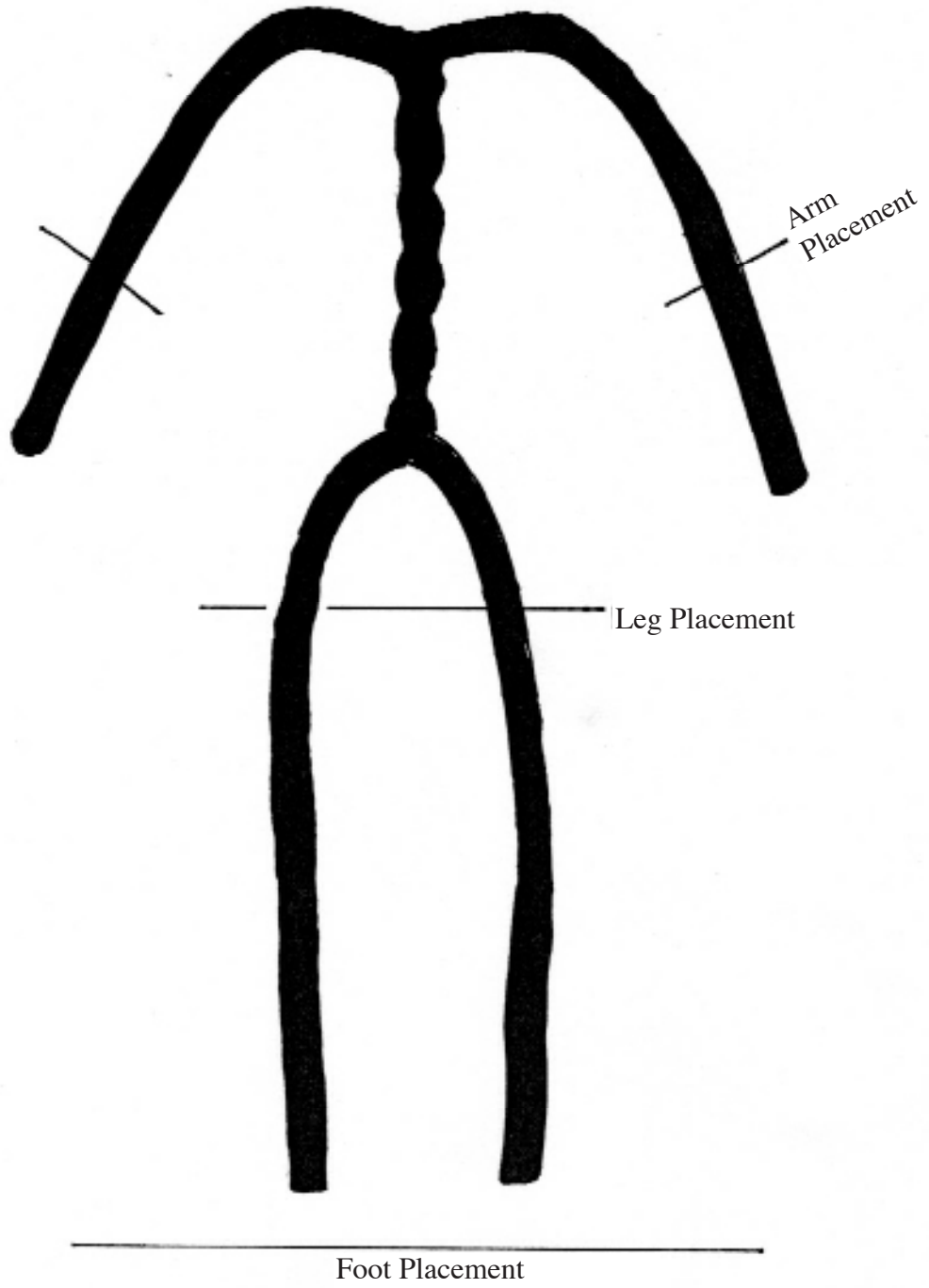


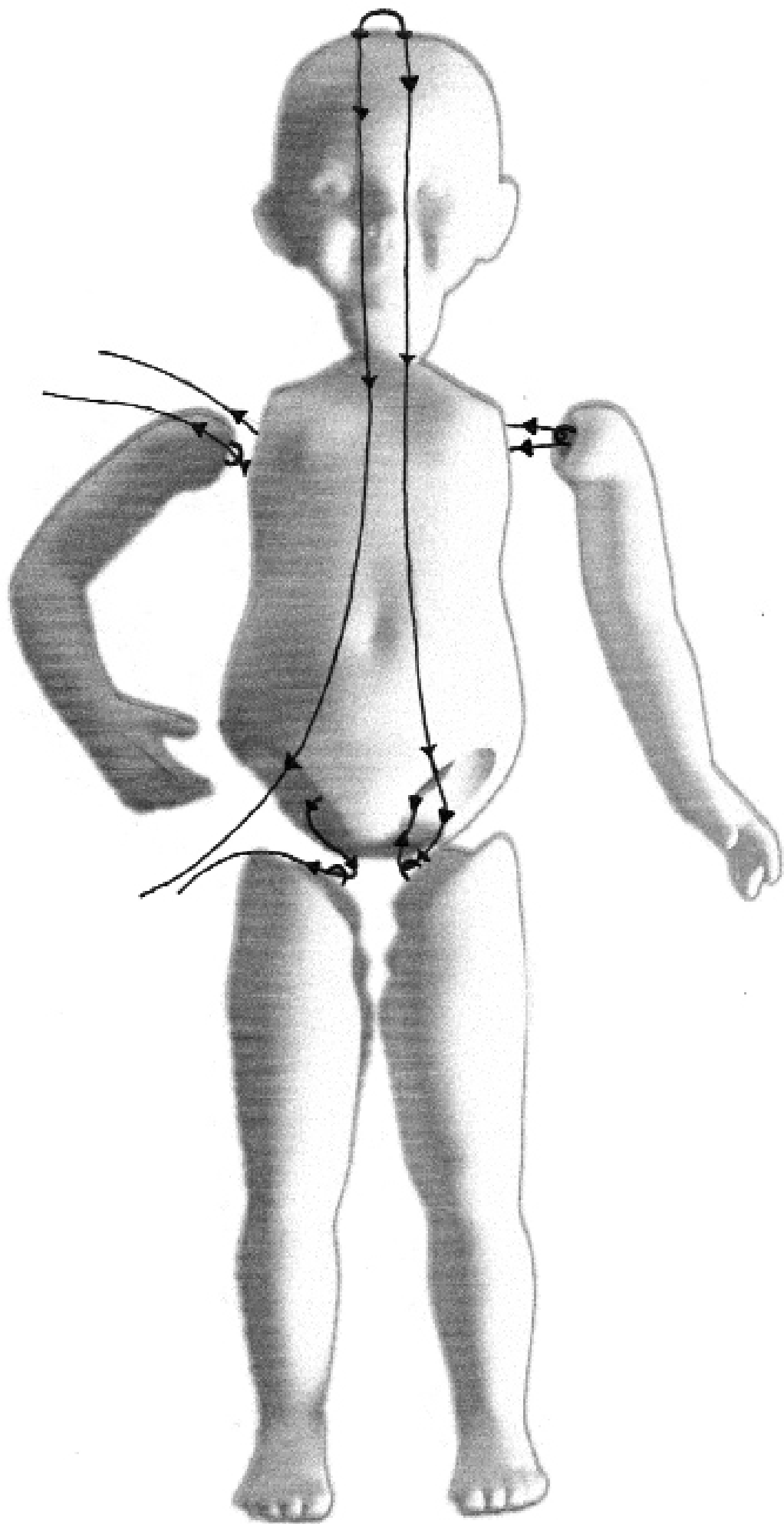
(fig. 10)



(fig. 11)







All Porcelain Body Stringing Instructions

Note: In the greenware stage, drill 2 holes in top of head, approx 1/4" to allow for shrinkage in firing.

After completion of all painted parts, cut small half circles of leather or felt. Glue around holes in legs, arms and neck sockets so the pieces won't gring against each other.

Fill arms and leges 3/4 full of polyfill. Fill remaining portions with "Durhams" Rock Hard Putty, set hooks and let stand about 8 hours to be sure your putty is completely dry. After all hooks are set you may begin to string your doll.

Cut 26 inches of 1/8" elastic. Start by folding in half and thread through holes in head, through body cavity and out through each leg socket.

Feed elastic through hook in left leg and back through leg socket and out through right leg socket. Feed elastic through hook in right leg, pull both ends of elastic tightly and tie off. Cut off excess elastic.

For stringing arms, cut 16" of 1/8" elastic. Feed through hook in left arm and thread both pieces through chest cavity and out right arm socket. Thread one piece of elastic through hook in right arm and pull both pieces of elastic tightly - tie off and cut off excess elastic.

