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INTRODUCTION

Once upon a time there was vaudeville in the land -- there still is to a certain extent -- and various bits of entertainment were provided for those who sat in the seats.

Prominent among the novelty acts of that other day when vaudeville was a major source of entertainment were several sand painting turns. These acts entertained the audiences of that day, and now there seems to have been a revival of the art, as many performers are finding that the modern generation, too, is entertained by the production of pictures in vari-colored sands.

It is a fascinating and interesting turn from the audience's point of view. The pictures grow so rapidly almost magically under the artful hand of the performer that there is never a lag in interest.

And now, with the use of a clever gimmick, learning to do sand pictures has become comparatively easy -- the bugaboo of long and arduous practice has been eliminated. Of course, it takes a little practice, but the gimmick has so simplified the art that little time is lost before actual performance

for an audience is possible.

While this book has been written largely as the result of repeated urgings from Magicians, it is dedicated to all performers who may wish to add sand painting to their repertoires.

In the writing, it has been the purpose of the author to clearly outline all the requirements for successful sand painting, and through many diagrams to clearly trace for the beginner each step in painting the several pictures offered herein, so that audience interest and suspense are maintained throughout the performance right up to the time the performer takes a bow to acknowledge the certain applause.

The series of pictures given herewith show the simpler possibilities of sand painting all are good program items despite their simplicity. However, as greater facility in handling the sand is attained, the performer may adapt other subjects -- pictures from magazines and other sources and thus vary his act from time to time.

For instance, the first three pictures in the sequence in which they are presented here form a good program a good opening -- variety for the second picture -- and a good, strong close -- particularly now, for as this is written, war pictures have great interest for the average audience.

So to the reader we say -- in the pages which follow, we have striven to give you by words and illustrations a constructive idea of the art of sand painting.

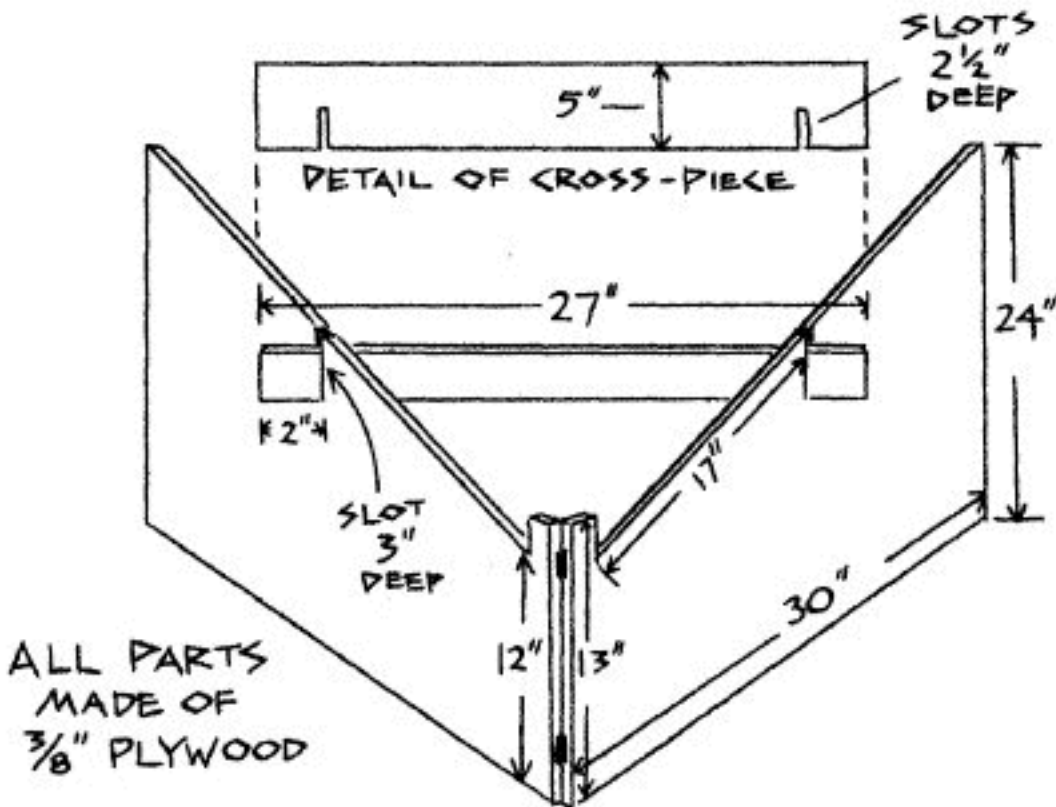
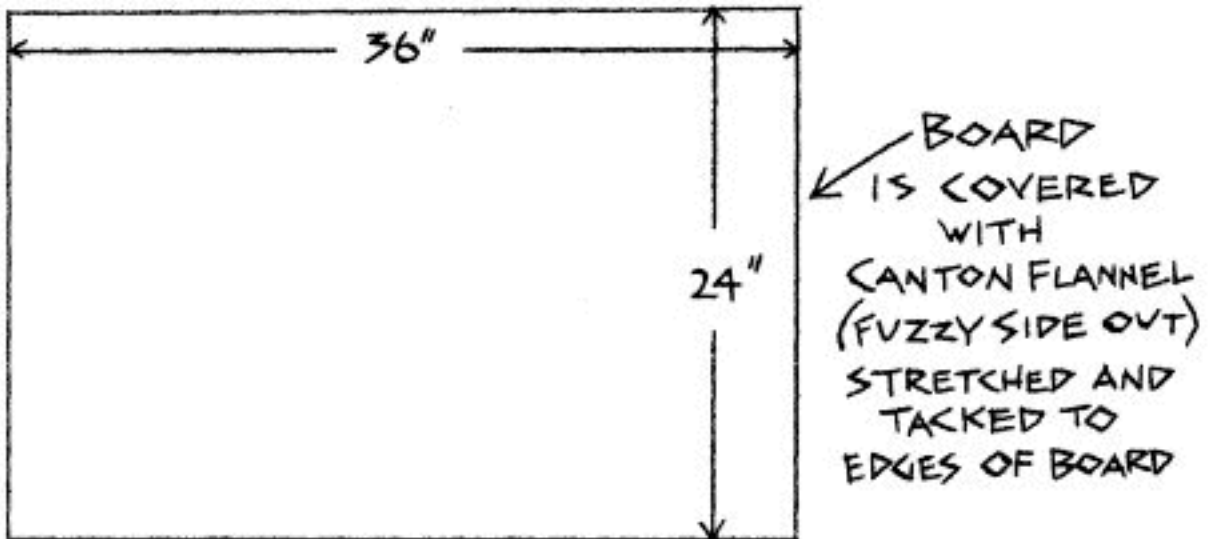
Here's to your success!

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EQUIPMENT

The equipment needed for sand painting consists of very few items, principal of which are the easel and the board, bowls or pans for the various colors of sand, and the sand itself.

Details of the board, which should be of 3/8" plywood 24" x 36", and the easel also of plywood -- are shown in the page drawing herewith. The easel is composed of three pieces, two of which (as shown in the drafting) are hinged along the shorter edge and when knocked down lie flat together, and the cross-piece which serves to keep the easel rigid.



It will be noted that aside from the hinges which hold the two side pieces together, there is no hardware on the easel, the cross-piece and each side piece being slotted so that setting up the easel is accomplished with the minimum of time and effort.

Across one surface of the board should be stretched white cotton flannel (fuzzy side out). This presents a surface to which the sand will cling until tilted very nearly vertical.

The easel detailed in the drawing is designed particularly for the 24x36" board. Should a larger board be required, it may be necessary to build a larger easel. The angle of tilt, however, should be exactly the same as shown herewith or not much greater.

