

# Hand to Heart

*A World of Puppetry*



**ARTMOBILE**

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***Traveling Throughout Bucks County  
September 2001–June 2003***

## EXHIBITORS

### "HAND TO HEART: A World of Puppetry"

Henry Ahrens: *private collection*

Ballard Institute and Museum of Puppetry: *Frank Ballard*

Brownstone Puppet Theater:

*Robert and Nancy Brownstone*

Judy Caden: *private collection*

Henson Productions

Traci Morris: *private collection*

Mum Puppet Theater: *Robert Smythe*

Virginia Smith: *private collection*

Spiritree: *photographs*

Wildlife Conservatory Society: *video and photography*

Good Toys Toy Store, Clinton, New Jersey: *bands-on puppets*



ARTMOBILE, the outreach museum of the Department of the Arts at Bucks County Community College, is celebrating its twenty-fifth year of bringing the arts to the school children and adults of Bucks County through its visits to schools and public sites.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.



The Institute of Museum and Library Services, a Federal agency that fosters innovation, leadership and a lifetime of learning, supports Artmobile. *HAND TO HEART: A World of Puppetry* is supported in part by a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts. Additional support is provided by an anonymous donor.



**For more information about Artmobile and its programs, please call Fran Orlando, Director of Exhibitions and Artmobile at 215-968-8432 or email us at [artmobile@bucks.edu](mailto:artmobile@bucks.edu). Visit our website at [www.bucks.edu/artmobile](http://www.bucks.edu/artmobile).**



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## A C K N O W L E D G E M E N T S

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**W**HEN I FIRST RECEIVED the request to curate a puppet exhibition, I was not at all sure how I would effectively make it happen. Through word of mouth, and many telephone calls to gracious and helpful puppeteers, I was able to gather a collection of work that I hope will inspire hearts and open minds to the possibilities that the art of puppetry provides.

I would like to extend my appreciation to Alan Louis and Lisa Rhodes, at the Center for Puppetry in Atlanta. They provided pounds of information and materials for the teachers' manual. Included among the many strangers who were so kind is Bart Roccoberon, the Director of the Puppetry Program at the University of Connecticut. Bart was generous with both his time and knowledge. His commitment to higher education in the field of puppetry is extraordinary. Thank you to Frank Ballard and his willingness to participate in this exhibition and loan some very precious pieces from his museum collection. And thank you to Nancy and Bob Brownstone for opening up their home and heart to me; for sharing stories, time, and their puppet collection.

I want to extend a special thank you to Henry Ahrens, a longtime resident of Bucks County, for allowing Chris Craig and myself to come and select puppets from his extensive puppet collection. Henry was quite gracious and wanted to see his treasures seen and enjoyed by all who will visit the Bucks County Community College Artmobile.

And to Dr. Christina Craig, thank you for her unending belief in my abilities to teach, curate and live an artistic life. Thank you to my student volunteer, Mary Grissett, for her hard work with putting the pieces together for this teachers' manual. Without her, it would not have been possible. I would like to thank Fran Orlando, Artmobile's Director, for giving me the opportunity to curate this exhibition. And finally, thank you to Paul for enduring this entire puppet experience, the phone calls, the traveling, the study room turned into storage, and for his love and support.

With warm regards and hope for an exciting year of puppet exploration,

BONNIE A. BERKOWITZ, MA, ATR-BC

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I OFFER MY HEARTFELT THANKS and deepest gratitude to all those who helped to make my dream for this exhibition a reality, especially:

Kim Traub for her enthusiasm and valuable suggestions at the conception of this project.

Pat Freeman, Candace Helmstetter and Ann Lamartine for their clerical assistance.

Bonnie Berkowitz for her curatorial skill, her work on this Teacher's Manual, and for "keeping the faith" when the road was rough.

Misty Haedrich and Danielle McIlhenny for their considerable talent, hard work and good humor in dealing with the installation of this exhibition.

Annette Conn, Vice-President and Dean of Academic Affairs, Karen Dawkins, Dean of Enrollment Management, and Frank Dominguez and Maureen McCreddie, Chairs of the Department of the Arts at Bucks County Community College for their belief in the importance of the arts in education and their support of Artmobile.

The many other dedicated members of the Bucks County Community College family, especially in the areas of security, maintenance, accounting, budget, purchasing, payroll, public relations and computer operations, upon whose daily assistance Artmobile relies.

And finally to our Artmobile Guides for this exhibition Donna Getz, Terri Grasso and Mary March whose knowledge and enthusiasm will bring *HAND TO HEART: A World of Puppetry* to life for more than 40,000 visitors at 81 schools and 12 public sites over the course of its two year tour of Bucks County

FRAN ORLANDO, *Director of Exhibitions and Artmobile,*  
*Bucks County Community College, Newtown, PA*

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**I**MAGINE. You are seated in a darkened space. All your senses are acutely focused on what is about to be displayed before your eyes. From ancient times to the present, a kind of magic occurs. A candle is lit, a spotlight aimed, a curtain parts. An animated figure is revealed, perhaps a bronze mask, or a simple carved block of wood, fashioned together in the likeness of its maker.

You are transported to a place where reality is temporarily suspended, a place where life's dramas are acted out in a milieu of fantasy, metaphor and enchantment. The art of the Puppet Theater gives us all an opportunity to witness stories of heraldic and horrific human experiences.

The collected works in this exhibit "HAND TO HEART: A World of Puppetry" represents approximately 130 years of object making from many different regions of the world. Puppets have endured through storytelling and entertaining both children and adults. You are invited to begin a journey of education and exploration of a subject that easily provides the teacher and student with many opportunities to integrate core curriculum, collaborate with interested colleagues, and to create with all subject matters. Imagination, critical thinking, problem solving, a study of aesthetics, and an historical understanding will lead to a productive and inventive process.

This manual will provide basic knowledge of who, what, where, and when in the field of puppetry. Bringing this information into your classroom before and after your visit to the Artmobile will help to foster many ideas and creative endeavors. The world of puppetry awaits you.



BONNIE A. BERKOWITZ, MA, ATR-BC

**A**NY INANIMATE OBJECT brought to life and animated by means of human manipulation is a puppet. Puppetry, then, is the theater of manipulated objects. Puppets come in many shapes, sizes and forms, but are generally defined by their mode of operation. For instance, puppets which are moved or manipulated by strings are called string puppets or marionettes. Other primary forms include hand puppets which fit onto the puppeteer's hand like a glove and are worked by manipulating the hand; rod puppets which are worked either from above or below by means of rods or sticks which generally control the head, arms and legs; body or costume puppets in which the puppeteer actually controls a full figure from within the puppet; and shadow puppets which are generally flat, cut-out figures designed to either cast a colorful shadow or act as a silhouette on a screen.

For thousands of years and in most cultures puppetry has captivated and fascinated audiences with its magical and mysterious capabilities. Puppets are capable of performing mind-boggling feats such as soaring through the air or breaking apart into a dozen pieces only to be made whole again later. While human actors are limited and constrained by their bodies, puppets can reach beyond the "real world" and present fantastic scenes because of their physical construction. When brought to life the puppet can offer an exciting world of art and entertainment, rich in myths, ritual and cultural heritage.

### Roots In Ritual

Puppetry's roots may be traced back thousands of years to its appearance in religious ceremonies. Puppetry has been performed by priests and shamans at holy times to make offerings to the gods and to celebrate important life cycle events.

Written documentation of puppetry's beginnings may be traced back to Asia where it simultaneously developed in India and China in the ninth century B.C. Puppetry in India has appeared at fairs, in religious celebrations and at rites of passage. The plays combine magic, healing power, and religious beliefs of the people and are performed to celebrate the Hindu epics Mahabharata and Ramayana. Although today the puppetry theater is much more secular (puppets now teach population control and oral rehydration) it would not continue without paying proper respect to past tradition.

Puppetry also appears in West Africa in the Segu region of Mali. Here puppetry is performed by the youth associations. The puppets are manipulated by young men. Generally, the smaller wooden rod puppets appear atop a large character constructed of wood and draped with cloth. The puppeteers are completely hidden within this costume and it is from this vantage that the puppets are operated. The puppetry performances occur twice annually thus adding a ritualistic element to the plays. The plays happen at planting and harvest time and represent three character types: the creatures of the bush; the people within the community; and the spirit world.

### Heritage, History and Modern Myths

Puppetry has been and is utilized to communicate the myths, legends and folklore of cultures across the globe. Puppetry is a vehicle which has transmitted the heritage and history of cultures for thousands of years and which thrives today by reinterpreting popular myths for contemporary audiences.

Many people learned of classic stories through the puppet theater. Tony Sarg, for instance, popularized puppetry in the United States in the 1920's with his versions of Alice in Wonderland and Rip Van Winkle. Many puppeteers worked with the Sarg company, including Bil Baird, famous for his early work in television and film, and Margo and Rufus Rose who later performed on "The Howdy Doody Show."

Contemporary artists are producing worlds on the adult level which reinterpret our myths and present a unique perspective on the world with biting socio-political commentary and visually arresting artistry. The works of these artists have been recognized for their outstanding achievement with numerous Emmies, Obies and MacArthur fellowships for Julie Taymor and Bruce Schwartz. *The Box*, by Walton Harris and Dirk Hays, is a creation story of two civilizations: a mechanical industrial society of wrenches and hammers in an agricultural civilization of potato people. A wrench and a potato meet, fall in love, and have a child, but soon the two civilizations go to war with each other to determine which will keep the child. Complete annihilation follows. This piece provided a humorous look at our world and the ongoing struggles for power and peace.

Puppetry in China and Japan conveys the history and heritage of the people with its presentation of legendary folk and military heroes. In China popular plays sprang forth from Chinese historical tales, romance stories, legends of outlaw heroes and the supernatural. In Japan many of the tales told today were popularized in the 18th century. A popular theme is the struggle between love and duty.

Japan is famous for its Bun Raku style of puppetry, a form of rod puppetry which most often utilizes three puppeteers per puppet. One puppeteer controls the head and one arm, another the second arm, and the third the feet. The puppeteers, generally dressed in black, are visible behind each puppet. This form of puppetry requires great skill and choreography and is said to have influenced Kabuki theater.



## Mirth, Mockery and Amusement

Puppetry plays many roles in society. We have seen it as an expression of ritualistic and ceremonial times and as a transmitter of a community's heritage and history. Puppetry also plays another important role, that of entertainer, clown and comedian. One popular clown is Mr. Punch. Since the seventeenth century, "Punch and Judy" puppet shows have been entertaining audiences around the globe. This satirical tradition, which can be traced to Italy's *Commedia Dell'Arte* and its character Pulcinella, had been adopted and domesticated by various countries. Pulcinella's cousins include Germany's Kasperle, England's Punch, Russia's Petroushka, Turkey's Karagoz, Egypt's Aragouz, and France's Polichinelle. Polichinelle was France's favorite anti-hero until the arrival of Guignol who surpassed him in popularity. But Punch and Judy shows remain popular throughout the world because of Punch's irascible and clever nature. Not only could he escape punishment by policemen and judges, but Punch was able to trick and hang the devil himself.

Another popular entertainment can be found in South America where the Mamulengo tradition in puppetry is quite popular. The roots of this puppetry style are found in a diversity of cultures. Mamulengo puppetry fuses the folk traditions of native populations and black culture, as well as drawing from colonial Hispanic and Portuguese influences. This lively, often bawdy, street theater is performed in the Recife vicinity of Brazil by itinerant puppeteers with little or no education.

Television and film have exposed American audiences to a world of humorous puppetry including Burr Tillstrom's *Kukla and Ollie*; Howdy Doody, as performed by Frank Paris and the Roses; Bil Baird's popular work in "The Sound of Music"; Wayland Flowers' *Madame*; and the work of Jim Henson.

