

Toymaking with Children

Freya Jaffke

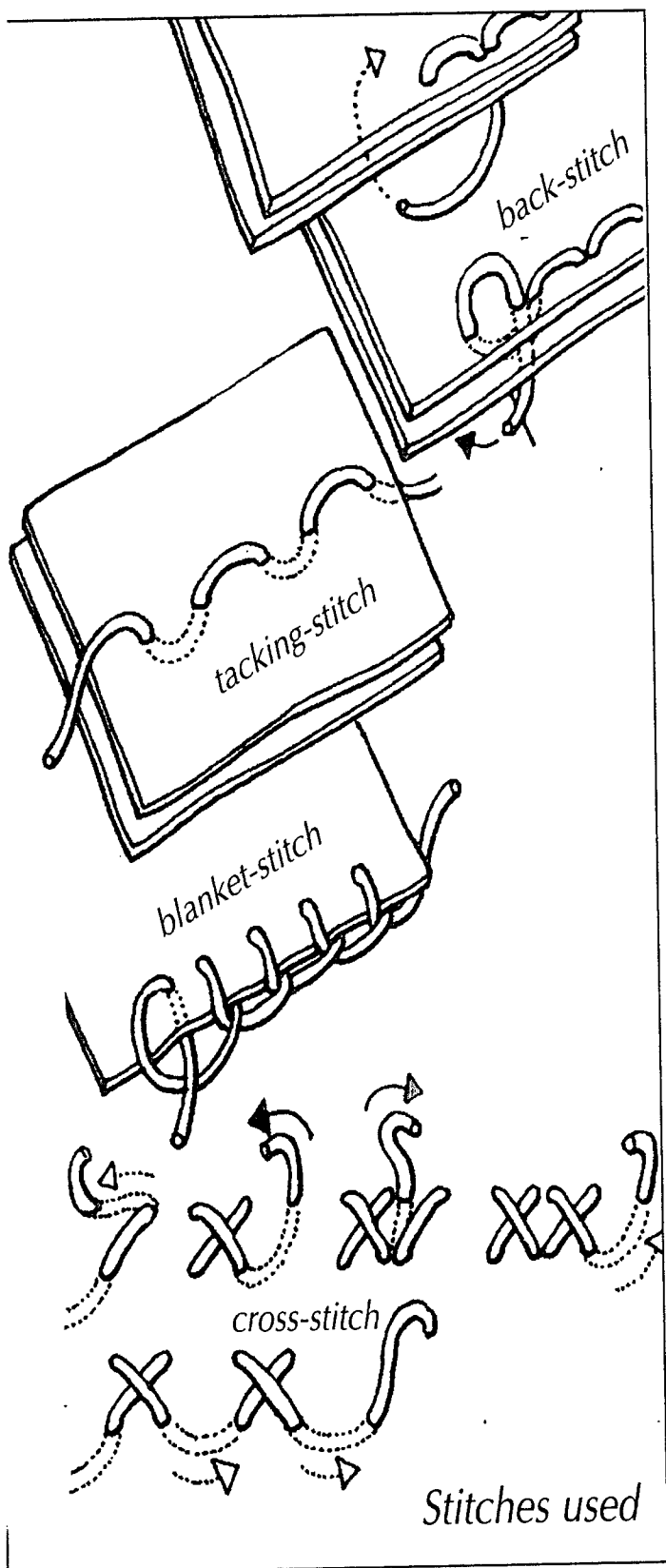




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Toymaking with Children

Floris Books



Knitting stitches

garter stitch: 1 row plain, 1 row pearl

ribbed: 1 stitch plain, 1 stitch pearl

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Contents

Foreword	7	Play and Clean-up Time	30
The Nature of Play	9	Building on a Large Scale	32
<i>Play: a serious activity 11; Play and work 11</i>		<i>Wooden playstands 33; Playstand cloths 34; Play cloths 34; Small cloths 36; Little sandbags 36; Crown headbands 37; Cords 38; Play pillows 39</i>	
Stages of Play	13	Building on the Floor or on Tables	41
Birth to the third year	13	<i>Building logs 43; Bridges 43; Trains made of bark-covered logs 44; Bark boats 45; Pine cone birds 46; Carved wooden figures 46; Gnomes 48</i>	
The third to the fifth year	14	Standing dolls	49
The fifth to seventh year	15	<i>Doll with woolen head (No. 1) 49; Doll with head made from cotton knit 51; Doll with body made of felt (No. 3) 51; Felt-clothed doll (No. 4) 52; Standing dolls made from magic wool 53; Stage for a play with standing dolls 54; A shepherd 56; Sheep made from sheepskin 56; Sheep from carded wool 58; Pipe-cleaner sheep 58</i>	
How can we Help Children Play?	17	The Doll Corner	61
The Environment and Children	19	The doll: one of the most important toys	62
Which Toys for which Ages?	20		
The first year	20		
Toys for the first year	22		
<i>Cradle doll 22; Wooden doll 24; Felt ball 24; Embroidered ball 25</i>			
Other toys for up to 3	26		
Up to the third year	26		
The third to the fifth year	27		
Toys for 3-5	27		
The fifth to seventh year	28		
Overview	29		

Knotted dolls and animals	64	Knitted animals	109
<i>Knotted dolls 65; Knotted animals 65;</i>		<i>Sheep 111; Horse 112; Donkey 114;</i>	
<i>'Little people' 65</i>		<i>Hens and roosters 116; Cat 117; Pigs</i>	
Simple unformed baby doll	67	<i>118; Piglets 119; Ducks 120</i>	
Formed doll	69	String Puppets or Marionettes	122
<i>The head 70; The face 72; The hair 73;</i>		<i>Simple silk marionettes 122; The</i>	
<i>The neck cylinder 76; The body 76;</i>		<i>stage 128; Marionettes for children 129;</i>	
<i>Flopsy doll 79; Cleaning the doll 82;</i>		<i>Keeping the marionettes 132; Hooks 133</i>	
<i>Knitted doll 82; Winged apron 84; Doll's</i>		Making Pictures with Magic Wool	135
<i>cloths and shawls 85; A simple doll's</i>		Other Toys	136
<i>dress 86; Doll's bunting bed 86; Doll's</i>		Tumbling Man	136
<i>hammock 88; Simple cloth hammock 90;</i>		Pop-up puppet	138
<i>Carved wooden spoons 91; Carved</i>		Outdoor Play	141
<i>bowls and plates 92</i>		<i>Logs and boards 144; Stilts 146; Horse</i>	
The Play Store	93	<i>harness 148; Wooden hoops 149;</i>	
<i>Goods for the play store 94; Cleaning</i>		<i>Skipping 150</i>	
<i>fruit stones 94; Carved wooden</i>		Appendix	151
<i>scoops 95</i>		Cleaning and care of wooden toys	151
Dollhouse	96	Working with unspun wool	152
<i>Bigger dollhouse 98; Furniture for the</i>		Further reading	153
<i>doll's house 98</i>		Index	155
Dolls for the dollhouse	100		
<i>Standing dolls 101; Dolls with legs 101;</i>			
<i>Larger dolls 104; Covered doll 104;</i>			
<i>Knitted doll 104</i>			
The Farmyard	105		
Carved wooden animals	107		
<i>Ducks and hens 107; Animals from</i>			
<i>joined branches 107; Cows 107;</i>			
<i>Sheep 108; Horse and wagon 108</i>			

Foreword

I hope this book will guide parents and others when making and choosing toys for young children, with particular emphasis on the educational effect of toys on different stages of childhood. At the same time I hope it will awaken a real understanding of the nature of play and how simple home-made toys can encourage play in so many different ways.

It is important that we learn to make simple toys ourselves, particularly in this day and age when the market is flooded with new and sophisticated toys. I have frequently observed that when a parent creates toys in the presence of children, new relationships are made with the toys as well as with their 'producer,' thus making yet another life experience for the growing child. It is a great joy to facilitate the creative play of children and to arouse in exchange unconscious but deeply experienced gratitude.

With these ideas in mind I hope that this little book will find its way into many homes and kindergartens.

I would like to thank all the former kindergarten parents who helped make wooden toys, and all my colleagues who kindly allowed me to visit and photograph their kindergartens.

Freya Jaffke

The Nature of Play

What is play? What constitutes a toy? These are challenging questions. It is all too easy to confuse mere 'busy-ness' with play. It is tempting to be satisfied when children are simply occupied, and one rarely stops to ask what is going on inside the child. However, with a few thoughts and examples we hope to encourage the reader to experience the joy of making their own observations thus achieving deeper insight into the nature of play.

Whenever we encounter children really playing we see that they are re-enacting scenes from daily life. For them the adult is of the greatest significance. They look up to him or her. Through adults children learn how to conduct their lives: at home, on the street, in shops, in their dealings with others; how to care for family and household; how to control and use technology. All these experiences prompt the child to activity; we call this *play*.

Children derive the greatest pleasure from involved play processes requiring great effort. If, for example, five- or six-year-old boys want to create a particular type of vehicle that they can climb into, such as an ambulance, they not only need creative imagination but also skill, patience and willpower. With the simplest

materials, they go to work. A table, playstands (p. 33), chairs, stools and even boards are placed together, or on top of each other. Everything is then covered over and hung with cloths. Clothes-pegs are helpful for attaching things. Bark logs become fenders, headlights, exhaust pipe, gearshift and foot brake; a log slice becomes the steering wheel; a piece of bark, artfully placed, becomes the rear-view mirror. Woolen cords (p. 38) tied together become a safety belt, woolen headbands (p. 37) become back-up and brake lights. The flashing light on the roof is operated by a child sitting atop the roof and turning his hand around.

Usually such play begins with only the idea of the particular vehicle and the desire to build it. It is during construction, as children work with various materials and with their playmates, that specific ideas arise for arrangement, equipment, and improvements, and each time an idea takes form it is a source of deep satisfaction, as when, for example, the children have created a 'real' rear-view mirror. Here we encounter a significant question: what is it that makes this piece of bark a rear-view mirror? The fantasy world of childhood itself. Only as long as children want to believe it does the piece of bark remain a rear-

view mirror. The same piece of bark might serve another group of children as a telephone receiver, an ice skate or a little boat.

Unwitting observers might ask themselves when the children will actually begin to play, as they always spend so much time 'manufacturing' their playthings. With surprise they observe that after a very short time of actual use or even shortly before completion, everything is dismantled, transformed or built up somewhere else. But playing means to be involved in process, not merely using or 'operating' a finished product.

Human beings in general, and small children in particular, are beings in the process of becoming. In his surroundings the child needs that which is in the process of becoming, and needs the possibility to transform and create anew. It is not the finished, completed object which is refreshing, satisfying and invigorating for children. This is particularly true for individual toys. A toy only needs to express a characteristic quality, so that each time the child looks at it, the child's imagination is reminded of something different from the child's growing life experience. A crooked branch with many little side branches and twigs, completely covered with a cloth, can be a mountain in a landscape; half-covered it can be a gnome's cave, a dollhouse, or a barn. A little boy once held such a branch above his head and strode regally through the room as a great stag. Another child first used the branch as a scythe and cut the grass, then as a wind instrument

when he sat with it among other child 'musicians.' A split log with a small protruding branch became a locomotive, a gasoline pump, a radio, an iron and last of all a slide in the doll's playground.

Not every toy can be transformed on this scale and of course we also give children things which are more formed and where a typically human or animal figure, a bridge, or a wagon is recognizable. These toys, however, do not need to constitute the majority of playthings in a child's room. Those materials which support and encourage the kind of play indicated above will best nourish the imaginative strength of the young child which develops into the faculties and capacities needed during school-age years and later in life. In such play the child can experiment freely and become acquainted with the world by being active. In a profound manner the child unites himself with the world creating self-confidence and a sense of security.

Most adults find it difficult to think their way into the child's imaginative world and its workings. All too easily adults seek to share their own joy, pleasure and sense of enchantment with children by looking at miniatures, perfect imitations, or even distorted caricatures of human beings and animals. However, 'such pleasures give the children no experience of paradise; on the contrary, they serve to trivialize it for them. Play, activity rather than pleasures, keeps children happy. A toy gives a certain pleasure through its appearance; true

delight arises only from using it. That which brings happiness and bliss and which endures, is simply activity itself; the games of children are nothing more than the expression of serious activity in the lightest winged cloak.' (Jean Paul, in *Levana*.)

Play: a serious activity

Children's play is never superficial; it is a deeply serious activity. If this is not the case it is most often either the attitude of the adults or the quality of the available toys which causes children to lose their innate ability for absorbed play. Some basic pedagogical insights can help us here.

One should never forget that one's actions and the manner in which one acts, may have a profound effect on children. The child absorbs any experience of adult activity in his surroundings, and acts it out in imitation, this being the essence of creative play. It is important to be aware that different sorts of adult activity, either very physically engaging such as washing the car or more passive such as reading the newspaper, will affect the child in a more or less stimulating way.

The fact that the child learns through imitation means that adults should behave in the presence of the child in a manner worthy of imitation. One can become so strongly aware of this that one eventually can become capable of leading the young child through imitation much more than through explanations and commands, which appeal to the child's rea-

soning ability, which is still only gradually developing. Adults can slip much too easily into the desire to instruct, which corresponds to their own advanced state of consciousness and is therefore easier for them than being a model for imitation, which demands much more self-discipline.

Play and work

Viewed from the adult perspective, play and work appear to be opposites, but on closer observation they can be seen to be directly related aspects of human activity.

The manner in which a child plays often reveals the way he will develop later in life. Rudolf Steiner observed: 'A child who is slow in his play will be slow also in his thinking, in everything which is usually summed up as life experience. A child who is superficial in play will also be superficial later in life.'* Elsewhere he said, 'He who has an eye for such things can foresee from the tendencies developed by a child in his play much about his future psyche, character, and so on. The capabilities of a human being in one area or another can be foreseen from the way in which the child plays.'†

The same seriousness with which the child plays will later reappear in his work as an

* *Faculty Meetings with Teachers*, June 14, 1920.

† *Soul Economy and Waldorf Education*, December 29, 1921.

adult. One difference between child's play and adult work is that work must adapt itself to the necessities of the outer world, whereas the play of the child arises from within, from the child's fantasy, without having to be justified as meaningful behavior toward others or toward the activity itself. Such inner life is always accompanied by joy and pleasure and when acted upon gives rise to a deep feeling of satisfaction. Although children may not be able to express these feelings in words, it will be apparent through their harmonious behavior, their eagerness, and often also in their glowing cheeks and shining eyes.

It is mistaken to think that the main purpose of play is to expend energy. Wild behavior is inappropriate and not a justifiable form of play for the child. Wildly romping children become overexcited and out of control; they no longer heed the words of an adult and are unable to quieten themselves or find a more peaceful game without adult help. Play at its best arises from a balance between inner creative impulses and external circumstances. The child's essential, purposeful movement should never be confused with wild romping and horseplay.

Through closer observation of three clearly delineated stages of play, we can see how differently children of diverse ages behave in their play.

Stages of Play

Birth to the third year

In this first period children take possession of their own bodies. In this process, habit, imitation and constant unconscious repetition play leading roles. Tirelessly the child strives for the upright stance and is not discouraged by any failure. Without external pressure, simply by imitating the adults around them, children pursue their goals of uprightness and mobility, and thereby experience a quite new relationship to the three dimensions of space. In the same way children acquire speech and with it the foundations of thinking. Having in this way gained mastery over their bodies, children now begin to accompany their parents in their household occupations. In so doing, they reach a new stage of imitative learning. Choices become increasingly individual, less and less generalized, so that personal relationships with certain adults acquire significance in terms of the child's destiny.

The adult's actions are absorbed not consciously but lovingly. At first, children limit themselves to apparently purposeless imitative activity. They go around the room like their mother, picking up things which she has

just tidied away, only to put them down again somewhere else. When the mother fills her pot with potatoes, the child fills a basket or cart with building blocks. Filling it once is not enough, however; otherwise the child would not empty it again and again with great zeal. Children do not understand as yet the purpose of actions, this is clear from the way in which, when allowed to be occupied with dustpan and brush, they will sweep in corners and from under the cupboard just like an adult, but never manage to sweep up the smallest bit of dirt!

Whether playing alone or with brothers and sisters, the child's favorite activity is to repeatedly build a tower of blocks higher and higher until it topples. In the sandbox children fill and empty their pails, letting the sand run over their legs or through their fingers with obvious enjoyment. They amuse themselves similarly with a basin of water. If, at the age of two or three, the child takes part with older siblings in playing 'house,' one can see that the little child does not grasp the actual point of the game until a later phase, in which the actions of adults are turned into

a 'Let's Pretend' game. Thus a little child may actually eat the grass intended to be salad or the sand intended to be the pudding.

These few examples demonstrate how the child unites effort, earnestness and eagerness with activity, which of course also includes enthusiasm, joy and delight, and each new step of development is achieved through imitation.

The third to the fifth year

During the second period from about the third to the fifth year (one could call it the age of imagination) quite new faculties develop. All the intensity which went into learning to stand, walk, speak, and beginning to think now finds a new field of endeavor.

A four-year-old watches her mother preparing a meal. She fetches an empty basket for a pan, covers the bottom with chestnuts and acorns for potatoes and begins to 'cook.' A little while later she collects the acorns and nuts together in a cloth and decorates the parcel with flowers and ribbons. She presents it with great solemnity to her mother because, 'It's your birthday.' A moment later she has unfolded the cloth and spread it over the top of the basket, which is now a bath tub. She bathes her doll, using an acorn as soap. Then the cloth becomes a towel, the acorn a baby's bottle.

Another child finds a long thin bit of wood. It seems to him to be suitable for an iron, so he arranges a stool for an ironing board and playcloths for laundry. Soon the iron and board together with another short branch have become a steamroller, the freshly ironed clothes are now a road. A little while later the overturned steamroller has become a ship with a helmsman and a captain.

These examples are enough to show what is characteristic of this age. The most remarkable feature is the child's ability to create

'real' things out of simple objects in the environment (a log-iron, acorn-potatoes). The child's actions are imitations of daily events, constantly changing with each new discovery. This is not unconcentrated play. It is the outward manifestation of the child's creative imagination.

The fifth to seventh year

The third stage can be recognized by the fact that the stimulus to action no longer comes exclusively from without, from the world of concrete objects, as described for the previous phase, but arises more and more from within the child. Play is still oriented toward the active adults in the environment, but before the child begins to play a picture arises within, a mental image of what he or she wants to do. For example:

Four- five- and six-year-old children are playing *mothers and fathers*. They discuss exactly who will play each role. When the 'mother' wants to set the table, she finds only wooden plates available and sees that cups, saucers, coffee pot and milk jug are missing. She finds what she needs in a basket full of short lengths and disks cut from branches. During the 'meal' a new project arises: the dwelling is to be transformed into a physician's office. Obviously, the children have a clear memory-picture of what is needed. When the furniture has been moved to create a waiting room and doctor's office, the details are worked out. For example, syringes, stethoscopes, bandages and medicine bottles are made in the simplest way out of sticks, cloths and cords. Carefully, the patients are put to bed, and other patients in the waiting room are consoled with magazines made of folded cloth.

Another group of five- and six-year-olds is

using small logs, bark, pine cones, pebbles, and simple carved wooden figures of people and animals to build a farm on the floor complete with farmhouse, stables, a well, pastures and fields. The rooms are comfortably arranged, the animals cared for, the sheep are led out to pasture with a shepherd and sheep-dog. For several days the children may continue to expand this scene. They add something here, change something there, because obviously the original design no longer corresponds to the constantly changing pictures arising in their imaginations.

The overflowing fantasy-world of the second period of play is more strongly colored now with visual imagery, and leads to ever more purposeful action. For example, children now enjoy making up little stories which they enact themselves (dressed up in pieces of cloth), or use dolls to enact play for the entertainment of other children. Their powers of imagination are clearly revealed when they model with beeswax or clay, do simple handwork, or paint with watercolors or crayons.

Summing up the three stages, we can say that during the first seven years children are coming to grips with their world in ever new ways through active creative play. This constant activity engages them in a wealth of sensations, sense-impressions, connections, and finally also images, experiences and insights. It is a universal learning process, which

reveals itself step by step to the careful observer. It is important that children be allowed to pass through each stage in the way described, and not be hindered in their development by intellectual content or abstractions introduced too early.

How can we Help Children Play?

It is clear that not all children can play with a sense of fulfillment. More and more children need appropriate guidance. If one is aware of the particular developmental stage of the child and is oneself inwardly active and creative one will soon find ways to lead a child into play.

In the first phase, up to the age of two and a half or three years, if development is healthy, problems usually arise only if the adult surrounds the child with admonitions: 'No, don't do that. Get away from there,' and so on. A child who has just taken her first steps conquers her immediate environment through touching, patting, pounding. She pulls toward her everything that is not nailed down. The fact that her full attention is drawn to every new impression can be used pedagogically by distracting her to something she is allowed to do. This requires constant forethought on the part of the adult, which, though demanding, will assist a healthy unfolding of the will. A regular daily rhythm with a balance of waking and sleeping time is always essential.

Problems at this phase can occur as a result of children using or being exposed to technology such as computers. They cannot understand how they work, their senses are overloaded and their intellect is trained in a

one-sided way too early. After such involvement it is difficult, if at all possible, to have imaginative play later.

In the second phase, from about the third to the fifth year, on the other hand, the most everyday events provide helpful healing stimuli for the child's play, if the adult takes them up in a simple way and enlivens them. There is so much to tell about the mailman, the farmer, the waiter in a restaurant, the doctor or the nurse; not thrust upon the child, but simply told with enthusiasm as one carries on one's work.

When possible allow the child to take part in real work. Sooner or later some activity will appeal and the child will initiate his or her own play. It can also be a help to include the 'doll children' in one's daily activity and bestow upon them the same care one gives one's own children. After a while only a small reminder will be necessary and the children will take on their care themselves. The adult, however, should stay in contact with the nature of this kind of play.

In the second phase, from about the third to the fifth year another stimulus for creative play can arise when the adult speaks of the 'needs' of the playthings; for example, the train would like to take a long trip and the passengers who

want to go along for the journey are already waiting; a doll is having a birthday and presents need to be wrapped, a birthday cake must be baked and the birthday table set; the boats need a lake with stones and shells and a boat house.

In the third stage, between five and seven years, the approach described previously can be continued and expanded. For example, near one's workspace in the kitchen, a 'restaurant' can be added on. The waiter enjoys taking the orders and serving the most delicious dishes. Or by using cooking spoons and a string, one makes a telephone line to the 'doctor.' He answers his calls, bandages a wounded foot and prescribes a list of 'remedies.' In such play, the adult does play along without, however, leaving his own work except for brief moments. Thus the child has the active, purposeful adult in his presence and can imitate as much from him or her as is appropriate to his age level. The adult's imagination, even when quite contained, can give wings to the child's own emerging or developing joy in play. Being an adult caring for children can be experienced as the most difficult and at the same time the most rewarding of all professions.

The Environment and Children

During the first six or seven years the child is totally open to all experiences in his or her surroundings. All impressions are absorbed deeply, and, it could be suggested, influence the organic functions and structures which are still establishing themselves during this time. This would mean that the formation of the organs is inwardly completed under the imprinting influence of outer experiences. The child absorbs everything in his environment without a sophisticated capacity for distinguishing good from bad, helpful from harmful.

So that growth can occur in the most efficient and unhindered way possible, conscious care is required regarding the colors, sounds, playthings and human surroundings of the child. The idea that a modern child should adapt immediately to everything completely ignores the laws of development.

Subtle solid colors without 'juvenile' patterns on the walls and in the fabrics of the child's room allow the eye to dwell on them in peace and to absorb the true qualities of the colors. When the simple melodic line of an adult voice speaking or singing, or the gentle sound of a stringed instrument such as the lyre, is compared with noises produced by technical means (radio, TV, and so on) we gain some insight into the means by which a subtle, dif-

ferentiated capacity for listening or singing can be nurtured or spoiled.

In the same way the greatest value must be placed on the quality of the materials of toys. In sympathy with the developing formation of the organs of the child, play materials from the organic realm would seem to be particularly appropriate. The variety of their forms, the quality of their surfaces, their natural density and weight are unmatched. Natural materials greatly extend the range of experience of the child and enhance his or her sensitivity. Even the simplest objects provide the child with food for the imagination, as has been shown in the examples given earlier.

In addition to the things which we find ready made in nature as 'toys,' we can add those objects which have been formed by the human hand through craft work. Bearing in mind the significance of the unfolding of imagination, one should make such toys as simple and as beautiful as possible.

Which Toys for which Ages?

As well as giving pleasure toys also have an educational effect. We give them to children so that they can gradually gather experience about the manifold nature of the world. Since all sense impressions work deeply with the bodily functions of young children, we need to pay particular attention to the appearance of the material, especially form, color and quality. At present, because of increasing allergies, it is now easier to get wool and cloths made from natural fibres. Wood can be treated with natural substances, for example beeswax or oil.

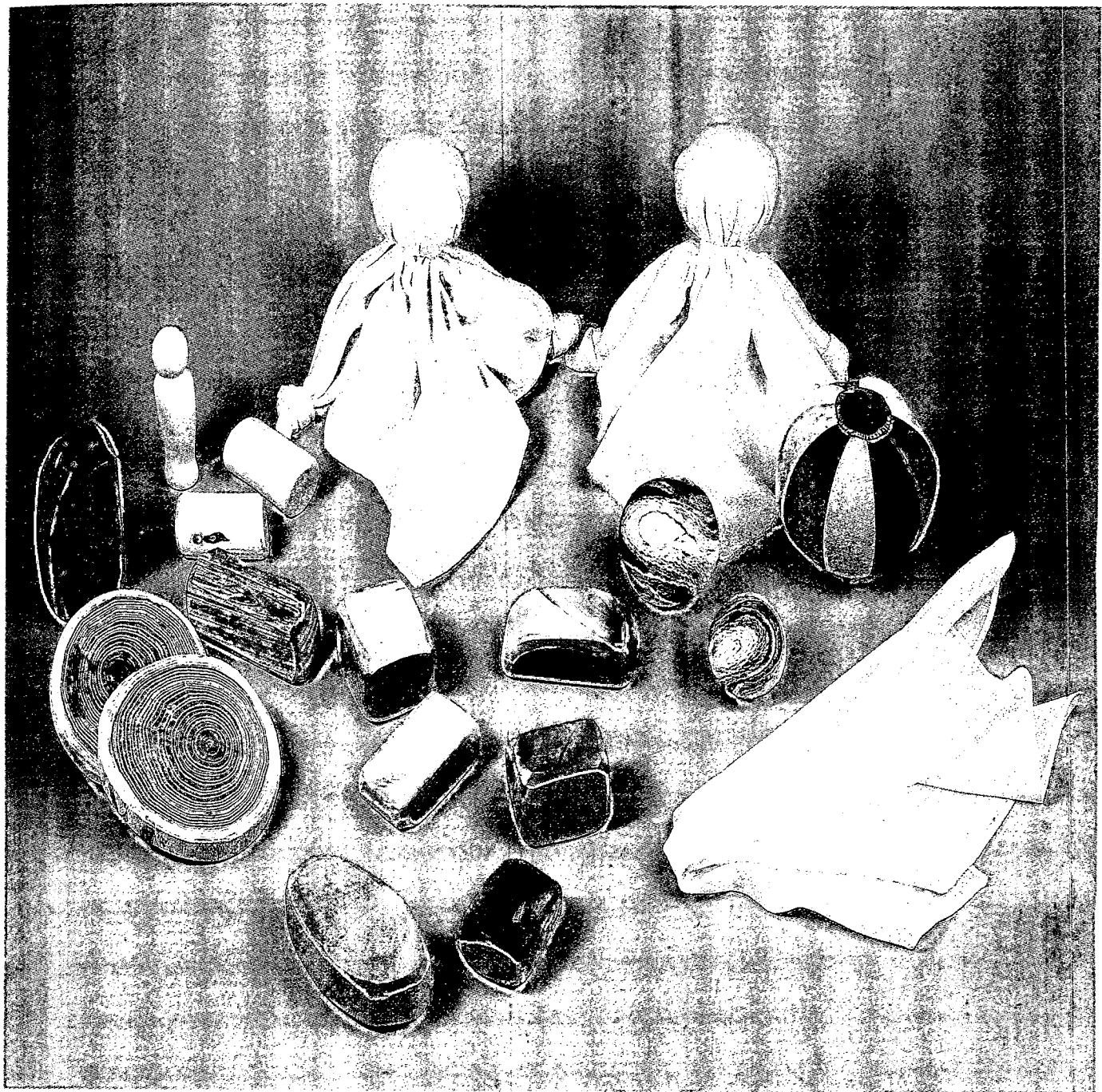
In the following section I want to look at important developmental stages of the child and the corresponding phases of play to gain insight into the pedagogical value of different toys.

The descriptions of play already given have shown how playthings can be simple and yet what high standards should be set for the quality of materials. Those simple playthings which have been mentioned are precisely those which are most difficult to acquire, because they cannot be found in toy stores. Thus we are challenged to acquire a special eye for finding suitable things on walks or excursions.

The first year

In the first year of life children gradually begin to actively take control of their body. We can observe how they try to lift their head into a vertical position while lying horizontally; how they discover their hand and start playing with their feet after three or four months. This is about the same time as they start reaching out for things beyond their body, for example a soft cloth diaper (nappy) or a cradle doll (p. 22). It can be quite difficult for parents taking care of a baby to wait for them to reach out by themselves, and not give them something before then. From an adult point of view the child might appear to be bored and in need of stimulation from an early age, for instance from mobiles, baby walkers etc., but if we follow the motto of the world famous Hungarian paediatrician Emmi Pikler, 'Help me by letting me make my steps by myself!' we will contribute towards a child's healthy development and contentment.

As soon as a child can pull itself up into a sitting position and has left the enclosed security of the cot for a playpen, it needs different things to handle and rattle. This way children encounter new experiences. Emmi Pikler



placed an overturned drawer covered with a wool blanket in a playpen, so that as soon as children could crawl they had the chance to crawl up and down a step.

At this stage it is important that children are aware of adults working around them. They can see the upright walk, for example, which they copy tirelessly, practising despite any setbacks. Once they have managed their first

steps they experience a completely new relationship with the dimensions of space. With the same ability to copy and great joy they acquire speech and with it the foundations of thinking. But with these steps we have already gone beyond the first years and before proceeding with the development we will look at some suggestion for toys.

Toys for the first year

Soft small cloth, for example cloth
diaper (nappy) material

Cradle doll

Wooden doll (p. 24)

For the playpen

Felt ball (p. 24)

Embroidered ball (p. 25)

Wooden spoon (p. 91)

Blocks of wood with rounded
corners, without bark

Strong basket

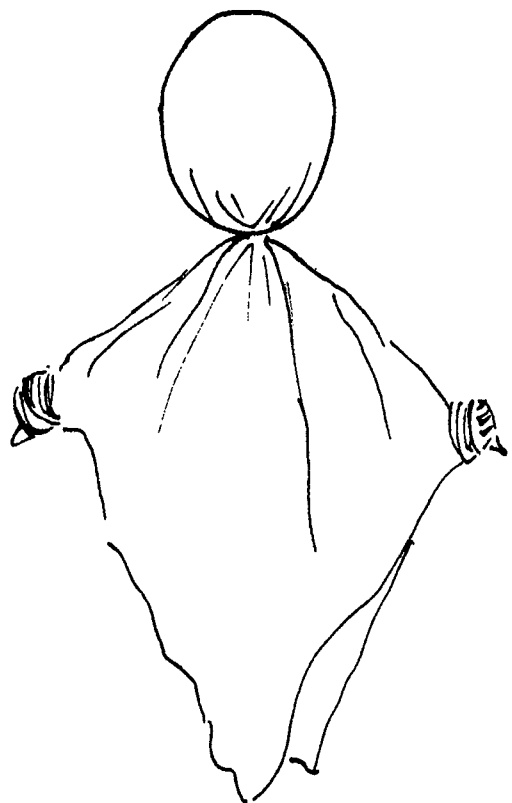
Empty box with a lid

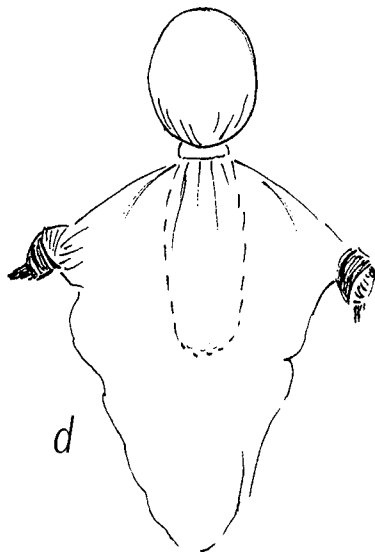
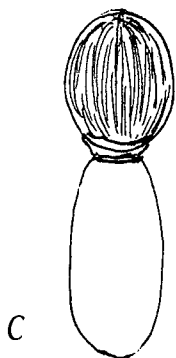
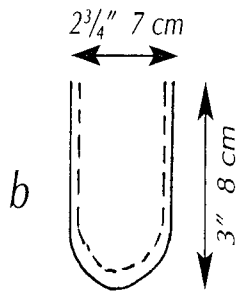
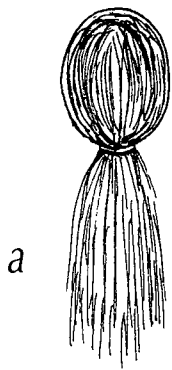
Small cloths (p. 36)

Cradle doll

This doll is one of the first toys that we can place in a baby's cradle when they are about three months old. Wait patiently until the child reaches for it by themselves, and starts sucking it.

The doll is made in the same way as the knotted doll (simple unformed baby doll p. 67), but perhaps slightly smaller. To stop the child getting bits of wool in its mouth make sure the wool is tucked right into the head, without any bits sticking out below the neck. If you have used very fine material, such as silk, and you want to stop the head wobbling, you can make a small silk bag to cover the wool below the neck (see opposite).





Material

- Skin-colored burette silk, smooth silk or thin cotton,
 - Unspun sheep's wool for stuffing
- Size of cloth: about 16" x 16" (40 x 40 cm).

Simple doll

Hem the cloth and lay a ball of sheep's wool of about 2 1/4" (6 cm) diameter in the centre of it. Bind off the head with thread. The corners should all be the same length.

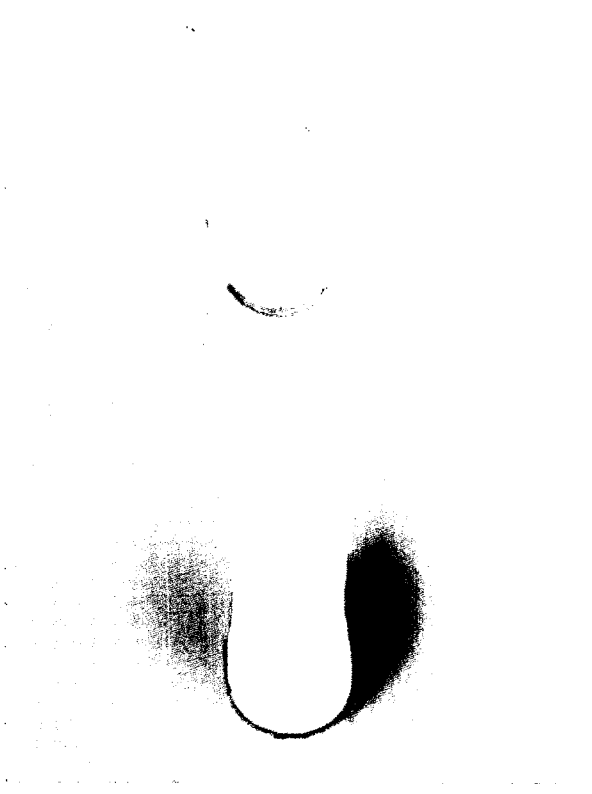
Make two knots for the hands on each side.

It is not necessary to make eyes for this first doll. They can easily be added later if you notice the baby is looking for eye contact.

Doll with less wobbly head

Make the head and body out of wool and bind off the head with a thread (a). Sew a small bag (b). Pull it up under the neck over the wool body, thread and stitch round the bottom of the head with a few stitches (c).

Now follow the instructions for the simple doll. Let the cloth fall loosely around the body bag, do not sew it on (d).



Wooden doll

Material:

Piece of birch branch, about 1½" (4 cm) in diameter and 4" (10 cm) in length

Pocket knife

Sandpaper

First carve off the bark, then round off the head (see also carved wooden figures, p. 46).

Carve a neck at about 1" (2.5 cm) from the top to form a head.

Flatten the front and back of the doll. Feet can be indicated at the front. It is good if the doll can stand.

Carve the doll evenly or sand it. Rub with beeswax or leave untreated.

Felt ball

Material

Remnants of felt, one color or matching colors

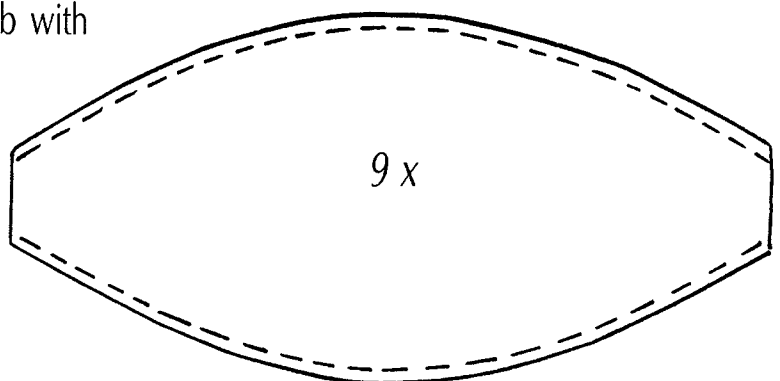
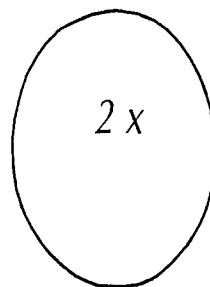
unspun sheep's wool for stuffing

Cut out the pieces of felt as shown by the figure above and sew them together (backstitch or sewing machine). Turn the closed ball carefully inside out and press the seams flat.

While stuffing with one hand, form the ball with the other hand to make it nice and round.

If necessary, gather a thread around the openings and pull them tighter. Sew on the caps with buttonhole stitch.

The pattern can of course be enlarged.



Embroidered ball

An embroidered ball with harmonious colors is a nice and useful toy for playing indoors.

You can emphasize the rolling motion of the ball through the pattern of embroidery, either by making the pattern of a tennis ball, or by freely embroidering dynamic lines and areas (some wider, some thinner) around the ball. Avoid right angles, and make sure the whole ball is not too bright or too restless.

Material

Soft remnants of fabric

Unspun sheep's wool

Strong thread or knitting wool

Cotton knit

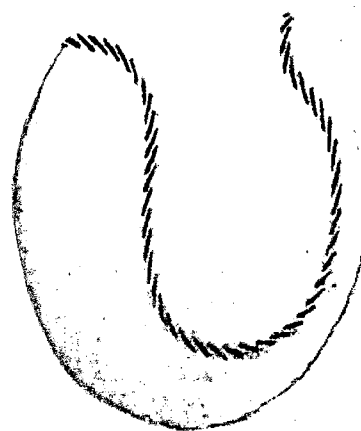
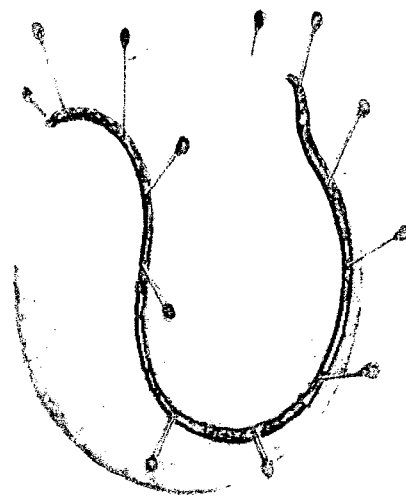
Embroidery thread

Making the ball

Take a handful of fabric remnants and wind strong thread or knitting wool around them tightly. Make sure it becomes round by winding from all directions, not just from one end to the other. Place a layer of unspun sheep's wool around the outside.

Sew a tube out of the cotton knit, it needs to fit tightly around the ball. Sew a fine running thread around both ends and pull tightly. Stuff the edges back into the ball. They should not make lumps.

You can leave the ball without a cotton knit covering if it is nice and round and tightly bound. In that case finish by winding from one



end to the other (pole to pole) without any lumps.

Embroidering the ball

A tennis ball is made out of two interlocking tongue shapes. Pin a length of wool on to the ball in this shape. One length of wool will automatically mark both shapes. Using the pins to hold the wool you can carefully change the wool till both shapes are the same length and width. Then trace along the line with a soft pencil. With chain stitch or stem stitch sew along the line following the pattern around the ball. To make the pattern more dynamic, use the same color for more than one row to make

a wider line. Let the colors become lighter towards the centre. Once the first shape is finished, embroider the second shape in the same way.

You can clean the ball from time to time with soap and a sponge.

Other toys for up to 3

Knotted dolls (p. 65)

Carts

Simple basket pram

Basket of building bricks (p. 43)

Carved wooden spoon (p. 91)

Basket of chestnuts (conkers)

Rocking horse

Up to the third year

As soon as children can walk they begin to explore their home surroundings, often leaving a trail of disorder behind them. They follow their mother or another adult around and want to join in everything. They love banging pots and pans, reaching into washing up liquid or busying themselves with a brush. They are more likely to redistribute the dust rather than sweeping it up as children as yet have no insight into the purpose of the action. They do everything with the motto 'me too.' There are also moments when a child is happy to fill and empty baskets, build towers and then knock them down again and pull or push a small cart.

A first crisis point occurs when children's individuality awakens, and they start to have tantrums. While beginning to experience their own will they have to learn to bring themselves into harmony with those around it. We can help children with good habits and suitable distraction rather than lots of verbal commands.

The third to the fifth year

Children's imagination becomes increasingly prominent. They want to create and change things, using many items for something other than their actual purpose. A footstool becomes a doll's bed, a cooker, a doll's birthday table, a trough, a train carriage and lots more. A piece of bark can be a boat, laid on to blocks a roof, tied to a rod a fish and with a thin stick a violin. A small piece of branch, one among many, can be used for building, but also as a mug for a doll or a stethoscope for a small doctor.

Children can see objects which remind them of something, if only vaguely, and their imagination will complete the rest. That is, they can go beyond what is there and make more of it. This is only the case when they have seen the things in reality beforehand. If you have never seen a ship before, not even in a picture book, you cannot recreate it in play.

It is also typical for this age group to keep changing what they are playing, and one could think they are unconcentrated. But the concentration here lies in the continuation of their play. It is because their imagination is kindled by the things around them, and new things keep appearing to them, that this apparently incoherent, and yet satisfying, play arises. For example a mother might be washing clothes. A four-year-old gets an empty basket, covers the floor with chestnuts and acorns (for washing powder), and washes a few cloths. After a short while the chestnuts and acorns are gathered in

Toys for 3-5

All the things mentioned in this book under the sections, Building on a Large Scale (p.32), Building on the Floor or on Tables (p. 41), the Doll's Corner (p. 61) and the Play Store (93).

Various baskets, you can never have too many. For example baskets with shells, stones, bark, feathers, pine cones and unspun sheep's wool (magic wool).

Bunting bed (p. 86)

Doll's spoon (p. 91)

Hammock for dolls (p. 88)

Play pillows (p. 39)

Footstool (p. 40)

Wool carpets and fleece (p. 40)

Outdoor toys (p. 141)

Wheelbarrow

For special moments, for example to distract the child or calm it down:

Russian doll

Moveable toys: two hammering or sawing figures on a push-pull bar; pecking chickens

A few good picture books

Tumbling man (p. 136)

the cloth, which is placed over their back like a sack. The mother gets potatoes offered to her from the sack. The cloth, loosely laid over the basket, becomes a bathtub for the doll, a chestnut is the soap, later a small branch serves as a bottle.

Children experience joy because through their imagination they have created something 'real.' The process, the inner occupation, is the important part. The power of imagination needs to be used continually to strengthen it. This means we should give children less 'finished' toys and more changeable materials. Before listing the toys, it should be emphasized that children up until school age learn by imitating and want to experience the world actively.

Adults with their many and varied activities are impulse-giving examples whom children eagerly follow. And with unconscious labor children can do everything that is necessary themselves or with a little help from adults.

The fifth to seventh year

Around about the fifth year the stimulation for playing does not come so much from the outside, from the things themselves, but more from the inside, from the child. This means that children have an internal picture, an image of things that lie in the past that they can use this in their play, even distanced from the occurrence, time and people. Since they can remember whole events their play becomes more sustained.

Popular recurring themes are, for example: restaurants, firemen, ambulances, a doctor's surgery, mother and baby, building on the floor and plays for small dolls with made-up scripts. In all these games the child will try and collect *all* the things that are necessary, for example, for a restaurant or a doctor's surgery. A cleverly folded small cloth may become a purse under the apron, a big piece of branch with a protruding twig a real beer mug, or any other drink, at the doctor you can get injections, bandages, a stethoscope and a dentist's mirror.

Children don't need any specific toys for these games as the toys described above can 'grow,' but the relationship to these toys changes. Now children have an idea of a dentist's mirror and will look for it among their usual material until finding what they want. Imagination practised so far will stand them in good stead. The feeling of joy and satisfaction at finding or making the 'real' thing will compensate for the extra effort. It is this effort

that helps to strengthen their stamina and endurance.

Similarly, mechanical objects can also be imitated in play, as long as the children can imagine how they function. You may find cable-lifts, lifts or building sites with a crane. The delight will be great when it 'works.' It is important that the technical process has been thought through or imagined by the children *themselves*, and then built with their *own* initiative. The children are at work both inwardly and outwardly; enthusiastic and at the same time satisfied and balanced. No sophisticated mechanical toy that works at the press of a button can have such a wide developmental effect.