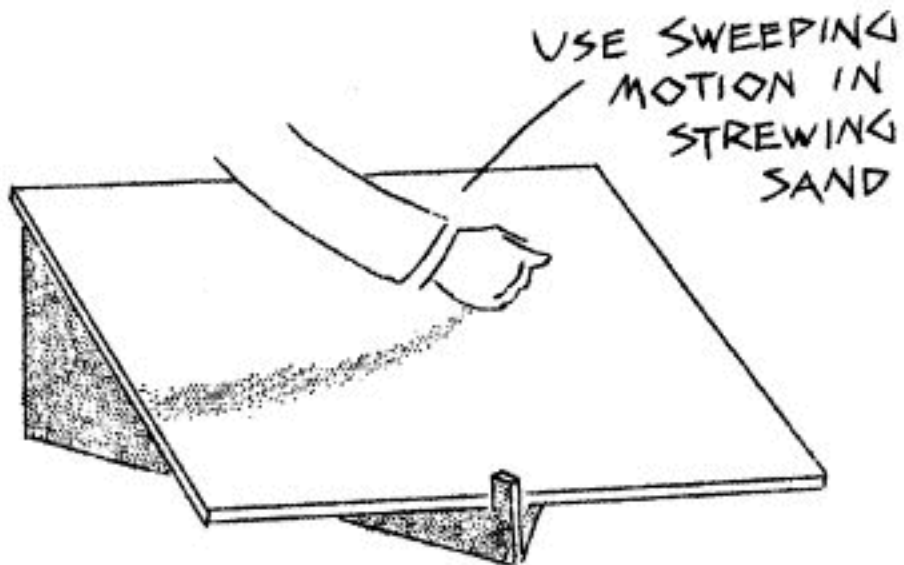
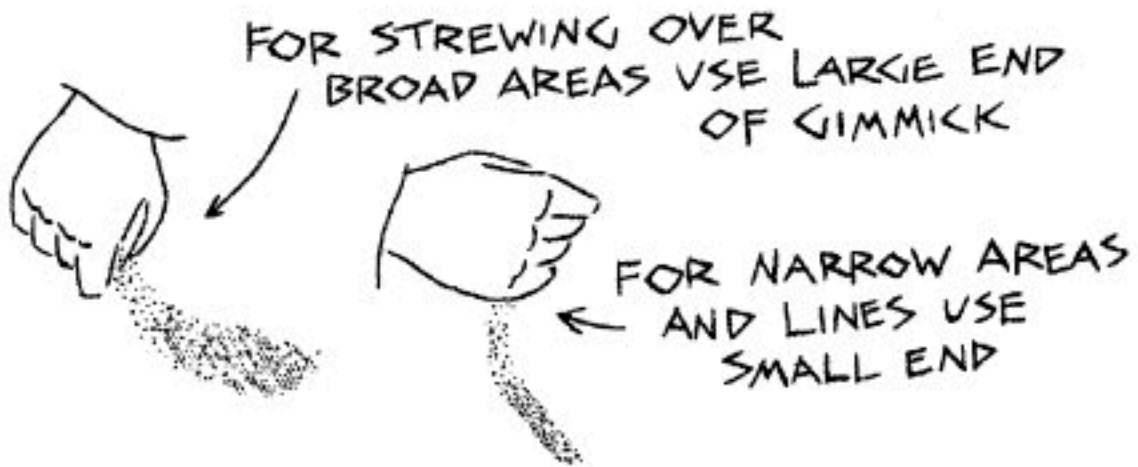
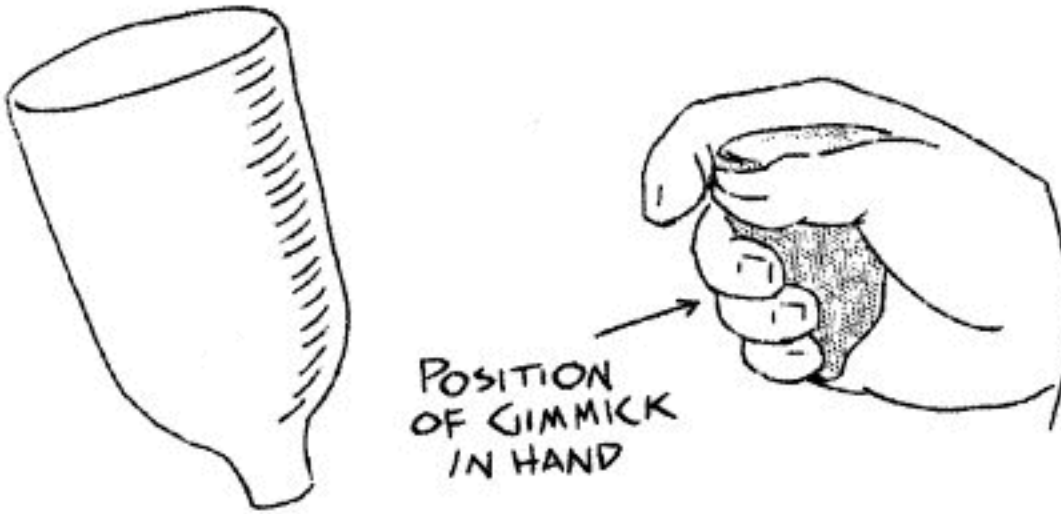
Several bowls or circular pans are needed, one for each color or shade of sand. These should be large enough to hold sufficient sand of each color for the entire performance.

The sand may actually be sand, but most performers of the present day use a free-flowing salt, with which is mixed dry color. Dry color in various colors may be obtained at any artist's materials shops or at most paint stores it is used by show card writers and painters. Just enough dry color is mixed with the salt to give the color and shade required. The white of the salt itself tends to give brilliance to the dry color in the mixture.

How to mix the sand (for our purposes hereafter we will refer to the mixture as "sand") may be a matter of the individual's ingenuity, but perhaps the easiest way is to dump the salt into a mason jar, then add the dry color, replace the cap and shake it until it is thoroughly mixed, adding more salt or more dry color until the proper color or shade is obtained.

By the way, mason jars are handy as receptacles for carrying the various colors, the performer dumping the sand out into the bowls and pans as it is needed for a performance.

THEN -- there is the gimmick which allows the performer to spread on the sand, either in lines or in broad masses. This is a small funnel-like device which may be concealed in the palm of the hand. With it the sand may be scooped up readily and quickly and then spread in a thin line (from the small end) or strewn on the board in a broad swish from the large end. (See Sketches)



With the board set up, the bowls of sand arranged on a small stand at the right side of performer behind it, the performer takes his position and begins his painting.

At the outset, it must be understood that the performer will not be seeing the pictures as they appear to the audience -- they will be upside down, and in learning to do them, he necessarily must practice doing them (to him) upside down.

For that reason, all of the illustrations in this text are shown as they would appear to the performer. The numbers indicate the sequence that should be followed in order to allow for the proper overlapping of colors and at the same time preserve the onlookers' suspense and bring each picture to the desired climax.

A preliminary practice on each picture may be obtained without the use of sand -- such practice being merely to set the sequence and placing of the various elements in the picture in mind, so that when the sand is actually in the hand there is no hesitation in strewing it on. He who hesitates is lost, someone has said. Certainly that applies to sand painting. Sand is an elusive commodity, so do your sand painting boldly -- without hesitation -- for mistakes cannot be erased anyway, although they may be corrected to some extent with other color. For this preliminary practice, you may use large sheets of wrapping paper and a thick crayon, practicing the wide sweeping movement you will use in strewing the sand -- actually making lines on the wrapping paper. By this means, too, you gain a facility in swinging your arm in the wide arc necessary for your performance with the actual sand. By this means, practice with the actual sand is greatly reduced.

After you have started practice with the sand itself, here is another tip that may be useful. As you complete each picture, you naturally destroy it, dumping the sand before the start of the next. If you will provide a cloth or large paper to catch the sand as it is dumped from the board, this may be recovered and later used for practice in strewing or for the manufacture of some of the darker shades of color. It may be said here, however, that when the various colored sands are run off together from the board, the mixture is not a particularly attractive shade, but may be used for the making of black and certain shades of brown.

