

KAYLA - Body Pattern and Assembling Instructions

MATERIALS LIST

Armature

Kayla armature by Expressions®
or 25" of 1/4" armature links
1 "T" and 1 "Y" joint, 1/4" diameter
Armature pliers for 1/4" plastic links
6" of #9 aluminum wire
Polyester fiber-fil or paper toweling
Low Temp glue and glue gun
Finished porcelain hands, feet
shoulder plate and head

Cloth Body

1/2 yd. of 38" wide heavy weight muslin
Thread to match
20 gauge copper wire
Polyester fiber-fil
18" of 5/32" round elastic
16" of 1/2" twill tape
Fray Check
Craft glue such as Velvelette

GENERAL INFORMATION

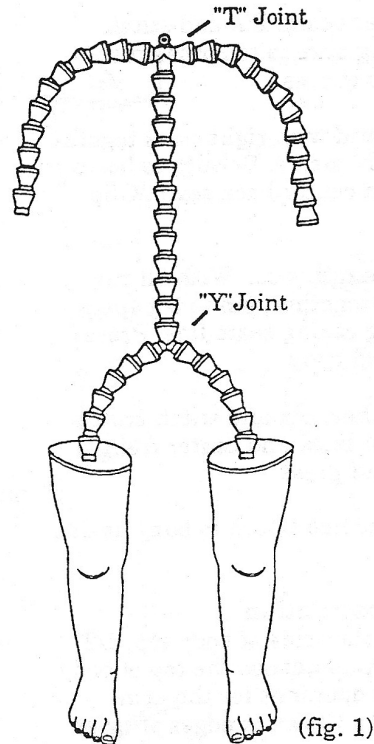
Cut pattern carefully on bold line being sure to cut out all pieces. Mark darts and pattern "dots" on wrong side of fabric unless otherwise indicated. All seam allowances are 1/4" unless otherwise stated. If you wish to save the original pattern, use vellum or tracing paper for pattern pieces.

Cut out all pattern pieces. You will have:

- 2 body pieces
- 2 arms
- 2 leg casing pieces

Armature Construction

Separate links into 3 parts as follows: 11 links for each arm, 11 links for torso, 12 links for each leg.



Armature Diagram

Using armature diagram as your guide, snap 11 beads together for each arm. With loop of "T" joint at top, snap arm links to each side of "T". For torso, snap 11 beads together on remaining joint at bottom of "T". Insert the 6" piece of #9 aluminum wire to torso for reinforcement. Snap tail of "Y" joint to end of torso. Snap together 12 beads for each leg and attach to remaining ends of "Y" joint.

Legs: Attach porcelain legs by inserting 6 beads of leg armature into leg cavity leaving 6 beads outside. Pack polyester fiber-fil or strips of paper toweling inside leg cavity. Be sure to pack tightly around armature beads. 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 (fig. 1).

Porcelain arms will be glued to armature after cloth body construction.

WARNING: All glue guns are hot enough to cause burns. Use care when handling.

Cloth Body Construction

Stitch darts on both body pieces. Press toward center seam.

Stitch top seams on both body pieces matching arrows. Clip curves and press (fig. 2).

Ease fabric of shoulder seam. Pin and stitch seams as shown, being sure to taper seam at each end (fig. 3). Clip curves.

Matching top seams and with right sides together, pin and stitch body pieces. Be sure to leave opening for stuffing in center back seam. Clip curves.

Fold edges of casing lengthwise. With all raw edges and right sides together, pin to leg opening of body. Sew along casing seam line. Press seam allowance toward body.

With right sides together, pin and stitch crotch seam, matching center back and center front seams (fig. 4). Clip and press.

Stitch arms to dot. Do not attach to body at this time.

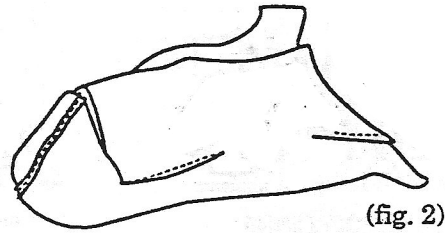
Arms and Body Construction

Cut a small hole on either side of body top, 1/2" below the seam that runs across the top of body (fig. 5). These are the openings for the arm armatures. Apply Fray Check to edges of holes.

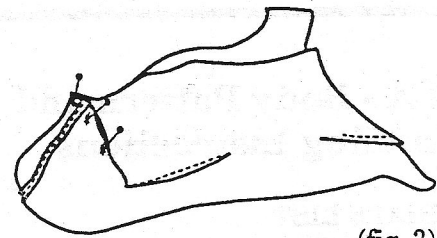
Insert length of 20 gauge copper wire through casings of legs and arms. With cloth body right side out, pull over feet and legs until wire and leg casings are in place over porcelain groove in top of legs. Twist wire until cloth leg is securely in place. A little glue in the porcelain groove will help make leg more secure (fig. 6). Pull body up in place inserting arm armature through openings (fig. 7).

Thread 18" of 5/32" round elastic through hole at top of armature "T" joint. Tie once (fig. 7).

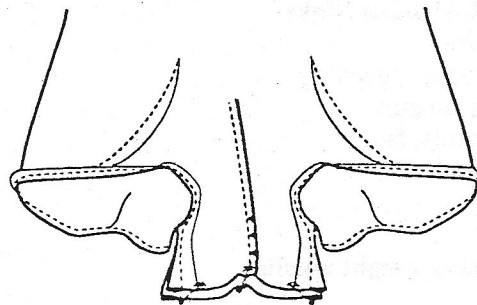
Firmly stuff body with polyester fiber-fil, packing tightly under arms. Blind stitch back opening leaving top of "T" with elastic exposed. Be sure "T" loop with elastic exits through the center back seam at the top.



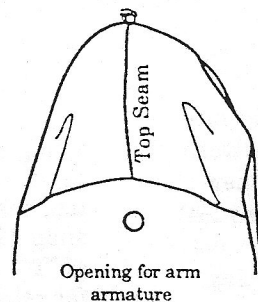
(fig. 2)



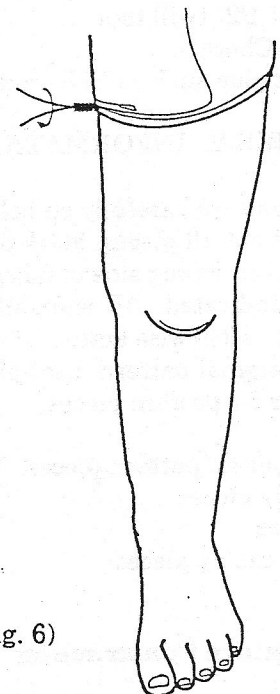
(fig. 3)



(fig. 4)



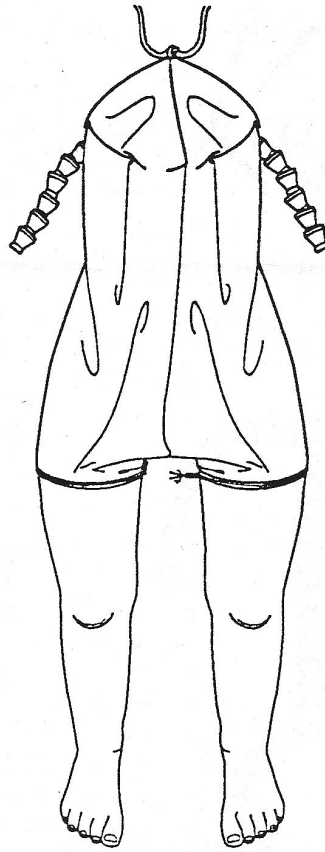
(fig. 5)



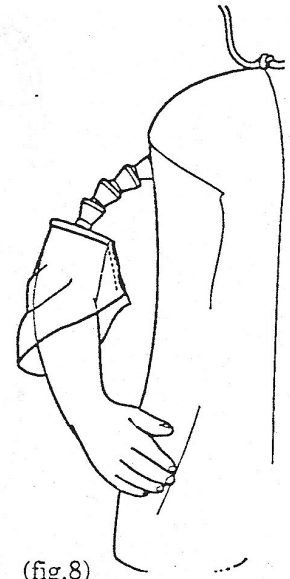
(fig. 6)

Arms: With cloth arm right side out, slip over porcelain arm until wire and casing fit into porcelain groove. Twist to secure. Glue can be used in porcelain groove to make arm more secure. Fold cloth arm back over porcelain to expose inside cavity. Insert 6 armature beads into arm cavity. Firmly pack with polyester fiber-fil or paper toweling, keeping armature centered. Fill last 1" of arm cavity with low temperature glue (fig.8). Stuff cloth arms with polyester fiber-fil. Fold raw edge under 1/4" and stitch to body as shown in figure 9.

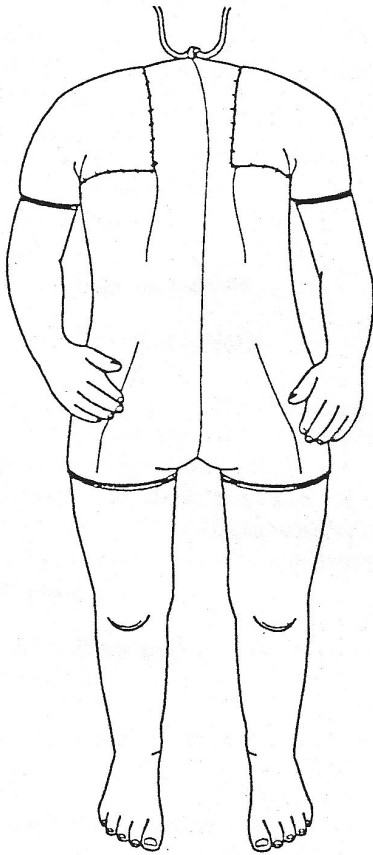
Attaching Head and Shoulder Plate: Attach head to shoulder plate by running both strands of elastic through center hole in shoulder plate. Thread one strand of elastic through each hole at the top of head. Tie securely. Head should be adjustable, but not loose, in shoulder plate. Cut 4 - 4" strips of 1/2" twill tape. Thread through shoulder plate holes. Position shoulder plate on body and pin in place (fig. 10). Stitch twill tape with heavy duty thread.



