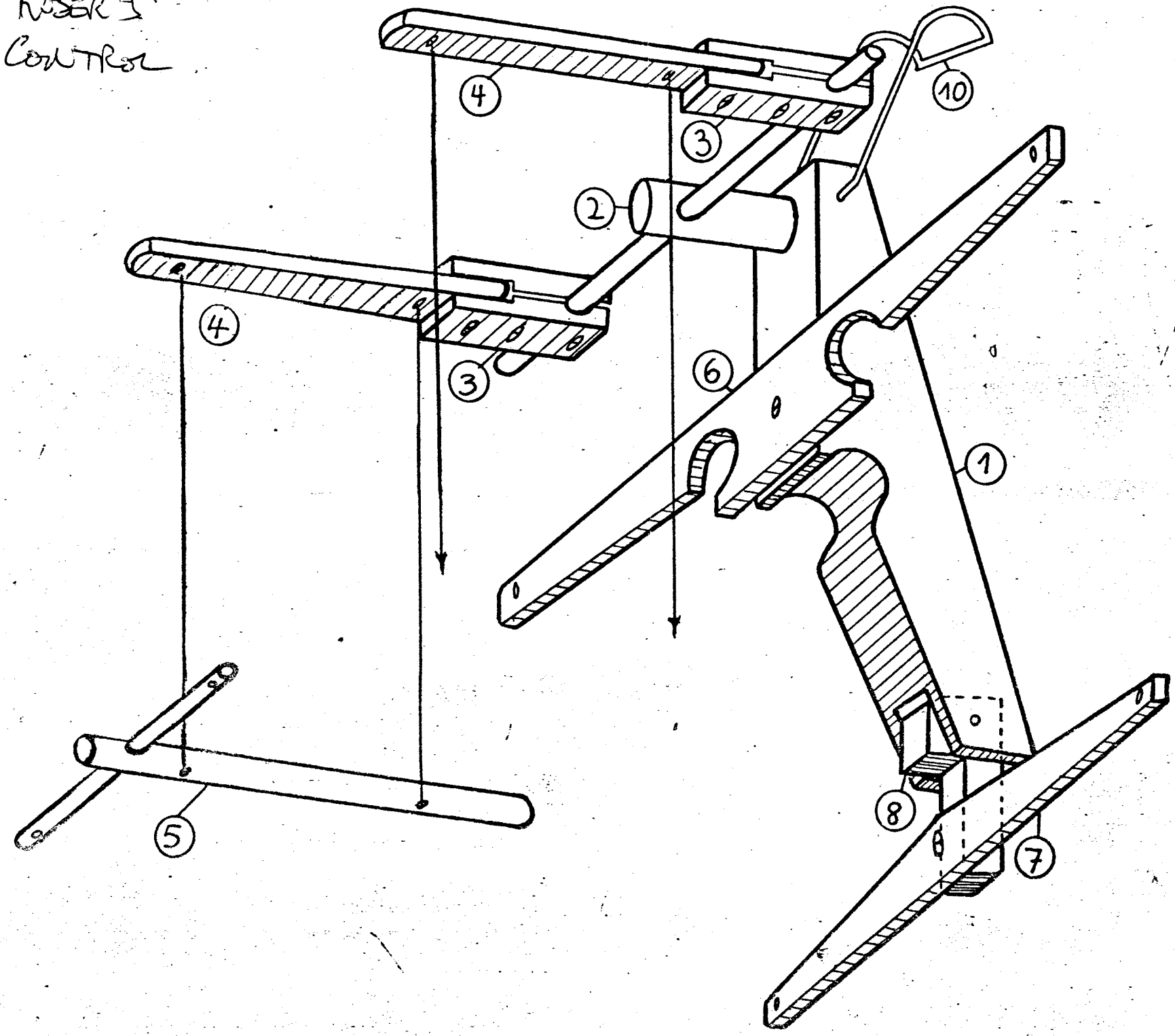
ROSER'S
CONTROL



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