

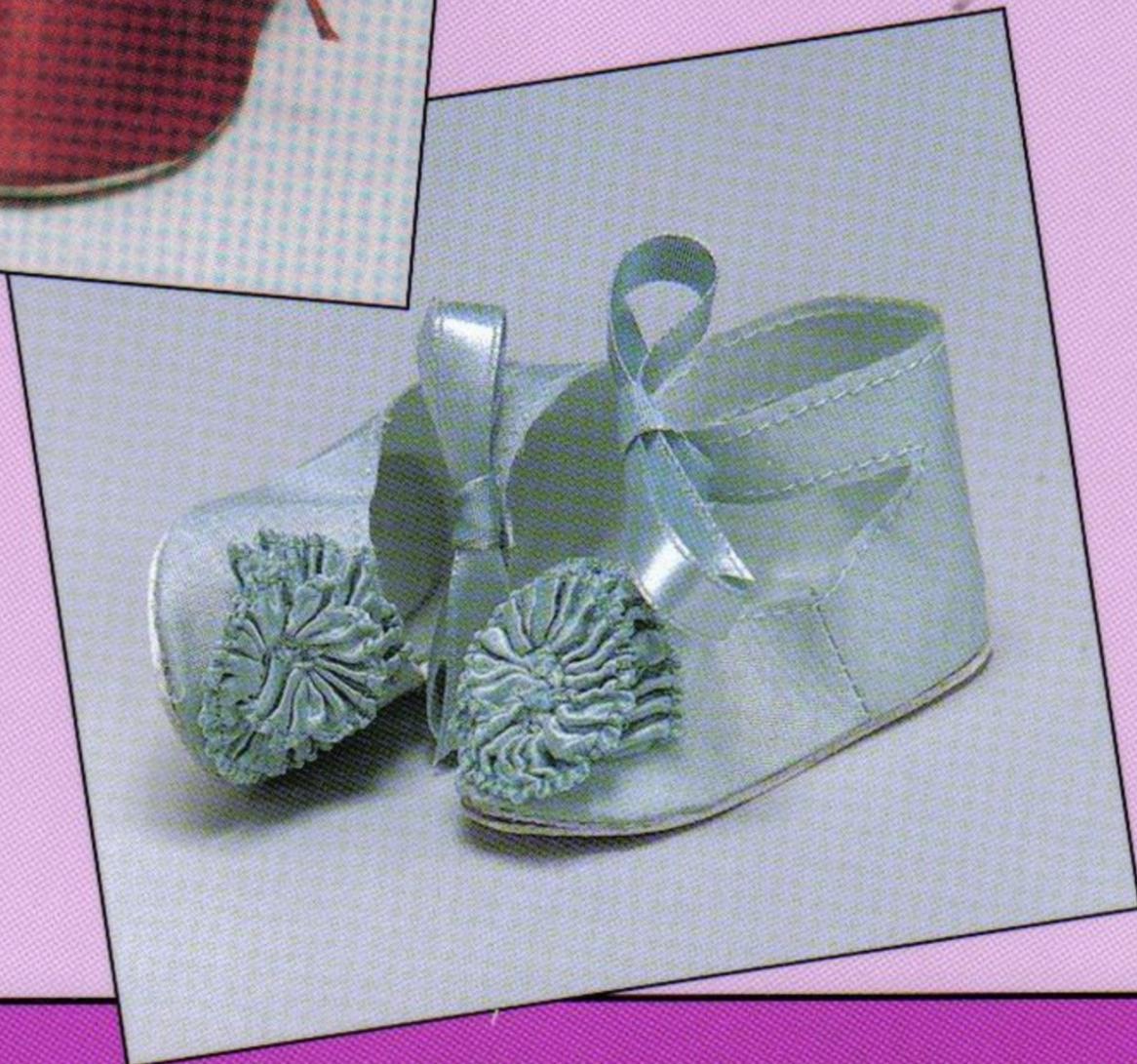
7 Patterns
for
Fabric Shoes
in many sizes



Make Doll Shoes!

Workbook I

by *Lyn Alexander*



Make Doll Shoes!

Workbook I

by Lyn Alexander

Table of Contents

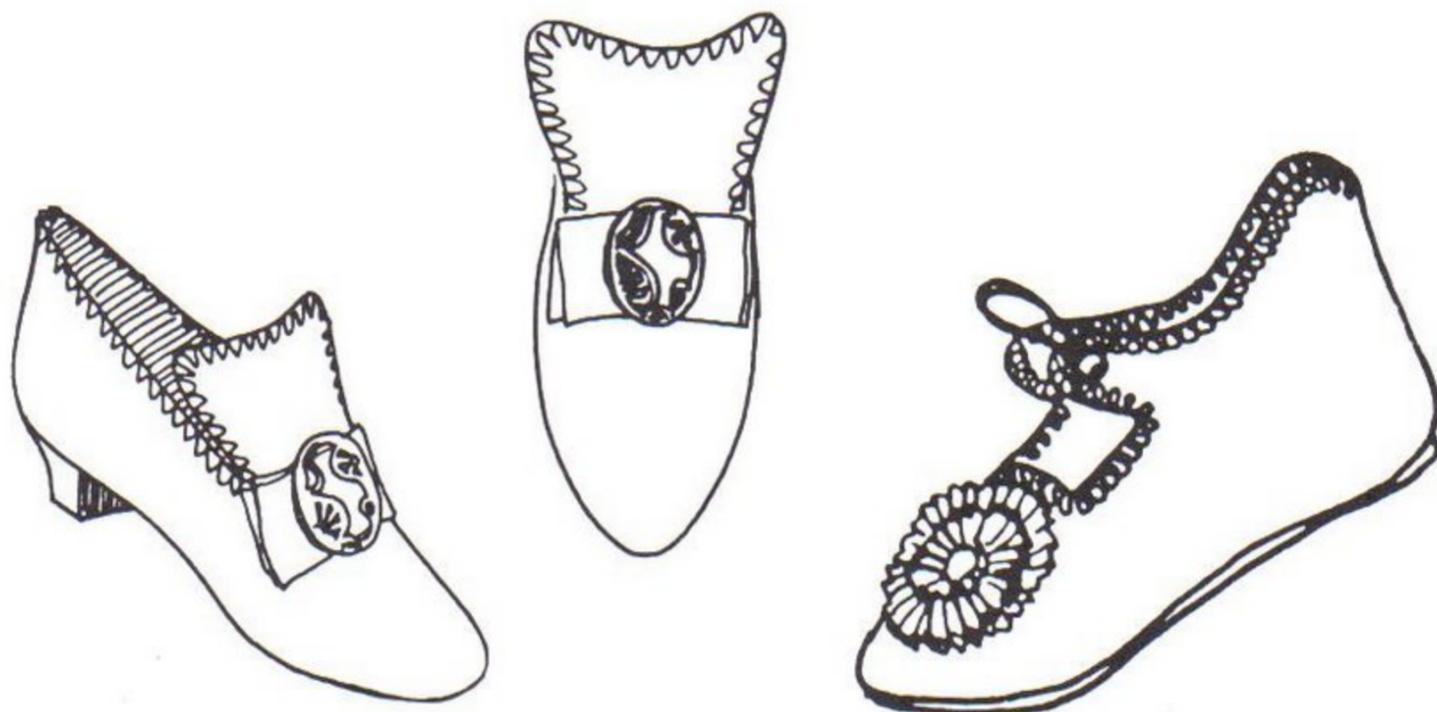
Introduction	3	Trim the Shoes	12
I. How to Make Doll Shoes	4	II. Authentic Doll Shoes	15
Choose the Style	4	Single Strap with Side Seams	16
Choose the Material	4	Single Strap with Back Seam	17
Choose a Pattern	5	Oxfords	20
Adjust the Pattern	6	Marked Shoes	20
Make Fabric Shoes	7	III. Shoe Patterns	25
Sole Refinements	11	Bibliography	39
Locate Supplies	11	About the Author	40

Acknowledgments

My sincere gratitude goes to all those who so graciously let me examine their doll shoes or made contributions to this book, especially: The Cameron Doll & Carriage Museum, Debbie Masters, Eileen and Lynn Meyer, Ruth Nett and friends in the Colo-

rado Columbine Dollology Club and the Iowa Kate Shelley Doll Club.

To them, and to all doll shoemakers everywhere, I dedicate this book.



Additional copies of this book may be purchased at \$5.95 (plus postage and handling) from

Hobby House Press, Inc.

1 Corporate Drive, Grantsville, MD 21536

1-800-554-1447

www.hobbyhouse.com

or from your favorite bookstore or dealer.

Drawings ©1983 Lyn Alexander

Text ©1989 Lyn Alexander

Photographs ©1989 Hobby House Press, Inc.

9th Printing—2003

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by an information storage and retrieval system, without permission in writing from the publisher. Inquiries should be addressed to Hobby House Press, Inc., 1 Corporate Drive, Grantsville, MD 21536.

Printed in the United States of America

ISBN: 0-87588-335-4

Introduction

The correct shoes for your doll are a small but important finishing touch to her costume. Exercise your artistic creativity and taste in clothing selection and choose your doll's footwear to complement her dress in style, color and material.

While it is possible to purchase a variety of doll shoes, you may not easily find a perfect pair in the size and color you need. The solution, of course, is to make the shoes yourself. The pictures, patterns and instructions in this book will help you produce nearly anything you want.

Section I covers every aspect of making doll shoes and has illustrated directions for their construction.

Section II illustrates and analyzes dozens of authentic doll shoes to help you duplicate the old ones as closely as possible. Complete descriptions tell you how and of what they were made.

If you prefer to be creative and have footgear that is entirely different, then alter the patterns in any way you choose.

Section III has a variety of patterns in many sizes and styles. All of the patterns can be made of either fabric or leather as it suits you, and as appropriate materials are available.

Shoemaking is an easily learned craft but it demands exactness, patience and attention to detail. Every step must be done carefully. All patterns should be tested and tried on the doll before you begin the

finished shoes. Then, when you are in the midst of working, you will be familiar with the pattern, know that it will fit, and can devote your full attention to each detail.



Illustration 2. *The Delineator*, 1916. Reprinted with permission of the Butterick Company, Inc.



Illustration 1. *Harper's Bazar*, 1889.

Shoemaking can be simple or complex depending upon how many shoes you intend to make. If you only want one pair, then use the equipment you have at hand. If it is a craft you find exciting and enjoyable, invest in more equipment. In either case, you will need to assemble a variety of supplies and tools. This, and the process itself creates a certain clutter. Therefore, it is more efficient and satisfying to make several pairs of shoes at the same time.

Turn shoemaking into an enjoyable adventure and invite a friend or two to help. Work together and be rewarded with shoes for everyone.

Locating supplies can sometimes be a problem. Page 11 gives suggestions for finding what you need. As you become more familiar and experienced, you will no doubt think of additional sources and resources for supplies.

Practice leads to proficiency and skill. Your first shoes may not be as perfect as you would like but if you persevere, you can soon make wonderful shoes. Then you will experience the joy of creating something beautiful, know the satisfaction of dressing your dolls exquisitely and the thrill of having your work admired.

My hope is that this book will provide a passport to great satisfaction for you as a doll's shoemaker.

I

How to Make Doll Shoes

Choose the Style

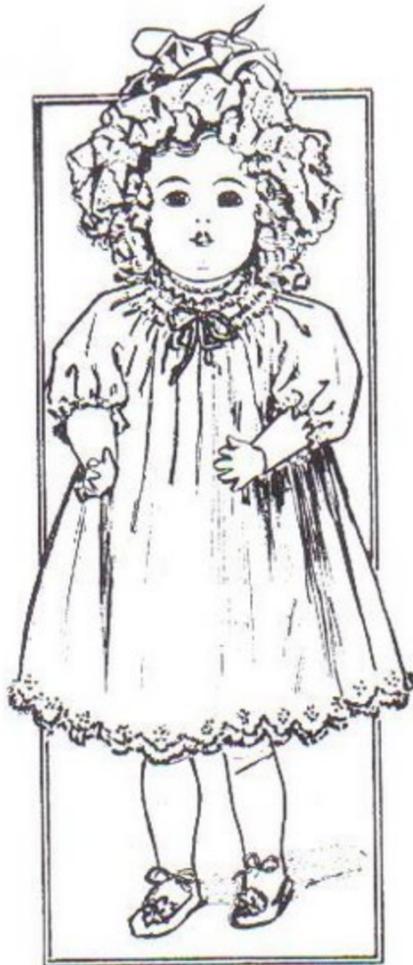


Illustration 3. The Delineator, 1908. Reprinted with permission of the Butterick Company, Inc.

Doll shoes that are more than just commonplace foot coverings contribute to the beauty and harmony of the costume. Truly distinctive shoes not only blend with the style and character of the doll and her dress, but also have unique and interesting features that invite closer inspection.

Unity with variety is the goal of harmony in art and this applies to art in costume as well. Seek to have enough similarity in various parts of the outfit to give unity and enough variety to give interest. Include subtle variations of line, color or fabric, and intricate or beguiling features that require study to see how the harmony was achieved.

If you are dressing an original creation for your own enjoyment, you have freedom in the style, color and trim of the shoes. However, if you are dressing an antique or reproduction doll for sale or competition, try to duplicate the appropriate old shoes to the best of your ability.

Research the history of shoes to know what was worn at a particular time. Study old doll shoes for information about style, color, material and trim. Analyze pictures of all-original dolls to develop a feel for what was correct in the entire costume and accessories.

Choose your doll's footwear to be harmonious with her appearance and dress, also appropriate for her historic period. Shoes are not the most important clothing accessory but they are the finishing touch. Like a period at the end of a sentence, they complete with statement and bring the costume to a satisfying conclusion.

Choose the Material

Old doll shoes were made from leather and also from many kinds of fabric such as silk, satin, canvas or oilcloth. Choose the material for the uppers of your doll shoes very carefully and use your creativity to see potential in all sorts of fabrics.

Heavy cloth such as velveteen, tapestry, some upholstery fabrics or canvas may not need to be interfaced or lined. If you use softer material such as satin,

peau de soie or silk, you will need to bond fusible interfacing to it for stiffening.

Linings make the shoe interior pretty and also stiffen the fabric. Linings can be cotton, silk or taffeta to match or contrast with shoe colors. Bond the lining to the upper fabric with a fusible web.

Various stiffened or embossed fabrics were used for old doll shoes, especially after 1900. If you are a

super sleuth, you might discover something similar in a fabric store or garage sale.

Many old doll shoes were made of oilcloth. Vinyl can be substituted if it has a cloth backing to prevent tearing.

While the directions in this book are focused on making fabric shoes, they can easily be adapted to working with leather. Choose light and supple garment weight leather or suede that is easy to handle. Synthetic leather (like Ultrasuede) makes wonderful doll shoes, too.

You need materials for the shoe uppers and for inner and outer soles as well.

Poster board is good for inner soles and comes in many colors.

Tan poster board or picture matting can be used for outer soles. Many old doll shoes had cardboard soles, especially after 1900.

Leather is the most attractive for outer soles and adds quality to the shoes. Tan is best, though you can use brown, black or white. The sole leather should be 1/32in (.08cm) to 1/16in (.15cm) thick.

Assemble the materials for your doll's shoes with care, and stay alert to creative uses for all sorts of items that will make unusual and beautiful doll footwear.

Choose a Pattern

The pattern you select for your doll's shoes depends not only on what is harmonious with her costume and appropriate for her historic period, but also on what fits her feet.

Doll's feet come in all sizes and shapes and sometimes the right foot does not match the left one. Some feet are nearly oval, some have slender heels and wide toes, some have fat insteps and some are long and slender.

You can compare your doll's feet with the shoe's sole pattern as a preliminary step, but the only way to know for sure that the shoe will fit is to test it in

material of the same thickness as you will use for the finished shoe. Try the test shoe on the doll. If any alterations are needed, make them in the pattern. When major changes are made, test again to be sure that your alterations are correct and the pattern will go together perfectly.

There are patterns in a variety of styles and sizes in the back of this book; you should be able to find what you need to produce shoes for your doll. If not, feel free to make adjustments or improvisations as it suits you.

Adjust the Pattern

Adjustments are not difficult and there are many locations where the pattern can be made either larger or smaller. Be sure to make a test shoe after alterations are made to be sure the parts will go together smoothly.

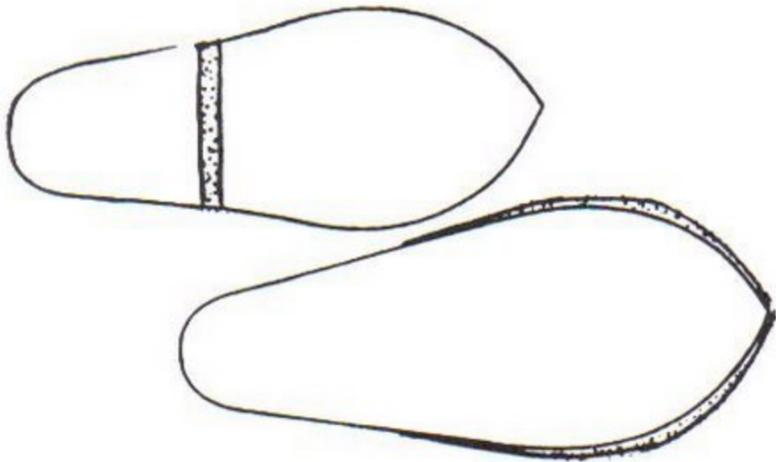


Illustration 4. Make the sole longer or shorter, or redraw the shape.

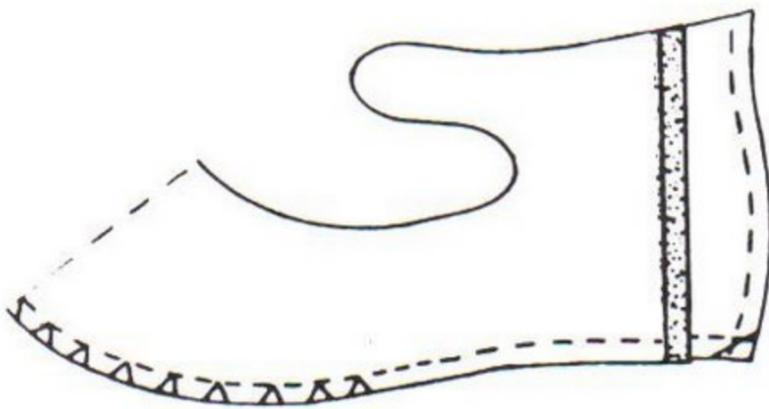


Illustration 5. Add to or subtract from the length at the heel.

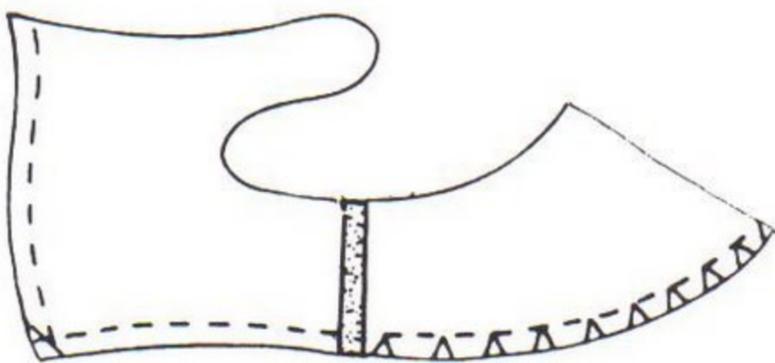


Illustration 6. Add to or subtract from the length at the instep.

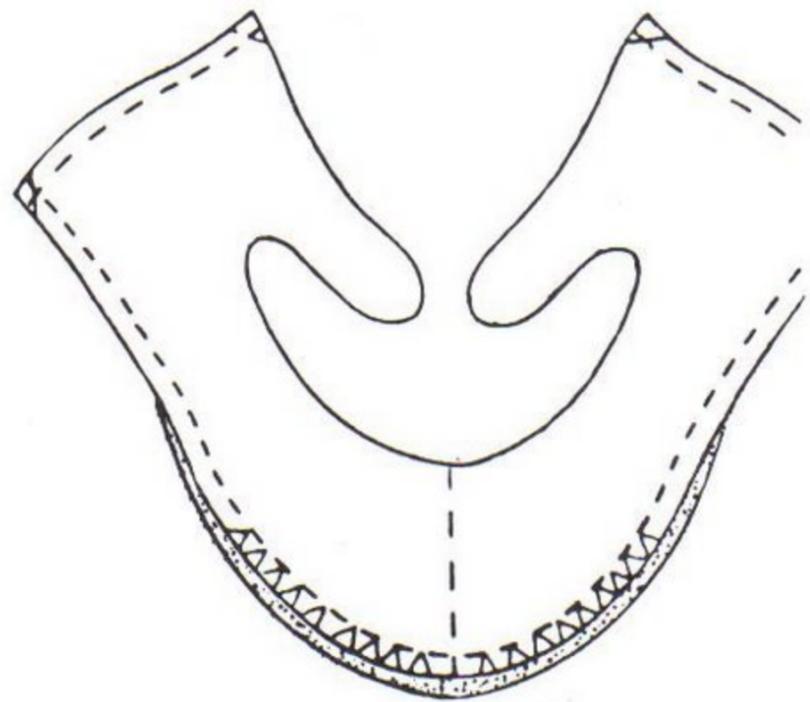


Illustration 7. Add or subtract fullness or length at the toe.

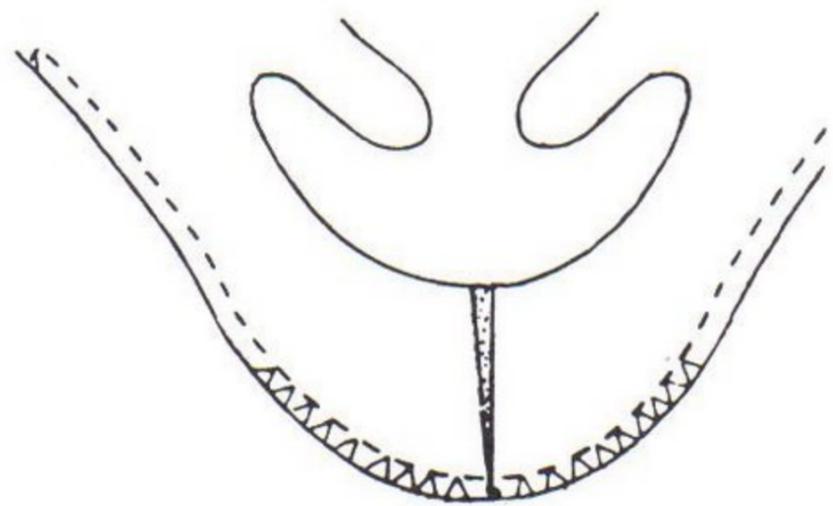


Illustration 8. Add or subtract fullness over the instep.

Make Fabric Shoes

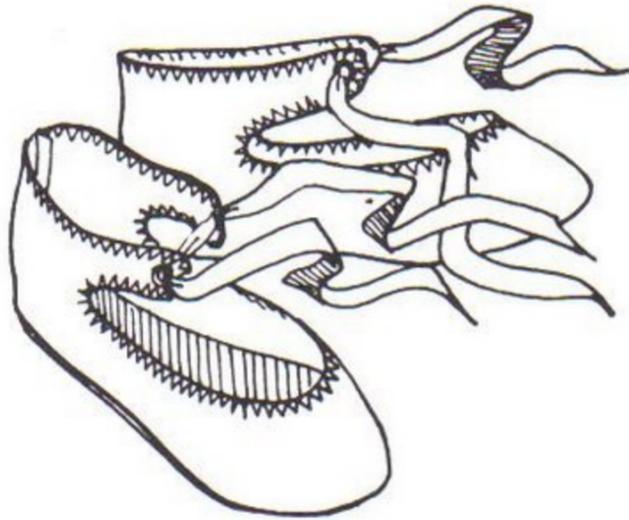


Illustration 9. Finished Jumeau slippers.

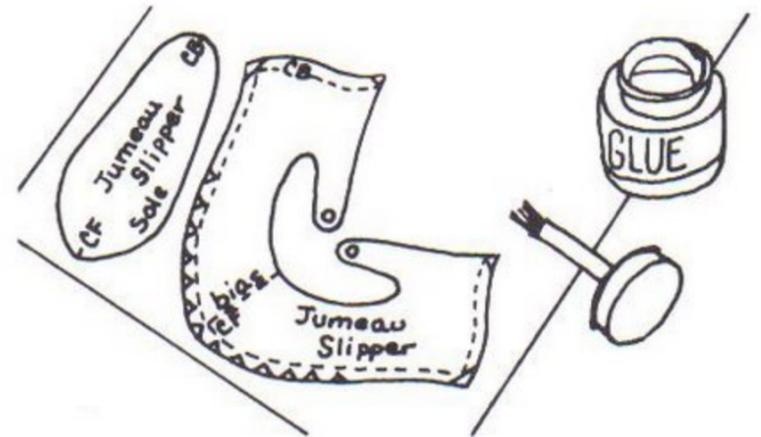


Illustration 10.

5. Cut out the pattern. Notch the center front (CF) and center back (CB) of the pattern pieces.

Shoemaking is not difficult but like most crafts, it demands attention to detail, exactness and patience.

You can produce beautiful, custom-made doll shoes if you will carefully follow the instructions in this book. As your skill increases, the shoes you make will look more professional.

You will find great satisfaction in your new achievement, as well as pleasure in having your doll dressed perfectly, down to her custom-made shoes.

Do each step in assembly-line method. Work with a rhythm and complete each step in sequence with steady progress.

Invite a friend to help, if you wish, and enjoy the companionship of working together.

Instructions

1. Compare the shoe sole pattern to your doll's foot.

2. Make a test shoe of a fabric that is the same thickness as your shoe fabric to be assured of a perfect fit. Remember to fit the shoe over the stocking so that it will not be too tight.

3. Make minor adjustments as needed. Change the shoe UPPER at center back or around the lower circumference, as shown on page 4.

4. Glue the pattern to cardboard, flat plastic or plastic film from an art supply store. This will keep the edge of the pattern from disintegrating as you use it.



Illustration 11.

6. Bond a patch of fusible interfacing that is large enough for all the UPPERS to the fabric for the shoes. (Follow the directions that come with the interfacing.) Use two layers of interfacing if you need extra stiffness in the fabric.

7. Or, bond the lining to the shoe fabric using a fusible web. (Again, follow the directions that come with the web.)

Some stiff fabrics will not need interfacing or lining. Experiment to decide what is best for your purpose.

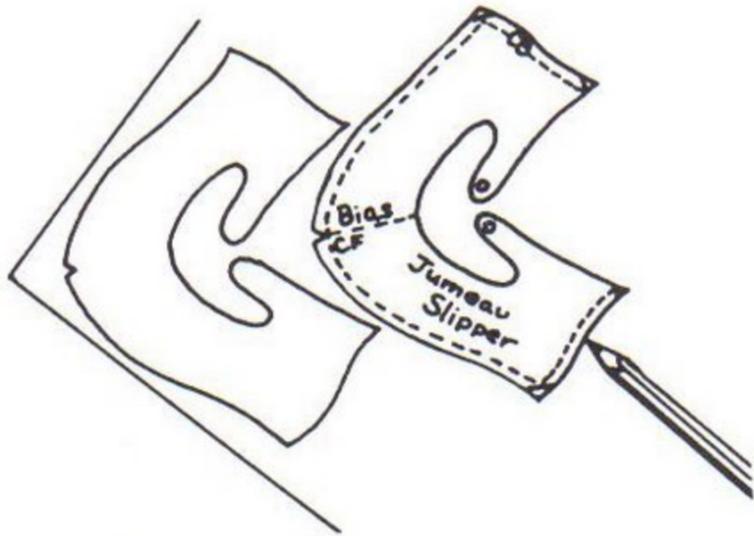


Illustration 12.

8. Lay the UPPER pattern on the wrong side of the fabric and trace the outline. Mark center front (CF) and center back (CB). Repeat for as many shoes as you are planning to make. Cut out.

9. Practice a variety of top or decorative stitches on scraps of the shoe fabric to decide on stitch length, width and style. Be sure the tension is correct for the stitching you want to do.

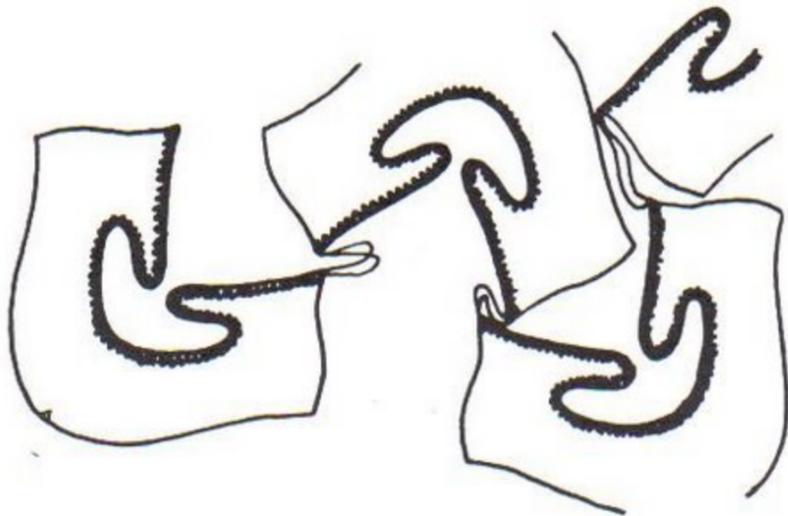


Illustration 13.

10. Work in assembly-line method and topstitch the upper edge of all the UPPERS using straight, zigzag or decorative stitching. Do each one, allowing a short length of thread between them. When all have been stitched, remove from the sewing machine.

