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The art of shadowgraphy

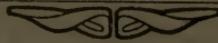
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# THE ART OF Shadowgraphy



## HOW IT IS DONE.



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SHOWING THE  
RELATIVE  
DISTANCES

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London.

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# *The Art of Shadowgraphy*

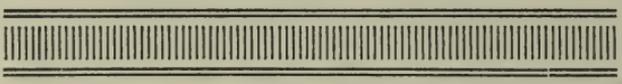
HOW IT IS DONE



*By Trewey*

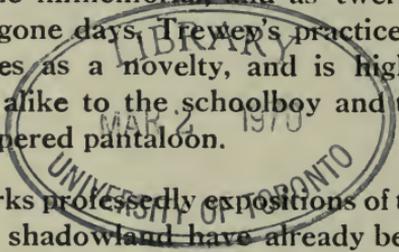
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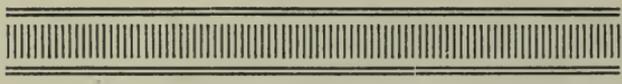


### PREFATORY NOTE.

**T**HOUGH Shadowgraphy has been known from time immemorial, and as 'twere a thing of bye-gone days, Trewey's practice of the art comes as a novelty, and is highly entertaining alike to the schoolboy and the lean and slippered pantaloon.



Many works professedly expositions of the mysteries of shadowland have already been written, but, being in themselves mysteries, they have been to the uninitiated quite unintelligible. The object in placing this pamphlet in the hands of the public, is to illustrate and render practicable to the amateur the entertaining "Handicraft" of Trewey.



# SHADOWGRAPHY.

**T**HAN to make "Shadows on the Wall" there is nothing more easy, but to reduce this to an art there must be called into play much practice and ingenuity.

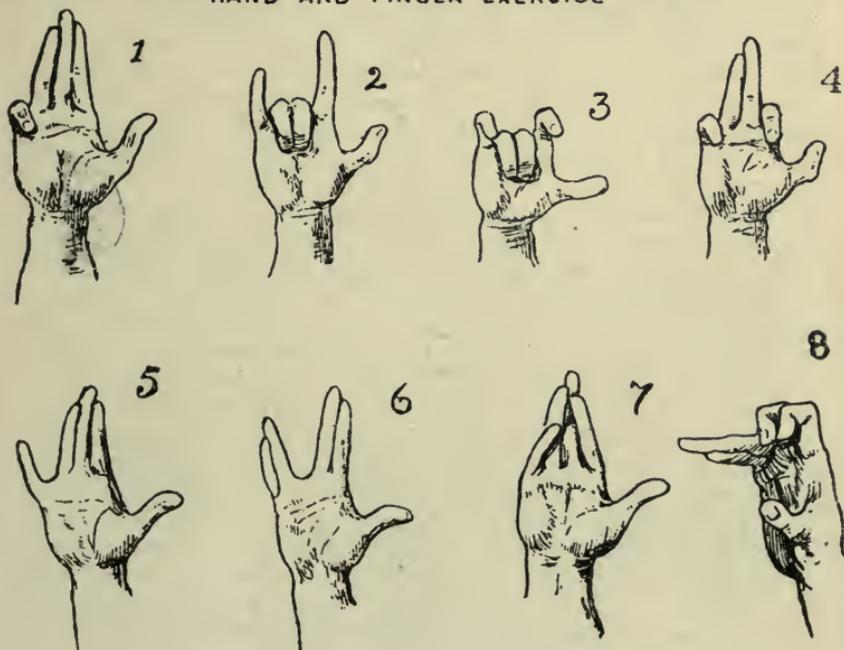
The following eight positions of the hand and fingers being exercised, will give to the beginner very valuable assistance :—

The most convenient distance of the light from the hands is four feet, and about six feet from the hands to the wall or screen on to which the shadows are to be thrown.

It will often be found necessary, in order to gain a desirable effect, to turn the hands a little to the right or to the left.

Many persons use lime-light, which affords a good bold shadow if the chalk be cut in triangular form ; otherwise, it is apt to cast a grey border round the edge of the shadow.

## HAND AND FINGER EXERCISE



The amateur should be careful to cover any mirror in the room which would reflect the light and cause two shadows.

Fig. 9—The Rabbit—Many works have been produced to explain and illustrate "Shadows on the Wall," and almost invariably have begun with a rabbit. If there be any who do not know how to perform this, a glance at the illustration will suffice to instruct.

