

# IPRACTICE MAGAZINE

A man with glasses, wearing a brown jacket and black pants, is walking from left to right in the foreground. Behind him is a large, colorful mural on a wall. The mural features a large, expressive face with yellow skin, red lips, and a white vertical line through the center. Below the face is a parrot with blue, yellow, and red feathers. To the right of the mural is a dark door with a gold fleur-de-lis design. In the bottom right corner, several bicycles are parked. The overall scene is an urban street setting.

OCTOBER ISSUE

# Introduction

In this month's issue of I Practice Magazine we have the great treat of three amazing artists talking about their passions and sharing with us their inner worlds paralleling magic.

First we have Michael Vincent talking about the parallels between magic and photography, how photography has basics. The same basics that magic has to learn and master the craft. However, these basics are just that, the basics. However, once you master them they

open up the gateway to an entirely new world, a world that brings you close to self expression and mastery.

As we continue our journey through the world of self expression and philosophy we meet Harapan who talks to us about the use of kata. I remember kata from my ten years of karate training, however, Harapan put it into a completely new light. He masterfully explains the concept of the kata and how it applies to magic.

The main question he wants you to think about is whether all those routines that you practice that no one ever gets to see are worth it. Are they? Well lets Harapan enlighten you with a completely new perspective!

Now lets get a nice cup of warm coffee and enjoy this month's magazine of Ipractice Magazine.

-Your Editor.

Finally we have someone that is very close to my hearth. One of my best friends, roommates and my second, but definitely biggest teacher in music; Rogier Broekhuis.

Rogier is one of the most proficient guitarists that I know and I have no doubt that he will inspire you with his fresh and deep perspective on music.



*Visual Poetry*

*Michael Vincent*

This article looks at my passion for creating images. Also the connection between Photography and what makes a great piece of Card Magic a stunning composition.

I consider myself a Storyteller when performing magic. Even more so with a deck of cards.

Recently, I have been thinking deeply about Storytelling as a Craft. Photography and Card Magic share the same purpose; to tell a story.

In both cases, a visual story, with an intellectual narrative and emotional content.

Story equals a narrative. There is a written narrative / script in Card Magic and visual story in all the

images I create.

The narrative in both cases invites an audience to participate.

My interest in Photography has been with me all my life. Thanks to my father, I became fascinated with this little box that can create photographs.

Just like a deck of cards, this little box was full of mystery. It has taken me a life time to unlock the hidden secrets within both boxes.

Photography and Card Magic are both a technical discipline and a tool for communication and artistic self-expression.

With a Camera, the techniques are very straight forward.

This little box is designed to be lock tight so no Light can escape.

It's only job is to capture Light for a specific period of time on a storage media - like 35mm Film or now, a Digital Sensor which is then transferred to an SD Card.

The three core techniques every photographer must learn are rooted in The Exposure Triangle:

- Aperture
- Shutter Speed
- ISO

These three elements controls the exposure of an image on the storage media.

Aperture controls the Sharpness of an image, Depth of Field & Visual

Weight. Shutter Speed controls how long the storage media is exposed to Light: too much Light and the image will be over exposed, too little Light will mean under exposure.

Measuring the correct amount of Light is long journey towards understanding exposure and photographic maturity.

ISO - this is the speed of the Film. In the Film era, a roll of Kodachrome could be ASA/ISO 200.

Some Film speeds could be 400 or 800. What this means is, a roll of film at ASA 200 would be good for clear skies and sunny

days. 400 ASA would mean

overcast days.

800 very cloudy - possibly raining.

The ISO number simply means making an image brighter due to the light conditions.

A bright day means plenty of Light so ISO 200 is enough sensitivity to ensure decent exposure.

If the Light is slightly darker/cloudy or overcast then the higher ISO Film Speed means the image can be exposed well enough to ensure a decent exposure.

The problem with Film is, you could not change your Film speed. You would be stuck at that specific ASA /ISO number until the roll of film has been exposed.

In the digital era, my Camera has a designated button which allows me to change my ISO from one Lighting scenarioe to the next. This is so cool because it means I can shoot indoors or outdoors with no problems all while changing my ASA/ISO to suit the Lighting conditions.

One thing very important; ISO has an impact on your Shutter Speed. High ISO in subdued Lighting means I can keep my Shutter Speed around 1/125th of a second.

