

Design Course

Puppet Making

The Craft of Animated Figures

by

Ms. Anupama Hoskere and Ms. Jagriti Galphade
NID, Bengaluru

Source:

<https://www.dsource.in/course/puppet-making>



1. Introduction
2. Tools and Materials
3. Sketching and Sculpting
4. Forming Face and Colouring
5. Body and Stringing Mechanism
6. Composing Lyrics and Music
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Introduction

Indian Puppetry: From Concept to Demonstration:

Course Teacher:

Ms. Anupama Hoskere (Independent practitioner and domain expert)
Ms. Jagriti Galphade (NID)

Indian puppetry has been one of the most ancient arts based on India's rich tradition and cultural wisdom. From conceptualization to execution, puppetry involves a lot of creative imagination as it entertains people of all age groups and from all socio-cultural background. It is also a form of storytelling which involves expression of drama, romance, emotion, comedy and other everyday life experiences. Puppetry involves manipulation of objects which symbolize different characters, personalities and these are embedded in plots, scenes, events, actions and activities.

Puppetry is a social art and involves creative construction of personality, characters, events and social realities. It acts as a special form of art and entertainment and at the same time acts as a communication channel for myths, rituals, cultural heritage and religion etc. Indian puppetry has been categorized into four forms:

- Glove Puppetry
- Rod Puppetry
- String Puppetry and
- Shadow Puppetry

The course on puppet making was conducted at NID R&D campus, Bangalore for the postgraduate students of various design disciplines. The main objective of the course was to educate design students on various aspects of traditional puppetry – puppet making, character creation, storyline development and final presentation on the stage. The course emphasizes on the following points:

- Character Sketching
- Character Sculpting from Thermocol
- Integration of string Mechanisms into body components of the puppet
- Application of colours onto the body surface of the puppet
- Script Writing for dialogue and for various plots
- Song Writing
- Stage Design
- Final Performance

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As part of the course two domain experts (Teachers) on puppetry were interviewed and video graphed. In the video the two experts speak about the various aspects of puppet making and its historical development. Photographic methods were also used to depict the various processes and methods involved in puppet making.

Traditional Puppet Making is a deliberate process that uses a variety of traditional and modern Materials and Techniques. The documentation captures the process and stages as experienced by the learners during the course while using low cost, low weight materials, easy-to-manipulate forms. The idea was to get hands-on experience on the steps involved in the puppet making and be a part of the creative process.



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Tools and Materials

The process utilizes hand skills and innovative use of existing low weight materials and techniques to create the puppets.

Basic tools and Materials used for puppet Making are:

- Thermocol blocks, Tools and Colouring agents to form the face and body of the puppet.
- Hand tools such as filers, saw blade, cutter, pliers, hammer, soldering iron and hand drill.

Basic Machinery required:

- Basic machinery such as thermocol cutter to cut, slice and give the desired shape to the face and body features.



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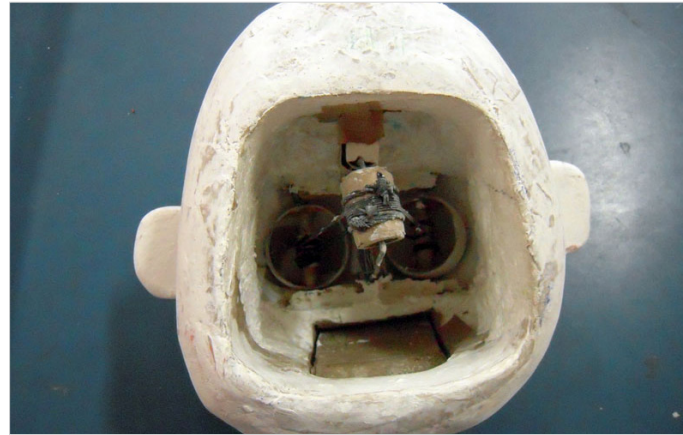
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Sketching and Sculpting

Sketching and Sculpting includes 3 basic steps:

- Transferring the sketched idea from paper to the base material.
- Filing and chiseling to get the general desired shape.
- Refining and detailing.



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Forming Face and Colouring

Forming the Base for Facial Features:

- A mix of methods/techniques are employed.
- Putti Primer to form a smooth colouring substrate. / Also used to create embossed features.
- Pasting paper bits to form a smooth surface. (Gluing bits of brown paper dipped in fevicol).
- Paper mache to create a smooth and a sturdy surface for colouring.

