



AND
HOW TO WORK THEM.
BY
A. PATTERSON.



L. UPGOTT GILL, LONDON, W. G.

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SHADOW ENTERTAINMENTS

AND HOW TO WORK THEM,

BEING

Something about Shadows, and the way to make
them Profitable and Funny.

By A. PATTERSON,

AUTHOR OF

"Notes on Pet Monkeys," "Man and Nature on the Broads," etc.

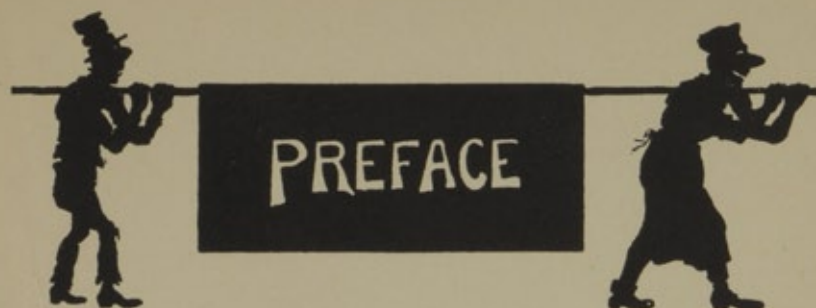
PROFUSELY ILLUSTRATED.

LONDON :

L. UPCOTT GILL, BAZAAR BUILDINGS, DRURY LANE, W.O

NEW YORK :

CHARLES SCRIBNER'S SONS, 153-157, FIFTH AVENUE.



Some one has said, "There is nothing new under the sun." Whether that be true or not, shadowgraphy is no new thing, for in our grandfathers' days fun was manufactured from shadows.

But as yet there has not appeared a handbook dealing with the matter exhaustively; nor has the shadow-show been represented as being anything more than a youngster's toy.

Such being the case, and having myself "worked" a shadowgraph somewhat above the average run of such exhibitions—making profit as well as fun thereby, it has occurred to me to put the thing into "black and white" for the benefit of those who may care to take advantage of my experience.

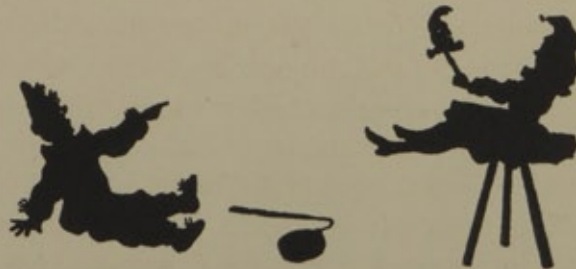
A. PATTERSON.





Apparatus.

IN many instances the obstacle to giving Shadow Entertainments has been a difficulty in obtaining the necessary apparatus, especially where there has not been a handy man or amateur carpenter about ; but to meet this Messrs. A. W. Gamage, Ltd., of Holborn, London, and Messrs. Hamley, of 35, New Oxford Street, London, have now established departments where every requisite may be obtained.



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CHAPTER II. SHADOW FIGURES.

Shadow figures.—Height of.—Necessary tools.—How to start manufacture.—Limb-making.—Splitting the rivet.—Lever wires.—Loop Guides.—Names of Figures.—Complicated figures.—Pickman.—Elephant.—Other animals.—Set pieces.—Windmill.—House.—Wheeled figures.

SHADOW figures may be made of any thin but sufficiently stiff material. For a fixed figure, with no mechanical effects, cardboard will do admirably; it is easy to cut into shape, inexpensive, and very light besides. A friend of mine made a handy little set of figures out of thin zinc, that being exceedingly easy material to work up. My own are of fairly stout tin; and for mechanical figures that are much in use nothing can be more durable. The tin must be sufficiently "stiff" to carry the levers and rivets necessary to make the figures work.

