

THE

Platypus

NEWSLETTER



SPRING, 1984 * * * * * SPECIAL ISSUE

Wigging: Loose Hairstyles

Plan on using lots of yarn. The bigger the doll and the longer you want the wig's length to be, the more yarn you'll need.

Sport yarn and baby yarn are excellent choices. In general, 4-ply yarn is too heavy and thick for loose hairstyles, although if you have the patience, 4-ply yarn can be untwisted strand by strand for a kinky effect that suits some dolls. "Luster-Sheen," a Coats and Clark novelty yarn, is another possibility. For small dolls, use 6-strand embroidery floss; after the wig is attached, the strands separate when brushed. Consider mixing 2 or more closely-blended tones of the yarn color you've chosen; the effect on a doll is livelier than 1 color alone.

To make any one of the styles that follow: Measure the length of the strands of yarn you'll need to cut for each step in the construction of the wig. On the doll's head, measure the length of the line you want to cover with yarn fringe; transfer that measurement to a piece of paper, drawing a straight line. After cutting yarn to size, place strands of yarn over the pencilled line on the paper; with thread that matches the color of the yarn, machine-stitch yarn to paper. Unless stitching fringe for bangs (style #3), stitch across the center of the yarn strands. Continue cutting yarn and stitching yarn to paper until the line is covered with yarn. Tear the paper away. Pin the seam holding the yarn fringe together to the doll's head. With a double-threaded needle, backstitch yarn fringe to the head of the doll, handsewing over the machined seam.

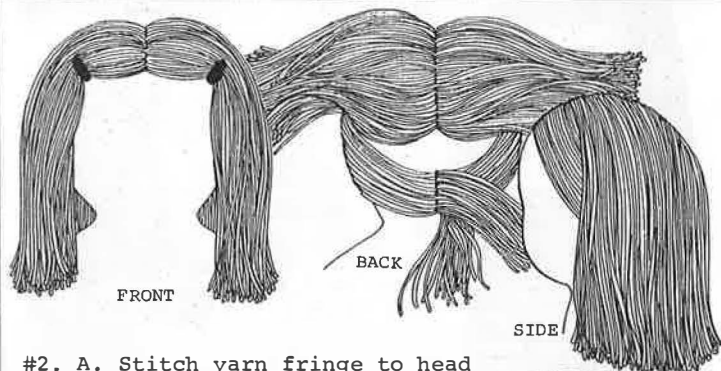
If yarn refuses to behave properly because of static electricity, spray it with a commercial preparation such as "Static Guard."

Loose hairstyles for yarn wigs:

#1. Stitch yarn fringe to head at center from forehead to middle of head in back.

Styling: to create forehead hairline and prevent yarn from falling over face, catch yarn at each side of forehead with stitches hidden by barrette or bow;

or
bring yarn at forehead to back of head; secure; cut ends or mingle with rest of yarn.



#2. A. Stitch yarn fringe to head at hairline from temple to temple.

B. Stitch yarn fringe to head at center from forehead to middle of head in back.



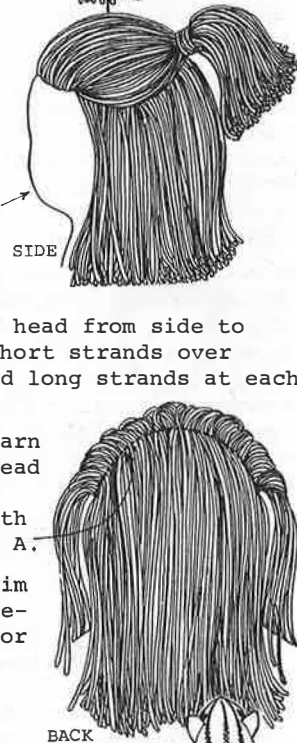
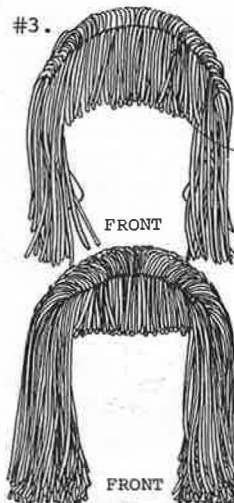
Styling: bring yarn fringe A back to crown of head; tie for ponytail or braid.

#3.

A. Stitch yarn fringe over top of head from side to side with short strands over forehead and long strands at each side.

B. Stitch yarn fringe to head behind and parallel with yarn fringe A.

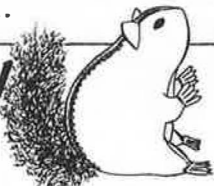
Styling: trim bangs at eyebrow level or above.



(cont.)



Free Gift!



If your order totals \$15.00 or more, we'll include a pattern for a 3-1/2" Chipmunk in the package.



(cont. from p. 1)



A. Stitch yarn fringe to doll's head at one side from hairline straight back to crown of head.

B. Stitch yarn fringe to doll's head around back of crown from side to side.

Styling: to create hairline and hold yarn in place on side opposite part, tack yarn invisibly to head.

To tack yarn invisibly, run a double-threaded needle through, not over, 3 or 4 strands of yarn; tack to head fabric with backstitching.

A skimpy wig application does nothing for the effectiveness of a doll. It indicates stinginess on the part of the dollmaker. It's disconcerting when bits of head fabric show through strands of yarn too thinly spaced for maximum coverage. Yarn fringe must be dense enough to cover the head fabric -- and then some. A good doll wig is thick and substantial.

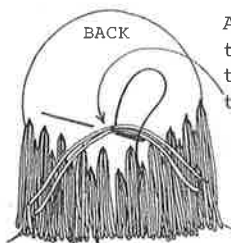
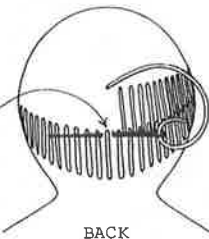
Depending on the bulk of the yarn and the density of the yarn fringe, a loose hairstyle wig may require additional rows of yarn fringe behind or beside the primary wig fringe. These back-up rows of fringe should not be as dense as the primary wig fringe or they will 'photograph' through the top layer of yarn as ridges.

Dolls with yarn wigs dressed in these loose hairstyles have an illusion problem. When the doll is standing or sitting straight, yarn hair hangs neatly and attractively. But during handling or play the yarn moves to one side or the other or flips up, showing the doll's hairless fabric scalp -- and destroying the illusion of make-believe. The back and sides of the head can be covered using one or a combination of the following methods:

1. Cover the back and sides of the head with long, closely-spaced stitches of the yarn used for the wig.

Application: thread a needle with yarn; make small stitches in the head fabric (do not push needle into stuffing). Or hold yarn in position with tacking stitches made with matching, doubled sewing thread.

2. Cover back and sides of the head with 1 or 2 strands of wig yarn handstitched 1/4" to 1/2" apart.



Application: using a needle double-threaded with matching sewing thread, tack strands of yarn across the center to the head fabric.

It's easier to apply these back-of-head coverings before the basic wig fringe has been sewn to the head. To work a back-of-head covering on a doll with wig

fringe attached, bundle and tie yarn up and over the face, out of the needle's way.

To reduce the bulk of a loose-style yarn wig, grade yarn during final trimming; cut the yarn in layers that are successively shorter than the top layer. If the wig is too bushy at the crown, hold an under-layer of yarn down and flat by tacking to the head fabric.

Since combs tend to catch in yarn, use a soft, old toothbrush when styling a wig.

© Colette Wolff - 1984

- by Colette Wolff

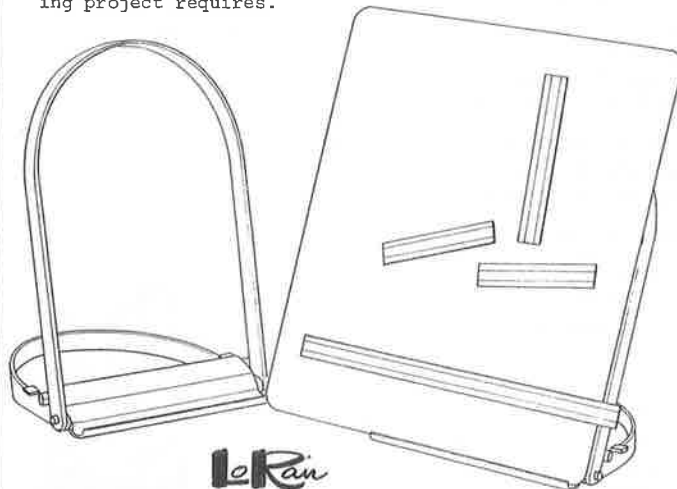
THE COPYRIGHT QUESTION

Customers frequently ask if selling items made from PLATYPUS Patterns is a violation of copyright. The answer is "no." It is a violation of copyright to make copies of our printed patterns for distribution or sale, but our copyright does not prevent you from selling what you make by using our patterns.

(cont. on p. 7)

One day an advertisement arrived in our mail showing a folding stand and magnet board designed for needleworkers. We sent for a sample to examine and test.

We loved it! It kept the instructions we were following upright for easy reading. It provided a means for underlining and bracketing the print so we instantly knew where we were without having to stop and search. Used next to the sewing machine, it freed limited surface space for all the various pieces and tools a sewing project requires.



LeRan MAGNET BOARD AND FOLDING STAND

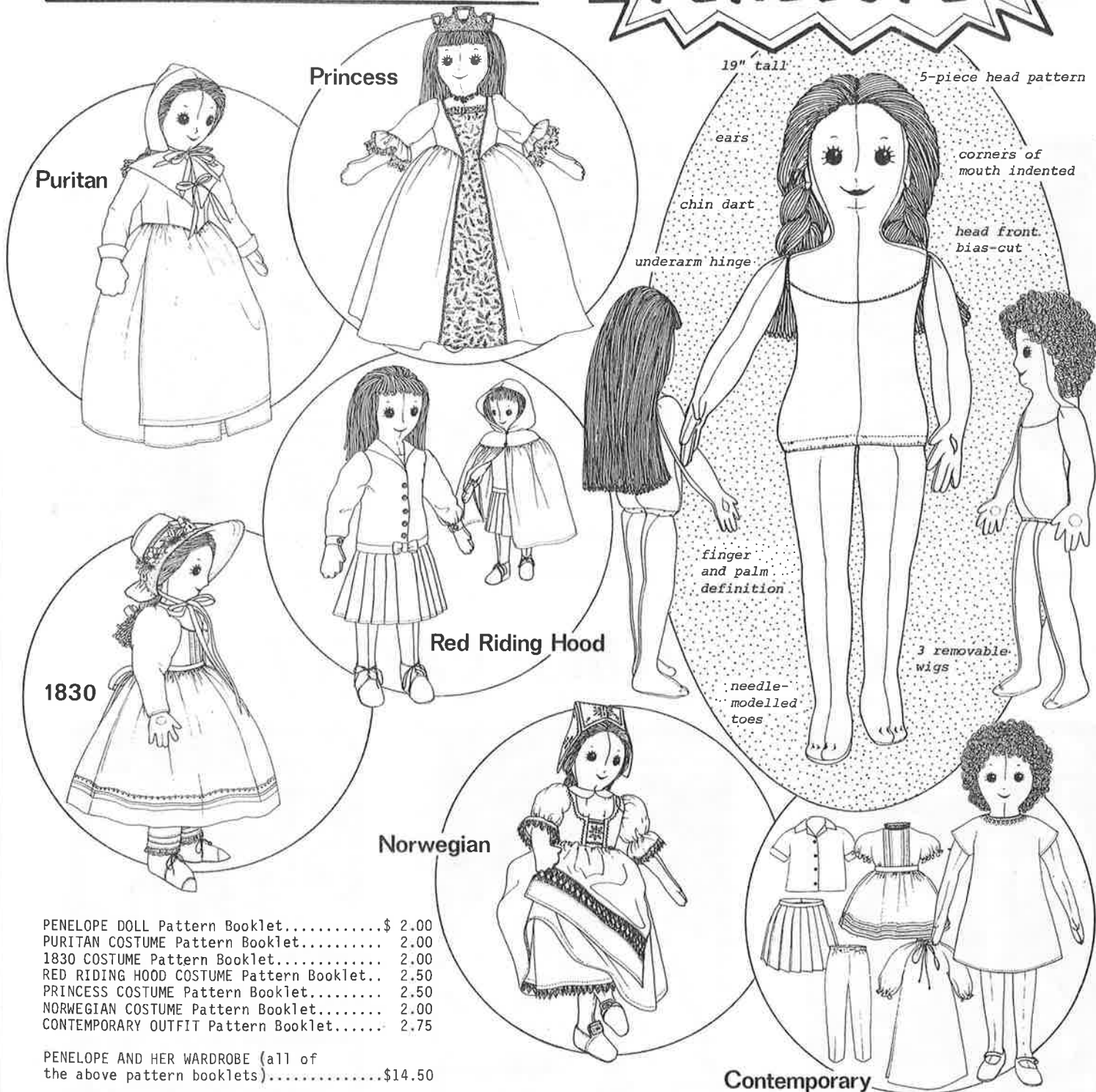
- sturdy ivory plastic folding stand that collapses for easy storage.
- 8" x 10" ivory metal board with 4 flexible magnets

Fold a PLATYPUS Pattern Booklet around the magnet board. Place in the opened stand. Indicate your place in the instructions with magnet underliners and brackets. Start to sew ...

MAGNET BOARD AND FOLDING STAND - \$12.25

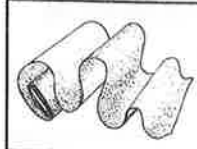
Plutus presents

A NEW PENELOPE



- PENELOPE DOLL Pattern Booklet.....\$ 2.00
- PURITAN COSTUME Pattern Booklet..... 2.00
- 1830 COSTUME Pattern Booklet..... 2.00
- RED RIDING HOOD COSTUME Pattern Booklet.. 2.50
- PRINCESS COSTUME Pattern Booklet..... 2.50
- NORWEGIAN COSTUME Pattern Booklet..... 2.00
- CONTEMPORARY OUTFIT Pattern Booklet..... 2.75

PENELOPE AND HER WARDROBE (all of the above pattern booklets).....\$14.50



100% cotton unbleached muslin; 40" wide; fine, sturdy weave; for doll bodies

#701 DOLLMAKERS' MUSLIN - \$2.75 per yard (1 yd. minimum; no fractions, please)

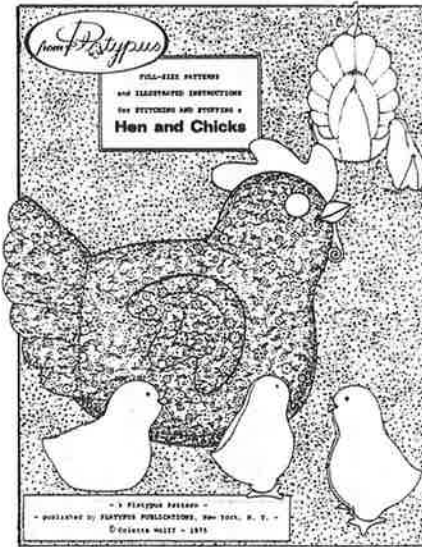
- (#731A WHITE
- (#731B BROWN
- 1/8" SHANK (#731C BLACK
- CLOTHING BUTTON - (#731D BLUE
- (#731E RED
- (#731F PINK

- (#738A WHITE
- (#738B BROWN
- 1/8" 2-HOLE (#738C BLACK
- CLOTHING BUTTON - (#738D BLUE
- (#738E RED
- (#738F PINK

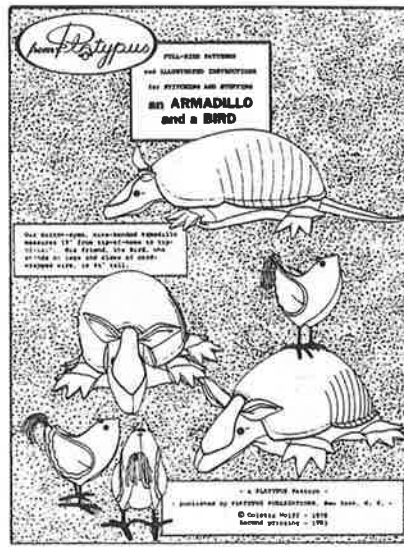
Platypus

PATTERNS MAKE S

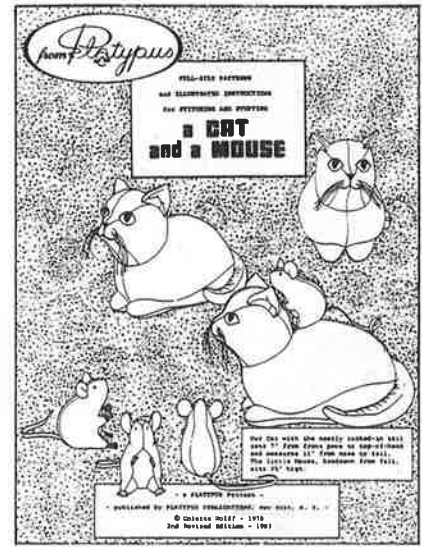
CLOTH CREATURES



HEN AND CHICKS Pattern Booklet - \$2.50



ARMADILLO AND BIRD Pattern Booklet - \$2.50



CAT AND MOUSE Pattern Booklet - \$2.50

COLLECTORS CHOICE



VERONICA FASHION DOLL Pattern Booklet - \$2.50



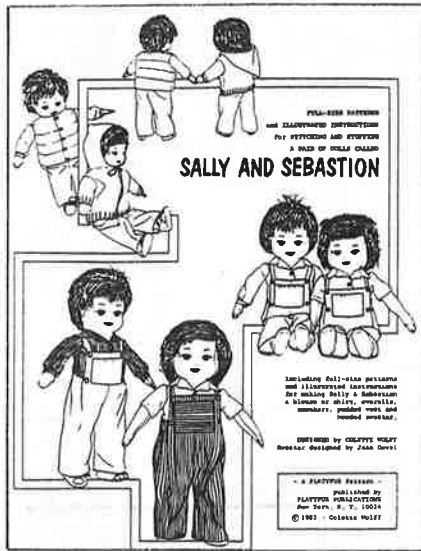
Veronica's 1760 COSTUME Pattern Booklet - \$4.75



Veronica's 1775 COSTUME Pattern Booklet - \$5.00

SALES, SENSE AND SATISFACTION!

DOLLS FOR PLAY



SALLY AND SEBASTION Pattern Booklet - \$4.50



MORE CLOTHES FOR SALLY AND SEBASTION Pattern Booklet - \$5.00



BRIDGIT Pattern Booklet - \$4.75

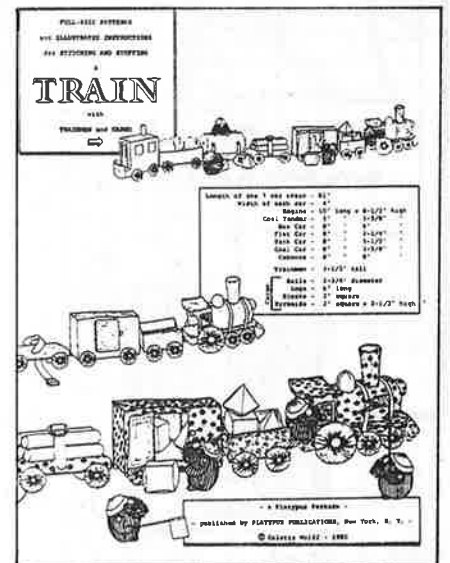
FANTASY AND MAKE BELIEVE



FUNNY PEOPLE Pattern Booklet - \$4.50



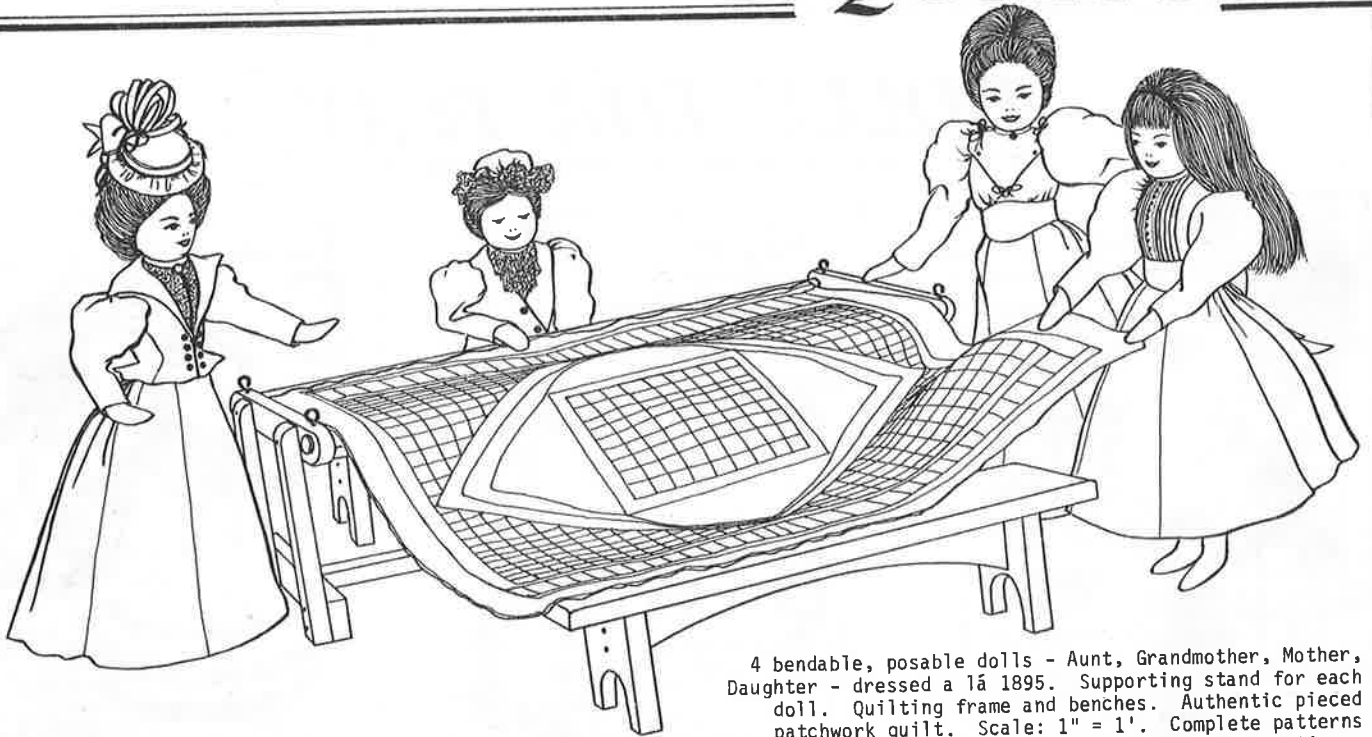
MERMAID, UNICORN AND DRAGON Pattern Booklet - \$5.00



TRAIN Pattern Booklet - \$6.50

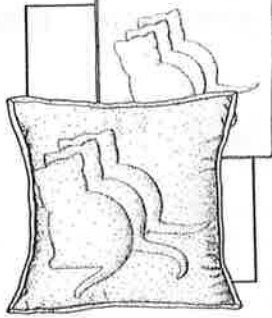
Platypus Unites

DOLLS AND QUILTS



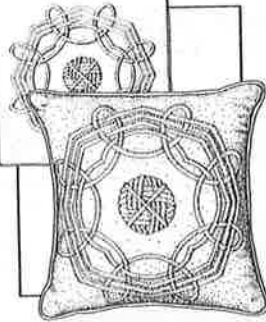
4 bendable, posable dolls - Aunt, Grandmother, Mother, Daughter - dressed a la 1895. Supporting stand for each doll. Quilting frame and benches. Authentic pieced patchwork quilt. Scale: 1" = 1'. Complete patterns and instructions.

new! MINIATURE QUILTING SCENE Pattern Booklet - \$5.75



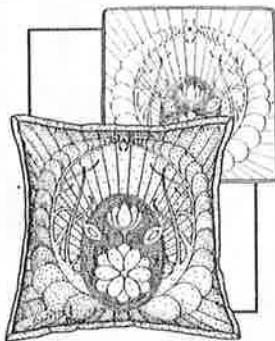
"Three Kittens"

a Stuffed Quilting Learning Project



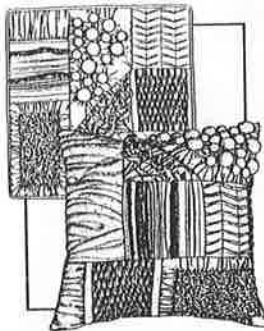
"Cordings"

a Corded Quilting Learning Project



"Night Flower"

a Plain Quilting Learning Project
from Platypus



"Manipulations"

a Sampler of Textures
Learning Project
from Platypus

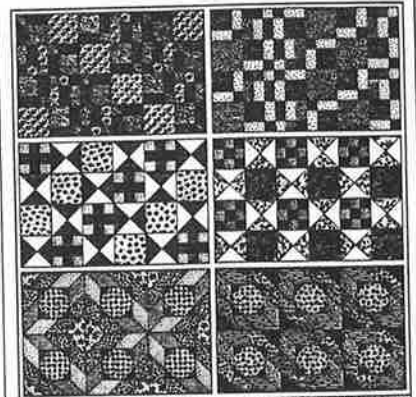
An armchair course in WhiteWork quilting techniques!

KITS (all materials except pillow form and quilting thread)

- } "Three Kittens" - \$10.00
- } "Cordings" - \$10.00
- } "Night Flower" - \$10.00
- } "Manipulations" - \$12.00

"Three Kittens"
"Cordings"
"Night Flower"
"Manipulations"
Handbook and
Pattern only -
\$4.00 each

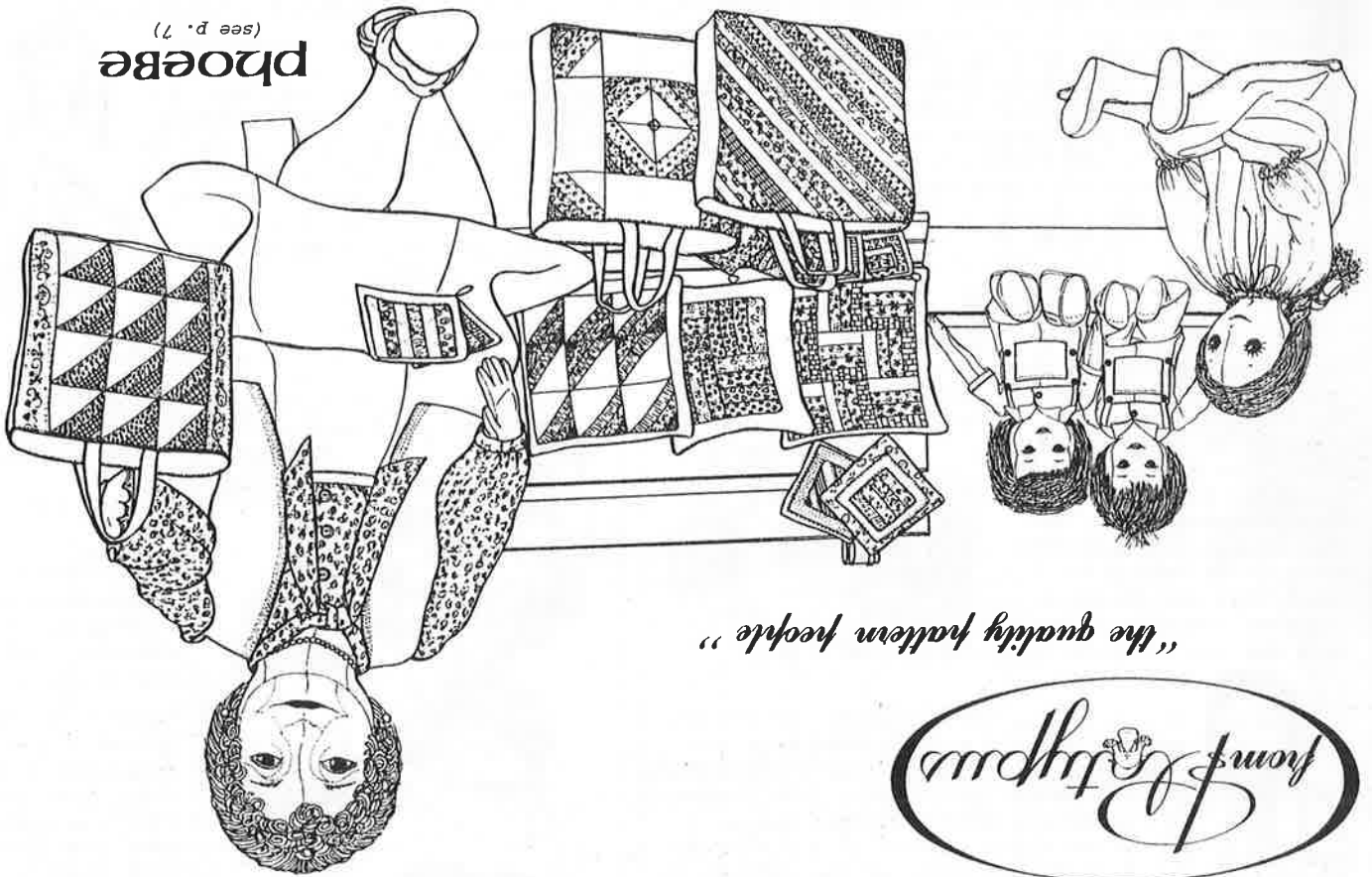
from Platypus
doll and cradle quilts
by colette wolff



PUBLISHED BY PLATYPUS PUBLICATIONS, NEW YORK, NY - © 1993 COLETTE WOLFF

DOLL AND CRADLE QUILTS Pattern
Booklet - \$4.50

phoebe
(see p. 7)



„the quality pattern people“



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Address Correction Requested



Bridgit
(see p. 5)

THE *Platypus* NEWSLETTER



JANUARY, 1985

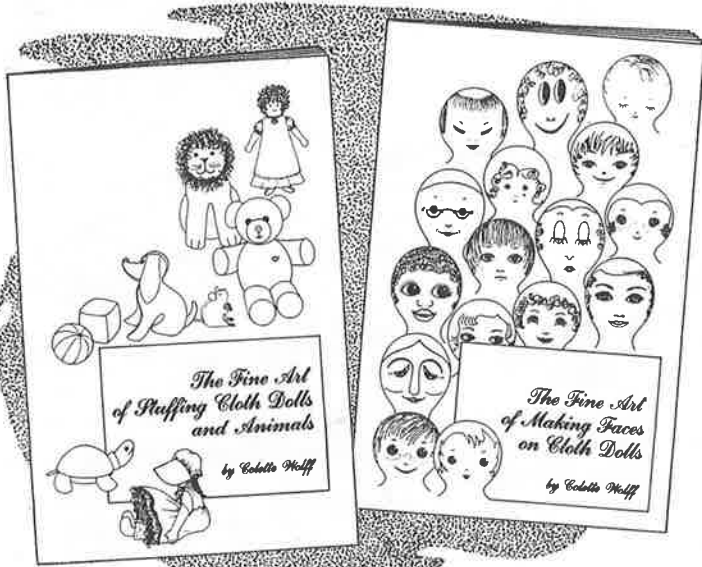
RETAILERS' EDITION

DEALERS' CHOICE

BEST SELLING BOOKLETS AND PATTERNS FOR 1984

Although 1984 sales records indicate considerable individuality in the purchasing preferences of retailers across the country, the total numbers reveal that certain patterns and booklets are generally popular. We think you would like to know what they are.

We would also like you to know what our retail customers write about the patterns and booklets our wholesale customers favor. The unsolicited remarks of customers who have used PLATYPUS patterns convey a message that professional copywriting can't possibly equal. We're proud of the PLATYPUS reputation for excellence, but we're aware that you take our claims with a "prove it" attitude - as well you should! However, read on ...



"Your books on THE FINE ART OF STUFFING CLOTH DOLLS AND ANIMALS and MAKING FACES ON CLOTH DOLLS have helped me tremendously!"

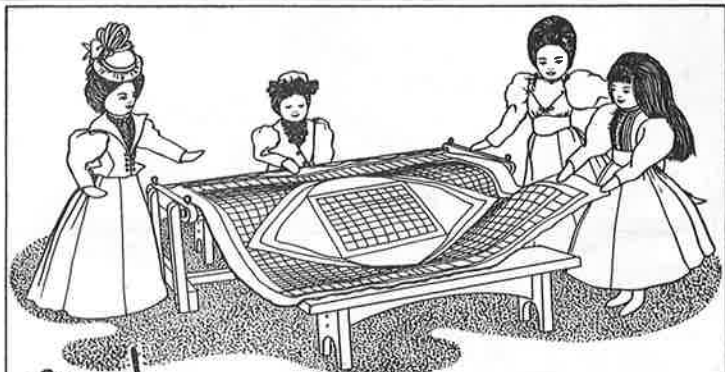
"I love your patterns and your booklets on stuffing and faces have helped so much in my dollmaking."

"I just wanted to tell you how great I think your booklets on stuffing and also the one on faces are. I've read them over almost every day since they arrived and can't wait to start using the methods you describe."

"I recently ordered your two books and have learned from them. I teach dollmaking classes and your comments on stuffing reinforced things I was already doing. Your book helped me put things into words for my students."

* THE FINE ART OF STUFFING CLOTH DOLLS AND ANIMALS - 16-pg information booklet (Sugg. Ret. \$2.50; Whsle \$1.50)

* THE FINE ART OF MAKING FACES ON CLOTH DOLLS - 24-pg information booklet (Sugg. Ret. \$3.50; Whsle \$2.10)



New! *Miniature Quilting Scene*

"I have just this moment received my pattern for the MINIA-TURE QUILTING SCENE. I am, as usual, very, very pleased with the detail and explicit instructions just as all your patterns are."

"MINIATURE QUILTING SCENE was just what I needed...for a doll display for our local quilt show. It came out just great! ...was very well received by 900 people attending."

"After years of quilting I am taking a break and doing some dolls. Such fun. I have ordered the MINIA-TURE QUILTING SCENE. Once a quilter, always a quilter!"

* MINIA-TURE QUILTING SCENE Pattern Booklet - 4 bendable, posable dolls 5"-5½" tall dressed c. 1895, doll stands, quilt, quilting frame and benches; scale 1" = 1' (Sugg. Ret. \$5.75; Whsle \$3.45)



SALLY and SEBASTION

"Enclosed is a picture of dolls made from your pattern SALLY AND SEBASTION as I did them. It was fun working with your creation. A local store wants my cloth dolls..."

"I am an expert on mail-order doll patterns and, believe me, you win hands down on 1. professional approach; 2. clear, concise directions; and 3. most appreciated, best pattern drafting."

* SALLY AND SEBASTION Pattern Booklet - 13" muslin-bodied dolls with his and hers clothing; overalls, shirts, hooded sweaters, quilted vests and sneakers (Sugg. Ret. \$4.50; Whsle \$2.70)



Penelope 1830

"Your patterns are beautifully designed as well as your meticulous detailing of instructions. My PENELOPE came out very well."

"I think your PENELOPE is the most charming of all the dolls I've ever made...and I believe the reason for that feeling is that she is both simple and sophisticated (pattern-wise) at the same time. ...My compliments to you and your staff for making available to those of us who like to sew and craft (but aren't very good at making up patterns!) some extremely imaginative and satisfying creations. Your high production values for the patterns are also much appreciated -- how you do it and charge as little as you do for them must be your secret."

