



STEPARC



**PUTHALIKA PATRIKA**

**June 2025**



## PUTHALIKA PATRIKA

### Editors

Padmini Rangarajan  
Subhasis Neogi  
S K Rangarajan  
Puneet Arora  
Anirudh Srinivasan  
Arun Bansal

### In this Issue

- p03-06: Editorial
- p07-17: World Puppetry: Punch and Judy
- p18-24: Indian Puppetry: Karnataka Gombeyata -an over View
- p25-36: Craft of the Month: What is a Cranky?
- p37-39: About Puppetry: Puppetry as business
- p40-44: Special Article: Summer Camp Fun with Puppets
- p45-57: Events and arts
- p58-58: Creative Corner
- p59-59: Nature's Lap
- p60-64: Showcase of Art
- p65-65: Waste to Wealth Tips

For Subscription please contact at  
[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)

Published by  
Sphoorthi Theatre for Educational Puppetry, Art & Craft-STEPARC  
and Social Substance

Registration no 419 of 2005

[www.sphoorthitheatre.com](http://www.sphoorthitheatre.com)  
[www.sphoorthitheatre.blogspot.in](http://www.sphoorthitheatre.blogspot.in)  
<https://www.facebook.com/puppetnewsmagazine>

For subscription of Puthalika Patrika contact: [puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)  
[http://www.sphoorthitheatre.com/sphoorthi\\_newsletter.html](http://www.sphoorthitheatre.com/sphoorthi_newsletter.html)

We are changing the nomenclature for edition's month. From hereon Month of Publishing

Date would be Month of Edition of Puthalika Patrika

[facebook.com/groups/socialsubstance](https://facebook.com/groups/socialsubstance)





# Editorial Column

**Padmini Rangarajan**

Puppetry embodies an ever-evolving artistic practice, with origins that extend back to centuries prior to the Common Era. As a result, it defies strict categorisations. This document offers a collection of frequently utilised definitions and descriptions designed to aid those involved in the study of puppetry in deepening their understanding and facilitating discussions about their observations.

Puppetry is frequently divided into four principal categories, with some classifications extending to six fundamental types: Bunraku, String-Marionette, Shadow, Rod, Glove-Hand, and Body. Nevertheless, within the domain of modern puppetry, it becomes increasingly apparent that numerous puppets surpass these classifications, frequently embodying traits from various categories or existing entirely outside of them. Explore in greater depth to acquire a deeper understanding of the diverse classifications. Each variant of puppetry offers unique techniques and artistic expressions,



allowing creators to convey a wide spectrum of emotions and stories. As you delve into the world of puppetry, you will discover the rich history and cultural significance embedded in each style, enhancing your understanding of this captivating art form. This captivating art form engages audiences and functions as a

# Editorial Column

**Padmini Rangarajan**

significant medium for narrative expression, frequently mirroring cultural values and traditions. Through a thorough exploration of the complex methodologies and cultural backgrounds associated with each puppet style, one can genuinely recognise the artistry and ingenuity that animate these expressive figures. Let's learn new glossaries added to Puppetry - Body Puppet – With body puppets, a large portion or all of the performers' own bodies are enclosed or hidden within the puppet.

Bunraku-style Bunraku is a classic form of puppetry and was created at the Takemoto-za puppet theatre in Osaka, Japan, in the 1680s. In traditional Bunraku, a single puppet is manipulated by multiple puppeteers, with the most experienced puppeteer moving the head and supporting puppeteers moving the puppet's arms and/or legs. All puppetry using this method outside of the originating theatre in Japan is referred to as Bunraku-style.

Crankie A Crankie, or Crankie Theatre,



uses a long-illustrated scroll (usually paper) wound around two spools which, when cranked, displays a progression of imagery. Sometimes this is inside of a box shaped like a proscenium.



# Editorial Column

**Padmini Rangarajan**

Hand Puppetry – Hand Puppets are controlled by the puppeteer's hand on the interior of the puppet. The puppeteer essentially wears the puppet on the hand to manipulate it. Hand puppetry is a general classification of puppetry that includes specific techniques (and sometimes combinations of techniques) such as glove puppets and Muppet-style puppets.

Kuruma Ningyo-Kuruma Ningyo is a Japanese theatrical tradition derived from Bunraku. The term Kuruma comes from rokuro-kuruma (a small seat with wheels), and ningyo means “puppet,” thus “puppet on a cart.” It is operated by a puppeteer sitting on and steering the cart with their feet, which allows only one puppeteer to commandeer the puppet instead of the three as in traditional Bunraku.



# Editorial Column

**Padmini Rangarajan**

Muppet Style – The word “Muppet” is a specific reference to the unique TV/film puppets created by Jim Henson and seen in The Muppet Show and Sesame Street. Muppet-style Puppets are characterised by a fluffy or furry exterior on a hand, hand & rod, or rod puppet. Spectacle puppetry, or giant puppetry, implements larger-scale puppets, frequently using pageantry or parading outdoors in order to draw the attention of the audiences in large venues, open spaces, or public forums.

Tabletop puppetry is smaller-scale puppetry that can be performed on a tabletop. This can include any style but is frequently bunraku-style, crankie, toy theatre, or shadow. Toy Theatre – Toy theatre was originally a simple, commercially available way of staging popular dramatic spectacles in your own drawing room in 19th-century England. Contemporary toy theatre is generally characterised by flat, miniature, paper images moved within a proscenium arch or other container and object theatre. Object theatre involves the use of



everyday objects to create narratives and characters, often blurring the line between puppetry and visual art. This form of puppetry invites audiences to view familiar items in a new light, transforming the mundane into the extraordinary through imaginative storytelling.



World Puppetry:

Punch and Judy

Subhasis Neogi

As the birthday of Mr. Punch, the seemingly nasty clown, the cheeky and hilarious comedian, is celebrated once a year in Covent Garden, London, the city of London celebrates Mr. Punch's birthday. In addition to his wife Judy, their daughter, and all of the other characters that are included in the permanent single story. There is a tradition that dates back four hundred years in which they entertain audiences of all ages, ranging from children to senior citizens. The performers of Punch and Judy from all across the United Kingdom are coming together for a united celebration in order to pay their respects to the occasion. There is a theatre adjacent to the one where each artist takes their turn.

What is this Mr Punch and Judy Puppet show?

Puppets of Punch and Judy! Those endearing, adventurous glove puppets have captivated audiences for generations. Punch, characterised by his unique voice and playful grin, frequently engages in comical escapades with his



World Puppetry:

Punch and Judy

Subhasis Neogi

patient wife Judy. Their antics have become integral to traditional puppet shows, eliciting laughter and joy from audiences globally. What is your preferred moment or character from Punch and Judy?

Punch and Judy possess a storied history that originates in the 17th century. The characters originated in Italy as "Pulcinella" and were subsequently adapted in England. This is a concise summary:

- The origins of Pulcinella: In 16th-century Italy, Pulcinella was a Neapolitan puppet figure distinguished by his hooked nose and sharp wit.
- In the 1660s, Italian puppeteers brought Pulcinella to England, where he transformed into "Punch" and became popular through puppet performances.
- Punch and Judy emerge: By the 18th century, Punch's persona had evolved, and his wife Judy became a consistent figure in the performances.





## World Puppetry:

# Punch and Judy

Subhasis Neogi



During the Victorian era, Punch and Judy acts emerged as a quintessential kind of British beach entertainment, with Punch's slapstick hilarity and Judy's responses enthralling audiences.

- Contemporary era: Currently, Punch and Judy persist in providing entertainment, with contemporary performances frequently integrating novel themes and characters while preserving their traditional allure.
- Their lasting appeal arises from their ageless wit and satire.

The growth of Punch and Judy and its impact on popular culture  
Punch and Judy puppet shows have retained their appeal throughout generations for various reasons:

1. Enduring humour: The series' combination of slapstick comedy, clever dialogue, and satire remains attractive to viewers of all generations.
2. Relatable characters: Punch's impish disposition and Judy's frustration are both relatable and charming, facilitating viewer connection.
3. Engaging yet uncomplicated storytelling: The series' direct storylines and comic misinterpretations captivate spectators without necessitating intricate plotlines.

## World Puppetry:

# Punch and Judy

Subhasis Neogi

- 4. Nostalgia: For several individuals, Punch and Judy performances elicit cherished recollections of youth, fostering a sense of nostalgia that amplifies their allure.
- 5. Interactive experience: Conventional Punch and Judy performances frequently entail audience engagement, fostering a sense of inclusion among spectators.
- 6. Universal themes: The productions address universal themes such as love, mischief, and authority, enabling audiences to identify with the characters' behaviours.

