



Mimi's Victoria Rose

by Gloria J. "Mimi" Winer

Updated 2009

16-inch Free-Standing Cloth Doll
Young, Full-Figured, Anatomically-Proportioned Body
Late 19th Century Silhouette

Victoria Rose is an easy-to-make, armatured, 16-inch, free-standing cloth doll. She has a young, full-figured, anatomically-proportioned body with a late 19th Century silhouette.

You have a choice of three faces:

- * a very easy traced face, embroidered or colored with pencils and/or crayons
- * a trapunto (quilted) face
- * a sophisticated needle-modeled face

Victoria Rose's clothing was meticulously researched. Her undergarments consist of a set of combinations (these replaced the chemise and drawers, and had no crotch), a corset, a petticoat, and a bustle pad. (The bustle returned as a pad in the late 1880's.)

Her outer garments are a lined walking skirt, a dickey, (rather than a complete blouse to diminish bulk), a lined jacket, and a beautiful hat.

Her Victorian boots are paperclay covered with glove leather.

Her hair can be made from either wefted mohair or from textured yarn. Instructions for cleaning and wefting mohair are included.

This is a beautiful doll that I have enjoyed designing. I think you will like all the options.



For more Color Pictures, please visit Mimidolls.com

General Instructions

This pattern teaches **Mimi's** modular armature.

The arm and leg armatures enable the doll to be posed however you wish — to create the doll you have in mind.

- * Read all instructions before starting.
- * Follow grain lines indicated on pattern pieces.
- * Mark all circles, darts, and construction details as indicated.
- * Clip seam allowances at inner curves and notch outer curves to make them lie flat.

About Stuffing

Airtex Premium is my stuffing of choice. It is the “Rolls Royce” of stuffing. It has no lumps or un-exploded fibers. It clings to itself which means it stays exactly where you put it. I can almost sculpt with this stuff!

Be sure to request **Premium**. (There is another silkier one that is good for other things but not for my dolls.)

Airtex Premium stuffing now comes in black for darker skinned dolls. The black stuffing under a lighter fabric creates a wonderful glow that makes a beautiful “Quadroon” doll.

This wonderful stuffing will help you to stuff very smoothly for a more professional looking doll. I use it with hemostats (6” and 8”) for a professional finish.

Costumes

Victoria Rose is designed to have an unnaturally tiny waist so that when many layers of clothing are put on the doll she will not look fat.

This also makes her bust appear unnatural, until you realize that her breasts were designed so they will look as if they are being pushed up by a corset. This will make for beautiful cleavage in her underwear.

She wears a set of Victorian undergarments consisting of combinations, corset, petticoat and a bustle pad. She looks wonderful displayed only in her beautiful undergarments. You can make them as fancy as you wish. This is a good place to use heirloom sewing. Or, you can use some of that gorgeous antique tucked, laced and embellished fabric from your “sacred stash”. (The “sacred” stash” is that wonderful stuff we all have which we have not used because we have not yet made a doll good enough for it, and besides, if we use it we won't have it anymore.)

Instructions are provided for a walking suit including a fully lined skirt with a sweeping short train, a flat front, and a fully lined jacket that correctly depicts the silhouette popular in the late 1880's.

Instructions are included for a gorgeous, fully embellished hat that is deceptively easy to make. You can perch a small, feathered bird on it. They were very popular in those days.

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You can make *Vicky* more exotic by turning her into a Mulatto beauty of the famous French Quarter.

If *Victoria Rose* will not stand on her own because the shoes have not been stuffed evenly, instructions are included for “correcting” her shoes with **paperclay**, and then covering them with leather from a pair of old kid gloves. The pattern for making the leather into Victorian Boots is included.

You can also add a very simple, very thin stand hidden under the skirts.

You will want to put her on the stand if your doll is to travel so that others are not trying to pose her differently than you want her to be posed.

You Can Sell Dolls Made From This Pattern

When the doll is completed add the copyright symbol (a C in a circle ©), my name “Mimi,” your name as dollmaker, and the date. You can sell as many dolls as you can make *entirely by yourself* as long as you don't set up a factory.

About Muslin

I use **Southern Belle** unbleached muslin made by **Spring Mills**. It is a close weave, high thread-count (240) fabric. It has less stretch than **Rangefinder** or **RocLon**.

If you use muslin other than **Southern Belle**, your doll will be a little more zaftig. I designed *Victoria Rose* to be a slender young woman. I chose a tightly woven fabric that will not stretch much so that she will not appear heavier than I wanted her to be.

Be aware that if you choose another fabric you may have to adjust the clothing patterns accordingly.

Read All Directions Before Beginning

- * There are no seam allowances on any of the pattern pieces, except the hat. Read hat directions carefully before cutting.
- * Take the time to make templates. It is easier to make more than one doll at a time with templates and your pattern will last longer. Using templates will allow you to precision stitch directly on the sewing line, so that your doll will have the shape it was designed to have.
- * If you want to change the size of the doll, enlarge or reduce it as a template. That way, the seam allowances don't get larger or smaller with the size of the doll.
- * To make the doll stronger, stitch a second seam exactly over the first one. (This will prevent the seams from popping when you stuff as firmly as I do.)

- * The thread should be one to two shades **lighter** than the fabric so that there is no build up of color from double stitching to show on the right side of the doll skin.
- * Use your clear plastic applique foot. (Some older machines have a metal foot that has one short side, this works well too.) It is important to be able to see the purple line in **FRONT** of the needle. These subtle "nuances" in the seams give the doll her wonderful shape.
- * Use the straight stitch feed cover plate (the one with the single small hole). If you don't have one, ask your dealer to order one for you. The straight stitch feed cover plate will keep your machine from eating your fabric when rounding tiny places like fingers and toes.
- * If you can't get a straight stitch feed cover plate, or while you're waiting for one, place a small piece of masking tape over each side of the wide zigzag hole (while the needle is in the down position so you know where to put the tape). Be sure to check the masking tape frequently as it comes off easily.

To Make Templates

To make templates, roughly cut out and glue the pattern pieces to used file folders.

Cut out the cardboard-backed pieces on the black lines.

Cut away all the darts so you can mark the darts perfectly on the fabric.

Use a small (1/8-inch) hole punch or push a pencil point through the circles (or dots). Mark the circles onto the fabric to show the starting and stopping points of your stitching lines.

(There are several places that are left open for easier stuffing. These tiny circles will remind you to stop stitching.)

To Use the Templates

- * To use the templates, draw around the pattern pieces directly onto the fabric with the air soluble marker. This is the stitching line.
- * Using the **Dream Seamer**, trace around the template again. This is your cutting line and will make perfect 1/4" seams.
- * After cutting out a pair of pieces, turn them over and trace the stitching lines on the other side.

➔ Attention

IMPORTANT: Be sure to stitch from the edge of the fabric, across the seam allowance, down the purple stitching line, across the seam allowance, and off the edge of the fabric **ON ALL SEAMS**. (This is repeated several times because you quilters out there can't remember to do this!)

Dream Seamer

A **Dream Seamer** is a small brass button with a hole in the center. The manufacturer has discontinued it, so you need to look for the **Dritz** version or try one of the on-line sources listed later. **Dritz** can often be found in the notions department of your fabric or craft shop or at DollmakersJourney.com.



When you put your marking pen in the button's hole and draw around your template you are drawing a perfect quarter-inch seam allowance.

A Few Hints

- * If the tip of your marking pen doesn't fit the hole well enough to mark the fabric, use your small sharp scissors and snip a point on the felt tip of the marking pen. OR, use a sharp pencil instead since you are marking the cutting line and it will be cut off anyway.
- * Several pieces can be stitched before cutting. Since this is easier than stitching after cutting, read the instructions carefully to see where you can do this.
- * Stitch these pieces before you cut them out leaving a 1/4" seam allowance all the way around the piece.
- * When following the stitching lines with your sewing machine, bring the stitching all the way to the end of the seam allowance and off the edge of the fabric. Do not stop at the next stitching line. **This is very important.**
- * After cutting out a pair of pieces, turn them over and trace the darts and stitching lines on the other piece.
- * If you bleed on the doll, use your saliva to clean away the stain. The enzymes are the same as those in your blood and will wipe away the blood. (This only works with your own blood.)
- * Use the check-off boxes and circles to keep track of what you have done and not done the first time.
- * Instructions have a square box in front of them. Steps within an instruction have a circle in front of them.
- * Just ✓ or ✗ the boxes and circles as you go.
- * Hints or notes have a pencil  in front of them and are in italic (slanted) type.

Get Ready, Get Set, . . .

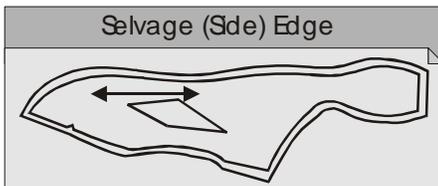
- Change your machine needle unless it's new. Use a #8, #9, or #11 for light to medium weight woven fabric, or use a universal needle.
- Set your machine for 20 to 24 stitches per inch. This is 1.5 mm on my **Pfaff** or #3 on the **Singer 2010**. If your machine does not have an obvious setting, here's how to do it:
 - Set your machine for a smaller stitch than you regularly use.
 - Stitch and count 20 or 24 stitches on a scrap of fabric.
 - Measure the stitches.
 - Change the size of the stitch until this number of stitches measures one inch.
 - Use a spot of nail polish or Whiteout® to mark this setting on your machine so you can find it next time you are stitching a doll skin.
- Clean all the fuzzies out of your machine.

Now, Let's Make a Doll! ! !

Making the Body

Torso Back

- ❑ Place the Torso Back (pattern piece #1B) template on a doubled piece of muslin (right sides together). Make sure the grain arrow on the pattern is along the length of the goods and parallel to the selvage (side) edges. Trace around the template with the purple marker.
- ❑ Using the **Dream Seamer**, trace around the template again.



- * *The dart in the template should have been cut out, so you can trace the dart directly onto the fabric. Don't forget to mark the area to be left open on the fabric.*
- ❑ Cut out the torso back on the cutting line.
- ❑ Turn the fabric over, center the template on the fabric and trace the dart and the opening on the other side.
- ❑ Stitch the center back seam in the torso back. Stitch a second time directly on top of the first seam.
- ❑ Open the torso back and stitch both darts in the torso back.

* *When stitching darts, pin the point of the dart and the wide end carefully. Begin to stitch at the wide end of the dart and stitch one stitch past the end of the dart. Flip the torso over and stitch again directly on top of the first stitches back to the starting point. Clip the threads. This will avoid unsightly threads at the point of the dart that look so unprofessional and can work loose.*

- ❑ Trim seam allowances on darts as soon as you finish stitching each dart. Where the dart will be crossed by a seam, and at the waist, cut almost all of the dart seam allowance away.

➔ Attention

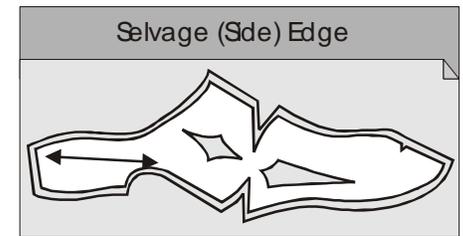
Trim seam allowances on darts carefully. This is important, as it leaves no fat seam allowances to get caught in other seams causing unsightly "glitches" that will have to be removed.

- ❑ Set aside.

Torso Front

- ❑ Place the **Torso Front** (pattern piece #1A) template on a doubled piece of muslin (right sides together). Make sure the grain arrow on the pattern is along the length of the goods and parallel to the selvage (side) edges. Trace around the template with the purple marker. Using the **Dream Seamer**, trace around the template again.
- ❑ Cut out the torso front on the cutting line.

- ❑ Turn the fabric over, center the template on the fabric and trace the darts and the opening on the other side.



- ❑ Stitch the darts in the center front of both torso front pieces. Do not stitch the center front seam yet.
- ❑ Stitch all the other darts in both pieces of the torso front.
- ❑ Line up the stitched darts and pin the center front seam, right sides together.

➔ Attention

Be sure you have cut away the excess seam allowance on the darts so they won't get caught in the seam, causing a glitch.

- ❑ Pin the rest of the center front together.
- ❑ Stitch the center front seam twice as described previously.
- ❑ Pin the back torso to the front torso, right sides together, at the side-head and shoulders and both sides from under the armholes to the "leave open" marks.
- ❑ Stitch where pinned, both sides of the head and shoulders and the sides under the armholes. Leave open where indicated on the template. Stitch a second time.
- ❑ The top of the head, the "armholes" and the crotch area are left open for stuffing.

- ❑ Snip seam allowance at waist and notch at back of head. Snip at neck curve where it meets shoulder.

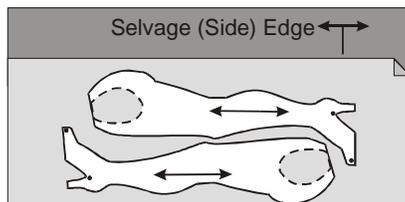
→ Attention

The back and front torso do **not match**. The back is longer than the front. **This is correct. Trust me, it will work out okay when the torso is stuffed and closed.**

- ❑ Set torso aside to be stuffed later.

Legs

- ❑ Place the **Leg** template (pattern piece #2A) on a doubled piece of muslin. Make sure the grain arrow on the pattern is along the length of the goods and parallel to the selvage (side) edges.



- ❑ Trace around the template with the air soluble pen.
- ❑ Using the **Dream Seamer**, add seam allowance all the way around.
- ❑ Trace a second copy for the other leg. **Reverse the template so you have both a right and a left leg.**
- ❑ Using the **Dream Seamer**, add seam allowance all the way around, including the cutout part inside the thigh.

→ Attention

Stitch before you cut!

Stitch across the seam allowance, down the front and back of leg, and across the seam allowance and off the edge of the fabric.

- ❑ Stitch down the front of the leg. Start at the edge of the fabric and go down to the end of the shoe toe, across the seam allowance, and to the end of the fabric.
- ❑ Stitch a second time directly on top of the first stitches.
- ❑ Stitch the back of the leg. Start at the edge of the fabric at the top of the buttocks, go down to the heel and around the heel, and stop at the inside top of the heel as indicated on the pattern piece.
- ❑ Leave the foot and top open as indicated on the pattern piece.
- ❑ Stitch a second time directly on top of the first stitches.
- ❑ Repeat for the other leg.

→ Attention

Remember: Always begin to sew at the edge of the fabric and sew to end of seam allowance and off the edge of the fabric.

- ❑ Cut out legs, leaving a ¼-inch seam allowance all around.

→ Attention

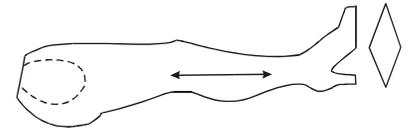
DO NOT cut away the inner section at this time!

- ❑ Clip seam allowances at back of ankles, back of heel, back of knee and under the buttocks on the back of the leg.

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- ❑ Clip seam allowance at front of leg, at indentation above toe. Then notch slightly at slant of instep, and just below knee.

Installing the Foot Gusset (Sole)

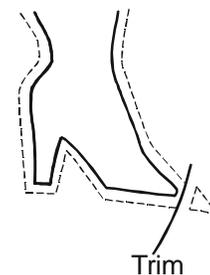


→ Attention

Read the following paragraphs carefully and look at the pictures.

Think about what you are going to do before you do it!

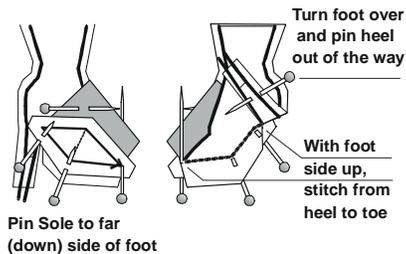
- ❑ Place the Foot Gusset template (pattern piece #2B) on a doubled piece of muslin. Make sure the long direction of the pattern is along the length of the goods and parallel to the selvage (side) edges.
- ❑ Trace around the template with the air soluble pen.
- ❑ Using the **Dream Seamer**, add seam allowance all the way around.
- ❑ Cut out soles.
- ❑ Trim away almost all of the seam allowance at the shoe portion (toe) of the center front seam. This will prevent a "glitch" at the toe and the heel.



➔ **Attention**

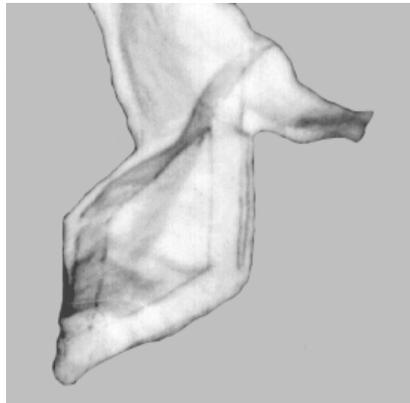
The leg is still inside out. Do not turn it yet.

- * *Begin by matching up sides of sole, front toe and back. (The longer end of the sole goes toward the front of the shoe.)*
- Lift one side of the foot out of the way and pin it. Then put a pin through the toe of the sole and through the toe of the foot to align them.
- Pin sole to the “down” (unfolded) side of the foot, lining up the heel end of the gusset with the inside of the heel.



- Turn the foot over and pin the heel out of the way.
- Stitch on the purple line on the foot side from the back of the sole to the toe. Remove any glitches.
- Remove the pins. Pin the stitched side of the foot out of the way and pin the sole to the other side of the foot.
- Turn the foot over and pin the heel out of the way.
- Stitch on the purple line on the foot side from the back of the sole to the toe. Remove any glitches.
- Turn the bottom (sole side) up. Starting at the back on one side, stitch a second time exactly on top of the first stitches.

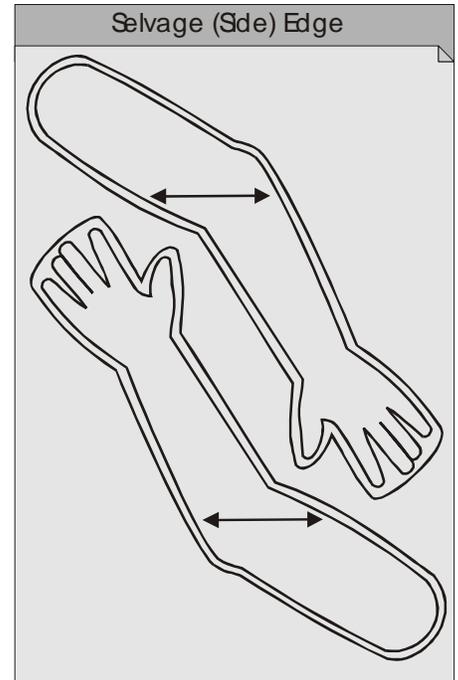
- Stop at the toe and push the leg out of the way. Then continue around to the back on the other side.
- * *Ignore the purple line on the sole. Stitch directly on top of the existing stitches.*
- * *Be very careful not to catch the side of the foot in the stitching.*



- When you are done, stitch the corner at the top of the heel a couple of times from the side.
- Using the hemostats, turn the heel like you turn a finger. Then grab the toe with the hemostats and turn the leg.
- * *If there seems to be a glitch near the top inside of the heel after turning the foot, turn it back and clip closer to the seam, then try turning again.*

One Piece Arm (Optional)

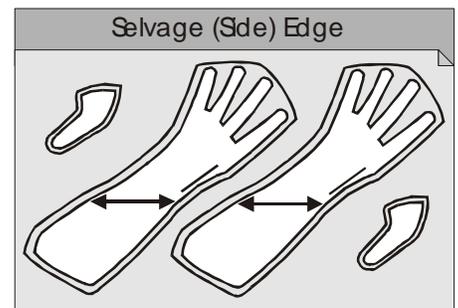
- Place the Arm template (pattern piece #3) on a doubled piece of muslin. Be sure that the arrow is on the straight of the goods. This will place the fingers on the bias. If the fingers are not on the bias there will not be enough stretch to turn the fingers.



- Follow the instructions for the Lower Arm and skip the instructions for the upper arm and thumb.

Lower Arm (Forearm)

- Place the Lower Arm template (pattern piece #4A) and the thumb template (pattern piece #4C) on a doubled piece of muslin. Be sure that the arrow is on the straight of the goods. This will place the fingers on the bias. If the fingers are not on the bias there will not be enough stretch to turn the fingers.



- Trace around the lower arm and hand with the marker.

□ Make the lines between the fingers just a tiny bit deeper. The template causes the fingers to be a tad shorter than I like to make them. (Fingers should be as long as the palm of the hand.)

□ Use the **Dream Seamer** to trace again.

➔ Attention

Stitch before you cut!

□ Stitch very slowly and carefully, pivoting as necessary at the fingertips and between the fingers, as described below.

* *If you hold the fabric tight as the needle gets to the area between the fingers, not allowing it to move, it is possible for the machine to stitch four or more stitches in the same spot to make the area stronger.*

* *Be sure to stitch a "U" shape or a half-square shape between each finger, DO NOT STITCH A "V" SHAPE.*

There should be at least two tiny stitches between each finger. It is easier to snip right up to the stitches for proper turning if you have not stitched a "V" shape between the fingers. Keep stitches just inside purple lines.