Jim Henson (1937–1990) created over 2,000 characters in his career which began in 1954 with the television program "Sam and Friends." In the 1969 "Sesame Street" debut, the Muppets began teaching generations of children how to read and count. Jim Henson himself manipulated Link Hogthrob as well as Kermit-the-Frog, Emie and other Muppet characters. Link and Dr. Strangepork appeared with First Mate Piggy as crewmembers on the *Swine Trek* in "Pigs in Space" episodes of "The Muppet Show." Henson's films include *The Muppet Movie*, *The Dark Crystal*, and *Labyrinth*, a fascinating fantasy which combined live actors with realistic puppets. These films, along with "The Jim Henson Hour" and "Dinosaurs" television shows, take electronically controlled puppets to a new level.

## Conclusion

The world of puppetry mirrors the world in which we live. In speech riddled with symbolism, puppetry comments on the very issues that bind a community together—shared values, beliefs and traditions. When looking at puppetry as a means to understand others, we must also utilize it as a tool to understand ourselves.

The puppet stage is a microcosm reflective of the world in which we live. Puppets are created to mirror, satirize, and elevate our lives through our aesthetic sensibilities, our celebrations and rituals, our myths and stories, and our sense of humor. By examining the many facets of our lives in which puppets participate we discover that puppetry is as diverse, rich and complex as the world in which we live. The puppet play becomes an eloquent and symbolic echo of a much more grand drama: the human condition.

*Puppetry: Echoes of Society* is supported by a grant from the National Endowment for the Arts.

*Exhibition Curator:* Kerry McCarthy. *Exhibition Designer:* Suzy Ferriss. This article is gratefully reproduced with the permission of Alan Louis, Education Director for the Center for Puppetry in Atlanta, Georgia.

**BIL BAIRD (1904–1987)**

Bil Baird was one of the world's most famous puppeteers. He was born in Grand Island, Nebraska, and educated at the State University of Iowa and the Chicago Academy of Fine Arts. His career, spanning more than fifty years, began with Tony Sarg and brought his own puppetry into every aspect of the theatre world—night clubs, touring and trade shows, fairs and vaudeville, television and films, and Broadway musicals. In 1962 the Baird company toured India, Nepal, and Afghanistan, and, in 1963, Russia, under the auspices of the U.S. State Department. From 1966, his activities were centered in his 6-story puppet theatre at 59 Barrow Street in New York's Greenwich Village.

*"Toward an Art of the Puppet"* New York's Heritage Exhibition Brochure. 1970, p. 4. From The Ballard Institute and Museum of Puppetry website: <http://www.sp.uconn.edu/~wwwsf/bimp>

**SHARI LEWIS (1933–1998)**

Shari Lewis was born in 1933. She made a lifetime career of entertaining children with a sidekick puppet named Lamb Chop. It all started when she and her sock made a guest appearance on a TV show. Kids loved it—and so did parents. By 1960, the perky, pint-sized performer with the flaming red hair had her own show, "The Shari Lewis Show," encouraging kids to participate in fun-filled games while teaching them moral lessons through song and dance.

Her innovation in children's programming didn't stop with Lamb Chop. The latest of her many shows, the PBS children's series "The Charlie Horse Music Pizza," became a family venture, with daughter Mallory and husband Jeremy Tarcher as part of the creative team. Lewis was a gifted singer, dancer, writer, ventriloquist and musician. She wrote over 30 books, sold thousands of videos and won 12 Emmys, including five for her last PBS series, "Lamb Chop's Play-Along." Shari Lewis died on August 2, 1998 while battling pneumonia. CNN Correspondent Jill Brooke contributed to this report.

From the CNN website: <http://www.cnn.com/SHOWBIZ/TV/9808/03/shari.lewis.obit/index.html>

**MARGO and RUFUS ROSE**

Rufus Rose was born in Connecticut, and educated at Antioch College. Margaret Skewis Rose was born and educated in Iowa. In the late 1920's they were members of the Tony Sarg Company. They married in 1930, starting the Rufus Rose Marionettes in 1931. Their touring productions continued until 1942. In 1938 they produced a full-length advertising film and in 1948 a telecast of Scrooge, on Christmas Eve, over ABC-TV. In 1952 they became associated with The Howdy-Doody Show, continuing until 1960. Margo and Jim Rose, the oldest of three Rose sons, were associated with the 1970's revival of that show.

*"Toward an Art of the Puppet"* New York's Heritage, exhibition brochure. 1975, pg.32. \*Abridged; from The Ballard Institute and Museum of Puppetry website: <http://www.sp.uconn.edu/~wwwsf/bimp>

**JIM HENSON (1936–1990)**

Jim Henson was born in Greenville, Mississippi on September 24, 1936, and grew up in Leland, MS. As a child, Jim Henson had an interest in both art and television. His maternal grandmother was an artist and she supported and encouraged his artistic efforts. In 1954, while still in high school, he began performing puppets on a Saturday morning TV program. The following year, as a college freshman, he was given his own daily show, Sam and Friends, on an NBC station. In the mid-1960s, Joan Ganz Cooney, a public television producer, began work on Sesame Street. Cooney asked Jim to create a family of characters to populate Sesame Street, which premiered in 1969. Working with Children's Television Workshop on Sesame Street gave Jim the opportunity to continue his experiments with film techniques. Sesame Street illustrated the Muppets' appeal to children, but Jim's goal was to entertain a wider audience. After years of promoting the idea for The Muppet Show, Jim received backing from the London-based television producer, Lord Lew Grade. Production began in 1975 at Grade's ATV Studios. The Muppet Show characters have since starred in six feature films: The Muppet Movie; The Great Muppet Caper; The Muppets Take Manhattan; The Muppet Christmas Carol; Muppet Treasure Island and Muppets From Space. In the 1980s, Jim brought two fantasy films to the big screen. The Dark Crystal and Labyrinth challenged Jim to develop elaborate three-dimensional characters with advanced movement. The extensive multi-talented staff that worked on these two films formed the basis for Jim Henson's Creature Shop™. Founded in 1979, the shop continues to be a premiere creature building workshop in the entertainment industry. The award-winning animatronics work produced by Jim Henson's Creature Shop™ sets industry standards while bringing unseen worlds to life. Throughout the 1980's, Jim continued to create television specials and series such as Fraggle Rock, Jim Henson's Muppet Babies, Jim Henson's The Storyteller, and Jim Henson's Greek Myths. On May 16, 1990, after a brief illness, Jim died in New York City, but his work continues to entertain a global audience through The Jim Henson Company. Jim had the ability of drawing together a team of performers, artists, and collaborators who shared his vision and creativity. The Jim Henson Company continues to dedicate itself to continuing the work that Jim had so successfully accomplished during his lifetime.

From *"The Jim Henson Company"* website at: <http://www.henson.com/creators/index.html>

**LOU BUNIN (1904–1994)**

Lou Bunin was born on March 28, 1904. He found his way to the art of puppetry and animation, through his work on films such as "Bury the Axis" in 1938, and "Peter Roleum and His Cousins", in 1939. It is likely that Bunin met his wife Florence, a costume designer, during the 1946 production of "The Ziegfeld Follies". In 1950, the couple worked together on the movie "Alice in Wonderland", which Bunin also directed. A blend of puppet animation and live action, "Alice" is



thought to be only one example of the extremely creative and professional style that Bunin was known for in the entertainment industry. He died on February 17, 1994, in Englewood, New Jersey.

From the Internet Movie Database website: <http://us.imdb.com/Name?Bunin,+Lou>

#### TONY SARG (1880–1947)

Tony Sarg learned creative skills from his parents. He rebelled against his military training to become an illustrator. To distinguish himself as an artist and promote his career, he took up marionettes as a hobby and performed them for his friends. He spent many days watching a well-known puppeteer in England, Thomas Holden, and figured out for himself the tricks of the trade. With this knowledge, fleeing from the anti-German attitudes in England at the outbreak of World War I, Tony Sarg immigrated to America with his family. He produced and toured puppet shows throughout the United States. He wrote and illustrated children's stories and 'how-to' publications on marionettes, making it possible for children to participate in puppetry as a home or school activity. Unlike his European peers, Tony Sarg believed in revealing how his tricks were produced. This, along with his charming personality and keen business ideas, helped Tony Sarg to popularize puppetry in America on a grand scale.

Many talented individuals began careers in Tony Sarg's studios, including Bil Baird and Margo and Rufus Rose. In 1939, Tony Sarg's business went bankrupt. Puppets were sold or given to employees to settle his debts. Tony Sarg died in 1942, three weeks after an emergency appendectomy.

From The Ballard Institute and Museum of Puppetry website: <http://www.sp.uconn.edu/~wwwsfa/bimp>

#### BURR TILLSTROM 1917–1985

It's been over 50 years since Burr Tillstrom and his Kuklapolitans first beamed into people's living rooms on television. Called "Junior Jamboree," it debuted October 13, 1947, and became "Kukla, Fran and Ollie" within a few months. Tillstrom and partner Fran Allison improvised each program. They discussed ideas and went through songs, to be sure everyone had the right key or idea, but what followed was improvised as it happened. Burr's reason for this: 'You don't need a script when talking to friends.' Tillstrom drew on friends and family for inspiration for his puppet characters, but they ultimately developed personalities of their own. Though his puppets were simple, Tillstrom was a veteran puppeteer by the time the show went on the air. In 1949, it was broadcast nationally on NBC and the Kuklapolitans acquired their own place in American life. Fans were legion, loyal and everywhere. Though everything on "Kukla, Fran and Ollie" was something children enjoyed, Tillstrom never tailored his show for children. He used big words, made references to literature, and centered lots of episodes around classical music. To him, puppetry was an art form. The show worked for all ages, adults and children alike. Ultimately, the achievement of "Kukla, Fran and Ollie" escapes all definitions but one: "What Burr did," says Keith Herbert (Fran Allison's hairdresser on the set), "was not puppets. It was magic." Other young puppeteers, including Shari Lewis and Jim Henson, received valuable encouragement in their early careers from Tillstrom.

—Sara Burrows

From the "In the Loop" website: <http://www.intheloop.net/newsstand/life/030499/puppet.html>



**T**HIS SECTION will provide Pre-Visit Activities to prepare your students for their visit to the Artmobile. Please find as well Post-Visit Activities that will enhance and encourage exploration of puppetry long after your visit has passed. It is my sincere wish that you will find these ideas inspiring, that they will spark your creativity and imagination, allowing you to explore the art of puppetry as a way to bring enchantment, learning, and fun into your classroom.

## PRE - VISIT IDEAS

### 1. A Discussion Guide

*What is a puppet?*

An inanimate object whose movement and speech are controlled by a puppeteer.

*What is the difference between a puppet and a doll?*

A puppet is manipulated to simulate life-like movements.

*What is puppetry? Can you describe the various elements of puppetry?*

Puppetry is the art of performing with a puppet. It incorporates a stage, props, lighting, an audience, improvised and/or pre-written scripts, a puppeteer, and puppets of various kinds.

*What factors determine the look of a puppet?*

Medium, style, costume, and puppet type all influence how a puppet looks.

*What features are most effective on the puppets?*

*Least effective? Why?*

Depends on the type of puppet; hand puppets may have effective arms but ineffective legs. Some marionettes have effective bodies but their mouths are permanently shut, where other puppets can express themselves by speaking, or moving their eyes.

*What are the primary aspects of planning a skit? Difficulties in planning a skit?*

Deciding on and developing a storyline and plot; breaking the story into acts; planning the physical placement of the puppets and developing their interpretation of the story. Some may find it difficult to develop all characters without detracting from the story's main character, while it may be difficult for others to develop a plot/theme. Prepare to receive varied responses in answer to difficulties.