Digital ISO has one issue; the higher you go from 1600 right up 2400 - digital artefacts impact the quality of the image. This is called Digital Noise.

In the Film era, this would look very grainy, particu-



larly with black and white photography.

Grainy images and black and white can work well together. This adds to the mood and drama of the narrative.

The correct and creative Exposure is the foundation for creative story telling in Photography.

Modern Cameras today feature the latest technology which is magical in itself. It's amazing to think my favourite Photographers created stunning images using classic 35mm Cameras on Film and they only had three things to think about.

Now, the most important consideration is understanding how the exposure triangle works. If I change

one element like the Aperture, it will have a direct impact on my shutter speed and I may need to adjust my ISO. Change one element on the Triangle and this will impact the other two.

All three elements are closely linked together. The relationship between these three elements means understanding how they impact each other. Creative Exposure comes down to my artistic choices and what I wish to communicate in my visual story.

When it comes to Card Magic here is my subjective list of required techniques that must be learnt:

Card Control  
Double Lift  
Palming

Top Change  
Culling  
False Shuffles

These techniques form the foundation of creative expression in my card magic.

So all ready, we can see the connection between Photography and Card Magic as a technical discipline.

These techniques must be learnt and mastered - no exception.

Without them, it would prove very difficult to create anything meaningful.

Let's assume these techniques have been mastered, does this mean I am competent Photographer of Magician?

No it doesn't.

Not even close.

The next level is learning how to craft an image or card routine.

Here are some additional distinctions which are required learning, see if you recognise anything:

Vision  
Seeing  
Composition  
Framing  
Construction  
Design  
Emotional Content  
Timing  
Tension  
Drama  
Suspense  
Mood  
Texture  
Shadows & Highlights  
Gesture  
Expression  
Connection

Engagement  
 Documenting  
 Storytelling  
 Relationship  
 Humour  
 Juxtaposition  
 Conflict  
 Leading Lines

Everything I have just written are elements from the Photographic Craft.

As I learnt about these core distinctions, I saw a connection with creating strong magic.

Read that list again and this time, think about your magic.

For me, all of my routines begin with an idea - a vision. I can see it clearly in my mind. I know exactly what effect and experience I want my audience to have.

My routines have been designed and constructed into a harmonious composition.

These means using the right tool, in the right way, at the right time to create my desired effect.

Note: have you noticed in studying card magic, a great routine created by Darwin Ortiz has spawned numerous variations which offer nothing better than his original creation?

It's astonishing to me how substituting Elmsley Counts for Jordon Counts or watered down variations in technique just to placate a lack of technical skill constitutes original thinking.

The worst thing is, these



crap variations are being published as original work.

This is the same as digital noise in photography.

These watered down variations are grainy, they lack the punch and impact of the original.

When designing a routine, choosing the correct techniques is critical. The techniques used must achieve the outcome and vision I have set for my composition. This is a no compromise standard I set for my card magic.

So, the construction and design is critical to achieving a powerful composition.

The narrative has been crafted to connect and en-

gage with my audience.

The emotional content - "the hook" - pulls them into the story.

Humour is a big part of my style; the leading lines in my magic guides the audience along a trail down the garden path where at the outcome, I turn the sprinklers on.

When it comes to the creation of my images, these are the distinction I have been training myself to look for and be open to receiving.

It's quiet astonishing because when life chooses to present it to me, it's a beautiful experience because in this moment, I know exactly how to use

The Exposure Triangle to create my image.

With everything I have shared, this is still not enough - practice is required.

I study books on Photography, The History of Photography, how a Camera works, the work of the great image creators. I study "Light". I have a strong passion for the Photojournalist who documented War and the great events in history.

Studying their images is no different than learning a great routine by Darwin Ortiz. The processes is identical and the outcome is.....magical.

I get a big thrill watching people's reactions to my photography. I see joy, laughter and astonishment on their face.

One of my great joys is creating Portraits of Women. It's a big thrill capturing the authentic expression of a Woman in 35mm.

So, I hope you got value from this conversation. I encourage you to cultivate an interest in subjects other than magic. This will make your mind elastic. It will pull and stretch your creativity. This means you will see deeper into your magic and give your audience a rich and deeper experience.