The height of the figures is a matter for some consideration: if too big they are cumbersome, while if too small they are simply useless. 6 in. figures will suit a private family party, but 12 in. men will

be found none too large for more public performances. Most tinmen would hesitate to manufacture a 12 in. figure for less than 1s. The total cost of a home-made article will be about 1½d., perhaps less, especially if the amateur tinman is content to purchase waste pieces of tin from the brazier, who is glad to part with them at a nominal figure. Fourpence is the price of an ordinary tin plate or sheet.

The tools necessary for the business are few and simple (Fig. 4): (1) a pair of shears, which may be

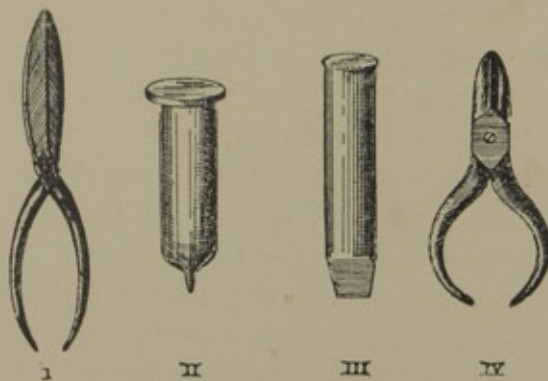


Fig. 4.

had for half a crown, (2) an iron punch with a sharpened point to it, a file, (3) a small steel chisel, (4) a pair of round-nosed pliers, a pair of ordinary pliers, a common bolt-nut and a flat-iron to use as an anvil.

If you have a more elaborate supply of tools and apparatus to make use of, all the better.

Let us now proceed to manufacture one of our

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figures, which we must endeavour to make as comical in features and as striking and characteristic in outline as possible. Care must be taken to show up distinctly sundry effects, *e.g.*, shirt-collar, coat-tails, shoes, buttons, etc. Your figure should be so realistic that its identity need not be disclosed other than by its resemblances. Our first, Mr. Mole, the traveller (Fig. 5), is not a very complicated personage to start with. It will not be found easy to trace an outline upon the tin, therefore carefully draw the figure upon a piece of thin white paper, leaving it armless. Now, being thoroughly satisfied with the outline, cut out Mole with a pair of scissors, and paste him upon the piece of tin; then proceed to cut him out as carefully as you sketched him, starting from either his hat or his heels, and taking care not to let your shears clip off any of the effective points. If you do accidentally remove them, a little solder and a fresh "point" will set matters right. Where you cannot nicely get the shears to work—say, between two legs, or under an arm—lay the tin upon a block of oak or a bit of lead, and cut it out with the steel chisel. By wetting the



Fig. 5.

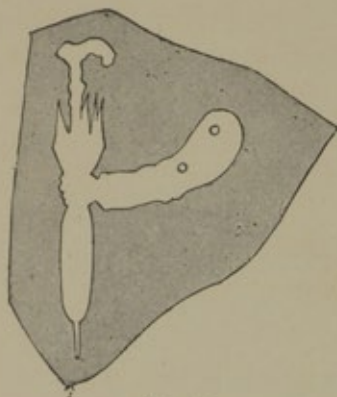


Fig. 6.

sized hole. Having tapped off the punched-out pieces which may be still adhering, lay the figure upon the anvil and hammer it flat and level. A little manipulating with the pointed end of a file will put the holes in trim.

For the arm holding an umbrella, another and proportionate sketch must be made (Fig. 6). At the spot indicated by circles carefully punch two holes of moderate size. Having provided yourself with two-pennyworth of $\frac{1}{4}$ in. iron rivets, fix the arm upon the figure thus (Fig. 7) : at A, after having punched a hole in the figure cor-

paper you may speedily remove it from the figure. Lay your old friend on the flat-iron, placing the nut between him and it just under where you want to punch his eyes and buttons. Knock in your sharp-pointed punch boldly, and make a good



Fig. 7.

