

# Camille

a Fascinating Jumeau

By Stephanie Ehmen, TCDM



*Antique E. J. Jumeau from the collection of Vera Kramer.  
Note the exquisitely painted eyelashes and eyebrows.*

# Background and History

When Pierre-Francois Jumeau established his dollmaking company in 1845 he first produced "poupées", or lady dolls. These dolls, which were clothed in exquisite costumes patterned after the latest Paris fashions, as well as ethnic and cultural designs, were marketed to the wealthy ladies of society.

Pierre-Francois's son Emile took over operation of the firm in the mid-1870's and focused more on the newer so-called bébés, or child doll models. Although child dolls marked "EJ" were introduced around 1881, dolls incised with the letters "EJ", the size number between the letters, and the word "DEPOSE," were sold for only a short time from circa 1885.

Emile's wife Ernestine assembled a workforce of talented women to execute her innovative costuming ideas. Her contributions were key to the company's success in the highly competitive French doll market and abroad. They are a testament to Ernestine Jumeau's fine eye for exquisite costuming.

The antique E. J. doll from which the molds were made, is pictured on Seeley's worksheet WSFD9. The head is marked "*Deposé, E12J*," with the number denoting the size. "Deposé" indicates that this doll was produced in the later part of the E. J. period, and the number 12 that the antique doll was approximately 26 inches tall.

While most of these E. J. dolls sported blonde mohair wigs, some had light brown hair. The paperweight eyes were varying shades of blue and brown.

The E. J. *Camille* model was one of the first to be used for darker skinned dolls. Overall wash colors on these ethnic dolls ranged from a chocolate brown to quite black. Painting exotic dolls will give you a new challenge and add the joy of variety to your dollmaking.

If you want to know more about the Jumeau company and the E. J. dolls, check out Theimer-Therriault's *The Jumeau Book*. You can study the china painting, original costumes, wigs and other details, as well as the brown and black versions on pages 308-322. This book is available from Dollmasters, Annapolis, Maryland, and other book sellers.

## Casting, Cleaning and Firing

Cast the head and ears in Lady White porcelain slip. To reduce the chance of warpage, be sure to apply the ears in the leather hard stage before cutting out the eyes and pate.

Use a Lace Tool to pierce one or two small holes into the head in the area where the ear will be applied. This will allow for the release of steam and trapped air during the bisque firing and will prevent the ears from "popping off" when they are submerged in water for cleaning. Carefully remove the spare from one of the ears with a Featherknife. Use a small KwikClean Brush to apply a thin layer of slip around the edge of the ear. Affix the ear to the head with a slight pressure. Fill any gaps with slip and smooth the excess slip from the seam with the damp KwikClean Brush. Repeat for the other ear.



Wait at least one half hour before piercing the ears through the lobe with a large, wet needle or Doll Finger Tool. Applying only a bit of pressure, rotate the tool around to widen the hole. Be sure to make the hole big enough to accommodate the earring wire you plan to use. If a little cracking occurs around the hole, smooth the cracks over with a small, damp KwikClean Brush. The ears also have a deepened ear canal. This can be accomplished by wetting the handle end of a small brush and gently rotating it in the ear canal. The nostrils can also be deepened in the same manner.

Use a Featherknife to cut out the eyes and pate. Use KwikClean Brushes and water to smooth seam lines and any other small imperfections in the greenware. Soft fire the greenware to witness cone 018 and finish cleaning the soft-fired ware in the Dust Free Technique using a Comfy Scrub and Multipurpose Blenders. It may also be necessary to deepen the eyelid crease in order to paint the eyelashes as they are shown in the photo of the antique doll on the *Camille* worksheet.

*Stephanie used Seeley's pattern CP507 to create this pretty blue silk party dress embellished with frothy lace. The gathered skirt is topped with an overskirt of wide lace edging.*

# China Painting



Stephanie Ehmen's E. J. Camille captures the melting beauty of the high quality bébé dolls produced in France around 1880 by the Jumeau company. Note the translucent eyebrow strokes and the finely tapered eyelashes. The ears, which are applied to the head in the greenware stage, are pierced through the lobe.

When painting, refer to the photo of the antique on the worksheet. As you complete each step of painting hold the head away from you at arm's length. This will help you determine if you are capturing "the look" of the antique doll. All china paint firings are to witness cone 018 on the shelf.

## First Firing

### *Overall Wash*

Mix equal parts Bisq-Tone #1, Creamy Rose, and Bisq-Tone #3, Apple Blossom with Area Medium to a creamy consistency. Apply paint all over the head with a Super Doll Sponge. Pounce color smooth with a Large Complexion Brush and over blend with a Large China Mop.

## Second Firing

### *Eyelid Shadow*

Mix Lavender Mist with Area Medium to a creamy consistency. Use a Small Stippler to apply and blend paint on the eyelid, extending color upward toward the brow bone.