□ Pivot every 2 or 3 stitches as you round the fingertips. (To pivot, lift presser foot, with the needle down and turn the fabric slightly, put presser foot down and stitch another couple of stitches and repeat until you have rounded the finger.)

□ When you get to the area between the fingers, pull fabric toward you slightly so you can stitch several times in the same place. You want a minimum of two stitches between each finger. By not allowing the fabric to move, you can get several stitches in the same space.

□ Pivot and stitch up the length of the next finger.

□ Use a bright light, and an **Optivisor** or a magnifying light so you can easily see the stitches. Stitch again directly on top of the existing stitches. If you still have trouble seeing the stitches, turn the hand over so the purple marker cannot hide the stitches.

□ Use small, very sharp scissors to cut evenly between the fingers. Trim around each fingertip. If you leave too much seam allowance around the fingers, they will be hard to turn.

Turning the fingers

□ To make a finger turner:

○ Purchase a tiny (1/16th inch) copper tube. They are available in the hobby shops where model trains are sold.

○ Embed the sharp point of a hand embroidery needle in a cork.

➔ **Do not cut the needle eye as previously recommended. It will damage the finger fabric.**

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□ To turn the finger, place the copper tube inside the finger and place the cut eye of the needle over the seam allowance. Place the other end of the tube against your body and GENTLY push the tube over the needle.

□ This should turn any finger no matter how tiny without placing any stress on the seam. Be patient, it may take a little practice before you can do it easily every time.

Another Way of Turning the Fingers

I also recommend using a hemostat for turning fingers. It's faster and the risk of damage to the fabric is less than with some of the other turning tools on the market.

* *When you are looking for hemostats look for the longest, thinnest jaws you can find. Even in the same box of hemostats, some of the jaws are thinner than others.*

To turn the fingers with hemostats, follow these steps:

□ Fold arm down into a cuff.

□ While holding one muslin finger between your thumb and forefinger, gently insert jaws of a hemostat into the finger.

□ Open the jaws slightly and use your fingernail to push a tiny bit of the seam allowance at the tip of the finger into the jaws.

□ Lock the jaws. Dampen your own thumb and forefinger (I lick them). Then, protecting the muslin finger by holding between your damp thumb and forefinger, gently twist jaws of hemostat until finger is turned into palm.

- ❑ Turn all fingers this way.
- ❑ Now, grasp any finger with the jaws of the hemostat, pull on the cuff, and presto, the hand is right side out. I bet you thought it would be more difficult than that!
- * *If you poke a hole in the finger, all is not lost, but you will have to wire the finger to recover it. Stuff with pipe cleaners (explained later). When you're finished, spread a little white glue over the tear and smooth it. It hardly shows at all.*
- ❑ Close the jaws of the hemostat and gently push the end of each finger to spread the seams out. Protect the muslin finger while pushing by holding it between your thumb and forefinger.

For the one-piece arm only:

If you are using the two-piece arm, skip this section.

- ❑ After the hand and arm are turned, stitch the separation between the two middle fingers.
- ❑ Mark the separation line with the purple marker.
- ❑ Begin to stitch at the top, near the palm, stitch down the finger to the end of the finger, and one stitch beyond the end.
- ❑ Carefully turn the hand over and stitch again, exactly on the first stitching, back to the starting point. Stitches should have been the same size you used to stitch the fingers, very, very tiny.
- ❑ When the fingers are stuffed with the pipe cleaners they will look separate.

Thumbs

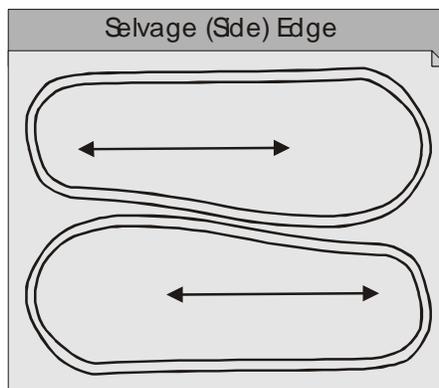
If you are using the one-piece arm, skip this section.

- ❑ Mark the thumb placement on each hand, on the same side as the forefinger.
- ❑ Do not snip the opening yet. Wait to do this until you are ready to put the thumb in place. This will prevent your winding up with either two right or two left hands.
- ❑ Trace the thumb template onto a doubled piece of muslin. Trace again for the other thumb. Mark seam allowance at the opening on both thumbs.
- ❑ Stitch before you cut.
- ❑ I don't cut out the thumbs until I am ready to stuff and install them after the fingers are wired. I pin them to the lower arms so they won't get lost.

Upper Arm

If you are using the one-piece arm, skip this section.

- ❑ Place the **Upper Arm** template (pattern piece #4B) on a doubled piece of muslin and trace around with the marker. Trace again, using the **Dream Seamer**.



➔ **Attention**
Stitch before you cut!

- ❑ Stitch from the circle at one side of the opening, all the way around the upper arm to the circle at the other side of the opening.
- ❑ Turn over and stitch a second time directly on top of the first stitches.

Stuffing

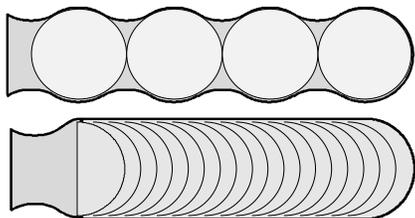
Stuffing a doll is an art all by itself. Several dollmakers have written books about it. Of course, we all have our own techniques, and none of us do it quite the same way. If you want this doll to come out really well, try doing it my way.

How to Stuff: The Nesting Technique

While it is possible to do this with your fingers, it is easier to do with a hemostat.

Always nest the stuffing for a smooth skin. Each time you put more stuffing in the doll, hollow out the center like a nest with your fingers or by opening and closing the jaws of the hemostat. Then put more stuffing into the hollowed-out center.

Think of it this way: if you put a bunch of tennis balls into a sock, you'd have a lumpy sock. However, if you cut the tennis balls in half and then stacked them inside one another, the surface would be smooth and strong.



* *File your nails smooth before starting. It helps prevent snags. If you keep your nails short, your fingers won't hurt as much from the work of pushing in stuffing.*

The doll should be stuffed firm but not hard. It should feel as firm as a ripe orange. If you stuff it as full as you possibly can, then add about ten percent more, it should be almost firm enough.

Touching Up the Stuffing

If you notice a dark shadow through the "skin," this is an air pocket and indicates that more stuffing is needed in that exact place. Use your hemostats to gently layer more in that place until the shadow is gone and the doll is quite firm.

It is much easier to make a doll if you have the right tools. The most important tools for a dollmaker (after the sewing machine) are the stuffing tool and the hemostat.

I make my stuffing tool from a **Stanley #64-846** screwdriver. It is about 6 inches long with a straight blade about 1/8-inch wide. The blade has straight sides without any little "ears."

The Stanley screwdriver has a plastic handle. I drill a hole length-wise in the end of the handle and use a double-ended dowel screw to attach a large, round, wooden drawer-pull knob to make it fit my hand comfortably.

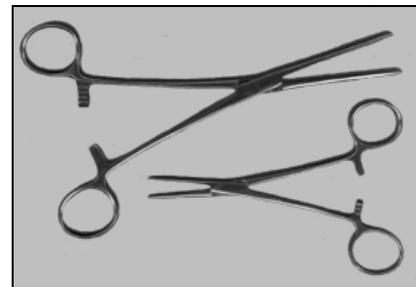


You can use the screwdriver just the way it comes from the store, or you can add the knob to make it more comfortable. Instructions to do this are located in Appendix A.

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I wrap a small amount of stuffing around the tip to stuff fingers and make knuckles. I can slip a larger amount of stuffing underneath the doll's skin to fill in soft spots, even after I have finished sculpting. (It fits between sculpting threads.) I can also use it to reach under the doll's skin to straighten or align seams.

A medium sized hemostat (clamp or forceps) is useful for turning fingers, inserting foot plates, inserting wads of stuffing, inserting pom-poms, and removing stuffing. You can get them at any surgical supply and hardware stores, at flea markets and at some **Radio Shack** stores.



Ideally, you should have several in different sizes. If you only get one, get a medium size (5" to 8"). Look for long, thin, straight jaws. The 6", straight Kelly hemostat is my favorite.

Stuffing Around an Armature

The hemostat is particularly useful for stuffing around an armature where your fingers won't fit.

- Take a wad of stuffing in the jaws and insert the stuffing into the doll.
- Unlock the jaws and pull the hemostat back away from the stuffing.
- Close the jaws and push them into the center of the wad.

- Open and close the jaws while twisting the hemostat to hollow out the center into a nest.
- Then put more stuffing into the middle and do it again.

Stuffing the Body

- Turn the body right side out.
- Stuff the body using your hands where you can and the tools where necessary. The body should be quite firm, almost hard.
- Shape the body with your hands as you stuff.
- Use your hemostat to stuff the head stump. Shape it with your hands from the outside as you stuff.
- * *The basic techniques for stuffing are discussed on the previous page.*
- * *Stuff the head stump and neck almost hard. Wrinkles in the neck will stuff out.*
- * *Use all four openings for stuffing. Use the armhole openings to stuff the neck firmly and to stuff "down" into the breasts.*
- * *Don't worry about the funny look at the tip of the breasts. This is because the fabric is both bias and straight meeting there and this will be corrected when you stitch nipples, should you decide to do so. Anyway, the clothing will cover the breasts. It is the cleavage you want to show.*

Closing the Head

- Using nylon drapery thread, and a short, strong, "Sharp" needle, run a line of gather stitches around the top of the head stump about 1/8 inch from the top of the head.
- Pull the threads to close the top of the head. Use your hemostats to insert more stuffing if needed before tying off the thread ends.
- * *You don't want any wrinkles on the back of the head, stuff until there are none.*
- * *I recommend using 100% nylon drapery thread, available in the home decoration dept. of the fabric shop. **Conso** and **Gutterman** both make this kind of thread. It is very strong. To avoid cutting your hand while pulling up the gathers, stitching on a body part, or needle modeling, you may want to put a bandage or some adhesive tape on your index finger or wherever the thread might cut.*
- * *Before completely closing the body, check to see if you need to add more stuffing. Add as much stuffing as necessary to make the form nicely round and firm. (The hemostat will put stuffing in place by slipping it under the skin even after the doll is stuffed.)*
- After tying off the threads, put the ends into a needle and lose the ends inside the body.
- Close up the arm openings the same way you gathered up the head. After gathering and before tying off, add more stuffing, a tiny bit at a time with your hemostats, so the shoulder looks round and full.

- Close up the crotch. Match the center seams and whipstitch. This seam does not have to be beautiful. The legs will cover it.

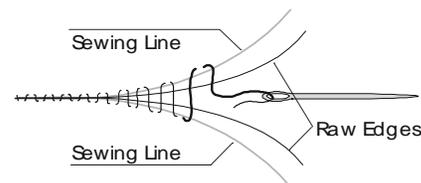
The Ladder Stitch

The ladder stitch is used to close stuffing openings on most dolls and to stitch the face on this doll as well as to attach legs and other body parts. It's called the ladder stitch because the stitches look like a ladder until you pull the stitches tight to close the seam. Pull every four or five stitches as you stitch.

Use a short, strong, "Sharp" needle with a large eye.

Use a very strong 100% nylon drapery thread usually found in the home dec. dept. of your fabric shop.

- Mark around the edges of the opening so that you will stitch evenly.
- * *The fabric distorts as you stitch. If you don't mark the stitching line, you won't be able to figure out where the stitches go.*
- Knot the end of the thread and start from inside the opening so that the knot will be hidden.
- Turn the raw fabric edges inside the opening as you stitch.

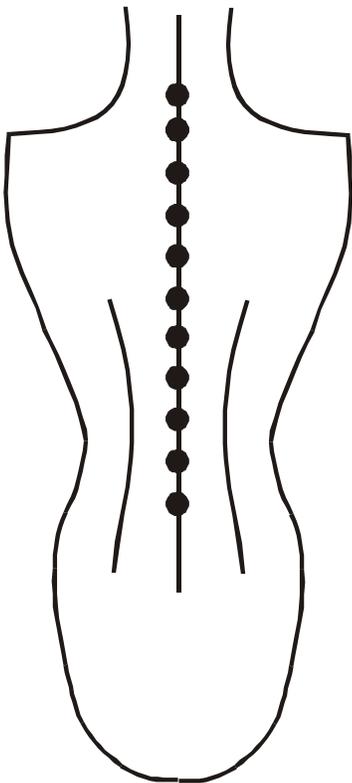


- End the stitching by wrapping the thread around the needle two or three times (like a French knot) and then burying the end inside the doll.

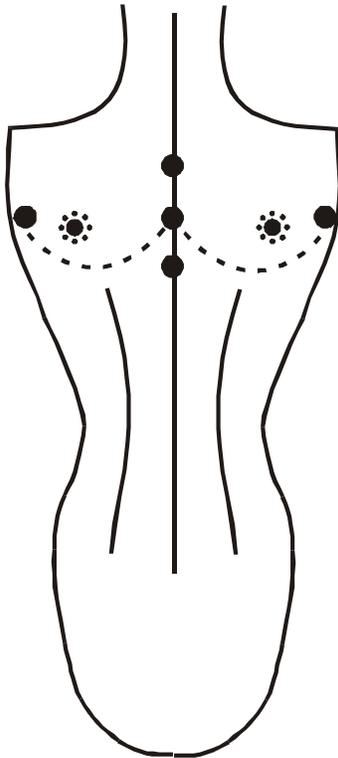
Optional Body “Sculpting”

Victoria Rose has most of her shape built into the pattern. While it is not necessary to needle-model the body, doing so makes her even more beautiful.

- Using the purple pen make ten or twelve dots evenly spaced down the center back seam, between the shoulders (back of the neck area) and the waist.



- Make more dots on the darts under and at the outside of the breast and make three or four in the center of the breasts on the center front seam.



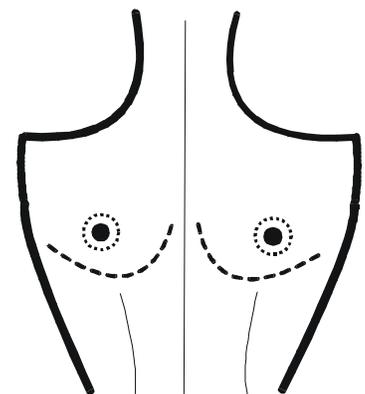
- Thread your 5” needle with about three feet of drapery thread.
- Begin at the lowest dot at the center front seam between the breasts. Bring the needle out at the back of the neck at the center back seam.
- Press the front stitch with your thumb while pulling the thread at the back. This will pull up the breasts.
- Make another stitch just above the first one on the front to the next lower dot at the center back seam.
- Pull again. (You are not only pulling up the breasts you are forming a “spinal column.”)

Mimi’s Victoria Rose

- Continue making single stitches at the other dots at the breast darts to lower stitches in the back. It may take more than one stitch at several front dots to finish the spinal stitches. This is okay, however, don’t pull the second stitches any tighter than the first ones were pulled.
- To finish, bring the thread to the lowest dot at the center of the breasts, dig deep, and come out at the top dot in the center of the breasts.
- Gently pull the stitch and then bring the thread again to the lowest dot out the back just behind the waist. Gently push the breasts together while tugging on this thread.
- This will form cleavage.
- End off by wrapping the thread three times around the needle, hang onto the loose end of the thread and push the needle out anywhere in the body, then cut the thread.

To Make Nipples

Nipples are located on the outer, lower side of the breast. Look at your own. Yes, for you guys who are making this doll, and I know there are a few, even yours are placed there.



- ❑ Mark a small circle about 1/4" across and then a slightly larger one around the first one.
- ❑ Thread a short needle with **Swiss Metrosene** thread and make a tiny knot leaving a 3" tail on the thread.
- ❑ Run tiny gathering stitches around the **inner** circle. Use the needle tip to pull a tiny bit of stuffing up into the nipple. Pull the thread up slightly, not too much, and then crosshatch back and forth several times under the nipple to make it look like she is chilled. Well, she is naked!
- ❑ Bring the thread up anywhere on the **outer** circle (this is the areola).
- ❑ Stitch as before, but do not gather this circle.
- ❑ Stitch back and forth several times until it looks right. Make a tiny knot and lose the end inside the body.
- ❑ Thread the beginning tail of thread into a needle and lose it inside the body.
- ❑ Nipples can be colored a pale pink or light brown and the areola is a shade or two lighter, or darker depending on the ethnicity of your doll.

Modeling The Lower Torso

➔ Attention

Modeling the lower torso is necessary. It is **NOT** optional.

It is necessary to "pull in" the lower part of the torso so that the legs will fit properly.

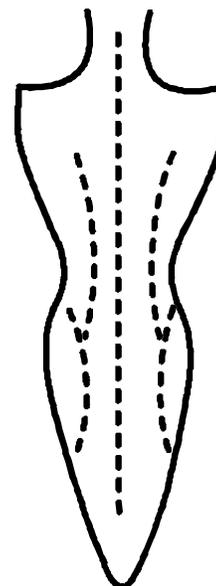
The stitching should be placed so that it will be completely covered by the legs when they are attached.

- ❑ Determine where the legs will fit on the side of the torso. Mark an "S" or an "X" on both sides of the torso.



- ❑ Thread a three-inch doll needle with about two yards of 100% nylon drapery thread.
- ❑ Start thread on either side near the center of your marking.

- ❑ "Stab" stitch back and forth between the marking on either side squeezing the torso together as you pull the thread up tight.
- ❑ The crotch area should be pulled together so that it looks like any **Barbie®** doll from the toy store when her legs are removed. When you are happy with it, knot off and bury the thread end inside the doll.



➔ Attention

Modeling the lower torso is necessary. It is **NOT** optional.

Making the Face

It is easier to install the face before the arms and legs are attached. There are no fingers and feet to grab the thread and make you crazy.

You have a choice of three faces:

- * The easiest face is simply traced onto the muslin, colored with colored pencils, or it can be embroidered.
- * The intermediate face has a trapunto stuffed nose and the rest of the face has some needle modeling.
- * The sophisticated face is completely needle-modeled.

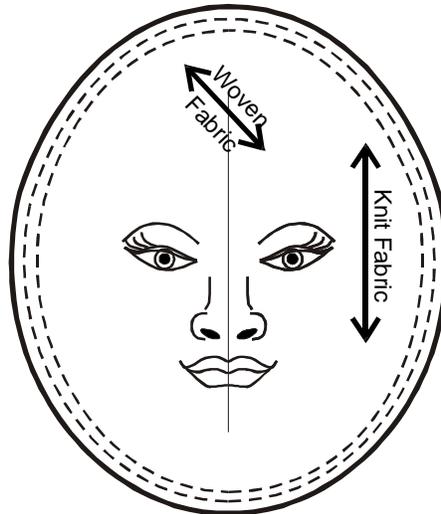
→ Attention

Keep in mind that when I first began needle-modeling faces I made ten faces for each one I liked. That's why the face is removable. So, keep at it.

- * *One of the advantages of working with a stump head and a mask face is that the face is so easy to remove. If you don't like the face, snip the threads, rip off the face, and begin a new one without destroying the entire doll. The more faces you make the better your faces will look.*

Making the Easiest Face

- Place the **Face** template (pattern piece #5) on a single piece of muslin or fine knit. Make sure the appropriate (woven or knit) grain arrow on the template is along the length of the goods parallel to the selvage.



- Trace around the template with the air soluble pen.
- Using a pencil or a fine tipped brown fabric pen, trace the features on the right side of the muslin. Color, paint, or embroider the features.
- If you are planning to embroider the face, do it before you cut out the face, so you can fit it into your embroidery hoop.
- If you are planning to paint the eyes, use the easy eye painting instructions in Appendix B. Do it after you cut out the face but before you continue with the gathering threads.

Embroidering the Features

If you prefer, embroider the face before cutting it out. It is easier to put a larger piece of fabric into your embroidery hoop. Cut the face out after the eyes have been stitched.

- Use two strands of floss. Satin stitch the entire eye in white.
- Then satin stitch the iris in blue and the pupil in black.

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- Satin stitch the crescents and eye light as described under painting instructions in Appendix B.
- Outline stitch the top of the eye with brown or black thread.
- The eyebrows are done in outline stitch.
- Stitch a gathering thread around the face on the stitching line. Use a normal machine stitch, (about 10 stitches per inch) not a basting or other long stitch. Begin at the center top of the head and stitch around the face on the purple line. End one or two stitches from where you started.
- Cut the threads leaving a 3-inch tail.
- Stitch a second line of gathering stitches halfway between the first line of stitches and the outside edge.
- Gently pull both bobbin (bottom) threads on one side and gather the face to the center of the chin. Pull the bobbin threads on the other side and gather the other side to the chin.
- * *Notice that two lines of gathers, made with small stitches, make fewer wrinkles in the face than a single line of gathers.*
- * *Be sure to set your machine back to 20 stitches to the inch.*

Installing the Easiest Face

- Put some layers of stuffing into the back of the face.

- Pin face on head, drawing up or letting out gathering threads as needed to fit head. Put pins 1/8" to 1/4" apart, all the way around face.