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PRESENTATION

The manner of presentation is largely up to the individual performer. Some professionals who do sand pictures accompany each picture with appropriate patter-- the recitation of a poem that fits the mood or locale of the picture being painted, let's say. There are others who present their sand picture acts as "Silent" acts -- concentrating on speed in producing the pictures and relying upon the rapid evolution of the picture itself to hold the interest of spectators -- breaking the silence perhaps with musical accompaniment suitable for each painting.

As a suggestion for those who will prefer the "patter" type of act, we include the poem, "The House by the Side of the Road," and the picture which illustrates it. In performing this, however, some

rehearsal will be necessary in order to properly time the presentation, so that the finishing touches are strewn on the sand board as the recitation comes to an end. After a while, the performer will find that he is unconsciously pacing his painting with his patter or recitation. Many other poems are adaptable to recitation in conjunction with sand painting. For other scenes, say the Hawaiian Night, the performer might use some flowery descriptive matter similar to that given in the motion picture travel talks -- general description of the haunting beauty of the islands, the magic spell of the tropical night, the lulling effect of soft music across the water, and so on. A travel advertising folder on the Islands will give you all the data you need -- then you may adapt it to your particular style of delivery and to the picture in hand, writing just enough to carry you through the presentation of the picture. Again -- with the Christmas painting, there are many poems telling of the first Christmas and the wise men who came to worship at the manger -- these may be adapted and timed to your presentation.

As a suggestion, here's some dramatic patter for the War Over London painting. Soft playing of music -- say Pomp and Circumstance or similar music -- accompanies the first part of the painting, up through colors and areas 1,2,3 and 4. Then vary the regular presentation and lay in yellow areas for illuminated clock dial and small lights along river silhouette.

This is London in peace time. In the clock tower, Big Ben sounds out the hours, and between times stares out so all may see the passing of time. Time passes. Then the dark clouds begin to gather in the East and roll westward. The Four Horsemen are riding again! The blackouts come (black out lights along river). Even Big Ben (black out clock dial). Searchlights (5,6,7,8,9) spread across the midnight sky searching for enemies who would destroy. Airplanes appear (12 and 13) in the light of the searchlights' beams. A bomb is dropped (if you like, you can fire a blank gun behind your easel here, indicating a path from one airplane to the city's silhouette with the left hand). Another bomb (bang and indicate path of another bomb). Fires (10) break out in several parts of the city and throw their reflections against the sky. It's War! ITS WAR!

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A FEW POINTERS

Never hesitate before an audience. They don't know what you are doing, but they take it for granted YOU do, so don't fail them. If you start to make a mistake, continue boldly -- doing what you can to correct the error as you go on with your stroke, or leaving it to be corrected later with another color.

Arrange your program so that you have a good opening picture and a good one -- a strong one -- to get away with. The good opening wakes them up to the fact that you are there. Then all you have to do is keep them interested throughout the act up to the finish, then a smash picture for the close when you'll want the most applause.

At the finish of each picture, you may wish to tilt the board to give your audience a better view. Do this carefully and tilt gradually upright, always stopping at a point before the sand begins to slide. Try this in practice and you'll soon arrive at the safe angle to tilt.

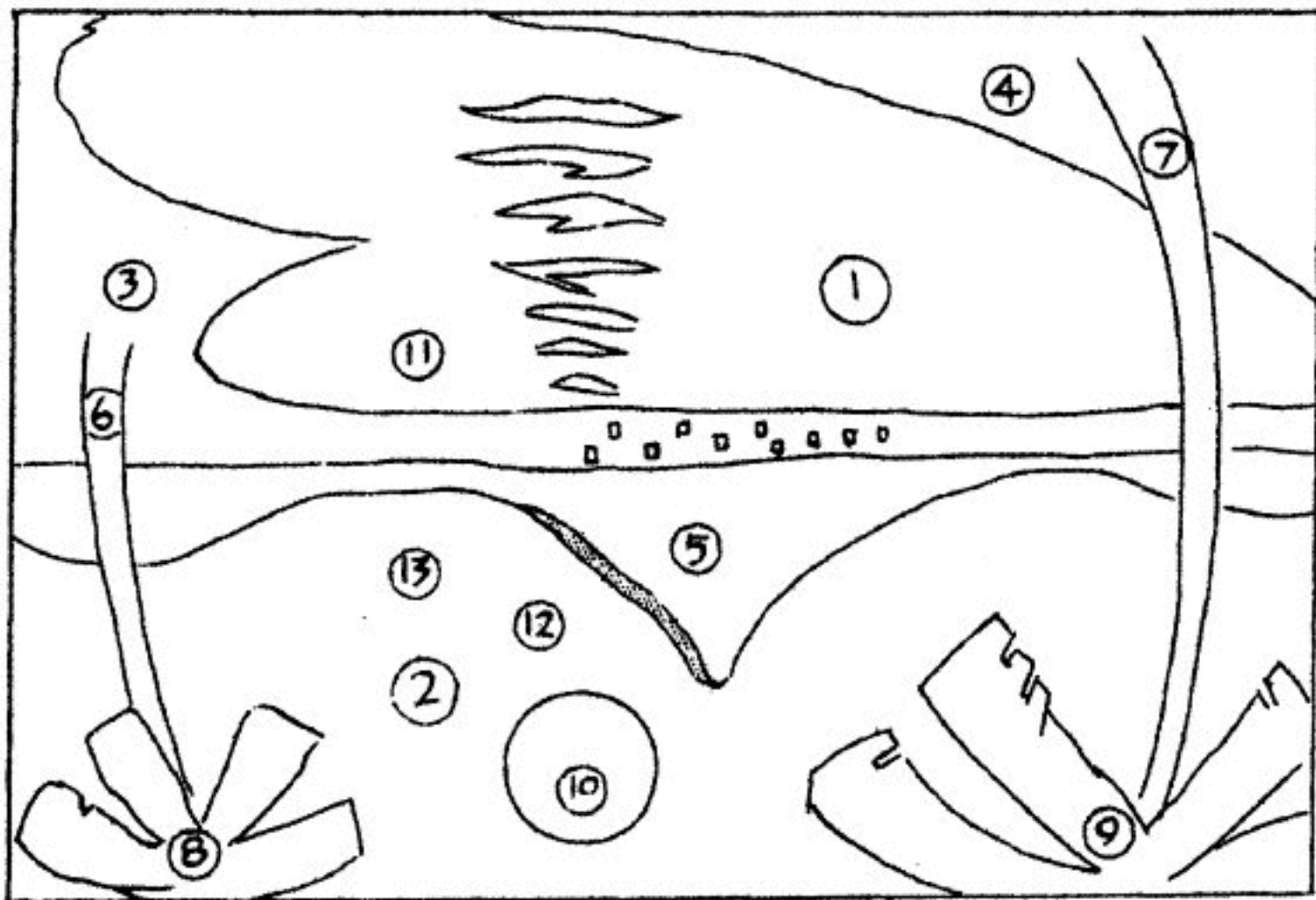
Here are some extra tips on mixing color: -- Add black for darker shades; add white for lighter.

Adding yellow to green will make a wanner green, yellow to red to make vermilion or Chinese reds.

Adding red to purple will make a wanner shade and blue a colder shade.

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HAWAIIAN NIGHT



COLORS REQUIRED

BLUE	DARK BLUE
BLACK	BROWN
GREEN	PURPLE
YELLOW	RED

HAWAIIAN NIGHT

This is a good opening picture and may be produced in full light or in spotlight with good effect.