"My daughters love their PENELOPE and dresses, but Grandma is tired of PENELOPE. You see, my girls don't want just one PENELOPE and many costume changes, they want a PENELOPE for every costume. And I have 5 granddaughters. Grandma is very tired of PENELOPE so please send me BRIDGIT for a change."

* PENELOPE DOLL Pattern Booklet - 19" muslin-bodied doll with 3 removable yarn wig styles and supporting stand (Sugg. Ret. \$2.00; Whsle \$1.20)

* 1830 COSTUME Pattern Booklet - calf-length dress with full skirt, chemise, pantalettes, petticoat, shoes and bonnet (Sugg. Ret. \$2.00; Whsle \$1.20)

All dolls in the PLATYPUS COLLECTION are designed to be made from 100% cotton unbleached muslin, the same fabric used for homemade dolls before polyester. Because PLATYPUS dolls are made from woven cotton rather than the double-knits and stretch knits specified by many of the doll patterns on the market today, they fit within the fabric context of the quilt shop as well as the general fabric store.

PLATYPUS pattern booklets are 8½" x 11" with removable sheets of full-size patterns ready to cut out and use. Each PLATYPUS pattern is enclosed in a clear plastic bag. Retailers can slip a card or promotional material inside the bag before taping it closed.

In addition to the patterns illustrated and described on these pages, PLATYPUS publishes many other titles. For example, there are more historical costumes for VERONICA and a collection of outfits for PENELOPE.

If you need another copy of the PLATYPUS COLLECTION CATALOG, write PLATYPUS, Box 396, Planetarium Station, New York, NY 10024 - and we will send you one immediately. We'll also include an article called "Promoting the Dollmaking Dollar" which covers the basic supplies retailers interested in attracting dollmakers need to know about.



Veronica 1860

"I have your VERONICA FASHION DOLL pattern. I love the way it's constructed - makes a beautiful doll."

"I used the new VERONICA pattern and I found it to be really exciting. The new shape of the face adds so much expression and is very easy to form and her new body makes the clothing fit to perfection."

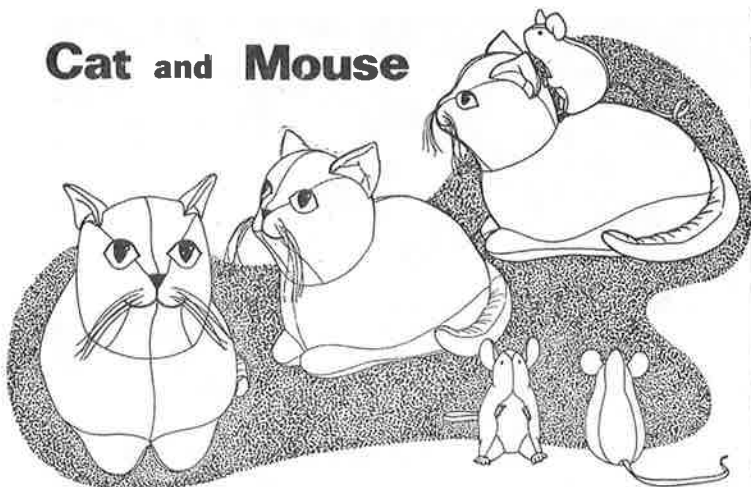
"What a wonderful doll VERONICA is - great fun to make and to dress. I am not an expert when it comes to sewing but the results pleased even me no end."

"Thanks to your fantastic patterns this...lady will soon open a small doll shop here in Dallas. ...A couple of ladies from England have seen my dolls and want to back me as a dollmaker. ...None of this would have come about if it hadn't been for your patterns. ...I couldn't miss with your patterns and complete instructions. ...I'm enclosing a picture of my VERONICA I entered with my other dolls at a recent doll show. She was a hit..."

* VERONICA FASHION DOLL Pattern Booklet - 24" muslin-bodied doll with removable yarn wig and supporting stand (Sugg. Ret. \$2.50; Whsle \$1.50)

* 1860 COSTUME Pattern Booklet - authentically cut summer afternoon dress with flounced skirt supported by a hooped petticoat; drawers, shoes and bonnet; extensive historical commentary (Sugg. Ret. \$3.50; Whsle \$2.10)

Cat and Mouse

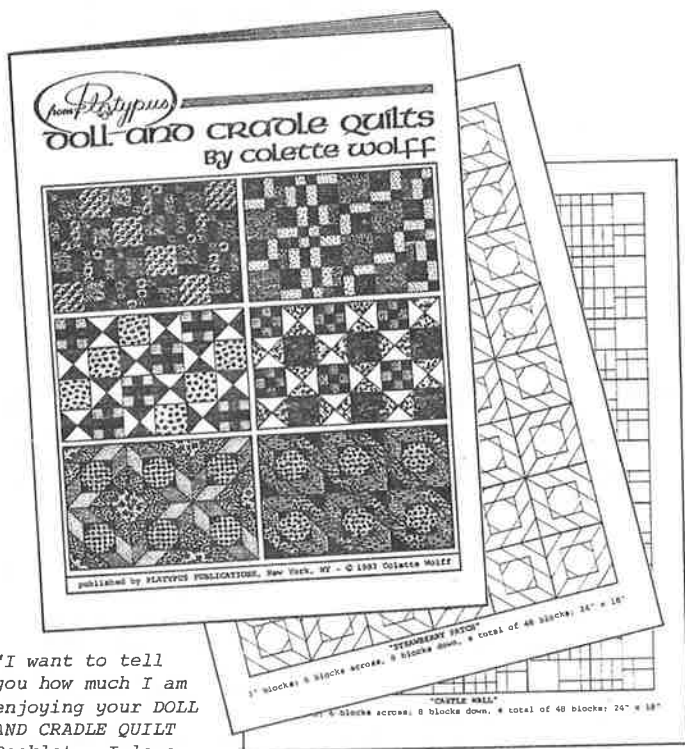


"Was delighted to see the CAT AND MOUSE pattern - have been looking for a good cat pattern for a couple of years."

"I'm writing to tell you that I made the cat in an afternoon and I just love it. I made it out of unbleached muslin and put a red ribbon and a bell around its neck. It went together very well - of course it should because the patterns you sell are precise and the directions are very clear."

"Your pattern is the only one I have seen that looks like a cat. I love them. I have two at the moment...but never have I found a pattern that looked real. I have been sewing for years and making dolls and animals almost exclusively for the last four, but in all the patterns I have used, yours are tops! Not only are your designs excellent, but the patterns are extremely easy to follow."

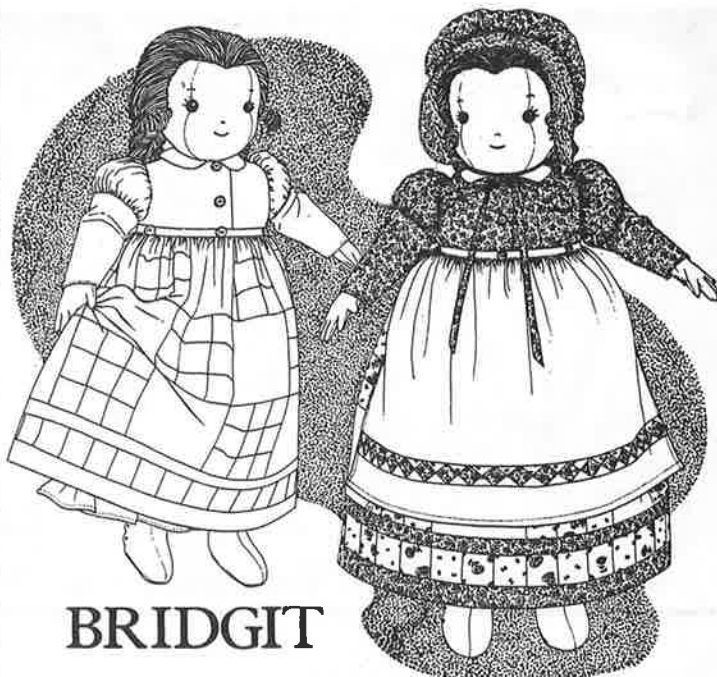
* CAT AND MOUSE Pattern Booklet - setting cat 7" tall, 11" from nose to tail; 3½" mouse (Sugg. Ret. \$2.50; Whsle \$1.50)



"I want to tell you how much I am enjoying your DOLL AND CRADLE QUILT Booklet. I love the designs and easy-sew instructions. Many little girls are being made happy because of you."

"I have used your patterns for several years and have been so pleased with the results I get that I tend to judge other patterns from other companies by the ones I get from you."

* DOLL AND CRADLE QUILTS Booklet - no-pattern method for making small quilts composed of 3" blocks; 6 original designs; line diagrams of each quilt for pre-sewing color planning (Sugg. Ret. \$4.50; Whsle \$2.70)



BRIDGIT

"I just had to write and tell you how wonderful your doll pattern BRIDGIT turned out!! Your instructions and drawings are the best I have ever seen. Thank you for making her such a delight to create."

"I'm completing my third BRIDGIT and find it the most satisfactory of any pattern I've seen so far - I especially like the way the head parts are cut in one with the body."

"I love BRIDGIT. She turned out beautifully. Many of my friends like her too. The construction of BRIDGIT is sheer genius. Thank you for her creation."

"I'm writing to tell you that after making BRIDGIT from your complete and explicit instructions, I entered her in our local county fair and won a Special Merit Award."

"I have just completed...2 BRIDGIT dolls with great success and I can't tell you how delighted I am with your patterns. They go together beautifully and look so professional when completed. I am a novice seamstress and it's very rewarding to be able to use patterns where the pieces really do fit!"

* BRIDGIT Pattern Booklet - 19" muslin-bodied doll wearing undershirt, drawers, petticoat, patchwork-trimmed dress and apron, sunbonnet, stockings and shoes (Sugg. Ret. \$4.75; Whsle \$2.85)

Would you be interested in buying or renting educational videos covering...

- individual designers/artists showing and talking about their work
- needlework exhibitions

How long do you feel an instructional video should run?
 ½ hr 1 hr 1½ hr 2 hrs as long as the subject requires even if longer than 2 hrs

Have you ever used instructional videos in group (or personal) situations? YES NO
 If "yes," please comment on the success or failure of the experience.

If you have an instructional video on a needlework subject that is available for national distribution, please tell us about it.

DROP IN AN ENVELOPE AND MAIL TO - PLATYPUS, BOX 396, PLANE-TARIUM STATION, NEW YORK, NY 10024. *Thank you!*



Potypus
 Box 396
 Planetarium Station
 New York, NY 10024

WHOLESALE TERMS

Retailers must order a minimum of 3 of any item. Retailers ordering 1 or 2 copies of an item will be charged the full retail price.

Minimum first order - \$30.00. All subsequent orders of \$30.00 or less are subject to a \$2.00 handling charge.

Orders from new customers must be prepaid. No C.O.D.'s.

Orders will be shipped via United Parcel Service. Shipping charges will be billed for immediate payment.

<<VIDEO SURVEY>>

The educational potential of video in the needlecraft field is enormous - and so new it's virtually unexplored at present. We're interested. Since we need and value your ideas on the subject, we would appreciate your response to the questions that follow.

Do you feel that instructional videos would be profitable in your situation...

- for teaching purposes? YES NO
- for rental purposes? YES NO
- for sale/distribution purposes? YES NO

Would you be interested in buying instructional videos covering...

- beginning)
- intermediate) needlecraft techniques in...
- advanced)
- basketry
- crochet
- dollmaking/soft sculpture
- embroidery
- knitting
- lace
- macrame
- needlepoint
- quiltmaking
- sewing
- spinning
- tatting
- weaving

(over)



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from *Potypus*

"the quality pattern people"

THE

Platypus



NEWSLETTER



FEBRUARY 1986

SPECIAL SALE EDITION

SALE Don't wait! Order NOW!

If you want a PLATYPUS pattern you've never gotten around to ordering, if you need to replace a pattern or would like to have a complete collection of PLATYPUS patterns, this is your chance to do it at 1983 prices! But remember this date - April 30.

That's the day this offer ends. It's also the last day we'll guarantee that the prices listed in this NEWSLETTER will remain in effect. Prices change May 1st. Like other businesses, PLATYPUS must adjust to increasing costs.

To indicate that you're one of the 6000 names from our customer list selected to receive this special notice, we request that you write your

order on the form provided inside. If you have a friend who would also like to take advantage of our sale, please make a copy of the order form for her (or him) to use.

For this mailing, we've prepared an unusual free pattern that we think you'll enjoy making, starting now. Our CLOWN COMFORTER (p. 2) is one of those items that's not easy to classify. It's not a doll nor is it a quilt. It's a combination of the two, designed to tickle the imagination of a child. We've discovered that it also appeals to adults: a gentleman of our acquaintance (our accountant, to be precise) took one look and wanted one made to his size!



We're taking this opportunity to bring to your attention two books that have recently been published. THE CLOTH DOLLMAKER'S SOURCE BOOK and THE COLLECTOR'S ENCYCLOPEDIA OF CLOTH DOLLS (p. 7) are one-of-a-kind compilations of information that's otherwise scattered. Together, they present a complete picture of cloth dolls yesterday and today.

They reflect the growing interest in cloth dollmaking and collecting. Quiltmakers and dressmakers are discovering that dollmaking is a sister craft. Collectors find that old cloth dolls have a homely, sentimental reality compatible with "country." Recently we noticed a primitive black doll with a \$350 price tag sitting on an antique chair in the window of a stylish Greenwich Village shop.

Dolls Made from Wovens

PLATYPUS dolls are made with medium-weight, closely-woven, 100% cotton unbleached muslin. It's an aesthetically pleasing material to feel and sew. It's color and minute imperfections are believably skin-like; it's weave doesn't call attention to itself on the face. It adapts to stuffing pressure but can't stretch out-of-shape. It accepts firm stuffing and holds detailed contouring. It's strong and washable. To quote a comment from a PLATYPUS customer: "I have tried using knits for large toys and find your muslin dolls to be easier to make, easier for tots to handle, and easier to clean."

With the body encased in a sheath of stretch nylon cut from panty hose to prevent arms and legs from flopping about and hair from tangling, a polyester-stuffed doll with a muslin skin can be washed like fine lingerie and air-dried. Spraying a muslin figure with fabric protector helps to keep it clean and cleanable. Apply Fray Check to heavily clipped or very narrow seam allowances to prevent seams from pulling out when stressed by interior stuffing.

Before polyester, sturdy cotton was the usual fabric for rag dolls. Linen was also used, and there's no reason why fine-quality linen can't be used today. For doll bodies it works just as well as cotton and has one attribute that muslin lacks: the tendency to lint that is a drawback with cotton is not a problem with linen, which resists linting.

We thought that linen was the Rolls Royce of cloth doll fabrics until a note from a PLATYPUS customer arrived announcing that her Veronica doll, made with a body of silk fabric, was the most beautiful, exciting, and satisfying Veronica doll she had made to date!

Suppose you don't like the color of unbleached muslin or can't find another cotton, or even linen, in the flesh tone you want. For a "white" doll, a fabric tinged with a blush of peach looks natural. Don't settle for pink. When was the last time you saw a pink person who wasn't sunburned or ill? For a "black" or "ethnic" doll, fabrics in warm tones of brown, from honey to chocolate, look the most appealing. Well-washed muslin, white sheeting (an excellent and economical doll-body fabric) and linen dye readily. It's frequently less frustrating, and more rewarding, to dye fabric to the desired hue than to spend time searching through fabric stores. Experiment with small pieces of fabric until you find a dye formula that produces the skin tone your doll deserves.

a Pattern for you to make RIGHT NOW!

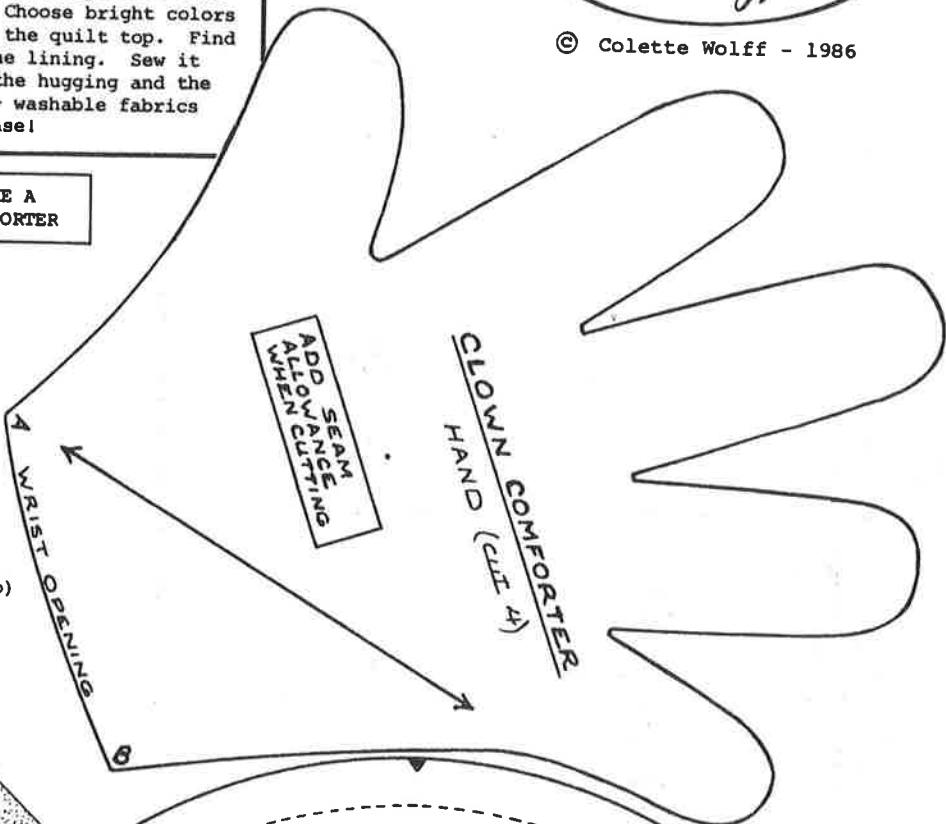


Our CLOWN COMFORTER is a security blanket with another name, waiting to be claimed by your favorite toddler. It's easy and economical to make using scraps left over from other projects. Choose bright colors and lively prints for the quilt top. Find something fuzzy for the lining. Sew it sturdy, anticipating the hugging and the tugging it will get -- washable fabrics only, please!

HOW TO MAKE A CLOWN COMFORTER

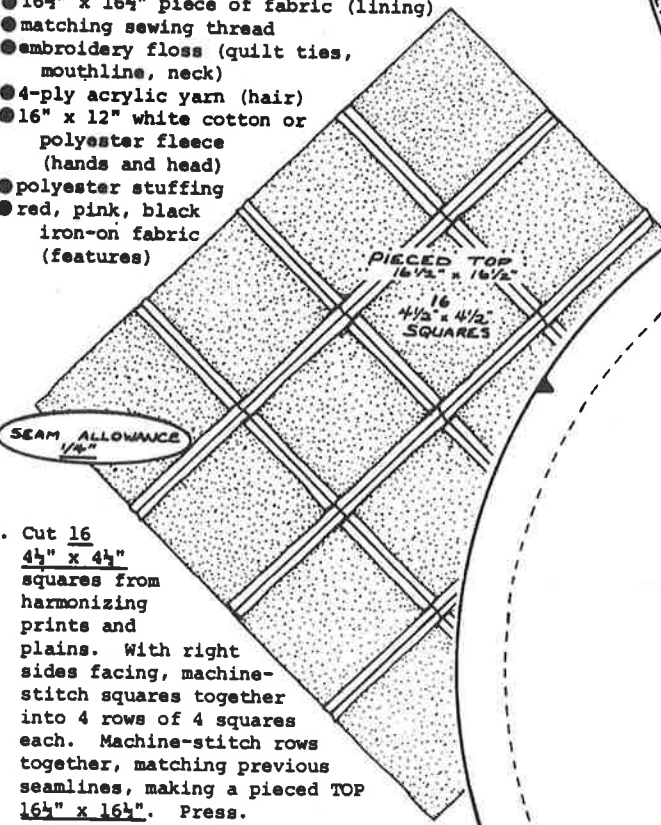


© Colette Wolff - 1986

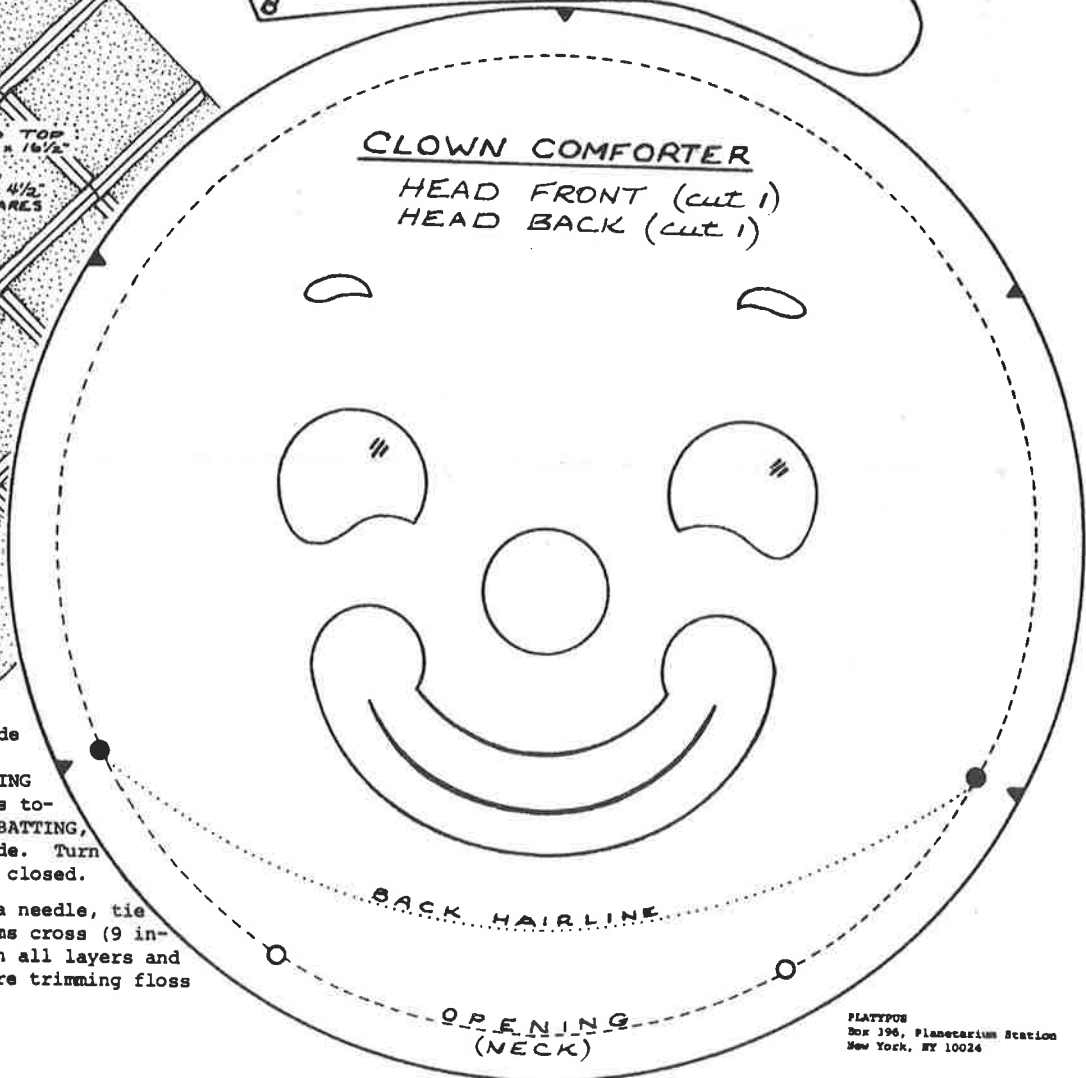


You'll need:

- ass't prints and plains, cotton scraps (pieced top)
- 2 - 16 1/2" x 16 1/2" pieces of polyester batting
- 16 1/2" x 16 1/2" piece of fabric (lining)
- matching sewing thread
- embroidery floss (quilt ties, mouthline, neck)
- 4-ply acrylic yarn (hair)
- 16" x 12" white cotton or polyester fleece (hands and head)
- polyester stuffing
- red, pink, black iron-on fabric (features)



CLOWN COMFORTER HEAD FRONT (cut 1) HEAD BACK (cut 1)



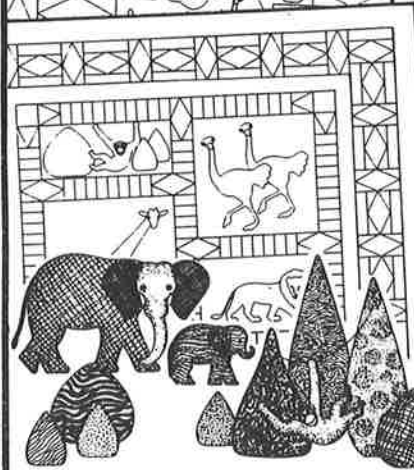
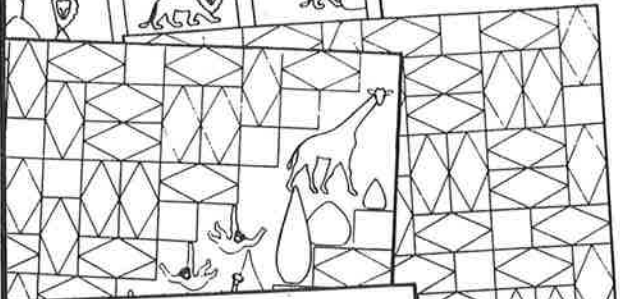
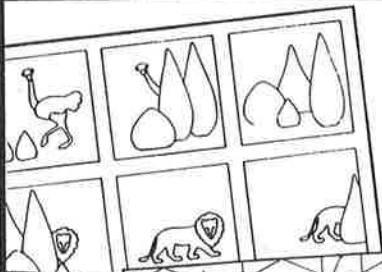
1. Cut 16 4 1/2" x 4 1/2" squares from harmonizing prints and plains. With right sides facing, machine-stitch squares together into 4 rows of 4 squares each. Machine-stitch rows together, matching previous seamlines, making a pieced TOP 16 1/2" x 16 1/2". Press.

2. Stack 2 BATTING squares over wrong side of TOP; machine-baste, stitching just outside 1/4" seam allowance. Trim BATTING from seam allowance. With right sides together, machine-stitch LINING to TOP/BATTING, leaving 6" opening centered on one side. Turn right side out. Ladderstitch opening closed.

Using embroidery floss threaded into a needle, tie all layers together where piecing seams cross (9 intersections); push needle down through all layers and back up 3/16" away; tie securely before trimming floss 1/2" from knot.

(cont. on p. 6)

Quilts with a Serengeti Theme



For kids of all ages, splendid animal quilts to applique and piece. Choose from 4 unusual settings, each one carefully explained with a diagram for you to copy and color before starting to work with cloth. Or design a SERENGETI quilt yourself using graph paper and the small-scaled drawings provided for that purpose. When you're ready to cut and sew, the actual-size patterns provided in our booklet make beginning easy!

SERENGETI PATTERN BOOKLET - \$5.00

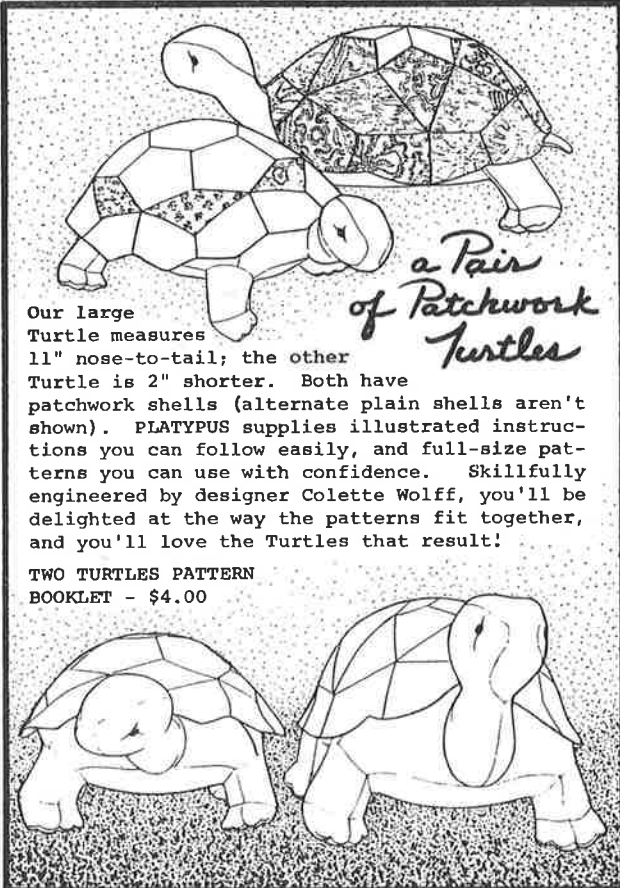
Special Things to Sew... from Platypus



a Flight of Muslin Angels

7½" treetop or free-standing Angel, made of unbleached muslin and lace, ingeniously shaped and stitched over a glue-stiffened paper cone, with movable arms and choice of 3 different facial expressions and hairstyles. WARNING! IMPOSSIBLE TO STOP AT MAKING ONLY ONE!

MUSLIN ANGEL PATTERN - \$2.50

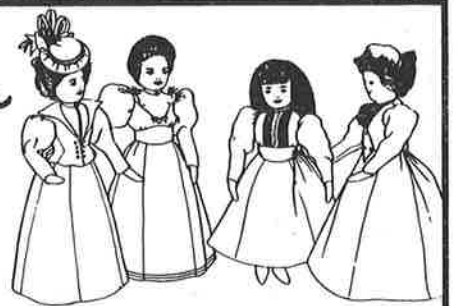


a Pair of Patchwork Turtles

Our large Turtle measures 11" nose-to-tail; the other Turtle is 2" shorter. Both have patchwork shells (alternate plain shells aren't shown). PLATYPUS supplies illustrated instructions you can follow easily, and full-size patterns you can use with confidence. Skillfully engineered by designer Colette Wolff, you'll be delighted at the way the patterns fit together, and you'll love the Turtles that result!

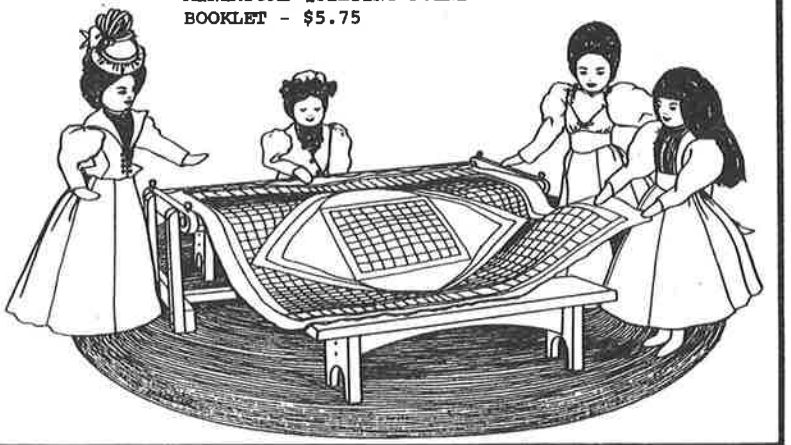
TWO TURTLES PATTERN BOOKLET - \$4.00

a Family Quilting Scene



The scale is 1" = 1'. The 4 bendable, posable dolls stand 5" to 5½" tall. Daughter, Mother, Grandmother and Aunt are dressed c. 1895. They stand with simple supports or sit on benches to quilt. Their quilting frame really works and holds a 7½" x 8½" pieced patchwork quilt. And PLATYPUS will show you how to make it all - dolls, clothing, stands, benches, quilting frame and quilt.

MINIATURE QUILTING SCENE PATTERN BOOKLET - \$5.75



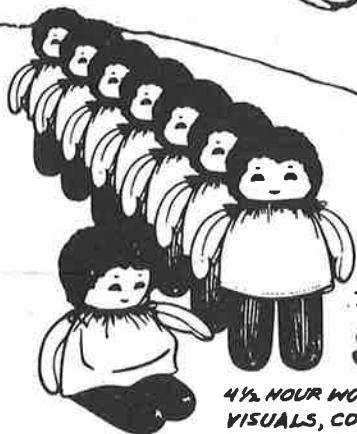
Our pre-catalog inventory

Sale...