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responding with that in the arm, insert a rivet, and clinch it, but take care not to fix it so tightly that the limb will not work. If you carefully place the sharp edge of the chisel on the centre of the rivet's smaller end (as it stands on its head upon the flat-iron, through the double thickness of tin), and give it a gentle tap, it will split slightly; a tap or two more with the hammer will spread this end of the rivet so as to effectually prevent all possibility of its coming out again. Before proceeding, however, to make the limb a fixture, you must, at B, pass in another rivet, *through the arm only*, and having made a loop in your lever-wire (Fig. 8), clinch the rivet just sufficiently to prevent the loop from slipping off it. The wider you spread the "clinched" end of the rivet the safer, so long as it continues to work easily.



Fig. 8

Your lever-wire should be of No. 9 size. A friend of mine has actually made use of umbrella wires for this purpose, using as rivets small flat-headed brass nails cut down to a requisite length, and then securely clinched. At c, rivet or solder on a stiffish bit of iron for a handle: such iron strips as are discarded by corkcutters after undoing their bales will answer admirably. Take care to make this handle long enough to be grasped firmly by the hand; let it run halfway up the figure if necessary to make it



Fig. 9.

stiff. E E are rivets joining figure and iron. At D, stab two small holes with a bradawl, and having made a tiny loop of a bit of thin wire, insert the two ends and turn them at the back. This loop (Fig. 9) will not only keep the wire in position and in safety, but will prevent its being seen when the figure is worked.

Having completed the figure, you may give him a variety of names as may best suit your purpose. He will answer admirably for a parson, a commercial



Fig. 10.



Fig. 11.

traveller, a retired baker, or an old bachelor. This figure may be duplicated by several others providing

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you make them with slightly different noses and hats.

The following figures are somewhat more complicated. A sailor (Fig. 10) has one leg and one arm to work. Accordingly the body must be manufactured minus one leg and one arm; the other added limbs will be "shipped on," as in the last figure, and a couple of levers affixed, each one working quite distinctly from the other.

In the case of the pickman, who is a very complicated fellow, the body must be made in two pieces, hinging on a rivet at the centre (Fig. 11).



Fig. 12.

Fig. 12 represents an elephant, from the "machinery" of which that of any other creature may be easily invented.

Figs. 13 and 14 are a lion and a bear, the one having its tail and jaw movable, the other being capable of rearing on its hind legs.

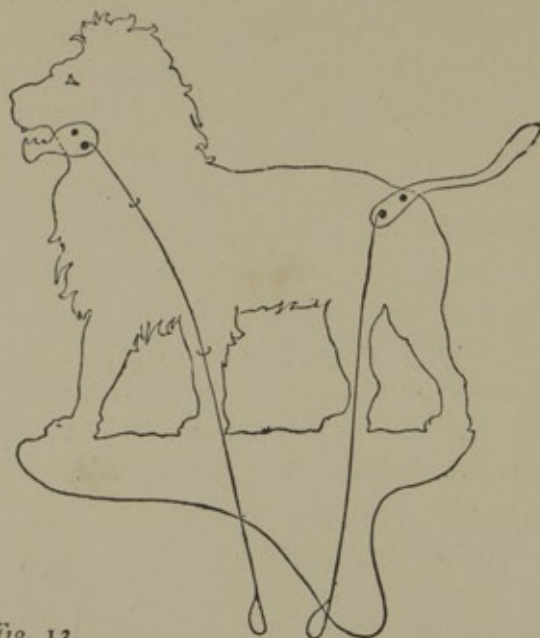


Fig. 13.

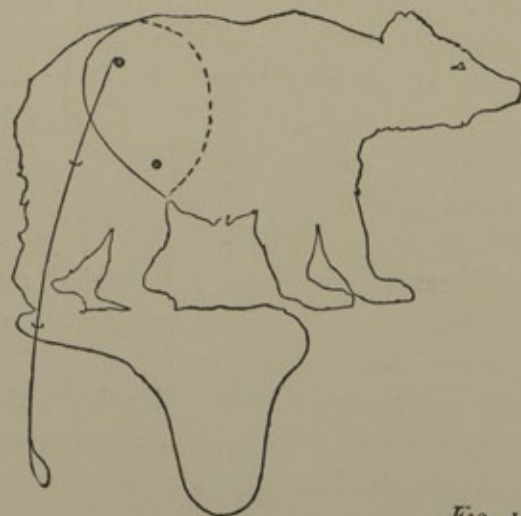


Fig. 14.