Thank you for reading.

Michael Vincent  
Magician, Sleight of Hand  
Artist - Photographer /  
Visual Storyteller. ©2021



All images in this article are the Copyright of MichaelVincent Image Creation - All Rights Reserved 2021



*The Need for Kata in Magic*

*Harapan Ong*

**I: A Personal Story**

When I was 15 years old, I started thinking about being a professional magician in the future. At that time, one of my personal goals was to have my repertoire consist entirely of only my own creations.

As I grew up, my goals started evolving. I began dropping the notion of having a “repertoire” and focused mainly on creating and publishing - something I found myself enjoying more and more. However, I also found myself feeling a deep sense of guilt because I realised that I wasn’t performing my own tricks anymore whenever I’m actually asked to perform. Instead, I found myself performing effects mostly

from other magicians, with only one or two original items.

The reason for the guilt was not only because I had failed myself in my original goal of creating a wholly original repertoire, but also because I felt bad that I was publishing stuff for other magicians to perform, and yet I don’t even perform my own tricks myself. And it wasn’t for the lack of trying - but whenever I tried to perform my own tricks, as much as I love what I have created, they always felt too rigid and inorganic in the casual settings I find myself performing in. This made me think - am I actually just creating and publishing bad, unperformable tricks?

I felt fake. While other creators were all touting their tricks to be “super practical”, to have been “in their repertoire for over 20 years”, to have been “tested and performed countless times in real-world conditions”, and are guaranteed to get “strong reactions”, I felt that none of my tricks have ever fallen into these categories.

Eventually, I learnt, to my surprise, that many magicians like myself have similar feelings about their magic too. I’m sure that some of you readers know that feeling - you have read tons of magic books, learnt every possible trick there is to learn out there, but when asked to perform, your mind goes blank, and you resort to performing a

really standard and basic trick. That cool Aronson memorised deck routine, that beautiful Gabi effect, that clever Ernest Earick card to box trick - all out of the window. Instead, you do a boring and commercial Ambitious Card routine. Or maybe you’ve spent years working on hundreds of beautiful colour changes - but in real life, you just do a Double Lift and make a card change in their hand.

I began asking myself - what’s going on here? Could it be that all of these clever, cool, amazing tricks that we’ve learnt are in fact not practical at all in the real world? Should we all just resort to doing only the most commercial, off-the-shelf tricks that get the biggest reactions? As someone who believes

strongly in science, based on the evidence from the experiences of both my fellow magicians and myself, I cannot help but come to this bitter conclusion.

However, a man of science does not equate to a man of pessimism. Not one to accept such a bleak outlook in magic, I sought to overcome this pressing problem. I had a sneaking suspicion that I would not find the answer within magic. Instead, I had to seek inspiration outside... in an area completely foreign to me.

## II: Kata in Martial Arts

Besides enjoying the occasional martial arts movie, I am admittedly a complete outsider when it comes to martial arts or

fighting. However, it has become something that interested me enough to make me casually read about while surfing the Internet in my free time.

As I learnt more about martial arts, I realised that a common topic for discussion amongst martial arts enthusiasts (and perhaps some practitioners) on the Internet would be to compare between different martial arts and debate which style is better. Much like comic book geeks arguing whether Batman or Superman would win in a fight, people will argue about whether Wing Chun or Jeet Kune Do is a superior martial art style, whether Karate or traditional Chinese Kung Fu would win, or whether all of these are just scams,

with only certain modern fighting styles being “real fighting styles” that can actually be used in a real-world fight.

That last point mentioned above can be a sensitive one. From what I understand, martial arts are often steeped in tradition, customs, and cultural identity. So, to have someone practising another form of martial arts come in and call your fighting style a hoax, a scam, or impractical could cause a huge upset.

Based on what I can gather online, a common point brought up by advocates of more modern fighting styles is that traditional martial arts focuses too much on what karate practitioners would call “kata”, instead of more

practical ways of learning how to fight, which such advocates claim can only truly be learnt by sparring with other fighters consistently.

Kata (型 or 形), a Japanese word that means “form”, refers to a sequence of choreographed actions that martial artists can carry out when practising alone, although sometimes they are practiced in sync with other practitioners when in a large group. It is very likely that you have seen martial artists demonstrate kata, where they do a sequence of punches, kicks, and poses, all while shouting and grunting loudly. In fact, it might even be the default mental image that you have when someone



brings up the topic of martial artists!