First of all, in all the pictures in this series, the numbers are symbols for the various colors used. They also indicate the order in which they are applied to the board. It will be noticed that they are on the diagram apparently upside down, for the reason that in drawing your pictures before the public you will be drawing the pictures upside down, and so you will in practice with the diagrams before you.

Following the numbers then, the water (1) is laid in with blue sand, spread so that it will cover all the surface to be seen as water in the finished picture. If it overlaps, no matter, as the colors that follow will cover the overlap.

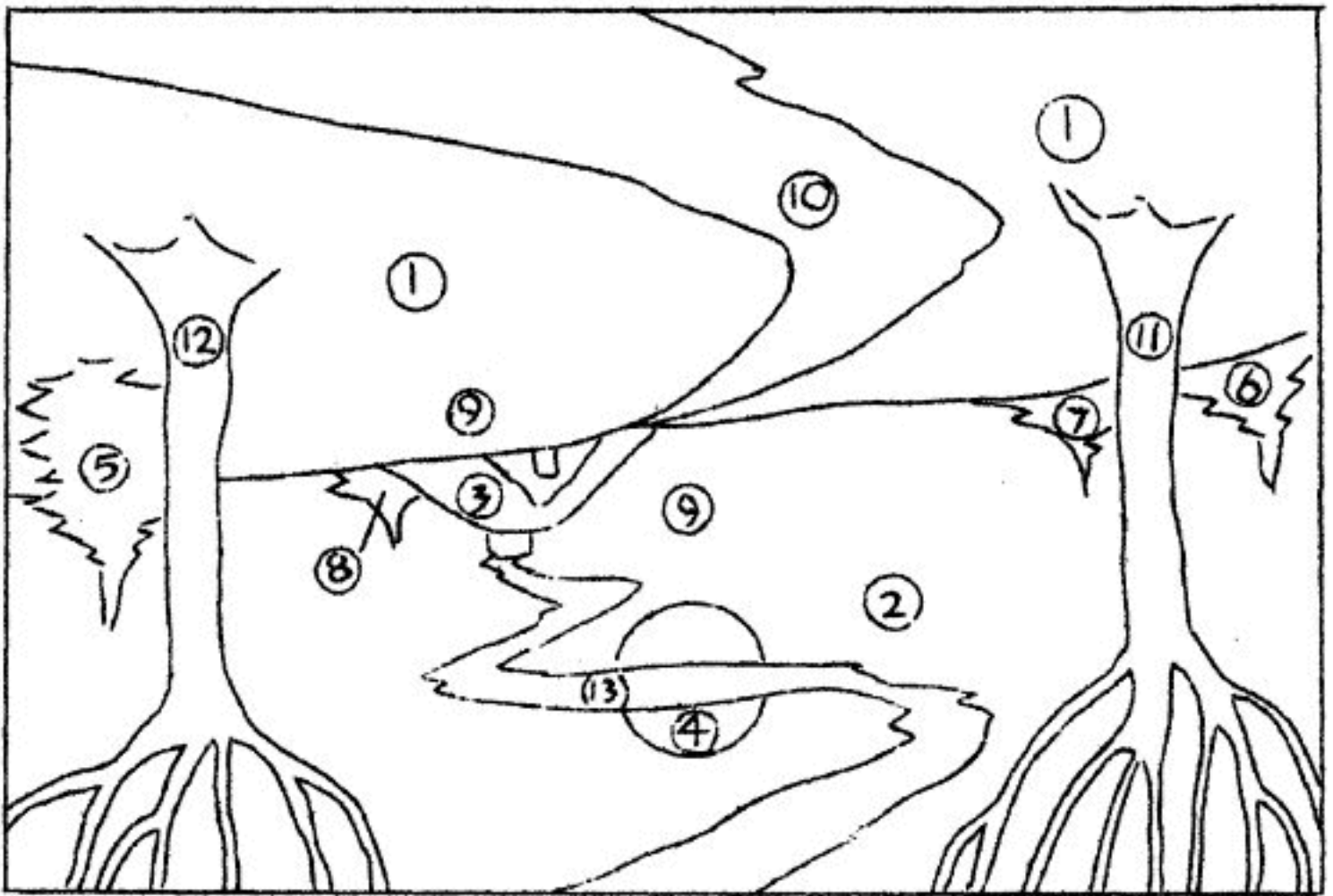
The sky (2) comes next in a darker blue, then the black areas -- the foreground and the middle ground (3 and 4) -- then the volcanic mountain and the distant hills (5) in purple.

Then come the trunks of the palm trees (6 and 7) in brown and the leaves (8 and 8) in green. Quickly the moon (10) is painted in with yellow sand and the reflections (11) indicated in the water area directly above (below to the audience) and as a finishing touch a thin stripe in the same yellow along the moonlit edge (shaded portion) of the mountain (12). Lastly -- and this is optional with the performer -- a town may be indicated by small dashes of yellow and red sand in the black area at the base of the mountain. (13)



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WINTER



COLORS REQUIRED

WHITE	YELLOW
ORANGE	GREEN
LIGHT BROWN	RED
BLACK	GRAY

WINTER

This is a simple snow scene, but effective before almost any audience. At the finish, the effect of snow may be heightened by a light sprinkling of transparent glass metallics (glitter -- as it is commonly called -- purchasable at card writers' supply houses). Then if you work this finish in a spot light, these metallics will give your white areas the appearance of glistening snow.

Now for the procedure -- Begin with the snow areas (1) in white -- then the sky (2) in yellow -- the house top (3) in white -- and the sun (4) in orange. Then comes the fir trees (5, 6, 7, and 8) in green.

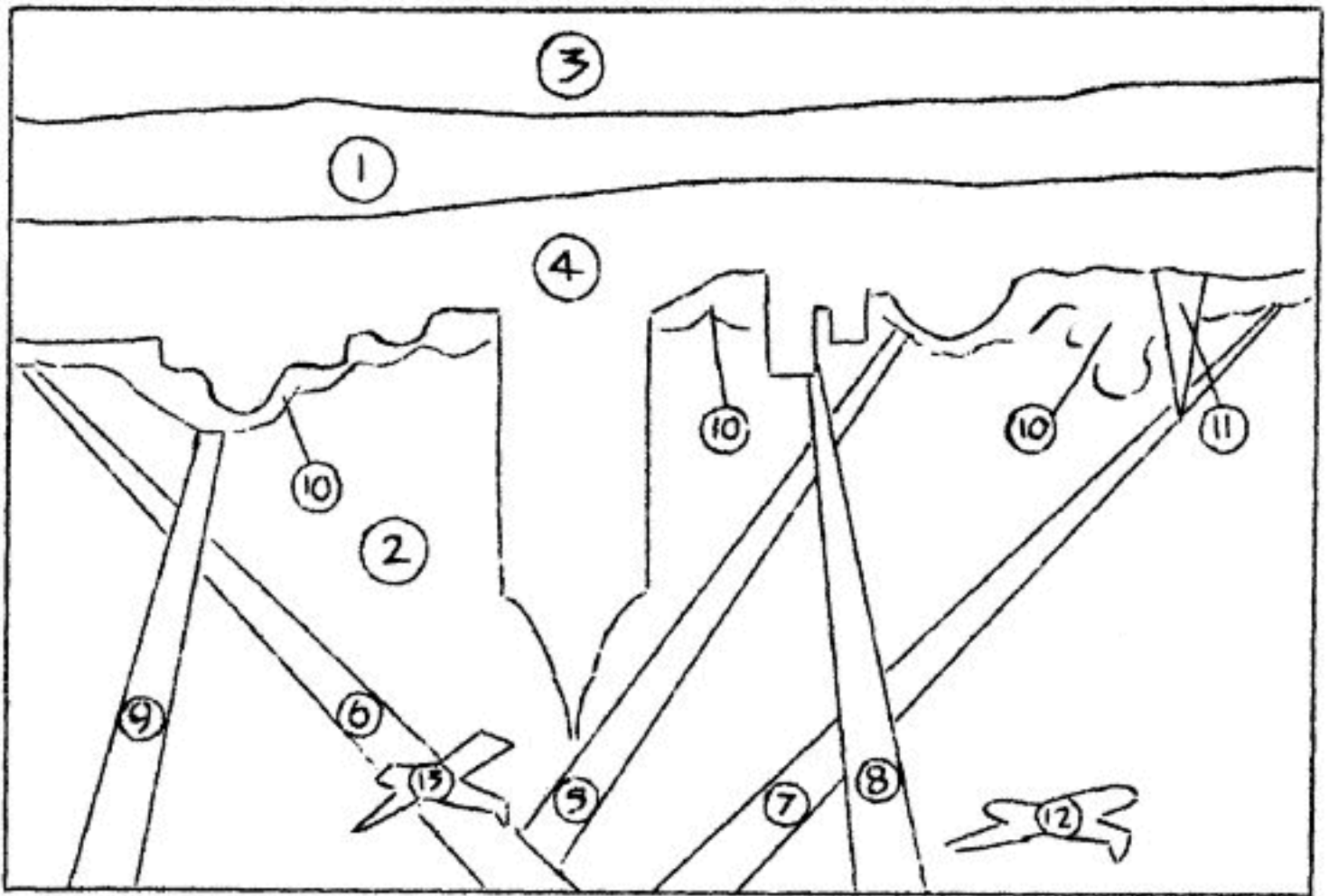
Red sand is next strewn on for the front of the house and the chimney (9) -- the pathway (10) in light brown -- and the branching trees (11 and 12) in black.

