

TRICKS OF THE TRADE

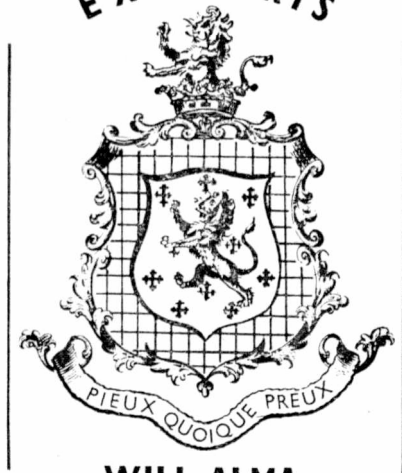
An invaluable reference book of magical information



GEORGE ARMSTRONG

A "MAGIC WAND" PUBLICATION

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TRICKS OF THE TRADE

An invaluable Reference Book of Magical Information.

ADHESIVE :

The surgical adhesive bandages known as *Elastoplast*, *Bandaid* and other proprietary brands are very useful to the magician. Thimbles can be lined with this material to ensure a snug fit on each finger. If thumb tips are covered with this flesh coloured adhesive it renders them almost invisible, easy to handle and saves repainting when the normal metal thumb tip gets scratched or worn.

BEER :

Use half a teaspoonful of Lux and one seidlitz powder to produce a glass of foaming beer—not for drinking purposes, however!

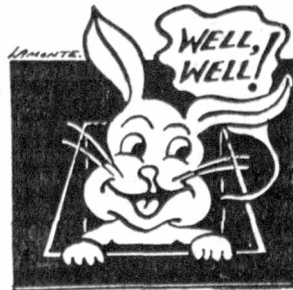
BILLIARD BALL HOLDER :

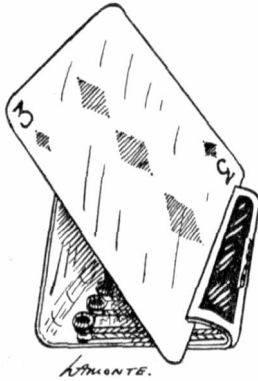


This simple but extremely effective holder is actually being used by a professional manipulator! A number of balls are loaded into a man's sock, the toe of which has been cut off—just enough to allow a ball to be squeezed out. The load is fastened under the coat in the most convenient position with a safety pin. As soon as one ball is squeezed out, the others naturally drop to the toe in readiness for the next steal.

BLACK ART :

A dense black paper composition, made by spraying small particles of black rubber on to glue coated stiff paper, is obtainable from the Paper Wholesalers, and is known as Black Flock Paper. The paper is very useful for gluing inside apparatus such as the square circle production tubes, and other apparatus requiring the black art principle.



BOOK MATCHES :

Book matches are very useful to the impromptu magician in a variety of ways which will suggest themselves to the performer. An excellent impromptu card stand can be made by using a book of matches as a miniature easel. The open flap of the matchbook provides a rest to keep the card upright and the ridge of the striking surface holds the bottom of the card secure. There is no danger of the card sliding away as in the case of using a glass or book to support the card.

CANDLE FROM POCKET FAKE :

The best effect is obtained if the original wick is cut off flush with the top of a candle and then a small hole bored into the top. A *wax vestas* match, made by *Bryant and May, Ltd.*, is inserted firmly in the hole with *seccotine* if necessary. The match is rubbed against a piece of sandpaper, sewn inside the coat, as the candle is withdrawn.

CANDLE SHELLS :

These are best made with fairly stiff white paper, using a real candle as a model, then covering the shells with *waxed paper*. *White Flint Paper* from the Paper Wholesalers can also be used as a substitute for the waxed paper covering.

CARDS, CLEANING :

A small piece of cotton wool soaked with *Spirits of Camphor* will remove marks from playing cards. An artist's soft rubber will generally clean them up if not too soiled.

CARDS, DOUBLE - FACED :

Specially manufactured cards are available at the magic depots and are naturally the very best to use in those feats for which double face and double back cards are suited. The old method of soaking cards to peel them produces an unsatisfactory faked card. To make a special one, the best way is to peel the backs from two cards to be used. Scrape the rough surfaces of both cards as smooth as possible and apply a *thin* coating of *rubber cement* to each surface. Place the cemented surfaces together and rub faces briskly. Cards thus prepared need not be placed under pressure and may be used at once.