* *To keep face straight, start pinning at chin and go up one side to forehead. Then return to chin, and pin up other side.*

- Slip small bits of stuffing between the pins until the face looks good. It should not be flat anywhere, nor should it have wrinkles.

- As an alternative, use your hemostat to place pom-poms (white-only) into face under a thinner layer of stuffing.

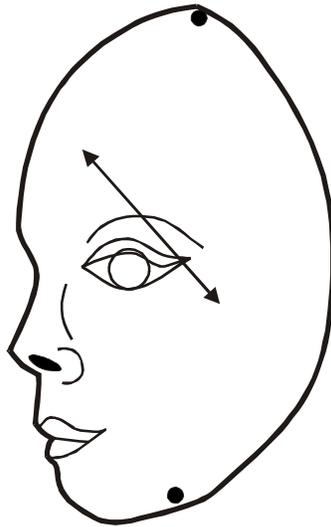
- Use a 1/2" pom-pom for the nose.
- Use 3/4" pom-poms for the cheeks and chin.
- Hold the pom-poms in place with crossed pins until the face is stuffed enough to hold them.

➔ **Attention**

Make sure the face is well pinned. If you choose to try some simple needle modeling, do not stitch the face in place until after needle modeling. That way, if you do not like the face, you can remove it and make a new face.

After needle modeling you will need more stuffing in the chin area. Having the face only pinned in place allows you to add the stuffing.

Intermediate Face With Trapunto Nose

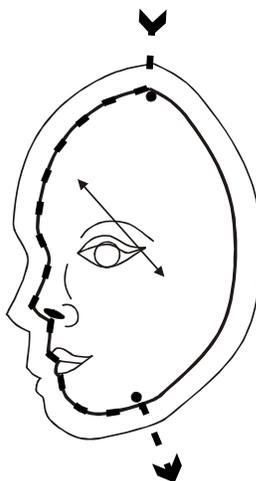


- Place the **Intermediate Face** template (pattern piece #6A) on a doubled piece of muslin (right sides together). Trace around the face.
- Using the **Dream Seamer** add seam allowance all the way around.

➔ **Attention**

Stitch before you cut.

It is important to stitch across the seam allowance at the top edge of fabric and after reaching the circle below the chin.

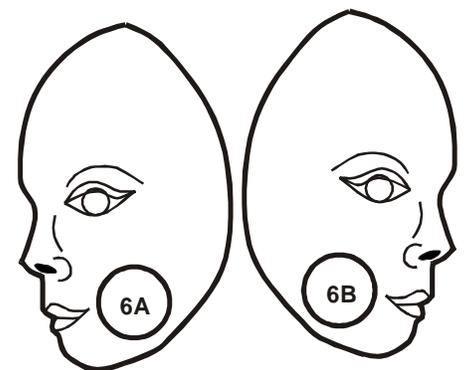


- Stitch across seam allowance at the top to the top circle, down the center front seam and around to the circle below the chin, and then across seam allowance below chin.

- Turn over and stitch again exactly on the first stitches.

* *A strong work light and an **Optivisor** (magnifying glasses on a headband) make this job and all the needle modeling much easier, especially for bifocal users. I use the **Optivisor** over my glasses and I find I can no longer do this type of work without it.*

- Trim the seam to 1/8".
- Snip seam at bridge of nose, under the nose and at the lips.
- Turn right side out.
- Slip one of the face templates (#6A, #6B) into the face, against the seam and trace the nose and the rest of the features.



- Remove the template, push in the opposite template, turn the face over, and trace the features on the other side of the face.
- Cut a one-inch square of muslin and pin it behind the nose area on the inside of the face.

- ❑ Use a single strand of regular sewing thread, knotted at one end, and a regular sewing needle.
 - ❑ Put a little bit of stuffing between the face and the nose lining.
 - ❑ Using your forefinger to hold the lining in place, push your needle in from the back and come out at one side of the bridge of the nose.
 - ❑ Then, using tiny stitches, stitch along the bridge of the nose down to the top of the nostrils. Do not close the top of the nose.
 - ❑ Take tiny stitches up-and-down around the nostrils to hold the face and the nose lining together. Leave enough space to insert the stuffing tool. (See next instruction.)
 - ❑ When you've stitched all around the entire nose area, take your stuffing tool and stuff the nose firmly.
- * *I recommend **Barbara Willis' Miniature Stuffing Fork** for this job. (Ordering information is given in the source section.) It is so thin that it can get tiny bits of stuffing in places nothing else will. Use caution because the end of this tool is sharp. Do not push strongly enough to push the tool through the fabric.*
- ❑ Wrap some stuffing around the stuffing tool like a cotton swab. Slip it into the outside of each nostril. Stuff the outside of the nostrils firmly or they will disappear when the rest of the nose is stuffed.
 - ❑ Next, stuff the tip of the nose firmly.

- ❑ Finally, add more stuffing to the rest of the nose if necessary.
- ❑ Stitch a gathering thread around the face on the stitching line. Use a normal machine stitch, (about 10 stitches per inch) not a basting or other long stitch.
- ❑ Begin at the center top of the head and stitch around the face on the purple line. End one or two stitches from where you began.
- ❑ Cut the threads leaving a 3-inch tail.
- ❑ Stitch a second line of gathering stitches halfway between the first row of stitches and the outside edge.
- ❑ Gently pull both bobbin (bottom) threads on one side and gather the face to the center of the chin. Pull the bobbin threads on the other side and gather the other side to the chin.

* *Notice that two lines of gathers, made with small stitches, make fewer wrinkles in the face than a single line of gathers.*

- ❑ Put some stuffing in the face.
- ❑ We will do some needle modeling after the face is pinned in place on the body head stump.

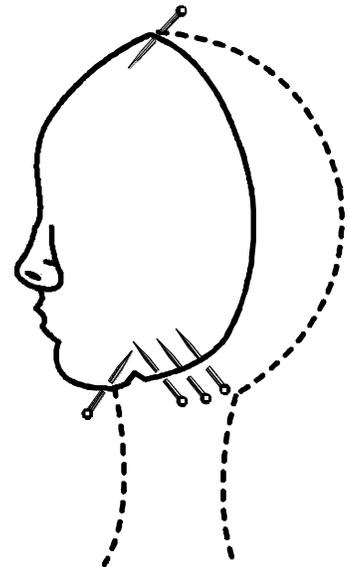
➔ Attention

Don't forget to reset your sewing machine to 18-20 stitches per inch.

Pin and Stuff the Face

You will stuff the face with **Airtex Premium**, in small amounts using a fine 5" straight (Kelly) hemostat.

- ❑ Put a small amount (about half a handful of fluff, do not mash it into a ball) into the front of the face. This is not nearly all the stuffing you will use. It's just to hold the face in some form while pinning it onto the head.
- ❑ Turning under a small seam allowance, pin the center front seam of the face to the stump at the forehead.
- ❑ Pin the face chin onto the "chin" jutting out from the stump head.
- ❑ Finger press seam allowance under chin.
- ❑ This becomes the jaw line.



- ❑ Pin along jaw line on both sides. Don't pin too high or too low.

* *Feel your own jaw line. Notice how it ends at your earlobe.*

- ❑ Continue pinning evenly.
- ❑ Place a pin at the eye area near the seam of the stump head.
- ❑ Now pin the other side at the same level.

* *Each pin you add must be balanced with one on the other side. This will keep the face from skewing around before you are ready to stitch. Leave about a half-inch between each pin so you can get your hemostats between them to stuff the face.*

□ To pin securely, slide the pin through the face seam allowance away from you. Now push it into the stump and then turn the pin back towards you. This will anchor the pin securely.

* *I use slender quilt pins with glass heads. Yes, you will bend a lot of pins but use your needle-nose pliers to straighten them out when you are finished with the project.*

□ Slip small bits of stuffing between the pins until the face looks good. It should not be flat anywhere, nor should it have wrinkles.

□ As an alternative, use your hemostat to place pom-poms (white-only) into face under a thinner layer of stuffing.

○ Use a 1/2" pom-pom for the nose.

○ Use 3/4" pom-poms for the cheeks and chin.

○ Hold the pom-poms in place with crossed pins until the face is stuffed enough to hold them.

➔ Attention

Make sure the face is well pinned. If you choose to try some simple needle modeling, do not stitch the face in place until after needle modeling. That way, if you do not like the face, you can remove it and make a new face.

Simple Needle-Modeling for the Easiest and Intermediate Faces

If you feel adventurous, try some needle modeling.

Needle modeling is quite easy when you know how to do it:

* **The first big secret** is that it doesn't matter what you do to the *back* of the head—the hair will cover your stitches.

* **The second big secret** is not to pull the stitches too tight—only tight enough to hold.

* **The third big secret** is that you push the face where you want it *with the tips of your fingers*, then you use stitches to hold it in place. *You do not pull the thread to model the face.*

Think of the stuffing as your medium and the needle as your sculpting tool. The thread only holds the form you have sculpted. Do not expect the thread to do all the work. Use your fingers to push the fabric while pulling the thread taught. If you don't use your fingers this way, the thread will break.

* *To start the thread, take two or three stitches over the end of the thread and then clip it off, or leave a long tail and wrap it around the needle after the first stitch (like a French knot), take a second stitch, and then clip off the tail. This is called a quilter's knot.*

* *When appropriate, secure sculpting threads over a seam. It gives added strength and will prevent the stitches breaking through the fabric.*

* *If you break the sculpting thread near the needle, put the end back into the needle and continue.*

* *If you break the thread close to the work, put the end back into the needle, wrap the thread around the needle two or three times (like a French knot), and bury the thread end in the doll. Use a new piece of thread to continue.*

* **Do not use wax on the sculpting thread.** *It will pull stuffing through with the thread and cause unsightly glitches.*

* *To end the thread, wrap the thread around the needle two or three times (like a French knot) and push the needle through the doll. Clip the end of the thread where it comes back out of the doll.*

* *Be aware that thread has a grain. The end you pull off the spool should be the "knotted" end. If you knot the other end, you will be stitching against the grain of the thread and cause it to fray, "peel" and break easily.*

* *When you thread your needle, grasp the thread end, just pushed through the eye of the needle, in your hand until you cut the length you need.*

* *Make sure the end you were holding becomes the long end.*

* *Do not knot the thread. Instead, make two or three tiny stitches across the center back seam of the head. Sometimes a knot can work loose.*

Now, let's do a little needle modeling.

- Thread a 3-inch doll sculpting needle with a yard long, single strand of **Swiss Metrose** thread knotted at one end.
- Beginning at the back of the head, push the needle through the head coming out at the inner corner of one eye.
- Take a tiny stitch, push the needle under the stuffing, and come out at the inner corner of the other eye.
- Squeeze the eyes together slightly and pull the thread. This defines the bridge of the nose.
- * *You don't have to pull hard—push the stuffing where you want it and snug up the thread to hold it there when you let go. Pull the thread near the doll, not near the needle. It won't break as often.*
- Do this a couple of times bringing the eyes a little closer together. Then come out straight through to the back of the head.
- Begin at back of head and stitch straight from the back of the head to the outer corner of one eye.
- Take a tiny stitch and go back straight through to the back of the head.
- * *Don't pull the thread when it is coming out of the front. When the thread is at the back of the head, push the eye in as far as you want it and snug up the thread by pulling gently.*
- * *In general, push to shape; pull thread to hold in place.*
- Repeat the sequence until the thread holds the corner of the eye where you want it.
- Repeat on the inner corner of the same eye.
- From the back of the head take a stitch to the other side of the back of the head and stitch both corners of the other eye.
- With the thread at the back of the head, stitch to one corner of the mouth.
- Take a small stitch and come out near the top of the head on the same side.
- Gently pull on the thread until the mouth is slightly indented and has a small smile. Repeat until the thread holds.
- Take a long stitch to the other side of the top of the head and do the other corner of the mouth.
- Then stitch from the same corner of the mouth straight through to back of head.
- Optionally, add several stitches from the lower part of the eye to the line that runs from the nose to the chin on either side. Do not pull these stitches too tight.
- * *If you run out of thread take a tiny stitch or two on the back of the head to secure it and lose the end inside the head. Continue with a new thread.*
- * *Knot the thread end that comes off the spool rather than the other end. If you pull the thread against the grain it will fray and break easier.*
- End with the thread at the back of the head. Tie off and lose the threads inside the doll.
- * *You can add more stuffing to any part of the face by slipping the hemostats between the pins.*
- * *You can also add white pom-poms to the chin (½-inch) and/or cheeks (¾-inch) after the mouth is modeled.*
- In case of disaster:
 - Pull out all the pins.
 - Peel up the edges of the face.
 - Snip the sculpting threads.
 - Start over with the same face or a new one.
- When you are happy with the face, ladder stitch it in place to the front of the head.
 - Fold the seam allowance under.
 - Begin to ladder stitch at the chin. Stitch up to just above the eyebrow.
 - Tie off, begin again back at the chin dart, and stitch the other side up to the eyebrow.
 - The top is left until last so you can add more stuffing. Stuff lightly.
- * *I like to use large stitches the first time to baste the face in place and then make several passes around using a small neat ladder stitch (invisible stitch) until it is as neat as I can make it.*
- * *If the face insists on staying at an angle, go with it. As **Sally Lampi** says, "it's their way of having some control."*

Fully Needle-Modeled Face

The fully needle-modeled face uses the same two-piece intermediate face described previously, but without the trapunto nose, without the traced features, and with different needle-modeling instructions. Instructions are provided below.

These instructions can be used on both woven and knit fabric. However, if you choose to use a woven fabric, be sure the face is cut on the bias so there is enough stretch in the fabric to do the work.

If you use a knit fabric, you must use either a ball point needle or a universal needle, size #9 or #11.

General Instructions

Never pull stitches too tight. This is the most common mistake made by beginners. Stitches that are too tight cause "piggy snouts" instead of cute noses.

Pull thread near the doll. If you pull from the needle end, the thread is more likely to break.

You will be stitching with a single strand of ordinary sewing thread. I use **Swiss Metrosene** for this project, in a color slightly lighter than the color of the fabric. This particular thread is 100% polyester and is very long staple so that it does not twist, tangle or break as easily as some other threads do.

If I am working with a face made from a fine pima knit fabric, I will use lingerie thread. If I am making a very large, tightly stuffed head of muslin, I like to use a 100% nylon drapery thread. It is extremely strong and is still fine enough that several stitches in a single place do not look bad.

A single strand of cotton or polyester thread will break if you pull the stitches too tightly. You will learn quickly not to do this. A single strand of thread also makes it easy to change the size of the needle as necessary.

I use **Piecemakers** needles. They are the longest and the thinnest doll needles I have found. I also use a **John James Long Darner # 7** needle for working where a longer needle is not necessary.

(**Quilter's Resources** now has excellent doll needles. They are as good as the **Piecemakers** needles. The brand is **Nifty Notions** and they come with 3 or 4 sizes on a card. They are also less expensive than the **Piecemakers** needles.)

When the thread breaks or becomes too short to work any further, get it to the back of the head, secure with a knot or a couple of tiny stitches and cut thread.

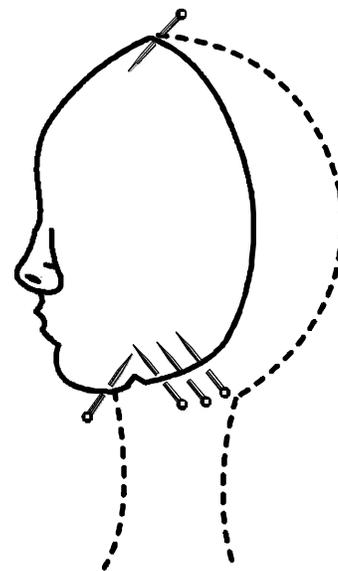
Make the intermediate face according to the instructions in the previous section, but without the muslin square behind the nose.

Continue here when you are ready to pin and stuff the face.

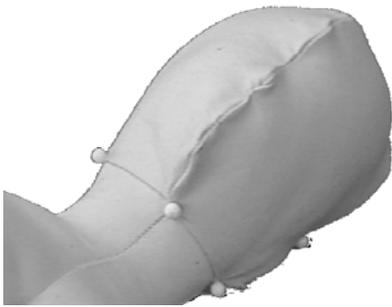
Pin and Stuff the Face

There is almost an hour's work before you are ready to make the first stitches. You will stuff the face with **Airtex Premium**, in small amounts using a fine 5" straight (Kelly) hemostat.

- ❑ Put a small amount (about half a handful of fluff, do not mash it into a ball) into the front of the face. This is not nearly all the stuffing you will use. It's just to hold the face in some form while pinning it onto the head.
- ❑ Turning under a small seam allowance, pin the center front seam of the face to the stump at the forehead.
- ❑ Pin the face chin onto the "chin" jutting out from the stump head.
- ❑ Finger press seam allowance under chin.
- ❑ This becomes the jaw line.

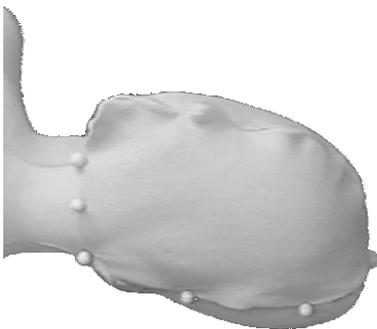


- ❑ Pin along jaw line on both sides. Don't pin too high or too low.



* *Feel your own jaw line. Notice how it ends at your earlobe.*

- Continue pinning evenly.
- Place a pin at the eye area near the seam of the stump head.
- Now pin the other side at the same level.



* *Each pin you add must be balanced with one on the other side. This will keep the face from skewing around before you are ready to stitch. Leave about a half-inch between each pin so you can get your hemostats between them to stuff the face.*

- To pin securely, slide the pin through the face seam allowance away from you. Now push it into the stump and then turn the pin back towards you. This will anchor the pin securely.

* *I use slender quilt pins with glass heads. Yes, you will bend a lot of pins but use your needle-nose pliers to straighten them out when you are finished with the project.*

- Now we will model the face with **Airtex Premium**. **Airtex** is my favorite stuffing material because there are no lumps or unexploded fibers. It clings to itself so it is possible to actually sculpt with it.
 - Use your 5" hemostats with the long, straight jaws and place small amounts of **Airtex** between the pins, just under the fabric.
 - Keep turning the head to check that it is even.
 - Form the jawbone, cheeks, chin, brow bone, etc.



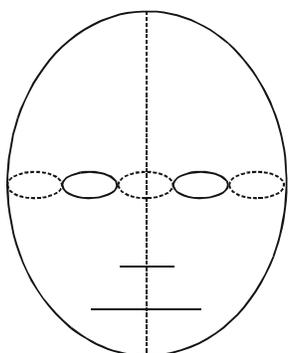
- When the face is stuffed and shaped to your satisfaction we are ready to use thread to hold the features in place.
- Do not remove the pins. You may have to lift one from time to time while you are stuffing but do not remove them.

Mimi's Victoria Rose

- * *Yes, they will get in your way. The thread will get caught on the pins frequently. Just learn to live with it. Be aware that this will happen and check each stitch to be sure the thread is not caught. If you forget to watch for this, you will discover it happened several stitches back. In this case, try to snug up the thread that was caught. It is sometimes better to cut and tie a knot in the extra thread that was wrapped around one or more pins so that it won't loosen a critical stitch later.*
- * *The pins should stay in place until all the stitching is done. This is done because if you stitch the face to the head too early you will not be able to add more stuffing when it is needed.*
- * *Very often while forming and stitching the lips, the chin disappears because you have used the stuffing that was in the chin. You can add more stuffing or even a small white pom-pom to form the chin again.*

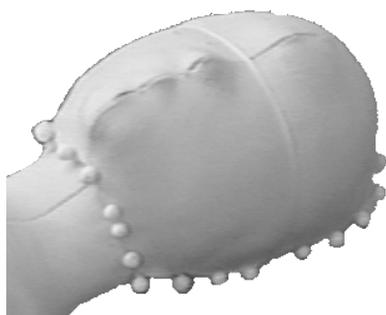
Placing the Features

- Measure the pinned face from chin to top of forehead (not to the center of the head where the head seam is).
- Divide this measurement in two. Place a straight line at the center point with an air soluble pen. The indentation for the bridge of the nose is approximately the halfway point. This is the eye line.
- Halfway between this line and the chin is the end of the nose.



- Halfway between the end of the nose and the chin is the center of the mouth line. I have exaggerated the chin because we will be using up the fabric in the nose and mouth, and if there isn't enough fabric, there will be none left for the chin.
- The face is approximately five eyes wide. There should be an "eye space" between the eyes and one on each side of the eyes, between the eye and the side of the face. Look at your own face in the mirror.

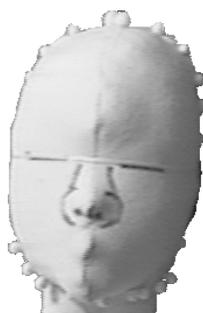
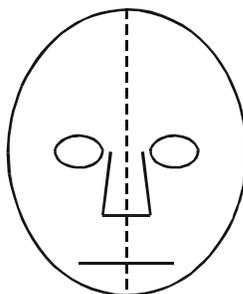
* Tie a piece of thread or string around the head and face at the halfway point. Make sure it is even and then mark the eye lines. This will usually assure that the eyes are on the same level.



