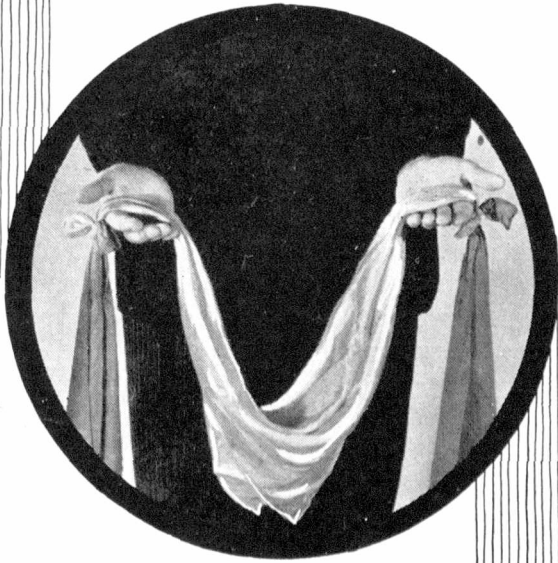


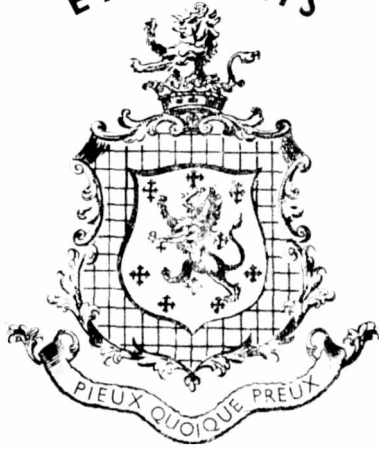
EDWARD PROUDLOCK'S



VERSION OF THE

SYMPATHETIC
SILKS
38 Diagrams

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PROUDLOCK'S VERSION OF THE
"SYMPATHETIC SILKS"

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"RO"

EDWARD PROUDLOCK'S VERSION OF
THE
**SYMPATHETIC
SILKS**

DESCRIBED BY
EDWARD BAGSHAWE

FOREWORD BY
BRUNEL WHITE

ILLUSTRATED BY
ERN SHAW

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WITH 38 LINE DIAGRAMS

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● A FEW WORDS BY BRUNEL WHITE

THE "Sympathetic Silks" is in Magic a classic Effect which has been popular in the programmes of some of our leading Magicians.

Those who have been fortunate enough to see Edward Proudlock perform his original version of "The Sympathetic Silks" have witnessed a Magical Symphony in Silk, an Effect with six large one-yard-square Silks of varying duplicated colours that, in a fashion which conveys real mystery, knot and unknot themselves; one lot at a distance and seemingly securely tied, or mysteriously minus their knots—free or tied one in sympathy with the other.

Edward Proudlock's Sympathetic Silks are a joy to behold, no less to the Magician than to the uninitiated beholder. Anyone who could include Edward Proudlock's version and working in his act or programme could indeed regard himself as extremely fortunate, and without question the Effect would be regarded by any class of audience as Real Magic.

That Edward Proudlock has now been persuaded by that other good friend of ours, Edward Bagshawe, to give to his Brother Magicians the full secrets, details and working of "The Sympathetic Silks" as presented by him, is not only a gesture of infinite fraternalness but gives to every reader, so that Magic is the richer and that he may make the fullest use of it, one of the finest Effects in the whole of Magic.

Thanks, many thanks, Edward Proudlock and Edward Bagshawe too.

BRUNEL WHITE.

London, September, 1936.



EDWARD PROUDLOCK
GOLD MEDALLIST
MAGICIAN'S CLUB
LONDON

● PREFACE

THE EFFECT described in this little volume has been a feature of my own programme for some fifteen years, and it has never failed to win applause wherever it has been shown. This, then, must be my excuse for the publication of the routine to my magical brethren at large.