With great joy and perseverance children of this age can also do handiwork or woodwork. They learn by copying. With increasing skill they can sew and embroider specific things for their doll or for their games. Previously their handiwork was much less directed. We can add the following toys to our previous list bearing in mind the growing quality of toys already mentioned:

sewing basket with scissors, book of needles, thimble, thread and nice remnants of cloth and felt.

simple marionettes (p. 122)

silk cloths

Overview

Some parents may wonder how to handle all the toys mentioned above. It has to be said that these are suggestions that can be taken up in an individual way. It is easy enough to have the complete supply of all these materials in a Waldorf kindergarten. More difficult, on the other hand, is recreating it at home with all the kind present-giving relatives and friends. It can be helpful to make ones wishes known well in advance. Explaining the developmental stages and the effect of toys on them, as well as the necessity for natural and good quality materials for the sense impressions of the child, will help towards an understanding of such requests.

Play and Clean-up Time

Playing and cleaning up belong together like inhaling and exhaling, sleeping and waking. Thus it makes sense to plan a clean-up time at the end of playtime or for the whole family at the end of the day, in which adults and children too, as they grow older, bring order into the surroundings and return each object to its own habitual place. When this activity takes on significance in the same way as cooking, meal-times or going for a daily walk, then it will no longer be experienced as a burden, but simply taken for granted. Pleasure and satisfaction will arise and this ordered environment will accompany the children into sleep or lead them to other activities.

If toys are kept in baskets on shelves behind a curtain, then they can easily be found and put away again. A toy chest into which everything that is lying around is tossed and then covered over with a lid is not to be recommended. Such a toy chest does not help the child to develop a sense of order and care for the environment; it simply conceals disorder.

Problems with cleaning up often arise merely because too much is expected of children before the age of six. The child who is admonished, 'You are big enough to clean up all by yourself,' finds himself confronted by an

overwhelming task. By working with others, however, tidying up itself becomes play. The child can transform the concept of 'clean-up' into images of lively activity. 'The train has to drive to the train station; the ship must sail into the harbor; the delivery man brings the chairs back to the table.'

Up to the age of three, children will industriously join in the adult's activity, helping to collect playthings and fill up the baskets. One cannot, of course, expect that the playthings find their way to the correct baskets, but the adult can complete the task with care. The mere activity of collecting and carrying objects back and forth is all that the young child can perceive and imitate. Between the ages of three and six years, cleaning up is alive with possibilities for creative play. If, for example, it is a matter of putting building logs back into a large basket, then one can see how a 4½-year-old boy constructs a kind of 'dump truck' and lets one piece of wood after another slide over it into the basket. Or during the folding of play cloths suddenly the idea for an ironing machine occurs, and the cloths, after being folded once the long way, are slowly pulled across a low stool and then folded again until they are all done.

All of this shows us that cleaning up should



not be hurried. On the other hand, one must always notice the point at which the clean-up activity becomes too playful. One should then reassert actual cleaning. Children between the ages of five and six can take over simple tidying up activities — straightening up the doll corner, sorting the nuts in the play store baskets, returning the baskets to their proper places, and so on. Once the children are of school age, more and more responsibility for clean-up activity can be entrusted to them. Nonetheless, they will remain dependent on the watchful eye and a helpful word from an

adult. During creative play time one should as a rule try not to interrupt the children for clean-up activity. Some children are taught to clean up one set of playthings before taking out a new toy. However, this means a new beginning each time and interferes with a rich, constantly transforming creative play.

Parents and teachers who create pleasure in the activity of tidying up will discover that clean-up soon becomes a matter of course, especially if they do not make the activity appear unusual by lavishing praise on the participating child.

Building on a Large Scale

This type of building includes the making of houses, tents, boats, and vehicles by using tables, chairs, stools, benches and so on. Children begin this kind of play between the ages



of four and five (see also *The Nature of Play*, p. 9). With this activity, children are following a primal impulse which can be observed in many children's games, namely creating a shelter into which they themselves can slip.

The most important materials with which we can provide children for this kind of activity are wooden playstands, playstand cloths, dress-up cloths (p. 34), sandbags (p. 36), wooden clothespins, little wool rugs or old woolen blankets, crocheted crown headbands (p. 37), cords (p. 38), and wooden building logs (p. 43).

Use pegs and sand sacks rather than wooden blocks to stop cloths slipping and to keep them in place. These will not damage furniture, or harm the children.

Wooden playstands

Wooden playstands are among those playthings which one would wish for every child's playroom. They can serve so many uses that they are nearly indispensable.

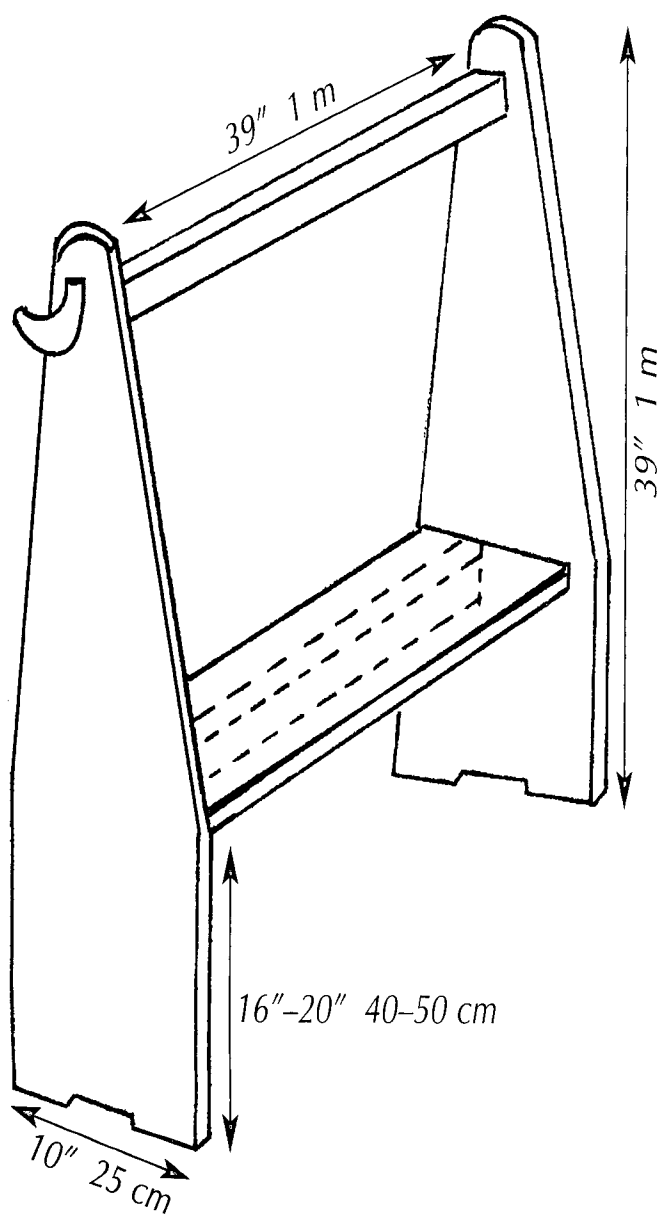
Two such stands, with a cloth draped over them, can be a cozy doll corner or a little play store (p. 93). With cloths pushed aside they provide the possibility for a tabletop puppet

play (see standing dolls, p. 49). A snug little bed is created by covering the board with a fleece rug and a play pillow (p. 39) and hanging play cloths on both sides (see playstand cloths, p. 34). A doll's hammock (p. 88) or a basket with crocheted cords (p. 38) can be hung from the upper corners and the doll baby can be rocked or swung in its cradle.

In any case, a brace should be constructed under the lower board so that the playstand is sufficiently sturdy.

The upper cross-piece can be built so that it slides out; in that case it can be fastened on both sides with a removable wooden peg. This allows hemmed play cloths to be hung like curtains from the playstands so that they will not slip off. Small holes can be drilled in the upper cross-piece so that thin ($\frac{3}{8}$ " , 10 mm) dowels can be placed across from one playstand to another to be used as an entrance or a roof.

All edges should be rounded off. On the rounded hooks at the ends of the playstands (see illustration), ties can be hung for the 'doors' (see playstand cloths) or a doorbell can be hung.



Playstand cloths

Material

Solid-colored batiste (fine cotton) or other solid-colored lightweight cotton is best suited for playstand play cloths. Either join two lengths of 36" (90 cm) wide fabric, or use single width 45" (120 cm) or 60" (140 cm) fabric.

Plain cloths

Cut length of each piece 45" (120 cm), finished length approximately 36" (90 cm), upper hem 4" (10 cm), lower hem 2" (5 cm).

Hanging cloths

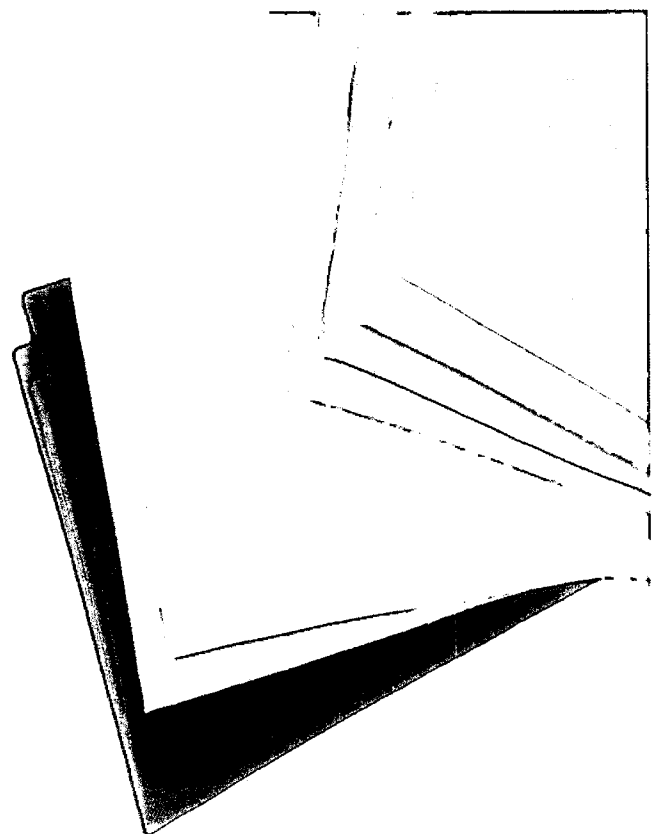
Cut length 82" (210 cm), lower hems 2" (5 cm). Lay double and hem 4" (10 cm) in the middle for upper slide-through hem.

Doors

Cut length 40" (100 cm), finished length approximately 37" (95 cm), lower hem 2" (5 cm), upper hem about $\frac{3}{4}$ " (2 cm). Into the upper hem sew a tie of the same fabric at each end: about 4" (10 cm) long and $\frac{3}{4}$ " (2 cm) wide. The measurements for cloths for an entrance or for a roof vary according to the height of the arch. These cloths do not need to reach the floor, however.

Play cloths

Solid-color cloths are among the most versatile materials that we can give children for their play. One can do almost anything with them. They can be used to build houses by hanging them from playstands, tables or chairs pushed together; they can be used as a landscape upon which to use building logs (as a meadow, lake, field); or as a sack to carry chestnuts, pine cones and so on. Folded lengthwise they form the base for a homemade train (see p. 44); folded in the same way and rolled up they become a fire hose. They are well-suited for all kinds of clothing and dress-up costumes. The child's imagination knows no limits and is challenged and stimulated by play cloths in a unique way.





Little sacks of sand, like bean bags, are useful to weigh down and keep the play cloths from slipping off surfaces.

Material

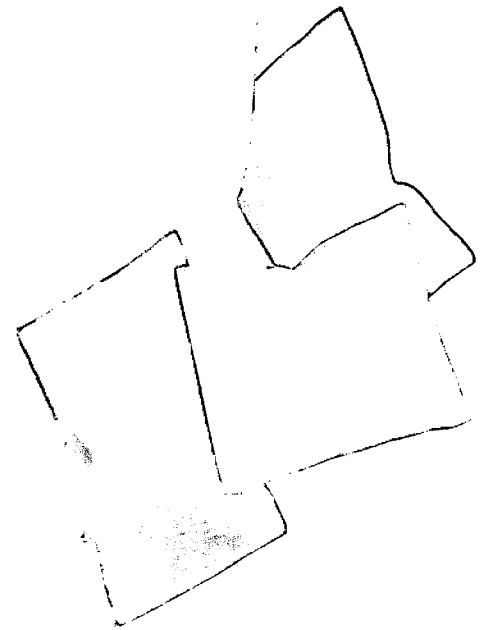
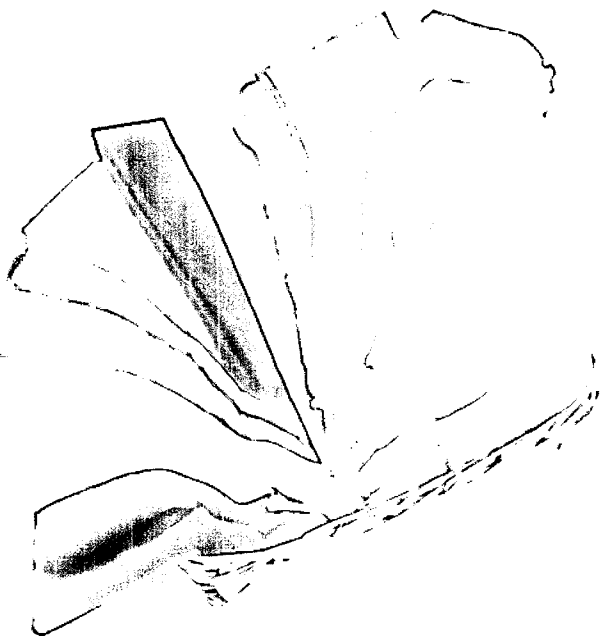
Cotton muslin, gauze or poplin in various soft colors, for example 30" x 60" (80 x 150 cm), 40" x 60" (100 x 150 cm), 60" x 80" (150 x 200 cm)

Small cloths

These are useful for creating ponds, rivers or fields, or they can even quickly be knotted to form a missing animal. They are particularly suited for dressing up, because they are easier to handle. These cloths may not only be used for dresses, capes, skirts, angel's wings, cloaks and head coverings of all kinds, but also as costumes for a particular character or role in creative play, such as doctor, nurse, fireman, mother, grandmother, king, princess, or bride.

Material

Solid-color cotton batiste or very light muslin, for instance 12" x 16" (30 x 40 cm), 16" x 20" (40 x 50 cm), 20" x 24" (50 x 60 cm).



Little sandbags

These can be used to hold building cloths in place on tables or other furniture, without the risk of scratches which can occur when using logs or stones. However, the child's imagination may also turn them into skis tied to their feet, weights for a block-and-tackle when tied to a cord, a fish at the end of a fishline, a stamp pad at the post office, or a load of lumber for a train, and so on.

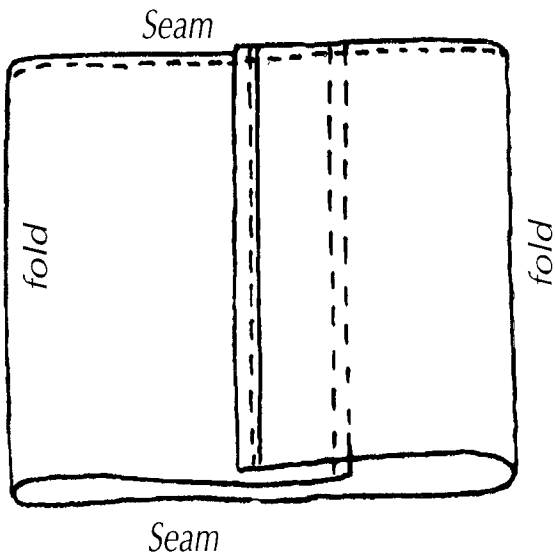
Material

Tightly woven fabric that will not allow the sand to trickle out

Solid-colored cloth for a cover

Approx. $\frac{3}{4}$ lb (350 g) of sand per sack

For a finished size of 7" x 5" (18 x 13 cm) cut cover fabric 6" x 19" (15 x 48 cm). Cut the sack



from the heavier fabric, and sew three sides. Fill with sand, and then sew up with very small stitches. The cover can be sewn with no closure, so that it is easy to pull on and off for washing.

First hem the short sides of the fabric, then turn inside out and fold the cloth into the size of the sand bag. Sew up seams on the long sides, finish off, turn and iron.

Crown headbands

These bands are particularly good for fastening play cloths around the child's head and can also be used as belts or as swaddling clothes for dolls.

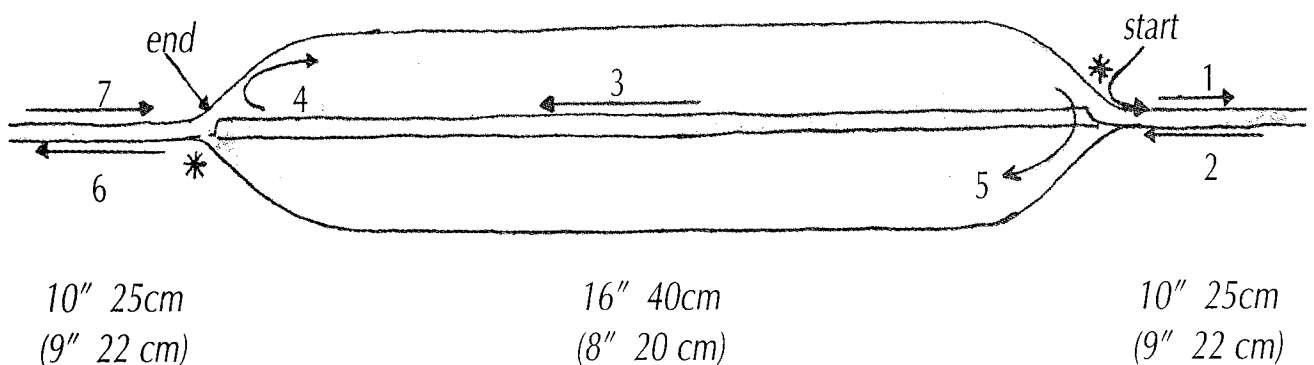
Material

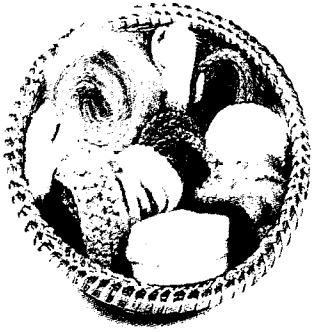
Thick, soft sportweight wool yarn (yellow yarn is particularly nice)

Crochet hook.

Chain on 8"-10" (20-25 cm) of loops (see arrow 1). Turn and single crochet back the entire length (arrow 2). For each stitch, poke the hook through the existing loop, hook the yarn and pull it back through the existing loop.

For the middle section, begin with 16" (40 cm) of chain stitches (arrow 3). Turn and make one chain stitch, a single crochet, half a double-crochet stitch (that is, loop the yarn once over the crochet hook, and then hook and pull the yarn through all the way) and then normal double-crochet stitches (arrow 4) until 2 stitches before the *. Then again make half a double-crochet stitch, one single crochet, and a chain stitch.





Turn and make the other side accordingly (arrow 5): One single crochet, half a double-crochet stitch, then normal double-crochet stitches and at the end half a double-crochet and one chain stitch.

For the second tie, chain on 8"-10" (20-25 cm) of loops (arrow 6), then turn and single-crochet the entire length. Make sure to secure the ends.



Cords

One can hardly give children enough of these soft, thick woolen cords for their play. Children use them to tie and fasten their play cloths and dress-up cloths. Tied to a stick they become a fishing line; many tied together become a telephone line or the cable for a cabin lift. They can also be used to make a weighing-scale if the children have been lucky enough to see an old-fashioned scale. Sometimes they are also used very creatively to turn knot dolls (see p. 64) into marionettes by tying them around the neck. With these few examples, perhaps the wide variety of uses for creative play can be indicated.

Material

Thick, soft sportweight wool yarn.

Crochet hook, size J (Continental size 5 or 6).



Play pillows

Every child loves a soft pillow, filled with wool, that he can turn into a bed on the carpet or on a bench, sit on while playing on the floor, or tie with cords (see p. 38) as a backpack or wear as a fire helmet.

Material

Simple muslin or remnants as a case for the wool batting

Cover fabric (cotton corduroy is especially nice)

Cleaned, carded or combed sheep's wool.

Finished size 12" x 16" (30 x 40 cm). Sew up the case on three sides, stuff not too thinly with wool, then close the fourth side. Sew the case about 1/2" (1 cm) bigger.

Using three to five strands of yarn together, chain 60 to 80 stitches, or any length desired. Finish off at both ends.



Additional items

The following are useful additions to the things mentioned above: one or two foot-stools, wool carpets and baskets of different shapes and sizes. You could suggest to people such as relatives or god-parents that these would make good presents.

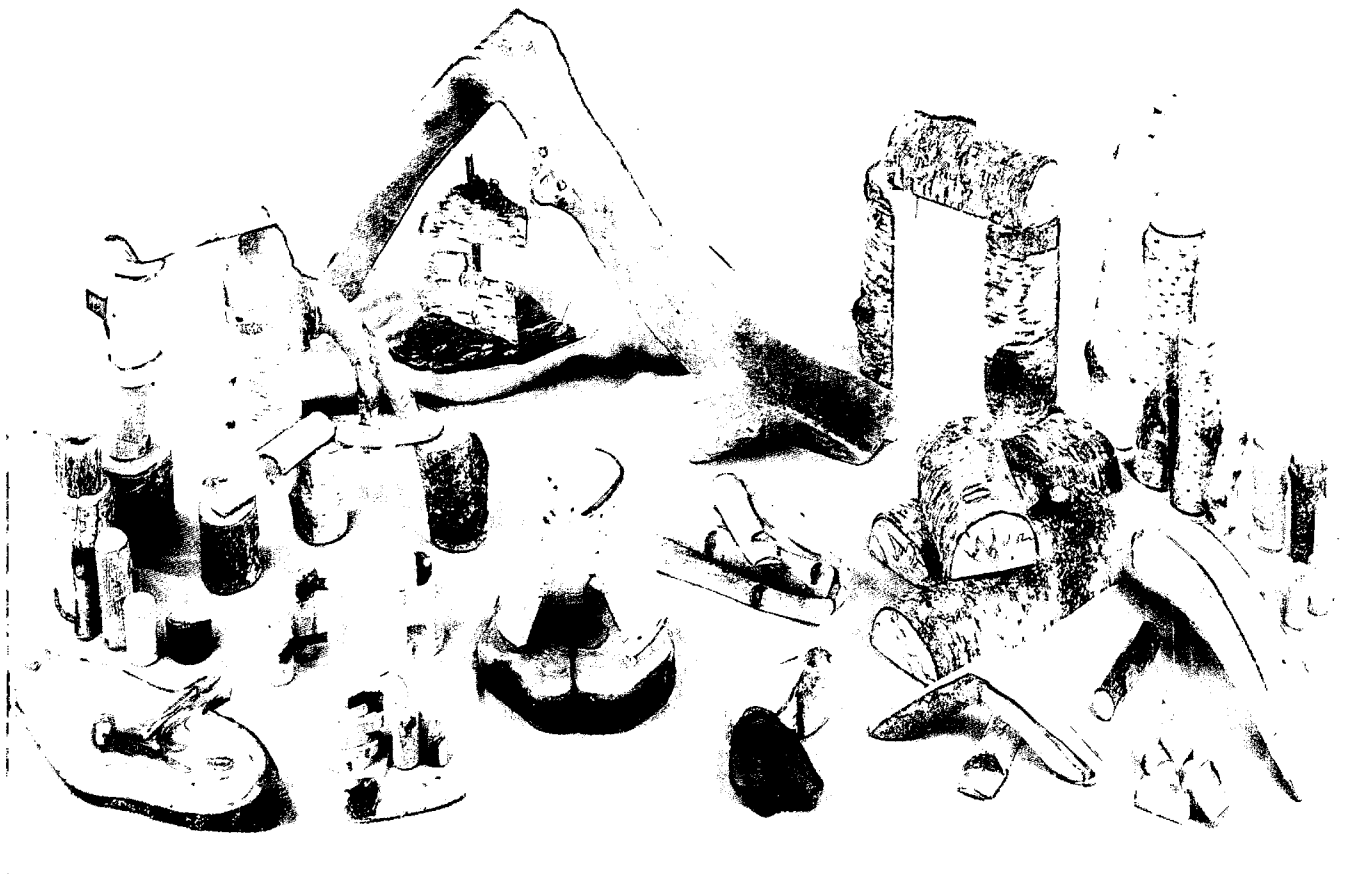




Building on the Floor or on Tables

Every child loves to take out all her playthings again and again and will use them all enthusiastically to build up the landscape for play. All this activity revolves each time around a human being; the child, as a ship's captain, needs a ship, and then a lake or ocean where

shells can be found; as a shepherd, she needs a meadow with sheep and a house for the family; as a farmer, she needs a barn with animals, horse and wagon; as a railway conductor, she needs a train with passengers. The more the child is able to perceive directly the variety of



the surrounding landscape or is able to experience it through stories, the more evident it becomes in the child's creative play: for example, a forest with homes for individual animals and a manger where they can feed; a mountain inhabited by many gnomes, with a cave where they can live.

Simple toys, carved or sewn, stimulate the child to surround them with a variety of things which are found readily in nature — roots, stones, shells, bark, pine cones, and fruits such as chestnuts and acorns. The essential element in all these things is that they are capable of making different impressions on the developing sensitivity of the child. This is true for the subtle shadings of color, the forms, and the var-

ious qualities of materials such as stone, wood, wool, bark and fabric.

It should be noted that children under the age of four are not yet able to create an imaginative landscape in a differentiated manner. At most they place many objects side by side in a small space and are finished as soon as the basket is empty.

Building logs

Building logs of various lengths made from branches with their bark left on offer a wide variety of natural forms and colors. Many, through their odd shapes, lend themselves as a variety of different objects from the child's daily experiences. Thus a curved branch can be a bridge, a sword, a trumpet or a scythe. A protruding branch can become a water pump, the smoke-stack of a locomotive, the holder for a hanging doorbell or a part of a fence. When building a house, a lighthouse or another building, these logs are not fastened together mechanically by pushing a button or turning a screw, but through carefully balancing and manipulating the logs. The child thus develops an experience of the laws of physics.

Material

Birch and other branches with nice bark, 1" to 6" (2 to 15 cm) in diameter.

Saw the branches into lengths from 1" to 10" (2 to 25 cm). Larger limbs can be split with an axe. Slices can be sawn off the thickest limbs, roughly one or two inches (2 to 4 cm) thick. Leave side branches protruding a few inches.

With a whittling knife or pocket knife, finish off the edges of the cut surfaces so that they are not too sharp. Sand the cut surfaces and apply beeswax or linseed oil, rubbing in well and polishing until smooth.



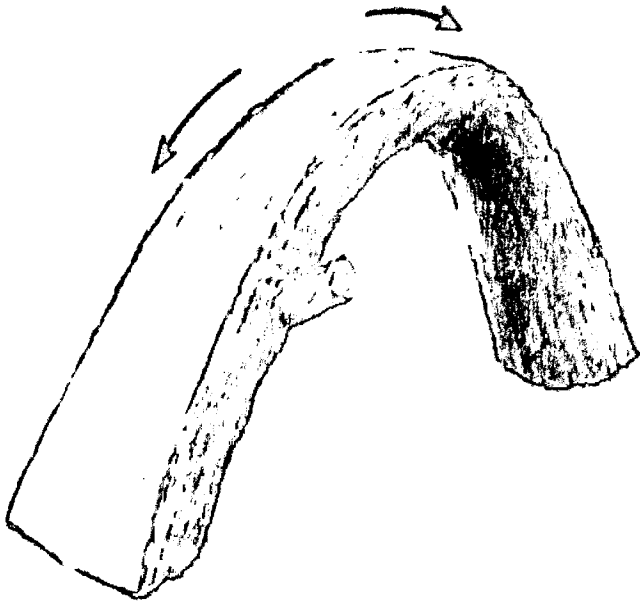
Large wicker baskets are good for storing the logs.

The following are good playthings to go with the logs and are best stored in separate baskets: pine cones, pieces of bark, stones, shells, unspun wool, chestnuts, acorns, and feathers; also simple carved figures of people and animals (p. 46), standing dolls (p. 49) and gnomes (p. 48); small building cloths and clothespins.

Bridges

Material

Branches which have appealing curves, wide or narrow, but not too thin: birch, chestnut, maple or nut trees, for example
Small camping hatchet, saw, whittling knife or pocket knife.



With the hatchet, 'carve' the upper surface. It is advisable to begin at the highest point and cut downwards on both sides until a nice, broad bridge surface has been created. It is easier to achieve if the hatchet is held close to its head and only small pieces are cut off each time. With a little practice one achieves accuracy and confidence in the use of the hatchet. The ends should be cut off at an angle so that the bridge has a stable base on which to stand securely. With a knife, smooth over the surface cut by the hatchet and round off the edges (this can also be done with a wood file or rasp). If desired, sand the carved surface smooth and apply beeswax.

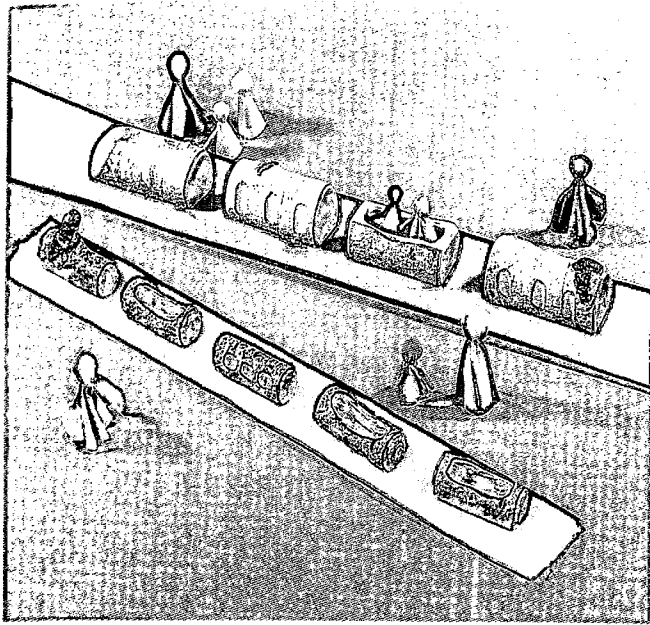
Trains made of bark-covered logs

Material

Various wooden branches covered with bark
(birch, maple, chestnut or fruit trees)
Saw, hatchet, whittling knife or pocket knife
Gouge

Splendid trains in ever-new variations can be made when children are given a number of split logs, some with small protrusions, others somewhat carved out. Wheels are completely unnecessary if the children are given a narrow folded cloth as long as the train. The log with the small protrusion is usually the locomotive, and the little branch, covered with a bit of unspun wool, is declared the smoke-stack. Of course, the individual logs can be carved and





Material

Pine bark pieces

Small sticks

Birch bark

Feathers or fabric for sails

The bark pieces can either be lightly shaped or they can be properly carved into the shape of a boat.

Bore a hole in the bark for the mast stick(s). Glue or nail the birch bark or fabric sails to the mast. Many variations can be made.

should have a smooth surface on the bottom. Apply beeswax to all carved surfaces.

Play can be enriched by adding little uncarved twigs, a small bell, and passengers or freight from the child's usual assortment of playthings. If the child's playroom is carpeted, one must use smooth fabric such as satin or lining material underneath the train.

Bark boats

Boats enliven the landscapes children make. Small children will be happy with a piece of bark that looks a bit like a boat. If you carve a boat from a piece of bark that you find on a walk, both you and the child will enjoy sailing it on a puddle or stream. These boats can be kept with the other building materials at home.





Pine cone birds

Material

Pine cones

Beechnut hulls

Small feathers

Pure beeswax, or glue

Fasten the head, made from a beechnut shell, to the pine cone body with glue or beeswax. With glue or beeswax fasten two or three feathers to the sides and tip of the cone for wings and tail feathers. A string can be tied around the body and fastened to a short stick so that the bird can fly.

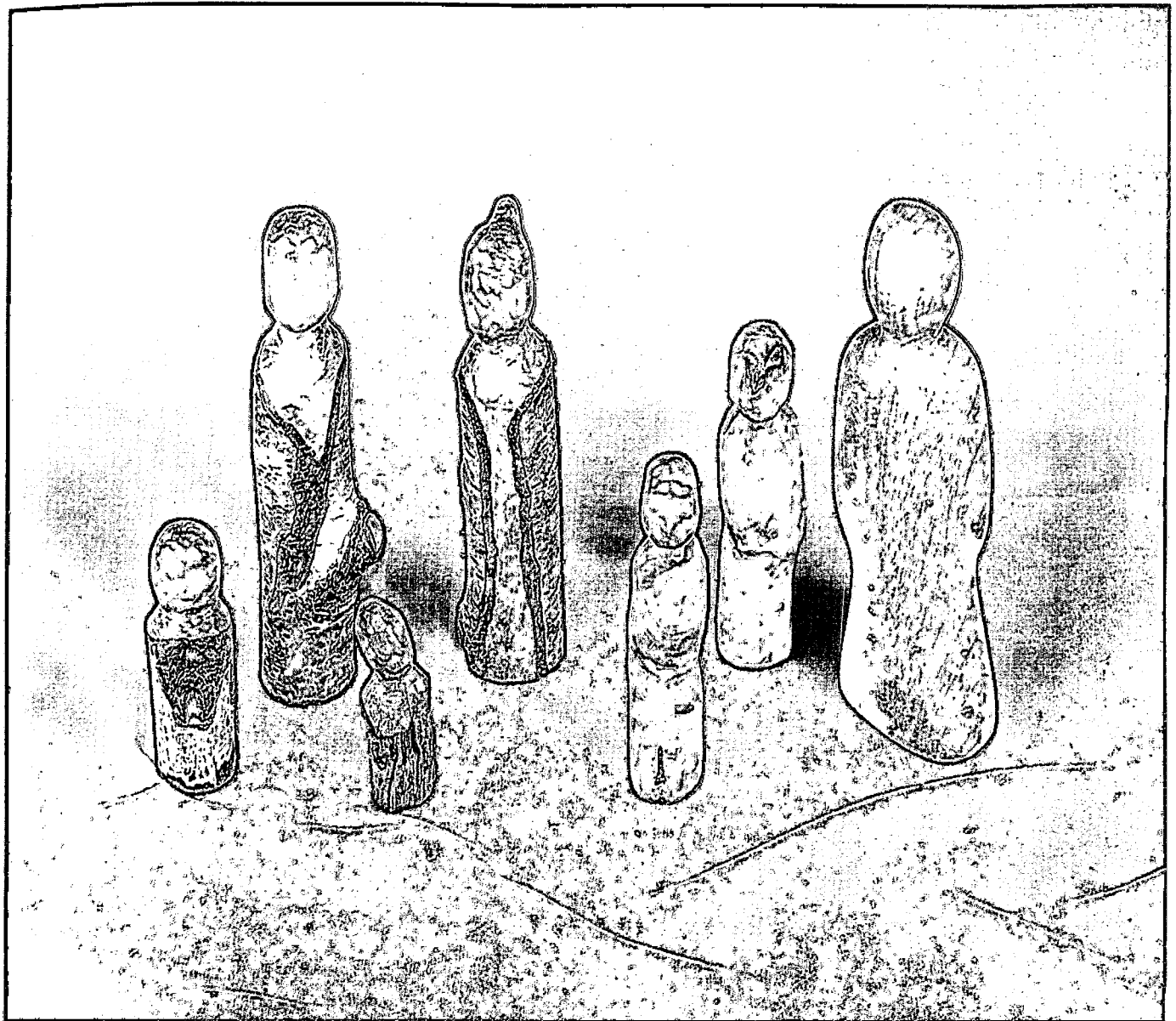
Carved wooden figures

Material

Birch branches, 1" to 2" (2 to 4 cm) in diameter; adjust length according to the width

Whittling knife or pocket knife

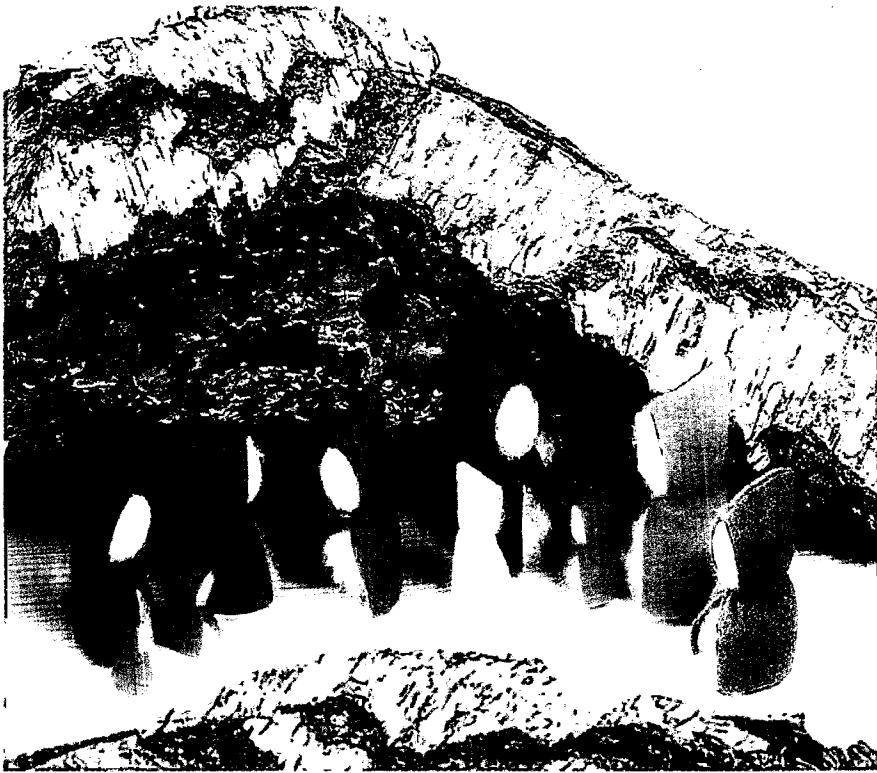
First round off the branch toward the top. Then cut in around the neck, making the head somewhat narrower as well. Make sure that the neck does not become a pointed groove. Facial features do not need to be indicated; however, by fastening a piece of a smaller branch at the back, hair braids or a bun can be suggested. There are two ways of making the body.



Cut off the bark in such a way that it looks like a coat or jacket.

Carve off all the bark and outline the arms. You can enliven the figures by leaving the carving marks, but they could also be sanded if you prefer a smooth finish

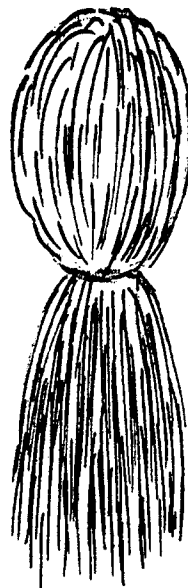
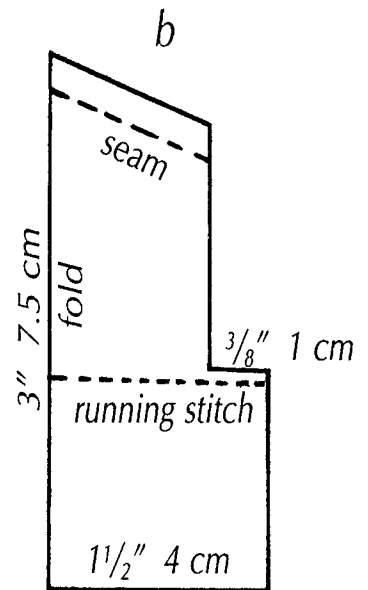
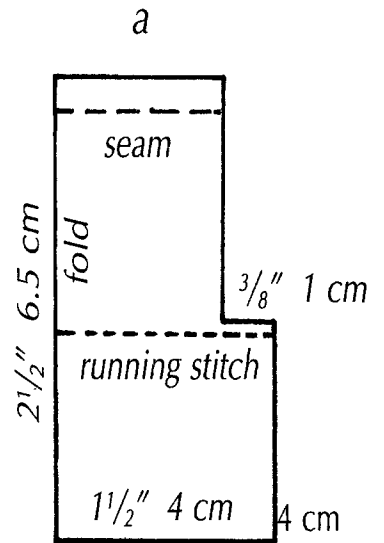
Cut off the length of the body so that the head is a quarter of the total height of the figure. Rub the carved surfaces with beeswax.



Gnomes

Children have a natural relationship with a variety of beings which surround us in different realms of nature. They hear about them in fairy tales, they accompany them in rhythmical movement, and they live with them in moments of deeply absorbed creative play. They also allow such beings to appear in the room, if the adults around them develop a certain consciousness and love of truth regarding these realms. Often a few bits of colored unspun sheep's wool are sufficient to allow a gnome or an elf to emerge. Sewn or even knitted gnomes require special care in a child's room. Their own special realm can be created, perhaps in a corner, among stones and roots and branches of all kinds.*

* See *The Gnome Craft Book*, by Thomas Berger, Floris Books, 1999.



c

Material

Bits of wool

Felt

Unspun sheep's wool.

Cut out the gnome's jacket (either (a) or (b) to make a taller hood). Close the top seam of the hood and turn right side out. Sew a running stitch along the neckline, as indicated in the illustration by a dotted line. Stuff a bit of well-fluffed unspun wool into the cloak and hood, pull the running stitch together. Tie at the front and fasten with a few stitches. Some of the unspun wool can be drawn out as a beard or sewn on afterwards. Wool can also be pulled out as hair around the face. Cut off surplus stuffing at the bottom, so that an even base is created for the gnome to stand. Such gnomes can be made in different sizes, if care is taken to maintain the original proportions. Take care that the head is really large enough. These little gnomes can be carefully placed together in a little basket, together with the child's other playthings.

Standing dolls

Like carved wooden figures (p. 46), standing dolls are particularly suited for children's building play on the floor or on a table. They can be made in various sizes and shaped to create an entire family. If kept very simple, they lend themselves to transformation in creative play. Occasionally children will tie a small cloth around a figure to make a particular character in a story.

Material

Unspun carded sheep's wool

White wool for stuffing and yellow and brown wool for hair

Solid-colored heavyweight remnants of linen or cotton

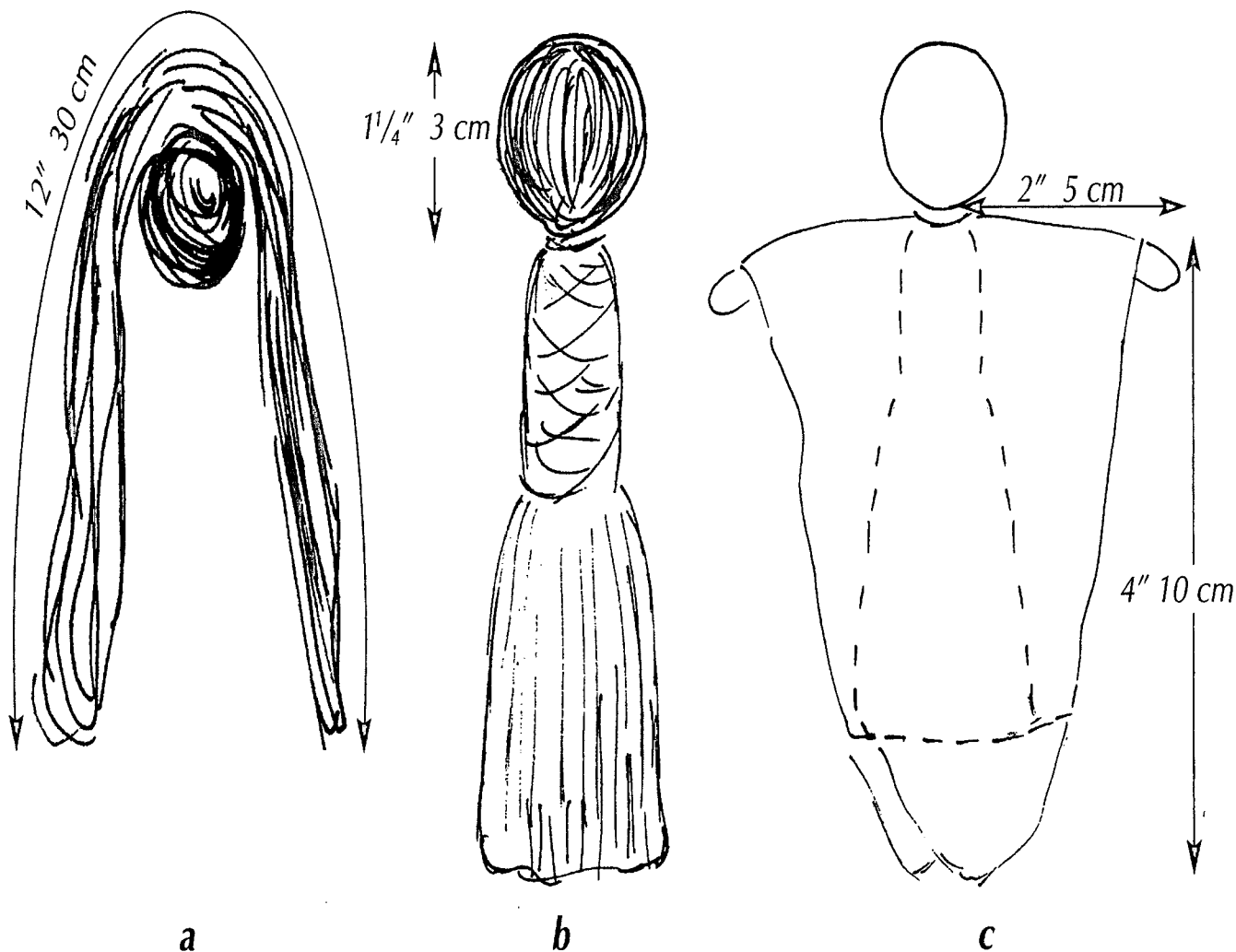
Felt

Solid-colored lightweight remnants of batiste, thin cotton or wool.

