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HAND PUPPETS

ROBERT W. KNORR, CANDIDATE
FOR THE MASTER OF FINE ARTS
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FINE AND APPLIED ARTS
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ADVISERS:

DOCTOR BARKIN
PROFESSOR BARSCHEL
PROFESSOR REMINGTON

DEDICATION

My sincere thanks and appreciation to Doctor Barkin, Professor Barschel and Professor Remington for their critical guidance, which helped to make the thesis work a success.

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Puppet -- (pup'it) An artificial figure representing a human being or an animal, manipulated by rods, the hand, wires, etc., as on a miniature stage.

A person whose actions are prompted and controlled by another or others.

"All service ranks the same with God: with
God, whose puppets, best and worst, are we:
there is no last nor first."

Robert Browning

(1812-1889)

INTRODUCTION

"The art of the puppet finds in its body the capacity to nourish many arts and types of people. The artist ... designing puppets and settings, leaving him free to cavort with fancy. The playwright may chase along the Parnassus trail. The composer can work out strange and weird rhapsodies as accompaniments. The actor ... his voices and his gestures. The craftsman ... all his talents are brought to light in construction. The director, unifying the production into a harmonious whole. Then there is that group of mavericks that do a little of everything; here they will shine, for that is just what puppetry is." [1]

A puppet is an inanimate figure that is made to move by human effort before an audience. It is the sum of these qualities that uniquely defines the puppet. Nothing else quite satisfies the definition. A puppet is not the bowing saint in the cathedral clock or the mechanized display figure in the store window. These are machines. It is definitely not a doll. When somebody plays with a doll, it involves an intimate action which never extends past the two of them. The player supplies the life for both of them. In no sense is that show business.

The urge to make puppets is nothing new. People have been creating them for thousands of years. And why? What is the fascination of puppetry? Why have artists like George Bernard Shaw, Paul Klee,

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[1] R. B. Inverarity, F.R.S.A., A Manual of Puppetry, University of Washington Book Store, Seattle, Washington, p. 3

Josef Haydn, Wassily Kandinsky, Gian-Carlo Menotti, and George Sand, to name only a few, expressed themselves through puppetry? It is a part of man's ancient urge to recreate life that results in this many-layered art. More diverse than painting, sculpture, dance, song, or story, puppetry has something of all of them. It is also a means of communication, an extension of human expression.

How does a puppet come into being? It happens when someone sees an image of himself, or some aspect of the world, in the crooked glass of his imagination and gives it form, movement and sound. Someone has the urge to bring his drawing to life and make it move and talk. Or maybe he thinks of a sound first and gives it shape and movement. Or it may be an intangible, like the force of the wind, that inspires him and he gives it a shape and character. The primitive urge still applies.

So when a person finds in the world around him a man, an animal, a shape or a situation, and something strikes him as funny or frightening or sad or awkward about it, he picks out the essence and builds it into a puppet. Certain features inevitably will be emphasized, others diminished or omitted. Always the figure will be a simplification.

Whatever the end result, puppets are not little men, women, or animals. A puppet must always be more than his live counterpart -- simpler, sadder, more wicked, more supple. The puppet is an essence and an emphasis. For only in this way does a puppet begin to reflect the truth. When puppeteers try to copy the human animal, they fail. Live

actors do it much better. The mechanical copy of life may be amazing, curious or even frightening, but it doesn't live, whereas the suggestion contained in a puppet may be full of life.

But whether a puppet has the aspect of a human being, a grasshopper, or an armchair, it has been created to perform, to entertain, to make a statement. By a motion that is like something we know, yet stronger; by a shape that suggests the living, yet is simpler or more emphatic; by a sound that is understood, yet in some way is exaggerated, the puppet affects the audience as does no other means of communication.

When the puppet performs before an audience, he begins to create a kind of life. Only in the imagination of an audience does a puppet begin to exist.

The idea of creation unifies itself with the subject and its form. Furthermore, the finished product reflects back to its originator, for the puppet takes possession of its leader. Product and producer cannot be separated. The puppet is not a mere embodiment of the human will and imagination, it becomes instead animated and commences a life of its own. As man transfers himself into his puppet and makes it obey his orders -- so it happens that man submits to the puppet's own being. The puppet obeys his imagination and submits to him, and at the same time, by its obedience, he submits to the puppet.

In art this is an unexampled phenomenon. Here it is so, as if the actor, the instruments, the notes, and even the music unite into one entirety.

Not even one of these elements may ever be separated from the total complex. It is an ideal harmony, music transformed into visible, animated form.

It has often been said that the art of puppetry constitutes an international language. Ages ago man learned to differentiate between other creatures' bodily attitudes and facial expressions in order to survive. Opening the eyes in surprise widened man's vision of an approaching danger. A snarling lip revealed a threatening tooth. Beetling the brows thickened the protection over the eyes. The expressions of the body or face, according to Charles Darwin, are as old as the race.

Man has been working with forms and motions and rudimentary grunts and sounds for so long that there are gambits that everybody understands. Gesture, music and even accented gibberish are, therefore, part of the puppets' international language.

Puppetry thrives on diversity. Unlike human actors, the range in relative sizes of puppets is enormous. Size is no criterion. Puppets can be big, small, rough, smooth, simple, or extreme. That is part of their fascination.

Puppets take the audience into a new world of the imagination and whatever the puppet master cares to put upon the stage will be accepted by the audience. All that anyone has ever dreamed about can come true on the puppet stage; human beings can fly, turnips can walk, animals can talk; the cold world of everyday reality is left at the door and the spectator enters a realm of fantasy.

But the puppet's role is not limited to the fantastic. Satire and broad comedy achieve a sharper impact when played by puppets than by live actors. Since the puppet is only the symbol of human character, the audience can laugh or sneer at it with complete freedom. The audience does not identify itself with the puppet in the same way that it does with an actor. To show an execution on the stage would be unthinkable, yet one can watch one on the puppet stage in a Punch and Judy show and laugh at the situation.

The puppet drama depends on the release of imaginative flights from the mind of the puppet master. The greater the universality of the puppet master's mind and the wider the breadth of his imagination, the more people he will appeal to and the more successful will he be.

BACKGROUND ON PUPPETRY

The origin of the puppet dates back to long before recorded history. Its roots are found perhaps first in the mask, replicas of a human or animal figure.[1]

It can be assumed that the mask originally was used as a disguise of sorts. The hunter may have concealed himself with an animal skin or a pair of antlers while on the hunt. When this method proved successful and resulted in a plentiful food supply, the masquerade took on an aura of magic. The mask itself took on a quality of divinity. Masked dances became a part of many rituals. For example, it was believed that masked dancers enacting a successful hunt would, by magic, insure the success of the real hunt.

Masks are really just an evolutionary step or two away from the puppet.[2] When the masked dancer became a performer before an audience rather than merely a participant in a group ritual, it was the beginning of theatrical performance and a stepping stone for the mask to become a puppet. The evolution of the puppet took many centuries -- first moving from a mask held in front of the face upward, off the head, and held in the hands. Much later it moved

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[1] Peter D. Arnott, Plays Without People (Bloomington, Indiana; Indiana University Press, 1964), p. 31.

[2] Felix Payment, ed., A Book of Puppetry (Columbus, Ohio; Design Publishing Company, 1936), p. 5.

away even further and was made to live by the manipulation of strings.