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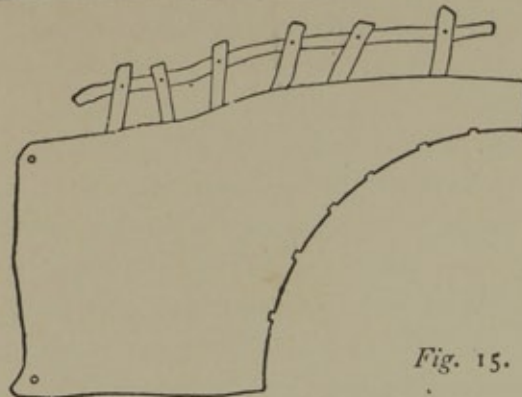


Fig. 15.

The figures which the mind can conjure up as eligible for making fun for the shadow-show are innumerable: every droll phase of humanity may be caricatured—men on bicycles, old ladies running away from cows, pigs upsetting policemen, donkeys kicking, etc. Every trade, profession, and calling can be laid under contribution to produce humorous figures, situations and dialogues. Gutter merchants, tramps, and those who have no special calling, must not be forgotten.

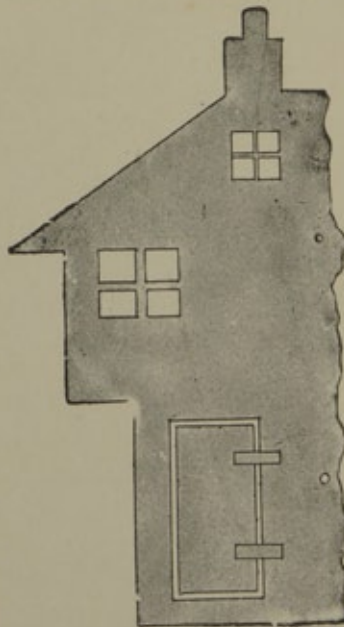


Fig. 16.

Set pieces.—It will be found necessary in “set pieces” to have certain effects introduced, such as houses, bridges, etc. These may be made of one large piece, or of a number of odd pieces rivetted or soldered together. If desirable, various ingenious devices may be introduced, such as lamps, palings, and the like. In a sketch which I shall presently introduce, a broken bridge forms a very important feature. Having sketched out a proportionate half of the bridge, proceed to cut it out (Fig. 15). By laying

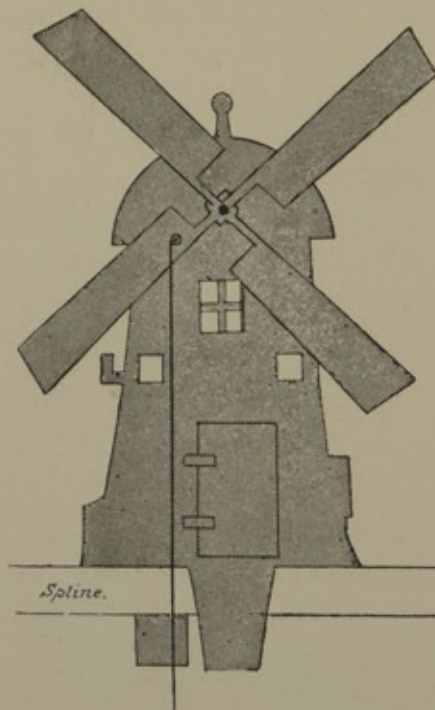


Fig. 17

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this upon the tin out of which the other half is to be cut, that half will be very easily marked out. At 1 and 2 two small holes are punched for the insertion of a couple of tin-tacks, which will be found sufficiently strong to hold the half-bridge in position behind the screen. A very simple form of house is shown in Fig. 16.