LITTLE GIFTS & DECORATIONS

SCRAPS ARE ALL YOU NEED
TO MAKE 3 3/4" STARS, 4 1/2" MOONS
2 1/2" HEARTS, 5 1/2" DOVES, 3 1/2" &
2 1/2" BALLS, 5" & 4" DROPS,
4 1/2" ANGEL DOLLS, 4 1/2" BOY & GIRL DOLLS,
3" HENS & PARTRIDGES & 2" PEARS REG. 3.00

\$2.50

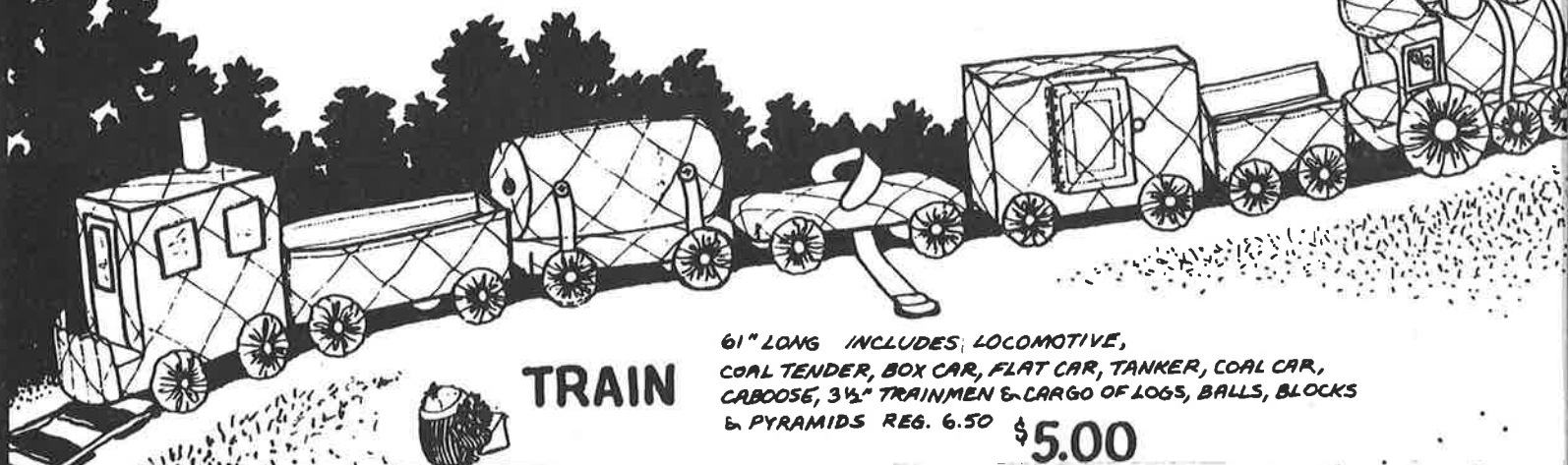


TEACHING A

SOCK DOLL WORKSHOP

4 1/2 HOUR WORKSHOP INCLUDES PLANS, SPECIFICATIONS,
VISUALS, COMMENTARY & PROMOTION PIECES - EXPLAINS
TIME, SPACE, FURNISHING & SUPPLY REQUIREMENTS REG. 20.00

\$10.00



TRAIN

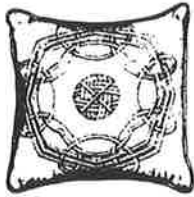
61" LONG INCLUDES LOCOMOTIVE,
COAL TENDER, BOX CAR, FLAT CAR, TANKER, COAL CAR,
CABOOSE, 3 1/2" TRAINMEN & CARGO OF LOGS, BALLS, BLOCKS
& PYRAMIDS REG. 6.50

\$5.00

WHITWORK FOR PILLOWS OR PICTURES



STUFFED WORK
TRAPUNTO
"3 KITTENS"
REG. 4.00
\$3.00



ITALIAN
(CORD) QUILTING
"CORDINGS"
REG. 4.00
\$3.00



PLAIN
QUILTING
"NIGHT FLOWER"
REG. 4.00
\$3.00



3-DIMENSIONAL
EFFECTS
"MANIPULATIONS"
REG. 4.00
\$3.00

4 LITTLE DOLLS

FOUR METHODS OF CONSTRUCTION
6" CHERUB, 5" ABIGAIL,
3 1/2" BEARDED MAN,
5" TEDDY BEAR
REG. 4.50

\$3.00



Will take you through a Land of Fantasy

AFRICAN SILHOUETTE ANIMALS

QUICK & SIMPLE FOR BEGINNER OR BAZAAR
6 MAMAS (GIRAFFE, CAMEL, RHINO, ELEPHANT, HIPPO & LION)
6 BABIES (THE SAME) & 1 PAPA (LION) - SAMPLE SIZES
HIPPO 6" X 11", BABY 3 3/4" X 6 3/4", GIRAFFE 10 1/2" TALL,
BABY 8" TALL REG. 4.00

\$3.00

BEEES & FLOWERS

SAVE THOSE SCRAPS FOR
CHEERFUL BUSYBEES —
WORKERS, DRONES & QUEEN 7 1/2" LONG
& FOREVER FRESH
BUTTON-CENTERED
FLOWERS 5" DIAMETER
REG. 2.00

\$1.50

DEBBIE

SMALL DOLL WITH A
BIG PERSONALITY —
8" POCKET SIZE
MOVABLE ARMS & LEGS
REMOVABLE SMOCK &
PANTIES, YARN HAIR
REG. 1.25

75¢

STARFISH & CRAB

PINCUSHIONS,
PAPERWEIGHTS,
OR PLAYMATES
7" STARFISH
7 1/2" CRAB
REG. 1.75

\$1.00

Sale ends April 30

THE *Platypus* NEWSLETTER

JUNE, 1987 * * * * * SPECIAL EDITION

DOLLS BY-THE-YARD

A FAST-FORWARD HISTORY

Between the years 1890 and 1942 in this country, dolls printed in color on fabric, to be cut out, stitched and stuffed at home, were popular items. E. S. Peck of Brooklyn, NY is given credit for introducing the first commercially produced 'flat' - a Santa Claus doll patented in 1886.

The Arnold Print Works of North Adams, MA published a wide variety of designs including a dignified Tabby Cat first offered to the public in 1892. As designed by sisters-in-law Charity and Cecilia Smith, Tabby, printed in realistic colors, appeared alone on 1/2 yd. of muslin; 4 of Tabby's kittens were grouped on 1/2 yd. of muslin; the selling price at dry goods stores throughout the country was 10¢ per half yard!

In the DELINEATOR Magazine dated February, 1908, a Butterick Publishing Co. advertisement for an 18" rag doll read: "Bring your babies back to dollies. To teach the future mother to dress the future child, we have prepared The Butterick Rag Doll and a series of patterns of attractive dolls' dresses, etc. This doll is about 18" high, printed flat in eight colors, on durable cloth; quickly and easily made up. Remember it is but a step for the little ones from the making of pretty clothes for their dollies to the more useful accomplishment of making dainty garments for themselves and others. For this reason, we make the following special offer: for 25¢ in stamps or coin we will mail you The Butterick Rag Doll and the two attractive doll's dress patterns..."

The Saalfield Publishing Co. of Akron, OH, Art Fabric Mills and the E. I. Horsman Co. of New York City were major suppliers of by-the-yard fabric dolls. For 25¢ Saalfield's Dolly Dear, printed on a 21" x 36" piece of cloth, made a 24" doll and two doll's dolls 7" tall. In 1909, Art Fabric Mills presented a 2½' Life Size Doll that could be dressed in real child's clothing, lithographed in 8 colors on heavy drill, at the wholesale price of \$4 per dozen. Today's collectors covet the flats printed by Horsman for the high quality of their design, color and cloth.

Hundreds of advertisers used, and still use, the cloth doll printed on yardage to carry their message. In 1919, for one box top and 24¢ in postage, the R. T. Davis Mill Company of St. Joseph, MO sent their trademark Aunt Jemima doll ready to be cut out, sewn and stuffed. The Campbell Kids and the Gerber Baby were among the best known trademarks offered as premiums. Dolls were stamped on flour and sugar sacks. In 1914 the Faultless Starch

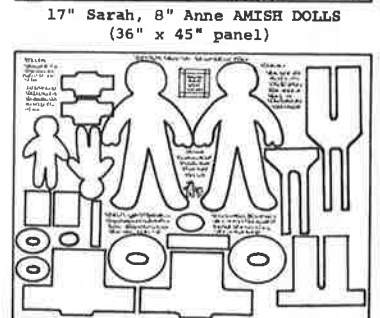
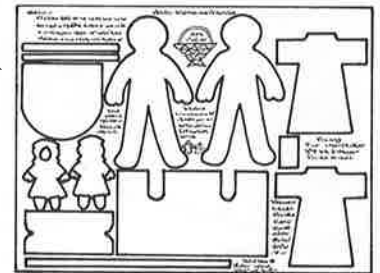
Co. of Kansas City, MO offered to send Miss Lily White and Miss Phoebe Primm "to any address post-paid upon receipt of 6 fronts of 10¢ Faultless Starch packages or 12 fronts of 5¢ Faultless Starch packages and 8¢ in stamps."

In 1963 The Chase Bag Company of Reidsville, NC developed a Jolly Green Giant Doll and have since become the largest producer of advertising dolls in the country. In 1974 The Toy Works of Middle Falls, NY, commissioned by The Museum of the City of New York, began reproducing selected items from the 19th century line of the Arnold Print Works, including their famous Tabby Cat. Remember Strawberry Shortcake and her gang, an American Greetings Corporation design? In 1981 they were available as cut, sew and stuff dolls from Spring Mills.

Subject to fashion, seasonal and economic influences, by-the-yard dolls from major fabric companies can be found in fabric stores today and are collectibles for the future, just as out-of-print by-the-yards are valuable collector's items now.

Of the current offerings, the most attractive that we've seen come from Concord Fabrics. Printed on 100% cotton in rich, saturated colors, Concord's Amish Country Doll panels are not only handsome to look at uncut, but make up easily into simple dolls with separate clothing. For this Newsletter, PLATYPUS has made arrangements to supply you with these 1 yd. Amish Doll panels (see p. 3). We will also send you the detailed assembly instructions we prepared while testing - a special only from PLATYPUS.

Add the panels to your collection; cut, stitch and stuff the dolls; give away; display in a country interior - admire!

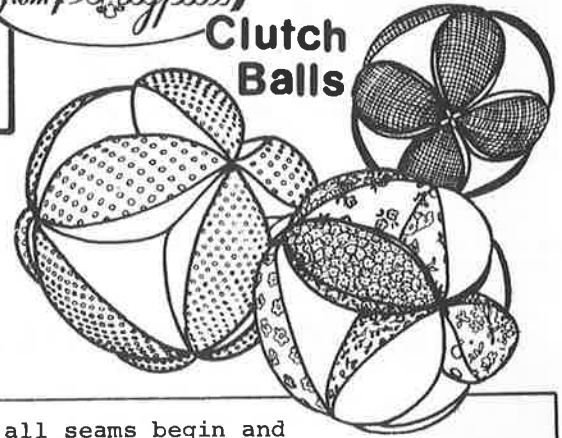


A home recipe for fireproofing fabric that you might want to try: dissolve 9 oz. borax and 4 oz. boric acid in 1 gal. water. Soak material in solution for short time. Squeeze out gently and hang to dry. (For your peace of mind, we recommend testing your treated fabric to find out how flame resistant it is before sewing into a doll.)

The clutch ball is a classic baby and toddler toy that's always welcome and timely. Clutch balls are simple and economical to make. They're colorful. They are easy for little hands to hold and fun to play catch with. They're safe, washable, gender-less and even ageless because adults like to toss them around as much as children.

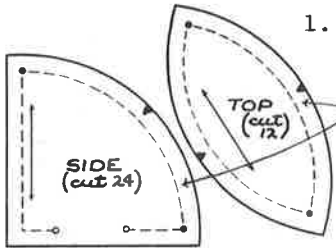
from *Patypus*

Clutch Balls



To make one 4", 5" or 6" diameter CLUTCH BALL, you'll need:

- ass't cotton or cotton/polyester
- sewing thread
- prints and plains
- polyester stuffing

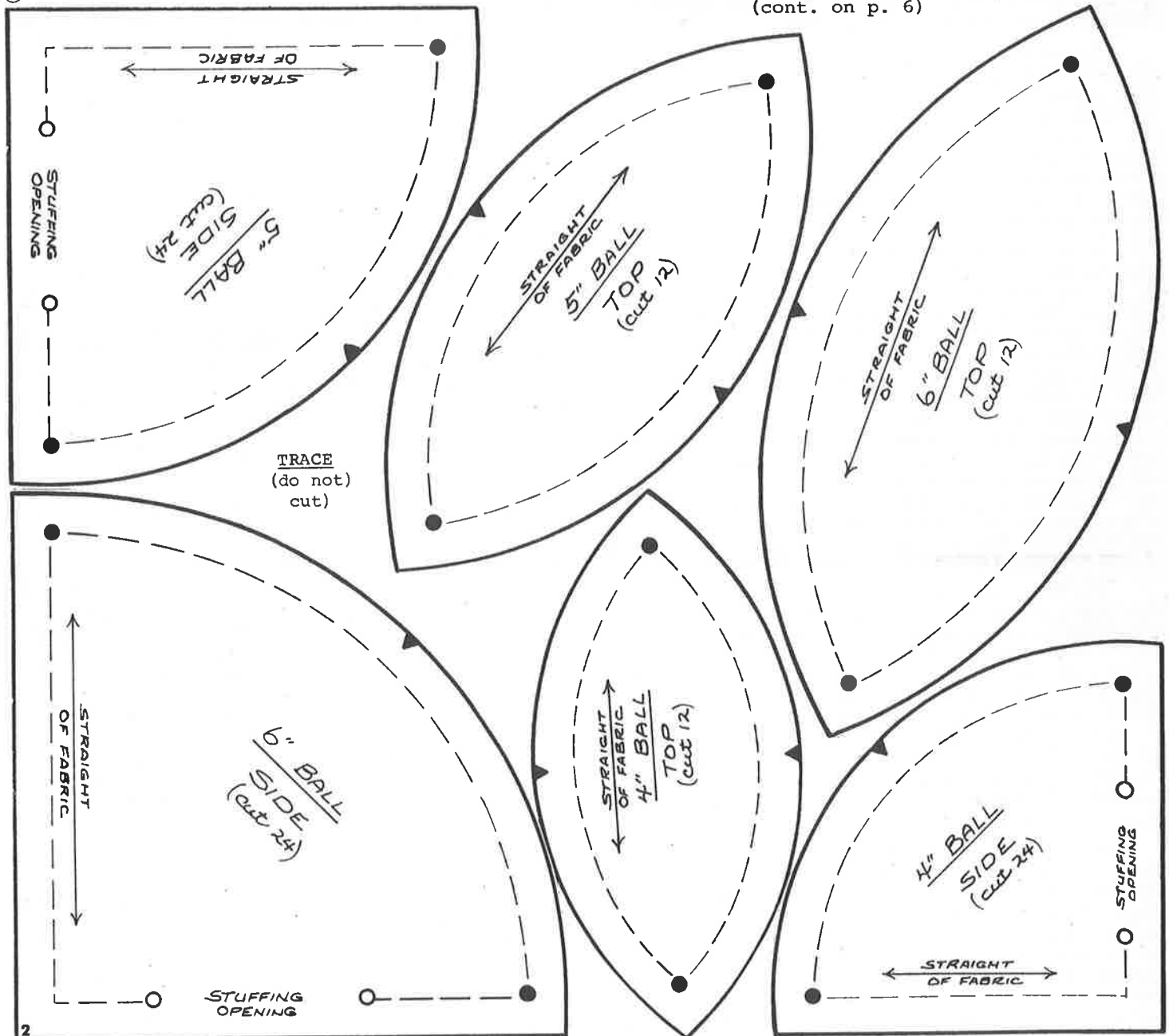


1. With pin-sharp pencil tucked against the edge of the pattern piece, trace outlines of 12 TOPS and 24 SIDES onto wrong side of selected fabric; cut out on pencilled outlines. Mark ▼'s, ●'s and ○'s on wrong side of all pieces.

Since all seams begin and end within fabric rather than off the edge, begin and end all machine-stitched seams with backstitching or tied-off threads.

© Colette Wolff - 1987

(cont. on p. 6)



TRACE
(do not
cut)

Betsy



Betsy, the most recent addition to the PLATYPUS family of dolls, stands 16" tall. Her firmly-stuffed, muslin-bodied figure, shaped with contour seams and darts, is designed to be easy to sew. Arms and legs are stitch-jointed; fingers are indicated with stabstitching; profile, belly button and toes are modelled with needle and thread; facial features are embroidered; her yarn hairstyle is simple to apply. Underneath her pinafore, Betsy wears a calico prairie dress, petticoat, knee-length drawers, and ankle-high boots.

BETSY Pattern Booklet - \$5.00

Teddy Bear



The PLATYPUS Teddy Bear sits a sturdy 10" high. He has a pudgy shape, movable forelegs and black button eyes.

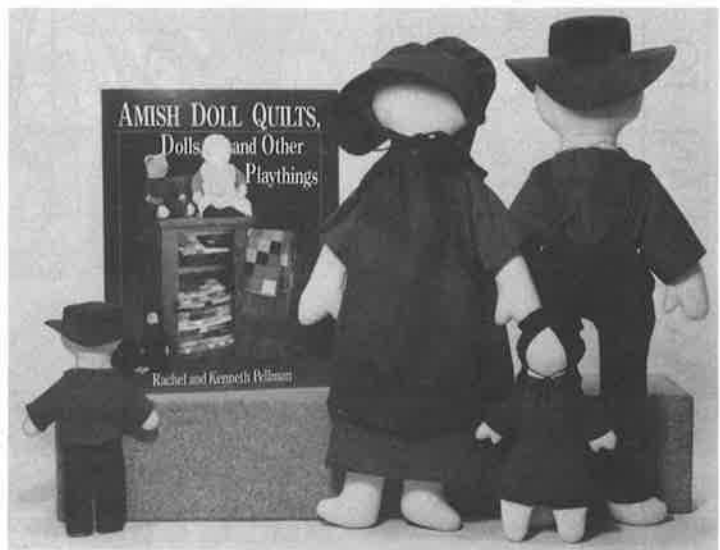
Make a Patchwork Teddy Bear ... a Woolly Teddy Bear ... a Furry Teddy Bear.

Because he's been so carefully engineered, our Teddy Bear will retain his teddy bear character (and heart), however you choose to make him appear.

TEDDY BEAR Pattern Booklet - \$4.00



THE CLOTH DOLLMAKER'S SOURCE BOOK - \$12.95
 THE COMPLETE DOLLMAKER - \$12.95
 MAKING COLLECTOR'S DOLLS - \$9.95
 (see book reviews on p. 7)



Amish dolls plus by-the-yard presentation equal easy and quick! Ready-to-cut patterns for 14" Sarah and Joseph and their children, 8" Anne and Isaac, are printed in Amish colors (deep red, dark blue and black) on lengths of quality 100% cotton. To supplement the limited directions stamped on the fabric, PLATYPUS adds detailed instructions that insure your stitching and stuffing satisfaction. (Suggestion: using the cutaways, particularly those with Amish-type designs, you can create a doll quilt that you'll love as much as the dolls!)

In a book filled with endearing color photographs of dolls, doll quilts and other playthings cherished by generations of Amish children, Mennonite authors Rachel and Kenneth Pellman explain the religious convictions that inspired these simple and appealing toys. Their book is a quiet delight.

SARAH AND ANNE AMISH DOLL PANEL
 (1 yd 45" wide) plus PLATYPUS instructions - \$5.50
 ISAAC AND JOSEPH AMISH DOLL PANEL
 (1 yd 45" wide) plus PLATYPUS instructions - \$5.50
 AMISH DOLL QUILTS, DOLLS AND OTHER PLAYTHINGS
 by Rachel and Kenneth Pellman (8½ x 11,
 96 pp, color reproductions, soft cover) - \$15.95

FOR A MORE RELAXED CHRISTMAS, PLAN TO STITCH AND STUFF AHEAD!

DOLL, TOY and ANIMAL PATTERNS

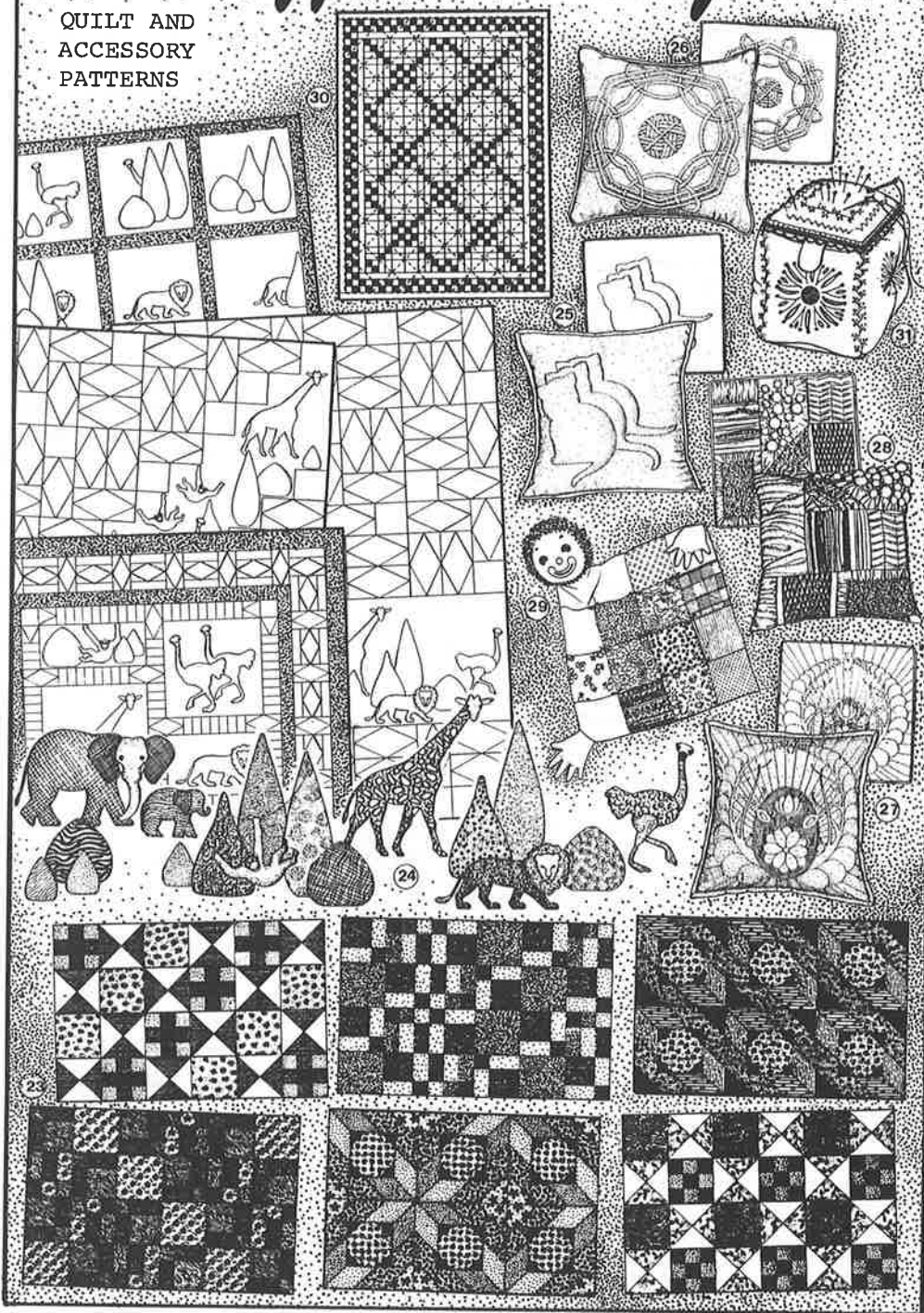
Can you identify



(see listing on p. 6)

these Platypus designs?

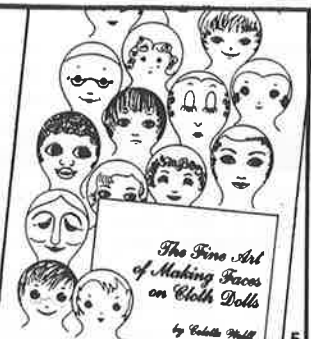
QUILT AND
ACCESSORY
PATTERNS



"...excellent booklets..."
 "...helped me more than any
 teacher or publication I
 have encountered in years."

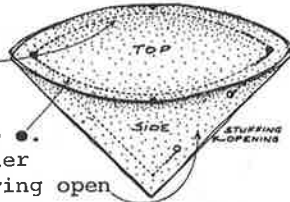
THE FINE ART OF STUFFING
 CLOTH DOLLS AND ANIMALS -
 \$2.50

THE FINE ART OF MAKING
 FACES ON CLOTH DOLLS -
 \$3.50



(cont. from p. 2)

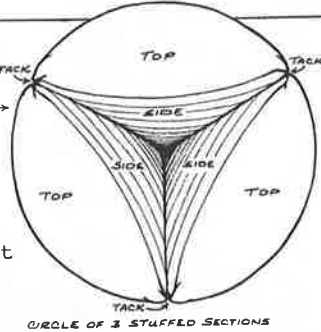
2. With right sides together, curved edges and ▼'s matching, machine-stitch TOP to SIDE from ● to ●; machine-stitch 2nd SIDE to other side of TOP from ● to ●. Machine-stitch SIDES together from ● to corner to ●, leaving open between o's. Trim corner seam allowances straight across. Turn right side out. Repeat, making 12 ball sections.



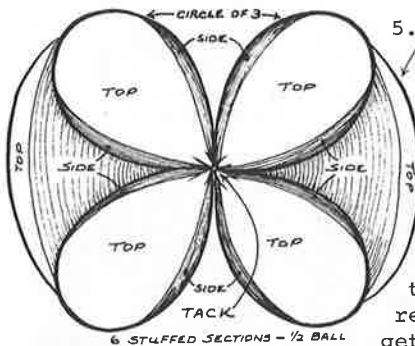
3. Stuff each section moderately firmly. Handsew openings closed with tiny overcast stitching.

When handsewing stuffed ball sections together, bury knot at end of thread within stuffing (make knot small enough to pull through outside fabric); Bury thread at end of sewing by inserting needle into stuffing, bringing it out 1/2" away before clipping thread.

4. Tack 3 stuffed sections together to make a circle of TOPS (with doubled thread, tack TOPS together at corners, pushing needle back and forth through SIDES just below TOP). Pull tacking thread tight for invisibility. Tack bottom points (SIDES) of all 3 sections together (bottom points will become center of ball). Tack remaining sections together into circles of 3.



5. Tack 2 circles-of-3 together where 4 TOPS intersect, handsewing with doubled thread through all 4 adjacent SIDES at ●, pulling thread tight before securing. Tack bottom points of all 6 sections together. Tack remaining 2 circles-together.



6. Fit 2 halves of ball together, tacking at all intersections. Handsew as before, pulling thread tight to force sections to meet before securing thread.

If tacking threads at cross-sections show unattractively, cover with a cross-stitch of yarn wrapped and tied around the intersection, pushing yarn ends into center of ball.

Embroider the child's name, date of birth, place of birth, and other pertinent words and symbols on TOPS of ball.

SALE SALE SALE

UNBLEACHED MUSLIN, 100% cotton, 40" wide - the kind used and recommended by PLATYPUS for cloth doll bodies: regularly \$3.15 per yd.

SALE \$2.75 per yd. (2 yd. minimum)

(offer expires Sept. 30, 1987)



DOLL, ANIMAL & TOY PATTERNS AVAILABLE



(numbers refer to illus. on pp 4 & 5)

- (1) AFRICAN SILHOUETTE ANIMALS -- \$5.00
- (2) ARMADILLO & BIRD -- \$3.00
- (3) BRIDGET -- \$5.50
- (4) CAT & MOUSE -- \$3.00
- (5) FOUR LITTLE DOLLS -- \$4.50
- (6) GIGGLE -- \$3.50
- (7) HEN & CHICKS -- \$3.00
- (8) LITTLE GIFTS & HOLIDAY DECORATIONS -- \$3.50
- (9) MENAGERIE OF LITTLE STUFFED ANIMALS -- \$5.50
- (10) MERMAID, UNICORN & DRAGON -- \$5.50
- (11) MINIATURE QUILTING SCENE -- \$5.75
- (12) MUSLIN ANGEL -- \$2.50
- (13) PENELOPE -- \$3.00
- (13a) Penelope's PURITAN COSTUME -- \$3.00
- (13b) Penelope's 1830 OUTFIT -- \$3.00
- (13c) Penelope's RED RIDING HOOD COSTUME -- \$3.75
- (13d) Penelope's PRINCESS COSTUME -- \$3.75
- (13e) Penelope's NORWEGIAN COSTUME -- \$3.00
- (13f) Penelope's CONTEMPORARY OUTFIT -- \$3.75
- (13a,b,c,d,e,f) PENELOPE & HER WARDROBE - \$17.00
- (14) PHOEBE -- \$5.75
- (15) SALLY & SEBASTION -- \$5.00
- MORE CLOTHES FOR SALLY & SEBASTION -- \$6.00
- (16) VERONICA -- \$3.50
- (16a) Veronica's 1760 COSTUME -- \$5.25
- (16b) Veronica's 1775 COSTUME -- \$5.25
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(numbers refer to illus. on p. 5)

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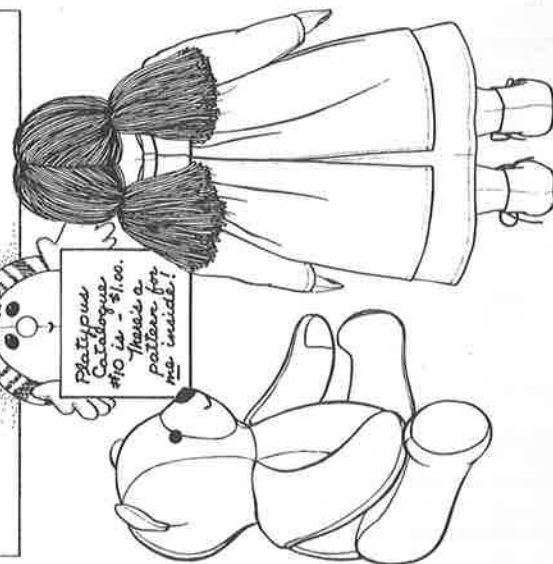
HARD-TO-FIND

DOLLMAKING

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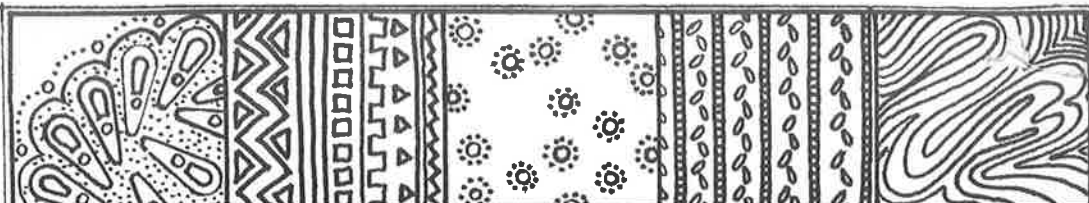
*Summer
 Sewing
 Celebration*

COLLEGE FOR CLOTH DOLLMAKERS

As many of you already know, the Concord, CA Dollmaking Workshop scheduled for July 1987 was cancelled. However, another dollmaker's seminar is in the planning stages. Gloria Winer, the designer of Mimi's EARTH ANGELS, is organizing a learning weekend for cloth dollmakers to be held in Point Pleasant, NJ early in 1988. Are you interested? (Participation would involve the expense of travel to and from New Jersey, several days/nights in a motel at off-season rates, plus workshop and organizational fees.) Do you have a wish list of workshops you would like to attend, teachers you would like to study with, lecturers/forums you would like to hear, subjects you want to know more about? Send your suggestions to PLATYPUS for forwarding to Gloria, or write directly to Gloria Winer at P. O. Box 662, Pt. Pleasant, NJ 08742. This is your chance to have a voice in shaping a 1st time cloth dollmaking event!

DOLL QUILTS FROM SWATCHES

Those tiny swatches that are sent to prospective customers by companies offering fabric by mail make delightful doll quilts! If the samples are attached to card or paper, remove and either cut away or soak off any glue residues. Trim swatches to uniform size. Arrange swatches side by side as they will be sewn together, moving around until you have found the most pleasing juxtapositions. Add squares or borders from your own scraps. Machine-sew swatches together with a 1/8" seam allowance, #60 cotton thread and very small stitches. Press. Cut lining to match. Baste pieced top over lining with thin batting or flannel in between if desired. Quilt or tie all layers together. Bind edges of quilt with 1" strips of fabric: machine-sew to front of quilt (1/8" or 1/4" seam allowance); fold binding to back of quilt; turning binding edges underneath, blindstitch binding to lining. Sign your doll quilt with an embroidered name and date.

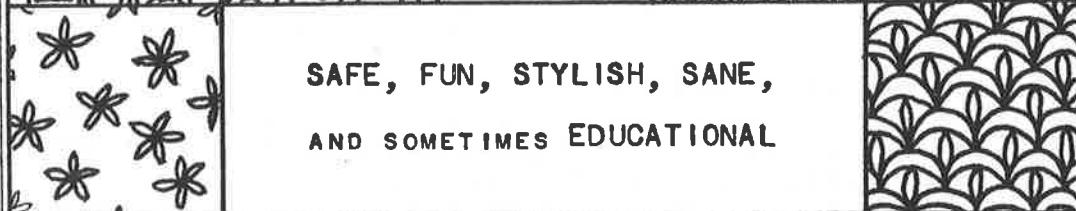


THE PLATYPUS CATALOGUE
OF

Pattern Booklets

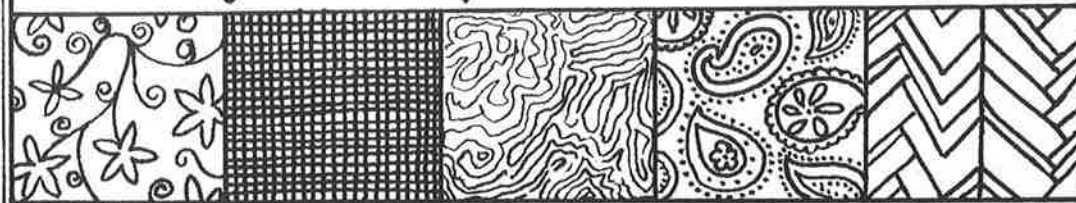


FOR



SAFE, FUN, STYLISH, SANE,
AND SOMETIMES EDUCATIONAL

Soft Toys and Dolls





THERE'S A RETURN TO AGE-OLD CRAFTS ACROSS THE LAND. A REDISCOVERY AND APPRECIATION OF THAT WORD "HANDMADE." ESPECIALLY FOR CHILDREN, "HANDMADE" HAS A SIGNIFICANT APPLICATION. IN THESE DAYS OF THE EASY-COME-EASY-GO MASS-PRODUCED ARTICLE, SOMETHING ONE-OF-A-KIND, PERSONALIZED, AND CARED ABOUT COMMUNICATES THE VALUE OF THOSE DESIRABLE QUALITIES. IT IS A JOYFUL ACTIVITY TO MAKE A TOY OR A DOLL FOR A CHILD OF ANY AGE -- A SATISFYING EXERCISE IN CREATIVE COMMUNICATION UTILIZING SIMPLE SKILLS AND MATERIALS TO FASHION TIMELESS PLAYTHINGS.

PLATYPUS STRESSES GOOD DESIGN. WE TAKE OLD-FASHIONED IDEAS AND GIVE THEM A CONTEMPORARY INTERPRETATION. WE LIKE PLAYTHINGS THAT STIMULATE A CHILD'S IMAGINATION, THAT INVOLVE ACTION, THAT TEACH WHERE POSSIBLE. A PLATYPUS PATTERN DOES MORE THAN EXPLAIN HOW-TO-MAKE-IT -- IT TELLS YOU HOW TO MAKE IT AS DURABLY AND ATTRACTIVELY AS POSSIBLE, AND SUGGESTS ACCOMPANIMENTS THAT MAKE IT A MEANINGFUL GIFT.

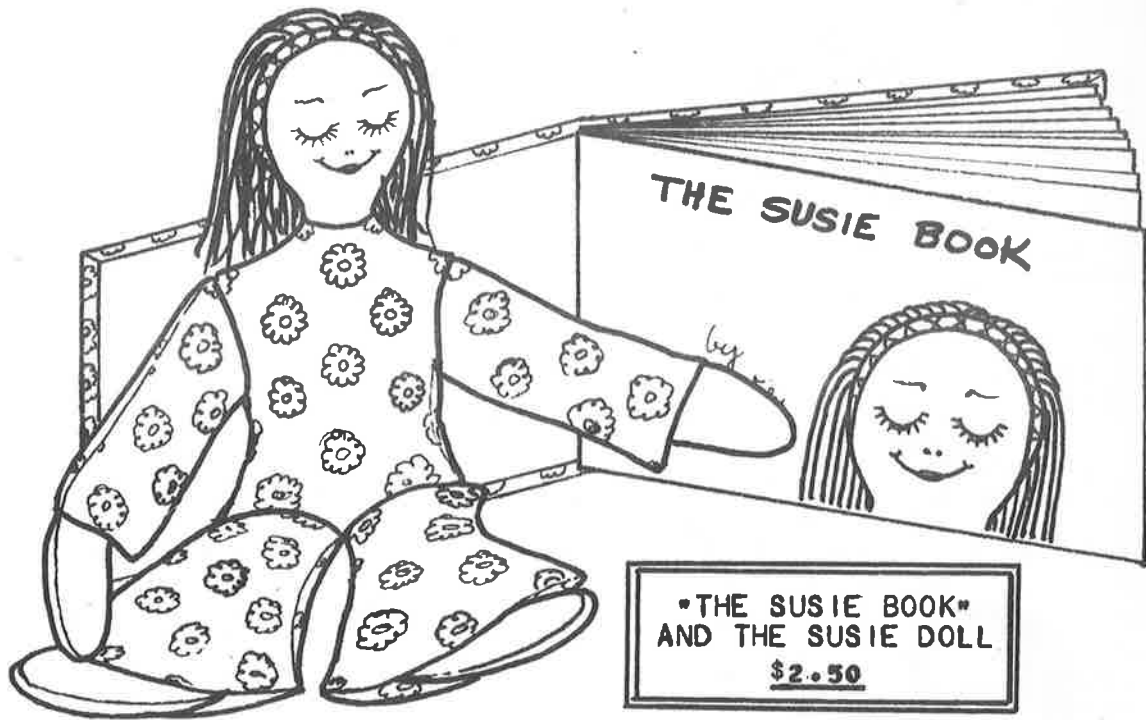
PLATYPUS PATTERNS ARE FULL-SIZE! THERE'S NO TEDIOUS, UNCERTAIN ENLARGING TO BE DONE. OUR STEP-BY-STEP INSTRUCTIONS ARE COMPREHENSIVE, ILLUSTRATED, AND EASY-TO-READ. WE WANT YOU TO MAKE IT RIGHT THE FIRST TIME, AND WE DO OUR BEST TO ASSURE THAT RESULT.