Fig. 10—The Swan.

Figs. 11 and 12—The Wolf was performed by Campi and Frizzo, but

## A Few Words about Trewey.

"He was a man, take him for all in all,  
I shall not look upon his like again."

MONS. TREWEY, the original Fantaisist Humoristique was well known in the principal Theatres in England. Those who saw his entertainment could not fail to observe that the merit of the performance lies in the marvellous skill which it demanded. One sees many clever conjurers, men who produce strange and apparently impossible results by some inexplicable means. It is wonderful, but the audience knows always that the strange effect is only produced by a deception of some sort, and that the conjurer has only succeeded in pretending cleverly to do what was only apparently impossible. The ordinary apparatus conjurer excites for this reason only our wonderment and not our admiration. His performance has no merit at all when one sees "how it is done." Trewey's entertainment was of a different stamp. There were no elaborate apparatus or concealed mechanical contrivances, no false bottomed and double-lidded boxes. His "properties" were of the simplest kind, and his performances excited one's amazement on account solely of his skill. He really did what, to everyone who saw it, was absolutely impossible, and which was only accomplished by himself by reason of his own cleverness and of a phenomenal development of manual dexterity. To balance as he did half a dozen objects on the top of one another as it seems in entire defiance of the law of gravitation, required an amount of skill, of quickness of the eye and the hand, which was a most marvellous example of human achievement. And so with his other thousand and one tricks with cards and coins—with anything. In everything the same wonderful development of dexterity, which the Paris *Figaro* cleverly described as "Treweyism." It is worth while, perhaps, to consider the manner in which this "Treweyism" was developed, and to do that it is necessary to know the man and his history.

Fig. 13—The Elephant, and

Fig 14—The Bird, and

Fig. 15—The Cat, were perfected by Trewey.

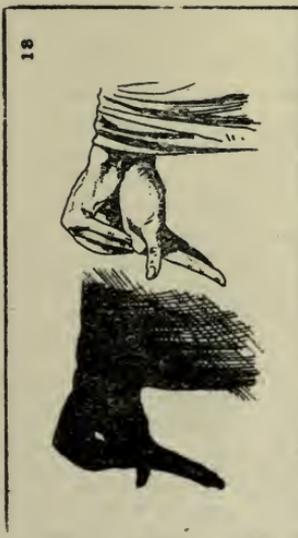
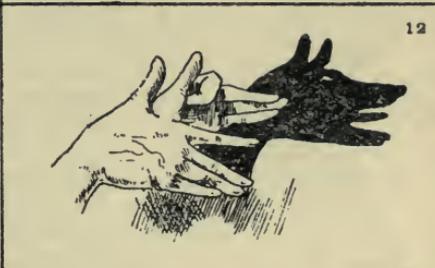
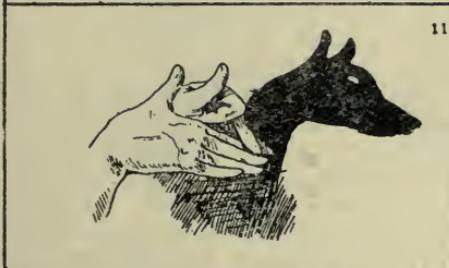
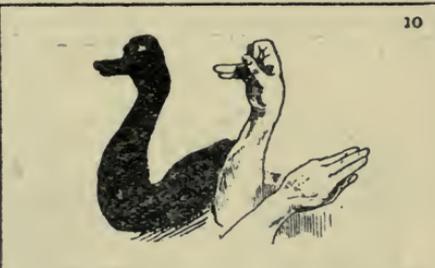


Fig. 16—The Old Man.

Fig. 17—"Perfect Nose."

Fig. 18—The Countryman, and.

(LIFE OF TREWEY CONTINUED).