Punch and Judy shows may not appeal to some people due to their:

- vulgar humorous elements: Certain viewers may perceive the slapstick violence, Punch's treatment of Judy, or other aspects as too vulgar or distasteful.





World Puppetry:

Punch and Judy

Subhasis Neogi

The relationship between Punch and Judy, characterised by Punch's frequent mistreatment of Judy, may be regarded as problematic or inappropriate in the context of domestic violence themes.

- Cultural sensitivities: Varied cultural backgrounds or personal values may cause individuals to interpret the show's content divergently, thereby rendering it less desirable.

These viewpoints underscore the intricacy of Punch and Judy performances, which can elicit diverse responses from spectators.

The Punch and Judy puppet show's origins can be traced back to Italian puppeteer Silvio Fiorillo, who popularized the character of Pulcinella in the 16th century. However, the modern Punch and Judy show as we know it today was heavily influenced by:

1. **Giovanni Piccini:** An Italian puppeteer who performed in England in the 1660s and helped introduce the character of Pulcinella, later adapted into Punch.





World Puppetry:

Punch and Judy

Subhasis Neogi

The character of Judy was added later, and the show evolved over time through various performances and adaptations. While it's difficult to pinpoint a single "founder" of the modern Punch and Judy show, these influences played significant roles in shaping the characters and the format we recognize today.

Punch and Judy shows originated in Italy and gained popularity in the UK, but their appeal extends beyond:

- 1. **UK:** They are iconic in British culture, especially in seaside towns.
- 2. **Europe:** Punch and Judy-style shows can be found in various European countries, often with local adaptations.

The characters and format have been adapted and reinterpreted in different cultures, making them a beloved part of traditional puppetry in many regions. Their popularity may vary, but their influence is widespread.

Punch and Judy shows continue to entertain audiences today, with both





## World Puppetry:

# Punch and Judy

Subhasis Neogi

traditional and modern adaptations. While the classic format remains popular, many shows now incorporate new themes and characters to appeal to contemporary audiences.

### Traditional Shows:

- Still feature the iconic characters of Punch and Judy, with Punch's signature squawking voice and slapstick humor
- Typically include classic characters like the baby, crocodile, clown, and policeman
- Often involve audience participation, with spectators shouting warnings to characters like "He's behind you!"

### Modern Adaptations:

- Some shows focus more on Punch's antics towards institutions of authority rather than individual characters
- Judy is sometimes portrayed as a stronger character who questions her treatment by Punch over the years



World Puppetry:

Punch and Judy

Subhasis Neogi

- New versions, like the 2024 production at London's Covent Garden, offer fresh perspectives on the classic tale

Current Popularity:

- Punch and Judy shows remain a staple at seaside towns, carnivals, festivals, and birthday parties
- The characters were honored with British commemorative postage stamps in 2001 and were voted onto the list of icons of England in 2006
- Modern British performances can be seen in various settings, from traditional seaside resorts to urban centers

Overall, Punch and Judy continue to evolve, blending traditional elements with modern twists to appeal to diverse audiences.

Covent Garden in London celebrates Mr. Punch's birthday on May 9th, commemorating his first recorded appearance in England in 1662. While there's no evidence of a current annual celebration happening now, the area does host various Punch and Judy performances and events throughout the year.

In fact, a new version of the show was staged at London's Covent Garden in 2024, developed as part of the Judy Project, a University of Exeter study on women's roles in puppetry tradition. This modern adaptation directed the violence more towards institutions of authority rather than individuals, and Judy questioned her treatment by Punch over the years.

This year at *COVENT GARDEN MAY FAYRE & PUPPET FESTIVAL* celebrating Mr Punch's 353rd Anniversary on Sunday 11 May 2025 at *St Paul's Church Garden, Bedford Street, Covent Garden, London WC2E 9ED*. Punch & Judy Professors and Puppeteers from all over the country and abroad gather to perform in the Garden of St Paul's Church on the second Sunday in May near the spot where Samuel Pepys first recorded



World Puppetry:

Punch and Judy

Subhasis Neogi

sighting Mr Punch in May 1662. Admission is Free. The day starts at 11am with a Grand Procession around the neighbourhood led by the Superior Brass Band. At 12 noon there is a Special Church Service with Mr Punch in the pulpit, followed by Shows, Stalls and Workshops, Folk Music and Maypole Dancing. The British Puppet and Model Theatre Guild, The Punch & Judy Fellowship and the Punch & Judy Club will all be represented alongside local community groups including the Covent Garden Community Association. The day ends at 5.30pm.



The Covent Garden May Fayre & Puppet Festival was first held in 1976 after the famous fruit and vegetable market moved out to its new home south of the River Thames. The Covent Garden Community Association fought hard to save the old market buildings from destruction. They won this battle, but the centre became boarded up and deserted for five years before it was re-opened as a shopping mall, so the locally based arts organisation, Alternative Arts, decided to help regenerate the area by starting a Street Theatre in 1975 under the Portico of St Paul's Church. The then vicar, the Rev John Arrowsmith gave his permission and also agreed to commemorate one of the most famous street performers of all time – Mr Punch – with a special celebration once a year in May, when in 1662 Samuel Pepys wrote the first recorded sighting of Punch\* in England 'within the rayles of Covent Garden' on the 9th

World Puppetry:

Punch and Judy

Subhasis Neogi

of May. The plaque to mark this occasion is on the wall of the Portico of the Church.

Inspired by this plaque Alternative Arts researched as many Punch Professors as they could find from all over the UK and invited them to the first Covent Garden May Fayre and Puppet Festival held in the garden of St Paul's Church. This was an opportunity for the local community and this world famous puppet to come together to celebrate an



important piece of local history and celebrate the art of puppetry and Mr Punch. A service was specially written by the vicar and included Mr Punch in the Pulpit. The May Fayre was so immediately popular with everyone that it has happened on the second Sunday in May at St Paul's ever since. The day always starts with a procession on foot around the neighbourhood led by a marching brass band. Punch and Judy 'Professors' & puppeteers from all over the country and other parts of Europe, America and Australia attend and perform throughout the day. They look forward to meeting each other and discussing the mechanics of their crocodiles.

Over the years the event has been enjoyed by thousands of children and adults. It remains a completely non-commercial occasion. Admission is free and all the work done to put the May Fayre together is entirely voluntary. Alternative Arts raises the funds and makes all necessary arrangements. The Covent Garden Community



World Puppetry:

Punch and Judy

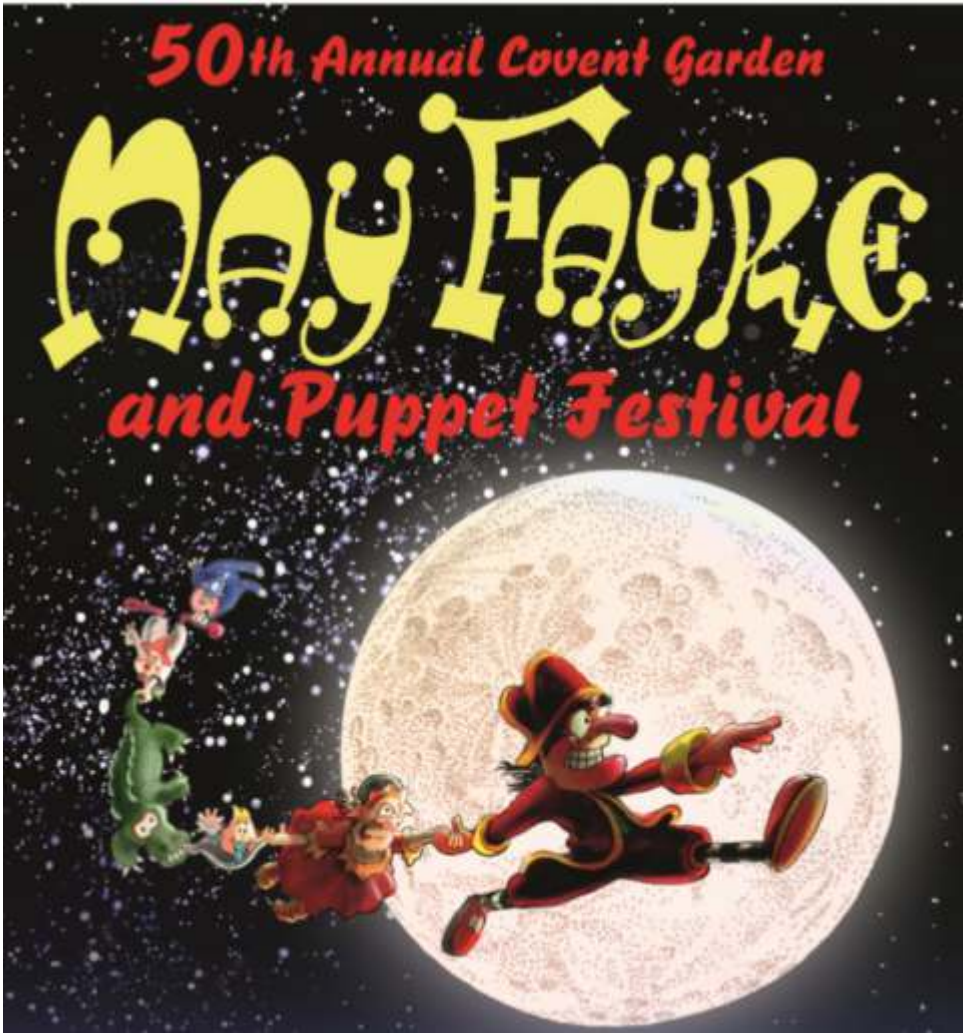
Subhasis Neogi

Association sets up its stall alongside other local voluntary groups. Many people who once lived in Covent Garden return on this day to meet up with each other and join in the celebrations.