CARD FANNING :

For best results the cards should be treated with "Fanning powder" obtainable from your favourite magic dealer, or "Zinc Stearate" powder obtainable cheaply from most chemists.

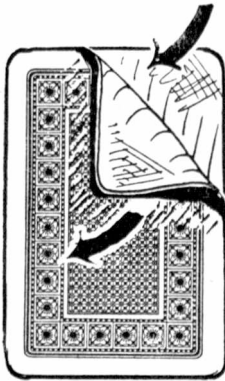
Each card should be treated back and front and lightly polished with a small quantity of the powder lengthways on the card by means of a small pad of cotton wool. *It is important not to use too much powder.*

CARD MANIPULATION.

Practice card sleights with *Poker size* playing cards (most American packs are Poker size—wider than the English Bridge cards). When actually performing revert to the use of *Bridge size* cards facilitating an easier working of the sleights.



CARD, PEELING A—



face layer.

When necessary to peel a card into two—a dry split is the best and quickest method to separate the three layers. Tap a corner of the card on the table to fray the edge. Then start with the front or the back layer, being careful not to include the composition layer between. Hold the piece started down against the table with the tips of the left fingers and peel the upper layers away. The split should be made diagonally across the card. Once the corner is started the upper layer should be peeled back swiftly three quarters of an inch or more at a time—without hesitation to ensure a clean split. The secret is to peel the two upper layers from the

CARD, RIDGED :

Any court card can be made into a "locator" card quickly for impromptu work. Run over the black lines with a pointed instrument—not too sharp. In this way, a ridge is formed on the back of the card which can be felt by the manipulator.

CARD, WAXED :

Here is an excellent Locator card—known to the Card Sharper as the “Slick Ace”—which is made by polishing the required card with ordinary floor polish! Another substance especially suitable for the purpose is the preparation known as “Simonise”—used for polishing cars. Other similar brands are on the market. For one locator card, apply with a clean rag to the *face side only*—just a tiny spot of polish—and rub vigorously with a dry cloth. With slight pressure, the pack held as for dealing will always break at the waxed card, though practice is required to acquire the technique.

CHALK, CHEMICAL SLATE WRITING—

To prepare this useful chalk—leave a stick of white chalk in a saturated solution of Potassium Alum for about an hour, then remove and allow to dry thoroughly.

Messages written with this special chalk on an ordinary slate will disappear when washed with a sponge soaked in Carbon Tetrachloride (or “*Thawpit*” Cleaning Fluid) during the performance. When the liquid evaporates, the message will be revealed in snowy white chalk!

CIGARETTE HOLDER, IMPROMPTU :

Two or three unlighted or dummy cigarettes can be twisted into a rubber band which is fastened to the inside of the vest by two pins. A piece of cardboard in the vest pocket will prevent any puckers in the cloth.

CIGARETTE PAPERS :

A packet of cigarette papers is very useful for impromptu performances—especially for card prediction and mental effects. A packet can be faked for *Living and Dead Tests* by making a packet of assorted grades of papers—an innocent looking item. *Torn and Restored Cigarette Paper*, Paper to Cigar (Edward Victor), Triple pellet Prediction by Scarne, Tom Sellers’ effects with pellets are other excellent effects which should provide the necessary incentive for the magician to carry a packet of cigarette papers in his pocket!

CIGARETTES, PREPARED—



A tiny wad of cotton wool which has been saturated in a solution of Salt-petre and allowed to dry can be plugged into the end of cigarettes. These cigarettes will catch alight when a lighted match is passed over them under cover of the left hand (when apparently lighting up a single cigarette prior to a lighted cigarette production routine).

A cigarette which has been lit and allowed to go out (by sealing a lighted cigarette in a tin) can be used similarly. The ash carbon which is left on the cigarette end is fired and contacts the tobacco.

CLAY PIPES TRICK, CHEMICALS FOR :

The chemicals used to produce the smoke effect are concentrated spirits of Ammonia and 'H.C.L.' (Hydrochloric Acid). Muriatic Acid can also be used in lieu of "H.C.L." The resulting smoke when the two clay pipe bowls are put together should be drawn through the "H.C.L." pipe and *never* through the ammonia one. *Caution:* Handle the chemicals carefully and do not spill "H.C.L." on the skin or clothes.