Although the word “kata” comes from karate, a Japanese martial art, similar concepts exist in other martial arts too. In traditional Chinese kung fu, they would call it “taolu” (套路), and in Korean martial arts like taekwondo would use the term “poomsae” (품새).

### III: Analysis & Drawing Parallels

While reading up on the efficacy of kata in martial arts training, it began to dawn on me that there are many parallels that can be drawn between martial arts and magic. In both fields, what we are concerned with is whether our solo practice will be applicable in real world

situations. For martial arts, it is whether kata is actually useful in a real fight, while for magic, it is whether all these tricks and sleights that we create, practice, and publish are actually useful in a real-world performance.

Even if you are a casual martial arts enthusiast, I am sure that you can watch videos of martial artists demonstrating various impressive and visually appealing kata and think to yourself, “Yeah, this is cool, but does it even work in real life? In a real fight, who punches like that? Is this just fantasy fighting?” This can be extended to self-defence courses which claim to be able to help you defend yourself against potential aggressors - while the

techniques taught seem effective when practiced on fellow students, it's not hard to start wondering, "Yeah, this is cool, but how do you know your attacker is going to attack you in this specific manner? How do you know the attacker isn't going to struggle really hard or stab you seven more times before you can complete your counter-attack?"

To add insult to injury, a casual search on video-sharing websites such as YouTube will bring up multiple videos showing traditional martial artists getting pummeled by practitioners of more modern fighting styles. The conclusion on the Internet is always the same - traditional martial arts are outdated, impractical,

and at worst a hoax. They focus too much on unrealistic training techniques such as kata, without any understanding of how real fights actually work. These so-called martial arts rely too much on having a compliant opponent that is going to play along with your attacks, but the moment your opponent is genuinely trying to injure or kill you, these martial arts are completely useless.

It reminds of a quote often attributed to the infamous boxer Mike Tyson: "Everybody has a plan until they get punched in the mouth."

How poignant for us magicians these words are. Everybody has a "repertoire" until the

spectator asks to shuffle the cards. Everybody has a "set" until the spectator asks you to find the card they are thinking of. And everyone has a plan until they get asked to "show a trick".

However, this is of course not the end of our discussion. There are still many proponents of kata in martial arts training, even within modern fighting circles. Let us have a look at their reasons for supporting kata, and see if any of them can shed light on our own woes.

#### IV: The Need for Kata

The biggest argument for kata is that kata is not meant to replace sparring. Instead, what kata is supposed to do is to allow

martial artists to practice as effectively as possible when they are alone, without a sparring partner. Similar to shadow boxing, where a boxer punches the air as if there is an opponent in front of them, kata is supposed to train a martial artist's muscles and body in preparation for a real fight. In other words, kata is a form of self-cultivation in order to improve one's fighting abilities.

Another thing that kata allows for is a systematic approach towards both practice and teaching of martial arts. This is because kata is supposed to represent the perfect form for each move in their respective branches of martial arts - and by sequencing them in a particular order, teachers

can easily pass them on to their students as a series of actions that can be memorised and duplicated during their own practice.