Standing dolls can be made in several ways.

Doll with woolen head (No. 1)

Lay a tight ball of wool with a diameter of 1" (2-3 cm) into the centre of a 12" (30 cm) strand of carded wool, about 1" (2 cm) thick when pressed together. Fold the strand in half and bind off the head with a thin strand of wool, making sure that the ball is covered with wool on all sides (a).



Wind a thin strand of wool around the chest area to make the doll more shapely (b).

For the **garment** take a square piece of fabric (8" x 8", 20 x 20 cm) and cut a small hole for the neck in the centre of it. Pull the wool strand from the head through the hole and fasten the garment to the head with a few stitches. Make sure the corners of the garment are at the front, back and sides (c).

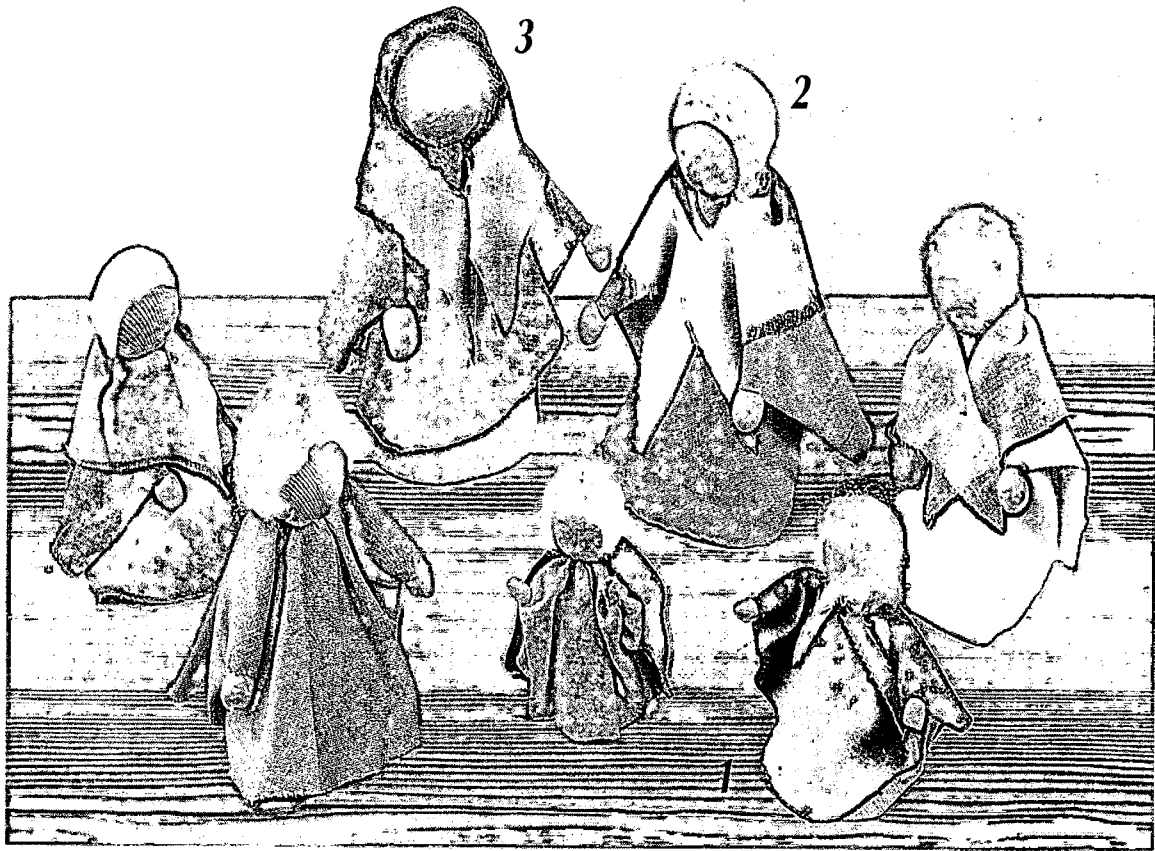
Fold the sleeves back until the arms are 2" (5 cm) in length. The folded-in corners can be cut off.

Sew two wool hands, formed into an oval shape, into the sleeve ends.

Cut the lower corners of the garment and the strand of wool into a flat surface for the doll to stand on. The body length should be 4" (10 cm), about three times the height of the head.

A shawl or a cape and maybe a loose stitch will hold the arms in place.

To finish it off sew a tuft of teased wool to the head for hair.



Doll with head made from cotton knit

Take a tight ball of wool with diameter $1\frac{1}{4}$ " (3 cm). Cover the head with a square of cotton knit ($6\frac{1}{2}$ " x $6\frac{1}{2}$ ", 16 x 16 cm), taking care that the stitches of the cotton knit run vertically down the head and that the neck folds are pushed as far back as possible. The hands can also be covered with cotton knit and formed into an oval shape. Eyes and a mouth can be lightly suggested with a colored pencil. Felt pens make too harsh a mark.

The garment (8" x 8", 20 x 20 cm), is made as described for No. 1. The cylindrical body, which is important to help the doll to stand, is made from a tuft of wool (length 4", 10 cm), which is rolled tightly round the ends of the

cotton knit and then fastened with a few stitches. Wind a thin strand of wool around the chest area. (See No. 2 above.)

Doll with body made of felt (No. 3)

Make the head from cotton knit as described above, but with a height of about $1\frac{1}{2}$ " (4 cm). Use a 7" x 7" (18 x 18 cm) cotton knit square.

Sew the body from a piece of felt 7" (18 cm) in length and 8" (20 cm) wide. Join the back seam to make a cylinder. Fold the bottom edge of felt inside to make a better standing surface; the length of the body will be about 5" (12 cm), three times the height of the head.

Tuck in the upper edge by about $\frac{1}{4}$ " (5 mm) and sew a running stitch along it (with thicker



Felt-clothed doll (No. 4)

The head and the body are made as described for the doll with body made of felt.

Then the figure is loosely dressed with a simple layer, a coat or a shawl, so arms and hands are not really necessary. Avoid more detailed costumes and clothes such as aprons with ties, and so on, which are better suited to more formed dolls.

felt just make a running seam along the edge without folding). Sew the felt cylinder to the neck (*d*).

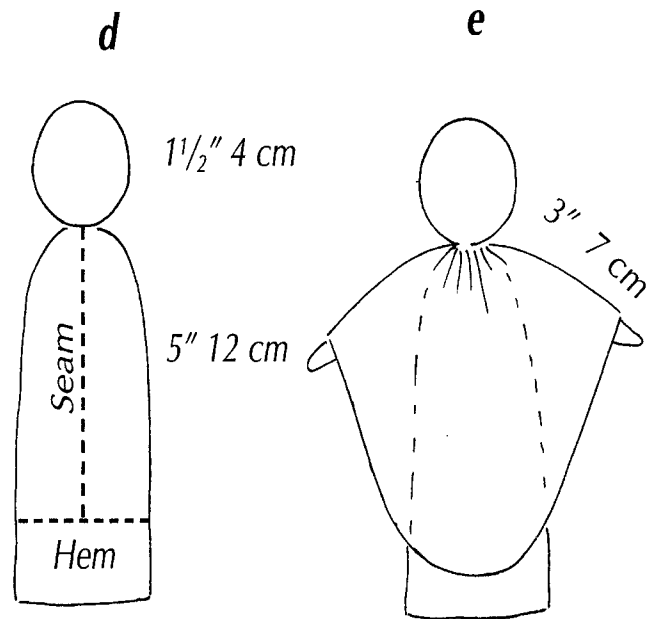
Stuff the felt body loosely with sheep's wool.

A long garment (like the one in the doll with woolen head, p. 49), can be made from a square piece of thin cloth, about 9" x 9" (22 x 22 cm). Make the hole big enough so that the head just fits through. Sew a running stitch along the edge and attach to the neck (*e*). The front and back corners of the garment should be rounded so that they are slightly shorter than the body.

The length of the arms is approximately 3" (7 cm).

You can also place a shawl over the doll's head and attach it to the sides of the neck.

Figures for a Christmas nativity scene can be made in the same way.



Sizes for felt-clothed dolls

Head height

Father & mother 1³/₄" (4.5 cm)

Child 1¹/₄" (3.0 cm)

Garment length

Father 5" (12.5 cm)

Mother 4¹/₂" (11.5 cm)

Boy 3" (7.5 cm)

Girl 2¹/₂" (6.5 cm)

Garment width

Father & mother 7¹/₂" (19.0 cm)

Child 5" (13.0 cm)

Hat diameter 4¹/₄" (10.5 cm)

Hat rim 3³/₄" (2.0 cm)

Material

White and colored magic wool (unspun sheep's wool)

Body

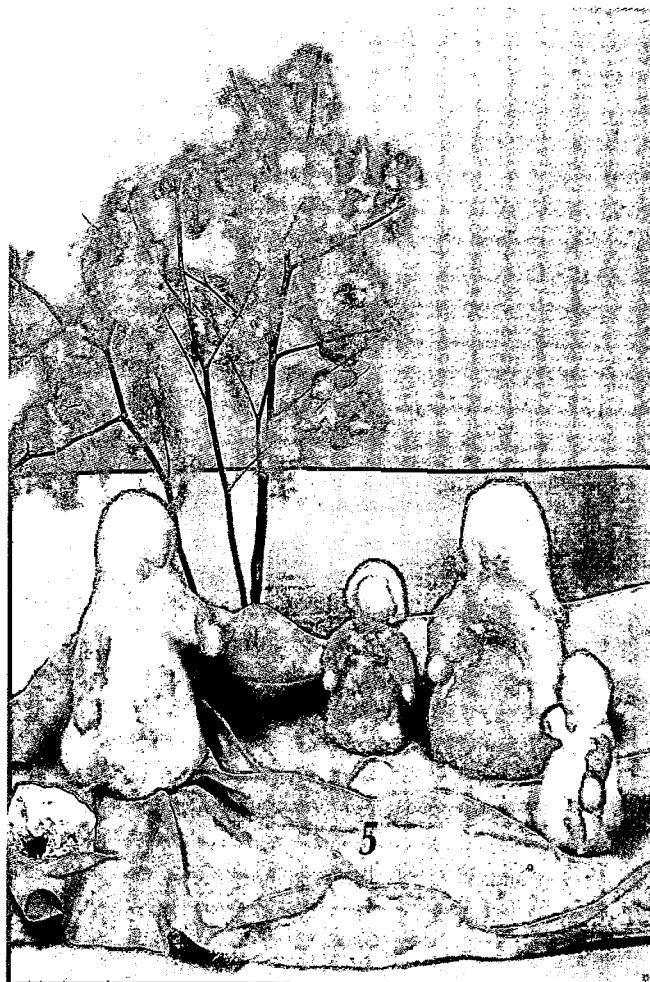
Take a small strand of white wool and double it. Lay a small wool ball in the fold for the head, make it round and tie it off with a thin strand of wool.

Tease a piece of wool out of both sides of the body beneath the head to make arms. The wrists and waist are loosely tied off again with strands of wool.

Standing dolls made from magic wool

Standing dolls made from magic wool are not very hard-wearing, so it is advisable to keep them in a small basket for special occasions, for example, when the children have just built a beautiful landscape or dollhouse and need specific figures for them. An adult who is sitting nearby making such dolls or animals is inspirational to children and usually makes them want to join in. The figures they make can be quite original. Children also like to make landscapes with magic wool.*

* For suggestions see *Magic Wool* by Dagmar Schmidt and Freya Jaffke, or *More Magic Wool* by Angelika Wolck-Gerche.



Dress

Make a hole in the middle of a very thinly teased piece of colored wool and pull it over the head. The colored wool is then moulded around the body and held together by a loose 'belt.'

The dress can also be made entirely out of colored wool. Thin out the body made as before, and wrap a layer of colored wool around the entire length of the body. Fasten it to the neck with a thread. Again, tease the arms out of the body and tie a strand of wool loosely around the waist. Before binding off the hands place a tuft of white wool inside the end of the arm for the hands.

Place a very thin layer of wool around the head for hair.

Stage for a play with standing dolls

If children experience short simple dolls' plays every now and again, either at home or at kindergarten, they will soon start to build their own scenes and make up or remember a script as they go along.

Young children (under five years old) often end up collecting more material than they need, or even forget that they are building a stage for a story. Small children continually have new ideas, particularly when playing with natural materials.

Children over five can be more purposeful. The older they are the more they remember the plot, especially if they have seen the same play several times.

Material

Solid-colored building cloths (a large one as a base and several smaller ones)

Building logs

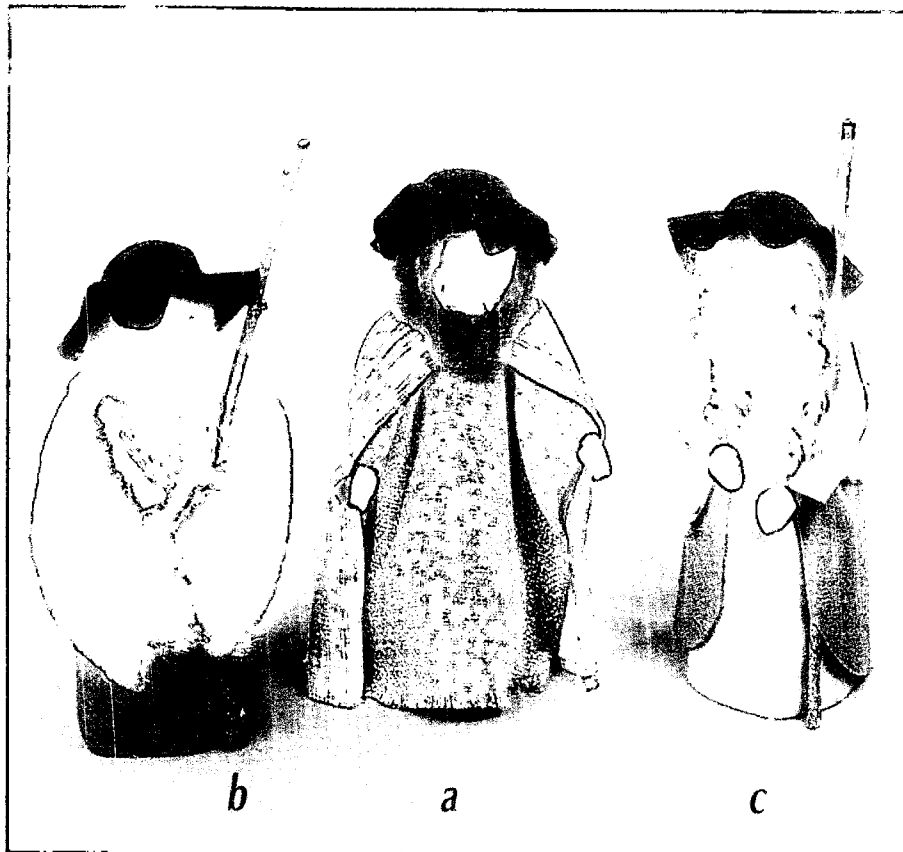
Natural materials (for instance bark, pine cones, stones, shells).

To stimulate children it is good if an adult makes a stage for a play the first few times. By the second time children will already want to join in the building process.

First spread a big solid-colored cloth onto a table. Make the different scenes of the play beside each other with the natural material, for example a house, a meadow for the shep-



herd and the sheep, a river with a bridge and a boat, a stable for a horse. Finally, add the figures, moving them through the scenes as the play progresses.



A shepherd

A shepherd can be made from rough linen or felt (a). He can have a sheepskin cape (b) or a felt cloak (c); hands can be sewn into the fold on any version.

The method is the same as described for felt standing dolls (p. 52). The cloak is about three times the height of the head, plus another 1" (2 cm).

Height of head	=	1 $\frac{3}{4}$ " (4.5 cm)
Length of cloak	=	6 $\frac{1}{4}$ " (15.5 cm)
Width of cloak	=	8 $\frac{1}{2}$ " (22.0 cm)

The hat is made from a round piece of felt with a circumference of 4 $\frac{1}{2}$ " (11–12 cm). Sew

a running stitch 1" (3 cm) from the edge so that a wavy brim is created. (as before). The hat is sewn onto the head with a few stitches on top of the running stitch and is placed slanting towards the back.

Sheep made from sheepskin

These sheep are very hard-wearing and suitable for landscapes and farmyard scenes.

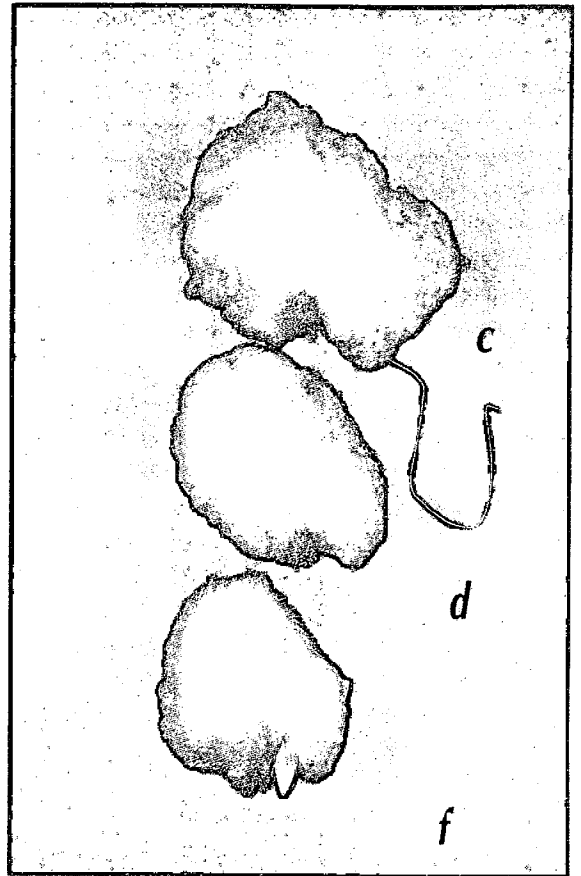
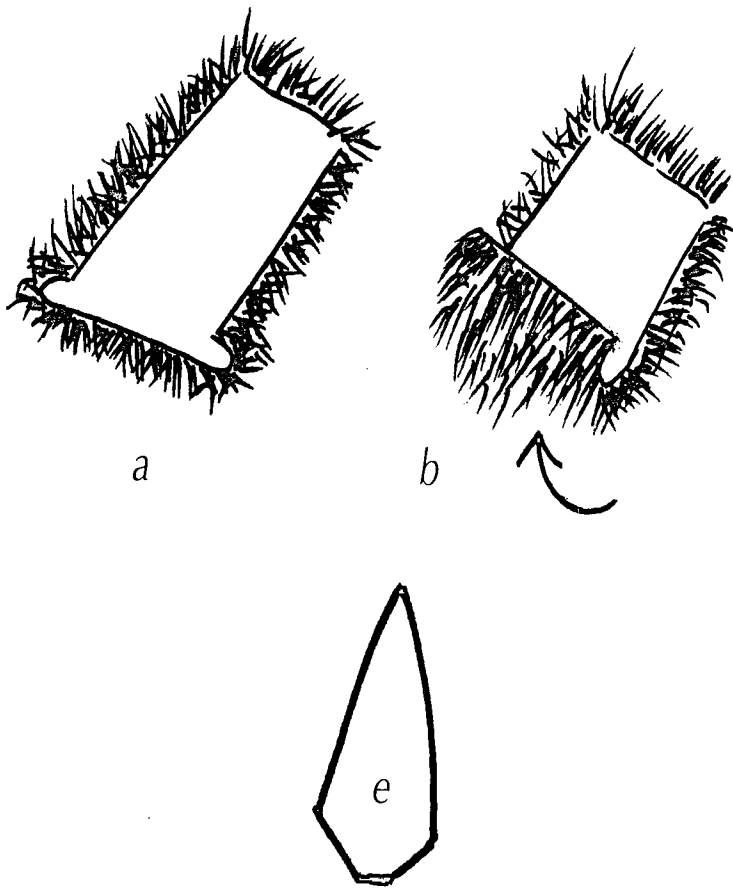
Material

Small pieces of sheepskin

Thread

Leather needle

Remnants of leather for the ears



Cut an approximately square piece of sheepskin from supple leather, tuck the ends in a bit on two sides (a) and then roll up the skin (b).

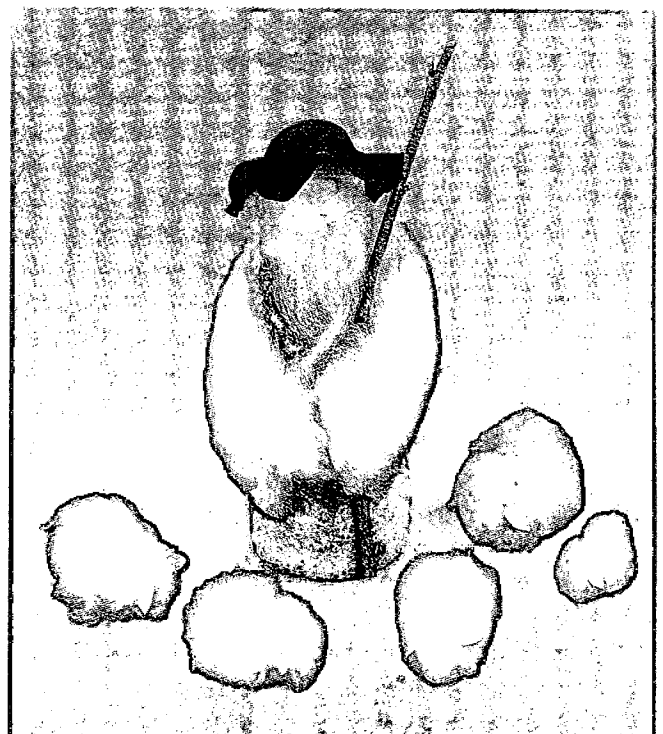
Sew the roll up lengthways with a few big stitches. This forms the underside of the sheep. If the roll appears too fat, cut a bit off the length of the sheepskin.

With the same thread, bind off about a third of the roll for the head (c), and sew in the thread.

The body of the sheep is made by trimming the wool of the sheepskin. Make the head thinner than the body and wider at the forehead than the mouth, which should point downwards. Make the body nicely rounded (d).

Cut the ears to size from a soft piece of leather (e). Shape them into a cone with one

stitch, and fasten them to the head so that they slant downwards by stitching right through the head from ear to ear (f).



Sheep from carded wool

These sheep are particularly good and easy to make with children and they also stimulate the children to make many sheep of their own. It is hardly necessary to give them help, for each little wool figure, even if it is just a simple tuft, looks like a lamb.

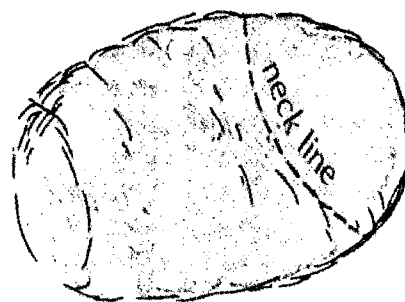
These sheep are not hard-wearing and will often need renewing. Simply loosen the neck-thread, undo the stitches holding the sheep together, wash the wool carefully, and, after the wool has been slightly teased, a new sheep can be created.

Material

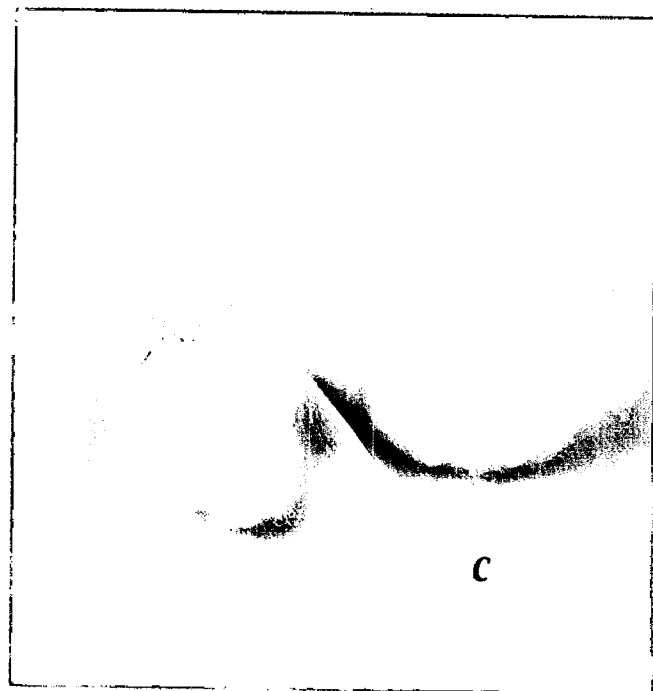
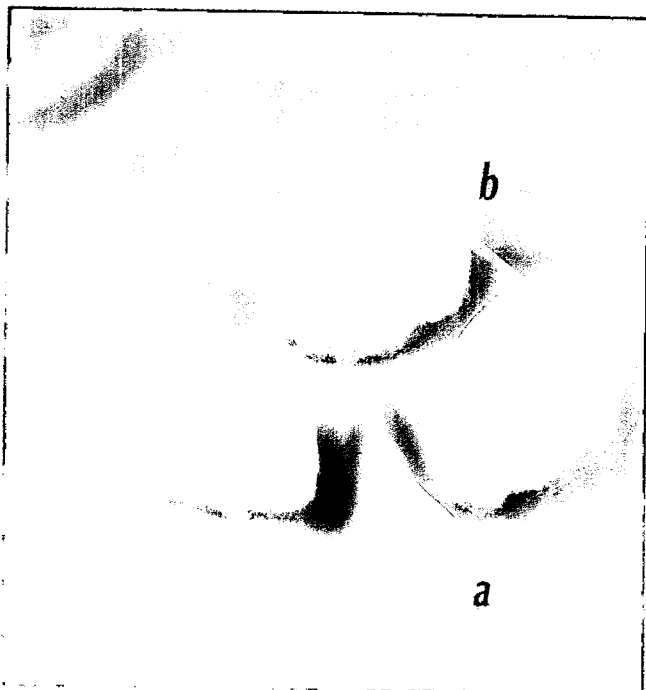
Wool roving

Thread

Darning needle with a big hole



Take a piece of carded wool, roll it up and make it into an egg shape. Tease a little wool out at either end to round off the ends and to make an egg-shape. Fasten with a few stitches. The same thread can be used for the neck. Stitch the thread through at one end and tie off head (see illustration). Stitch through once



more at the bottom and sew in. The neck thread has to be pulled tightly so that it becomes invisible.

For the ears, simply pull a bit of fleece with the darning needle through the head and round off the edges by shaping with your fingers. Rabbits and hares can be made similarly by folding the ears upwards. Tie off a tail with fine thread (top, right).

To prevent undue damage, keep them in a basket where they have plenty of room.

Pipe-cleaner sheep

This type of sheep is not really intended to be played with as a toy, and especially not by children under the age of six. Such sheep are especially suitable for a Christmas nativity scene. Adept children (aged seven to nine) can help to make them.

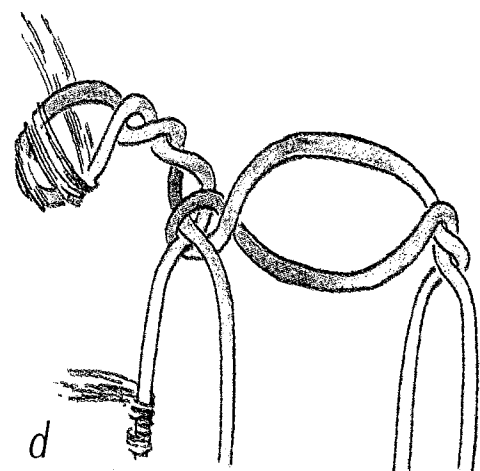
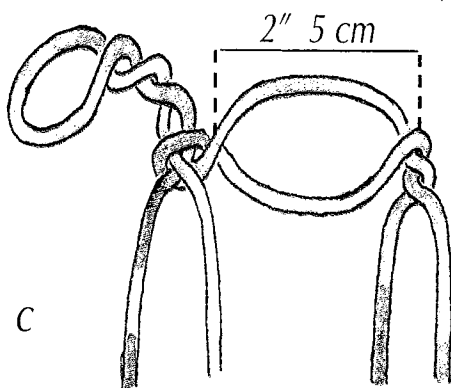
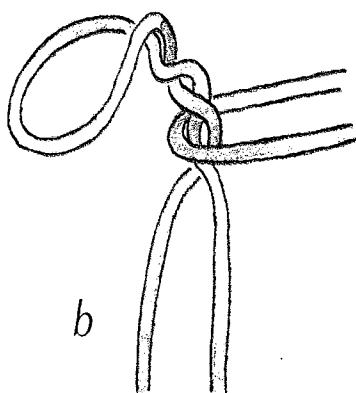
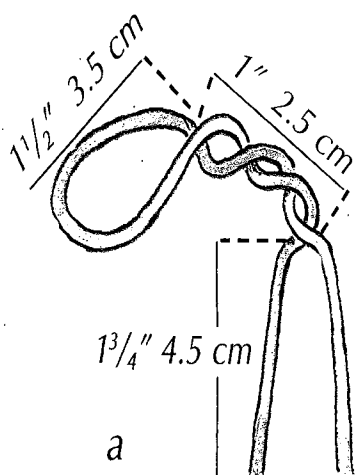
Material

Long pipe cleaners or doorbell wire from the hardware store

Carded wool in long continuous strands

Darning needle or carpet needle with very large eye

For a sheep, take two equal lengths of wire or pipe cleaner, each 10" (25 cm) long, for example. The length of the wire determines the size of the sheep. One length forms the head and front legs (a), and the second length of wire forms the body and hind legs shape in the desired position (c).





Bend the first piece of wire in half. Twist the two ends together about $1\frac{1}{2}$ " (3.5 cm) down and make an oval-shaped noose for the head. Twist several times to form the neck, and spread the two remaining ends apart to make the front legs.

Bend the second piece of wire in half and loop it over the neck piece (b). Twist tightly

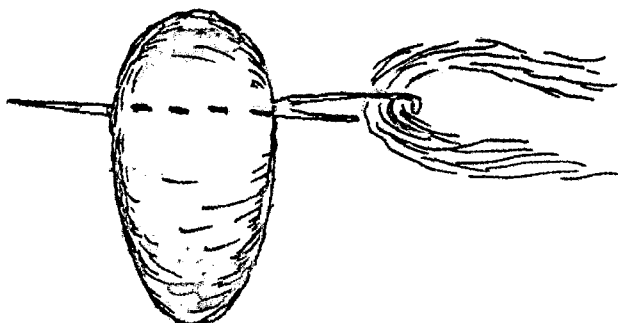
once or twice. The neck should not be loose or wobbly. After forming the oval body, twist the ends together one and a half times and spread the rear legs (c).

These measurements are only guidelines. A sense of the correct proportions will soon develop.

Begin the wrapping process at the feet with a long, thin strand of wool: the finer the strand, the better for creating a smooth wool surface (d). When all four legs have been wrapped, wrap the head, neck, and finally the body as thick as is desirable.

Ears: With a large-eyed needle, draw a strand of wool through the head. Pull over excess at ends and shape the ears (e and f).

Tail: Pull out a very small bit of wool between two fingers held against the animal's rump. Twist and twirl the wool between your fingers so that the correct length and thickness is achieved.



e



f

The Doll Corner

With two playstands (p. 33) or with one playstand and a shelf, a house corner can be created in which the children's dolls have their home. The playstands will often be moved by the children; the house will be rebuilt or additions will be made. Here daily life takes place through imitation. If we consciously do without real play objects such as a miniature stove, plastic pans, irons and so forth, then we offer the child the opportunity to create or find 'real' things again and again. In this manner a 'bath-tub' can be created from an upside-down bench on one day and from a basket on the next. Two round slices of a log become the heating elements on the stove top, pot lids or waffle irons. A small piece of a branch becomes a cup, a hair dryer, an iron and many other things as well.

The most important things here are the dolls. When they are fashioned simply, they make the entire range of human appearance possible through the child's imagination.

For the doll's play, cloths and shawls (p. 85), crown headbands (p. 37), yarn cords (p. 38), and sheep's wool help children to create and dress doll children according to their age and experience. One can also give older children (five to six-year-olds) a simple doll's dress,



perhaps with simple embroidery (p. 86). Bunting beds (p. 86), various baskets, a cradle, a hammock (p. 88), or a footstool can serve as sleeping places for doll children. Small wooden bowls and spoons, acorns and chestnuts, small vases and candlesticks, and a child's harp, greatly enhance the serious yet joyful quality of play in imitation of daily life or special festive events.

The doll: one of the most important toys

When selecting toys, the most important consideration is that they should stimulate the child's imagination and provide living, natural images (hence, sections of branches rather than mathematically structured building blocks). These considerations apply especially to dolls. A doll is an image of a human being and is therefore the toy most suited to develop and enliven the self-image in the growing child.

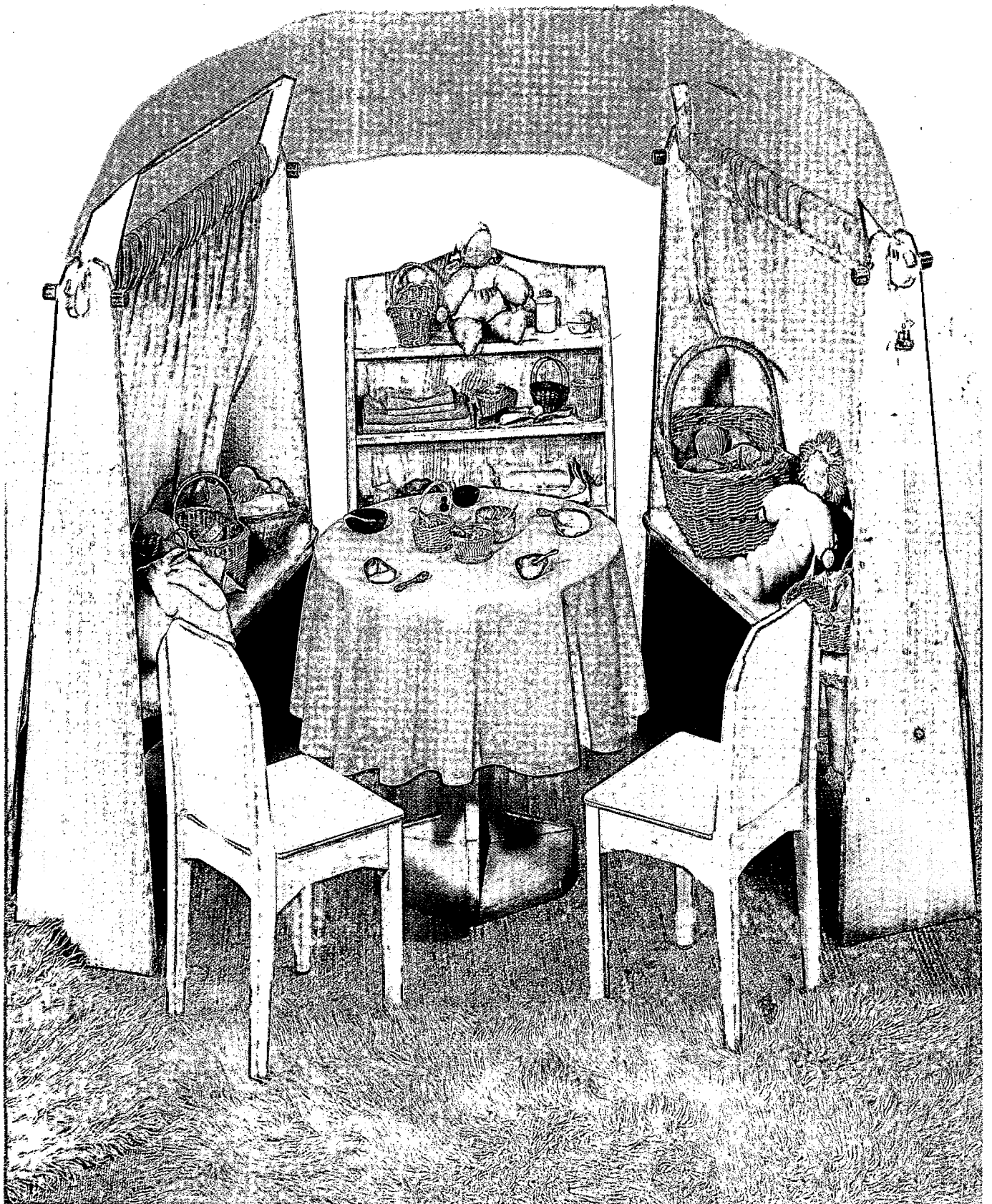
It is important not to prevent boys from playing with dolls because that would ignore what is actually important for this age.

Also, from this point of view, do not give the child a doll complete in all anatomical details, technically so perfect that it can open and close its eyes, can be fed, can wet its diapers, and so forth. The child would then have little use for the power of imagination. This power needs to be used, and often atrophies

only because it finds insufficient opportunity to be used and strengthened. Just as human muscles are strengthened by regular use, so does the child's imagination need to be used in order to grow. In view of the manufacturers' efforts to produce ever more detailed dolls, it is not surprising that children appear to become increasingly demanding. The novelty soon wears off, however; the tricks needed to activate the technical arrangements, such as 'speaking,' soon become boring.

The simple knotted doll cannot be bettered, for children bring to it the inexhaustible profusion of their own imaginings. Indeed, it is only through fantasy that the knotted doll becomes a doll at all, and thus a living image of the human being. Such a simple doll enables the child through the power of imagination to embody every possible view of the human being in a perpetually changing, mobile, living way.

Today there are many children whose imagination is so stunted that they do not know what to do with a simple knot doll and must rely on an adult's suggestions. It is often surprising how rapidly this loss of a child's natural gift can be made good if the necessary means are given to the child. If the parents can find a relationship to the knotted doll, then the child can imitate this. If this is not possible, and there are many understandable reasons for this, it would be preferable for the parent to make a plain stuffed rag doll with simple little clothes than to buy a manufactured doll from the toy store.



Knotted dolls and animals

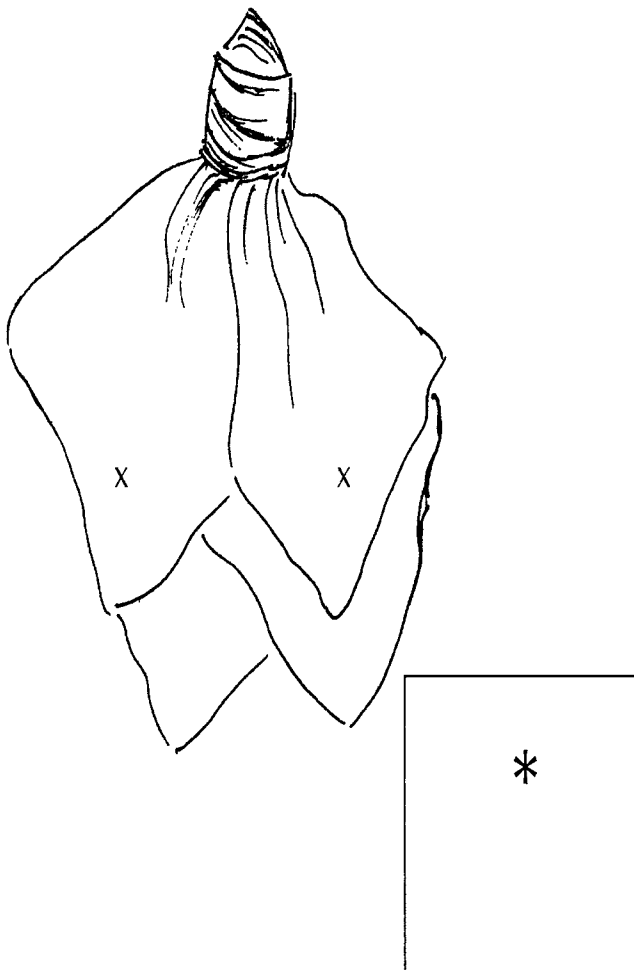
It is sometimes very useful to be able to knot cloths into simple figures. Children are very interested in things happening around them, particularly if adults are making things. If a child needs comforting or distracting, a small cloth can be a surprising help.

A few knots, a bit of shaping and pulling and the process of creating will attract the attention of the child. Then a verse or story can be recited, and the finished figure can be made to play on the 'knee' stage.

Children will bring cloths and ask for specific figures. Often the color of the cloth is more important than the knots. A green cloth with a wide knot will be accepted as a frog. Sometimes children ask questions like 'can you make a troll?' I had never tried to make a troll, but spurred on by the children's faith in my abilities I tied the first knot, then placed the cloth on my lap and wondered how to proceed. The child grabbed the figure, said 'thank you' and ran off. Surprised at my simple success, I thought how wonderful it is that children can see a troll in a cloth with a single knot. Children that are not overloaded with perfect imitations for toys learn to use their imagination.

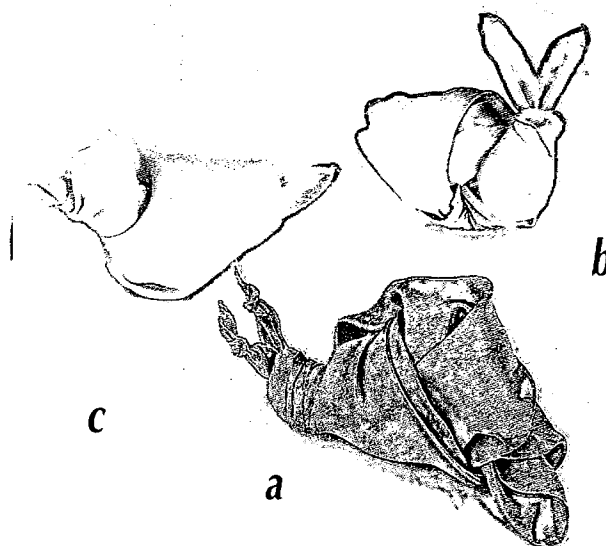
Material

Various solid-colored cloths
Unspun sheep's wool



Knotted dolls

For dolls, the head is formed by knotting one corner of the cloth, the arms by knotting two other corners. If the cloth is very soft and not too small, you can pull out the cloth at the spot marked (*), and make this into a simple knotted head. The two shorter ends (x) can be knotted into arms. For a grandmother, one can add a kerchief from a bit of fabric. A grandfather or a shepherd may have a bit of unspun wool tucked into the knot to make a beard.



Knotted animals

For a **snail** tie a tiny knot at the very ends of two corners of the cloth. Then hold these two ends together and tie a larger knot as a head. With the remaining fabric, one can create the snail's shell, either by tying two more knots, one on top of the other, or by wrapping the cloth around one's hand and then tying the twisted fabric into a knot (a).

For a **rabbit** take two corners together and tie a knot for the head. The corners stick up for the ears.

Make a big knot with the rest of the cloth, if necessary by winding the cloth twice around your left fingers. The tail needs to be small.

Form the big knot in such a way that the base is flat (b).

For a **duck** tie the head knot at one corner, and twist so that the corner becomes the beak. The big body knot should make the head and tail point upwards (c).

'Little people'

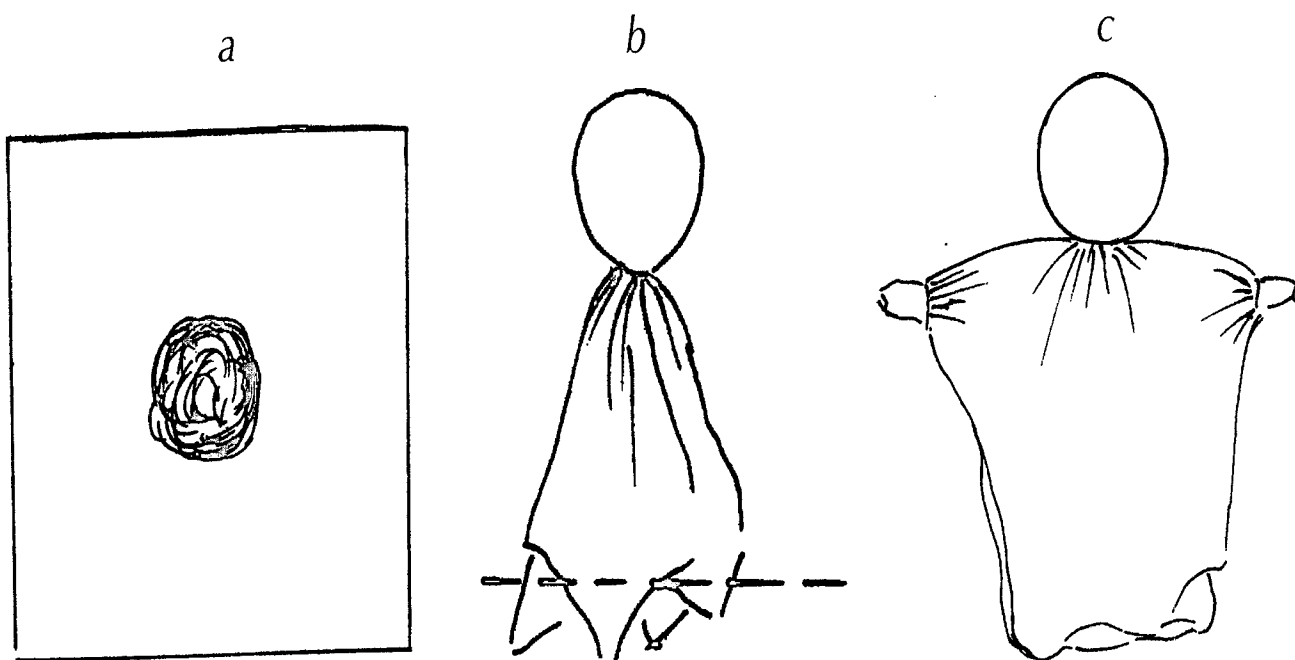
These are the simplest standing dolls to make, and can be used, for example, in landscapes or as passengers on a boat, train or coach. Children after the age of four and a half or five can make the dolls themselves.