I do not, of course, desire to make any claims in regard to the actual invention of the effect, but I think I may safely describe the arrangement and presentation of the trick as my own.

The different moves are by no means difficult to perform, and if the reader will follow them carefully I am confident that, owing to the clear explanation (for which my hearty thanks are due to the author and artist) he will encounter no obstacles. The description should be followed with a set of silks at hand, and each detail committed to memory.

In conclusion, I shall feel adequately rewarded if this booklet is the means of further popularizing this interesting effect to the magical fraternity. May the reader have as much success with it as I have experienced myself!

EDWARD PROUDLOCK.

NOTES REGARDING ILLUSTRATIONS

For descriptive purposes, the illustrations show the Purple Silks as black, the Green Silks shaded, and the Orange Silks white.

All A sketches show Audience's viewpoint—B sketches show performer's view.

Owing to space considerations the silks are NOT shown in their full sizes in relation to the hands.

● INTRODUCTION

SO many of my magical confrères having evinced great interest in the presentation of the “Sympathetic Silks” devised by Edward Proudlock, I recently approached him with the suggestion that the entire working and presentation of the effect, as performed by him, be produced in book form, for the benefit of those magicians who wished to add this very effective magical problem to their programmes. Mr. Proudlock, ever willing to pass on the benefit of his experience, readily agreed to my proposal . . . and so this booklet is the result.

The “Sympathetic Silks” is undoubtedly one of the finest tricks in the realm of silk magic, and the reader who diligently studies and masters the material in the following pages will have at his finger-tips (in more senses than one!) an effect which he can work at any time, at any place—in brief, a real magical effect of which he may be justly proud.

EDWARD BAGSHAWE.

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PROUDLOCK'S VERSION OF THE SYMPATHETIC SILKS

BRIEF DESCRIPTION OF EFFECT AS SEEN BY AUDIENCE

SIX large silk squares are shown—two orange, two green and two purple. These are counted from the left hand to the right, and it is seen that they are separate and, apparently, quite unprepared.

They are now divided into two sets (orange, green and purple), and one of these is placed on a chair on performer's right. The remaining set is knotted together in a string and placed on a chair on performer's left.

The silks on the right are now fanned, picked up, and seen to be also tied together in a string. They are handed to any spectator to untie; taken back, and again placed on right-hand chair.

The silks on the left are now fanned, and then picked up and found to have become untied. They are next knotted together with a single knot and laid on left side of stage.

The silks on right are picked up and seen to be knotted together with one knot also. The spectators are asked if they prefer these silks to be untied visibly or invisibly. In most cases the answer is "invisibly," and the silks are then bunched together and thrown into the air. Upon being picked up they are found to be all separate again.

The three silks on stage (which have been left knotted together) are taken up and found to be separate again. The performer now has the six silks in his hands, and all have been shown to be separate. They are now thrown in the air, and afterwards found to be secured by a single knot.

Finally, the silks are folded together, then tossed into the air and caught in the right hand, which is extended—a slight shaking motion is imparted and the silks then flutter separately to the floor, thus concluding the effect.

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REQUIREMENTS

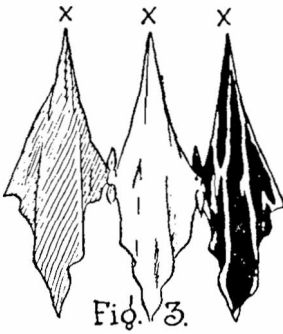
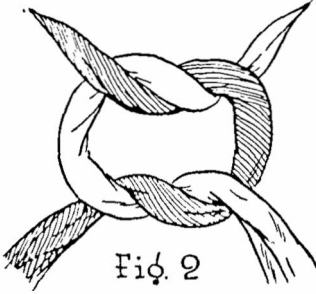
Six hemmed squares of fine Jap silk. These should be of contrasting colours, and in the description it is assumed that Orange, Green and Purple are used. Two silks of each colour are required. The size of the silks used in this routine is three feet square, but smaller ones can be used if desired.