- Use a caliper or a sewer's hem gauge to measure the eyes and the distances between and on the sides, to be sure they are all the same as shown.



- Use an air soluble pen to mark the eyes and the tip of the nose and the mouth.
- Now draw the lines for the sides of the nose like this:

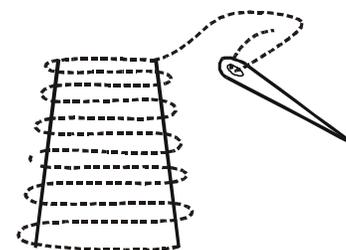


Now you are finally ready to stitch:

Bridge of the Nose

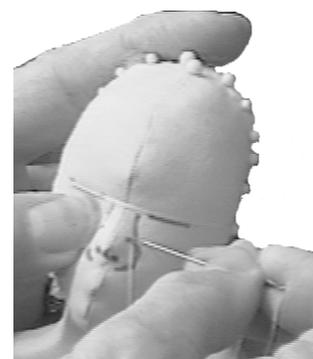
- Thread a 3" needle with about a yard of **Swiss Metrosene 100% Polyester Thread**. Begin, as described above, at the back of the head about even with the nose.
- Bring the needle out at one side of the bottom of the bridge of the nose. Either side is okay.

- Change to a shorter, finer (thinner) needle. I recommend a **John James Long Darnier**. If your quilt shop does not have them, you can order from **Virginia Robertson** at the **Osage County Quilt Factory**.
- Using the tip of the needle, pull some stuffing up into the nose area.
- Working from the bottom up, stitch back and forth, under the stuffing you have pulled up into the nose area, across the bridge of the nose. With each stitch dig the needle deep into the stuffing (not into the head behind the face) and come out the other side.



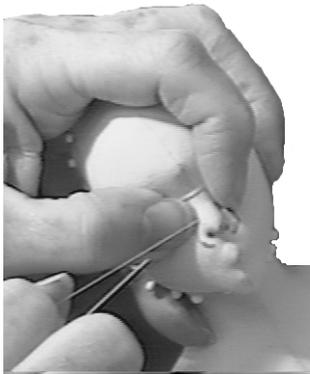
→ Attention

Do not pull these stitches too tight.



- Try to come out a thread or two from the previous stitch so there will be no "pouches" between the stitches.

- When you have made two or three stitches on either side of the nose, gently squeeze the bridge of the nose between your fingers and pull the threads snug enough to hold it in place.



- If a stitch is too tight, use the eye end of the needle to remove it and try again.
- Continue until you have reached the top of the nose.
- The stitches should be tiny and even so they look like machine stitches. It may take as few as four or five stitches across the nose to reach the end of the drawn lines, or as many as 12 to 15. It depends on the length of the nose and the size of your stitches.

Directional Stitching

Read this section carefully before you even thread your needle.

- * *To keep the thread from tangling every time you make a stitch, put your finger or thumb "in the loop" and do not remove it until the thread is almost through. If you get in the habit of doing this with every needle-modeling stitch, you will have much less frustration.*

- * *Every 6 or 8 stitches dangle your thread to untangle it before it knots. Bring the needle up to the work so it doesn't fall off onto the floor while dangling the thread.*
- * *If you notice that your thread is getting fuzzy, this is a sign of stress, get it to the back of the head and tie off. Start a new thread.*

Directional stitching means to think about what will happen if you take a stitch from wherever the thread is to the top of the head, or to the back of the head, or to the back neck area.

Each of these directions will give a different result. Try it on a ball of stuffing inside a sock or a piece of nylon stocking material that has been stuffed into a ball and tied off. You can learn a lot from these exercises.

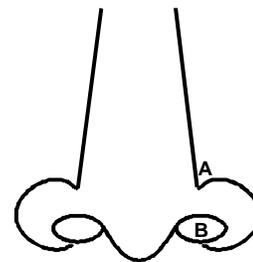
- When you have made a stitch to define the eye or the mouth (or whatever) bring the needle where you need it to be on the head.
- Press your thumb to indent the stitch as deep as you want it to be and, dropping the needle (I stick it into my shirt or pants for this step), grasp the thread at the exit. Point and gently tug on it, pulling it up just enough to hold the form.
 - It may take a tiny stitch at the exit point to secure this stitch or you can do the forming stitch again if you feel that one stitch is not secure enough.
 - * *It depends where the stitch is. Some stitches will have greater stress placed on them than others will, and you won't know this until you do it.*

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- When pulling the thread from the back of the head through the face, pull the thread ONLY until it is taut, NOT TIGHT. There is no reason to have a dimple in the back of the head.
- When pulling a stitch from the face through the back or top of the head, depress the area of the feature you are stitching as deep as it needs to be with your thumb and pull the thread at the back or top of the head only until it is slightly taut and the feature is in place.
- All stitches to the back or top of the head are placed behind the seam on the side of the head (behind the pins). Be sure not to catch any stitches in the face fabric.

Nostrils

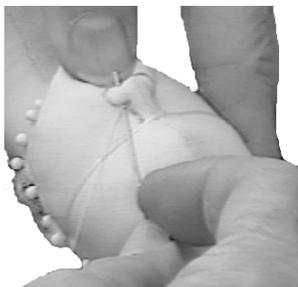
- With the air soluble pen, draw the nostrils and nose wings on each side of the nose. Enlarge them slightly. After stitching, they will be much smaller than the original drawings.



- Use the tip of a "sculpting" needle to pull stuffing up into the end of the nose, just above the nostril holes you just marked.

* To pull stuffing up where you need it, use the tip of the 3" needle to scoop stuffing and move it from the cheek and mouth area to the nose. Don't worry, we will add more to the cheek and chin later.

- Stitch from the top of the nostril (location A) to the nostril itself (location B) on the same side.



- Take a stitch and go back to the starting point. Pull the thread enough to begin to form the inside of the nostril.

- Do this again inside the same area. DO NOT pull the thread too tight, this is what makes "piggy" noses.

- If you have already pulled the thread too tight, try to see which thread is causing the problem and remove it with the eye end of the needle. Try again

- When you are satisfied with it, stitch back into the same area again.

- Take the thread to the top of the nostril on the other side. This pulls the nostril slightly toward the center.

- Pull a little stuffing between the nostrils.

- Look at any nose and notice that the area between the nostrils is lower than the nostrils themselves. You can see it from the profile.

- Do the same sequence on the other side. Try to make them as even as possible.

- Using the needle tip, pull up some stuffing and form a small lump on each side of the nose. These will become the nose "wings."

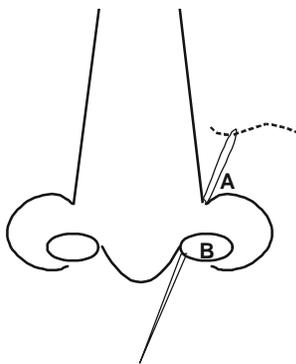
- Use your air soluble marker to draw the nose wings.

* Exaggerate the drawing for the nose "wings" because you will be pulling them up and in. If you start with tiny nose wings, you will have nothing left when finished.

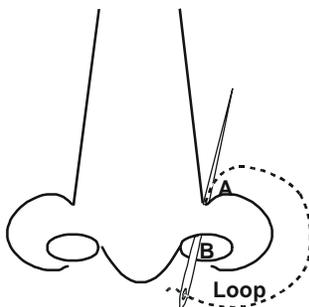
- Use the needle tip to lift and re-form the wings on the sides of the nose because you have probably lost them while doing the nostril.

- Stitch from A to B digging under the surface to hold the "wings" in place.

- Stitch back to point A again.

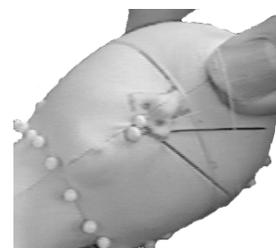
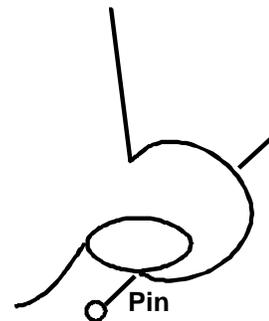


- Then stitch a loop of thread around the outside of the wing from point A back to point B.



- Now lay the thread on the surface. Press your thumbnail into it (it is the right shape and size to form the side of the nose wing).

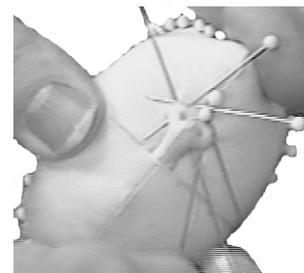
* You may find it easier to stick a pin or two at the widest parts of the nose wing under the thread to hold it in place until you have more experience at this.



- The thread is coming out at point A and lying on the surface.

- Now with the thread under the pin, gently tug on the thread loop until the nose wing is held in place.

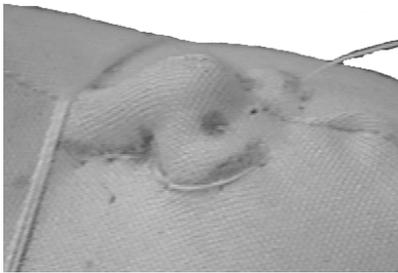
- Stitch across to the other side of the nose and make a loop on that side too.



- ❑ Take stitches underneath the nose and around the thread on each side at several places to secure the thread. (This is called **couching** a stitch.)



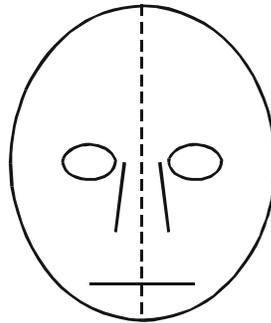
- ❑ Couch both loop stitches by stitching back and forth several times under the nose to secure the loop stitches and form a web of stitching under the nose so it will never disappear. The drawing is only to show how it is done; the sequence is not important.



To **couch** means to catch. If you were embellishing a garment by laying beads or fancy trim on the surface you would attach the beads or trim by hand stitching a thread over the trim with a single thread to hold it in place.

Placing the Eyes

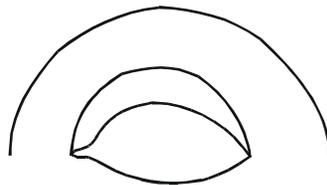
You should have already marked the position of the eyes. If you have already stitched the nose, the bridge of the nose will indicate where to place the eyes. If necessary, adjust the position of the eyes to work with the bridge of the nose you have stitched.



You may want to make a template to help you mark the eyes on the face so that they will both be the same size and shape. An eye is shaped like this:



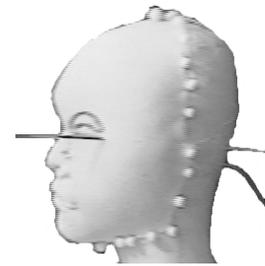
Reverse the template to draw the second eye. Then draw the eyelid and brow line on each side.



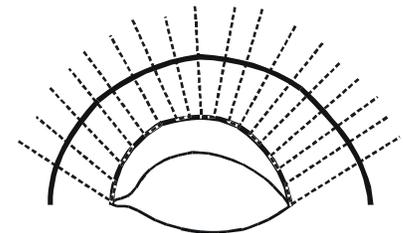
Form Brow Line

The brow line is formed by pulling in the top of the upper eyelid. This makes the brow appear to protrude.

- ❑ Thread a 3" or 5" doll sculpting needle. Try to use a 3" if you can. The 5" is slightly thicker and you don't want to risk holes in the face.
- ❑ Use a small hemostat as a needle grabber when necessary.
- ❑ Begin with new single thread about 2 yards long at back of head.
- ❑ Bring needle out at outer corner of either eye.



- ❑ Take a stitch and return to the back of the head.
- ❑ Push in the upper eyelid forming the brow line and pull the thread just enough to hold.
- ❑ All stitches are radiated from the top of the upper eyelid to the outside back of the head, the top of the head and to the opposite side-back of the head. Move around the back of the head as you move across the top of the upper eyelid.





- ❑ These stitches do not have to be tiny. The spaces between them will be filled in when the lids are stitched.
- ❑ Do the other brow-bone.

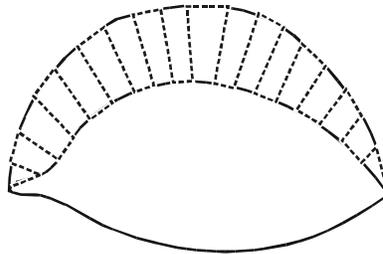
Eyelids

➔ **Attention**

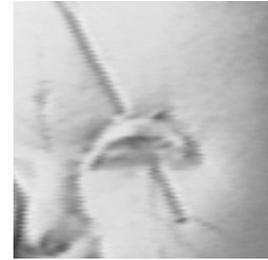
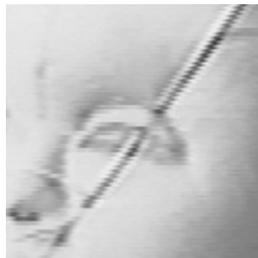
The upper eyelids must be stitched before you do the bottom of the eye or you will not have enough fabric left to form an eyelid.

- ❑ Bring the thread from the back of the head to the inside or outside corner of one lid and change to a shorter, thinner needle.
- ❑ Use the tip of a 3" needle to pull some stuffing up into the eyelid area.

- ❑ Stitch under the stuffing. The stitches hold the eyelid in place.
- ❑ Keep the stitches small and neat, and do not pull when stitching to the lower part of the lid. Pull the thread slightly when stitching from the lower to the upper part of the lid.



- ❑ Be sure to radiate these stitches. Follow the diagram. If you make straight stitches between the two lines, it will look like a roll of sausage rather than an eyelid.

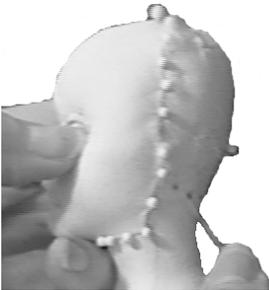
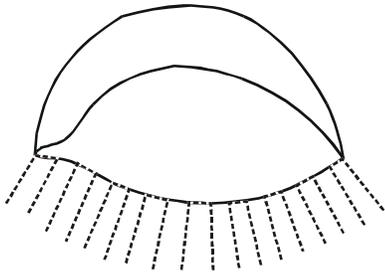


- * *It helps to turn the head around with each stitch. When stitching from top to bottom, turn the head so the face is away from you. When stitching from the lower to upper part of the lid, the face is toward you.*
- ❑ When the lid is stitched all the way across, do the other one.

Lower Eye Socket

Stitching around the bottom of the eye brings the bottom of the eye into the face and helps define the cheekbone. They also flatten the eye (in profile) so it looks more realistic and is easier to color.

These stitches are radiated to the lower back of the head, just above the neck.



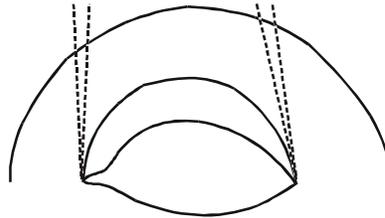
* If you break a thread, it is okay. It is not the end of the world. At most, you will lose one or two stitches. If the broken thread is long enough, re-thread the needle and take it to the back of the head and tie off. Begin with a new thread. If the thread breaks close to the work on the face, snip off the rest of the broken thread. When you begin with a new thread, repeat the last two stitches for security.

Finishing the Eyes

To make the eyes look as though they are “in” the head rather than sitting on the surface:

- Come from the center back seam to the inside corner of the eye.

- Take a small stitch and go straight back to the center back seam.

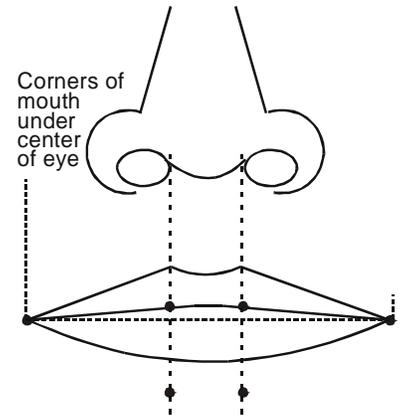


- Indent these stitches slightly. Use your thumb to hold the stitch in place while you gently tug on the thread to pull the eye into the head rather than let it sit on the surface of the face. NOT TOO DEEP NOW.
- Repeat. Then secure with one or two small stitches at the back of the head.
- Do the same at the outside corner of the eye placing these stitches about an eye length from the center back seam.
- Do the other eye.

Marking the Mouth

- With the purple air-soluble marker, draw the centerline of the mouth midway between the bottom of the nose and the bottom of the chin. The corners of the mouth should be directly down from the center of each eye. Next, draw in the lower lip and the upper lip. The philtrum (the fleshy center of the upper lip) is about the same width as the distance between the nostrils.

Mimi's Victoria Rose



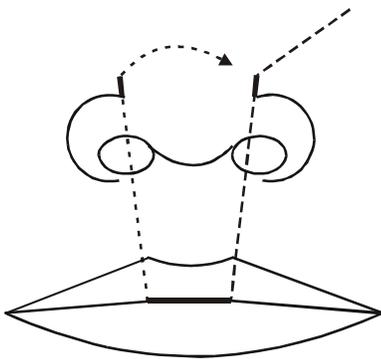
- When you have sketched in the mouth to your satisfaction, mark two dots in the corners of the mouth. Two dots on the centerline of the lips (the same width as the philtrum) and two dots about halfway between the bottom of the lip and the bottom of the chin.



Defining the Upper Lip

- Use a long doll needle to pull stuffing up into the mouth area. Pull the stuffing up from the chin and over from the cheeks. You can add more stuffing later if necessary.

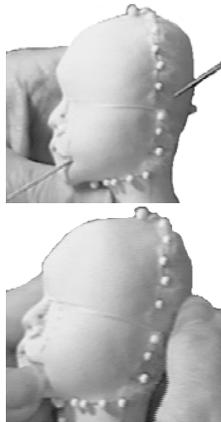
- Using a 3" or 5" dollmaking needle, bring the thread from the back of the head to the top of one nostril. Change to a thin darning needle. Take a small stitch. Then dig deep under the skin and come out at the dot on the centerline of the lips on the same side of the philtrum. With the thread on the surface, go to the opposite dot on the lip centerline, and then back up to the opposite nostril from where you began.



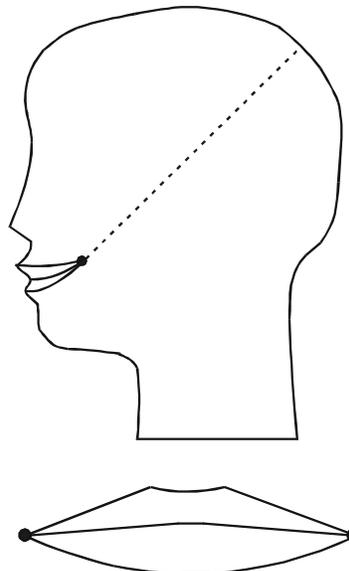
[Dotted lines are stitches under the skin. Solid lines are stitches on the surface.]

- While pushing up on the upper lip with your thumb, gently tug on the thread to pull the lip into position. Don't pull too tight. If the thread doesn't hold, repeat the entire sequence.
- Change to a long dollmaking needle and bring the thread to the upper part of the back of the head. The higher up you pull the outside corners of the mouth, the greater the smile.

- Bring the needle from the back of the head to either dot at the side of the mouth. Do not pull the thread tight, only all the way through. Take a tiny stitch and go back to the top of the back of the head. Gently tug on the thread to bring the smile up as deep as you want it to be and not cause any wrinkles at the mouth. If the thread does not hold, repeat sequence.



- Move the thread under the back of the head to the opposite side and repeat the stitch sequence for the other side.

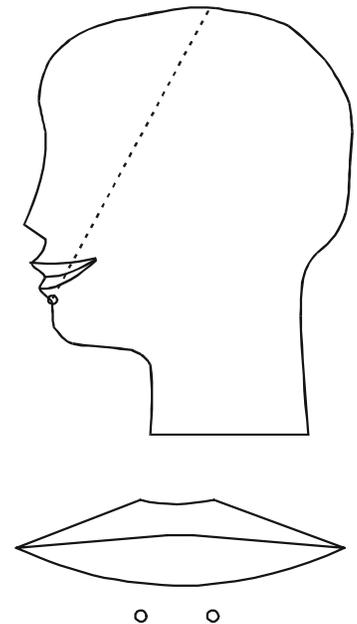


Defining the Lower Lip

- Use your long needle to pull up stuffing to form the lower lip. Make it as full or as narrow as you like.

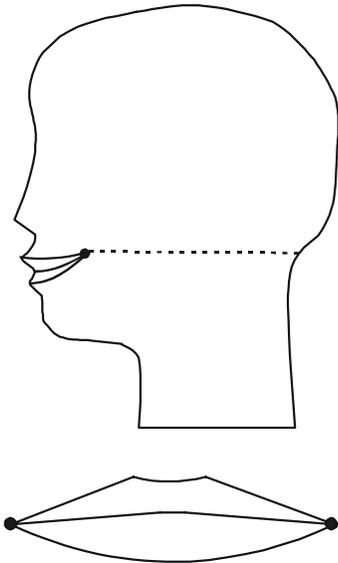
The next stitches can be made from the inside corners of the eye area, or from the top of the nose wings or from the top of the head. Try them all (not on the same face) and see which one you like best.

