November 2026 Product Catalog

SLY DESIGNS

Revolutionary Innovations in Sly Deceptions



The Magic Industry's #1 satirical magazine

FROM THE EDITOR:

STONE JOHNSON,
EDITOR-IN-CHIEF

Welcome to the November edition of Sly Designs Magazine—the one publication in magic that treats tolerances like topology and refuses to call a “good enough” prop good enough. We’ve been busy in the shop (and, as always, occasionally on the trail), so this issue centers on the soon to be available object that finally answers the question everyone has been asking since they first held an Infinity Chalice.

First up: the Crystal Chalice.

It is exactly what it sounds like: a fully transparent version of the Infinity Chalice. The routine is built around the original. You perform the Infinity Chalice to the audience’s delight—four coins penetrating the solid vessel one by one, clean, examinable, American-machined. Then you look at them and say the line that has been waiting for this moment: “I know what you’re thinking. If the chalice was transparent then you would know exactly how this works.” You bring out the Crystal Chalice and repeat the effect. When it is finished you show the top and the bottom completely empty. Nothing is left inside that explains the penetration. The material is clear enough that spectators can look straight through it from every angle, and still nothing suspicious appears. The tolerances that made the stainless and aluminum versions work have been carried over into a transparent body that does not give the method away. Designed and manufactured in the USA. Details in the Product Spotlight.

Next: the Topogami Club.

What began as Kirigami Cards is now Topogami Cards, and the Topology Variety packs have been formalized into a monthly subscription. The Topogami Club delivers a fresh selection of precision-cut designs every cycle—no glue, no cheating the topology, fully examinable impossible objects that make excellent giveaways or walk-around pieces. Holiday subscribers who join this month receive a special winter pack with seasonal topological sculptures mixed into the regular rotation. It is the simplest way to keep fresh material in your case without having to guess what the next batch contains. Details are on the site; the club is open now.

Finally, holiday sales.

From now through the end of the year we are running a straightforward holiday offer: 15% off any single Topogami Cards pack or Infinity Chalice (stainless, aluminum, or the new Crystal) when ordered through the site, and free priority

shipping on domestic orders over $150. No codes required—the discount applies automatically at checkout. If you are buying for another magician or for yourself, this is the window. The Treasure Hunt remains active; the prize is still real; the clues are still where we left them. If you have solved it, now is a good time to say so. If you have not started, the holiday lull is as good a moment as any.

That's the short list. Crystal Chalice for the people who want the penetration to survive the "but what if it was clear?" question. Topogami Club so the sculptures keep arriving. Holiday pricing so the timing is less painful. As always, everything is designed and made in the USA with the majority of materials sourced here. If you've got questions, ideas, or a solved Treasure Hunt sitting in your notes, you know where to find us.

As I've said before—in an era where magic props can feel mass-produced, Sly Designs stands out as artisanal yet accessible—turning ordinary playing cards and coins into extraordinary impossibilities. For performers seeking fresh tools or puzzle lovers craving brain-teasing beauty, Sly Designs isn't just making products; it's folding wonder into reality, one precise cut at a time. Visit sly-designs.com to explore the collection—and prepare to question what's truly possible.

- Stone Johnson



CUSTOMER MESSAGES:

GREG CHESTER,
CUSTOMER RELATIONS

“Got the Crystal Chalice in yesterday. Ran the stainless Infinity first for a table of regulars, dropped the line about transparency, then switched to the clear one. Coins went through clean, and when I tilted it to show both ends empty the whole table leaned in. Nothing visible that accounts for it. Tutorial was straightforward on the lighting and hand position differences. Already booked it for the weekend.”

— Nate V., Denver, CO

“Signed up for the Topogami Club the week it launched. First monthly pack had four designs I hadn’t ordered before, including one that folds into a small geometric tree. Used two as giveaways after a close-up set; both spectators kept them. The cuts are still precise and the rotation is better than buying individual packs. Subscription makes restocking automatic.”