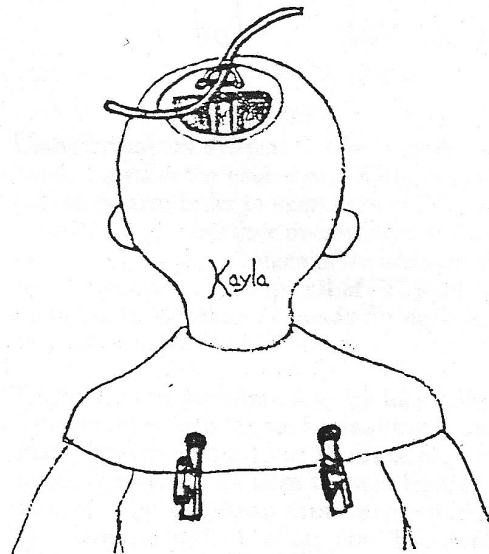
(fig. 7)



(fig.8)



(fig. 9)



(fig. 10)

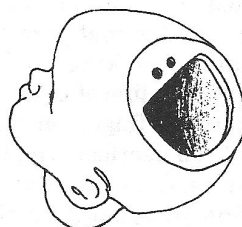
KAYLA - Painting Instructions

MATERIALS LIST

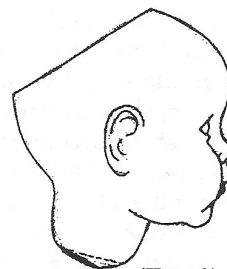
Peach and Doll Flesh porcelain slip
by Bell Ceramics
silk sponge
rubber scrubber
scalpel
Water Silks All Purpose Medium
China paints: Old Masters Red, Matte White,
Hair Brown, Best Black, Rich Brown, Blue Black,
Water Green, Light Blonde
Deerfoot Stippler
10/0 fine liner
#1 round
China Mop (optional)
mineral oil
paper towel
soft cloth
make-up wedges
china paint eraser by Bell Ceramics or
Star Type Cleaner by Faber Castell (found in office
supply stores)
Eye sizer
Realistic eyes and Kayla Wig
available from Expressions® @800 452-2480
Brushes and Eye Colors Available from Expressions®

GENERAL INFORMATION

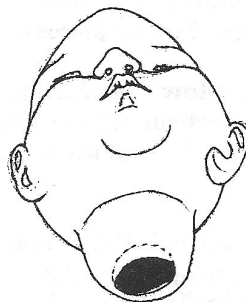
Pour legs, arms, head and shoulder plate in a mixture of 2 parts Peach and 1 part Doll Flesh from Bell Ceramics or use porcelain slip of your choice. When the pieces are firm enough to remove from the mold, use a scalpel to trim away unwanted clay. Cut a hole in the top of the head and make two 1/4" holes, as shown in figure 1, for tying elastic when doll is assembled. With your scalpel, carefully **enlarge neck opening to the front** as shown in figures 2 and 3. This is to achieve the proper neck position when doll is assembled (fig. 4) and will allow better posability. Cut center hole in shoulder plate and 1/4" sew holes, front and back, in shoulder plate as shown in figure 5. Bevel the edge of the shoulder plate for a neater fit over the cloth body. If you plan to fit the doll with set-in eyes, carefully cut away the appropriate portion of the eyes, at this time. Allow to dry slowly away from drafts until completely dry.



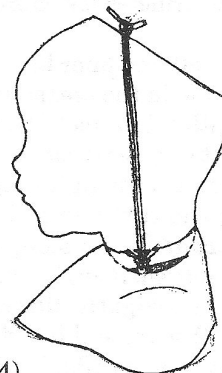
(Fig. 1)



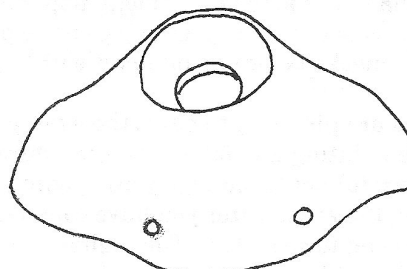
(Fig. 2)



(Fig. 3)



(Fig. 4)



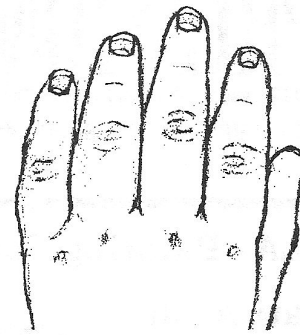
(Fig. 5)

If you are planning to use set-in eyes, once porcelain is dry, carefully size the eye openings by first using a scalpel to remove excess clay inside of the eyelids. Finish rounding inside of eye opening with an 18mm eye sizer.

Remove parting lines and so on, with the cleaning method of your choice.

Fire porcelain to cone 6. Scrub with a rubber scrubber until satiny smooth. Wash and allow to dry.

Using the painting Medium of your choice, give pieces an all over blush coat of Old Masters Red. Use mineral oil or medium of your choice to mix with pigment and to coat porcelain. Add extra blush where desired, on hands, feet, knees and elbows. With a 10/0 fine liner, paint a very thin line of Old Masters Red (diluted slightly with Medium) between fingers and toes. Stipple to soften and blend out with a deerfoot stippler. Stipple a small dot of blush color on dimples, finger nails and toe nails. With Matte White in your 10/0 fine liner, paint a stripe at the tip of each finger nail as shown in figure 6. If you are planning painted eyes, clean blush coat away from eye balls with a clean brush. Finish removing paint from the eyes with a small piece of paint eraser or type cleaner. (This stuff is handy to have whenever you wish to remove paint from the porcelain as you can shape it to a sharp point.) Paint the eyeball area with some Matte White using a #1 or #2 round paint brush. Stipple carefully to smooth out brush strokes. Fire all pieces to cone 019.



(Fig. 6)

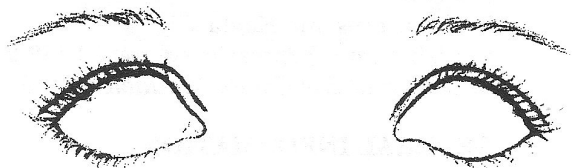
Eyebrows, lashes, and eye shadow - 1st Firing

Note: In painting the features, particularly the eyes, lashes, and brows, we use Water Silks to mix with the pigments and to lubricate brushes for painting.

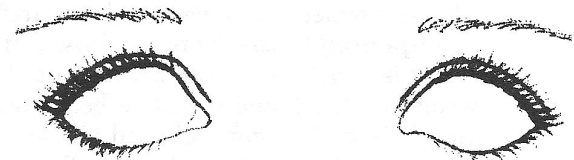
With a 10/0 fine liner brush tipped with Hair Brown paint, draw a line in the crease along the upper eyelids. Soften and blend with a Deerfoot Stippler (fig. 7). Draw a line beneath the edge of the upper eyelids. With tip of the 10/0 fine liner tipped with Hair Brown, pull wispy eyelash strokes which taper to nothing and curve up and away from the eyes. Paint short lashes with Hair Brown along the lower lid, as shown in figure 8. Paint a soft shadowy eyebrow shape by painting light strokes in Hair Brown slightly diluted with Medium with a #1 round paint brush. Obscure and blend them together by pouncing with a Deerfoot Stippler (fig. 7). Over this brow shadow, use a 10/0 fine liner tipped with Hair Brown to draw some wispy fine eyebrow hairs. Mix a little Light Blonde with a bit of Matte White and paint some light blonde hairs along upper edge of brows. If you are planning set in eyes, you may go on to paint the lips and blush the cheeks before firing to cone 019.



(Fig. 7)



(Fig. 8)



(Fig. 9)

NOTE: If you are planning to paint the eyes, please read the section on eye painting and follow the procedure for the 1st Firing. Be careful not to smudge your eyebrows and lashes while painting the eyes. After you have completed painting the eyes, fire the head to cone 016. The higher firing temperature will give depth and luster to the eye colors. **Do not fire eye colors and blush in the same firing. Wait until eyes are completed before doing blush firing.** Higher firing temperatures will fire off reds or can turn them brown.

Eyebrows, lashes, and eye shadow - 2nd Firing

Add more Hair Brown to the crease and upper lash line. Stipple as in first firing. Mix a small amount of Best Black with some Rich Brown in your palette. Use this color on your 10/0 liner to darken and define crease lash line and upper lashes. Make darker lash strokes a little shorter than the lighter ones from the previous firing. Touch up lower lashes with a little bit of darker color applied lightly with 10/0 fine liner (fig. 9). *Refer to illustrations and photo as you work.* If you are using painted eyes for this doll, continue with the **2nd Firing For Eyes** instructions.

If you are going to be using set in eyes, you might put another application of blush on the cheeks and do the second firing on the lips. Fire the head to cone 019.

Cheek Blush and Lips - 1st Firing

Cheek Blush: Use the Medium of your choice and Old Masters Red to blush the cheeks. A china mop or make-up sponge works well for this procedure. **Note:** Two light applications of blush yields a smoother result than one heavier application.

Lips: With your 10/0 fine liner loaded with old Masters Red, draw a fine line along the crease where the upper and lower lip meet. Soften this line with a stippler. With a #1 round paint brush, dilute some paint with a little Medium on your palette and apply medium soft tint of color to certain accent places on the lips, such as the curved peaks of the upper lips, in creases and near the corners of the lower lips. Stipple to soften (fig. 10). Fire to cone 019.

Note: Reds should be fired to cone 019 as they tend to burn off at higher temperatures.

Cheek Blush and Lips - 2nd Firing

Cheek Blush: Apply second application of blush to cheeks.

Lips: Add more color to lip parting line with a 10/0 liner loaded with Old Masters Red. Stipple or feather with a Deerfoot Stippler to soften the line. Apply a very light wash of Old Masters Red diluted with Medium over entire area of the mouth (fig. 11). Tint the inner corner of the eye with a touch of diluted Old Masters Red. Fire to cone 019.

PAINTING THE EYES

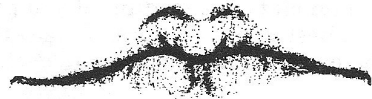
Some fine points on achieving expressive eyes with china paints:

1) Plan to do several firings to develop the depth of color you desire. It's much better to apply paint lightly in three or four thin layers, than to pile it up in one or two firings.

2) Give some thought to the expression you would like to have on your doll. A slight shift in the position of the eyes can make a big difference in the expression of your doll. Allow me to illustrate. In figure 12, I have marked the approximate center of the eye with a small dot before beginning to paint the eyes. If I position the center of the iris of each eye over this center spot as in figure 13, the resulting gaze will be straight ahead and have a somewhat staring expression. Kayla was designed to gaze just slightly to her right and slightly up.