TO MAKE A PLATYPUS-DESIGNED SOFT TOY OR DOLL, YOU'LL NEED SPECIFIED MATERIALS WHICH ARE COMMONLY AVAILABLE, A SEWING MACHINE, AND A PAIR OF HANDS AND EYES. ADD TO THAT YOUR ABILITY TO CUT PRECISELY, STITCH ACCURATELY AND FOLLOW DIRECTIONS -- AND YOU'RE IN BUSINESS.

Colette Helf

FALL/WINTER 1970

DESIGNER, PLATYPUS PUBLICATIONS



SUSIE IS A VERY SPECIAL DOLL! SHE HAS A MATCHING BOOK! IT'S A VERSE BOOK, WITH CHARMING ILLUSTRATIONS, WHICH DESCRIBES WHAT SUSIE DOES ALL DAY WHEN SHE GOES OUTSIDE TO PLAY WITH HER THREE FRIENDS -- ACTIVITIES LIKE ...

**"FOLLOW THE LEADER AND DASH TO THE STORE;
ROLLER SKATE, HOPSCOTCH, PRETEND, AND EXPLORE;
THROW A BALL, CATCH A BALL, HOLLER, AND SHOUT;
SWING, SLIDE, AND BALANCE, AND SPIN ROUND ABOUT; ..."**

"THE SUSIE BOOK" (WHICH IS SUGGESTED FOR CHILDREN AGED 3 TO 7) IS FOR COLORING AND PASTE-UP AS WELL AS STORY-READING. IT HAS 21 - 5-1/2" X 8-1/2" PAGES OF TEXT PLUS TITLE PAGES. WE SEND YOU THE INSERT PAGES, OFFSET-PRINTED ON HEAVY WHITE PAPER. FOLLOWING OUR DIRECTIONS, YOU PASTE-UP THE COVER, USING SUSIE DOLL FABRIC, AND STITCH IN THE PAGES.

THE 12" SUSIE DOLL IS SIMPLY DESIGNED TO PLEASE THE FIRST TIME DOLL-MAKER. HER BODY AND CLOTHES ARE ONE-AND-THE-SAME. SEW ONCE, STUFF, AND SHE'S DONE! THE SUSIE PACKAGE INCLUDES (1) INSERT PAGES FOR "THE SUSIE BOOK," (2) SPECIFICATIONS AND INSTRUCTIONS FOR BINDING "THE SUSIE BOOK," AND (3) FULL-SIZE PATTERNS AND INSTRUCTIONS FOR MAKING THE SUSIE DOLL.



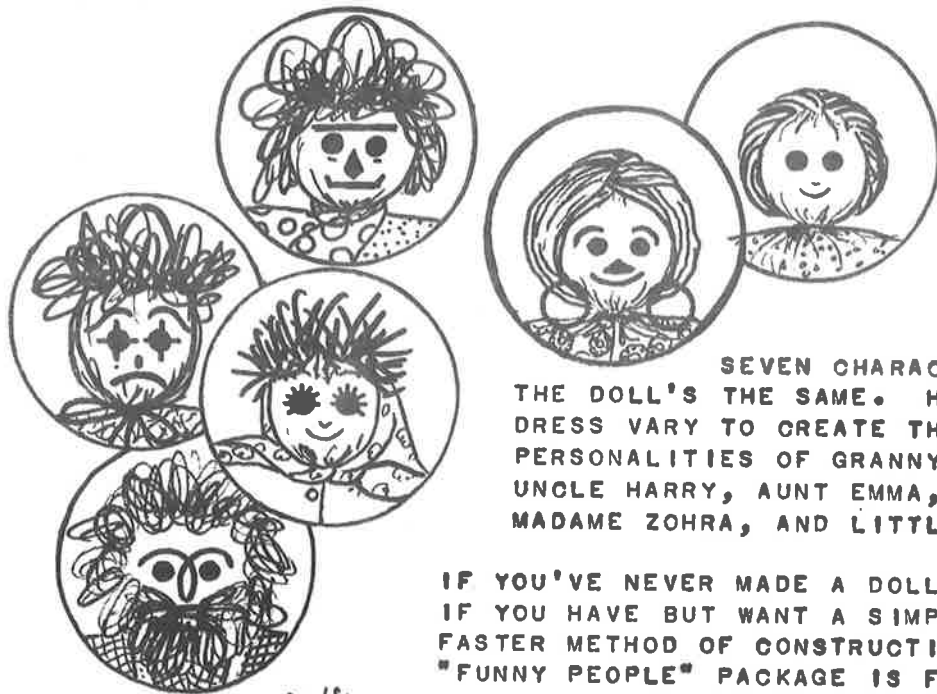
MEET PETER AND POLLY, THE PLATYPUS BROTHER AND SISTER TEAM. THEY'RE 16" TALL, AND PLATYPUS HAS DEVISED A SPECIAL TECHNIQUE FOR THEIR CONSTRUCTION. POLLY'S PLEATED SKIRT AND PETER'S TROUSERS ARE PERMANENTLY ATTACHED. YOU CUT, SEW, STUFF - AND THEY'RE DRESSED.

ALL THE SECRETS OF CUTTING, STITCHING, STUFFING, AND EMBROIDERING PETER'S AND POLLY'S GLASSES AND FACIAL FEATURES ARE REVEALED IN OUR PATTERN BOOKLET. AND IT'S WRITTEN WITH PEOPLE-WHO-DON'T-LIKE-TO-FOLLOW-INSTRUCTIONS IN MIND.

BESIDES FULL-SIZE PATTERNS FOR THE DOLLS AND CLOTHES, THERE'S A PATTERN FOR POLLY'S SHOULDER BAG, AND PAGES THAT YOU CUT APART AND BIND (WE TELL YOU HOW) TO MAKE "PETER'S BOOK." IT'S A VERY SMALL BOOK, 3" X 4", ABOUT A VERY BIG CAT NAMED HUMPHREY WHO LETS PETER AND POLLY LIVE WITH HIM. PETER WROTE THE BOOK HIMSELF, OF COURSE.

PETER AND POLLY
PATTERN BOOKLET

\$2.00



**FUNNY
PEOPLE
PATTERN
BOOKLET**
\$1.50

SEVEN CHARACTERS FROM ONE! THE DOLL'S THE SAME. HAIR, FACE, AND DRESS VARY TO CREATE THE DIFFERENT PERSONALITIES OF GRANNY, GRAMPS, UNCLE HARRY, AUNT EMMA, SAD SACK, MADAME ZOHRA, AND LITTLE MARY.

IF YOU'VE NEVER MADE A DOLL BEFORE - OR IF YOU HAVE BUT WANT A SIMPLIFIED, FASTER METHOD OF CONSTRUCTION - THE "FUNNY PEOPLE" PACKAGE IS FOR YOU. WITH OUR NOVEL TYING TECHNIQUE, SEWING AND STUFFING THE BASIC DOLL IS EASY-TO-DO.



THE "FUNNY PEOPLE" PATTERN BOOKLET INCLUDES FULL-SIZE PATTERNS PLUS COMPLETE INSTRUCTIONS AND DIAGRAMS FOR MAKING THE 14" DOLL SEVEN DIFFERENT WAYS. THERE'S A DRESS, SKIRT, BLOUSE OR SHIRT, AN APRON, TROUSERS, AND HEAD-COVERING ACCESSORIES TO USE AS DIRECTED, OR MIX 'N' MATCH AS YOU PLEASE (A PERFECT WAY TO USE UP COLORFUL SURPLUS FABRIC SCRAPS). FEATURES ARE BUTTONED-AND-EMBROIDERED.

AND, AS AN EXTRA, WE'VE COMPOSED A VERSE ABOUT EACH DOLL TO CHARACTERIZE AND AMUSE!

THIS IS TO INTRODUCE SIR GORE, THE DREADED BLACK KNIGHT; SIMON, THE SUPERCILLIOUS PAGE; AND GIGGLE, THE ANXIOUS JESTER -- THREE 21" TALL DOLL-CHARACTERS FROM THE MIDDLE AGES WHO SPRING TO LIFE WHEN YOU STITCH AND STUFF ACCORDING TO THE DIRECTIONS IN OUR PATTERN BOOKLET. SIR GORE, SIMON AND GIGGLE ARE A COLORFUL TRIO DRESSED IN ALL MANNER OF FABRICS FROM VELVET AND SATIN TO FELT AND COTTON - AND COPPER POT SCRUBBERS AS WELL. MAKE THEM FOR BOYS AND GIRLS WHO THINK "DOLLS ARE SISSY" AND OBSERVE THEIR CHANGE OF HEART!

WE'LL SEND YOU FULL-SIZE PATTERNS PLUS COMPLETE HOW TO CUT, SEW AND STUFF INFORMATION.

THEY'RE FUN!



SIR GORE, SIMON
AND GIGGLE
PATTERN BOOKLET

\$2.50

**AUNT TILLIE AND JENNIFER
PATTERN BOOKLET**

\$2.50

ANY LITTLE GIRL - AND HER MOTHER AS WELL - WOULD BE ENCHANTED WITH AUNT TILLIE, A LOVABLE, OLD FASHIONED MAIDEN LADY WHOSE TWINKLY EYES PERCH ON THE END OF HER FUNNY LONG NOSE - AND CHARMED BY JENNIFER, AUNT TILLIE'S PRETTY LITTLE NIECE WHO DRESSES AS CHILDREN DID MANY YEARS AGO. GIVE A JENNIFER DOLL TO PLAY WITH, AND AN AUNT TILLIE DOLL TO SUPERVISE THE PLAY ACTIVITIES - WITH BENEVOLENCE, OF COURSE.

22" AUNT TILLIE WEARS PANTALETES, DRESS, AND APRON. 15" JENNIFER WEARS PANTALETES, BLOUSE, AND RUFFLED PINAFORE. ALL ARE PUT-ON TAKE-OFF CLOTHES, AND JENNY'S BLOUSE PATTERN MAKES A NIGHTGOWN AS WELL. BOTH DOLLS HAVE SELF-SHOES. FEATURES ARE EMBROIDERED OR DRAWN WITH FABRIC PAINTS. THE PATTERN BOOK DIAGRAMS ALL CUTTING, SEWING AND STUFFING PROCEDURES AND INCLUDES FULL-SIZE PATTERNS PRINTED ON PAPER STURDY ENOUGH TO TRACE AROUND FOR MANY AUNT TILLIE AND JENNIFER DOLLS.

THEY'RE A DELIGHT!



FASHION DOLL PATTERN BOOKLET

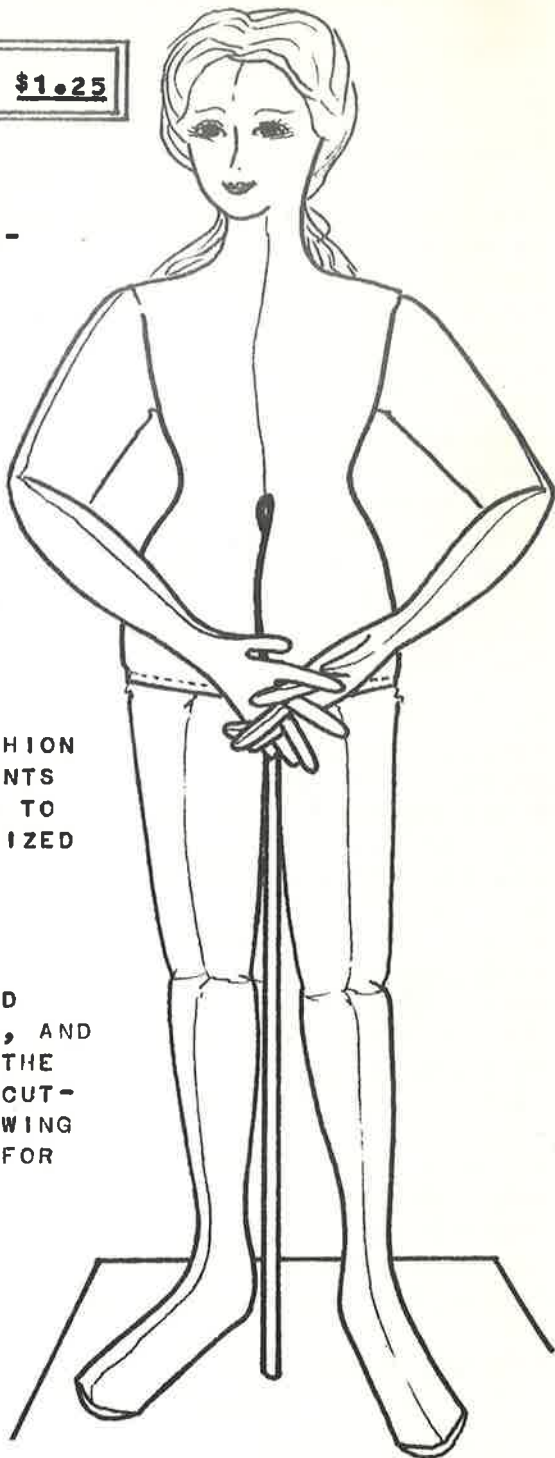
\$1.25

THIS IS VERONICA, OUR 22" TALL FASHION DOLL WITH THE GROWN-UP PROPORTIONS AND GRACEFUL APPEARANCE. DRESSED IN CONTEMPORARY OR HISTORICAL COSTUME, VERONICA IS A STUNNING DOLL FOR VERY SPECIAL LITTLE GIRLS, FOR COLLECTORS, FOR DEMONSTRATIONS AND EXHIBITIONS.

VERONICA IS ESPECIALLY DESIGNED FOR GIRLS WHO ARE LEARNING TO SEW AND DESIGN. HER 22" SIZE PERMITS REALISTIC DRESS-MAKER DETAILING, PATTERN PIECES ARE SIZABLE ENOUGH FOR AWKWARD FINGERS TO MANIPULATE, AND HER PIN-CUSHIONED BODY SIMPLIFIES CUTTING AND SEWING. GIVE A FASHION DOLL WITH A COLLECTION OF REMNANTS AND A BASIC PRIMER ABOUT SEWING TO AN INTERESTED TEENAGER. DOLL-SIZED MISTAKES AREN'T AS EXPENSIVE AS PEOPLE-SIZED BLUNDERS!

OUR FASHION DOLL IS MADE OF UN-BLEACHED MUSLIN WITH ARTICULATED HANDS, SIMPLY OUTLINED FEATURES, AND YARN HAIR. PLATYPUS SENDS YOU THE PATTERNS WITH INSTRUCTIONS FOR CUTTING, SEWING, STUFFING, AND DRAWING THE FACE, INCLUDING DIRECTIONS FOR MAKING A HANDY STUFFING TOOL.

WE'VE ALSO DESIGNED A SIMPLE SUPPORTING STAND FOR YOU TO MAKE. IT WOULD NEVER DO FOR AN ELEGANT LADY DOLL LIKE VERONICA TO BE LEFT CASUALLY SPRAWLING ABOUT!



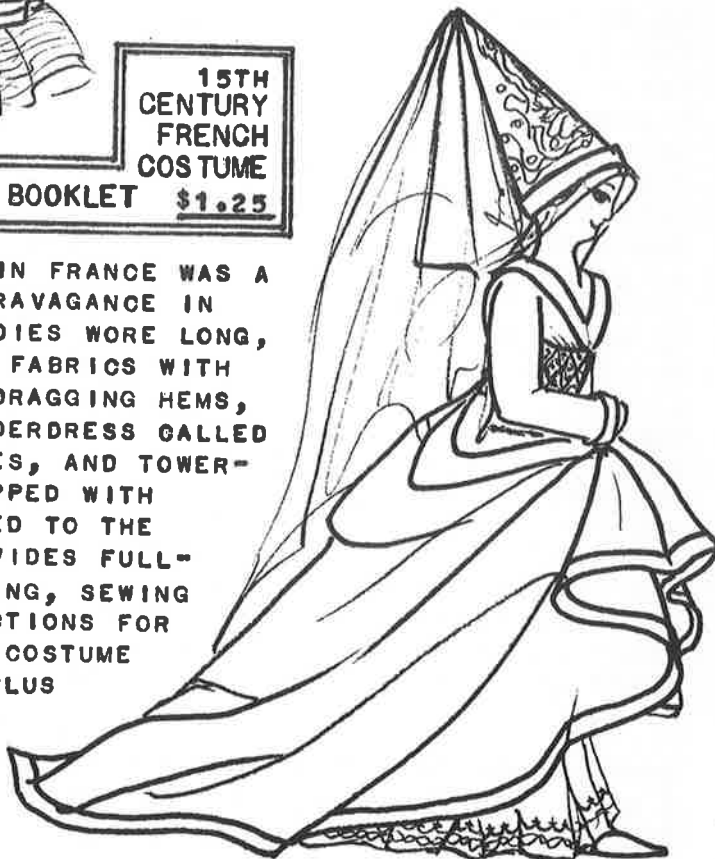


GRINOLINE COSTUME PATTERN BOOKLET \$1.25

IN 1860, THE HEIGHT OF FASHION WAS THE WASP-WAISTED BILLOWING-SKIRTED SILHOUETTE CALLED THE HOOP SKIRT. OUR 22" FASHION DOLL WEARS A "WALKING COSTUME" REPRODUCED IN MINIATURE, BUT AUTHENTIC, DETAIL. THERE'S A PLEATED AND BUTTONED DRESS WITH FULL UNDERSLEEVES, A FLOUNCED PETTICOAT, THE STIFFENED GRINOLINE, RUFFLED PANTALETTES, A TINY BONNET, AND SHOES. ALL THE DETAILS OF FABRIC, PATTERNS, CUTTING, AND CONSTRUCTION ARE EXPLAINED IN OUR PATTERN BOOKLET.

15TH CENTURY FRENCH COSTUME PATTERN BOOKLET \$1.25

THE EARLY 15TH CENTURY IN FRANCE WAS A TIME OF MAGNIFICENT EXTRAVAGANCE IN DRESS. ARISTOCRATIC LADIES WORE LONG, FLOWING ROBES OF COSTLY FABRICS WITH COLLARED NECKLINES AND DRAGGING HEMS, JEWELLED GIRDLES, AN UNDERDRESS CALLED THE KIRTLE, POINTED SHOES, AND TOWERING CONE-SHAPED HATS TOPPED WITH GAUZY VEILS WHICH FLOATED TO THE FLOOR. OUR BOOKLET PROVIDES FULL-SIZE PATTERNS PLUS CUTTING, SEWING AND EMBROIDERING INSTRUCTIONS FOR AN ELEGANT 15TH CENTURY COSTUME FOR OUR FASHION DOLL - PLUS FABRIC SUGGESTIONS AND A PAGE OF BACKGROUND INFORMATION TO SET THE MOOD.

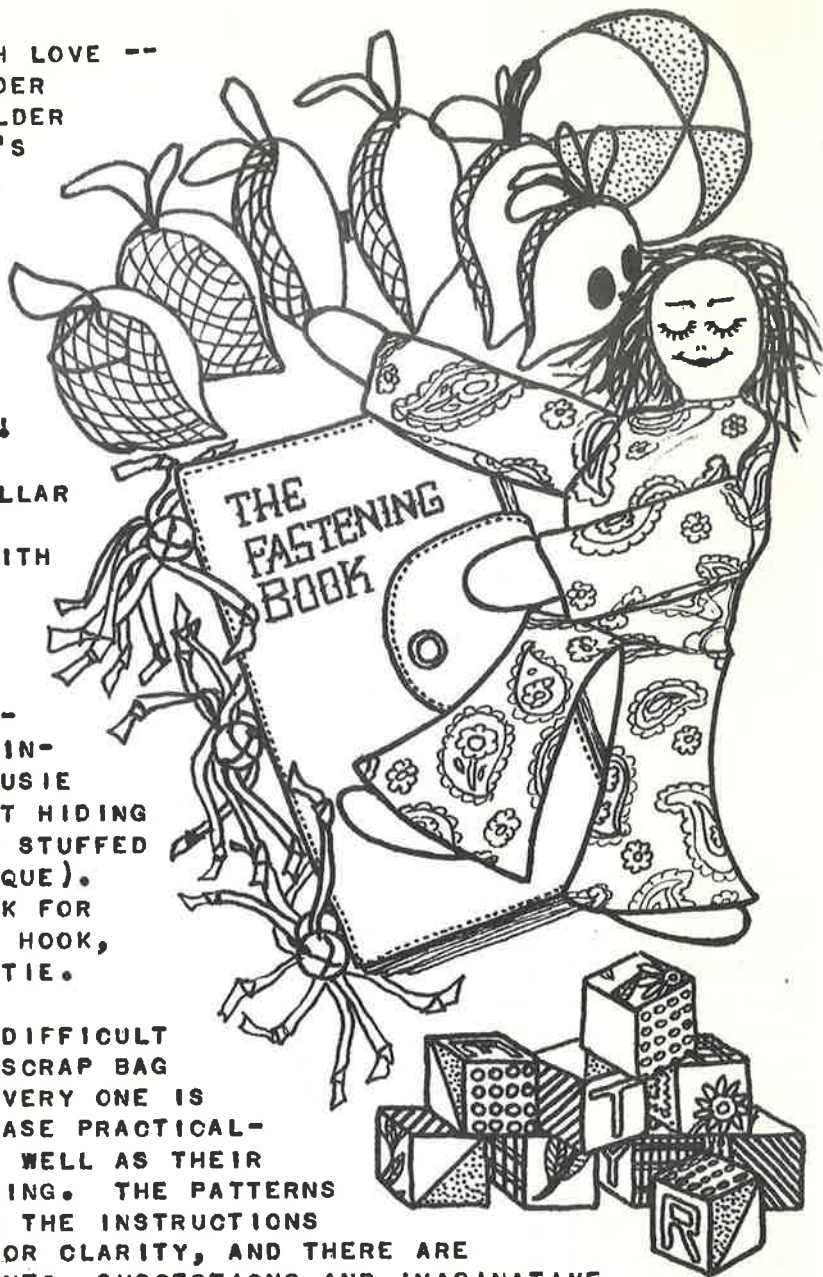


FROM PLATYPUS WITH LOVE --
TO THE SIX-AND-UNDER
CROWD (AND SOME OLDER
SEVEN'S AND EIGHT'S
AS WELL) --

HERE'S A PATTERN
BOOKLET OF GIFTS
FOR YOUR ELDER
S TO MAKE THAT
WILL COVER YEARS
OF BIRTHDAYS,
CHRISTMASSES, AND
SPECIAL OCCASIONS!

THERE'S A CATERPILLAR
THAT SNAPS APART.
THERE'S A BALL (WITH
INDOOR GAMES TO
AMUSE OLDER CHILD-
REN). THERE'S A
SET OF PUZZLE
BLOCKS WITH STORE-
AND-DISPLAY CONTAIN-
ERS. THERE'S A SUSIE
DOLL WITH A SECRET HIDING
PLACE (OR A FULLY STUFFED
DOLL, OR AN APPLIQUE).
AND THERE'S A BOOK FOR
LEARNING TO SNAP, HOOK,
BUTTON, ZIP, AND TIE.

NONE OF THEM ARE DIFFICULT
TO MAKE, ALL ARE SCRAP BAG
PLAYTHINGS, AND EVERY ONE IS
GUARANTEED TO PLEASE PRACTICAL-
MINDED MOTHERS AS WELL AS THEIR
FUN-LOVING OFFSPRING. THE PATTERNS
ARE READY-TO-USE, THE INSTRUCTIONS
ARE ILLUSTRATED FOR CLARITY, AND THERE ARE
NUMEROUS EXTRA HINTS, SUGGESTIONS AND IMAGINATIVE
IDEAS.



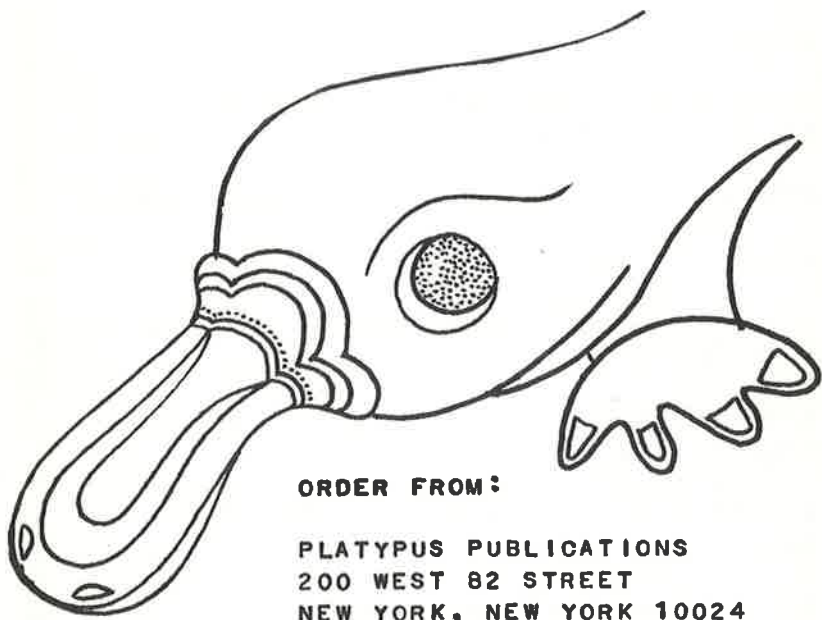
SOFT TOYS FOR YOUNG CHILDREN PATTERN BOOKLET

\$2.00



THEY'RE NOT READY YET, BUT FUTURE PLATYPUS
PATTERN BOOKLETS WILL INCLUDE:

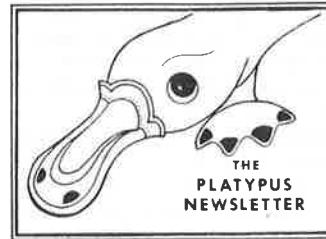
- ★ SHREDDED FOAM RUBBER TOYS
- ★ THE PLATYPUS MENAGERIE OF LITTLE
STUFFED ANIMALS
- ★ THE JACK-IN-THE-BOX AND THE HOBBY HORSE
- ★ RUFUS AND THE RUFUS BOOK
- ★ A CONTEMPORARY MAXI-WARDROBE FOR THE
FASHION DOLL
- ★ A BUSTLE COSTUME OF THE 1870'S FOR THE
FASHION DOLL
- ★ A LITTLE GIRL DOLL WITH A COMPLETE
WARDROBE
- ★ THE PLATYPUS PATCHWORK BOOK



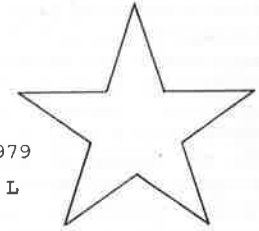
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April 15, 1979
S P E C I A L



Because we've been silent for so long, did you think that PLATYPUS had gone out of business - or faded into obscurity? PLATYPUS is alive and well. It hasn't added as many new pattern booklets as I would like, but it continues to grow.

From time to time I receive requests for information about myself and about the how's and why's of PLATYPUS. Since this Special Newsletter goes to PLATYPUS friends over the years, allow me to emerge from behind the PLATYPUS logo and answer those written requests and, perhaps, the unexpressed curiosity many other's share.

AUTOBIOGRAPHICAL NOTES My name is Colette Wolff and I live and work in New York City, in mid-Manhattan to be exact, 2 blocks from Central Park, a short walk or subway ride from New York's major museums and performance and shopping centers. My husband Ted is an artist, writer, and fine art appraiser. I am not one of those rare creatures, a native Manhattanite; for the first 21 years of my life I lived in Madison, Wisconsin and then for 5 years in San Francisco before coming to the Big Apple. I'm a professional craftsman - a designer, writer, and teacher - working in the fiber crafts of toymaking, quilting, and stitchery.

PLATYPUS began in 1969 with a \$9 ad in a Tower Press magazine and a borrowed mimeograph machine. It began as a whim because I didn't like the designs that were available then in magazines and thoroughly disliked, and often didn't understand, their instructions. With the naive confidence of a beginner, I thought I could do better. Ah! ignorance was bliss!

In the 10 years since PLATYPUS began, the information, techniques, and materials available to the soft toymaker have multiplied as interest in the craft has increased. The Bi-Centennial focused attention on indigenous American crafts and soft toymaking received its share of that attention. Today the craft is in a period of re-discovery and re-definition. Even national magazines feature sophisticated designs occasionally. Yesterday's rag dollmaker is today's soft sculptor creating objects from fabric and stuffing that would astound our great-grandmothers. As the craft has grown, I've learned and PLATYPUS has matured. When I compare those original pattern booklets printed by mimeograph to the professionally-printed booklets of recent years . . . as the ad says: "You've come a long way, baby!"

I've learned as much by teaching as I have from personal experience. Currently, I teach soft toymaking, quilting, stitching, color and design at the Elder Craftsmen Special Project, an unusual craft education agency that teaches teachers, either staff or volunteer, who work in senior citizen facilities in the New York City area. I also teach toymaking and quilting for the Museum of Contemporary Crafts under a specially funded program called Museums Collaborative which supplies museum services - teachers, lecturers, tours - to community organizations. Previously, I taught at the YMCA, at a craft gallery with after-hour classes, and at the Women's House of Detention which is, as it sounds, a detention facility for women awaiting trial. I was a production craftsman for a time and have also been involved in the ownership and management of two retail craft businesses.

A month ago I completed the third in a series of original quilt designs for the magazine NEEDLECRAFT FOR TODAY, a new bi-monthly full-color publication you might investigate if you aren't already a subscriber. The first quilt, called "Starry Night," is on the cover of the March-April issue. The July-August issue of the magazine will carry patterns and instructions for a soft sculpture "Captive Unicorn" that I designed. After organizing the material many of you so generously contributed in response to my requests for information, I was just beginning to write "Selling Soft Toys" when NEEDLECRAFT FOR TODAY interrupted the activity. I will return to the project (it is more timely and needed than ever!) and will be writing a "Guest Editorial" on the subject of selling for NEEDLECRAFT FOR TODAY as well.

PLATYPUS is my vehicle for sharing everything that I learn about this complex, challenging, frustrating, mysterious, magical craft called soft toymaking. It cannot be my full-time activity right now, but it is the most important. However, I do wish that the development of a new PLATYPUS Pattern Booklet didn't require such a chunk of time!

NEWSLETTER HISTORY The PLATYPUS Newsletter began back in 1974 as a personal touch to accompany the list of available patterns and the re-order form that are inserted in each outgoing mailing of patterns. At first it included items contributed by PLATYPUS pattern users and information about new patterns. In the latest Newsletters, I've also begun to discuss aspects of the toymaking craft, passing along special techniques and helpful hints that are outside the focus of individual pattern instructions. The Newsletter was never meant to be a regular publication mailed to subscribers; it was meant to be, and still is, a bonus insert included with outgoing orders. I publish a new Newsletter as needed, at irregular intervals. Because I've often received requests to be put on the Newsletter mailing list, which doesn't exist, this Special Newsletter is a collection of new material together with updated excerpts from previous Newsletters you may have missed.

You'll also find illustrations and descriptions of 3 new pattern booklets, one of which is a revised, improved, and expanded 2nd

edition of FUNNY PEOPLE. PLATYPUS does have a short-run interim catalog that includes these 3 new patterns, but it will soon give way to a newer catalog with more new booklets.* The instructions for making a sock doll on p. 11 are reprinted from the current catalog with additional notes and suggestions especially for this Newsletter. Otherwise, the current PLATYPUS catalog contains nothing that you don't know about, and none of the special information in this Newsletter is included in the catalog.

* Yes, you will receive a copy of the next catalog.

RANDOM NOTES ON FABRIC SELECTION If you can't turn the casing right side out after it's stitched, the fabric you chose was too heavy and stiff for the job. If seams give out when pressured by stuffing and handling, the fabric you chose was too thin and loosely-woven for the job. Match thick heavy fabrics to large bulky toys; use thin light fabrics for small detailed toys. When thin lightweight cottons are used as casings for large bulky toys, the covering doesn't have enough substance to suit the toy's size and shape. Materials used in toys for small children should be soil-resistant, washable and hardy. Remember that light, clear, bright colors show soil faster than dark, greyed, murky colors; that soiling is more obvious on plain colors than on patterned fabrics; and that shiny surfaces show soil and abrasions more conspicuously than dull surfaces.

"Appropriate" describes the color/texture/pattern that's just right for a particular design. "Appropriate" also includes "imaginative." Too often toymakers are so married to red-yellow-blue 'farmhouse' calicoes and old-fashioned ginghams that they cheat themselves out of discovery and creativity. Look at fabrics with a fresh eye! The market is flooded with new, interesting, beautiful patterns that can give your toy a delightfully individual character. Just because calico is traditional for doorstep hens doesn't mean that another pattern of different origins won't give your doorstep hen a special perkiness that makes others look ordinary. Investigate wools with fuzzy textures and tweedy effects to interpret animal idiosyncracies. Find relationships between colors and patterns and the subject you're stuffing that go beyond what is usual and expected. A stuffed toy is a fantasy; the more you express that fantasy in the fabrics you choose, the more your product will be special. Thoughtful color/texture/pattern selections express how you feel about what you make; they add humor, whimsicality, surprise, mood, or sentiment to a figure and determine the effect a finished toy will have on those who look at it. An inspired fabric choice can turn an indifferent design into something refreshingly original.

Scale is a major consideration when choosing patterned fabric. In general, small scale patterns with close repeats are best for small toys; use large bold patterns on big chunky toys when you're confident the result will complement the form. Another

100
way to use large patterns is to position selected motifs where they will emphasize certain areas of the stuffed toy's figure. When making doll clothes, it is especially important to relate the scale of the pattern to the size of the doll.

Fabrics for doll clothes don't need to be as strong as body fabrics, but practicality is still a consideration. Materials that fray easily are unsuitable for clothing with tiny seam allowances. Washability, especially for the clothing of play dolls, is a factor. Permanent press is an asset, although fabrics so treated are often stiff. Finding soft fluid fabrics that will hang in attractive folds rather than stand out stiffly when that isn't the effect desired is a search-and-collect operation. Material that drapes beautifully on people doesn't necessarily assume the same aspect on dolls.