- Bring the thread to one of the areas you choose and come out at one of the dots below the lower lip, take a tiny stitch and bring the needle back to where you began this sequence.
- Take the needle to the opposite side from the one you just completed and stitch the other dot under the lower lip.



Finishing the Lips

- Finally, to give the mouth the appearance of coming out from a skull rather than sitting on the face, take a stitch from each outside corner of the mouth straight back to the back of the head on a level with the mouth.



- Pull the threads to bring the corners of the mouth into the head. Not so tight that you stress the thread. Tie off and lose the thread inside the head.

Chin

- Add more stuffing to chin if necessary.



Cheeks

- Form cheekbones if you wish by making small rolls of stuffing over the closed jaws of your hemostats and placing carefully where cheekbones should be.

- Remember that if you don't like the face at this point, it is easy to snip the thread, rip off the face, and begin a new one without destroying the entire doll. The more faces you make the better your faces will look.
- When you are happy with the face, ladder stitch it in place to the front of the head.
 - Begin to ladder stitch at the chin. Stitch up to just above the eyebrow.
 - Tie off and begin again back at the chin dart. Stitch the other side up to the eyebrow.
 - The top is left until last so you can add more stuffing.

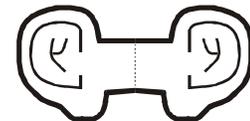
* *I like to use large stitches the first time to baste it in place and then make several passes around using a small neat ladder stitch (invisible stitch) until it is as neat as I can make it.*

Mimi's Victoria Rose

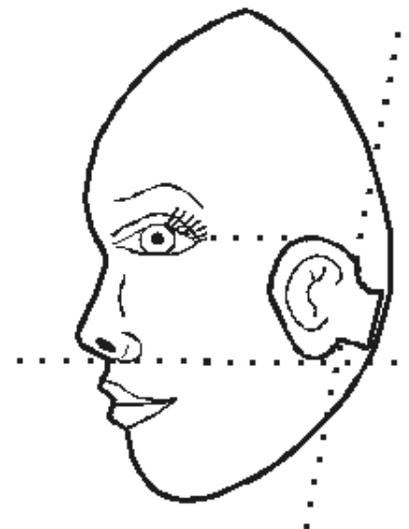
Adding the Ears

Ears may be used with any of the three faces.

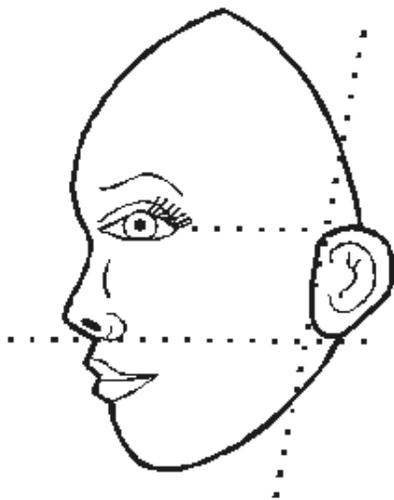
- Trace the ears on a doubled piece of fabric (right sides together). Stitch around only once, leaving a tab at the front of each ear. Do not cut out until the face is completed and ears are ready to install.



- Trim the seam allowance to 1/8" and turn the ears right side out. **Do not cut off the tab.**
- The ears are positioned at the end of the jaw (near the shoulder seam), and sit between the eyes and the end of the nose. They are slightly tilted toward the back of the head.
- Position the ears backwards on the head with the ear lobes even with the tip of the nose and the front edge of the ear about midway back on the head.



- ❑ Hand stitch the tab in place.
- ❑ Fold ears over so that they face correctly.



- ❑ Ladder stitch front edge of ear tab for a smooth join.
- ❑ Using dollmaking needle and about a yard of thread, go in at center back of head even with center of ears. Come out in center of one ear.
- ❑ Squeezing ears together, go across to center of other ear. Then go back to starting point at center back of head.
- ❑ Go around one more time, then tie off, and bury thread ends.

Hands and Arms

The hands are wired and/or stuffed first, then the arm. The lower arm is not armatured.

Stuffing and/or Wiring the Fingers

You have your choice of stuffed or wired fingers. It is almost as easy, if not easier, to wire the fingers than to stuff them. If you have made a hole in a finger, you can repair it by wiring the fingers. Read all of the instructions before you make your final choice.

Stuffing the Fingers

If you are not ready to try wiring the fingers, or if you can't find pipe cleaners, you can stuff the fingers by following these instructions:

- ❑ Wrap a small amount of stuffing around the small screwdriver-stuffing tool like a cotton swab (or **Q-Tip**®).
- ❑ Slip the end of the tool into a finger.
- ❑ Pinch the finger to hold the stuffing in place while you pull the tool out.
- ❑ To add a knuckle:
 - Wrap a tiny bit of stuffing on the tool and slip it under the skin to the right place.
 - Pinch the finger again and pull out the tool.

* *Look at your own hands if you are not sure where to put the knuckle.*

- ❑ Stuff the hand lightly so that it doesn't get too thick.
- ❑ Stuff the wrist so that it is quite firm.

- ❑ Continue with the instructions for stuffing the arm later in this section.

Wiring the Fingers

It may be easier to wire the fingers than to stuff them.

I have begun using pipe cleaners, but not the wimpy ones found in craft shops or supermarkets. The ones I use are far stronger than chenille stems and can fit into the tiniest fingers.

I found some no brand name pipe cleaners at a cigar and smoke shop. They are packaged in bunches of 60 with a paper wrap – like a napkin ring – around them. Be sure you get the fuzzy ones. They also have some that are bristly and sharp, they will tear your fabric.

- ❑ Fold the arm down to form a cuff, like a glove, so that it is easier to work with the fingers.
- ❑ Bend each pipe cleaner in half. Grasp it about one inch from the bent end with your hemostats.
- ❑ Grasp the finger to be stuffed between your thumb and forefinger, and gently slip the pipe cleaner all the way to the end of the finger.



- ❑ Holding the bend of the wire inside the finger with your own fingers, unlock the hemostat and remove it.
- ❑ Stuff each finger this way.
- ❑ Cut out the thumb leaving a very narrow seam allowance.

- ❑ Insert a folded pipe cleaner into the thumb. Stuff a tiny bit of **Airtex** into the thumb. Mark the seam allowance on the bottom of the thumb.
- ❑ Snip thumb hole in hand.
- ❑ Grasp the bottom of the thumb in the hemostat's jaws and slide thumb through the arm and out through the small opening in the palm of the hand. Pull thumb through opening very slowly. As soon as you can see the purple line stop, it's far enough.
- ❑ Place the thumb wire on top (inside of wrist) of the finger wires.
- ❑ Pose the thumb carefully, pin, and glue it into place with a tiny bit of **Grrrip** Glue.
- * *I keep a small amount of this wonderful glue in a short one-ounce bottle with a very fine metal tip on the end. This allows me to get a tiny spot of glue exactly where I want it with no mess.*
- * *Both the small plastic containers and tiny tips are from the **Clotilde** catalog.*
- ❑ Place your hemostats over all finger wires and lock to keep them in place.
- ❑ Fold arm casing up so wires in wrist are exposed.
- ❑ Wrap the bouquet of wires with white floral tape. Stretch tape to activate adhesive. Wrap until no sharp wires can be felt.
- ❑ Place a very small amount of fiberfill (about the size of a quarter, and not much thicker), into the palm of the hand.
- ❑ Before removing the hemostat, spread the stuffing by working the jaws back and forth a few times. Do not make the palm too fat.
- ❑ Turn hand over and do the same to the back of the hand.
 - Use the stuffing tool to add stuffing to fingers.
 - Wrap a little stuffing on the tip and slide it under the skin to get the stuffing in the right place.
- ❑ To add a knuckle, wrap a tiny bit of stuffing on the tool and slip it under the skin to the right place. Pinch the finger again and pull out the tool.
- * *Look at your own hands if you are not sure where to put the knuckle.*
- ❑ Stuff the wrist firmly so the wires are hidden.
- ❑ Stuff the arm until it is as firm as you can get it without popping the stitches. It should be about as firm as a ripe orange, or a "slicing" tomato, from the supermarket.
- ❑ Close with a ladder stitch.

Repairing a Hole in Finger

Wire the fingers as explained above. Then spread a little white glue over the tear and smooth it. The tear will hardly show at all.

Armaturing and Stuffing the Upper Arm

- ❑ Place a small wooden ball (¼ or ½-inch) into the bottom of the casing for the upper arm. This will prevent "spaghetti arms." Elbows are not round, they are quite sharp and the wood ball in the elbow will help give this illusion.
- ❑ Cut a piece of wire about 4" long to fit **Upper Arm Armature** template (pattern piece #11).
- ❑ Bend to fit pattern.
- ❑ Wrap long side in floral tape. Two or three times around wire should be sufficient. Pull the tape as you tear each piece from the roll. It will activate the wax, which is the adhesive.
- ❑ Do not wrap short side as this will go into doll's body and the wrapping will make it more difficult.
- ❑ Place wire in upper arm. The unwrapped part of wire should stick out through the small hole in the under side of the upper arm.
- ❑ If the wood ball has a hole in it, put the wire into the hole. If not, place the wire next to the ball.
- ❑ Stuff the upper arm until it is as firm as the body.
- ❑ Stuff to keep wire in center of arm. This is easy if you stuff with hemostats. Put small pieces, one at a time, working in rotation around the wire. You don't want to see or feel the armature.
- ❑ Close with a ladder stitch.
- ❑ Lose thread ends inside upper arm.

Armaturing and Stuffing the Legs

Making the Leg Armature

- Cut a piece of 12 or 14 gauge galvanized wire approximately 25 inches long. It's better to have too much that can be cut off than to not have enough.
- Using pliers, hold the wire where you want it to bend and then bend it with your fingers – not the other way around.
- * *After I flunked wire bending with **Lisa Lichtenfels** back in 1986, she told me to hold the wire at the bend with the tool and bend with my fingers. It was the first of many, many “DUH” moments in my dollmaking journey. Haven't had a problem bending wire since!*
- When you begin, leave about 4 to 6 inches of wire at the top. This will be adjusted to go into the body later.
- Use the **Leg Armature** template (pattern piece #12) as a guide, bend the wire to fit the drawings.
- * *The leg armature is 3-dimensional. Look at the perspective drawing to see how the parts relate.*



When you get to the bend in the heel, there is only one tool that I have found that will crimp the wire close enough to fit into the shoe heel, and that is a tiny pliers called a “**Channel Lock** ignition pliers.”

I lifted two pair from Jim's tool bench. They are lovely and small, about 4 or 5 inches long. He says you can get them at Sears for \$15 or by mail order from Harbor Freight and other places for \$10 to \$11. Some of my students have found larger (6- to 7-inch) ones in hardware stores (Home Depot) at lower prices and they work just fine.

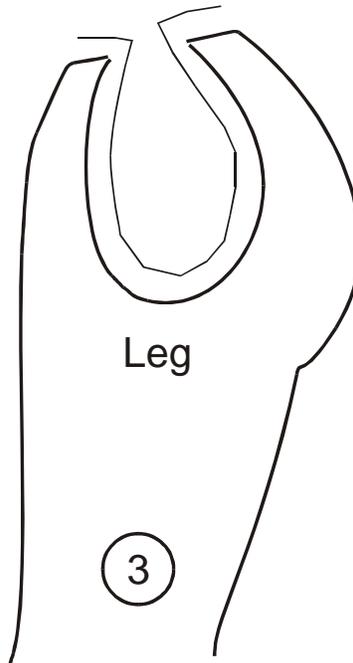
- Continue to shape the wire to fit the pattern piece.
- Crimp the wires in the toe with the channel locking pliers.
- When the wire is back to the knee area, bend it or wrap it around as shown in the drawing. Cut off excess wire.
- When the wire is bent according to the diagram, the end loop can be crimped with the pliers.

→ Attention

The armature for the second leg has the upper “L” in the other direction so that you will have a left and a right leg. (Bottom part can be the same.)

- Wrap the armature with several layers of floral tape. Pull the tape as you tear each piece from the roll. It will activate the wax, which is the adhesive.

- ❑ The floral tape keeps the wire from slipping around inside the leg while you are trying to stuff it. The slightly tacky tape will help the stuffing to cling to it as you stuff around it with your hemostats.
- ❑ Wrap around the double wires as one. Cover the ending loop very well so you cannot feel or see the sharp edges. Don't make the wrap on the heel and toe very heavy or it will not fit into the shoe.
- ❑ Leave the top part of the wire free of tape. That is the part that goes into the torso, and it won't go into the stuffing if it is wrapped.
- ❑ Place the finished torso on the table, facing you.
- ❑ Put one leg on each side, toe facing the same direction as the breasts. Mark the inside of each thigh. Once you do this, you have a right and a left leg and they are no longer the same.
- ❑ Cut out **the inside section only** of each thigh. If necessary, use the **Leg** template (pattern piece #3) to mark it again. **Remember to leave seam allowance.**



- ❑ Use the **Shoe Sole** template (pattern piece #11) to cut two shoe inserts from heavy cardboard.
- ❑ Use your hemostats to insert one in each shoe.
- ❑ Insert the armature into one of the legs. You may have to bend the heel slightly to fit it past the ankle but be sure to work it back into shape as soon as possible.
- ➔ **Attention**
The arm of the armature must go through the cutout in the inside thigh. Be sure to get the right armature in the right leg and the left armature in the left leg.
- ❑ Make sure both the heel and the sole of the foot reach your worktable when you hold the leg in a standing position. If the heel seems a little short and no amount of adjusting can fix it, not to worry, we can fix it with a little paperclay when *Victoria Rose* is ready for her shoes.

Stuffing the Legs

- ❑ Using a screwdriver-stuffing tool, wad a "Q-tip" of stuffing material on the end and stuff into the toe.
- * *Use a medium sized hemostat to clamp the back edge of the cardboard insert through the fabric until the toe is firmly stuffed. This will prevent the cardboard from creeping up the leg while you stuff the toe. When the toe and the instep are firmly stuffed remove the hemostat.*
- ❑ Stuff the instep and heel very firmly, almost hard. You want it to no softer than an unripe tomato.
- ❑ Continue to layer in small bits of stuffing working around the armature so that you can not see or feel the wire when you squeeze the foot and ankle.
- ❑ Keep turning the leg as you work. The object is to keep the armature in the center. Stuff a little then turn. Stuff more, turn again, and continue this way until the ankle is almost hard and the stitching at the seams is just beginning to show a very little stress.
- ❑ If your seam stitches were not small enough they may look more stressed. If this is true, use your fingertip and brush a tiny bit of white glue into the seam, over the stitches only. This will prevent any further stress or fraying.
- ❑ As you begin to stuff up the leg into the calf, use larger bits of stuffing, about as much as you can hold lightly in the palm of your hand without it overflowing out of your hand.

- ❑ Stuff the knee using even larger bits each time. When the knee is almost as firm as you can make it, look at your own knee while standing in the pose you want for your doll. Notice how your knee looks. Is it smooth, or do you see a large bump at the joint? Stuff the knee accordingly.
- ❑ It is a good idea to pose the knee, as you want it now before you finish stuffing the leg. Bend the armature slightly if the knee is bent.

➔ **Attention**

The knee can only bend a little bit. This pattern is not designed for a raised or fully bent knee.

- ❑ Even if the knee is firmly stuffed you can still fit more into the knee. Make a “wad” of stuffing approximately the size and shape of the knee joint you need in your doll’s knee. Hold it in the jaws of your hemostats with the longest and thinnest jaws. Slide the jaws just under the skin. Remember to keep the point of the jaws in a down position so you don’t poke a hole in the fabric as you do this. Be very gentle and work slowly. When the wad of stuffing is where it needs to be, release it from the jaws and, working the jaws back and forth (open and close, like a scissors) exit slowly.
- ❑ I also use this technique for elbows and for building muscles. This only works when the body is already quite full, or the joint or muscle you just inserted will disappear into the stuffing rather than sitting on top, as you want it to.
- ❑ Stuff the thigh using even larger pieces of stuffing. Remember to look for air pockets and eliminate them as you go.
- ❑ When you reach the top of the thigh, stop stuffing. It is time to fit the leg onto the doll. The buttocks will be stuffed after the leg is posed and partially pinned in place.

Assembling The Doll

- Hold the leg up to the torso. The top of the leg should cover the “pulled-in” part of the side of the torso. The opening on the inside of the thigh should clear the torso crotch by only a quarter-inch.
- Mark the spot where the armature arm touches the side of the torso.
- Use a dressmaker’s awl to bore a hole all the way through the torso.
- Slide the wire into the hole and use pliers to pull it tight.
- Use pliers to bend the wire into a small circle. Cut off the extra wire. Flatten the wire circle so it lies close to the body.

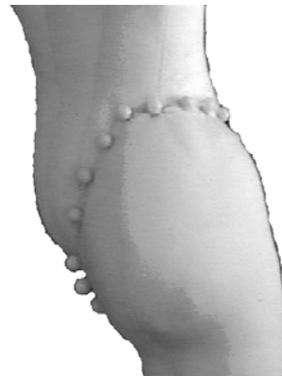


- Fit the leg to the body with a couple of long quilt pins and pose the leg.
- Assume the pose your self, and look over your shoulder into a mirror. Is one buttock higher than the other is? How far is the knee bent? Notice how one leg relates to the other. This is important information if you want your doll to be able to stand correctly.

- Pin the leg in place with only a couple of long quilt pins, and finish stuffing the hip and buttocks. You will not need much stuffing in the hips.



- The buttocks should be firm or the shape will not be correct. This may sound like an oxymoron but I want you to stuff the buttocks quite firm but not overstuff it.
- When it is stuffed to your liking, use more pins to fold under the raw edges on the leg and pin securely.

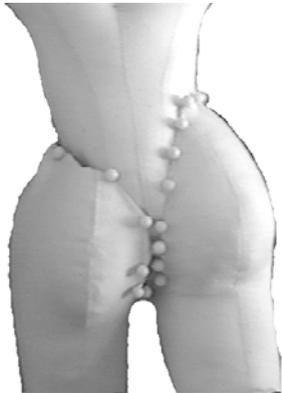
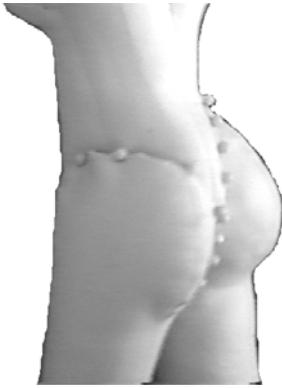


- The back of the leg should fit to the center back seam. Notice how far up your back side the cleavage goes and fit this doll accordingly. Or, like me, if you have so much behind you that you can’t possibly compare it to Victoria Rose, look at photos in books or magazines, or look at anatomy books to see how the buttocks look on a young slender female.

Mimi’s Victoria Rose



- Mark both the leg and the torso with the purple pen. Draw between the pins, so that as you pull out the pins as you sew, you will know where the stitches go.
- Use the ladder stitch to attach the leg to the torso.
- Use the nylon drapery thread and a short, strong, “Sharp” needle to ladder stitch the leg in place. I usually make large stitches the first time around just to baste the leg in place. Then go around the leg again with small stitches.
- * *After making several stitches, press the leg hard with your fingers against the body and hold it in place as you pull the thread tight. Don’t expect the thread to do all the work.*
- * *You may want to put a band-aid over your forefinger, where you pull the thread, for protection. The thread can cut your finger.*
- When you fit the other leg, cut the armature wire so that only about two inches go into the torso and the completed leg.
- Fit, pin, pose, mark and stitch the other leg in place.

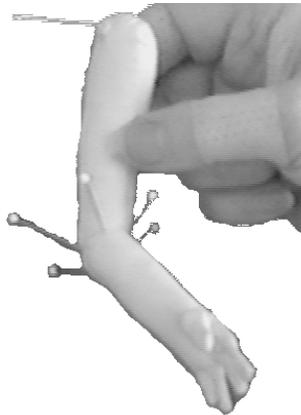


* When stitching the second leg in place, use your hemostat to help push and pull the needle when stitching the crotch between the legs, or use a small curved needle.

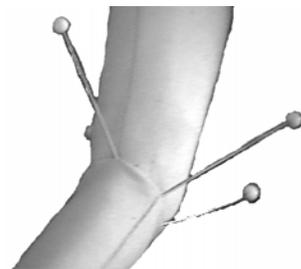
Assembling the Arms

If you are using the one-piece arm, skip this section.

- Pose the upper arm and the lower arm together in the pose you wish the doll to assume. (If you pose the hands up in the pose I have given my *Victoria Rose*, remember that the hands bend at the wrist, not the palms.)



- Try the pose yourself to see how it feels, and where the shoulder and the elbow has to be to “feel” correct.
- Pin the upper arm to the lower arm and mark both sides with the marker.