Material

Solid-colored remnants of fabric

Sewing thread

Unspun white wool.



If the fabric size is:

6" x 6" (15 x 15 cm)

5" x 5" (12 x 12 cm)

4" x 4" (10 x 10 cm)

then the height of the head should be

1" (2.5 cm)

$\frac{3}{4}$ " (2 cm)

$\frac{1}{2}$ " (1.5 cm)

and the height of the doll:

3" (8 cm)

$2\frac{1}{2}$ " (6.5 cm)

2" (5 cm)

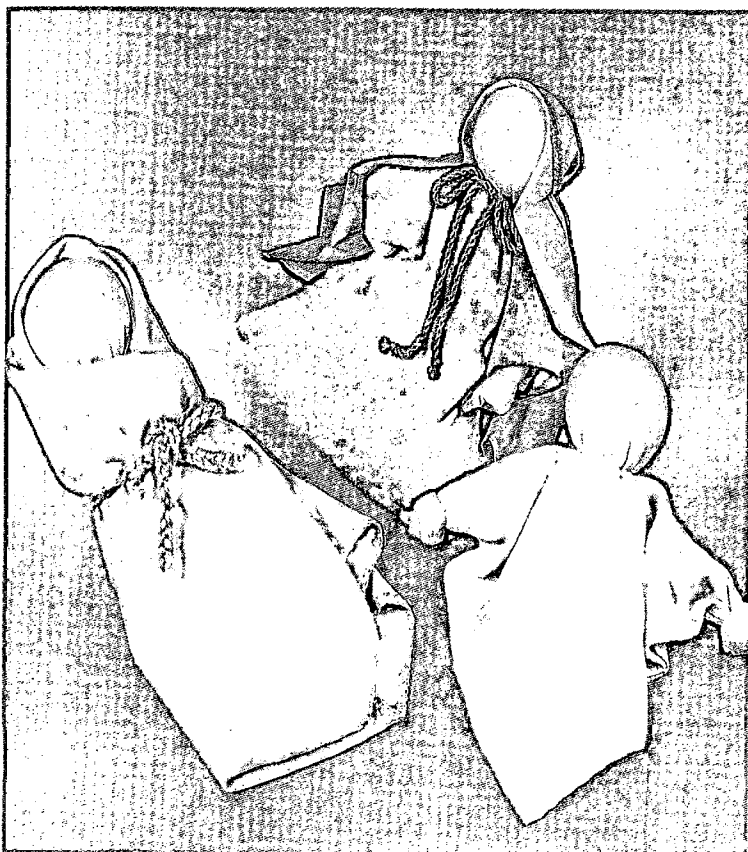


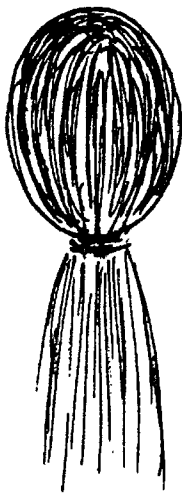
Cut the fabric into small squares. Lay a small wool ball into the centre (a) and tie off the head with thread. Cut the corners off the bottom edge straight so that the figure can stand (b).

If the cloth is lightweight you can bind off hands at the sides (c).

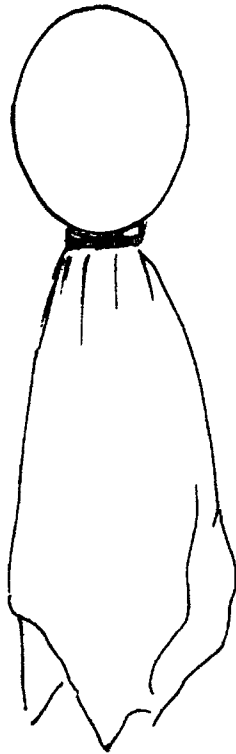
Simple unformed baby doll

A mother, who chooses to give her child a simple unformed baby doll or knot doll because she senses that in so doing she can unfold certain forces in the child, should be aware that this also demands something very special from her as well, namely the love she bestows upon the doll which the child can then imitate. This love arises first through the care taken in the making of the doll, and is then sustained by consciously accompanying the doll inwardly as the child plays with it throughout the day.

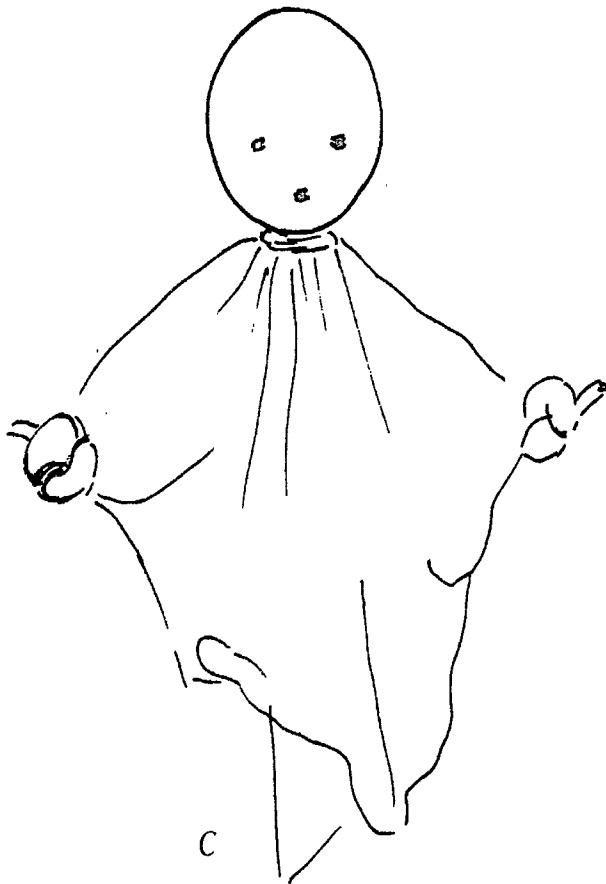




a



b



c

Material

20" x 20" (50 x 50 cm) skin-colored wool or flannel (silk for infants and young toddlers)
Unspun sheep's wool

Frage or hem the edges of the fabric. If you have enough time to do this by hand the children may come and join in.

Tease and fluff the wool gently and thoroughly (see working with unspun wool, p. 152), shape it into a ball and cover with fabric.

Wrap it in an 8" (20 cm) square of unspun wool and tie off the head so that it is about 3" (7-8 cm) high. You can let the wool hang out from the neck — it helps make the body firmer.

Now lay the head exactly into the middle of the cloth, lift all four corners and bind off the head with woolen yarn, making sure the four corners remain equally long.

Choose the side of the head to be the face, leaving a corner in front and behind, and one on each side. Push and pull any folds in the face to the back of the head.

Make a knot at the end of the side corners for the hands, ensuring the arms are not too long (c).

Indicate eyes and a mouth with small colored pencil marks. It is advisable to give children several cloths for wrapping and dressing the doll (p. 85).

For young children cover the wool hanging down from the neck with cloth, so that the child does not put the wool into his mouth.



Formed doll

The formed doll is for a later stage of development (see the doll: one of the most important toys, p. 62).

The formed doll is a basic model and can be dressed either as a baby doll or a 'big' child, depending on the needs of the child.

Material

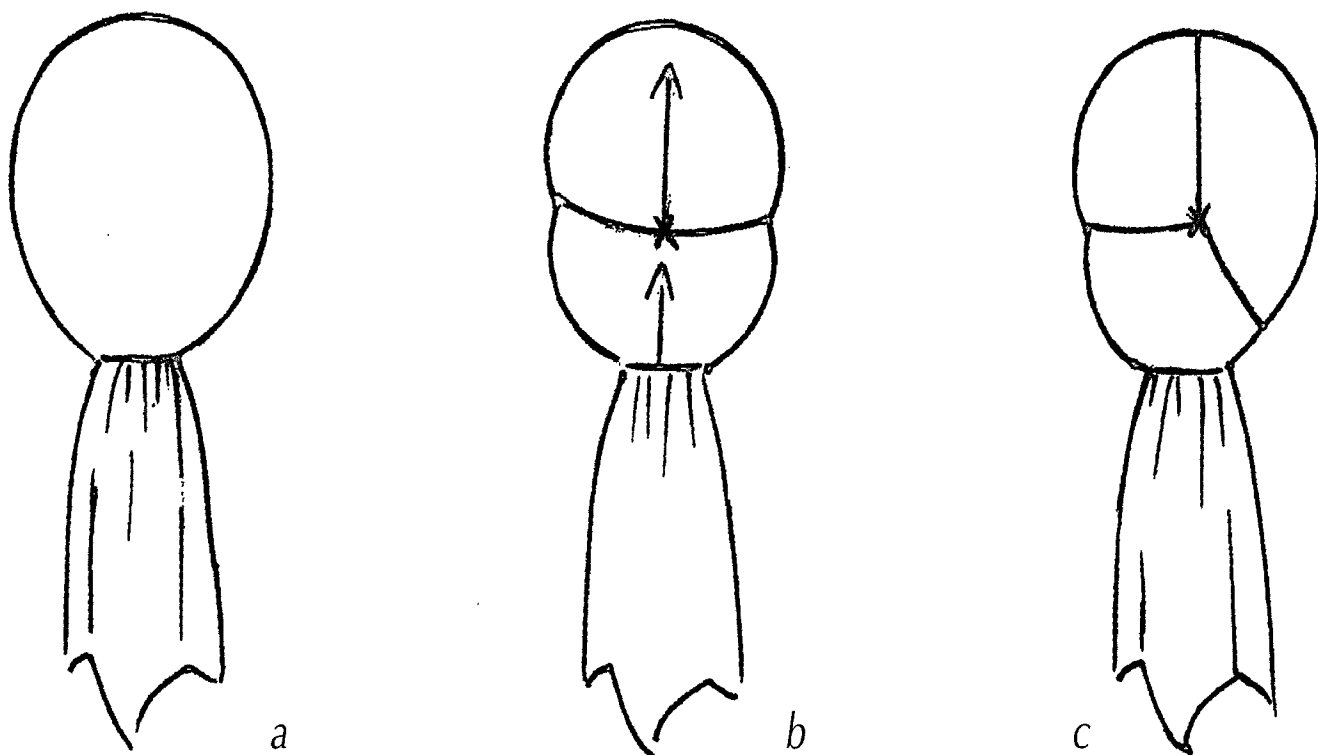
Skin-colored cotton knit

White straight (not ribbed) cotton knit

Unspun sheep's wool

Strong white thread (darning thread, crochet thread or embroidery floss)

Wool or mohair yarn for hair



The measurements given are for a doll size of $12\frac{1}{2}$ " , 32 cm (or 19" , 48 cm in parentheses), and a head height of 3" , 8 cm (or $4\frac{3}{4}$ " , 12 cm).

The measurements can only be a guideline as the stretchiness of the material varies.

To make the doll in different sizes use the head height as the unit of measurement for making the body. The proportion of head to body is just over 1 to $3\frac{1}{2}$. So, make the head first, and then adjust the body measurements accordingly.

The head

Head height 3" , 8 cm (or $4\frac{3}{4}$ " , 12 cm)

Fluff $\frac{3}{4}$ oz, 20 g (2 oz, 60 g) unspun sheep's wool and form into a firm and solid ball.

Cover it with a layer of carded wool, $\frac{1}{4}$ oz,

10 g ($\frac{3}{4}$ oz, 20 g). The wool from the layer below the ball is for the neck.

Place the ball on a $9\frac{1}{2}$ " , 24 cm (12" , 30 cm) square of cotton knit (cotton jersey or knitted cotton). Draw the fabric ends together and pull on them, holding tightly and adding more stuffing until a firm sphere is formed. Push the folds away from one side where the fabric grain runs from the top of the head to neck. It is not possible to cover the folds with the outer covering of cotton knit.

Tie off at the neck by winding the thread round twice. Knot the ends after checking the head height (a).

It is also helpful to place a tightly rolled wool cylinder inside the neck before tying off the head; this will keep the neck from becoming wobbly later on.

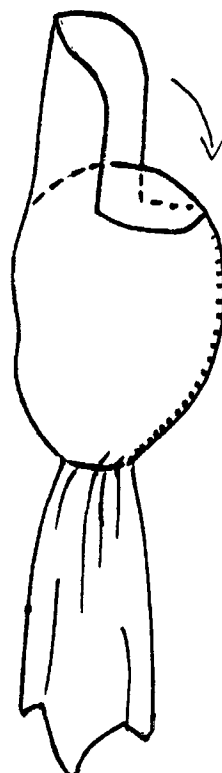
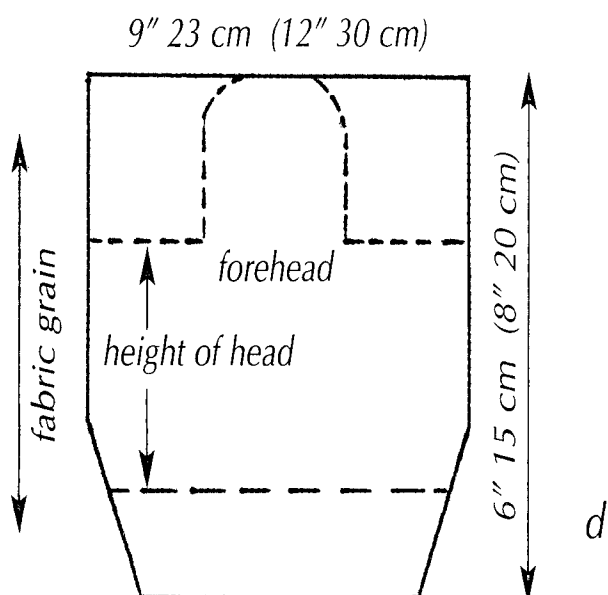
Choose the smoothest side to be the face. Fasten a length of strong thread to the place where an ear would be, and bind it around the head horizontally once or twice, $\frac{1}{8}$ " (2–3 mm) below the middle of the head, tightly enough to constrict and make an indentation at the eye line (b).

Stitch into the fabric at the starting point, then continue the thread halfway around the head to the other ear and stitch it down firmly.

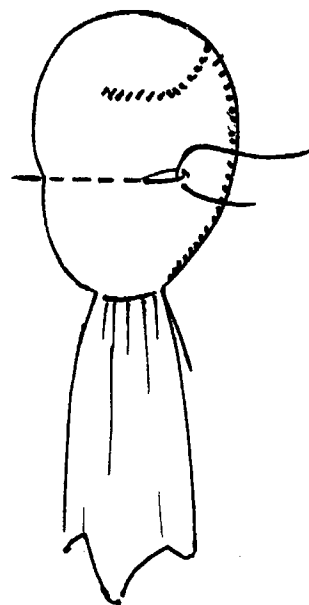
Take the same thread over the top of the head and down to the opposite ear and pass it down through the neck in front of the cylinder, then stitch it down at the second ear, making sure not to pull it too tight.

To shape the back of the head, pull the horizontal thread down toward the nape of the neck to about $\frac{1}{2}$ " (1.5 cm) above the neck thread (c). Smooth any bulges at neck upward under the thread. Do not cut off surplus fabric.

Cut the outer covering for the head from cotton knit according to the pattern (d). The



e



f

grain of the fabric should run vertically up and down the face, with maximum stretch horizontally. Allow 1" (2.5 cm) above the head and $1\frac{1}{2}$ " (3.5 cm) below

Smooth the fabric across the face, especially at the eye line. Overlap at the back of the head, turn under the raw edge and sew a vertical seam. Make sure that the fabric is drawn tight. The seam can be quite wide at the neck to make sure there are no wrinkles in front at the chin.

Tie off the neck with strong thread. Fasten the thread with a few stitches to stop it slipping.

Draw the top flap toward the back of the head, trim off excess fabric (e), turn under raw edges and sew together with small, tight stitches (f). The outer covering should fit tightly and neatly.



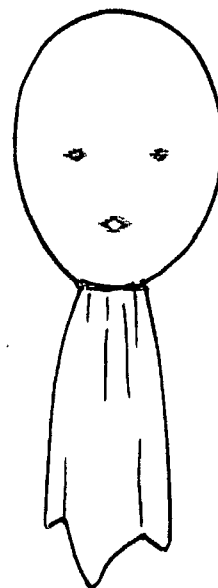
The face

The face should have a neutral expression. That way children can create any expression they want with their imagination.

Use glass-headed pins to find the right place for the eyes and mouth. Dots for eyes and mouth should form an equilateral triangle. Use colored silk embroidery thread. Then stitch in from the side (*f*) to right or left of the pin. To make eyes sew in three longer stitches in the centre and one or two shorter ones below and above. To make a mouth sew two or three longer stitches in the centre, and one or two shorter ones below (*g*).

- ≡≡≡ Eyes
- ≡≡≡ Mouth

Pull the thread tight. The eye stitch should be barely $\frac{1}{4}$ " (5 mm) wide. Make sure that it is horizontal and that the distance between the eyes is not too small.



g

It is best to try it out first on a piece of cloth. It is also possible to sew the eyes with a double white thread, then cover the eye stitch with a blue colored pencil (don't make it too dark) and indicate the mouth with a red colored pencil. Practise first (*g*) (see *h, k, l, n, o*).

The hair

The hair is stitched with knitting yarn. You need a sharp needle with a large eye so that the cotton knit doesn't get holes or a running stitch.

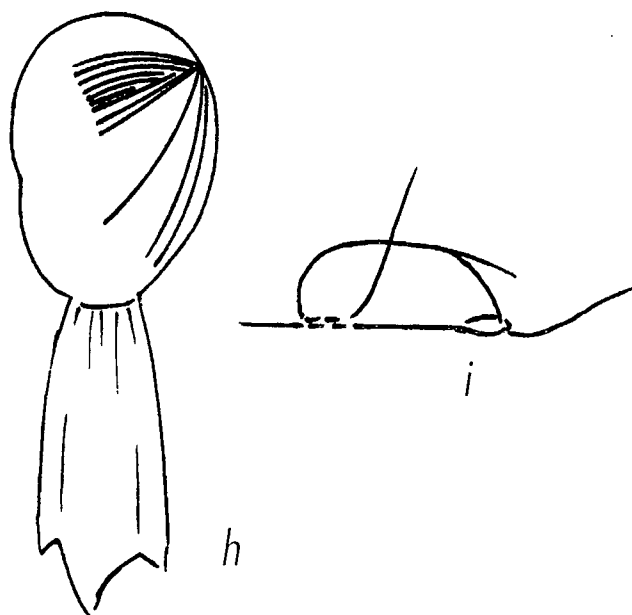
Shaggy style (*h*)

Centre the stitches around the crown. With long straight stitches from the central point to the hairline divide the hair into sections (*h*). Then fill each section separately. Not all stitches need to be the full length to the centre, as otherwise the hair will get too thick. Leave the ends hanging out anywhere.

When the whole head is finished, pull through the single hairs. Either start at the centre or at the hairline. Make a stitch about $\frac{1}{4}$ " (6 mm) long, in the same direction as the others, sew back into the same stitch and cut off the wool at the desired length (*l*). Trim the hair once finished.

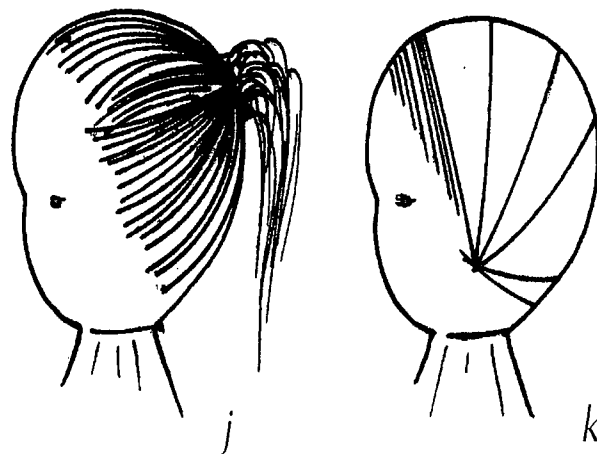
Ponytail (*j*)

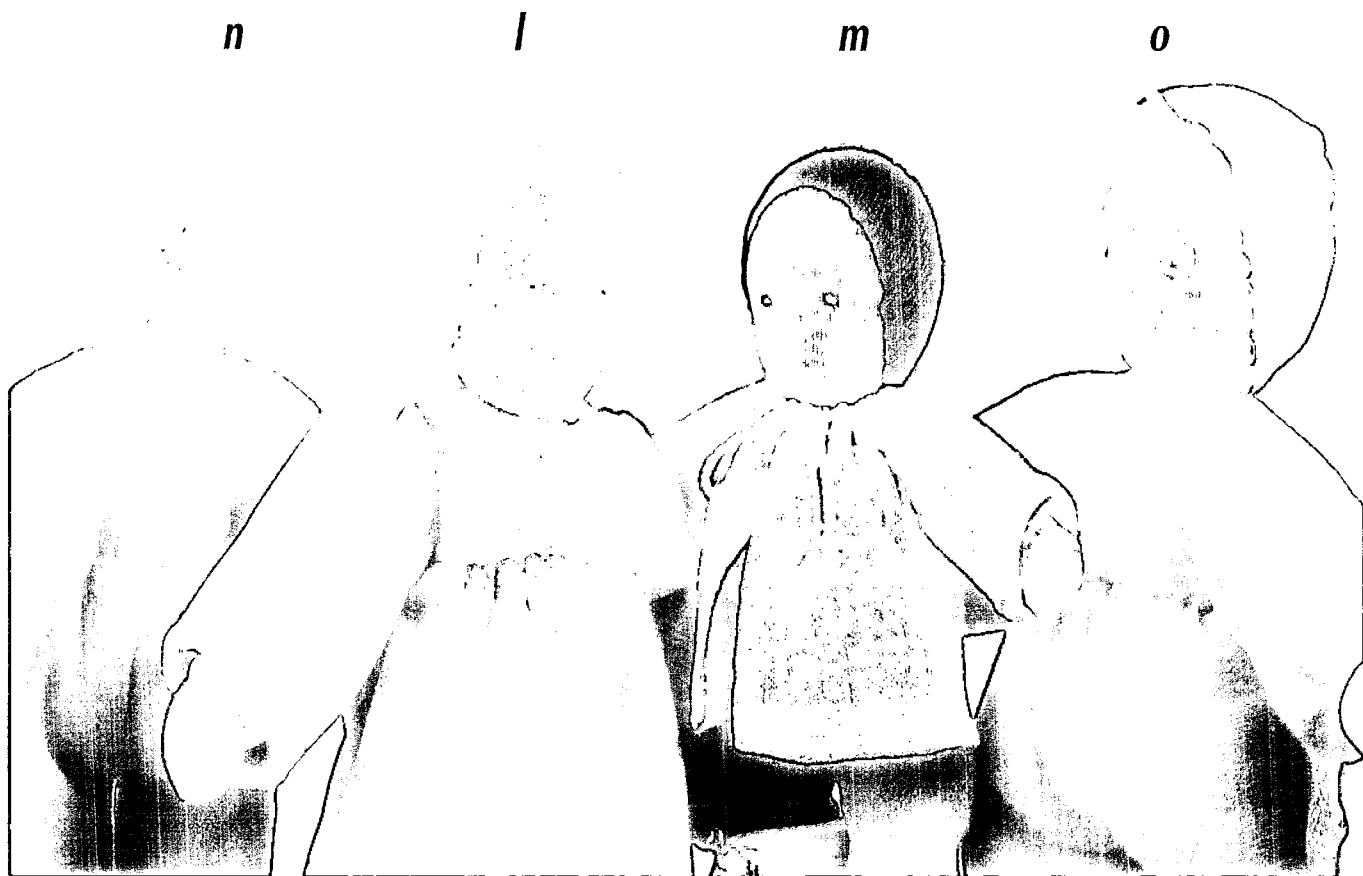
Stitch the head in the same way as the shaggy style, but leave long ends hanging out around the centre of the head.



Braids (*k*)

Draw the centre parting very lightly with a lead pencil from forehead to the back of the neck. Stitch along this line with small chain stitches or backstitch. Choose a point just below each ear. Divide the head into sections with long straight stitches from ear to ear, stitching under the parting. Fill in the sections the same as for the shaggy style, always stitching under the parting. Again, each thread does not have to go





right from one side to the other. Leave long ends hanging around the ears.

If necessary, add more long hair: make a small stitch and sew back into the same stitch as in (*l*).

If you don't want an accurate parting, you can mark the parting lightly with a lead pencil and then stitch each side separately with long stitches from slightly below the ear to the parting.

If you want a fringe you can stitch with long stitches from the point where the parting ends onto the forehead.

Alternatively, you can stitch small secure stitches (*l*) along the hairline. Then trim the fringe.

Straight hair I (*l*)

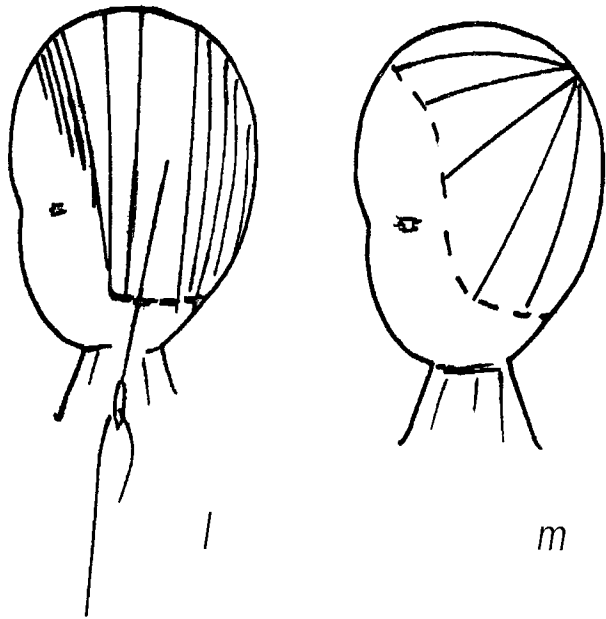
Stitch along the parting with chain stitch or backstitch the same as for the braids (*k*), but only from forehead to the centre of the back.

Mark the bottom hairline with wool with small stitches (*l*).

Without having to stitch into the cotton knit you can stitch through the small stitches of the hairline and under the parting over to the other side. Again, not every stitch has to go right across.

To finish, stitch a few long stitches at the front from the side to the start of the parting, getting shorter towards the top (*l*).

The ends of the wool should disappear into the head after making a small secure stitch underneath the hair.



Straight hair II (m)

Mark the hairline around the head with a thin pencil line. Stitch small stitches around this line with the wool for the hair.

Starting in the centre of the head, make long stitches to the hairline, using the small stitches to hold the hair and not the cotton knit. Not every stitch has to go to the centre.

To make the hair nice and thick it is advisable to repeat this process twice or three times, but not so densely.

Straight hair III (n)

Make the hair like the shaggy style (h), but let the ends disappear into the head after a small stitch (l) to secure them.

Cap and hair (o)

This style is suitable for the flopsy doll.

Cut out the cap (about $8\frac{1}{2}'' \times 3\frac{1}{2}''$, 22×9 cm). Wrap the wool for the hair around two fin-

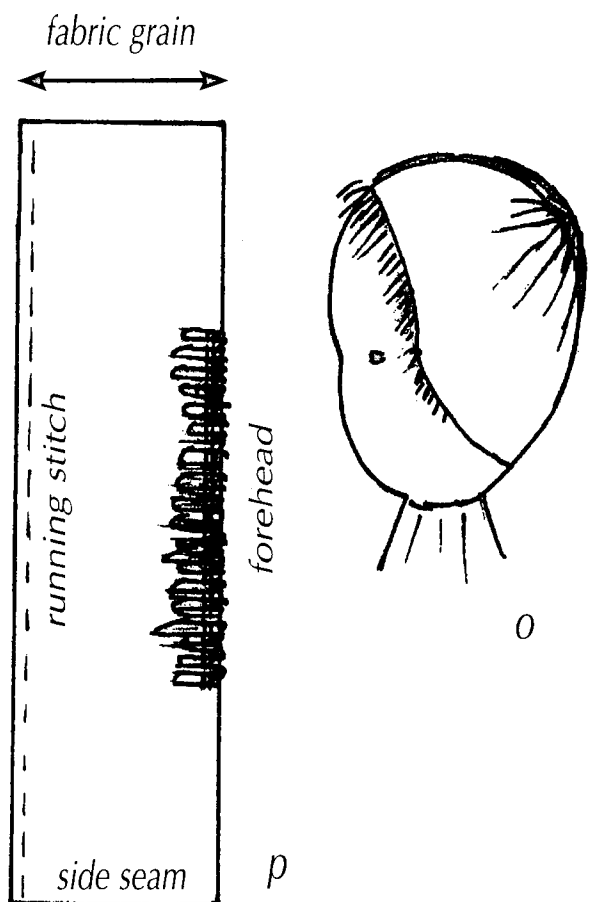
gers and place it in bunches along the edge of the cap (right side up). One side of the bunches should end at the edge of the cap (p). Spread out the bunches equally either side of the middle. You can either make a fringe, or let the hair go further down the side.

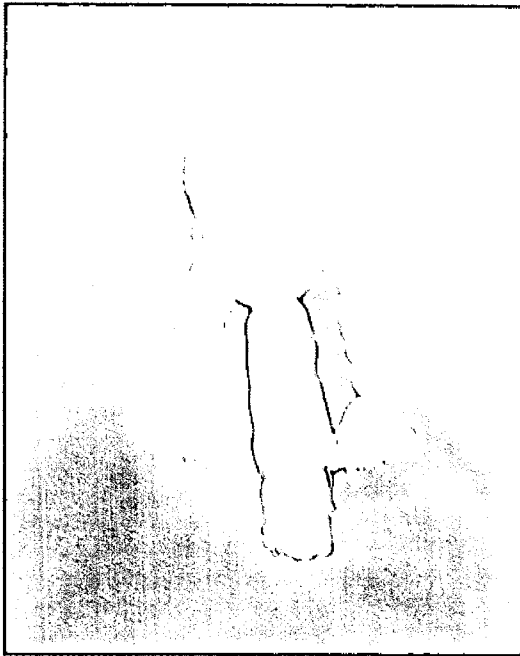
Carefully sew the hair on with a double seam on a sewing machine.

Sew up the side seam of the cap. Run a gathering thread around the back edge. Turn to right side.

Flap the hair out, at the same time the raw edge will turn under. With small stitches, sew the edge of the cap with the hair to the head.

Finally, trim the hair to about $\frac{1}{2}''$ – $\frac{3}{4}''$ (10–15 mm), slightly shorter at the sides.





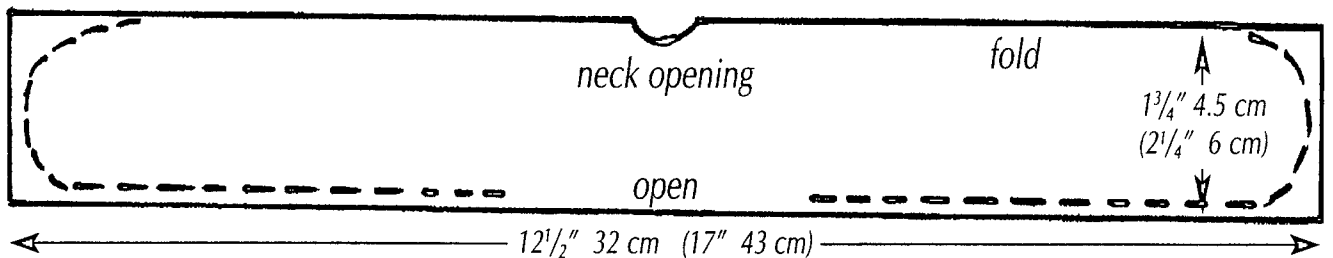
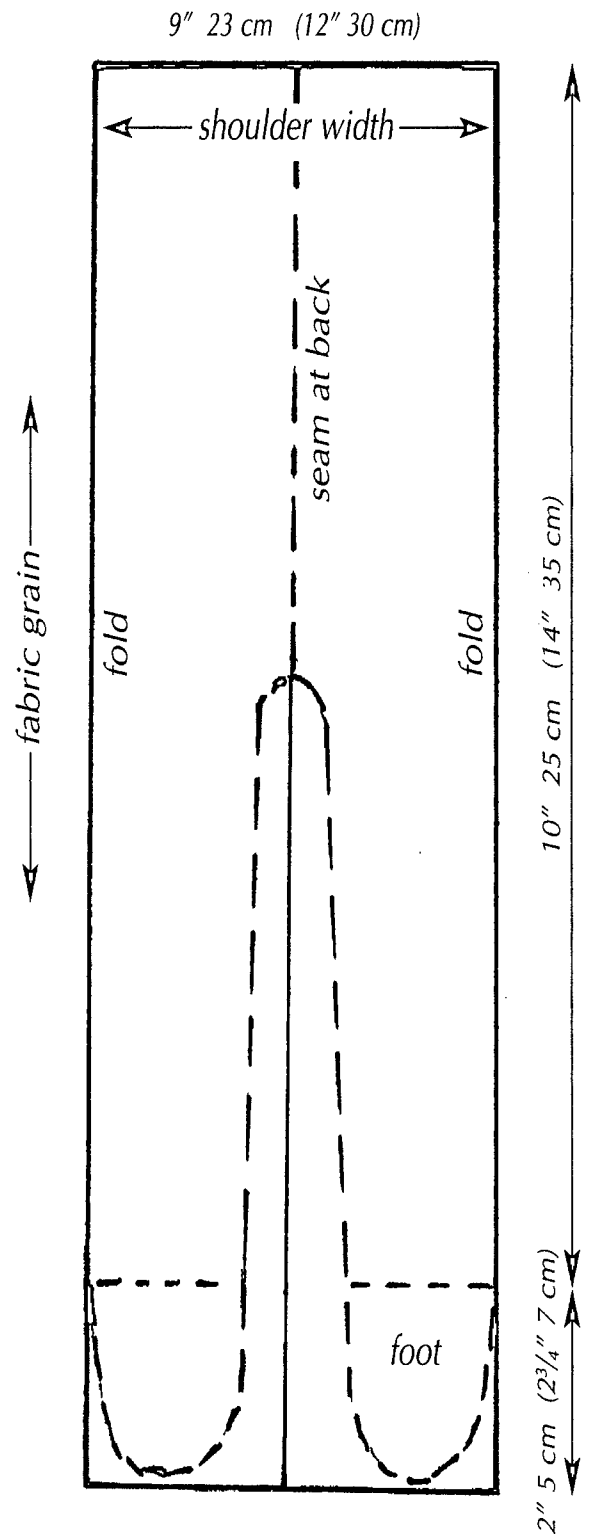
The neck cylinder

To stop the doll having a wobbly head, make a stiff cylinder the same length as the head with the wool hanging from the head and the corners of the cotton knit. Wind strong thread around it tightly.

The body

The body is made of skin-colored woolen or cotton knit fabric (cotton jersey) or from an old thin knitted sweater.

Cut out according to the pattern, using the measurements only as a guideline according to the stretchiness of the knit fabric.



Sew the back seam of the body from the top of the legs to the shoulder; then stitch the legs and feet as shown by the dotted line. Cut carefully between the seams of the legs. Turn inside out.

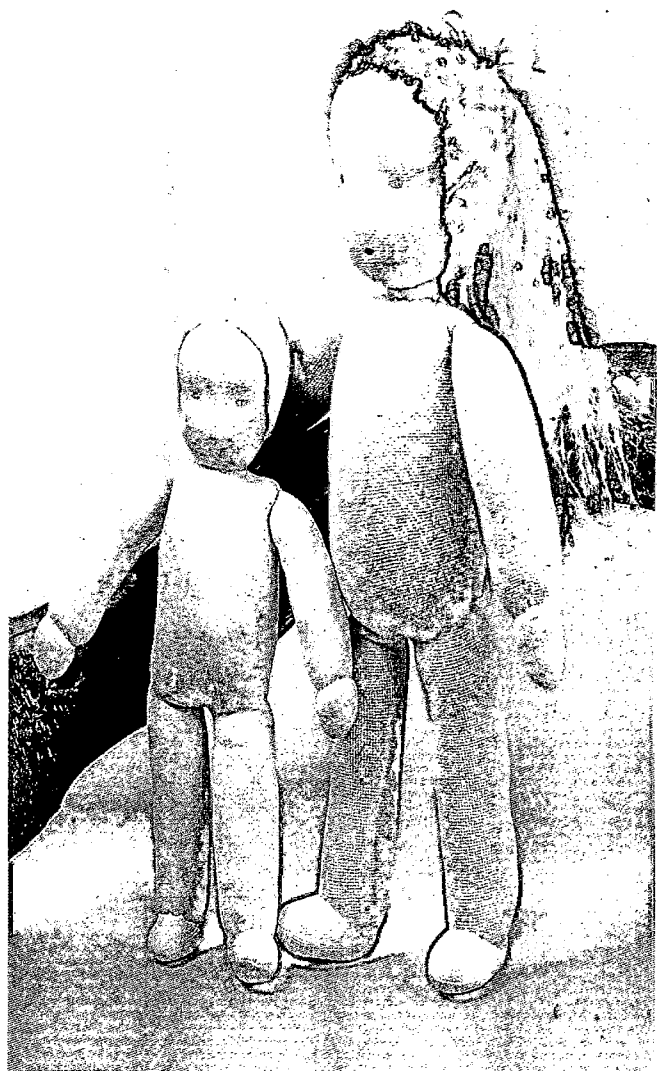
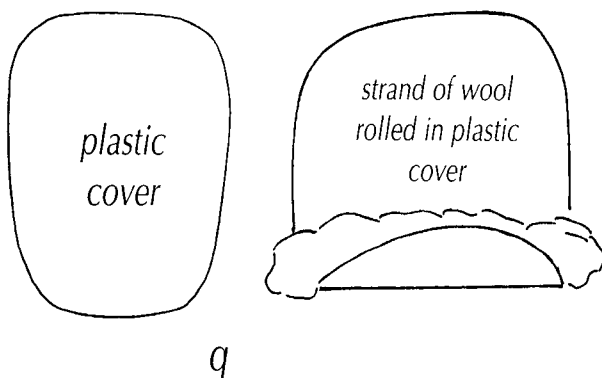
Stuff a small firm ball of wool into the front of the foot so the feet become flat. Stick a pin above to stop it slipping.

Stuff the legs as far as the thighs with a firm strand of wool. To make it easier to stuff the leg, wrap a transparent plastic cover with a rounded edge tightly around the roll (*q*). Take a wooden spoon handle and push the wool into the leg while carefully removing the plastic cover. Make sure both legs are the same thickness and firmness.

Fill the body with a bigger ball of wool, leaving a loose 'joint' to enable the doll to sit.

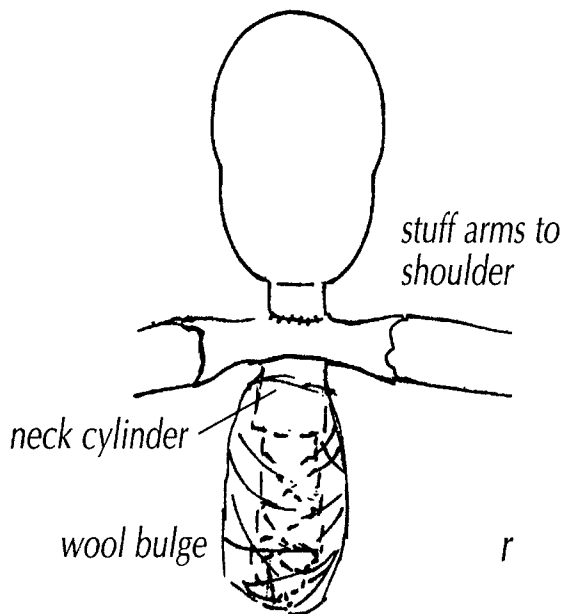
Sew the **arms** on the reverse side as shown by the dotted line and turn inside out to right side.

Lightly stuff the arms with wool as far as the shoulders, again with the help of the plastic cover. They can be more loosely stuffed than the legs. Keep the central area empty so that the arms can move freely.



At the center of the shoulder fold, cut a tiny hole for the neck and push the excess head fabric through. Pin the arms to the top of the body and check their length against the body. They should hang about half a hand's width below the crotch. If the arms are too long, tuck the excess material under and sew it with a few stitches to the front and back of the neck cylinder. If they are too short, they can be cut apart and sewn to the sides of the neck.

Wind some wool around the bottom half of the neck cylinder to form a firm, thick bulge (*r*). Make a hole in the middle of the body



stuffing and push the protruding wool from the neck cylinder into it. Cut the body cotton knit a little at the arms.

Turn the fabric under to make the body length one and a half times the height of the head, about $4\frac{3}{4}$ " , 12 cm (or 7" , 18 cm). Pin the fabric at the height of the neck thread.

It is advisable to make a **neck** for larger dolls. Their are two possibilities:

Sew a length of cotton knit about $1\frac{1}{2}$ " (3–4 cm) wide around the neck (with the fabric grain running vertically). Turn it in at the top and sew it to the neck thread.

Sew the body about $\frac{1}{4}$ " (5–10 mm) below the now covered neck thread.

First sew the body to the neck, about $\frac{1}{4}$ " (5 mm) below the neck thread. Then lay a thin strip of cotton knit around the neck (fabric grain running vertically) and sew it on at the top and bottom with small stitches (p. 77).

Once you have checked that the shoulders are the same length, sew them on with mattress stitch from the outside to the neck (for example, "I...I...I...I... where the thread comes out at the top stick the needle into the bottom; the thread should run invisibly under the fabric). Sew around the neck as well; with dolls without a neck, sew around the neck thread.

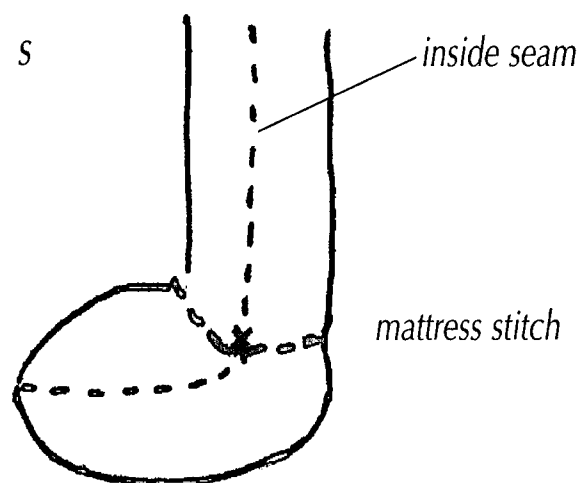
Turn the fabric under at armhole, and sew to arms.

Run a gathering stitch at wrists and draw up slightly.

The feet

Remove the pin in the foot and pull the front of the foot up to form a right angle.

Sew a seam with mattress stitch from one side to the other where the foot touches the leg (s). Sew along the heel with a tiny running stitch, pull it slightly and secure it. If necessary, stitch through the ankle from side to side so the foot does not lose its shape.



Flopsy doll

The flopsy doll is a soft cuddly doll. The body is also its garment as it is both soft and loose. Because it is so soft children like taking it to bed with them.

The following measurements and material sizes are for a 12½" (32 cm) doll, with a head height of 3¼" (8 cm).