Among the totemistic societies of the Northwest Coast Indians of North America there has been widespread use of the articulated mask in dramatic religious ceremonies and clear evidence of an eventual transformation into puppetry.[3] These societies associated themselves with the spirit of specific animals or plants. They derived strength and comfort from their identification with such spirits. (Just as contemporary societies rally to the American eagle, the British lion or the French fleur-de-lis). Articulated masks, seen in the same firelit performances as the puppets, for the same purpose of showing the bonds between the human and spirit worlds, were also controlled by strings.

The first reference to a puppet theater as such was made by Xenophon in his account of a party given by the Athenian, Kallias, in approximately 422 B. C. Host Kallias had hired a traveling Greek showman from Syracuse to entertain the guests with his puppet show. It is reported that of all the guests, one in particular was not at all interested in puppetry -- Socrates.[4]

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[3] R. B. Inverarity, F. R. S. A., A Manual of Puppetry Seatlle, Washington; University of Washington Book Store, 1936), p. 102.

[4] Helen Haiman Joseph, A Book of Marionettes (New York; The Viking Press, 1929), p. 20.

It is certain that puppetry had achieved a definite popularity in classical times. Evidence of this is found in the widespread use of puppet similes in literature. In explaining how simply the Lord controls the universe, Aristotle stated: "All that is necessary is an act of his will -- the same as that which controls the marionettes by pulling a string in order to move the heads or the hands of these little beings, then their shoulders, their eyes and sometimes all the parts of their bodies, which respond with grace."[5]

In the third century A. D. a puppeteer is finally encountered by name. Regretably, it is not mentioned in a very flattering report. Athenaeus remarked with disgust that the Athenians have permitted Potheinos, the "string puller" to play the theater of Dionysus, where once the noble tragedies of Euripides were performed.[6]

One of the characteristics of the puppet theater has always been the liberal trade of ideas with its live counterpart. The puppet theater has been able to utilize plots and stories from the live theater and to parody the most serious efforts. The live theater, on the other hand, has borrowed the fantastic and outrageous aspects of the puppet theater.

In 1443 in the Church of St. James at Dieppe, on the channel

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[5] George Speaight, The History of the English Puppet Theatre (New York; John deGraff), p. 25.

[6] Joseph, p. 21.

coast of France, a mass known as the "Mysteries of Mid-August" which celebrated the Virgin's Assumption into heaven took place.[7] A stage extending to the ceiling was erected across the choir of the church. The entire performance of this religious masterpeice of showmanship was accomplished by priests and laymen operating the cast of marionettes.

The mass of the "Mysteries" was only one of many forms of religious theaters of the Middle Ages. It was particularly notable because its fame drew pilgrims to Dieppe from many lands. The mass lasted an hour and a half and history states that the figures were wonderous beyond imagination. People are said to have cried out with joy to show their admiration.

Another form of religious theater sprang up as a result of the German Passion Play. Travelers were desirous of bringing this marvelous play back to their own countries. In time, small puppet companies developed which played the Passion Play in churches. This was particularly prevalent in France.

It was also as a result of this type of puppet theater that the word "marionette" originated. The layman, seeing the leading character in the religious play, Mary, called her Little Mary. After all, she was a puppet and small; hence the name "marionette".[8]

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[7] Ibid., p. 82.

[8] Inverarity, p. 1.

It should be noted that the presence of puppets at the church altars and their appearance in the ceremonies of the medieval church occurred slowly, over a span of centuries, and was not without opposition.

The puppet shows in England around the time of Shakespeare were called "motions" or "drolls" and their operators "motion men." Mostly there were the banished moralities, still emphasizing the slapstick which brought about their expulsion during the reign of Henry VIII.[9] It is assumed that the performers in these plays were hand puppets, since the actions described -- fighting, throwing things, hitting the man outside over the head -- are logical hand-puppet activities.

In Italy puppetry had thrived during the Middle Ages. It was developing at approximately the same pace as the commedia dell' arte. Italy had its share of religious mystery plays, but in addition there was evolving a comic tradition of farce, burlesque, improvisation and, most important, of character. In time, a vast collection of clowns had developed, each easily recognizable by a rather grotesque costume. There included Scaramouche, Pantalone, Pulcinella, Arlecchino -- each having acquired a certain cluster of exaggerated characteristics that governed his actions completely.[10] Yet within these limits there

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[9] Joseph, p. 145.

[10] Ibid., pp. 57-58.

was great flexibility and diversity. The commedia dell' arte was a perfect theatrical style. It could be drawn upon by both the live theater and the puppet theater to great advantage.

In Germany at about this period, the groundwork was being laid for one of the greatest puppet plays ever to come into being. This was the story of Johann Faust, the learned doctor who bartered his soul to the Devil for wealth and power. The first record of a Dr. Faust is said to be in old ballads relating the tragedy about the time of Gutenberg's invention of movable type in 1436. One of Gutenberg's partners in Mainz was a Johann Fust. It is felt that this perhaps gave rise to the version of the play accrediting Faust with the invention of printing.[11]

In 1587, over a century later, the first printed version of the play is found in the Folksbook published at Frankfurt am Main. It was this book which, when read by Christopher Marlowe in England, inspired him to write The Tragical History of Doctor Faustus.

Since the fifteenth century, when companies traveled throughout Europe, England had been responsible for bringing the majority of drama to Germany. By Elizabethan times these touring companies were all over the continent, carrying marionettes with them to play devils, monsters, and flying animals.[12]

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[11] Joseph, p. 117.

[12] Arnott, pp. 119-120.

Puppets survived the Reformation in Germany, and by the eighteenth century Faust was as basic and essential to German puppetry as Punch or Polichinelle or Orlando or Karaghioz were to their own countries.

The most well-known version of Faust belongs to Goethe of Germany. The beginnings of his success are found in his boyhood when he saw marionettes perform Dr. Faustus in Frankfurt. He probably also saw it performed at the fairs in Leipzig. By 1770, when the poet was twenty-one, he had determined to raise this legend to majestic heights.[13] It took many years to develop his plan, for the first part of Faust did not appear until 1808, and the second part in 1832, the year of Goethe's death.

When this masterpiece of Germany's most distinguished poet appeared, there was a great response from all the arts. It was produced in every possible form -- opera, ballet, pantomime and shadow plays. The puppets, who had been responsible for this creation in its very beginning, prospered also. Prior to this time puppets could be seen mainly in Germany in the homes (or castles) of the very rich or in areas occupied by the very poor. Now the entire attitude and status of this art was elevated. Puppetry was swept off the streets and into the theater.

The world's most well known and perhaps most popular puppet

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[13] Joseph, p. 122.

play is that of Punch and Judy. The most specific date for the origin of this play is 1828, when an otherwise unremembered English publisher, Mr. Septimus Prowett, decided to preserve for posterity the fascinating and appealing performance of the Punch play by a London street performer. The puppeteer was an elderly Italian, Piccini, and was considred the best then playing in London. Prowett engaged George Cruikshank, an excellent and noted illustrator, to sketch the scenes of Punch's adventures. John Payne Collier, a student of drama, was to set down the text.[14]

The Piccini play was and is only one of many published versions of this play. Since his time, the framework of the English Punch and Judy play has remained basically the same, being modified only to suit individual puppeteer's preferences and to meet the demands of particular audiences. Prior to Piccini's play, however, Punch had been evolving over a period of many centuries.[15]

Japan's puppetry is thought to have come from Korea, since her first puppeteers were considered to be outcastes, but it was not until the odd and peaceful period of isolation during the so-called Tokugawa shogunate in the seventeenth and eighteenth centuries that her unique and best-known style of puppetry -- Bunraku -- was evolved.