A box of small Rubber Bands. Walker's "Anchor" Bands, Size No. 8 (2 in. circumference), are recommended. These bands match the colour of the hands, and do not discolour in use.

One small Bulldog Clip.

A large Fan.

Two Chairs.



STAGE SETTING

One chair is placed at left of stage, the other at right. Over the back of the right-hand chair are laid the six silks (their manner of arrangement follows), and on the seat of the chair is placed the fan. (Fig. 1.)

PREPARATION

Take one set of silks (orange, green and purple) and tie the orange and

THE SYMPATHETIC SILKS

green silks together by their corners, making a small double knot. This knot is an ordinary one, and is shown in Fig. 2. Now tie the purple silk to the orange one, using the same type of double knot. The silks are now in a string, with the orange in the centre. Arrange them as seen in Fig. 3. Now hold them in the right hand by their corners (XXX in diagram), and arrange the green and purple ones around the orange so that the latter is concealed from view—this also has the effect of concealing the knots. Place the Bulldog clip over the silk ends held in right hand. The silks now present the appearance shown in Fig. 4. Lay them over the back of chair at right of platform, together with the remaining set of loose silks. The exact positions for all silks are indicated in Fig. 5.

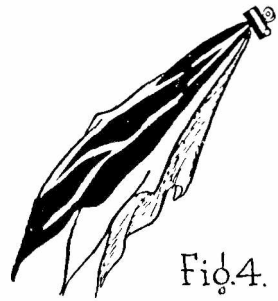


Fig. 4.

In parenthesis, it may be remarked that this presentation enables the performer to commence the trick at any stage of his programme, as the silks are picked up and arranged in the hands in view of the audience. If, however, the trick is being used as an opening effect the performer may walk on with the silks already in his hands.

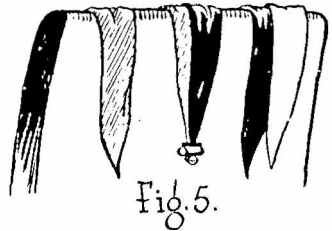


Fig. 5.

Two of the elastic bands are placed over the tip of the second finger of the right hand. Two further bands are also placed over second finger of left hand, near lowermost joint (normally, these bands are not used in the trick—their presence is merely a precautionary measure).

WORKING AND PRESENTATION



Fig. 6a.

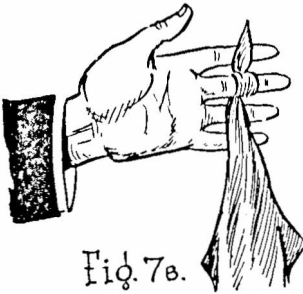


Fig. 7a.



Fig. 8a.

WALK forward to the chair with silks and with right hand pick up and display the loose green silk. Slip one end of this silk under the second finger of the left hand, as seen in Fig. 6B. Now twist the silk around the second finger (Fig. 7B).

With the right hand pick up the three clipped silks and place the clipped end between the third and fourth fingers of the left hand—clip being at back of hand. Left hand is held as shown in Fig. 8B, but in this and the following diagram, for the sake of clearness the first green silk has not been shown. Holding the clip in right hand, lace the clipped ends of silks between the second and third, and then first and second fingers of left hand (Fig. 9B). On completing this movement, pull off the clip with right hand; drop this hand to side and make a slight turn to right, disposing of clip in right-hand coat pocket.

Right hand now removes the loose purple silk from chair and places it in the left hand, where it is held by one corner between the thumb and first finger. Finally, right hand picks up the remaining orange silk and places this also between thumb and first finger of left hand (Fig. 10B).