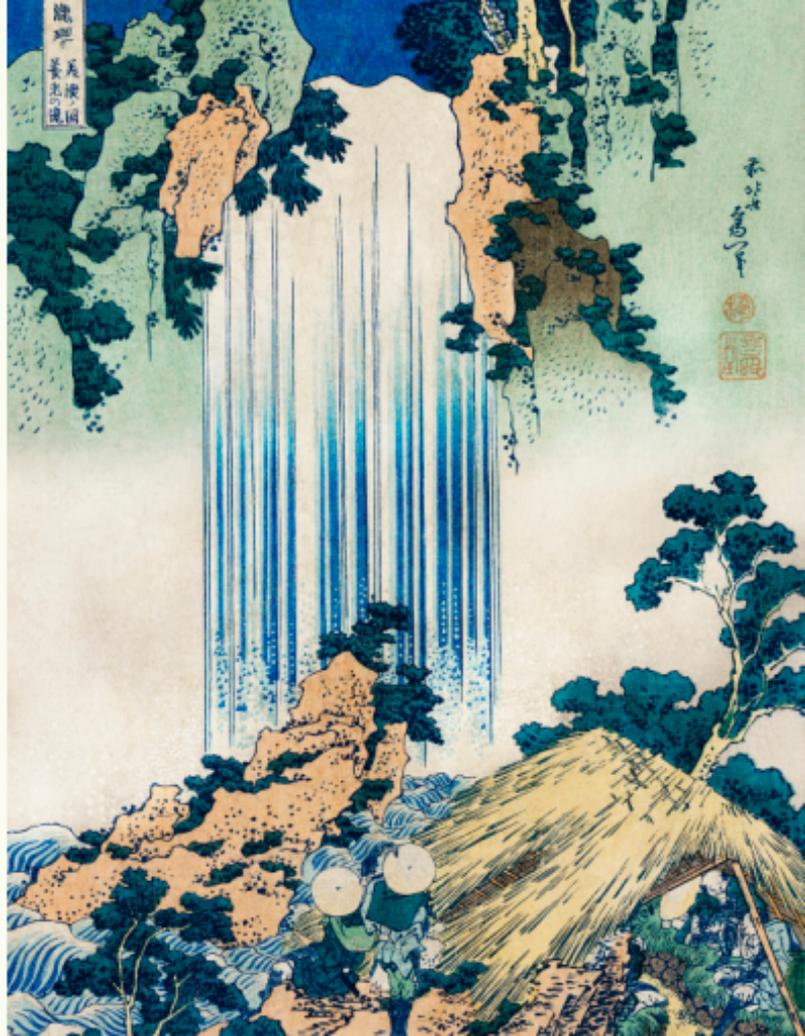
Finally, proponents of kata will argue that although the sequence of actions in any kata will obviously not be used in that particular order in any real fight, due to a fight's unpredictable and fluid nature, kata actually trains the practitioner's muscle memory when it comes to executing the individual moves in the kata. In other words, through repetitive kata training, it will ideally allow the martial artist to use any of the punches, kicks, and blocks in a real fight without thinking or hesitating. These actions become reflexive and natural for the fighter, and hence kata

breaks away from its perceived rigid nature.

### V: Kata in Magic

For the final section of our discussion here, we will attempt to apply these arguments to our magic, from which we can then perhaps start to see why so-called "kata training" is still important and relevant to every magician. We can also start to think about how we can make our practice more effective in preparing us for real performances.

Going forward, I will be discussing two types of "magic kata" that we magicians can adopt as a framework for our practice: sleight kata and trick kata.



Sleight kata would refer to the type of practice that many of us already do by ourselves - practicing individual sleights repeatedly, sometimes consciously with proper thought in every action we take (aiming for perfection), and sometimes subconsciously, without much thinking (as a fidget move).

The former type of sleight kata is our way of striving for the “perfect form” of sleight of hand - in other words, it is our own journey of self-cultivation in attaining the “perfect” pass, the “perfect” palm, the “perfect” top change and so on. This sort of sleight kata can teach us a lot about misdirection, tension, design, focus, and

timing, even when practiced alone.

The latter type of sleight kata, on the other hand, is to help us ingrain these sleights deep into our muscle memory. This way, in a real world performance, we will be able to execute these sleights without thinking when the situation calls for it. For example, when an audience member unexpectedly challenges you to produce their card from your pocket or from the card box, you will be able to palm the card out at a moment's notice and produce it accordingly without any hesitation whatsoever - and we all know that in real performances, timing is everything. Even the best sleight done at the wrong time or done with any

hesitation can jeopardise its effectiveness. Hence, sleight kata can help us not just develop as artists seeking perfection, or it can also help us as real world performers who will be able to respond to any situation.

Trick kata is slightly different and a bit more abstract. Regarding the initial problem that I faced where I found myself creating and publishing tricks that I did not perform myself, I now approach its resolution by considering the possibility that what I, along with many magic creators, are creating are essentially just different types of trick kata. In other words, perhaps these tricks were never meant to be performed exactly as it is described in its

publication. It sounds paradoxical, but if we approach these tricks from such a viewpoint, then they simply become fundamental building blocks on which we can create bigger and better miracles, be it during our own creative processes or during real-word performances.