During the latter part of the nineteenth century the principal

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[14] Joseph, p. 149.

[15] Speaight, p. 17.

effort was toward the fantastic and stupendous. Most puppetry in Europe employed new methods aimed at amazing the audience. Efforts toward literary perfection were secondary. The trick effect was primary. One woman puppeteer is said to have concealed close to two hundred tiny puppets in her skirt pockets, to the amazement of children and adults alike. Heroic battles were performed on the puppet stage, navies were destroyed and sunk, and fire works exploded.

England was a leader in puppetry in Europe. Many troupes began touring Europe and even the rest of the world. They became so well known that even some French troupes are known to have travelled under English names. Many of these touring companies began as vaudeville teams. Puppetry was originally a side-line, coupled with acrobatics, juggling, and clowns. With the growing pupularity of puppets, they soon became the feature attraction, and it was not long before they were the only attraction. Clunn-Lewis and Barnard were two of the famous British companies whose repertoire included plays, but whose stock in trade was the trick marionette and the vaudeville turn.[16]

The twentieth century brought many innovations in puppetry. The early part of the century brought about an experimental attitude,

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[16] Speaight, p. 261.

the effects of which were not realized until much later. A new path was being established for the art of puppetry. The "struggling moderns" began to think for themselves and establish new trends rather than follow existing ones. Some designers went back to sources of ancient wisdom which existed at the birth of puppetry. Others challenged the traditional attitudes of art and design. New ideas were expressed in new materials and new forms -- abstractions, symbols. Students and masters in all the arts began experimenting and inventing. The finest artists were called upon to create plays, sets, music and puppets for large audiences.

Concurrently with the inventiveness in puppetry, the live theater was undergoing profound changes in staging and lighting. There was a search for new sources of inspiration. Picasso went back to primitive Africa for motivation in his work. Alexander Archipenko helped introduce a new trend by depicting the human body in terms of architecture.

There was an exchange of ideas between all the arts which resulted in a simultaneous surge -- development and improvement.

The Bauhaus, famous German school of design at Weimar, was the most prominent focal point of the "modern" apprach to the arts. The underlying conviction in its formation was that "function was to be the criterion of design, that art and architecture could be fused, that in the machine age craftsmen must run the machines, and

that students should create, not copy what someone else has created."[17]

Not only was the abandonment of classical styles a radical change, but so was this new theory that students were as imaginative as instructors. Students should contemplate and conceive their own solutions rather than imitate someone else. Prior to this time students were felt to attend institutions of learning in order to learn and absorb the knowledge and experience of the teacher. The new ideas obviously met with considerable opposition. Due to this opposition the new creativeness was suppressed for some time, but eventually the consequences were felt in all fields of art -- including puppetry.

The Bauhaus was founded in 1919 by Walter Gropius, an architect. His faculty included Paul Klee, from Switzerland, and Wassily Kandinsky from Russia, who had been students in Munich. Xanti Schawinsky of Switzerland and Oscar Schlemmer worked in the drama department.

Such anomalous innovations as music composed for tin pans and dynamite caps, costumes which made dancers appear as puppets with huge shapes built over them and the dancer merely supplying the movements, and experimentation on how various materials and colors

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[17] Bil Baird, The Art of the Puppet (New York; The Macmillan Company, 1965), p. 187.

reacted in motion to music.

There were others, also, who were attracted to the "modern approach." Griebel and Kunze experimented in Switzerland with the extemporization of an entire play. In this way, they were able to elicit the creativeness of the puppeteer, resulting in a more successful performance. Inner thoughts and feelings were brought out into the open, adding reality to the play.

When Hitler came to power, the inquiring art such as that of the Bauhaus was suppressed.

The Black Theater of Prague was founded by a puppeteer. While not purporting to be such, it represents an outstanding form of puppetry. There is a unique combination of live actors with animated objects. "A sewing machine's head is raised to greet a human tailor, a camera's bellows arches forward on its own to look down a young lady's cleavage and out of its lens comes a live hand to chuck her under the chin, a flock of birds forms itself into antlers upon the head of a cuckolded man -- all these are puppets."[18]

Since the ideas of the Bauhaus first became popular, many of the more recent puppeteers went out on their own using their individual creativity rather than sticking close to traditional trends. Unusual materials and shapes were used to create weird, exciting or funny puppets. Special sound effects have been employed to add meaning

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[18] Ibid., p. 191.

to a play. Many plays were written to satarize contemporary life. It was generally the noncomformist's improvizations which were most captivating to an audience.

Throughout history, the popularity of puppetry has risen and fallen. In some countries, however, their future existence is guaranteed. Numerous wars and radical changes in governments have not defeated puppetry in the European countries. There has always been some sort of centrally supported theater. Multitudinous private companies are in existence, large and small. The communist countries have approximately 200 government supported puppet companies.

Eastern Europe recently began to recognize the power of the puppet in affecting the attitudes and opinions of the audience. It is therefore not surprising to find puppetry included in the educational system of many Communist countries.[19] The repertoire, or curriculum, of each company is established and regulated by the central theater. They are usually all very similar with the underlying purpose being the dissemination of information to the students. Since these companies are government operated, a politician is at the head of the central theater. Teaching members of all the arts belong to the same employee classification as librarians and other instructional personnel.

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[19] Baird, p. 198.

Puppetry has developed differently in America than anywhere else in the world. The principal reason for this is because America is a fairly young country with no long-established single culture. People from all over the world have come to America, bringing with them the history of puppetry from their many lands. America was the melting pot not only of people from many countries, but also their ideas.

The first records of puppetry in America are found in the rituals and masks of the Northwest Coast Indians.[20] Much later, Hernando Cortez is said to have brought a puppeteer to Mexico during his conquests of the sixteenth century. The puppeteer was one of the entertainers, including acrobats and musicians. Much later still, touring companies from Europe came to America spreading the popularity of the puppet to this new land.

As in other countries throughout the world, the importance of puppetry has expanded greatly in America. It is no longer simply of entertainment value. Puppets are used in education, advertising and therapeudic work.

Since medieval times, puppets have been utilized in Europe for entertainment and education. They appeared first at fair grounds and market places. Just as travelling performers eventually set up their

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[20] Joseph, p. 164.

own theaters, so puppeteers eventually established permanent homes for the puppets. They belonged not only to the common folk, but also to the well-educated and socially prominent.

In the eighteenth century, many private theaters of noblemen had puppet entertainment. Many well known artists contributed to puppetry. The composer, Haydn, wrote operas for them; the playwright, Sam Foote, wrote plays especially for them. These inanimate creatures became the mouthpieces of satire. Although usually playful, they sometimes were vicious or offensive.

Today puppetry belongs to everyone. Its uses are unlimited; its appeal universal.

The Puppet's Role in Education:

Puppetry has been included in the curriculum of many schools and, as a result, a critical public is growing. Summer schools and conferences for adults are held by puppet organizations, though they appear to concentrate more on the making of puppets as a hobby than on producing plays of a professional standard.

Puppetry may be used for educational purposes. At the nursery stage children make elementary puppets and play with them as toys. This gives them practice in making the faces and costumes and in handling them. A theatre or any attempt at a set script would be useless, but when children are taken to puppet shows they see what can be done with the things they make.

In some primary schools more advanced glove puppets, simple marionettes and small theatres are made. Plays are at first entirely spontaneous; a situation is given to the class who build up their own dialogue around it -- for example, a visit to a shop. Eventually, the children demand to put on a "proper play" and the teacher then begins to organize their efforts. And even though the outline of the play and dialogue is written down, no attempt is made to stick slavishly to the manuscript and extemporization is encouraged.