Trewey was born at Augoulême, the great paper-making town in the South of France. His father was employed as machinist at one of the manufactories, and occupied a house on the premises. Here Trewey was born in the workshop, and in the workshop it seemed probable that his life would be spent; for the wild dreams of the father's ambition was that his son should become engineer to the manufactory. Trewey, it is tolerably safe to say, would have made a wonderfully expert mechanic, and would have become a very original and inventive engineer if the father's choice had fixed his subsequent career. But *le pere propose* and the son chooses for himself. Trewey finally determined his subsequent career when he was seven years old. He was taken one day to the Circus at Marseilles and saw the performance of a conjurer. The wonders of mechanics and triumphs of engineering seemed by comparison little worthy of imitation. The boy was carried away by his admiration of the wonderful skill of the performer—possibly an ordinary fellow enough—and fully made up his mind, as many thousands of other boys have done, to become a conjurer. But, unlike the other boys, he seriously tried to become one. He began to practice at once, to try to do some of the juggling tricks which he had seen done. As he attained some degree of boyish proficiency he began to exhibit to his schoolfellows and playmates with an infantile forecast of the success which later in life he was to achieve. His schoolboy audience was appreciative and encouraging, and he went on to cultivate in a humble way the Thespian muse by rigging up a rough proscenium at a back window in his father's house, and performing the everywhere popular Punch and Judy to a delighted juvenile audience outside. The figures were his hands draped in rags. The music was limited to an overture on the comb and curl paper, and there was no charge for admission, but the success was great.

He remained firm in his intention of becoming a professional conjurer, and was not, perhaps, a very diligent student at school. There was not very much to be learnt from books in the conjuring way. A slate he found by practice could be made to spin round in a very interesting manner when balance on the point of a slate

Fig. 19—The Grimacer—had been performed by others, but  
 Fig. 20—The Volunteer, and  
 Fig 21.—Robinson Crusoe—were Trewey's inventions.

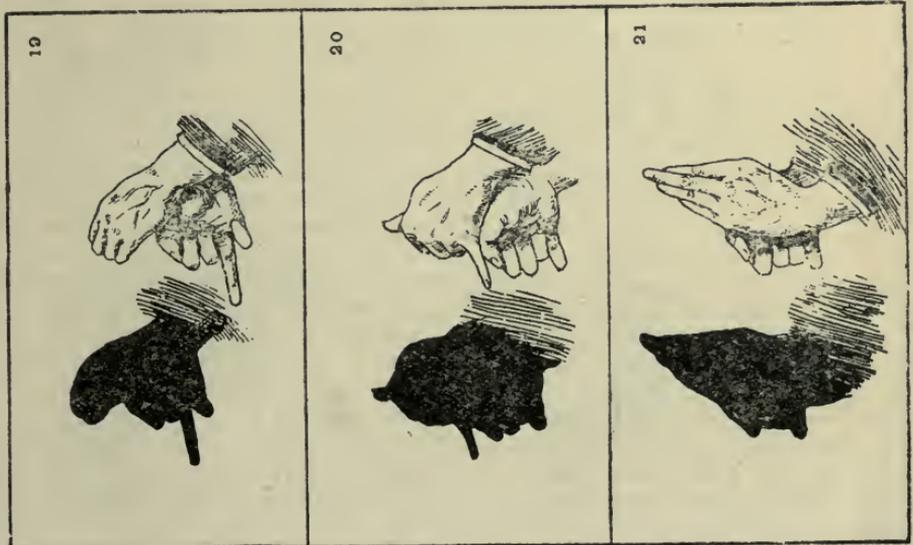
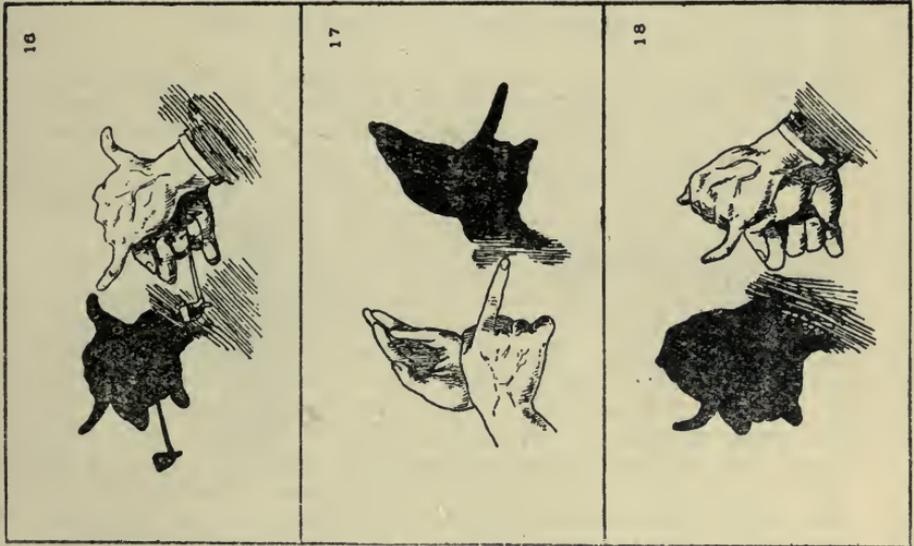


