

SUPERHERO CHALLENGE RESULTS!

ART DOLL

quarterly™

A Doll Maker's
Dream by
Sylvia Smiser

p. 88

*Lisa
Lichtenfels'*
Realistic Sculpting
in Fabric *Part 2: Eyes*

p. 60

Doll
Artist Profile:
*Sara
Swink*
p. 38

Scott Smith's
Pumpkin Society
of the Upper Crust

p. 92

Stampington & Company
AUG/SEP/OCT 2015 • DISPLAY UNTIL 10/31/15
\$9.99 US • \$10.99 CAN

53



0 74470 94607 6

artdollquarterly.com

ODACA:

Behind the Scenes

PART 3

by Lillian Alberti

In our third installment of ODACA: Behind the Scenes, we feature the artwork of talented Montana-based doll maker Kori Lepparts — who is a wizard at creating with a variety of clays — and the artwork of ... well, me. I consider myself lucky to be affiliated with the wonderfully talented and eclectic artists of ODACA!

Kori Lepparts

turtlechildstudio.blogspot.com, Facebook (Turtle Child Studio)

Kori Lepparts is a self-taught doll artist who started her career creating teddy bears. Although her beautiful bears were very successful, Kori became frustrated with the factory-like assembly-line process to create them. While searching for a new creative outlet, she discovered the book "Fantastic Figures" (C&T Publishing, 1995) by Susanna Oroyan in a local bookstore. "I bought the book and some clay that day, and went about learning the art of doll making. That day I started on my true journey as an artist and I have been studying and perfecting my art and technique ever since."

In 1997, Kori officially launched her doll-making career. "My first doll-making efforts were mostly fantasy figures like fairies, mermaids, etc." In the last few years, however, Kori has become obsessed with ball-jointed dolls or BJDs. "Polymer clay is my main sculpting medium, though it is not a likely clay that most artists would turn to when developing a new BJD. I made up my own technique for making polymer BJDs by sculpting around a hollow form, which takes a lot of the time and hollowing the



*Forgotten
Columbina
by Kori Lepparts*

body parts out of the process." No task is too daunting for this busy doll artist, who has already written two e-books on the subject and plans on developing a new book on creating your own molds.

These days, Kori makes limited edition BJDs in resin and in porcelain. "I still sculpt my dolls originally," she says, "and cast in my studio. The last type of doll that I make is sculpted of LaDoll stone clay and then coated in gofun. Gofun is a Japanese technique, using ground oyster shell and a binder (usually an animal skin glue). The gofun is layered over the stone clay, and polished between the layers. This is a very time-consuming process and I rarely make more than one doll a year. The final doll looks something like a porcelain doll but has a much more matte, bisque-like finish that resembles an egg shell." Her time-consuming attention to detail and her excellent costuming skills have made Kori a favorite among collectors.

Recently, Kori teamed up with JPOP Dolls to create her first line of resin BJDs, which debuted this spring. We look forward to seeing what else this young talent has to offer the BJD world! →