### *Underbrow*

If you look very closely at the photo you will see the pinkish colored underbrow. Study the photo for placement and shape before painting. Mix Lavender Mist with Line Medium to a light consistency. Moisten and blot a Medium Area Brush before loading it with paint. Apply a smooth underbrow on the brow bone.

# China Painting, cont.

## *Lips, Eye Dots*

Mix Rose Red with Line Medium to a light consistency. Load a damp Medium Area Brush with paint and apply a light coat of color over the entire mouth area. At this point there is no unpainted space in the mouth crease. The shape of the mouth is another important distinction of this doll. Note the height of the peaks on the upper lip, the deep V in the center and the gentle curve at the corners giving the doll a slight smile. The lower lip is gently rounded. Use the same brush to paint a pale dot in the inner corner of each eye.

## *Cheeks*

Mix Rosy Red Cheek Blush with Area Medium to a thick consistency. Use a Super Doll Sponge to apply Area Medium to entire cheek area and beyond. Use the clean side of the sponge to apply a bit of paint to the center of the cheek. Use a Small Complexion Brush to pounce the color outward toward eyes, ears and temples. Blend the outer edges smooth with a Small China Mop. Color should be darker in the center of the cheek.

## **Third Firing**

### *Eyelashes, Eye Rim*

Mix Satin Black with Line Medium to a light consistency. Use an Eyelash Liner #1 to paint light, delicate and finely tapered eyelashes. Note the length, slant and pattern. Try to achieve the "look" of the original doll by placing the eyelashes in a rather tight pattern. Use the same brush to line the entire eye rim. Hold the brush perpendicular to the eye opening to apply the line on the edge of the rim.

### *Eyebrows*

Mix equal parts Eyebrow #2, Olive Brown, and Eyebrow #3, Copper, with Line Medium to a light consistency. Use an Eyebrow Brush #1 to paint pale, translucent strokes slanted over the underbrow. The individual strokes are so light that they are barely discernable. To achieve this look, mix your paint a little on the "watery" side or dip the tip of the brush in water before loading it with paint.

## *Lips, Nose Dots*

Mix 2 parts Rose Red and 1 part Antique Pompadour with Line Medium to a light creamy consistency. Use a Medium Area Brush to apply a light coat of paint over entire mouth area, leaving a narrow gap across the middle to give the appearance of an open mouth. Use the same brush to apply a light coat of paint in the entire nostril area.

## *Cheeks, Chin*

Add a little extra color to the center of the cheeks. The cheeks are fairly rosy. Apply a bit of blush on the chin. Blend well.

## **Fourth Firing**

### *Eyebrows*

Add a few grains of Matt Black to the eyebrow mixture from the previous firing. Cover the darker (underbrow) part of the eyebrow with a few lines that run together. Deepen color where needed, but keep strokes pale and watery.

### *Lip Shading, Accents*

Mix equal parts of Rose Red and Antique Pompadour with Line Medium to a creamy consistency. Use a Medium Area Brush to darken the inner part of the mouth just above and below the unpainted space in the center. Blend the outer edges of the shading with an Ultimate Blender/2. Leave the outer edges of the lips free of shading. Use the same brush to paint small nose dots on top of the large ones. Use an Eyelash Liner #1 to paint two upper and two lower accents. Pull the tip of the brush through a small puddle of Line Medium before loading it with paint. Accents should be dark, crisp and slightly curved. Refer to photo for shape and placement.

# Costuming



*The author used Seeley's pattern CP507 to create this sumptuous drop-waist dress of ribbon and silk that is typical of the styles worn by children in the late 1880's. You can create different looks with the same basic pattern simply by changing the sleeves, neckline, skirt style or decorations. Although the pattern includes instructions for a gathered skirt, Stephanie adapted it to make this dress with a pleated skirt.*

Now you are ready to assemble and costume your doll.

As we discussed earlier, these Jumeau dolls were dressed in costumes that reflected the most popular fashions of the day. Studying pictures of the antique dolls and books with sketches of girls clothing from this time period will give you an unlimited number of ideas for dressing your doll. You will notice that the dropped-waist dress was very popular. The basic design of many of the dresses was the same, with variations in sleeves and skirt styles and types of decoration. I chose to use Seeley's pattern CP507 for both the dropped-waist dresses I made for my *Camille*.

This is a good time to pull out your precious antique laces, ribbons and some good quality silk fabric.

Closely study photos of antique doll costumes and note how the fabric hangs and drapes. Take your choice of fabric into account when designing the costume. Silk taffeta that has more body to it will give the costume a very different look than silk charmeuse, which is softer and hangs in soft gathers.

Reprints of old pattern books are excellent sources of suggestions for fabrics and colors. A couple of these books are listed at the end of this article and are great additions to your doll library. Antique clothing is another great source of ideas. If you are lucky enough to find vintage clothing from this era, look it over carefully for ideas on colors and construction.