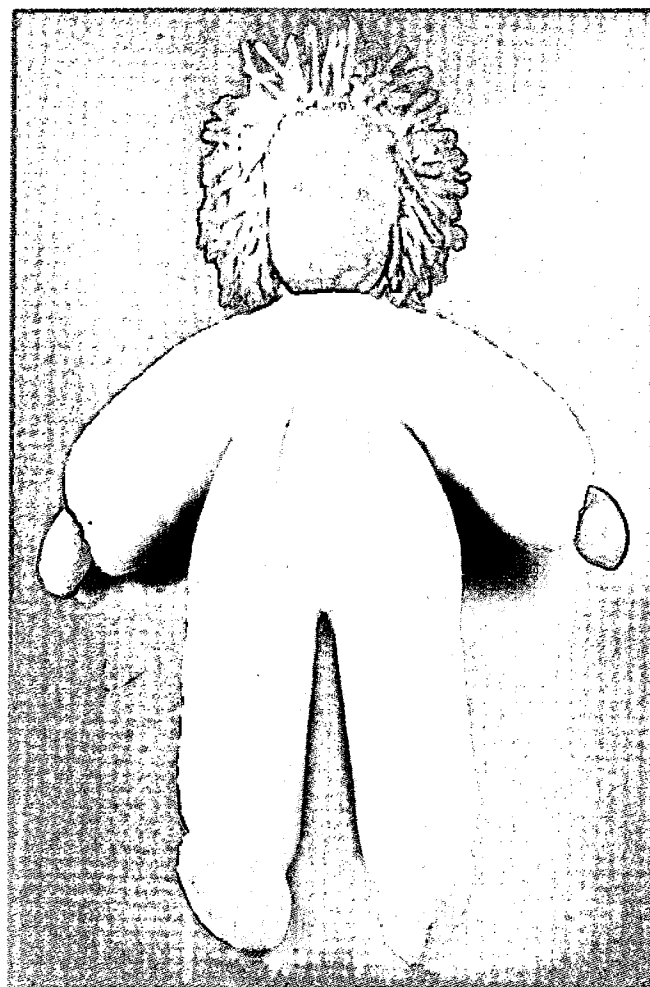
Material

About 3½ oz (100 g) carded, unspun sheep's wool

12" x 14" (30 x 35 cm) white straight, not ribbed, cotton knit, for example an old undershirt

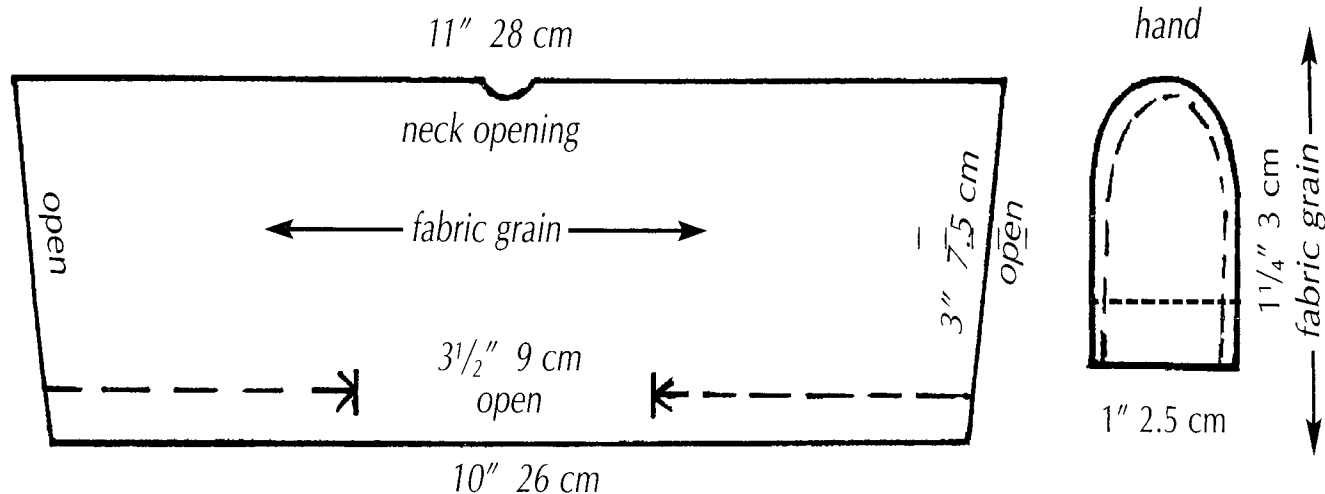
Skin-colored cotton knit for the head and hands

Wool fabric, jersey or other soft, solid-colored fabric

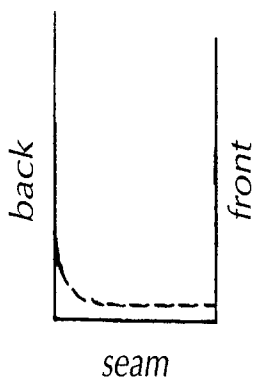
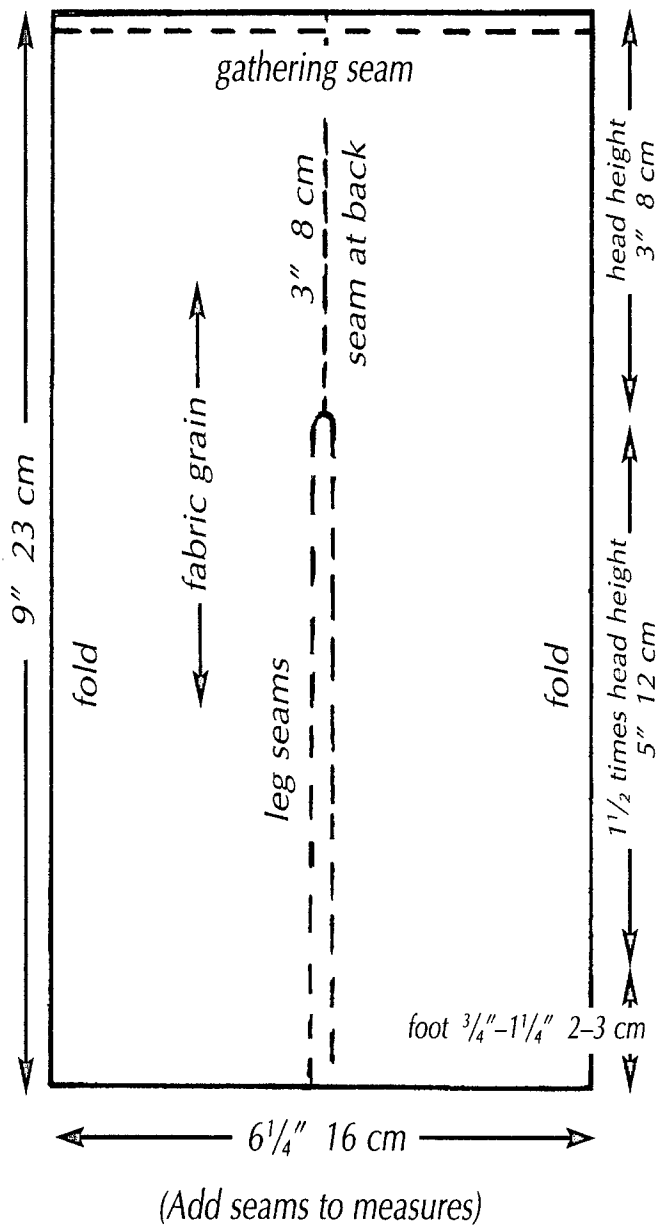


The head

The height of the head is 3¼" (8 cm). It is made as for the formed doll (p. 69) using about 1¼ oz (35–40 g) of unspun sheep's wool.



Trousers



The body

The body is cut relatively large and is only lightly stuffed. Only the stomach should be stuffed tighter.

The arms

Cut out arms according to the diagram. Maximum stretch should run from wrist to wrist and across legs horizontally.

Sew sleeve seams. Turn inside out to right side.

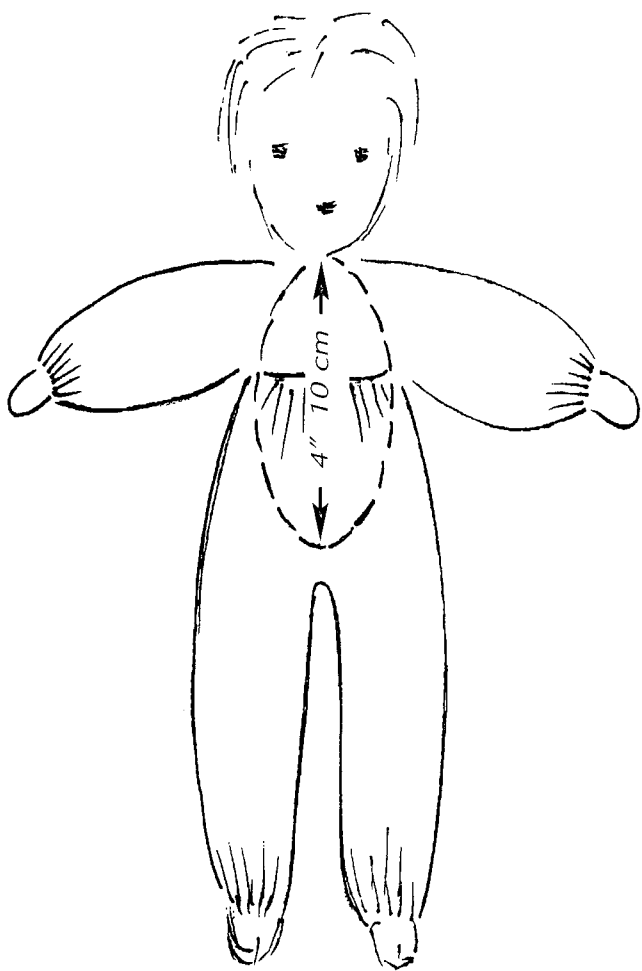
Cut a small hole at center of fold on arm section, pull the surplus head fabric through the hole, turn under edge of the neck hole and sew firmly to neck.

Form an oval-shaped bag from the surplus head fabric. Stuff with a handful of wool shaped into a solid oval cushion one and a half times the head height or 4" (10 cm) (see p. 81). So that the head does not wobble, pull bottom edge of head covering down and sew to body cushion.

The legs

Sew the back seam on wrong side, and then the leg seams. Fold legs as though for pressing a crease in pants, then sew foot seam in a gentle curve from front to back, making the heel more curved (see diagram). Clip carefully between the seams of the leg to $\frac{1}{8}$ " (2 mm) before the seam. Turn inside out to right side.

Stuff legs and lower body lightly, and run a gathering thread through the upper edge.



Push body cushion down into lower section. If the stomach is too fat, remove some of the wool. Check the length of the body from the neck thread to the top of the thighs: it should be one and a half times the length of the head (5", 12 cm). Distribute the folds to the front and back rather than the sides. Draw up the thread and stitch the raw edge firmly to cushion.

The arm section

Pull upper section down, turn under raw edge and sew to lower section over gathering thread. If the arms have turned out too wide they can be sewn in here. Stuff the arms lightly from the outside. Fold the arm fabric back so that the hands reach down to slightly below the crotch. Draw up wrists along the folded edge.

The hands

Cut out hands from skin-colored knit, sew on the reverse side as shown by the dotted line. Turn through to right side and stuff lightly. Insert them into wrists so that hands are about 1 $\frac{1}{4}$ " (3 cm) long and sew in place.

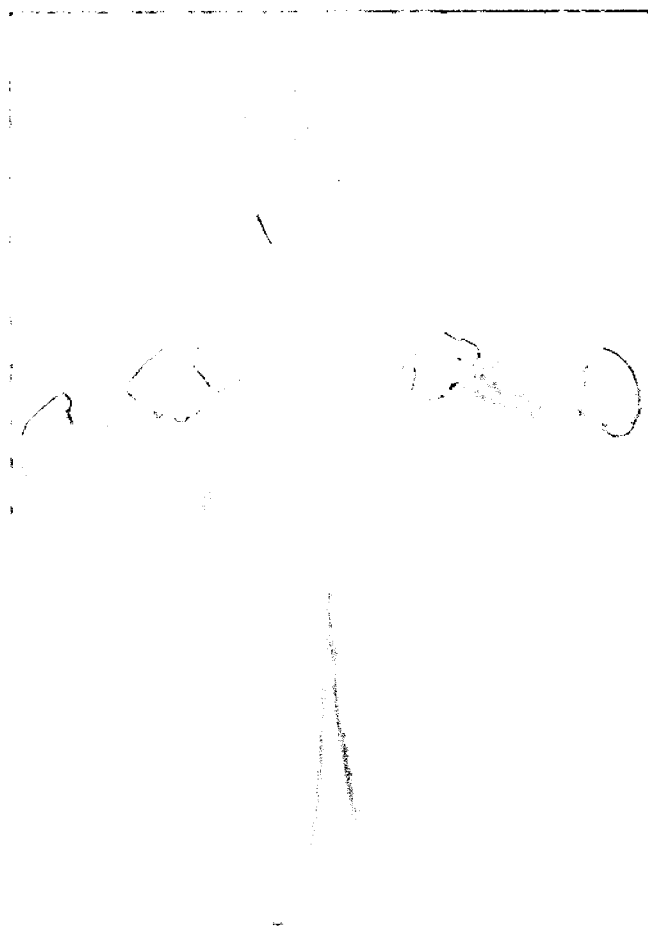
The feet

Run a gathering thread around the ankles about $\frac{3}{4}$ "–1 $\frac{1}{4}$ " (2–3 cm) from the foot seam and draw up slightly to indicate feet.

Cleaning the doll

So that the doll does not lose its form when washed, wrap it in a towel and hang it to dry as if in a hammock. You can also wash the doll's face with a sponge and soapy water.

You do not have to clean the doll for the child, in fact, the doll loses its familiar smell after being washed. However, washing the clothes regularly is a good idea, and can also be fun for children to do themselves.



Knitted doll

A knitted doll is also suitable for the doll's house. It is easy to make as the proportions are given by the number of stitches. Children that have just learnt to knit like making these dolls. Initially you will have to help them increase, decrease and sew together.

Material

- 1 oz (25 g) knitting wool
- 2 knitting needles
- Cotton knit for the head
- Wool for hair
- Unspun sheep's wool for stuffing

Knit every row. Cast on 36 stitches. Knit 12 rows. Then knit together the 17th and 18th stitch and bring yarn forward over needle to make a small hole for the neck. Knit a further 12 rows.

Bind off 11 stitches on either side and then cast on 7 stitches on either side. Knit 20 rows. Split the row in half. Knit 14 stitches, put other 14 stitches on a holder.

Knit back and forth on 14 stitches for 34 rows; bind off, leaving 24" (60 cm) length of yarn.

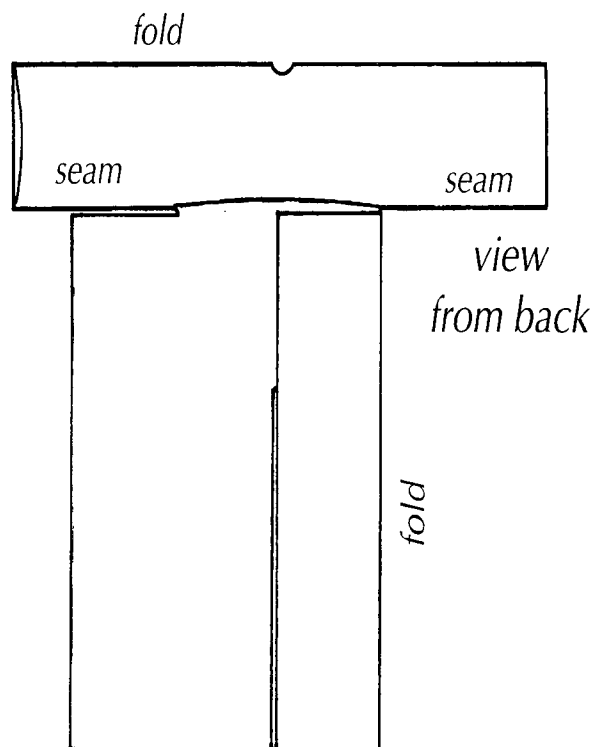
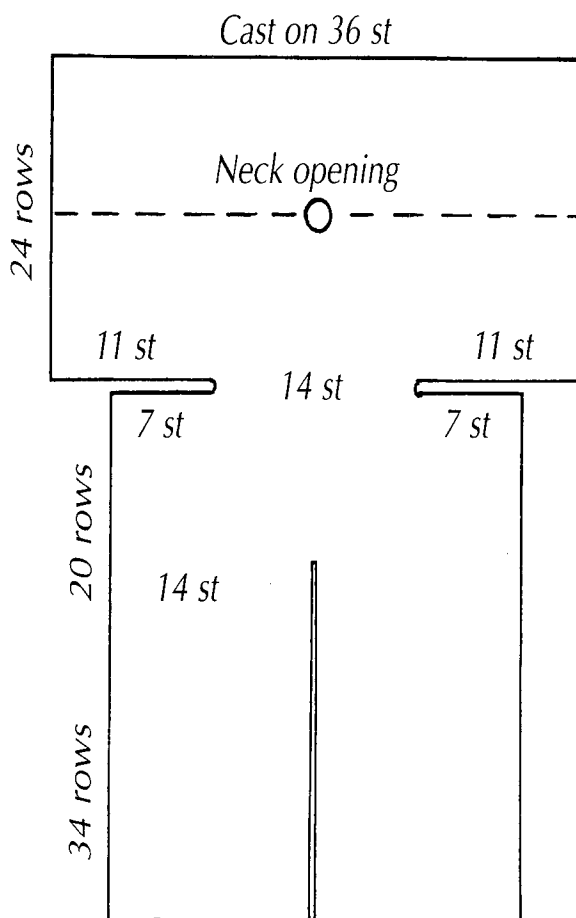
Put stitches from holder on needle and repeat knitting back and forth on 14 stitches for 34 rows; bind off, again leaving 24" (60 cm) length of yarn.

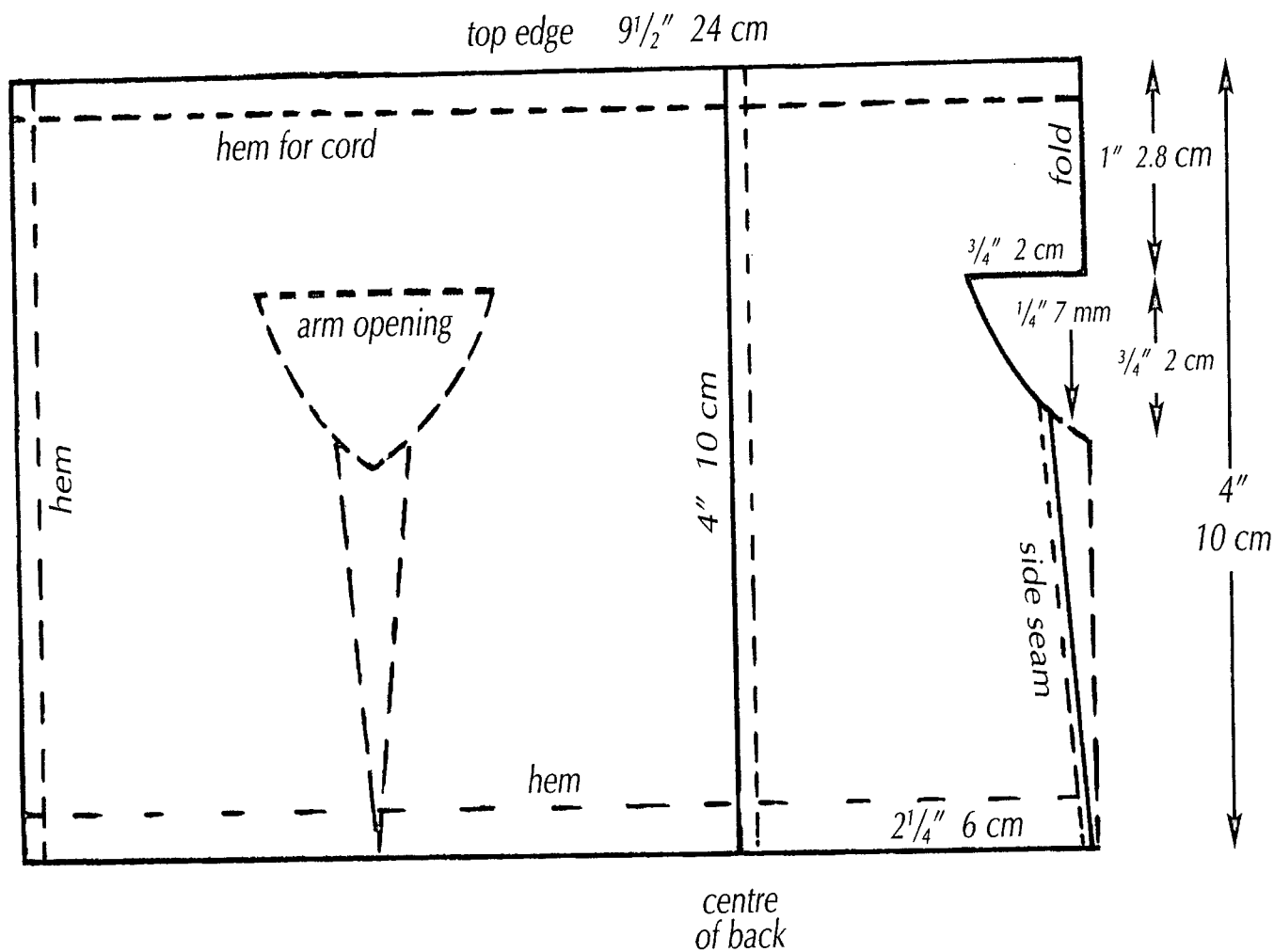
To make up, sew up the arm seams and the leg seams to the thighs. Fold the legs as for ironing crease and sew up the feet.

Make the head as for the formed doll (p. 70), height about 1½" (4 cm) if the body is 5" (13 cm) long. Push the corners of the neck fabric through the neck hole and sew the body to the head.

Stuff the legs and body not too tightly and shut the back seam. Run a gathering seam around the ankle.

Stuff the arms from the outside. Sew small hands, ¾" (1.5 cm) wide, 1" (2.5 cm) long. Push them into the armholes and sew them on. A little winged apron is a good dress for the doll.





Winged apron

Material

Batiste or thin cotton fabric

Hem the short sides of a piece of fabric, $9\frac{1}{2}$ " (24 cm) long and 4" (10 cm) wide (plus $\frac{1}{4}$ ", 5 mm seam allowance all round).

Hem the upper edge, wide enough that you can still pull a thin cord through with a thick darning needle.

Fold the two sides so they meet at the centre of the back (see diagram). Cut out the arm-

holes. Hem around the armholes finely by hand (if you made a bigger apron you would need to use bias binding).

Shut the side seams and hem the bottom edge. Twist a cord and pull it through.

Doll's cloths and shawls

Our experience is that three- to four-year-olds love swaddling their knitted doll in many cloths, before laying them into a basket, hammock (p. 88) or bunting bed (p. 86).

Older children differentiate between 'toddler' and 'baby' and dress accordingly. They like to fasten a fine cloth to the head with a crown headband (p. 37).

The children appreciate the different types of cloths and tend to use the thinner ones for headscarves and the soft, wooly ones as blankets.

The cloths can also be used for other play — they can turn into table cloths, birthday presents, be folded to make bandages, or tied together to make a St Nicholas' sack. A six-year-old might even take a few cloths, fold them in half and tie them with a cord to make

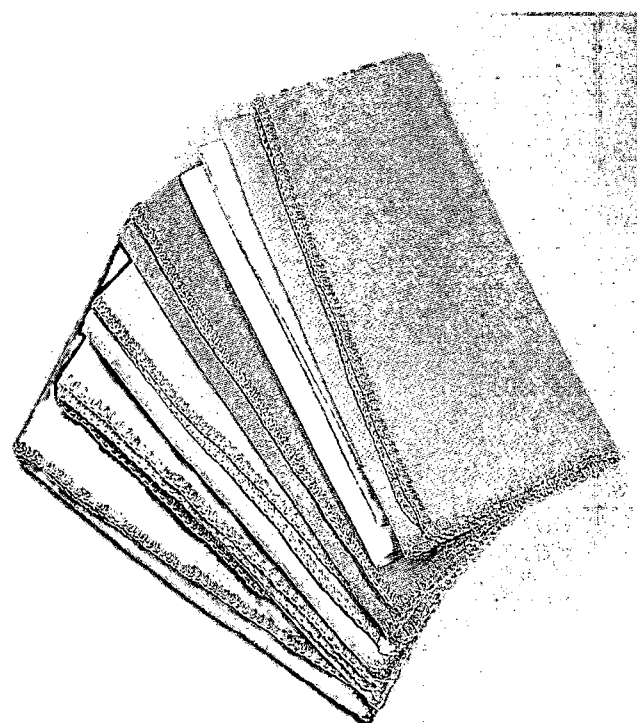
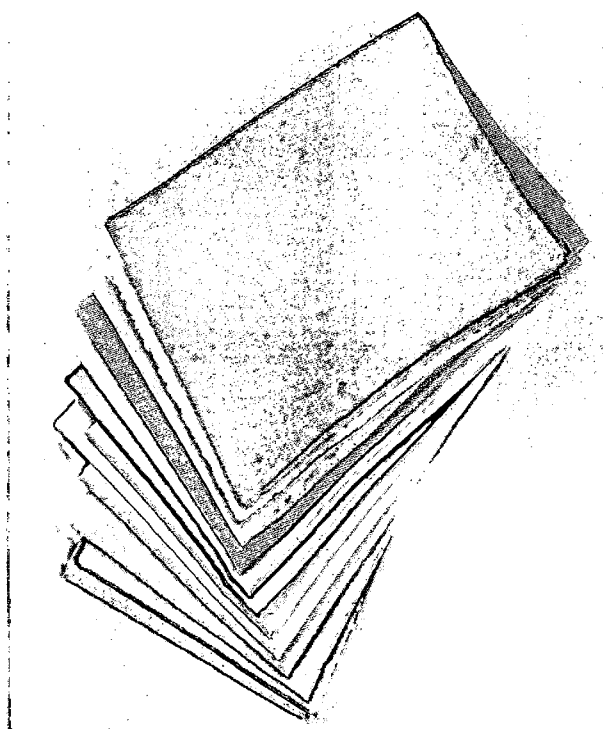
a 'picture book' from which they 'read' real stories to their dolls or younger brothers and sisters. They can be knotted to form figures and animals as described on p. 64.

They should not be too brightly colored. Hem the edges.

Material

12" to 17" (30 to 50 cm) squares of batiste, silk, thin woolen cloth, thin linen or flannel.

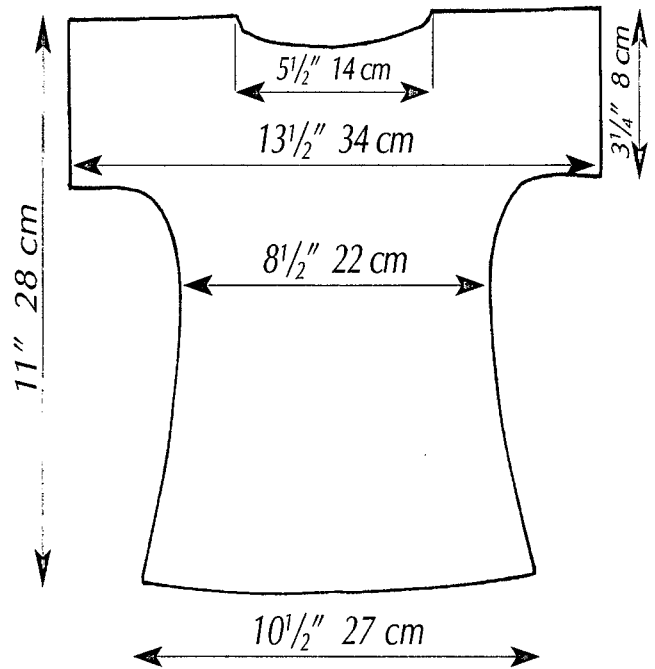
Alternatively or additionally rectangles of 18" x 24" (45 x 60 cm).



A simple doll's dress

The pattern for a doll's dress can be very simple. Thin, solid-colored wool fabric or other soft, solid-colored cotton fabrics, such as flannel and batiste, are appropriate fabrics for dolls' clothes. The pattern is a rough guide for a doll with a 3" (8 cm) head.

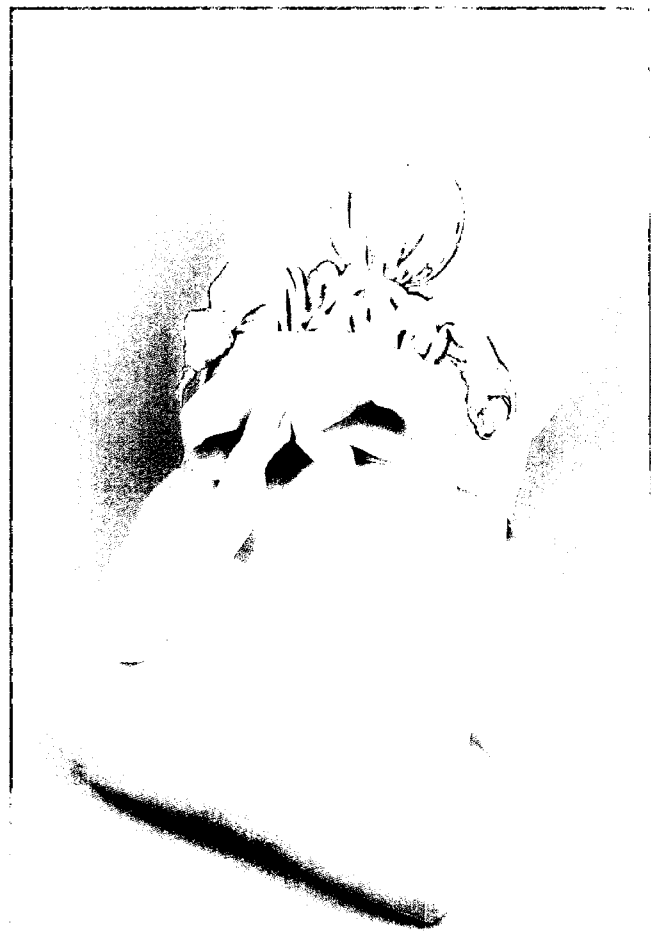
Crochet around the neck opening with loops in the second row. Thread a cord through and stitch it at the back to prevent it slipping out.



Doll's bunting bed

Doll children, wrapped in many cloths, find protection in this bunting bed, in which they can be carried around, and this makes for a cozy bundle for the child to snuggle in his or her arms. The bunting bed can also be laid in a basket or in a hammock, or the child can lay it across their lap while listening to a story. At first, an adult or older child may be asked to tie the ribbons but between the ages of five and six, the normally developing child becomes interested in the tying process and then usually learns very quickly to tie through imitation.

This little bunting bed is like a thin mattress partly folded over to make a kind of sleeping bag. The head-end remains open and the top acts as a kind of blanket. The mattress is enclosed in a cover which can be removed for washing. The child 'swaddles' the doll in this thinly stuffed mattress.



Material

Simple cotton, 25" x 10" (63 x 25 cm) for the mattress

Unspun sheep's wool for stuffing.

Batiste, poplin, muslin or flannel, 24½" x 9" (62 x 23 cm) for the cover.

Mattress

Cut out the chosen material following the pattern opposite. Fold in half, pin together and stitch around leaving the end open (a).

Turn right side out, iron the seams, and stuff loosely with teased unspun wool.

Close the end with small overhand stitches.

To prevent the wool from collecting in one corner, spread the stuffing evenly and fasten by stitching right through the mattress with a few cross-stitches (b). The mattress will become slightly shorter and narrower.

Cover

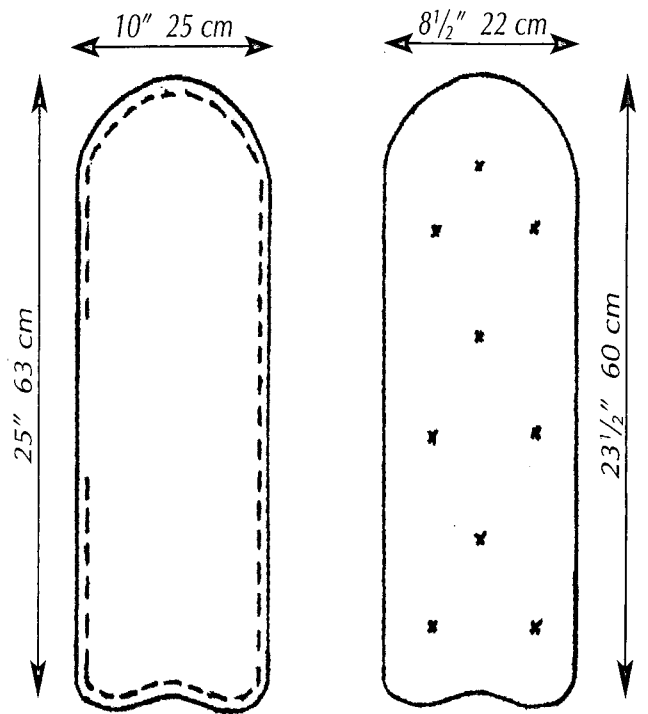
Finished size is about 24½" x 9" (62 x 23 cm).

Cut out the material following the pattern opposite, but check the size of the finished mattress first.

Remember to make an allowance for the row of buttonholes on the one side. (1", 2-2.5 cm).

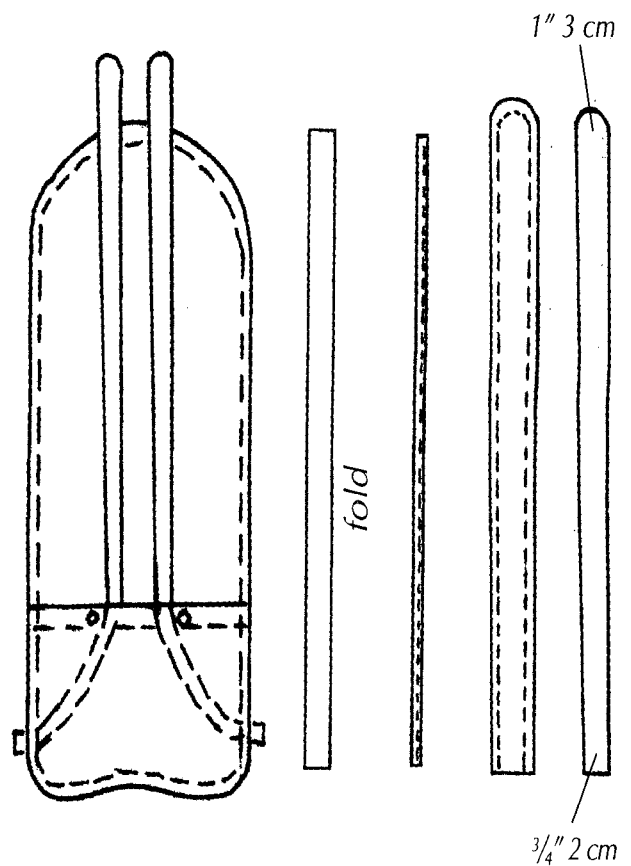
Sew the button bands first and lay them one over the other.

Place both sides of the cover on top of each other (right sides facing each other). Place the ribbons in the cover and insert them into the seam (c). Then sew around the edge of the cover, turn and iron.



a mattress

b finished mattress



c cover

d

e



Ribbons

Length 27" (68 cm), width $\frac{1}{2}$ " (1–1.5 cm) (d), or $\frac{3}{4}$ " (2 cm), widening towards $1\frac{1}{4}$ " (3 cm) at the end (e).

For (d) fold in both ends about $\frac{1}{4}$ " (5 mm), then fold it lengthways and sew along the right side.

For (e) cut the ribbon out of doubled fabric, sew, turn and iron the seams well.

When the child wants to tuck in its doll, it is put on the rounded pillow end, the little bunting bed is folded over and the ribbon, tied around, will keep the doll and bed in place.

Doll's hammock

One of the bedding possibilities for a doll is a hammock. Wrapped up in a cloth or a bunting bed the doll can be rocked. The hammock can be hung up in the house, on a balcony, between two chairs, or two stands. It is easy to find somewhere to hang it in the garden. Even if you don't have a suitable tree or bush, you can push two thick forked branches into the ground. A hammock can also be used for other things, for example, as a rucksack or a fishing net.

Material

$1\frac{3}{4}$ oz (50 g) of thin cotton string

Crochet hook number $2\frac{1}{2}$ –3

2 pieces of dowel, about $\frac{3}{4}$ " (16 mm) diameter, 16" (40 cm) long

Start with 160 chain stitches;

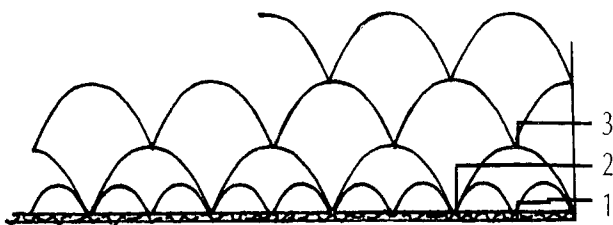
Row 1: Crochet 3 chain stitches (the first time as well as the starting 160 stitches), stitch into every fourth stitch. You will have 40 small loops. The dowel will later be pushed through them.

Row 2: Crochet 7 chain stitches, stitch into end stitch of each second loop. You will have 20 loops. (If you have thick cotton or you crochet loosely, 6 or even 5 chain stitches might suffice for the loops).

Row 3 and every following row: Crochet 7 chain stitches, stitch into the middle of each loop of the row before.

The edge loops are also only 7 chain stitches long, that way the edges of the hammock are pulled tight, the hammock hangs better and the doll cannot fall out.

After 19 edge loops on both sides finish with a row of small loops. Crochet 3 chain stitches and sew into the centre and at the end of each loop.



The dowels

Round off the edges of the dowels with a file and sand them smooth.

Drill a hole about $\frac{1}{4}$ " (5–7 mm) away from each end. If you do not have a drill you can also carve a groove around the dowel.

Wax the dowels with beeswax, polish them and push them through the first and last rows of small loops.

Fasten the corner stitches of the hammock to the dowel with a length of cotton by wrapping it at least twice through the hole or around the groove.



Loops for hanging

Make the loops for hanging the hammock (length 22"–24", 55–60 cm) either by twisting cotton or crocheting, for example 110–120 chain stitches, and then two rows slip stitch (insert hook and in one step draw the yarn through the chain stitch and the loop on the hook).

Fasten the loops by threading them into the holes in the dowels or winding them around the groove.

Simple cloth hammock

Material

Cloth: 18" x 32" (45 x 80 cm)

2 cords 20"–24" (50–60 cm) long (see p. 38).

You can make a hammock simply and quickly with two cords and a piece of cloth. Gather the cloth at both ends and tie a cord around each of them. Knot the ends together to create a loop for hanging the hammock up.

You can also use a towel or a cloth diaper (nappy) instead of a cloth.

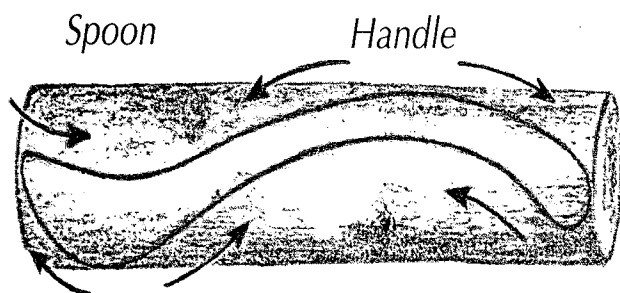
Carved wooden spoons

Every small spoon that you carve will be different both in form and size from all the others. The same is true for bowls and plates. It is easy to imagine how lively a table set with them will look to the dolls and doll mothers. Now and again the spoons might be used for other, unrelated things: placed behind the ear of a waiter or for writing when playing school.

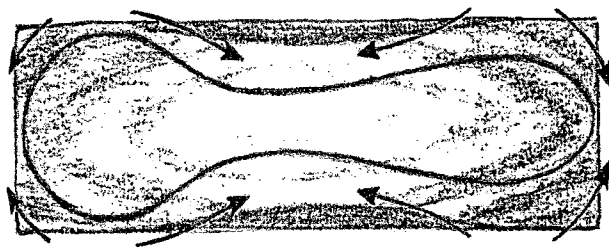
Material

Branches: about 1" (2-3 cm) diameter, 4" (10 cm) length

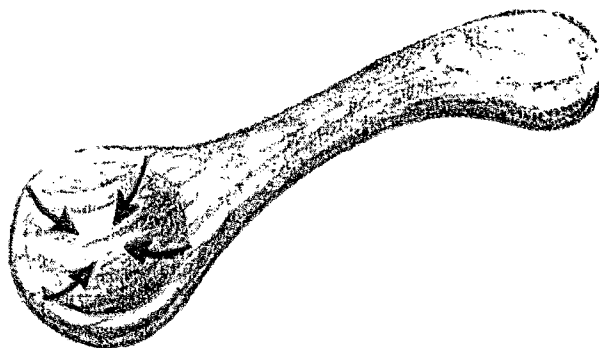
First, carve off the bark. Draw a spoon on the side and carve the wood in the direction of the arrows.

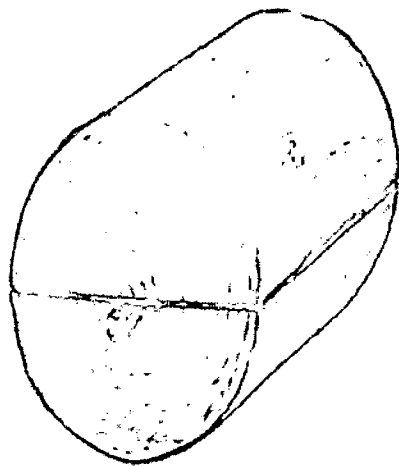


Next, draw a spoon from above and carve away the wood in the direction of the arrows.

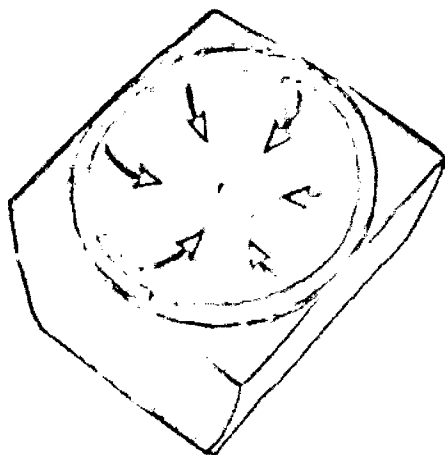


Then round off the corners. Hollow out the spoon with a small gouge. Finally, sand and treat the surface with beeswax.

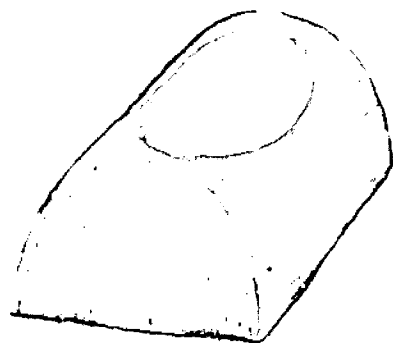




a



b



c



Carved bowls and plates

Material

Branches: about 2"-3" (5-8 cm) diameter
 Saw or chop a piece of branch in half (a). Either flatten the base (b) or take the curved side for the hollow (c). Draw the form and hollow out the middle with the gauge. Draw the base on the other side and carve away the excess wood to make a round form. Make the edge sloping. Sand and rub with beeswax.

Plates

Plates can be made in the same way as bowls. Saw the branch lengthways to make slices, about $\frac{3}{4}$ " (2 cm) thick.

The Play Store

In the age of the supermarket, a simply-equipped store corner can be of great significance for child's play. Children still occasionally experience shops in which one must perhaps wait to be waited upon, where a customer is asked what he is interested in buying, where a clerk brings out various items from which the customer may make a selection, and where one still hears 'please' and 'thank-you' and 'you are welcome' on occasion. Such a play store allows children to imitate such social forms and interactions.

The play store consists of a playstand (p. 33), perhaps with a roof covered by a playcloth (p. 34) fastened to the cross-pieces of the playstand and perhaps also attached to a molding on the wall, with a chair or stool and an additional shelf or playstand. The store is stocked with a wide variety of nicely cleaned nuts and fruit pits such as peaches, plums or apricots, with acorns and chestnuts neatly sorted into little baskets. Wooden scoops and small wooden bowls and baskets can be used for filling.

In this play store, the basic gestures of give and take, of please and thank-you are involved. We have also created a play area which will grow along with the children in their different developmental phases up to the seventh year and beyond, offering many opportunities for creative play (see stages of play, p. 13). For the child



under four the most important thing is the scooping and filling; for the four- and five-year-olds it is important that there are enough 'apples,' 'potatoes,' and 'eggs' in store. For the oldest children the exchange of money for purchases takes on increasing significance, along with the occasional construction of a 'cash register' or a weighing scale. Older children also love to transform the whole store and its contents into a steamship, a tour bus or an airplane.

Such fascinating things as real play money, a cash register, scales and real candies generally do not have the same inspiring effect on the creative play of the children.



Goods for the play store

Fruit stones, peach, plum, apricot and cherry stones, are suitable goods for a play store, as are acorns and chestnuts. Sort them into different baskets. Wooden scoops and spoons, wooden bowls and more baskets allow the goods to be re-sorted.

Cleaning fruit stones

All fruit stones need to be kept in water until they are cleaned. Do not let them dry out. They can be boiled (but don't have to be). Take some sand and rub the plum, apricot and cherry stones between your hands, then rinse them and lay them out to dry.

Brush peach stones with a hard brush, put them back into the water and use a darning needle to remove the rest of the fruit flesh. Let them dry.

Six-year-olds enjoy helping with this work. It is advisable to lay a towel on their knees for them to clean their needle.

Carved wooden scoops

Material

Wood: branches of birch, maple, are good, scraps from a cabinet maker (not hardwoods).

Workbench with vice, if possible

Whittling knife

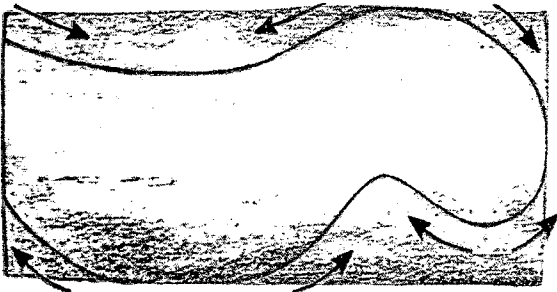
Gouge

Saw

Sand paper

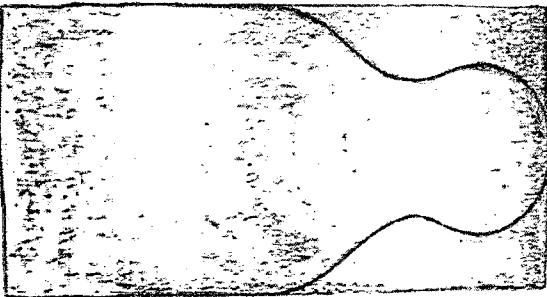
Do not forget to remove all sharp tools from the children's reach when you are not with them.

Draw the form of the scoop on the side (a). Cut away the wood outside in the direction indicated by the arrows.

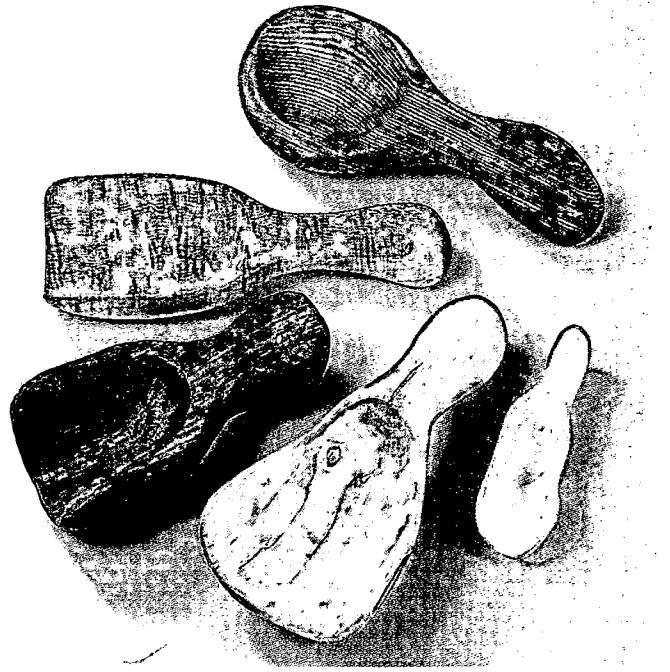


a

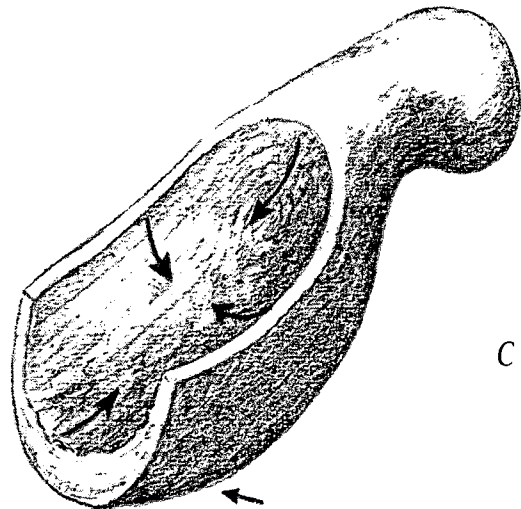
Then draw the form of the scoop from above (b).