- Stitch the lower arm to the upper arm using drapery thread and the ladder stitch.

Installing the Arms

➔ Attention

If you plan to have *Victoria Rose* displayed only in underwear, attach arms now.

If she will be completely dressed, do not install the arms until later when the jacket is finished except for sleeves. The arms will be covered with sleeves and attached to the shoulder at that time.

- Bend armature wire sticking out of upper arm at right angle to the arm. Cut off excess wire leaving only two inches.
- Bend the wire down against the upper arm for fitting.
- Fit the arm to the shoulder of the torso. Try the pose again with your own arm to make sure the placement is correct.
- Using the awl, bore a hole into the shoulder. Bring the armature wire back to a right angle to the arm and slip the armature in the hole.
- Be sure the arm is on the same level as the shoulder, not higher or lower.
- Pin and ladder stitch arm in place.

Costumes

Victoria Rose wears black stockings. I painted her legs and feet black. Paint the entire foot and about half way up the thigh, as though she were wearing stockings. I mixed some black acrylic paint into some **Createx** so the legs would remain soft and not become stiff and rough feeling from the plain paint.

My favorite paint for this purpose is **Ceramcoat** by **Delta**. It is found in the wood section of the craft shop. If you don't have **Createx** thin the paint with water so it is the consistency of cream.

Shoes

* *Without the boot uppers, you wind up with shoes that don't go with the period.*

Paperclay Boots

If Victoria Rose can't stand properly because her feet are not flat, or her heels don't quite reach the same level as the sole, or if they are too lumpy to look real, it is time to fix them.

➔ Attention

Victoria Rose must have her legs painted before the feet can be corrected with paperclay or covered with leather.

There are several brands of paperclay. **Creative Paperclay's Diamond and Handcraft Design's Premier** are much harder than the "premium" brands. If you find them too sticky, use **Creative Paperclay** (original) or **Handcraft Design's La Doll**.

□ Take a small amount out of the package. Put the rest of the clay into a zip lock bag.

* *I keep mine wrapped firmly in a layer of plastic wrap then a thick layer of aluminum foil and then in a zip lock freezer bag. Then it lives in the refrigerator until I need it again.*

* *Wrap the doll's legs with a single layer of floral tape. From the hips to the shoe tops. This will keep her legs clean as you work with the paperclay. It is difficult to remove from the doll if allowed to dry.*

* *Do not remove the floral tape until either the paperclay boots are painted or the leather boots are finished. You will be handling the doll a lot during these procedures and grasping her by the legs throughout the process. She can get pretty dirty if not protected.*

□ Use a brush and some water to dampen her boot.

□ Roll out the paperclay until very thin.

□ This is easily done by putting the clay between two pieces of plastic wrap and using a piece of PVC pipe or anything else that will roll the clay flat. It should be rather thin, about as thin as a piece of glove leather. Roll out enough to cut two boot tops and two heel patterns, but only cut one piece at a time or it will dry and harden before you are ready to use it. Keep the plastic wrap over it until you need each piece.

□ Place the **Boot Top** template (pattern piece #8A) on the clay and using an **Exacto**® knife, (or the tip of your long doll needle) held straight up, not at an angle, gently slice around the template. (You can also use sharp scissors.)

□ Place the clay on the doll's damp foot. You can use a little white glue on the foot for a better hold.

□ Use damp fingers to seal the center back seam. Use a small tool and/or damp fingers to smooth and shape the clay until it looks good.

□ Roll out some clay until it is flat and is about 1/8" or less thick. Use the **Boot Sole** template (pattern piece #8C) to cut a sole. Brush some white glue on the sole of the foot and press the clay sole in place. Neaten up with a flat sculpting tool (an orange stick used for manicuring your cuticles will work nicely).

□ Set a pea-sized ball of clay under the doll's heel. Press the heel into the clay.

□ Hold the doll upright with her toes on the table and add clay under the heel until it is the correct height as you hold the toes flat against the worktable.

□ Allow the heels to dry for a few minutes. This is a good time to take a 10- to 15-minute break.

□ When you return, the heel bottom should be set but not hard. Use a tool to shape the heel.

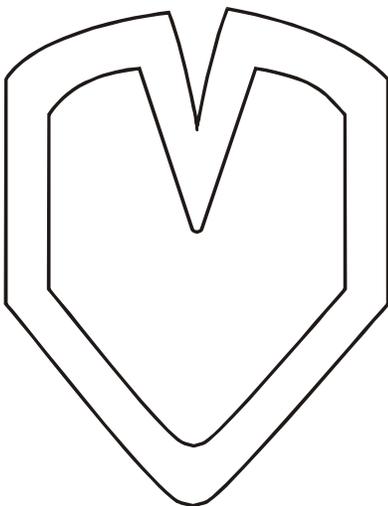
□ Place the **Heel Top** template (pattern piece #8D) on the thinly rolled clay and cut out with the knife.

- ❑ Brush a little white glue on the heel cover and place the heel onto the doll's heel. Snip off the excess, if any, with small, sharp scissors.
- ❑ Remember to clean the clay from the scissors before it dries.
- ❑ Clean up the heel by shaping it with a sculpting or smoothing tool until it looks good.
- ❑ Do the other boot.
- ❑ Allow the clay to dry overnight. Sand lightly, then paint them with black acrylic paint. (I use **Ceramcoat** found in the woodcraft section of the craft shop.) The acrylic paint will seal the paperclay.

If you like you can leave them as is, or cover them with leather.

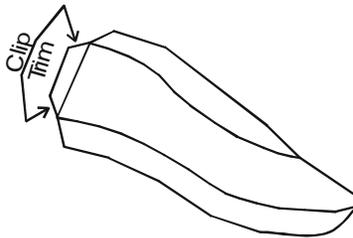
Victorian Leather Boots

- ❑ Trace two copies of the **Boot Top** template (pattern piece #8A) on the wrong side of the leather. Add seam allowance all the way around.



- ❑ Cut out on cutting line.

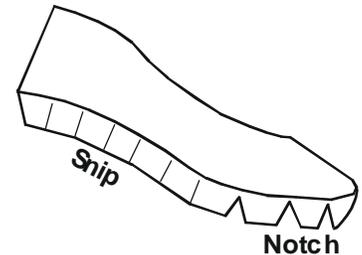
- ❑ With no thread in machine, stitch around tracing lines to perforate the leather so that it will fold easily on the lines.
- ❑ Re-thread the needle and stitch center back seam.
- ❑ Trim center back seam to 1/8 inch and clip away seam allowances to avoid bulk as shown in the following drawing.



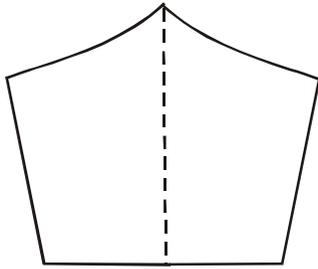
- ❑ Turn right side out.
- ❑ Glue, press, pound, and roll back seam open. (See next hint.)
- * *Inside the boot top, use a large thread spool, jar, or anything hard that will fit. Outside the boot, use a tool that you can roll and pound. (I use the knob on my stuffing tool.) Paint glue on the seam allowance and then pound and roll it flat until the glue holds.*

- ❑ Trim seam allowance to 1/8 inch and slash (or notch) in several places so it will fold inside without wrinkles. Paint with glue and then roll, pound, and press inside until flat and firmly in place.
- ❑ Glue it to the foot at the toe and heel.
- * *Turn doll upside down and hold it between your knees when working on the bottoms.*

- ❑ Slash (or notch) bottom seam allowance near toe several times almost to the perforations. Slash several times along each side and at back.



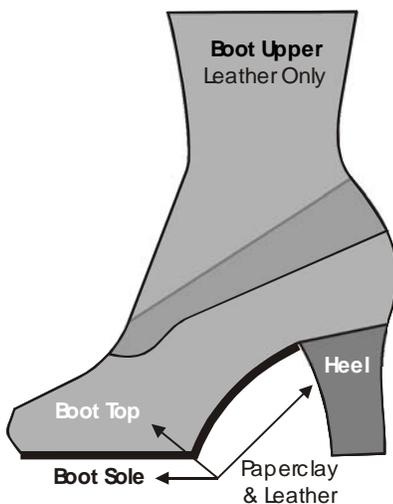
- ❑ Paint glue on seam allowance and press in place on paperclay shoe sole until glue holds (2 or 3 minutes). Before glue dries, snip away excess leather where it forms darts to keep bottom flat and smooth. Press wrinkles out with your fingers.
- * *If there is still a tiny wrinkle or two, use a shot of steam from your iron. Real leather will shrink those wrinkles right out. (Fake leather won't.)*
- ❑ Trace **Boot Sole** template (pattern piece #8B) twice on thin cardboard such as a business card or manila folder.
- ❑ Glue cardboard on bottom of shoe over glued seam allowance from shoe upper.
- ❑ Trace **Boot Sole** twice on wrong side of leather. **Do not** add seam allowance.
- ❑ Glue the leather over the cardboard sole.
- ❑ Trace **Heel Top** template (pattern piece #8D) twice on wrong side of leather. **Do not** add seam allowance.



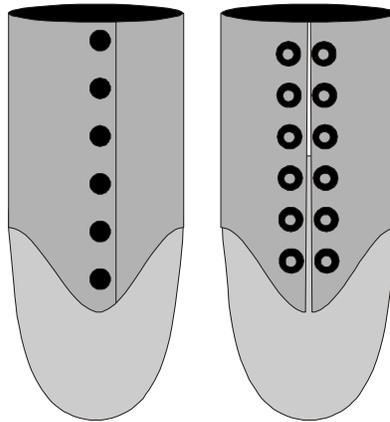
- Paint glue inside leather heel and glue onto the doll's heel. Press in place with your fingers until glue holds.

Boot Uppers

- Trace two copies of the **Boot Upper** template (pattern piece #8B) on the wrong side of the leather. Add seam allowance all the way around.
- Fold over top hem. Glue and pound as for back seam.
- Wrap around doll leg and mark positions of grommets (if using grommets).



- * Grommets in many colors are found in the scrapbook section of the craft shop.



- Install grommets in uppers. Fold over, glue, and pound edges so that grommets go through two thickness' of leather.
- Lace grommets loosely.
- Fit boot top over foot and glue in place. If using grommets, tighten lacing before glue dries.
- If not using grommets, glue one side over the other. Glue on shoe buttons after upper glue is dry.

Balancing the Doll

Victoria Rose should be able to stand on her own. If she does not stand, perhaps she is not balanced. Try slightly bending her knees, adjusting her shoulders and bending slightly at the waist. Although my dolls can stand-alone, they often travel and I really don't want everyone trying to re-balance them as they come from the box. I solved the problem by mounting the doll on a small plastic plate.

Mimi's Victoria Rose

I use a plastic plate from the hardware store that is intended to glue onto walls to prevent damage when the doorknob hits the wall as the door is opened. It is about 4-inches in diameter and 1/8-inch thick. I paint it to match or contrast with the doll, mark the position of each foot, and then drill and countersink holes for screws that go from underneath into the doll's feet. Complete instructions are given in the Finishing section later.

Undergarments

By 1885, the drawers and chemise were replaced by "combinations". This was exactly what the name implies. The drawers and chemise were combined into one garment. Drawers did not contain a crotch; they were left open for convenience. The gathers in the back kept the open legs together, more or less.

Short drawers, (with crotches) and panties did not become fashionable until the early 20th century when elastic became available and skirts became shorter.

Petticoats were slightly shorter and were rather straight in the front and full in the back. The bustle returned but this time as a small padded bustle that held the heavy skirts away from the body to create a very pretty silhouette

The corset was still heavily boned and tightly laced to make the waist appear smaller and push the bosom up which made the waist seem even smaller.

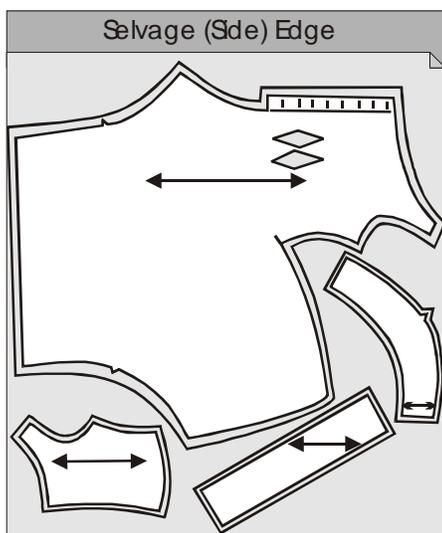
This is why *Victoria Rose* has such a tiny waist and a large bust. The tiny waist is necessary to support the bulk of combinations, petticoat, corset, bustle, skirt and jacket. That's a lot of layers and if she had a "normal" waist she would look fat when dressed in all of her finery.

Make templates out of the pattern pieces just as you did for the doll body. Be sure to snip away all darts and notches so that when you trace around them with your fade-away marker, the pen will automatically mark the notches.

Measure the doll's bust and waist and measure the pattern pieces to make sure they will fit your doll. I made them to fit my doll and you may stuff her softer or fuller than I do. Or, you may have used a different fabric with more or less stretch than I did, making your doll more or less full as mine.

Making the Combinations

- ❑ Trace the **Combinations** templates (#9A, #9B, #9C, #9D) onto a doubled piece of batiste. Trace again with the **Dream Seamer** to add seam allowance.



- ❑ Mark the darts, cut out the piece and turn it over to mark the darts on the other side
- ➔ **Attention**
- To avoid confusion, I will refer to the top part of the combinations as the bodice and the bottom as the drawers.

- ❑ Stitch darts in both front pieces.
- ❑ Stitch outer front seam below the front bodice opening.
- ❑ Do not stitch down onto the legs.
- ❑ Pin and stitch bodice front to bodice back at shoulders, Set aside.
- ❑ Attach narrow lace to the bottoms of both sleeves
- ❑ Stitch gathering threads around the top of both sleeves.
- ❑ Gather up sleeves to fit armholes of bodice.
- ❑ Close side seams
- ❑ Stitch center back seam of bodice.
- ❑ Stitch center back seam of drawers to circle.
- ❑ Stitch gathering threads along back of drawers.
- ❑ Gather up to fit bodice back.
- ❑ Stitch narrow lace to bottoms of legs of drawers.
- ❑ Matching center back seams, pin and stitch back waist seam, (bodice back to drawers back).
- ❑ Stitch narrow lace to neck edge of bodice.
- ❑ Top stitch close to edge

- ❑ Fold the right hand side of the bodice front opening to inside and hem.
- ❑ Hem left side.
- ❑ Form placket: Fit right side over left side and tack with three or four tiny stitches (this is where tiny snaps or buttons and buttonholes will go).
- ❑ Mark for five buttons or snaps, evenly spaced.
- ❑ Roll and hem both sides of the leg opening that is to be left open.
- ❑ Gather up both legs where indicated on the pattern piece to about 4-1/2 inches. Be sure it will fit over the shoe.
- ❑ Cut about ten inches of quarter-inch bias batiste or use silk ribbon and stitch over gathering threads.
- ❑ Stitch legs closed, leaving open above notches. Only the lower three inches of the legs are closed.
- ❑ Put combinations on the doll. If the neck is too large, thread a needle and run a gathering stitch around the neck opening while the doll is wearing the garment and pull gathers up to fit.

Making the Petticoat

- ❑ Trace the petticoat template (#10A) and petticoat waistband (#10B) on the fold of batiste. Add seam allowance and cut.
- ❑ Stitch center back seam leaving open above notch.
- ❑ Press seam closed, then press open.

* *If you want to get fancy you can make a French seam by stitching a quarter inch seam with wrong sides together. Press seam closed then press open on both the right and the wrong sides so that the seam is truly opened all the way then press the seam closed again.*

- ❑ Trim away all but about 1/8" of seam allowance. Fold seam to inside and stitch again making an enclosed seam. Press again. You now have a "French Seam".
- ❑ Apply narrow lace to lower edge of petticoat.
- ❑ Cut and interface waistband.
- ❑ Press waistband in half length-wise.
- ❑ Stitch each short end ¼" from edge. Trim seam allowance and turn. Use a bodkin or a needle to make sharp corners. Press.
- ❑ Stitch gathering thread around top of petticoat. Stitching two lines of gathering stitches with stitch length at 2.5mm makes lovely tiny gathers that are just the right scale for this doll.
- ❑ Gather petticoat to fit waistband.
- ❑ Fit waistband around doll while she is wearing combinations and mark where the band will overlap.
- ❑ Pin right side of waistband to WRONG side of petticoat, Stitch petticoat to waistband leaving the overlap free.
- ❑ Turn waistband, press and topstitch.

- ❑ Press petticoat, fit on doll. Stitch one or two tiny snaps or hooks and eyes to waistband.

Making the Bustle

- ❑ Cut two from batiste.
- ❑ Mark one piece for adding the ruffled lace according to the markings on the pattern piece.
- ❑ Stitch lace on one bustle pad piece according to marks on the pattern piece.
- ❑ Right sides together pin the ruffled piece to the other batiste piece.
- ❑ Stitch around leaving the top open for turning.
- ❑ Notch curves and turn.
- ❑ Stuff until bustle pad is ¾ of an inch thick and has no wrinkles.
- ❑ Hand close top.
- ❑ Stitch a ten-inch piece of ribbon to each side of the top of the bustle pad. Tie bustle pad around waist of doll, on top of the petticoat.
- ❑ Wrap ties around waist and tie a bow under the bustle pad to make it stand up a little higher. It needs the extra height to support the heavy lined skirt and hold it away from the body.

Making the Corset

- ❑ Cut a 9" by 12" piece of batiste.
- ❑ Cut an 8-1/2 inch by 11-1/2 inch piece of shirt interfacing.

- ❑ Fuse the interfacing to the batiste following manufacturer's directions. (The interfacing is slightly smaller than the fabric to prevent ruining the iron while fusing it.)
- ❑ Line up corset pieces A, B, C, D and E on the interfaced batiste. Leave ½ inch between each piece.
- ❑ Trace around each piece with the fade-a-way marker.
- ❑ Trace again with the **Dream Seamer**.
- ❑ **Be sure you have marked every notch, this is important.**
- ❑ Mark the center front and center back seam on pieces A and B.
- ❑ Mark each piece with its correct identification letter.
- ❑ Mark each piece with a "T" at the top of each piece.
- ❑ As each piece is traced, turn the template over and place it directly above the one just drawn.
- ❑ Trace again just as you did it's opposite. Mark all notches, letters and CF and CB (center front and center back).
- ❑ Take the marked fabric to the sewing machine.
- ❑ Cut out the two A pieces only.
- ❑ Stitch center front seam.
- ❑ Snip at curve.
- ❑ Press closed, then press opened. Press both right and wrong side open.

- ❑ Top stitch on either side of the pressed seam. This gives the look of a boning channel and adds more support to the corset.
- ❑ Cut out the two B pieces.
- ❑ Pin and stitch each B piece to either side of the A pieces.
- ❑ Snip curves and press close, then press open.
- ❑ Top stitch as before.
- ❑ Add the two C pieces to each side of the B pieces.
- ❑ Press and stitch as before.
- ❑ Add the two D pieces to either side of the corset.
- ❑ Press and stitch as before.
- ❑ Add the two E pieces to either side of the corset.
- ❑ Press and stitch as before.
- ❑ If corset is too large for your doll, reduce (or remove, whichever is appropriate) one or more of the side pieces to fit.
- ❑ Stitch bias tape around the entire corset.
- ❑ Fit corset on doll over petticoat.
- ❑ Remove bustle pad while fitting corset. It belongs over finished corset.
- ❑ Mark and stitch five to eight hooks and eyes or place tiny grommets spaced evenly up center back of corset.
- ❑ Replace bustle after corset is in place.

Outer Garments

Making the Skirt

- ❑ Place **Skirt Front** template (#13A) on fold of doubled fabric. Trace around template with fade-a-way marker.
- ❑ Trace again using the **Dream Seamer**.
- ❑ Trace the **Skirt Side Front** template (#13B), **Skirt Side Back** template (#13C) and **Skirt Back** template (#13D) on the doubled fabric.
- ❑ Add seam allowance using the **Dream Seamer**.
- ❑ Cut out all pieces.
- ➔ **Attention**
If you are cutting silk fabric use your pinking shears, it will cause less shredding while handling the fabric during construction.
- ❑ Trace and cut another set of skirt pieces from the lining fabric.
- ❑ The skirt and lining are stitched separately.
- ❑ Pin and stitch side front pieces to both sides of center front.
- * Each seam should be steam pressed. If you steam press the seam flat first, this sets the stitches into the fabric and makes it easier to open the seam. If you are using silk fabric, use a pressing cloth each time you press it. Open the seam, and press again. Turn to right side and steam lightly or use a pressing cloth and press again. All seams should be pressed as they are stitched. This makes the skirt hang correctly when on the doll.