Moving away from analysing just my own creations, I think this is exactly the framework through which I now appreciate and understand the so-called classics of magic. Just sticking to card magic for our discussion for now, classics like Triumph, Twisting the Aces, sandwiches, Collectors, Ambitious Card, Elevator... they are perhaps not meant to be

performed 100% exactly how the past masters described them. To me, that would be too rigid and inflexible.

Instead, we need to, as another famous martial artist Bruce Lee put it, be “formless, shapeless, like water”. In a close-up performance filled with unpredictability, we need to be able to weave in and out of various effects and

tricks based on factors such as the performance venue, the context in which you find yourself performing, who your audience are, what they are interested in, how they have been reacting to your magic so far, and so on. To stick rigidly to a fixed “set” of tricks would be ineffective in creating powerful, spontaneous moments of magic for

your audience - instead, at a moment’s notice, a good magician should be able to change course and adapt their tricks for the context and audience they are performing for. Your audience members enjoy card games? Go into a gambling-based trick. Suddenly, they are curious about whether mind-reading is possible? Switch to something more mentalism-based. There’s

a sudden language barrier between you and an audience member? Begin performing some silent, visual magic.

From my own experience performing casually for friends, some of the strongest reactions have been the result of such improvised moments of magic which I did not plan for. This is because these moments feel real to an



audience, and I believe that they can intuit that genuine spontaneity. Therefore, an effective way to develop such “water-like” flexibility is to be deeply familiar with various tricks, plots, and effects, through rigorous “trick kata” training.

In short, the purpose of studying and learning the classics is not for us to perform these tricks verbatim, but for us to build upon them during our performances and learn to deviate away from them, based on what the performance situation calls for.

Finally, moving back to the tricks that my fellow creators and I have created, I hope everyone can understand that what we are publishing are just

kata, and nothing more. Our published material represents our journey in attaining what we perceive as the “perfect” version of various plots, but at the same time they are not always meant to be performed as described without any input from you, the reader. Instead, in your studies, you should always seek to build upon what others have created and see to it that these tricks fit your performance style and your performance situations. And even if you are not a regular performer, you should then see how you can inject your own ideas and bring your own voice to these published tricks, so as to create something new that can bring the plot to new heights.

## VI: Conclusion

Anyway, that is how I have come to achieve some peace of mind. I now understand that there is nothing wrong with the disjunct between what I publish and what I perform, because the tricks I create are just kata. Just like how in a real fight, martial artists do not use the exact same flawless punches and kicks from their kata training, I should not expect myself to perform the exact same tricks I have published in real-world performances. Instead, I see the value of creating these tricks in the same way martial artists value kata - they are meant for self-cultivation, discipline, and as a representation of my personal goal of achieving

a “perfect form” in my own magic. The journey towards perfection is eternal, but that should not stop us from continuing to perform and spread amazement to the world while we walk along this never-ending path.



*The Hidden Power in Art*      *Rogier Broekhuis*



It wasn't until two years ago that I started looking at my relationship with music differently. I realised that I am not just a guitarist. I am much more than that. I am a musician - an artist.

To me, an artist is someone who is able to express themselves fluently and authentically through tools. Someone who is able to turn their deepest feelings into something beautiful. This can be done using a paint brush, a deck of cards, or a guitar. Personally, I express my emotions most naturally through a guitar.

I started playing the guitar when I was eight years

old. I started with learning the basics. As I got older my love for music grew deeper. There were several musicians I looked up to, including Slash, the lead guitarist for Guns N' Roses. I wanted to learn how to play Slash's solos note-for-note. I was able to mimic his style, but it felt empty. Not long after, I realised that I wasn't authentically expressing myself. I was trying to play just like Slash. And so I had to find my own style.

Naturally, as a more experienced artist, you develop your own style. I have a wide range of musical influences - from Slash to John Frusciante, Jimi Hendrix, B.B. King,

John Mayer, Eric Johnson and Prince. Each of these musicians inspired me to move my art in a slightly different direction. Much like how these musical influences shaped my art, it has heavily been shaped by life experiences - from travels to distant countries to relationships.

As humans, we are continually confronted with new challenges. As artists, we can use these challenges to shape our art. We can choose to view them as opportunities to grow. As we change our perspective on these challenges, the context shifts. With practice, we can learn how to authentically translate these experiences

into a piece of art. When that is successfully done, a beautiful piece is created. One that carries the power to take you to a different place. As an artist, I see that as my purpose - to connect with fellow humans through the means of my art. And I feel happy to share that with the world.