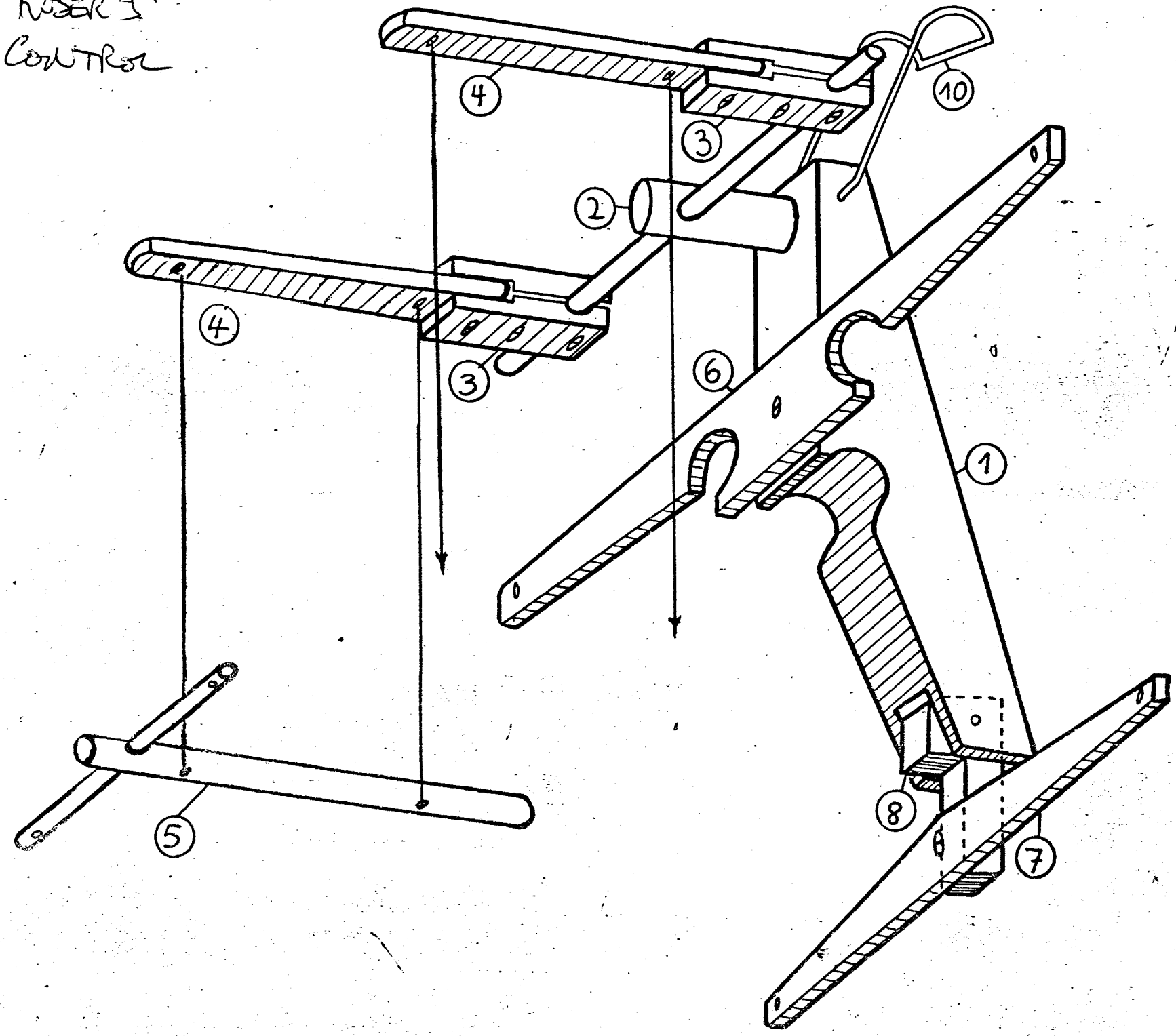


This text comes with the drawing of the control - I don't know if this text is by Roser or not.