In the secondary school, puppetry is not normally treated as a subject within the curriculum, but as a hobby it soon becomes popular. A full-size stage is often built and more ambitious productions are staged. At this level the degree of skill is often high and the productions are complex.

It is often the interests in crafts that first attracts people to puppetry as puppeteers. The many skills required in making the puppets, the theatre, the lighting and then in operating, give that satisfaction which always comes from personal creation. It can give entertainment and occupation within the home or club with little expense and very little room. These are attractions of puppetry in an age when much is done for people and the great need is for what Huxley has called the "demechanization of leisure".

The most obvious educational use of puppetry in schools or adult classes is as an introduction to drama in all its forms -- acting, playwriting, production and speech training -- but other subjects such as history, religious instruction and science can be enlivened by it.

The craft class concerns itself with the making of puppet heads and properties, while carpentry lessons are devoted to the manufacture of stages, carved heads and bodies of marionettes and sound effects. The design of the heads, figures, costumes, decorations, settings and the painting of the scenery and figures are covered in the art class. The electrical arrangements, colour and chemical effects involve the use of

scientific knowledge. Needlework classes make animal puppets and the costumes, curtains and draperies. The English class covers drama, playwriting, production and voice control. Music suitable for the play is chosen by the musical appreciation class and is provided by school orchestra.

Various kinds of plays will cover other subjects. Historical plays will need research into suitable events that may be staged, into the costumes of the period and the living habits and modes of speech of the time. Plays with a foreign setting will require a knowledge of geography and foreign languages. The puppet theatre is ideally suited to the teaching of religious instruction. Biblical characters and events come to life on the puppet stage and the parables acquire a deeper and more vivid meaning.

Simple dialogues in French or German, or any other language that is taught at the school, lead up to full-length plays, and the interest these will arouse results in a more thorough appreciation of the language.

Various minor psychological afflictions such as speech defects and shyness have been overcome by acting through puppets. The child who is normally terrified of speaking in front of other people will happily speak through the mouth of a puppet. Since the spectators, whether of a group-therapy class or an audience, will only be concerned with the puppet, the hidden operator can banish the fears that are the root of his trouble.

The various skills that go to the making of puppets and the actual manipulation of them are valuable in the therapy of broken limbs. The

importance of maintaining interest while incapacitated for long periods of time is ideally met by puppets which can be operated from a wheel chair or in a hospital bed.

Puppets in Television and Advertising:

Puppets are used in the cinema and on television with success. Whilst "stop motion" -- when each shot is made as a separate still, as in a cartoon -- is generally used in the cinema, continuous action is much cheaper and gives a less artificial effect. In television, stop motion is not possible and the puppet plays direct as if before a normal audience. Unlike the setting in a theatre, the puppet play before cameras requires no proscenium and all that is needed are small portions of scenery. This means that much more extended sets can be used. Greater accuracy and care must be taken with the making of the faces as the slightest blemish will be shown up by the camera. It is not necessary, however, as some producers appear to think, for the puppet to be provided with a moving mouth, moving eyes and various other devices to obtain human verisimilitude. These all tend to detract from the true nature of the puppet, especially the movable mouth, which has a positively grotesque effect for the mechanism becomes obvious under the bright lights. The well-made puppet with strong character in its face will alter its expression as the lighting alters and this is quite sufficient.[1]

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[1] John Halas and Roger Mannell, The Techniques of Film Animation, Focal Press, New York, 1966, pp. 263-277.

The puppet is an ideal advertising medium. Its direct approach, its speed of action, its originality and the fact that there is no consumer resistance aroused by an unsympathetic personality make it ideal for television advertising, for travelling shows, exhibitions or shop-window displays. The puppeteer must decide for himself whether by engaging in such work he is being true to the artistic ideals of his profession.

One of the chief advantages of the puppet play is that it is cheap to produce. The scenery is compact and portable, the figures are small, and three or four operators can manipulate a cast of twenty or thirty or more, if necessary. The speed of the action of the puppet play appeals to modern audiences and it is ideal where time is short and a quarter-or half-hour break has to be filled.

Because of its universal appeal, the puppet is an effective medium for propaganda of all types. For example, it may be used to teach children the rules of the highway code. Or it may be used for the education of backward peoples. Information can be conveyed in a form far more vivid than written directives from government departments or lectures by experts, however persuasive they may be.

Puppet plays have to be clear in character and in plot. They must make a definite and direct appeal to the audience. If these conditions are observed in the puppets themselves, in the action they perform and in the words that are spoken, performances by them will elicit a spontaneous response by the audience.

Evanescence, anxiety and the theatre:

"... My mother could not tear me away from the Punch and Judy show at the Luxembourg Gardens. I stayed there, I could stay there, enrapt, for whole days. The spectacle of the Punch and Judy show held me there, as if stupefied, through the sight of these puppets that talked, moved, clubbed each other. It was the spectacle of the world itself, which, unusual, improbable, but truer than truth, presented itself to me in an infinitely simplified and caricatured form, as if to underline its grotesque and brutal truth."

Eugene Ionesco

The Theatre of the Absurd

By Martin Esslin

Doubleday & Co., Inc.

Garden City, N. Y. 1961

STATEMENT OF THE THESIS PROPOSAL

For the past five years, I have worked as the Arts & Crafts Director for the City of Rochester Bureau of Recreation. This work primarily involved organizing summer arts and crafts programs for five specialists servicing seventy-two play areas, coordinating the contruction of fifty land and water floats for the Genesee Aqua Festival, and designing stage sets for the youth week show. In addition, during the school year, I have worked on a part-time basis setting up displays, designing holiday arts and crafts brochures and teaching an in-service arts and crafts training program for playground leaders.

About three years ago the Rochester Jay-Cees donated a playmobile to the Rochester Recreation Bureau. This vehicle brings playground facilities to deprived areas.

Hand puppet shows are among the many activities sponsored by the playmobile. Unfortunately, good sized, appealing puppets were either too expensive or unavailable in more than one character or style. A large family of good puppets could be made by rotating groups of leaders from the Recreation Bureau or children under competent guidance, but a great deal of research and preparation of a format is necessary before any classroom instruction can begin.

Therefore, the thesis period could be used most effectively in procuring this necessary experience and research to aid in expediting a good puppet program for the playground children of Rochester. This

project could also stimulate children to want to create their own quality puppets, since puppets are already a favorite of children.

The purpose of this thesis is to investigate the history, materials and construction of hand puppets and to design and execute four hand puppets of various materials to use as prototypes for further development of a larger family.

The scope of this thesis involves a comprehensive research of the history and construction of hand puppets, including investigation of books, plays, museums and available models on the market, resulting in the completion of a family of four large hand puppets with universal appeal to all children.

After investigating all practical methods, a common theme was established to unite the final finished characters and the complete sequence of operation is recorded in the following thesis report.

RECORD OF OPERATIONS

TIMETABLE

MARCH, 1969, THROUGH MAY, 1969

		HOURS
A.	Research subjects -- psychology, philosophy history, art, puppetry, theatre, advertising, T. V. promotions	62:00
B.	Investigate various types of puppets on the market, puppet kits and various materials available for innovation of puppetry construction techniques	18:00
C.	Collecting necessary materials to construct puppets	18:00
D.	Building puppets	58:00
E.	Designing and painting scenery	17:00
F.	Shooting slides for teachers manual and thesis book	9:00
G.	Drafting history and research	16:00
H.	Constructing and writing teachers manual on puppetry	49:00
I.	Revise all materials for final presentation	19:00
J.	Final thesis composition	12:00
	Total Hours	278:00

All of the above work was supplemented weekly by constructive criticism from the designated advisers.