NOTE: Sometimes the fabric will not feed smoothly, but will bunch under the presser foot. It may work better to do the decorative or zigzag stitching before cutting out the UPPERS. Cut out close to the edge but do not cut the stitching.

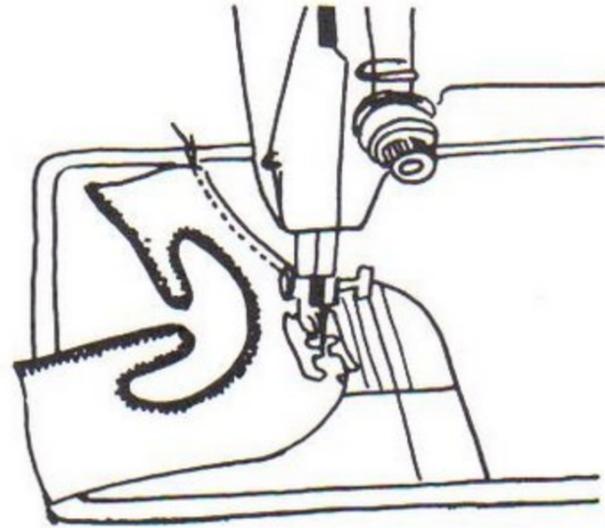


Illustration 14.

11. Leave the UPPERS connected by the stitching threads and staystitch the lower edges. There is a mark on your sewing machine presser foot to indicate 1/8in (0.31cm). Running this mark along the edge of the fabric will help you accurately stitch a 1/8in (0.31cm) wide seam. Cut apart. Notch the seam allowance of the curved areas.



Illustration 15.

12. Stitch the center back seam to the intersection of the staystitching line. Backstitch at the top and bottom to lock the threads securely. Clip across the corner of the seam allowance at the top and bottom.

13. Press the seam allowance open. (A point presser makes a good small ironing board.)

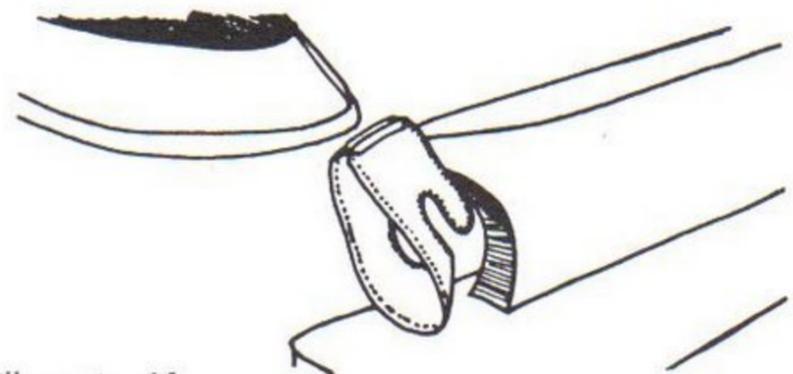


Illustration 16.

14. Cut INNER SOLES from thin cardboard. Poster board works well and comes in a variety of colors. Mark center front (CF) and center back (CB) on the inner soles.

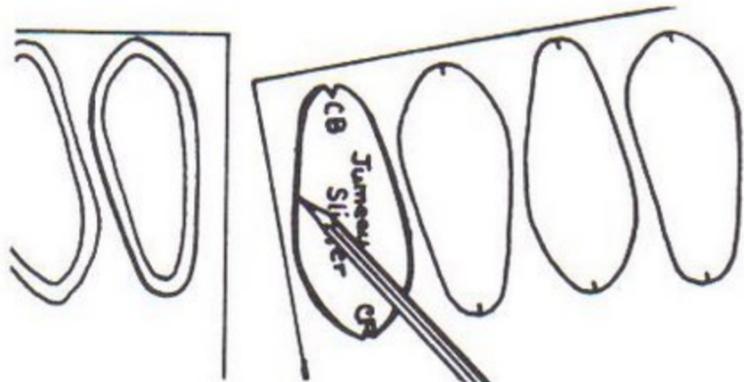


Illustration 17.

15. Cut a FILLER from cardboard the same thickness as the UPPER fabric. The FILLER should be a little more than 1/4in (0.65cm) smaller all around than the INNER SOLE.

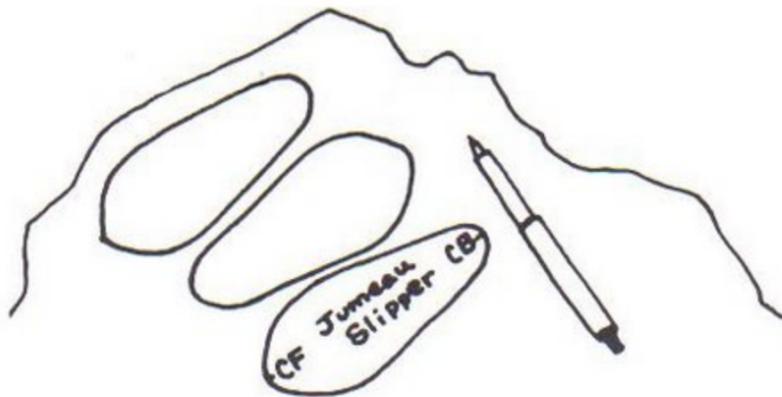


Illustration 18.

16. Trace the OUTER SOLES on the back of heavy cardboard. Cut out carefully. Have the edge as smooth as possible.

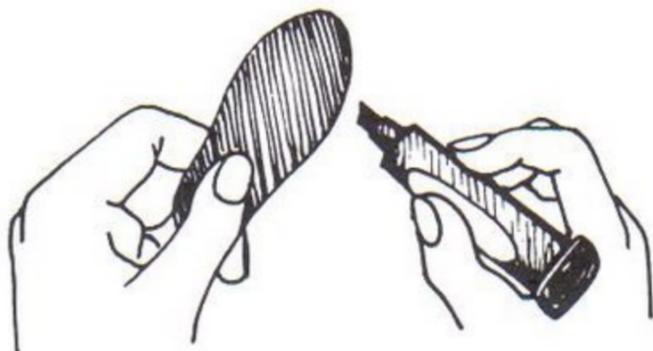


Illustration 19.

17. Darken the edge of the SOLES with a matching felt-tip pen, if you wish. For other refinements, see page 11.

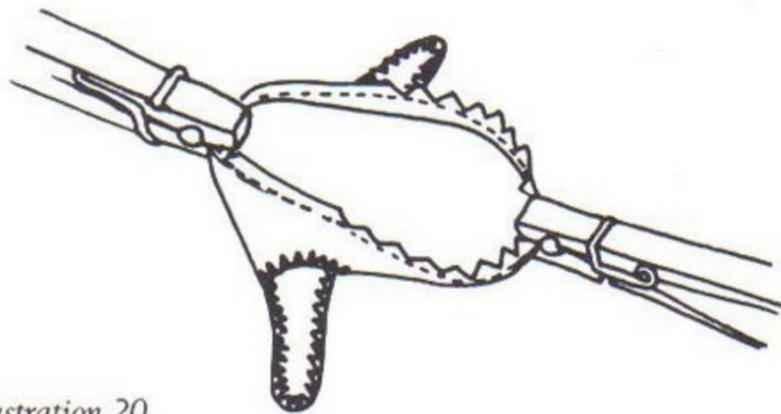


Illustration 20.

18. Match the UPPER to the INNER SOLE at center back. Glue with a dot of white glue. (Use white glue for all the gluing of the INNER SOLES and the OUTER SOLES.) The staystitching line will be well under the edge of the INNER SOLE. This amount is usually about 1/4in (0.65cm), depending on the thickness of the UPPER fabric. Clamp with a spring clothespin. Do this step for each of the shoes you are making. By the time you have finished with the last shoe, you will be ready to begin the next step with the first shoe.

19. Match and glue the center front in the same way you did center back. At this point you will be glad you tested your pattern so that you know the UPPER will fit the sole perfectly. Do this step for all of the shoes you are making.

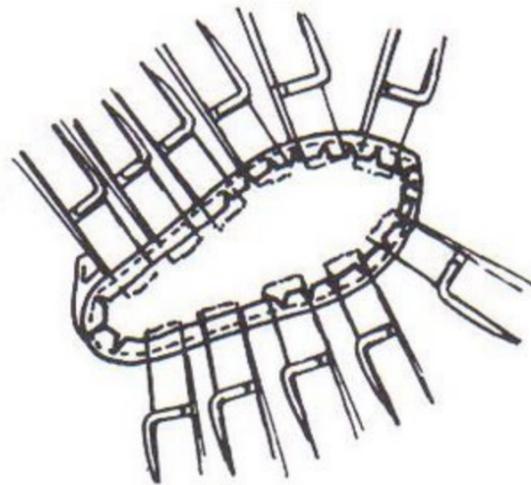


Illustration 21.

20. As you glue the UPPER to the INNER SOLE, you will want to have some ease in the toe area, but no folds, pleats or wrinkles. The fatter the doll's foot, the more ease is needed in the toe. (Again, at this point you will be glad you took the time to test your pattern so that you know it will fit your doll perfectly.)

21. Working from back to front, continue to glue the UPPERS to the INNER SOLES. The notches you cut in the seam allowance will help you mold the curved areas smoothly. The gluing can be messy. A damp cloth is useful for cleaning sticky fingers. If you accidentally get glue on the UPPERS, wipe it off immediately with the damp cloth.

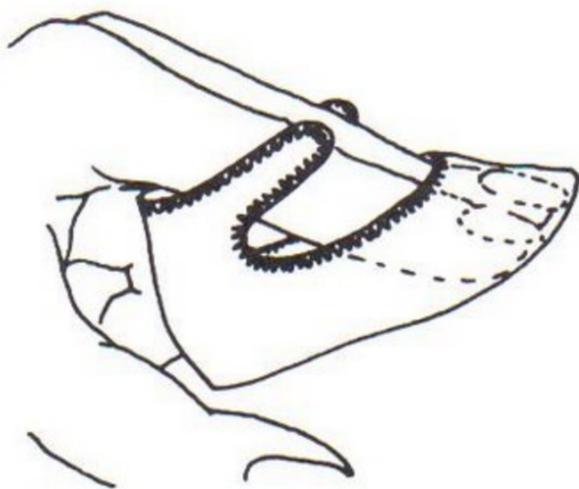


Illustration 22.

22. Push your fingers in the toe area of the shoe to see that there is plenty of room for the doll's foot.

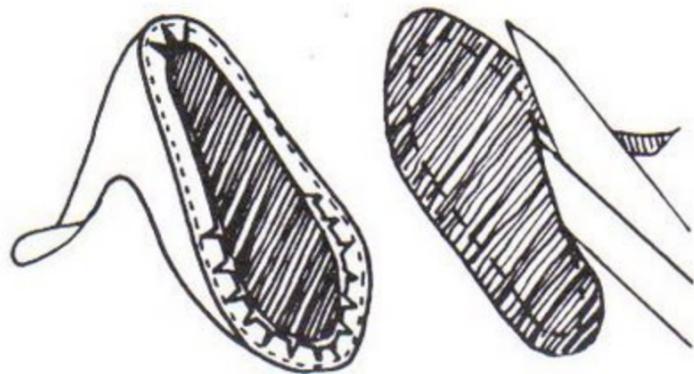


Illustration 23.

23. Glue a cardboard FILLER in the area inside the edge of the UPPER. Do this step for all of the shoes you are making.

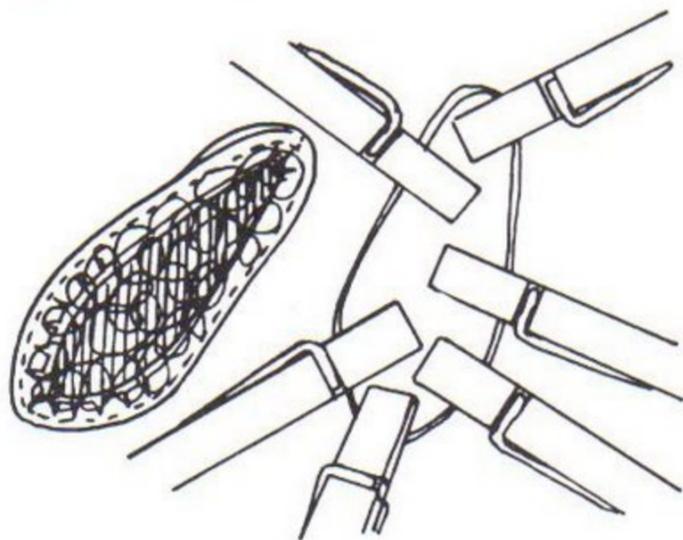


Illustration 24.

24. Carefully spread glue inside the staystitching line. Attach the OUTER SOLE, covering the staystitching. Wipe off excess glue. Clamp the edge with clothespins and allow to dry for a few minutes, or until all the shoes you are working on have been glued. If you leave the clothespins on too long, they will cause unsightly bumps in the sole of the shoe.

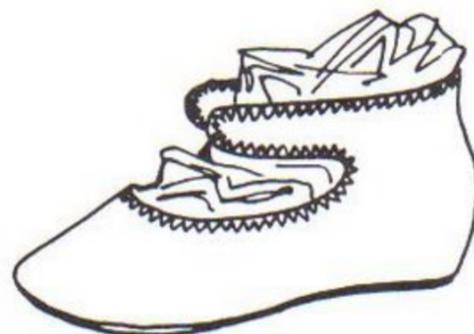


Illustration 25.

25. Stuff the shoe with tissue, shaping the sole to have a little curve, if you want. Place on a flat surface and allow the shoe to dry completely. The SOLE will become very stiff as the white glue dries.

26. Make holes for ribbon or cord ties with a leather punch.

NOTE: Small eyelets may be available at the leather store and you must also buy an eyelet setting tool. Practice using the tool as it requires some skill to set the eyelets accurately.

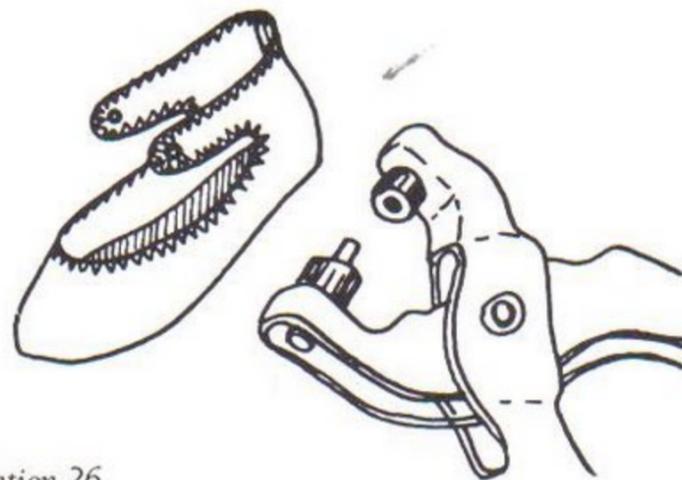


Illustration 26.

27. Soft, supple, garment-weight leather can be used for doll's shoes and is nearly as easy to work with as cloth. Leather is pliable and can be molded and manipulated. It can also be stretched; handle it with care and do not pull it out of shape. Have your sewing machine clean, oiled and adjusted properly so that your stitching is perfect the first time because you cannot rip it out without leaving permanent holes in the leather. Otherwise, follow the same instructions as for fabric shoes.

Sole Refinements

Tan cardboard was often used for the soles of doll shoes, especially after 1900. They were usually treated to give them gloss.

1. Use tan poster board.
2. Use picture matting. It is better quality and thicker than poster board.
3. Glue colored paper (such as construction paper) to cardboard.

4. Tint cardboard with water colors.
5. Use leather soles.

In all cases, color the cut edge of the sole with matching felt-tip pen or water color. Treat the edge and bottom of the sole with Neat Lac (from a leather store) for a smooth finish with medium gloss.

Locate Supplies

If you are a novice at doll shoemaking, begin with cloth for the uppers. You can easily find a good selection of materials at a fabric store (or possibly in your own sewing room). Look for fusible interfacings, fusible webs, small buttons and sewing supplies. Specialty items such as silk ribbon, braid, trim and tiny buckles can be ordered from dealers who advertise in doll magazines.

A leather shop is the best source for leather and leather-working supplies. Sometimes they sell scraps suitable for soles and uppers at bargain prices. If you do not have a convenient outlet, write to Tandy Leather, 1400 Everman Parkway, Fort Worth, Texas

76102, for their leather craft catalog.

Poster board and picture matting can be purchased at an art supply store. White glue (Elmer's or Tacky) and other craft supplies are available there, too.

Thrift stores and garage sales are other possibilities. You may find interesting fabrics, leather garments or purses.

Keep your shoe supplies and equipment conveniently stored in a box, adding new items or materials whenever you happen to find them. When you want to devote some time to shoemaking, everything will be in one place and ready to use.

Trim the Shoes

Tassels and Pompons

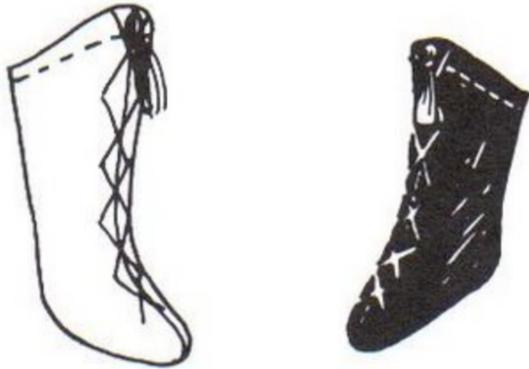


Illustration 27. Boots with tassel trim on Parian-head doll.



Illustration 28. Black and white leather boots with tassel trim.

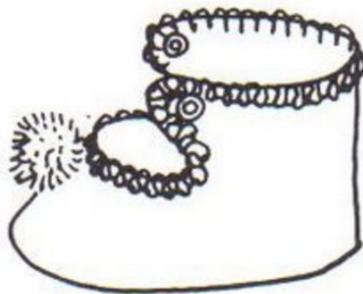


Illustration 29. Cloth shoes with pompon trim found on JDK doll.

The trims and finishing touches you select for your doll shoes are the final challenges to your creativity. Their taste and beauty can set your shoes apart with their distinctiveness.

Some trims, such as decorative stitching, are integrated into the construction steps. Others, such as buckles and self-fabric ornaments, are attached after the shoes are finished.

At various times in history tassels have been used to trim ladies' boots and shoes. They were very popular during the mid 1880s. They are found on doll footwear of that period and also occasionally on shoes of the first quarter of the 1900s.

Tassels are an easy-to-make finishing touch that adds interest to the footwear. To make them, cut a piece of thin cardboard the length of the finished tassel. Wrap floss or thread around it to the size you desire. Tie the upper end of the tassel and wrap with thread. Cut the lower end.

Pompons, also, have been used to trim the shoes at various times. They can be purchased at a craft or drapery store or you can make them yourself in much the same way as a tassel.



Illustration 30. Front laced cloth oxford with pompon trim.

Trim The Shoes Rosettes

Beautifully-made doll shoes of the late 1880s were often trimmed with silk ribbon rosettes. The ribbon was pressed into tiny pleats and gathered into a circle or spiral. Unless you use a mechanical pleater, fluting iron or hair crimper, it is difficult to duplicate the old rosettes exactly, but you can make something similar to trim your shoes.

Your rosettes will be most successful if you use thin silk or rayon ribbon. Satin ribbon is difficult to pleat because of its thickness and polyester will not cooperate at all.

One method is to finger-press silk ribbon into tiny pleats. Put a gathering thread in one edge of the ribbon and pull the ribbon into a circular shape. Sew the rosette to a buckram base.

To make a novel and exceptionally pretty rosette, put gathering threads along each edge of an 8 to 12in (20 to 31cm) length of 1/2in (1.3cm) wide silk ribbon. Draw up the gathers as tightly as possible, stroking in the pleats with a corsage pin or large needle. When you are satisfied with the arrangement of the pleats, pin the ribbon to the ironing board and steam lightly. Allow to dry. Cut a small circle of buckram the size of a penny and arrange the ribbon on it in a spiral, turning under the cut ends. Sew the inside edge of the rosette to the buckram. Steam lightly. Sew a tiny button in the center. Remove the gathering threads from the outer edge of the ribbon.

To make a simple rosette, cut a circle of fabric and put a gathering thread around the outer edge. Draw up the gathers as tightly as possible. Tie a square knot in the threads to hold them securely. Sew a tiny button in the center. The size of the rosette depends upon the size of the shoes you are making.

Single or multiple loop ribbon bows can also be used on doll shoes.

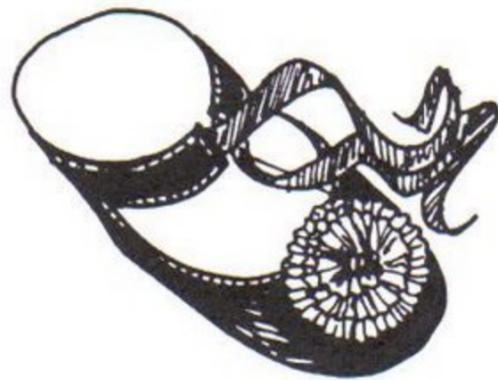


Illustration 31. Pleated silk ribbon spiral rosette on antique shoe. (See Illustration 70.)

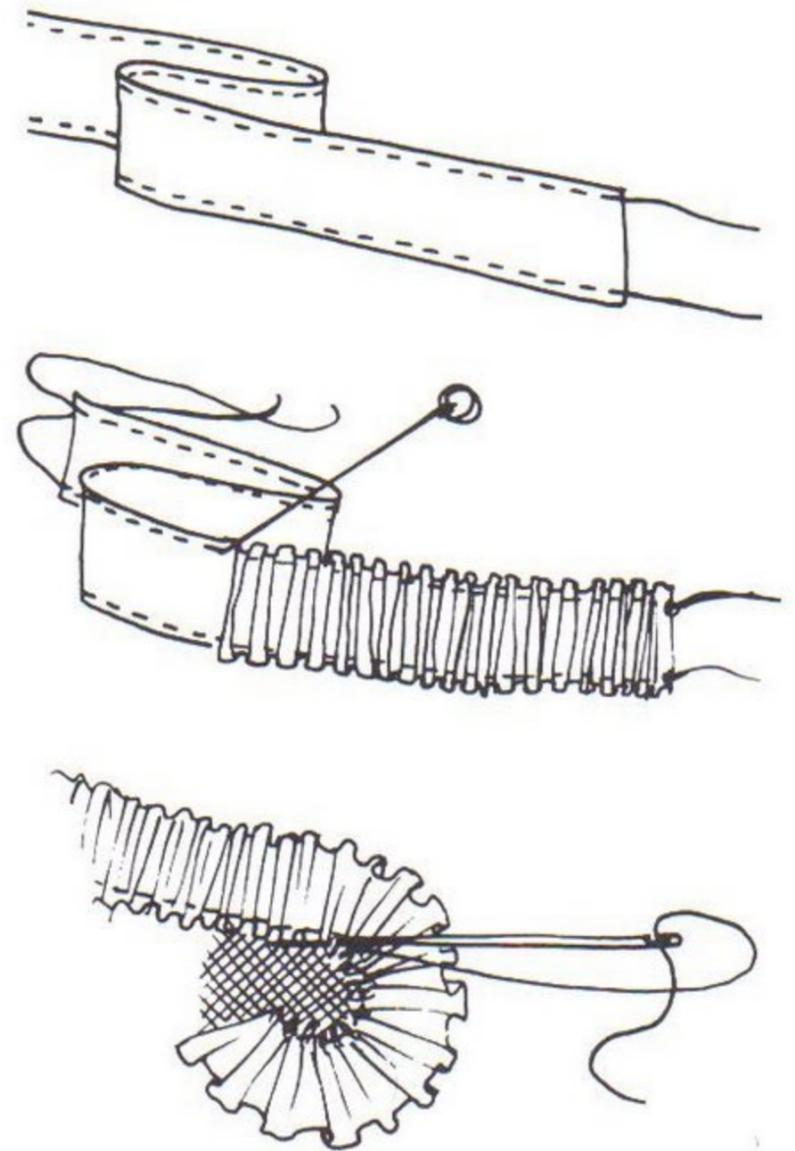


Illustration 32. How to make a rosette.

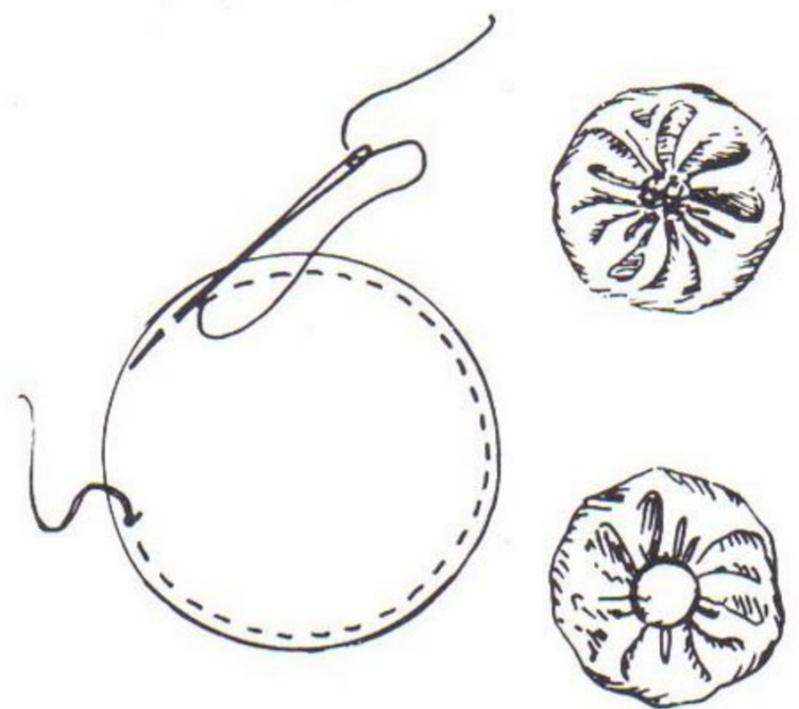


Illustration 33. How to make an easy rosette.

Trim The Shoes

Decorative Stitching

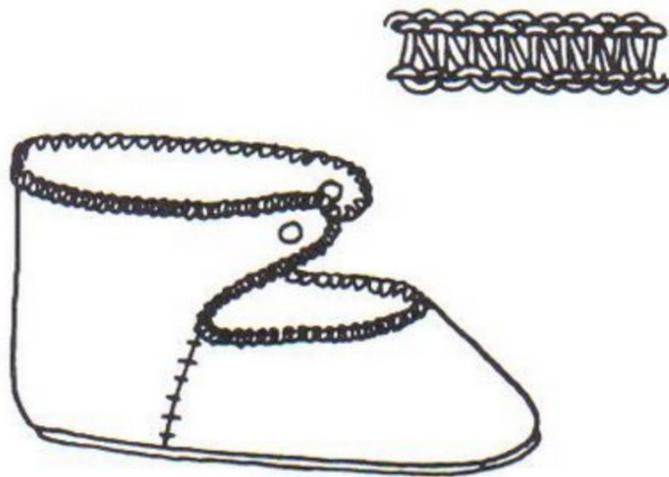


Illustration 34. Chain stitch on old leather shoes. (See Illustration 46.)



Illustration 35. Chain stitch on oilcloth shoes. (See Illustration 45.)

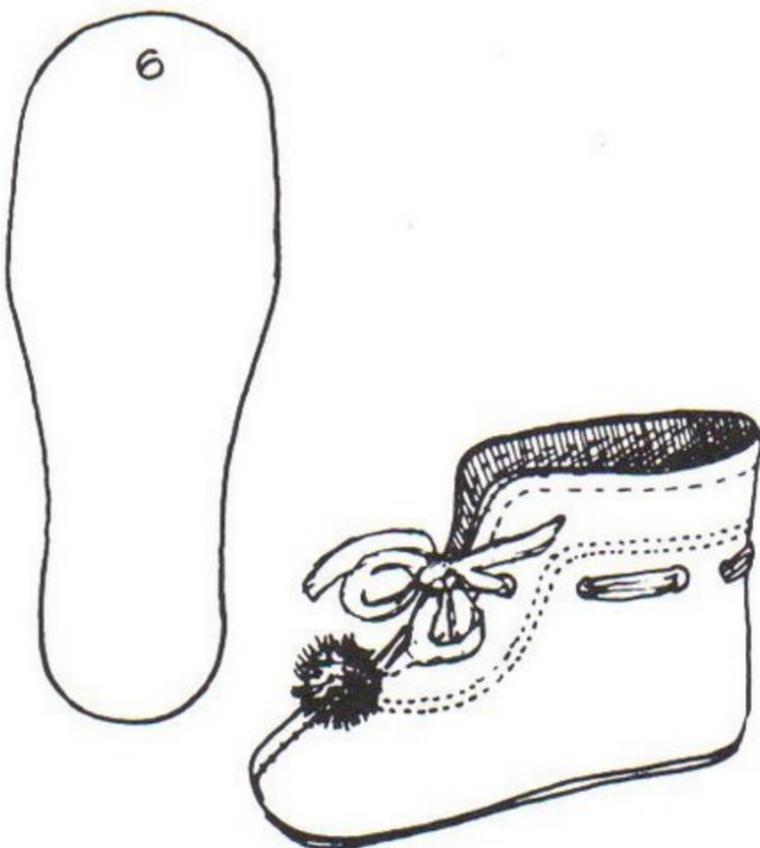


Illustration 36. White leather boots with straight stitching.

Many kinds of stitching trimmed old doll shoes. Several varieties of zigzag or chain stitches covered cut edges, and double or single straight stitching was also common. The thread was heavy and matched or contrasted with the shoe color.