Control For Marionettes

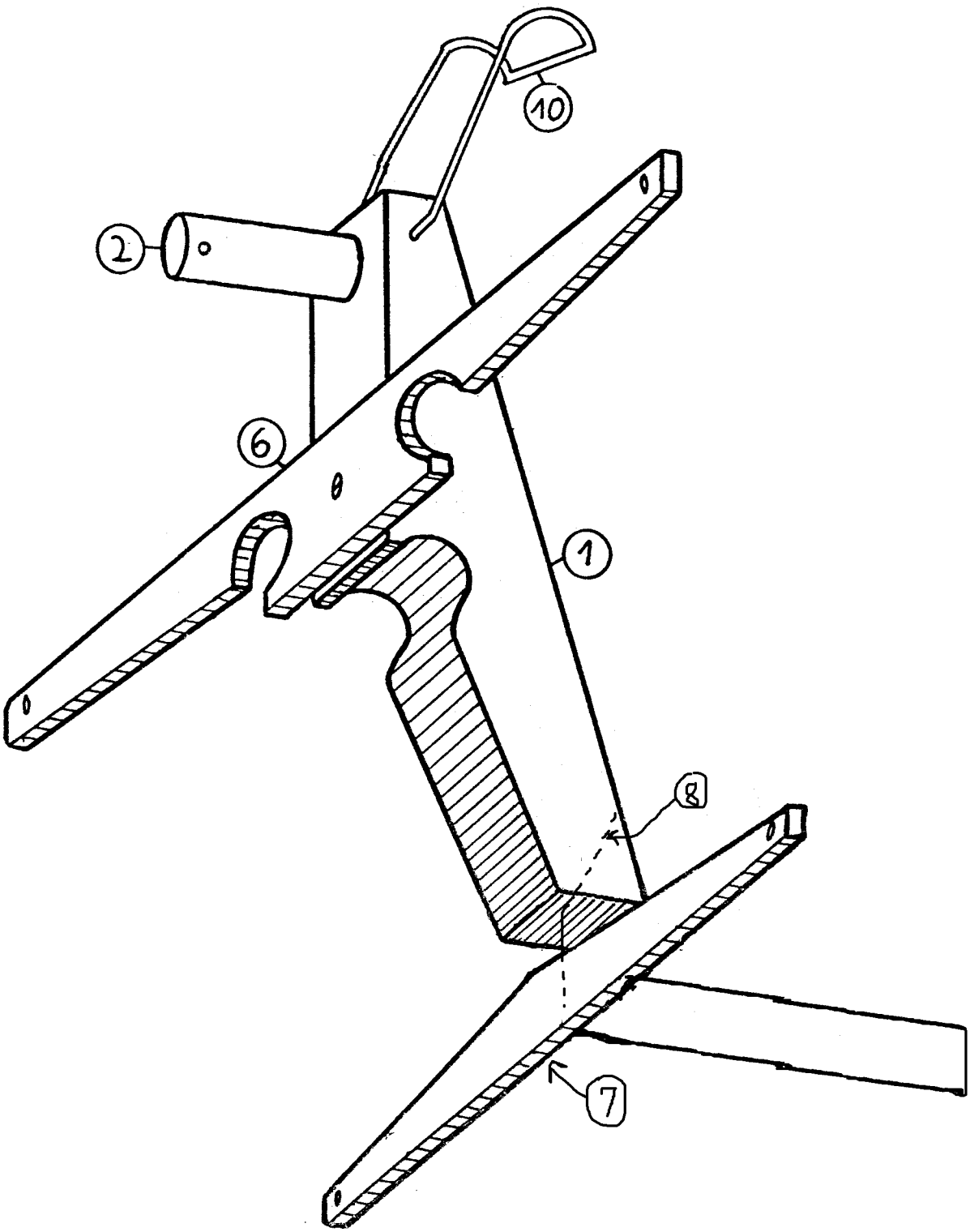
The basic idea that F. H. Bross (SchwAbisch Hall Germany) had was to create natural movements; that is – all movements should be organic, clear and simple. Thus he studied the anatomical relationship of human hands, arms and shoulders; and with the marionette, he studied the moving parts which create the most expression. Finally he divided the manual functions of the player into a holding hand and an acting hand. He gave certain functions to the holding hand which were right not only for the marionette but for the player as well.