*As a performer, what do you think are important considerations of performance?*

*As audience members, what do you think are important considerations of performance?*

Comfortable seats; good environment; clearly audible music or speech; ability to see stage but not behind backdrop; ability to see the puppets with an unobstructed view; enthusiastic characters.

### 2. Learning about various puppets that will be seen at Artmobile

Find definitions of puppets on page 17.

Discuss the puppets with your students when you prepare them to go to the Artmobile.

- Hand Puppet (includes blockhead, sock, finger, and glove; hand is source of manipulation)
- Rod Puppet (uses rods to manipulate body, arms, or legs)
- Marionette (articulation of body is through the manipulation of strings)
- Bun Raku (Japanese form of puppetry utilizing hand and rod)
- Shadow Puppets (uses rods to move puppets with images cast in shadow onto a scrim)
- One-Story High Puppets /Body Puppets (worn by the puppeteer over the entire body)

### 3. Recognizing the Puppets We Know

*Review the current puppets on TV* (Sesame Street; Bear in the Big Blue House; King Friday, Queen Sara, Prince Tuesday, Henrietta Pussycat and X the Owl of Mr. Roger's Neighborhood; Lionel and Leona of Between the Lions; Wimzie of Wimzie's House; VeggieTales; The Book of Pooh).

*View clips or films of shows and movies that use puppets* (Go to: <http://pbskids.org/> for clips from Mr. Roger's Neighborhood; <http://www.ultinet.net/~kfo/> for clips from Kukla, Fran and Ollie; show excerpts from any of the Muppet movies, Labyrinth, or The Dark Crystal).

*Research your library for puppetry resources;* encourage your Librarian to subscribe to the journal from Puppeteers of America.

### 4. Contact The Wildlife Conservation Society and Use Their HELP Curriculum

The Wildlife Conservation Society supplies teachers with HELP, the Habitat Ecology Learning Program.

See the "Education Centers of Puppetry" section within this guide for more information.

## POST-VISIT IDEAS

### 1. Discussion: Getting Your Students to Talk About the Artmobile

*What did you see? What was the best thing that you saw?*

*What was your favorite type of puppet? Why? What are the kinds of puppets you would like to learn more about?*

### 2. Experimenting with Creating Puppets

Use miscellaneous and found materials to make a puppet; limit the time allowed to encourage spontaneity. Refer to the templates at the end of the manual for patterns.

Make costumes. Consult sewing how-to books, or seek out your school's Home Economics teacher for advice, tips, and technical support.

### 3. Producing the Play

Will your students write their own play, or consult a pre-written play? See page 10, *Create a Simple Libretto*, for steps to writing a storyline.

### 4. Articulating the Puppet and Interpreting the Play

What gestures and movements help the puppet convey emotion, or support the action occurring onstage? Conduct improvisations to practice interpretation techniques. Can the audience hear you? Are you speaking loud and clear?

### 5. Building Stages

*What kind of theater will be best for the story being told? Best for the puppets? What can be done with staging, props, the proscenium, backdrops and lighting?* Make props if the ones you want cannot be found. Use oversized props. Consult the Art Teacher/Industrial Arts for feedback on backdrops and props.

### 6. Performance

Set a date for the performance(s) to occur. Conduct several rehearsals to work out all technical and performance problems. Finalize stage lighting and music to accentuate the production. Invite the guests and work out seating arrangements. Design and print out programs from computer resources. Contact the local paper for publicity and advertisement. Make and post flyers if appropriate.

### 7. Explore Diversity Through Puppet Theater

Research the use of puppetry by other cultures. Compare and contrast the following:

- Spirituality
- Religious roles
- Personal/Societal aspect: African puppet theater celebrates harvesting and planting of crops; Indonesian wayang puppetry marks milestones such as birth and marriage; Turkish shadow puppet theater mercilessly pokes fun at people entangled in circles of gossip, rumor, and scandal. How is puppetry used in our country?

- Is the art of the culture reflected in its theatrical productions? Does the United States use art that reflects a singular style, or is American art a blend of various ethnicities, as is our population?
- Explore puppetry specific to a culture:
  - Produce traditional plays*
  - Find cultures that have taken a specific type of puppet (i.e., Indonesian culture and the rod puppet, Japan and Bun Raku or German marionettes) and "specialized" in it, or elevated the manipulation of that specific type of puppet to a new level.*

### 8. Use puppets to address, explore, and role-play everyday, real-life situations and struggles

Improvise and role-play these situations:

#### **Younger Students:**

- Sportsmanship vs. Poor Sportsmanship
- Good Manners and Courtesy vs. Bad Manners and Rudeness
- Responsibility vs. Irresponsibility
- How to Handle Conflicts with Friends/Bullying
- Justice vs. Injustice
- Prejudice vs. Tolerance

#### **Older Students:**

- Poverty vs. Wealth
- Prosperity/Good Times vs. Adversity/Bad Times
- Handling Traumatic Loss/Crisis/Grief/Illness/
- Body Image
- Peer Pressure vs. Being True to One's Self
- Violence vs. Peacemaking

### 9. Outreach

Bring your students to perform for: preschool children; children in younger grades; nursing home residents; seniors in retirement villages, or assisted living facilities; children in hospitals, etcetera.

### 10. Finding Inspiration

Where can you find inspiration for the plays that you and your students will produce?

- Biographies; historical documents; old newspapers; speeches; video documentaries; autobiographies.
- Existing fables, stories, ethnic stories, European tales.
- History of foreign lands—explore the history of Asian and non-western cultures, North and South America civilizations.
- What are the issues that your students are facing today? Brainstorm with them about their hopes and dreams.



## CREATE A SIMPLE LIBRETTO IN THE CLASSROOM

A libretto is an opera's basic structure. Write down each numbered step on a large piece of drawing paper; tape them around the classroom. Conduct a writing session using group process. Have students work on one number at a time.

- 1. Theme.** Who is the main character of the story, also referred to as the Protagonist? Are they male, or female? What is their age, their ethnicity, and their lifestyle? What is their personality?
- 2. Why?** Why does this character exist? What do they do with their life? What are they about?
- 3. Protagonist's Needs.** What is this character's struggle, or primary need? Is it money, love, freedom? Is it the struggle for justice, or is it a search for truth?
- 4. Antagonist.** Someone in direct conflict with main character. The antagonist can be a family member, enemy, former friend, co-worker, classmate, or anyone who produces conflict for the main character.
- 5. Key Plot Device.** What created the conflict? Was it a broken agreement, illness, a lost object, jealousy between the two characters? Does the conflict evolve as the story evolves, or is it visited in a flashback or memory? To help the audience understand the impact of the conflict, do you need to explore the relationship before the conflict occurred?
- 6. Visual Look.** What time period does the story occur in? What style will it have (i.e., fantasy, realistic, illustrative, surrealist, etc.)? How can scenery, props, and costuming pull together the visual look?
- 7. Other Significant Characters.** Who are the people surrounding the main character? Some examples could be parents, siblings, family members, neighbors, and people within the community. To what extent are they important to the main character? How are they significant to the antagonist? What does their presence contribute to the theme and plot?
- 8. Musical Representation.** Dynamic, colorful, textured, rhythmic, soft, hard, flowing, choppy: how will you use these different music styles to accentuate the action in the play? Should you consider the time/era in which the story occurs when selecting music to accompany a play?
- 9. Costumes.** How will costumes support the visual look that you want? What fabrics will fit with the style and look of the story? What do the costumes say about the character's personality?
- 10. Most Significant Line.** The most significant line is a repetitive device used within the scripting and is stated throughout the play. It typically reflects the main character's primary need or is the reason why the main character exists.

Summarized from The Metropolitan's "Opera in the Classroom" Program.



## TIPS ON OPERATING HAND PUPPETS

**Finger Movement.** Moving the hand during manipulation enlivens and authenticates the puppet. How can a hand puppet show joy (arms stretched out wide), sadness (head down), agreement (nodding), or enthusiasm (rubbing hands)? How would a puppet say goodbye, wave, or clap their hands in glee? When people walk, their arms move; when your hand puppet "takes a walk", wouldn't his arms move, also?

**Improvisation.** Impromptu, unrehearsed conversation without a preliminary script. Demands that each puppet react off of the other puppet.

**Interpretation.** Moving the puppet in a manner so that its actions coincide with the story and dialog.

**Mouth Puppets.** Type of hand puppet manipulated by bending the hand at the wrist, inserting the thumb in the lower jaw and the four remaining fingers in the upper jaw. Moving the thumb and fingers together and apart simulates the closing and opening of the puppet's mouth.

**Pantomime.** The art of practicing hand movements in order to change and refine techniques. Practicing pantomime helps a puppeteer learn to effectively manipulate and articulate a puppet.

**Posture.** Good posture ensures that the puppet is maintaining eye contact with the audience. Maintain good posture by extending the arm straight ahead from the shoulder and bending the arm 90 degrees from the elbow so the forearm is held straight up. Keep the wrist straight.

**Wrist Movements.** Movement adds a lot to a performance when used correctly. By turning the wrist from side to side, the puppet appears to say "No", or disagree. Turning the wrist back and forth makes the puppet appear to be shy, be reading a book, or search for something. Bending the wrist also makes the puppet bend and enables it to take a bow, bend down to pick something up, or even sit down.

These tips can be found in thorough description in "Making Puppets Come Alive: A Method of Learning and Teaching Hand Puppetry," by Larry Engler and Carol Fijan. Step-by-step photos accompany tips.

## PUPPET ACTIVITIES FOR THE CLASSROOM

### FINGER PUPPETS\*

*Projected grade Level:* K–2nd (adaptable to any age)

*Subject:* Family Finger Puppets

This activity might be a good choice for the beginning of the school year. Students can create finger puppets of their families. Then, the puppets may be used to introduce themselves and their families to their classmates.

**To make,** follow the directions from the *Finger Puppet Template* on page 29. This activity can always be modified for the less skilled or more advanced students. Various themes can always be addressed. The magic for the students is when you watch them make their puppets come alive! No need for any elaborate stage!

\* The book *The Art of Making Puppets and Marionettes*, by Charles Davis Roth, contains a wealth of information about puppetry and templates for finger puppets.

### SOCK PUPPETS

*Projected grade Level:* 3rd–4th (adaptable to any age)

*Subject:* Sock Poets

Sock puppets are easy to make and adaptable to any student or classroom. But the important detail about a sock puppet is that it can articulate speech better than most types of puppets. So, while creating sock puppets with an array of materials, from paint, markers, felt scraps, buttons (use Aleen's thick designer tacky glue for best, safest and quickest glue results or sew), feathers, etc., allow students to choose a poem, prose piece or passage from their favorite new literary find, and have a classroom Poetry Reading. Start off by sharing a new poet with your students, then have an "Open Mike" event. In any event, this activity offers the opportunity to integrate art disciplines. Again, no elaborate stage is necessary. Drape a beautiful tablecloth, or sheet over a fastened clothesline at the average head height of your students.