The shoes in *Illustration 36* are of white kid and have seams at center front and back. There is a double row of decorative topstitching in brown. A pink cotton lining was stitched to the top and front opening and then turned to the inside, leaving a narrow band of the pink lining visible. The edge is topstitched to hold the lining in place. Slits cut around the top of the boot have pink ribbon threaded through them. There is a pink pompon at the bottom of the front opening. The inner sole is covered with the pink lining fabric.

It will be difficult to duplicate the chain or zigzag stitching of the old shoes exactly; however, a serger comes close and automatic sewing machines have many suitable stitches. Use your imagination to create beautiful edgings for the shoes you make.

Hand stitching can also be used on doll shoes. Work a buttonhole or blanket stitch over the cut edge with heavy thread. You can also put embroidery stitches in floss or metallic thread on dainty dress slippers and featherstitching or embroidery on baby shoes.

You have learned the secrets of doll shoemaking from beginning to end, from selecting the style to the finishing touches. You are prepared now to create whatever wonderful shoes your dolls need.

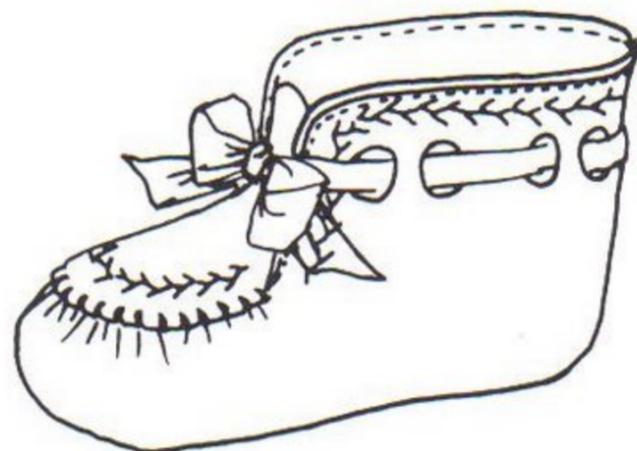


Illustration 37. White kid baby moccasin, decorated with featherstitching. This style is often found on *Shirley Temple* and other baby dolls of the 1930s and 1940s.

II

Authentic Doll Shoes

Single Strap/Oxfords

I was graciously allowed to examine old shoes in several private collections. Gleaned from many sources over a long period of time, these shoes were separated from their dolls, leaving no accurate way to date them. Therefore, they are classified here by type

or style, and, as much as possible, by age. Those which appeared to be older are listed first. Study the illustrations and descriptions carefully to know how the old shoes were made and to inspire creativity in your doll shoemaking.

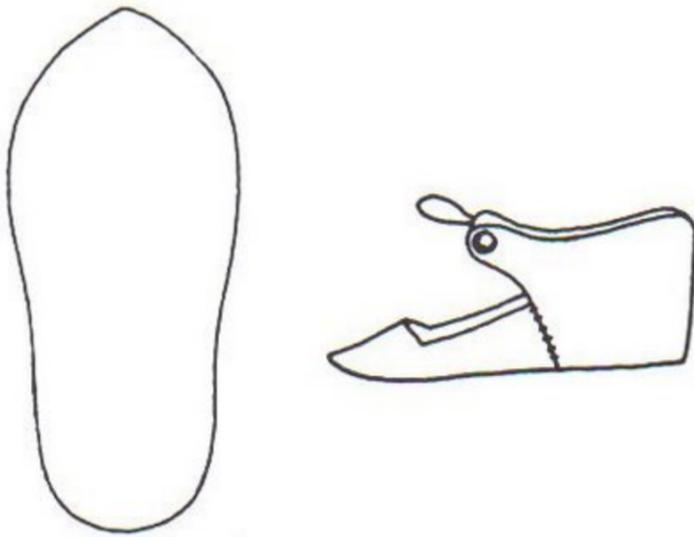


Illustration 38.

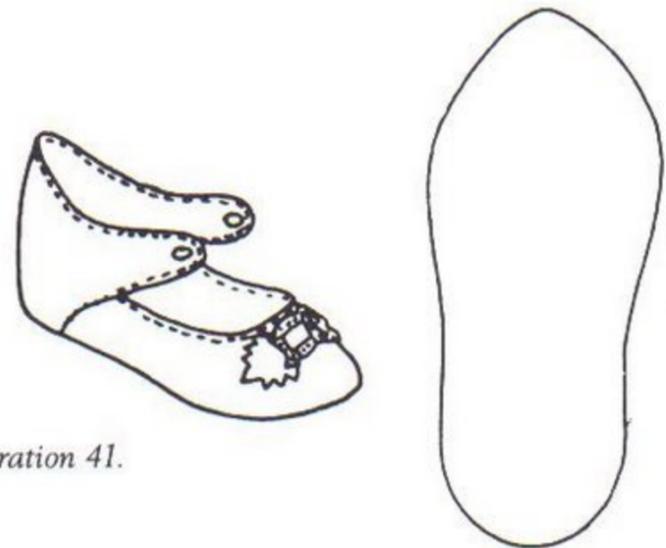


Illustration 41.



Illustration 39.

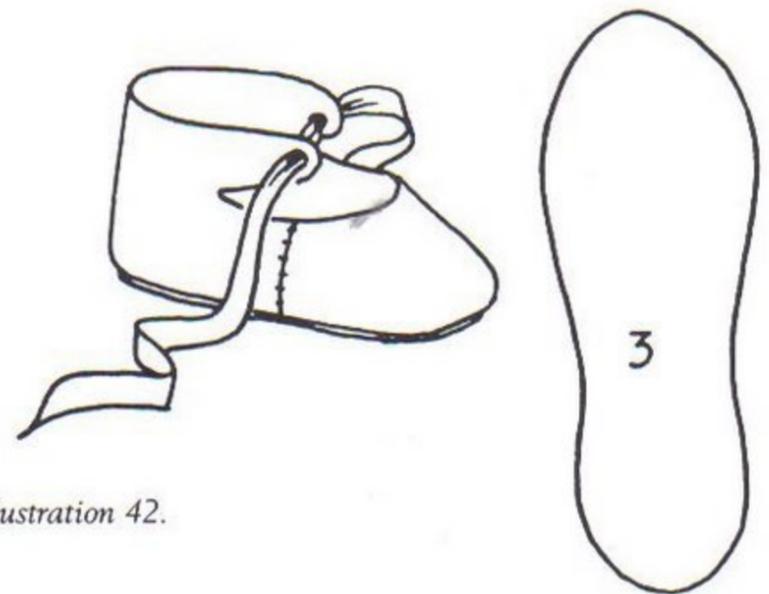


Illustration 42.

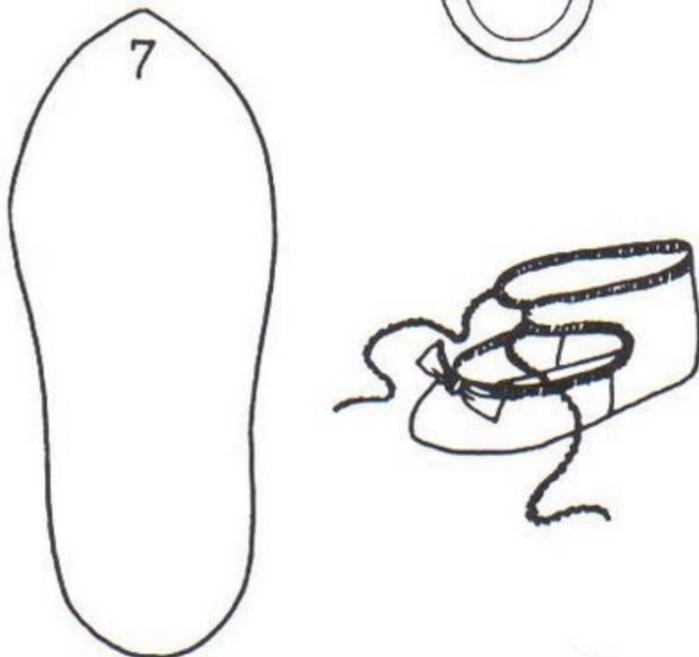


Illustration 40.

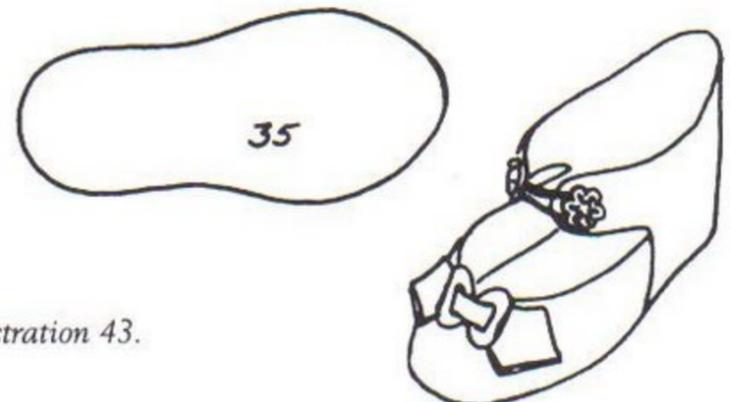


Illustration 43.

Single Strap with Side Seams

Illustration 38. Black kid with silver ball button and elastic loop on strap. No other trim. Very thin tan leather sole.

Illustration 39. Black kid with black chain-stitch trim. Silver-colored ball button and elastic loop on strap. Ribbon bow on tie. Tan leather sole with shallow groove.

Illustration 40. Russet leather with brown zigzag trim. Cord tie on strap. Soft tan leather shoes.

Illustration 41. Bronze kid with silver-colored buckle and self-fabric ornament. Probably had silk ribbon tie. Soles missing.

Illustration 42. Very stiff russet leather. Rayon tape ties. Cut edges on sides meet and are held together by overcasting. Cardboard soles 1/16in (0.15cm) thick. Old but not good workmanship.

Illustration 43. Black leather. Silver-colored ornate button and tape loop on strap. Silver-colored buckle and self-fabric ornament on toe. Thick cardboard sole with no gloss.

Illustration 44. Black leather. Silver-colored ball button and black tape loop on strap. Silver-colored round buckle and self-fabric ornament. Tan leather soles.

Illustration 45. White leather with mauve zigzag trim. Rayon ribbon tie on strap. Brown leather sole, 1/16in (0.15cm) thick with low gloss.

Illustration 46. Russet leather with brown zigzag-stitch trim. Cord tie. Soft tan leather soles.

Illustration 47. Dark brown leather. Silver-colored oval buckle and self-fabric ornament on toe. Thick cardboard sole with medium gloss.

Illustration 48. Tan leather with straight-stitched trim. The strap laps and buttons. Light blue pleated ribbon rosette. Tan leather soles.

Illustration 49. Cheap white embossed fabric. White fabric strip folded and glued over edge. Cheap silver-colored buckle and self-fabric ornament on toe. Ball button and loop on strap. Tan cardboard sole 1/8in (0.31cm) thick.

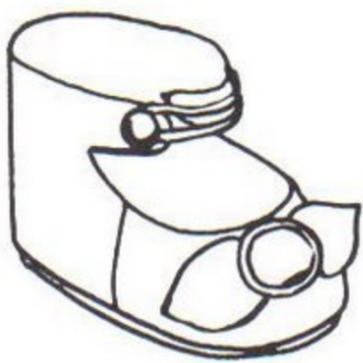


Illustration 44.

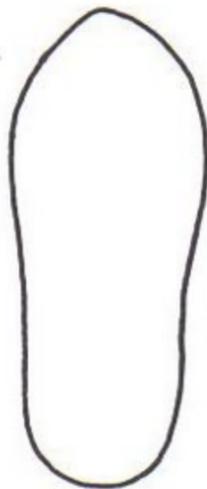


Illustration 45.

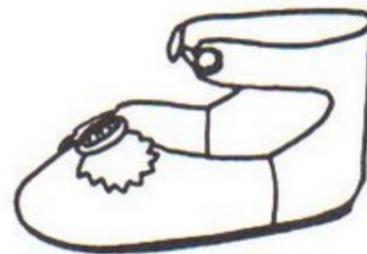
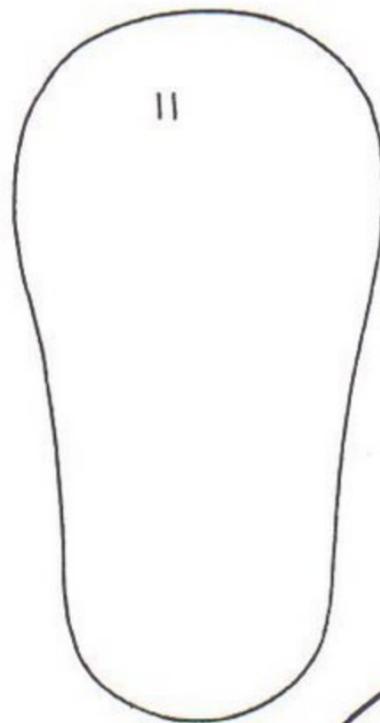


Illustration 47.

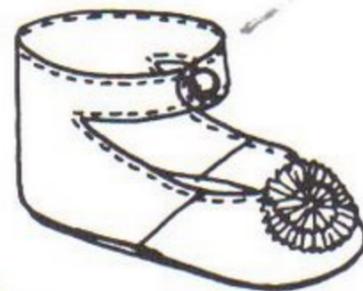


Illustration 48.

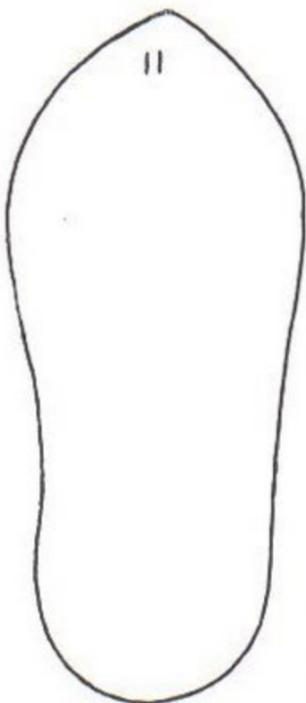
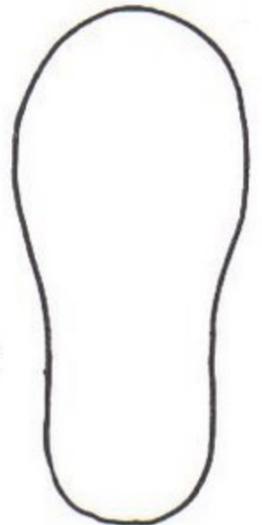


Illustration 46.

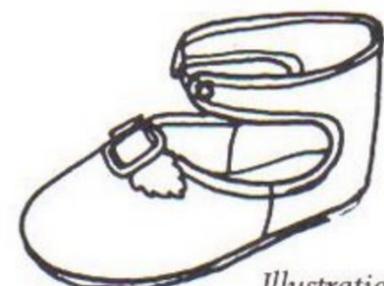
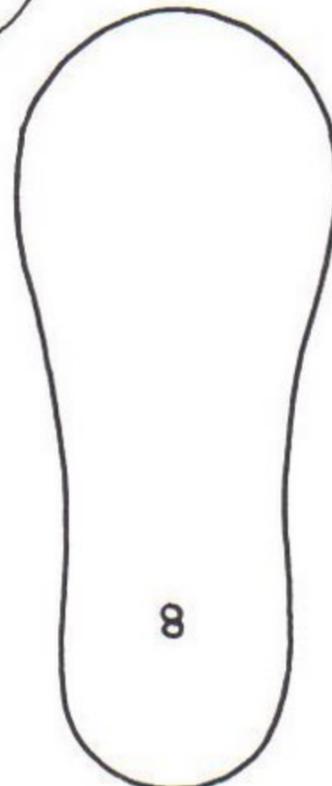
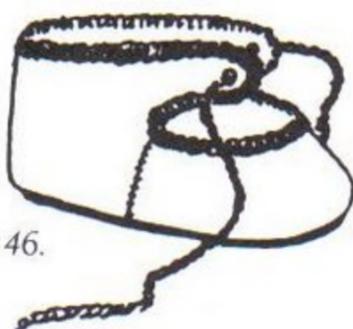


Illustration 49.

Single Strap with Back Seam

Illustration 50. Light blue kid, faded to almost white. Silver-colored buckle, self-fabric ornament on toe. Probably had ribbon or cord tie on strap. Thin light brown leather sole and black wood heel. Also found in pink, white and black leather.

Illustration 51. White kid with straight-stitch trim. Silk ribbon on strap. Silver-colored buckle and self-fabric ornament on toe. Tan leather 1/16in (0.15cm) thick for sole. Also found in medium brown leather.

Illustration 52. Brown oilcloth. Ribbon tie on strap. Silver-colored buckle and self-fabric ornament on toe. Thin tan oilcloth sole. Cheap version of this style.

Illustration 53. Black leather, purple inside. Black ribbon tie on strap. Silver-colored buckle, self-fabric ornament on toe. Tan leather sole. This shoe is old but there were also light green oilcloth and pink textured oilcloth shoes in the same style.

Illustration 54. White twill fabric. Fabric strip 1/4in (0.65cm) wide folded and glued over edge. White shoelace tie. White floss trim on toe. Light tan cardboard 1/16in (0.15cm) thick for sole. A very cheap shoe.

Illustration 55. Light pink cotton twill. Pink self-bias 1/4in (0.65cm) wide folded in half and glued over edge. Silk ribbon tie on strap. Silver-colored oval buckle and self-fabric ornament. Light tan cardboard sole has slight gloss. Same style also found in Steiff dark brown oilcloth.

Illustration 56. Light pink loose weave stiffened cloth. White heavy cord zigzag-stitch trim. Back seam stitched on the outside. Cheap silver-colored buckle, self-fabric ornament glued on. Thin light yellowish-tan cardboard sole.

Illustration 57. White twill fabric. Self-fabric strip glued over edge. Silk ribbon tie. Textured gold-colored rectangular buckle and self-fabric ornament glued on. Yellow cardboard sole.

Illustration 58. Very cheap white cloth with zigzag-stitch trim. Cheap silver-colored buckle and self-fabric ornament on toe. Grocery string in strap, no doubt replaced. Cheap cardboard sole.

Illustration 59. Cheap white shiny cloth with white zigzag stitching. White pompon. Light yellow 1/16in (0.15cm) thick cardboard sole. Found on a J.D. Kestner doll. A similar pair, except for pointed toe, was found on an all-original Heubach character doll.

Illustration 60. Blue oilcloth with straight-stitch trim. Blue rayon tie in strap. Cheap silver-colored buckle, self-fabric ornament on toe. Three scallops across instep. Tan textured oilcloth sole.

A similar pair has a snap on the strap. These are found on dolls of the 1930s, 1940s and 1950s.

Illustration 61. Pink oilcloth with straight-stitch trim. Cardboard sole and heel.

The shoes on this page are not as well-designed as the earlier shoes. They are made of inferior materials and the construction is not as good.

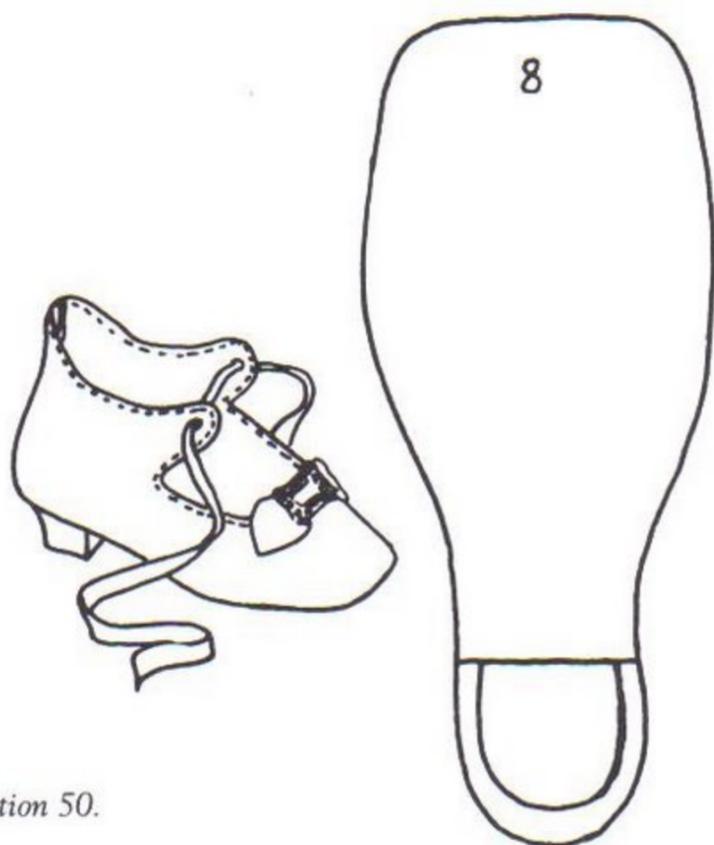


Illustration 50.

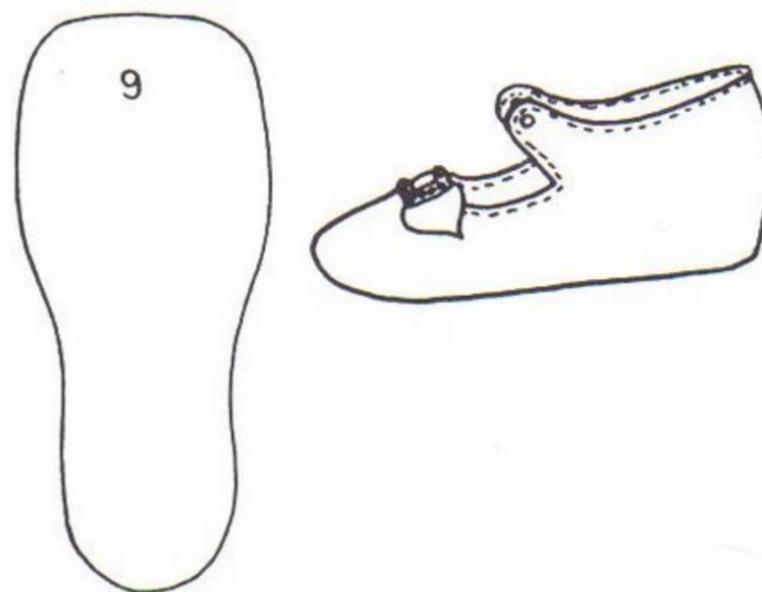


Illustration 51.

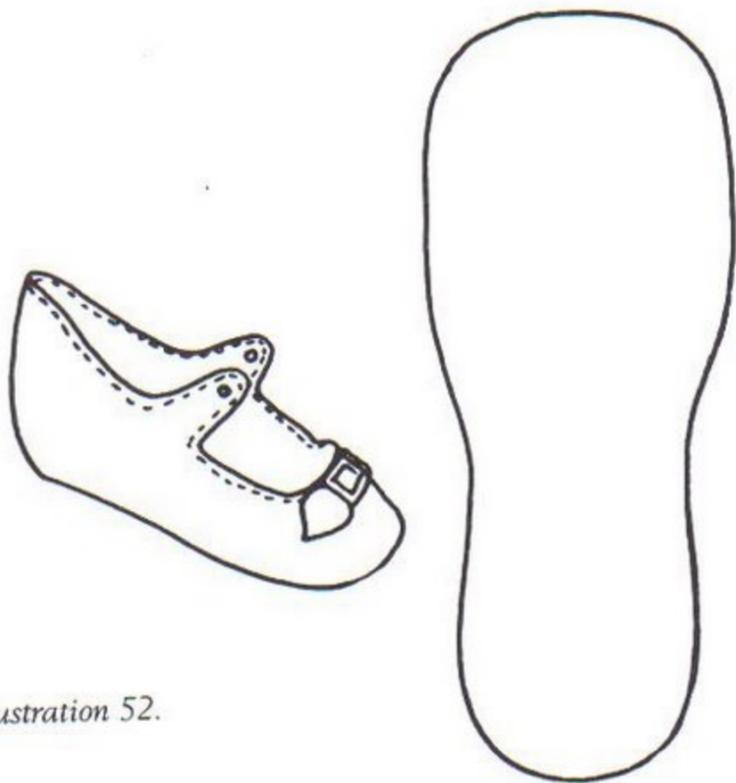


Illustration 52.

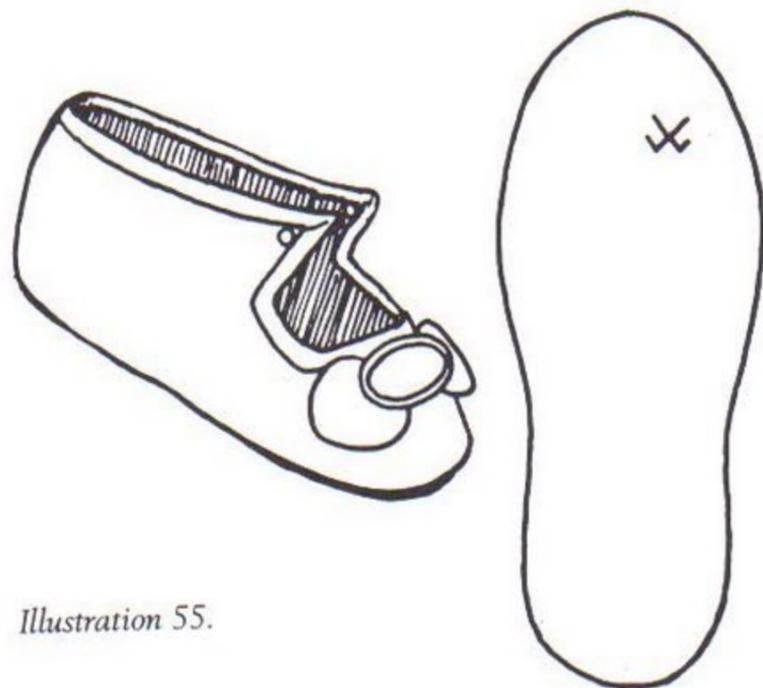


Illustration 55.

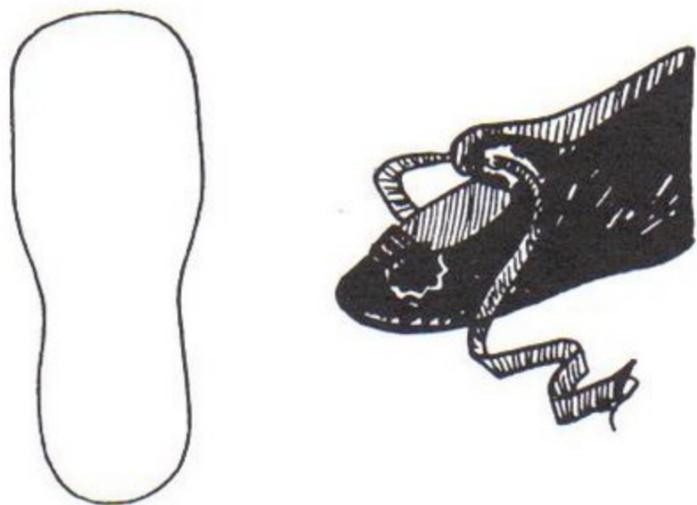


Illustration 53.

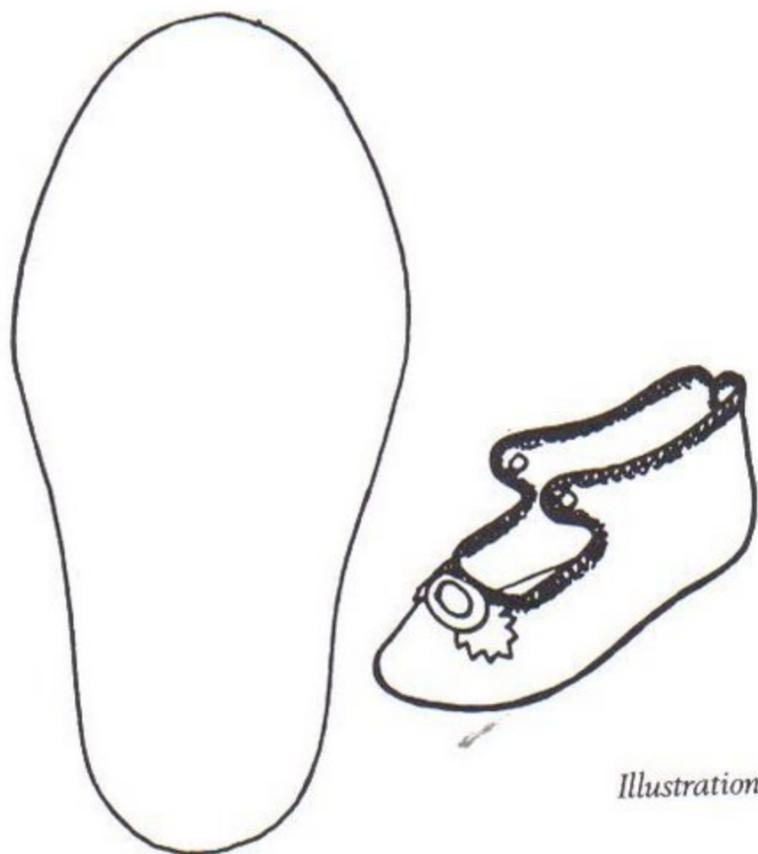


Illustration 56.

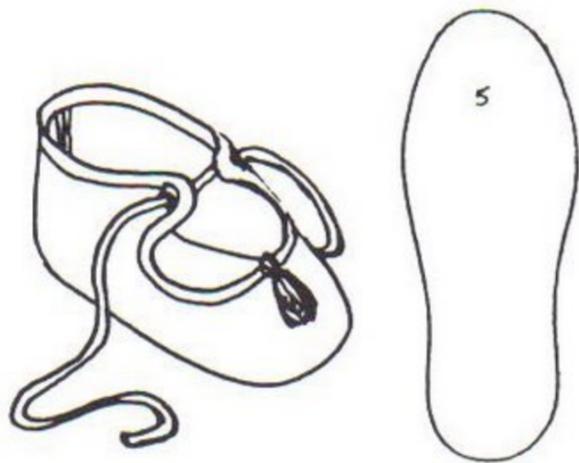


Illustration 54.