The May Fayre has become an important platform and annual focal point for the popular art form that is Punch & Judy, serving to maintain the tradition in Covent Garden with its unique history as the

original home of Mr Punch in England. Mr Punch is an anarchic character, he pokes fun at the establishment and certainly does not meet with everyone's approval, which is probably why he is so popular with children. The fact that the Covent Garden May Fayre has lasted so long has a lot to do with the history and determination of the local community and all the Punch Professors & puppeteers involved. It is a true celebration of our cultural heritage. Long may it continue.

This piece is taken from <https://alternativearts.org.uk/events/covent-garden-may-fayre-puppet-festival>



## Indian Puppetry:

### Indian Puppetry: Karnataka Gombeyata -an over View

Padmini Rangarajan



Puppetry is widely regarded as the most expressive form of theatre among all other kinds. Puppet troupes can be found in a number of states across India, including Rajasthan, Andhra Pradesh, Maharashtra, Kerala, and Karnataka, among others. The ability to perform puppetry using paper and string is highly regarded in the state of Rajasthan. When it comes to shadow puppetry, Andhra is well-known. One school of thought holds that the puppet theatre in Karnataka can trace its roots all the way back to ancient times. It is thought that puppetry became prevalent in the region during the time of the '**Kanakadasa**' and '**Purandaradasa**', with its origins being connected to the coastal districts of Karnataka. One can also find reference about Gombeyata" in Basaveshwara vachanas and other vachanas in Kannada, in rural and



## Indian Puppetry:

### Indian Puppetry: Karnataka Gombeyata -an over View

Padmini Rangarajan

Interview with Togalu Gombeyaata - Puppet Show artist M R Ranganatha Rao | Chandana Archives

Press **Esc** to exit full screen.



semi-urban areas, the Department of Health and Family Welfare has been using puppetry shows as a means of communicating important information including family planning, anti-dowry measures, and other topics linked to these topics. The state of Karnataka contains references to around eleven different types of puppetry. String puppets, also known as marionettes, and shadow puppets, sometimes known as leather puppets, are the two principal types of puppetry that are performed in the state. Shadow puppets, which are renowned for their intricate designs and the opportunities they present for storytelling, are particularly popular during community gatherings and cultural celebrations. These traditional forms of artistic expression not only act as a source of amusement but also serve as powerful tools for education and social reform, fostering awareness and discussion on issues that are of essential importance to the community.

## Indian Puppetry:

### Indian Puppetry: Karnataka Gombeyata -an over View

Padmini Rangarajan



#### String Puppets or Marionettes

The state of Karnataka is experiencing a shortage of marionette troupes at the present time. It is interesting that young people, regardless of their caste affiliation, have embraced this art form and are proficiently performing it on their own, working together with their families and with others from outside the community. Nelamangala, which is located close to Bangalore, is home to a Brahmin family that is well-known for its puppet ensemble. They have a collection of puppets that are approximately one hundred years old. Similarly, string puppets are of significant historical significance; the Hallare puppets, which are said to have originated in Nanjangud taluk, which is located in the Mysore region, are said to have been around



## Indian Puppetry:

### Indian Puppetry: Karnataka Gombeyata -an over View

Padmini Rangarajan



for three hundred years. In order to perform their functions, string puppets are positioned at a higher vantage point and are controlled by stretched strings that are not visible to the audience. Those puppets that originate from North Karnataka are easily identifiable by their slender and diminutive form, which consists of a pair of hands and legs. On the other hand, the puppets that originate from South Karnataka are three feet tall, yet they are noticeably devoid of legs. Using cables that are linked to the puppet's hands and head, each puppet may be controlled. Some puppet troupes have switched from using rods to strings in order to make it easier to manipulate the puppets. As a consequence of this, a different type of puppetry that came to be known as "Sutra-Salaki Gombeyate" came into being. The puppet stage is quite straightforward and often consists of two or three wooden poles, a curtain that is used to conceal the puppet performers from the audience, and a backdrop that is a dense black colour. According to Dr. S. A. Krishnaiah, the puppet artists who are a part of a troupe in Nelamangala have ingeniously designed a stage that is similar to a box since it is portable and removable. It is possible to effectively conceal the puppeteers

## Indian Puppetry:

### Indian Puppetry: Karnataka Gombeyata -an over View

Padmini Rangarajan



and musicians from view by using the traditional puppet stage, which is enclosed on three sides. The audience is able to watch the performance from a different perspective as a result of this. A wide variety of musical instruments are featured prominently during the event. These instruments include the Mrudanga, which is referred to as Maddale in Kannada, the Mukhaveena, which is a one-of-a-kind wooden wind instrument that is one foot in length and has twelve holes, cymbals, and a harmonium.



## Indian Puppetry:

### Indian Puppetry: Karnataka Gombeyata -an over View

Padmini Rangarajan



#### Presentation:

Approximately ten individuals are required to coordinate a puppet performance. The ensemble consists of puppet manipulators, instrumentalists, musicians, and a Bhagavata. The Bhagavata functions as the primary musician, supported by a curated ensemble of performers in the background. According to the tale, the performers generally utilise around 15 to 20 puppets during a performance. The marionettes perform their roles against a gloomy backdrop, skilfully manipulated by invisible black strings. The puppets are gracefully swung overhead, controlled by adept puppeteers who skilfully position their hands on a 12-foot-long wooden pole referred to as the 'Manthu'. The puppeteers of Karnataka fulfil a dual role, acting simultaneously as narrators and manipulators. They not only manipulate the puppets from behind the scenes but also participate in dialogue. The puppeteer embellishes their ankles and

## Indian Puppetry:

### Indian Puppetry: Karnataka Gombeyata -an over View

**Padmini Rangarajan**

synchronises motions with the puppets, however these actions remain obscured from the audience's sight. The puppets measure around 3 feet in height and possess fully articulated limbs and hands. In specific marionette puppets from Karnataka, the heads, eyes, and eyebrows demonstrate movement in both vertical and horizontal directions. The master puppeteer skilfully controls the head, torso, and limb. Collaboration with other puppeteers is a vital skill for any puppetry practitioner to develop. The art of movement is extraordinary, as the puppets glide, dance, and embody their roles, producing a marvellously harmonic show. The duration of the puppet show varies between 6 and 8 hours.

On the other hand, it seems that all of this took place up until yesterday, and today provides a striking contrast, with the overwhelming sentiment being "oh, those days that have long since passed." Does it still have a life? Some of the aspiring artist groups in Karnataka are considerably revitalising the art of puppetry by infusing current tales in order to increase audience involvement. This is despite the fact that the number of these groups is very small. A younger audience that is enthusiastic about contemporary tales is likely to be interested in these imaginative performances since they preserve the illustrious heritage of puppetry while also revitalising it. By combining traditional methods with modern subjects, these artists are able to maintain the vitality and significance of the art form within the context of the contemporary cultural environment.





## Craft of the Month

### What is a Cranky?

Padmini Rangarajan



Cranky is a term that refers to a box as well as a cranking mechanism. One might think of a crank as a lever that can revolve through a full 360 degrees. Other fascinating inventions, such as the stereoscope, were developed prior to the advent of global media technology that shows the world and provides entertainment for people all over the world. When seen in conjunction with a card that features a dual-image print, it is possible to perceive a three-dimensional depiction that originates from a separate part of the world. In the absence of modern technology or the need to embark on lengthy excursions to far-flung regions, Cranky provides an alternate method of interacting with and perceiving the environment visually. Cranky has a good old name as "Panorama" or Moving Panorama".