Here is a short poem, food for thought:

*The poem*

*The song*

*The picture*

*Is only water drawn from the well*

*Of the people*

*And it should be given back*

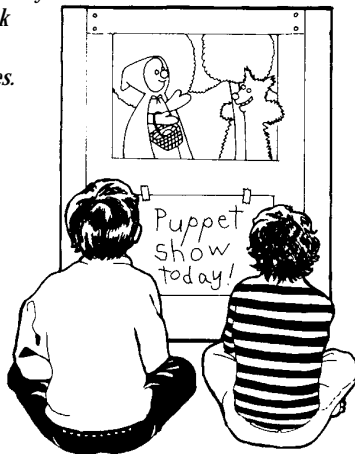
*To them in a cup of beauty*

*So that they may drink*

*And in drinking*

*Understand themselves.*

—FREDERICO GARCIA LORCA



### BLOCKHEAD PUPPETS

*Projected grade Level:* 5th–6th (adaptable for any age)

*Subject:* Career Puppets (or choose a related theme as it relates to a classroom subject)

Follow *Blockhead Puppet Directions* (see page 31). This puppet lends itself to the student who is interested in details. Using construction paper, as well as many collected recycled papers like old maps, old sheet music, magazines, and catalogues offers many choices for cutting and pasting of details that will help tell a character's "career" story. Students enjoy the puzzle like creation and the immediacy of the puppet. Perhaps the end result might be "The Job Interview".

### SHADOW PUPPETS

*Projected grade Level:* 7th–8th (adaptable to any age)

*Subject:* Myths, Fairytales, Legends

Create shadow puppets based on Turkish, or non-western stories. Many of the shadow puppets come to us from the South China Seas, and Asian countries. This type of puppet lends itself to a beautiful, visual method of storytelling, with the use of a scrim, and a spot light.

Make these puppets with a thick board, like mat boards. Many framing stores often have a discard bin of scrap mats, and might be glad to donate them instead of throwing them away. Start by drawing simple body part patterns that will then be traced onto the board. Keeping in mind, it is the contour and profile of the figure that is focused on, whether it be human, animal or alien.

Cut arms, legs, trunks, tails or heads separately. These will be attached to the torso or trunk of body by poking a hole with an awl, or compass point and joined or fastened with brass fasteners.

For more details, incise the surface of the figure with cut-outs, i.e., cut away an eye in the head, or decorative imagery to give illusion of hair or fabric texture. These cut-outs can be left alone, or can be covered with a colored cellophane. These areas will not only cast a shadow but have a stained glass effect as well.

The final addition to the puppet's articulation, will be to attach one main dowel to the torso or trunk of body. This rod will be the center rod. Then, add thin dowels to the body parts, such as the arms, legs, etc. Try using bamboo skewers or old umbrella spokes. Attach the dowels either with duct tape, or if you have use of a dremel, or hand drill with tiny bits, drill a hole into the end of skewer or dowel, and affix by tying button hole thread or nylon thread through the drilled hole and a hole in the board. Apply small drop of white glue to assure a secure knot.

When the puppets are complete, a scrim can be made by simply stretching muslin on a large stretcher bar frame or attach to large dowels (broomsticks to either side of fabric, then students can roll out the scrim like a very large scroll, a student on either side holding the scrim/scroll tightly). Students can become part of the charm by holding the frame in a vertical direction.

Once pressed against the surface of the fabric, and with a simple reading lamp, the shadow puppets will cast their magic and beckon for many stories to be told. Turn off the overhead lights and watch the characters come to life. (*Warning: Do not use corrugated cardboard as it will not maintain its sturdiness and will be disappointing. Keep in mind, the original shadow puppets were and are still made from thin rawhide that is then stiffened.*)

### ROD PUPPETS

*Projected grade Level:* 11th–12th (adaptable to any age)

*Subject:* Famous Couple in History

Follow direction for hand puppets, and choose type of head construction as found in template section. After completing the body of the puppet, dowels will be attached to several places. The first and very important center rod, will be attached up inside the head, use glue, or duct tape to fasten this dowel quite firmly. Use recycled plastic bags stuffed inside the head to fill up space around the dowel to ensure its sturdiness. A thinner rod, dowel, or umbrella spoke will be attached to each wrist. The rod can either be taped or glued to the outside of the wrist, or be poked into the inside, perpendicular to the direction of the arm. Either way, (or invent your own, because each puppeteer will come to feel more comfortable with a particular style), see that the rod is firmly attached.

Again, once complete the puppets will be ready to perform. Each puppeteer can be dressed in black clothing, like the Japanese style of Bun Raku, in which the puppeteers are visible, except that once the play has begun, and overhead lights turned off, and a center



spot used to light the puppets, the audience soon forgets about the human behind the movement.

While basic puppet forms are being created, have students break up randomly into couples, and randomly choose a famous couple from history. Script an important, significant story about the lives of the couples. Students can focus on a particular time period, or even focus on famous Artist couples, like Diego Rivera & Frida Cahlo, Alfred Stieglitz & Georgia O'Keefe, or Lee Krasner & Jackson Pollack. Other couples like Napolian & Josephine, Anthony & Cleopatra. Of course these couples are more well known. Perhaps your students can find some lesser known, yet important couples of history who have made a considerable contribution to the world.

Finally, remember that the puppet becomes the actor, the extension of character comes through the movement and interaction of the puppets. The elements of theater must be applied. It is not the "self" that becomes the central focus, but rather the artist's creation. The students' goal is to bring the puppet to life.

### HAND AND GLOVE PUPPETS

*Projected grade Level:* 9th–10th (adaptable to any age)

*Subject:* Literary Role Plays

To create this type of very familiar puppet, follow directions for Hand Puppet Directions (see page 25). Choose which type of head best fits your students' abilities, see directions for making Heads also found in the template section. While creating the puppets, decide which stories or situations might be best suited for this type of puppet play. Perhaps students might choose to tell peer pressure stories, or coming of age issues. This type of puppet is so easy to operate, lending itself well to improvisation. Simple ethical dilemmas can be selected and students given 3–4 minutes to act out issues related to relationships, friendship, lying, stealing, etc. The stage can be created by draping a sheet or beautiful tablecloth over clothesline extended across a section or corner of the classroom at the average head height of your students.



## THE WILDLIFE CONSERVATION SOCIETY: Activities from the *Help* Curriculum for Teachers

### **Activity One: SETTING THE SCENE**

*Creating Prop Animals for The Mystery of Great Blue Heron Marsh*

**Background:** Prop and scenic design are integral parts of theater. In designing this educational theater piece our goal was to use found/recycled objects to create the animals who come to life in a garbage dump that once was a marsh (we wanted to evoke the feel of a dump and also use objects that would be filling up landfills to good use). In the following activities students are introduced to the challenges of a prop master and set designer; they are encouraged to experiment with making their own prop animals.

**Objective:** Students will create fish and tadpole props to be used in performance.

**Learning Outcomes:**

1. Students will make a connection between where garbage goes and habitat destruction.
2. Students will engage in processes of creation and performance arts by using problem solving techniques to create props for a play using found materials.

**Theater Vocabulary:** prop; set; director; scenic designer; prop master (person in charge of procuring and maintaining props)  
**Science Vocabulary:** wetland; habitat; habitat destruction; tadpole; metamorphosis; recycle

**Note to Teachers:** Fish props can be elaborate or simple. Have students research marsh fish and create props based on findings, or have students create fish from imagination. Use found objects.

**Requirement:** the base of the fish should be made from a plastic bottle with the bottle mouth left unobstructed.

**Materials for fish:** Plastic bottles-1 liter or smaller, glue, Velcro, newspaper, magazine paper, copier mistakes, shredded paper, tissue paper, used wrapping paper, thin cardboard from empty boxes, tin foil, fabric scraps, buttons, yarn scraps, wallpaper samples, bottle caps, gum wrappers, etc.

**Procedure: PART 1**

Divide students into small groups. Ask each group to make a list of things they throw away. Have the groups report back to the class. Ask what happens to used bottles in their homes. Discuss recycling; explain that the class will be recycling/reusing plastic bottles in a special way to create props for *The Mystery of Great Blue Heron Marsh*.

Ask students to think about theatrical performances they have seen or participated in. Discuss how scenery and props added to the performance. Did the director and scenic designer use a certain style to create the set and props? In *The Mystery of Great Blue Heron Marsh*, most of the set and props were created from found materials. Ask the students why they think the creators (Jonathan Ellers and Nancy Schwartz) made this stylistic choice.

### **PART 2: Making Tadpoles**

Once students have brought in plastic bottles, ask them to look at the bottles, imagining what they could make out of them. Write a list of possibilities. Tell the students they will turn the bottles into fish. Show students the materials they will use. Review guidelines for working with the materials; model the activity if it is new.

#### **The Tadpoles:**

Can be the culmination of research, or a creation based on students' imagination and knowledge of frog metamorphosis. Keep them light in weight.

#### **Materials:**

The base we came up with is a toilet paper tube. These can be painted, colored, or wrapped with magazine pictures, labels from cans, gum wrappers, used wrapping paper, green copy machine paper, etc., etc. Paper or cardboard will also work very well for legs and tails.

#### **Procedure:**

After making the fish, tell the students to think of how tadpoles might live in a marsh. Model the activity the same way the fish props were modeled. Once the tadpoles have been made, select a representative sample to be used in the performance.

### **Activity Two: MAKING MARSH SCENE TABLEAUX**

**Background:** Actors will use their bodies to communicate feelings, moods, situations and character. Students will use their bodies to create still images of wetland life and/or issues facing wetlands.

#### **Objectives:**

1. Students will use their imaginations to "experience" life in a wetland.
2. Students will use their bodies to create still images of life in a marsh.

#### **Learning Outcome:**

Students will interact in improvisations using techniques of body, movement, posture, stance, gesture, and facial expression to communicate ideas about wetlands

**Theater Vocabulary:** tableaux; guided visualization.

**Science Vocabulary:** predator; prey; habitat; metamorphosis; habitat destruction; herbivore; carnivore; nursery; filter; sponge; flood control.

**Materials:** Open space is required. Write out titles for the tableaux on index cards or scrap paper.

#### **Procedure:**

##### **Part 1: The Warm-Up**

Have the class choose a wetland on which to base their tableaux. Generate a list of animals that live in that habitat. Conduct a guided visualization. Have the students sit comfortably with their eyes closed. Describe the wetland in great detail. Ask students to imagine they are one of the animals. Where would they find food and shelter, what do they eat, how do they hunt? Do they have special adaptations for foraging in the water, or did they find their food on land? Ask students to imagine looking for food and reacting to weather changes or predators.

## Part II: The Tableaux

Divide the class into small groups (no more than 3 or 4 students per group). Explain the concept of a tableau: a picture that the students will create with their bodies. You might show the class a print such as "Washington Crossing the Delaware" because it shows characters in a setting where their physical positions tell a visual story. Discuss what information they can gather from it. Once everyone has the concept, give each group a title that pertains to the wetlands. After 5 minutes or so, have each group show their tableaux. Emphasize that the objective is to create a picture and freeze; have the students signal each group by saying, "1, 2, 3 INACTION!" On that cue, the actors create their image and hold it. The other students then guess what the title of tableaux is. After they have figured it out, ask the students if they have any suggestions to make the scene more clearly recognizable. Give each group a chance to show their work.

These abridged activities generously donated for use in this manual by Nancy Schwartz and Jonathan Ellers of The Wildlife Conservation Society. For more information on their society, see "Educational Centers of Puppetry."

## IDEAS FOR USING PUPPETRY TO TEACH OTHER SUBJECTS

### Science

1. Make a world of undersea animal puppets; have students script a play about the world under water. What would you teach them about sea animals? About endangered sea creatures?
2. Make a play about the Rain Forest and animals that live there. Stress Rain Forest preservation.
3. Make puppets of animals that live in the African desert. Focus on life cycles, endangerment issues.

### Literature

1. Create puppets based on characters in literature; have students script, rehearse, and perform it for other classes.
2. Adapt a poem to the puppet stage. Use puppets to interpret, recite, perform the poem.
3. Make a permanent collection of puppets based on Greek myths; use them to enact the myths.