“Music is a great blessing. It has the power to elevate and liberate us. It sets people free to dream. It can unite us to sing with one voice. Such is the value of music”.

- Nelson Mandela





## Bio Harapan

Harapan Ong is a magician from Singapore, who has been performing and inventing new and original magic effects for the past 15 years. He has since gotten many of his creations published in prominent magic journals, publications, and books. Harapan has also lectured across the globe for other magicians - including the United States, United Kingdom, Sweden, Australia and Hong Kong. His large online following on Instagram has also catapulted him to being one of the most recognized and well-known rising stars in magic. His 2018 book Principia, a collection of 60 of his original card creations, gained critical acclaim and rose quickly to be a best-seller within the magic community.

## Bio Mike

Michael Vincent is an UK based professional magician, teacher, student and pioneer.

Michael is one of the patrons of the classic school of magic and he will make you see the most wonderful things with just a deck of cards.

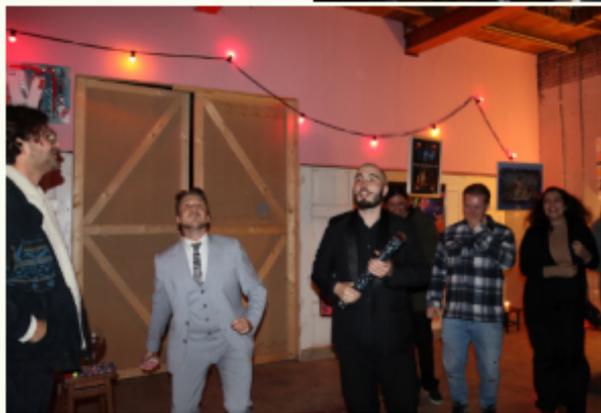
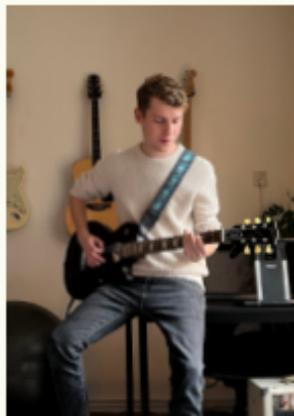
This man really needs no introduction, however, what some of you might not know is that Michael makes photographs that are just as beautiful as his magic. You will find a truly authentic expression in everything that Michael does.

To Follow Michael you can find him on instagram with [@michaelvinsentmagic](https://www.instagram.com/michaelvinsentmagic)



## Bio Rogier

Rogier is 24 years old and lives in the Netherlands. He started playing guitar at the age of eight, and quickly became influenced by the likes of Slash, John Frusciante, John Mayer and B.B. King. In his free time, Rogier loves writing and playing music with friends. Besides that, Rogier is building a record label called 'No Slice', which supports independent artists. You can follow Rogier's journey on Instagram: [@rogierguitar](https://www.instagram.com/rogierguitar).





## Instagram

Find us on Instagram to discover more essays, videos and magic talk!

[www.instagram.com/invisible\\_practice](http://www.instagram.com/invisible_practice)

## Mailing List

Subscribe to our mailing list to get notified whenever a new magazine gets released.

[Click here to Subscribe](#)



## Thank You To our Patreons:

- *Nathan Willson*
- *Kid Oldman*
- *Rehan Kamal*
- *Daniel Tril*
- *Hong Lim*
- *Mohamad Nayad*
- *Fritz Alkemade*
- *Jeffrey Van Vliet*
- *Steve Brownley*
-



**PATREON**

With Invisible Practice we are trying to create a community of dedicated magician who care about magic.

We are about to discover a new way of magic together and at the same time we are discovering what made the old way of magic so good.

Where is magic going? What should magic be? What inspires us to keep going and create amazing magic?

Honestly, we don't know. We only think that we know we

know, but we don't really.

However, this is a goal that we can discover together.

Join the patreon to join our journey to uncover the real secrets of magic.

<http://www.patreon.com/invisiblepractice>

## Photo Credits

- **Front Page, Michael Vincent**
- **Pages 4,5,8,13,18; Michael Vincent**