- ❑ Stitch center back seam to dot, leaving open above dot for closure.
- ❑ Press seam allowance on back opening to inside.
- ❑ Fold under raw edges and stitch.
- ❑ Pin and stitch side back pieces to skirt back.
- ❑ Pin and stitch skirt front to skirt back.
- ❑ Repeat for lining. Remember to press each seam as you stitch it.
- * *All this getting up and down will help to keep your feet from swelling as you sit at the sewing machine for many hours.*
- ❑ Place skirt trim upside down on the right side of skirt,
- ❑ Pin all around hem ¼" from bottom edge of skirt.
- ❑ Stitch using the cording or zipper foot close to the trim. When skirt is turned the trim will be in the correct position.
- ❑ Right sides together, pin lining to skirt all around the bottom edge.
- ❑ Stitch as closely as possible to the trim stitching.
- ❑ Turn right-side out, press carefully and thoroughly.
- ➔ **Optional Cartridge Pleating**
Cartridge pleating is a Victorian sewing technique to gather lots of fabric into small areas. No gathering thread is needed for this technique.
- Mark waistband at ¼-inch intervals.

- Make a fold at each mark. All pleats are the same size and some fit over others. Pleat to fit waistband. Remember, no pleats in the front of skirt. Pleats are faced toward the center back on both sides.
- Pin pleats and press in place.
- Stitch to waistband using a hand sewing needle and thread.

→ Or Gather

- Run two lines of gathering stitches around waist. The skirt and lining are now treated as one. Gathering stitches should be no longer than 3mm. (I prefer 2.5 myself. The gathers are small and even.)
- Gather from each end. There should be no gathers, only a slight easing on the front, over the tummy. Most of the gathers should be in the back over the bustle area.
- Cut waistband from the same fabric as the skirt and interface.
- Pin and stitch waistband to skirt.
- Trim away gathers inside seam to reduce bulk in the waistband.
- Turn; finish ends and top stitch.
- Press and fit skirt over undergarments and mark waist closure.
- Sew hook and eye in place.

Making the Jacket.

The jacket was sometimes called a waist or a bodice, depending on what type of fabric it was made from.

- Place jacket templates (#16A, #16B, #16C, #16D, #16E, #16F, #16G, #16H) on doubled fabric.
- Trace and cut all jacket pieces in the same manner as the rest of the clothing, using templates, fade-a-way marker and **Dream Seamer**.
- Cut both from your fashion fabric and from the lining fabric.

Interfacing

If both your jacket and the lining are silk, you may wish to interface the jacket fronts for body so they will hang properly when on the doll. The trim applied to the hem and the neck and cuffs of the jacket will add whatever body that part of the garment needs.

- Cut the interfacing slightly smaller than the jacket by not adding seam allowance to it.
- Fuse the interfacing to the wrong side of the jacket front lining pieces before construction of the lining.
- Pin front to side front.

→ Attention

Because of the extreme curvature of these seams, it is best to pin the top and the bottom of the seams first and then ease the rest together as you pin. If you simply begin at one end and pin to the other end the pieces will not seem to fit.

- Stitch two front pieces to the two side front pieces.
- Clip seams at curves and steam and press every seam just as described for skirt instructions.
- * *Press the curved seams over a Tailor's ham. If you do not have one, roll a thick towel and use it to curve the seam over in order to press the seams open without creasing the garment.*
- Pin upper jacket back to lower jacket back.
- Stitch and press.
- Pin jacket side back upper to lower jacket side back.
- Stitch and press.
- Matching seams, pin jacket back to jacket front at shoulder seams.
- Stitch and press seams open, set aside.
- Stitch lining the same as for jacket.

→ Attention

Do not forget to press every seam exactly as for the jacket.

Sleeves

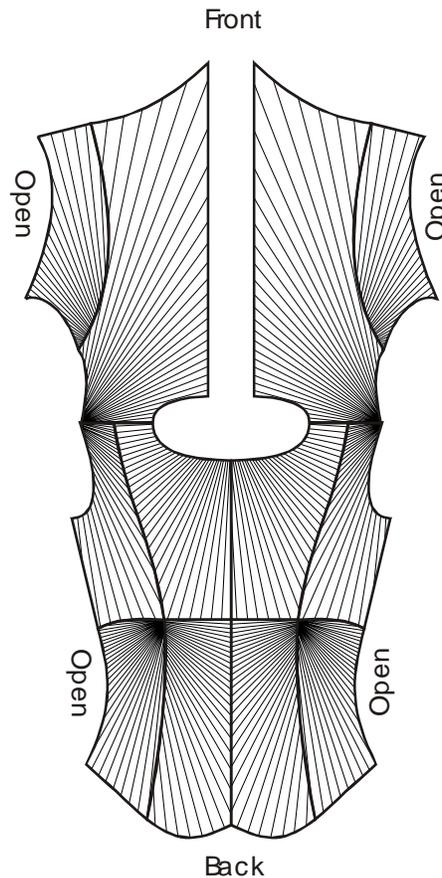
- Trace and cut sleeves and sleeve lining.
- Stitch two lines of gathering stitches around cap of all four sleeves.
- Gather up to fit armhole of jacket and lining.
- Pin each sleeve into the armholes and stitch.
- Remove any gathering stitches that show on the right side after machine stitching.

- ❑ Trim away most of the gathers to reduce bulk in sleeve.
- ❑ Set sleeves aside
- ➔ **Attention**
If your doll is to be posed with her arms outstretched or posed above her head, do not put sleeves into jacket or lining until after the jacket is on the doll.
- ❑ Then slide the finished sleeves over the doll's arms and hand-stitch them into place using a neat ladder stitch.
- ❑ If you want the jacket sleeves to "pouf" and stand out from the body, use the sleeve pouf templates to cut from doubled bridal tulle.
- ❑ Fold them in half and hand gather with drapery thread.
 - When gathered up to fit the shoulder of the jacket, tack them into place between the sleeve and the sleeve lining.

Fitting Lining Into Jacket

- ❑ When all seams have been clipped and pressed with right sides together, fit the jacket lining to jacket.
- ❑ Pin and stitch across lower edge of back.
- ❑ Clip and notch where necessary. Snip away parts of seam allowances at the intersections where seams cross on another and four pieces of fabric are in the same seam. This will remove excess bulk in seams.

- ❑ Pin and stitch the hem of the front of the jacket and lining, continuing up the center front, around the neck edge, down the other side of the center front and across the lower front.
- ❑ At this point, the sleeves are still not sewn together nor are the side seams. Only the front and back hem, the front edges and the neck.



- ❑ Use hemostats to turn right side out. It is easier to turn through one of the back side openings.
- ❑ Press thoroughly.
- ❑ If you plan to pose your doll so that she cannot get into the jacket, skip to the special directions at the end of this section.

For Simple Pose or for Removable Jacket

- ❑ Open the garment so the jacket and lining are pulled away from each other.
- ❑ Pin and stitch one of the side seams. You should be able to pin both the jacket and the lining in one operation.
- ❑ Stitch and press.
- ❑ Stitch the other jacket side seam closed.
- ❑ Turn the jacket. (Hemostats help.)
- ❑ Fit the sleeve linings into the jacket sleeves. Make sure the sleeves are straight by lining up the seams at the cuffs.
- ❑ Finger press all around and then steam press. Use the ham and a pressing cloth.

➔ **Attention**

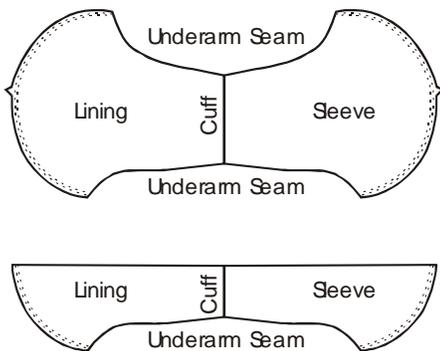
A dowel with some batting wrapped around it and slipped into a narrow tube of muslin makes a great pressing tool to slip into a doll sized sleeve for pressing.

- ❑ Hem jacket sleeves.
- ❑ Turn under raw edges of sleeve lining and hem.
- ❑ Stitching lining edge to sleeve edge, turn up into cuff if desired.
- * *Jacket can be trimmed all around the edges and the cuff of sleeves if desired. The Victorians couldn't get enough trim.*
- ❑ Fit the jacket on the doll over the skirt.

Special Jacket and Sleeve Instructions for Dolls Posed with Arms Up or Out

If sleeves are going to be put on the arms after the jacket is on the doll, follow these directions for finishing the sleeves:

- ❑ After jacket is finished and turned and pressed, stay-stitch around each armhole to keep the fabrics together. Put the jacket on the doll now and prepare the sleeves.
- ❑ Right sides, together stitch sleeve to sleeve lining along hem only.
- ❑ Open up so that both the sleeve and the sleeve lining are attached to each other at the cuff.
- ❑ Pin and stitch underarm seam.



- ❑ Fold lining inside sleeve and gather at top to fit jacket arm hole. (Do lining and sleeve separately.)
- ❑ Trim sleeves as desired.
- ❑ Press thoroughly.
- ❑ Slide sleeves onto doll's arms and ladder stitch in place by hand.

Dickey

- ❑ Trace one **Dickey** template (#14A) on fold from fashion fabric, add seam allowance and cut.
 - ❑ Trace another on fold from lining material, add seam allowance and cut.
 - ❑ If using silk for both dickey and lining, trace, add seam allowance and cut dickey interfacing pieces (#14B, #14C) on fold from lightweight interfacing. For thicker fabrics, you can skip the interfacing.
 - ❑ Sew waist and underarm darts in dickey and lining. Snip waist dart at waist.
 - ❑ After darts are stitched, fuse or stitch interfacing on wrong side of lining. The gray shading on pattern piece #14A shows where interfacing goes.
 - ❑ Right sides together, stitch dickey and lining together all the way around, leaving the neck open.
 - ❑ Notch underarm curve.
 - ❑ Press, turn through neck, and press again.
- ➔ **Optional**
- Use Jabot Neckband (#15B) to make a neckband for dickey.**
- ❑ Add trim to neck or neckband.
 - ❑ Fit dickey on doll over skirt.
 - ❑ Mark back of waist for snaps.
 - ❑ Bring shoulder strap over shoulder and mark where it will be stitched. (See #14A for location.)

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Jabot

A dickey and jabot will complete the costume.

- ❑ Mark and cut the **Jabot** templates (#15A, #15B, #15C) on the fold of the jacket lining fabric, there are two jabot pieces and a neckband.
- ❑ Stitch around leaving the top open for turning.
- ❑ Stitch the other one.
- ❑ Turn both pieces and press.
- ❑ Center the smaller jabot piece on top of the larger one.
- ❑ Stitch gather lines on both jabot pieces together.
- ❑ Gather along the top edge as indicated on template.
- ❑ Press under the seam allowance on one long edge of neckband.
- ❑ Fit gathered jabot between dots on neckband and stitch.
- ❑ Fold neckband over gathers, finish ends and topstitch.
- ❑ A lace motif can be hand stitched to center of jabot if desired.
- ❑ Fit jabot on doll under the jacket and mark for a small snap or small hook and eye. Stitch closure in place at back of neck.

Making the Picture Hat

- ❑ Trace the smaller of the two hat circles (the six-inch circle) onto buckram or two pieces of heavy crinoline and cut out. No seam allowance is needed.
- ❑ Fit millinery wire or floral wire flush against the edge of the buckram circle.

- ❑ Set your machine for a short stitch and the widest zigzag stitch.
- ❑ Zigzag around the circle stitching the wire to the buckram. If you are using floral wire you will have to piece two stems, as the circle is larger than one stem is long.
- ❑ Overlap second stem for about an inch to first stem and stitch as one. Overlap again when you get back to the beginning.
- ❑ If the stitches are not close enough and you can see the wire, zigzag around entire circle again.
- ❑ Mark exact center of buckram circle with pencil.
- ❑ Trace the twelve-inch circle onto the silk. Cut out the circle.
- ❑ Mark the exact center of the silk circle. Fold the circle into quarters and mark the point of the quarter, that is your exact center.
- ❑ Using the fade-away marker and a ruler make a dot one-quarter inch from the outside edge and at every inch around the circle. (As shown on the pattern piece.)
- ❑ Thread a hand-sewing needle with heavy drapery thread and take a tiny stitch at every mark around the circle.
- ❑ Pin the six-inch buckram circle at the center to the center of the silk circle. Be sure the pin is on the bottom (silk side) so it will not be closed up inside the hat when finished.
- ❑ Gather up the thread as snug as it will go and tie off with a secure square knot, or take a couple of tiny stitches and cut the thread. Slip the raw edges inside the circle.
- ❑ Use a long needle to manipulate the gathers so they look like even pleats.
- ❑ Steam lightly, do not touch the hat with the iron.
- ❑ Bend up back 1/3 of hat.
- ❑ Bend the front around her face and secure with a hatpin through her head.
- ❑ Study the hat on the doll and decide how you will embellish the hat.

* *Remember the Victorians adored lots of embellishment.*

* *The back should be decorated with silk flowers, keep the design asymmetrical, use an odd number of "things" never an even number.*

* *Either stitch the embellishments on the hat, or use **Bridal Tac** or **Fabri Tac** to glue them in place.*

* *Decorate the front with feathers, flowers, birds, or whatever strikes your fancy.*

- ❑ After the doll is wigged, pin her hat back in place.

Go to the chapter on **Hair** for instructions how to weft the mohair for her wig.

To style her hair make a simple chignon (bun) on the back of her head, low enough that it does not interfere with the fit of the hat. You can make a chignon by gently combing the hair back into a loose ponytail, secure with thread and wind it up onto a bun, secure with thread and needle. The thread should be the same color as the hair. Leave a few wisps curling around her face. If they won't curl, dampen them with water and wrap around an inch of a drinking straw and hold with a bobby pin until dry.

Finishing

There are a few final things to do:

Coloring the Face

- See Appendix B on page 50 for complete painting directions for the eyes.
- Use a fabric brush and apply cheek blush to cheeks and nose.
- Add a tiny bit of color at a time to lips. Use a small brush and some powdered cheek color. Build it up a little at a time. Make the area between the lips a little darker than the lips themselves.
- * *You can also use a rose crayon or colored pencil for lips. Pink is best for Caucasian dolls and a terra cotta color for brown-skinned dolls.*
- Use brown, pale lavender or light gray for eye shadow.
- * *Make up the doll's face as you would make up your own face. Use make-up sparingly and build it up until you are happy with it. Remember less is better. You can always add more, but too much will make you unhappy.*
- * *After you have colored the eyes and face with whatever method you have chosen, generously cover the face with **Createx** pure textile medium. (See the source section for supplies.) **Createx** will blend the colors and the pencil lines will disappear. It will also protect the face from dirt. It will not make the fabric stiff or change the texture of the cloth. It will intensify the colors slightly. I*

have used this product for many years and love it.

- * *Perhaps you noticed when you colored the face that the features are not quite even, perhaps one eye is a little higher than the other or the mouth is not quite straight. While the **Createx** is still wet, use a straight pin or two to correct the error. Leave the pins in place until the medium is dry. The correction will stay when the pins are removed.*

Hair

I have used all sorts of roving, mohair, and beautiful colored and textured yarns for hair. I usually drape several colors and types of hair material on the doll after she is completely dressed. When I find one that looks perfect with the character and costuming, that's the one I use.

How to Weft Mohair.

- If you have purchased some loose mohair, don't worry, it is easy to weft so that it may be stitched or glued to the doll's head and then combed, cut and styled.
- If the hair has not been cleaned you will have to put it into a basin with warm water and **Dawn**[®] dishwashing detergent.
- Let it sit until the water is cold. Do not agitate or you will have felt. (It is wool you know.)
- Gently squeeze the soapy water from the mohair. Change the water and allow it to soak again until cool.

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- When it is clean enough, rinse it several times in basins of warm (never hot) water until the water remains clear and all soap and other debris is gone.
- Lay the wet wool on a towel to air dry. It can be dyed with hair dye, **Rit**[®] dye, **Kool-Aid**[®], or almost anything.
- The Source section lists the addresses for several companies where you can buy mohair already cleaned and dyed, wefted or not wefted as you wish.
- Once the hair is dry, it is time to weft it.
- Measure off a yard of **Solvay** about an inch wide. This water-soluble paper will disappear when the hair is glued to the head.
- * *Tissue paper can be used as well but must be removed by tearing it away after the hair is stitched.*
- Gently pick up a "group" of hair. Pull it between your hands to remove loose hair. (Don't throw this away, it can be used.)
- Cut one end of the "group" with a scissors.
- Place the cut ends on the strip of **Solvay** or tissue paper.
- Continue until you have filled the strip of **Solvay** or tissue paper.
- Hair should be even and smooth not clumped in bunches.
- Place a second piece of **Solvay** or tissue paper over the hair and carefully take it to your sewing machine.

- ❑ Set your machine for a short, narrow zigzag stitch. Stitch over the hair and tape two or three times using a regular thread the same color as the hair.
- ❑ Remove the tissue paper. If you have used **Solvly**, and you use a water based glue, the glue will dissolve it as you apply it to the head.

Otherwise, you can dissolve **Solvly** by putting the work in a dish of warm water for a few minutes.

- ❑ You now have wefted mohair.
- ❑ Mark *Victoria Rose's* head with concentric circles beginning at the back of the neck and continuing to the crown, just like hair grows. (Study how a wig is made and you can see the circles.)
- ❑ Put the doll in a plastic bag and tie it tightly around her neck so that you don't get hair all over her.
- ❑ Begin applying hair at the nape of the neck.
- ❑ Next, do the forehead. The hair should hang down over her face.
- ❑ Then do each circle, starting at the outside and ending at the crown of the head.
- ❑ Trim and style as you wish.

* *You can either stitch or glue the hair in place directly on the doll's head. If you glue, I recommend **Instant Grrrip** made by **Bond**. It is found at craft and hobby shops. It has almost instant tack and still gives you about 10 minutes to work with it. I put a little bit of it in a small squeeze bottle with a very fine needle tip on it so that it will lay down a very fine bead of glue. These*

*containers and tips are in **Clotilde's** catalog. I also use **Fabri-Tac**. It bonds even quicker. It is available in most fabric stores and craft shops.*

* *When you purchase **Fabri-Tac** at a craft store, get the smaller 4-ounce size. It has a short shelf life. Before buying, turn the bottle upside down. If the air bubble takes more than a few seconds to rise to the other end, it is already old stock and probably too thick to use on your doll.*

Using Textured Yarns for Hair

- ❑ Put the doll in a plastic bag and tie it tightly around her neck so that you don't get hair all over her.
- ❑ Drape and play with the hair material until it looks right.
- ❑ Sew or glue the hair in place.

Styling the Hair

Victorian women did not cut their hair. It was very long.

- ❑ Comb the hair smooth then bring it all up into a high ponytail.
- * *Those tiny rubber bands that dentists use on the kids' braces make wonderful ponytail holders for dolls.*
- ❑ Use thread the same (or close to) the color of the hair and wrap it around the ponytail a few times to hold it snug.
- ❑ Separate the hair into four or five sections.
- ❑ Wrap each section into a large curl. Secure with hairpins.

* *Cut about 1/4-inch off the end of regular hairpins to make them doll-sized.*

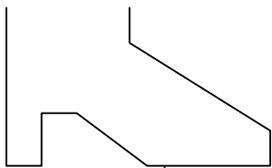
- ❑ When the curls are all in place you have a chignon. Use a full sized or a large hairpin to arrange any stray hairs.
- ❑ Spray lightly with hair spray by spraying the air and passing the doll's head through the mist in the air.

This was the style of the day. For fancy evening dress, they arranged a few curls around the face and/or hanging down the neck, also flowers or other ornaments were worn in the hair.

Attaching Doll to Base

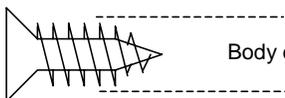
You can use this simple base if your doll won't stand alone, or if your doll travels to shows and you don't want other people constantly adjusting her limbs so that she is balanced.

- ❑ Stand doll on base with feet in desired position.
- ❑ Make a dot under each foot where the screw should go.



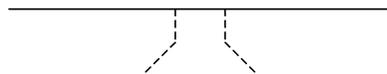
Screw goes here

- ❑ Drill a clearance hole for the screw body at each dot. For the #6 x 1/2-inch flat-head screws, this should be 5/32- or 3/16-inch drill bit. If you can't tell what size drill bit to use, select one that is slightly larger than the threaded portion of the screw, but smaller than the head. If the screw won't go through the hole easily, make the hole a little larger.



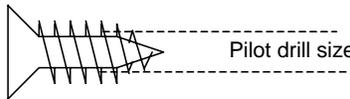
Body drill size

- ❑ Drill a counter-sink (beveled hole) from the bottom of the base to accommodate the screw head using a larger drill bit. A 9/32- or 5/16-inch drill bit is best, but you can use any bit that is larger than the head of the screw. Do not go any deeper than necessary to prevent the screw head from protruding and scratching table. Do both holes.



Countersink drill size

- ❑ Drill a pilot hole in the bottom of each shoe where screw will go to prevent the paperclay from splitting. Use a 3/32-inch drill bit. The bit should be smaller than the threaded portion of the screw, but the same size or larger than the solid part of the screw inside the thread.