Colouring the Face:

- Painting the predominant base colour.
- Enhancing the specific features based on the character.



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Body and Stringing Mechanism

The Body of the puppet completes the character, with its shape, accessories depicting the character and the stringing mechanism needed to finally move and play the puppet. The steps followed:

Building the body:

Devising mechanisms to connect the body and head of the puppet.

Accessorizing the Puppet:

Dressing up the puppet with appropriate accessories like cloth, headgear, jewelry etc. to highlight the character it represents.

Playing the Puppet:

- Stringing mechanisms to play the puppet in ways which is sturdy and convenient to the puppeteer.
- Intricate mechanisms to move the jaw, eye etc to enhance the character represented.



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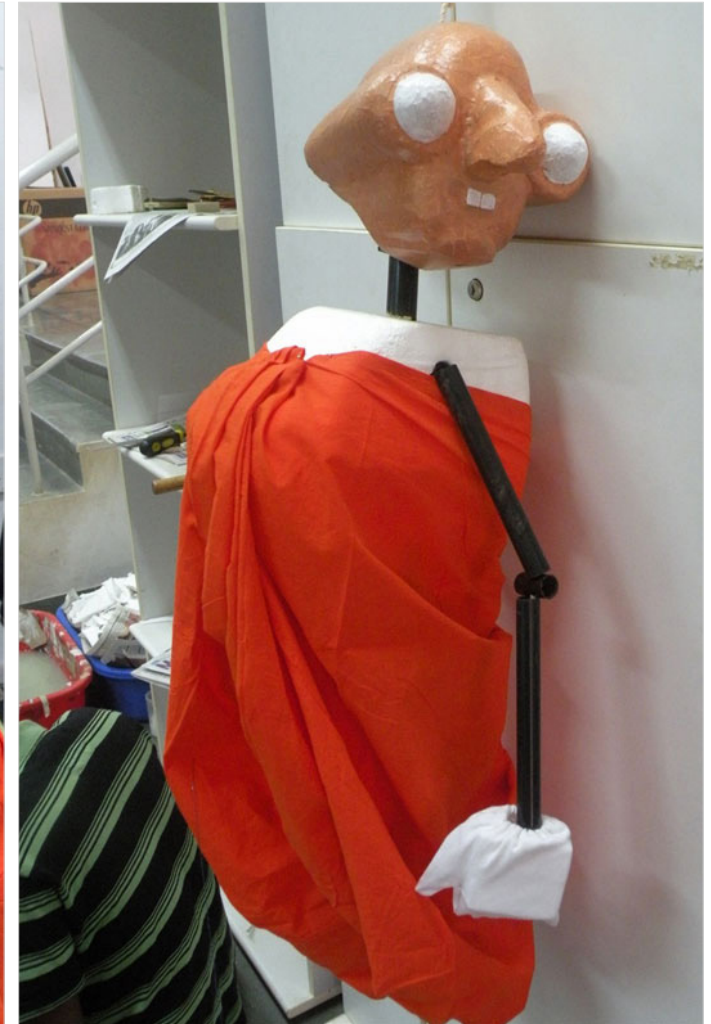
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Composing Lyrics and Music

Creating a jingle with appropriate wordings and music to mark the entry of the puppet and introduce the character to the audience.



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<https://www.dsource.in/course/puppet-making/course-outcome>

Course Outcome

Each puppet comes to life when it takes its place on the stage. The entry of the puppet is an important aspect which has to be in line with the character it represents and the storyline of the show.

Entry of the Puppet:

A jingle (with music) with appropriate wordings marks the entry of the puppet and introduce the character to the audience.

Storyline and Stage:

The Storyline binds all the characters together to make the show cohesive, along with the stage setting.



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Video



Interview_Anupuma_Part 1



Interview_Anupuma_Part 2



Interview_Hand Glove Puppet



Puppet Making_Process

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Contact Details

This documentation for the course was done by Ms. Anupama Hoskere (Independent practitioner and domain expert) and [Ms. Jagriti Galphade](#), Faculty, [NID, Bengaluru](#).

You can get in touch with her at [jagriti\[at\]nid.edu](mailto:jagriti[at]nid.edu)

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