Finish with the smoke from the house (13) -- a light gray sand strewn on lightly to represent the hazy stream of smoke -- the crystal metallics if you use them.



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WAR OVER LONDON



COLORS REQUIRED

BLUE	DARK BLUE
BLACK	YELLOW
RED	WHITE

WAR OVER LONDON

Here is a strong closing picture, being one of current interest. Others of this type would be a painting of a famous fire -- perhaps the burning of Rome -- a volcanic eruption -- a ship sinking -- or some spectacular picture in the current news.

The river (1) is a blue band across the board near the bottom. This may be thrown in wider than necessary and then later narrowed as the other colors are laid on.

The sky (2) in darker blue covers a large area and comes next. Then black sand is strewn on for the upper bank (3) of the river and then the lower bank (4) with the silhouette of the city - Big Ben tower (blacked out) etc.

The searchlight beams (5,6,7,8,9) are next laid in -- in white or very light yellow sand. These taper somewhat as they reach into the sky.

Then yellow and red sands are lightly strewn just below (above as the audience sees it) the silhouette to indicate reflections of fires throughout the city (10).

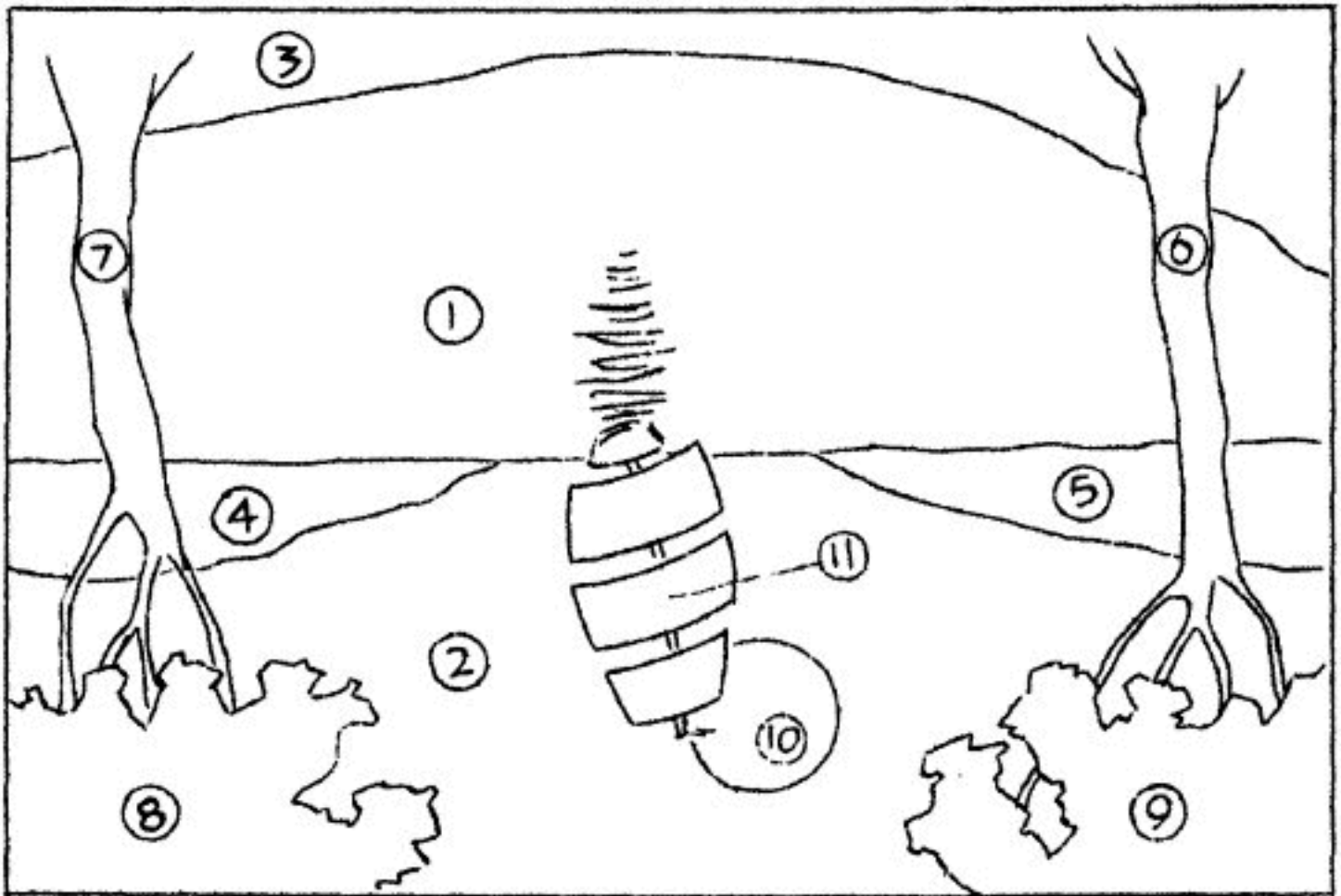
Then a distant church spire (11) -- in black as part of the silhouette -- and the airplanes (12 and 13) -- also black --one of them crossing a searchlight beam.

(For suggested patten and another routine for this picture, see above)



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GOLDEN GATE



COLORS REQUIRED

BLUE	YELLOW
GREEN	PURPLE
ORANGE	BLACK

GOLDEN GATE

Here is a beautiful picture, and done in brilliant colors is very good for the middle of a program.