Fig. 22—The Jockey, and

Fig. 23—The Rope Dancer—were invented by Trewey during a visit to the Alhambra. At the same time,

(LIFE OF TREWEY CONTINUED).

pencil, but it was an exercise that began to pall after a time ; and a spelling book was rather too large to conjure up a tight juvenile sleeve. Paternal gifts of sous he valued mostly because they were handy things to conjure with, and he kept his pence for that purpose. Sugar candy delighted him not, since it was only good to eat, and its purchase deprived him of his best apparatus. The father began reluctantly to acknowledge after a time that the engineer project had better perhaps be given up, and he decided to make some slight concession to the boy's love of mystery and to bring him up as a priest. So at ten years of age he was sent to the local seminary, where the only branch of his ghostly studies which he found to his liking were those in the gymnasium. Here he was *facile princeps*, as he was too when the time came round for the representation of the school play. Then his previously acquired dramatic experiences stood him in good stead, and he was always comic man in the play. But these occasions were too few and far between for a boy who was possessed by the one idea of witching the world with noble feats of conjuring. His fellow students formed an always appreciative audience ; but the world within the college walls was too little for a boy of his ambition. He wanted wider appreciation of the results of his religious education ; and one day, after he had completed three years of constant conjuring practice at the Seminaire, he went to Marseilles, where his parents were then residing for a short holiday, and refused to return. He was kept at home, but there was a revival of the original engineering intention, and the boy was sent daily to work at the factory. It was a delightful change for him. He could go and see all the conjurers and jugglers at the circus, and, after all, mechanics had some connection with the art upon which his mind was centred. The lathe, he perceived with delight, had its uses for turning the plates, and cups, and balls and a thousand other things, such as form part of a conjurers' apparatus. And besides, anvils, vices, and hammers, though cumbrous things to palm, yet yielded satisfactory balancing efforts, and formed material for many new and interesting tricks. He had more coins to practice with now than he had had before, and his progress was faster than ever. He went on practising, practising and making such simple apparatus

Fig. 24—The Boatman, and

Fig. 25—The Fisherman—were first produced.

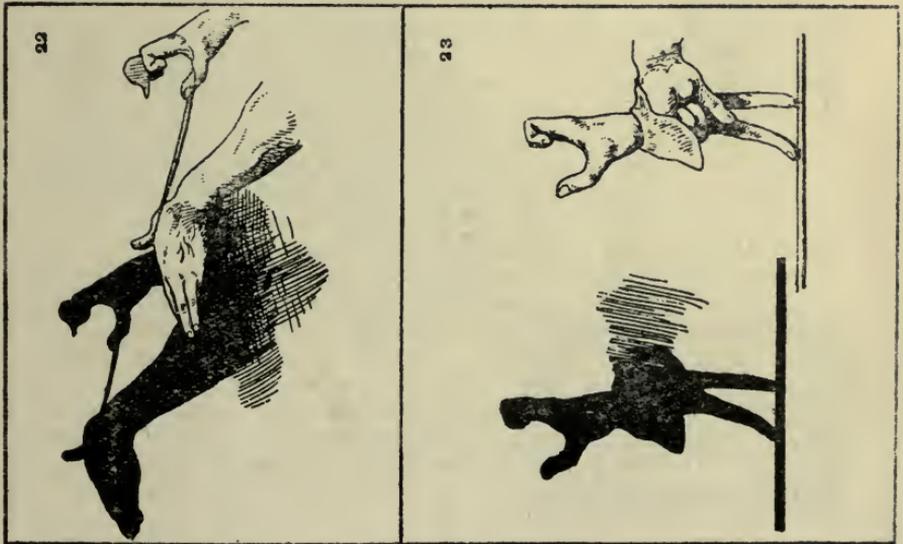
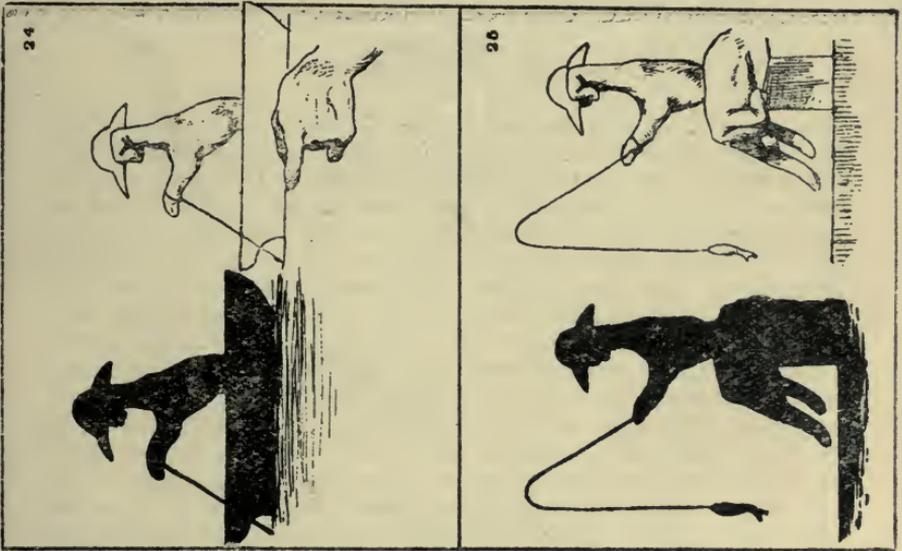