## Craft of the Month

### What is a Cranky?

Padmini Rangarajan

#### The history of the Panorama

The word "panoramic" originates from two Greek words: Pan, which has the meaning "ALL" and Honorama, which means "VIEW." Robert Barker's invention and subsequent patent of a mechanism for displaying photographs, which also presented a comprehensive perspective of nature at a glance, led to its incorporation into the English vocabulary in the late 1700s. This was the time when it was first used. A painted landscape would be displayed in a 360-degree viewpoint on a circular canvas strip that would be wrapped around the viewer, according to Barker's intentions. The pieces of art were displayed in a circular viewing structure that was referred to as an ROTUNDA. This allowed for the separation of the artworks and the control of their visibility. Barker was not eliminating the picture from the frame; rather, he was expanding the frame so that it included the observer more than the picture itself. One of the oldest rotundas that was built for the purpose of display is the Panoramas Mesdag, which can be found in The Hague, which is located in Northern Netherlands.





## Craft of the Month

### What is a Cranky?

**Padmini Rangarajan**

Hendrik Willem Mesdag has created an image that is so realistic that it quickly transports spectators to a day spent in a coastal community on the North Sea.

#### **How to create a 360 Panorama with smart Phones?**

When using a smartphone, it is rather simple to produce a panorama. Simply select the pano or panorama setting on your camera, and you will be able to build a frame that encompasses an all-encompassing picture of nature, an individual family, a workplace, or any other subject matter that may be the focal point of the individual's photograph. It is necessary to get up from one's current position, whether it be sitting, standing, or lying down, and then go outside or even stay inside in order to create a panorama. Since 360 degrees represents a complete circle, it is necessary to start at a particular point and move all the way around until either returning to the starting point or returning to the camera.

Turn on the Pano function on the camera, and then begin recording the video by moving in one direction and then going back in the opposite direction. Examine everything that you are able to cover and discuss it with your companions. For the purpose of viewing panoramic paintings throughout the 18th century, one was required to visit one of these rotundas. It was in the 19th century that another device was developed, and it was one that could be easily packed up and transported while travelling. The advent of moving panoramas, which are more closely associated with a theatrical performance, was ushered in as a result of this. The audience was placed in the front of a stage, and on stage was a boxed area with a window. Then, while the performance was taking place, a long strip of canvas was moved horizontally across the stage by means of a cranking mechanism. This was done in place of going around this large rotunda in order to watch the panorama. The photographs that were produced were either a single continuous panoramic panorama or possibly a collection of many different perspectives. Typically, someone would stand next to the

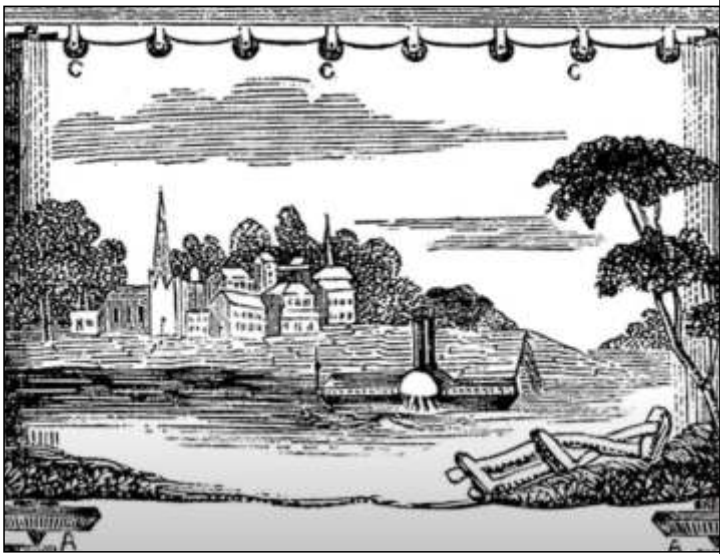
## Craft of the Month

### What is a Cranky?

**Padmini Rangarajan**

equipment and either share a tale or explain the visuals that were being displayed. A lot of the time, music is added, and all of a sudden, the audience is sent to a different location. This happens as the scenery shifts to provide a combination of visuals, speeches, and sounds.

Since its inception in 1818, the Perestropic panorama has been considered one of the earliest examples of a touring moving panorama exhibition. A machine known as the Perestropic Panorama is a device that gradually unfolds a panoramic image in front of an audience in order to illustrate its narrative. Showmen known as the Marshall brothers were responsible for the creation of periscopic panoramas. These panoramas showed real-life events such as battles, shipwrecks, a polar expedition, and the coronation of King George IV. John Banvard, a painter and storyteller from the United States of America, created a moving panorama of the Mississippi River in the 1840s. This panorama was displayed all around the United States of America. This kind of entertainment for travellers was extremely popular for a period of time. On





## Craft of the Month

### What is a Cranky?

**Padmini Rangarajan**

the other hand, the novelty did eventually wear off after the Civil War and following the introduction of film in the 1890s. A decrease in the public's interest in traditional moving panoramas was a result of the introduction of this new type of entertainment, which featured moving panorama photos.

During a time when travelling was a considerable undertaking, there were a number of moving panoramas that showed voyages to distant locations. It was necessary to travel by rail in order to create these moving panoramas and allied art forms in the early 20th century. The First Section: The first two moving panoramas that are displayed on this page are as follows:

Published in 1905, "From London to Paris" An example of a "crankie-sized" parlour panorama is "The Great Siberian Route, The Trans-Siberian Railway Panorama" by Pavel Pyasetsky, which was published in the year 1900. In terms of height, the scrolls range anywhere from 15 to 18 inches.

Part Two: The following three examples all make use of the "scene from a train window" motif within the framework of an attraction that is located in an amusement park.

Wagon-Lits commissioned Jambon and Bailly to paint the Panorama Transsiberian in the year 1900. Jambon and Bailly were the original artists.

-! A scene from the film "Letter from an Unknown Woman" (1948), which was released in 1948.

For the purpose of simulating the feeling of travelling across different landscapes, Hales's Tours of the World (1905) was a company that utilised film rather than moving panoramas.

### The Crankies

The moving panoramas that gained popularity in the 1800s have significantly

## Craft of the Month

### What is a Cranky?

**Padmini Rangarajan**

influenced contemporary cinema. In recent years, a more compact iteration of the moving panorama has been revived, referred to as CRANKIES. Cranky can be produced from various types of materials. Numerous decorative boxes are constructed from wood, exhibiting either intricate designs or simplistic forms akin to cereal boxes or shoeboxes. Certain crankies feature intricate cranking mechanisms, whereas others are quite simplistic. The panorama can be constructed using several art supplies, provided that the completed artwork is capable of being rolled and unrolled.

"A Letter from Unknown Women" (1948) film The Train Moving panoramic - Crankie scene portion exemplifies the extensive use of moving panoramas, showcasing the panoramic moved using a bicycle-like mechanism. The train passage in Letter from an Unknown Woman (1948), directed by Max Ophüls, exemplifies cinematic illusion compellingly. The scene employs a crankie-moving panorama technique to replicate a train journey, fostering a surreal ambiance that amplifies the film's





## Craft of the Month

### What is a Cranky?

**Padmini Rangarajan**

emotional resonance. Ophüls was renowned for his intricate camera movements and visual narrative techniques, and this scene exemplifies his artistry.

*In this scene, Lisa and Stefan sit in a train compartment, but the landscape outside is actually a **series of painted backdrops** that move past the window. The effect is enhanced by subtle lighting shifts and sound design, making the illusion feel immersive. The technique aligns with Ophüls' signature style—fluid camera movements and heightened romanticism. The masterful use of cinematography, particularly in the **train sequence** where the crankie-moving panorama effect creates a dreamlike illusion of movement. This technique enhances the film's themes of memory, longing, and illusion. The **crankie-moving panorama** technique has been adapted in various ways to create the illusion of movement, particularly in train sequences. Historically, moving panoramas were used in **Victorian-era storytelling** to simulate travel, often depicting vast landscapes viewed from a stationary train car. This technique was later incorporated into **theatrical productions and early cinema**, where illustrated scrolls were wound onto spools and cranked to create a continuous moving background. The **moving panorama** technique was used in cinema as a way to create the illusion of movement and transport audiences into immersive visual experiences. It originated in **theatrical productions and melodramatic plays**, where scrolling painted backdrops simulated travel scenes, such as journeys by train or boat.*

The scene employs a crankie-moving panorama technique to replicate a train journey, fostering a surreal ambiance that amplifies the film's emotional resonance. Ophüls was renowned for his intricate camera movements and visual narrative, and this scene exemplifies his artistry. The video analysis of the film *Letter from an Unknown Woman* examines Max Ophüls' adept utilisation of cinematography, especially in the train segment where the crankie-moving panoramic effect generates a surreal sensation of motion. This method amplifies the film's motifs of recollection, desire, and deception.