100% cotton unbleached muslin is the traditional fabric Americans use for doll bodies. Its off-white color is a believable skin tone. It is available thin and loosely-woven, firm and densely-woven, and all grades in between. When dampened, it will shrink taut over stuffing, tightening wrinkles in the process. It accepts dye readily. It offers an excellent background for surface decoration. It's inexpensive and available everywhere. But it attracts lint, particularly after washing. Spraying with artists' fixative or hair spray helps as does giving the stuffed body a good dose of Scotchgard soil repellent.

The smooth surface of permanent press percale sheeting doesn't tend to lint as much as unbleached muslin. A good quality white sheet, bought on sale or at 'seconds,' tinted a delicate flesh tone, will make many doll bodies at very small cost per doll. Broadcloth with a high polyester content often has a magnetic attraction for lint, but its fine texture and sheen are positive attributes. Finely-woven linen is the Rolls-Royce of fabrics for doll bodies. It is strong, durable, and repels lint - and it exudes that special aura called "expensive and classy."

AN IMPROVED FELT SHOE Finding good quality, firmly compacted felt is difficult these days, and it's expensive when available. The poorer quality felts stretch out of shape and sometimes tear, they fuzz and pill, and the cut edges shred. They perform badly when used for stuffed figures but they can be used for clothing - selectively.

When using ordinary felt for shoes, hats, belts, vests, and other accessories, fuse the felt to iron-on fabric before cutting. The iron-on lining strengthens the felt and gives it body. Shoes made from felt fused to fabric, for example, retain a nicely crisp shape. For the tops of the shoe, put the felt side outside; for the soles, use the fabric side outside. Topstitch all unseamed cut edges close to the edge to prevent the felt from softening and fuzzing. A thin line of Sobo fabric glue rubbed into the cut edge acts as additional prevention. Packages of iron-on tape cut in strips or small pieces are available at variety store notions' counters in standard

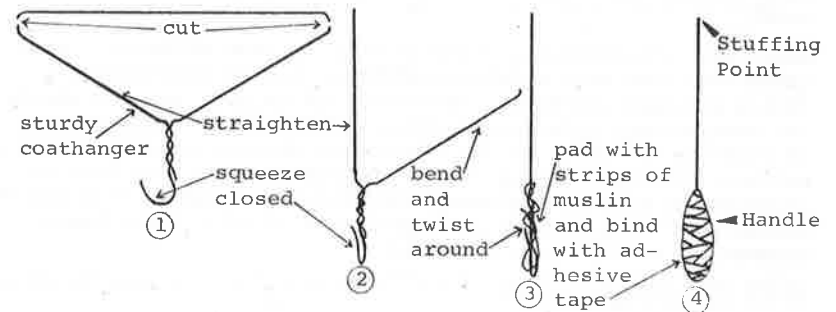
colors such as white, black, red, green, blue, yellow, and pink. Try using lining of a different color than the felt.

ABOUT THE FINE ART OF STUFFING Of all the processes toymaking involves, stuffing is the least explained and the most misunderstood. Magazine instructions usually cover the procedure with a one word direction - "stuff," and expect the reader to understand. The reader may be an experienced sewer who cuts, seams, and assembles the pattern skillfully, but an inexperienced toymaker who is disappointed in the finished toy without quite knowing why. First time toymakers are amazed at the amount of stuffing required to fill out a "skin," or casing, properly. They're surprised that there's more to the stuffing technique than pushing wads of it through a hole. And, most of all, they are shocked at how much time it takes.

STUFFING CAN'T BE HURRIED! Stuffing should be built up gradually inside the flat casing until the 3-dimensional figure that results feels consistently full all over and looks smooth, symmetrical, and shapely. No lumps, no bumps, no slack, no depressions, no wrinkles (unless part of the design); every corner and curve filled out; every part as firm to the touch as the next. A finished toy should feel substantial, and that never happens with loose, skimpy stuffing. The character of a toy emerges as it is modelled from the inside out with stuffing that extends the casing to its limits.

Fingers are your best stuffing tool, but fingers may not reach into all parts of the casing. Knitting needles, crochet hooks, unsharpened pencils, dowels, chopsticks, screwdrivers, wooden spoons, skewers, orange sticks, and even toothpicks are all useful for one job or another. Choose the tool that suits the task and fits your hand. A long thin knitting needle will ease stuffing into the tips and corners of long thin casings but it can become tiresome to grasp firmly after a while. The bowl of a wooden spoon is comfortable to hold when packing stuffing into large cavities but the spoon's handle, which is the stuffing point, is too clumsy for delicate work. The PLATYPUS stuffing tool (directions below) is surprisingly strong, suitable for narrow casings, and won't tire your hand. Orange sticks and toothpicks are useful for miniature toys.

HOW TO MAKE THE PLATYPUS STUFFING TOOL



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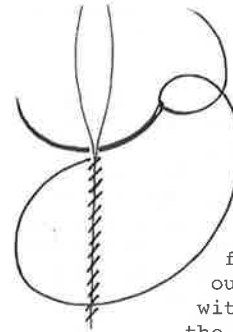
Stuff the extremities of a casing first. Use tiny fluffs of stuffing to fill tiny cavities. Increase the size of stuffing pieces as the size of the 'container' increases, reserving large wads of stuffing for the biggest cavities. With the tip of the stuffing tool, push each piece of stuffing into position, wedging it solidly against previous stuffing and the walls of the fabric casing. Press into corners and curves. When a piece of stuffing jams inside the casing and can't be budged, it is too large for the size of the casing and should be pulled out. Pack stuffing into the casing with enough force to achieve the desired result, hard or soft or in between. Maintain a steady pressure. Hard stuffing requires muscle and pressure. To reduce strain on the fabric while driving the stuffing into position, support the area being stuffed in your other hand or in your lap. Turn the casing to vary the angle of approach toward an area of the cavity. Use finger pressure to mould the figure as it is being stuffed; pull, squeeze, poke, and pinch to shape and smooth. To keep areas such as hands and feet realistically flat, control the amount of stuffing you insert and distribute it evenly. Constantly check the area being stuffed from all sides, with fingers as well as eyes, correcting any problems before proceeding further. If you discover an unfilled depression after you've gone beyond the area, work the tip of a long thin tool between stuffing and casing fabric until the area is reached, moving nearby stuffing over to fill the hollow.

When stuffing doll bodies, necks are the crucial area. Many a doll that appears nicely stuffed develops a floppy head soon after being put to play because the neck stuffing shifts leaving an empty cross-section that causes the wobble. Necks must be stuffed extra firmly (the exception - dolls made from stretchy fabrics). But neck stuffing will eventually move up and down as the doll is handled unless shoulders and head are also stuffed solidly and firmly. Pack the shoulder area from side to side, building up the density of the stuffing toward the base of the neck. Push small bits of stuffing between the casing and interior stuffing all around the neck until the fabric stretches tight and smooth over the stuffing. With some patterns, flat dolls in particular, stuffing necks to remain sturdy and wrinkle free is almost impossible unless a stick is embedded within the stuffing inside the upper chest-neck-lower head area. As insurance against the 'wobblies,' it never hurts to reinforce the neck.

Heads require careful shaping as well as firm stuffing. Contours stitched into a fabric casing should be painstakingly filled out with stuffing placement. Wedge tiny bits of stuffing into noses; model jaws, chins and cheeks by lodging wads of stuffing in those areas. When such details are omitted in a pattern, facial contours can be suggested by setting pads of stuffing in strategic places. If stuffing tends to slip out of place, hold with basting stitches. Continually check heads for symmetry.

Stuff the legs on standing animals solidly or the poor thing may

develop a slump. The areas where legs join the mass of the body are tricky to stuff. After each leg is stuffed to the top, and the torso is stuffed, cram more stuffing into the space between the top of each leg and the bulk of the torso, forcing the fabric covering out and stretching it taut so that the casing extends unbroken up and down the sides of the figure.



When the casing is stuffed as full as possible, start sewing the opening closed. Before the final closing, secure the thread temporarily, add more stuffing as needed, then complete the stitching. Use a curved needle for difficult closings over tightly packed stuffing when stitching up the opening is like lac- a fat lady into a corset, or it's a struggle to grasp and pull the needle out from the surface of the figure. It slides out of the fabric at an angle that makes it easy to draw out the rest of the way. On stuffed animals with underbody openings between legs which block the progress of the needle, it's especially useful.

When you're finished and discover an unsuspected emptiness in a conspicuous place, insert a sturdy needle through the casing into the area, using the tip to spread adjacent stuffing over into the vacancy. Scratching the fabric will restore any disturbance made by the needle.

It's a fact of the toymaker's craft that experience doesn't necessarily mean faster stuffing. Stuffing takes its own sweet time. It's a sculptural procedure with problems and possibilities that change with every project. The more you do it, the more you can use it creatively.

WHOLESALE STUFFING SUPPLIER The Buffalo Batt & Felt Corp., a manufacturer of polyester fibers, are now offering craftsmen and home sewers the opportunity to buy bulk quantities of quality fiberfills at fair prices. Purchasers must order 2 cases at 24 1-lb. bags per case, a total of 48 lbs. at a time. Orders are shipped U.P.S. to your address. They offer 2 qualities of polyester fiberfill, one costing \$1.07 per lb. and another priced at \$1.15 per lb. If you've never ordered stuffing in bulk before and envision huge cartons deposited on your doorstep - relax. Buffalo Batt's cartons are reasonable in size because the air in the bags of fiberfill is removed before packing. For the latest particulars, send an S.A.S.E. to Buffalo Batt & Felt Corp., 3707 Walden Ave., Depew, NY 14043. Their brochure indicates no geographical restrictions, but if you live west of the Mississippi, there might be additional shipping charges.

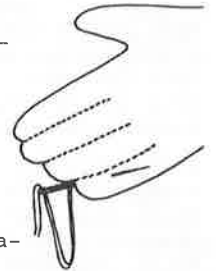
MARKING FACIAL FEATURES ON FABRIC If you're nervous about drawing the features on a doll you've already spent considerable time in stitching and stuffing, you'll feel secure using a face stencil. Draw the features on paper or fabric cut like the head pattern, copying the face on the pattern or designing

one of your own. Cut out the eye and mouth shapes; indicate eyebrows, nostrils, eyelashes with holes; pin and center the stencil over the face of the doll and mark outlines and dots on the fabric. Complete any details freehand or by tracing around cut-out shapes.

For dolls with heads so contoured and curved that flat stencils are useless, shape a mask out of Pellon. Cut and stitch a duplicate of the doll's head in front. Draw features on the Pellon, cut out and proceed as above.

Disappearing marking pens are a new development in the quilter's store of tools. Toymakers can use them as well, especially when outlining facial features for eventual embroidery. The pen is a felt tip that writes with a fine blue line that completely disappears when it is moistened with water! Magic that can save the day when the features you've drawn prove to be in the wrong place or don't communicate the appropriate mood. Ask for the pen where quilting supplies are sold or try mail order quilting suppliers.

SUGGESTIONS AND COMMENTS Leave about 3" of thread at the start and/or finish of a machine-topstitched seam. Tie securely but don't cut. Thread the ends into a needle. Insert the needle back into the fabric at the point where the seam ended; run the needle through the stuffing, bringing it out half-a-needle's length away. Cut the thread where it emerges. The ends will disappear into the stuffing forever, solving the problem of unravelling or feathery threads where topstitched seams end.



Dolls are usually dressed in cotton fabrics that have the same weave and appearance as the doll's muslin skin material. Clothing fabrics with a coarser weave, nubby texture, glazed surface, a knit or piqué (if appropriate, of coarse) introduce the kind of textural variety to a doll that is always apparent on people.

When wiggling a toy, several closely related tones of yarn produce a livelier effect than one color alone.

The most common errors made by beginners: doll bodies that are bright pink ... sloppy stitching and turning of details (hands, for example) ... NOT ENOUGH STUFFING ... skimpy wigs ... eyes located in the middle of the forehead ... unattractively designed facial features ... crude embroidery techniques ... unimaginative choice of fabrics and colors ... too much lace trim on clothing.

When every detail, no matter how small or unimportant, is executed with finesse -- that's craftsmanship.

CHEERS!

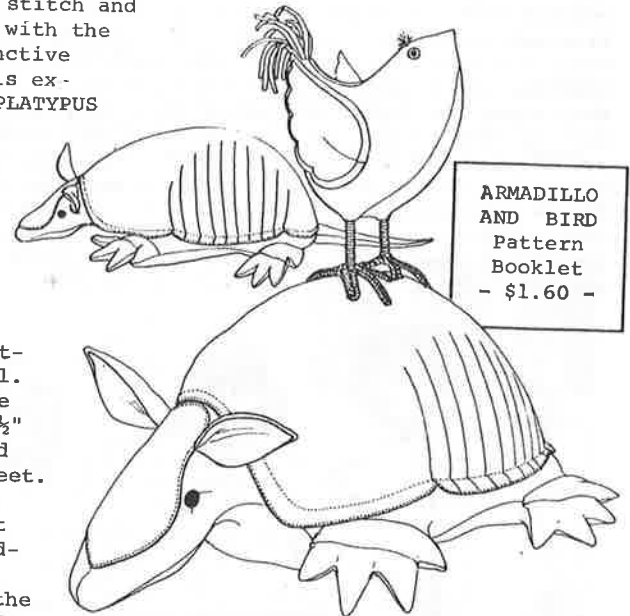
Colette Wolff
Colette Wolff - PLATYPUS

Sculptures to stitch and stuff, shaped with the kind of distinctive seaming that is exclusive with PLATYPUS designs!

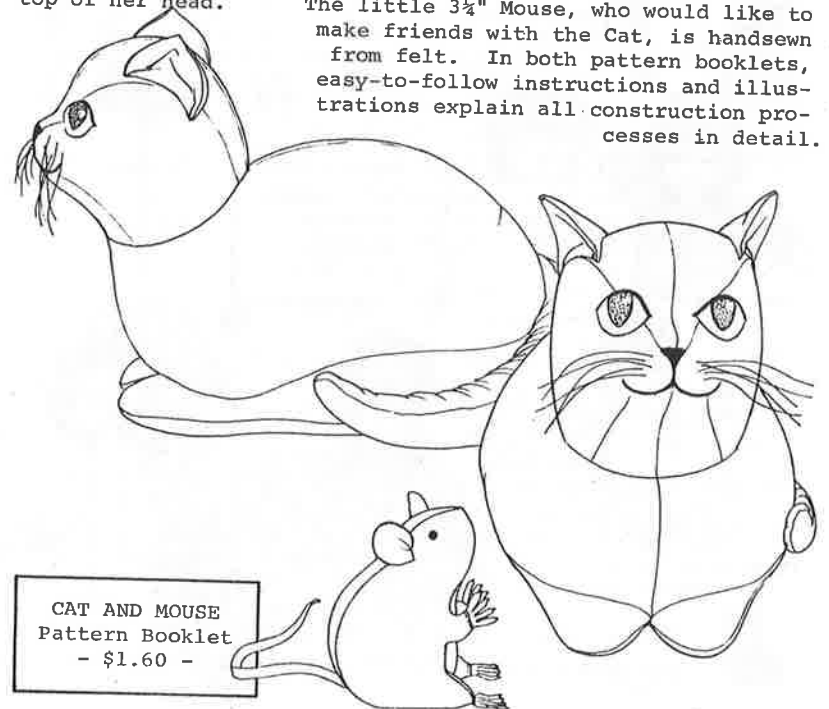
Our 9-banded Armadillo (count the spaces between the darts on the shell) is 13½" long, not counting his 5" tail. His friend, the Bird, stands 4½" tall on wrapped pipe cleaner feet.

Our settin' Cat with the tucked-in tail is 11" long by 7" to the top of her head.

The little 3½" Mouse, who would like to make friends with the Cat, is handsewn from felt. In both pattern booklets, easy-to-follow instructions and illustrations explain all construction processes in detail.



ARMADILLO
AND BIRD
Pattern
Booklet
- \$1.60 -



CAT AND MOUSE
Pattern Booklet
- \$1.60 -

Introducing the FUNNY PEOPLE dolls, 9 personable characters created with variations in wig, features, dress, and color from one basic 14½" doll body. Reading clockwise, there's Tina, the Timid Ghost; Elsie, the Wacky Witch; Danny, the Elf; Winston, the Palace Guard; a Clown; Miranda, the Gypsy; a Ballerina; and Thomas and his sister, Mary Ann. Because each doll is easy to cut, sew, and stuff, FUNNY PEOPLE dolls are recommended for beginning toymakers - and for experienced toymakers who want a doll that is quick and economical to make. The 14 instruction pages and 3 pattern sheets in our big pattern booklet contain everything you need to know to complete the illustrated dolls, with suggestions you can use to produce doll characters of your own invention.



**HOW TO MAKE A QUICK
AND EASY STOCKING DOLL**

Cut a natural or white man's utility sock into 3 pieces (a).*

Cut up the center of the ribbed cuffs to make legs. With right sides inside, stitch legs, gathering at tips of feet (b).

Turn and stuff legs softly to hip (legs will stretch). Topstitch across top of legs at hip (c).

Stuff body softly to top of head (body will expand). Stitch opening closed, gathering to round top of head. Wrap white yarn around neck, pulling tightly to indent, and tie (d).

Cut arms to shape. With right sides inside, fold and stitch, leaving tops open (e). Turn and stuff. Blindstitch arms securely to body, concealing arm closing seams in process (f).

Blindstitch arms securely to body, concealing arm closing seams in process (f).

Cut off ribbed top from another sock, or stitch a tube of cotton jersey. Gather top edge, pulling tight to make stocking cap. Add pompon. Fit on head, folding lower edge up to make cuff. Stitch to head, catching loops of yarn under edge of cap to frame face.

Cut eye shapes from paper or felt. Pin to head, adjusting until properly placed. Trace around cutouts and embroider, or stitch felt shapes to head.

Draw mouth line with row of pin heads to test placement and expression; pencil before removing pins; embroider. Embroider nose and eyebrows.

Cut long narrow scarf from scrap of soft wool material. Tie around neck.

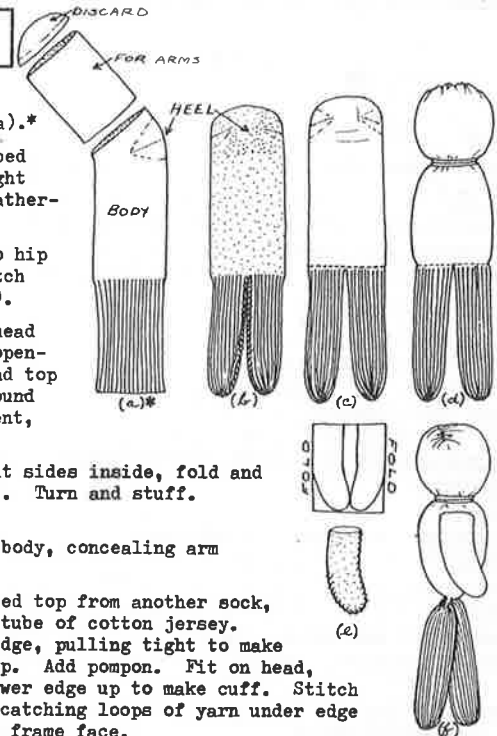
To stitch by hand: overcast with closely spaced stitches. To stitch by machine: when straight stitching, stretch slightly and sew 1/8" from edge - or set for zig-zag stitching.

* A tube sock works just as well.

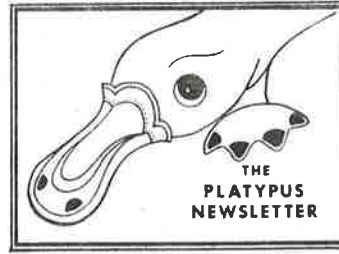
Variation: Cut 1/2" strip of material from discarded toe of sock (a). Stretch around neck, covering yarn. Blindstitch, turning edges under. Make thick, bushy wig from lengths of yarn stitched to head at center part from forehead to nape of neck. Tie the yarn or braid at sides of head; tack yarn to head at sides to hold down; trim ends.

To make feet: Bend at ankle; slipstitch at the turn to hold.

Dress doll in simple clothing - panties and dress with drawstring neck.

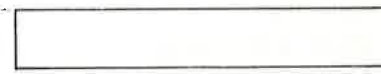


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ONE WORKSHOP IN THE LIFE OF A CRAFT TEACHER Recently I taught an advanced course in production dollmaking. As always, I tested the pattern I was to use before arriving at the first class, re-wrote the instructions and re-drafted the patterns, carefully noting every step of the sewing process on both. During the first class, students arranged patterns on fabric, traced around them, and cut out. Because the classroom was equipped with only one machine, sewing had to be done at home.

The second class was a disaster. Seven women produced 7 different results from the same pattern. As I went around the class inspecting each person's work, the fundamental reason for the differences and numerous problems became quite clear: except for one woman whose work was excellent, no one read and followed the instructions! One person after the other made errors or had not known what to do at a certain point when the answer was clearly stated in the directions. Embarrassed excuses followed: "Oh! I missed that part" or "Oh! were we supposed to follow the instructions?" or "I hate reading instructions!" And all this after I had emphasized repeatedly that it was essential to follow the instructions step by step.

Misunderstanding the meaning of the word "accuracy" also caused many problems. Time after time in class after class, I've been surprised that basic skills I thought everyone learned in kindergarten or during years of sewing experience just weren't there. I no longer take it for granted that everyone knows how to cut out accurately and some members of this class were no exception. Paper patterns for soft toys must be cut out on the line -- not inside the line, or outside the line, or wavering between the two, but right through the middle of the line drawn by the pattern drafter to indicate the contours of that particular piece. When working on a doll with many details designed into the pattern, which describes the doll my class was making, little errors in cutting out the pattern can cause a chain of inaccuracies resulting in a stuffed form that doesn't look like what the pattern was designed to make.

The need for accuracy continues when tracing the pattern onto the fabric. Tuck the point of a razor sharp pencil or other

tool up against the edge of the pattern and trace a smooth line exactly duplicating the pattern's shape on the material. Don't scrub the fabric with the pencil, thereby pulling it out of shape and distorting the pattern's outline. Hold the edge of the pattern being traced firmly against the fabric with fingers, trace that edge, and move to the next area. Experienced toy-makers distrust the surface unevenness caused by pinning patterns to the fabric, preferring that both fabric and patterns be flat and smooth. On some fabrics it's possible to trace with quick strokes of a fine line felt tip pen. On dark fabrics the line produced by tailor's chalk or blue or white pencil may be thick and blurry; in that case, compensate by cutting the fabric just inside the drawn outline which is actually the edge of the paper pattern.

After accurately cutting out the paper patterns, accurately tracing the outlines of the paper patterns onto the appropriate fabric, accurately cutting out each fabric pattern piece, the next imperative is accurate sewing. Most PLATYPUS Patterns include seam allowances so accurate means matching pattern edges and consistently stitching a prescribed distance inside the cut edge. For patterns without seam allowances, accurate sewing means matching pencilled lines and sewing over the drawn outline exactly. Accuracy also means smooth, flowing seams without zigs and zags in the middle of lines that should be straight or curving.

After dealing with cutting and sewing problems and making corrections, my class began stuffing. Having taught dollmaking before, I was familiar with the difficulties students experience with that particular art (and it is an art!), but I was unprepared for the degree of difficulty my dollmakers were having in stuffing our doll's figure properly. My sample dolls had egg-shaped heads with charming profiles showing forehead, nose, and chin distinctly. But the dolls being stuffed were coming out with lumpy, malformed heads, ingrown noses, insignificant chins, and thick necks -- and, to make matters worse, everyone was working so hard and so long to achieve these unsatisfactory results. I demonstrated and explained. I stressed important points. Nothing helped. What was wrong? Between classes I made another doll to analyze and discover what there was about my stuffing technique that made such a difference in process and results.

My usual instructions are, "Build up the stuffing inside the cavity slowly, adding pieces of stuffing only after previous stuffing has been thoroughly packed into position against the walls of the fabric and other stuffing already in the cavity." Good as far as it goes. Without realizing what I was doing, I was using the largest possible wads of stuffing that an area would accept. I was not, as my class were doing, taking small pieces of stuffing and building them into a packed mass gradually.

If the pieces of stuffing used to fill a large cavity are too small the likelihood of a lumpy result, and taking a long time achieving it as well, is increased. Relate the size of stuff-

ing wads to the size of the cavity, inserting the largest pieces of stuffing you can successfully handle within the confines of the casing. Always pack each piece of stuffing firmly into position before adding the next, of course. When finished, you should never be able to feel or see where one piece of stuffing stops and the next begins, and the fabric surface should be smooth as well. It takes force to push stuffing into the firm mass required for hard-stuffed dolls. A wooden spoon with the handle of the spoon as the stuffing end and the bowl of the spoon held in the hand is an excellent tool for packing stuffing into large areas.

Once my class mastered the process of stuffing the bulk of the head with large pieces of stuffing, sculpting the features properly was much easier. The stuffing for forehead, cheeks and chin stayed in place because back-up support for such surface modelling already existed. Pads of stuffing were pushed into specific locations on the tip of a thin stuffing tool (stuffing generally requires more than one tool per job) which could ease the stuffing between previous packing and the fabric casing. Keeping stuffing inside the tip of the tiny nose did pose difficulties which were solved with temporary stitches from outside to hold the stuffing in place while the space behind the nose was being packed.

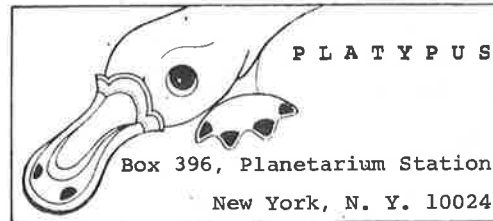
Heads become wobbly unless necks and shoulders are stuffed extra firmly. After packing the neck and shoulders, work additional stuffing on the tip of a narrow tool into the space between previous stuffing and fabric skin around the neck area. Wrinkles that tend to appear at the base of the neck disappear when the body is stuffed as full as possible stretching the fabric to its limits lengthwise from hip seam up to neck.

Another difference between my stuffing technique and that of my class which became evident: my class handled their work so gently - at first, but I'm rough when I stuff! I push and tug and pull. I jam the stuffing into place with tools or fingers. I strain the seams, but having sewn the casing carefully, reinforcing all crucial areas with double stitching, I know it can take such tough treatment. (If a casing won't survive rough handling during stuffing, how can it survive playful handling afterwards?) Since it's impossible to judge how you're doing with your work right under your nose, I frequently hold my work at arm's length to check for shaping and symmetry. And I constantly feel, mould, stroke, poke, pinch and press from the outside to help the shape emerge.

So how did my class produce after all this? Very well indeed. Some better than others, of course, and none perfectly the first time but second dolls showed immense improvement. They all had trouble stuffing to define nose, cheeks, and chin crisply, but that will come with experience. Most important, everyone learned, including me.

CHEERS!

Colette Hoyle



PLATYPUS publishes the following pattern booklets, all containing step-by-step illustrated instructions and ready-to-cut-out-and-use patterns:

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AUNT TILLIE AND JENNIFER.	\$2.75
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BEEES AND FLOWERS.	\$1.25
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MENAGERIE OF LITTLE STUFFED ANIMALS	\$3.00
PLATYPUS.	\$.85
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CONTEMPORARY CLOTHING	\$2.25
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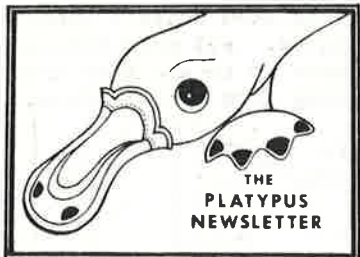
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" \$12.00 and \$18.00 - "	1.00
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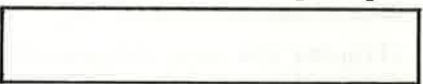
The cost of an illustrated PLATYPUS catalog, which includes instructions for an easy-to-make stocking doll, is 50¢.

July 30, 1980
(400 copies)



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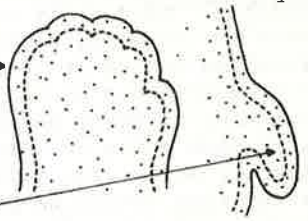
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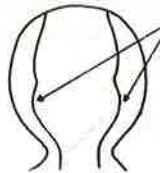
CLIPPING AND TRIMMING SEAM ALLOWANCES

Some patterns cover this procedure with a simple note, "Clip seam allowances," before directing you to "turn right side out." Other patterns assume that you know enough to take care of this operation without a reminder. Most sewers with any degree of experience at all know that clipping and trimming all curved and angled seam allowances is necessary if seams, after turning, are to lie flat and smooth. Because the seams that shape a toy may have numerous and complicated ins and outs, clipping and trimming before turning can be extensive. These seams will also have to withstand the pressure of stuffing. Every time a seam allowance is trimmed or clipped, that seam is weakened in its ability to withstand the pressure of eventual stuffing. To ensure neat angles, flowing curves, smooth appearance and strong seams for casings to be stuffed, careful and knowledgable preparation of seam allowances is essential.

The usual seam allowance for a stuffed figure is 1/4". Very large toys will have wider seam allowances and miniature toys have seam allowances less than 1/4". Medium and large toys may have fine, delicate details such as fingers, claws, noses or tails, and these seam allowances should be trimmed 1/8" from the stitching line -- after the seam has been doublestitched for security. Large seam allowances on

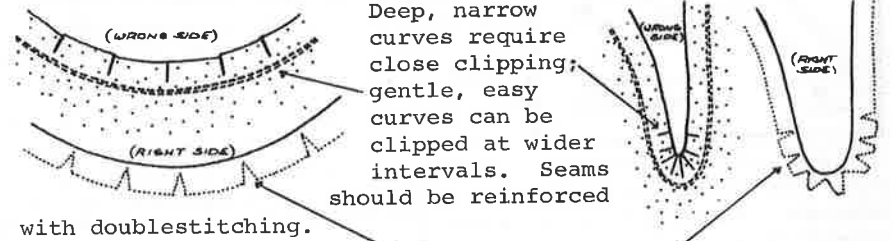


tiny, narrow casings make it difficult to turn the fabric right side out, they choke the interior making stuffing impossible, and they look and feel lumpy and uneven from the outside.



Seams that bisect faces need particular attention. If there is any possibility that stuffing could ruffle seam allowances and press them up against the outer fabric, causing distracting irregularities, seam allowances should be trimmed, clipped, and/or notched before turning and stuffing. It is NEVER good technique for seam allowances to photograph through the surface fabric after the figure is stuffed.

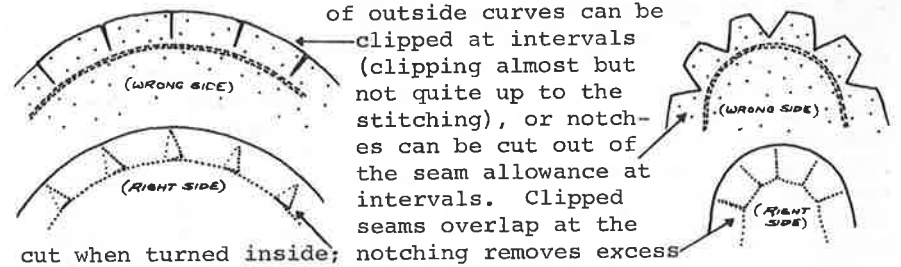
Trimming seam allowances to 1/8" from the seam doesn't substitute for clipping inside curves and angles. All seam allowances at inside curves should be clipped almost up to the seam line, stopping a few threads of the fabric away from the stitching.



Deep, narrow curves require close clipping; gentle, easy curves can be clipped at wider intervals. Seams should be reinforced

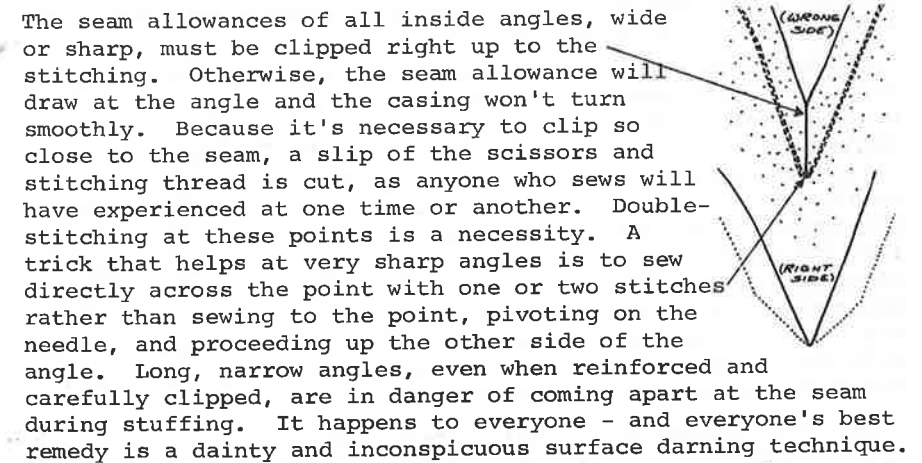
with doublestitching.

Clipping the seam allowances of inside curves releases them to open and spread when turned right side out. Clipping the seam allowance of outside curves prevents puckering and wrinkling when the seam allowances are turned inside. The seam allowance

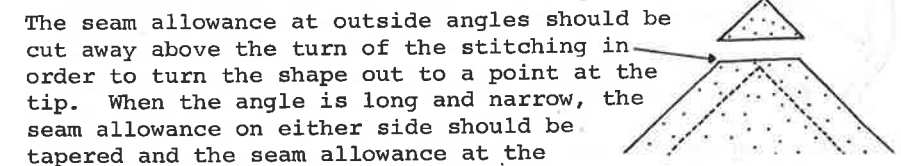


of outside curves can be clipped at intervals (clipping almost but not quite up to the stitching), or notches can be cut out of the seam allowance at intervals. Clipped seams overlap at the

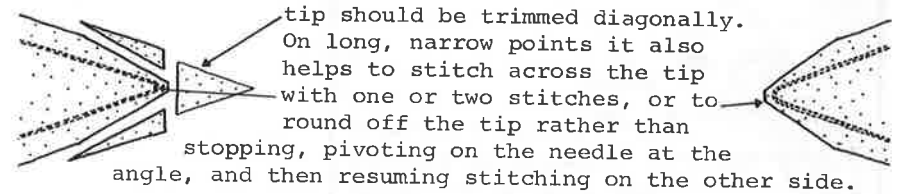
cut when turned inside; notching removes excess width from the seam allowance. The closeness of the cuts depends on the steepness of the curve. When the curve is at the end of a long, thin casing, trimming the seam allowance 1/8" from the seam might be a better choice than clipping.



The seam allowances of all inside angles, wide or sharp, must be clipped right up to the stitching. Otherwise, the seam allowance will draw at the angle and the casing won't turn smoothly. Because it's necessary to clip so close to the seam, a slip of the scissors and stitching thread is cut, as anyone who sews will have experienced at one time or another. Doublestitching at these points is a necessity. A trick that helps at very sharp angles is to sew directly across the point with one or two stitches rather than sewing to the point, pivoting on the needle, and proceeding up the other side of the angle. Long, narrow angles, even when reinforced and carefully clipped, are in danger of coming apart at the seam during stuffing. It happens to everyone - and everyone's best remedy is a dainty and inconspicuous surface darning technique.



The seam allowance at outside angles should be cut away above the turn of the stitching in order to turn the shape out to a point at the tip. When the angle is long and narrow, the seam allowance on either side should be tapered and the seam allowance at the



When all sewing is completed, and every vulnerable seam double-stitched, go over every seamline and clip, trim or notch where necessary. Then turn the casing, working the extremities inside first with the blunt point of a long thin tool - a crochet hook, for example. Push the fabric inside the casing, if possible far enough inside so that you can grasp it through the opening with your fingers and gently pull and tug until the entire casing follows along with the right side out.