(Fig. 10)



(Fig. 11)



(Fig. 12)



(Fig. 13)

3) While painting the eyes, one must also consider the distance upon which you would have the eyes to focus. In other words, if you want Kayla to gaze into your eyes when you are standing near her, you must position the eyes a little bit differently than if you want to cast her gaze across the room. I have painted her both ways according to circumstances. Figure 14 shows how I position the eyes to gaze across the room. Figure 15 shows how the eyes were positioned to focus about two feet from her face. Note that in this example, the iris of the left eye is closer to the inner corner of the eye.

Painting Kayla's Eyes

For the eyes especially, I recommend our china paint colors, Water Silks media and synthetic sable brushes. Our colors can be used with an oil based medium if you prefer, but natural sable bristles work best with oil colors. Follow the instructions for painting the eye shadows, lashes and eyebrows.

1st Firing For Eyes: Use a 10/0 fine line brush loaded with Blue Black to carefully outline the pupil of the eye referring to the illustrations to help determine the precise position. Outline the iris visualizing a concentric circle around the same central point as the pupil. Continue to refer to the illustrations noting the shape of the white spaces and how much of the outer rim of the iris is hidden by the upper and lower lids. While shaping the rim of the iris, deposit a line about 1/16th inch wide of Blue Black. With a #1 syn-sable round brush, fill in the iris with a wash of Water Green eye color (fig. 16). Clean out fine line brush by swishing in water and blotting on paper towel. Using fine liner, pull tiny strokes of color from the Blue Black rim toward the center of the eye through the Water Green. Turn the head as you go to facilitate even strokes. Pull some strokes from the edge of the pupil radiating from the center out toward the rim of the iris. (fig. 17). Fire to cone 016.

2nd Firing For Eyes: Add more Blue Black china paint to the rim of the iris with a 10/0 fine liner. Fill in the entire iris and pupil with a wash of Water Green applied with a #1 round paint brush. The light shade is used under the darker color of the iris to add flux to the area so that when the head is fired to cone 016, the eye will develop a shine. Without the light shade as an undercoat, the Black will tend to go somewhat flat after firing. Outline the pupil with Blue Black.

Repeat the 1st firing procedure on the eyes blending the dark into the light shade with fine strokes, pulling the outside color toward the middle and vice-versa. Leave the lighter area mostly Water Green. Finally, apply Best Black over the pupil area with a #1 round brush, making sure the pupils are well centered within the iris rim, very round and the same size. Rotating the head to view the eye from all directions can be very helpful. Fire to cone 016.

3rd Firing For Eyes: One more firing might be enough to achieve the depth of color you desire. You might just need to deepen and smooth out the rim of the iris and give the pupil another coat of Best Black. Use more of the Water Green with blending strokes, as in the first 2 firings, if you think it desirable. Apply a shadow line under the upper lid with Blue Black and feather it out with the tip of a small brush dipped in water then blotted (fig. 18). Fire to cone 016.

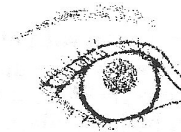
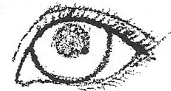
After final firing of the eye colors, proceed to painting instructions for cheeks and lips on page 3.



(Fig. 14)



(Fig. 15)



(Fig. 16)



(Fig. 17)



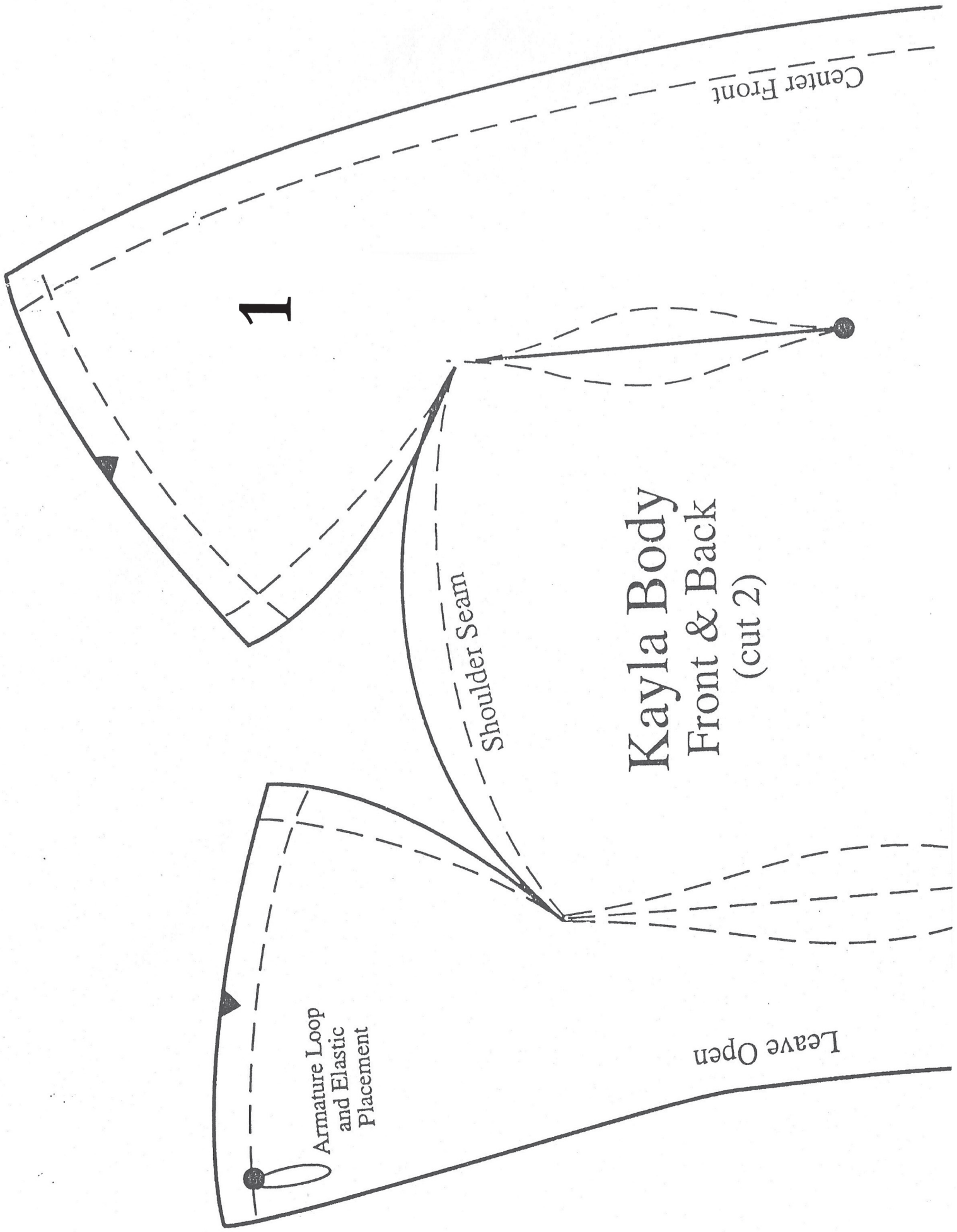
(Fig. 8)



Other Paint Sources:

Virginia LaVorgna
2217 Loma Alta Dr
Fullerton, CA 92633
800 222-3831
Watersilks All-Purpose
Medium
Old Masters Red