## Craft of the Month

### What is a Cranky?

Padmini Rangarajan

A few key aspects of the breakdown include:

- **Camera Movement & Perspective:** Ophüls' signature tracking shots and fluid camera movements immerse the audience in Lisa's emotional journey, reinforcing her perspective.
- **Narrative Structure:** The film's flashback-driven storytelling mirrors Lisa's recollections, making the audience experience her memories as if they were unfolding in real time.
- **Visual Symbolism:** The train sequence represents Lisa's fleeting happiness and the transient nature of her relationship with Stefan, emphasizing the contrast between fantasy and reality.

The crankie-moving panorama technique has been modified in numerous ways to produce the illusion of motion, especially in train scenes. Historically, moving panoramas were employed in Victorian-era narratives to emulate travel, frequently illustrating expansive views observed from a motionless train carriage. This technology was then integrated into theatrical performances and early film, when illustrated scrolls were mounted on spools and cranked to produce a continuous moving backdrop.

This technique proved especially advantageous in silent films and early Hollywood productions, as directors aimed to creatively represent movement without depending on costly location shoots or intricate mechanical effects. Over time, it impacted back projection and matte painting, which became conventional in filmmaking.





## Craft of the Month

### What is a Cranky?

**Padmini Rangarajan**

Indian cinema has traditionally utilised moving panorama methods, especially in epic narratives and historical dramas. Although the technique is not extensively recorded in Indian cinema, analogous methods—such as scrolling backdrops, rear projection, and painted moving scenery—have been employed to produce immersive travel sequences. Although direct adaptations of the crankie-moving panorama are uncommon, Indian filmmakers have historically explored illusionary movement to enrich cinematic narrative. The moving panorama technique has been incorporated into Indian cinema, especially in scenes featuring protagonists travelling by car, where trees and landscapes are depicted in motion to simulate movement. This

method was traditionally employed in rear projection, wherein a pre-recorded moving backdrop was exhibited behind stationary performers to replicate travel.

Some notable examples include:

- **Raja Harishchandra (1913)** – India's first silent film, which used painted backdrops to create depth and movement.
- **Pather Panchali (1955) [Bengali]** – Used innovative cinematographic techniques to depict travel and movement through rural landscapes.



## Craft of the Month

### What is a Cranky?

Padmini Rangarajan

- **Shree 420 (1955) [Hindi]** – Featured sequences where passing landscapes were simulated using rear projection.
- **Mayabazar (1957) [Telugu/Tamil]** – Employed painted backdrops and moving scenery to enhance mythological storytelling.
- **Mother India (1957)** – Employed visual storytelling techniques to depict vast landscapes and transitions.
- **Chalti Ka Naam Gaadi (1958) [Hindi]** – Used rear projection for car sequences, creating the illusion of movement.
- **Mughal-E-Azam (1960)**: Used elaborate painted backdrops and moving scenery to enhance the grandeur of historical settings.
- **Sholay (1975)**: Integrated rear projection techniques in certain action sequences to simulate movement.
- **Lagaan (2001)**: Employed visual storytelling techniques reminiscent of moving panoramas to depict vast landscapes and historical transitions.

Crankies can be made out of a wide variety of materials, including but not limited to a matchstick box, a shoe box, or even gigantic cardboard boxes. The fact that one may construct tales by stitching together bits of cloth in order to tell a story is an intriguing feature of this. Classes in puppetry are being taught both online and in person by a crankie from the Crankie course that is being offered by the Chicago International Puppet Festival in Chicago (<https://chicagopuppetfest.org/>) , which is located in the United States of America. This year, I had the good fortune to be able to attend this class thanks to an extension of my bursary. I would like to express my deepest thanks to Ms. Taylor Bibat, who is both the Festival Coordinator and the Director of Education, as well as to Ms. Myra Su, who was the instructor who skilfully facilitated the class. She not only provided us with insightful information regarding crankies, performers,



## Craft of the Month

### What is a Cranky?

Padmini Rangarajan



and festivals, but she also guided us in the building of these things. "Animals" was the topic that I decided to focus on for my most recent presentation in order to pique the interest of young children in the Kindergarten and Pre-Primary sections. In order to provide the youngsters in my neighbourhood with a summertime activity, I gave them

## Craft of the Month

### What is a Cranky?

**Padmini Rangarajan**

my sketched and marked scroll to colour with coloured pencils. They were able to complete the task in just two days, demonstrating their impressive skill. After that, I design my .cranky, attempting to create an atmosphere similar to that of a zoo or a little forest. This was followed by a Sheroes and Heroes Educators Workshop meet organized by the [www.projectabcd.com](http://www.projectabcd.com) under the flgamenthip of Dr Shiva Jasthi and Dr C.A Prasad garu along with the entire team of the projectabcd group at Oxford Grammar School, Himayathnagar Hyderabad on May18, 2025. I was invited to participate and share some of my thoughts in engaging activities for children in schools. The School of India for Languages and Culture (SILC) projectabcd group;s initiative A-

I noticed images of Indian sarees displayed on cards. I sequentially assembled the cards to create a paper scroll and showcased the crankie-moving panorama with my puppets "Anjali and her amamma" as a creative activity for engaging children. This will not only familiarize them with the concept but also investigate diverse methods of employing it in storytelling, narratives, and optimal utilization of carton boxes.

References :

[Moving panorama - Wikipedia](#)

<https://projectabcd.com/>

<https://www.thecrankiefactory.com/>

<https://chicagopuppetfest.org/>

<https://myrasu.com/>

<https://juneau.org/library/museum>

1\_Crankie Workshop: An Introduction to Crankies - <https://youtu.be/mV-ObXc3NpU?si=iTU2mgF1xjmDuqFx>



About Puppets:

Puppetry as business

Dr. Arun Bansal



Puppetry can indeed be turned into a business venture, with various potential avenues for revenue generation and entrepreneurial opportunities. Here are some ways in which puppetry can be monetized as a business:

**1. Puppet Shows and Performances:** One of the most traditional ways to monetize puppetry is by staging puppet shows and performances for audiences. These shows can be performed in theaters, schools, libraries, festivals, birthday parties, and other events. Charging admission fees or selling tickets to these performances can generate revenue for the puppeteer or puppetry company.

**2. Workshops and Classes:** Offering puppetry workshops, classes, and educational programs can be a lucrative business opportunity. These workshops can cater to children, adults, educators, and community groups interested in learning puppetry techniques, puppet

## About Puppets:

# Puppetry as business

**Dr. Arun Bansal**

construction, storytelling, and performance skills. Fees can be charged for participation in these workshops, generating income for the instructor or puppetry company.

### 3. Puppet Sales and Rentals:

Creating and selling puppets can be a profitable business for puppet makers and artisans. Puppets can be sold directly to consumers, theaters, schools, and retailers through online platforms, craft fairs, and specialty shops. Additionally, renting out puppets for events, productions, and performances can generate recurring revenue for puppetry businesses.

**4. Entertainment Services:** Providing puppetry entertainment services for corporate events, advertising campaigns, film and television productions, and other commercial projects can be a lucrative business venture. Puppeteers and puppetry companies can offer customized puppet

characters, performances, and storytelling experiences tailored to the needs and objectives of clients.

**5. Merchandising and Licensing:** Building a brand around popular puppet characters and intellectual properties can open up opportunities for merchandising and licensing. Puppetry businesses can sell branded merchandise such as toys, books, apparel, accessories, and souvenirs featuring their characters and designs. Licensing agreements can also be negotiated with third-party manufacturers and distributors to produce and sell licensed products.





## About Puppets:

# Puppetry as business

Dr. Arun Bansal

**6. Online Content Creation:** Creating and monetizing online content related to puppetry can be a viable business model. Puppeteers and puppetry companies can produce videos, tutorials, web series, and digital content featuring puppet performances, behind-the-scenes footage, educational content, and storytelling adventures. Revenue can be generated through advertising, sponsorships, subscriptions, merchandise sales, and crowdfunding platforms.

**7. Event Planning and Production:** Organizing puppetry-themed events, festivals, and productions can be a profitable business venture. Puppetry businesses can offer event planning, production, and coordination services for puppet festivals, puppet slams, puppet parades, and puppetry conventions. Revenue can be generated through ticket sales, sponsorships, vendor fees, and partnerships with local businesses and organizations.

Overall, puppetry can be a viable and rewarding business opportunity for entrepreneurs, artists, performers, educators, and creative professionals passionate about the art form. By leveraging their skills, creativity, and entrepreneurial spirit, puppetry businesses can create diverse revenue streams and contribute to the promotion and advancement of puppetry as an art form and cultural phenomenon.