CLIPS, USEFUL :



The standard paper clip is very useful if attached to a small safety pin and will hold a card or two, or a coin, etc.

To the card novice, a small paper clip affixed to a card readily acts as a "locator" and can be flicked off when its work is done.

COIN HOLDER :

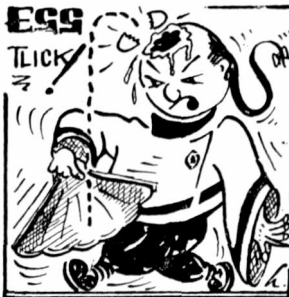
A stack of coins can be wedged between a large closed safety pin which will hold them safely until squeezed out into the palm. The number of coins is determined by experiment and this novel coin holder is quite practical. An excellent dodge for impromptu coin routines. Pin it to the coat by another safety pin.



DAUB :

Water colour in the *Silver Shade*, as supplied by Artist's Supply shops, makes an excellent "daub" for use in card effects.

EGG SKIN :



To prepare the egg skin for the *Max Sterling Egg on Fan*, leave the blown egg in a solution of Glacial Acetic Acid (six parts) and water (one part) for about twelve hours. Then wash well in warm water. Use a Duck's egg if possible—this will shrink to hen's size after the preparation.

EGG STAINS :

Common salt will remove egg stains from nicked copper or brass apparatus.

FLASH PAPER :

Use the best white tissue paper cut into pieces of the required size. Make a mixture of strong sulphuric Acid (four parts) and fuming nitric acid (sp.gr.1.52) (five parts).

Pour the first acid slowly into the second, stirring with a glass rod. Let the mixture stand about 24 hours keeping it covered to keep out moisture. Pour some of the mixture into a glass dish and put in about ten sheets of the tissue, one piece at a time, pressing each down with the glass rod. Soak for about 10 or 15 minutes, then take them out singly and turn on a large quantity of cold water. Unless plenty of water is used, the paper will heat up, becoming jellified and of no use. After this first washing the sheets must be put into a vessel through which a stream of water is kept running for at least two hours. Place the washed sheets between sheets of blotting paper and let them dry thoroughly, which takes some time. The acid in the dish can be used again. Use blue litmus paper to test the last water in which the sheets are washed to ascertain if all the acid has been removed. All traces of the acid should be gone.

FLASH PAPER TIPS :

Unless you are well drilled in handling chemicals—*buy your flash paper from the magic depot.*

Do not carry flash paper in your pockets too long before using, as it absorbs moisture and will either burn slowly or not at all.

For the best results flash paper needs air. Keep away from the face when performing.

FLASH PAPER, COLOURED :

Soak for half an hour in Saturated Bromide and Rectified Spirits of Wine. Thoroughly dry it away from fire and keep in a tightly closed tin or glass jar.

FEATHER FLOWERS :

To clean, soak in benzine and dry in the open air.

When your favourite bouquet becomes crushed—hold in the steam from a boiling kettle for a few moments. This will freshen them up considerably.

FIRE PROOFING SOLUTION :

For material, Boric Acid (one teaspoonful) Borax (one tablespoonful) Water (half a teacup). Soak well and dry by hanging up. For cards, etc., —Ammonium Sulphate (one ounce) Boric Acid (half an ounce) Borax (quarter of an ounce) Water (one pint). Heat up to 120 degrees and keep it there while you soak cards for about twenty minutes. Dry between blotting paper under pressure.

FLAMING LIQUID :

Dissolve a few crystals of Potassium Permanganate in half a pint of Wood Alcohol. Dissolve two teaspoonfuls of Boric Acid (powdered) in this resulting red liquid which can be used in a wine glass as *imitation* drink. This liquid will burn with a *green* flame.

FOUNTAIN PEN LOAD :

A coin, note or billet or other small article can be safely carried in the clip of a fountain pen placed in the vest pocket. This is very useful for switching a small article—utilising the pen (or clip pencil) to mark the article and thus imperceptibly gaining the article to be switched.



GREASE SPOTS :

Rub the appropriate spot with a lump of Magnesia and let it dry—then brush off the powder.