## Costuming, cont.

Don't be afraid to use bold colors on your doll. While in an antique store, I noticed a very unique hat made of silk fabric. The color was "antique gold" and the silk was gathered and puffed in an interesting way. I carefully examined it to see how it had been constructed and when I pulled the puff's apart I was surprised to see the original color of the silk hidden down in the folds where it had not been exposed to light and fading. It was such a bright lime green color that I am sure it almost glowed in the dark. We are used to seeing the effects of aging on the old fabrics with the subdued colors that result, and this makes us lean toward pastels when choosing fabric colors.

When using bolder, brighter colors, your doll needs to be painted with more color. If you are not sure of the effect of the fabric color on the doll's overall look, lay the painted head in the middle of the fabric. Darker or brighter colored fabrics will tend to drain the color out of the face, so you may need to add more wash or cheek color to make the doll look "healthy".

Once you are satisfied with the paint color, set the eyes with Eye Wax and plaster and attach the head to the composition body using Stainless Steel Stringing Clamps.

Seeley's pattern CP509 has a slightly flared skirt, but you may choose a gathered or pleated skirt instead. If you choose a gathered skirt, cut a straight piece of fabric that is two to two and one half times the measurement around the lower edge of the bodice. The skirt can be fuller if the fabric is soft and drapes well. Use less fullness if the fabric is heavy or has more body.

For a special effect, hand sew four or five rows of gathering stitches along the top edge of the skirt. Pull up all gathering threads and hand sew the skirt to the bodice between the first and second rows of gathering stitches. These hand-stitched gathers showing on the right side give the skirt a soft look that is very authentic.

If you prefer a pleated skirt, cut a piece of fabric at least three times the measurement of the lower edge of the bodice. Pleats can go all in one direction around the skirt or fold towards the back from the center front pleat. Box pleats are also attractive. If using math to figure out how much fabric is needed for the pleats is not for you, cut the skirt strip a little longer than needed and trim off the excess when you have reached the amount of pleated fabric you need to fit the bodice.

Use your imagination and ingenuity to embellish the dress with laces and trims. The inspiration for my doll's cream colored dress was a photo of an antique ribbon dress. While it looks complicated, it is really quite easy to make. First cut the pattern pieces out of good quality cotton netting. Then carefully stitch the rows of ribbons and insertion lace onto the netting to make your own "fabric". You will need to find the softest silk ribbon possible. If you are lucky enough to find about 10 yards of antique silk ribbon, that will work best. Antique ribbon that is buttery soft will drape well on the finished garment. The lacey stole is another idea taken from a picture of an antique EJ and is made from the same lace used on the dress.

Another excellent option is to give the dress a more tailored look by using less lace and trim.

Make a wig made of Mohair Locks in a shade of blond or light brown that complements the doll's complexion and costume. The finishing touches will be a lovely hat or bonnet and leather boots or tie-on slippers in styles appropriate for the period.

I hope you have as much fun creating this wonderful doll as I did!

# Materials & Credit

All molds, porcelain slip, china paints and media, brushes, worksheet, pattern and Mohair Locks available from Seeley's.

## Materials

Molds: **S253ST** *Camille* head and ear molds  
Doll Size: 17" (43cm)  
Head Circ.: 10.25" (26cm)  
Eye Size: 18mm paperweight, blue or brown  
Body: **FB14JS** French Composition body  
Pattern: **CP507** French dress, underwear  
Mohair Locks: **MOWIG12** Ash Blond or  
**MOWIG13** Honey Pecan  
Pate: **PATE5** French Cork Pate (trimmed)  
Worksheet: **WSFD9** *Camille*  
Porcelain Slip: Lady White

## China Paints and Media

Bisq-Tone #1, Creamy Rose  
Bisq-Tone #3, Apple Blossom  
Lavender Mist  
Rose Red  
Antique Pompadour  
Rosy Red Cheek Blush  
Satin Black  
Matt Black  
Eyebrow #2, Olive Brown  
Eyebrow #3, Copper  
Line Medium  
Area Medium

## Brushes and Supplies

Large & Small Complexion Brushes  
Large & Small China Mops  
Small Stippler  
Medium Area Brush  
Eyelash Liner #1  
Eyebrow Brush #1  
Ultimate Shader/2  
KwikClean Brush Kit  
Multipurpose Blender Kit  
Super Doll Sponges  
Comfy Scrub  
Lace Tool  
Doll Finger Tool  
Featherknife  
Eye Wax  
Plaster  
Stainless Steel Stringing Clamps

## For Further Study

H. Ulseth and H. Shannon, *Antique Children's Fashions 1880-1900*, Hobby House Press.

*Victorian Fashions & Costumes from Harper's Bazar 1867-1898*, Dover Publications.

F. Theimer and F. Theriault, *The Jumeau Book*, Theriault's Gold Horse Publishing.

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*A perky bonnet made from straw-by-the-yard is the perfect complement to the lovely costume.*