Special Article

Summer Camp Fun with Puppets

Veena Seethepalli

Summer of May 2025 was enriching and exhausting with participation in three summer camps. As a retired teacher, storyteller and volunteer, living in Hyderabad I could not ask for a better opportunity to practice and explore the use of puppets with children aged from 5 to 15 years.

I had recently purchased a set of family puppets from Amazon, in fact one with white hair and spectacles on face, matched ME well, said the children gleefully. Taking the clue, I began the session each day, welcoming and talking to the children in 'Grandma' voice and gesture modulations, inquiring which 'Granny / Dadi Amma' stories she would tell. That...set the rapport, interest and creative bud blooming in the audience!

Camp 1: at Chinmaya Mission, Hyderabad

The theme for the camp was 'Hi 5 Shiva' (Shiva is one of the Hindu Trinity Gods - Brahma, Vishnu and Shiva). As a storyteller I had - 5 days to narrate

5 stories, using different storytelling formats.

Choosing Puppets for Visual Impact in Storytelling:

To cater to 80 children's high decibel enthusiasm, it was necessary to use some visual aid in addition to voice modulation. I made simple brown paper





## Special Article

# Summer Camp Fun with Puppets

**Veena Seethepalli**

bag puppets depicting the Trinity and brought them out as a surprise element while narrating stories. Children screamed with delight. Am not a seasoned puppeteer, my colleague and I did the best we could holding the (glove/hand) puppets and narrate.

After the story, many came up to me saying they would like to make Mythological character puppets and enact too! Next day, they were very curious about which story and which puppet we would use during our session.

Certainly, puppets held the space and had made that visual impact successful!

### **Art/ Craft Fun:**

Creativity and fun go hand in hand at camps, isn't it? Children were very keen to make paper bag puppets of Hindu Mythological characters from the Theme – Ganesh, mouse, Shiva with Ganga matted in his hair, Consort Parvati sitting in the Himalaya mountains – the place was abuzz with demands and ideas!

Unable to cater for such a high demand, we divided them into groups and in team work they would make ONE puppet and tell the story.

*Puppets provided a time and place in the story, dialogue communication and a sense of feel for the character itself!*

Thank you, Chinmaya mission, for this unique opportunity and providing necessary spiritual guidance to all. Along with making puppets we wove in chants, dance mudras and team work to enhance storytelling.



## Special Article

## Summer Camp Fun with Puppets

Veena Seethepalli

**Camp 2: at Girl's home / Orphanage, Hyderabad (ages 5 -15 yrs)**

At this week-long camp, I conducted storytelling sessions for 2 hours each day. More than what I taught, it opened my eyes to a world of young girls, their social issues, mental frames, lack of parental support. BUT a light of hope within and warmth and zest to learn something, was perceived.

**Use of puppets in storytelling:**

First day we spoke about ourselves and I introduced the story of colourful Elmer the Elephant – how he was different from his herd of blue/grey elephants. Children quickly drew, made elephant face hand puppets, simulated a parade walk bringing lots of laughter and spontaneous talk about the Elephant 'inside them'. So, each one wrote her strength and weakness. This helped **Releasing Emotions, reducing anxiety and bringing some light moments**. The use of paper plate puppets and colourful card paper puppets encouraged even shy girls to sit in a corner, with a friend or two and enable communication.

I did not want to disturb those precious emotional and learning moments, hence no



## Special Article

# Summer Camp Fun with Puppets

Veena Seethepalli

photos, but we all watched each other from corner of the eyes!

Next few days, children wanted more card paper!

"We will work in groups, we will make our own stories and puppets Mam"

**Tickling their Creativity, finding use of puppets in storytelling and impromptu teaching** was indeed achieved, spontaneously.

They created a variety of hand-held puppets –e.g. lion, 3 friends, cow, farmer, tomato vegetable seller (he passed by the road every day, children imitated his voice), a mother and many more. Two girls even taught difficult spellings using teacher – child puppet (words ending in 'tion': determination, meditation, conversation, participation, etc) showing that puppets could be a beneficial teaching tool! Stories about their village life, time with grandfather and his guidance, a mother's anxiety were some personal tales that children began sharing. **A puppet allowed them to get into another character and retell own experiences in their life.**





## Special Article

## Summer Camp Fun with Puppets

Veena Seethepalli

In that short time, we managed a puppet storytelling show. Many girls had gained confidence to share stories, few shy children worked in teams, a young girl was very confident and moved her puppet's face to and fro, tried a bit of voice modulation too!

Thank you, Centre of Cultural Training and Research (CCRT, Hyderabad), for the opportunity. Plenty of personal academic gain and fun exploring use of simple puppets.

**Camp 3: NGO in Hyderabad.**

A large group plans on rolling paper card to make puppets and use in learning vocabulary and discussing topic: Waste to Wealth.

Make your story, unleash the child in you, be imaginative and bring Life into that puppet you create! Have fun with puppetry.



PUTHALIKA PATRIKA

द्वैमासिक हि साहित्यिक पत्रिका

ISBN -978-93-342-72

Art Teacher in School

साहित्य कला चेतना परिवार द्वारा प्रकाशित

भाषा, साहित्य, संस्कृति और कला जागरूकता हेतु प्रतिबद्ध

# उपल

सम्पादक - कमल अग्रवाल

वर्ष - 1

अंक - 4

पृष्ठ

माह - मई - जून 2025

Art in School Education

Ms. Puneet Madan



साहित्य कला चेतना परिवार, नोहर (राजस्थान)



# Events of the Month

Mentor: Subhasis Neogi



सिटी लाइफ 18-05-2025

# थिएटर लर्निंग को नाटक के साथ-साथ शॉर्ट फिल्म में बदलना सीख रहे स्टूडेंट्स

## Workshop

महीनेभर की थिएटर वर्कशॉप से स्टूडेंट्स ने अंग्रेजी नाटक “सीलिंग ऑन डिजायर” तैयार किया है। दसवीं और बारहवीं के स्टूडेंट्स हिस्सा हैं।

सिटी रिपोर्टर | चंडीगढ़



एक्टिंग के साथ-साथ बॉडी मूवमेंट, वाइस मॉड्यूलेशन, लाइटनिंग, कैमरा एंगल आदि विभिन्न चीजें आती हैं थिएटर में। इन सभी चीजों के बारे में मनीमाजरा के एक स्कूल के बच्चों ने जाना। दरअसल, पीएफ पपेट थिएटर द्वारा महीनेभर की वर्कशॉप का आयोजन किया गया। जहां दसवीं और बारहवीं के स्टूडेंट्स इसका हिस्सा हैं। इस वर्कशॉप को सुभाषीष कंडक्ट कर रहे हैं। हालिया स्टूडेंट्स ने

मेंटर विजय सर के मार्गदर्शन में साउंड से जुड़ी तकनीकी पहलुओं को जाना। इनहें उस स्टूडियो में ऑडियो रिकॉर्डिंग का प्रोसेस सीखा। सुभाषीष ने बताया- स्टूडेंट्स ने थिएटर एक्टिंग की बेसिक्स को जानकर उसे नाटक में तैयार करना बताया। स्टूडेंट्स अपनी लर्निंग को इस्तेमाल करते हुए भारत बी गुप्ता

की लिखी कहानी पर अंग्रेजी नाटक ‘सीलिंग ऑन डिजायर’ तैयार बनाने में लगे हैं। साथ ही उन्हें बताया जा रहा है कि किसी नाटक को कैसे शूट कर शॉर्ट फिल्म में भी बदला जा सकता है। इसलिए उन्हें लॉन्ग-वाइड शॉट, क्लोजअप, ओवर शोल्डर शॉट और कैमरा एंगल्स के बारे में बताते हुए उनकी

प्रेक्टिस कराई जा रही है। साथ ही अंग्रेजी भाषा में उच्चारण, शब्दों की क्लैरिटी और वाइस मॉड्यूलेशन पर काम कराया जा रहा है।

इस अंग्रेजी नाटक की कहानी एक कामयाब बिजनेसमेन पर आधारित है, जिसने अपनी जिंदगी में सभी जिम्मेदारियां निभाईं। मगर उम्र के आखिरी पड़ाव पर पहुंचकर उसे यह एहसास हुआ कि उसके पास जिंदगी से जुड़ी सभी भौतिक सुख-सुविधाएं हैं मगर अंदरूनी खुशी नहीं है। वह तय करता है कि अब वह समाज के लिए निःस्वार्थ भावना से कुछ करेगा। आखिर में उसे समझ आता है कि लक्ष्य को पेंडिंग रखना फायदा नहीं देता है पर लक्ष्य में उलझकर जिंदगी को रोबोट की तरह नहीं जीना चाहिए। इस नाटक में राघव, वंश, पीयूष, तनमय, प्रत्याश्व, सम्यक, अर्हत, मयंक, उद्धव और अधर्व ने एक्ट किया। महीने बाद इस नाटक का मंचन कैम्पस में होगा।