DEVELOPMENT AND PROCEDURES

Originally, the artist was to have four finished hand puppets and possibly two plays in which to relate the characters.

After careful consideration and the constructive criticism of the thesis advisers, the original proposal seemed rather shallow and not of the profound quality of a professional designer. With a thorough distilling of the best ideas, a new final product was formed for a complete Master's thesis.

First a decision had to be made as to what types of hand puppets were to be constructed and what peoples or animals they were to represent. After careful research among children from the City of Rochester Bureau of Recreation playground centers, it was established that animals were most universally accepted by the various ethnic groups in each area. Since puppet shows are presented to children at playground centers, the puppets themselves must be appealing to the children in order to hold their attention and interest. Recently when a human puppet appeared ugly, or especially associated with a particular race or nationality of people, it was rejected by parts of the audience. Donald Duck, Mickey Mouse, Bugs Bunny, Woody Woodpecker, Yogi Bear and Bullwinkle the Moose were only a few of the most widely enjoyed characters of the children. Many groups of children interviewed were in age brackets of three years to twelve years,yet even adults and children over twelve years enjoyed the ani-

mal creations more than a human representation. Some of the terms used to describe their animal friends were cute, interesting, friendly, sweet, cuddly and cool.

The following list of various possible puppets was prepared: Donkey, mouse, lion, hippo, elephant, horse, dog, cow, cat, dragon, scarecrow, witch, tiger, toucan, owl, frog, parrot. The artist then selected four puppet ideas from the list. A mouse, frog, toucan and scarecrow represented a rodent, amphibian, bird and human mammal, respectively. In real life they could also represent a size relationship in the minds of the viewer, even though they all were to be constructed about sixteen inches tall. The various appearances of these puppets would also allow a great range of experimentation of materials to depict these characters. For instance, the smooth body of the mouse contrasted with the slick body of the frog, the courseness of a straw scarecrow and the huge hard-billed toucan.

After the decision was made as to the type of hand puppet, a survey of the possible materials was conducted to find the best material available for each character. Since there are many possibilities as to what could be used most accurately on each puppet, a personal preferential selection was made by the artist.

Four hand puppets were made from different materials, and they are as follows:

Mr. Toucan: This bird's head was constructed first of papier-mache over a balloon form. One round balloon was used for the head and another balloon elongated by wrappings of string was attached to the round balloon with masking tape. A tube three inches long and one inch in diameter was also taped to the round balloon to form a neck for the animator's finger control and to which the body was eventually attached.

Several layers of papier-mache were applied and allowed to dry for the basic form. Then the dry head was pierced to deflate the two balloons, allowing the form to be manipulated to achieve a more acceptable toucan head. Additional papier-mache was added to fill in rough areas and make distinctive features, such as the curved point of the beak. Plastic wood could be added to the dry head for changes in its physiognomy. The toucan head was sanded smooth and a light grey paint primer was applied. The grey paint allowed a good base for the finished coats of paint and was light enough to draw on the painting outlines in pencil. The final head extended twelve inches horizontally and was painted with a brilliant red, yellow, black, white and green enamel. These colors were selected from the real, colorful toucan, but were exaggerated and enameled to be most appealing.

The body and head of the toucan measure twenty inches high so that the horizontal and vertical measurements are proportionate. The

body, or animator's sleeve, and the bird's wings are made of matt finished black cotton with a white burlap breast. The dull black cotton was used to keep the viewer's attention on the colorful head and was light-weight enough to be comfortable for the puppeteers use. The white burlap indicates a hint of a textured "feathered" breast and yet does not detract from the whole puppet such as a real feathered body might. The wings are small triangular pieces of black cloth which are moved by the puppeteer's fingers and allow the puppet to pick up objects and "fly".

The body is basically wedge shaped after being sewn with a few small darts at the neck to reduce its size for the neck and to allow a more pronounced chest appearance. Also, cotton was stuffed around the neck so that the body wouldn't just look "stuck on". All hems were done inside out and the head was attached to the body with Elmers glue and wire wrapped around the tube neck.

Mr. Mouse: This is a glove puppet in which the puppeteer's whole hand fits into the head. Some puppets, as seen in the toucan, have "arms" with which to move objects on stage, but this puppet has his "arms" sewn to the body, so he must use his mouth to grip and move props. This decision to use the puppets arms or mouth depends upon the type of puppet.(A dragon or snake has no "arms".) In this instance, it was the choice of the artist.

A simplified mouse was designed, again with exaggerated

features (nose, tooth, whiskers, ears) and still identified as lovable and pleasant. The head size was based on the size of the artist's hand for accurate movement and expressions of the mouse's face. A paper head pattern was drawn and traced onto a grey suede material. The suede was cut into two sides of a head and a one inch strip to sew between the two sides for the head's dimension. Now, grey velvet, velour or flannel would also serve as excellent mouse bodies and heads, but again, it was the personal choice of the artist to use grey suede since its textural quality was more pleasing to the touch and it was also stiff enough to eliminate additional stuffing of the head to maintain its form. Ears were also laid out on the grey suede, and basically triangular sections were cut out. Each ear section was about half the size of the head, since a mouse's ears are dominant and interesting. The ears were folded and trimmed to fit the artist's concept and sewn to each side of the head in the selected position. After the ears were attached, the two halves and the one-inch strip in the middle were sewn together on the outside with bold black thread. There was no attempt to depict realism in construction, so stitching was used as accent. A nose was cut from heavy, textured, shiny black leather and glued to cap off the nose portion on the head. A T-shaped piece of white plastic (1/2" x 1/2" x 1/16") was fitted into a slot in the upper jaw of mouse's mouth for a protruding tooth. This white plastic was also used for the 1 1/2 inch diameter whites

of the eyes with the pupils painted (3/4" diameter) in the center with black acrylic paint. White boondoggle was cut into six four-inch lengths and knotted at the ends. They were inserted into slits in each side of the mouse's muzzle, with the knot inside holding the boondoggle in place to form whiskers. These whiskers and tooth had the versatility of being moved from the inside to present a greater animation of the puppet.

The body is a tapered sleeve of grey satin with arms of the same material attached and sewn in place. White duck gloves are used for the permanently fastened "hands." The body is Elmer's glued and sewn to the neck section of the puppet head. The shiny satin was used because it had a fine matching quality in color to the grey suede and this seen allowed a pleasing compatable contrast. Since a mouse displays literally no neck, a high, white lace collar was made to enhance the transition between the head and body, and a real ochre printed tie was cut to the mouses size, but it actually is 2/3 the length of the puppet for emphasis. Mr. Mouse also wears a red silk vest, which was cut to fit the body and arms, then sewn by hand to the sleeve form. When completed, the mouse displayed the appearance of a lovable, silly mouse that had a sophistication of attire. Mr. Mouse measures eighteen inches tall.

Mr. Frog: He could well have been constructed of a shiny silk, plastic or a glossy rubber to give the illusion of a slippery

amphibian. However, the artist selected a one-quarter inch colored foam rubber because it is light weight, holds its molded form, is easy to cut and work with, can be glued thus eliminating sewing, and primarily because it was never encountered in the research as being used for puppet construction.