A windmill may be introduced (Fig. 17), the sails of which are made to revolve by means of a lever arrangement; and a hundred other effects will present themselves as the need or the humours of the operator may dictate.

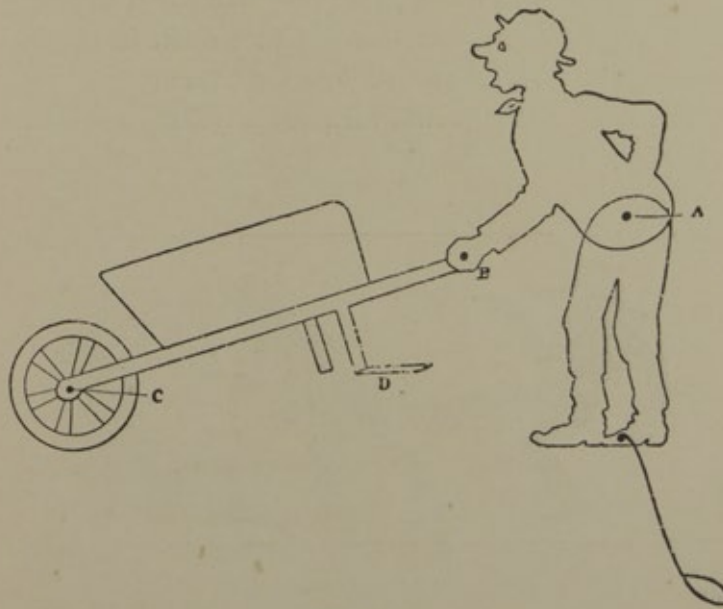


Fig. 18.

With wheeled figures the fun may be much augmented. One sketch and description of a wheelbarrow (Fig. 18) may suffice to give ideas for a variety of other vehicles, *e.g.*, barrow-carts, carriages, oyster barrows, perambulators, and the like.

The man must be made in two pieces, a loosely working rivet at A allowing the body plenty of play. Rivets at B and C give the barrow and its wheel play also. If the leg of the barrow be cut twice its necessary length, and then turned at a right angle, as at D, it may be made to stand alone. By means of the lever wire the man may be made to fall on his knees, sit under the barrow, and cut other amusing capers. Wheels from German toys come in cheaply and save the labour of cutting them out; few amateurs, indeed, could turn out anything so neatly finished.



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CHAPTER VII. PUBLIC PERFORMANCES.

*Gaining admission to schools.—Addresses to patrons.
—Testimonials.—Specimen handbill.*

It is not so easy a matter nowadays to gain admission into public schools, particularly the Board schools, as it was a few years ago. There are many restrictions now that were unknown in the old days. Then, of course, there were so many humbugs swindling the children out of their halfpence, that honest caterers have to suffer for the naughtiness of others. To gain access to the Board schools of any town the chairman should be first sought, and his sanction, preferably on paper, obtained. Armed with this permit, few masters will refuse one permission to perform before their children. For Church school performances the vicar, or other clergyman, has first to be won over.

Of course these remarks are made only to those who wish to try shadow entertainments as a means of supplementing their incomes. There is a right way as well as a wrong way of setting out upon this

business. The first and principal recommendations are an honest face and a tidy appearance. A ready tongue is a famous adjunct. If the performer gain a hearing, he should produce a figure or two, the more complex in make the better. If he succeed in gaining his hearer's attention things will swim, and he will carry with him into the next town or village a capital testimonial, more especially if he can induce the vicar or Board school chairman to record his commendation on a sheet of paper. The showman should preserve these testimonials in his pocket-book, pasting them in if possible, and never be loth to show them; but he should keep them clean, for folks reckon a man up by appearances.

If you fail to gain access, send in a circular printed somewhat as follows :

Address to the Patron of the Schools.

SIR,—In these enlightened days, in which electricity in all its branches and kindred sciences have made such rapid strides, it is pleasing to note that a corresponding improvement has been made in the means by which the young are amused and interested. The studies of the children are necessarily laborious and depressing; what can better relieve the strain upon the little ones than an occasional and a hearty bit of mirth and laughter?