Next follows the "count," in which the silks are apparently shown to be all separate, and special care should be taken in performing the following

THE SYMPATHETIC SILKS

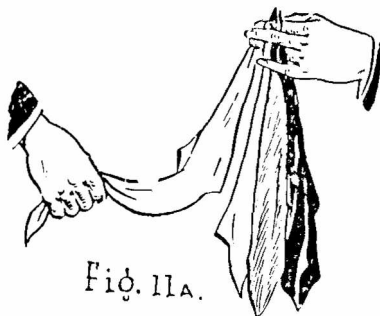
moves, as the result is a perfect piece of misdirection.

The loose orange silk is counted first. Let the right hand approach the left, the fingers and thumb closing around this silk, near the top corner. Slowly run the right hand down the silk, fingers and thumb encircling it, until the bottom corner is arrived at—raise this corner, the position of the hands and silks now being as depicted in Fig. 11A. Allow the corner held in the left hand to drop, leaving the orange silk separate in the right hand. Count “*One*.” This is merely a pretty move for displaying the first silk.

Next, with right hand take the loose purple silk from the left. Count “*Two*.” At each count allow the hands to separate to the extent of about two feet, so that there can be no doubt in the spectators’ minds that the silks are separate from each other.

In counting off the next silk—or, to be accurate, in appearing to count it—the crucial move occurs, what actually happens being as follows.

The right hand should be holding the orange and purple silks by their corners as seen in Fig. 12A. The hands approach, and the right hand deposits the ends of the orange and purple silks between the thumb and first finger of left hand. As this is done, the *first and second* fingers of the right hand grip the protruding ends of the three tied silks and remove them. The hands draw apart as “*Three*” is counted. It will be seen that whilst in



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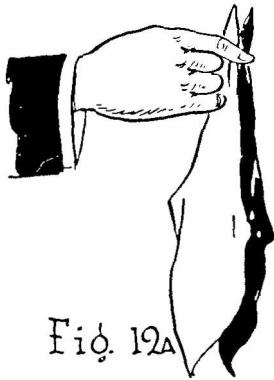


Fig. 12A



Fig. 13B.

appearance all that has happened is that a further silk has been counted off into the right hand, in reality the right hand now holds the three knotted silks and the three separate silks are now together in the left hand. Properly executed, this is one of the most deceptive moves in silk magic, the onlooker being unable to detect the slightest difference between the genuine and the false count.

The three knotted silks should be held by their corners in the right hand, as shown in Fig. 13B, in which it will be observed that the ends project from between the first and second fingers. No pause should be made in the counting, which continues unburiedly as follows.

The orange silk in the left hand is removed by the right, which holds it between first finger and thumb. "Four" is counted. Next the purple silk is transferred to the right hand as "Five" is counted.

Only the green silk, the end of which is twisted around the second finger, remains in the left hand, and this hand is held out to display it; at the same time the corner is allowed to untwist from the finger. Finally, this silk is placed in the right hand and "Six" is counted.

The last three silks counted should all have been placed between thumb and first finger of the right hand, and now they are again taken into the left hand. The hands are held apart, each

THE SYMPATHETIC SILKS

displaying an orange, green and purple silk.

The silks in the left hand are next laid over the right arm. (Fig. 14A.)

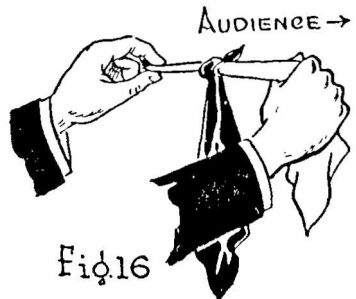
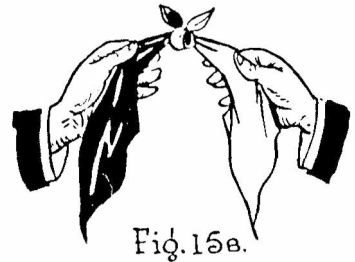
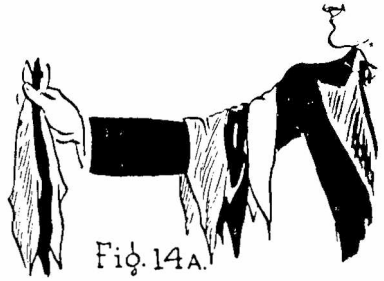
The left hand is now allowed to travel down the silks held by the right hand, to centre, whereupon the right hand releases its grip. The silks, thus folded in half, are placed upon the right-hand chair.