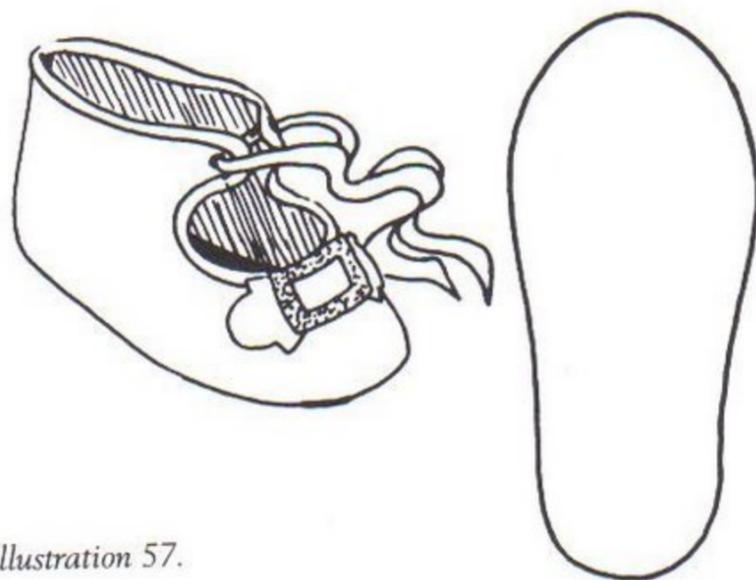


Illustration 57.

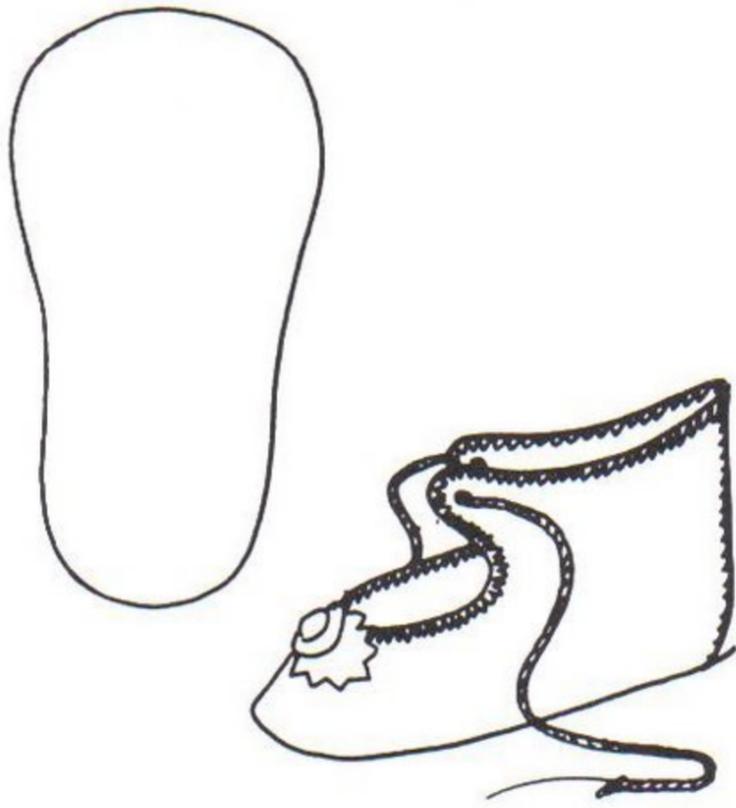


Illustration 58.

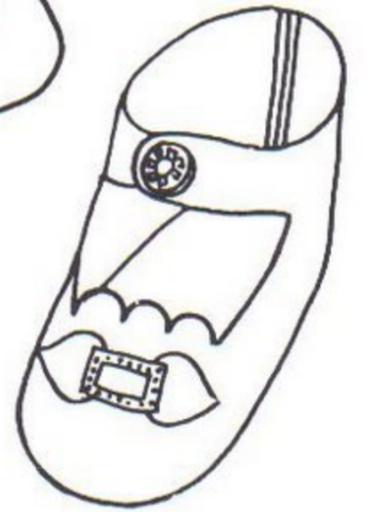
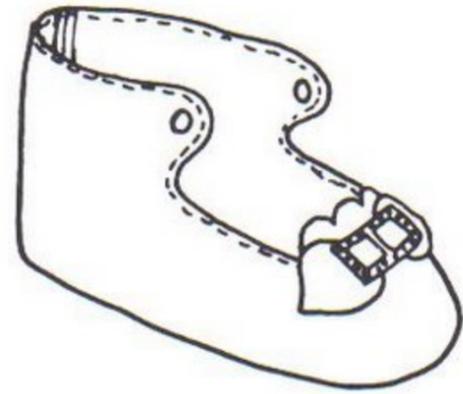
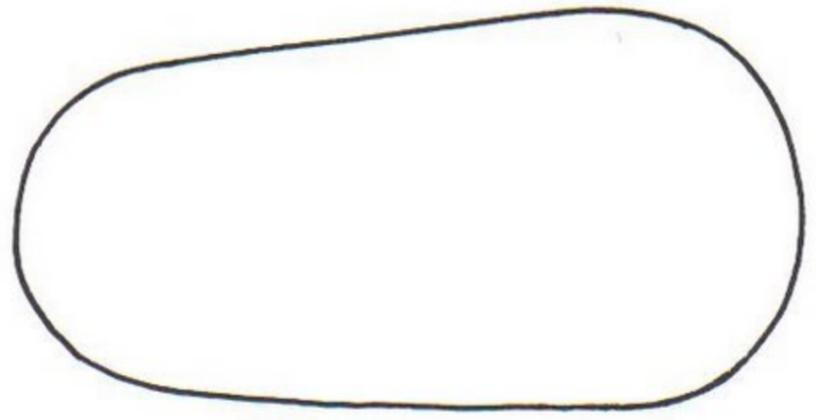


Illustration 60.

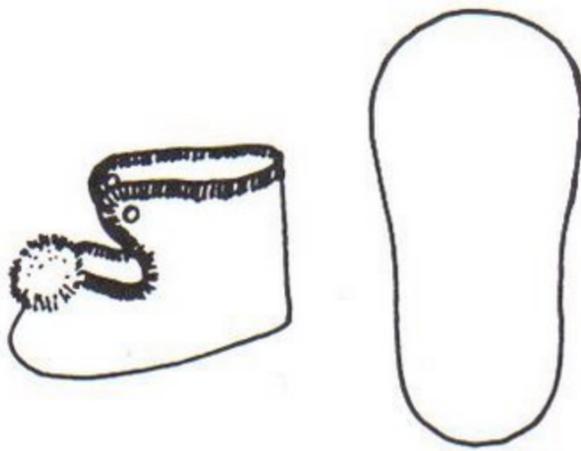


Illustration 59.

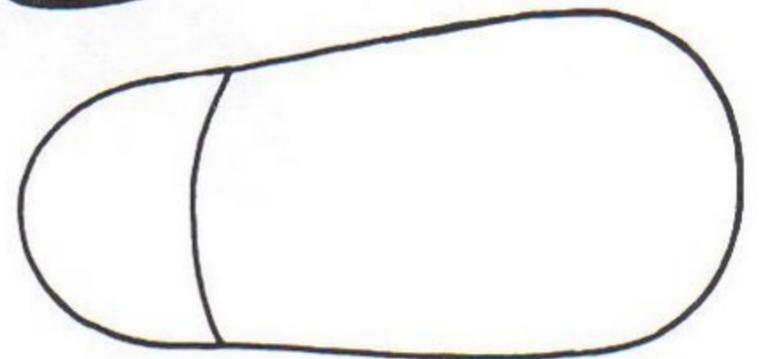


Illustration 61.

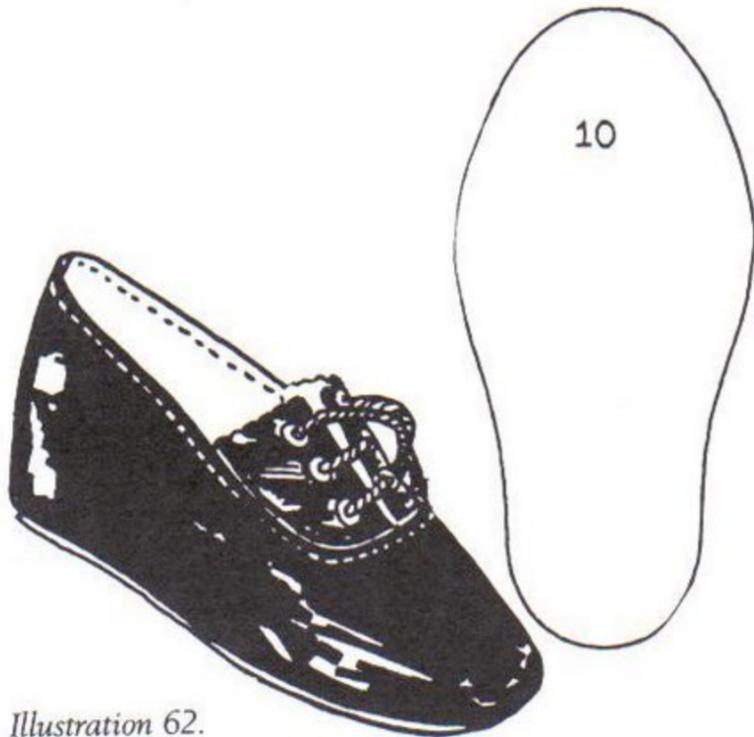


Illustration 62.

Illustration 62. Many shoes of this style were found and they are often in photographs of all-original dolls. They come in a variety of fabrics and colors. This one is black oilcloth with straight-stitch trim. The sole is tan cardboard with medium gloss.

Other shoes are red or white satin; black and brown, or beige and red oilcloth.

Illustration 63. Shiny black oilcloth that is white on the inside. White straight-stitched trim. White cord laces with pompon on the toe. Tan cardboard sole. Also found in cheap white cloth, white oilcloth and dull black oilcloth. Sometimes have low heel of cardboard.

Illustration 64. Dull black stiff oilcloth with straight-stitched trim. Tan oilcloth sole.

Illustration 65. Black and white two-tone oilcloth with tan cardboard sole and heel.

Illustration 66. Stiff russet oilcloth with rayon tape ties. Thick cardboard sole.

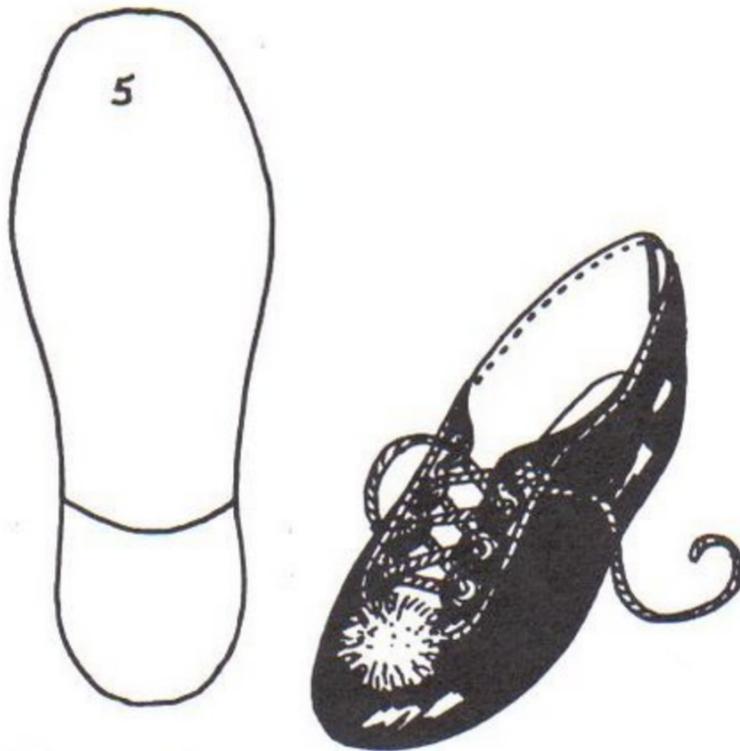


Illustration 63.

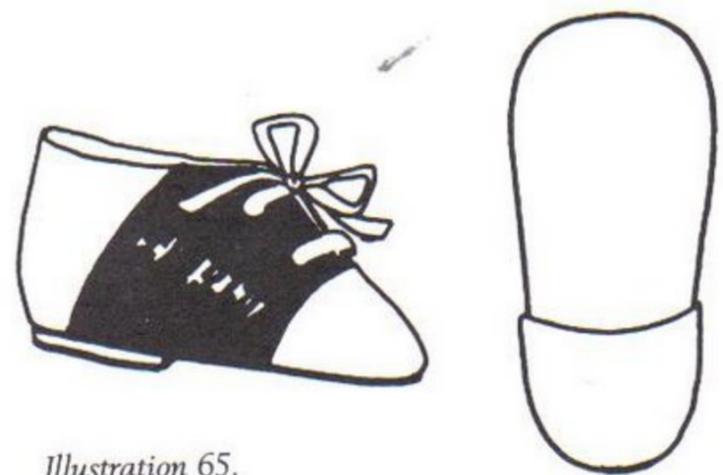


Illustration 65.

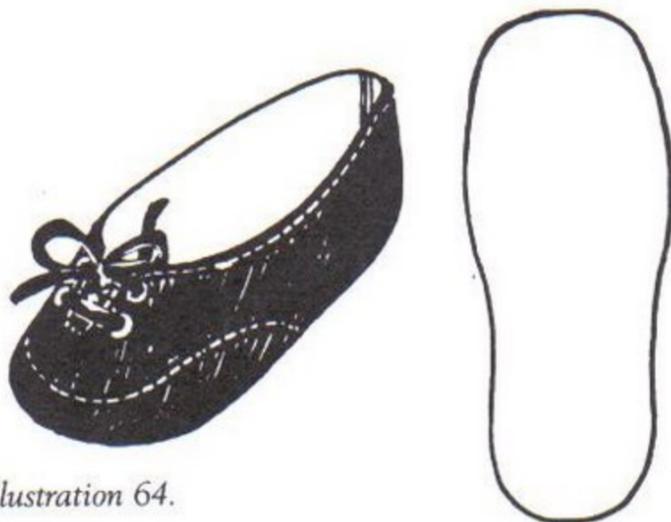


Illustration 64.



Illustration 66.

Marked Shoes

Illustration 67. Black leather with tan herringbone twill lining. Black floss-covered ball button and buttonhole. Small brown ribbon knot. Soles of brown leather with groove and beveled edge. Marked "Paris (bee symbol) Depose." The bee symbol was used after 1891.

Oxfords

Illustration 68. Black leather; the dye is purple on the inside. Brown chain-stitch trim. Brown silk ribbon ties 1/4in (0.65cm) wide. Brown silk bow knot 1/2in (1.3cm) wide. Brown leather soles with groove and beveled edge. Marked "Bebe Jumeau, Depose."

Illustration 69. Gray-pink oilcloth with white flannel lining. Beige chain-stitch trim. String tie, probably replaced. Hole for ornament that is missing. Tan leather soles 1/16in (0.15cm) thick, beveled edge, tooled groove. Marked "Paris (bee symbol) Depose." A cheap version of this shoe. (Note the similarity to the shoes marked "Made in Germany" on page 23.)

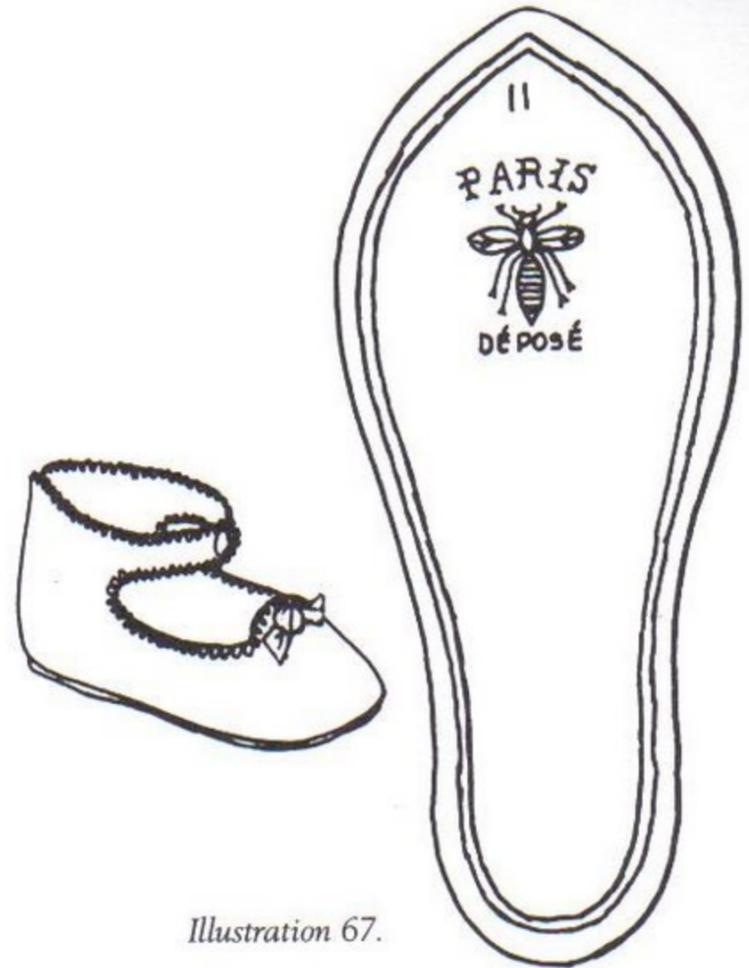


Illustration 67.

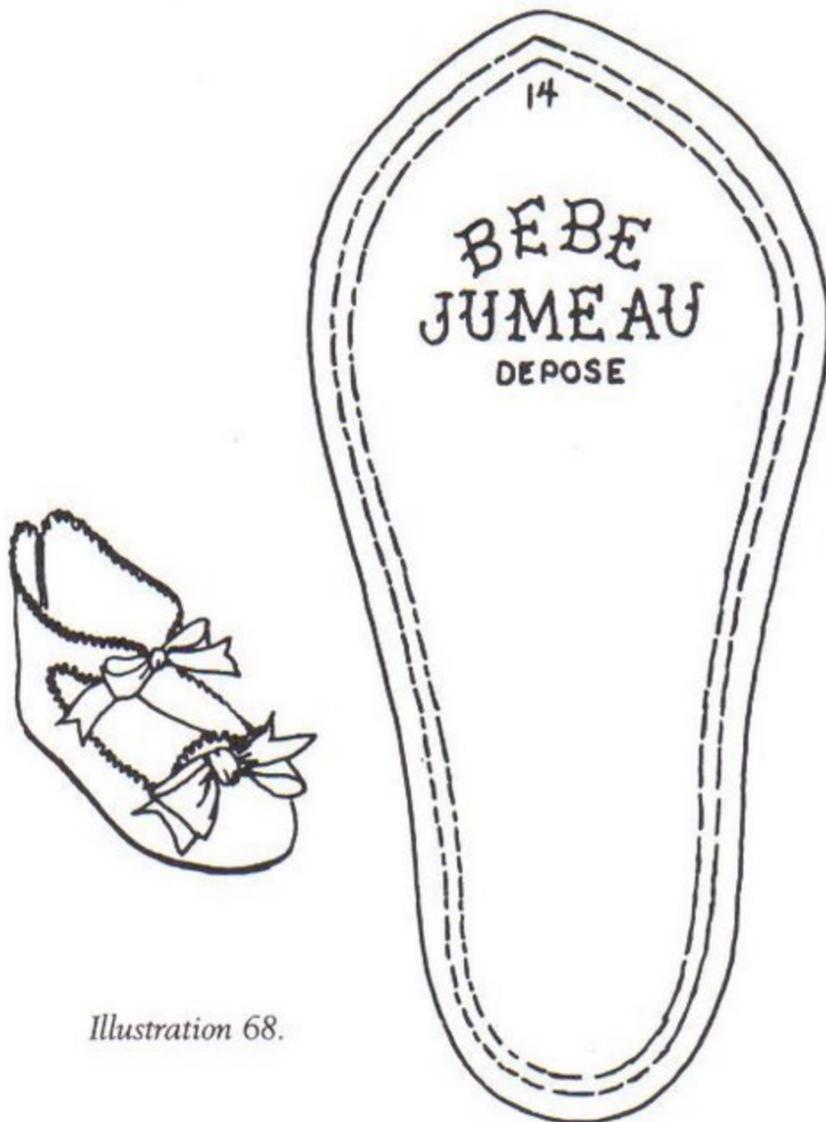


Illustration 68.

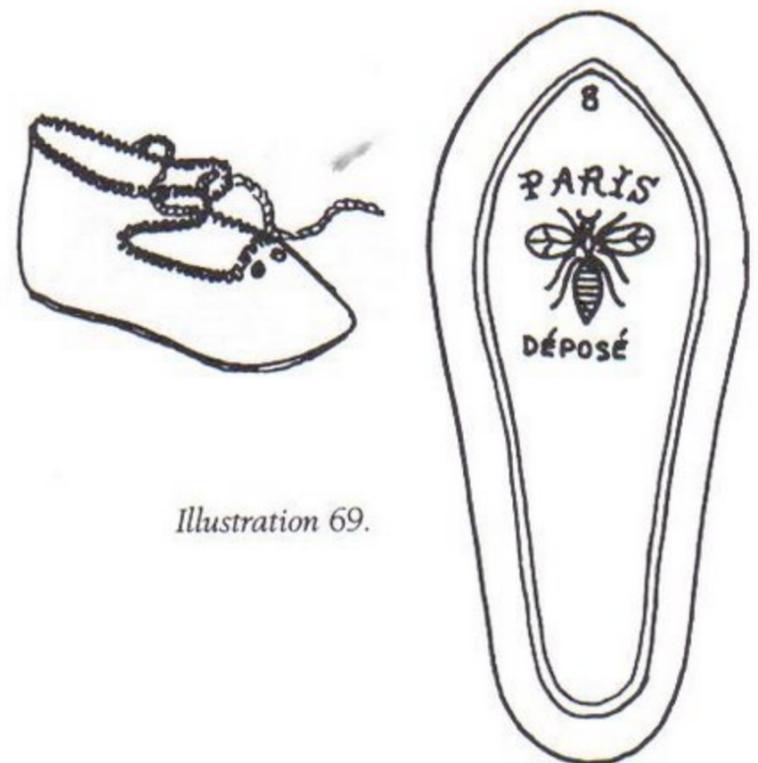


Illustration 69.

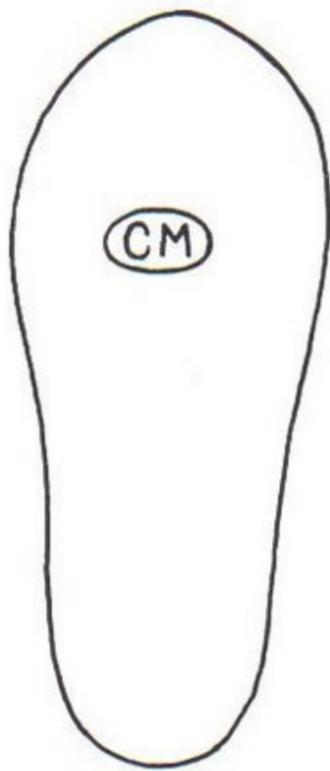


Illustration 70.



Illustration 70. Black leather (purple on inside) strap slipper with beige straight-stitch trim. Ribbon ties on strap. Spiral pleated silk ribbon rosette. Light tan leather sole 1/16in (0.15cm) thick with slight gloss. Marked "CM" in oval. Cardboard inner sole marked "FRANCE."

Illustration 71. Light green leather with white twill lining. Leather strip 1/4in (0.65cm) wide, folded in half and glued over upper edge. Rectangular buckle and self-fabric ornaments on strap and toe. Light tan cardboard sole, 1/8in (0.31cm) thick, marked "FN" in oval. Edge of sole colored green.

Illustration 72. Black kid with brown zigzag trim. Cord loop and silver-colored ball button on strap. Had ornament but it is missing. Not a well-made shoe; side seams glued together. Thin tan leather sole marked "P" in oval. Found on a Simon & Halbig doll, but not known if original.



Illustration 71.

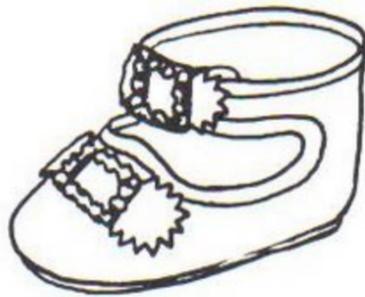


Illustration 72.

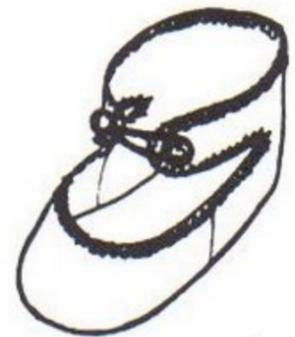


Illustration 73. Black leather, purple on inside. Beige straight-stitch trim. Buttonhole on each strap. Leather ornament with soft silver-colored button in center (may be lead). Tan leather sole with no gloss. Not as well made as the marked Jumeau shoes but very similar in style.

Illustration 74. Light blue silk with beige chain-stitch trim. Floss buttons and loop on strap. Pleated silk ribbon and spiral rosette with floss-covered button in center. Tan leather sole with groove and beveled edge. Marked "Made in Germany" in oval. Very similar to Jumeau shoes.

Illustration 75. Stiff black leather with 1/4in (0.65cm) wide brown fabric strip glued to edge. Silver-colored oval buckle and self-fabric ornament. Tan cardboard sole with beveled edge. Marked "Made in Germany" in oval.



Illustration 74.

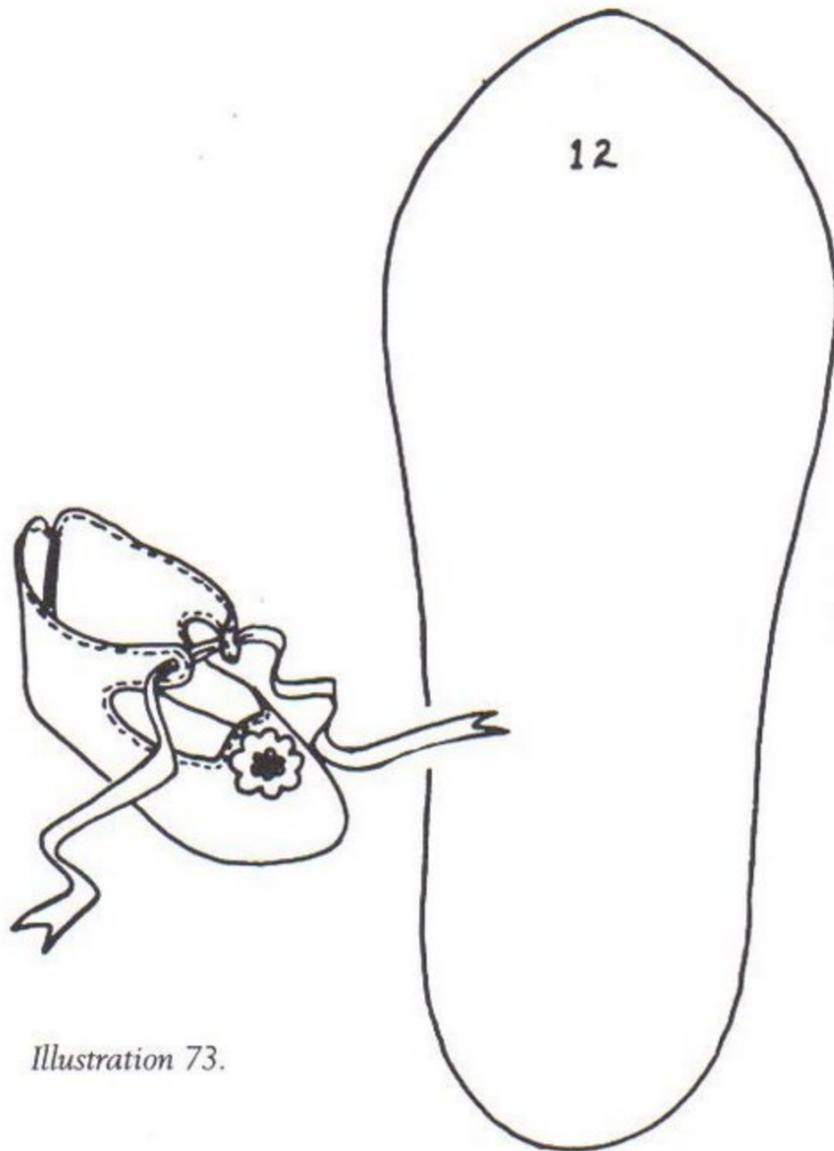


Illustration 73.