### Cultures

1. Explore American Indian, East Indian, Asian, African, Ancient Egyptian mythology; act them out.
2. Compare, explore, and act out the various "Origins of the Universe" stories of different cultures.
3. Explore cultural and personal heritage; have students make puppets of their cultural ancestors. Make this exercise relate to History/Geography/Social Studies.



### Astronomy

1. Write a play about the constellations, or look to traditional stories about them. Make puppets of the sun, the moon, stars, planets, galaxies, nebulae, comets, and shooting stars. For spherical heavenly bodies, use Styrofoam balls of various sizes to make the puppets. Stars, nebulae, comets, constellations, and shooting stars can be flat rod puppets. Use low lighting and a glow-in-the-dark medium to enhance the play.

### History

1. Script historical events that changed the course of history. Look to newspaper articles, press releases, historical documents, and copies of famous speeches for inspiration.
2. Make puppets of current political figures to teach concepts of government; role-play elections; the writing of bills and passing of laws; the signing and enacting of treaties; international relations.

### Art

1. Create puppets based on various artists; perform biographical sketches. Discuss the artist's approach and philosophy towards making art.
2. Study specific movements in art—the Dutch Masters; Pre-Raphaelites; Fauves; Abstract Expressionists; Dadaism. Break students into groups, assigning a different movement to each group.
3. During February, Black History Month, concentrate on African-American artists; have puppets tell the story of the artist's lives.
4. March is Women's History Month. Adapt the idea above and talk about the lives of women artists.

### Music

1. Create your own operatic play. Use the libretto guide on page 9.
2. Perform an existing, age appropriate opera; i.e., The Magic Flute, or Sleeping Beauty.
3. Break students into small groups; assign a song that tells a story about a life journey. Make puppets and act out the story that occurs within the song.
4. Make puppets of the elements of music—notes, staffs, beats, rests, clefs, and so on. Write a play based on how the elements of music work together.

5. Make puppets of instruments to teach how instruments work together to make music.

—Mary Grissett



## WHERE TO PURCHASE PUPPETS

**Brownstone Puppet Theatre and Museum**, Historic Smithville Village, Rt. 9 and Moss Mill Road, Smithville, NJ  
(609) 652-5750, email: brownstonepupthe@aol.com  
www.brownstonepuppettheatre.com

Featuring a variety of marionettes, hand puppets and rod puppets.

**Good Toys Toy Store**, 12 Main Street Clinton, NJ  
(908) 735-2058

Wonderful collection of toys from the past; many types of puppets to chose from. Marionettes, hand puppets, and a variety of finger puppets, characters, and animal puppets.

**Village Toy Shoppe**, #160 Peddler's Village, Lahaska, PA  
(215) 794-7031

Many whimsical toys to chose from, and a collection of very large marionettes. You will also find a varied collection of rod and hand puppets.

## GROUPS AND ORGANIZATIONS OF PUPPETRY

**Puppeteers of America:** <http://www.puppeteers.org/>

**BIMP/Ballard Institute and Puppet Museum:**  
<http://www.sp.uconn.edu/~wwwsfa/bimp>

**UNIMA/USA:** <http://www.unima-usa.org>

**Center for Puppetry:** <http://www.puppet.org/>

## WHERE TO STUDY PUPPETRY

**University of Connecticut:** Receive a BA, MA, or MFA.

Program shared between art/theater departments.

<http://www.sp.uconn.edu/~wwwsfa/bimp>

**Union Internationale de la Marionette /UNIMA-USA**  
Atlanta, Georgia <http://www.unima-usa.org>

## PUPPETRY WEBSITES FOR TEACHERS

**The Ballard Institute and Museum of Puppetry:**

<http://www.sp.uconn.edu/~wwwsfa/bimp>

**Center for Puppetry Arts Educational Resources Guide:**

<http://www.puppet.org/education.html>

**The Jim Henson Foundation:**

[http://www.henson.com/foundation/co\\_outreach\\_](http://www.henson.com/foundation/co_outreach_)

**Puppets in the Classroom:**

<http://www.abel.co.uk/~dianalan/Classroom.html>

**Puppetry Theme Page:**

<http://www.sfa.uconn.edu/Drama/Puppetry/HOMEPAG>

**Webquest: The World of Puppetry**

<http://www.itdc.sbcss.k12.ca.us/curriculum/puppetry.html>

## GENERAL PUPPETRY WEBSITES THAT ARE GREAT TO EXPLORE

**Awaji Puppet Theatre of Japan:**

<http://www.awaji-is.or.jp/nakamura/ningyoza.html>

**Center for Puppetry Arts:** <http://www.puppet.org/>

**Henson International Festival of Puppet Theatre:**

<http://www.hensonfestival.org/>

**The Jim Henson Company:**

[http://www.henson.com/home/home\\_index.html](http://www.henson.com/home/home_index.html)

and <http://www.muppets.com>

**National Marionette Theater, USA:** <http://www.sover.net/~nmt/>

**Punch and Judy:** <http://www.punchandjudy.com>

**Puppeteers of America:** <http://www.puppeteers.org/>

**Sagecraft: The Puppetry Homepage:**

<http://www.sagecraft.com/puppetry/index.html>

**University of Connecticut Puppet Arts Program:**

<http://www.sfa.uconn.edu/Drama/Puppetry/HOMEPAG...>

**UNIMA-USA (International Puppetry Association):**

<http://www.unima-usa.org>

**The Unofficial Kuklapolitan Web Page** (Burr Tillstrom and

“Kukla, Fran, and Ollie“): <http://www.ultinet.net/~kfo/>

## PLACES TO SEE PUPPETS

**New York**

*The Lenny Suib Puppet Playhouse at The Murphy Center at Asphalt Green*, 555 East 90 Street, New York, NY 10128 (212) 369-8890

*Das Puppenspiel Puppet Theater, Inc.*, 1 1/2 East Main Street, Westfield, NY 14787 <http://www.puppets.org>

*The Puppet Company*, 31 Union Square, 16th Street, Loft 2B, New York, NY 10003 (212) 741-1646

*Puppetworks—Park Slope*, 338 Sixth Avenue (at 4th Street), Park Slope, Brooklyn, NY 11215

(718) 965-3391 <http://www.puppetworks.org>

Check website for admission and current shows.

*The Shadow Box Theatre Office*, 325 West End Avenue #12B, New York, NY 10023

(212) 724-0677



*Continues on page 16*

## Pennsylvania

*Hole in the Wall Puppet Theatre*, 126 N. Water Street, Lancaster, PA 17603 (717) 394-8398

<http://www.holeinthewallpuppettheatre.com/>

Check website for current shows and schedule.

*Mock Turtle Marionette Theater at the IceHouse on Sand Island in Bethlehem, PA*, 421 Second Avenue, Bethlehem, PA 18018

(610) 867-8208 Check website or call for schedule of shows.

<http://www.mockturtle.org> e-mail: [mturtle@fast.net](mailto:mturtle@fast.net)

*Mum Puppet Theatre Ltd.*, 115 Arch Street, Philadelphia, PA 191106

(215) 925-8686; tix: (215) 925-7686; Fax: (215) 922-5184

e-mail: [info@mumpuppet.org](mailto:info@mumpuppet.org) <http://www.mumpuppet.org>

*Pittsburgh Children's Museum*, 1 Landmark Square, Pittsburgh, PA

*The Puppet Place at Capital City Plaza*, 3401 Hartzdale Dr.,

Suite 129, Camp Hill, PA 17011-4428

(717) 761-4694

e-mail: [info@puppetplace.com](mailto:info@puppetplace.com) <http://www.puppetplace.com>

## New England

*The University of Connecticut and The Ballard Institute and Museum of Puppetry*, Boston Public Library, Rare Book Collection

(Dwiggins Marionettes), Boston, MA

<http://www.sp.uconn.edu/~wwsfa/bimp>

*Bread & Puppet Theatre and Museum*, Box 153 Route 122,

Glover, VT 05839 (802) 525-3031

## New Jersey

*The Brownstone Puppet Theatre and Museum at Historic*

*Smithville Village*, Rt. 9 and Moss Mill Road, Smithville, NJ

(609) 652-5750 e-mail: [brownstonepupthe@aol.com](mailto:brownstonepupthe@aol.com)

[www.brownstonepuppettheatre.com](http://www.brownstonepuppettheatre.com)

## EDUCATION CENTERS FOR PUPPETRY

Places to learn more about the fantastic art of puppetry:

### The Ballard Institute and Museum of Puppetry

Features exhibits. Home to documents and puppets of all varieties.

*The Ballard Institute and Museum of Puppetry*, 6 Bourn Place

U-212, Storrs, CT 06269-5212 (860) 486-4605

<http://www.sp.uconn.edu/~wwsfa/bimp>

### Center for Puppetry Arts

Offers Distance Learning for grades K-5; allows educators to teach puppetry with support of educational resources supplied by the Center. Contact Patty Dees for more information about Distance Learning (e-mail: [pdees-gsams@mindspring.com](mailto:pdees-gsams@mindspring.com) Telephone: (404) 873-3089 x 117).

Daily performances. Puppet-making workshops offered regularly; topics may vary. Adult Ed Classes offered periodically. Educator workshops offered year-round. Contact Ticket Sales for info.

*Center for Puppetry Arts*, 1404 Spring Street at 18th,

Atlanta, GA 30309 Ticket sales office: (404) 873-3391

e-mail: [puppet@mindspring.com](mailto:puppet@mindspring.com) [www.puppet.org](http://www.puppet.org)

## Teacher Training with Judith O'Hare and YOU & ME PUPPETS

Workshops and courses in puppetry for all grades. Educational workshops available with over eight topics to choose from; includes a materials packet to introduce students to puppetry prior to the workshop. Residencies are available and culminate with a presentation to be performed in schools and community outreach programs. College courses are available; courses credited by Northeast Consortium in conjunction with Salem State College.

*Judith O'Hare and YOU & ME PUPPETS*, 4 Hillcrest Road, Reading, MA 08167 (781) 944-0965

e-mail: [jaohare@gis.net](mailto:jaohare@gis.net) [www.youandmepuppets.com](http://www.youandmepuppets.com)

Northeast Consortium: [ncsdhank@aol.com](mailto:ncsdhank@aol.com)

and [www.mec.edu/Manchester/NCSD](http://www.mec.edu/Manchester/NCSD)

## Spiritree

Diverse organization. Offers theatrical performances; giant body puppets; In-School Residencies; and Teacher Workshops. Residencies are thematic, interdisciplinary, and teach self-expression while making puppets, masks, and murals. Teacher Workshops offered by Marco Giammetti and Carol Hendrickson, founders; helps teachers incorporate arts in the classroom to enhance learning.

*Spiritree*, 1 Robertsville Road #B, Freehold, NJ 07728

Tel-Fax: (732) 845-3316

e-mail: [sprtree@aol.com](mailto:sprtree@aol.com) <http://members.aol.com/sprtree>

## Union Internationale de la Marionette/UNIMA-USA

Founded by Jim Henson. Supports the contributions of puppetry in the arts. Members receive information regarding training and scholarships in education of puppetry and are provided with contacts to puppetry organizations and other members of UNIMA-USA.