GLASS COVERS :

A couple of sheets of good quality cellophane held by a rubber band tightly around the rim of the glass tumbler or wine glass will make an excellent substitute for the usual rubber cover.

The normal rubber covers can be kept in good condition by thoroughly drying after use and powdering with cheap talc powder which will prevent the inevitable perishing of these covers if not looked after. Keep in a small tin when not in use.

HANDS CARE OF :

In hot weather and back stage surroundings, care should be taken to prevent the hands from becoming sticky with perspiration. Immediately before performing, the hands should be soaked in cold water and thoroughly dried.

Hand Lotions sold by most chemists are invariably suitable. *Coty's Hand Lotion* and *Glymiel Jelly* are excellent preparations

HANDS, DRYNESS OF :

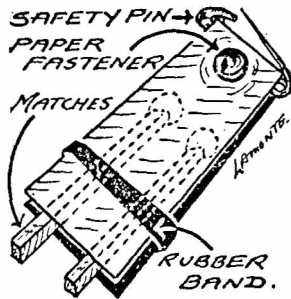
Some manipulators experience difficulty when performing, on account of dry or rough hands. It is common practice to apply Glycerine to the hands, but unless this is done with care, more harm than good will result. The following preparation will be found quite suitable for every occasion and is cheap and easily applied. Soap Linament B.P. (one ounce) Glycerine (one ounce) Water (half pint) (Soap Linament is a solution of soap in spirit with the addition of a little camphor). For application, a small drop on the palm of the hand is rubbed well over the fingers and hands. A smooth soft feeling will be imparted, free from any annoying suggestion of "stickiness".

HANDS, CLEANING :

Needless to say, the magician, his apparatus, his clothes and his hands should be spotlessly clean! Some performers have dirty hand trouble through gardening, painting, car repairs, engineering etc. Ernest Castro recommends a preparation sold as *Rozalex* as being excellent for cleaning hands however dirty they may become. Pumice Stone should be a definite part of the magician's toilet for the removal of tobacco nicotine stains on the fingers!

MILK, IMITATION :

Dettol, obtainable from most chemists, mixed with water will produce a white liquid resembling milk for stage use in effects such as *Evaporated Milk*, *Milko Vanish* and the *Say-When Glass*.

MATCH PRODUCTION FAKE :

The depot made fakes are excellent and naturally the best to use, but for impromptu performances a fake to produce a lighted match can be made from two pieces of the striking surfaces of a matchbox and a safety pin clipped together with a paper fastener. The match goes between the striking surfaces which are innermost and is held secure with a rubber band until it is pulled out, when the friction will cause the match to light. Two pieces of sandpaper and a *Swan vestas Match*

can also be utilised in this way.

MATCH FAKE — USE OF THE :

An excellent way of utilising the fake described above is to have it clipped *inside* the trouser leg against the right hand side seam.. The match protrudes through a small slit in the trouser seam. This end is painted black and remains invisible against the black dress trousers. Its appearance, lighted, from such a position is startling!

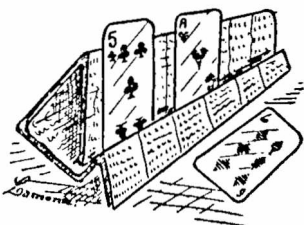
MATCH PRODUCTION :

Fix a couple of Swan Vestas Matches under the shoe by forcing the ends between the sole of the shoe and the heel. On the side of the heel just behind the matches, glue a piece of sandpaper. This will not be in the way when walking and one is ready to produce a lighted match as required.

This method is admirably suitable for the Pantomime Cigarette effect. As the right hand produces the lighted match from the shoe—the body turns naturally, enabling the left hand to steal and palm the cigarette. .

NEWSPAPER — IMPROMPTU TRAY :

A folded newspaper can be used as an impromptu tray on which to place cards, coins etc. It is very useful for adding card or coins. e.g. : A spectator counts coins on to the newspaper tray. Extra coins are concealed within the folds and can be added imperceptibly when tipped with the visible coins into the performer's hands.

NEWSPAPER CARD STAND :

An emergency card stand can be made from a folded newspaper. Fold the newspaper in half at right angles to the columns and make three or more folds all parallel to the first fold and at a distance of three, six and nine inches away. All these folds are made in the same direction. Now make one more fold parallel to the others but in the opposite direction and about half an inch from the last one made. The newspaper should now have assumed the shape of an excellent stand for cards as shown in the illustration.