Jane Houston Prod.
1299 H St.
Greeley, CO 80537
970 346-9003
Light Blonde



Center Front

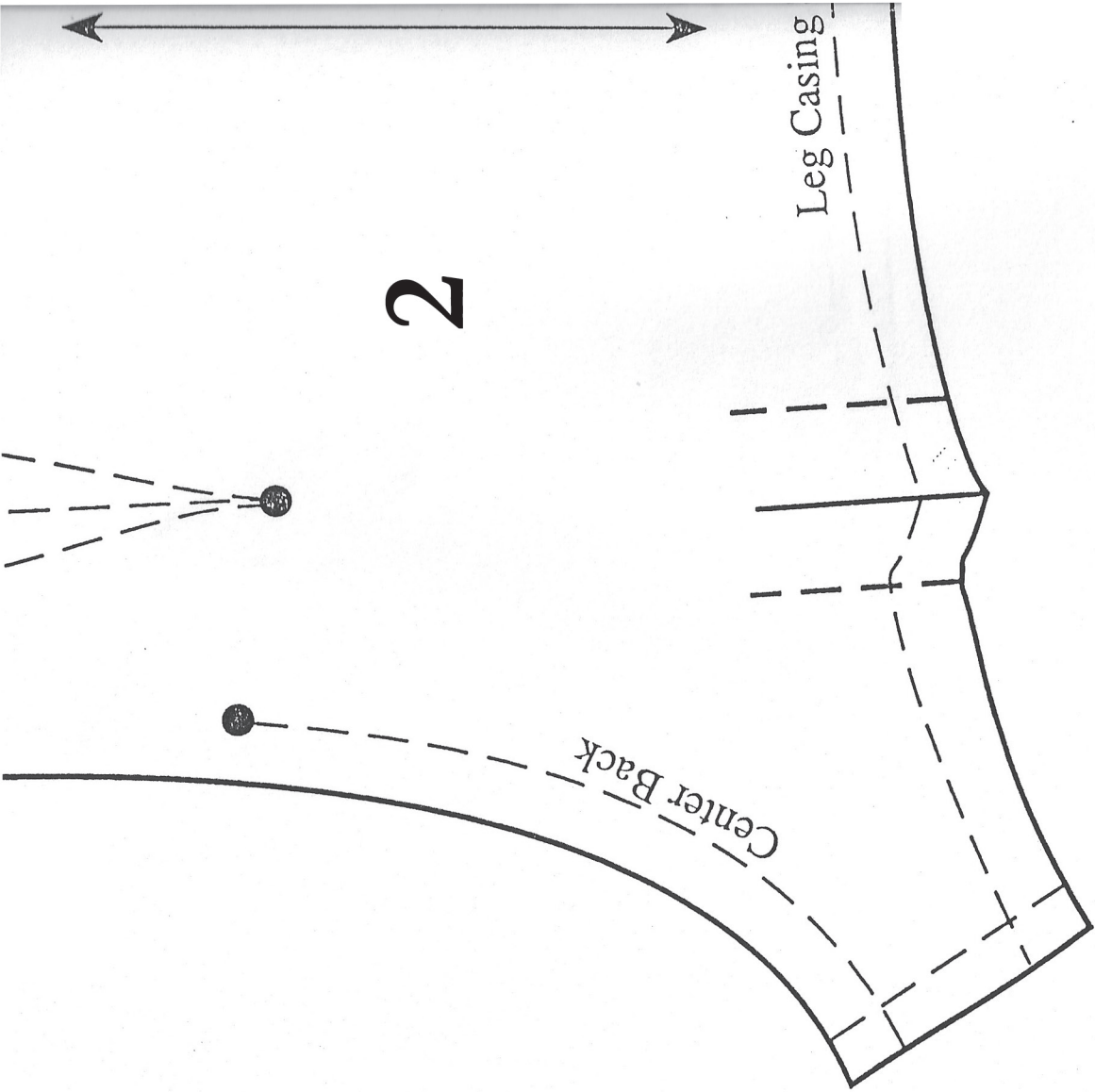
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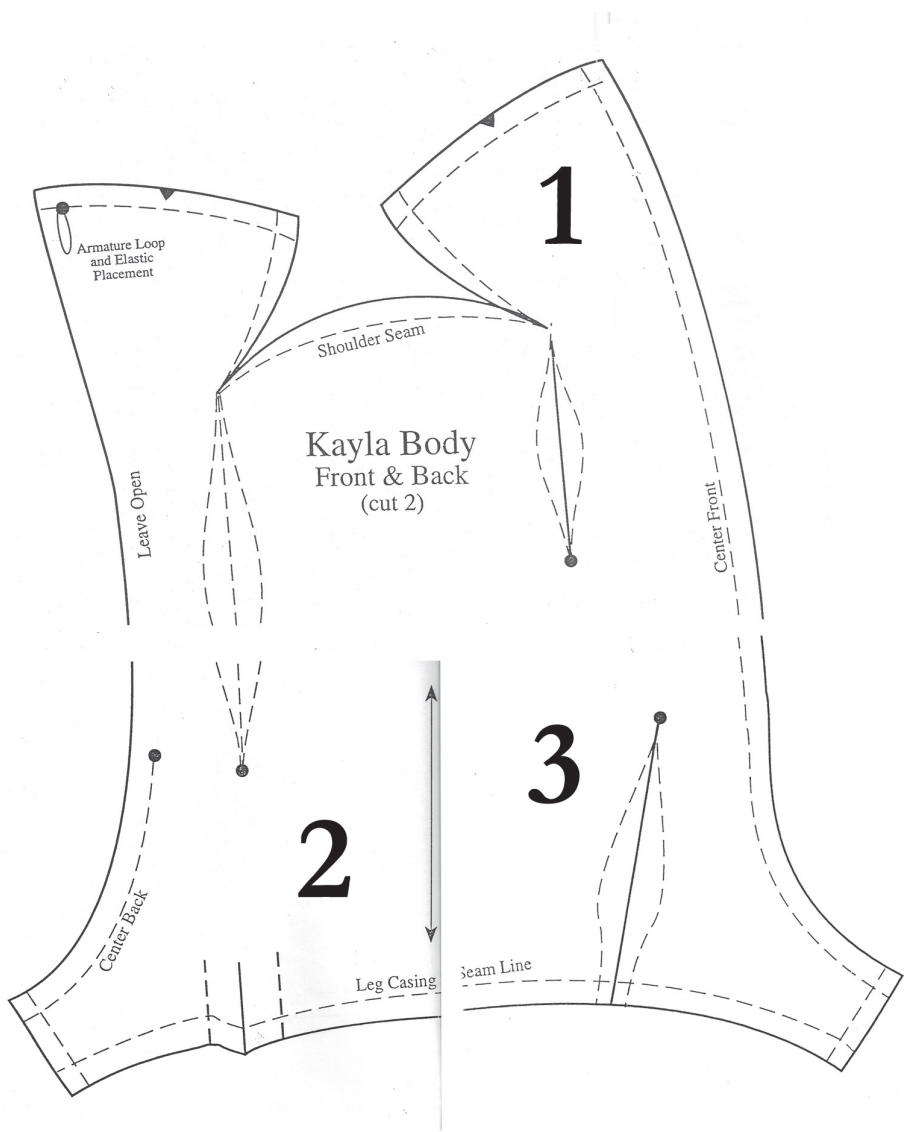
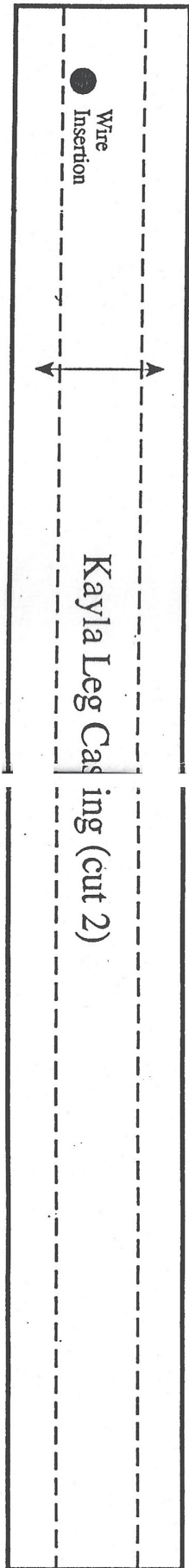
Shoulder Seam

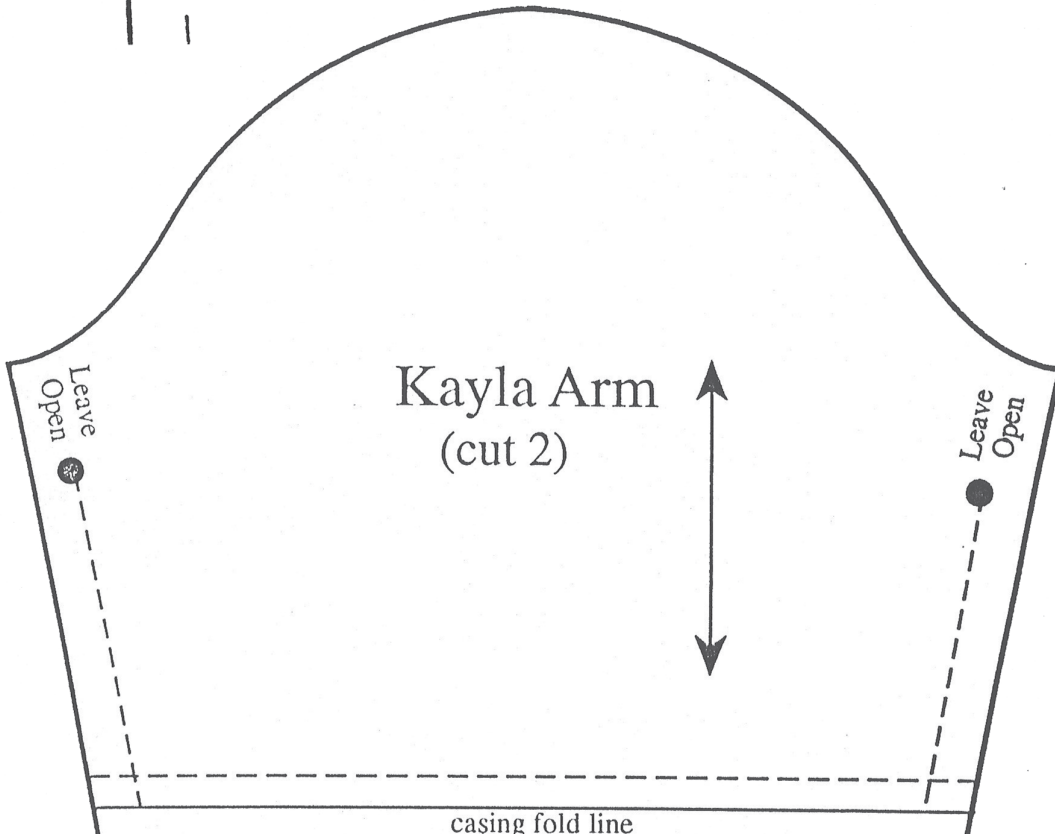
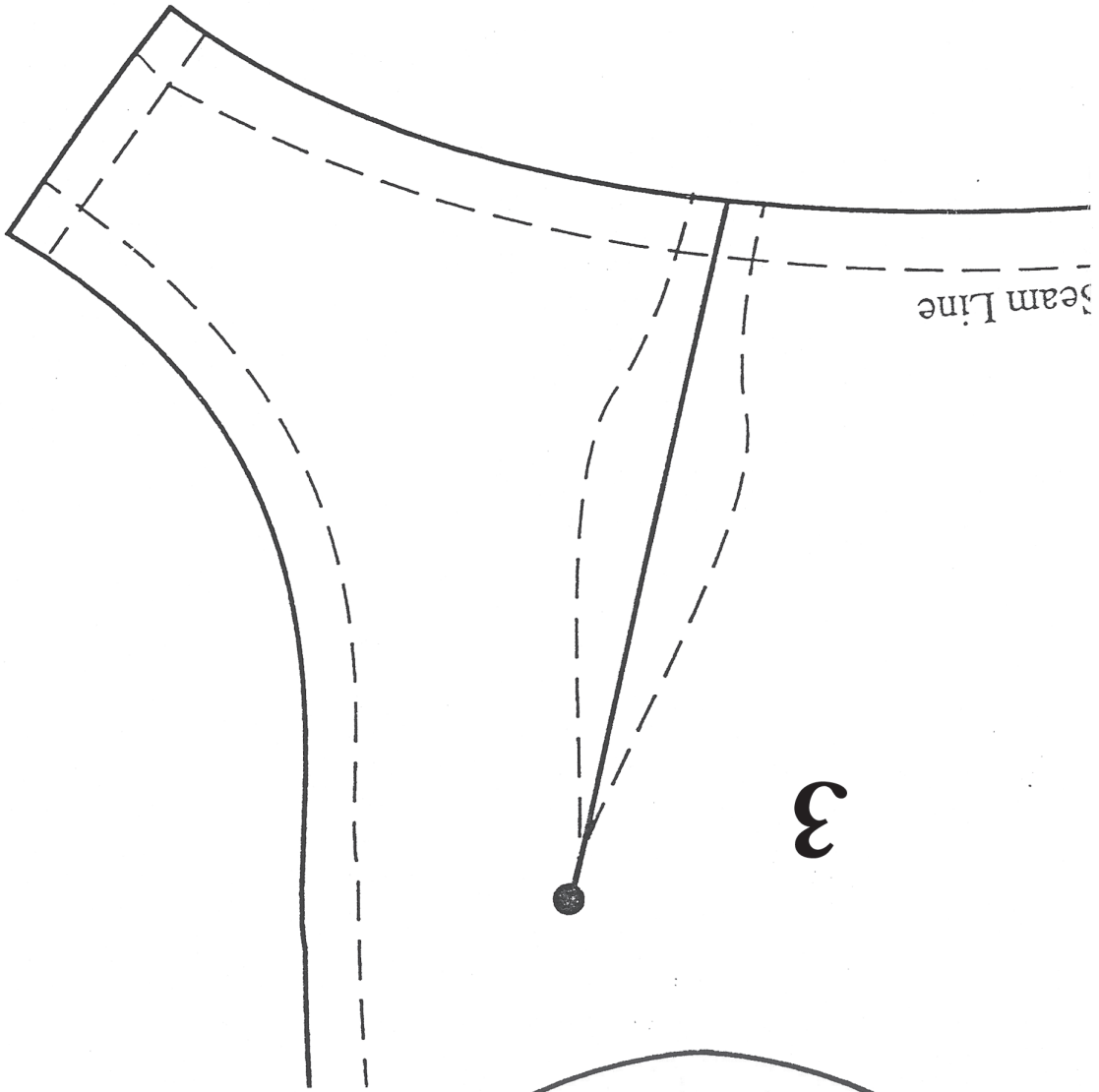
Kayla Body Front & Back (cut 2)