Take your long, thin, blunted tool and push out every seam until you can glimpse the thread of the stitching. Push every curve and point to its limits. On long, thin casings such as fingers, claws, noses, and tails, you may need to use a needle to pry out reluctant casings to the very end. When every part of the casing is turned out as far as the stitching will allow, when you can see the outlines of every area you'll have to stuff into shape, then you're ready to begin stuffing.

TRIVIA A question that comes in the mail every once in a while: "How did you ever choose the name PLATYPUS?" When I first began putting doll designs on paper and advertising them in magazines, I wanted a business name other than my own that would be different, simple and memorable. I made lists. At that time my husband was operating a part-time business that he called, for reasons too casual and whimsical to remember with clarity, The Platypus Press. The Post Office was used to routing mail addressed to Platypus to our address. At that time, because of constant personnel changes at the Post Office, we were also having trouble getting our mail regularly. Since I was going to be doing all my business by mail, I wanted to avoid postal difficulties if at all possible. So I opted for familiarity and decided PLATYPUS would eliminate confusion at the Post Office. I threw away my lists. Since I needed something to distinguish my Platypus from my husband's Platypus, I chose to register as PLATYPUS PUBLICATIONS.

So much for originality. The originality was my husband's. But I did get what I wanted - a different, simple, and memorable name! There's only one problem. I don't like answering the telephone with "Platypus." It's just not serious and impressive.

CHEERS!

Cecilia Theliff

The cost of the new, illustrated PLATYPUS Catalog, which includes patterns and instructions for a 5" old fashioned doll, is \$1.00.



PLATYPUS publishes the following pattern booklets, all containing step-by-step illustrated instructions and ready-to-cut-out-and-use patterns;

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500 copies - 1/8/81

The *Platypus* NEWSLETTER

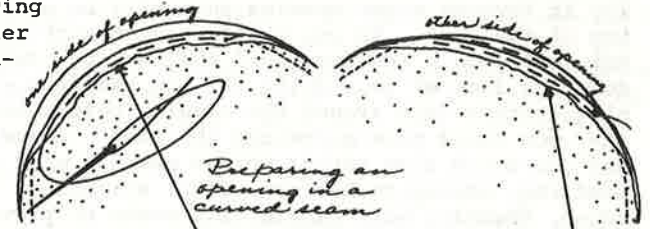
Thank you for ordering from us. The patterns and instructions enclosed have been carefully prepared to assure the best possible results. We hope you'll be happy with what you make -- and delight whomever you make it for.

Please note the stamped date. It is the date this order was mailed at the Post Office. Although we respond promptly to orders, we must rely on the U. S. Postal Service to speed delivery to your address, and sometimes they're not very speedy. If you've been inconvenienced by delay, we apologize.



KEEPING AN OPENING IN SHAPE AND MAKING IT EASIER TO CLOSE The first project I chose for an "Introduction to Toymaking" class to make was a little stuffed elephant, very simplified, one of those 1 pattern, cut 2, stitch around, turn and stuff figures. The opening for this particular little elephant was on the curve of the rump. When the little elephants were finally finished, they were plump, curvy, and delicious -- all except two, which looked as if something or somebody had taken bites out of their rumps at the places where the openings had been. The two ladies with the disfigured elephants had neglected one very important step - preparing the opening for stuffing at the beginning so that it will survive the wear and stretch of the stuffing process with shape intact.

When an opening for stuffing is located within a curving seam, it's almost impossible to retain the correct curve of that part of the seam unless the opening is fixed before the stuffing begins. After sewing the seam on either side of the opening, fold back and pinch-crease the seam allowance on one side of the opening, following the

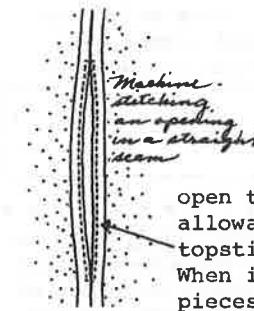


seam line exactly, and hand-baste. Then fold back and pinch-crease the seam allowance on the other side of the opening, carefully duplicating the shape of the first side, and hand-baste on that side. Now turn the casing right side out and stuff. The turned and basted seamed allowances on either side of the opening won't fray out from the friction of the stuffing and the opening won't stretch out of shape. Because the

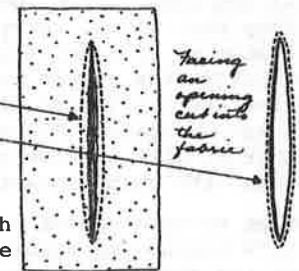
edges of the opening are already folded inside, it will be easier to pull and sew them together over stuffing that wants to burst out. And when the opening is finally closed, the outline of the figure where the opening had been will have the shape it's supposed to have, and not look as if someone or something had taken a bite.

Openings that have been prepared beforehand are much less trouble to close smoothly than openings with no preparation, even when the opening is within a straight seam. If the opening seam will remain visible on the surface of the figure when it's finished (e.g., many stuffed animals), the seam allowance on either side of the opening should be turned back and hand-basted down so the thread can be removed after the opening is stitched closed.

But if the opening seam will eventually be hidden by clothing (e.g., most dolls), or covered with an applied feature (e.g., yarn hair or mane), or if it is located underneath the finished figure, the opening can be stitched by machine. After the seam on either side of the opening is sewn, open the adjoining pattern pieces, fold the seam allowances on either side of the opening back, and topstitch next to the folded edge around the opening. When it's impossible to open the joined pattern pieces to accommodate the machine (e.g., pillows with straight sides), hand-basting is a necessity.



Sometimes openings are slits within a fabric piece. These should be faced with a scrap of matching fabric or lining fabric that matches in color. After the facing is stitched and turned inside, the opening should be topstitched all around to hold the facing in place and retain a clean folded edge.

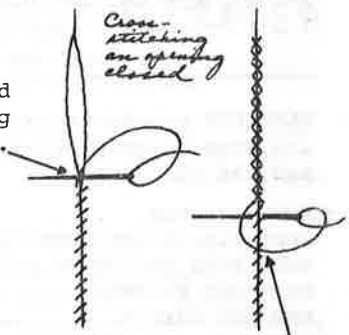


Openings in knit fabrics not only stretch way out of shape, they also run. Suppose you're making a stocking doll and stuffing it through a cut opening that will be gathered closed at the top of the head. As you stuff, you stretch the knit where it's cut, and soon a run develops, and next the run has travelled down the face of your doll! If you had sewn a line of tiny running stitches all around the opening before inserting any stuffing, you could have prevented the runs. Leave the thread uncut and you could also gather up the opening when you've finished stuffing, making double use of the stitching. On some knit edges, brushing with fabric glue works to prevent runs. With knits that won't run as much as stretch, you can (a) staystitch next to the cut edge by machine, and/or (b) stitch scraps of hem tape to the seam allowance before turning under, and/or (c) turn the seam allowance back and topstitch next to the fold.

Even though a furry fabric hides all evidence of seams, preparation pays off when it's time to sew the opening closed. Shave off the fur on the seam allowances at either side of the opening, turn the seam allowances to the back, and hold them in

place with stitching, preferably by machine, so that you can see the edge of the fabric you need to needle through.

THE PROFESSIONAL CLOSING On most stuffed toys, openings are located where they will be out of sight on the finished toy - a doll with a back opening, or a stuffed animal with the opening in the underbody. Using doubled thread or button-and-carpet extra strong thread, or waxed thread, whip the edges together, pulling the thread tight so that the edges meet. Run the needle just under the fabric so that you don't pull strands of stuffing up with the thread. But if fuzzes of stuffing do appear, insert your needle under the stitches and move it from side to side to dislodge the stuffing from the surface. When you've whipped the edges together, neatly and evenly, then cross-stitch back over the whip stitches. Your opening will be closed attractively, and it will be strong as well. It will look so nice you'll want it to be seen.



Ladder stitching an opening closed

Toymakers use the ladder stitch to close openings invisibly. Well-done, it can only be detected by an experienced eye. The secrets to invisible ladder stitching are tiny stitches and pulling the stitches tight. A stitch is taken in the fold of one side of the opening; moving directly across the opening, a stitch is taken into the fold on the other side of the opening; and so on. After 5 or 6 stitches, the thread is pulled taut - and the evidence disappears.

When the opening is finally closed, a slight waviness in the character of the seam should be the only evidence of its existence.

If the opening on your stuffed toy will be permanently covered by wiggig or an applique or the deep pile of a furry fabric, you can whip the edges together without regard for appearance, security being the only requirement. But the mark of a craftsman is neatness always - even when no one else will ever see or know!

CHEERS!

A handwritten signature in cursive script that reads "Corlette Hulff".

The cost of an illustrated PLATYPUS Catalog, which includes free patterns and instructions for an old-fashioned 5" mini-doll, is \$1.00. New patterns, including 2 new costumes for our Veronica doll, are currently in production. We'll send you an announcement when these new titles are in print.

50
Platypus

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THE *Platypus* NEWSLETTER

JUNE, 1981 * * * * * SPECIAL ISSUE

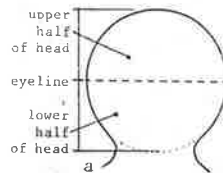
Put on a Happy Face!

The dolls the lady was selling at her table in the Craft Fair were beautifully made. They were firmly stuffed with no distracting puckers to mar the smooth fabric surfaces of head and limbs. Fingers were needle defined, wigs were meticulously styled and clothes had been daintily stitched from lovely fabrics. But the faces! Oh dear! All that good, patient work betrayed by misplaced features. The dolls had that moronic look that happens when eyes are located in the middle of the forehead!

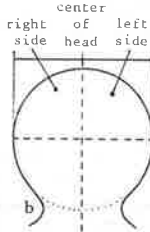
I wondered where the dollmaker had been looking all her life. Certainly not at her fellow humans! If she had, she might have noticed that the eyeline on the average adult is located halfway between the top of the head and the chin. When designing a doll's face, that's the location upon which all other features depend.

The Face Formula

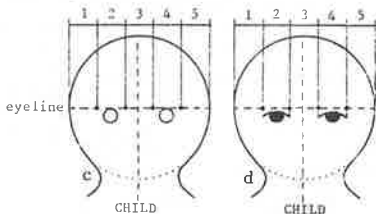
Divide the head into two equal upper and lower areas with a horizontal line halfway between the top of the head and the chin. (a)



Divide the head into two equal sides with a vertical line that runs from the top of the head to the chin. (b)



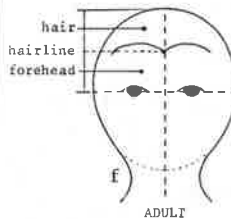
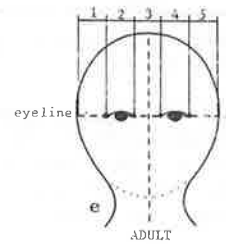
Divide the horizontal eyeline into 5 equal spaces. For a child's doll-head, draw a circle in the middle of space 2 and space 4. The top of the circle should just touch the horizontal eyeline. (c)



Draw a gently curving upper eyelid between the lines on either side of space 2 and space 4. The line should cut off the top portion of each of the circles

you just drew. (d) (When the eyelid line curves over the top of the circular iris, the eyes stare and look shocked!)

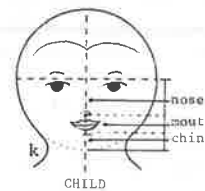
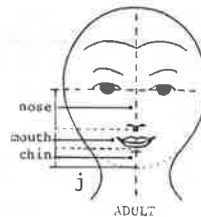
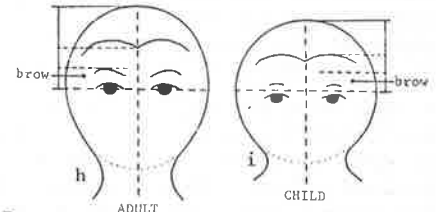
On an adult head, the vertical eyeline runs through the center of the circles you draw in spaces 2 and 4. The eyelid starts at the eyeline, curves up cutting through the top of the circular iris, and then curves back down to the eyeline. (e)



Divide the upper half of the head into 2 equal areas.

The hairline begins halfway between the top of the head and the eyeline. (f & g)

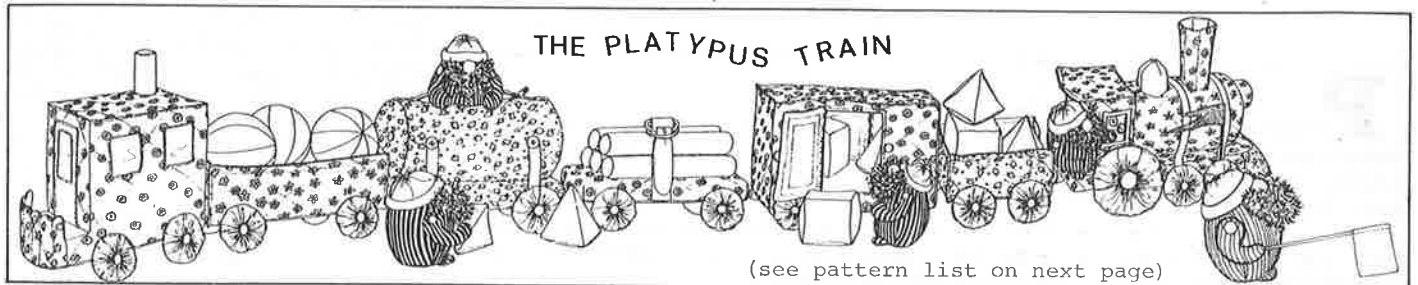
Subdivide the forehead area into 2 equal sections. Locate the eyebrows in the section above the eyeline. (h & i) Characteristically, a child's forehead is larger than an adult's. The younger the child, the larger the forehead area.



Divide the lower half of the head into 2 equal areas. The base of the nose lies halfway between eyeline and chin. Subdivide the mouth section into 2

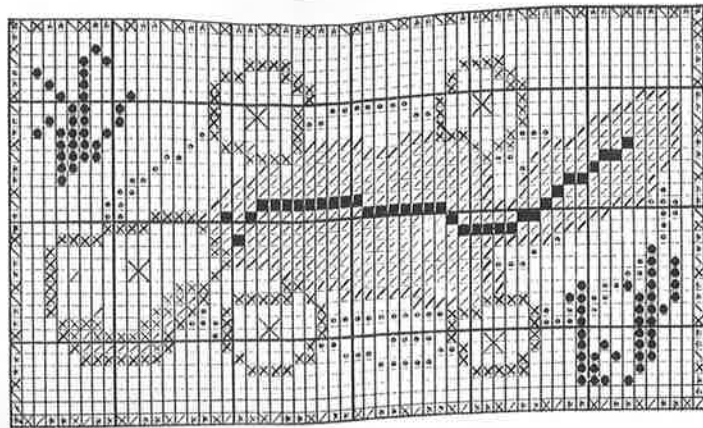
equal parts. The cleft of the chin lies just below a point halfway between nose and chin; the

(cont. on next page)

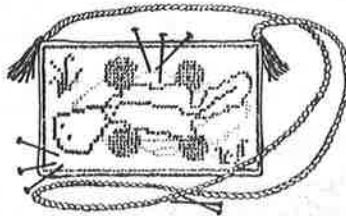


THE PLATYPUS TRAIN

(see pattern list on next page)



- x = black
- / = lt. brown
- = dr. brown
- = lt. green
- * = dk. green
- = blue



When Jean Deval saw our PLATYPUS mascot, she said, "such a dear little creature - deserves more attention!" And then she designed this cross-stitch pincushion.

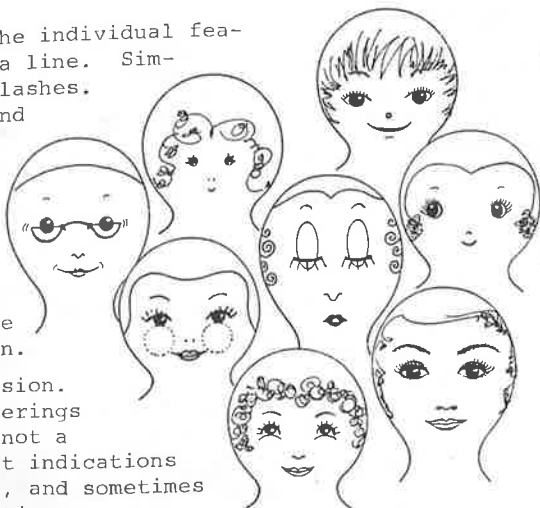
Jean used 2 strands of embroidery floss on 14 count Aida cloth. The Platypus design can be worked as an outline only, or it can be filled in completely with the recommended colors. The pincushion's finished size is 2 1/2" x 4". Attach a 36" cord or ribbon to hang around the neck.

lower lip begins just above the point halfway between nose and chin. (j & k on p. 1)

Using the Formula

Formulas are only guides. They have no personality, character or style. Now take a piece of paper and start to play with your pencil. Experimenting on paper is essential rehearsal for making a happy doll face.

Vary the size and shape of the individual features. Change the curve of a line. Simplify or elaborate. Add eyelashes. Try different mouth widths and shapes. Alter the placement and arch of eyebrows. Modify face formula proportions to make funny faces or caricatures. Slight changes in the tilt of the eye, the arch of the eyebrow, the curve of the mouth, can cause big differences in expression.



A doll is a fantasy, an illusion. Don't try for realistic renderings of eyes and mouth if you're not a trained artist. The simplest indications can communicate just as much, and sometimes more, as detailed representations.

Expression is your goal. Work until you're satisfied that the face you've designed delivers a message, tells a story, indicates personality or character, or simply says "please love me." Then put your design aside and let it rest before you do anything final. Go on to another activity, return for a fresh look, and you'll know whether you want that face on your doll or not.

A basic one-pattern doll figure can be transformed with a happy face. And the most skillfully constructed doll figure can be ruined with a bad face, like the dolls made by the lady at the craft fair. An expressive face puts life into any doll.

CHEERS!
Colette Wolff
 Colette Wolff for PLATYPUS

Please take a coffee break with a pen and our little Yellow Questionnaire. We would like to know about your sewing activities, ideas, and needs. PLATYPUS is expanding into new areas -- and we want to do it with you in mind.

Have you seen our ads in McCALL'S NEEDLEWORK & CRAFTS, DECORATING & CRAFTS, THE DOLL READER, and NATIONAL DOLL WORLD?

BUY NOW!

Price Increase AUG. 15, 1981

- PLATYPUS publishes the following 8 1/2" x 11" Pattern Booklets with ILLUSTRATED STEP-BY-STEP INSTRUCTIONS and READY-TO-USE PATTERNS. Prices as listed effective only until Aug. 15th.
- FUNNY PEOPLE - 9 characters created with variations in wig, features, dress and color from one easy-to-make doll body: Tina, the Timid Ghost; Elsie, the Wacky Witch; Danny, an Elf; Winston, the Palace Guard; Miranda, the Gypsy; a Ballerina; a Clown; Thomas and his sister Mary Ann.....\$4.00
 - AUNT TILLIE AND JENNIFER - 22" Aunt Tillie, maiden lady of uncertain age whose twinkly eyes peer over rims of glasses perched on her tiny hooked nose; 15" Jennifer child doll: patterns for jointed bodies and removable clothing....\$2.75
 - SOFT TOYS FOR YOUNG CHILDREN - machine-washable baby balls; set of soft edge puzzle blocks; doll called Susie's-got-a-secret; snap-apart caterpillar; book for learning to button, snap, hook, tie, buckle and zip.....\$2.00
 - BEEES AND FLOWERS - friendly BusyBees, 7 1/2" long, and button-centered flowers, 5" across.....\$1.25
 - HEN AND CHICKS - broody Hen with fan-shaped quilted tail, 10" tip to tip; plump little Chicks standing 4" tall on tiny plastic feet.....\$1.60
 - MENAGERIE OF LITTLE STUFFED ANIMALS - silly Hippo, demure Elephant, blissful Lion, pudgy Pig, grumpy Rabbit, baby Penguin, curious Owl; all about 6" x 9" in size.....\$3.50
 - PLATYPUS - our mascot, 17" long.....\$.85
 - DEBBIE - 8" mini-doll with removable clothing.....\$.45
 - ARMADILLO AND BIRD - 9-banded Armadillo, 18 1/2" long; Bird standing 5" high.....\$1.60
 - CAT AND MOUSE - settin' Cat with tucked-in tail, 11" long and 7" to top of head; 3 1/2" Mouse handsewn from felt...\$1.60
 - MERMAID, UNICORN AND DRAGON - Minerva, the Mermaid, 20" from quilted fishy tail to seaweed entwined yarn hair; Unicorn with twisted horn standing 13" tall; fearsome Dragon extends 26" from forked tongue to forked tail.....\$3.50
 - GIGGLE - "the Anxious Jester" is 24" of loose-jointed clown with long false nose, wide-mouthed grin, mop of curly hair, and jingly shoes.....\$1.85
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 together with fashion and histor- (1860 COSTUME...\$2.50
 ical data about the time (1885 COSTUME...\$3.00
 - AFRICAN SILHOUETTE ANIMALS - pairs of big and little Lions, Elephants, Hippos, Rhinos, Camels, Giraffes; 13 patterns in all; simple and easy for beginners to make.....\$3.75
 - TRAIN - soft sculpture fabric fantasy train, 61" long, with locomotive, coal tender, box car, flat car, tank car, coal car, caboose; cargo of balls, blocks, pyramids and logs; pudgy, bearded 3 1/2" Trainmen.....\$6.50
 - LITTLE GIFTS AND CLASSIC HOLIDAY DECORATIONS - patterns for tiny Stars, Moons, Hearts, Doves, Balls, Drops, Boy & Girl Dolls, Angel Dolls, Hens, Partridges, Pears; all perfect for celebrating a calendar of o-casions.....\$2.00

THE VERONICA COLLECTION OF HISTORICAL COSTUME PATTERNS has two new additions!

In 1805, soft, semi-sheer white muslin was used to make form-fitting dresses that revealed the body underneath - the more so because fashionable ladies wore minimal underclothing! Patterns for the underdress, bib-front dress, spencer, bonnet, slippers, and indispensable. (11 - 8½" x 11" instruction pages; 5 - 11" x 17" pattern sheets)

1805 Costume
PATTERN BOOKLET
- \$6.00 -

Patterns in THE VERONICA COLLECTION duplicate the actual cut, drape, and style of real garments on a scale that fits a 24" all-cloth fashion doll called Veronica. Each pattern booklet includes anecdotes, quotes, historical information, details about other fashions worn during the time, and comments about the life women led when they wore the costume being made for Veronica.

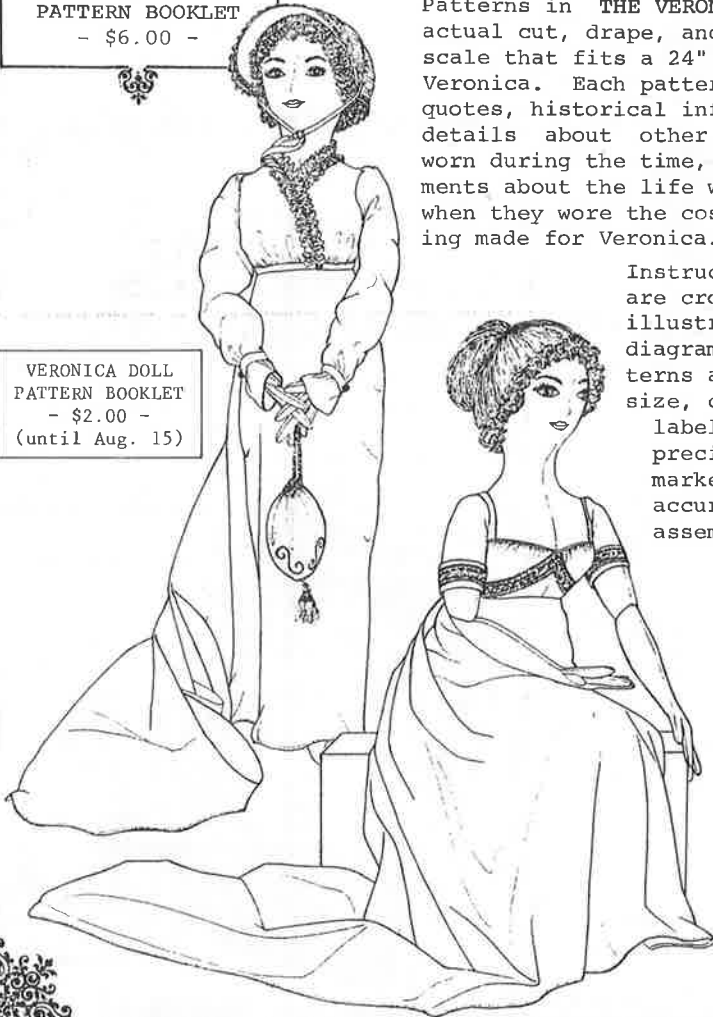
Instruction pages are crowded with illustrations and diagrams; all patterns are full-size, carefully labelled and precisely marked for accurate assembly.

VERONICA DOLL
PATTERN BOOKLET
- \$2.00 -
(until Aug. 15)

Every lady of fashion owned a riding costume in 1790. The scarlet great coat, worn with a gauzy, puffy buffont and high-crowned beaver hat, was the popular riding outfit of the day. Patterns for a petticoat, a great coat, wrist ruffles, neckpiece, buffont, hat and boots. (9 - 8½" x 11" instruction pages; 5 - 11" x 17" pattern sheets)



1790 Costume
PATTERN BOOKLET
- \$5.75 -

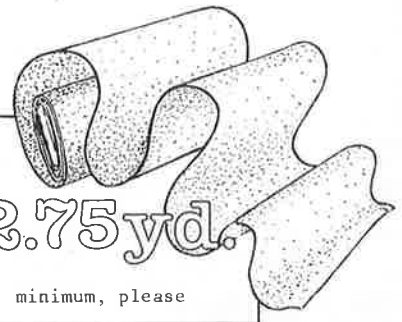


MUSLIN... an endangered species

"Lady, nobody wants it to shrink anymore!" "I haven't had that for years."
"You're trying to turn the clock back." "There's no money in that for us."
"For 10,000 yards, I might be able to help you out." That's the gist of what we were told by the 48 manufacturers, mills and converters we queried in the last 4 months. We wanted sturdy, finely-woven, old-fashioned, 100% cotton, unbleached muslin and they thought we were crazy. And then, just when we were about to give up, WE FOUND A SUPPLIER!

PLATYPUS specifies unbleached muslin for dolls such as Veronica, Penelope, Giggle and Aunt Tillie. We like its skin-tone color and use its shrinkable quality to good advantage. When a doll's unbleached muslin 'skin' is sponged or sprayed with water, it shrinks tight and smooth over the firmly-packed stuffing inside.

UNBLEACHED MUSLIN •
40" WIDE •
100% COTTON • **\$2.75 yd.**
PLATYPUS DOLL-WEIGHT •
GUARANTEED TO SHRINK • 1 yd. minimum, please



July 13, 1981
(600 copies)

THE *Platypus* NEWSLETTER

Thank you for ordering from us. The patterns and instructions enclosed have been carefully prepared to assure the best possible results. We hope you'll be happy with what you make -- and delight whomever you make it for.

Please note the stamped date. It is the date this order was mailed at the Post Office. Although we respond promptly to orders, we must rely on the U. S. Postal Service to speed delivery to your address. Sometimes they're not very speedy. If you've been inconvenienced by delay, we apologize.



MAKING A FACE ON A DOLL Should you embroider or paint the features on the head of your doll before stuffing, as many doll instructions indicate, or after stuffing, as PLATYPUS doll instructions direct?

Consider the following: A beautiful doll face, embroidered before stuffing, can turn peculiar when the stuffed head stretches the face fabric strangely, pulling the features out of alignment. It happens, particularly with firm and hard stuffing. The stitches of an embroidered face keep those areas from 'giving' to stuffing pressure as the non-embroidered fabric does. Distracting little puckers appear around the embroidered features. After stuffing embroidery thread that runs behind the fabric from one eye to the other, from one eyebrow to the other, shadows through the fabric to show as strange, unwanted lines. Thread ends and movements on the wrong side of the fabric, invisible before stuffing, become apparent when stuffing presses them firmly against the back of the fabric. The face on a simple 1-pattern doll doesn't look as appealing after stuffing as it did before; the pattern moved slightly when the features were traced, or the facial features were designed awkwardly, or the features don't enhance the figure the way they were intended.

Unless the doll is one you've made up so many times before that you know exactly how the head will shape up after stuffing, embroider or paint facial features on dolls after stuffing is completed. If the doll's facial area is bisected by seams, particularly seams under one of the features, features MUST be applied after stuffing.

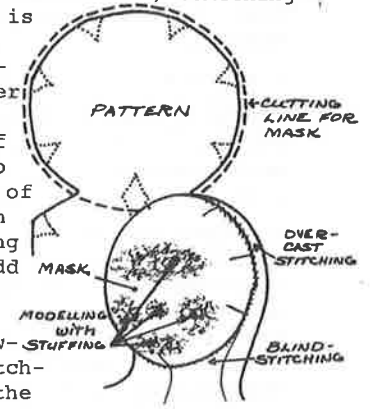
During the cutting process, trace features from the pattern

007

onto the head fabric lightly with a pencil, or outline features on an already stuffed head lightly with a pencil. Never use a common soft writing pencil; it makes lines that smear. Use an artist's hard drawing pencil. Apply enough pressure to produce lines you can see, but not so much pressure that lines will be difficult to erase should you want to make a change. Light pencil lines will erase satisfactorily with regular pencil erasers, and will disappear with an application of cleaning fluid.

If you've never tried embroidering a doll's face after stuffing, it's easy. Stuffing functions like a hoop, holding the fabric taut and smooth. Knots can be popped through the fabric to lodge within the stuffing, or they can be hidden where they will be covered by wiggging or other features. When moving from one feature to another, colored thread can be buried within the stuffing. Some dollmakers use curved needles, finding them easier to manipulate on a stuffed head than straight needles.

Suppose that, after careful preparation and work, something happens and you botch the face! All is not lost! Cut a face mask using the head pattern. Make it slightly larger than the pattern, rounding it under the jaw. If the head is shaped by darts, stitch them into the mask. If the head is bisected by a seam or two that runs down the face, make a copy of that in fabric to use as a mask. Pin the mask to the doll's head, smoothing and pulling it taut over the face (add another layer of fabric if the features show through the mask). Turn the edge of the mask under at the jaw-stuffing line, from ear to ear. With matching thread, blindstitch the mask to the head starting at one ear, sewing around the neck-jaw to the other ear.



Accentuate the jaw, or create one if the pattern isn't designed to include such a contour, with stuffing behind the mask. Model chin and cheeks with careful stuffing placement and distribution. Overcast the edges of the mask around the top of the head, stretching and smoothing the fabric as you proceed. These edges will be covered by wiggging. To balance the stuffing added at chin and cheeks, add stuffing to the forehead area. Place a tiny ball of stuffing under the nose.

If you treat whatever solution you devise to cover a mistake as though you meant to do it that way from the beginning, your doll may finish better than it would have if the mistake had never happened.

CHEERS!

Colette Wolff
Colette Wolff for PLATYPUS

MUSLIN..... an endangered species

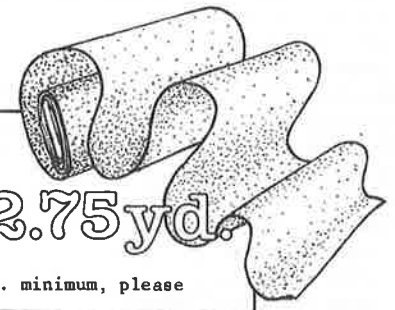
So many of our customers wrote to us about their difficulties in finding 100% cotton unbleached muslin of dollmaking quality that we decided to investigate.

They were right!

It was easy to find utility-grade unbleached muslin, too thin and loosely woven for fine dollmaking. But closely-woven, medium weight, soft, 100% cotton, shrinkable unbleached muslin -- that was another matter altogether. It took us 4 months and queries by phone and mail to 48 converters, mills and distributors before we located a supplier.

PLATYPUS specifies unbleached muslin for dolls such as Veronica, Penelope, Giggle and Aunt Tillie. We like its skin-tone color and use its shrinkable quality to good advantage. When a doll's unbleached muslin 'skin' is sponged or sprayed with water, it shrinks tight and smooth over the firmly packed stuffing inside.

When ordering, please add for postage and handling, as schedule on back page indicates.



UNBLEACHED MUSLIN •
40" WIDE •
100% COTTON • **\$2.75 yd.**
PLATYPUS DOLL-WEIGHT •
GUARANTEED TO SHRINK • 1 yd. minimum, please

There's much more to stuffing than pushing wads of it through a hole, as any experienced soft toymaker will testify. Where does a toymaker who wants to learn about stuffing, or who wants to know more about the technique, turn for information? Pattern directions never describe the procedure thoroughly. **THE FINE ART OF STUFFING** is a 10-page mini-booklet that explains the different types of stuffing and how they're achieved, with information you won't find in print anywhere else.

The *Fine Art of Stuffing* by Colette Wolff
— \$1.50 —



P. O. Box 396
Planetarium Station
New York, NY 10024

PLATYPUS publishes the following pattern booklets, all containing step-by-step illustrated instructions and ready-to-cut-out and use patterns:

AFRICAN SILHOUETTE ANIMALS	\$ 3.75
ARMADILLO & BIRD	1.60
AUNT TILLIE & JENNIFER	2.75
BEES & FLOWERS	1.25
BRIDGIT	3.75
CAT & MOUSE	1.60
DEBBIE45
FUNNY PEOPLE	4.00
GIGGLE	1.85
HEN & CHICKS	1.60
LITTLE GIFTS & CLASSIC HOLIDAY DECORATIONS	2.00
MENAGERIE OF LITTLE STUFFED ANIMALS	3.50
MERMAID, UNICORN & DRAGON	3.50
PENELOPE DOLL	1.75
PURITAN COSTUME	1.50
1830 COSTUME	1.50
LITTLE RED RIDING HOOD OUTFIT	2.00
PRINCESS COSTUME	2.00
NORWEGIAN COSTUME	1.50
CONTEMPORARY CLOTHING	2.25
PENELOPE AND HER WARDROBE (all 7 Penelope booklets)	11.00
PLATYPUS85
SIR GORE	2.25
SOFT TOYS FOR YOUNG CHILDREN	2.00
STARFISH & CRAB. <i>New</i>	1.75
VERONICA FASHION DOLL	2.00
1760 COSTUME	3.00
1775 COSTUME	2.50
1790 COSTUME <i>New</i>	5.75
1805 COSTUME <i>New</i>	6.00
1860 COSTUME	2.50
1885 COSTUME	3.00
TRAIN, CARGO, AND TRAINMEN	6.50

Postage and handling
New York State residents:
please add sales tax
as well

When the cost of the items you are ordering totals -	
less than \$ 9.00 - add \$.80	
from \$ 9.00 to \$11.00 - "	\$1.00
" \$11.00 to \$14.00 - "	\$1.25
" \$14.00 to \$17.00 - "	\$1.45
" \$17.00 to \$20.00 - "	\$1.65
" \$20.00 to \$25.00 - "	\$2.00
over \$25.00 - "	\$2.75
*Orders from Canada - an additional \$.25) U.S. funds	
*Orders from overseas - an additional \$3.00) please	

Please note: prices are subject to change without notice.