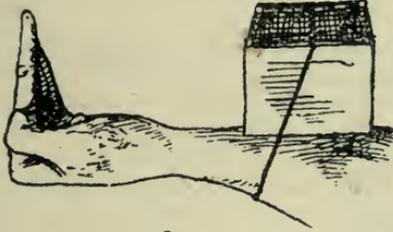
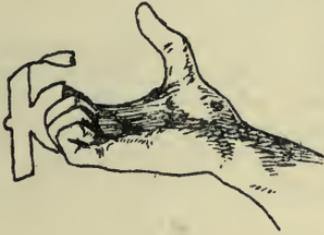
Fig. 26—The perfection of the Preacher.

Fig. 26A—Shews the mode by which the Preacher is performed.

(LIFE OF TREWEY CONTINUED).

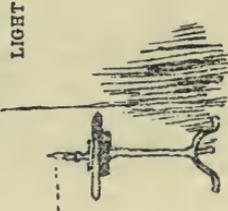
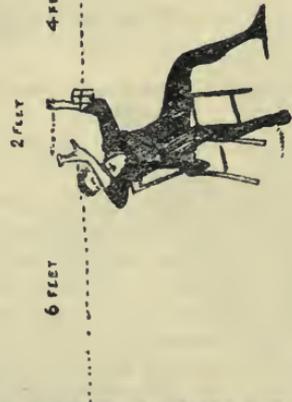
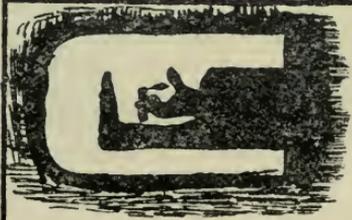
as is required for a performance of sleight-of-hand, until the time came when he considered himself qualified to perform in public, and then one day he suddenly disappeared in company with an acrobat, already a professional, whose acquaintance he had formed, and entered upon his professional career. He was fifteen years old then, and as he had been practising ever since he was seven, he had become tolerably expert. The other member of the company was not much older, but the two boys went to work in a business-like manner to give performances in the cafes of the neighbouring towns. They were fairly successful sometimes, but Trewey was not ashamed to recollect many occasions at the time when the travelling variety company of two found themselves hungry and tired, but with nothing to eat and nowhere to sleep. Often had he been reduced to the necessity of borrowing from some obliging landlord of the cafe wherein his performance was given, such primitive apparatus as knives, forks, and potatoes with which to juggle, and bottles and glasses to provide an exhibition of balancing feats. But success or non-success, it is all the same to the enthusiast, either stimulates to fresh exertions, and all the time he was practising, as he always had done before, and as he always continued to do. Success soon begins to come to those who seek it in this diligent fashion, and in a year of these wanderings the young juggler had established a local reputation which brought to him the offer of an engagement in one of the Marseilles music halls. It was not a very grand engagement, nor a particularly lucrative one, but it was one step on the road to popular recognition. The salary was tenpence a day, and the duties were multifarious. He had to give his own entertainment, and to take part in the pantomimic and comedy performances every night. It was not a very elevated professional status this, but such as it was it was shared on equal terms by no less a personage than Plessis, who was the greatest of French comedians, and it was made pleasant by the appreciation which his skill met with. And as was the custom in French places of amusement, appreciation was warmly expressed. A custom very prevalent at this time was to throw money on to the stage to the performers, and Trewey got a good share of these favours. This once common manifestation of approval has since become unpopular.