Armature Loop
and Elastic
Placement

Leave Open







Molly - Body Pattern and Assembling Instructions

MATERIALS LIST

Armature

25" of 1/4" armature links
 2 "Y" joints, 3/16" diameter
 Armature pliers for 3/16" plastic links
 Polyester fiber-fil or paper toweling
 Low Temp glue and glue gun
 Finished porcelain hands, feet
 shoulder plate and head
 Acrylic baby beans for stuffing

Cloth Body

1/2 yd. of 45" wide heavy weight muslin
 Thread to match
 20 gauge copper wire
 Polyester fiber-fil
 18" of 5/32" round elastic
 16" of 1/2" twill tape
 Fray Check
 Craft glue such as Velvelette

GENERAL INFORMATION

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.

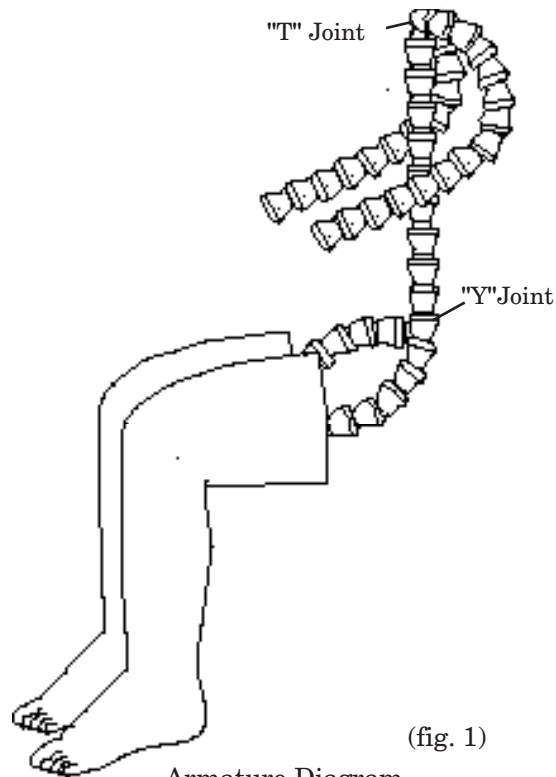
Cut out all pattern pieces. You will have:

- 2 body pieces
- 2 arms
- 2 leg casing pieces
- 2 leg pieces

Armature Construction

Separate links into 3 parts as follows: 11 links for each arm, 11 links for torso, 12 links for each leg.

Using armature diagram as your guide, snap



14 beads together for each arm. Attach trunk of "Y" joint into one arm and attach remaining ends to the other arm and torso. Snap trunk of other "Y" joint to end of torso. Snap together 17 beads for each leg and attach to remaining ends of "Y" joint.

Legs: Attach porcelain legs by inserting 6 beads of leg armature into leg cavity leaving 6 beads outside. Pack polyester fiber-fil or strips of paper toweling inside leg cavity. Be sure to pack tightly around armature beads. 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 (fig. 1).

Porcelain arms will be glued to armature **after** cloth body construction.

WARNING: All glue guns are hot enough to cause burns. Use care when handling.

Cloth Body Construction

Stitch darts on both body pieces. Press toward center seam.

Stitch **top** seams on both body pieces matching arrows. Clip curves and press (fig. 2).

Ease fabric of shoulder seam. Pin and stitch seams as shown, being sure to taper seam at each end (fig. 3). Clip curves.

Referring to pattern pieces, with right sides together, match small dot on leg to small dot on body piece. Pin. Match large dots on leg. Pin. (fig 4.) Stitch between small and large dots. Lower needle into fabric. Swing leg piece 90 degrees matching curved leg seam lines of body and leg pieces. Ease curve and pin. Stitch leg seam line. Clip curves. match small dots on leg piece to small dot on body piece. Begin pinning right sides together. Sew easing leg piece in as you go. Clip curves. Fold casing length wise. Place on right side of leg piece matching raw edges, pin and stitch to leg piece. Press seam allowance toward body. (fig 5.)

Matching top seams and with right sides together, pin and stitch body pieces together. Be sure to leave opening for stuffing in center back seam. Clip curves.

With right sides together, pin and stitch crotch seam, matching center back and center front seams. Clip and press.

Stitch arms to dot. Do not attach to body at this time.

Body Construction

Cut a small hole on either side of body top, 1/2" below the seam that runs **across** the top of body (fig. 6). These are the openings for the arm armatures. Apply Fray Check to edges of holes.

Insert length of 20 gauge copper wire through casings of legs and arms. With cloth body right side out, pull over feet and legs until wire and leg casings are in place over porcelain groove in top of legs. Twist wire until cloth leg is securely in place. A little glue in the porcelain groove will help make leg more secure (fig. 7). Pull body up in place inserting arm armature through openings (fig. 9).

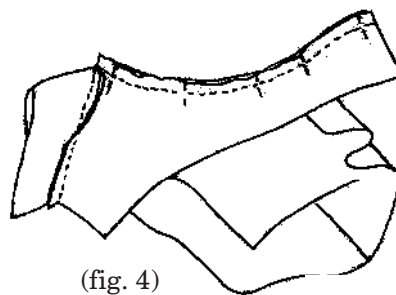
With front of armature facing you, thread 18" of 5/32" round elastic starting from behind armature, under arms then up through loop (fig. 8). Firmly stuff body with polyester fiber-fil, packing tightly under arms. Blind stitch back opening leaving elastic exposed. Be sure elastic exits through the **center back** seam at the top.



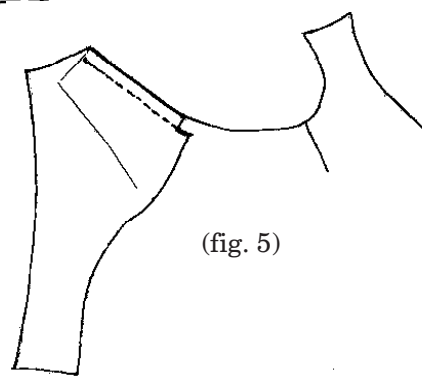
(fig. 2)



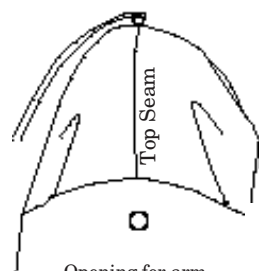
(fig. 3)



(fig. 4)

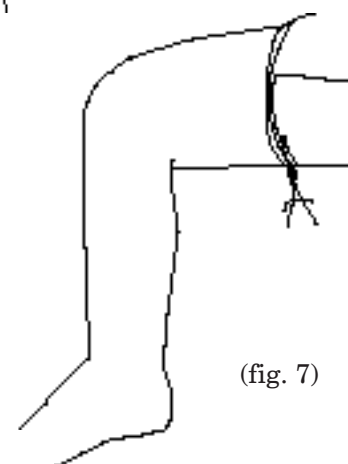


(fig. 5)

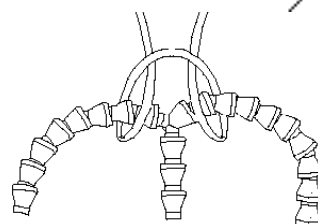


Opening for arm armature

(fig. 6)

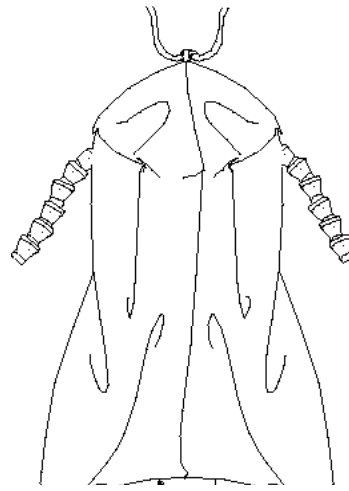


(fig. 7)

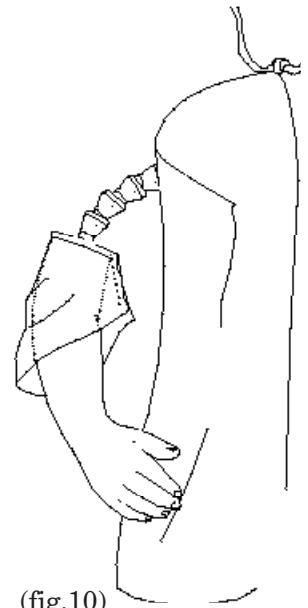


(fig. 8)

Arms: With cloth arm right side out, slip over porcelain arm until wire and casing fit into porcelain groove. Twist to secure. Glue can be used in porcelain groove to make arm more secure. Fold cloth arm back over porcelain to expose inside cavity. Insert 6 armature beads into arm cavity. Firmly pack with polyester fiber-fil or paper toweling, keeping armature centered. Fill last 1" of arm cavity with low temperature glue (fig.10). Stuff cloth arms with polyester fiber-fil. Fold raw edge under 1/4" and stitch to body as shown in figure 11.