PNA theatre events

# Events of the Month

Mentor: Subhasis Neogi





Mentor: Subhasis Neogi

PNA theatre events

Creativity

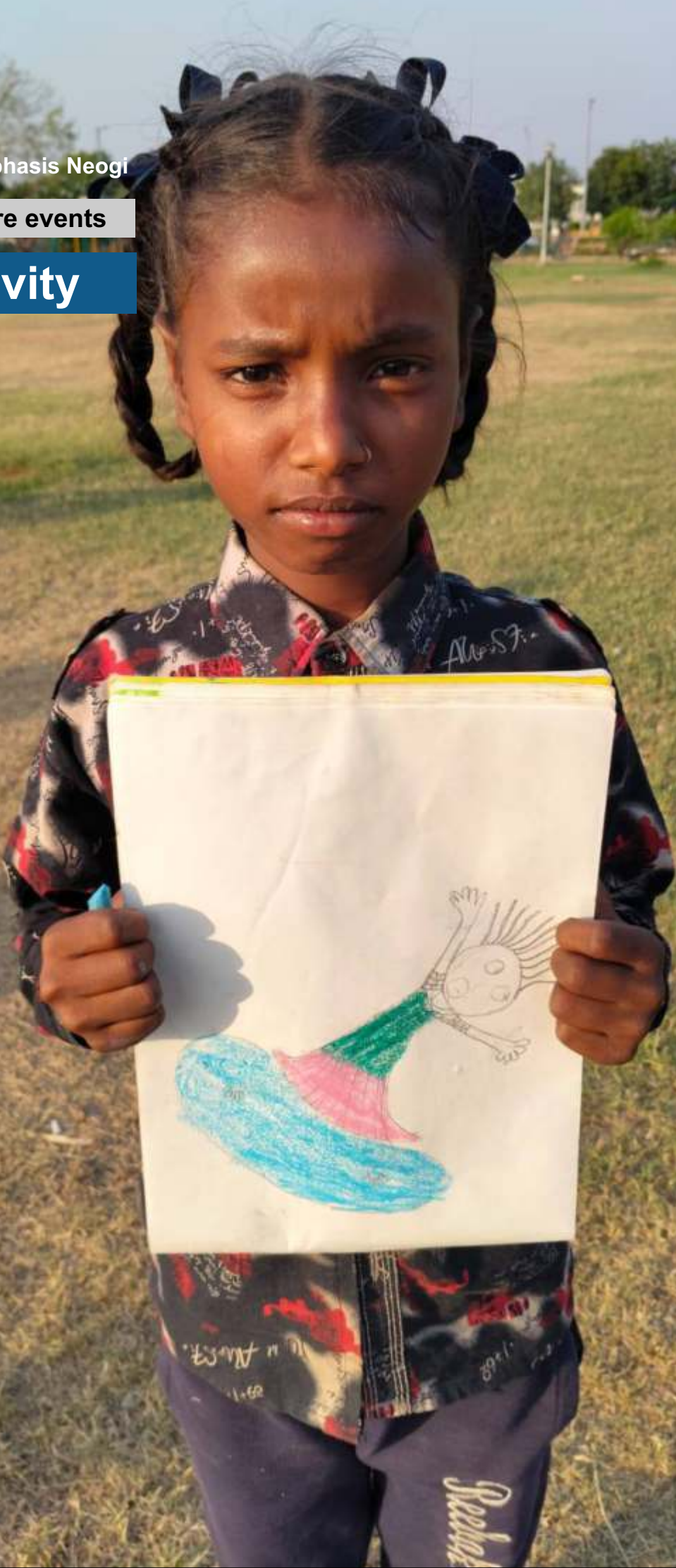




Mentor: Subhasis Neogi

PNA theatre events

Creativity







PNA theatre events

# Events of the Month

Mentor: Subhasis Neogi





Events of the Month

Art Therapy

Girls Hostel 2  
Panjab Univeristy  
Chandigarh

Sunday  
May 25, 2025  
11 AM



Bhai Ghanaiya Ji Institute of Health  
& Girls Hostel 2 with Social Substance



Guidance and Counselling Session  
Block Printing & Tie and Dye

Material Requirements

- 1. Two Big Potatoes
- 2. 12"×12" white cotton cloth
- 3. Rag cloth/ paper napkins
- 4. Acrylic paints (1 box)
- 5. Flat and round brushes
- 6. Cutter
- 7. Two Big bowls
- 8. Aprons



Suitable for all age groups  
Participation by registration only

for registration: <https://forms.gle/doM5hzV13xfoM5Vd6>  
or whatsapp at 8360188121  
CMO, PU & Warden, GH2

Art Therapy

Girls Hostel 2  
Panjab Univeristy  
Chandigarh

Sunday  
May 18, 2025  
11 AM



Bhai Ghanaiya Ji Institute of Health  
& Girls' Hostel 2 with Social Substance



Guidance and Counselling Session  
Charcoal Art  
Painting and Patterning on Cardboard

Material Requirements

- Piece of waste cardboard (packaging material cardboard)
- pencil, eraser
- scissors
- paints are preferred (or crayons)
- paintbrushes
- Coal
- Drawing Paper
- Paper Napkins



Participation by registration only  
for registration: <https://forms.gle/doM5hzV13xfoM5Vd6>  
or whatsapp at 8360188121  
CMO, PU & Warden, GH2



# Bhai Ghanaiya Ji Institute of Health Panjab Univeristy with Social Substance



## Art Therapy

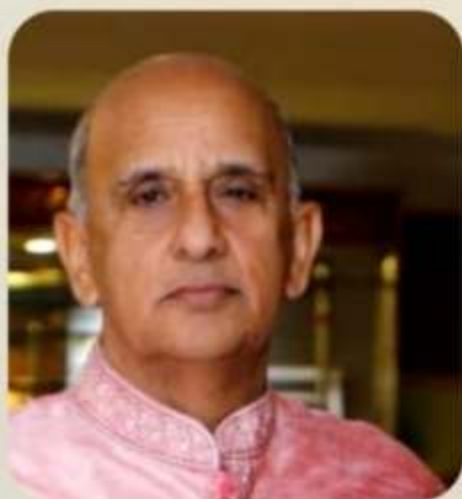
STEPARC Events



## Events of the Month

Mentor: Arun Bansal

Guidance and Counselling Session  
First Aid Training Session



**KK Saini**

Retd. Deputy Secretary  
Red Cross



Arvind Mehta  
— MEMORIAL TRUST —

#300

Sector 15  
Chandigarh

Sunday

May 25, 2025  
4 PM

[facebook.com/groups/socialsubstance](https://facebook.com/groups/socialsubstance)





## Upcoming Events of the Month Events of the Month

Social Substance events

### Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH

SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT

SOCIAL SUBSTANCE

Session Suitable for all age groups

## Magic and Ventriloquisim

## Uncle Reddy with Raju Chacha

Sunday, May 4, 2025, 11 AM

Google Meet Session

[meet.google.com/vgy-asht-rxx](https://meet.google.com/vgy-asht-rxx)

Mrs. Neelam Bansal, Library Incharge

Dr Neeza Singh, Librarian



FB LIVE at

[facebook.com/groups/socialsubstance](https://facebook.com/groups/socialsubstance)

[facebook.com/cslchd](https://facebook.com/cslchd)

Koyya bhaskar reddy

Jadoo shiromani 2024

Library Whatsapp: +91 77195 98009

8360188121 for any technical assistance



Events of the Month





# Events of the Month



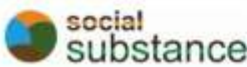


## Upcoming Events

### Art Therapy

Girls Hostel 2  
Panjab Univeristy  
Chandigarh

Sunday  
June 1, 2025  
11 AM



Bhai Ghanaiya Ji Institute of Health  
& Girls Hostel 2 with Social Substance



Guidance and Counselling Session  
Understanding Emotions  
Through Comic Making

#### Material Requirements

White sheet

Pencil,

Eraser

Crayons

Sketch pens

Artist



Swati

Participation by registration only  
Suitable for all age groups

for registration: <https://forms.gle/doM5hzV13xfoM5Vd6>  
or whatsapp at 8360188121