NICKEL :

To clean nickel plated apparatus, add 2% of Sulphuric Acid to alcohol and apply with cotton waste to the stained nickel. After a few minutes, wash it off with cold water and then rub it freely with a fresh piece of flannel with fresh alcohol and finally polish it with a dry cloth.

OPERA HATS :

To keep in good condition, opera hats should be kept sprung *open* and covered with a suitable dust cover, or be kept in a cloth bag or hat box.

PAINT, BLACK :

An excellent flat dead black paint is made by the firm of *Jensons* and is marketed as "*Dullite*". It is similar to that used for painting the insides of cameras, and ideal for magical purposes.

PAINT, FLESH COLOUR :

To determine the shade most suitable to the individual performer—experiment with parts of Flake White, Vermilion Red and Lamp Black all ground together in oil, adding a few drops of Japan Dryer.

PAINT, GOLD :

When apparatus, stands, etc., which are painted in gold become stained or dirty, the affected parts can be nicely cleaned with *Onion Juice*.

PLUSH GOODS :

Plush Goods can be cleaned by rubbing common table salt well in and brushing it off after an hour or so.

PULLS :

A useful pull strong enough for most magical purposes can be made by pleating a silk ribbon (about five inches in width) until it is about one quarter of an inch wide and then securely sewn.

Do not use violin strings or catgut for pulls. The proper material is known as "surgical gut" and can be obtained from the Medical Supply Firms.

PULL, BIRD CAGE :

An American performer makes good use of the pull about to be described for vanishing the familiar bird cage. Take the inner tube of a motor cycle tyre and with sharp scissors cut off bands of the width desired. Link these bands together in the same manner as linking a loop of string in a buttonhole, to the length required. This will result in a very strong and excellent pull.

PULLS, ELASTIC :

Handkerchief and other pulls usually have the elastic cord fastened directly to the cup or gadget. If a length of gut is used to join the handkerchief cup or other vanish holder to the elastic, it will be found that it will decidedly improve the action of the pull. The length of gut should not be too long and is best decided by experiment.

PALMING FLUID :

Some magicians find that they are aided considerably by the application of *Palming Fluid* sold by the magic depots. If the usual *Palming Fluid* is scarce, a *little* of the standard *Rope Cement* rubbed on the fingers will aid manipulation when the performer experiences difficulty.



PELLET HOLDER :

Use an ordinary pin at the bottom of the waistcoat or better *behind the lapel of the jacket* with about half an inch of the pin point projecting downward. The *Flash Paper* pellet, cigarette paper billet in your favourite close-up routine is impaled on the pin—in readiness to be plucked off as required.



RICE BOWLS :

A little *Rope Cement* on the fake used for Rice Bowl routine and a little on the bowl containing the water will save many anxious moments when handling the tray—especially if the apparatus is brought on by an assistant.

ROPE CEMENT :

In case of an emergency, in the absence of the regular rope cement, obtain a tube of ordinary *rubber cement* from the domestic store and put a couple of coats on the ends of the rope. This will hold satisfactorily.

Art Cement, an excellent rubber preparation is also usable and can be obtained from Artists' Supply shops. This can also be used for other purposes, such as pasting cards. For the best results, put the cement on *both* sides or ends of the articles being used.

Rope Cement is also very useful as a magical cement besides its designated use for rope. Geoffrey Hursell has tips for some practical ideas with Rope Cement—refer to *Rice Bowls, Palming Fluid, Wand Levitation and Card Raising Wand.*

ROPE ENDS :

To keep the ends of soft rope from fraying, dip the ends into *model aeroplane "dope"* for about half an inch and allow to dry. If desired, tie white thread tightly around the ends before dipping.

ROUGHING FLUID :

An excellent roughing fluid for use in card effects can be made by mixing the following chemicals into a ten ounce jar or bottle. Grain Alcohol or Denatured Alcohol (eight ounces) Gum Sandarac (half an ounce), Liquid Carbohc Acid (one ounce) and Gum Mastic (half an ounce). Stand for several days to thoroughly dissolve the gum. Strain through a fine white cloth to remove foreign substances.