Alice
by Kori Lepparts





Alice
by Lillian Alberti

Lillian Alberti

a-lil-whimsy.com, cottagehill.wordpress.com

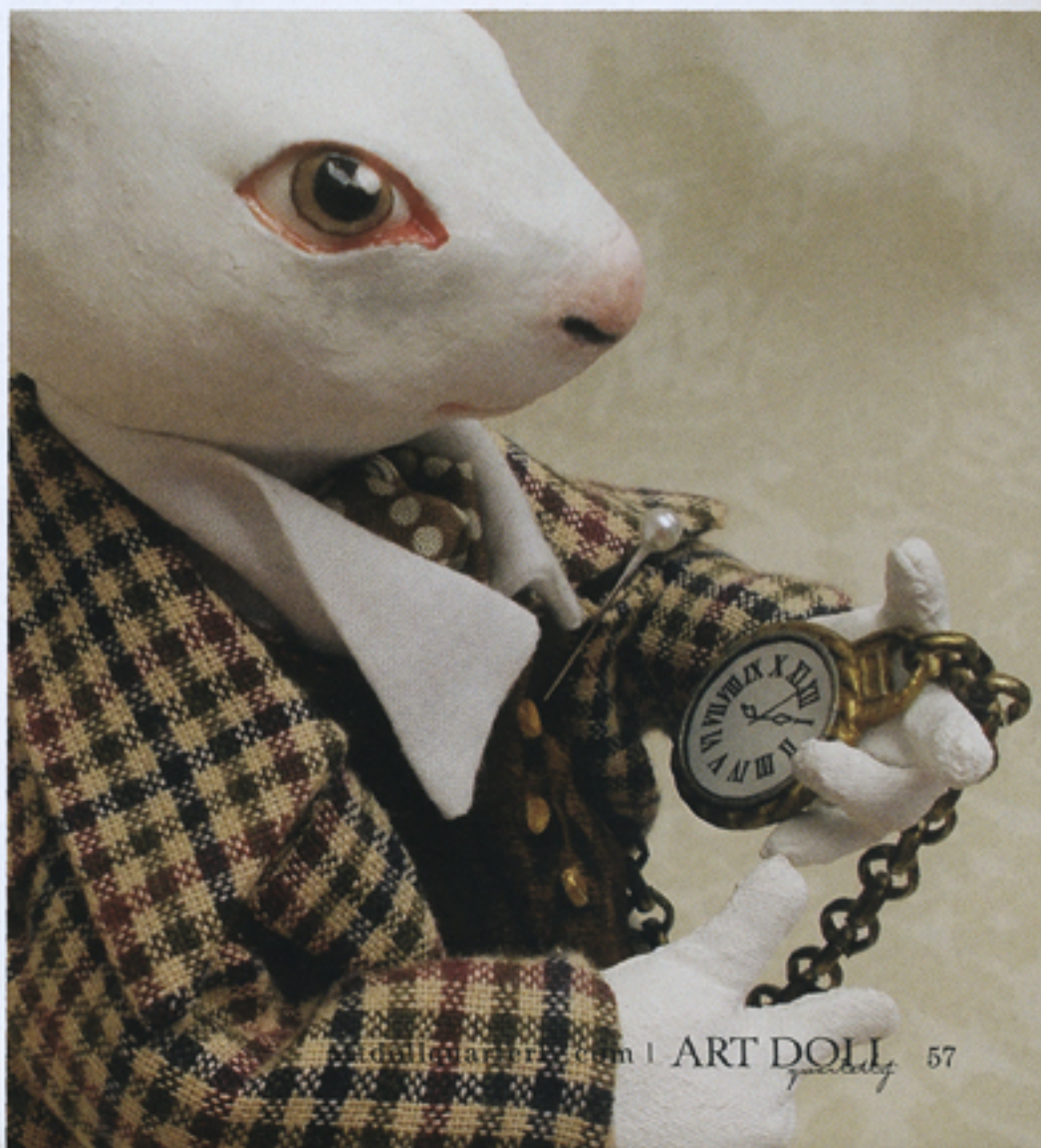
Nearly 30 years ago, as a young fashion student, I stumbled upon an art doll in a New York City storefront window and was instantly inspired to create one of my own! On my way home that afternoon, I purchased sculpting supplies and a large bag of something called CelluClay, and went to work creating a doll. I still use CelluClay as well as some of the wonderful new paperclays available to today's artists. Looking back to that fateful encounter, I never imagined that my work would appear in various art doll publications or in the newly released book, "The Art of the Contemporary Doll" (Schiffer Publishing, Ltd., 2015), or even provide me with the opportunity to teach doll-making workshops across the country. It has been a thrilling adventure! ➔



*The White Rabbit
by Lillian Alberti*



*The Mad Hatter
by Lillian Alberti*



Though my creative style has changed over the years, my first doll still serves as a constant reminder of the importance of experimentation and change in the growth of an artist. In recent years I have moved away from creating dolls 18–23 inches tall or larger. I've concentrated on smaller dolls mostly because I now have less time to devote to completing a full-size piece, but also because I enjoy finding new ways of "reinventing" my work. I believe this constant challenge keeps my work new and exciting.

Last year, I produced a new line called "Story Book Poppets." These are sculpted busts of character dolls mounted on wooden finials that depict memorable scenes from the wonderful stories they represent. Lately, I've been busy re-creating some of my



*Tweedle Dum &
Tweedle Dee
by Lillian Alberti*

favorite characters in my new "Tea Cup Treasures." These one-of-a-kind, sculpted pincushions are set in teacups — pretty and functional pieces all in one! I enjoyed the thrill of the hunt, scouring thrift stores and tag sales for just the right teacups, and then the fun of developing each character. I've also discovered that smaller pieces are just the right size for die-hard collectors. I'm happy to be able to provide something for everyone.

The winter issue of *Art Doll Quarterly* will feature my final installment of ODACA: Behind the Scenes. I'll offer some tips on applying for memberships to art doll organizations and how to fine-tune your doll-making skills that I believe will be helpful for any art doll enthusiasts. ❖

Lillian Alberti, an ODACA artist, is an art doll artist and workshop instructor living in New York's Hudson River Valley. You can see more of her work on her website at a-lil-whimsy.com and watch her doll making process on her blog, cottagehill.wordpress.com.