The frog is basically a big mouth with a pupped head and body built around it. There are no "arms" or "hands" so it is necessary that the mouth, as in the mouse, assumes the functions of the missing extremities. The "mouth" foundation was cut approximately five inches square and one inch thick from a grey foam rubber mat. This piece was split horizontally resulting in two one-half-inch jaws for a frog head and the snout was radiused to a blunt form. The animator's hand could now grasp the jaws to operate them in opening and closing. Two two-inch styrofoam balls were glued to the back of the jaws, pupils recessed and painted in with black acrylic paint. A whole 11" x 14" sheet of light green one-quarter inch foam rubber was glued around the front of the top jaw and then molded around the sides and top of the head, cut around the bulbous eyes and allowed to trail down the back toward the floor. A whole 11" x 14" sheet of one-quarter inch medium yellow foam rubber was glued to the bottom jaw and around the sides, leaving it hang. Now, the green body and yellow chest were cut and glued together to form one unit. In this way the whole puppet was glued together as one piece, and not as a

head connected to a body. All gluing was done with Duco cement, for it dries fast and is strong, permanent and waterproof. The frog puppet resembled one large mitten for the animator's hand, and the springy, spongy foam rubber mouth could masticate with some reality and humor. He also has a red one-quarter inch foam rubber tongue which lays in the mouth.

The frog is basically fourteen inches high and nine inches wide at the mouth with the body tapered to an arm's diameter. This puppet became an extremely exciting contemporary product which could be made expediently with reasonable cost.

Mr. Scarecrow: Thus far in the planning, three animalstic puppets were conceived and left a void where a human form with an apparent rational mind could be utilized. In order to eliminate any specific identification with race, creed or color, the human form was achieved by Mr. Scarecrow -- a nebulous straw simulated image filling the clothes of a human being. First, a pattern was designed for the scarecrow to conform with the other puppets in size, since all the puppets were eventually to be used in a specific size stage area and no one could be extremely larger or smaller. The head was cut six inches in diameter plus the neck from yellow burlap to have the appearance of straw. It was stiched inside out and stuffed with rags to give it dimension. No features were added. A three inch by one inch diameter finger tube was inserted and glued for a neck. To the neck

a six inch long white duck sleeve was glued and wired for the body. An extension to this was a dark blue sleeve added at the waist to form the pants section. Now the scarecrow had a body which consisted of a shirt and pants. A large brass Levi dungaree button was put in place on the pants and the waist was girthed with a braided hemp for a belt. Since the shirt had no sleeves, holes were cut in the sides for the puppeteer's fingers to protrude to use as the puppets hands. To cover the animator's fingers, a black and red striped rayon tail coat was designed with sleeves in a position to coincide with the slits in the shirt. The coat was sewn to the shirt and two large pearl buttons adorned the front. Mr. Scarecrow has shredded yellow burlap tinted with a brown magic marker for hair and "hands". He wears a green felt hat draped over his eyes and a printed sepia rayon scarf about his neck. There are patches sewn about most of his attire.

This twenty-two inch high form, in comparison to the other three puppets, is rather limp and raggy to portray the droopy scarecrow image.

The exploration of puppets covered a vast area of new research. To mention a few facets, there were hard and soft headed puppets, tubed necks vs. the whole hand to control the head, the simplicity of stuffed burlap rag doll type to the more complex papier-mache head; size relationships, various glues (Elmers and Duco), paints (acrylics

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and enamels), building armatures, textured burlaps to ultra soft silks, foam rubbers, to various sewing methods.

Each type of puppet has its purpose and value to the individual puppeteer. The types selected here demonstrate some of the versatility of materials and methods of construction. For durability, papier-mache and stuffed cloth can be used, but cloth is much faster for production than the time consuming drying of papier-mache. Each choice has its advantages and disadvantages of production and presentation. A simple paper cup for a head and crepe paper sleeve glued to it can be a fine project for a child in a one-hour session on a playground. It serves a purpose but any quality constructed puppet needs time, if only for precise sewing and the drying time of the paints.

Since these four puppets were constructed to demonstrate various approaches to puppetry, it was also imperative that they were built with some precision to be used as prototypes for student stimulation in the field of puppetry.

In conforming to good academic procedure, the thesis effort began to relate to the artist's academic proparation. Since the puppets were basically a fine art and since the artist has been trained as a designer, he decided to produce a graphically designed project. The puppets were an experimentation of materials and eventually were to become a means to an end.

After weeks of research, it was decided to produce a well

designed teachers manual for the novice puppet instructor to teach the construction of hand puppets. The manual is in two parts. The first part introduces hand puppetry and some of the various basic processes that can be used by an instructor. The second part includes nine colored slides and thought-provoking questions accompanying each one for classroom stimulation. The teacher projects the slides in sequence and reads the questions. In this way, students see the actual artist's product and should be stimulated to do their own hand puppets in the classroom or to just write a story involving the characters in the slides.

The instructions show how various types of hand puppets can be made, but they do not include patterns or designs for specific puppets as made by the artist, since the student should be motivated to make his own types and characters.

Time periods may be set aside in class for the stimulation and construction process, but it need not necessarily be done all in one week or so. The drawing and design of patterns for characters could be one important initial phase -- research for different characters to satisfy each student.

The teachers manual must be accepted only as a basic guide and not a complete volume of the art and history of puppetry. It is an inspiration and good foundation to puppetry.

The book is called "The Hand Puppets Teaching Manual" and is constructed of two 8 1/2" by 11" double thick illustration board covers. The back cover has nine 2" by 2" squares (enclosed by matt acetate) to hold the nine slides in the student stimulation section, and can be reviewed by holding it up to the light. The book is bound by a standard plastic ring spine to allow the book to be laid flat or folded backward. A colored toucan cut out illustrates the front cover for a continuation of part of the actual puppet experimentation theme and relates to the slides in the back cover.

The lettering on the front cover was a combination of 36 pt. bold extended Microgramma, 36 pt. Brush Script and 14 pt. Venus extended.

The 8 1/2" by 11" pages are of Champion paper 65-70-75 pound Carnival stock. The first section is cream colored and the second section is tan. The covers are basically a light grey ground with a black bird and lettering.

After the completion of the puppets, a simple theme was used for the scenery. A barnyard was selected because it was a common ground for a frog, scarecrow, mouse and toucan. This scenery had to be painted with bright, gay colors and illuminated for the slide stimulation shots.

First, a six foot by twenty foot roll of white wrapping paper was taped to a wall and the barnyard scene painted on with poster paint. The design is simple and includes a red barn with windows and

doors and a purple roof, a gold and brown haystack, a blue sky with puffy white clouds, and green grass. A silo was constructed as an individual prop and placed in the foreground on the floor. The basic prop was painted silver with a round window in it, but was disguised as a "silo" by stapling red paper over it and black paper for the cone shaped top. The silver underpainting was manifested in the transitions of the slide sequence. Also in the foreground and immediately in front of the silo, a four foot by six foot fence was cut from the same size sheet of corregated cardboard and painted brown and white. This fence served as a stage or a place for the puppets to "stand behind." Actual tools were used as props for the puppets to work with.

The puppeteer stood behind the fence and manipulated the puppets for their different actions involved in the slide shooting. Another scene was painted on six four foot by six foot grey sheets of paper and taped together. The background was brushed in with dark blue poster paint to resemble the sky and included a yellow crescent moon and white stars and comets. The "silo" prop was used again in its other form and its use can be interpreted by the individual.