Now cross over to the opposite chair, remove the three silks upon the right arm, and deposit them on the seat. These, of course, are the separate silks, and the next operation is to knot them together in the manner outlined below.

The purple silk is picked up in the left hand and the orange silk in the right, and the ends are tied together in the manner previously described, and illustrated in Fig. 2. The double knot should be made loosely, in this instance. The knot is shown to the audience, as illustrated in Fig. 15B.

The left hand now grips the end of the orange silk whilst the right grips the same silk on the opposite side of the knot, and the hands pull against each other (Fig. 16), apparently to tighten the knot. It will be observed that this diagram gives the side view, an arrow indicating the direction of the audience.

Pulling on the knot in this manner has the effect of converting it into a slip-knot, allowing the end of the *orange* silk to be quickly pulled free when desired. As the end of the orange



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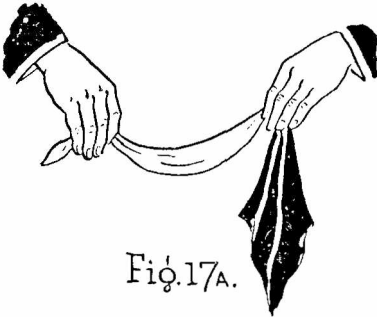


Fig. 17A.

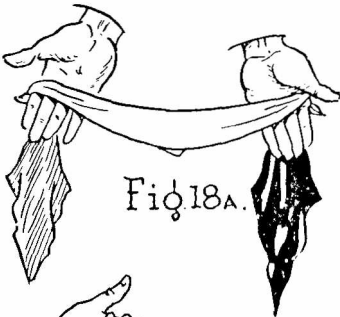


Fig. 18A.



Fig. 19A.



Fig. 20A.

silk will now be longer than before the knot should be slid up a little to match in size the protruding end of the other silk.

Display the silks as shown in Fig. 17A. Left hand now drops the knot to the stage—which it should touch—leaving the corner of the orange silk still in the right hand.

Left hand now picks up the green silk and ties it to the corner of the orange one, using exactly the same moves as before to convert the knot into a slip-knot, so that the *orange* corner can be slipped free. The silks are then displayed as in Fig. 18A.

The hands are now brought together and the knot in the left hand is placed with that in the right. Left hand is removed, the position of the silks in right hand being as shown in Fig. 19A.

The left hand now grips the green and purple silks about three inches below the knots (Fig. 20A), the first finger being extended to point to the other set of silks at right (in accordance with patter). The right hand, retaining its hold of the orange silk, is now lowered behind the left and pulls the orange silk free from the knots. As soon as this silk is free, the left hand folds the silks it holds over the right hand, and grips all three silks, allowing the right hand to be removed to again point toward the other set of silks. Position is now as shown in Fig. 21A. Silks are now laid upon chair at left side.

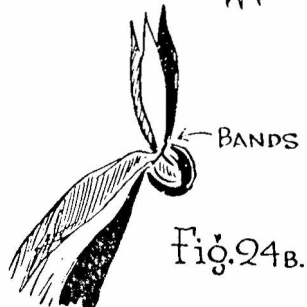
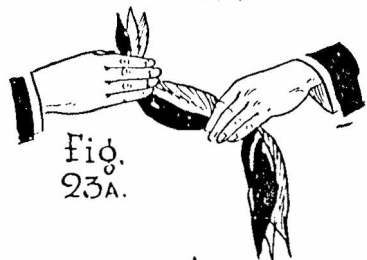
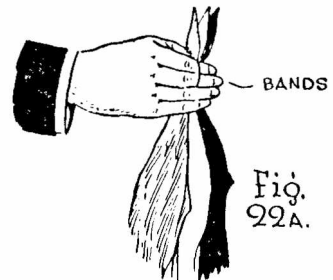
THE SYMPATHETIC SILKS