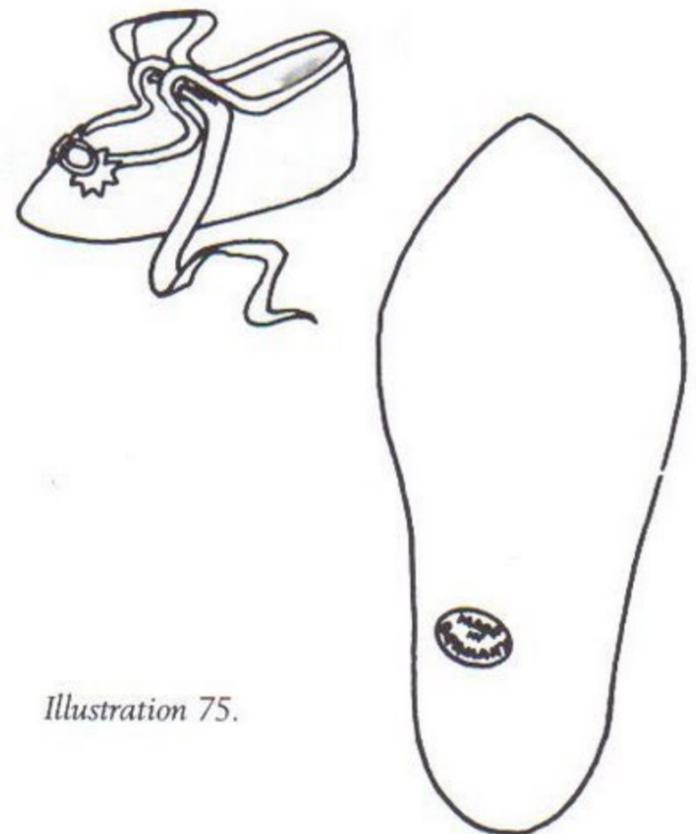


Illustration 75.

Illustration 76. Green leather lined with white twill fabric. Beige zigzag stitching of heavy thread. Two silver-colored ball buttons and elastic loop on strap. Pleated silk ribbon spiral rosette on toe. Thick tan cardboard sole covered with very thin leather. Probably marked "MADE IN GERMANY" but not legible.

Illustration 77. Black oilcloth with black chain-stitch trim. Black silk ribbon tie in strap. Black pompon. Tan cardboard sole with medium gloss, marked "MADE IN GERMANY." in oval.

Illustration 78. Black oilcloth with 1/4in (0.65cm) wide brown cloth folded and glued over edge. Light blue silk ribbon tie in strap and bow on toe. Tan cardboard sole 1/16in (0.15cm) thick, marked "HH" in heart.

Illustration 79. Brown leather Schoenhut shoe with two holes in the sole.

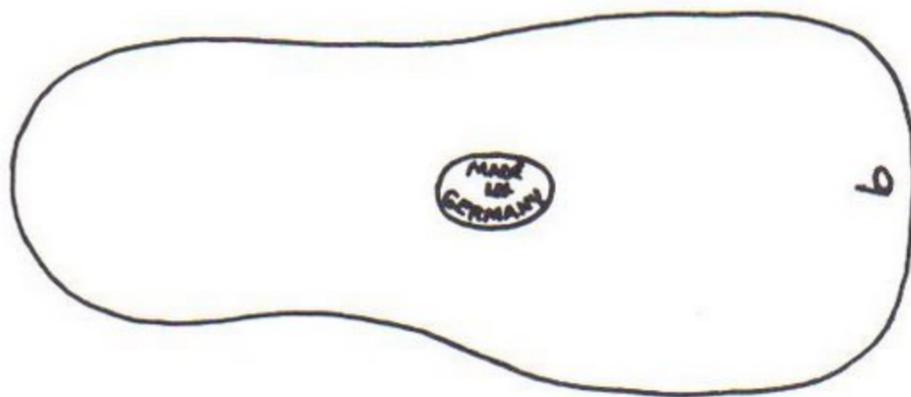


Illustration 77.

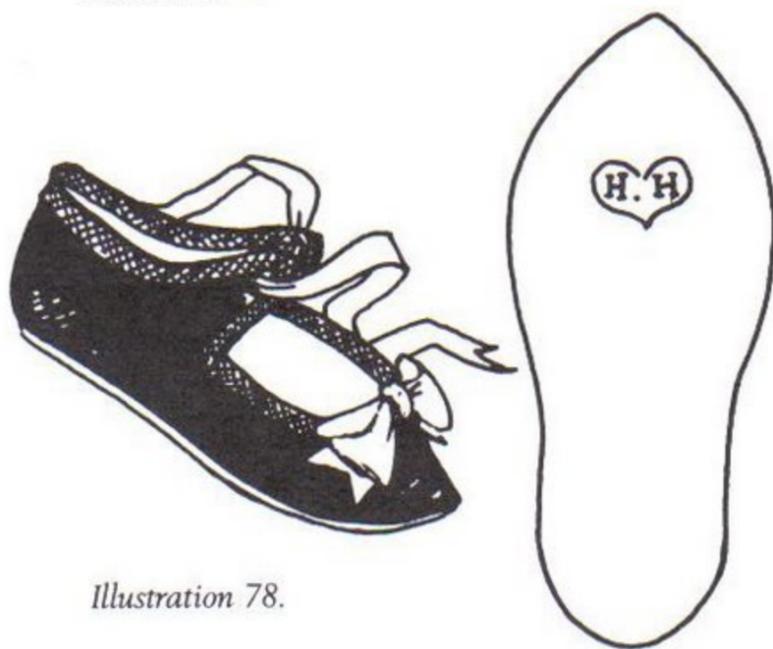


Illustration 78.

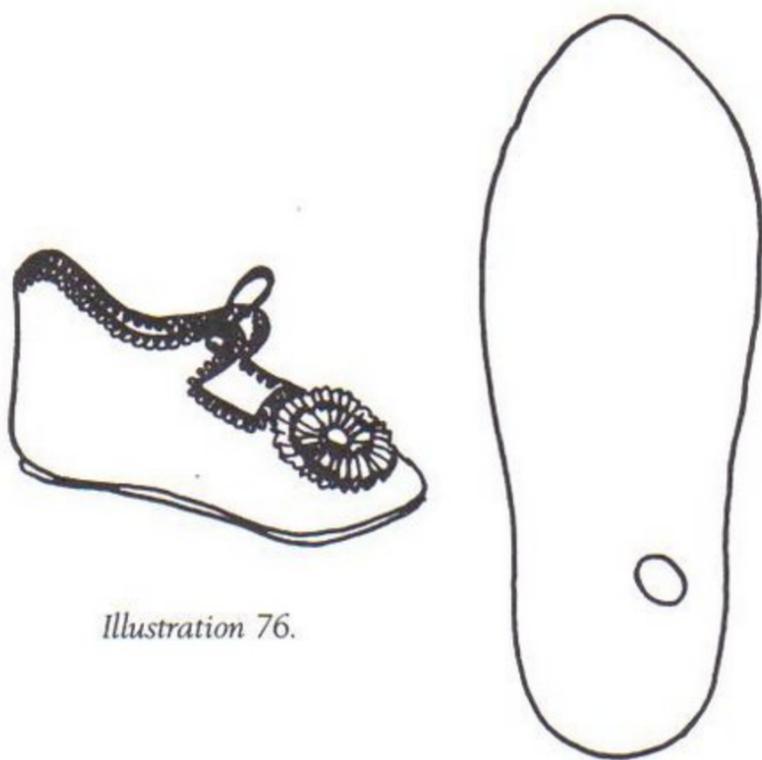


Illustration 76.

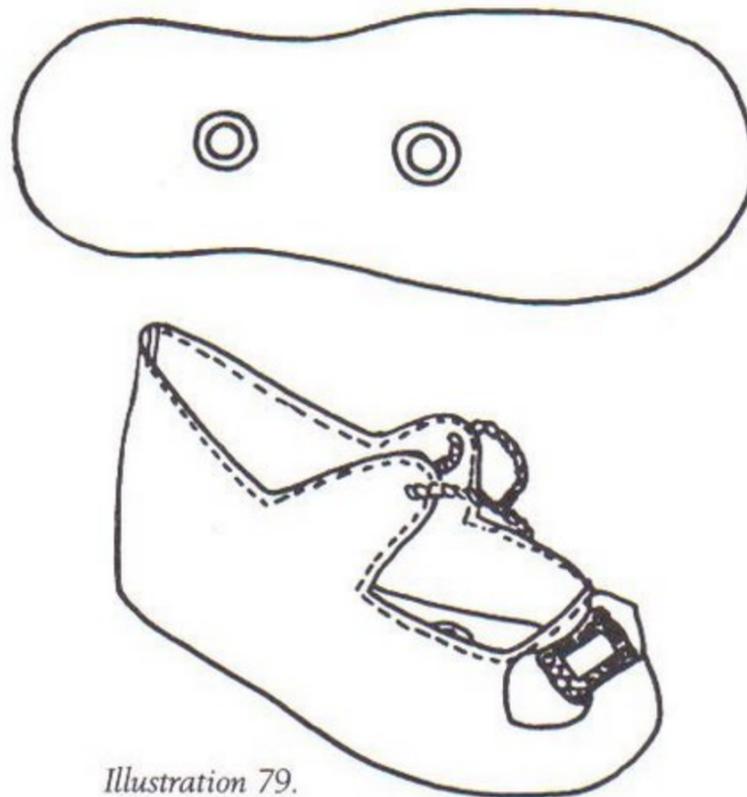
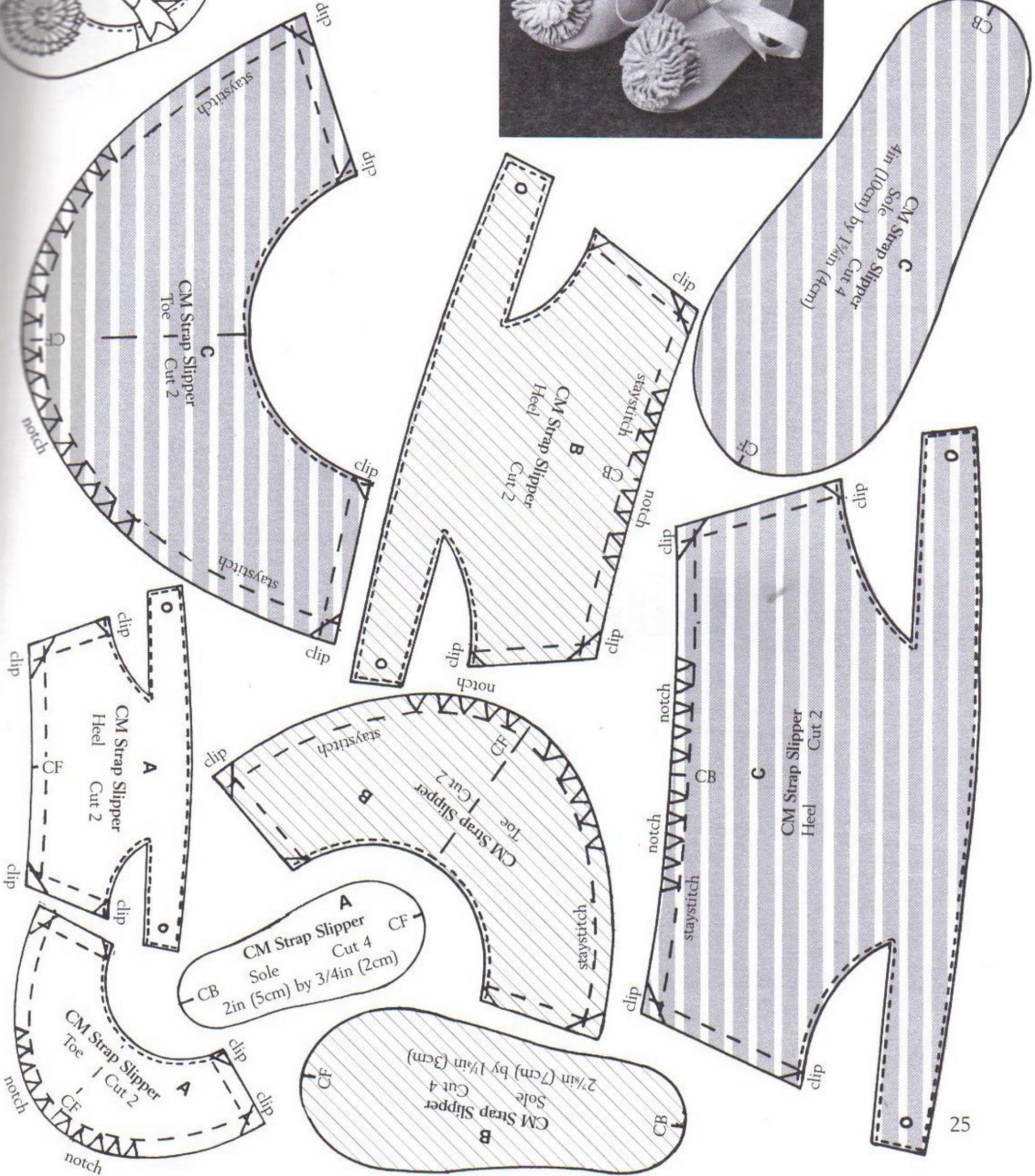
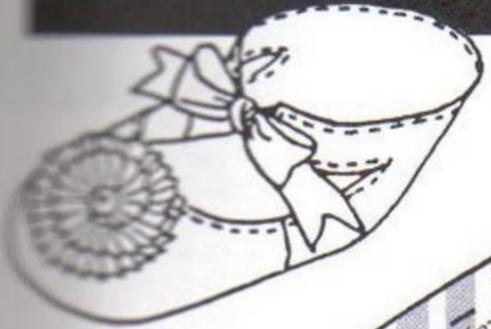


Illustration 79.

CM Strap Slipper

3 sizes



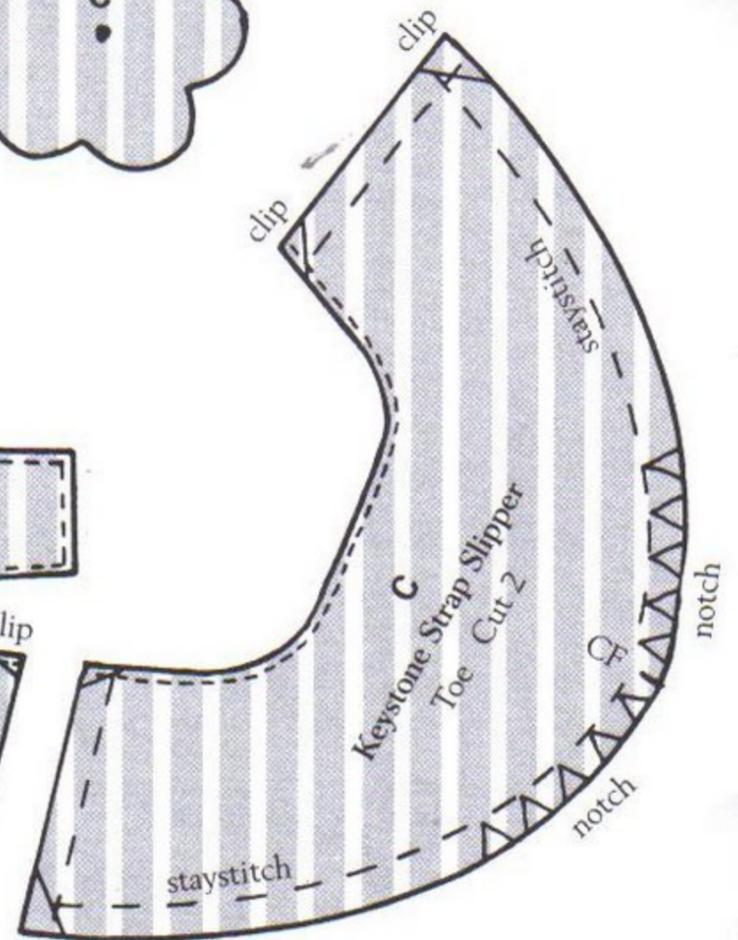
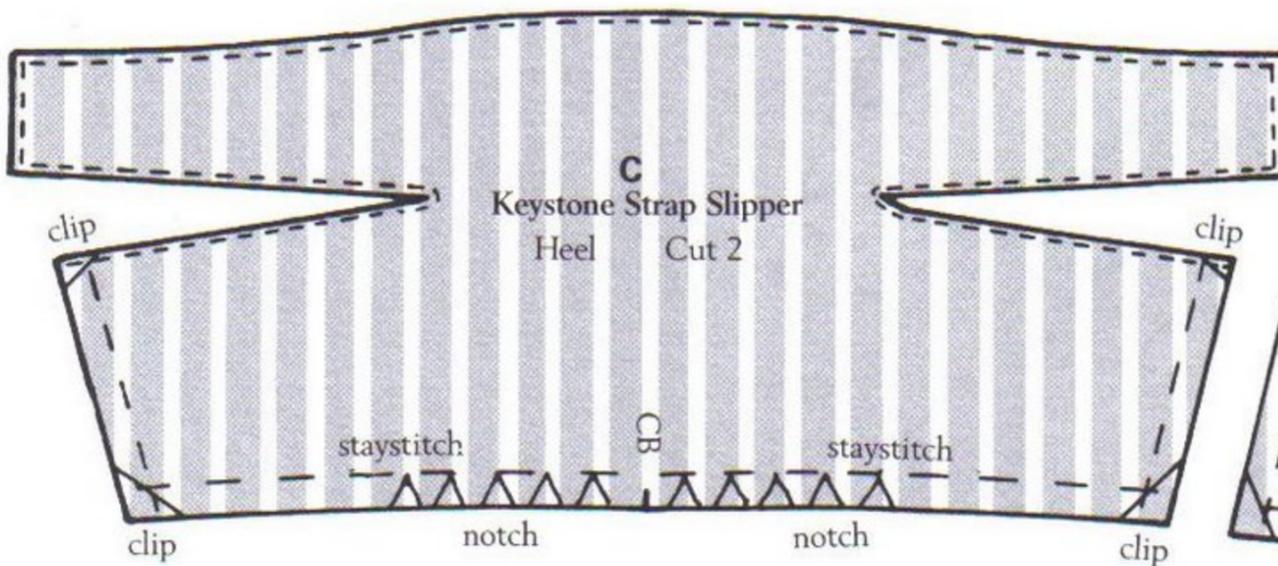
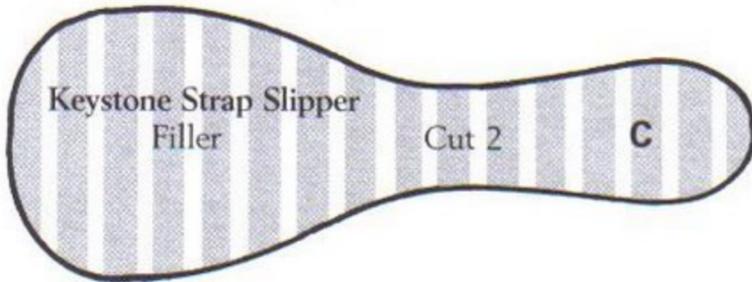
Keystone Strap Slipper

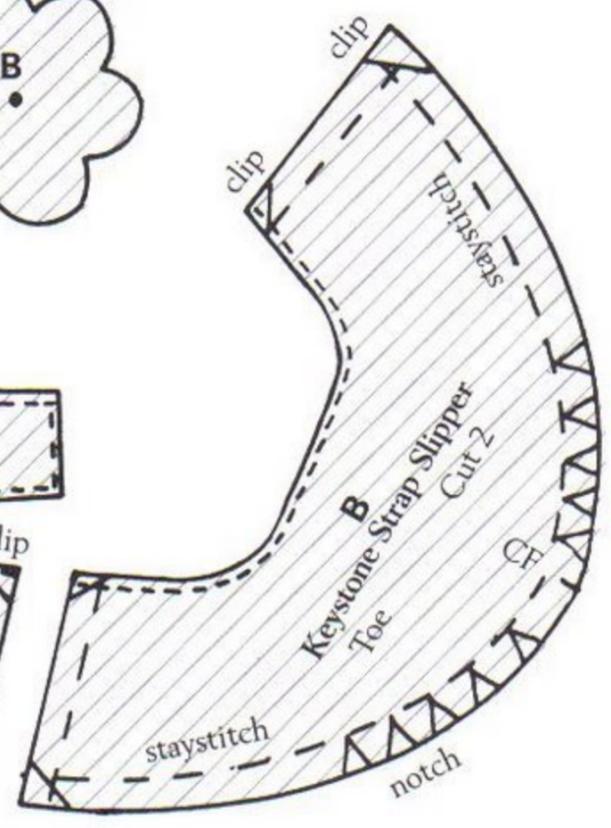
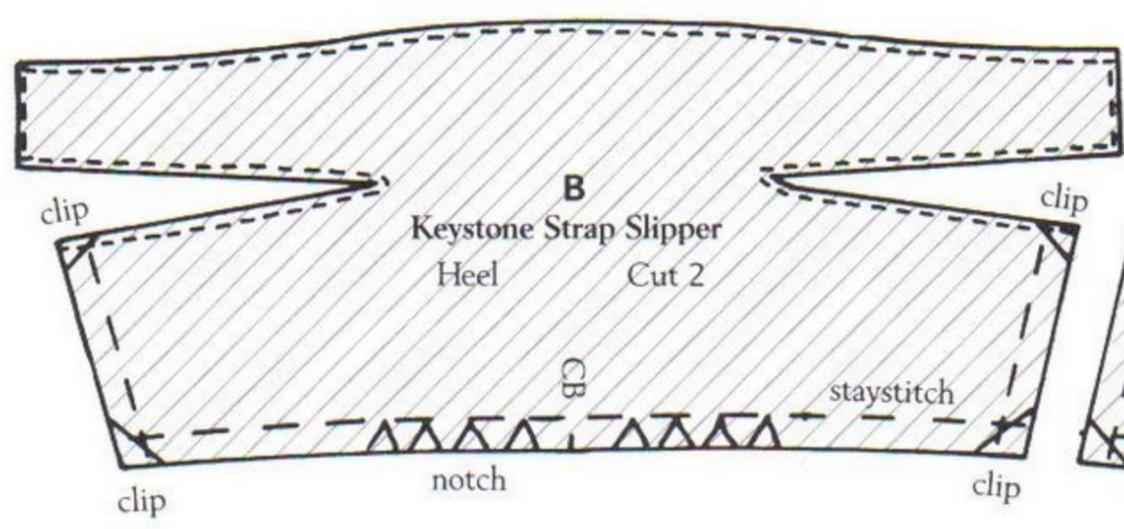
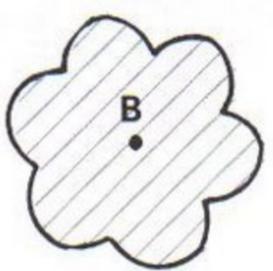
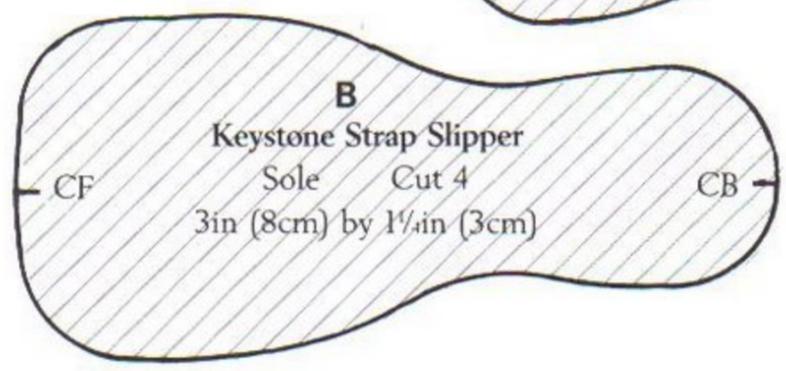
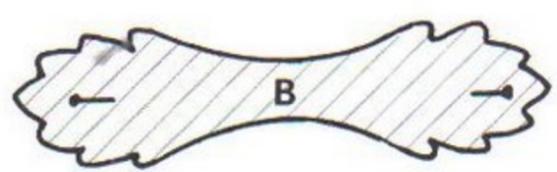
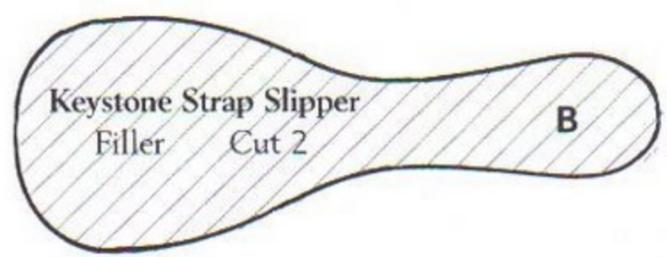
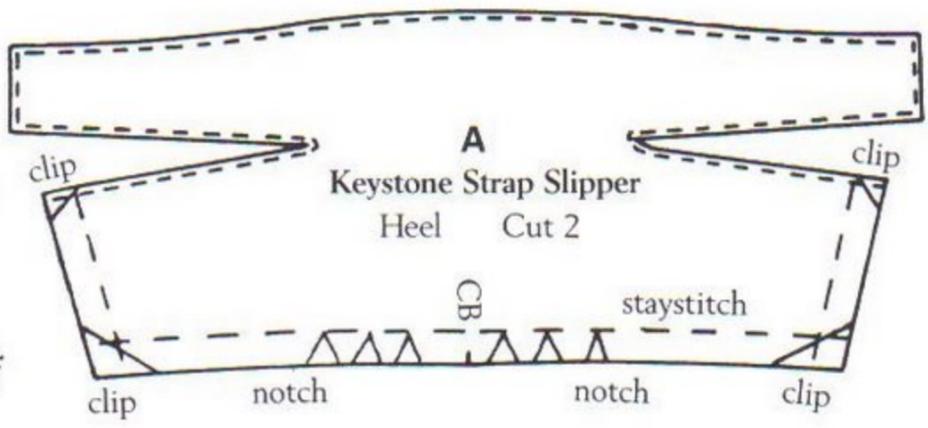
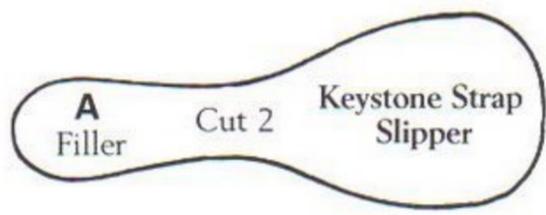
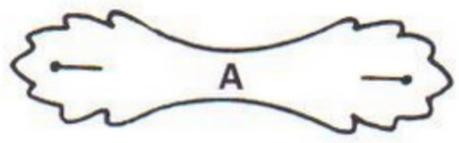
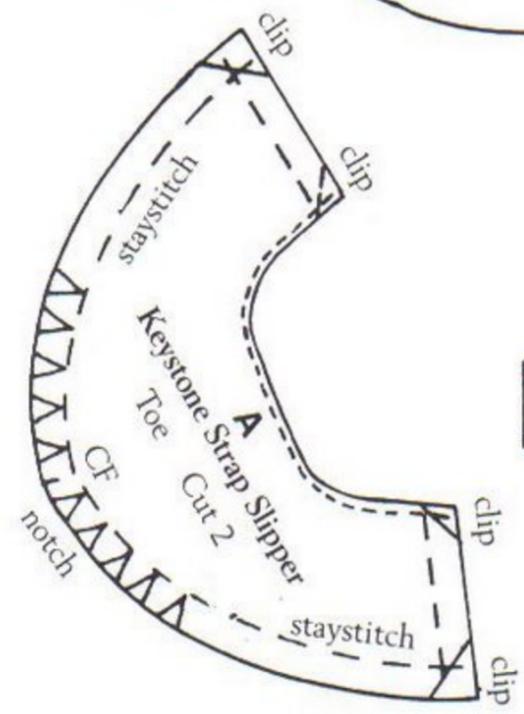
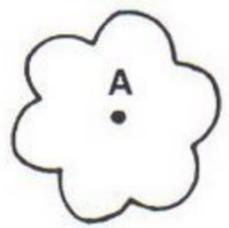
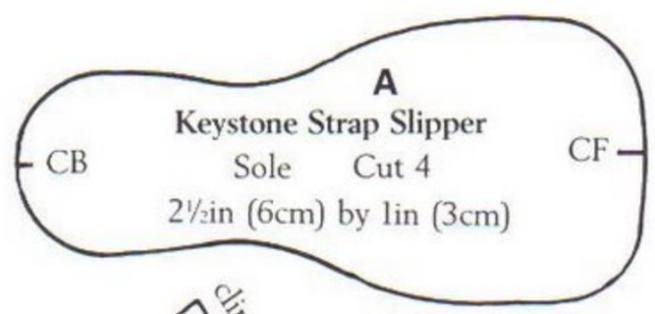
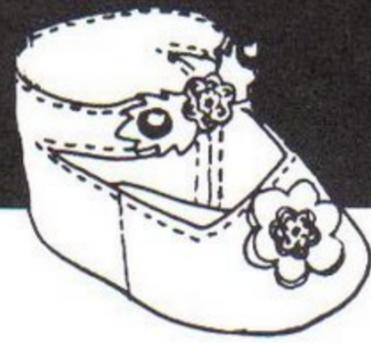
3 sizes

Topstitch heel and toe with straight or decorative stitch. Backstitch at beginning and end of stitching to secure threads. Staystitch lower edge.

Match side seams, right sides together, and stitch using 1/8in (0.31cm) seam allowance. Clip corners and press seam allowance open.