26



26a

DIAGRAM  
SHOWING THE  
RELATIVE  
DISTANCES



## THE PANTOMIME ; INVENTED BY TREWEY.

Fig. 27—The Policeman is the " follower " of the servant girl. He knocks at the door, and the girl appears at the upstairs window, and after an exchange of compliments, the girl withdraws herself from the window and reappears at the door. She gives to the policeman a drink from the bottle ; and he, after wiping his beard, kisses her and retires.

Fig. 28—Then comes the itinerant musician, playing a doleful air upon the clarionet. Paterfamilias comes to the bedroom window, and motions the player away, but the musician derisively strikes up a lively tune, and Paterfamilias now makes his appearance armed with a long broom with which he thrashes him. The musician still persisting, Paterfamilias next produces the water jug and pours the contents upon the head of the luckless serenader, who quickly makes his exit.

It will be noticed that the little accessories, such as the helmet for the policeman, the broom, etc., are little articles which may easily be cut from pasteboard, and, where necessary, attached to the figures by means of an india-rubber ring fastened to the properties. The water jug, however, must be an actual little vessel in order to contain sand, which when poured out, gives all the appearance of a flow of water.

The amateur, with perseverance, can achieve all the results set forth in this book, and with a little ingenuity may possibly invent others, and the amusement afforded will prove ample repayment for his labour.

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### (LIFE OF TREWEY CONTINUED).

He had long acquired the habit of saving his money to conjure with, and he saved up his money to such purpose that in a short time he was able to conjure himself into the possession of two grand new costumes, which, together with his popularity, enabled him to command an engagement at the Alcazar, the principal place of amusement in Marseilles, where his first great success was achieved. He was only seventeen years old now, but he had made for himself a good position, which from that day he has gone on to improve. Other engagements offered themselves in quick succession, and Trewey soon became a favourite performer in all the principal towns of the South of France, where he remained for the next three or four years, always turning his manual skill to fresh account in the invention of new tricks. After a while Trewey returned to the peripatetic branch of the profession, and started afresh as the proprietor of a travelling caravan pantomime and variety company.

# CHARACTERS IN THE SHADOW PANTOMIME

THE POLICEMAN  
DRINKING



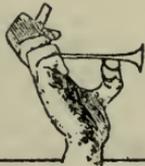
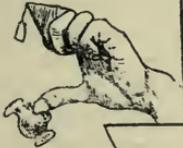
THE OLD LADY



27



THE OLD MAN  
WITH THE  
WATER-JUG



THE  
MUSICIAN

28



They travelled from one little town to another, and in this time Trewey played many parts, including Pierrot and Cassandre, the clown and pantaloony of French pantomime; he danced in the Clodoche, a grotesque quadrille; took part in a "gag" comedy, in addition to giving his own entertainment, and practising always. It was a bare subsistence only that was gained in this manner for two years; after which an offer of an engagement came to him from Bordeaux. Here he was most successful, and made a great sensation with a number of new feats of balancing with bottles etc., which he had been busy for a long time perfecting himself in. This was an entirely new and original style of entertainment, and is the style with which he is now identified. It was now that the term "Treweyism" became a household word, and the black skin-tight costume, in which for many years he used to appear, with chalked face and white powdered periwig, led to the name of Trewey being prefixed to any novel attire. His appearance in this costume (the "clown de Salon") is depicted in a preceding page. Trewey's fame quickly spread. An offer came for an engagement at the Concert des Ambassadeurs, in Paris, and a great success there made his reputation complete. Since then he was never without engagements. He stayed in Paris nine years, appearing at all the principal places of entertainment with the most unqualified success. Afterwards he travelled all over Europe—in Spain, Germany, Belgium, Austria, Russia and England—everywhere with the greatest success. In Spain his reception was a triumph, and so great was his popularity that the match boxes sold in the streets bore his portrait. In other countries his success was as great, the entire European press being unanimous in his praise. His portrait in various guises, often with political and social significance, has appeared in such well-known papers as the *Journal Illustré*, the *Illustration*, *Spana y America*, *Der Westellung Zeitung*, *La Campana de Gracia*, *La Bombe*, *Le Jeune Garde*, *La Caricature*, *The Entr'acte*, *The Looking Glass*, and *The Northern Review*. Many medals and testimonials have been presented to the subject of this sketch from various scientific, ethnographic and philanthropic societies, creating him member of these institutions.