Now we revert to the other set of silks on right-hand chair. The fan is picked up with left hand, and the silks are gently fanned. Right hand picks up the *purple* silk, raising it slowly, and the three silks are seen to be tied together. Silks are displayed and then handed to any spectator with the request that the knots be untied. While this is being done, the elastic bands over the second finger of right hand are secretly pulled over the first finger also, so that both fingers are encircled.

(*Note.*—Should the performer be unable to get to the audience he will, of necessity, have to untie the knots himself.)

The three silks just untied are again taken and shown, two in the right hand and one in the left. Those in the right hand are counted separately into the left. At this juncture the *thumb* of right hand is also passed under the elastic bands. The hands are brought together and the silks transferred to the right hand, which holds them as seen in Fig. 22A. About four inches of the silk ends should project above the right fist.

Left hand now grasps silks at a position about a foot below the right hand, and is raised, the position now being as depicted in Fig. 23A. At this moment the right hand allows the bands to slip off the fingers and thumb, on to the silks, which are thus held together in the way shown by Fig. 24B.



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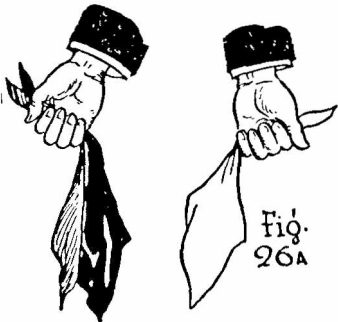
Next the right hand is lowered to the position indicated in Fig. 25A, and the silks are folded in half and deposited on the empty chair.



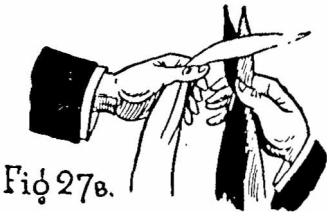
Now, proceeding once more to the chair on left, the silks on this chair are fanned gently, picked up and seen to be separate.

In the next part of the effect the presentation differs in some details from other versions.

Continuing, the silks which have just been shown to have mysteriously untied themselves are held as indicated by Fig. 26A—the orange silk being by itself in the left hand, and the remaining two in the right. About six inches of the ends of silks project above the hands.



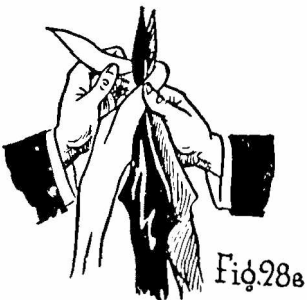
The end of the orange silk is now laid over the ends of the other two silks (Fig. 27B.). Note the position of hands, both thumbs being above the silks.



A special knot is now formed, and the exact method of executing this is shown in Figs 28B to 30B.

Fig. 28B.—The corner of the orange silk is twisted around the other silks.

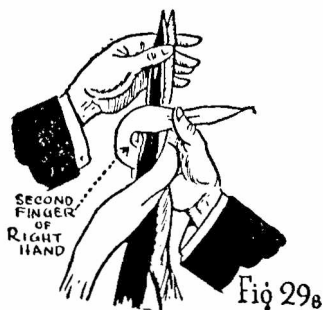
Fig. 29B.—Orange corner is turned over to encircle the corners of the other silks completely. In doing this the second finger of right hand must be



THE SYMPATHETIC SILKS

placed from underneath into the position shown in this diagram.