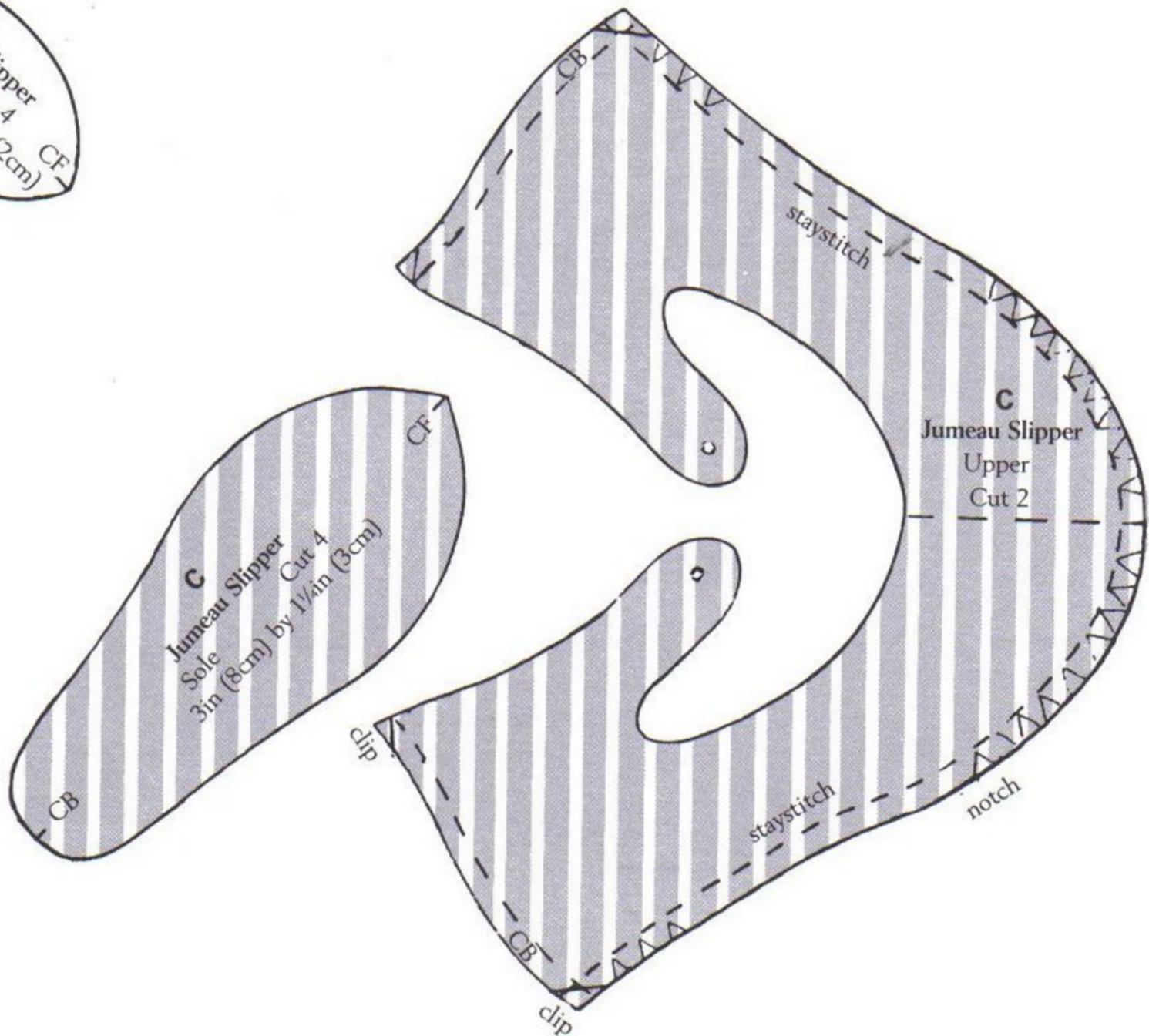
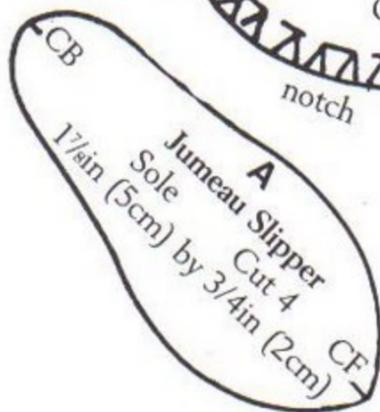
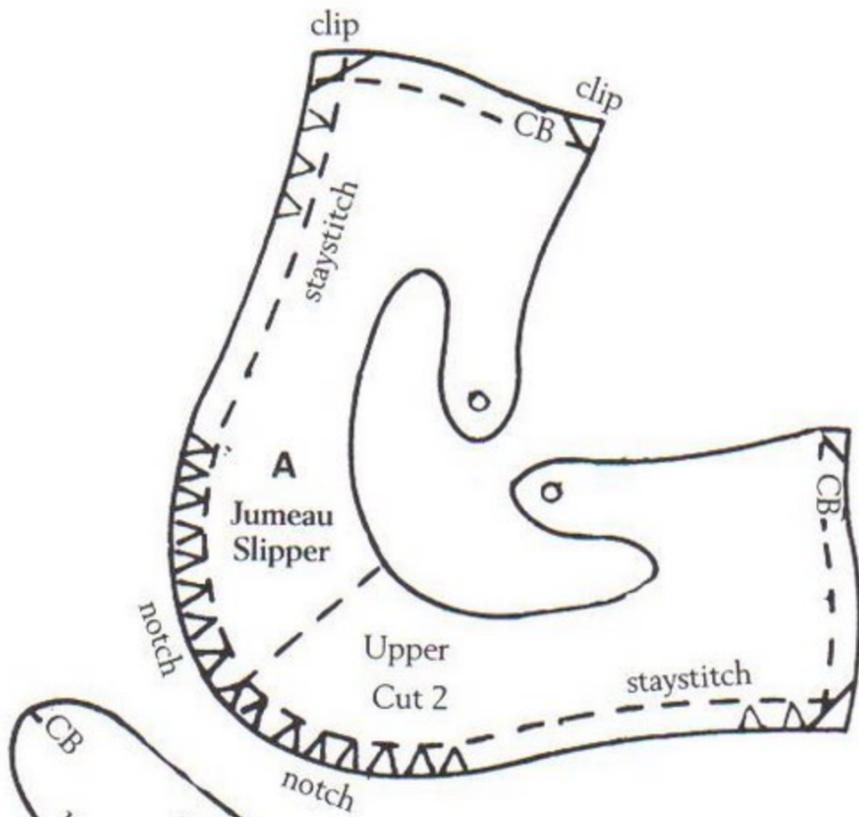
Continue construction the same as for other shoes.

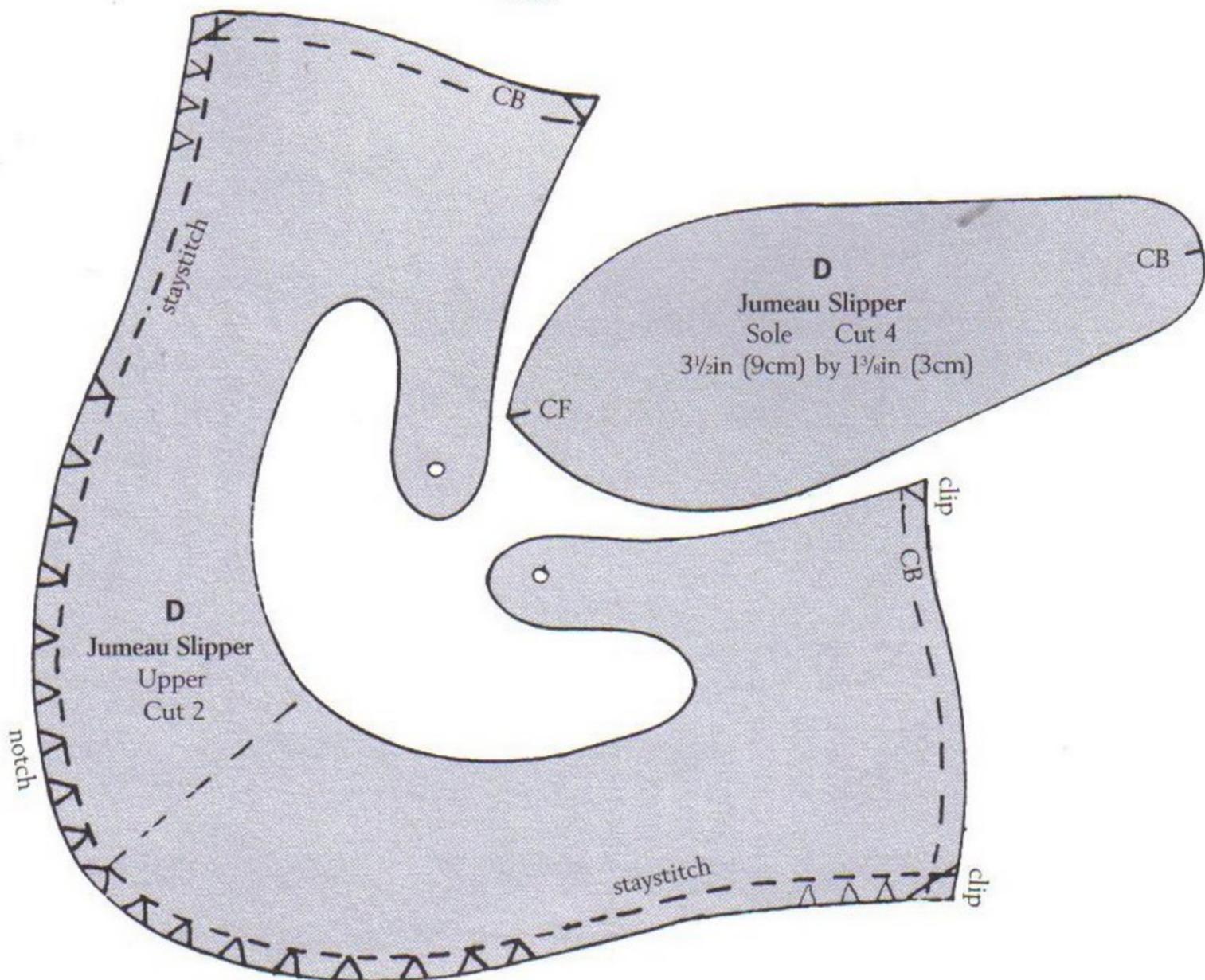
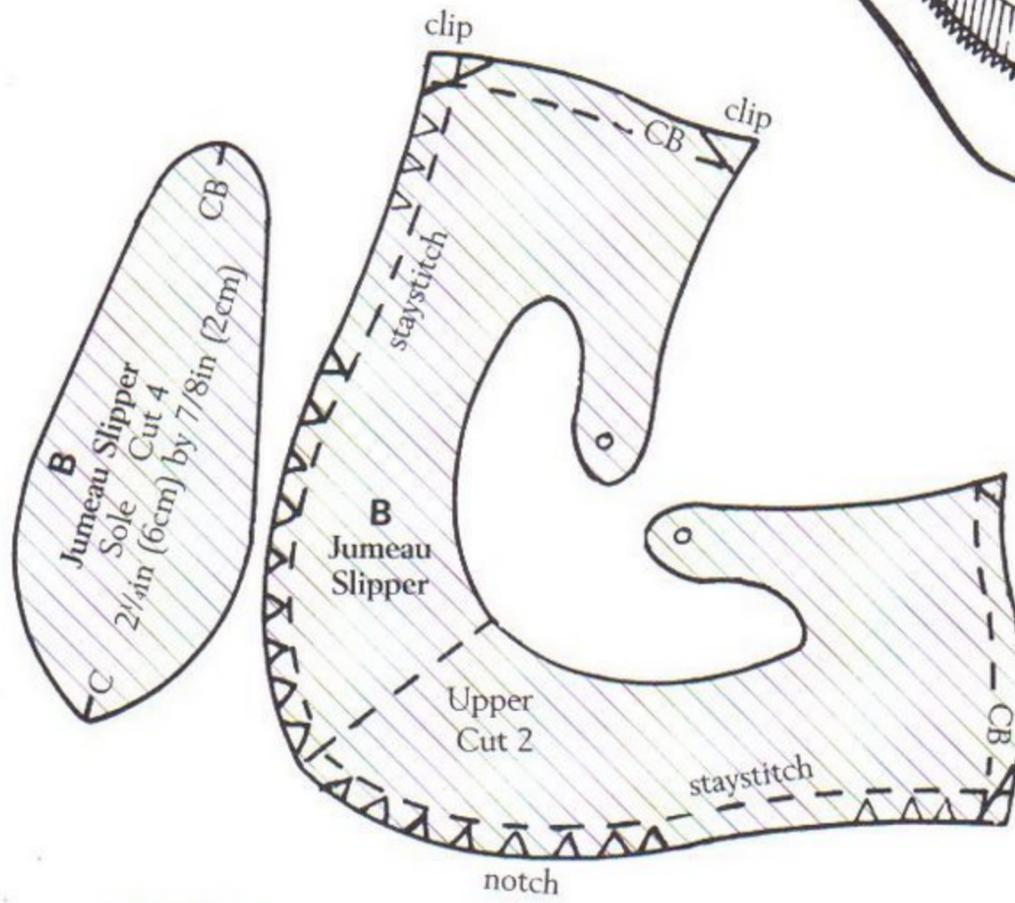




Jumeau Slipper

4 sizes

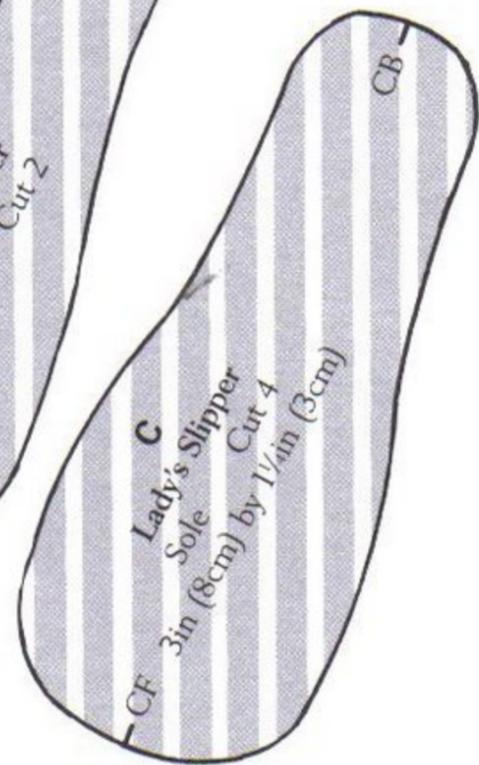
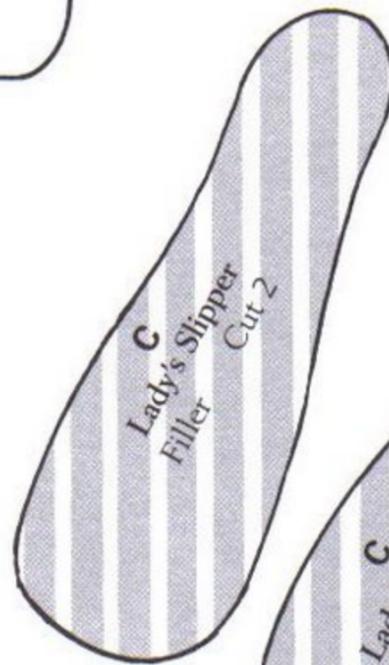
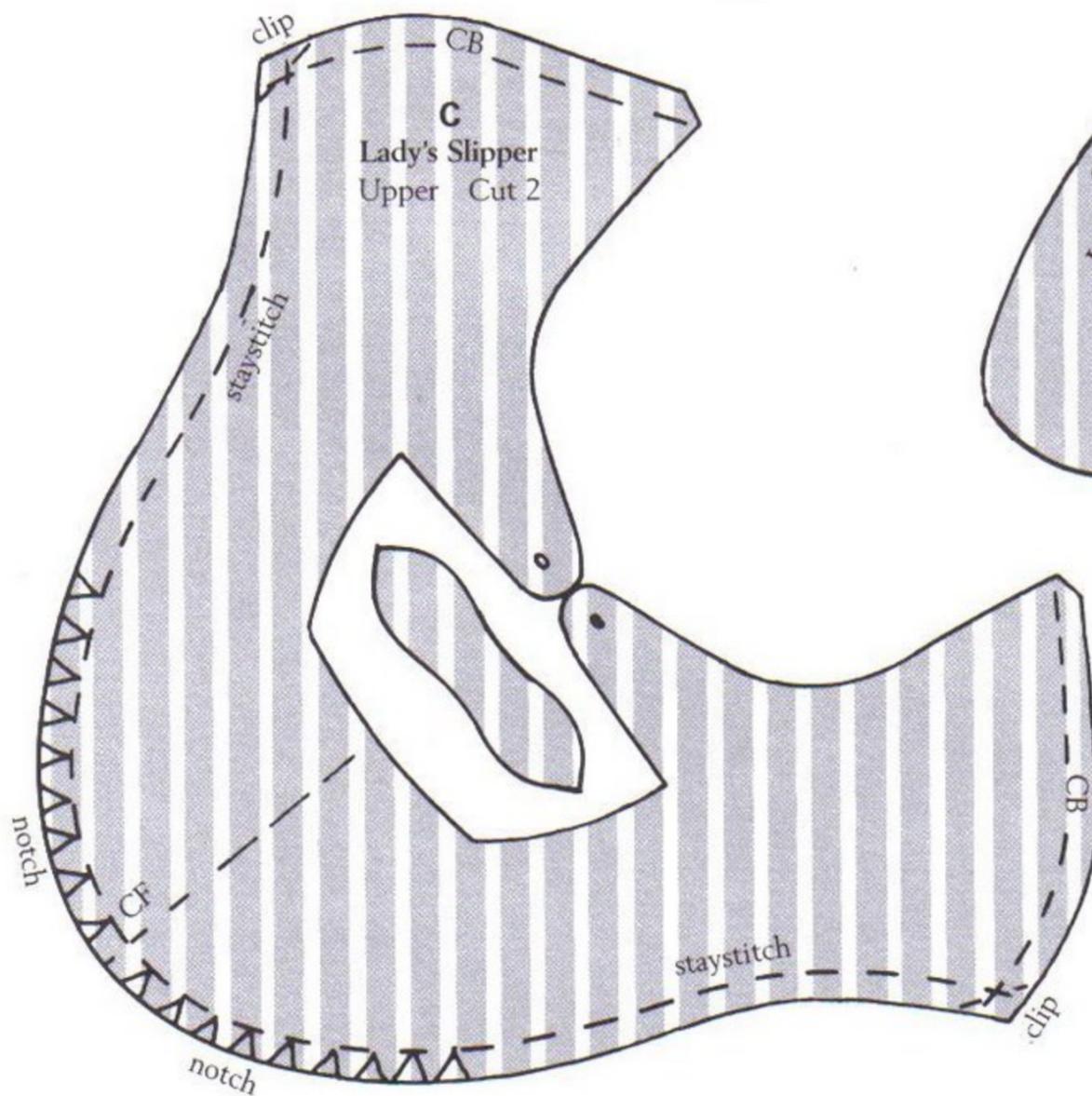
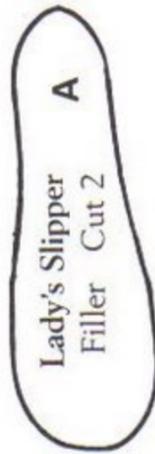
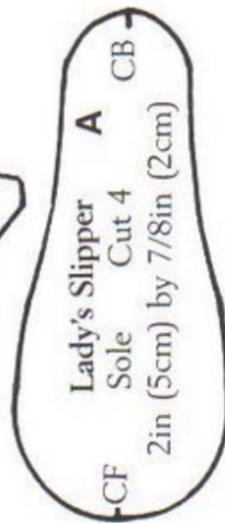
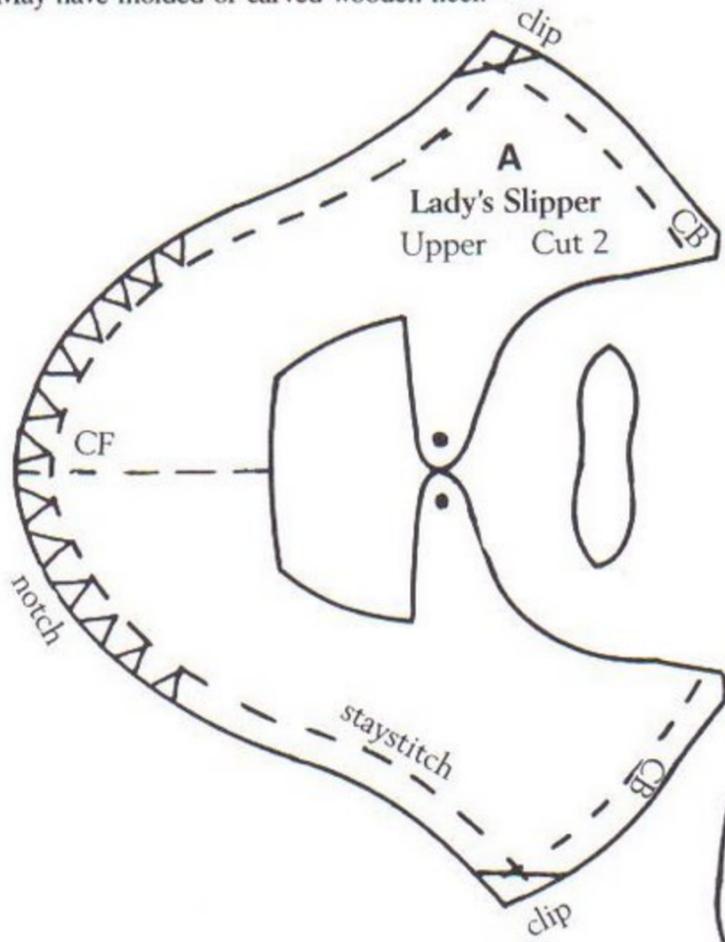


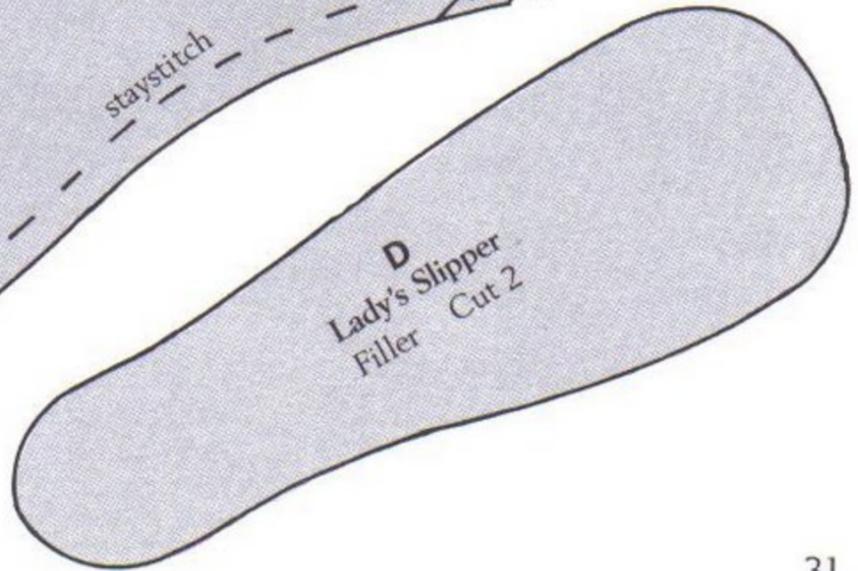
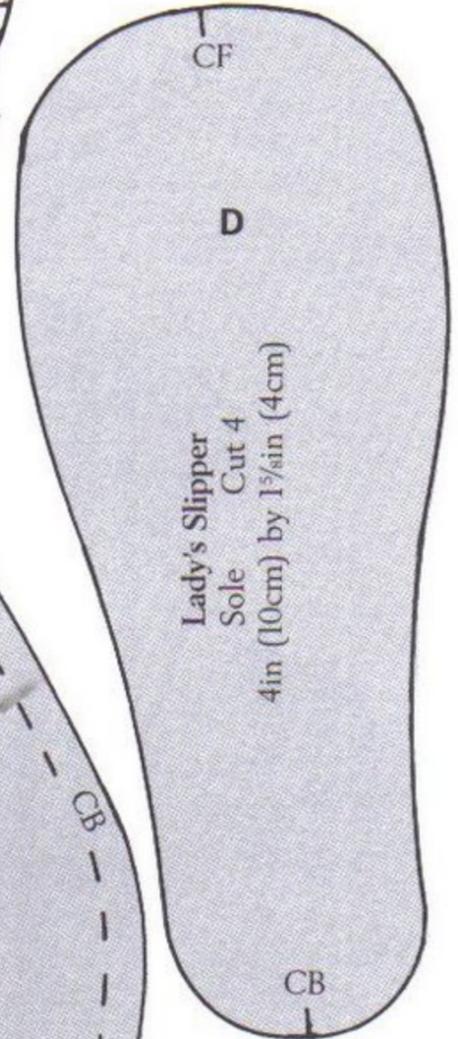
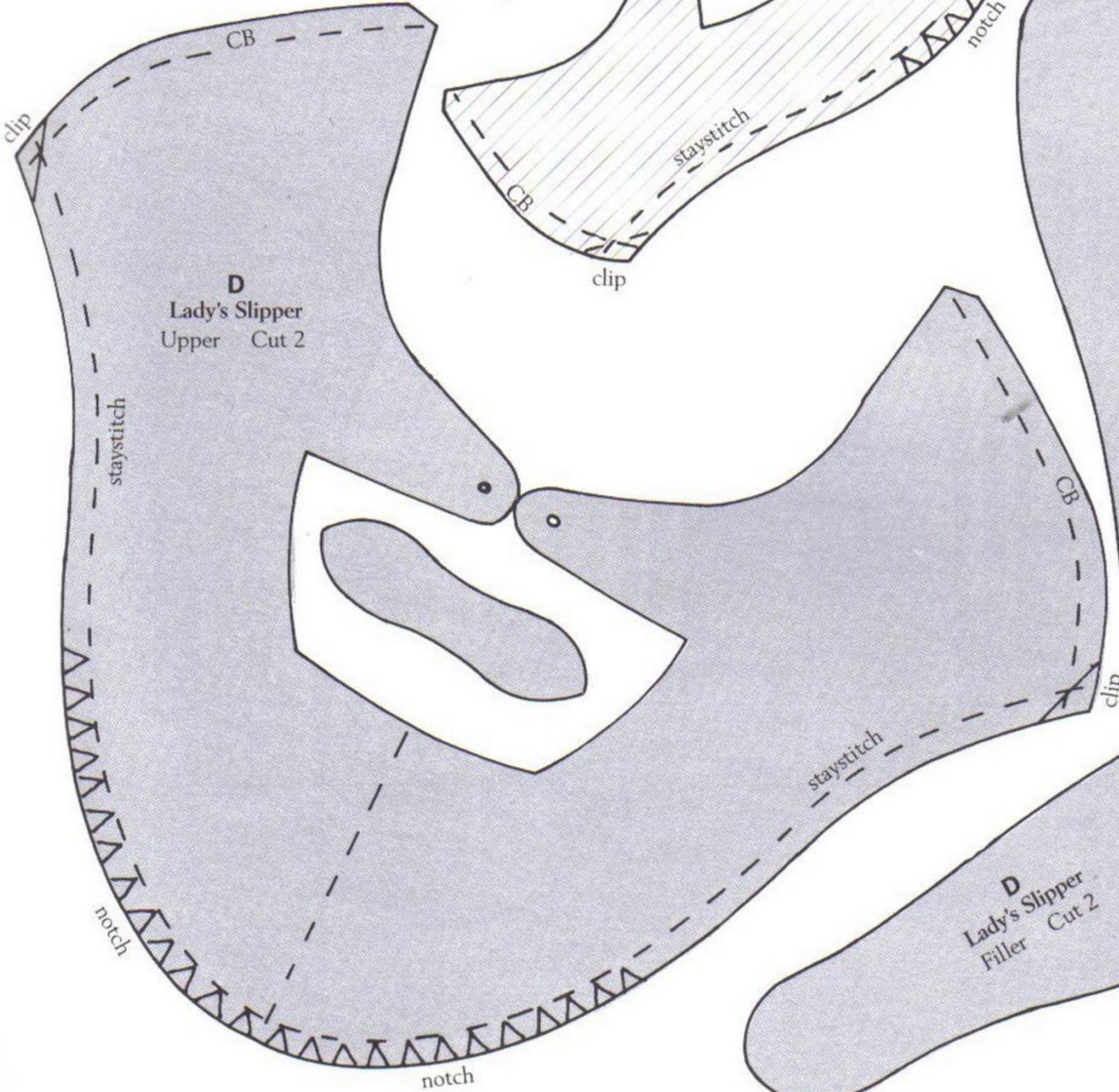
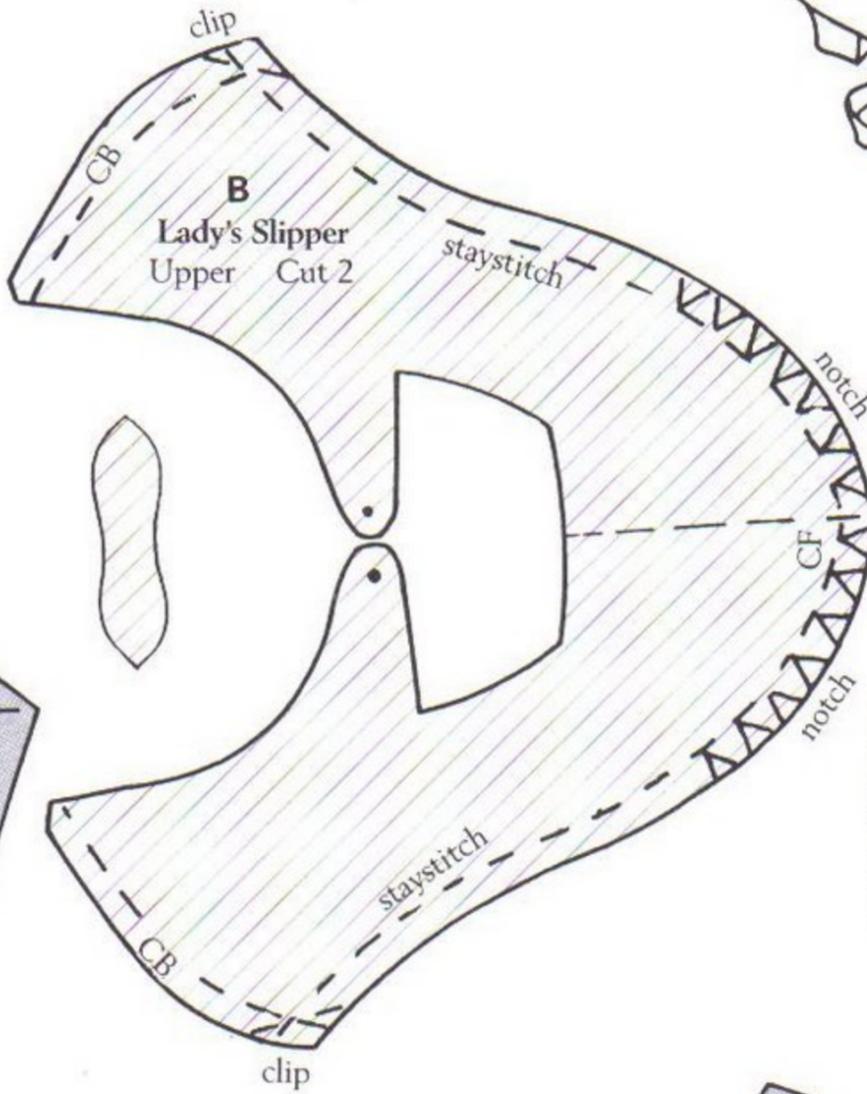