Versatility was one of the most remarkable of Trewey's characteristics; he was always something equally novel and marvellous from week to week. His appearance on the stage was prepossessing in the highest degree, being a man of splendid physique, with a jovial smiling countenance. The plain and unassuming black Court dress was peculiarly adapted to his graceful stature and expressive actions. This dress was designated the "Trewey Costume" by the *Costumier* who designed and made it.

Though the appearance of this remarkable artist was striking in the extreme in its artistic personality, he avoided all unnecessary or gaudy display in his equipage, albeit it was of a most complete description, and undoubtedly more valuable than that of any other performer of this character.

Amongst the principal of Trewey's entertainments were balancing tricks of the most bewildering nature, and of which he was the grand master.

Legerdemain, in which he made use of eggs, handkerchiefs, coins and cards. With the latter, using only one hand, he made seven distinctly different cuts on a pack, "ringing the changes" in a remarkable fashion. His dexterity in throwing cards was extraordinary; to give an idea of the distance to which he could throw them, imagine the space from the stage of the Alhambra (said then to be the largest hall in Europe) to the furthest part of the top gallery. At this theatre, Trewey fulfilled a fourteen months' most successful engagement.

He could give a musical entertainment, sweet and Æolian, with instruments of his own invention.

He possessed great skill in the uncommon art of writing backwards any words selected by his audience, and was a lightning sketch artist of exceptional ability.

His manipulation of what the French call "*Le papier de papa Mathieu*," by which he made numerous familiar objects was a revival of an old popular amusement.

He is the author of comic scenes for mimic performance, viz., "Here, There, and Everywhere" "Out of Town," "The Persecuted Pianist," and "Boum (!!) Servez." With the latter he opened a most successful campaign in Paris and other large cities.

"Tabarin," or "Twenty-five heads under one hat," was a performance named after the inventor. Trewey's mobile features served his purpose well in this exhibition of "individualities." It is not so much "the bonnet," but "the head that is in it," and while some have attempted a few impersonations in this way, Trewey in a very short time illustrated a "National Portrait Gallery." Among others, there is the Irishman, with a broad grin over the "kissing of the blarney stone"; a Scotchman, severe of countenance and calculating, perhaps, the cost; a happy-go-lucky

(LIFE OF TREWEY CONTINUED)

Spanish fisherman ; the Chinaman, with both fingers up as a tally ; a coquette (*ala* Minnie Palmer), Louis XI. (after Irving), the humorous man (after Toole), Turk, Arab, a Jesuit priest, schoolmaster, and so on, one of the best being that of Napoleon. They are all done in pantomime.

The "shadowgraph" was perhaps, the part of Trewey's entertainment that surprised and amused most, as people are not likely to note so readily the *finesse* of his other work. To explain and illustrate the mysteries of this entertainment is the object of the present little work.

The motto which he adopted as his own was "*Travail* (work), *patience*, and *progress*, and there can be no doubt of how he followed out the precept. There is no royal road to learning, and Trewey's gifts have been acquired by patience and perseverance.

In thinking of the patience and industry of the Frenchman to acquire so many gifts for the amusement of others, there was some satisfaction in knowing that they realised due recognition and reward.

King Edward VII many times witnessed his performance, while the late Emperor of Austria, Baron Rothschild, and others, have, on more than one occasion, sent for him specially to come and perform for them.

Trewey after an eventful and strenuous life died in the latter half of 1920 at an advanced age.



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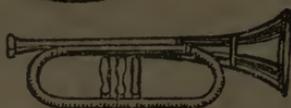
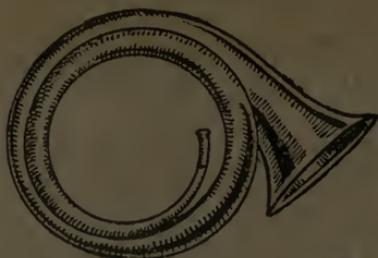
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