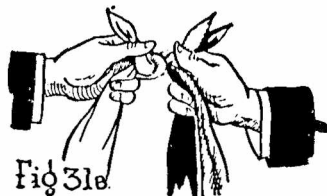
Fig. 30B.—The tip of the orange silk is now turned under the other two ends and up through the space just previously occupied by the second finger of right hand (this finger now having been removed). This is clearly shown by the arrow in the diagram.



The knot is now pulled tight as follows. Silks are held in the manner illustrated in Fig. 31B, and the knot is tightened up, with left hand grasping end of orange silk, and right hand the ends of the other silks. If the knot has been properly made and tightened it will not unravel prematurely, but it should be understood that in the following moves the silks must be handled carefully.



The silks are held in the left hand as seen in Fig. 32A, and attention is directed to the knot, which has every appearance of being a genuine one.



Next they are transferred to the right hand, being held in exactly the same way.



The right hand is now lowered so that knot touches the stage. The hand makes a slow turning movement—anti-clockwise—and it will be found that the knot will begin to untwist and dissolve. When it has *almost* disappeared the orange silk is dropped upon the other two silks on stage.

PROUDLOCK'S VERSION OF

We now return to the second set of silks. These silks are picked up and shown to have become securely tied together in a bunch; this effect, of course, being caused by the elastic bands. The three silks are exhibited as seen in Fig. 33A. They are then held by their corners in the left hand (Fig. 34A).

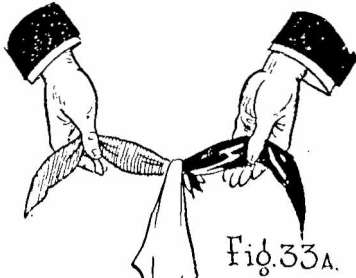


Fig. 33A.

Next the spectators are asked if they would care for the silks to be untied visibly or invisibly. Usually the answer is "invisibly," but below you will find what to do in either case.

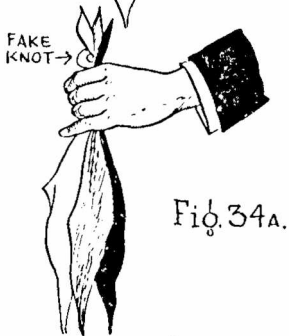


Fig. 34A.

If visibly.—Merely pretend to untie the knot, slipping the bands off the silks to their previous position around the second finger of right hand.



Fig. 35A.

If invisibly.—Slip the bands off on to second finger, as above, whilst addressing audience. Then fold the silks as shown in Fig. 35A. Again fold them and taking the bunch thus formed, throw it into the air. As silks fall to stage, pick them up separately with the right hand and place them in the left; holding them, as usual, by their corners.

(Note.—Bands can be easily slipped off by pressing on the "knot" with the tip of the second finger, and working them down over the finger-tip with the assistance of the thumb.)

Again pull the bands over the first finger of right hand, so that they encircle first and second fingers.

Walk over to the other set of silks on

THE SYMPATHETIC SILKS

stage (these silks, you will remember, have been left there apparently knotted together), and with right hand pick up the orange silk by its corner—turning it anti-clockwise (this to complete the dissolving of the fake knot). Show the orange silk to be separate from the others, and place it in the left hand, which also holds the other set of silks. With right hand pick up one of the other silks on stage and place in the left hand. The thumb of right hand is now allowed to slip under the bands, as the remaining silk is picked up with the same hand and also placed in the left. (In picking up the last two silks impart a turning motion as before—this is simply to misdirect.)

Transfer the bunch of silks from left hand to right; leaving about six inches of "ends" above the right fist (as Fig. 22A).

With left hand grasp the silks at the position shown in Fig. 36A. Right hand then folds the silks down behind left hand, and as this is done the bands are allowed to slip off the fingers and thumb on to the silks, exactly as before, gripping them securely.

Again fold the silks over, and then bow with them held to body as if concluding effect. Suddenly throw the bunch into the air and, as it descends to the stage, quickly grasp one or two of the silks, raising them *slowly*, and they appear to be all tied together. Display them with fake knot at centre as depicted in Fig. 37A.