CMO, PU & Warden, GH2



## T.S CENTRAL STATE LIBRARY SECTOR 17, CHANDIGARH SUMMERFEST 2025 WORKSHOPS FOR CHILDREN

2<sup>nd</sup> to 4<sup>th</sup> June

- Acrylic Painting  
& greeting card  
Making

BY J.S. DOLLY

5<sup>th</sup> to 6<sup>th</sup> June

- Mould it Marvels  
with waste

BY RINCAL

9<sup>th</sup> to 14<sup>th</sup> June

- Lantern Puppet  
Theatre workshop

BY SUBHASIS NEOGI

16<sup>th</sup> to 20<sup>th</sup> June

- Saptasanskar-  
a character building  
workshop

BY SUDHIR BAWEJA

TIME: 11 AM TO 1 PM

AGE GROUP: 7-14 YEARS

Free workshops. Open for all  
Limited seats on first come first serve basis.  
For registration/queries, message at Library  
WhatsApp number-7719598009

Patron  
Mrs. Neelam Bansal  
Library Incharge

Organiser  
Dr. Neeza Singh  
Librarian

Upcoming Events

Art Therapy

Girls Hostel 2  
Panjab Univeristy  
Chandigarh

Sunday  
June 1, 2025  
12:10 PM



Bhai Ghanaiya Ji Institute of Health  
& Girls Hostel 2 with Social Substance



Guidance and Counselling Session

जीवन में सफलता की कुंजी  
लेखन पठन की तीव्र गति से ही गूँजी



Artist

Geeta Sharma

Material Requirements

- 2,3 Pencils
- Sharpener
- Card Board
- Text Book of Hindi
- Text Book of English

Participation by registration only  
Suitable for all age groups

for registration: <https://forms.gle/doM5hzV13xfoM5Vd6>  
or whatsapp at 8360188121

CMO, PU & Warden, GH2



T.S CENTRAL STATE LIBRARY  
SECTOR 17, CHANDIGARH  
SUMMERFEST 2025

WORKSHOPS

Toddlers's Week 2nd to 6th June

2<sup>nd</sup> to 3<sup>rd</sup> June

Ear bud and Magic  
Painting

BY DEEPTI GUPTA

4<sup>th</sup> June

Storytelling Session

BY KADAMBINI SINGH

5<sup>th</sup> to 6<sup>th</sup> June

Sticker Making &  
carboard Sculpture  
Making

BY SWATI CHAWLA

Age Group : 3 to 6 Years

Time: 11 AM to 1 PM

Free workshops. Open for all  
Limited seats on first come first serve basis.  
For registration/queries, message at Library  
WhatsApp number-7719598009

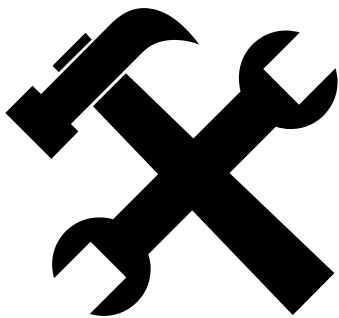
Patron  
Mrs. Neelam Bansal  
Library Incharge

Organiser  
Dr. Neeza Singh  
Librarian





## Creative Corner:



Use the given symbol/ figure as a reference and complete a meaningful picture

This is open for kids between the age group of 5 to 14 years.

Use the symbol/ figure as a reference and complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class, School, Place and State

Contact number to

[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)

The best six will be issued e-Certificate

**Final Submission Date: June 22, 2025**



# Nature’s Lap

Dr. Arun Bansal

[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)





# Cam Art

Dr. Arun Bansal





# Cam Art

Dr. Arun Bansal

[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)



श्री कान्हा देव मंदिर  
श्री कान्हा देव मंदिर  
श्री कान्हा देव मंदिर



# Cam Art

Dr. Arun Bansal



# Colours of Art

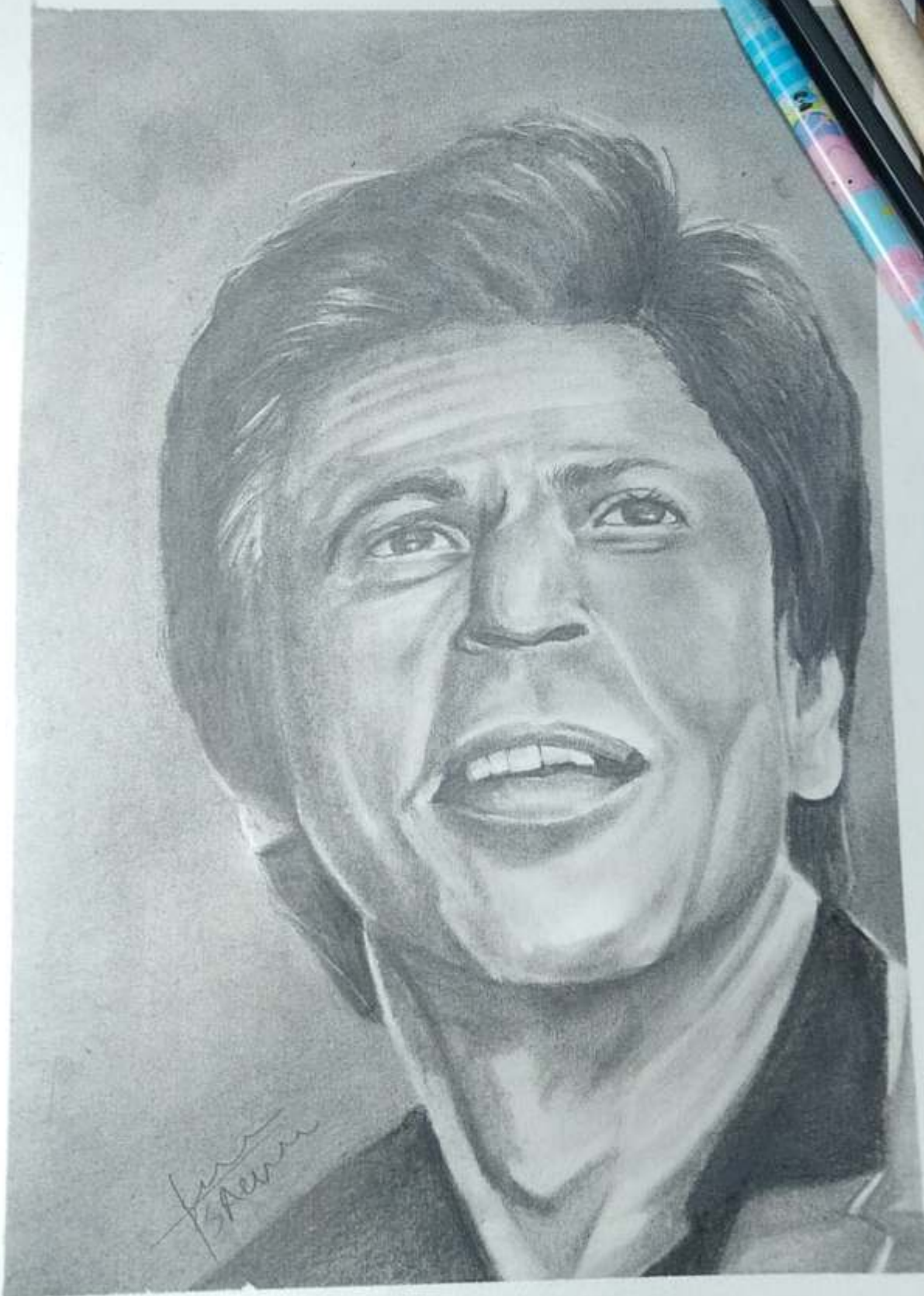
Sachey: Self Taught Artist





## Colours of Art

Sachey: Self Taught Artist



WASTE TO WEALTH TIPS

KRITANKA MAZUMDER  
Bhavan Vidyalaya,  
New Chandigarh  
Class- KG

Clay modelling





We are changing the nomenclature for edition's month. From hereon Month of Publishing  
Date would be Month of Edition of Puthalika Patrika

For Subscription please contact at

[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)



## Participate in **PUTHALIKA PATRIKA**

Artists, Art lovers, Parents, Teachers and Anyone Passionate  
towards traditional arts, vishual arts and folk arts are welcome to  
contribute articles for Puthalika Patrika Puppetry  
News Magazine

**[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)**

Published by  
Sphoorthi Theatre for Educational Puppetry, Art & Craft-STEPARC  
and Social Substance

[http://www.sphoorthitheatre.com/sphoorthi\\_newsletter.html](http://www.sphoorthitheatre.com/sphoorthi_newsletter.html)

[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)

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

[www.sphoorthitheatre.blogspot.in](http://www.sphoorthitheatre.blogspot.in)

[facebook.com/puppetnewsmagazine](https://facebook.com/puppetnewsmagazine)

[facebook.com/groups/socialsubstance](https://facebook.com/groups/socialsubstance)

[facebook.com/groups/puthalikapatrika](https://facebook.com/groups/puthalikapatrika)