Painting Instructions

SUPPLIES

paint brush size 0 or 00
size 1 or 2 round detail brush
mineral oil or medium
paper towel
soft cloth (T-shirt material works well)
make-up sponge wedges
China Paint Eraser by Bell Ceramics or
Star Type Cleaner (Faber Castell - found
in office supply stores)
small deerfoot stippler
China paints (listed under Paint Sources)
Optional Supplies
14-16mm glass or glastic eyes (optional)
9"-10" Tiffany wig
Supplies available from:
Expressions
P.O. Box 174, Jamestown, MO 65046
1-800-452-2480

The Porcelain

Pour porcelain head, shoulder plate, arms, and legs in porcelain slip of your choice. (We used a mixture of 1/3 peach, 1/3 doll flesh and 1/3 white Bell Slip. When head is firm enough to be removed from the mold, make a hole in the flat part as shown. (fig. 1) Poke two small holes 1/2" apart. (fig. 1) These will be used for tying the elastic when the doll is assembled. If you plan to use glass eyes, carefully cut out eye openings with a scalpel or exacto knife. Cut hole in neck opening of shoulder plate. Poke a small sewing hole

in each corner of the shoulder plate. (fig. 2) When porcelain is bone dry, remove parting line. Bevel eye opening with an 18mm eye sizer. Bevel bottom edge of shoulder plate. Drill small holes to 1/4" with a drill or cleaning tool. Clean and finish porcelain parts using the method of your choice.

If you plan to paint the eyes, please note before firing: careful inspection of Jenny's eyes will reveal a raised lens which has been modeled into the original sculpture. This was done to produce a highlight in the painted eye similar to that of a real eye. If you wish to reproduce Jenny with the same gaze as the artist's original, you can use this sculpted iris to help you position the iris when you begin to paint. In this case, please leave sculpture as it is. If you would prefer to change the gaze of the eyes, gently rub away the raised portion with a soft piece of stocking or a Q-tip.

After porcelain has been fired to cone 6 and scrubbed to a smooth finish, it is ready to be painted.

We are in the process of switching over to water-based medium in our studio, and have been very pleased with the results. Therefore, these instructions will emphasize the methods and materials we used in working with water-based medium. Oil based medium may be substituted, if preferred. The technique is basically the same for both. We have learned that, generally, synthetic brushes work best with water-based medium, while sable brushes are preferred with oil-based medium.

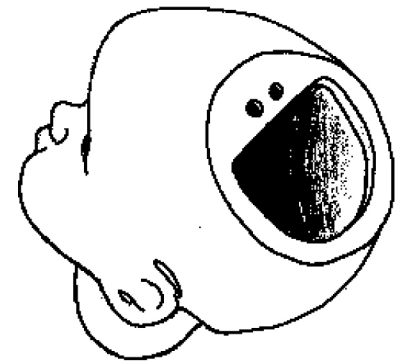


figure 1

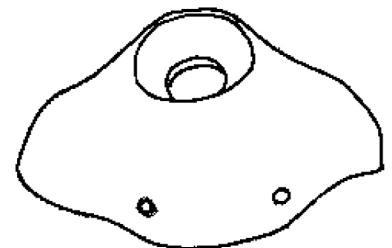


figure 2

Preparing Your Palette

Mix up paint (powdered pigments) with the medium of your choice (we recommend Watersilks #II) according to manufacturer's instructions. The pigments we have used for Jenny include:

Blush - Old Master Red

Eye Shadow - Hair Brown

Lashes - Hair Brown, Velvet Black

Eyebrows - Hair Brown, "Mystery" Brown (That means I can't remember what I used!)

Eyes - Blue Black, Silver Gray, Best Black, Matte White

Lips - New Soft Pink, Old Master Red, First Kiss



figure 3



figure 4

First Firing

Apply painting medium of your choice to entire head. Rub away excess with a soft cloth. With a make-up wedge, apply a light blush of red, such as Pompadour Red. Rub away excess paint and smooth the application with a clean, soft cloth. For painted eyes, remove blush from the eyeballs with a clean brush and a drop of solvent or a small piece of China Paint Eraser (type cleaner). Apply Matte White to exposed eyeball surface, being careful not to get any on the lids. Clean away unwanted paint with China Paint Eraser. (Fig. 3)

Second Firing

Eyelashes: With a fine detail brush or liner, apply Hair Brown to the upper lash line and the crease above the eye. With a deerfoot stippler, pounce with repeated up and down strokes to disperse and soften color over shadow area. (Fig. 4) With a fine liner brush dipped in Watersilk I and blotted, pick up a bit of Hair Brown from your palette with the very tip of your liner. Make tapering lashes with strokes that sweep up and away from upper lash line. Lower lashes should be longest at the outer corner of the eye, gradually diminishing and disappearing toward the inner corner. (Fig. 5)



figure 5

Eyebrows: Eyebrows are also drawn in Hair Brown in this firing. Use a fine line brush conditioned with Watersilks I. You may want to vary the color according to the wig you plan to use on your doll, though Hair Brown is a basic color, and others may be blended in on the next firing. Before beginning to paint, carefully consider the shape and position you would like. The position of the brows greatly affects the expression of the face. For a pleasant, benign expression and for balance and symmetry follow this rule: draw an imaginary straight line from nose to inner corner of the eye extending it to determine the approximate point to begin the brow. Do the same using the outer corner of the eye to determine the outer-most extremity of the brow. (Fig. 6) Use a fine liner brush and Watersilks I medium to draw fine hair-like strokes in eyebrow configuration. (Fig. 7 or 8) Study close-up photograph.



figure 6



figure 7

Eyes: Study close-up photo of Jenny for the shape and position of the iris and pupil of the eyes. Also notice the shape of the white portion or negative space (highlight) as you paint the iris of the eye.