The silks are then held as shown in



Fig. 36A.



Fig. 37A.

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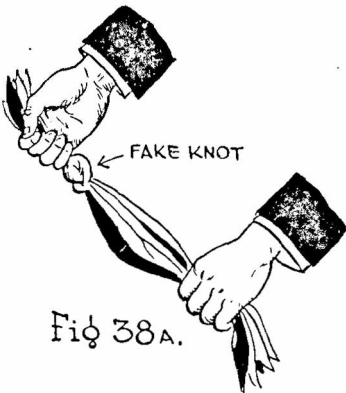


Fig. 38A, left hand gripping the bunch at centre and right hand holding the ends. Note position of the elastic bands.

The effect is concluded by showing the silks to be all separate once more, and this is accomplished by merely pulling on the ends held by the right hand—causing the bands to fall away, as silks are folded in three again. The bunch is held in the right hand, tossed in the air and caught . . . a slight pause . . . and then, with a shaking movement of the hand, each silk is allowed to fall separately.



SOME SUGGESTED "PATTER"

"LADIES and Gentlemen—I shall now endeavour to entertain you by drawing your attention to a problem in magic which I think you will like.

"Now I have here half-a-dozen squares of silk, all of which are exactly the same size and shape, but are ranged in three different colours—namely, orange, purple and green. First I will show you each silk separately, so that you may be assured that they are exactly as I say, and you will notice that the colours are in duplicate. (Count follows.)

"For the time being, I propose placing these three silks on this chair (chair on right) . . . and the remaining three silks over here (chair on left).

(Pick up orange and green silks, and commence tying them together.)

"I should like to explain at the outset that this particular experiment is based on an old Indian fable in which it is said that whilst one man may be pricked with a needle, another may feel the pain. As to the truth, or otherwise of this old Indian story, I really cannot say . . . but I shall now attempt to show you that it is possible to demonstrate a similar effect by the use of these silk squares.

"However, my object will be to carry out the experiment in such a simple and straightforward manner that you cannot help seeing exactly what I am doing . . . (Pick up third silk and tie to orange, as directed) . . . and at the same time understand quite clearly the idea of the problem we have in hand. You will notice that while I have been chattering to you I have been tying these three silks together in a string, with the orange-coloured square in the centre. The sympathy being so great, the result should be that the other three (point to silks on right-hand chair) will now have become similarly tied (in due course, this is shown to be so). Will you please oblige, sir, by untying these silks for me?—there is not the least need for you to hurry because although we are rushed for time I am here for the rest of the night (receive silks back).

"The fact that these three silks are all separate no doubt indicates that the remaining three will, upon being fanned, be

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found again single and separate in sympathy (shown single in accordance with Working).

“In order that you may be able to appreciate still more fully the peculiar bond of sympathetic understanding which we find existing between these two sets of silks, I shall again tie these together . . . only this time in a somewhat different manner—namely, in a bunch, or, more properly speaking, into a magical knot which is known as the star-shaped knot of India ; a knot which, I understand, is usually associated with the Indian turban.

“I would particularly direct your attention to the fact that the knot really *is* there, for I am now about to show you something even more marvellous . . . so look (point to silks on stage) . . . watch . . . (point to those on right) and listen to some more special bars of sympathetic music, whilst we continue with the phenomom. (Pick up silks on right-hand chair and show knot.) May I ask if you would like to see this knot go visibly or invisibly? (Whichever reply is made, proceed as already given.)

“And now, if we may have some more bars of this special sympathetic music, we shall no doubt find that the remaining silks have also untied themselves.” (Show this to be correct, as detailed in Working. The concluding part of the effect—namely, the instantaneous tying of the bunch of silks and their immediate separation—is one which the originator prefers to perform in silence, no patter actually being required.)



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