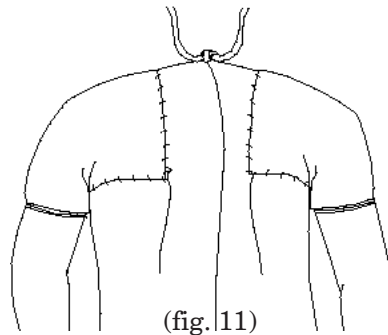


(fig. 9)

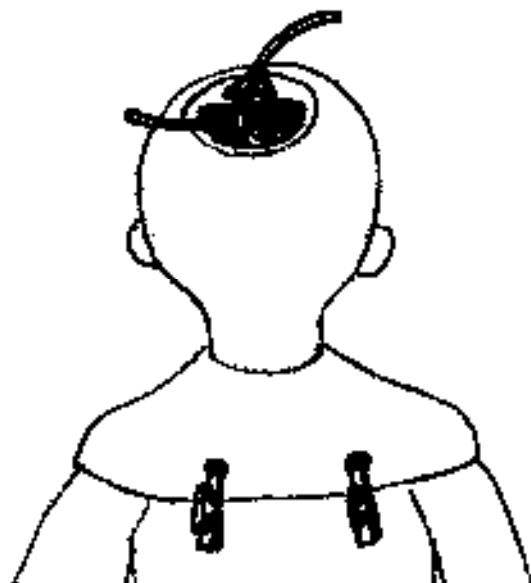


(fig.10)

Attaching Head and Shoulder Plate: Attach head to shoulder plate by running both strands of elastic through center hole in shoulder plate. Thread one strand of elastic through each hole at the top of head. Tie securely. Head should be adjustable, but not loose, in shoulder plate. Cut 4 - 4" strips of 1/2" twill tape. Thread through shoulder plate holes. Position shoulder plate on body and pin in place (fig. 12). Stitch twill tape with heavy duty thread.



(fig.11)



(fig. 12)

EXPRESSIONS®

Original Designs for the Doll Industry, Inc.

PO BOX 174 JAMESTOWN, MISSOURI 65046

Molly

by Dianna Effner

Molly - Painting Instructions

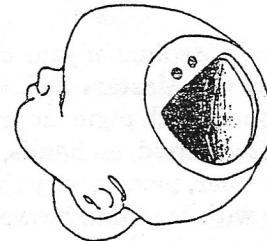
MATERIALS LIST

Misty Cream porcelain slip by Bell Ceramics
or porcelain slip of your choice
silk sponge
rubber scrubber
scalpel
Water Silks All Purpose Medium (optional)
China paints: Old Masters Red, Matte White,
Hair Brown (*matte*), Best Black (*matte*),
Rich Brown (*matte*), New Soft Pink
Deerfoot Stippler
10/0 fine liner
#1 round
China Mop (optional)
mineral oil (optional)
paper towel
soft cloth
make-up wedges (optional)
china paint eraser by Bell Ceramics or
Star Type Cleaner by Faber Castell (found in office
supply stores)
Eye sizer
Realistic eyes and Molly Wig
available from Expressions® @800 452-2480
Brushes and Eye Colors Available from Expressions®

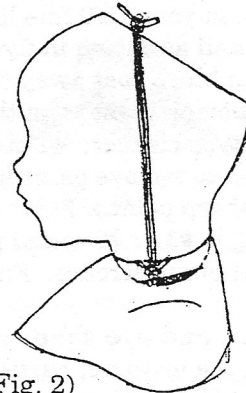
GENERAL INFORMATION

The Porcelain

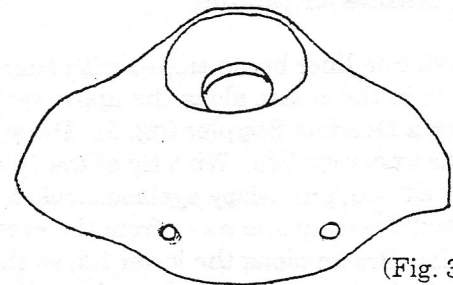
Pour legs, arms, head and shoulder plate in Misty Cream from Bell Ceramics or use porcelain slip of your choice. When the pieces are firm enough to remove from the mold, use a scalpel to trim away unwanted clay. Cut a hole in the top of the head and make two 1/4" holes, as shown in figure 1, for tying elastic when doll is assembled. Use a damp sponge to smooth the cut edges on top of head and neck opening. Cut center hole in shoulder plate and 1/4" sew holes, front and back, in shoulder plate as shown in figure 3. Bevel the edge of the shoulder plate for a neater fit over the cloth body. If you plan to fit the doll with set-in eyes, carefully cut away the appropriate portion of the eyes, at this time. Allow to dry slowly away from drafts until completely dry.



(Fig. 1)



(Fig. 2)



(Fig. 3)

SUPPLEMENTAL PAINTING INSTRUCTIONS

Blue-eyed Molly:

Substitute Rich Brown with Blue Black and New Soft Pink with Water Green.

Eye Brows 1st Firing:

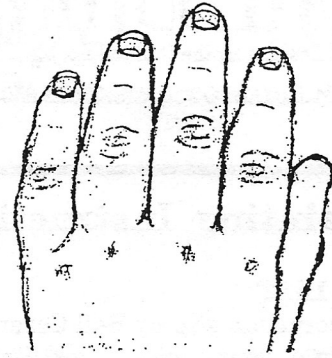
Prime brow area with a thin wash of medium wiped down with a soft cotton cloth. Paint a very faint shadow brow with a light wash of hair brown. With a fine detail brush paint fine hairs along low half of eyebrow. Paint blonde hairs along upper half of eyebrow with pale blonde or a mixture of light blond hair and matte white.

If you are planning to use set-in eyes, once porcelain is dry, carefully size the eye openings by first using a scalpel to remove excess clay inside of the eyelids. Finish rounding inside of eye opening with an 18mm eye sizer.

Remove parting lines and so on, with the cleaning method of your choice.

Fire porcelain to cone 6. Scrub with a rubber scrubber until satiny smooth. Wash and allow to dry.

Using the painting Medium of your choice, give pieces an all over blush coat of Old Masters Red. Use mineral oil or medium of your choice to mix with pigment and to coat porcelain. Add extra blush where desired, on hands, feet, knees and elbows. With a 10/0 fine liner, paint a very thin line of Old Masters Red (diluted slightly with Medium) between fingers and toes. Stipple to soften and blend out with a deerfoot stippler. Stipple a small dot of blush color on dimples, finger nails and toe nails. With Matte White in your 10/0 fine liner, paint a stripe at the tip of each finger nail as shown in figure 4. If you are planning painted eyes, clean blush coat away from eye balls with a clean brush. Finish removing paint from the eyes with a small piece of paint eraser or type cleaner. (This stuff is handy to have whenever you wish to remove paint from the porcelain as you can shape it to a sharp point.) Paint the eyeball area with some Matte White using a #1 or #2 round paint brush. Stipple carefully to smooth out brush strokes. Fire all pieces to cone 019.



(Fig. 4)

Eyebrows, lashes, and eye shadow - 1st Firing

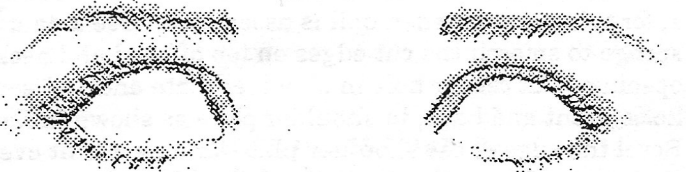
Note: In painting the features, particularly the eyes, lashes, and brows, we use Water Silks to mix with the pigments and to lubricate brushes for painting.

With a 10/0 fine liner brush tipped with Hair Brown paint, draw a line in the crease along the upper eyelids. Soften and blend with a Deerfoot Stippler (fig. 5). Draw a line beneath the edge of the upper eyelids. With tip of the 10/0 fine liner tipped with Hair Brown, pull wispy eyelash strokes which taper to nothing and curve up and away from the eyes. Paint short lashes with Hair Brown along the lower lid, as shown in figure 6. Paint a soft shadowy eyebrow shape by painting light strokes in Hair Brown slightly diluted with Medium with a #1 round paint brush. Obscure and blend them by pouncing with a Deerfoot Stippler (fig. 5). Over this brow shadow, use a 10/0 fine liner tipped with Rich Brown to draw some wispy fine eyebrow hairs.(fig. 6) If you are planning set in eyes, you may go on to paint the lips and blush the cheeks before firing to cone 019.



(Fig. 5)

NOTE: If you are planning to paint the eyes, please read the section on eye painting and follow the procedure for the 1st Firing. Be careful not to smudge your eyebrows and lashes while painting the eyes. After you have completed painting the eyes, fire the head to cone 016. The higher firing temperature will give depth and luster to the eye colors. **Do not fire eye colors and blush in the same firing. Wait until eyes are completed before doing blush firing.** Higher firing temperatures will fire off reds or can turn them brown.



(Fig. 6)

Painting Molly's Eyes

For the eyes especially, I recommend our china paint colors, Water Silks media and synthetic sable brushes. Our colors can be used with an oil based medium if you prefer, but natural sable bristles work best with oil colors.

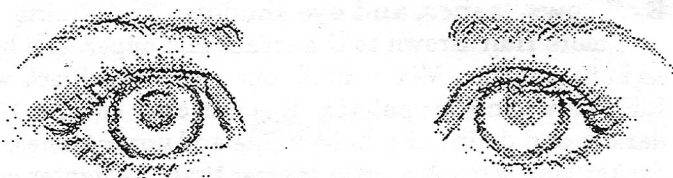
1st Firing For Eyes: Follow the instructions for 1st firing of Brows, Lashes and Eye Shadow. Then use a 10/0 fine line brush loaded with Rich Brown to carefully outline the pupil of the eye referring to the illustrations to help determine the precise position. Outline the iris visualizing a concentric circle around the same central point as the pupil. Continue to refer to the illustrations noting the shape of the white spaces and how much of the outer rim of the iris is hidden by the upper and lower lids. While shaping the rim of the iris, deposit a line about 1/16th inch wide of Rich Brown. With a #1 syn-sable round brush, fill in the iris with a wash of New Soft Pink eye color (fig. 9). Clean out fine line brush by swishing in water and blotting on paper towel. Using fine liner, pull tiny strokes of color from the Rich Brown rim toward the center of the eye through the New Soft Pink. Turn the head as you go to facilitate even strokes. Pull some strokes from the edge of the pupil radiating from the center out toward the rim of the iris. (fig. 10). Fire to cone 016.

2nd Firing For Eyes: Follow the instructions for 2nd firing of Brows, Lashes and Eye Shadow. Then add more Rich Brown china paint to the rim of the iris with a 10/0 fine liner. Fill in the entire iris and pupil with a wash of New Soft Pink applied with a #1 round paint brush. The light shade is used under the darker color of the iris to add flux to the area so that when the head is fired to cone 016, the eye will develop a shine. Without the light shade as an undercoat, the Black will tend to go somewhat flat after firing. Outline the pupil with Rich Brown.