To assist—somewhat feebly perhaps—in this good work, the proprietor of the Eclipse Shadowgraphic

Entertainment has produced his marvellously mirth-provoking entertainment. One hour's solid fun is made by upwards of 100 mechanical figures thrown upon a screen. (See enclosed bill.)

With your kind permission I shall be pleased to give (*a*) select performance(s) in your school(s) (each) this afternoon.

Awaiting your esteemed favour,

I am, Sir, yours truly,

(The Vicar)

JOHN BALDWIN.

Another circular to be sent to managers of school treats, Band of Hope entertainments, sales of work, bazaars, village club feasts, etc., may read as follows :

Shadows Extraordinary.

6, Tower Cottages,

Pikely.

Sir,—Having made arrangements with Professor Twinket to give select Shadowgraph Performances during the coming winter season, I shall esteem it a great favour if you will bear my entertainment in mind.

Terms for Bazaars, School and Band of Hope Treats, Sales of Work, etc., on application.

Note.—This is the only genuine Shadowgraphic Entertainment in the Town or County.

JOHN BALDWIN.

(Bill enclosed.)

A UNIQUE

Shadow - work Entertainment

WILL BE GIVEN

AFTER SCHOOL THIS AFTERNOON

(By kind Permission).

ONE PENNY EACH.*Select, Instructive, Extraordinary, Funny, Eccentric,
Unexcelled.*

SEVERAL

COMIC SKETCHES AND TABLEAUX

Will be introduced.

— PROGRAMME. —

- 1.—THE BROKEN BRIDGE, AND WHAT CAME OF IT.
- 2.—MR. SHAKEY'S LODGINGS ; OR, THE HAUNTED HOUSE.
- 3.—PLAYS—BARNEY'S BULL, OLD TIGG'S ACADEMY, DOWN OUR ALLEY, etc.
- 4.—CHARACTER FACES, NATIONALITIES, etc.
- 5.—ALLY SLOPER'S MENAGERIE OF PERFORMING ANIMALS.

A Selection of Music will be played.

☞ 100 MECHANICAL FIGURES. ☛

QUAINT AND CHARACTERISTIC.

They work their Arms, and Heads, and Legs,
Each Moves, Walks, Talks, Sits, Works, or Begs ;
Whilst every one is Droll and Funny,
And a Penny charge is all the Money.

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Whatever else you may forget, remember the following: Give money's worth, advertise well, get your show reported in the papers, and value your testimonials or recommendations as you would your pence.



LADY EVELYN COTTERELL'S Manager writes:

"Please forward at your earliest 5cwt. Biscuit Meal and 5cwt. Ground Oats. I find my Chicks do not do on Biscuit Meal I get off . . . as they do on yours.

(Signed) "J. SMITH."

The REV. W. VERNER LONGE writes:

"Your Chick Feed is most satisfactory. Have not lost a single chick from an incubator hatch of January 7th, though we've had deep snow nearly ever since. Have now at a month old just begun to use meal.

(Signed) "W. VERNER LONGE."

A. R. HARRIS, Esq., writes:

"Your Cooked Cereals are about the best mixture I have ever had for Turkeys. Please send on another lot at once.

(Signed) "A. R. HARRIS."

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All eat **"Ideal"** Foods
Morning, noon & night.
And just about enjoy them too.

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Meat Meals
½ cwt 7/6 1 cwt 14/6
Cooked Cereal Food
and Laying Meal
½ cwt 6/9 1 cwt 12/6

"Ideal"

Pure English
Beef Scrap 20/- cwt.
Ground Oats 12/- cwt
Pigeon Corn 15/- 120 lbs.
Big Chick or Hen Feed
9/6 per 100 lbs
Chick Feed
50 lbs 6/6 100 lbs 11/6

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of coat, and attendant evils.

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is **THE HALL-MARK OF QUALITY.**

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