Thirty-six color slides were shot with Kodachrome X film, twenty color slides with Dynacolor and twenty color slides with Kodachrome II film. Also, twenty black and white exposures were made with Kodak Plux X film and fifty-six with Kodak Tri-X. The

best groups were selected for the thesis record and the teachers manual.

The slides in the student stimulation section of the teachers manual were shot and arranged in a definite sequence. However, the artist does not wish to attach a specific theme or interpretation to this sequence, for it may inhibit the imagination of the viewers.

For instance, to the more mature audience, the puppets may symbolize the struggle of life on this earth, and to the child the puppets may only be an extension of their world of fantasy which includes Santa Claus and the Easter Bunny.

Therefore, the manual, as in many of the primary students workbooks and guides today, much of the creative conclusions are left to the student.

The thesis that had for its initial purpose the construction of four large hand puppets was greatly expanded to a more extensive project. It now includes not only four large puppets and a complete diary of all the research and processes, but in addition involves a finished comprehensive of a teachers manual for puppetry. The manual contains a section on hand puppet construction and one promoting student involvement. Also, a slide sequence is used to relate the artist's finished experimental hand puppets to the finished teachers manual.

The thesis was challenging for the fact that it offered an inestimable background in history and methods of puppet construction for the artist to begin to achieve a proficiency in the field.

The teachers manual not only allowed a purpose for the puppet construction, but actually became a modern education teaching aid incorporating the use of visual projected images.

The thesis investigation of hand puppets can be termed as successful and rewarding in that it combined the graphic art of a well designed book with the fine art of puppet making, thus allowing the artist a firm foundation in the newly acquired skill of puppetry.

PHOTOGRAPHS





THE HAND PUPPETS

TEACHING MANUAL

(Copy)

The following text is abbreviated to the very rudiments needed for puppet construction. Therefore, it is best to become familiar with the material in the next few pages by several complete readings. This procedure will aid in expediting the classroom lesson and allow the instructor to know where specific material is located.

Some suggested materials

1. Paper (newsprint) papier-mache.
2. Wallpaper paste powder
3. Acrylic paints or artists oil colours

   Cobalt blue

   Medium green

   Ivory black

   White

   Burnt Sienna

   Vermilion

   Yellow Ochre

   Scarlet Lake
4. Shellac
5. Turpentine
6. Soft Hair Brushes
7. Wood
8. Cotton Broadcloth
9. Florist wire or soft wire

10. Plasticine
11. Plastic wood
12. Petroleum jelly
13. Glue
14. Colored tissue paper
15. Colored felts
16. Needles and thread
17. Yarn, wood, fur for hair

Each type of puppet has its advantages and disadvantages. Although the marionette has the versatility of movement, the hand puppet can be constructed faster and has more direct contact with the puppeteer for finer movements.

A simple glove puppet can be made by molding a lump of plasticine into the desired puppet head configuration with a neck attached. A piece of paper or cloth with a hole in it is used for the body and it is secured to the neck with a rubber band.

Types of Hand Puppets

Sock Puppet: A sock is stretched over the arm with features glued or sewed on. Unlimited facial movement.

Shadow Puppet: Cut out silhouettes "act" behind a rear lighted screen.

Glove Puppet: A form of glove with a rigid head attached. Worked from below.

Rod Puppet: Similar to a glove puppet but they have rods operated by the puppeteer to move arms, legs and head. Rods allow for longer arms and bodies and greater expressiveness of movement.

Marionette: Usually carved out of wood and operated on strings by the puppeteer above the stage.

Abstract Puppets: Depict such concepts as good, evil, love, etc. They include only the essentials necessary to arrive at specific results. Each abstraction may vary according to the artist's interpretation, but it must read well to an audience.

Puppets can be made of anything such as a piece of wire crumpled, tin can, rubber ball, paper cup and styrofoam balls. The possibilities are unlimited. With modern colored papers, cloths and plastics, outstanding solutions can be achieved with average materials around the home, school or playground.

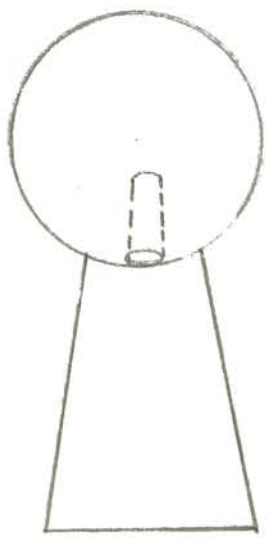
Generally, the head of a hand puppet is the first part of the puppet to be constructed. Also, since the round head is the basic design, many round heads can be made up for later use.

Puppet Heads: Draw approximate sketch or design first.

Rubber Ball: Select desired size

1. Make hole large enough for the foreginger to be inserted up to the second joint to keep it from slipping over the whole finger.

2. Add features with paint or glue on constructed parts of paper,



wood, plastic, etc.

3. Rubber cement the "body" to the head over the finger hole.

Cloth Head: Stockings or stuffed bags with neck tube. Paint or glue on features. Sewing of stuffed ears, noses, etc. can also be done.

Balsa Wood Head: Easily carved but expensive for classroom use.

1. Block must be large enough to include the neck.

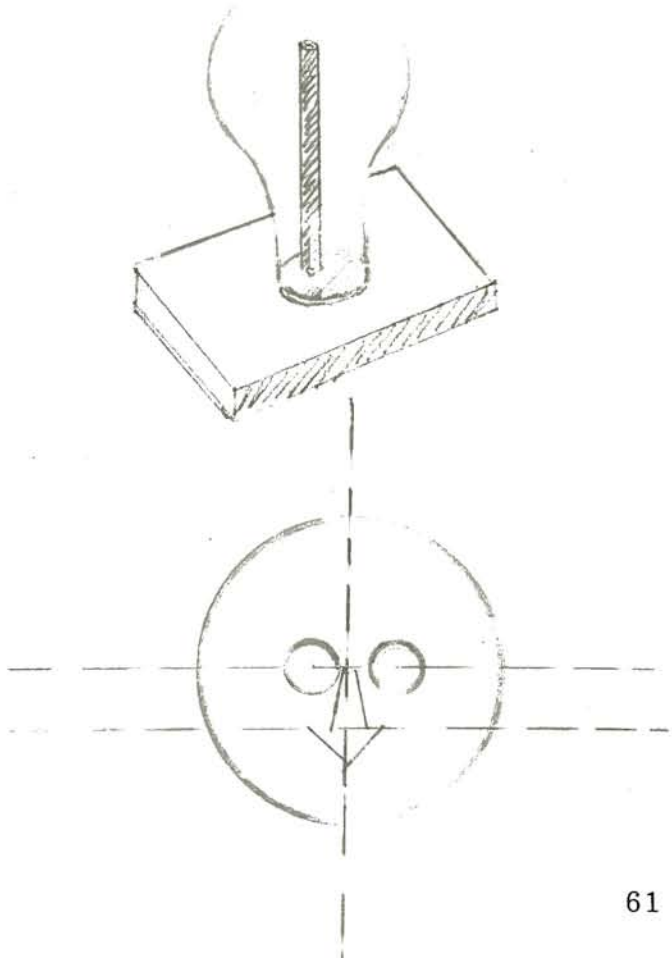
2. Lay out features on the block and carve with X-acto knife. Don't forget the ears!

3. Sand off to make the rounded features of the finished puppet. Don't sand or cut block away too fast -- features must be exaggerated.

Papier-Mache Head: Easy to use and the cost is very low. Plasticine head is modeled first. Plasticine has the advantage over clay that it is reusable.