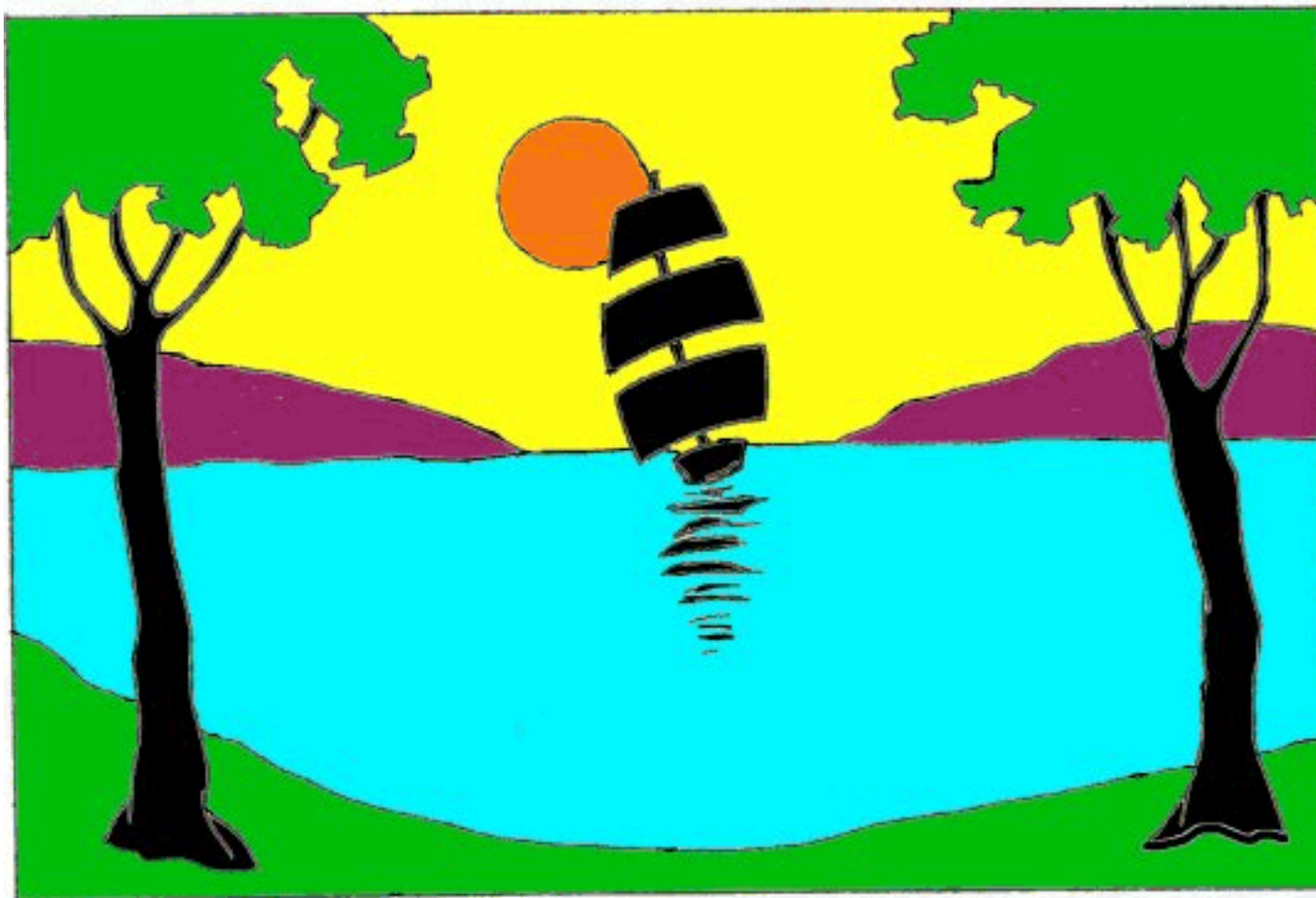
Lay in the water (1) with blue, then the sky (2) with yellow. Both of these cover broad areas, as you will notice in the illustration and with this much of the board covered, the picture may be completed with the addition of only a few more spots.

The near shore line (3) is next strewn on with green sand, then the distant hills on either side of the gate (4 and 5) in purple.

Then indicate the tree trunk (6 and 7) in black, and the foliage (8 and 9) in green. Finish with the sun (10) in orange, and the ship(11) in black, and, if you like, a light sprinkling of black sand for the

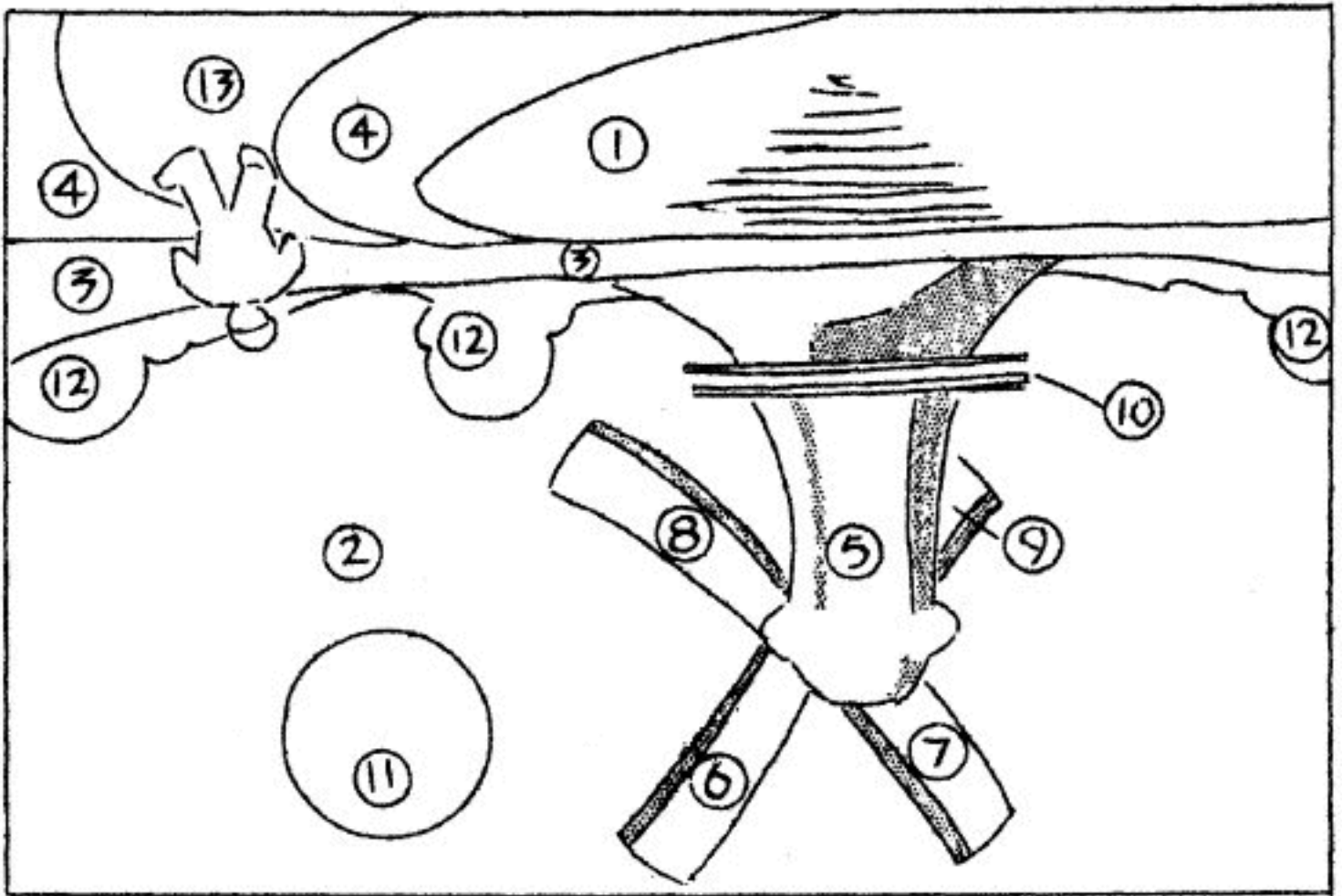
ship's shadow on the water.

Just an additional pointer here on the drawing of the ship -- it will be easier if the hull of the ship is laid in first, then the mast and finally the three sails. The mast should come at about the middle of each sail to get the right balance of the ship. The mast, too, should lean a bit as in the sketch -- this gives action to the painting.



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WINDMILL



COLORS REQUIRED

BLUE	YELLOW
ORANGE	BLACK
BROWN	LIGHT BROWN
GREEN	DARK GREEN

WINDMILL

Here is a good program picture, as it suggests Holland, always an interesting and picturesque world spot.