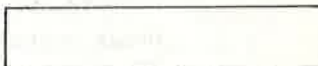
*** THE PLATYPUS NEWSLETTER -- © 1981 -- Platypus Publications

Feb. 1, 1982

THE *Platypus* NEWSLETTER

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RESOURCES Results from the "Little Yellow Questionnaire" we sent out with our Special Newsletter mailing in July of '81 indicate that many of you have trouble finding supplies in your area. These two mail order firms carry basic sewing supplies and notions:

HOME-SEW, INC. Free catalog,
Bethlehem, PA 18018 24 pp., 5½" x 8½"

The Index to the HOME-SEW catalog reads: "Appliques, Assortments, Bias Bindings, Bobbins, Buttons, Craft Items, Elastics, Fringes, Interfacings, Laces, Eyelets, Notions, Pins, Needles, Snaps, Ribbons, Ricrac, Scissors, Styrofoam, Tapes, Thread, Trims, Zippers."

NEWARK DRESSMAKER SUPPLY
7284 Park Drive Free catalog,
Bath, PA 18014 28 pp., 8½" x 11"

Looking through NEWARK DRESSMAKER SUPPLY's catalog is like shopping at a well-stocked notions department that also includes craft supplies and basic fabrics -- and having a knowledgeable salesperson to explain things to you as well.

Both HOME-SEW and NEWARK DRESSMAKER SUPPLY carry unusual items such as thread on cones and 2", 3" and 4" zippers. Even if you can buy everything you need locally, these companies are well worth a postcard requesting a catalog.

THE STANDARD DOLL CO., "the doll-crafter's complete supply house," sells doll sewing supplies as well as supplies for doll repair; porcelain, china and plastic dollmaking kits and parts; doll stands; doll shoes, socks, accessories and novelties.

STANDARD DOLL CO.
23-83 31st St. Catalog - \$2.00
L.I.C., NY 11105 8½" x 11", color

PLATYPUS is just beginning to sell supplies that our survey indicated were especially hard to find. We'll add items to our

stock as your needs direct (please drop us a postcard listing your supply frustrations), and when we can locate a manufacturer. We also offer - and will continue to offer - the same fabric by-the-yard that our quilt and doll kits contain.

Buying large quantities of polyester fiberfill directly from a manufacturer brings the cost per pound down significantly. If you stitch and stuff enough toys to use 15 - 20 lbs. within a reasonable length of time, or if you can combine with 1 or 2 other toymakers, you can order stuffing at near-to-wholesale prices from the following companies:

BUFFALO BATT & FELT CORP.	
3307 Walden Ave.	\$1.00 (refundable) for
Depew, NY 14043	brochure and swatches
FAIRFIELD PROCESSING CORP.	
P. O. Box 1157	free brochure
Danbury, CT 06810	and samples
OKLEE QUILTING CO.	
Box 277	free information
Oklee, MN 56742	and samples

These firms manufacture quilt batts in various thicknesses as well as stuffing.

There's a mail order source for just about everything pertaining to crafts in Margaret Boyd's new soft-cover book, CATALOG SOURCES FOR CREATIVE PEOPLE (233 pp., 8½" x 11"). In it she lists and describes "over 2000 places to find patterns, plans, kits and materials for arts, crafts, hobbies and needlework." Her book is \$8.95 postpaid (\$10.95 postpaid to Canada) from the publisher, H. P. BOOKS, P. O. Box 5367, Tucson, AZ 85703. It's fascinating reading, as well as an invaluable resource.

Everyone who responded to our questionnaire indicated familiarly with the mass circulation consumer craft magazines and the specialty quilt and doll publications, but few were familiar with FIBERARTS or HANDMADE. FIBERARTS presents articles about designer/artists working in the various fiber mediums, illustrated by photos of their work; keeps readers informed about new developments; researches historical and cultural/ethnic textile subjects; reviews serious books, gallery and museum shows; lists upcoming shows and competitions, and more. FIBERARTS isn't a how-to magazine but HANDMADE is, and its weaving, sewing, knitting, crocheting and craft projects are more complicated, ethnic, unusual, exploratory and substantial than those found in McCALL'S and WOMAN'S DAY. A recent issue included articles with how-to's on "Handkerchief Lingerie," "Net Your Own Hammock," "Machine-Knitting," "Felting Step-by-Step," "Build a Frame Loom," with a special section on making rugs.

FIBERARTS	HANDMADE
50 College St.	50 College St.
Asheville, NC 28801	Asheville, NC 28801
bi-monthly - \$18 per year	quarterly - \$14 per year

Both magazines are 8½" x 11", both have color illustrations, and each issue includes about 100 pages.



Box 396
Planetarium Station
New York, N.Y. 10024

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ABIGAIL.	\$ 1.00
AFRICAN SILHOUETTE ANIMALS	4.00
ARMADILLO & BIRD	2.50
BEEES & FLOWERS	2.00
BRIDGIT.	4.50
CAT & MOUSE.	2.50
DEBBIE	1.25
FUNNY PEOPLE	4.00
GIGGLE	2.50
HEN & CHICKS	2.50
LITTLE GIFTS & CLASSIC HOLIDAY DECORATIONS	3.00
MENAGERIE OF LITTLE STUFFED ANIMALS.	4.00
MERMAID, UNICORN & DRAGON.	5.00
PENELOPE DOLL.	2.00
PURITAN COSTUME.	2.00
1830 COSTUME	2.00
LITTLE RED RIDING HOOD OUTFIT.	2.50
PRINCESS COSTUME	2.50
NORWEGIAN COSTUME.	2.00
CONTEMPORARY CLOTHING.	2.75
PENELOPE AND HER WARDROBE (all 7 Penelope booklets)	14.50
PLATYPUS	1.75
SALLY & SEBASTION.	4.50
*K108 SALLY & SEBASTION plus muslin, hair fur for 2 dolls	8.00
SIR GORE	3.00
STARFISH & CRAB.	1.75
VERONICA FASHION DOLL.	2.50
1760 COSTUME	4.75
1775 COSTUME	4.00
1790 COSTUME	4.75
1805 COSTUME	5.00
1860 COSTUME	3.50
1885 COSTUME	4.00
TRAIN, CARGO AND TRAINMEN.	6.50
*K501 "THREE KITTENS" STUFFED QUILTING LEARNING PROJECT	10.00
*K502 "CORDINGS" CORDED QUILTING LEARNING PROJECT	10.00
*K503 "NIGHT FLOWER" PLAIN QUILTING LEARNING PROJECT.	10.00
*K504 "MANIPULATIONS" SAMPLER OF TEXTURES PROJECT	12.00
(K501-2-3-4 contain muslin, lining, and all special materials except pillow form to make pillow)	

When the cost of the items you order from PLATYPUS totals ...	less than \$ 7.00 - add \$.95	IN ADDITION : for every yard of muslin - add 15¢ for every kit - " 25¢
	from \$ 7.00 to \$12.00 - " \$1.20	
from \$12.00 to \$18.00 - " \$1.40		N.Y. State residents: add sales tax. Canadian residents: add 30¢ overall. Foreign residents: write for mailing charges, listing the items desired.
from \$18.00 to \$25.00 - " \$1.60		
over \$25.00 - " \$2.50		

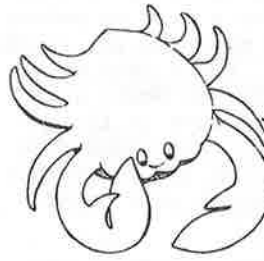
June 24, 1982

THE *Platypus* NEWSLETTER

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TWO PROBLEMS AND A SOLUTION FROM THE MAIL Opening the mail every day is an adventure. Besides the orders which are our bread and butter, all kinds of comments, suggestions and requests arrive to brighten, enlighten - or complicate - our day. We read every word of every note eagerly and gratefully, pleased that the writer felt strongly enough to correspond.



Two letters within a week asked for suggestions that would help in turning small casings right side out, particularly when a casing involves long, slim appendages (e.g., the PLATYPUS Crab pattern). I wish I knew or I wish someone would tell me about a method that could ease that particular struggle! To date, my personal solution has been liberal doses of patience and perseverance. Getting tiny, slender tips all the way out can be a test of endurance and determination!

There are considerations and techniques that can make a difference between possible and impossible, however. Fabric choice is important. Heavy, thick, coarse, textured fabrics won't do at all. A long slender appendage sewn from thick fabric will resist all efforts to turn it right side out. Fabrics that tend to fray present another frustration - seams will pull out where seam allowances had to be trimmed or clipped.

- ①. Suit the fabric to the pattern. When a pattern has long, slim, pointed appendages, use thin, tightly-woven, soft fabric. If the fabric has a smooth, slippery surface so much the better; friction and cling will be reduced.
- ②. When stitching, use very tiny, tight stitches and double-stitch at all inside and outside angles and deep curves.
- ③. On slim tubular casings, trim the seam allowances 1/8" from

the seam. Suppose the width of the section to be turned is $\frac{3}{8}$ ", and the seam allowances are $\frac{1}{4}$ ". Unless trimmed, the seam allowances will choke the interior making turning difficult. Trim closer than $\frac{1}{8}$ " only when the casing is very tiny (e.g., a finger). Taper seam allowances at points, but be careful to leave some fabric next to the stitches at the point.

- ④. Clip all seam allowances at every inside curve and angle. Clip right up to, but not through, the stitches at inside angles. Clip almost up to the stitching at inside curves. The deeper the curve, the closer clips need to be spaced. Clip as much as necessary but no more. Every clip reduces the capacity of the seam to withstand strain.
- ⑤. Turn all appendages inside the main body of the casing first. When the appendage is long and narrow, getting the turn started is the ticklish part of the operation. Patience! Using the blunted tip of a tool that will fit inside the casing, shove the tip inside itself. (I choose from a thin, wooden dowel, a blunted knitting needle, a crochet hook or tapestry needle, whichever seems to match the job.) Once the tip is inside it's generally easy to continue turning the rest of the appendage to the inside over the inserted tool. Push all appendages toward the opening so that they can be grasped and pulled all the way outside with the rest of the casing following behind.
- ⑥. When your casing is right side out, but still an undefined blob, use a long, thin, blunted instrument to push the casing out the rest of the way. Gentle pressure is the rule at this stage. Jab or force at the peril of bursting a seam or poking a hole through the fabric. Push the casing out from the inside until you can see the threads of the seams. Don't rely on stuffing to push the casing out to its limits; to stuff well you need to know the extent of the cavity you have to fill, particularly all the little ins and outs and projections that require stuffing definition. Try to shove tips and points all the way out by pushing from inside, referring to your paper pattern for the optimum shape of each area.
- ⑦. When you've pushed the casing out from the inside as far as it will budge, use a sturdy darning needle to pry corners and tips out the rest of the way. Work very gently, slowly and patiently - or you'll find you're pulling out threads of the fabric instead of the tip of the appendage. If you do pull out a thread or two, clip it at the surface; a tightly-woven fabric generally won't show the loss of a thread from its weave. Sometimes you must give up when a final bit refuses to budge from its inverted state. If your casing has many similar long, narrow appendages, and one resists all efforts to emerge all the way, the difference between that one and the rest may be apparent. You can either readjust the tips of the others to conform with the one that is different, or continue working at prying it all the way out, or adopt a philosophical attitude to the piece and let it go as it is.
- ⑧. Work when your attitude is optimistic. Don't try turning one of these pesky casings right side out when you're in a bad mood or at your wit's end about something. That will just com-

pound the difficulty. Your patience and perseverance will be in short supply before you even start, a recipe for giving up the entire endeavor in frustration.

9. If a seam with small or heavily clipped seam allowances gives out during stuffing, repair it from the outside with very tiny, close, overcast stitching. Push escaping threads of the fabric back inside with the tip of your needle. Match the color of the thread to the color of the fabric perfectly. Sometimes you can unravel a thread from the weave of the fabric to use for such a repair.

Another letter writer reported that she had used clear fingernail polish to coat seam allowances at stress points before turning, thereby avoiding seam pullout under subsequent stuffing pressure. I've used SOBO fabric glue to reinforce heavily clipped seam allowances at either side of the neck on doll casings. Neck seams are particularly liable to burst from firm stuffing pressure. Because the coating stiffens the fabric, it could make turning small casings difficult to impossible, but it can help where feasible. Don't coat so heavily that the substance seeps through the fabric on either side of the seam to show outside. Let the coating dry before turning.

Yours for easy turnings and seams that never burst ...

CHEERS!

Collette Wolff

Platypus

HARD-TO-FIND SUPPLIES FROM

BUTTONS:

- #730 3/8" black shank eye button - 12 for 60¢ (increase)
- #731 1/8" white shank clothing button - 6 for 85¢
- #732 3/16" white 2-hole clothing button - 12 for \$1.25
- #733 1/8" white pearl 2-hole clothing button - 6 for \$2.75
- #734 3/16" white pearl 2-hole clothing button - 6 for \$2.50

LACE & EYELET:

- #720A 1/4" white lace - 50¢ yd.)
- #720B 1/4" ecru lace - 50¢ yd.) 35% cotton -
- #721A 3/8" white lace - 55¢ yd.) 65% polyester
- #721B 3/8" ecru lace - 55¢ yd.)
- #722A 3/4" white eyelet - 95¢ yd.) 3 yd. minimum
- #722B 3/4" ecru eyelet - 95¢ yd.)

CRAFT FUR:

- #710A chestnut brown, 9" x 12" - \$2.25
- #710B jet black, 9" x 12" - \$2.25

MUSLIN:

- #701 dollmaking muslin - \$2.75 yd. (1 yd. minimum)
unbleached, 100% cotton, 40" wide, guaranteed to shrink
- #702 quilting muslin - \$3.50 yd. (1 yd. minimum)
unbleached, 100% cotton, 45" wide, crease-resistant

NEEDLEMODELLING NEEDLE:

- #740 5" needlemodelling needle - 60¢



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STARFISH & CRAB	1.75
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•K503 "NIGHT FLOWER" PLAIN QUILTING LEARNING PROJECT	10.00
•K504 "MANIPULATIONS" SAMPLER OF TEXTURES PROJECT	12.00

(K501-2-3-4 contain muslin, lining, and all special materials except pillow form to make pillow)

When the cost of the items you order from PLATYPUS totals ...	IN ADDITION :
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THE *Platypus* NEWSLETTER

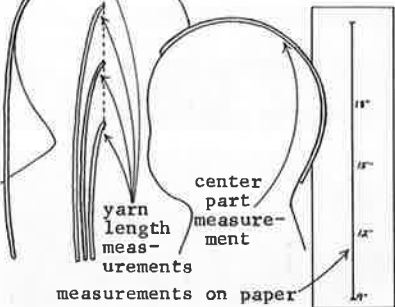
SUMMER, 1982 * * * * * SPECIAL ISSUE

WIGGING DOLLS: Part One of the Story

If percentages were available, yarn would undoubtedly win the contest for "most popular wiggling material on cloth dolls." It's traditional, for one reason. It's also widely available, easy to apply and versatile. More versatile than would appear on first consideration and much more versatile than this space can cover, but we can make a start.

The center part yarn hairstyle that starts at the forehead and runs over the top of the head to the nape of the neck is the easiest and probably the most common of the yarn applications. Measure from the top of the doll's head at the center, down the side of the head to the desired length.

That's the longest strand of yarn the hairstyle requires. But if all yarn pieces are cut that same length, the strands at the nape of the neck will be much too long. Measure from the center back of the neck to the desired length.



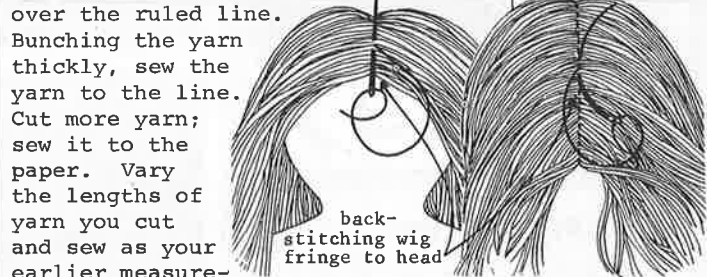
To make a center part wig, you'll need lengths of yarn that vary from the longest to the shortest measurement.

Always add a safety measure to your yarn measurements. If you're going to make pony tails, braids or wrap the yarn around the head, you'll need to add more than the safety measure required for a loose hairstyle. Treatments that bind the hair require longer strands of yarn if the desired length is to be maintained.

Measure the center part from where it begins at the forehead to where it ends at the back of the neck. Draw a straight line on a piece of paper that equals that measurement. Note on that line the various lengths of yarn the hairstyle requires as it proceeds from forehead to crown and down the back of the head.

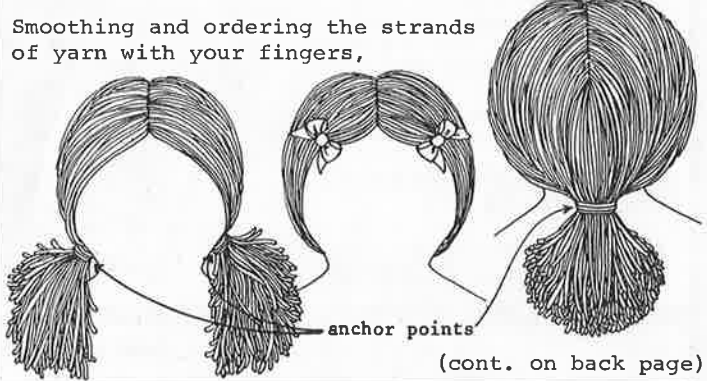
Double those measurements when you cut the yarn. Wrapping yarn around a piece of cardboard cut to size is the quickest way to cut many strands at a time. You can also measure the yarn against a ruler, looping it back and forth before cutting several strands.

Place the paper with the line you've ruled under the presser foot of your sewing machine. Thread your machine with thread that matches the color of the yarn and set the stitch gauge on your machine to sew very tiny stitches. Center the strands of yarn you've cut over the ruled line. Bunching the yarn thickly, sew the yarn to the line. Cut more yarn; sew it to the paper. Vary the lengths of yarn you cut and sew as your earlier measurements indicate. When you've covered the line on the paper with yarn, stop and tear the paper away. Or pivot and stitch back over your original seam for added strength before removing the paper. Or you can pivot and stitch back over the seam adding more strands of yarn to cover thin spots or to make sure the yarn at the top of the head is thick enough. Yarn at the crown must be extra thick to cover the head so the "scalp" won't show through.



Pin this yarn fringe to the head of your doll. Use colored ball-head pins so you can find and remove them easily. Using a sturdy needle, double-threaded with sewing thread the same color as the yarn, backstitch the yarn fringe to the fabric of the doll's head, pulling the thread taut. It's easier to sew yarn fringe to a doll's head with a curving needle.

Smoothing and ordering the strands of yarn with your fingers,



Free Gift! If your order totals \$20.00 or more, we'll include a 4" modelling needle — free — in the package! (see order form)



FEELING FRUSTRATED?
 NERVES FRAZZLED?
 DOWN IN THE DUMPS!

DON'T TAKE THAT PILL!



DISCOVER THE TRANQUILLIZING, RELAXING...
 SOOTHING, SATISFYING, EASY...
 GENTLE AND COMFORTING REMEDY OF...
 QUILTING!

MUSLIN by-the-yard

To make more WhiteWork pillows and pictures - or to make a quilt with the re-usable patterns included in each kit - the fine-quality, quilting weight muslin we selected for our WhiteWork kits is available by the yard.



100% cotton unbleached muslin with crease-resistant finish, 45" wide

#702 QUILTMAKER'S MUSLIN
 \$3.50 per yard (1 yd. minimum)

PLATYPUS dolls are made with unbleached muslin bodies. Its natural color and close weave provide an unobtrusive background for facial features, yet it's strong enough to withstand firmly packed stuffing. And it shrinks taut over firmly packed stuffing when lightly sponged or sprayed.



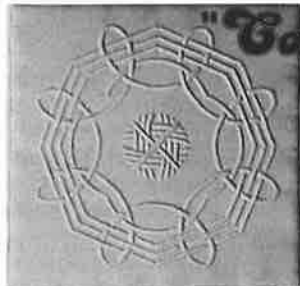
100% cotton unbleached muslin, 40" wide, shrinkable

#701 DOLLMAKER'S MUSLIN
 \$2.75 per yard (1 yd. minimum)



"Three Kittens"

Make them for yourself. Make them to present to a friend. Or give a WhiteWork kit to someone who admires quilting but thinks it too difficult to try. Your friend will discover how easy it is. Our instructions are so thorough and carefully illustrated that your friend will never be puzzled by inexperience. You - and your friend - will be proud of the result.



"Cordings"

Each WhiteWork kit contains a 10-page Handbook of instructions; re-usable pattern; 100% cotton, natural-colored muslin for one pillow cover or one picture; all other specialized materials except sewing and quilting thread, pillow form and framing supplies. Directions for making an envelope-style pillow cover or picture framed the inexpensive PLATYPUS way are included.



"Night Flower"

- | | | |
|-----------------|--------------------------------------|----------|
| "THREE KITTENS" | Stuffed Quilting Learning Project | *\$10.00 |
| "CORDINGS" | Corded Quilting Learning Project | *\$10.00 |
| "NIGHT FLOWER" | Plain Quilting Learning Project | *\$10.00 |
| "MANIPULATIONS" | Sampler of Textures Learning Project | *\$12.00 |



"Manipulations"

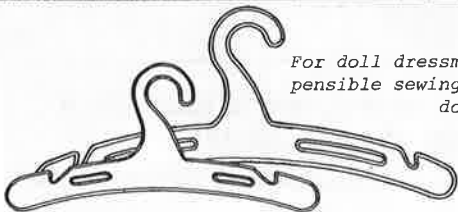
WhiteWork pictures and pillows



*Order all 4 WhiteWork kits together for \$40.00, a \$2. saving!

DOLL CLOTHES HANGERS

For doll dressmakers, these little hangers are indispensable sewing accessories. For those who play with dolls, they keep a doll's wardrobe clean and tidy. Assorted pastel colors.



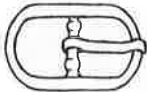
- #741A 3 1/2" HANGERS - \$1.00 for 6
- #741B 5" HANGERS - \$1.25 for 6

CRAFT FUR by-the-piece

The longest strands of our craft fur brush out to 3", just the right length for wiggling SALLY AND SEBASTION dolls. One piece of craft fur will make 2 wigs.

- #710A 9" x 12" CHESTNUT BROWN CRAFT FUR - \$2.25
- #710B 9" x 12" JET BLACK CRAFT FUR - \$2.25

BUCKLE For that final touch of authenticity when you're outfitting a doll, use this diminutive, 5/8" long, brass-finished buckle on a belt!



#736 BUCKLE - 40¢ each

CAMEO BUTTONS We couldn't resist these miniature (only 3/8" long!) cameo buttons with the perfectly detailed and modelled heads. Use as a doll brooch sewn to a dress or length of velvet ribbon, or make into stick pins with straight pins glued to their backs.



#735A WEDGEWOOD BLUE CAMEO BUTTONS - 80¢ a pair
#735B CARNELIAN BROWN CAMEO BUTTONS - 80¢ a pair

SNAPS 4/0 snaps are increasingly difficult to locate, as we note from our mail...



#737A NICKEL-PLATED 4/0 SNAPS - 65¢ (12 on a card)
#737B BLACK 4/0 SNAPS - 65¢ (12 on a card)

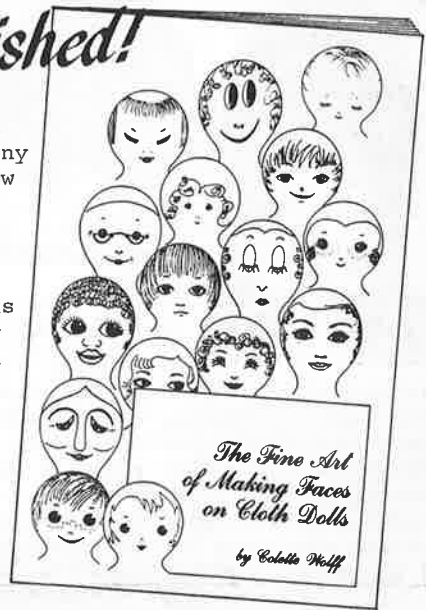
4" MODELLING NEEDLE A sturdy 4" modelling needle to use when 5" or 6" mattress needles are unnecessarily large.

#740B 4" MODELLING NEEDLE - 55¢

Just Published!

Our newest booklet explains - with many illustrations - how you can design a doll's face that's believable, that communicates personality, that adds that extra quality called "soul" when appliquéd, embroidered or painted on the head of your doll.

THE FINE ART OF MAKING FACES ON CLOTH DOLLS
(24 pages) \$3.50



They're only 13" tall, but they have details associated with dolls twice their size! Curvy bodies and heads shaped with seaming, darts and gussets. Seam-joints at shoulder and hip. Needle-modelled fingers, toes, knees and belly buttons. Tiny ears. Embroidered facial features and craft fur wigs (directions for substituting yarn wigs are included).

Besides full-size patterns and explicit instructions for stitching and stuffing the dolls, our SALLY AND SEBASTION

SALLY AND SEBASTION



Pattern Booklet has patterns and instructions for making overalls, a long and short sleeved blouse or shirt, quilted vest, hooded sweater and sneakers.

MORE CLOTHES FOR SALLY AND SEBASTION Pattern Booklet contains full-size patterns and illustrated instructions for sewing a rain slicker, rain hat and galoshes; a polo shirt, shorts and sandals; pajamas and nightgown; party dress with matching panties and Mary Janes for Sally; trousers, shirt, tie, jacket and Oxfords for Sebastion.

SALLY AND SEBASTION PATTERN BOOKLET - \$4.50

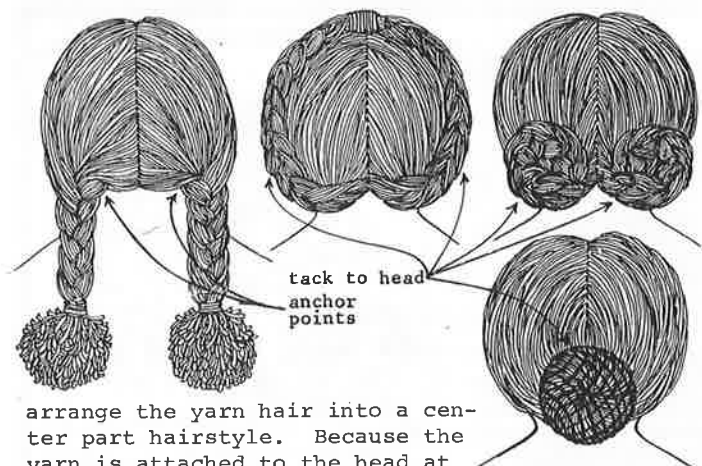
K108 SALLY AND SEBASTION PATTERN BOOKLET with our special unbleached muslin body fabric and brown craft fur, enough for 2 dolls - \$8.00

NEW

MORE CLOTHES FOR SALLY AND SEBASTION Pattern Booklet - \$5.00

MORE CLOTHES for SALLY AND SEBASTION

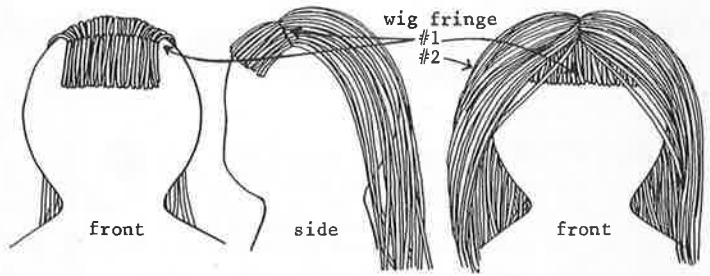




arrange the yarn hair into a center part hairstyle. Because the yarn is attached to the head at the center part only, the wig will flip up and out if the doll is held upside down. You'll need to anchor the yarn hair to the head at the point or points where the wig strands are bound together. You can tack several strands of yarn to the head at the point/points where the wig is to be bound, using these strands as ties (allow the ends to mingle with the wig yarn). Or you can tack the wig to the head at binding points with needle and thread.

Braids that are coiled to the head or bun arrangements need further securing, just as you would need to hold such hairstyles to your own head with hairpins. On dolls, needle and thread or needle and yarn if the wig yarn is thin enough replace hairpins. Tack the arrangement to the fabric of the head as well as to the yarn strands underneath. Once

tacked, these arrangements are permanent.



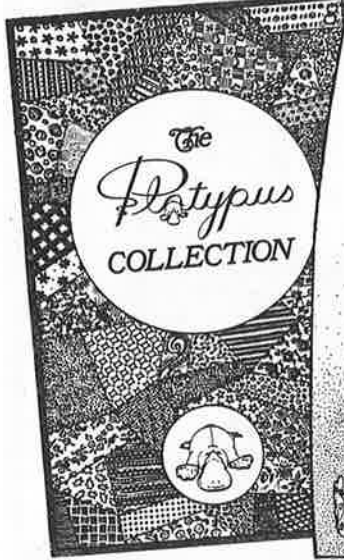
To add bangs to any one of these center part wig styles another wig fringe must be applied before the front-to-back wig fringe is attached. Measure, cut strands and stitch at the part as illustrated, this time with the seam between the shorter front bangs and the longer back hair. Backstitch to the head over the seam. The center part wig fringe begins just behind the bangs' seam and runs to the back of the neck. Divide the long back strands of wig fringe #1 to expose the center of the head; then pin and backstitch wig fringe #2 to the head. Bangs can start high or low on the forehead; they can extend from temple to temple or be shorter; they can be loopy instead of cut, if desired. Trim bangs to the appropriate length before styling the long back hair.

- by Colette Wolff

Our Catalog #8 has 32 pages, photographs of the dolls and toys in our collection, colorful descriptions, and a FREE pattern for a soft Victorian Pincushion Box!



THE PLATYPUS CATALOG - \$1.00



Stars, Moons, Hearts, Doves, Balls, Drops, Angels, Boy and Girl Dolls, Hens, Partridges and Pears - all tiny, all easy-to-make, all with multi-uses for decorations and gifts.

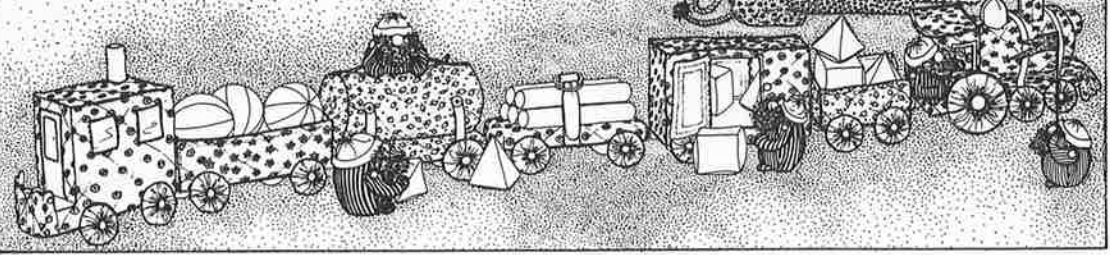
LITTLE GIFTS AND CLASSIC HOLIDAY DECORATIONS Pattern Booklet - \$3.00

Quick-and-easy small baby animals to decorate a children's tree or wreath. Mother-and-baby combinations, tied with bows and bells, to give to your Christmas hostess with a dozen of your best cookies.

AFRICAN SILHOUETTE ANIMALS Pattern Booklet - \$4.00

Imagine a colorful calico train, 61" long, operated by 3½" bearded Trainmen, carrying a cargo of shiny Christmas balls, holly and miniature Christmas packages as a mantle or table-top decoration!

TRAIN Pattern Booklet - \$6.50



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New York, NY 10024

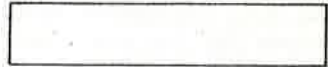
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THE *Platypus* NEWSLETTER

Nov. 18, 1982
(1000 copies)
Mar. 23, 1983
(1000 copies)

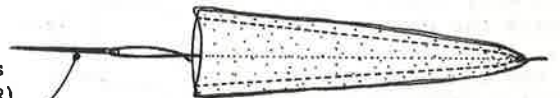
Thank you for ordering from us. We hope that you and your needle and thread will enjoy using the patterns, instructions and supplies enclosed, and that you'll derive immense satisfaction from what you make.

Please note the stamped date. It is the date this order was mailed at the Post Office. Although we process mail promptly, we must rely on the Postal service to speed delivery to your address. Sometimes they're not very speedy. If you've been inconvenienced, we apologize.



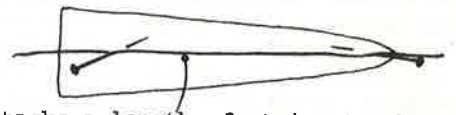
MORE ABOUT TURNING SMALL CASINGS Our last Newsletter outlined do's, don'ts and suggestions for turning small, narrow casings, the kind that usually end in points, right side out, and requested help from anyone with a method for easing this often frustrating, sometimes impossible struggle. We received excellent suggestions from customers who described procedures they used to turn long, slim appendages right side out all the way to the tip.

Bonnie Cozad (Jonesboro, TN) and Phyllis Grant (The Dalles, OR)



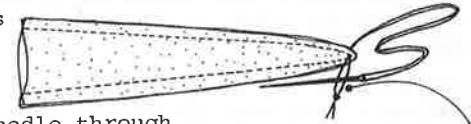
explained a technique they both found useful: thread a sturdy needle with strong button-and-carpet or crochet thread. Make a large knot at the end of the thread. After sewing the sides of a long, narrow casing together, but before starting to turn it right side out, insert the needle into the tip of the casing. Work the needle inside and through the casing to the opening. Take care not to catch any threads of the fabric with the needle. Bring the needle out and cut the thread at the opening. Begin turning the item right side out as usual, first working the tip of the appendage inside itself by pulling gently on the thread and pushing the tip inside with a blunt pointed tool, if needed, as well. When the appendage is turned right side out, tug the thread that is attached to the tip to pull it all the way out. Cut the pulling thread at the point where it emerges from the fabric. The knot will remain inside to mingle with the stuffing, or it can fall out with encouragement from a needle.

Janet Warner (St. Paul, MN) uses the pull-string method but anchors the string with machine-stitching. She pin-tacks a length of string to the right side of one fabric pattern piece. One end of the string



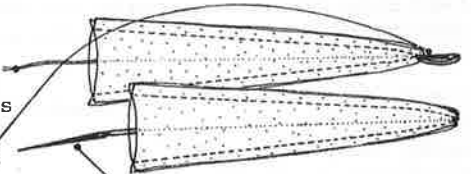
projects beyond the tip and the other end extends out the opening-to-be. She places the matching fabric pattern piece over the piece with the string, right sides facing, and proceeds to machine-stitch the sides together, lock-stitching at the tip to catch the pull string securely into the seam. (I think I'd also knot the end of the string, just in case!) After removing the pins she starts the turn, finishing by pulling slowly and steadily on the string until the tip of the appendage pops all the way out. (Janet also mentioned that "mylar is super and great fun to work with," having just made the PLATYPUS Armadillo using rust suede-cloth for the back and gold mylar for the underbody.)