The fluid should be applied with cotton wool, brushing across the card or cards in one direction only.

RUBBER BANDS :

A fountain pen rubber sack cut into small pieces provides strong small rubber bands which are very useful for magical purposes.

These bands cut narrower than usual are excellent for the "Sympathetic Silks" Knotting routine.

Dental Supply firms can supply small rubber bands of different sizes which are used in Orthodonture and can be readily adapted to magical purposes and are especially suitable for the above silk effect.

RUBBER BAND HOLDER :

The bands about half an inch or less in width and of small diameter obtained from the fountain pen sack as explained above are very practical indeed as an impromptu holder when threaded on to a safety pin. The band so attached can be placed around the end of a cigarette, a thimble, stem of a pipe and fixed to the clothing quite firmly by means of the safety pin. The concealed article can be carried without fear of its being dropped until required, when a gentle pull will release, facilitating an easy steal. For speed and accuracy in stealing an item in manipulation—this holder is hard to beat, simple though it may seem in construction :

RUST :

When rust unfortunately makes its appearance on apparatus, it can be removed if not too bad with Oxalic Acid. A spoonful of this in hot water must be poured into the apparatus and then allowed to cool. Rinse in cold water and dry thoroughly.

SILKS :

Silks should be ironed before every performance. Do not fold them when packing. Roll them around a cardboard postal tube which will prevent creasing and much improve their appearance. Silk should be washed occasionally in warm soapy water.

SILK STAINS :

Spray the silk with benzine several times then wash in a lather made from a good soap powder to which has been added a spoonful of ammonia.

SILK, PALMING A :

A small knot tied in one corner of the silk to be vanished by rubbing between the hands, will facilitate its being "balled" and easily palmed.

STAGE TIP :

Most articles used by the magician on a *large* lighted stage should be larger than average. e.g. Jumbo thimbles, large Billiard Balls appear normal on a large theatre stage when seen by the audience. Likewise, an extra large top hat enabling an extra large load to be carried will appear to be the normal size from the large auditorium.

SUCTION PADS :

Tiny suction pads used on Dental plates can be obtained separately and in varying sizes from Dental Supply and Repair shops and can be readily adapted for magical purposes.

THIMBLE HOLDER, NOVEL—

Obtain a piece of sponge rubber and cut it to the size required. Dig holes into the rubber with scissors to accommodate four thimbles. The soft rubber from the inside of a car seat can be used for this novel piece of apparatus. It is used as an ordinary thimble holder, but its nature facilitates an easy thimble steal ensuring a snug fit on each finger.

THREADS :

The magician must be very careful in the choice of the quality of this valuable accessory. "*Coats black cotton No. 200*" is a very fine and strong thread, suitable for magical use, having the advantage of no sheen as in the case of silk thread. A twisted line or thread is much stronger than a braided one of the same thickness.

In cases where a thread has to be carried away from the object to be moved use a tiny tube of metal smooth in surface and bent at right angles, instead of a screw eye. It is sometimes impossible or undesirable to screw these on to a borrowed chair or table. The tube is fixed to a base heavy enough to resist the pull on the thread.

THUMB TIPS :

The *perfect* thumb or finger tip is "made to measure" using a mould and the material used by Dentists to simulate gums in false teeth plates. There are many Dental Repair shops who may undertake to make one—otherwise a Dentist friend is essential! Mr. Edward Beales of London was probably the first to conceive the idea and made some first class models—not unfortunately, for the commercial market!

THUMB TIPS, PAINTING :

Bayard Grimshaw, of "Radio Vision" fame, sent in this suggestion that is worth pounds to the practical worker. Here it is, in his own words :— "You know how obvious most thumb tips look, shiny pink or yellow, and quite unsuitable for close-quarter work. I use my thumb tips freely and openly, and they are never detected, and this is how. I use the thin aluminium type, and paint them with the usual flesh coloured (?) paint. While this is partly drying I purloin one of Marion's used woollen powder puffs, or pads, and some Rachelle powder and dry rouge. When the paint is dry enough to be tacky, I dab it with the powder, not evenly, but in patches, and then similarly with the rouge, matching it to my thumb; I hate to say it, but a little dirt on the ball of the thumb tip helps a lot! I leave the nail unpowdered and shiny. When this is dry the result is a perfect matt surface and a completely inconspicuous tip. The finished tip should be kept wrapped in a soft tissue when not in use, to preserve the surface; and when working in a lounge suit, a grand place to lodge it temporarily is behind the tie, at the bottom of the waistcoat opening, in the act of straightening the tie."