Lady's Slipper

4 sizes

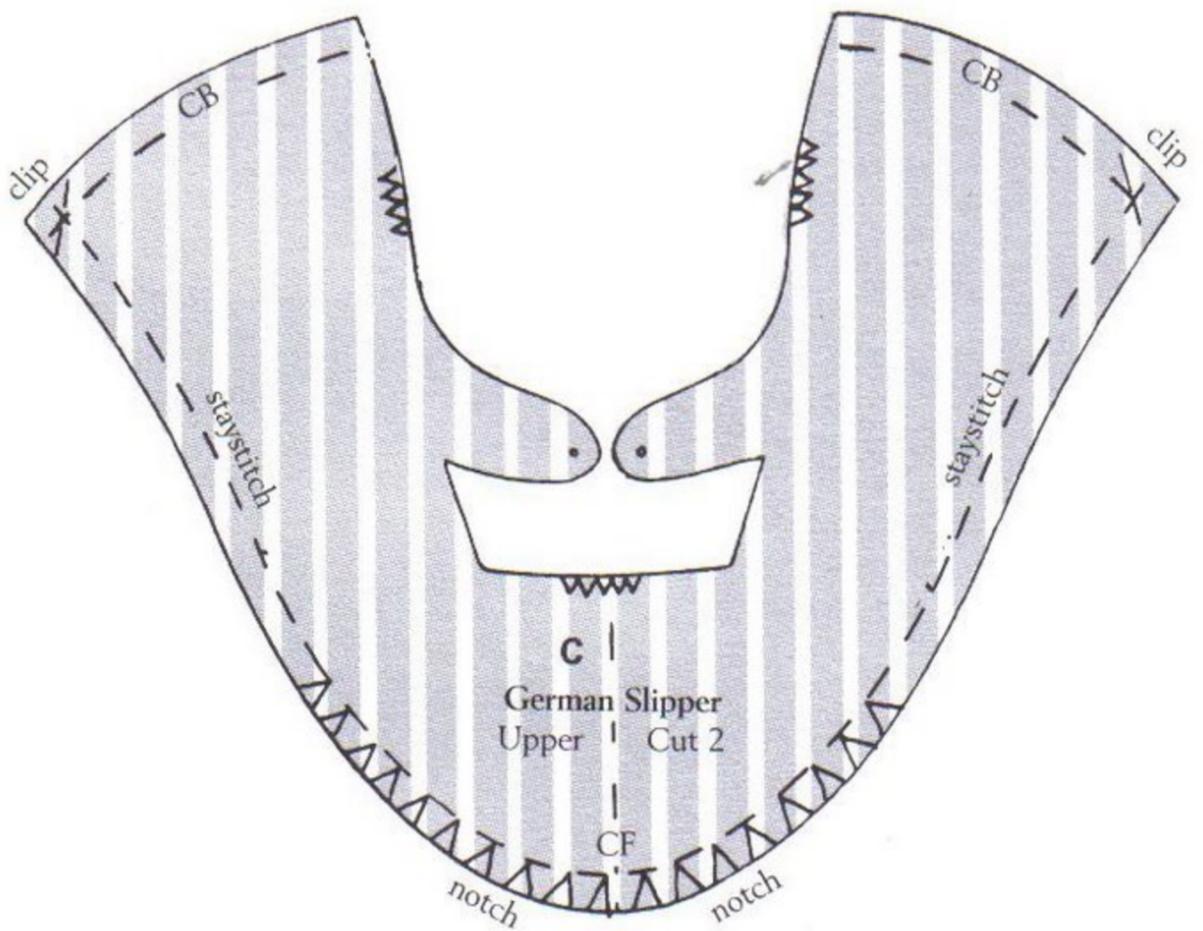
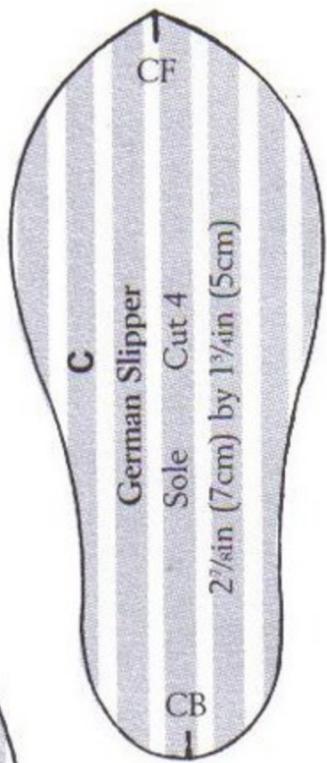
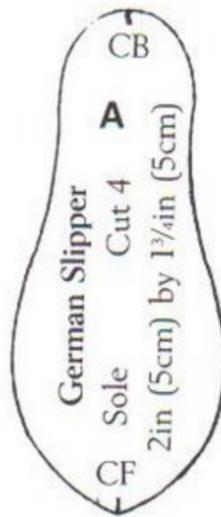
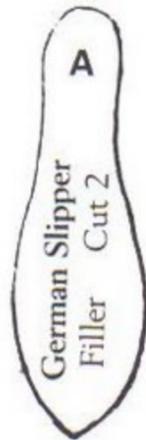
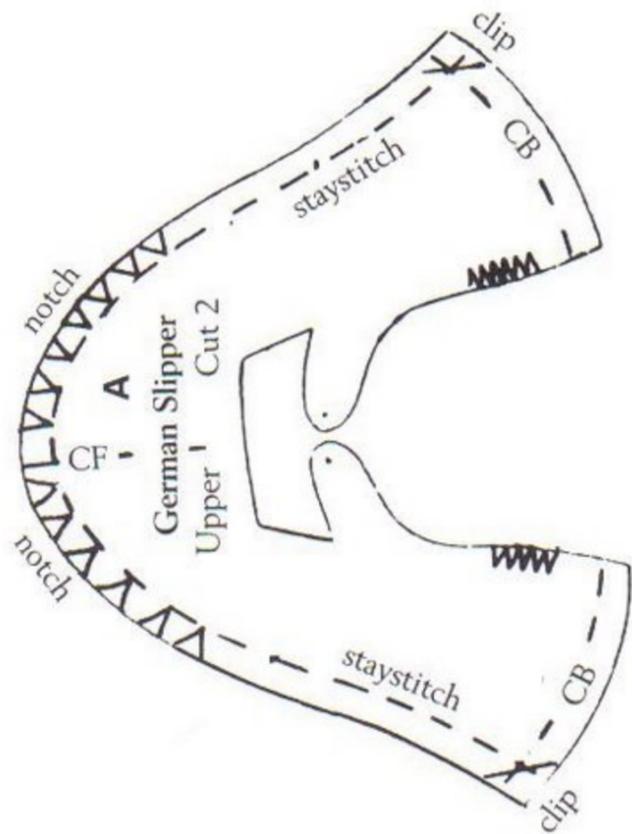
May have molded or carved wooden heel.

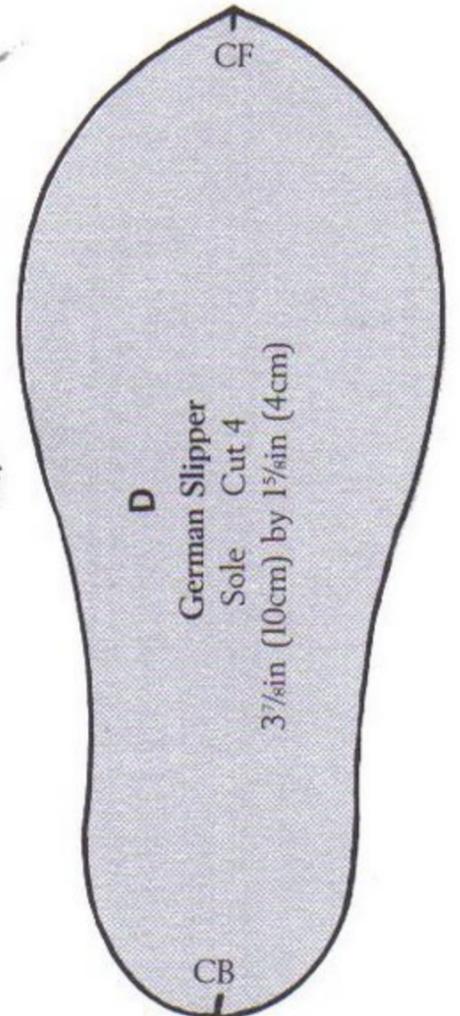
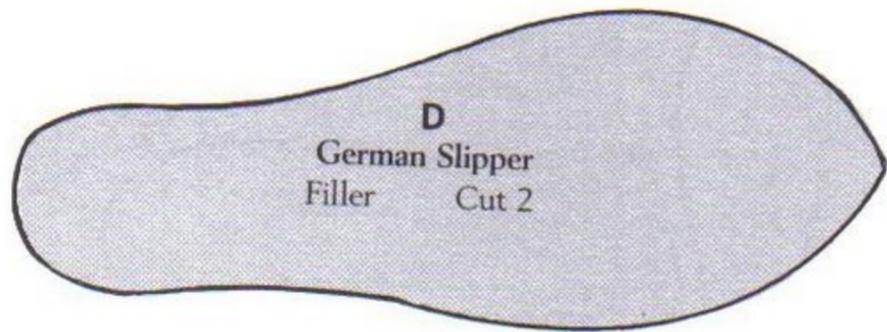
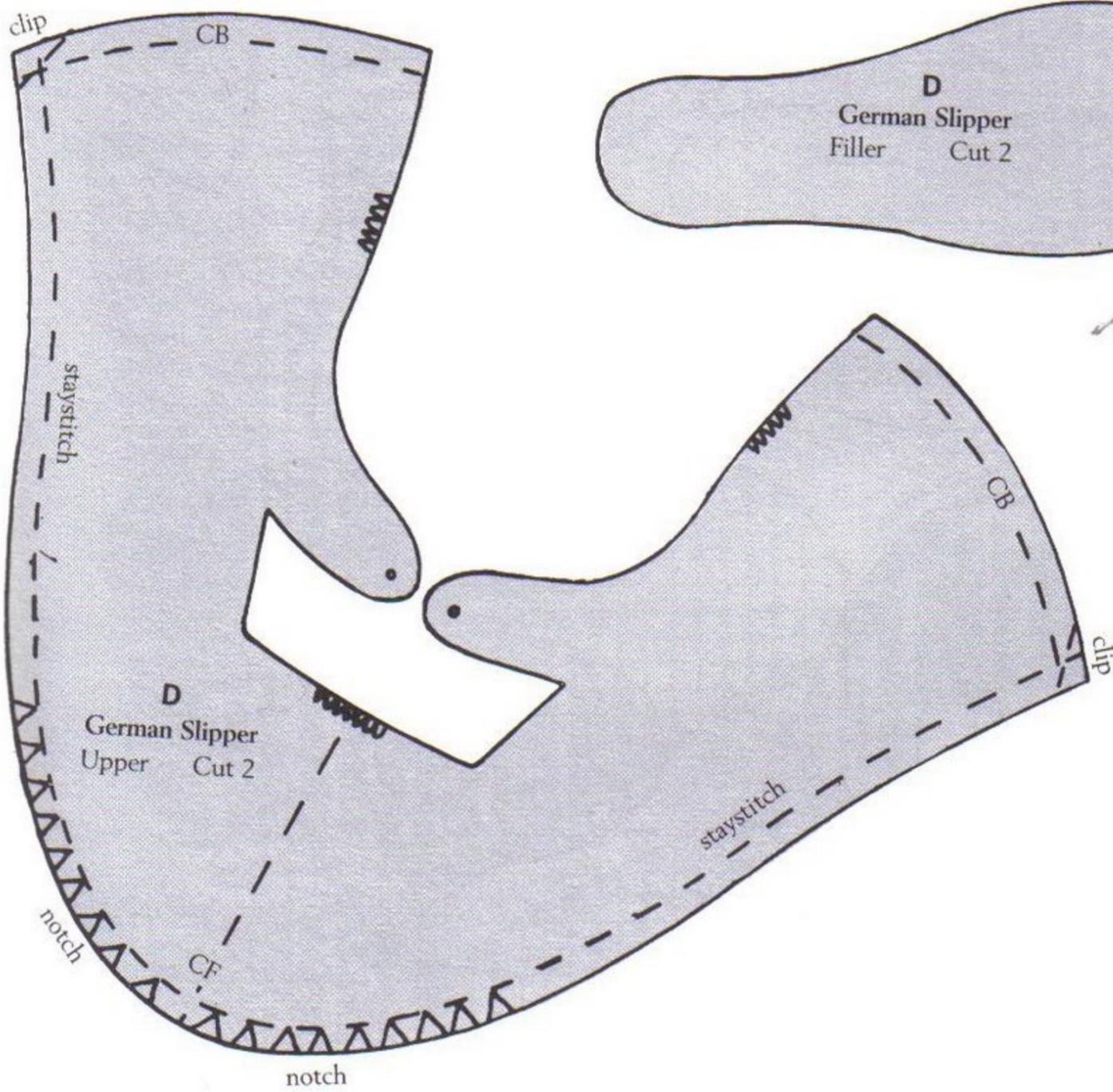
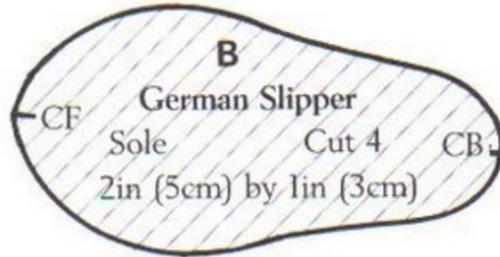
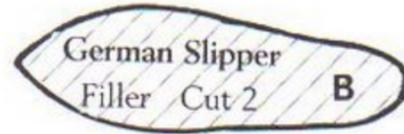
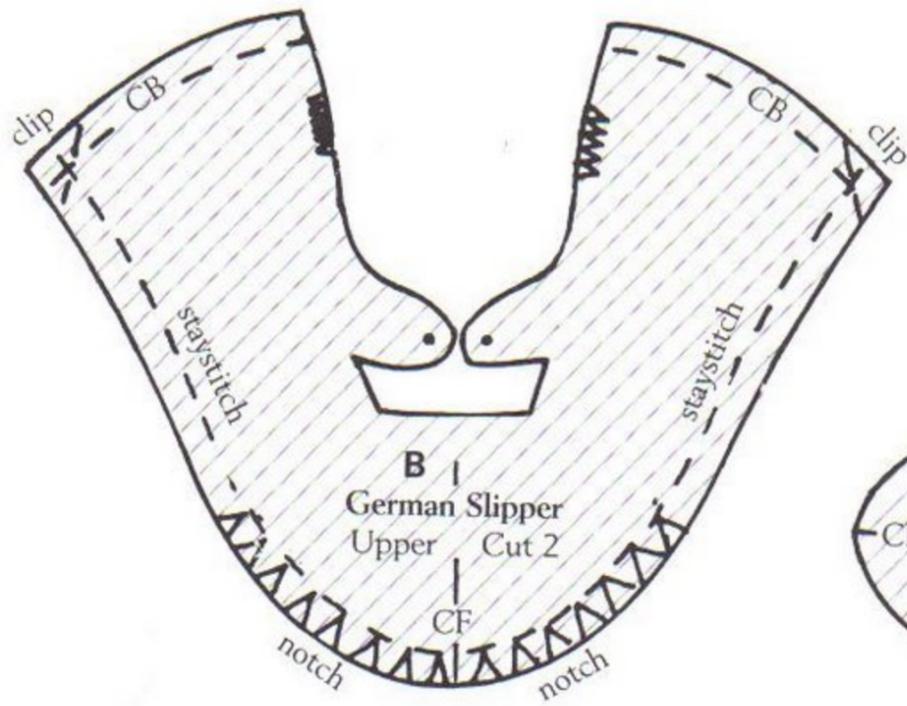




German Slipper

4 sizes

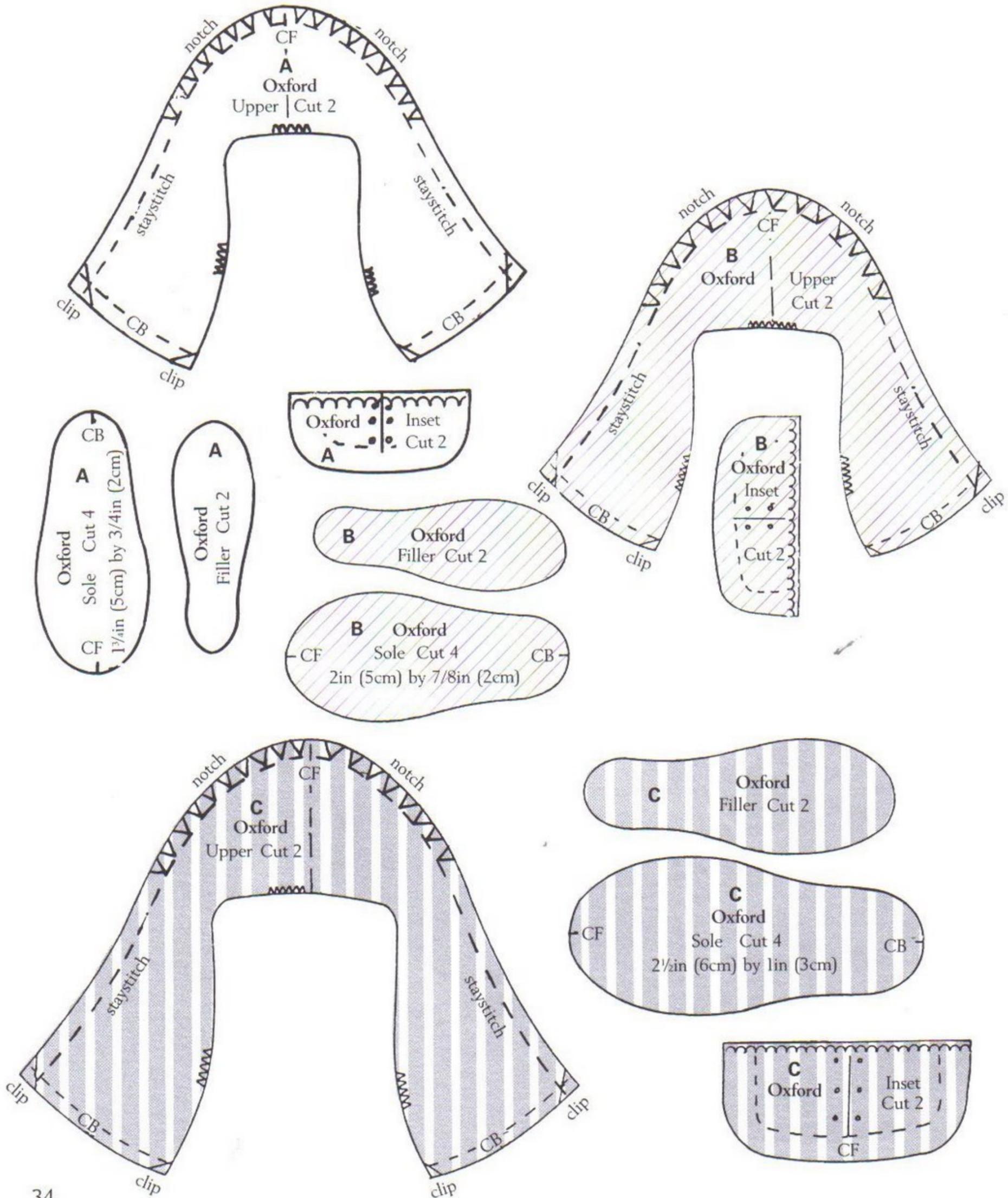


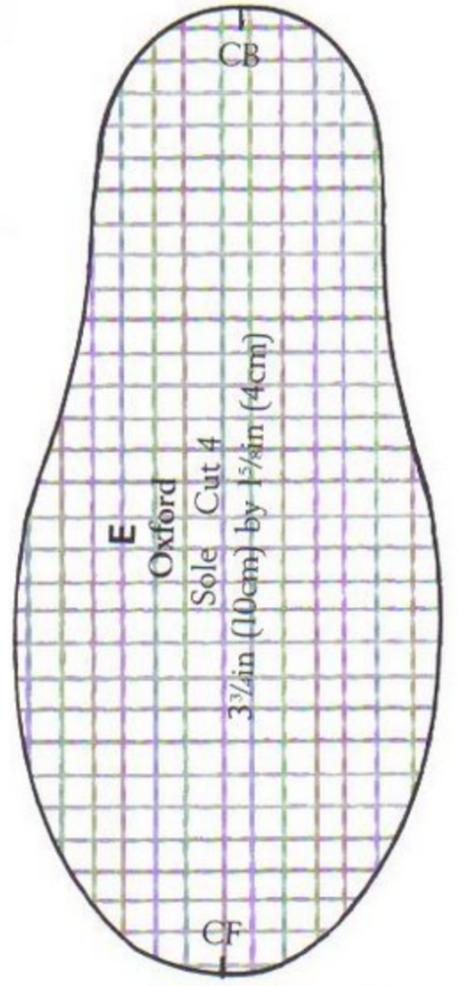
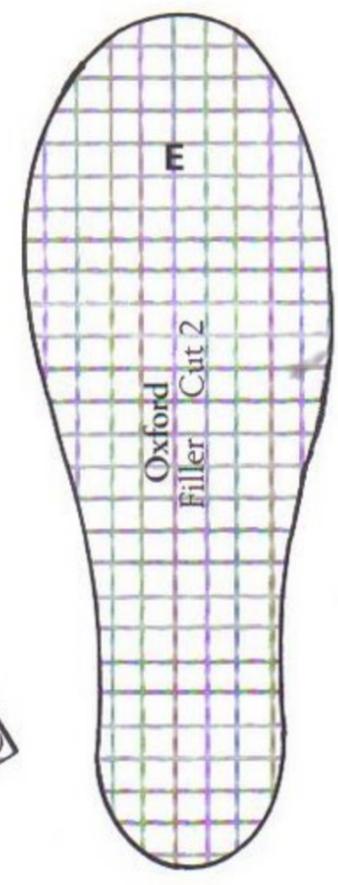
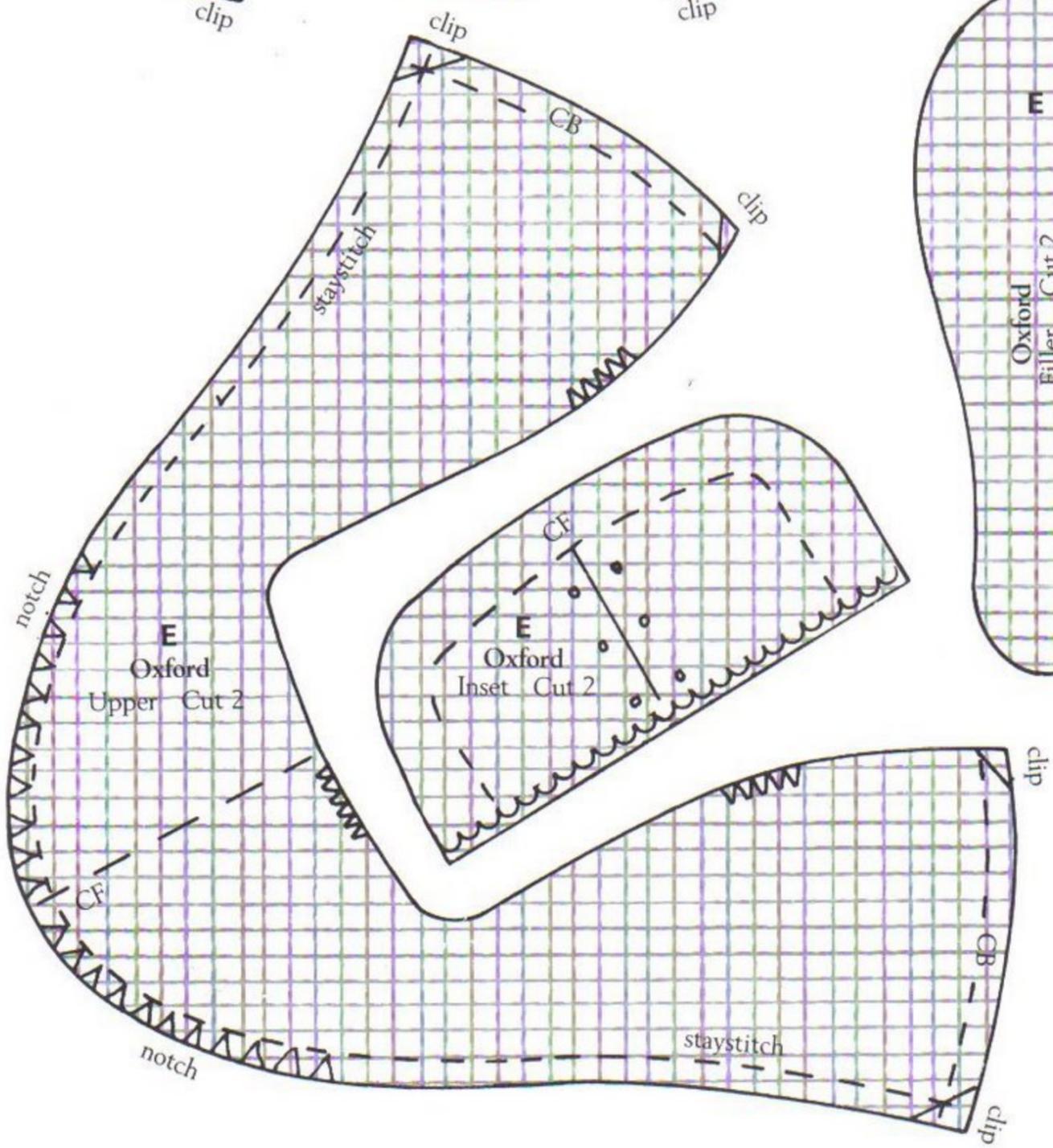
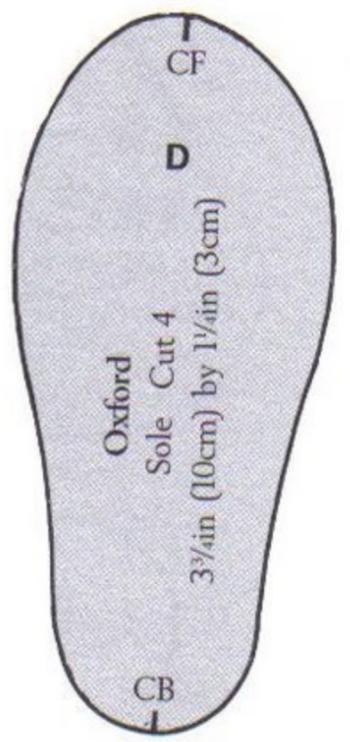
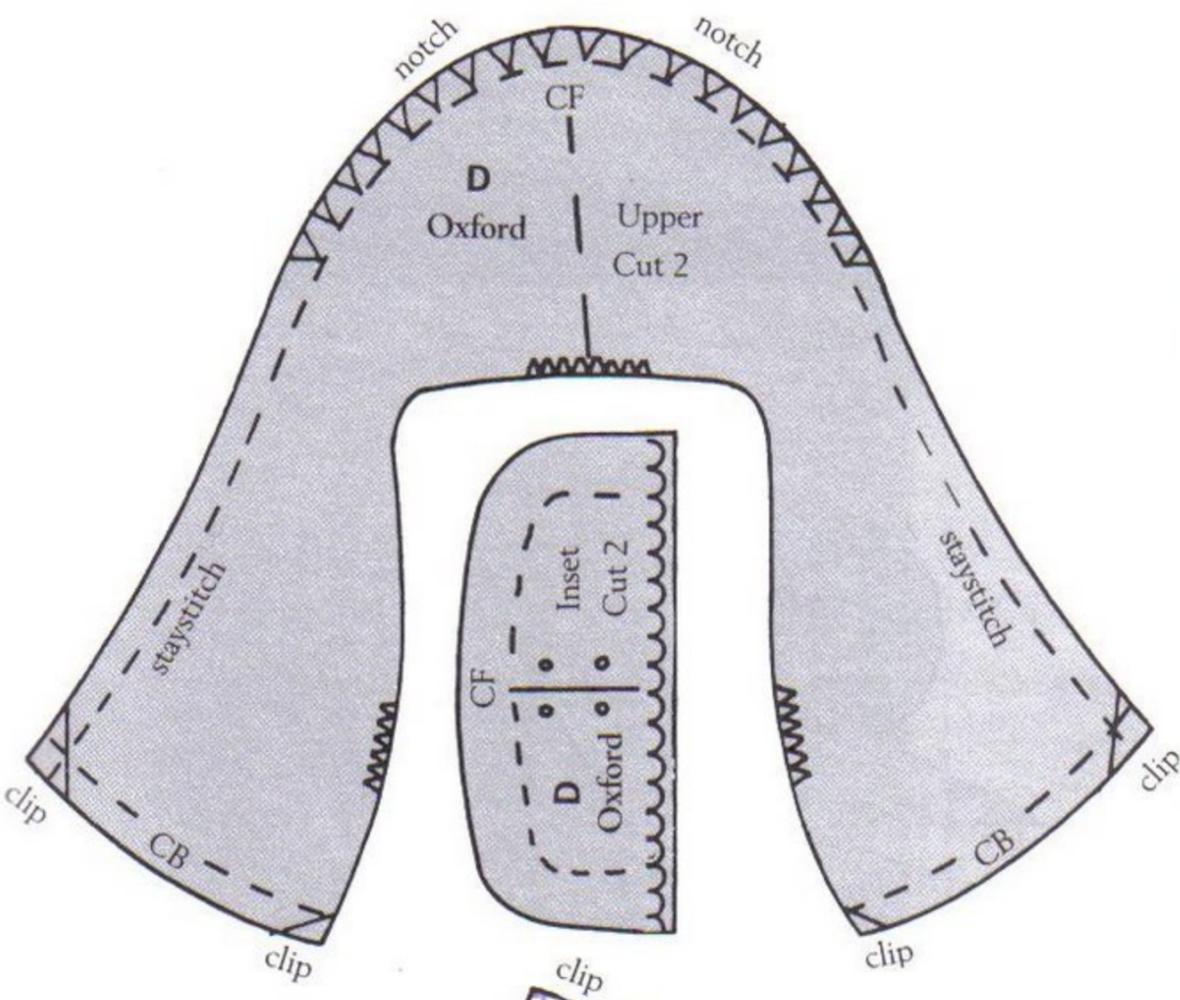


Oxford

5 sizes

Glue INSET into place before topstitching.