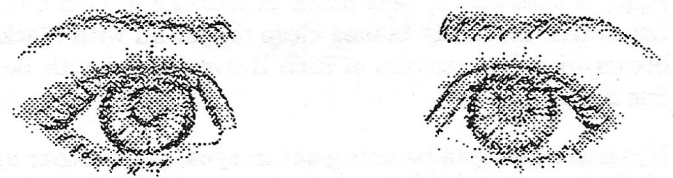
Repeat the 1st firing procedure on the eyes blending the dark into the light shade with fine strokes, pulling the outside color toward the middle and vice-versa. Finally, apply Best Black over the pupil area with a #1 round brush, making sure the pupils are well centered within the iris rim, very round and the same size. Rotating the head to view the eye from all directions can be very helpful. Fire to cone 016.

3rd Firing For Eyes: Follow the instructions for 3rd firing of Brows, Lashes and Eye Shadow. One more eye firing might be enough to achieve the depth of color you desire. Go over the rim of the iris with a 1/16" wide line in Best Black. Apply another line of Rich Brown just inside the black line (fig. 11). Shade the area just under the upper lid above the pupil with Best Black. Apply a small amount of New Soft Pink to the crescent shaped area just under pupil (or use a wash of rich brown if darker color is called for). Blend with tiny strokes as before. Give pupil another coat of Best Black (fig. 12). Fire to cone 016.

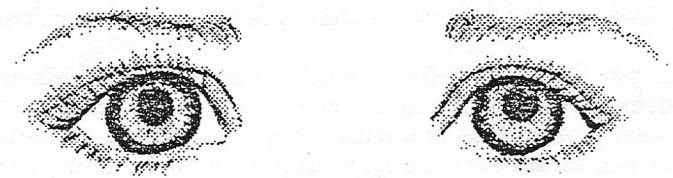
After final firing of the eye colors, proceed to painting instructions for cheeks and lips on page 3.



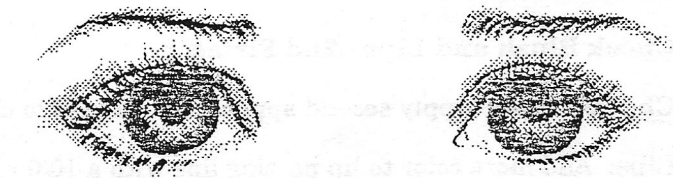
(Fig. 9)



(Fig. 10)



(Fig. 11)



(Fig. 12)

Other Paint Sources:

Virginia LaVorgna
2217 Loma Alta Dr
Fullerton, CA 92633
800 222-3831
Watersilks All-Purpose
Medium
Old Masters Red

Eye brows, lashes, and eye shadow - 2nd Firing

Add more Hair Brown to the crease and upper lash line. Stipple as in first firing. Mix a small amount of Best Black with some Rich Brown in your palette. Use this color on your 10/0 liner to darken and define crease lash line and upper lashes. Make darker lash strokes a little shorter than the lighter ones from the previous firing. Touch up lower lashes with a little bit of darker color applied lightly with 10/0 fine liner (fig. 6). Intensify brows with fine strokes of Rich Brown. *Refer to illustrations and photo as you work.* If you are using painted eyes for this doll, continue with the **2nd Firing For Eyes** instructions.



(Fig. 7)

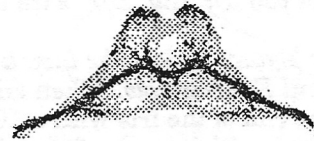
Eye brows, lashes, and eye shadow - 3rd Firing

Apply a thin line of best black in crease and lash line under upper lid. Intensify lashes close topper lid with black. Intensify brows with fine strokes of Rich Brown mixed with Best Black. See figure 12.

If you are going to be using set in eyes, put another application of blush on the cheeks and do the second firing on the lips. Fire the head to cone 019.

Cheek Blush and Lips - 1st Firing

Cheek Blush: Use the Medium of your choice and Old Masters Red to blush the cheeks. A china mop or make-up sponge works well for this procedure. **Note:** Two light applications of blush yields a smoother result than one heavier application.



(Fig. 8)

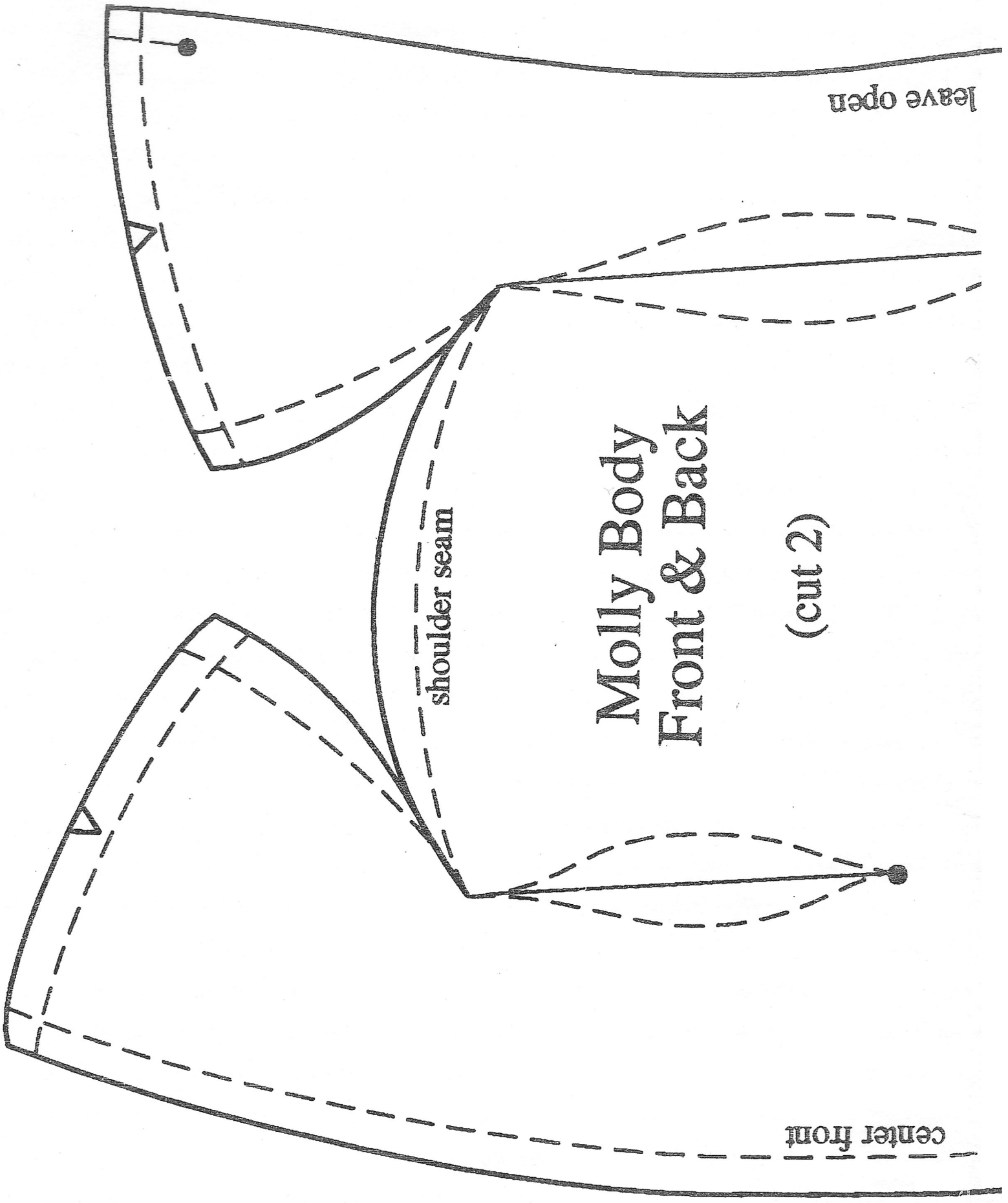
Lips: With your 10/0 fine liner loaded with old Masters Red, draw a fine line along the crease where the upper and lower lip meet. Soften this line with a stippler. With a #1 round paint brush, dilute some paint with a little Medium on your palette and apply medium soft tint of color to certain accent places on the lips, such as the curved peaks of the upper lips, in creases and near the corners of the lower lips. Stipple to soften (fig. 7). Fire to cone 019.

Note: Reds should be fired to cone 019 as they tend to burn off at higher temperatures.

Cheek Blush and Lips - 2nd Firing

Cheek Blush: Apply second application of blush to cheeks.

Lips: Add more color to lip parting line with a 10/0 liner loaded with Old Masters Red. Stipple or feather with a Deerfoot Stippler to soften the line. Apply a very light wash of Old Masters Red diluted with Medium over entire area of the mouth (fig. 8). Tint the inner corner of the eye with a touch of diluted Old Masters Red. Fire to cone 019.