*UNIMA-USA, Inc.*, c/o Center for Puppetry Arts,

1404 Spring Street, NW, Atlanta, Georgia 30309-2820

(404) 873-0809 ext. 110

e-mail: [unima@mindspring.com](mailto:unima@mindspring.com) <http://www.unima-usa.org>

## The Wildlife Conservation Society

The goal of The Wildlife Conservation Society is to stimulate student's imaginations and inspire investigation of the wetlands. Works with educators to teach children the importance of wildlife conservation through pre-visit activities and educational materials, including the HELP (Habitat Ecology Learning Program) Curriculum. Activities culminate in The Wildlife Theater Player's Production, The Mystery of Great Blue Heron Marsh, performed at the student's school. *The Wildlife Conservation Society*, 830 Fifth Avenue, New York, NY 10021 (212) 439-6540 [www.wcs.org](http://www.wcs.org)

## TYPES OF PUPPETS

**Bun Raku:** Traditional form of Japanese puppetry, native to Osaka, in which large (1.2 to 1.5 metres tall) and elaborately articulated and costumed figures are operated in full view of the audience. Each puppet is manipulated by three operators, working in harmony; musical accompaniment and narration are provided by other artists at one side. The chief operator controls head movement (eyes, eyebrows and sometimes the mouth) using a short rod and strings. He also controls the right arm. One assistant controls the left arm and the other controls the feet. The assistants are clad in black and wear a gauze mask over their eyes.

From the Webquest Puppetry Page: <http://www.civilization.ca/membrs/arts/ssf/ssf34eng.html>

**Body:** A puppet worn on the body of the puppeteer.

**Finger Puppet:** Small figure that fits onto a single finger of the puppeteer.

**Hand:** The puppeteer's hand is inside the puppet; moving the fingers makes the puppet's arms and head move. Puppeteers may work the puppet over head, hidden from the audience (like Tillstrom and his puppets Kukla and Ollie), or in full view of the audience (such as Shari Lewis and Lambchop).

**Hand and Glove:** One hand is in the puppet body and other hand is in an attached arm of the puppet character, with the fingers of the puppeteer in the puppet's fingers or claws.

**Hand and Rod:** A hand puppet with limbs that are controlled externally by rods.

**Marionette:** A puppet controlled by means of strings worked above by the puppeteer.

**Rod:** Puppet is held up and controlled by a rod or rods. Simple as an object mounted on a stick or as complicated as a figure with rod-mounted mechanisms for mouth or eye movement and external rods for arms and/or legs, sometimes requiring an additional puppeteer(s). Worked above the puppeteer's head.

**Shadow Puppets:** Puppets used to cast shadows onto a projection surface called a scrim. The two main types are Direct Shadows—figures placed directly on the shadow screen—and Projected Shadows—constructed on plates of glass or acetate and projected onto the shadow surface with an overhead projector. Shadow figures are rod puppets of a sort.

There are many cross-types that combine elements of different puppets. Czech Rod Puppets are controlled by a rod from above rather than below and have additional controls that are string activated. A marionette can have foot rods controlled by a second puppeteer down at or below stage level.

Abridged; from The Ballard Institute and Museum of Puppetry's website: <http://www.sp.uconn.edu/~wwwsfa/bimp>

## TERMS HELPFUL IN PLANNING A PUPPET

**Armature:** Basic form that gives a puppet shape; it is covered and modeled for a custom shape. A variety of mediums, (papier-mâché, cloth) can be used to cover armature. Papier-mâché puppets have armatures of formed wire, screen, or an inflated balloon. A Styrofoam sphere or a ball can be armature for a head.

**Articulate:** Refers to the degree of movement a puppet can have. A marionette with moveable arms and legs is more articulate than a hand puppet that can only move its arms; a marionette with a moveable jaw, flexible waist, or a head that turns is more articulate than a marionette that does not have those features. Think about how you want the puppet to move and what you want it to be able to do.

**Build Up:** Refers to the construction of exaggerated facial features. Begin with the basic shape, then add upon it or build it up until it has emphasis. Punch, of "Punch and Judy" fame, has a large nose and prominent chin. The basic length of the nose and the shape of his chin are constructed. The nose is built up by adding nostrils, and the chin is built up by extending it outward.

**Cartoon:** A drawing or plan of a puppet made during the process of planning. It is where scale, proportion, style, costume, ability to be articulate, and patterns of the armature are worked out.

**Controls:** Devices attached that enable a puppet to be manipulated. Some puppets are connected to their controls by eye screws in the armature. A papier-mâché marionette's control attachments are extensions of its wire armature and are left exposed. Well-constructed controls increase the ability to professionally articulate a puppet. What do you want the puppet to do? Where will the controls be attached?

**Costume:** Clothing worn by a puppet; helps convey the personality of the puppet and its situation within the play. Two female puppets may be identical; but dress one in rags, the other in rich velvets, and they take on very different appearances that will evoke different feelings in the audience. For marionettes, make sure the costume can be removed for cleaning without obstructing, removing or tangling control strings.

**Grain:** Refers to the direction in which wood has grown. The direction of the grain can be seen in the natural patterns wood assumes. Carve wood in the same direction as the grain.

**Model:** Miniaturized version of a puppet design constructed as a preview to the finished product. Sculpted in clay or made from paper. Allows the puppeteer to work out the puppet design and allows for the correction of problems that arise in the process of assembly.

**Modeling:** Process of shaping and forming malleable substances: i.e., modeling clay (preferred over pottery clay), papier-mâché, cloth, plastic, wood, dough, foam rubber. Modeled with sculptor's tools; knives; paddles; sticks; small spatulas; and fingers. When sculpting the face, position the eyes slightly downward if a marionette, or straight-ahead if a hand puppet, to keep eye contact with audience.

**Production:** Process of planning and organizing the elements needed to make performance occur. During production, storylines are conceived; puppets are planned, developed, and constructed; scripts are written; staging and rehearsals occur; problems are experienced, worked out, and solved.

**Proportion:** Refers to how the parts of the puppet's body work in relation to one another. Without proper proportion, a puppet will appear unbalanced.

**Puppet Theater:** The purpose of the puppet theater is to give puppets a defined area in which to act. Focuses attention of the audience on the puppets while detracting attention from the puppeteer.

**Research:** Once you decide what your puppet will be, study it. What does it do? How does it move? What are its habits? If you make a cat puppet, how can you convince the audience they are watching a cat? If you make a puppet of a circus Strongman, know how the muscles of a Strongman appear. Without doing research, the puppet may wind up being ineffective, non-functional, and difficult to manipulate.

**Scale:** How large do you want the puppet to be? How will it size up in relation to other puppets in the play? How will the size affect the puppet's ease of manipulation, or the intensity of detail? A general idea of how to evaluate scale: If a twelve inch puppet depicts a 6 foot person, then scale is one foot (twelve inches) for every six feet in height. A person less than 6 feet in height would be depicted as a puppet less than a foot in height when set to scale according to this rule.

**Style:** Conveys the "essence" of the puppet's character. Here are a few kinds of style:

*Abstract:* Constructed of non-representational shapes. Main elements are based on non-representational forms. Abstract-style puppets often have a modern, "futuristic" appearance.

*Caricatured:* Caricatured puppets have exaggerated features. Certain physical qualities and attributes are pushed to the extreme to make them more obvious. Most puppets are in this style.

*Realistic:* Have authenticity, truthfulness in detail and scale. Exaggeration of features is minimal and rare. Think of realistic puppets as miniaturized versions of a person or animal.

*Stylized:* Constructed of elements or objects that would represent something completely different if removed from each other. The elements are not exaggerated; they are used in a manner other than their original purpose.

**Template:** Used for patterning the various parts which, when assembled, makes a puppet.

Above abridged terms and procedures are described in, *Puppets and Puppetry*, by Peter Fraser.

## MATERIALS TO USE IN CONSTRUCTING A PUPPET

**Cloth:** Used to make a puppet or a puppet's costume. Cut according to pattern, then stuffed and stitched to create facial features and shape.

**Foam Rubber:** Durable, flexible material requiring a paper model (can be used as a traceable pattern on the foam rubber). Use sharp scissors or X-Acto knives with fresh blades to get clean cuts. Folding or compressing the foam increases the sharpness of the cut lines. The pieces are then glued together.

**Laminated Papier-Mâché:** Consists of two layers of paper torn vertically in strips, saturated one at a time in an adhesive solution, placed over an armature, and left to dry. The first layer is artist's newsprint; the second is torn brown bags. A coat of glue is applied to seal the paper completely. Laminated is more durable, dries quicker than mash. Rough spots can be filed down and smoothed away.

**Papier-Mâché Mash:** Mixture of artist's newsprint, glue, and water; manipulated in a manner similar to modeling clay. Takes up to four weeks to dry; limiting the thickness of the mash compromises its strength.

*Method:* Soak newsprint overnight in water. Using your hands, shred it into small, mush-like pieces. Drain in a sieve, colander, or on a piece of screen; place it in a bowl. Mix a glue using equal parts of wheat paste, carpenter's glue, a few drops of oil of cloves, and whiting (a filler substance). The mixture should appear like milk. Mix it with the newsprint. Apply to armature; model as desired.

**Styrofoam:** Malleable substance carved with hot knives, soldering irons, or sharp knives. Avoid urethane; it cannot be heat-carved. Draw a pattern onto the foam as a guide when carving. Guidelines need to constantly be re-drawn; they are lost while carving. Features can be accentuated using files, jeweler's files, and nail implements to smooth out rough areas.

**Wood:** Requires time and patience. Can be worked in block form (a block can be assembled by gluing planks together). Use C-clamps to apply pressure to the wood as it dries. Hardwoods and fruitwoods are good to use for heads, hands, and feet. Softwoods are suitable for the body and limbs. Tools required include: gouges; a saw; a plane; fluting tools; a mallet. Wood requires a variety of files and sandpapers for finishing. Avoid oak, since it is very hard, and balsa, since it breaks easily. Work slowly and with caution, moving tools away from the body. Wear protective eye goggles.

For information on woodworking, molding and casting forms, look for: *Puppets: Methods and Materials*, by Cedric Flower and Alan Fortney. It is where the above abridged terms and procedures came.

## WAYS TO USE DIFFERENT FABRICS TO MAKE PUPPETS

**Blankets and Bedding:** Use old blankets and sheets to make puppet bodies and backdrops.

**Buckram Tape:** When cut on its bias, buckram tape can be used to make eyelashes.

**Burlap:** Washed burlap is less stiff and can be used to make costume boots; tighter woven burlap can be used for puppet bodies.

**Cording:** Available in varying thickness. Versatile as a costume trim; can be frayed to create hair. Silk or crepe rope can also be frayed for hair and used as a costume trim.

**Dacron Polyester/Spandex:** Shiny variety is effective for fish, serpent, and dragon puppets.

**Fake Fur:** Effective as fur on animal puppets; used for hair, mustaches, beards, and eyebrows.

**Felt:** Can be used for an animal body; also used as hair, mustaches, eyebrows, and beards.

**Gauze:** Used to make ghost puppets and veils for bride, princess, and queen puppets.

**Handkerchiefs:** Used to construct puppet bodies.

**Interfacing:** Stiffens light fabrics; supports wings on insects, fairies, and angels; used to make ghosts.

**Metallic Fabrics:** Used to make wizards and fantasy puppets. Look for unlined polyester fabric.

**Raffia:** Used for hair. Can you imagine raffia hair on a puppet with an eccentric personality?

**Silk:** Used for the costumes of queens and princesses; makes a flowing ghost body.

**Socks:** Always effective as hand puppets!

**String Mops:** Used to make wriggling monster puppets; effective for hair and long beards.

**Terry Cloth:** A great fabric for cuddly animal puppets.

### Trims (Ribbons,

**Beads, Braids, Laces, Fringes, Tassels, and Buttons):** Used to accentuate and bring authenticity to puppet costumes.

**Yarn:** Can be looped and sewn for hair.

Abridged terms taken from  
*Puppetry: Methods and Materials*,  
Cedric Flowers and Alan Fortney



## TERMS THAT REFER TO STAGES AND PRODUCTION

**STAGING/STAGE CONSTRUCTION:** Type of puppet influences the type of stage. Can be simple—such as a hedge or a fence—or elaborate and rich in detail. These terms refer to parts of the stage—

**Backdrop:** Scene at the back of the proscenium opening. A play may require one or more backdrops.

**Bridge:** Narrow elevated area where puppeteers stand when operating marionettes. Always behind proscenium opening, hidden from the audience's view.