Pilot drill size

- ❑ Insert screw through base and into shoe, and tighten until just tight. **DO NOT** over-tighten. Do screw in other foot.

Pricing Your Doll to Sell:

Take a good look at the finished doll and ask yourself these questions:

- ? Are you happy with it? Did you do a good job? Is it only okay, or is it excellent?
- ? What was your total cost of materials?
- ? ? What was the total time it took to complete the doll? (Keep in mind that the first time you make a new pattern it takes much longer.)
- ? ? How much are similar dolls going for in your area?

? ? Are you selling through a shop or gallery? If you are selling wholesale, your wholesale price should be about 50% of the retail price. You may be able to do better than this through a local store. If you are selling on consignment (you are paid only if the doll sells), remember that you may get the doll back unsold and dirty or shopworn from handling.

? ? Usually a good rule of thumb is three times the price of materials plus whatever you want to get for your own work, or five times the cost of materials, and don't count your time.

If the doll sells easily, the price is probably right. If it attracts a lot of attention but doesn't sell, the price is probably too high. If you have more orders than you can fill, your price is too low.

Thank You:

My thanks to all of you who purchased this pattern. I sincerely hope that you not only enjoyed making *Mimi's Victoria Rose*, but that you learned more about dollmaking by making her. The techniques you have learned in this pattern can be used in all of your dollmaking, not just on my patterns.

Mimi's Stuffing Tool

I frequently make dolls without clothes to show off just how good that a cloth doll can be. It's not that I particularly like nude dolls—it's that I don't want the clothing to hide my work. So, as you have probably noticed, I'm a little bit crazy about stuffing smoothly.

I have described earlier how I use the nesting technique either with my fingers or with a hemostat. I also use a specially designed stuffing tool in two ways:

- * I wrap the tip of the tool with stuffing like a cotton swab and slide stuffing under the skin to fill in exactly where I want it. I use this technique for filling in low spots in the body or face, and for adding knuckles to the fingers.
- * I use the tip of the stuffing tool to straighten seams. It will slip under the skin and I can turn the seam allowance all in the same direction for a smoother appearance.

The stuffing tool that I use is a **Stanley 64-846** screwdriver with a wooden drawer knob attached to the handle so that it doesn't hurt my hand. It has a 1/8-inch wide blade without any "ears." You can use the screwdriver "as is" from the store, but hours of use will rub blisters on your hand. The knob makes it much more comfortable to use.

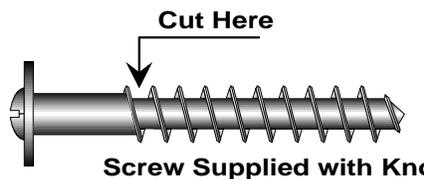
You can find both the screwdriver and the knob in most hardware stores, and it is not hard to assemble them.

Materials and Tools

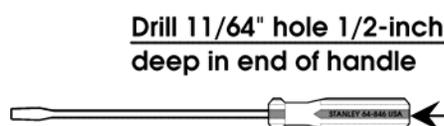
- **Stanley 64-846** screwdriver
- **Allison #931** Wood Round Knob, Finish Natural, 1¼-inch diameter
- Electric drill with 11/64-inch drill bit
- 5-minute or 10-minute epoxy glue
- Pliers
- Hacksaw and vise

Instructions

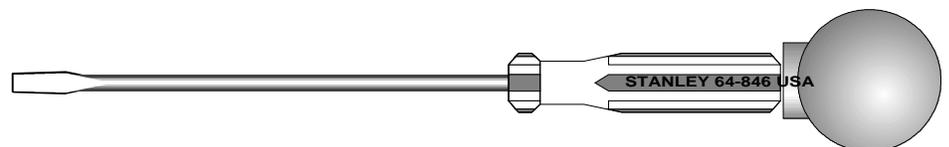
- Cut the head off the screw supplied with the knob. Put the screw into a vise to hold it and use a hacksaw to cut it off at the end of the threads as shown in the following drawing.



- Drill an 11/64-inch diameter hole ½-inch deep in the end of the screwdriver handle.



- * *My husband, Jim, uses a drill press to make my stuffing tools, but you can do it with an electric drill if you are careful to keep the drill straight. It helps if you use a center punch to mark where the hole will go so that the drill bit doesn't wander.*



→ CAUTION

Do not hold the screwdriver in your hand while drilling the handle. Use a vise or pliers to hold it.

- Mix up some quick-setting epoxy glue.
- * *Use any glue that will join metal to wood (the screw and the knob) and metal to plastic (the screw and the screwdriver handle) without requiring air to dry.*
- Put a little epoxy on the threads on the cut end of the screw or in the hole in the knob.
- Using the pliers, screw the cut-off end of the screw into the knob as far as it will go. It should stick out about 3/8 of an inch.

- Put a little epoxy onto the end of the screw sticking out.
- Screw the knob into the hole in the handle of the screwdriver as far as it will go. (Use the pliers to hold the screwdriver handle.)

50 Appendix C

Easy Eye Painting

These same face instructions are in many of my patterns.

On most of my dolls, only the eyes are painted. The lips are colored with colored pencils and the eyebrows are drawn with a fine point marker by **Sakura**.

Eye painting instructions are given here. If you prefer to embroider the eyes, instructions are given on the next page.

Painting Without Brushes

If you are not comfortable using paint brushes, don't. There are many lovely new pens and colored pencils available today. I frequently use **Berol** colored pencils or **Sakura's Pigma** fine point pens. These are colorfast and will not bleed if you use a light touch.

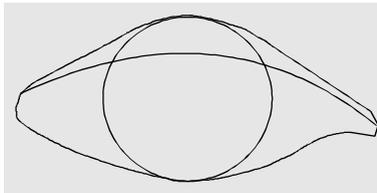
- * If you use the .01 fine tip pens, never use them on fabric that has been treated with gesso, **Createx®** or any fabric medium. The point will clog. (You can sometimes rescue a clogged point by soaking the point in alcohol.)
- * Store your pens and felt tip markers on their sides rather than standing upright, they won't dry out so quickly.
- * If you use colored pencils, use a light coating of **Createx** fabric medium after you've finished to make them permanent.

You can use the eye painting instructions using colored pencils, fine line fabric pens, or crayons with sharp points. Use one color over the other rather than mixing paint.

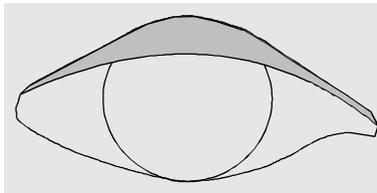
Painting the Eyes

Use acrylic paints designed for fabrics, or use artists' acrylic paints mixed with textile medium. These instructions are for blue eyes. For brown or green eyes, use the appropriate colors.

- * *Place the face on a piece of fine sandpaper to keep it from sliding around while you are painting.*



- Mix a small amount of burnt umber, some white, and a few drops of water on a paper plate. The final color should be just a little darker than the doll's skin. Load a small round brush (#0 or #1) and paint the eyelid.

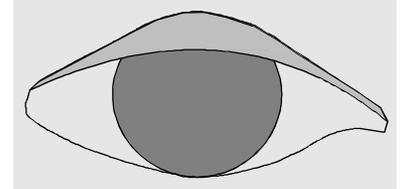


→ Attention

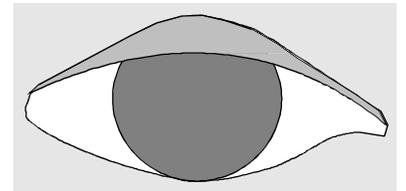
Be sure to allow each coat of paint to dry before adding another color. (I keep a hair dryer in my studio for this purpose.)

Easy Eye Painting

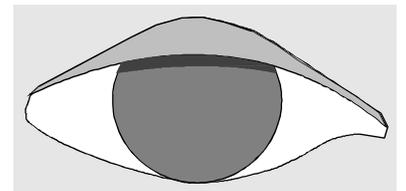
- Mix a small amount of cobalt blue with a few drops of water on a paper plate. Load a small round brush (#0 or #1) and paint the entire eye circle.



- Paint the eye outside the eye circle solid white.

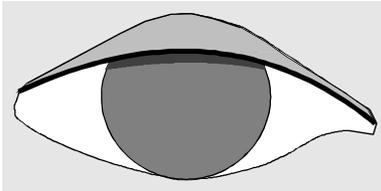


- Mix a very tiny speck (about the size of the head of a pin) of burnt umber into some of the blue. Paint on the eye circle only, far enough down to cover the upper one-third of the eye circle (including the part under the eyelid). This is the shadow under the eyebrow. (This shadow does not show on the white part of the eye.)

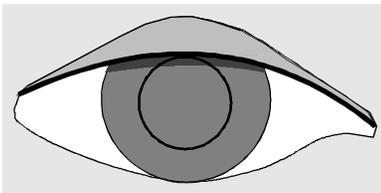


Easy Eye Painting

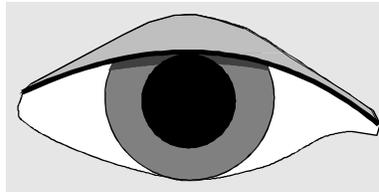
- Mix a little more burnt umber (about three times what you mixed before, about the size of a pencil eraser) into the blue. Use a fine liner brush or the business end of a pin to draw around the front edge of the eyelid. *Do not* draw around the bottom eyelid.



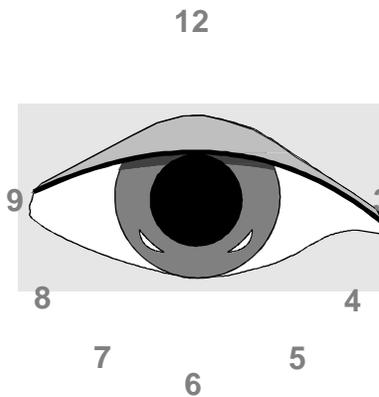
- Here's an easy way to make a perfect pupil. Using a small circle template from the stationary store, find a circle that seems right for the eye and draw it on the painted eye with a pencil. Another way is to use those little cloth circles used to protect the holes in the paper in three ring binders. The outside circle is the iris and the inside circle is the pupil. Remove the hole protector after you have traced the circles on the doll.



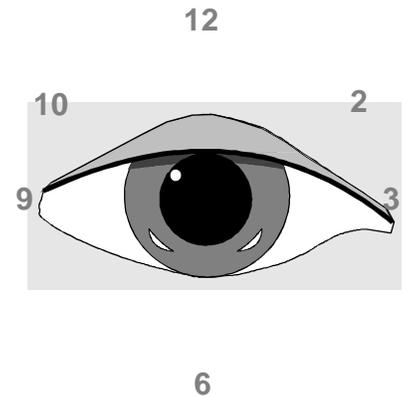
- Fill in the circle. I use a **Sumi** pen or mix more burnt umber with cobalt blue until it's very dark. The mixed paint looks better than black paint.



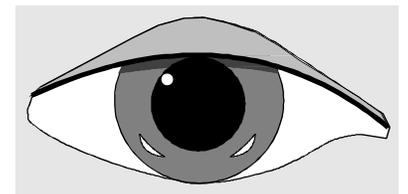
- Mix a little white into the first blue until it is a sky blue color. Use the small round brush to paint a tiny crescent on the iris outside each side of the pupil, between 4 and 5 o'clock and between 7 and 8 o'clock.



- Using the sharpened point of a pencil that has been dipped in a small drop of white paint, place a white dot just inside the edge of the pupil at two or ten o'clock to make the eyelight.



- When the paint has completely dried, give the whole eye a coat of acrylic gloss or clear nail gloss.



Your Notes

54 Pattern Piece Inventory

Mimi's Victoria Rose

Pattern Piece Inventory:

Doll:

Piece Description

- 1A Torso Front—Cut 2 of muslin
- 1B Torso Back—Cut 2 of muslin
- 2A Leg—Cut 4 of muslin
- 2B Foot Sole
- 3 Arm—Cut 2 of muslin
- 4A Lower Arm/Hand—Cut 4 of muslin
- 4B Upper Arm—Cut 4 of muslin
- 4C Thumb—Cut 4 of muslin
- 5 Easy Face—Cut 1 of muslin
- 6A Face—Cut 2 of muslin
- 6B Face Trace
- 7 Ears—Cut 4 of muslin
- 8A Boot Top—Cut 2 of paperclay, 2 of glove leather
- 8B Boot Upper—Cut 2 of glove leather
- 8C Boot Sole—Cut 2 of paperclay, 2 of glove leather
- 8D Boot Heel Top—Cut 2 of paperclay, 2 of glove leather
- AA Arm Armature
- LA Leg Armature

Costumes:

Piece Description

Combinations

- 9A Combination Drawers—Cut 2 of batiste
- 9B Combination Bodice Back—Cut 2 of batiste
- 9C Combination Leg Band—Cut 2 of batiste
- 9D Combination Sleeve—Cut 2 of batiste

Petticoat

- 10A Petticoat—Cut 2 on fold of batiste
- 10B Petticoat Waistband—Cut 1 on fold of batiste

Bustle

- 11 Bustle Pad—Cut 2 of batiste

Corset

- 12A Corset Front—Cut 2 of interfaced muslin or batiste
- 12B Corset Side Front—Cut 2 of interfaced muslin or batiste

- 12C Corset Side—Cut 2 of interfaced muslin or batiste
- 12D Corset Side Back—Cut 2 of interfaced muslin or batiste
- 12E Corset Back—Cut 2 of interfaced muslin or batiste

Skirt

- 13A Skirt Front—Cut 2 on fold of fashion fabric, 2 of lining
- 13B Skirt Side Front—Cut 2 of fashion fabric, 2 of lining
- 13C Skirt Side Back—Cut 2 of fashion fabric, 2 of lining
- 13D Skirt Back—Cut 2 of fashion fabric, 2 of lining

Dickey

- 14A Dickey—Cut 2 on fold of fashion fabric
- 14B Dickey Top Interfacing—Cut 2 of interfacing
- 14C Dickey Bottom Interfacing—Cut 2 of interfacing

Jabot

- 15A Jabot—Cut 2 on fold of fashion fabric
- 15B Jabot Neckband—Cut 1 on bias of fashion fabric
- 15C Jabot Smaller—Cut 2 on fold of fashion fabric

Jacket

- 16A Jacket Upper Back—Cut 2 of fashion fabric, 2 of lining
- 16B Jacket Lower Back—Cut 2 of fashion fabric, 2 of lining
- 16C Jacket Upper Side Back—Cut 2 of fashion fabric, 2 of lining
- 16D Jacket Lower Side Back—Cut 2 of fashion fabric, 2 of lining
- 16E Jacket Side Front—Cut 2 of fashion fabric, 2 of lining
- 16F Jacket Front—Cut 2 of fashion fabric, 2 of lining
- 16G Jacket Sleeve—Cut 2 of fashion fabric, 2 of lining
- 16H Jacket Sleeve Pouff—Cut 4 of netting

Hat

- 17A Hat Brim—Cut 1 from buckram.
- 17B Hat Covering—Cut 1 on fold of silk fabric.

SOURCES

Airtex Consumer Products
Airtex Premium Bulk stuffing
800-851-8887
Wholesale and retail
<http://airtex.com/>

Barbara Willis Designs
Stuffing forks
415-962-0639
Wholesale and retail
<http://www.barbarawillisdesigns.com>

Clotilde
Sewing supplies and notions
800-772-2891
Wholesale and retail
<http://Clotilde.com>

Createx Colors
800-243-2712
Wholesale
<http://www.createxcollections.com/>

The Compleat Sculptor
Anatomical Models
Retail
<http://www.sculpt.com/>

CR's Crafts
Airtex Premium Bulk stuffing,
dollmaking needles,
fabric, **Paperclay**
515-567-3652
Retail
<http://crscrafts.com/>

Dollmakers Journey
Fabric, needles, **Createx**,
Grrrip Glue, Needle-pointed glue dispenser,
Dream Seamer,
hard-to-find dollmaking supplies
703-569-7072
Retail
<http://www.dollmakersjourney.com>

G Street Fabrics
Rockville, MD
800-333-9191
Swimsuit lining, all fabrics
Retail
<http://www.gstreetfabrics.com>

HarborFreight
Inexpensive tools
800-423-2567
Retail
<http://HarborFreight.com>

Joggles.com
Fabrics, trim,
goodies for fabric artists and dollmakers,
on-line classes
Retail
<http://Joggles.com>

Kreinik
Gorgeous threads for embellishment.
Wholesale
<http://www.kreinik.com/>

Mimidolls.com
Books & Patterns by Gloria J. "Mimi" Winer
Wholesale and retail
<http://Mimidolls.com>

Piecemakers Country Store
Doll Sculpting Needles
Wholesale and retail
<http://www.piecemakers.com>

Quilter's Resources
(now Brewer Quilting & Sewing Supplies)
Piecemakers and Nifty Notions doll sculpting
needles
Wholesale
<http://www.brewersewing.com>

⇒ NOTE

You have our permission to photocopy this page only, so that you can take it with you when shopping for the supplies needed to make this special doll.

Doll:

- ❑ 1/2 yd good quality muslin (200 count). I used **Southern Belle** by Spring Mills.
- ❑ Approximately 6 feet of 12 or 14 gauge wire available at Home Depot or hardware store
- ❑ Wire Cutters capable of cutting 12 gauge wire
- ❑ Channel Lockers Pliers
- ❑ Regular Pliers
- ❑ White floral tape, available at craft stores
- ❑ Scrap of cardboard for shoe insert. (Back of writing pad will do.)
- ❑ One small (¼ lb.) package or **Creative Paperclay, Diamond Paperclay, La Doll, Crafty** or **Premier Paperclay**. For covering and balancing shoes.
- ❑ Regular sewing thread. (I recommend **Swiss Metrosene Plus**. 100% polyester I prefer it because it is finer and stronger than **Coats and Clark**. **And not as fuzzy as Gutterman**) I do not recommend cheap 3 for \$1 thread, it is not good enough for all the work you will put into this doll. It will disappoint you.
- ❑ 100% nylon drapery thread. Available in home decorating departments.
- ❑ 10 good strong pipe cleaners, the soft kind not the spiky ones. Not the fat ones either, mine are made by **Long** and come 60 to a package for about \$1 or slightly less. Look in smoke shops.
- ❑ **Dream Seamer**: This is a small brass button with a hole in the center used by quilters. It is made by **Extra Special Products Corp**. If you can't find one, call them and ask where you can get one. See source section for info.
- ❑ Machine Needles—one new size 9 or 11 woven, OR one size 9 or 11 Universal sewing machine needle
- ❑ Hand sewing needles—John James long darners #7. Short sturdy needle for stitching body closed
- ❑ Doll Needles—3", and 5" (Piecemaker's are the best. See source section.)
- ❑ **Airtex** Premium Polyester Stuffing white or black, your choice
- ❑ Used file folder for making templates
- ❑ Glue stick (not for a glue gun) for gluing paper pattern to file folders
- ❑ Air soluble marking pen (the purple one). If yours is faded, get a new one.
- ❑ Straight pins (I recommend **IBC**--1-3/8" long, fine glass head pins) and long quilter's pins for pinning legs in place. (Available from **Clotilde**. See source section.)
- ❑ **Instant Grrrip** glue. Available at craft shops
- ❑ **Sakura** Micro Pens size .01, black, brown, blue and rose

- ❑ **Berol** Prisma Color Pencils, peach, pink, blue, green, gray and brown
- ❑ White acrylic artist paint for whites of eyes. One tube will last a lifetime.
- ❑ **Createx** (See source section)
- ❑ Very small brush, 1 or 0
- ❑ Flat 3/4 inch fabric brush for **Createx**
- ❑ 5" or 6" straight Kelly clamps (hemostats)
- ❑ 8" straight clamps (hemostats)
- ❑ **Barbara Willis' Mini Stuffing Fork** (This is used for only a moment, but makes stuffing the nose so much easier.)

Hair:

- ❑ Purchased wig, or wonderful textured yarn, or one yard of wefted or one large bundle of non-wefted mohair

Clothing:

- ❑ One yard good white batiste for undergarments
- ❑ Three yards narrow lace for trim for undergarments
- ❑ About one and one-half yards ½" cotton cluny lace to trim bustle
- ❑ Small snaps and hooks and eye closures
- ❑ One-yard silk for skirt and jacket and hat
- ❑ One-half yard silk for lining skirt and jacket
- ❑ ¼ yard bridal tulle for pouf in jacket sleeves
- ❑ Piece of buckram for hat (available at **Dollmakers Journey**, see sources)
- ❑ Several in-scale trims for jacket
- ❑ 1/4 yard silk for dickey
- ❑ Millinery wire (13-inch length) or 18-gauge floral wire (Also available at **Dollmakers Journey**. See source section.)
- ❑ Assorted flowers, silk ribbons, birds and other trims for hat
- ❑ 2 hat pins, (can be used as is or can be beaded or otherwise decorated)

Boots:

- ❑ Pair of old kid leather gloves. A pair of elbow length gloves will make two pair of doll shoes
- ❑ A white charcoal pencil or chalk marker to mark dark fabrics and leather
- ❑ Thread to match each of the fabrics chosen, including mohair and leather