TIN ARTICLES :

Apparatus made of tin can be successfully painted if it is first rubbed over with emery or glass paper and then given a coat of shellac or varnish before painting. It will wear well and will not flake.

VELVET :

Always use a pad of the same material when cleaning velvet and never use a brush.

WAND, NOVEL :

Have a wand made on the lines of the novelty fountain pen pocket flashlight. Some uses for this "modern wand" are showing hats, ghost tubes and envelopes empty by flashing the light through or into them. The miniature spotlight could also be focussed on a "Volunteer assistant" in the audience or on a card, coin or other small object held in the hand.

WAND, LEVITATION :

If a streak of rubber cement or the regular rope cement is rubbed on the side of the wand and another spot of the cement is placed on the fingertips—you have an impromptu "magnetized wand". After the levitation feats, the cement can easily be rubbed off and the wand examined.

WAND, RISING CARD :

Similarly, if the wand be treated as above and the extreme edges of the playing card ends coated with a spot of rope cement, the card can be forced and shuffled back into the pack only to be made to rise by the mystic touch of the magic wand.

WAND SHELLS :

Black shiny paper known as *Black Flint Paper* obtainable from the Paper wholesalers is the best to use, for making the wand shells. In packing the made up shells for the show, a metal tube or piece of wood dowel of such diameter to enable the shell to be placed over it easily, should be utilised. It prevents the shell becoming cracked or otherwise damaged in transit. The Wand tips can be quickly secured just prior to performance with a spot of Magicians' wax or cement.

WAX :

Few magicians realise what a valuable accessory Wax can be. This extremely useful preparation known as "Magicians' Wax" is sold in small tins by most magic dealers at low prices.

In an emergency—a dab from a tablet of *Melrose* or *Snowfire* (from your chemist) can be used with good effect in lieu of the "Magicians' Wax".



STAGE MAKE-UP



Published by courtesy of Messrs. L. Leichner (London) Ltd.

EVERYONE whose business it is to appear upon a stage will realise the importance of make-up. Its application is essential for many reasons, most of which are easily understandable.

First, there is the question of visibility; the greater the distance between audience and stage, the less noticeable and dim become the outlines of the features.

Secondly, modern lighting is usually of such intensity, and has the effect of eliminating shadows, that the colour disappears from the skin, and the face looks flat, grey and sallow.

Thirdly, make-up is obviously linked up with the question of characterisation.

Lastly, but of great importance is the question of shyness and personal modesty. The Artiste who is well made-up will invariably face an audience with greater confidence and self-assurance.

The art of Make-Up is of course closely related to the art of painting for one has virtually to paint on a face made flat and grey by lighting, a portrait of the character to be played. It is, however made easier because the Artiste is working on a "prepared canvas" the features and bone structure are already there, and all that is required is the application of colour, light and shade.

In this respect, therefore it is necessary to know something about the structure of the face; the formation and position of bone and muscle, so that these can be made stronger or weaker at will. In particular it is necessary to study one's own face, and to know its features and characteristics.

With these in mind, together with a clear picture of the character to be played, the application of make-up can be considered. Broadly speaking it may be said that the same general principles apply to make-up for men and women; the difference being found in the selection of shades and that the make-up for the male should be a little harder and sharper, with more angular outlines.

As far as the general principle of application is concerned, no hard and fast rules can be laid down. The Artiste is advised to adopt a policy of trial and error; no one can apply make-up better than the Artiste him-

self and ability to make-up perfectly can only be achieved by constant experiment. The following fundamental rules have however been found by experience to be most suitable.

First clean the face with removing cream and Astringent lotion, and then apply a foundation by taking a stick or tube of Grease Paint, Flesh colours (2½, 3½, 5 etc.) apply a few dabs and smoothing all over the face including the ears, right up to the hair as thinly as possible and patting well in to a perfectly smooth surface. Next work in the contours by applying carmines, shadows, and highlights, make up the eyes, then applying Blending Powder liberally with a puff, brushing off the surplus powder, make up lips and eyebrows, apply Eye Cosmetics to the lashes and Liquid Make-up "Eau de Soie" to the hands, arms and neck.