**Ground Line:** Area in the proscenium opening; appears to be the ground or floor on which the production takes place.

**Leaning Bar:** A horizontal bar attached to the bridge to prevent puppeteers from falling off when operating puppets. Typical in permanent marionette stages.

**Lighting:** Addition of electric lighting secured from the inside of the stage, above the proscenium opening. Enables the audience to see the puppets in sufficient lighting. Lighting and its direction are usually decided upon in the last stages of production rehearsal.

**Perch Bars:** Used in marionette theaters to hang marionettes when they are not in use.

**Playboard:** In theaters in which puppets are worked above the puppeteer's head, a playboard is the area at the bottom of the proscenium opening.

**Proscenium:** Area that surrounds the performance stage. Can be simple or decorative. The proscenium curtains are closed before a performance, during intervals and intermissions. The closing of the proscenium curtains signals the end of a play.

**Proscenium Opening:** Through the opening, the audience can see the stage. Placing a proscenium opening too low will cause some audience members to be unable to see the performance from where they sit. Make sure guests cannot see into the wings, over or past the backdrop where the puppeteer is working. If they can see into the areas, move the seats around.

**Properties:** Props used during the performance to add an enhanced reality to the production.

**Properties Shelf:** A ledge on the inside of puppet theaters on which props rest when not in use.

**Scrim:** The screen onto which shadows are projected in shadow puppetry.

**Stage Floor:** The area upon which marionettes perform. It is level with the stage opening.

**Wings:** The areas to the left and the right of the proscenium opening.

**Worked Above:** When a puppet is worked above, the puppet performs in an area level with or above the puppeteer. Requires the puppeteer to reach upward to operate the puppet.

**Worked Below:** When a puppet is worked below, the puppeteer operates the puppets from above the proscenium opening. Requires the puppeteer to be on a bridge as he looks down to manipulate puppets.

Here are some **types of puppets and the stages they require:**

**Hand Puppets/Rod Puppets:** Fences, hedges, a table turned on its side, a blanket or towel folded in half and pinned across a doorway make for quick, effective staging. A cardboard box can be modified by cutting an opening in one end. Through this opening the audience watches the show. Permanent stages may be constructed from plywood, pressboard, chipboard, Masonite, or any material into which an opening can be cut. Consider the size of the puppets when making a stage.

**Marionettes:** Requires the puppeteer to work behind the stage and above the proscenium opening. If the opening is floor level, the puppeteer can stand behind the backdrop while being obstructed from the audience. If the marionette is performing on an elevated stage (i.e., at eye-level with the audience), the puppeteer needs to operate the marionettes from a bridge.

**Spotlighting:** Also known as Black Box Puppetry. Puppeteer is in full view of the audience, dressed in black. The puppet is operated on a black stage, against a black background, and a spotlight shines down upon the puppet as it performs.

**Shadow Puppets:** Shadow Puppets perform behind a translucent scrim lit from behind with a bright light. The scrim has a ledge along its ground line upon which the puppeteer rests the feet of the shadow puppet.

The above abridged terms are from *Puppets and Puppetry*, by Peter Fraser.

## TERMS HELPFUL IN SEWING AND CREATION OF PUPPETS

**Appliqué:** Separate piece of fabric glued or stitched to the puppet body or to clothing.

**Awl:** Tool with a handle on one end and a long tip at the other used to pierce holes in a variety of materials.

**Base End:** The end of an assembly, such as arms, legs, or ears, which is attached to the main body of the puppet or marionette.

**Baste:** To stitch temporarily with a long, loose stitch, either by hand or by machine. The basting is usually removed after a more permanent stitch has been accomplished.

**Bodkin:** A large safety pin is attached to the end of a piece of elastic to help draw the elastic through casing. The sleekness of the metal bodkin helps it to move easily through casing.

**Casing:** A tunnel or hem of fabric stitched on an edge left open to hold string, elastic, or ribbon.

**Crochet Hooks:** The handle is a great tool for stuffing hard to reach areas when making puppets.

**Dressmaker's Tracing Paper:** Used to transfer markings from the pattern to fabric.

**Drill:** Used to make holes in wooden marionette controls.

**Easing:** Stitching slowly while stretching or gathering fabric to fit the curves of the fabric to which it is being stitched.

**Gathering:** Drawing up fabric on a line of stitching, thereby creating soft folds.

**Gesso:** A white solution for sealing a surface to prepare it for the application of paint.

**Gusset:** A strip of fabric stitched between two main pieces of fabric to make it three-dimensional.

**Hammer:** Used to drive nails into a surface when constructing a puppet stage.

**Hem:** Finishing the raw edge of a piece of fabric by turning and stitching the edge to the inside.

**Inside:** The side of the fabric that does not show when the costume garment or puppet is completed.

**Iron and Ironing Table:** Used to press fabric before sewing; to press seams during sewing.

**Liquid Latex:** Natural Latex is used by artists and craftsman to make molded rubber creations. Markings: Dots, dotted lines, notches, letters and numbers transferred from the pattern to the fabric to aid in the assembly of puppets and clothing.

**Masking Drape:** A curtain or form of drapery applied along the front and sides of a hand-puppet stage to conceal the puppeteer's hands and arms.

**Needles:** Obtain a variety of sewing, embroidery needles in different sizes to aid in the process of assemblage. Special trims such as beading require special needles to make their application easier.

**Notch:** A triangular segment protruding from the main line of a pattern, used as an assembly guide. Also a cleft cut into wooden marionette controls to hold strings.

**Oil of Cloves:** Oil used to prevent molding or souring of papier-mâché. Ask your pharmacist to order it.

**Outer Edge:** The perimeter or boundary of a piece of fabric.

**Overcast Stitch:** Hand stitch; involves stitching two edges together with evenly spaced stitches.

**Pattern:** Lightweight paper cut to a shape, pinned to fabric, and used as a cutting guide.

**Pins and Pincushion:** Pins are essential in securing patterns to fabric. Keeping the pins in a pincushion keeps them accessible and in a safe place.

**Pinking:** Cutting a raw edge with scissors called pinking shears; a decorative finish to prevent fraying.

**Pliers:** Useful in bending armature wire.

**Raw Edge:** Unfinished boundary or outer edge of a piece of fabric that has not been hemmed.

**Remnant:** A piece of fabric, usually less than a yard, offered at reduced price.

**Right Side:** The side of the fabric that will show when the puppet or costume is finished.

**Saw:** For cutting wood and constructing marionette controls.

**Scissors:** In construction of puppets and costumes, five different pairs of scissors cover basic needs: 7" dressmaking shears for cutting fabric; a 5" shear for utility work; a 5" shear for cutting patterns and paper (hint: avoid using fabric shears to cut paper and vice-versa; it will dull the blades); a 3 1/2" shear for fine work; and pinking shears for finishing seams and cutting decorative edges.

**Seam:** A line of stitching that holds two or more pieces of fabric together.

**Seam Line:** The line along which you stitch fabric.

**Seam Ripper:** Instrument with a handle and sharp pointed end used to rip or un-do a seam.

**Sewing Machine:** A machine that stitches a secure, uniform seam.

**Stitch:** Used to sew layers of fabric together; as a single edge for decoration; or to prevent fraying of fabric.

**Stitching Line:** Markings transferred from the pattern to the fabric, used as a stitching guide to create joints or the illusion of fingers.

**Stuffing Tool:** A blunt instrument used to push stuffing into hard-to-reach pockets of fabric. Pencils or wooden dowels make excellent stuffing tools.

**Tape Measure/Ruler:** Necessary for many jobs, from altering patterns to stringing marionettes.

**Topstitching:** Stitching on the right side of the fabric, sometimes parallel to a seam or an edge.

**Trimmings:** Fringe, braid, or lace, attached to a tape and sewn to the finished surface of a puppet or costume as decoration.

**Tweezers:** Helpful for turning small assembled fabric pieces right side out.

**Wheat Wallpaper Paste:** A dry mixture added to water to make an adhesive for gluing paper to porous surfaces. Used as an ingredient in papier-mâché mash.

**White Glue:** A strong glue for gluing porous surfaces, such as wood, pottery, paper, or cardboard. Also an ingredient in papier-mâché mash.

**Wire Cutters:** Useful in cutting armature wire.

**X-Acto Knife:** Useful for cutting and carving papier-mâché and other materials.

**Yard:** A yard is defined as a piece of fabric at least 36 inches wide and 36 inches long.

Abridged terms from the book, *The Art of Making Puppets and Marionettes*, Charlene Davis Roth.

## SOME ADDITIONAL TOOLS

**Buckets:** Helpful in making papier-mâché.

**Cake Decorator Kit:** A cake decorator pump and assorted decorating tips can be filled with papier-mâché mash to extrude decorations onto puppet's faces (eyebrows, noses, eyes, etc.).

**Chisels:** An aid in wood carving; use only after referring to wood working books or receiving guidance from a wood working teacher. Always move the chisel away from the body.

**Clamps:** Used to hold glued layers secure until dried; used to hold objects while being carved, sanded.

**Emery Boards:** Useful in fine-sanding small objects. Jeweler's files also help in such tasks.

**Kitchen Knife:** Useful in carving and modeling malleable materials. Teaspoons are another kitchen utensil that is good for carving and modeling.

**Paddles:** Used in modeling. Ice cream sticks, Popsicle sticks, pencils, sharpened dowels, and sculptor's modeling tools are all helpful in modeling and articulating details on a puppet.

**Paint Brushes:** Collect them in various sizes, for painting puppets and theaters.

**Sandpaper:** Refines and polishes surfaces; removes splinters from wood; refines hard edges.

**Single Hole Paper Punch:** Useful to cut paper irises and pupils for eyes. (-MG)

Above abridged terms from *Puppets: Methods and Materials*, by Cedric Flower and Alan Fortney.



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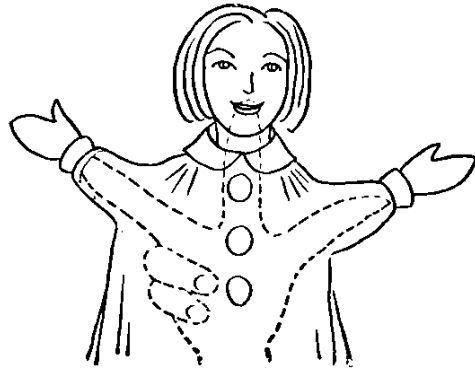
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## BOOKS ON PUPPETRY FOR CHILDREN

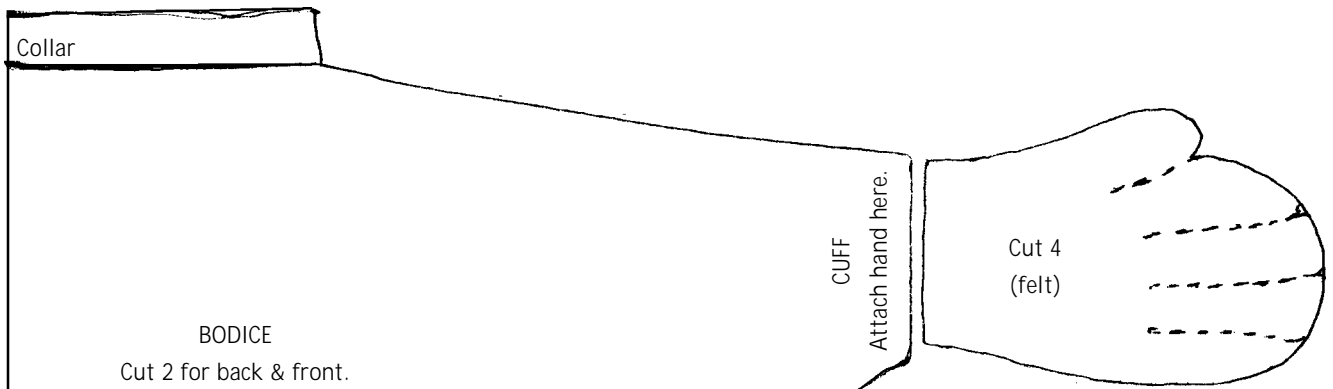
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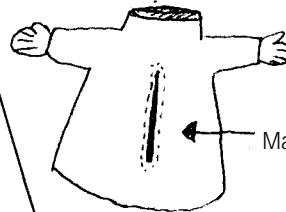
# H A N D P U P P E T P A T T E R N



Place along fold of fabric.