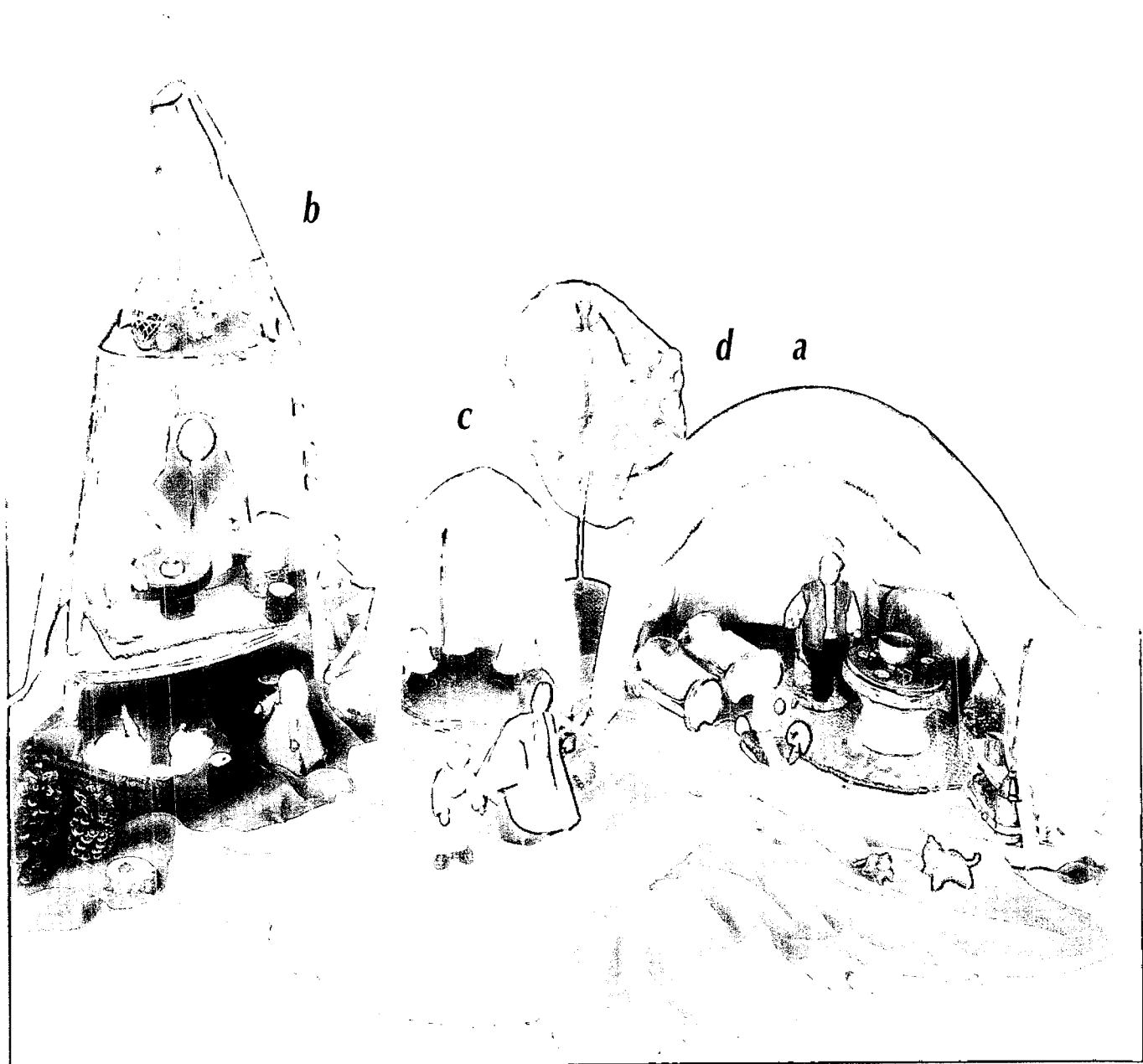
b



Cut away the wood outside the outline in the direction indicated by the arrows. Hollow out the scoop with a gouge in the direction indicated (c). Sand the surface and rub with beeswax.



c



Dollhouse

Playing with a dollhouse is especially loved by six- to nine-year-olds. Children's attention spans are then long enough that they can spend a long time completely engrossed in such play, forgetting all that is happening around them. Play now consists of building; rearranging; remodeling; adding on new rooms or a garden, a barn

or a meadow; making new dolls or dolls' clothes; sewing or knitting rugs; sewing pillows and blankets for the beds; building little shelves from log slices and little boards and filling them with dishes (acorn caps or tiny shells). Most of all, children love to spread all this out around them on a large table or on the floor.

It is important to support the children's joy of discovery and invention by just supplying the raw materials. You should consciously avoid indulging your justifiable adult delight in perfect miniature objects.

Material

- 16" x 20" (40 x 50 cm) wooden board
- 3 pieces of basket cane or willow 39", 35" and 31" (100, 90, 80 cm) long and $\frac{3}{8}$ " (8 mm) thick
- A piece of thin cotton fabric, such as batiste, 31" x 39" (80 x 100 cm).

Cut off corners of wood to achieve a pleasant, rounded shape.

Drill six holes the diameter of the cane, as shown in diagram.

Sand and wax the wood.

Insert cane in holes to form three arches, the shortest piece at the back, the longest at the front.

Iron fabric well and attach one side to front arch with a few stitches. At the back, draw the fabric together with a gathering thread. The fabric can also simply be draped over the three cane arches and the children can fasten it with clothespins, knots or woolen cords.



Building logs (p. 43), especially branch pieces or long, thin branches or branches split lengthwise, and small building cloths (pp. 34 and 36) and yarn cords (p. 38) enhance and complete the play possibilities with the little dollhouse.

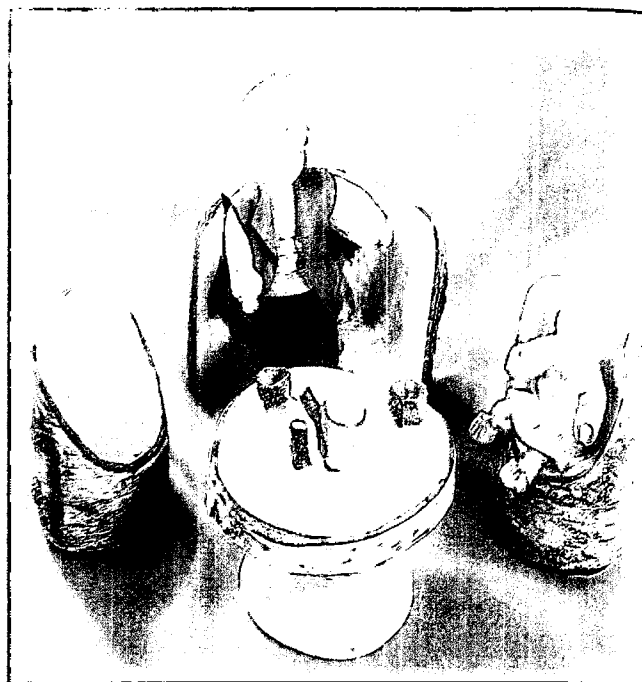
Bigger dollhouse

It is nice to have a dollhouse with at least one more storey than the basic dollhouse. Make the dollhouse with two or three boards of wood approx. 14" x 16" (35 x 40 cm). Put thick building blocks or logs of equal height (10"-12", 25-30 cm long) between the boards. Place a forked branch, or insert arches, on the last board for the top floor.

You can also make a dollhouse by fitting two or three boards into a large forked branch (b, p. 96). Make a small room (c, p 96), (for instance for a children's room or a garden house) by taking a slice of a birch log (7", 18 cm diameter) and drilling holes around the edge. Insert basket cane for the walls and roof.

Children sometimes clear a shelf for a dollhouse and set up different rooms.

If you have the time and the right tools you can make a more professional wooden house for the dolls.



Furniture for the dollhouse

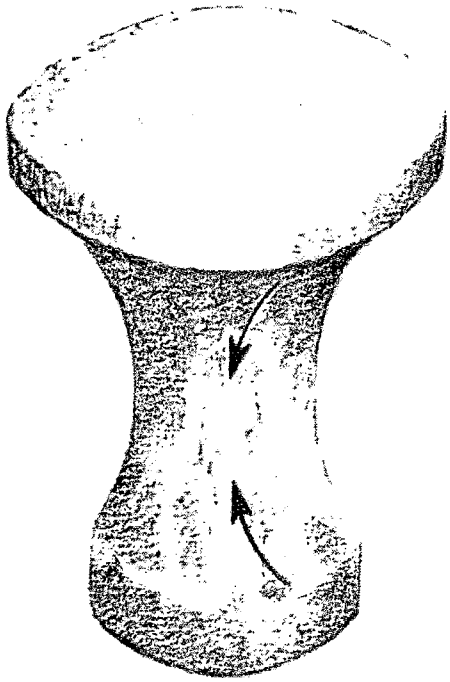
It is possible to make simple furniture from the building logs (p. 43). Make a table with a small log and a larger slice of log, stools with smaller logs, a bench with two small logs and a small split board. Stack benches to make shelves. Beds can be straight logs split lengthways.

Material

Birch, maple, chestnut and so on in different sizes, for example, 2½"-3½" (7-9 cm) in diameter.

Table

Cut off a branch the height of the table. Carve out the base in the direction indicated. Sand the tabletop and base. Rub with beeswax.



Chair

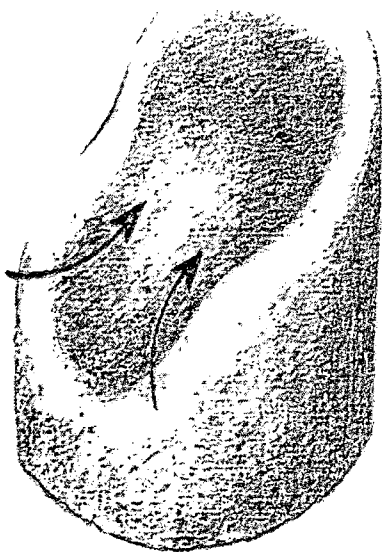
Cut off a branch the height of the back of a chair.

Starting with the hollow for the seat, carve mainly in the direction shown with a chisel.

Round off all the edges with a pocket knife.

The bark can be left on. Sand the base well.

Wax all the sanded and carved areas.



Beds

Cut off a branch the length of the bed, for example, 3" (7 cm) in diameter. From the same branch cut four slices about 1/4" (6 mm) wide. Saw the branch lengthways, this gives two beds. Sand the surface and round off the edges.

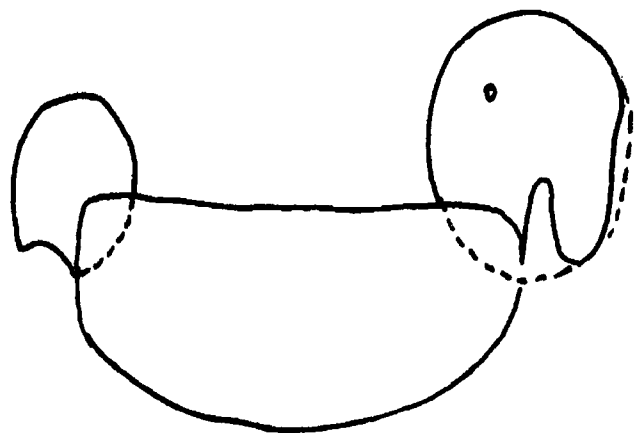
The slices are for the head and footboard. Saw a small curve into the bottom edge so that the beds stand well. Sand the slices, round off the corners and glue them onto the branch pieces (*d*, p. 96).

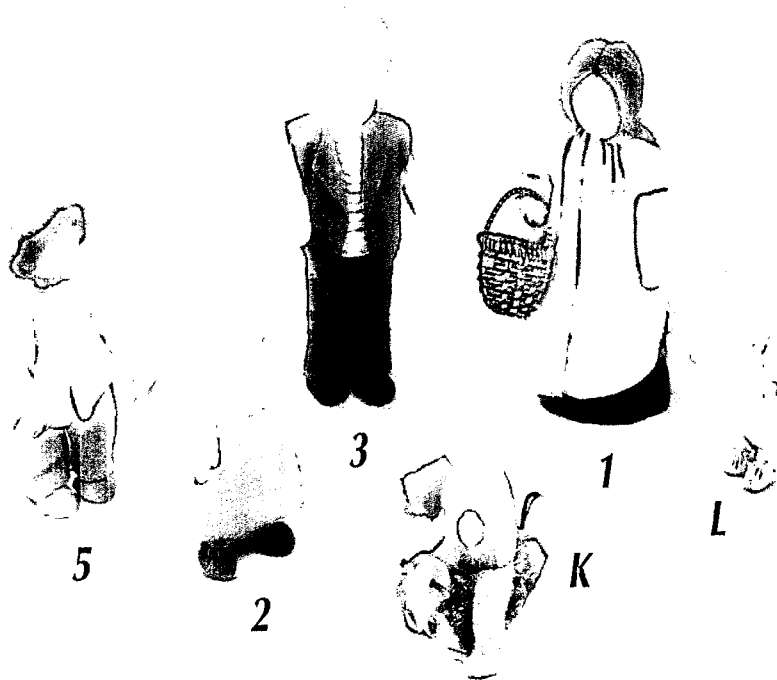
Rocking horse

Take a branch, 2 1/2" (6.5 cm) in length and 1 1/4" (3 cm) in diameter. Carve a curved, flat surface from the centre to the sides to make the bottom of the rocking horse.

Carve the horse's head from a 1/8" (4 mm) slice, 1 1/4" (3 cm) in diameter, and the tail from a smaller slice. Drill a small hole in the head for the handle.

Carefully saw small slits about 1/8" (4 mm) wide into the front and back of the rocking wood, and glue in the head and tail (*a*, p. 96).





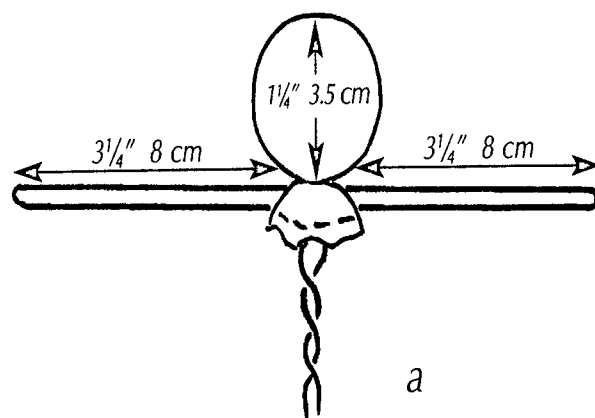
Dolls for the dollhouse

Small dolls can be knotted from a piece of thin fabric and dressed in a simple dress or apron (see knotted dolls, p. 64). One can also take standing dolls (p. 49) and make arms for them.

Young school-age children enjoy making dollhouse dolls themselves. In this age-group playing also means making differentiated toys, if up to then the toys have been kept simple.

Adults making toys provide the best inspiration for children. Once a mother has made a dollhouse doll she can continue with her darning or whatever other sewing jobs she has to do while her child makes more dolls. The important thing is for her to remain interested in the sewing child, and if necessary lend a helping hand.

Children are particularly motivated if given remnants of special fabrics such as velvet, felt or knitted fabric.



It is important that the dolls can stand and even sit.

Different methods of constructing are described below.

Material

- Remnants of different fabrics
- Cotton knit
- Pipe-cleaners
- Unspun white sheep's wool
- Colored sheep's wool for the hair
- Pieces of felt

Standing dolls

Make small standing dolls (height about 6", 15–16 cm) as described on p. 51 (body made of felt), but use pipe-cleaners for the arms.

Make the head first, either round and covered in a single layer of cotton knit or formed as for the 'formed doll' (p. 70). Make sure all the wool is in the head.

For the arms bend the pipe cleaners according to the size and form given in diagram (a). Cut back the fabric ends to 1" (2 cm) from the head. Fasten the head onto the arms by firmly pulling down and under the arms, and sew them on with a few stitches.

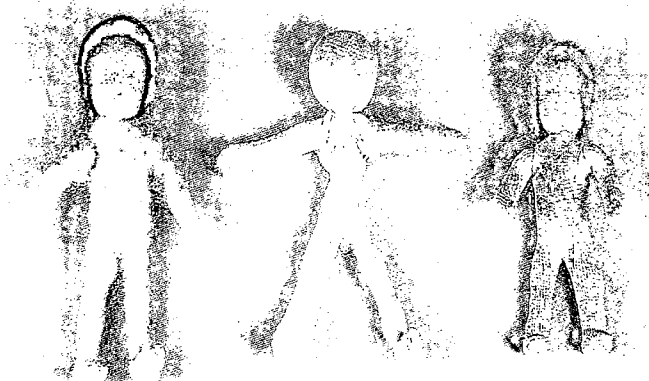
Wrap sheep's wool around the arms. For the body, particularly below the middle, wind the wool somewhat thicker.

Sew the felt garment next (finished length $4\frac{1}{4}$ ", 11 cm, width $6\frac{3}{4}$ ", 17 cm). Sew a running seam around the upper edge and gather the garment together just under the arms. Fasten with a few stitches.

Make the blouse out of a square of light-weight fabric. Fold it diagonally and cut a hole either just big enough for the head, or the size of the neck with a small cut down the front or the back.

Sew a running seam around the hole and fasten it to the neck, making sure that the fabric corners are facing the front, back and sides.

Cut the side corners off a bit and fold them into the length of the arms before sewing them onto the wrists.



Round off the front and back corners, the blouse should be shorter than the garment.

Sew finely-teased colored wool onto the head for hair (mother doll, p. 100).

Dolls with legs

Finished size about 5" (12 cm), height of head approximately $1\frac{1}{4}$ " (3 cm).

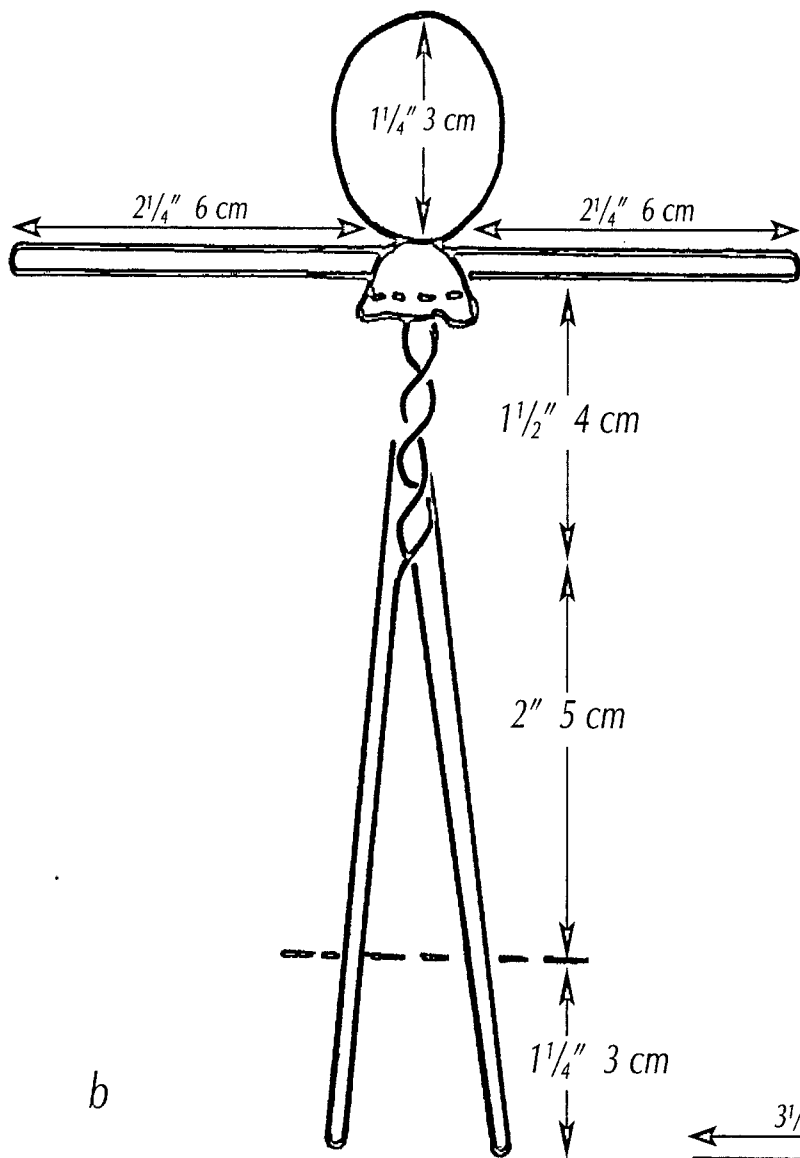
Make the head as described above.

For the arms bend the pipe cleaners into the size and form given in diagram (b, p. 102).

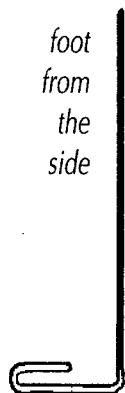
Fasten the head to the arms as described above.

Now twist both the pipe cleaners together for the body, about $1\frac{1}{2}$ " (4 cm) in length (b).

For the legs and feet, bend the pipe cleaners up after $3\frac{1}{4}$ " (8 cm), and twist the remaining length around the body (b).



b

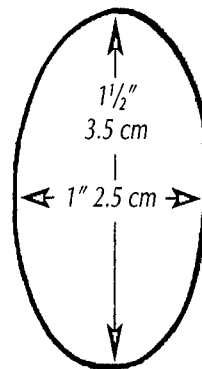


c

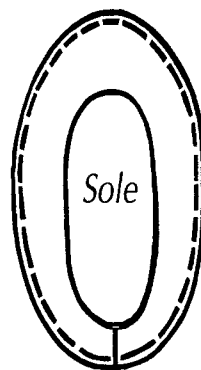
$\frac{1}{2}''$ 1.2 cm



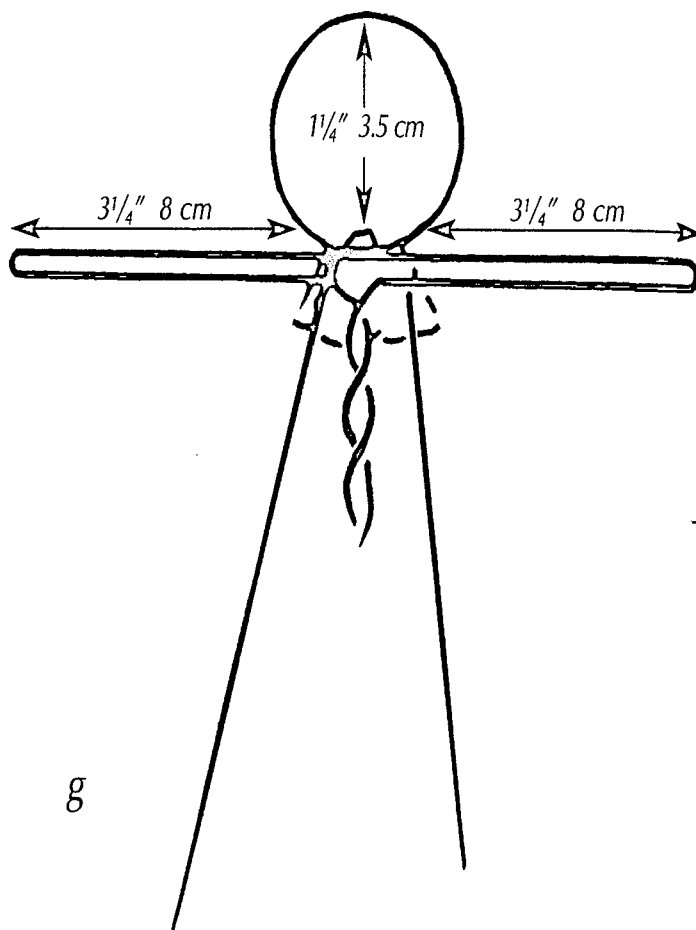
d Sole



e Felt shoes



f



g

Bend the feet up $1\frac{1}{4}$ " (3 cm). Bend the end ($\frac{1}{2}$ ", 1 cm) back along the foot to make them fatter (c).

Wrap wool around the arms, legs and body. After attaching the hair all the doll needs is some clothes.

Shoes

The shoes are the only clothing described here, as they are necessary for the doll to stand.

Cut the sole (d) out of a firm piece of cardboard (doubled if necessary) and the shoe (e) out of felt.

Cut a small slit into the heel (about $\frac{1}{8}$ ", 4 mm, f), let the edges overlap and sew a running seam around the edge of the shoe. Place the sole into the shoe as far down as the slit (if necessary use some glue) and pull the seam tight. Push the foot of the doll into the shoe and sew it on with a few stitches, sewing right through the foot.

You will need to balance the doll well for it to be able to stand, it is easiest if you hold the doll directly above the shoe and push it down.

Wooden feet that can be purchased in craft shops give the optimum stand, but the legs need to be made shorter.

Sizes for dollhouse dolls

Figure	Total height	Head height	Arms	Trunk	Legs	Feet
K, p. 100	4" (10.5 cm)	1" (2.5 cm)	2" (5 cm)	$1\frac{1}{2}$ " (4 cm)	$1\frac{1}{2}$ " (4 cm)	$\frac{7}{8}$ " (2.2 cm)
L, p. 100	$3\frac{1}{4}$ " (8.5 cm)	$\frac{3}{4}$ " (2.0 cm)	$1\frac{1}{2}$ " (4 cm)	$1\frac{1}{4}$ " (3 cm)	$1\frac{1}{4}$ " (3.5 cm)	$\frac{1}{2}$ " (1.5 cm)

Larger dolls

You will need two pipe cleaners for dolls with a height of 6" (15 cm) or more (father doll). Head height $1\frac{1}{2}$ " (3.5 cm).

Form the head as described for the formed dolls (p. 70). Bend a 13" (32 cm) pipe cleaner into the size and shape given in diagram (g) for the arms.

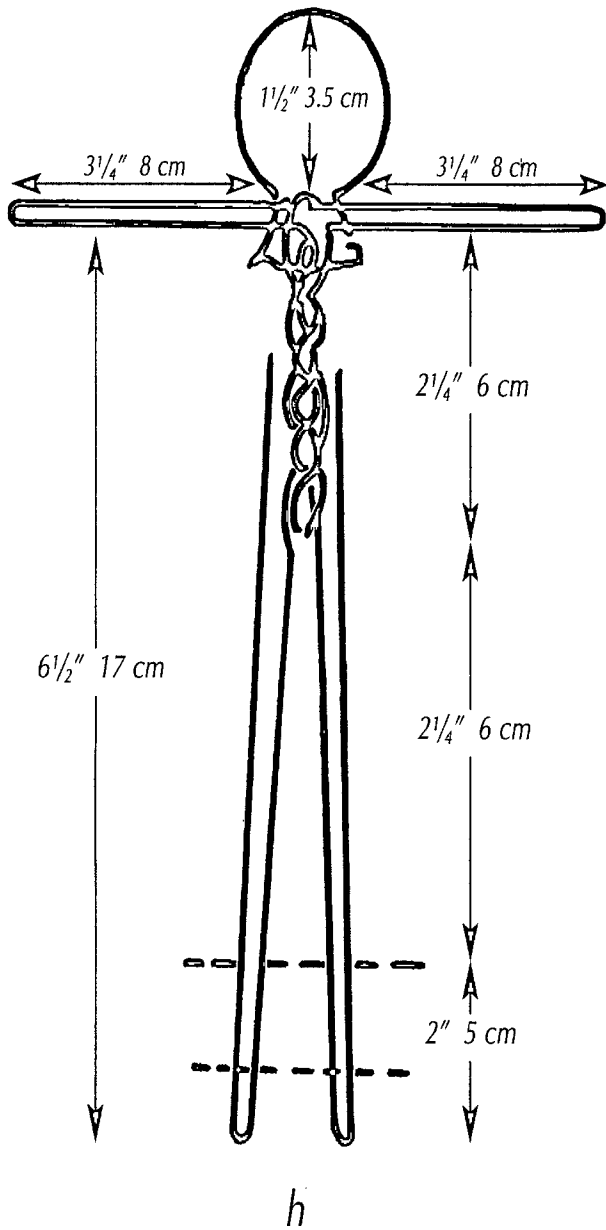
Bend the second pipe cleaner over the middle of the arms and twist the ends into the body.

Fasten the arms to the body as described for above.

After $6\frac{1}{2}$ " (17 cm) bend back the legs and twist the ends around the body (h).

Bend the legs up 2" (5 cm) for the feet, and bend the tip $\frac{3}{4}$ " (2 cm) back onto the foot (see c).

The rest is made as described for above.



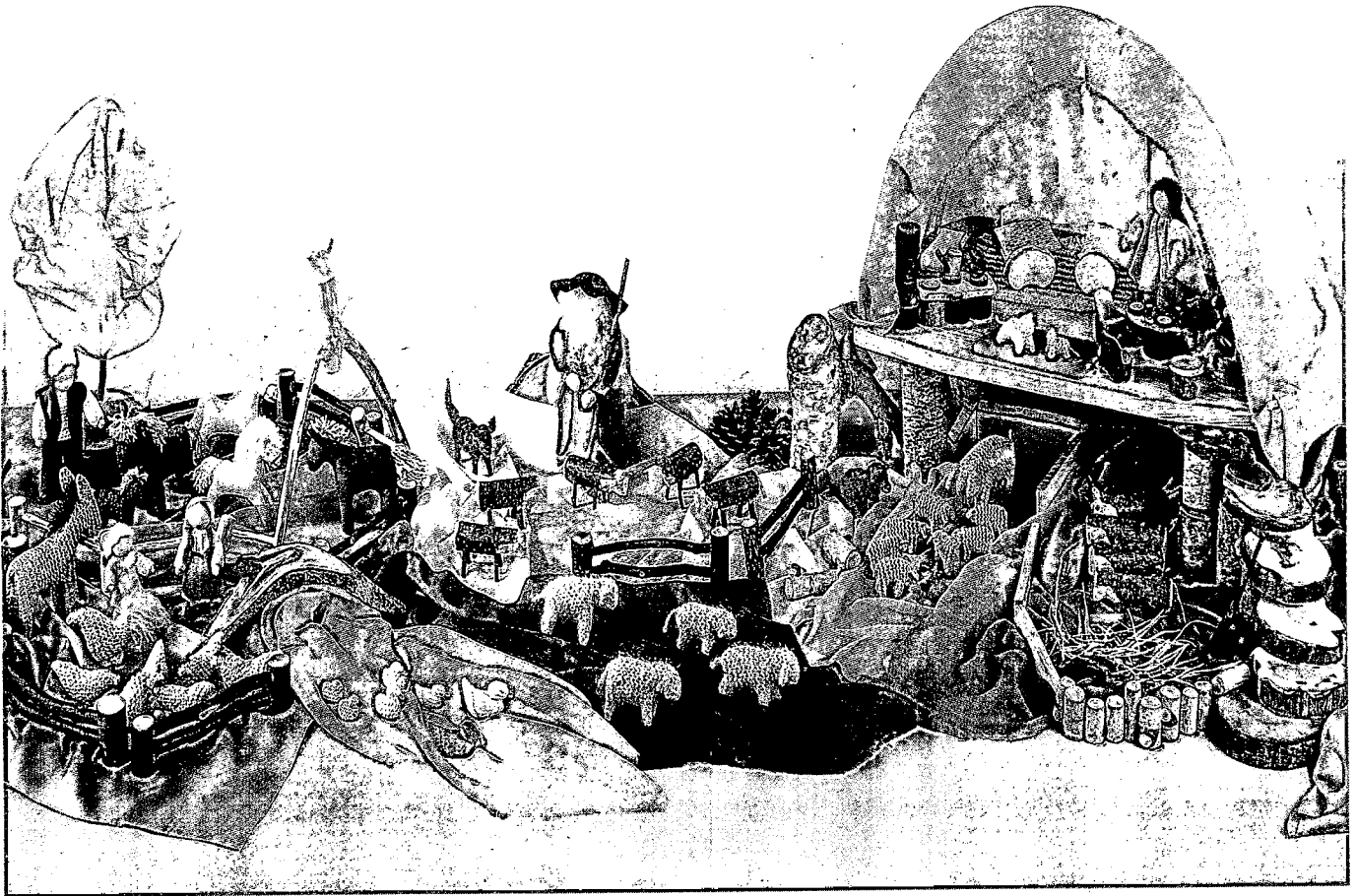
Covered doll

With a bit of patience The whole doll can be covered with cotton knit (p. 101, right). This is necessary if you want the clothes to be changeable. The pattern of the body is the same as for the formed dolls (p. 76).

Knitted doll

School-age children also like to knit dolls for themselves. They will need help with proportions, increasing and decreasing, and stitching the pieces together (see knitted dolls, p. 82).

Children who prefer to sew may make dolls such as standing dolls or simple unformed dolls. Or they may shape the doll out of pipe cleaners and wrap the figure with unspun sheep's wool.



The Farmyard

Many children only experience farm life during holiday or weekend trips. Through stories, good picture books and small plays these experiences can be brought to life. While watching children play it becomes clear how easily a child imagines himself in the middle of a farmyard with lots of animals.

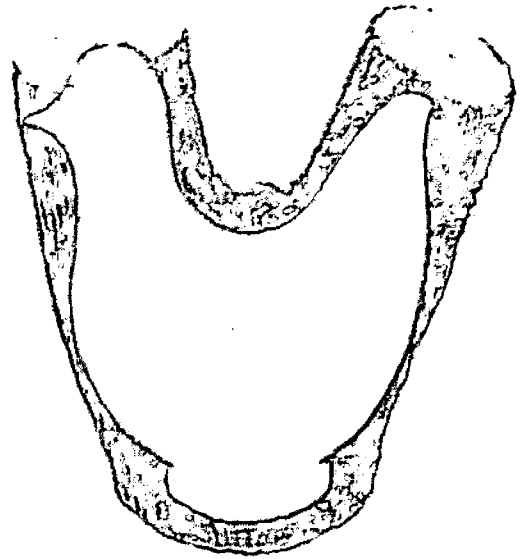
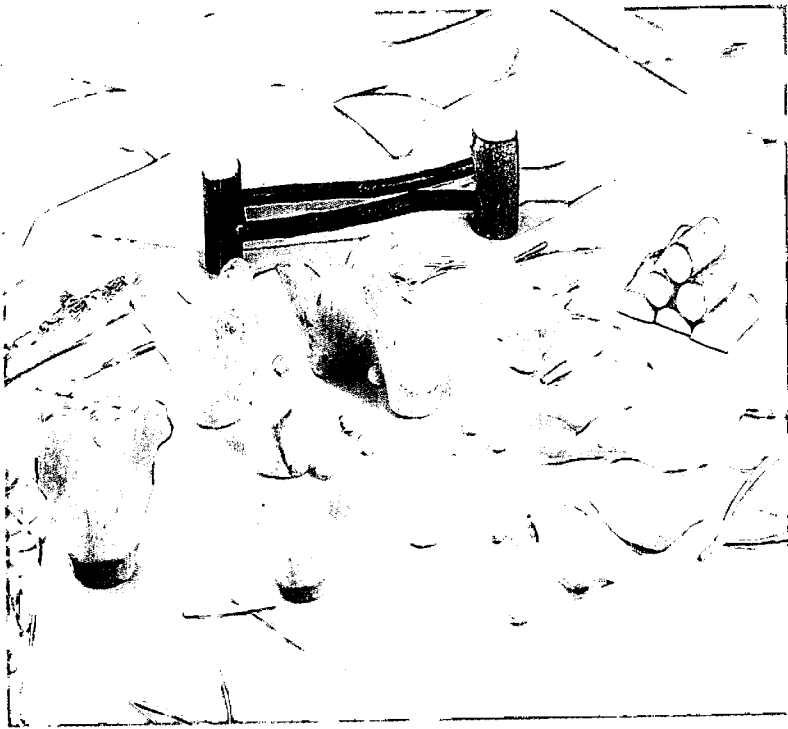
Make the farm house, stables and surroundings with building logs (p. 43), play

cloths (p. 34) and different natural materials like pine cones, stones, or bark.

Children, particularly after the age of five, enjoy creating these scenes and can show great perseverance. The dollhouse (p. 96) can also be used.

Younger children like making different things on a farm, for instance fences, animals, trees and wells.

Animals are the most important part of the farmyard. They can be made in different ways out of different materials, for instance wooden blocks, branches, wool and felt. Animals made



from pine cones, autumn fruits, feathers etc. encourage both adults and children to find these things on walks. The animals children make can be very original.

Small pre-school children are often satisfied with simple pine cones as cows, big

acorns as hens etc., so long as they are not used as perfect imitations.

Only animals made from branch logs and knitted animals will be described in this book.

Carved wooden animals

By using crooked branches one can create toy animals which are very stimulating for children's creative play. With a small saw, a sharp pocket knife, and a little imagination, one can discover many little creatures in branches lying on the ground or at the woodpile. All that is necessary is the appearance of a typical gesture or a characteristic trait; the child will complete the rest.

As an adult one may have a bit of difficulty at the beginning in learning to see gestures in the branches. However, if one simply collects a number of branches with joints and twigs that branch out, one will begin to discover more and more possibilities within them. Finish by covering the carved surfaces with beeswax and rub in well.

Material

Suitable branches (birch, hazel, maple are particularly suitable)

Small saw

Pocket knife

Hand drill with a set of drills

Ducks and hens

Carve hens and ducks either out of a forked branch (see picture), or leave the bark and just carve the head, beak and tail.

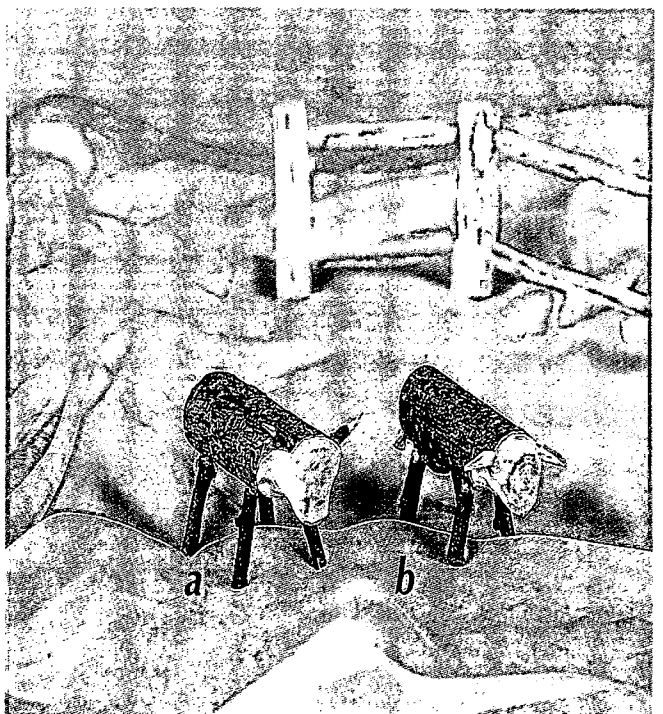
Animals from joined branches

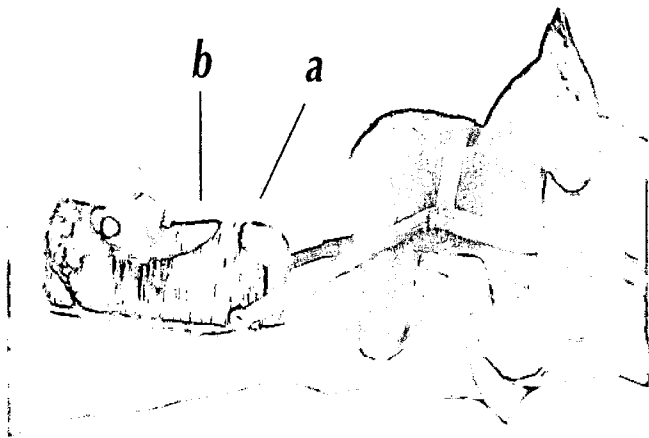
These animals are made relatively quickly, a whole herd can be made in a short time. They can be used until other animals have been carved, knitted or sewn. School children can also enjoy making them.

Cows

Make the head and body from a straight branch 1" (3 cm) in diameter. Carve the head, which is broad at the horns and becomes thinner towards the mouth, from both sides of the neck. Round off the rear.

Drill holes for the legs, which should slant outwards. Drill holes for the horns at each side of the forehead. Make the horns pointed at the ends. Make the tail from a length of string fastened into a small hole at the back (a).





Horse and wagon

A simple horse and cart can stimulate the play of children after about the age of two. The wagon does not need wheels.

Horse

Draw the outline of the horse onto a block of wood or split wood. It needs to be thick enough that the horse can be properly formed and its sides are not flat. Saw out the horse as much as possible. Keep the front and the back legs together as pairs rather than four single legs.

Sculpt the form with a rasp. Round off the edges first to create the curve of the back and stomach, then the legs.

Head and neck will need to be worked more, as the head is quite a bit thinner than the body.

At the end divide the ears, this works best with a rasp. Sand and wax the horse if desired.

Wagon

Saw a piece of wood the right size in proportion to the horse. If it is fresh birch the bark can be left on.

Draw the outline of the seat for the coachman at the front (*a*) and the outline of the hollow on top (*b*).

Carve out the hollow in the back with a chisel and round off the edges.

Sand the surface underneath.

Drill the hole for the harness with an $\frac{1}{4}$ "

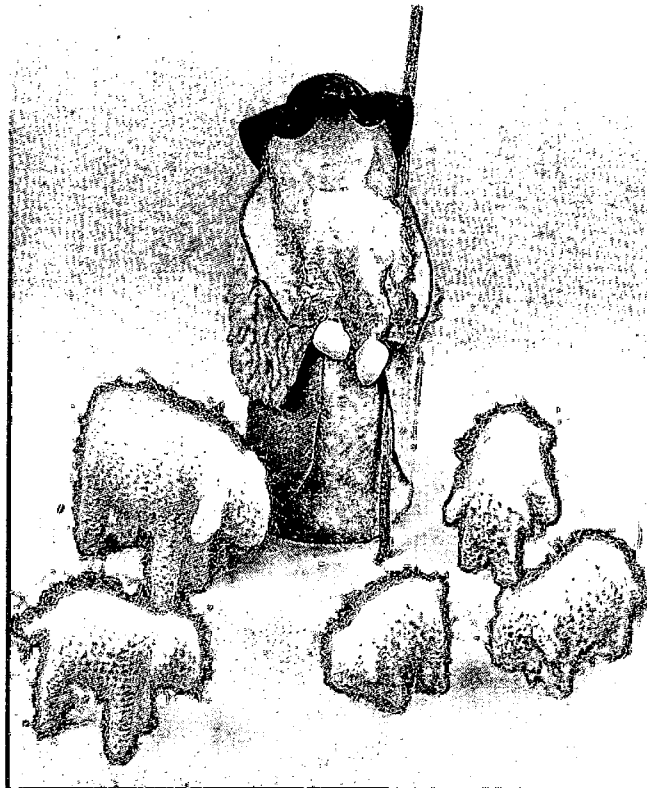
Sheep

The sheep are carved similarly to the cows, only the mouth should be thinner and the forehead flatter. The ears can be made out of thicker sticks, first flattened and then pointed in a typical ear shape. The end where the ear is inserted into the head should remain round. Fasten the ears so they slant downwards (*b*, p. 107).



(8 mm) drill, under the seat right through the cart.