The illustrated Control was the result of these considerations. When a beginner takes it in his hand he can immediately move the marionette in the right way. On the other hand, the talented, trained puppeteer can achieve absolute fascination even with the smallest, implied movement - provided, of course, that the marionette is well constructed.

Handle (1) of the Control is so constructed that the player holds it slanting forward and upwards at an angle of about 25%. You do not have to worry about achieving this angle since it comes naturally if you relax your wrist, hold your lower arm in a horizontal position and close your fingers.

You place your index finger in the circular space in the Handle. The marionette's centre of gravity should be balanced at this point so that you actually could hold the Control only with that single finger. But for security reasons, you would hold the Handle with your ring finger and small finger.

With thumb and index finger - or only with the one or the other - you can move the Leg Lever (6).
The shoulder Lever (7) is attached with a connecting piece (8) to the bottom part of the Handle (1). Although you can turn and revolve the Handle in any direction, the Lever for the shoulders always remains horizontal. If you wish to slant the marionette's shoulders, just hold onto the Shoulder lever (7) firmly. Since the Head Lever (2) is attached to the Handle (1), every movement will be transferred to the Marionette's head - thus you can create a great range Of expression since there is in nature no organic construction so genial as the collar bone, upper arm, elbow, lower arm, hand with all joints and muscles. If you want to turn the marionette's head to the side, lower the Handle forward and turn it somewhat.
The acting hand moves the marionette's hand. It is best to attach the hand on three threads ; one on the lower arm and two on the upper hand on knuckles at index finger and at the small finger. You should join the three threads on the Hand Lever (5) and the Hand Lever onto the Arm Lever (4) with a continuous thread. Between Hand Lever (5) and Arm Lever (4) use a piece of leather for a flexible connection. The Hand Lever should be attached to the leather by means of a continuous thread. In whatever position you hold the Arm Lever, the Hand Lever can always remain horizontal. The Arm Lever (4) is attached by a hinge (3) onto the Head Lever (2). Thus you can move the Arm Lever horizontally as well as vertically. Do not tighten the three screws on the hinge (3) all the way since the Lever must remain movable, as well as hold the marionette's arm securely. Do not forget a clamp (9) for the pelvis thread on the lower back part of the Handle and a hook (10) on top in order to hang up the marionette. The threading of the marionette is relatively simple. The threads always go to the very ends of the levers. It is best to drill holes for this - as in the drawing - and smoothen the edges so that the threads do not become shredded.


10
2
6
θ
1
8
7

The second drawing is a simplification of the original drawing, showing things that I've done to make the control work better for me.

Changes to Roser's Control

The bits numbered 3,4 and 5 are all a bit too much for ease of operation. They get in the way and are hard to build well. Most of the time you can work the hands with a continuous string through a hole at 2. Usually this string would start just behind the thumb at the top edge of the hand, go up through the hole in 2 and down to the top of the other hand just behind the base of the thumb.

If you change 7 to a cross somewhat like 5 you can spread the strings that hold the back and the bum of the puppet along the shaft of the cross. The shoulders still connect to the same place on 7 as on Roser's control. This new cross (7) hangs from the main part of the control(1) by some sash cord tied through 1 and 7. This cord replaces the hinge 8. It's easier to make and more responsive.

The hanging hook 10 can also be replaced with a loop of sash cord.

Some templates to play with