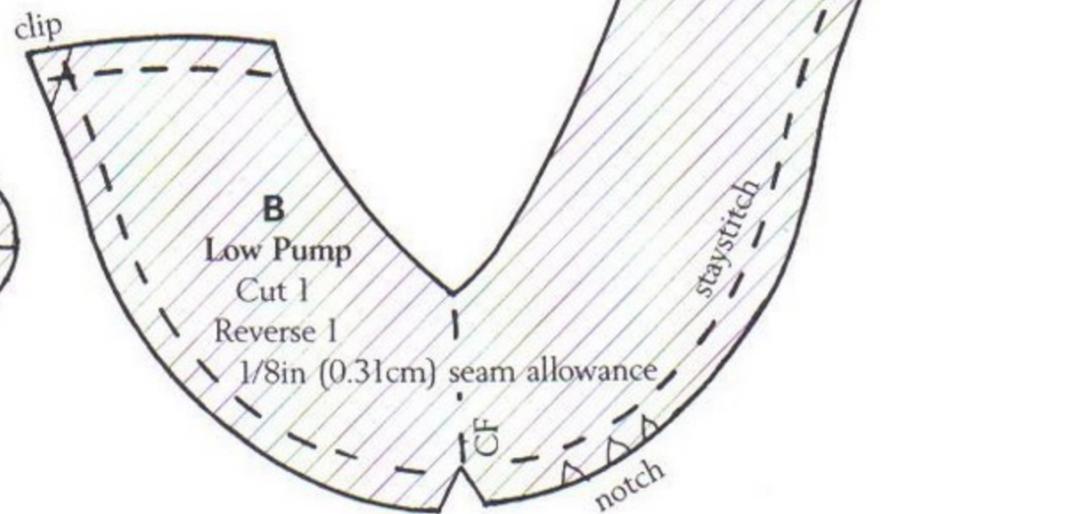
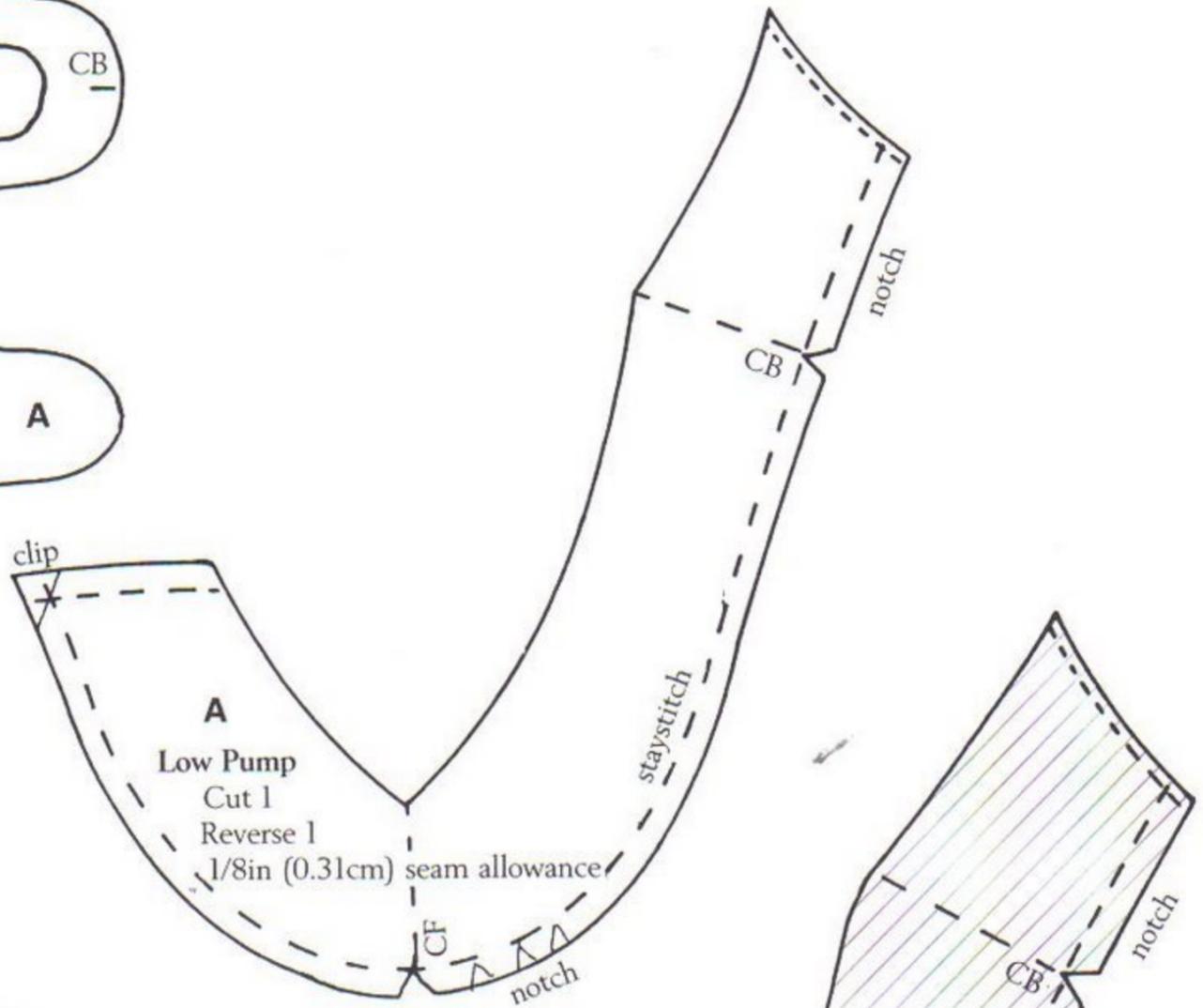
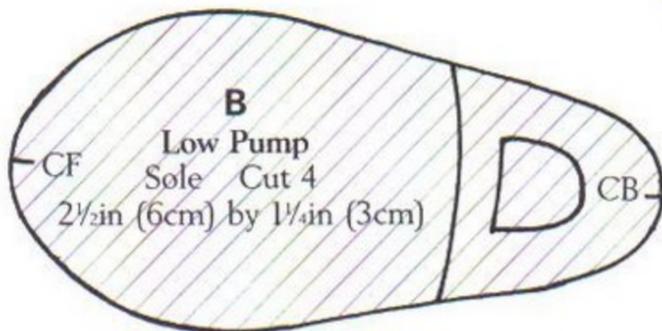
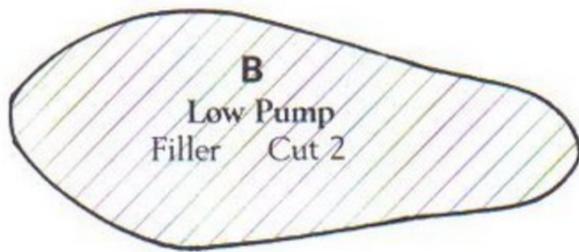
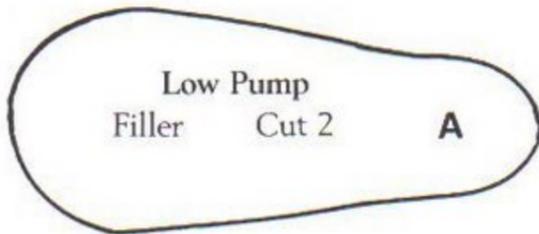
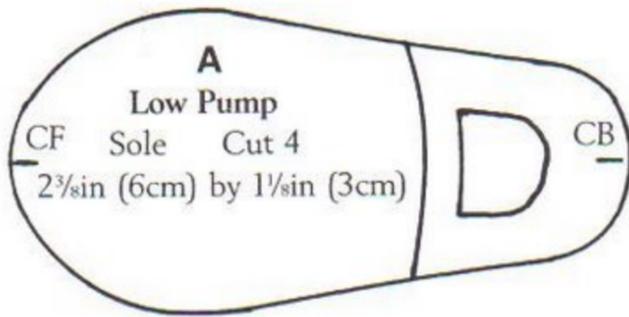


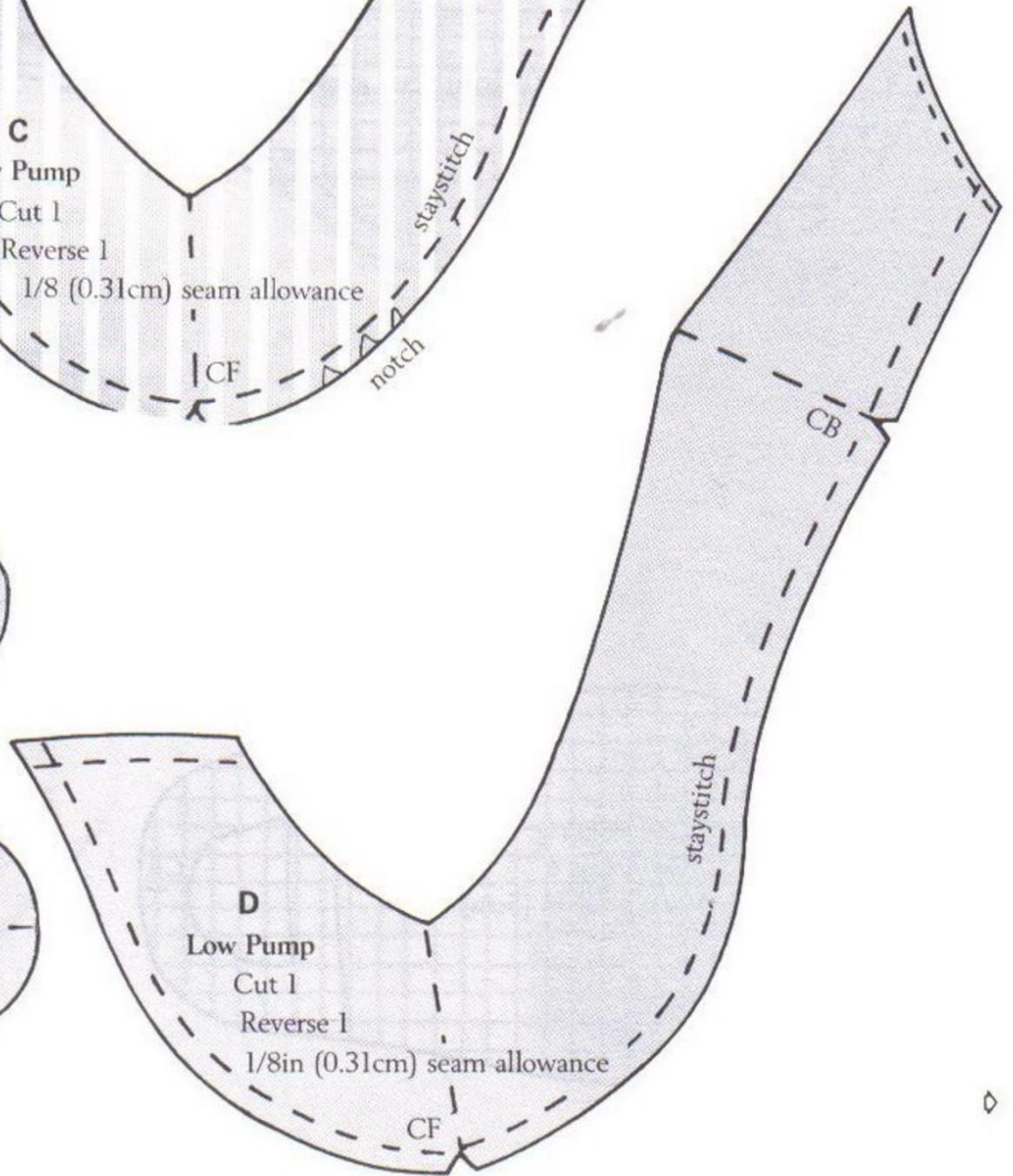
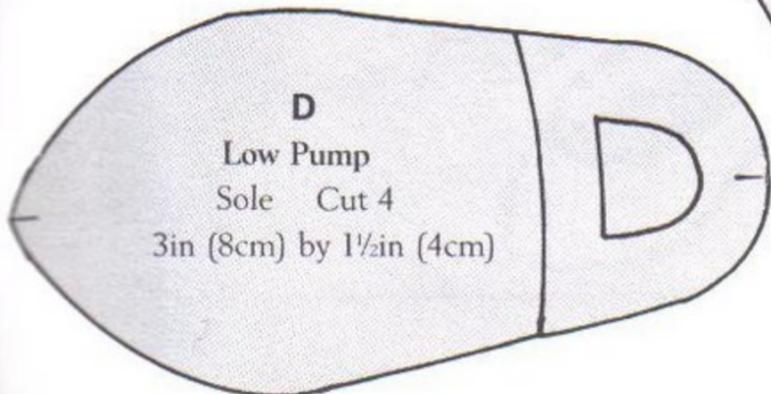
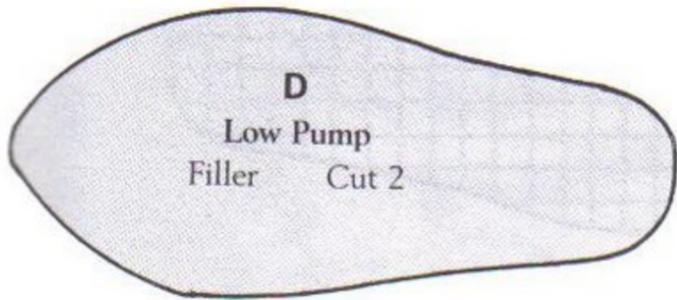
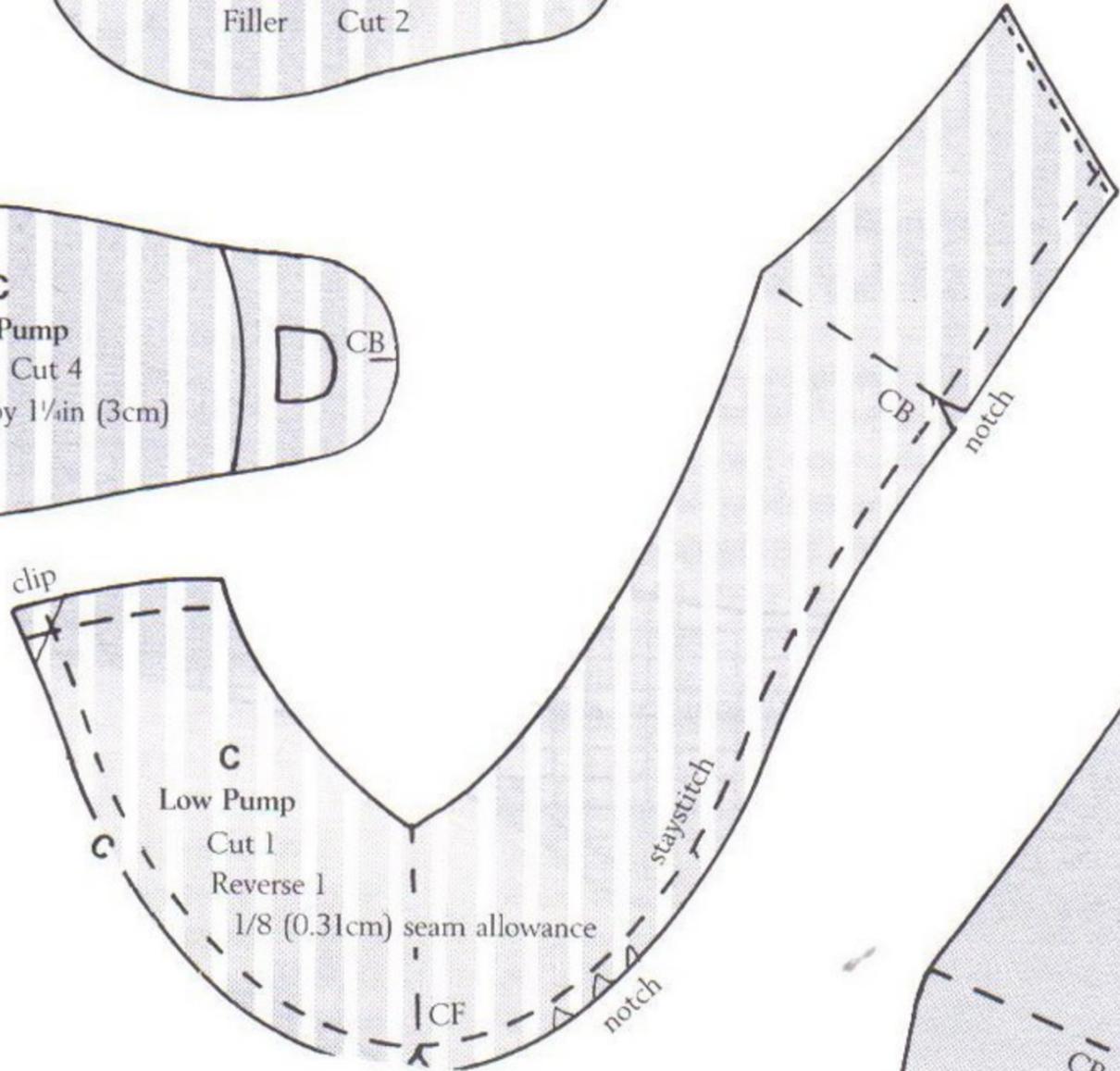
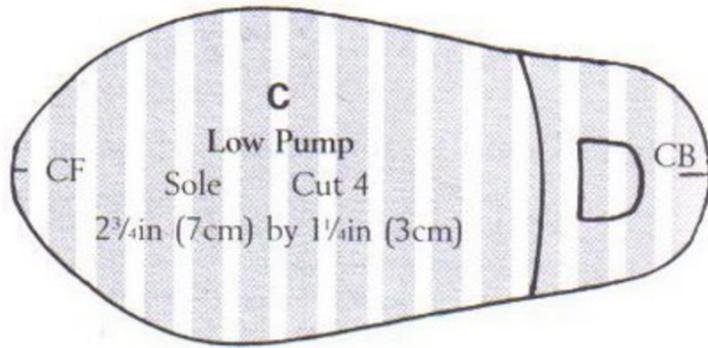
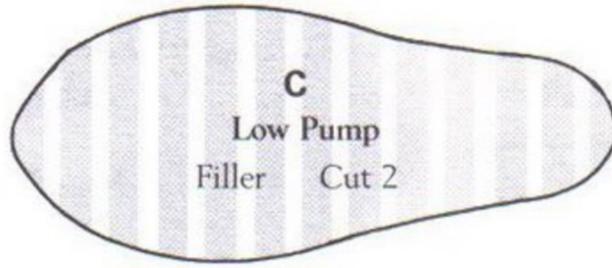


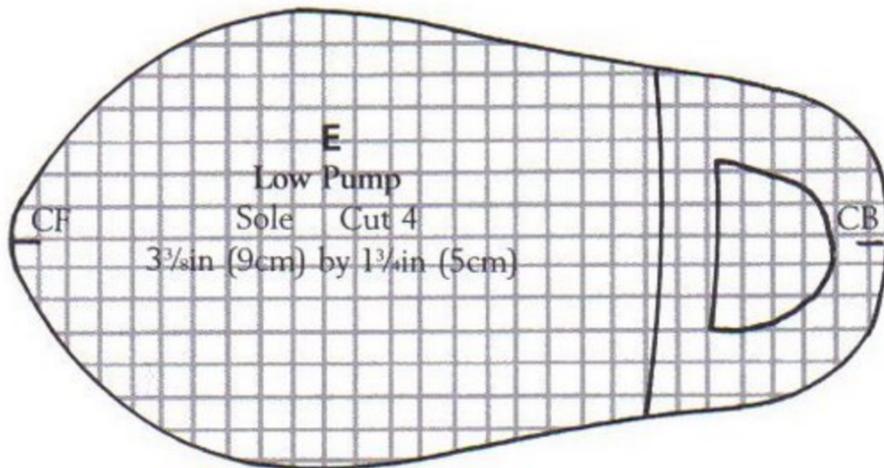
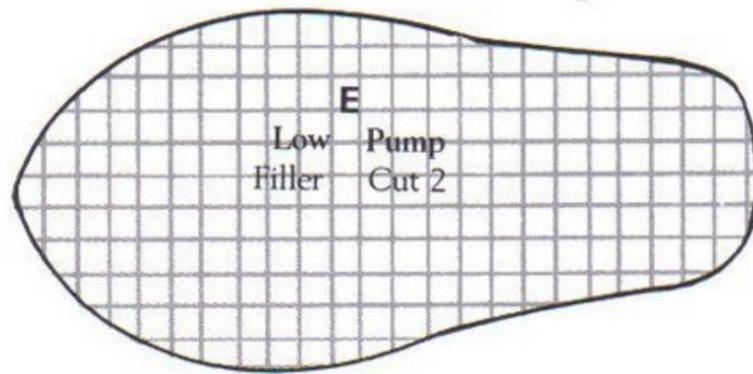
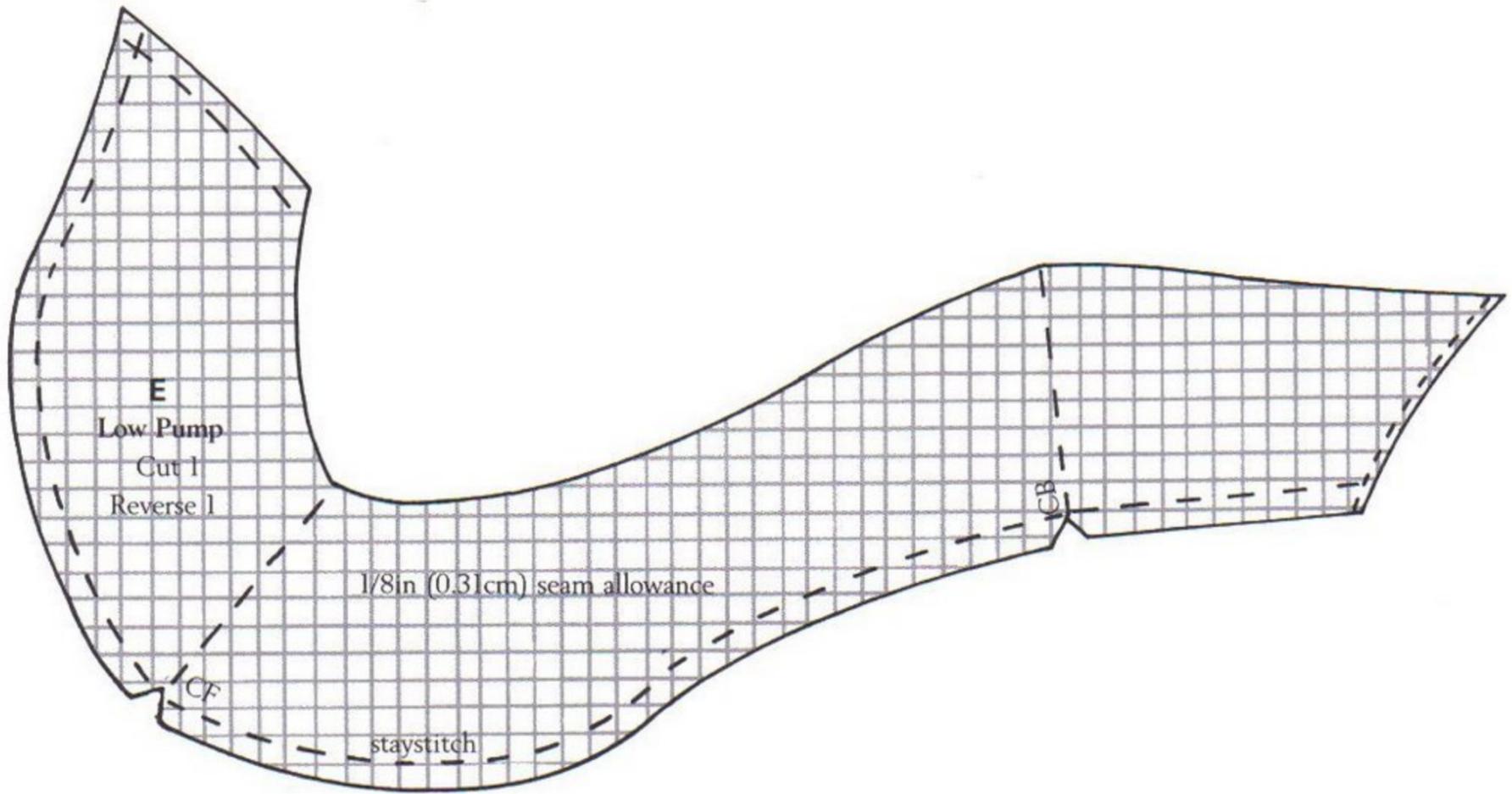
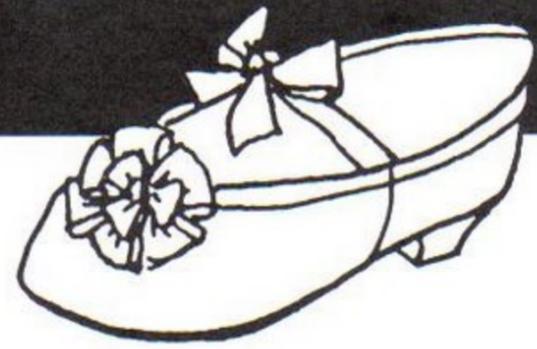
Low Pump

5 sizes

This is an easy shoe that may or may not have a curved, molded or carved heel.
 Bind upper edge of shoe with 1/2in (1cm) wide silk ribbon or self-fabric bias. Trim with ribbon rosette and instep tie.







About the Author

Lyn Alexander began selling her original antique doll dress patterns in 1977. She is the designer, pattern maker, doll dressmaker, researcher and writer for Lyn Alexander Designs.

Lyn's interest in costume surfaced as a little girl when she played dress up. Later, it was paper dolls and creating wardrobes for her *Shirley Temple* doll that occupied her talents. Still later, she enrolled at Iowa State University in Home Economics with a major in textiles and clothing.

Her big dream as a student was to go to New York City and be a famous dress designer. She took every costume design, fashion, art, fashion illustration, pattern making, textile and sewing class that was offered in her curriculum. Her favorite classes were historic costume and flat pattern making.

Her career plans changed when she married a fellow student. During the time her children were growing up, Lyn had a dressmaking business. She created one-of-a-kind dresses by designing original patterns or adapting commercial ones. At the same time, she taught self-improvement classes that focused on diet, exercise, make-up, hair care and clothing selection. She also taught sewing, tailoring and fitting classes.

One day at a doll auction she suddenly realized that all her love of costume, educational training and work experience could be concentrated on antique dolls. Thus, a new career in doll dressmaking began. When the couple moved to Denver, Colorado, in 1976, she decided to market her doll dress and accessory patterns.



Lyn's shoe patterns and shoemaking workshops were very popular and she recognized a need for a comprehensive book about doll shoemaking. *The Doll's Shoemaker* was written in 1983 to meet that need. Now, it has been revised into two concise workbooks.

Make Doll Shoes!

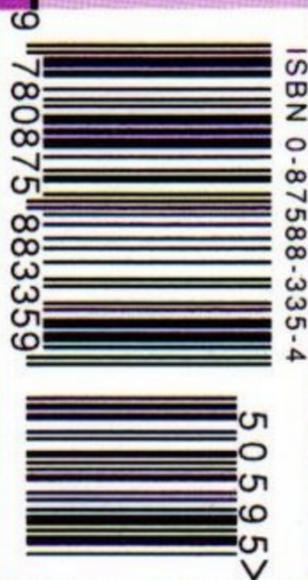
Workbook I

by *Lyn Alexander*

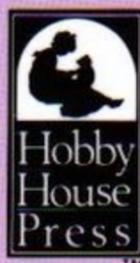
Make Doll Shoes! Workbook I includes all aspects of making fabric doll shoes with illustrated directions for their construction and patterns for seven different styles, each in several sizes.

A section which illustrates and analyzes a variety of authentic doll shoes will help you duplicate old shoes.

Learn a new craft or improve on your shoemaking talent through the instructions, illustrations and patterns in this workbook.



\$5.95



ISBN: 0-87588-335-4