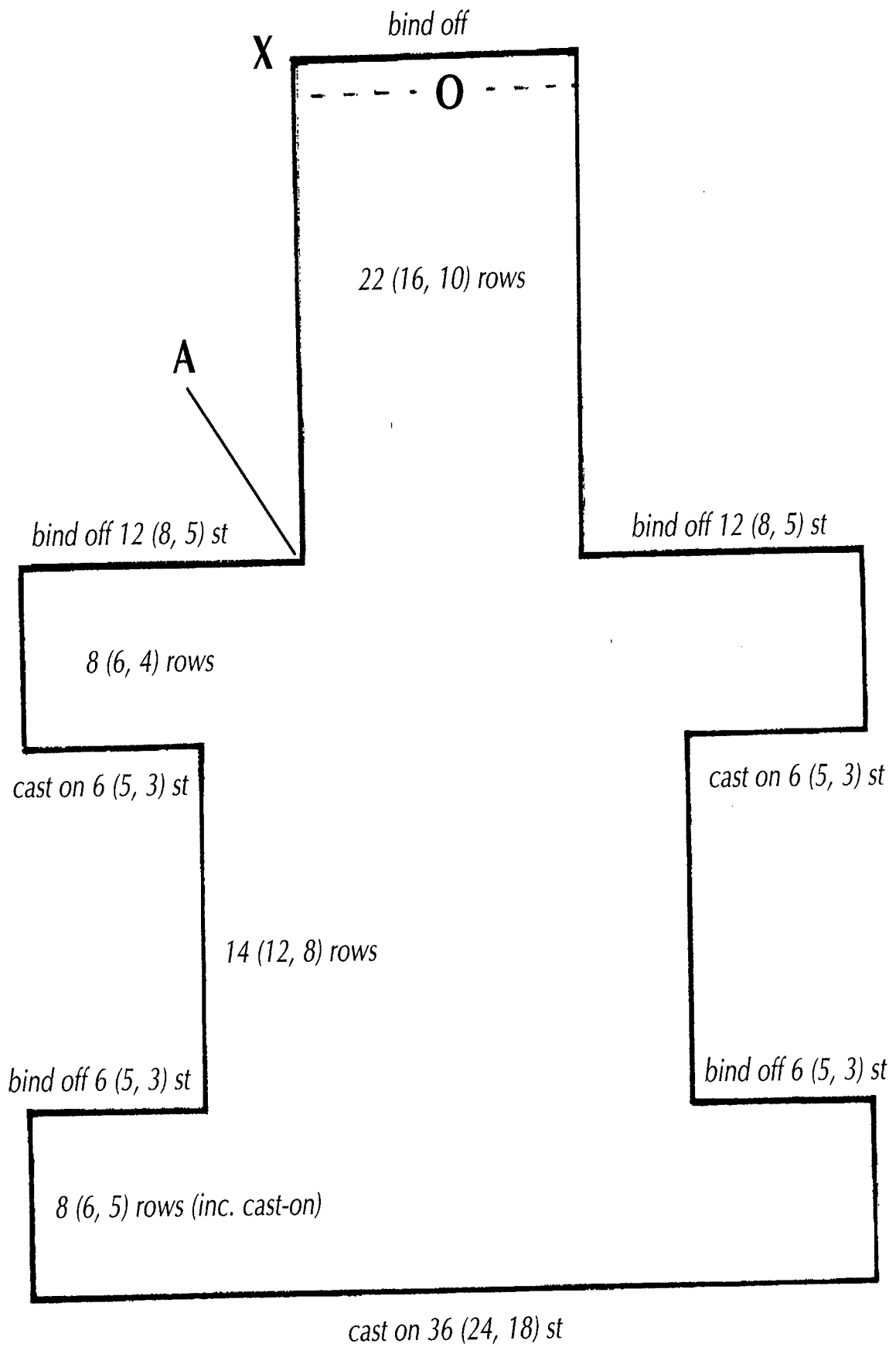
Thread a thin leather band through the hole, long enough to reach around the horse. This is held by a wider leather band passed over the back of the horse and sewn to the sides. Children can easily harness the horse.



Knitted animals

If you can't make wooden animals you can knit them. These animals wear out quicker and need to be looked after carefully. Young school-children that have just learnt to knit are particularly motivated to knit animals themselves.

Stuffing is the most important part for making the animal a success. While stuffing you can influence the right proportions and pose of the animal.



Sheep

Material

Natural, undyed knitting yarn

Unspun sheep's wool

Two knitting needles

Use garter stitch (knit each stitch across every row).

Knit the body of the sheep according to the pattern. In the instructions the first figure is for a large sheep, the second for a medium-sized sheep, and the last figure is for a little lamb.

Cast on 36 (24, 18) stitches.

Knit 8 (6, 5) rows.

Bind off 6 (5, 3) stitches at beginning of each of next 2 rows.

Knit 14 (12, 8) rows.

Cast on 8 (6, 4) stitches at beginning of each of next 2 rows.

Knit 8 (6, 4) rows.

Bind off 12 (8, 5) stitches at beginning of each of next 2 rows.

On remaining stitches, knit 22 (16, 10) rows.

Bind off.

Fold the head at **O** and sew bound-off edges together on wrong side of work.

With a few gathering stitches, bring **X** to **A** at each side, pulling slightly as you stitch.

Shape the resulting ears with a few stitches.

Sew wrong sides of leg seams and stomach seam together, leaving the rear opening free for stuffing.

Turn to right side, stuff legs, using a long strand for each leg that reaches into the stomach cavity and thus prevents the legs from folding. (Wrapping the wool tightly around the point of scissors works well for this.)

Stuff the body of the sheep, not quite as firmly as the legs. Shape with one hand while you stuff with the other.

Sew up remaining seam.

Add a tail of crocheted yarn or a twisted cord of wool.

You can also weave ears like for the horse below and sew them on slanting down.



Horse

Material

Approx. 1 oz (20 g) of knitting yarn for the body

About 2 yards (2 m) of wool yarn for the mane and tail

About 1 oz (20 g) of unspun wool for stuffing

Two knitting needles

Use garter stitch (knit each stitch across every row).

Cast on 40 stitches and knit 12 rows.

Bind off 11 stitches at the beginning of each of next 2 rows.

Knit 14 rows.

Cast on 11 stitches on each of the next 2 rows.

In the middle of the next row, after the twentieth stitch, cast on 11 stitches all at once. (This will leave a hole which makes it easier to shape the horse later on.)

Knit one row. Then in every second row, increase 1 stitch before and after the middle stitch in the row four times. Continue for 12 rows.

Bind off 20 stitches at the beginning of each of the next two rows.

With the remaining 19 stitches, knit 2 rows.

Now cast on 3 stitches at the beginning of the next two rows.

Then increase 1 stitch on each side for the next two rows.

Knit 6 rows for the head, and decrease one stitch on each side in the next row.

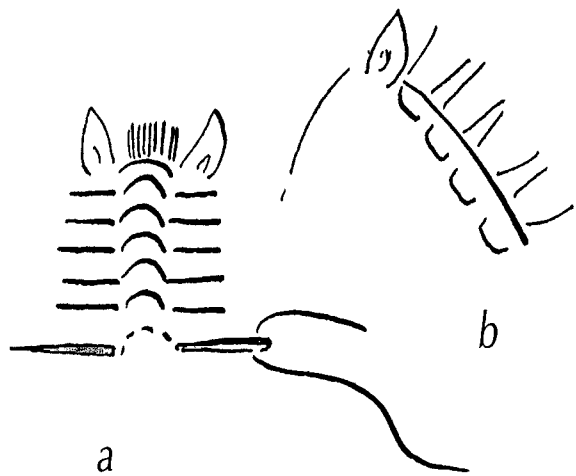
Bind off.

To make the **ears** cast on 5 stitches.

Knit 10 rows. Then knit together the second and third stitch in each row. The ears can also be formed by using a woolen loop directly on the head. Simply weave the yarn through the loop from bottom to top, pulling slightly together so that the ear becomes pointed.

To **form the horse** after binding off, sew closed the hole in the back, then sew seams at head, legs and stomach, closing the seams from the outside. Leave the rear opening free for stuffing.

Stuff the head and neck firmly, but not too tightly. For the legs, wind the wool around scissors until one can no longer rotate the scissors inside the wool. Then pull out the scissors and stuff this stiff strand into the legs, using one strand for each leg. The strand should extend



To make the **mane** stitch along the entire neck up to the forehead. Take a stitch, leave end free, then insert the needle again into the same stitch. Pull through and cut in desired length (a). Repeat all along the neck.

Continue the same stitches now in the other direction, 2 or 3 rows side by side. In this way, the mane will stand up (b).

To make the **tail** wrap the wool around your hand. Stitch the loop to the horse. Cut open loops at the end.

Donkey

Material

Grey knitting yarn

Dark grey yarn for the mane

Unspun wool for stuffing

Two knitting needles, size 6 (4.5 mm)

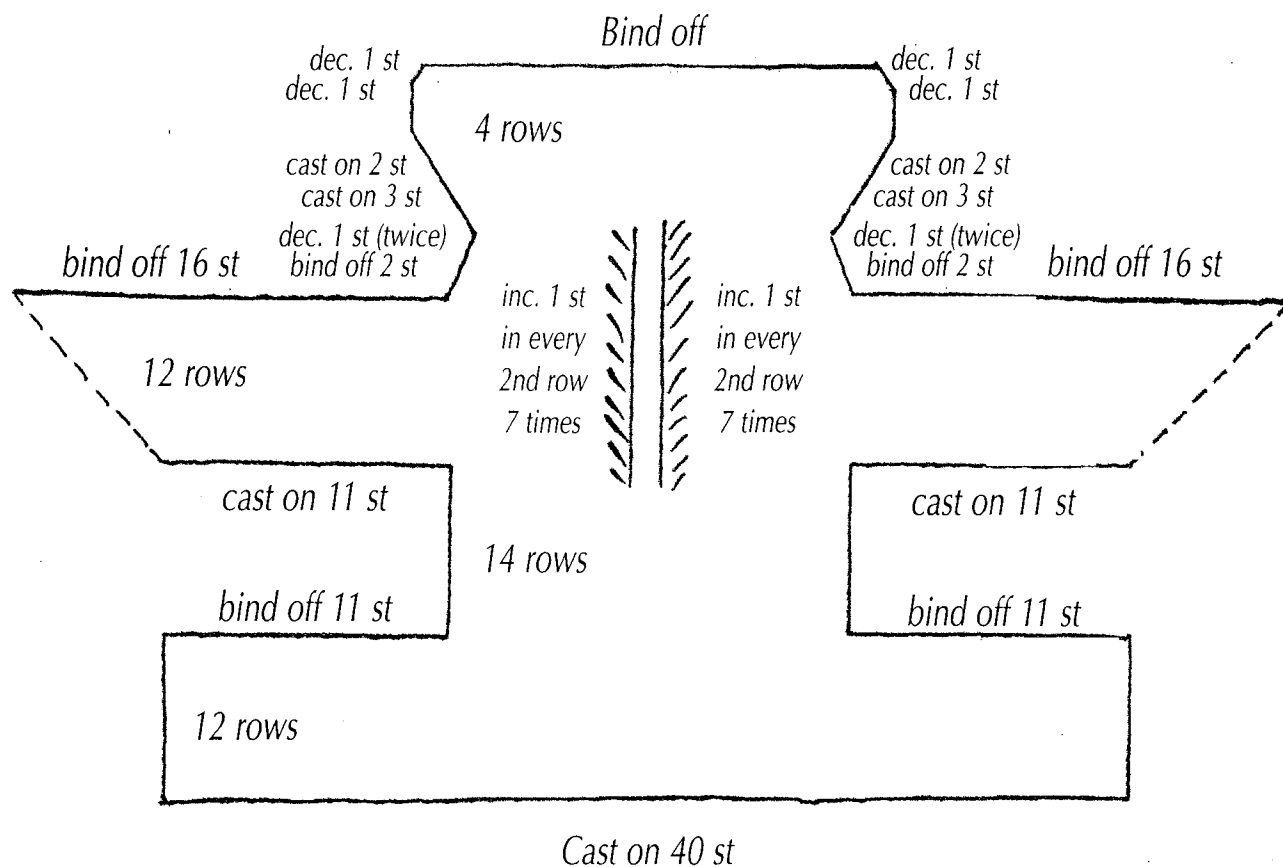
Use garter stitch (knit each stitch across every row).

Cast on 40 stitches, and knit 12 rows.

Bind off 11 stitches at the beginning of each of the next two rows.

Knit 14 rows.

Cast on 11 stitches at the beginning of each of the next two rows. To the right and to the left of the two middle stitches, increase one stitch in every second row (6 times, until 52 stitches are on the needle).



Bind off 16 stitches on each side, at the same time increasing one stitch on each side of the centre.

At the beginning of each of the next two rows, bind off 2 stitches.

At the beginning of each of the next two rows, knit two stitches together.

Cast on 3 stitches at the beginning of each of the next two rows.

Cast on 2 stitches at the beginning of each of the next two rows.

Knit 4 rows.

At the beginning of the next two rows, knit together two stitches each time.

Bind off remaining stitches.

To make the **ears** cast on 5 stitches.

Knit 14 rows.

In each successive row, knit together the second and third stitch.

Sew seams together and stuff like the horse, (see p. 112).

With dark yarn, sew on the **mane** as described for the horse above.

For the **tail**, attach three strands of yarn. Wrap them and add a tassel of dark yarn at the tip of the tail.



Hens and roosters

Material

Knitting yarn, white or yellow for the body,
red for the comb
Unspun wool for stuffing
Two knitting needles
Use garter stitch (knit each stitch across every
row).

Cast on for example 16 stitches (the size
can be increased or decreased).

Knit a square and then bind off.

Fold in half diagonally.

Sew one side closed. Fill with sheep's wool;
sew second side closed.

From the bottom point, take one gathering
stitch to the center of the top and then back
again to the lower point to form the typical hen
shape.

The comb atop the head can be made with
a few buttonhole stitches at the neck with red
yarn.

Make the **rooster** like the hen, but 2 stitches
bigger.

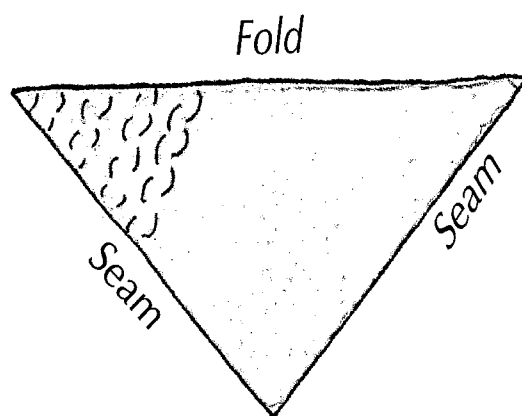
Take the gathering stitch more towards the
back of the body to give the rooster a more
upright position.

Cast on 12 stitches, knit 8 rows, bind off.

Sew into a little roll and form into a ring
which makes a base for the rooster.

You can indicate the tale feathers with
mohair wool which is fastened to the back tip
with little stitches.

The comb is made with 3-4 rows of button
stitch to give it the characteristic zig-zags.



Cat

Material

Wool knitting yarn (silver gray, white or beige)

Unspun sheep's wool for stuffing

Two knitting needles

Use garter stitch (knit each stitch across every row).

Cast on 16 stitches.

Knit a rectangle which is slightly shorter than a square (about 24 rows).

Bind off remaining stitches.

Sew the corners like cones, so that the legs are formed.

Stuff the body and close the stomach seam.

To make the **head** cast on 7 stitches.

Knit about 20 rows. The piece should be twice as long as its width.

Fold in half. Stuff with wool and close seams.

Pull in the lower seam so that the head is nice and round.

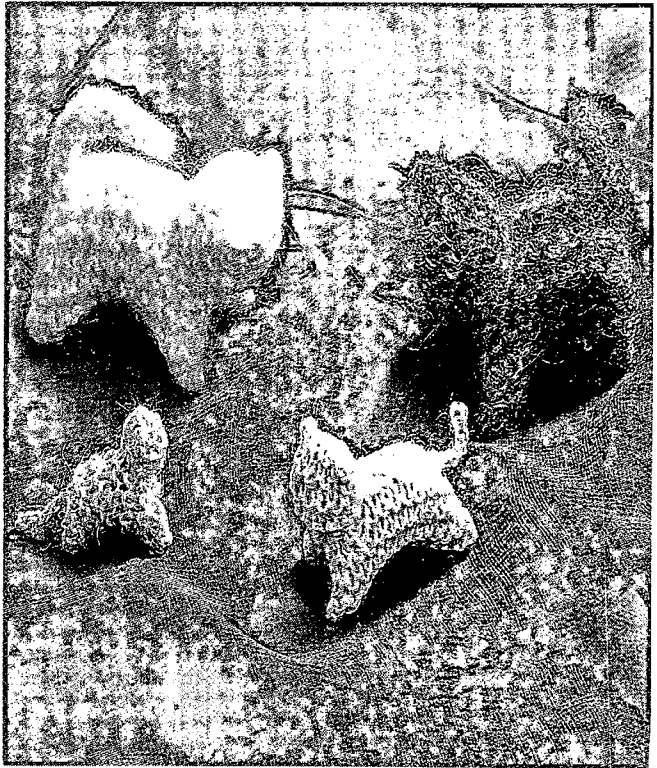
With a few stitches, form little ears.

Sew the head onto the body.

To make the **tail** cast on 3 stitches.

Knit about 20 rows.

Sew together lengthwise and then attach to body.





Pigs

Material

Pink wool yarn
 Unspun sheep's wool
 Two knitting needles

Use garter stitch (knit each stitch across every row).

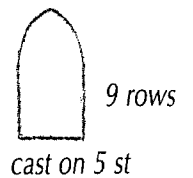
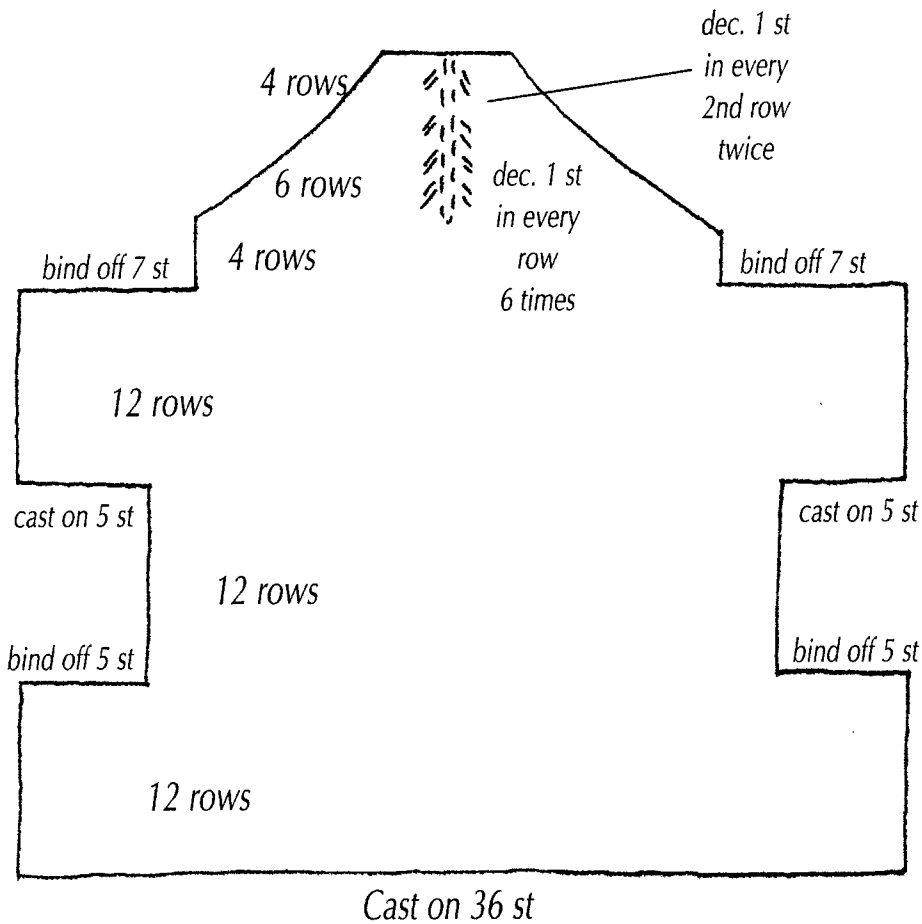
Cast on 36 stitches. Knit 12 rows.

Bind off 5 stitches at the beginning of each of the two next rows.

Knit 12 rows.

Cast on 5 stitches at the beginning of each of the next 2 rows.

Knit 12 rows.



Bind off 7 stitches at the beginning of each of the next 2 rows. Knit 4 rows.

In each of the next 6 rows, decrease one stitch both to the right and to the left of the center stitch.

* Knit one row without decreasing. In the next row, again decrease one stitch to the left and to the right of the center two stitches. *

Repeat from * to *.

Bind off the remaining 6 stitches.

To make the **ears** cast on 5 stitches.

Knit 9 rows.

In each of the remaining rows to the end, knit together the second and third stitches.

To complete, sew together the head, stomach and leg seams. Leave an opening at the rear for stuffing.

Stuff the head and body with wool and close the rear seam.

A curly tail from twisted wool can be sewn on.

Sew on the ears at the appropriate places.

Piglets

Cast on 18 stitches, knit 4 rows.

Decrease two stitches on each side of the next two rows, knit 8 rows.

Increase two stitches each side, knit 4 rows.

Decrease 4 stitches on each side.

In every following row knit two stitches together to the left and to the right of the centre stitch (3 rows).

Bind off the remaining 4 stitches.

Sew it up and finish it like the pigs.

'Weave' the ears as for the horse (see p. 112).

Ducks I

Material

Lightweight knitting yarn
Unspun wool for stuffing
Two knitting needles

Use garter stitch (knit each stitch across every row). The figures in parentheses are for ducklings.

Cast on 30 (16) stitches.

Knit 20 (10) rows, then bind off.

Fold in half lengthwise.

Close the lower seam and rear seam, making sure that lower edges are rounded off.

Stuff with sheep's wool and close the upper seam. Form with one hand as you stuff with the other.

For the **head** cast on 13 (8) stitches.

Knit 8 (6) rows, then bind off.

Fold in half lengthwise. Sew two seams closed.

Stuff with wool; then close the third seam. Make sure that the head is oval shaped.

Sew the head to the body.

For the **beak** sew on two loops at the front of the head. Weave in and out of the loops with the sewing needle (see directions for horse's ear, p. 112) until the loops are completely filled.

For the **eyes** sew on eyes with two to three stitches.

Ducks II

Material

Lightweight knitting yarn
Unspun wool for stuffing
Four knitting needles

Use stocking stitch (knit each stitch in the round).

Body

Cast on 21 stitches (7 on each needle).

Knit 13 rounds. Knit a cap the same as for a heel of a sock with 7 stitches.

* On the right edge of the knitting take the last stitch off the last needle and knit it together with the first stitch of the 7 stitches. In the same way knit the last stitch of the 7 stitches together with the first stitch of the next needle. Turn and purl a row. *

Repeat from * to * until 7 stitches remain.

Knit two rows, then bind off.

Sew the tail seam together.

Head

Cast on 12 stitches (4 on each needle). Knit 9 rounds, then gather all the stitches together with a darning needle.

Stuff not too tightly with sheep's wool and close the seams. Sew one stitch down through the front third of the body, this gives the duck a good standing surface and a typical duck form.



Sew the head onto the body and make the eyes and beak the same as for Duck I.

String Puppets or Marionettes

A play with marionettes allows plenty of scope to illustrate life situations. Fairy-tales and short stories, some of which you can make up, centre around human encounters, destinies and experiences. Marionettes can bring these to life.

The children sit quietly absorbed, following a whole scene. If the figures are made simply, with colors suitable for the different characters, then the child's formative powers are engaged; the simple figures and stage setting leave space for the imagination. At the right age the children will want to copy these themes with their own marionettes.

Simple silk marionettes

Silk marionettes are suitable for special occasions. The sheen of the silk and their beautifully light folds give plays a festive feel. Fine batiste and cotton materials can also be used, but they don't make such graceful folds.

Material:

Light, solid-colored silk fabrics in matching colors

Fine silk veils

Unspun sheep's wool; white for stuffing, yellow, brown and grey for hair.

Embroidery thread in different colors for the strings

Little flat oval stones for the hands

The characters are indicated by the color of their garments (cap, veils, cloaks, and so on). For example, a golden cloak and golden crown for a *king*.

Queen: light blue or rose gown with blue cloak and golden crown.

Prince: golden yellow gown with gold or red cape or cloak.



Princess: pink gown with pale pink or white cloak.

Old Man: blue-violet garment.

Old Woman: red-violet garment with veil.

With subtle colors, the entire figure can be dressed in one piece of fabric. Cloaks, capes or veils are added in stronger or different colors. The size measurements can, of course, be varied as desired.

The following measurements are for a marionette size of 10" (26 cm).

Head

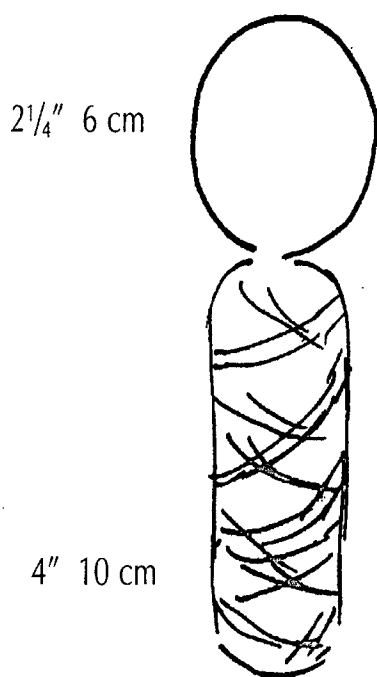
The height of the head from the top to the neck thread is about 2½" (6 cm).

Roll a ball out of white well-fluffed sheep's wool. Cover the head with a square piece of pale pink or flesh-colored silk (9", 22 cm). Tie off the neck, push the folds as far as possible to the back and the sides. If the head needs to be moveable (for instance for bowing), then stuff all the wool into the head. Otherwise leave some of the wool hanging out under the neck.

Body

Make a cylinder of sheep's wool around the ends of the head fabric, about one and a half times the height of the head (approximately 4", 10 cm). With a few stitches sewn from front to back slightly flatten the chest area. The cylinder enables the figure to sit leaning against a suitable background feature (a).

If you don't want to have any folds around the neck, put the garment on before making the cylinder.

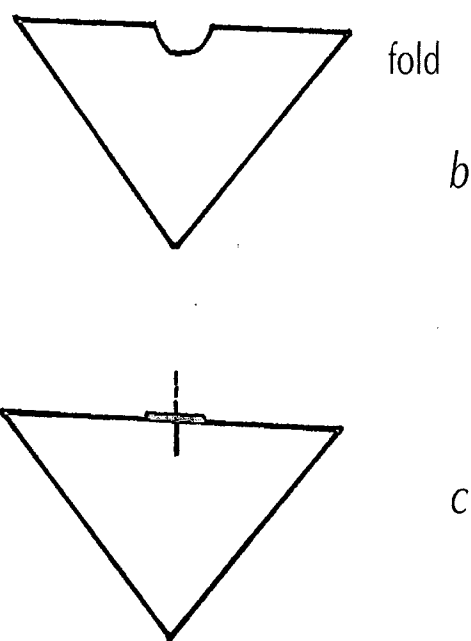


a

Garment

Cut a small hole into the centre of a square piece of silk 18" x 18" (47 x 47 cm). Make it big enough for the body to fit through. Run a gathering stitch around the neck opening, draw it tight and sew it around the neck thread. Make sure the corners are hanging to the front, back and sides (b).

If you want a garment without folds at the neck, for example, if you are adding a stole, then pull the garment over the ends of the head fabric before making the body.

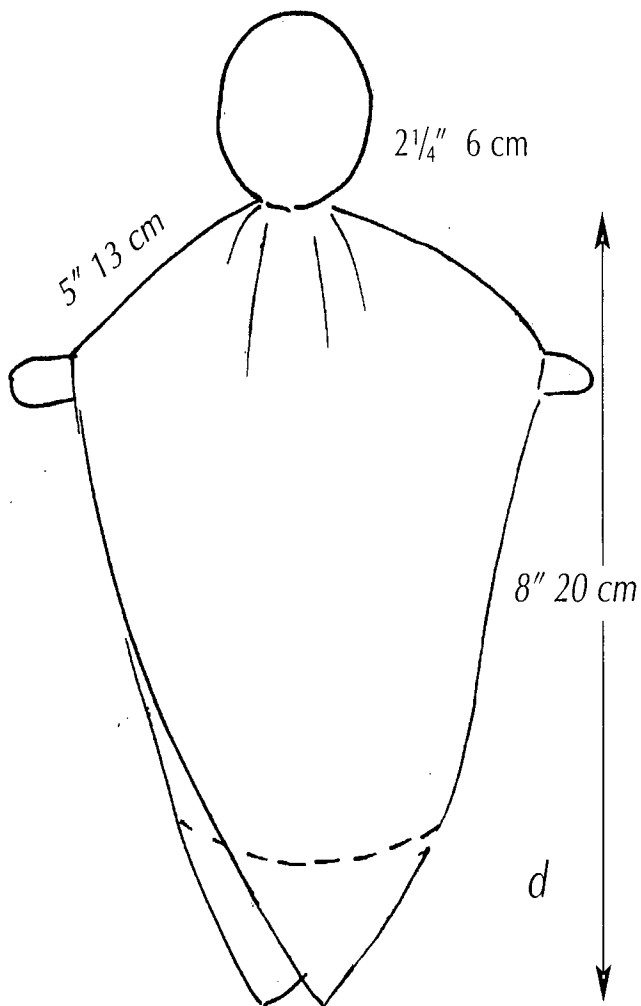


c

Instead of a hole, you can also cut a cross into the centre of the square (c). The resulting corners are turned in and sewn to the neck thread.

For the arms, turn the side corners in so the arms are about 5" (13 cm) long. Fasten the hands to the ends of the 'sleeves.' Cut back the corner a bit.

Finally, round off the bottom by cutting the garment back to a garment length of about 8" (20 cm) (d).



The hands

Cover a small oval stone, with a piece of silk, the same color as the head, and tie off the wrists. Make sure there are no folds on the back of the hand. Cut off the ends about 1/2" (1 cm) from the wrist thread (e).



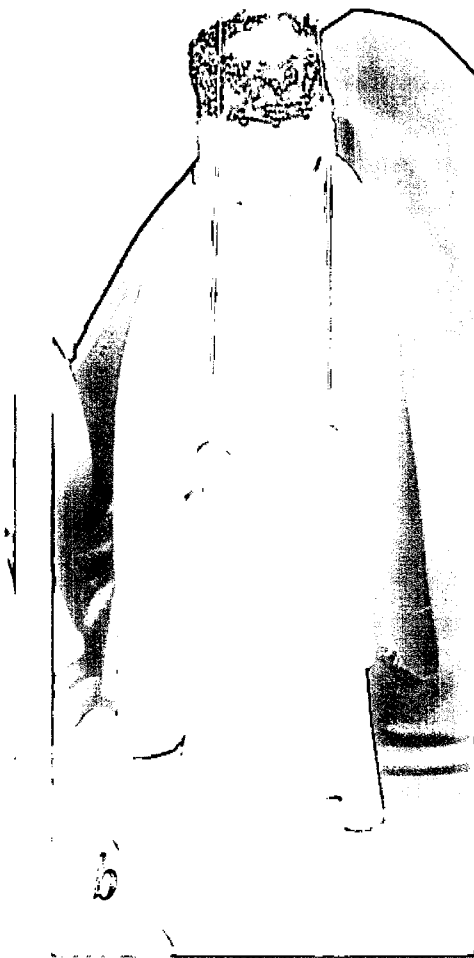
e

Hair

Make a fine layer of unspun sheep's wool in the appropriate hair color and fasten it almost invisibly onto the head with a few small stitches.

The veil

For the female figures use very fine silk for veils and cloaks, about 17" x 12" (42 x 30 cm). Turn the edge of the longer side under and lay it over the head. Fasten it lightly at the sides of the neck or slightly above the neck thread and on top of the head. Then fasten it to each side by finding a suitable point at the wrists. The veil should fall nicely. Finally, round off the back and sides (a, p. 126).



Cloak or cape

For the male figures gather the top edge of a rectangular piece of silk, $12\frac{1}{2}'' \times 9''$ (32×23 cm). Fasten it to the neck. Leave at least $1\frac{1}{4}''$ (3 cm) free below the chin. Do not fasten to the wrists (b).

You can also make two 4'' (10 cm) slits, about $1\frac{1}{2}''$ (4 cm) from the neck and $2\frac{1}{2}''$ (6 cm) from the front edge to put the arms through (c).

Stole

The stole is a straight piece of silk about $2\frac{3}{4}''$ (7 cm) wide and somewhat shorter than the garment. Cut a small hole for the neck in the centre and a slit down the middle of the back so that the head fits through. Fasten the stole to the neck (d).



The strings

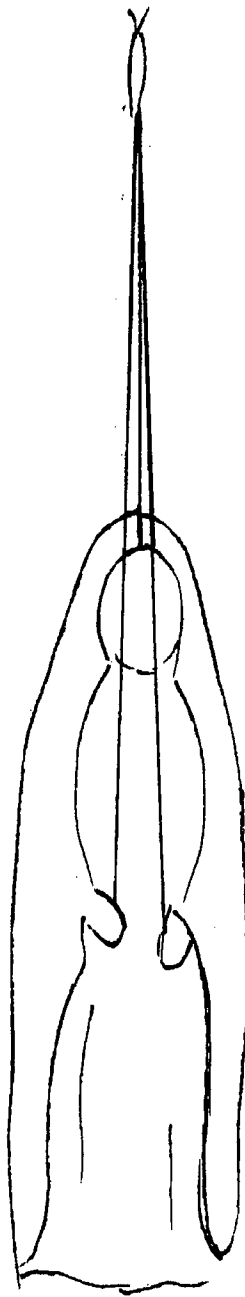
Choose the same color strings as the garment.

One string is fastened through the neck to the centre of the head, the other two attached to the top of the hands.

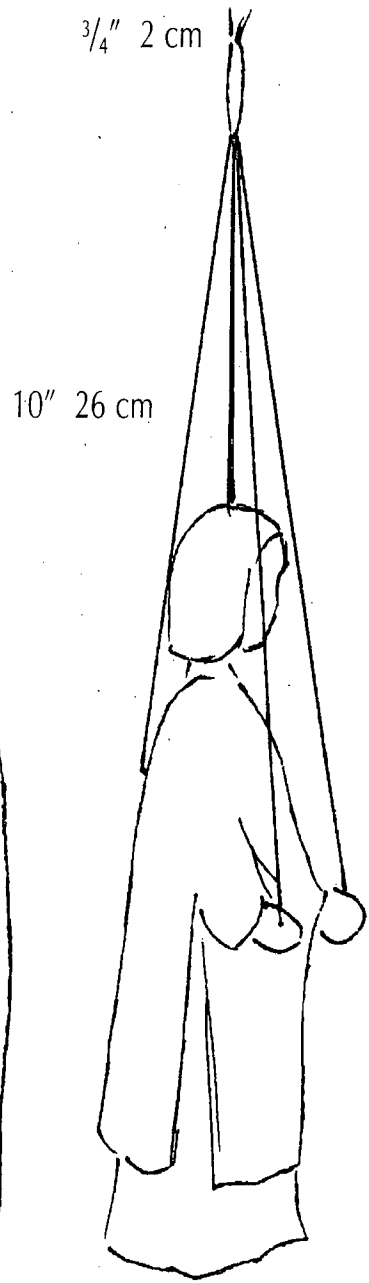
With the arms hanging loosely, tie the three strings into a knot 10" (26 cm) above the head.

Tie a further knot about $\frac{3}{4}$ " (2 cm) above that.

This loop allows the marionette to be hung up without the arms pulling up (a). If you want the figure be able to bow or bend, tie a fourth string to the point between the imaginary shoulder blades. Knot this string to the other three strings (b).



a



b

About the faces

The value of the marionettes described here lies in the characteristic colors of the garments and the landscape props. Through gentle harmonious movements the color impressions will lead to a real fairy tale atmosphere. Experience has shown that drawing eyes and a mouth distracts from the whole image. The children's marionettes don't need faces either.

Of course, if you want to you can softly indicate a mouth and eyes. Any more detail is not necessary. This gives the child the opportunity of inner activity; it is better if they use their imagination to fill in the details.

The stage

It is best to have a silk background for a play with silk marionettes. The lively color play of the figures in front of the background has a calming effect on children and adults alike.

In the absence of silk cloths other thin solid-colored cloths can be used.

For the stage, an open table or floor is best for pre-school children. That way the children are included in the event. Everything can be kept in view, even if the scenes change. The story does not need to be interrupted by curtains closing between the scenes.

The stage for a play with marionettes is made with natural materials as described for standing dolls (see p. 49).



Marionettes for children

In contrast to the silk marionettes, marionettes which children use should only have two strings or a loop, which makes moving them simple. The strings lie loosely across the open palm of their hands so that the figure can be guided gently through the landscape.

The figures described below are for everyday use and are made out of long-lasting fabric. The patterns are the same as for the silk marionettes.

Material

Unspun sheep's wool, white for stuffing and yellow and brown for the hair
Light flesh-colored cotton knit
Solid colored cotton, for example batiste, thin flannel, very thin wool fabric

The head

The following measurements are for a marionette, size 9" (23 cm), which corresponds to a head height of about 2" (5 cm).

Cover a ball made of sheep's wool with a



square of cotton knit (about $9\frac{1}{2}$ " x $9\frac{1}{2}$ ", 24 x 24 cm). Tie off the neck about 2" (5 cm) below the top of the head. Make sure the grain of fab-

ric runs vertically over the face and that the folds are pushed as far to the back and sides as possible.

The garment

Use a square piece of fabric (about 14"–15", 35–38 cm). Cut a small hole in the middle and pull the ends of the head through it. Make sure the corners are at the front, back and sides. Sew it to the neck. Fold the sides under so that the arms are 3"–4" (8–10 cm) long.

Fasten the hands into the 'sleeves' with a few stitches. Round off the front and back corners of the garment to make it about 7" (17–19 cm) long. Make sure the garment falls in such a way that one cannot see through it from side to side.

If the garment stands out too far at the front, sew a running stitch along the chest and pull in a bit (*a*).

If you do not have much fabric of a given color, you can make a simple dress with a stole (*b*). A garment without sleeves would be possible if the figure has a cloak.

With very fine fabric it is advisable to make a 4" (10 cm) body cylinder by wrapping wool around the corners of the head fabric. It allows the figure to sit without collapsing (see p. 124 *a*).

The hands

Make oval hands with a small tuft of wool and square of cotton knit. Fasten them with a few stitches to the wrists. They should be about $1\frac{1}{2}$ "– $\frac{3}{4}$ " (15–18 mm) long.

As the hands do not get strings attached to them, it might be necessary to bend the arms forward and fasten them to the garment with a loose stitch. The figure should make a nice gesture.

Cloak for females

Female marionettes are given a cloak that covers their head and body (about 18" x 10", 45 x 26 cm). Fasten it to the sides of the neck and the top of the head (*a* and *c*). You can also make a cloak draped from the shoulders if you want them to have a bare head or wear a head scarf (*d*).

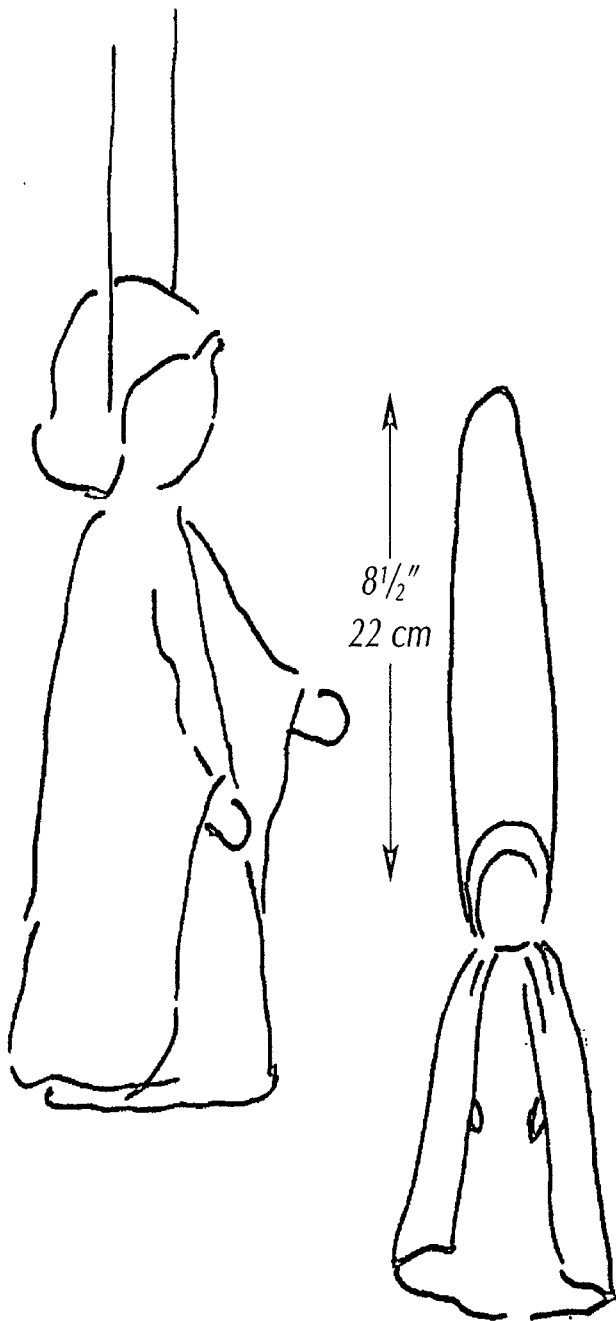
Cloak or cape for males

These are made out of a square piece of fabric and fastened to the back and sides of the neck, and if necessary with a loose stitch to the arms or garment.

The hat of the father is about 5" (13 cm) in diameter (*e*). Sew a running stitch around the hat about 1" (3 cm) from the edge, so that the brim becomes wavy. Fasten it to the head with a few stitches.

Hair

Fasten a loose layer of colored unspun sheep's wool to the head with a few stitches.



Child figures

These are smaller. The head height is about $1\frac{1}{2}$ " (3.5 cm), the garment a square of about 6" (15 cm).

Keeping the marionettes

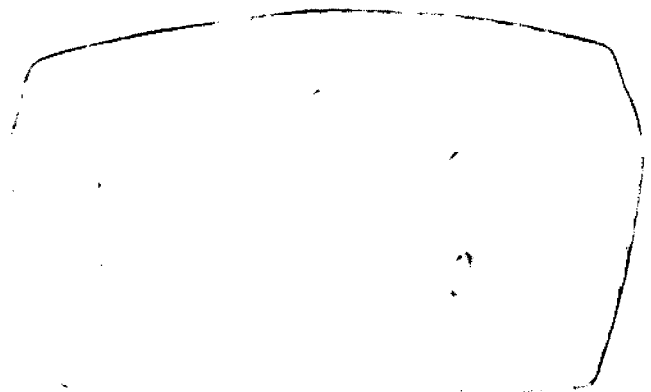
Silk marionettes can be kept on a coat hanger with small hooks. They should be hung up by the loop between the two knots, that way the arms will hang down and they will hardly crease. A large plastic bag over them will stop them getting dusty.

Marionettes for children's use should be kept handy and clearly arranged all the time. A wooden board with a few slanting wooden pegs works well.

A particularly beautiful and original object for the children's room is a board with carved hooks made from pine trunks (old Christmas trees) or juniper branches. The lively forms of the hooks will delight the child every time they hang up the marionettes.

The strings

Choose a color the same as the garment or cloak. Fasten them to both sides of the head about where the ears are. You will need to find the right place so that the figure does not tip. The loop of string should reach about 8"-9" (20-22 cm) above the top of the head.



Hooks

Naturally grown hooks are ideal for hanging up the children's marionettes or children's aprons. They can also be used for coats.

Material

Pine trunks (old Christmas trees) or juniper branches
Wooden board

Saw out the parts of the tree that have protruding branches, depending on thickness $1\frac{1}{2}$ "-3" (4-8 cm) above the joint and 1"-2" (2-4 cm) below.

Look at the branches carefully to see how to cut the hooks lengthways. Usually two, sometimes three hooks can be made out of one half log. Saw the protruding branches to a length of 1"-2" (2-4 cm).

Remove the bark and round off the upper and lower edges and the end of the protruding branch.

Sand the hook well, including the back, which is then glued onto the board. If necessary they can also be screwed on from the back.

Before gluing, wax and polish the hooks.

After gluing on the hooks rub the whole board with a thin layer of beeswax and polish.





Making Pictures with Magic Wool

Material

Firm wool fabric or felt for the base
Unspun, carded wool in different dyed colors
(magic wool)

Cut out the felt to the size you want the picture to be and lay it onto the table.

Begin by dividing up the picture area with very thin tufts of wool. Do not worry about details, the important bit is the overall layout, for example: where the shepherd should sit, what size he is, how big the meadow with the sheep is, how large the tree is and so on.

After this first division, it is time to start layering. Slowly fill in the figures with very thin tufts of wool until they have the desired form. Work the background in the same way.

Each of these thin layers should be pressed down firmly so that they join together. After about the fourth layer you can use a steam iron over the wool to help hold the layers together better, but do not actually press the iron down on the wool! Continue to apply thin layers to create a shading effect between the areas.

The finished picture can be fastened to a stick at the top for hanging up. Don't place it in a drafty area as the wool can loosen and fall off.

You can also fasten the felt to a thin board of wood or strong cardboard and after finishing the picture put it in a wooden frame without glass.

For more information see D. Schmidt and F. Jaffke, *Magic Wool*, and A. Wolk-Gerche, *More Magic Wool*.



Other Toys

Tumbling man

For special occasions, for example when a child is ill or must be kept waiting, this little tumbling man can provide a welcome distraction. A simple wooden board, a small table or an ironing board tilted at an angle can serve as a tumbling surface. If the surface is too smooth, it can be covered with a play-cloth or a woolen blanket.

The following describes 3 different sizes. The size depends on the size of the ball. The tube is $\frac{1}{16}$ "– $\frac{1}{8}$ " (2–4 mm) wider than the diameter of the ball and about $1\frac{1}{2}$ –2 times its length.



Material	Large	Medium	Small
1 ball (diameter)	$1\frac{1}{4}$ " 32 mm	$\frac{5}{8}$ " 16 mm	$\frac{1}{2}$ " 12 mm
1 tube (int. diam.)	$1\frac{3}{8}$ " 36 mm	$\frac{3}{4}$ " 20 mm	$\frac{5}{8}$ " 15 mm
(length)	2" 50 mm	$1\frac{1}{4}$ " 30 mm	1" 24 mm
Remnants of felt			
Glue			

The best balls for the small size are from ball bearings. Marbles are good for the medium and large sizes.

The following instructions are for the **medium** sized tumbling man.

Roll a tube, diameter $\frac{3}{4}$ " (2 cm) out of a piece of thin cardboard, 8" (20 cm) long and $1\frac{1}{4}$ " (3 cm) wide. If you don't have skin-colored cardboard, cover the tube with suitable felt.

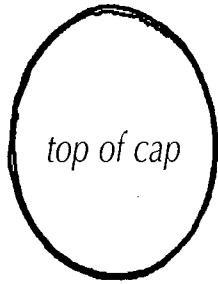
Cut out all the pieces of felt as shown in the blue pattern opposite.