The skilful use of rouge, highlights and shadows can change completely the contours of the face. For a normal straight make-up it will usually be found necessary only to place Carmine or Greasepaint (No. 9) over the cheek bone towards the bridge of the nose. For character parts the face can be broadened by placing Carmine or Rouge more to the centre of the cheeks, and lengthened by placing the Rouge more to the side of the cheek nearer the lobe of the ear. Care should be taken to avoid hard lines by smoothing the rouge into the surrounding fleshings.

Protruding parts of the face can be shaded away, prominent features smoothed out, and sunken cheeks and hollows created by the use of Greasepaint No. 16 or 32 Dark Grey Liner. Shadows and lines in the face should never be drawn as hard lines, but should be well smoothed out, and a highlight must be applied on either side of the shadow.

Examples of the effect of skilful use of light and shade can be given by reference to the prominent features of the face. For instance, a shadow below the lower lip and above the chin with a corresponding highlight on the chin, will make the chin look prominent, whereas by shading the chin and placing a highlight just above it and to the side of it, a weak expression can be given to the face. Similar results can be obtained by the careful use of shading on the nose. A highlight drawn straight down the centre straightens the nose, which can also be made to appear much narrower by shading the sides with No. 16 or 28 Brown. A highlight at the point of the nose will make it appear longer, and a shadow at the point will make the nose appear shorter.

Make-up for the lips consists of the application of Carmine Liners and outlining them with a 46 Red Ultra Pencil. For straight make-up, men should apply a Lake Liner and then Carmine 1 or Carmine Vermillion over it.

The eyes, which are the most expressive features of the face, require special care. Experience has shown the most effective method consists of filling in the hollows of the eyes, that is to say the lid above and below with a Greasepaint slightly darker than the foundation, then applying a shadow

to the eyelid using an Eyeshadow Liner. The shade selected should harmonise with the general make-up, and it will be found that suitable and attractive colours for Ladies straight make-up are Medium Blue, Dark Mauve and the Silver and Gold combination shades, while Dark Blue, Dark Green and Gold Brown are most suitable for men. A point of Carmine to the inner corners of the eyes will increase their brilliance and the eye make-up is completed by drawing a very fine line on the upper lid and right below on the lower lid. This lower line should be slightly extended upwards towards the temple. Apply cosmetic to the eye lashes in Black or Dark Brown, and finally (after the face has been powdered, make up the eyebrows with an Ultra Pencil.

When Make-up has been applied powder well with Rose Blending Powder and brush off surplus.

It is essential that hands, arms and neck if exposed should be made in keeping with the face. Leichner New Liquid Make-Up is supplied in all essential fleshing shades, and is very easily applied with a pad of cotton wool or sponge. It should be rubbed well into the skin and it will give to the hands and the exposed skin parts the proper skin tone.

Artistes will find the following table useful in the selection of colours.

GREASE PAINT STANDARD STICK.

No. 1	Whitish Pink	No. 8	Bright Red Brown
No. 1½	Pink	No. 8a	Dark Yellow
No. 2	Rose Pink	No. 8b	Deep Greenish Brown
No. 2½	Deep Rose	No. 9	Deep Brownish Red
No. 3	Medium Reddish	No. 10	Dull Yellowish Brown
No. 3½	Deeper Red	No. 12	Black
No. 4	Dark Red	No. 13	Red Brown
No. 4½	Reddish Brown	No. 14	Dark Sun Burn
No. 5	Ivory	No. 15	Bright Light Red
No. 5½	Dark Ivory	No. 16	Dull Brown
No. 6	Reddish Dark Brown	No. 20	White
No. 6½	Sallow Grey Brown	No. Lit B	Bright Sun Burn
No. 7	Dark Reddish Brown	No. Lit K	Combination of Shades 5 and 9.

LINERS.

- 25 Lake To accentuate red complexion ; shading eyelids for sinister and older parts.
- 28 Brown For the eyebrows and shading nose, temples and facial lines.
- 31 Light Grey For sunken cheeks.
- 32 Dark Grey For unshaven face.
- 42 Black.

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