1. About two pounds is used for each head with a diameter of five inches.

2. The plasticine is placed over a 1" diameter wood dowl 8" long glued into a 6" square piece of wood.



3. Rough in all features first -- then continue the rest of the head. Indicate eyes, nose, cheeks, jaw according to the character being constructed. Features that are being stressed must be exaggerated. Don't put in great detail for it only adds confusion.

Wooden tools can be purchased to model clay and plasticine.

Petroleum jelly is applied to the plasticine model before casting, for it facilitates an easy removal of the papier-mache head.

Papier-mache Method:

1. Newspaper is TORN into long strips about 1" wide.

2. Add 1" of water to the bottom of a 10" plastic basin.

3. Sprinkle wallpaper paste powder in and stir until there is a consistency and fluidity, but not lumpy. (Follow instructions on the package.)

4. Add wet paper all over the model.

5. Add all other layers of paper dipped into the paste.

6. Colored papers aid in knowing if the under layer is completely covered with the new one.

7. Dry in a low temperature oven with the door open or allow each layer to dry normally at room temperature.

8. Four to seven layers are sufficient, depending on the thickness of the paper.

9. When dry, cut the paper head from side to side in front of the ears and extract plasticine model.

10. Glue head halves together and paste over the seam.

Necks: Can be cut from paper tubes (when needed) to about the length of the second joint of the index finger, so the tip of the finger can overlap the top of the tube for neck control.

Undergarment or glove: Costume forms body.

1. Select material which best represents the animal or figure being constructed. (Example: Frog -- slick green plastic, rubber or silk.)

2. Make a pattern first on tracing paper and cut out with scissors.

3. Size -- depends on the size of the operator's hand.

4. Must be comfortable for ease of operation and movement. Light weight and cool.

5. Long enough to cover the arm to the elbow.

6. Cotton wadding in the shoulders, chest and stomach may be necessary for proper shape.

7. Fit glove to finger positions before gluing on the head.

Finger Positions: Usually the thumb and first two fingers, but better balance is achieved with the thumb, first finger and little finger. In the case of snakes and dragons, arms and legs are eliminated, and the whole hand operates the mouth.

8. Attach the neck to the body with glue and thread.

Accessories:

1. Hair: Felt, fur, string, yarn, crepepaper.

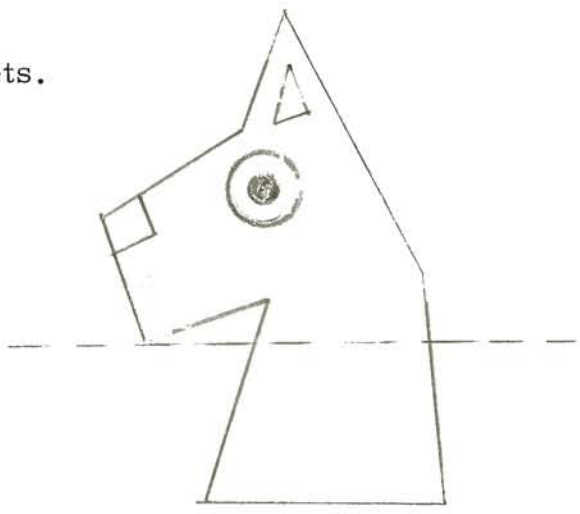
2. Eyes: Shiny materials, buttons, beads, shells, paint.

3. Hands: Controlled by fingers, are best made like mittens of cloth so that puppet can pick up props.

4. Feet: Usually not used on hand puppets.

Animals: Four legged animals must have horizontal head construction.

All imaginable animals can be constructed in the form of glove puppets.



Body -- real fur, velvet, knitted material, burlap.

Head -- can be made of papier-mache and covered with the same material as the body.

Basic Rules of Operation

1. Make facial features simple -- leave out detail.
2. Eyes should be average and not too outstanding -- focused to front.
3. Mouth closed - unless for special purposes.
4. Use deep planes of the face for shadow.
5. Cast neck with the head.

Many types of constructions are available, but the basic methods described here are the least complex and can be mastered by students and teachers inexperienced in the art of puppetry.

The visual stimulation section utilizing 35 mm slides allows the students to see a colored projected image on the screen for their interpretation. The slides are organized in a basic sequence to aid in a consistency of thought for the viewers. They are arranged in this sequence on the back cover of the manual for easy previewing by holding the open cover over a lighted area.

A black and white photo on each of the following pages represents each of the nine colored slides. This photo can aid the instructor with his prior preparation and is directly related to the ten suggested questions below it.

These questions only launch a discussion between the teacher and the students; thus the students build their own stories from their own answers. Since every individual is unique and has his or her own set of experiences, each contributes new material to the program.

Slide 1

1. Where is this place?
2. What buildings are on a farm?
3. What is a silo used for?
4. What shape is the silo?
5. How is a barn used?
6. What color is the barn roof?

7. Where does the haystack come from?

8. What do people do on a farm?

9. Does it look like a nice day?

10. What color is the sky?

Slide 2

1. Who is in the barnyard?

2. Where did he come from?

3. What does he look like?

4. Do frogs like farms?

5. Is there water on the farm?

6. Which way is the frog looking?

7. Why is he looking there?

8. What is he thinking about?

9. Is the frog going to do something?

10. Do you see anyone else there?

Slide 3

1. Who is behind the frog?

2. Does the frog see him?

3. What is the mouse doing there?

4. Where is the mouse looking?

5. Where do mice live?

6. What is the mouse wearing?

7. Is the mouse happy?

8. Do frogs like mice?

9. Is the frog a friend of the mouse?

10. Are they going to do something together?

Slide 4

1. Who is standing in front of the silo?

2. Was he there before?

3. Do scarecrows live on a farm?

4. What do scarecrows do?

5. What is the scarecrow wearing?

6. What color is the scarecrow's hair?

7. Is he smiling?

8. Do the frog and mouse see the scarecrow?

9. Why did the scarecrow come out of the field?

10. Are they all friends?

Slide 5

1. Who just arrived in the barnyard?

2. Where do toucans live?

3. Where is South America?

4. Does he live in the jungle?

5. How did he get to the farmyard?

6. Why is he there?

7. Is he a pretty bird?

8. What are the colors in his beak?

9. Do the other animals like him?

10. Why is the scarecrow's hand raised?

Slide 6

1. What is happening?

2. What is toucan doing?

3. What does a saw do?

4. What is scarecrow using?

5. What is a hammer for?

6. Who is the frog talking to?

7. Is everyone busy?

8. Is the silo changing?

9. Why does it look different?

10. Does the new silo have a window?

Slide 7

1. Does the silo look different?

2. What color is the silo?

3. What color was the silo before?

4. What is the round part of the silo?

5. What are they going to do with it?

6. Are the animals finished working?

7. Are they excited?

8. Who is that on the left in the picture?

9. Who is that on the right in the picture?

10. Who is in the middle of the picture?

Slide 8

1. Where are the animals?
2. Why are they there?
3. Are they playing or working?
4. Is the silo still used as a silo?
5. Are they going to live there?
6. Is it a nice place to live?
7. Are they going somewhere?
8. Can they go in the silo?
9. Where are they going.
10. Are they saying goodbye?

Slide 9

1. What happened to the silo?
2. Is it a silo now?
3. How do you know this?
4. Where are they?
5. What is in the sky?
6. What colors are the moon and stars?
7. Are they travelling fast?
8. Do they enjoy this trip?
9. Would you like to go with them?
10. Can they land on the moon?



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