Push the tube through the neck slit. Put glue

*Opposite: True size pattern for **small** size (red), and **medium** size (blue). For **large** size use measurements shown.*



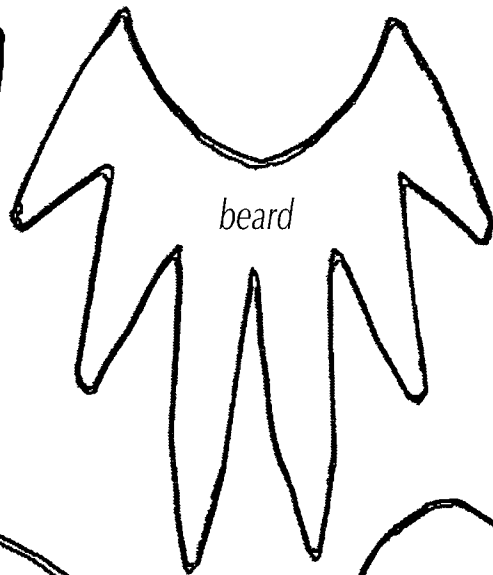
hand



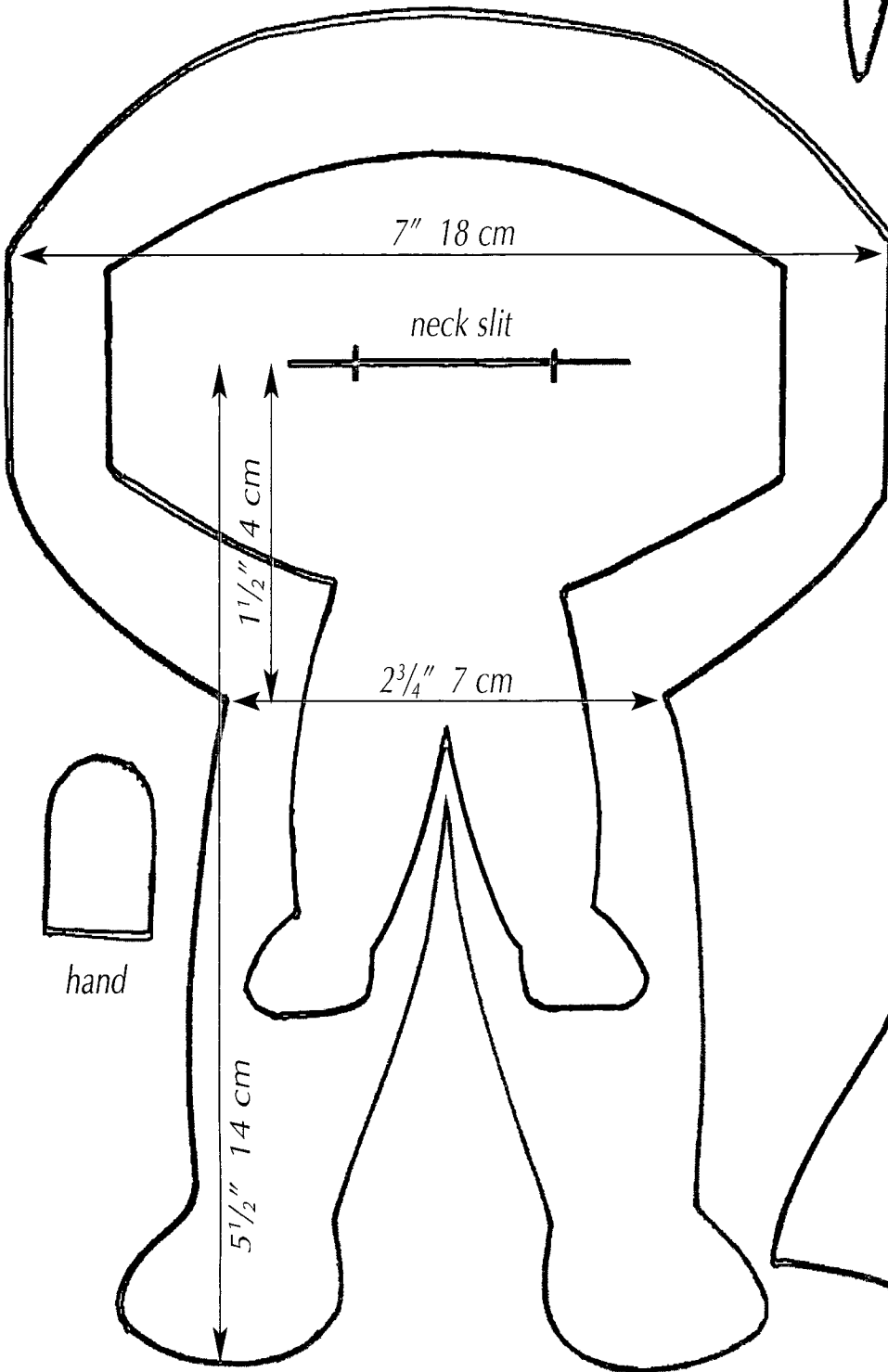
top of cap



back of cap



beard



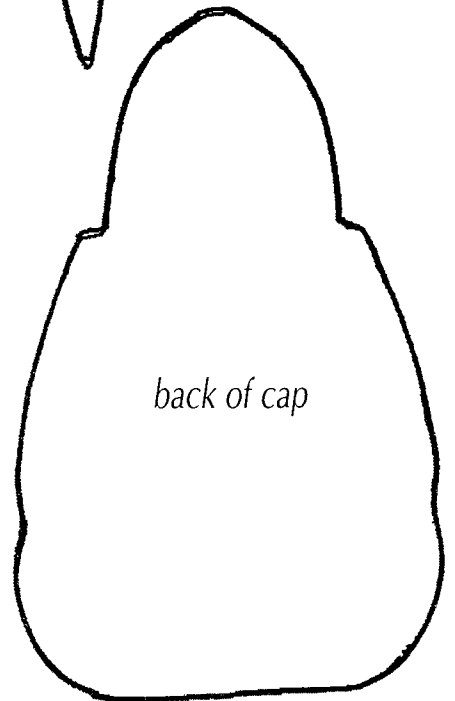
7" 18 cm

neck slit

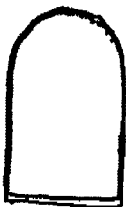
1 1/2" 4 cm

2 3/4" 7 cm

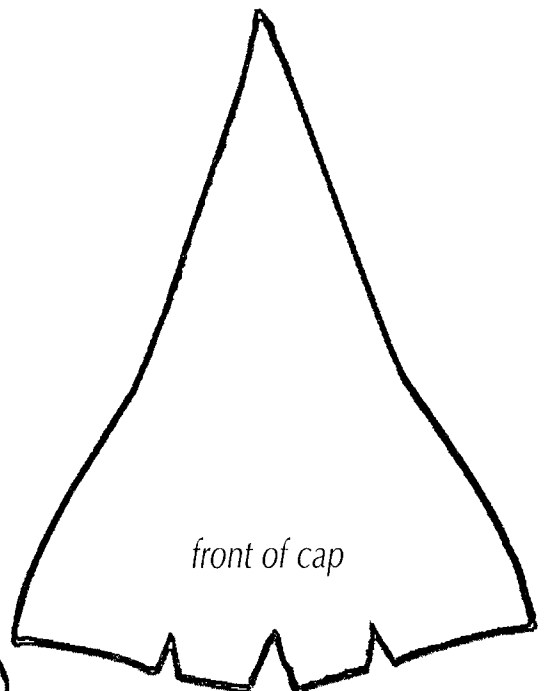
5 1/2" 14 cm



back of cap



hand



front of cap

onto the lower edge (about $\frac{1}{4}$ " , 5 mm), fold the garment down and press the neck slit firmly against the tube. Glue the front of the garment with a little glue, inserting the hands at the sides.

Glue on the front part of the cap and pull down about $\frac{1}{4}$ " (5 mm), pushing the slits together.

Put the ball in the tube and glue on the back part of the cap. The upper curve is glued against the tip of the cap, so that the opening at the top is shut. Be careful with the glue here, so no hard lump can interfere with the tumbling later.

Finally, glue the beard on and draw the face with colored pencils.

Follow the red pattern for the **small** sized tumbling man.

For the **large** tumbling man enlarge the pattern to the sizes shown. Cut a toilet paper roll in half and glue into the tube to strengthen it. Cut the trousers out double and glue them together with a thin layer of glue.

(Pattern courtesy of Kraul Co. Icking, Germany.)

Pop-up puppet

The pop-up puppet is a great 'conversational partner,' either to talk to a single child or to a group of children. Its fine movements — slowly appearing, turning around to look and slowly disappearing — are great help for any storyteller.

Material

Thick paper for the cone

Pieces of soft fabric for the overall and the hat

Round stick, 12" (30 cm) long, $\frac{1}{4}$ " (6 mm) diameter

Wooden ball, $1\frac{3}{8}$ " (35 mm) diameter or

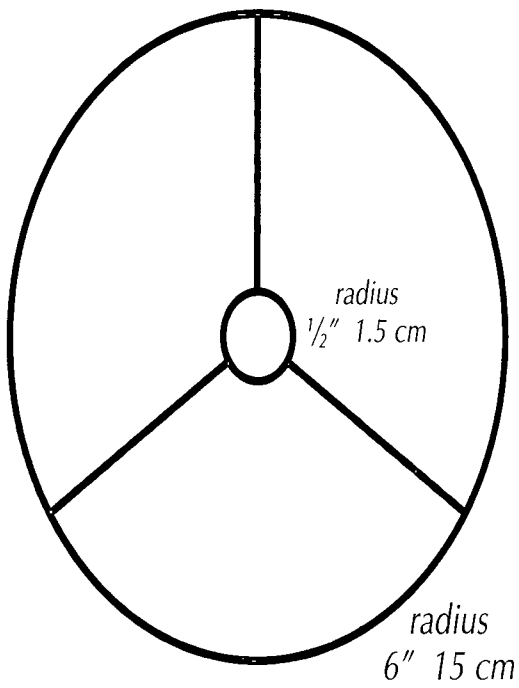
unspun wool and cotton knit for the head

Glue

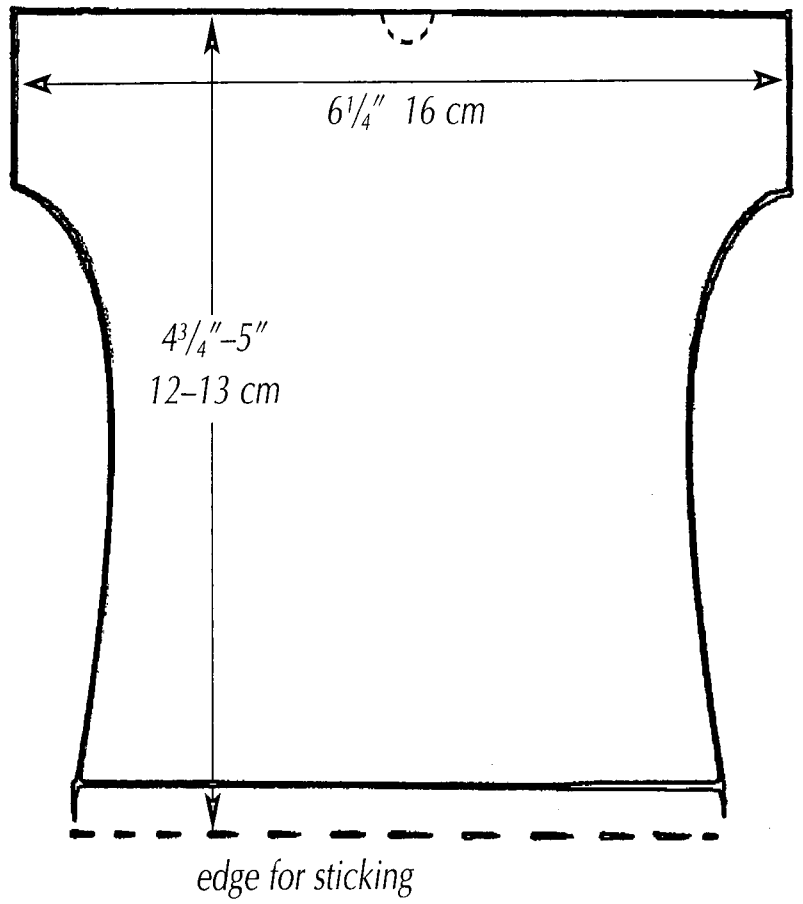
Cone

Draw a circle with a radius of 6" (15 cm) and divide it into three parts (a, p. 139). In the middle draw a small circle with a radius of $\frac{1}{2}$ " (15 mm).

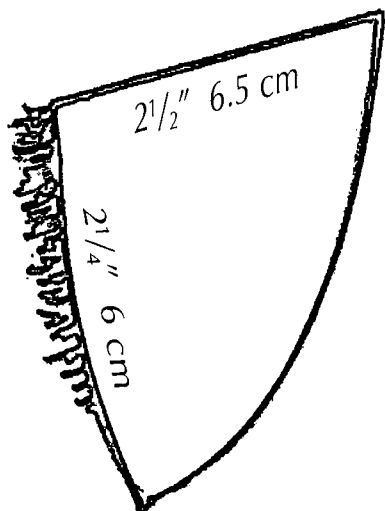
Cut out two parts of the three segments of the circle and glue one of them into a cone with an upper diameter of about $3\frac{1}{2}$ " (9 cm).



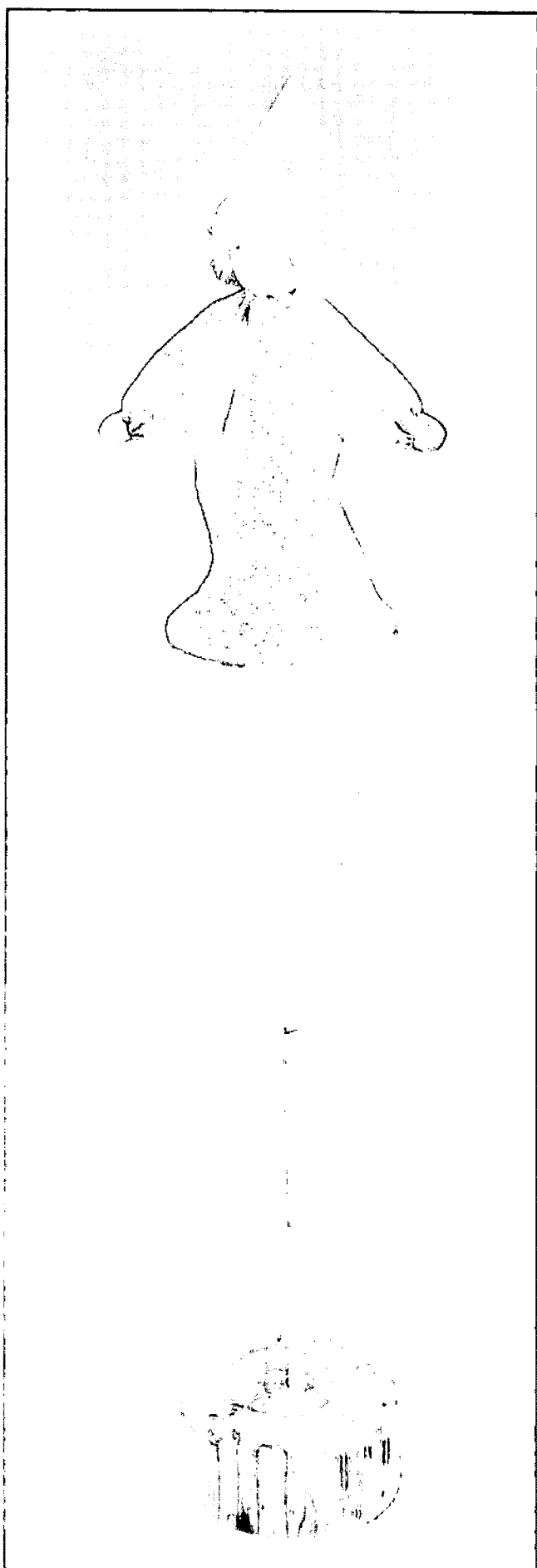
a



b



c



Head

Make a head out of the wool as described on p. 70 for the formed doll, but before binding off the neck thread stick the stick at least half way up the height of the head. Glue the ends of the cotton knit onto the stick to prevent it sliding out later.

Round off the other end with sand paper.

If the head is a wooden ball, push the stick into it after the overall has been made.

Overall

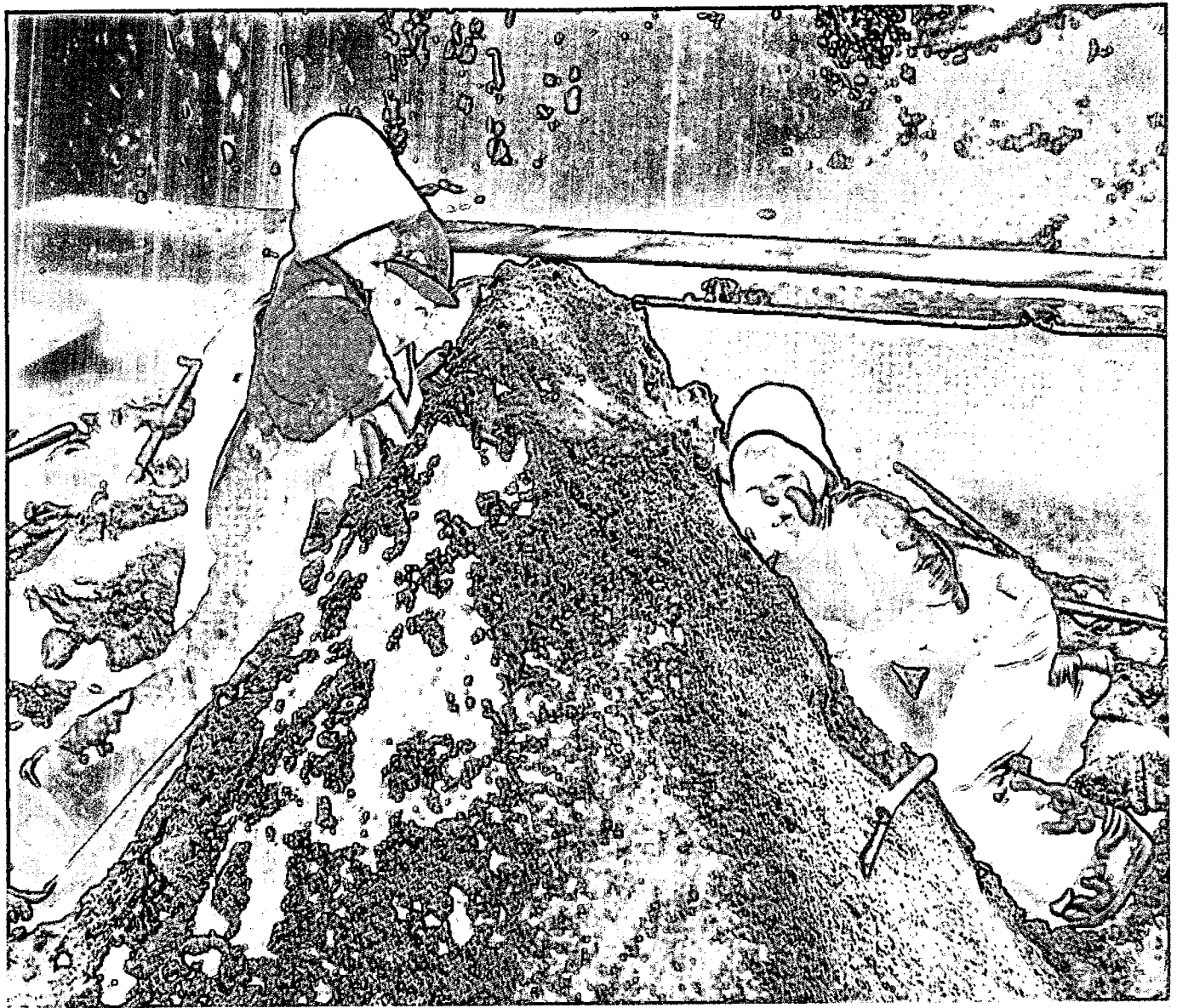
Cut out the overall according to the pattern (b) (with sewing allowance), then sew it up, turn it inside out and iron it. Sew the hands into the end of the arms.

Next sew the overall onto the head or push the stick with the overall (without a neck hole) into the wooden head.

Fasten the hat (c) and the hair (see p. 75) to the head.

Insert the stick into the cone and carefully pull the overall over the edge of the cone, stick it onto the outside of the cone about $\frac{1}{4}$ " (5 mm) from the edge.

To finish glue the second third of the thick paper around the cone for extra stability.



Outdoor Play

Children need space to move — to run about, shout, play ball games and to practise body skills such as balancing, skipping, playing horses, walking on stilts and rolling wooden hoops. It is also important to play creatively outside, in the sandbox or building with

boards, logs and garden cloths (for example, to make tents).

For outdoor play, the most important item is the sandbox. It should be neither too small nor too shallow. Sand is an ideal play material for a child's hands, which constantly want to form



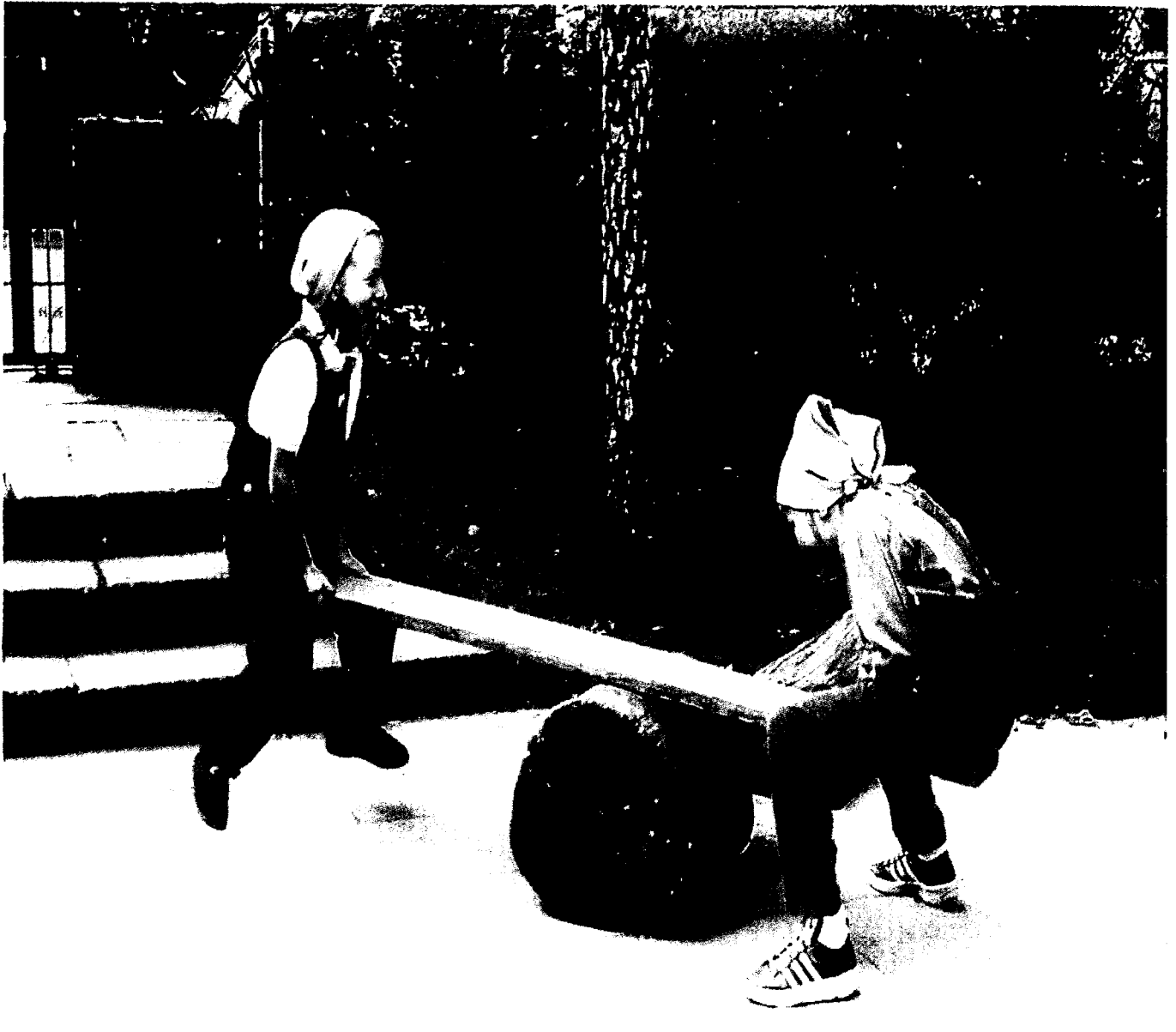
and transform. Sand play can be enriched by adding sturdy shells and interesting stones. Little buckets, small wicker baskets for sifting sand, wooden shovels, and logs or branches in various forms provide stimulation for a wide variety of creative play.

A play corner outside the sandbox is desirable, especially when it contains a long tree trunk, a variety of long thick logs, and several smooth boards. With these the children can

construct tables, stools and benches for little houses, a seesaw, a steamroller, and much more, according to their ages. In this situation children have the possibility for real play. A swing is of course particularly nice. However, one should avoid constructing playground equipment such as immovable train structures, climbing apparatus, slides and so on. These cannot be transformed, which means that they are inappropriate for real play. They are not

open to the child's need for transformation and inventiveness. Instead, the child can only learn — often to the adult's delight — to 'operate' the equipment.





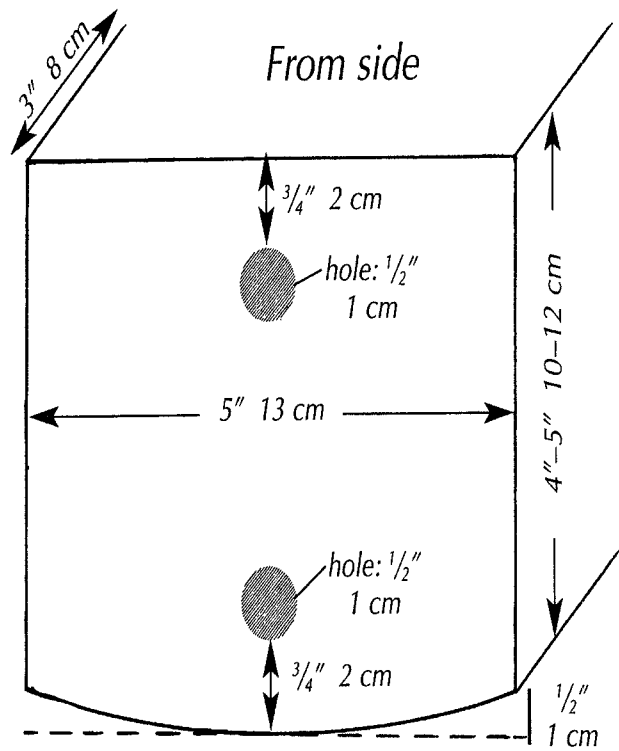
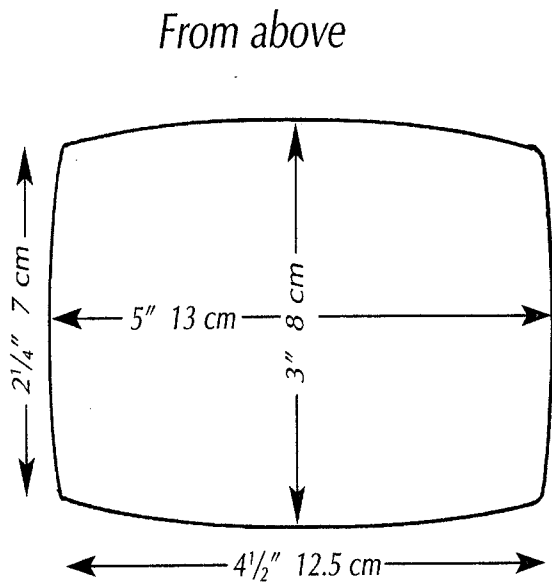
Logs and boards

In addition to the sandbox and play area it is ideal if one has access to a meadow with trees and bushes and, if possible, a hard surface of stone slabs. Here too, tree trunks or branches can provide ideas for creative play. Children can also jump rope, play ball, walk on stilts or play with spinning tops. Older children can draw hopscotch games with colored chalk.

'Doll mothers' can spread out their domestic play under the shade of a tree or a large sun umbrella.

Beyond all of these play possibilities, it is of course important that in parks or on walks in the woods children have opportunities to run, play catch, tag or hide-and-go-seek, or to roll wooden hoops.





Stilts

Every child enjoys the challenge of walking on stilts. Simple log stilts, made from round logs or square blocks, are enough for younger children.

Slightly rounding off the bottom surface of

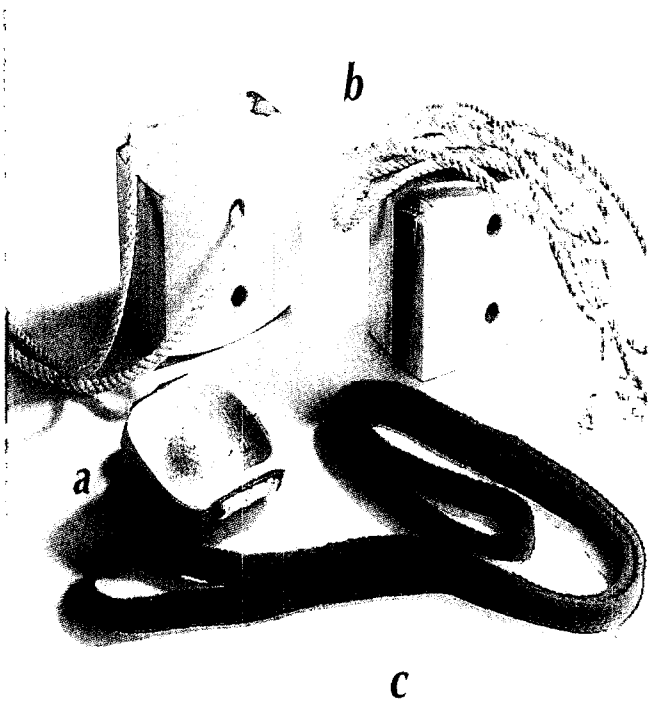
the stilts can provide an extra challenge for children after about the age of five (*b*). Just climbing onto them requires more balance. (Only make rounded stilts with square blocks, it is very difficult sawing a curve into a log.)

The stilts can be used with either the rounded or the straight surface facing the ground. Two holes for the rope means the rope can be tied either way. (Having only one hole in the centre of the block has proved problematic, it is easier to walk when the rope is closer to the sole of the foot).

Material

2 round logs, diameter 4" (10 cm), height 4"-5" (10-12 cm)

or 2 rectangular blocks 3" x 5" (8 x 13 cm), height 4" (10-12 cm); thick rope or skipping rope without handles.



Saw the wood into shape and round off the edges.

Drill the holes as shown in the diagram. Smooth off the edges of the holes with a penknife to stop the rope wearing out too quickly.





Horse harness

Playing horses has always been a popular children's game. In this game it is necessary for both horse and coachman to show consideration for each other.

Make the harness from a band of fabric (80", 2 m), knotted into a circle. First place it around the chest and from there lift over the head leaving it on the back of the child's neck. The harness sits almost like a rucksack, and cannot harm the child.

If you don't have a band you can crochet a harness. Length: 80" (2 m), joined to make a circle.

Material

1¼ oz (35 g) cotton yarn

Crochet hook No 3

Chain on about 88" (2.20 m) of loops and close to make a circle. Make sure the stitches are not twisted. Single crochet four rows (i.e. pick up the thread and pull it straight through both

loops). Finish the harness in row 5 by crocheting into the bottom half of the first row of stitches.

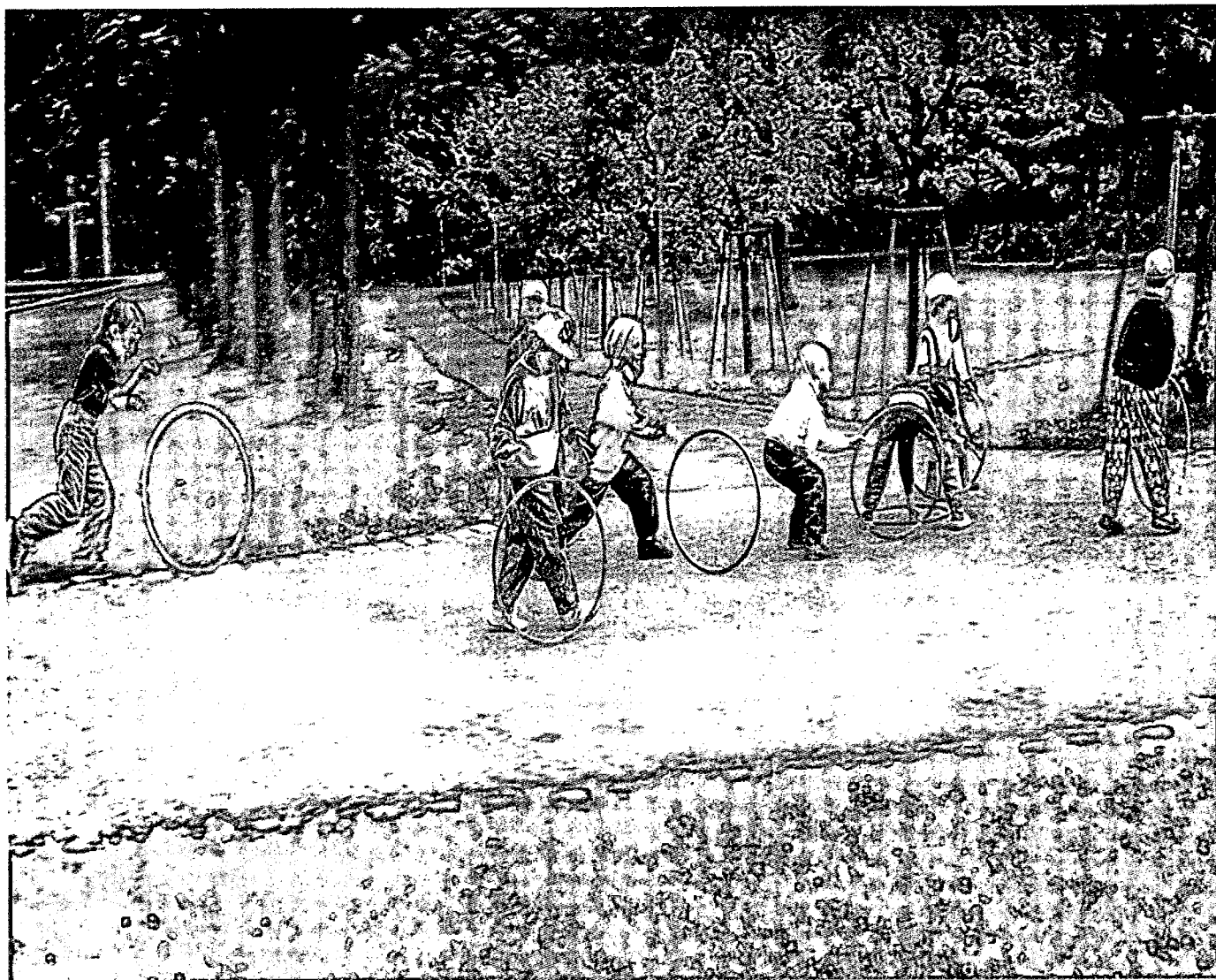
Sew in the threads well.

Wooden hoops

Although rolling wooden hoops has fallen out of fashion, they are invaluable for developing body skills in children (after the age of five), particularly if they learn to roll the hoop with a stick (about 10", 25 cm long). Smooth paths in parks are ideal for rolling wooden hoops.

Hold the hoop in the left hand before giving it a push with the stick in the right hand. Start walking beside the hoop as soon as it starts rolling. The hoop will often fall down at the beginning, but once it is rolling nicely you can change its direction by touching the stick against one of the sides of the hoop.

It gives children a sense of achievement and fun if they manage to keep the hoop rolling for a while.



Skipping

Skipping requires a different type of skill. The easiest way for children to learn to skip is by imitation, while watching older children. Young children (three to four years old) are unable to jump and swing the rope at the same time, so they (calmly) do one after the other.

Older children (after the age of five) enjoy practising skipping; gradually they get into a steady rhythm. Then they start to make up difficult skips which in turn makes them more skilful.

Children also like it when adults swing a long rope for them to skip over.

Appendix

Cleaning and care of wooden toys

Wooden playthings which have been rubbed with beeswax or linseed oil after they were carved, can be easily and simply cleaned. The dirt is only on the surface and can be easily removed.

Material

100% pure beeswax

Pure turpentine

White rags (lint free)

Woolen cloth

Hot plate

Double boiler (or a can placed inside a pan of water)

Heat a small amount of beeswax in a double boiler (do not let it come to a boil). For 5 tablespoons of beeswax, only $\frac{1}{2}$ teaspoon of turpentine is needed. Hold the dirty toy over the heat of the hot plate as well as the white rag which has been dipped into the beeswax mixture. The heat will melt the old wax on the surface of the wood and will loosen the dirt. If the toy is then rubbed with the warm washrag, the dirt will be absorbed by the cloth and the wood will be newly waxed at the same time.

One must be very careful that the wax layer remains extremely thin; otherwise the wood will become sticky. If necessary, repeat the process a second time.

After the wood has cooled, polish with a clean wool cloth.

Working with unspun wool

Teasing the wool

Soak unwashed wool directly off the sheep in soapy lukewarm water. If necessary wash it carefully by hand two or three times. Squeeze it gently, do not rub. Remove grass and lumps of dirt. Then rinse the wool till the water runs clear. It can be spun gently in the washing machine wrapped in a cloth. Then either lay it out to dry or hang it over a washing stand.



Cleaned, uncombed wool must be well-teased before it can be used for stuffing or for play. Teasing, however, does not mean tearing the wool apart! Simply take a small handful of wool — as much as separates easily from the rest — and using both hands and your fingertips, carefully separate the fibers where they are most densely clumped together. The tuft should remain in one piece as it becomes much larger and more airy, like a delicate cloud or veil. By repeating this process with tuft after tuft, a loose mountain of wool is created into which children love to plunge their hands.

Wool which has been teased in this manner can be readily shaped into small human and animal characters. It is very elastic and smooth, without hard bumps when used to stuff or form a doll's head.

Allow yourself plenty of time for teasing wool. This activity radiates calm and involvement, and has a peaceful effect not only on the doer but also on the surrounding children. Depending on their age children will join in helping, shaping or playing with the wool.

If you use lots of wool often, then hand carders may be used. This activity is not nearly as gratifying for children as the teasing, but it achieves quicker results.

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Index

- age, toys for which 20
 - 1-3 26
 - 3-5 27
 - 5-7 28
- animals, carved wooden 107
 - from branches 107
 - , knitted 109
 - , knotted 65
- apron, winged 84

- baby doll, simple unformed 69
- ball, embroidered 25
 - , felt 24
- bark boats 45
- bark trains 44
- beds 99
- birds, pine cone 46
- boats, bark 45
- bowls, carved 92
- bridges 43
- building logs 43
- building on a large scale 32
 - on the floor or on tables 41
- bunting bed 86

- cap and hair 75
- carved bowls and plates 92
 - animals 107
 - figures 46
 - scoops 95
 - spoons 91
- cat, knitted 117

- chair 99
- clean-up time 30
- cleaning wooden toys 151
 - dolls 82
 - fruit stones 94
- cloth hammock 90
- cloths and shawls 85
- cloths, play 34
 - , playstand 34
 - , small 36
- CORDS 38
- cows, wooden 107
- cradle doll 22
- crown headbands 37

- doll, cleaning 82
 - corner 61
 - , covered 104
 - , cradle 22
 - , felt-clothed 52
 - , flopsy 79
 - for the dollhouse 100
 - , formed 69
 - , importance of 62
 - , knitted 82, 104
 - , knotted 65
 - , larger 104
 - made from magic wool, standing 53
 - , shoes 103
 - , simple 23
 - , simple unformed 67
 - , standing 49, 101

- (doll) with body made of felt 51
- with head made from cotton knit 51
- with legs 101
- with less wobbly head 23
- with woolen head 49
- , wooden 24
- dollhouse 96
- , bigger 98
- dolls 100
- furniture 98
- doll's bunting bed 86
- doll's cloths and shawls 85
- doll's dress 86
- doll's hammock 88
- donkey, knitted 114
- dress for doll 86
- ducks, knitted 120
- , wooden 107

- ears, knitted 112
- embroidered ball 25
- environment and children 19

- farmyard 105
- felt ball 24
- felt-clothed doll 52
- , sizes 53
- first year 20
- flopsy doll 79
- , arms 80
- , body 80
- , feet 81
- , hands 81
- , head 79
- , legs 80
- formed doll 69
- , body 76
- , face 72
- , feet 78
- , hair 73
- , head 70
- , neck cylinder 76
- fruit stones, cleaning 94
- furniture for the dollhouse 98

- gnomes 48
- goods for the play store 94

- hair and cap 75
- hair, braids 73
- , ponytail 73
- , shaggy style 73
- , straight 74f
- hammock 88
- dowels 89
- loops for hanging 90
- , simple cloth 90
- harness, horse 148
- headbands 37
- helping children play 17
- hens, knitted 116
- , wooden 107
- hoops, wooden 149
- horse harness 148
- horse, knitted 112
- , rocking 99
- , wooden 108

- knitted
- animals 109
- cat 117
- doll 82, 104
- donkey 114
- ducks 120
- ears 112
- hens and roosters 116

- horse 112
- piglets 119
- pigs 118
- sheep 111
- knotted animals 65
- knotted dolls 65
- large scale building 32
- little people 65
- logs and boards 144
- logs, building 43
- magic wool pictures 135
- magic wool standing dolls 53
- mane, knitted 114
- marionette or string puppets 122
 - for children 129
 - , body 124
 - , child figures 132
 - , cloak 126, 131
 - , faces 128
 - , garment 124, 131
 - , hair 125, 131
 - , hands 125, 131
 - , head 123, 129
 - , hooks 133
 - , keeping 132
 - , simple silk 122
 - , stage 128
 - , stole 126
 - , strings 127, 132
 - , veil 125
- nature of play 9
- outdoor play 141
- pictures with magic wool 135
- piglets, knitted 119
- pigs, knitted 118
- pillows 39
- pine cone birds 46
- pipe-cleaner sheep 58
- plates, carved 92
- play, nature of 9
 - and clean-up time 30
 - and work 11
 - cloths 34
 - , helping children 17
 - pillows 39
 - , stages of 13
- play store 93
 - , goods 94
- playstand 33
 - cloths 34
- pop-up puppet 138
- rocking horse 99
- roosters, knitted 116
- sandbags 36
- scoops, carved wooden 95
- sheep from carded wool 58
 - , knitted 111
 - made from sheepskin 56
 - , pipe-cleaner 58
 - , wooden 108
- shepherd 56
- simple doll 23
- simple silk marionettes 122
- simple unformed baby doll 67
- skipping 150
- small cloths 36
- spoons, carved wooden 91
- stage for a play with standing dolls 54
- stages of play 13

standing doll 49, 101
— made from magic wool 53
— stage 54
stilts 146
string puppets or marionettes 122

table 98
tail, knitted 114
toys for which ages 20
— for the first year 22
— for up to age 3 26
— for age 3–5 27
trains made of bark-covered logs 44
tumbling man 136

unformed baby doll 67
unspun wool 152

wagon, wooden 108
winged apron 84
wooden
— animals 107
—, cows 107
—, doll 24
—, ducks and hens 107
—, figures 46
—, hoops 149
—, horse and wagon 108
—, scoops 95
—, sheep 108
— toys, cleaning and care of 151
wool, unspun 152
— pictures, magic 135
— standing dolls 53



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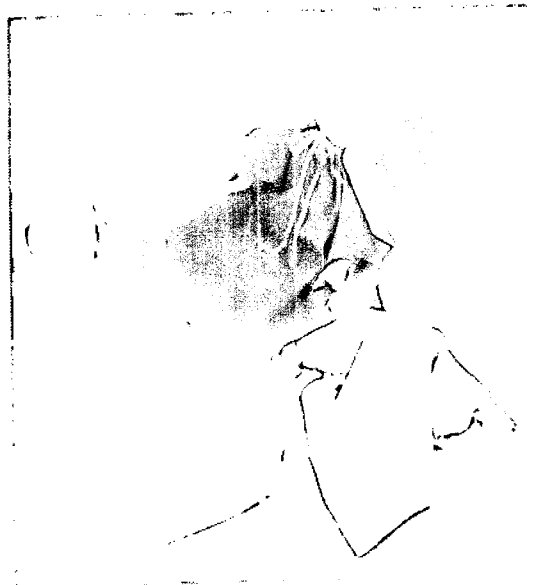
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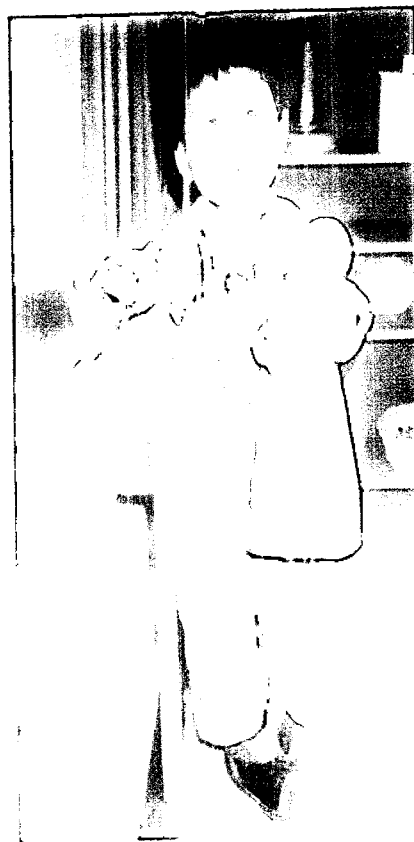


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