As usual, the water (1) is laid in first with blue sand. Then the sky (2) in yellow. Dark green is then thrown across the board for the middle ground (3) then the foreground (4) in light green.

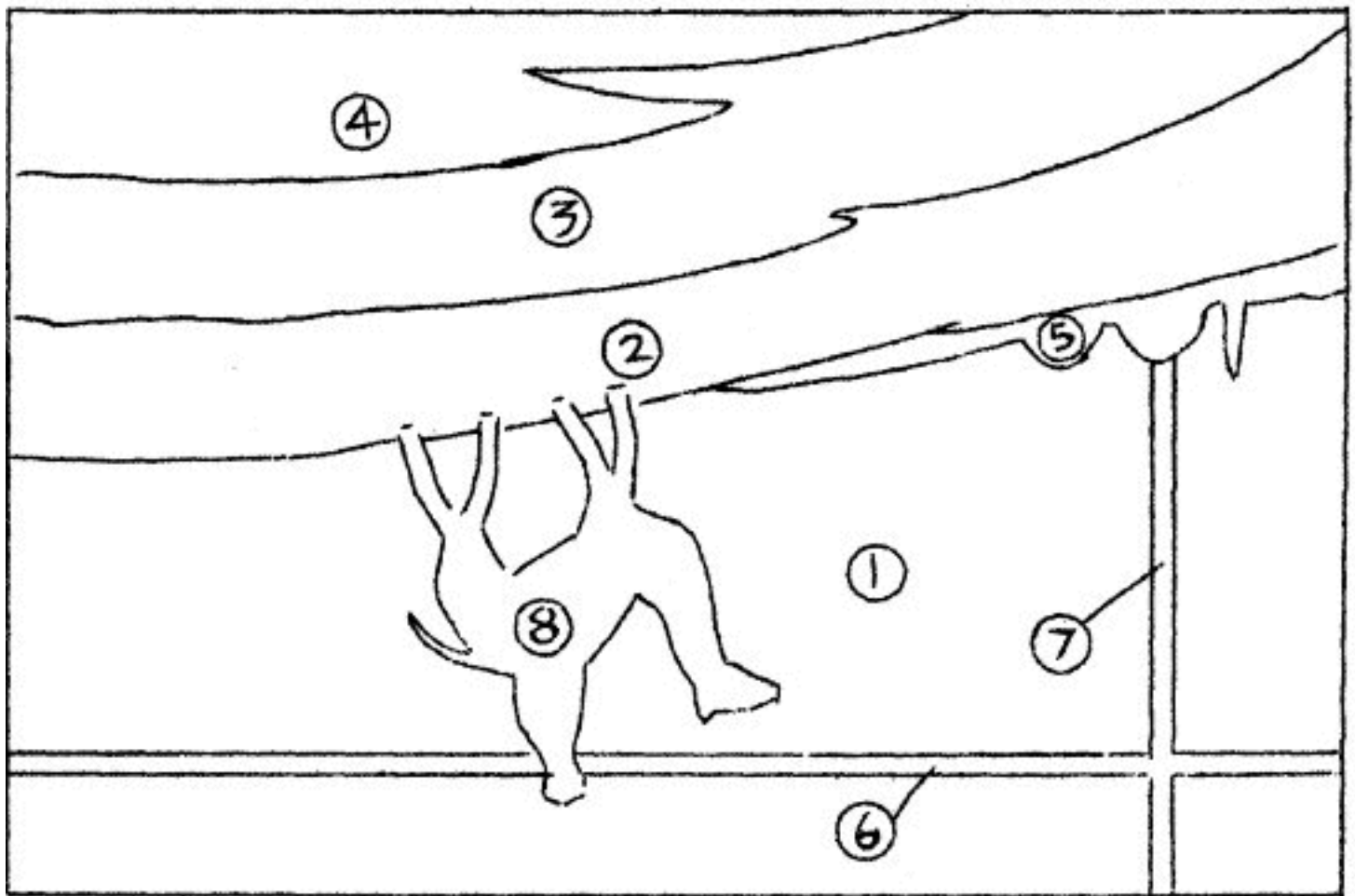
The windmill (5) comes next in brown, with the sails (6,7,8,9) also in brown; with the accents (shaded portions of mill and sails -- in sketch) in black, then the deck (10) --just two or three straight lines in black to indicate the railing. The sun (11) in orange comes next and then the distant trees (12) in light green, finishing with the pathway alongside the water's edge (13).

For the more ambitious performer, a figure has been added and this may be colored to suit the fancy of the individual. Usually a Dutchman wears bright red or blue blouse, dark trousers, yellow shoes (really WOODEN shoes) and a dark cap. For presentation purposes no attempt should be made to indicate details in the figure -- a mere suggestion is all that is necessary.



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CHRISTMAS



COLORS REQUIRED

BLUE GREEN
BROWN YELLOW
WHITE BLACK

CHRISTMAS

In this picture, which of course is seasonal -- good for presentation throughout the holiday season -- the usual procedure is reversed.

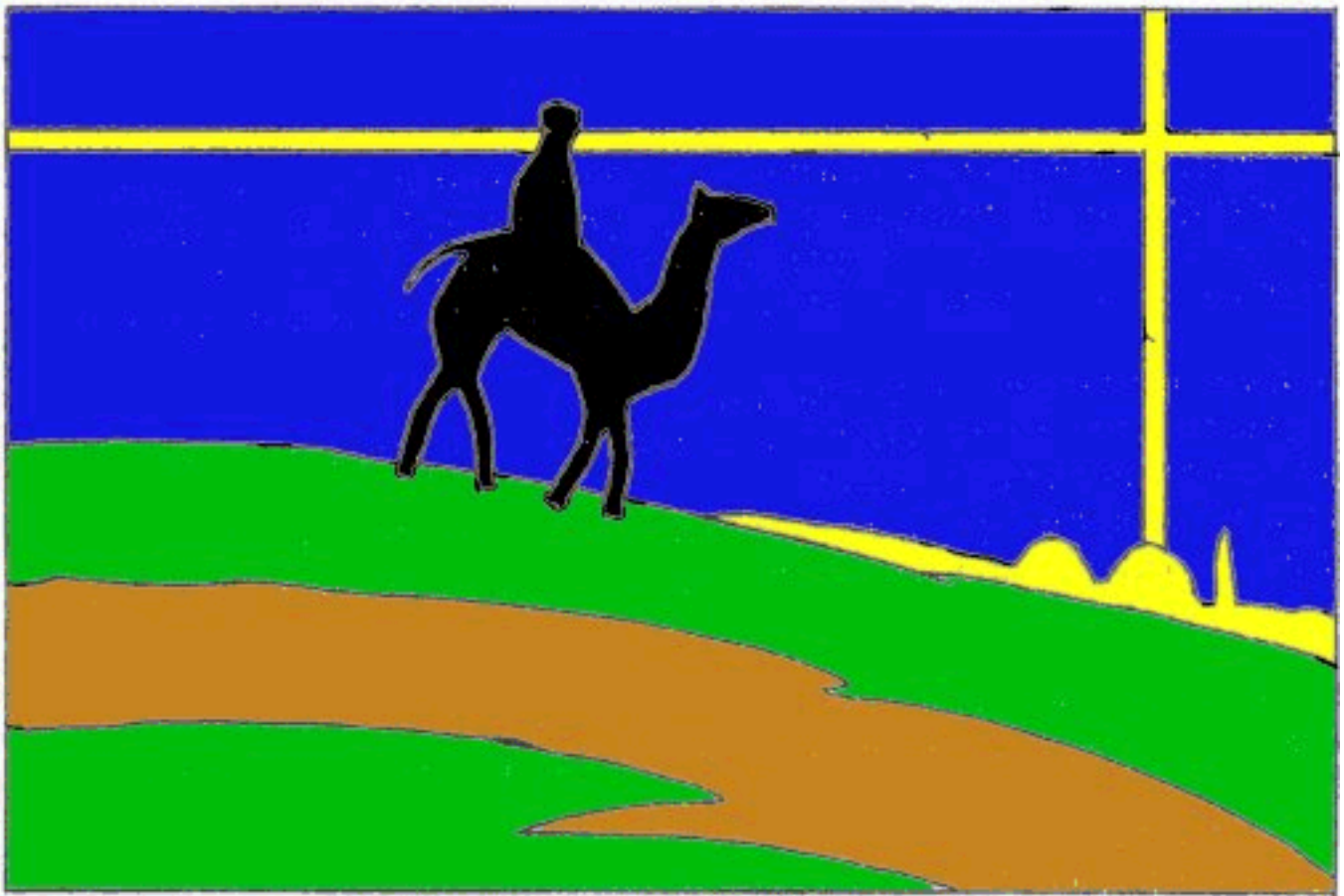
The sky (1) is placed in first -- in dark blue, then a band of green (2), a band of brown (3) and the foreground (4) in green. Next comes the suggestion of the city in the background (5) in yellow.