**MATERIALS:** Cotton fabrics, assorted felt, yarns, feathers, buttons, etc., scissors, needle, thread, Aileen's thick tacky designer glue.

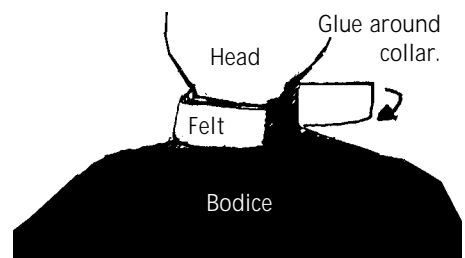
1. Cut two bodices, one at a time, on the fold of your fabric.
2. Stitch or glue the bodices together. If you sew, place right sides together. Use a simple stitch that will be strong enough to hold fabric together.
3. Cut hands out of felt, 2 for each hand. If desired, top stitch for finger details. Glue hands, or sew front to back for each. Then attach to cuff.
4. Make slit in the middle of the bodice back. This will allow for easy access to articulate the puppet.
5. Embellish bodice with as many details as desire; beads, buttons, feathers, found objects, paint.



6. See Directions for creating the puppet head. Choose method best suited for students' level of skill.

7. When the puppet head is finally completed, attach the neck into the collar. Use the thick tacky designer glue (a very thick glue that sets up very quickly.) Cut an extra strip of fabric or felt to glue on top of collar, to assure a strong connection.

\*Feel free to make alterations on the pattern to fit properly. In fact, cut pattern from brown paper or muslin first.

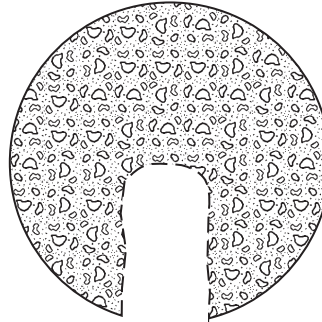




**Simple, Immediate Methods:** (1) Styrofoam; (2) Fabric & Stuffing

**1. Styrofoam Ball**

Start with a Styrofoam ball, poke a hole big enough to accommodate the forefinger and one layer of fabric. Either paint with gesso, let dry, then paint features with acrylic paint; or paint acrylic directly onto the Styrofoam. For more detail, use small stick to depress simple features into the surface of the Styrofoam, then paint. When head is painted as desired, then refer to hand puppet template, and glue collar of the bodice around the hole.



**2. Fabric & Stuffing**

Start with a square of muslin at least 7" square, a handful of poly fiberfill and buttonhole thread. Sew or paint, or even draw facial features onto the muslin, add hair or any details.

**MORE COMPLEX:** (1) Paper Mache; (2) Styrofoam and Plaster

**1. Paper Mache**

Build up base head shape with crumbled newspaper and masking tape, create tube or opening enough for middle and forefinger. Mix solution of white glue and water (consistency should look like whole milk.) Apply 3 separate layers of 3 different types of paper (i.e., brown paper, paper towel, and newsprint); always rip the paper, dip into glue mixture, covering paper construction, overlapping the pieces of torn paper (the different papers will help to determine the completion of each layer). (Taping construction to the top of a filled water bottle will assist in the making of the head.) Once dried, gesso, paint, embellish, and attach to collar of bodice.

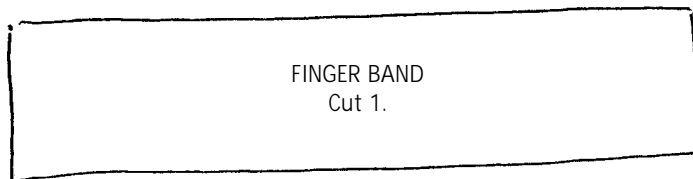
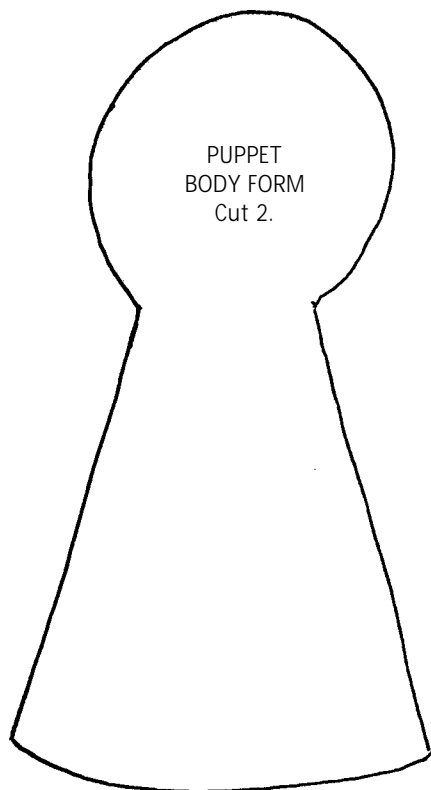
**2. Styrofoam and Plaster**

Carve Styrofoam facial features, attach to the Styrofoam ball with straight pins, place completed head on a dowel, mix plaster of Paris in a deep enough container, dip head into the plaster mixture and watch how the plaster fills in the nooks and crannies. Place dowel into a cardboard box to dry; when dry, paint a layer of gesso, then paint and embellish. Use for head of rod or hand puppet





# FINGER PUPPET PATTERN



**MATERIALS:** Scissors, “sobo” glue or “tacky” glue, assortment of papers, like thick magazine paper, (construction paper needs to be reinforced, but is good for embellishment.)

1. This puppet form is a simple method of creating a finger puppet.
  - The form may be modified to fit smaller or larger fingers.
  - After cutting out the finger band, size it to fit the forefingers.
  - Cut the body forms—glue together, then glue around the band.
  - Decorate/embellish, add face, hands, feet, create animals or characters from favorite stories.

Glue band into a ring.



Glue back to front.



Embellish adding details to enhance the characters' personality (use white drawing paper and draw or paint on all the details) or cut and paste with assortment of papers.



Insert band inside body and glue in place.



### **Alternative Idea**

- Use felt to create body form and stitch the puppet together, using various fabrics to embellish; yarns, threads, buttons, etc.
- Experiment with a variety of materials.
- Glue puppet on a dowel and it becomes a simple puppet.

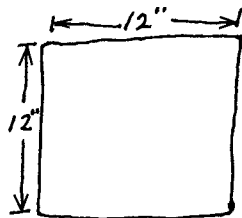




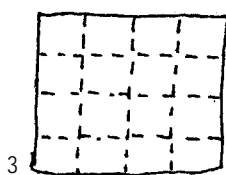
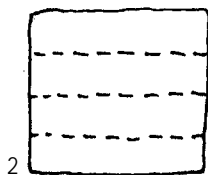
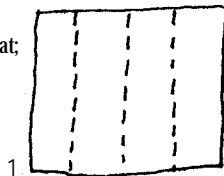
# BLOCKHEAD PUPPET DIRECTIONS

**MATERIALS:** Construction paper, glue stick, scissors, ruler, paperclips, washable markers, single hole punch.

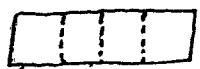
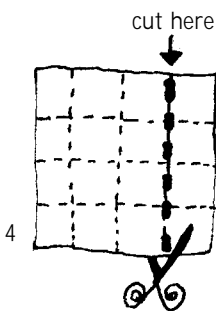
1. Begin with a 12" x 12" piece of construction paper (this piece will become the head so choose the color you want to work with.)



2. (1) Fold paper into quarters; (2) then turn the paper and repeat; (3) fold into quarters.

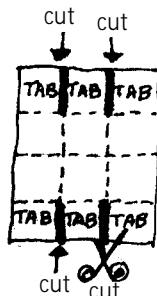


3. (4) Cut one row of blocks off and (5) set it aside for use later.



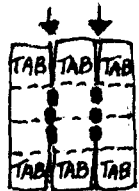
5 (quarter strip)

4. Cut tab lines as shown (4 cuts only). (Tabs will be glued together to create a box structure.)

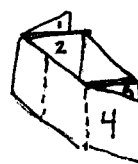
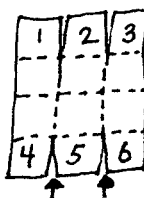


5. Fold paper to create beginning of block.

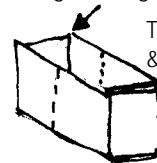
Fold along line.



6. Glue tabs together.



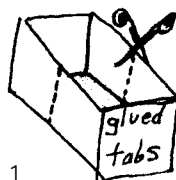
Tabs 1, 2, & 3 glued together.



Tabs 4, 5, & 6 glued together.

Fold along lines, then overlap tabs, and place a small amount of glue—smooth out so that the tabs overlap evenly.

7. (1) Cut along dotted line, (2) then fold to create the block.



1 Cut along dotted line.



Fold here.



2 When folded closed, place a paper clip to keep in place.

8. Take quarter strip cut from step #3 (1) Cut one block off, and (2) fold. This piece gets glued into top of block, supports sides and makes a top of the blockhead.

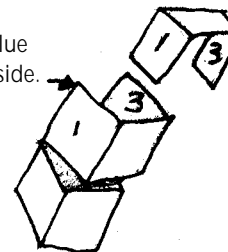


1



2

Put glue on inside.



Glue to inside of block.



9. Now, you can decorate, embellish and create characters, draw, cut and paste, collage—add body, parts—add as many details that help to identify the type of puppet.



All cut/paste with construction paper—use whatever you like.

Invent and perfect how to create this puppet.

Back view of head.



Paper clip will hold mouth closed. Open paper clip to hang up.

EXHIBITORS

“HAND TO HEART: A World of Puppetry”

Henry Ahrens: *private collection*

Ballard Institute and Museum of Puppetry: *Frank Ballard*

Brownstone Puppet Theater:

*Robert and Nancy Brownstone*

Judy Caden: *private collection*

Henson Productions

Traci Morris: *private collection*

Mum Puppet Theater: *Robert Smythe*

Virginia Smith: *private collection*

Spiritree: *photographs*

Wildlife Conservatory Society: *video and photography*

Good Toys Toy Store; Clinton, New Jersey: *hands-on puppets*



ARTMOBILE, the outreach museum of the Department of the Arts at Bucks County Community College, is celebrating its twenty-fifth year of bringing the arts to the school children and adults of Bucks County through its visits to schools and public sites.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.



The Institute of Museum and Library Services, a Federal agency that fosters innovation, leadership and a lifetime of learning, supports Artmobile. *HAND TO HEART: A World of Puppetry* is supported in part by a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts. Additional support is provided by an anonymous donor.



**For more information about Artmobile and its programs, please call Fran Orlando, Director of Exhibitions and Artmobile at 215-968-8432 or email us at [artmobile@bucks.edu](mailto:artmobile@bucks.edu). Visit our website at [www.bucks.edu/artmobile](http://www.bucks.edu/artmobile).**