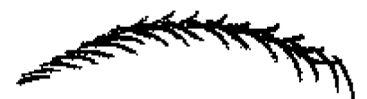


figure 8

With a detail brush dipped in Watersilks I, pick up some Blue Black paint from your palette and begin to shape the

pupils or center of the eyes. (Paint should not be applied too heavily.) The purpose of this first stage is to rough in the eyes in order to establish their relative position. Later, the pupils will be painted over with Black. Keep checking the photo for exact position as you work on shape, size, and position of the iris. (Fig. 9) Do the same as you draw the outer rim of the iris for each eye. Think "round" as you focus on drawing the outer rim equi-distant from the center of the eye. Don't forget about the white negative space as you work. Turn head as necessary to allow greatest control of brush strokes. When both eyes have been drawn, check for gaze. (Fig. 9) Hold head away from you and cover one of the eyes. Position head so that the uncovered eye appears to look at you. Keeping head in the same position, cover the other eye so that you can see if the other eye is also looking at you. If the eye appears to look elsewhere, try to visualize what needs to be changed so that the eye will look at you. It's easy to change the position of the iris and pupil by picking up paint with a small piece of eraser shaped to a point, and then re-drawing it. Continue this process until you are satisfied with the gaze.



figure 9



Next, fill in the unpainted portion of the iris with a light application of Silver Gray. With a clean fine liner brush that has been conditioned with Watersilks II and blotted, pull tiny strokes of paint from dark outer rim toward the center, lifting the point of the brush from the center to achieve a tapered stroke. Turn the head as you proceed around the rim for better control of brush strokes. You may want to pull some paint in the opposite direction, sweeping paint toward the rim in tiny strokes so that color piles up along the rim of the iris. The portion of the iris above the pupil and just under the lid should be darker in color, so be sure to add more Blue Black paint there. (Fig. 10) The crescent shaped area just under the pupil should be lighter in value. By controlling your brush strokes, minimize the amount of darker color that is allowed in this area. For lighter eyes, allow little, or none. For darker eyes, allow more. A few strokes of Matte White added and blended in with more tiny radial strokes will introduce an even light value.



figure 10



Finally, go over the pupil of each eye with Best Black paint, carefully clarifying and perfecting the uniform roundness, size, and position of the pupils. Remember that the colors will be intensified in subsequent firings. They will appear somewhat transparent with the second firing.



figure 12

Lips: Apply a very light application of New Soft Pink. The main purpose of this step is to impart a glossy or wet look to the mouth. Any pale pink that is glossy can be substituted. Lips will be colored in a later firing.

With a fine liner brush tipped with Hair Brown, paint the line separating upper and lower lips. Stipple with deerfoot stippler as in instructions for eye shadow. This is a lip shadow. (Fig. 12)

Note: Eye colors are fired to cone 016 to achieve a glossy look. Cheek blush and lips and other details not requiring a glossy look can be fired last to cone 019. This will insure that the reds will not "fire out."



figure 13

Third Firing

Eyelashes: Intensify upper lash line with fine liner brush loaded with Velvet Black. Intensify upper lashes keeping darkened lashes short as shown in photo for a natural "little girl" look. If lower lashes seem too pale, you may want to intensify them a bit with a liner brush and some Mystery Brown, or whatever shade you might be using for the eyebrows.

Eyebrows: If you want darker brows, add a few hair strokes with fine liner brush in "Mystery" Brown to the thickest part of the brows.

Eyes: Intensify the color of the iris of each eye by repeating the process in second firing until the desired look is achieved. Go over the pupil with Best Black. If you desire a painted highlight, repeat steps in second firing. Fire to cone 016. (Fig. 11)

Fourth Firing

Lips: With fine liner brush, paint shaping lines at top and corners of the mouth. Stipple to soften. Fill in lips and blend with a light application of First Kiss. (Fig. 13)

Cheeks: Blush cheeks with make-up wedge loaded with First Kiss and blotted. Fire to cone 019.

Paint Sources

Expressions

P O Box 174

Jamestown, MO 65046

(800)452-2480