White bands (6 and 7) are then thrown across the sky as indicated in the accompanying sketch (a conventional treatment of the radiance from the star of Bethlehem) the vertical band leading down to the city.

The camel and the rider (8) are next indicated in black silhouette -- no attempt at detail. This will take considerable practice in drawing, but the outlines have been simplified so that in performance it

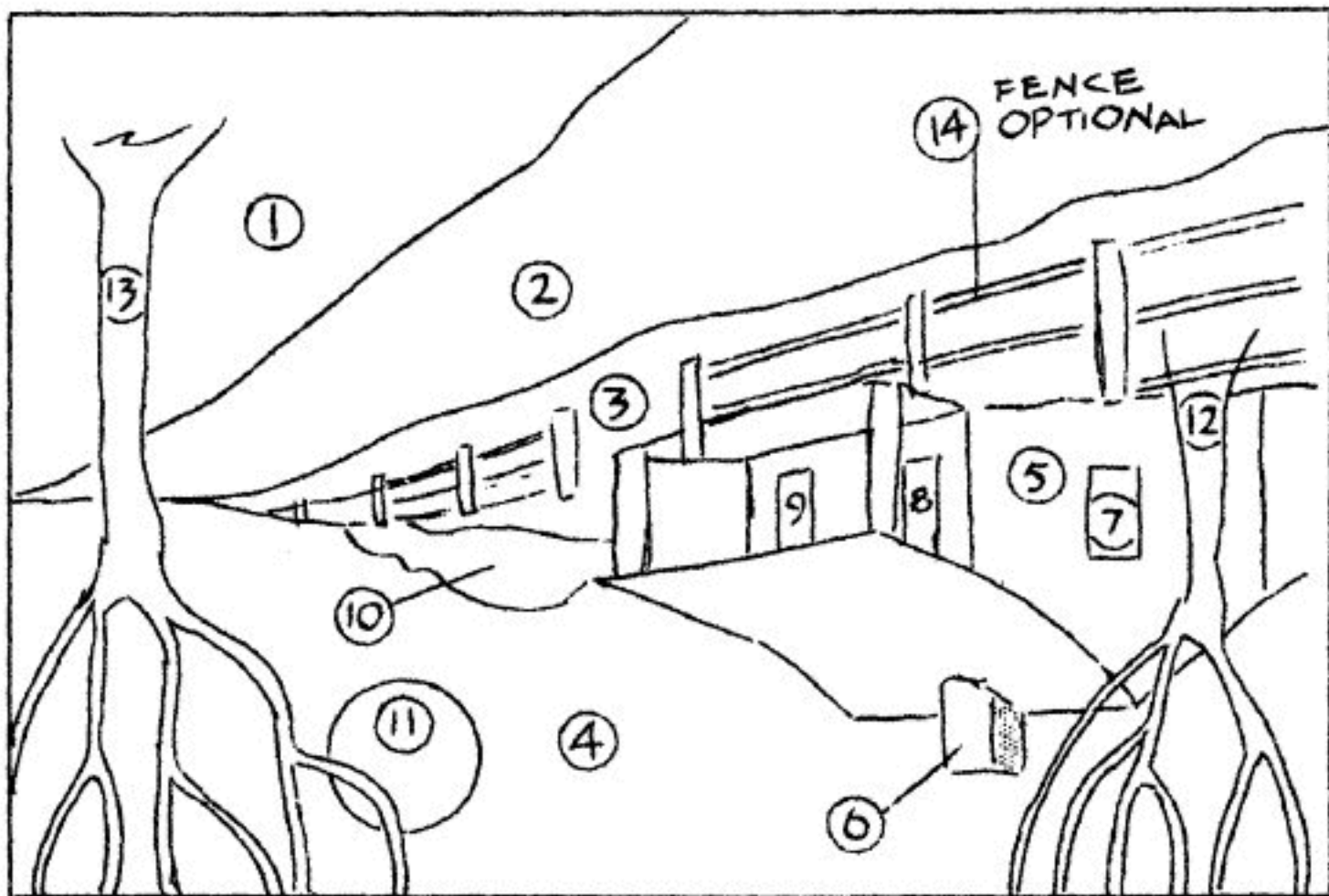
may be made easily.

If you wish, the vertical beam of white sand may be left until the finish. It is a good stroke to finish with and may be done quickly after you have completed the camel.



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THE HOUSE BY THE SIDE OF THE ROAD



COLORS REQUIRED

DARK BLUE	BLACK
GREEN	DARK GREEN
BROWN	LIGHT BROWN
RED	YELLOW

THE HOUSE BY THE SIDE OF THE ROAD

This is a fairly elaborate picture, and should not be attempted until a certain facility in slinging the sand around has been attained. We include it here with the idea that some performers may wish to use it in connection with the poem of this title.

The start is made with the foreground (1) in green, then the road (2) in light brown, the middle ground (3) in green and the sky (4) in dark blue. The house (5) is placed next with brown sand and completed with the chimney in red (6) with a shadow accent (the shaded portion in the drawing) in black, and the windows (7,8,9) in yellow. Outline the roof of the house with a thin black line.

Then the background trees (10) are indicated with dark green, the moon(11) in yellow, and the

limbed trees (12 and 13) in black.

The fence (14) is optional with the performer. If used, however, it will be shown by black lines for the rails and the posts.



THE HOUSE BY THE SIDE OF THE ROAD

by Sam Walter Foss

There are hermit souls that live withdrawn
In the place of their self-content;
There are souls like stars, that dwell apart,
In a fellowless firmament.
There are pioneer souls that blaze their paths
Where highways never ran--
But let me live by the side of the road
And be a friend to man.

Let me live in a house by the side of the road,
Where the race of men go by--
The men who are good and the men who are bad,
As good and as bad as I.

I would not sit in the scorner's seat,
Or hurl the cynic's ban--
Let me live in a house by the side of the road
And be a friend to man.

I see from my house by the side of the road,
By the side of the highway of life,
The men who press with the ardor of hope,
The men who are faint with the strife.
But I turn not away from their smiles nor their tears
Both parts of an infinite plan--
Let me live in a house by the side of the road
And be a friend to man.

I know there are brook--gladdened meadows ahead
And mountains of wearisome height;
That the road passes on through the long afternoon
And stretches away to the night.
But still I rejoice when the travelers rejoice,
And weep with the strangers that moan
Nor live in my house by the side of the road
Like a man who dwells alone.

Let me live in my house by the side of the road--
It's here the race of men go by.
They are good, they are bad, they are weak, they are strong
Wise, foolish -- so am I;
Then why should I sit in the scorner's seat,
Or hurl the cynic's ban?
Let me live in my house by the side of the road
And be a friend to man.

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