Coral Hacker (Dunedin, FL) has another approach to the same method. She double-threads a needle, knots the end of the



thread, and then pushes the needle through the stitches at the tip of the casing. Bringing the needle out, she runs the needle through the loop of thread next to the knot before pulling the thread up tightly to secure. Then she inserts the tip of a pointed scissors into the casing through the opening. She inserts the threaded needle into the casing fabric at the tip and slides the needle along the blade of the scissors until it emerges from the opening where it can be grasped and pulled out all the way. She also suggested that a straw could be substituted for the scissors blade with the needle pushed through the casing tip into the straw, and then dropped through the straw. Clever Coral!

Vera Wray (Philadelphia, PA) starts the process differently. After stitching the sides of the casing together, she slips a threaded needle, with the thread knotted at the end,



eye first through the casing from the opening to the tip and pushes the needle out of the casing fabric right next to the stitches at the tip. She then re-inserts the needle into the casing, eye first if possible, bringing the thread over the seam allowance, and continues working the needle through the casing and out the opening at the other end so it and the thread can be grasped. Using Vera's method, the thread is securely anchored and the knot is on the outside, after turning, for easy removal. When and if Vera needs to pry a tip from its inverted state she uses a T-pin to urge it out. And she recommends a hemostat or Kelly forceps, purchased at a medical supply store, for turning tiny sleeves and bodices, reporting that once the forceps grip the fabric it can't slip out until the forceps are opened.

Rose Hoffman (Plainfield, IN), agreeing that turning can be a "real hassle," uses a loop turner or Grip 'n' Pull Bodkin (both available from Newark Dressmaker Supply) to ease things along, or she resorts to a small safety pin attached to the tip of the appendage, using it to work the tip inside itself. She then continues to push the safety pin through the inside of the casing by feel, turning the casing gradually in the process. When

Suggestions?

For patterns,
or supplies you
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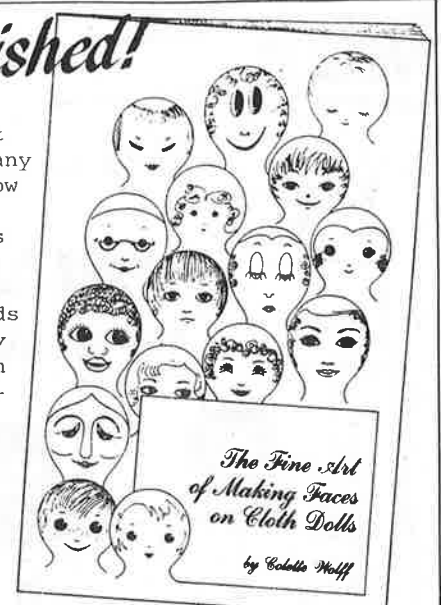
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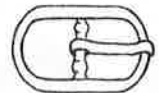
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BUCKLE For that final touch of authenticity when you're outfitting a doll, use this diminutive 5/8" long brass-finished buckle on a belt!

#736 BUCKLE - 40¢ each



CAMEO BUTTONS We couldn't resist these miniature (only 3/8" long!) cameo buttons with the perfectly detailed and modelled heads! Use as a doll brooch sewn to a dress or length of velvet ribbon, or make into stick pins with straight pins glued to their backs.

#735A WEDGEWOOD BLUE CAMEO BUTTONS - \$1.50 a pair
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SNAPS 4/0 snaps are increasingly difficult to find, as we note from our mail ...

#737A NICKEL-PLATED 4/0 SNAPS - 65¢ for 12
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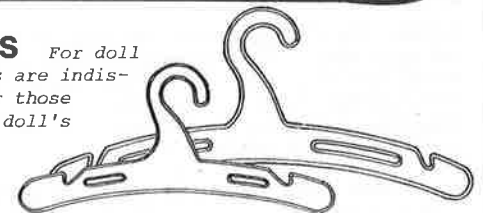


4" MODELLING NEEDLE A sturdy 4" modelling and stringing needle to use when 5" and 6" mattress needles are unnecessarily large.

#740B 4" MODELLING NEEDLE - 55¢

DOLL CLOTHES HANGERS For doll dressmakers, these little hangers are indispensable sewing accessories. For those who play with dolls, they keep a doll's wardrobe clean and tidy.

#741A 3½" HANGERS - \$1.00 for 6
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NEW!

from *Platypus*

FULL-SIZE PATTERNS and
ILLUSTRATED INSTRUCTIONS
for SEWING

MORE CLOTHES
for
SALLY AND SEBASTION



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"Sally needs a dress!" wrote a scandalized customer after receiving a copy of our SALLY AND SEBASTION PATTERN BOOKLET (see p. 11 in the PLATYPUS Collection catalog). Since then we've received many other requests for more clothes for Sally and Sebastion and so we've done just that: designed MORE CLOTHES!

Besides the clothing items included in the doll pattern booklet, you can make your Sally a nightgown, polo shirt, shorts, sandals, party dress, matching panties and Mary Janes -- and you can make pajamas, rain slicker, rain hat, galoshes, shirt, tie, trousers and jacket for Sebastion following the full-size patterns and comprehensive instructions in our new pattern booklet.

MORE CLOTHES FOR SALLY AND SEBASTION PATTERN BOOKLET (11 instruction pages, 4 pattern sheets) - \$5.00

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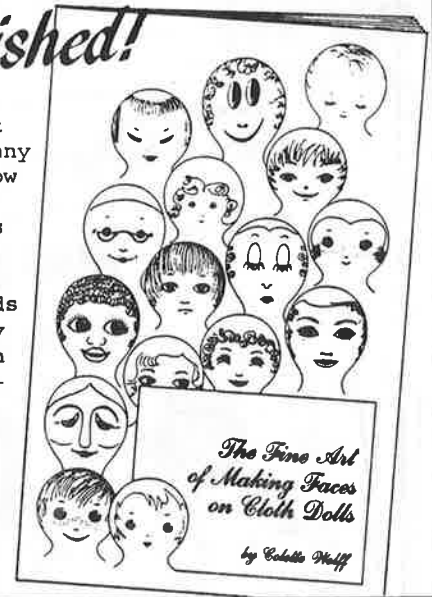
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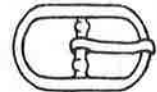
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#735A WEDGEWOOD BLUE CAMEO BUTTONS - \$1.50 a pair
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SNAPS 4/0 snaps are increasingly difficult to find, as we note from our mail ...

#737A NICKEL-PLATED 4/0 SNAPS - 65¢ for 12
#737B BLACK 4/0 SNAPS - 65¢ for 12

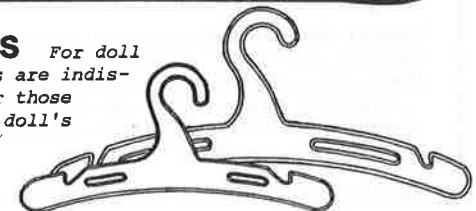


4" MODELLING NEEDLE A sturdy 4" modelling and stringing needle to use when 5" and 6" mattress needles are unnecessarily large.

#740B 4" MODELLING NEEDLE - 55¢

DOLL CLOTHES HANGERS For doll dressmakers, these little hangers are indispensable sewing accessories. For those who play with dolls, they keep a doll's wardrobe clean and tidy.

#741A 3½" HANGERS - \$1.00 for 6
#741B 5" HANGERS - \$1.25 for 6



the casing is right side out she opens the pin and lets it fall out or works it out with her fingers.

So there you are - suggestions from experts! Select the one that suits the particular size of the job you have at hand. Work slowly, with patience. You may still need to come to the aid of a reluctant point with a needle, you'll undoubtedly need a blunt-pointed instrument to aid in pushing the inside out, but if none of the above bring that tip up to the surface, then you'll know that it wasn't meant to be!

When your turning is successfully completed, with every section of the casing turned out to the limits of the stitching, Ann Michelson (Dayton, WA) suggests that you use a lacquered chopstick for stuffing. The lacquered surface is so smooth that it slides easily through the inside of a casing, never catching on the fabric. The tapered end of the chopstick is slender enough to fit into all but the tiniest areas and its blunted point won't poke through the casing fabric.

One final suggestion contributed by Laura Thomas (Oklahoma City, OK): Laura faces thin fabrics with iron-on Pellon to make them strong and then makes "idiot Beasties" that suit her fancy.

CHEERS!

Celita Hoff

Do you have a copy of THE FINE ART OF STUFFING CLOTH DOLLS AND ANIMALS? It's \$1.50, only from PLATYPUS!

Platypus

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- #732 3/16" white 2-hole clothing button - 12 for \$1.25
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- #720A 1/4" white lace - 50¢ yd.)
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- #721A 3/8" white lace - 55¢ yd.) 65% polyester
- #721B 3/8" ecru lace - 55¢ yd.)
- #722A 3/4" white eyelet - 95¢ yd.) 3 yd. minimum
- #722B 3/4" ecru eyelet - 95¢ yd.)

CRAFT FUR:

- #710A chestnut brown, 9" x 12" - \$2.25
- #710B jet black, 9" x 12" - \$2.25

MUSLIN:

- #701 dollmaking muslin - \$2.75 yd. (1 yd. minimum)
unbleached, 100% cotton, 40" wide, guaranteed to shrink
- #702 quilting muslin - \$3.50 yd. (1 yd. minimum)
unbleached, 100% cotton, 45" wide, crease-resistant

NEEDLEMODELLING NEEDLE:

- #740 5" needlemodelling needle - 60¢



Box 396
Planetarium Station
New York, N.Y. 10024

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(K501-2-3-4 contain muslin, lining, and all special materials except pillow form to make pillow)

When the cost of the items you order from PLATYPUS totals ...	IN ADDITION :
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Sept. 2, 1983
M
feld

THE *Patypus* NEWSLETTER

Thank you for ordering from us. We hope that you and your needle and thread will enjoy using the patterns, instructions and supplies enclosed, and that you'll derive immense satisfaction from what you make.

Please note the stamped date. It is the date this order was mailed at the Post Office. Although we process mail promptly, we must rely on the Postal service to speed delivery to your address. Sometimes they're not very speedy. If you've been inconvenienced, we apologize.

VERONICA SEEN THROUGH THE MAIL Customers regularly write us describing their Veronica doll experiences. Sometimes the letters are accompanied by photographs -- we have a collection of pictures documenting the skill and creativity of many of our Veronica dollmakers. We can't reproduce the snapshots, but we can share the notes and descriptions:

From Mrs. Leon Benjamin (Schenectady, NY): "Veronica...looks beautiful in her tiered yellow organdy dress with small white flocked flowers. I even covered the snaps with the yellow organdy and I made the stand - covered it with yellow satin."

From Mickey Dunham (Tucker, GA): "I have just completed my first Veronica and dressed her in her 1860 costume. I used a brown and white baby check gingham and edged it with a heavy cotton lace 1/4" wide. I used blond hair for her since I was dressing her in brown. She is adorable."

From Vera Stepto (Branchville, SC): "...the only thing I have changed is I use knit for the face and hands. It is a light beige and gives the doll a more realistic look. Also I embroider the eyes and facial features using a little sculpturing in the face. I also quilt only the palms and not all the way through the hand. I sculpture the top of the hand showing dimples and knuckles. I used a dynel wig purchased from Standard Doll Co. and fashioned a wig. It looks real!"

From Martha Stepanian (Phoenix, AZ): "Took a summer class in History of Costume Design, and our final exam was to dress a mannikin in a period of our choice. Used Veronica 1760 -- a very old piece of wine-colored silk for the sack and old lace (yellowed to a deep cream). The rest of the clothing was made of today's fabrics, as appropriate as I could find. The shoes were made from gown fabric, heels carved from balsa and stained. Took a lot of time but my "A" for the course made every minute

spent well worth the time. And I enjoyed it. Your historical notes helped with my library research and report."

From Mary Salm (Nashville, TN): "I work one day a week during the tourist season at The Hermitage, home of Andrew Jackson, our 7th President. I have been inspired to make an Andrew Jackson doll using the Veronica pattern. The patterns for the clothes were enlarged from patterns for a 12" doll. The people at the Hermitage think it is a good likeness of Andrew Jackson. In fact the Tennessee State Archives want to use my doll in an exhibit case with a newly acquired Andrew Jackson letter. Now I want to make a doll representing Rachel, wife of Andrew Jackson."

From L. Lynne Reed (Burbank, IL): "Last week I completed the 3rd Veronica dressed in the 1860 costume. I placed a bunch of bright blue flowers trimmed with baby's breath in one hand and a little girl doll alongside her holding her other hand. I made the doll stand except that I made it twice the size and with 2 body pieces to size for the two dolls on one stand."

Lynne continued with this suggestion: "I do not use the plastic bottle for the hoops of Veronica because, when I tried them, I found they tended to go into oval shapes...instead of round. I used copper wire, about 1/8th" round. With this I am able to reshape the hoops after the doll has been set up for display... At the ends of the wire I taped 3 rounds of waterproof-glued white fabric scrap over the wire ends which I overlapped 1". I have tested this for 'stay-togetherness' and found it very difficult to pull apart. Works wonderfully and has a more realistic natural look in the skirts on the doll."

Lynne also described her plans for a contemporary Veronica: "I have made a swing (like a child's) which will hang from the ceiling in a corner of my bathroom. Veronica will sit on the swing and will be dressed in chiffon pajamas and a sheer robe with ruffles all around the edges, ribbons, etc., on it. She will have a pair of scuff-type slippers on her feet and a mirror in one hand with a small towel over the other arm."

Almeida Ramp described a Veronica doll "...renamed Flo, in a costume I made up. She is sort of a flapper but looks like a hooker - tight red jersey dress with the bust stuffed à la Dolly Parton, lace panties, stockings and lace garters, leather boots, earrings, ring and swinging beads. She has curls all over her head, also a feather boa. She created a sensation!"

Maxie Grant wrote that "Veronica is the most perfectly shaped and proportioned doll I have ever seen...her face should be shaped to match her beautifully shaped body! ...I made her out of a pale pink bed sheet - then I soft-sculptured her a brow, a nose, a mouth and...I altered the pattern a little to make her a chin. After I got her face shaped, I painted the features with 'Glad-Rags' (liquid embroidery paints that I use on leather). The wig I made of real human hair, parted in the middle and tied with a ribbon in the back."

Kitty Lopez of Pleasanton, CA sent a photograph of Veronica as



SILVERBIRD
by Kitty Lopez

Silverbird, an American Indian. She "entered her in our Alameda fair and won First Place and Best of Show." We've made a tracing from the photograph Kitty enclosed to show some of the details of her remarkable doll.

Kitty also sent along a newspaper clipping describing the doll: "She's dressed in a soft tan suede dress with fringe cut along the bottom edge and around the sleeves... Black hair tied in braids hangs to her waist. Silver and turquoise and beaded necklaces decorate her dress. She even wears a tiny silver and turquoise ring on a finger of each hand. "She took a couple of months to do," her creator says. "The toughest part was cutting the leather thongs so they were thin yet strong. I had to keep doing them over and over because they kept breaking."

Kitty isn't the only award winner who wrote. From Geneva Knowlton: "Just a line to let you know that your Veronica doll won 1st prize at the Florida State Fair." Geneva's Veronica was dressed in a simplified 1885 costume, with long gloves and bustle. Linda Jones also enclosed a picture of her version of Veronica: "I entered her in the Indiana State Fair. She won first place in the cloth doll division. I was so proud of the ribbon and I couldn't be more pleased with the results." Linda's Veronica wore an 1860 flounced dress of a tiny-figured brown print trimmed with ribbon, full white undersleeves and white bow-tied bonnet.

Mrs. H. L. Hudson (Stow, OH) "entered Veronica dressed as a peddler in the Stow needlework show. She took a second place ribbon..." And Sarah Macedo (Crown Point, IN) "made Veronica 1760...and had a whole colored page in our Sunday magazine of which I am very proud."

Now it's your turn. Use your imagination and personalize a Veronica to realize an idea you've always wanted to try. Not all of the women quoted on these pages were expert dollmakers when they began making a Veronica doll, but they weren't afraid to fail. They discovered capabilities they didn't know they had. They solved problems as they arose and successfully completed a project more difficult than anything previously attempted. They share an enthusiasm for sewing as an adventure. Over and over again they mention their pride in what they achieved.

If they can, you can.

CHEERS!

Colette Wolff

Colette Wolff for PLATYPUS



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(*The 4 Learning Project kits contain muslin and lining plus all special materials except pillow forms.)

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April 25, 1984

THE *Platypus* NEWSLETTER

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APPROPRIATENESS The other day I received a photograph of a cloth doll that caused me to ponder the meaning of the word "Appropriate" as it relates to the craft.

The dollmaker chose a pattern that she developed into a shapely, well-rounded figure when stuffed. Seams and darts created chin, cheeks and nose, all of which the dollmaker accentuated further with needlemodelling to indent the corners of the mouth and eyes, to outline nostrils at the sides, and to make a crease between lower lip and chin. The doll's features were realistically painted and blushes of color were added to create the illusion of modelling in areas where other techniques could not actually model the form. The doll was finished with eyelashes glued to eyelids and a flowing wig of synthetic hair set in waves and curls.

The dollmaker had employed every technique, medium and material at her command to make her doll look as much like a real-life little girl as possible. I was so busy examining and cataloging the means and methods she had used to obtain her effects that I never got around to reacting to the doll itself.

I was fascinated, but I wasn't charmed. With all the best intentions, the dollmaker had gone too far. Her doll was overstated and overwrought. Nothing was left to the imagination. In her pursuit of realism, the dollmaker had lost sight of appropriateness. And that's where she went wrong.

A doll, dear reader, is a fantasy. The cloth doll in particular is make-believe, let's pretend and play. It doesn't matter whether the doll is for a 65 year old collector or a 4 year old child, a cloth doll is a source of comfort and a motivator of dreams.

In the last 50 years, cloth dollmaking has come a long way. Designers who understand 3-dimensional fabric construction have developed patterns that stitch and stuff into appealing, naturalistic figures. With the advent of stretch knits and polyester stuffing, needlemodelling techniques allowed dollmakers to produce figures with realistic detailing. The contemporary cloth doll is a sophisticated creation compared to its humble predecessors. Expectations of what the craft of cloth dollmaking is capable of creating have increased with the increase in materials and techniques at the cloth dollmaker's disposal.

Although pattern and needlemodelling techniques have expanded the sculptural possibilities of the cloth doll, the cloth doll is not a sculpture in the sense that the porcelain doll is a sculpture. The medium and techniques of porcelain dollmaking lend themselves to the pursuit and realization of very realistic effects. The body contours and facial features of a porcelain doll can duplicate every bone, muscle and tissue formation of a real-life counterpart. Such realism is appropriate to the medium, just as painted features, artificial eyelashes and acrylic or human hair wigs are appropriate to complete the realistic portrait stated by the porcelain sculpture.

There's a harmony to porcelain, paint and acrylic or human hair wigs just as there's a harmony to cloth, embroidery and wigs of yarn. Artists who use cloth to cut and stuff into a doll know that there is a point where the materials and techniques of their craft can't be pushed any further without calling so much attention to themselves that they overcome the point of it all -- the doll itself. The cloth doll artist chooses materials and techniques that are harmonious and appropriate to the concept. The cloth doll artist knows when to stop.

The cloth doll artist loves the craft as much for what it can't do as what it can do, turning limitations into assets. Cloth doll artists create dolls that suggest who they are without defining every detail. Their dolls stimulate imagination, inviting the person who looks at the doll to identify with it, to supply it with a finished personality -- to make-believe and let's pretend.

On the bulletin board in my studio there's a picture of a trio of antique folk dolls that I cut out from a magazine. They are simple flat constructions with arms that stick straight out from their bodies, necks that are too thick and heads of uneven shape, arms that become hands with stumpy indications for thumbs, and legs that turn up into pointed feet. Facial features are indicated with round button eyes, slightly curved eyebrows and straight lines for mouths. Little knots of yarn spaced around the head seam suffice for wigs; the black doll has pigtaails that stick straight up from the sides and top of the head.

The dolls are homely, clumsy and captivating. The dollmaker was true to the materials she had to work with, true to the level of skill she possessed, and true to the nature and purpose of the dolls she created.

Cloth dollmaking today has come too far to be satisfied with

such naive simplicity, except in appreciation of the past. However, it's as necessary for the contemporary dollmaker to be honest in the realization of a cloth doll as it was for that rural dollmaker of long ago. But it's not as easy for the contemporary dollmaker, given so many more choices and such heightened expectations.

What do you feel about the subject?

CONCERNING ADDITIONAL VERONICA/1860 PATTERNS Periodically we receive letters from customers who want to know if the costumes pictured on the back of Veronica's 1860 COSTUME Pattern Booklet are available as patterns. No, they're not. The sketches are included to explain other kinds of garments worn by fashionable women during that time period. The sketches are also included to encourage doll dressmakers to do some designing on their own using the patterns given in the 1860 booklet as a basis for development.

To experiment with a little pattern design, or re-design - first make a copy of the pattern you have on plain paper. Then make the changes you consider necessary to achieve a garment in the style you have in mind. Slash the pattern and spread it to create fullness or flare; shorten or lengthen a sleeve, bodice or skirt; cut a pattern to make a new opening; combine 2 patterns into one. Outline a new paper pattern from your revised pattern.

Before using your new pattern on fabric, test it with paper towelling. Cut the garment, or part of the garment, from towelling, sew it just as you would fabric, and fit on the doll. Make any necessary adjustments, transferring the changes to your paper patterns. Then cut and sew the garment from fabric.

CHEERS!

Colette Wolff
Colette Wolff for PLATYPUS

NOTE: This query is an example of the letters we receive regarding copyright. "This fall I will begin teaching a class in soft sculpture, including doll-making... I would like to offer the class some commercial patterns to use if they would like, so if I were to buy some PLATYPUS designs, would you object to letting my students copy off the designs? Of course, you will get credit and I will be using your catalog as a resource."

Making copies of a PLATYPUS pattern is a violation of copyright. In addition, the quality of most copying machines leaves a great deal to be desired. Also, copying sometimes distorts the original just enough to cause problems when patterns are cut and sewn. Copying machines that duplicate onto 11" x 17" sheets of paper may not be available nearby, and such copying is expensive. Unless there's a copying machine on the premises or nearby, it takes time to get a copy made, and more time to assemble the copy like the original.

The actual patterns are more satisfying to the user than copies. It's not only economical but profitable to have actual patterns available for students or customers to buy. The difference between wholesale and retail price is profit for the teacher or shop. We have purposely kept our wholesale minimum low to service teachers who want to use PLATYPUS patterns in classes. Request wholesale information on your letterhead, or enclose a card, and we'll send it to you by return mail.

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April 1, 1985

THE NEWSLETTER

Thank you for ordering from us. We hope that you and your needle and thread will enjoy using the items enclosed, and that you'll derive immense satisfaction from what you make.

Please note the stamped date. It is the day this order was mailed at the Post Office. Although we process mail promptly, we must rely on the Postal Service to speed delivery to your address. Sometimes they're not very fast! If you've been inconvenienced, we apologize.



WHEN AGE DOESN'T MATTER From Jane Pettit of San Antonio, TX: "You will never know the pleasure GIGGLE gave to my Grandmother. She loved the bright colors and the cheerful sound of the bells, but most of all the fun she had when children visited her. When she got too ill to sit up, GIGGLE was used to decorate her room."

From Llewellyn Harris of Austin, TX: "VERONICA has been a joy - my mother keeps her in the living room - dresses her for the relevant occasion - a great gift for the elderly!"

IMPROVISING WHEN IRONING Small doll-sized garments can be a problem when you want to press a seam or a wrinkle. Ironing boards aren't made that will allow a tiny sleeve, pants leg or bodice to be slipped over the end. I have 3 wooden spoons, all different sizes, that I use when this need arises. I insert either the bowl of the spoon (the back of the bowl is the ironing surface) or the spoon's handle inside the portion of the garment I want to press. The spoon's bowl holds the spoon steady while I manipulate the tip of the iron to press.

Buy a set of inexpensive wooden spoons and sandpaper them smooth. Although I've never had any problems pressing directly over the wood, the bowl and the handle can be wrapped with padding strips of muslin if desired.

"CAN I SUBSTITUTE A KNIT?" "Will I run into problems if I use a knit instead of muslin for the doll's body?" I get asked these questions regularly. The answer to both is "yes."

PLATYPUS dolls are all designed to be made from woven fabric. Woven cotton fabric has give, but it doesn't stretch. Knit fabrics stretch, some much more so than others, some only a little. And therein lies the problem.

When you stuff a doll casing cut and stitched from a knit, even though the doll was designed for muslin, the figure that results will be chubbier than it was meant to be. Controlling the amount of stuffing inserted and the force behind each push, although essential, won't equalize the basic difference between the body fabrics. When made from a knit, the figure may be so out of proportion that it's ugly. Sometimes the chubby figure will project a personality that no longer relates to the face and wig the designer intended. If the chubby figure is attractive, facial features and clothing designed for a muslin-bodied doll will probably need alterations to fit the larger, knit-bodied doll.

Taken point for point, it's better to use the fabric specified by the designer if you want to reproduce a specific doll. If you really want to use a knit, make the doll in the recommended fabric first so that you will know how it should look. Then make the doll with a knit. Compare, and proceed if you like what you see and are prepared to make any adjustments that may be necessary to finish the doll.

FRAY CHECK TO THE RESCUE Seam allowances between fingers can get awfully small, and seam allowances at neck indentations and other inside curves and angles, weakened by clipping, are in danger of splitting later on.

Before turning the casing right side out, dab these seam allowances with FRAY CHECK (available at sewing notions counters in fabric stores), following the directions on the package. FRAY CHECK strengthens precarious seam allowances, securing them against fraying or pulling out from the pressures of stuffing and play - and protects your tranquility in the process.

WIGS OF ANOTHER KIND Kathleen Baxter sent a color photograph of a stunning VERONICA doll she made to portray Diana, Princess of Wales. Her doll is dressed in a beautiful white satin wedding gown tastefully trimmed with bows, lace, ruffles and seed pearls.

Kathleen wrote that she "split 12 skeins (8 colors) of embroidery floss to get the hair." When mingled, the closely-related brown tones of the floss create a wig that has a lively, realistic look. Because strands of floss have a clinging property, the wig holds a styling that looks remarkably like a Princess Diana hairstyle.

Dollmakers continually search for a perfect wiggling fiber that is easy to apply, style and maintain. Since one of those requirements usually has to give, dollmakers select wiggling material with a doll's hairstyle, character, concept or purpose in mind, and then invent to compensate for qualities surrendered.

Have you discovered a particular material and/or method that works well for you for certain effects? If you would like to share, I'd like to know about it. I'm collecting information for a new booklet called THE FINE ART OF WIGGING CLOTH DOLLS & ANIMALS. I'll request permission if I can use your idea in the booklet, and give you credit, of course.

SPREADING THE WORD ABOUT STUMPWORK

What's stumpwork, you ask? To quote from Pamela Clabburn's NEEDLEWORK DICTIONARY: "Embroidery with a 3-dimensional effect made by using small wooden moulds or pads of cotton wool and by adding loosely attached details in lace stitches. It was a favorite form of work with the young ladies of the 17th century...and appears to have been the culmination of a girl's training in stitchery... The work is distinguished by its naive charm...and meticulous detail, but it can never have been boring to do. The themes were generally taken from Old Testament stories with the characters in modern dress, or were representations of the current king and queen, with any spaces left being filled with unrelated birds, animals and insects... This type of raised work was done during a fairly short span of about 40 years in the middle of the 17th century."

And it's being done today, I might add. It also has an articulate, energetic and persuasive champion in the person of Sylvia Fishman who writes and publishes THE STUMPWORK SOCIETY CHRONICLE, a bi-monthly 8-page newsletter. Although Sylvia's focus is primarily the reporting of stumpwork happenings, techniques, materials and suppliers, her CHRONICLE contains more news about needlework events than most magazines 8 times its size. Each issue includes how-to's for a useful and decorative project as well.

A subscription to THE STUMPWORK SOCIETY CHRONICLE is \$8.00 for 6 issues (1 year): The Stumpwork Society, P. O. Box 122, Bogota, NJ 07603.

Cloth doll and toymaking and stumpwork share the same delightful, fantasy world. Do yourself a favor and get acquainted.

ANOTHER USE FOR ICICLES

We loved this suggestion from Mrs. E. R. Tonkin Sr. of McHenry IL: "...the item I have enclosed is a Christmas tree decoration. I had an old one from the 30's and found it the absolute perfect tool for stuffing tiny areas such as fingers. A tiny piece of stuffing twisted onto the tip will stay in place until you get it inside the finger. I was devastated when I broke my 'antique' but found Miles Kimball had them - by the 100 - so I have a supply!"

The icicle Mrs. Tonkin sent is clear plastic, 5½" long, twisted to a rounded point with a hanger at the other end. We tried it for stuffing small casings and it works beautifully.

A BURNING QUESTION

Recently I received a letter with a question that stumped me and my resources totally. Mrs. Martha L. Brown wrote: "Just a line to ask about fireproofing a cloth doll after it is made up. I understand soda (baking) is a good fire retardent. I wondered if I'll have to take the doll apart or dip the whole thing. Do you know of something that I can use?"

I refer Mrs. Brown's question to you - do you know of any substance that will fireproof a cloth doll?

CHEERS!

Colette Wolff

Colette Wolff for PLATYPUS

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THE *Platypus* NEWSLETTER



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LETTER FROM DOWN UNDER

"My husband and I are Missionaries out here at Papua, New Guinea. It is a vast land, the people are very poor, and many are still very primitive. We are living on a European compound, I have started sewing classes to teach the National Ladies how to make clothes for themselves and their children. I have also been teaching them how to make a little doll such as your little sock doll, and they are fascinated, never having seen anything like them before. Kapoc grows in abundance out here, so we pick it and prepare it for stuffing our dolls. They just love them. I am preparing to have a dolls show at my home at the end of the year. I hope to make as many different dolls, all sizes and styles, as I can to show them a little of our European culture."

- Mrs Lee Hursey, Papua, New Guinea

ELEGANT SUGGESTIONS

"I recently made Veronica in a lightweight silk which I had dyed a very pale pink flesh color. It came out beautifully. Silk is very strong and so lends well to stuffing. It makes the doll look positively elegant."

- Althea Atkins, Rochester, NY

"I have had a hard time finding good quality mouse colored felt from which to make your mice, and find that the felt I can get is sometimes too weak for firm stuffing (it pulls apart). I highly recommend mouse gray ultrasuede instead, for it looks and feels 'mousey,' works easily, and can be firmly stuffed. It comes 45" wide, I believe, but due to its high price, it is usually sold by the inch. 2½" of it will make at least 4 mice.

"I also find that waxed black silk suture material or black buttonhole twist make wonderful whiskers for mice, 4 to each side, applied the same way as the cat's whiskers. The suture is much better, if available, for it is fine, stiff, and does not fray at the ends."

- Carol Bruml, Cleveland Heights, OH

BEST SELLER AT THE FAIR

"I just have to write and tell you how popular your DEBBIE doll is! I have friends...who sell their dolls at the Yankee Peddler's Fair in Ohio each year. I usually make a few dozen small dolls so they have an inexpensive doll to offer for smaller children... DEBBIE sold for \$8.99 each. This year I got a late start on my dollmaking and only produced 3 dozen DEBBIES. They all sold the first weekend! Everyone loved their adorable faces and hair-do."

- Mrs Jessie Clohessy, Medina, OH

(Since producing multiples of dolls that sell at modest prices requires time-saving shortcuts wherever possible, Mrs. Clohessy cut the shoulders of DEBBIE'S dress straight across, eliminating the yoke-effect gathers on either side.)

ABOUT VERONICA

"I thought you might like to see what I did with the VERONICA doll pattern - this time a Negro doll. She resides in the gift shop at Historic Belmont Mansion, not for sale, but to add interest. She could have been sold many times but I hate to part with her."

- Mrs. Mary Salm, Nashville, TN

(Mary sent a photograph of a strong, proud black VERONICA doll, sitting in a rocking chair, with a basket in her lap, wearing a simple blue calico dress with a white collar, with a pink kerchief around her head.)

"I used the new VERONICA pattern and I found it to be really exciting. The new shape of the face adds so much expression and is very easy to form and her new body makes the clothing fit to perfection.

"I used Baby Face Ponte knit for her face down to her bust line in front and half way down on the shoulders in back. I also used ponte on the hands and arms. I made 2, one with the 1805 and the other with the 1885 costume. I sold both of them for \$100 each. I used feel-of-fleece for the hair. Have you ever tried it? You can dress it anyway, curl it or coil it or almost anyway you would want to dress it and it does look like real hair. It is much cheaper than bought wigs. It comes in 4 yd. hanks and costs less than \$3. That is enough to do several dolls. I always embroider their eyes and lips and found with the new pattern the placement is easier to locate.

"The 1805 dress I made of white silk with the spencer a bright royal blue with satin ruffles. And the 1885 gown I made of yellow moire taffeta with the overskirt of yellow sheer polyester and I used silver lace. It certainly turned out beautifully.

"I go to attic sales and get many old fashioned pieces of fabric that way. I make them as authentic as I can and it takes months of searching for a certain piece to use. Sometimes I buy an old skirt or gathered dress and rip it up. But it is fun and I really enjoy it."

- Vera Stepto, Branchville, SC

(The new VERONICA pattern Vera Stepto mentions was the revised version published in 1983 which is currently in our catalog. Veronica's 1885 costume, also mentioned in Vera's letter, is out-of-print. The 'feel-of-fleece' Vera uses for wigs is a product I haven't been able to locate.)

"I thought you might like to see how nicely Veronica makes up in sleepwear velour with the shiny side out. I wired her fingers so she is holding up her own hoopskirt to show her new high heeled pumps. I made her a chemise too and a little satin boned corset. This is the first doll I've made for me and I love her!"

- Jo Ann Donahue, Marblehead, MA

SALUTING THE WINNERS

"Last February, 1985 I entered VERONICA dressed in a 1760 costume in the Doll Show here and won an Honorable Mention ribbon for her. And last weekend I entered PHOEBE and the MINIATURE QUILTING SCENE and won a first place ribbon for both of them. I was thrilled, they turned out so cute and got so much attention!"

- Dot Tharpe, Gainesville, FL

"I especially love your UNICORN pattern. I have enlarged it to a 12" toy and reduced it to a 8½" pattern. I also designed a pair of wings to turn it into Pegasus. These wings are not the small, stubby kind; they are like seagull wings. They make him look like he could really fly. I entered him in 2 county fairs and my state fair and won a blue ribbon in every one of them."

- Kathryn Wye Battin, Flint, MI

BITS AND PIECES

"My husband's a professor of Zoology. He picked up a magazine at a friend's house and was so impressed that the bands on the armadillo were noted that he told me to make one for his office. He is a native Texan, so armadillos are near and dear to him."

- Gail Kilpatrick, South Hero, VT

(The state of Texas is celebrating its Sesquicentennial during 1986. Make an Armadillo to commemorate the event!)

"My California PHOEBE sells candlewick items including sachets of herbs from her garden. She wears a long skirt and a sun-bonnet of print fabric."

- Jean F. Hall, Montebello, CA

Dorothy Tanna of Dallas, TX sent a photograph of an exquisitely gowned, coiffed, and featured VERONICA doll that was auctioned for \$3,000. for the benefit of a scholarship fund!

Are you inspired?

CHEERS!

Colette Wolff
Colette Wolff for PLAYTUS

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