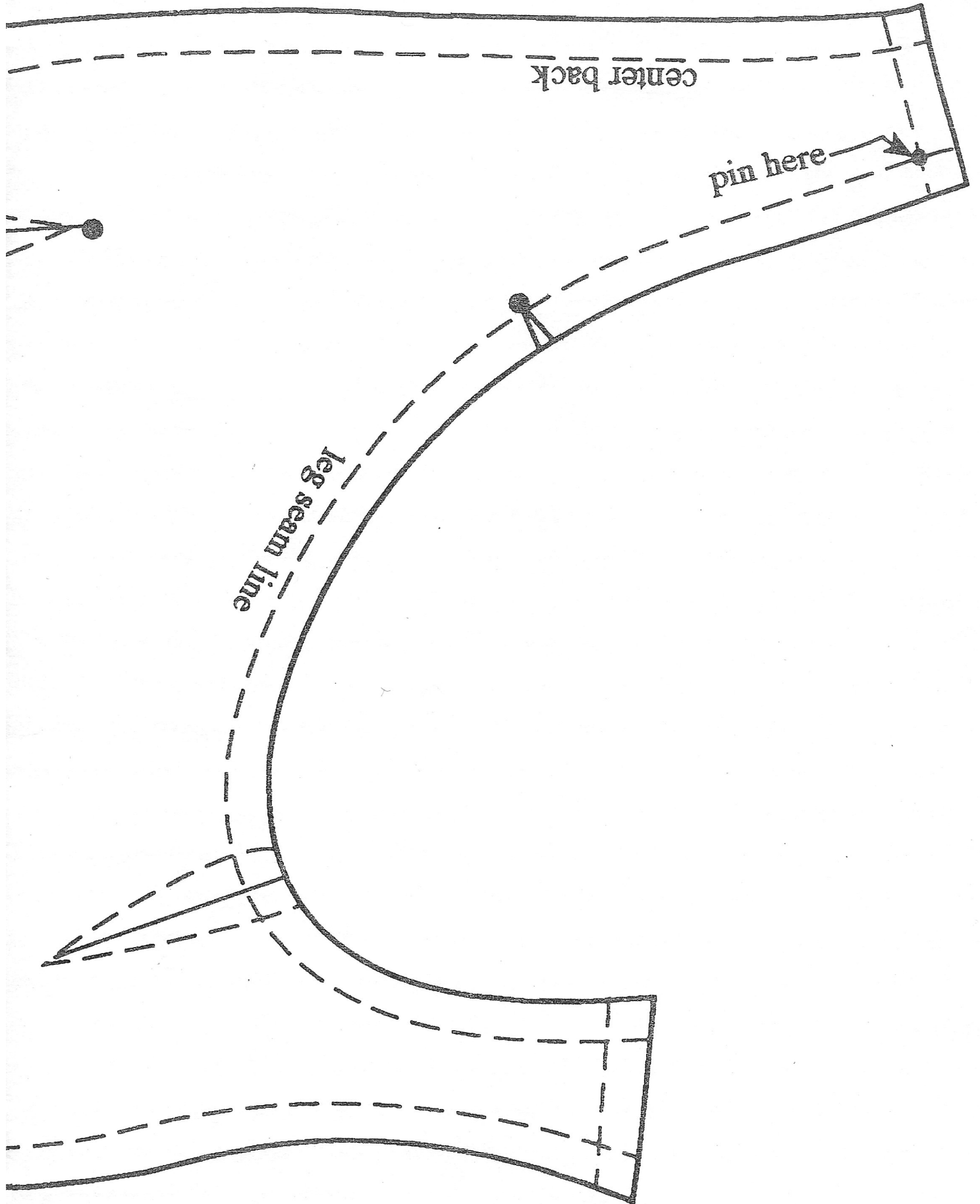
leave open

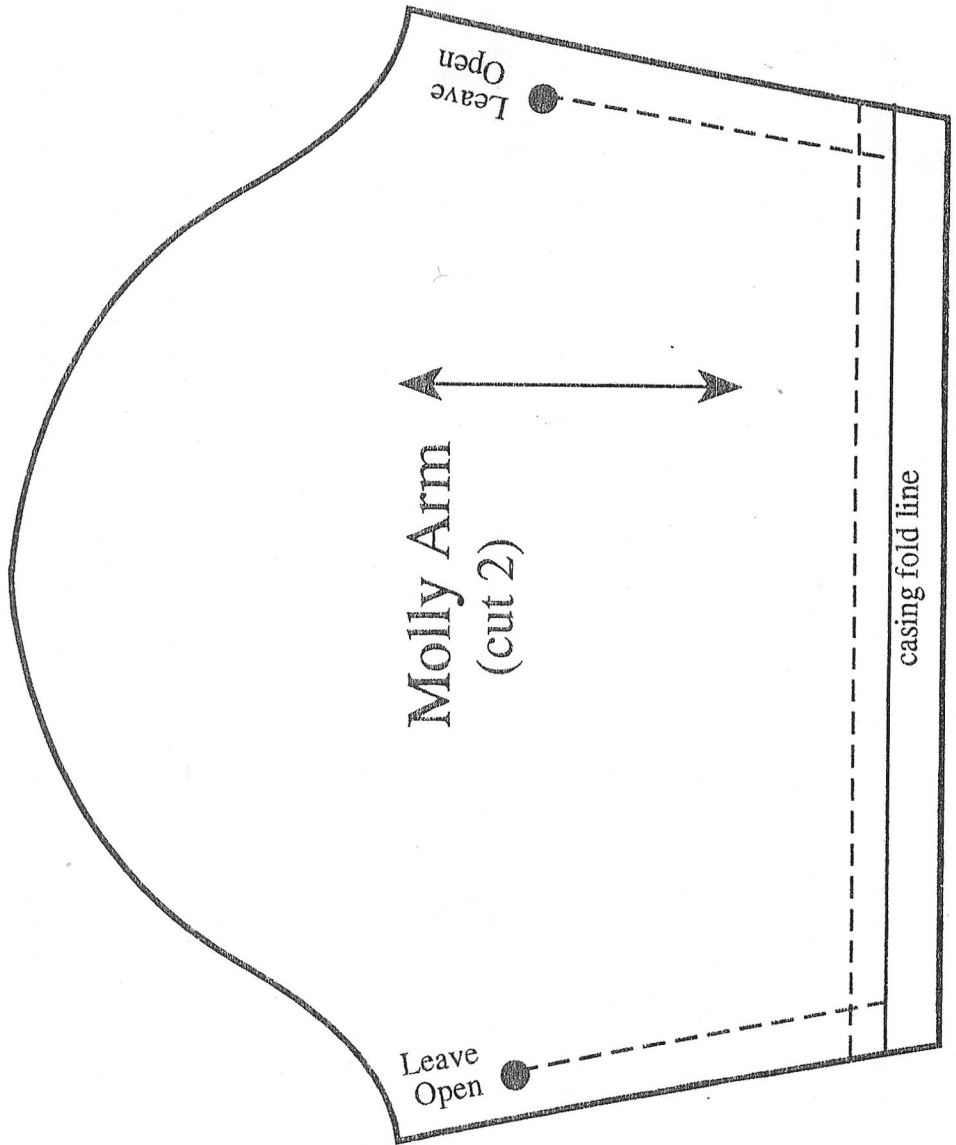
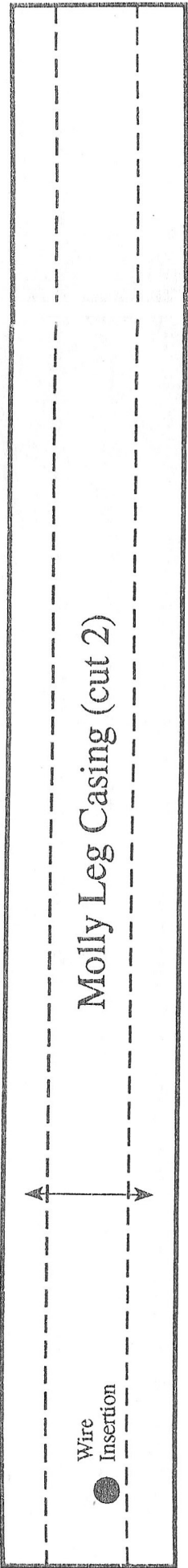
shoulder seam

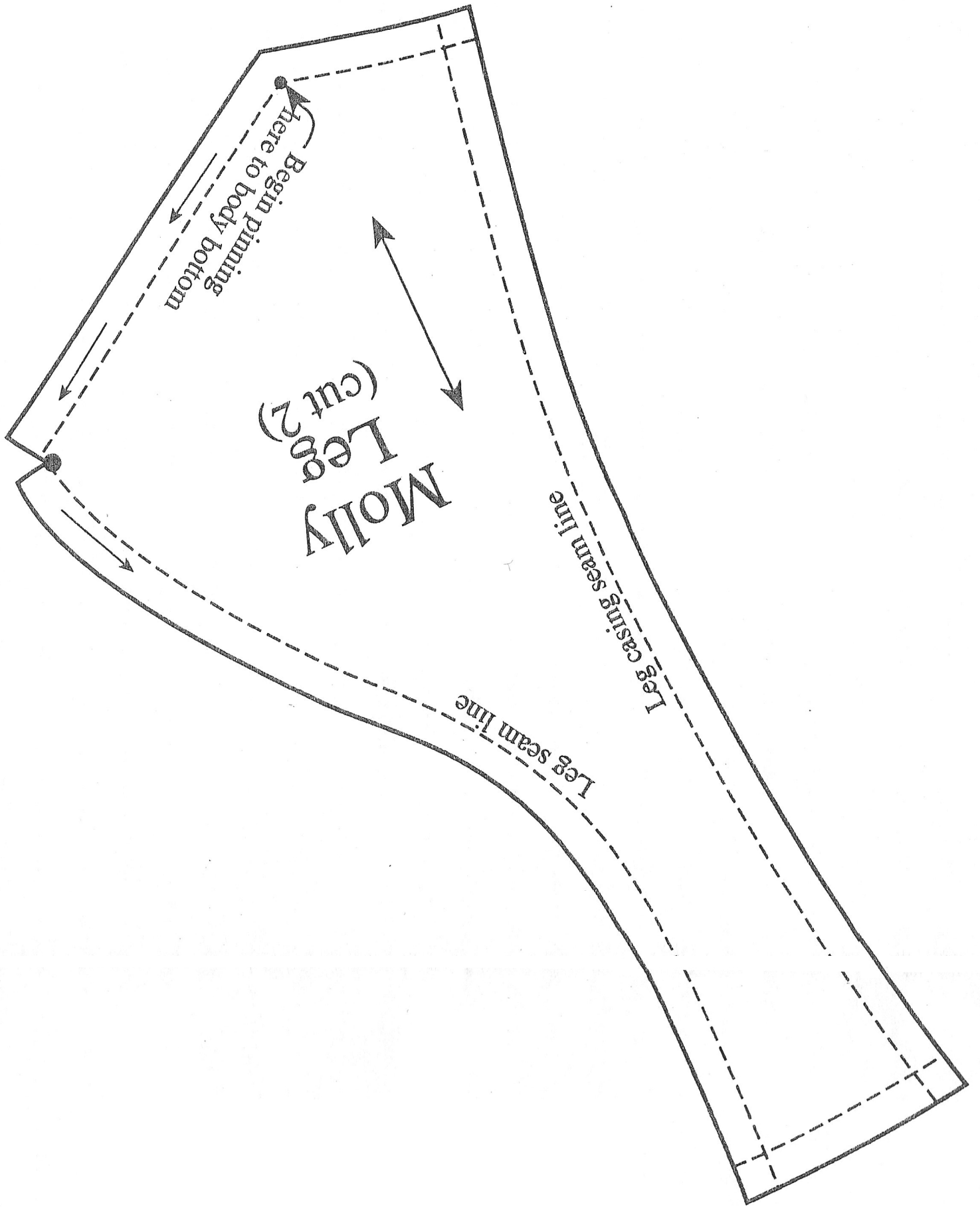
Molly Body Front & Back

(cut 2)

center front







Molly
Leg
(cut 2)

Begin pinning
here to body bottom

Leg casing seam line

Leg seam line