— Lauren H., Seattle, WA

“Ordered a Topology Variety pack of Topogami Cards for a holiday market booth. Folded several on the spot and sold three of the finished pieces that afternoon. The pre-cuts hold up better than anything I’ve cut by hand, and the variety kept people coming back to the table. Quick note to support about a replacement card was answered the same day.”

— Chris P., Minneapolis, MN

“Crystal Chalice arrived well-packed and ready. Performed the opaque Infinity first, then the clear version. The ‘if it was transparent you’d know exactly how this works’ line got the reaction I wanted, and the piece still showed nothing when I finished. Appreciated the note on USA manufacturing—it comes up when other magicians examine it.”

— Amara J., San Diego, CA

“Picked up an Infinity Link deck after seeing the rebrand. Cards handle normally until the linked form appears and the borrowed ring threads through without resistance. Edges on the perfs are clean. Support answered a question about back colors within a few hours. Solid.”

— Ryan K., Boston, MA

“Still working the Treasure Hunt clues between gigs. Haven’t cracked the whole thing, but the pieces I’ve solved match what’s on the site and in earlier issues. Glad it’s still active. I’ll keep at it.”

— Sofia M., Austin, TX

Thanks for the notes—always good to hear what's actually landing in shows. If anything in this issue doesn't match what you received, or if you have a question that didn't get answered the first time around, reply to the same thread or email me directly. I'll get it sorted.

If you ever have any questions, suggestions, or issues with your Sly Designs pieces (all proudly American-made by veterans and magicians), please don't hesitate to contact us directly. We read and respond to every email, and we do our very best to reply to comments and DMs across our platforms as quickly as possible.

Your support keeps the magic alive—liking, sharing, commenting, and subscribing on Instagram, Facebook, YouTube, and wherever else you find us truly helps. It allows us to keep creating the innovative, impossible, and downright fun magic and puzzle products we're passionate about.

Thank you again for being part of the Sly Designs community. We're grateful for you.

- Greg Chester
Customer Relations

P.S. - For those of you that have asked, I am not the character from Sam's novel series. I allowed him to use my name for a character. I did not realize that the character would be a vile, misanthrope. However, I do find that character's personality juxtaposed to by my real-life job as a customer relations specialist that answers your emails and questions to be quite comical. I'm looking forward to his next novel in the series.

YOUTUBE CHRONICLES:

JOEL FLEISCHMAN,
SOCIAL MEDIA CHIEF

“A Paper Organism of Remarkable Solitude”: The BBC Discovers the Folding Frog

There is a particular kind of video that only exists because someone decided a pre-cut playing card needed the full David Attenborough treatment. *Folding Frog BBC Documentary* is that video. It runs just over four minutes, opens with the kind of hushed narration usually reserved for rare alpine species, and treats a micro-perforated Bicycle card as if it were a newly documented organism living high on the Mogollon Rim.



The cold open is pure nature documentary. A single card in its “tadpole stage,” flat and unassuming among the trees and stones. Precise folds convert it into a three-dimensional frog without scissors, knives, or glue. The narration stays completely straight while describing structural mating through interlocking crease lines, the frog’s preference for solitude, and its habit of retreating to high branches when pursued. There is even a brief sequence involving a reservation dog that fails to catch one. The dog, it turns out, has not accounted for the fourth-dimensional properties of a properly folded Topogami card.somewhere else a three-year-old is waiting for the next one.



What the documentary does not mention is the actual origin of the single-hand, no-look version. That one was developed for a more urgent reason: a three-year-old girl who had decided that a frog needed to be folded for her multiple times a day, every day, with no regard for the adult's schedule, coffee, or remaining patience. The resulting design can be folded in seconds, with one hand, without looking at what you are doing. The card stays ordinary until the moment it becomes a frog, and the whole sequence can be done while your attention is elsewhere—useful both for the original three-year-old and for anyone who wants the same effect in a close-up set without breaking eye contact or the conversation.



The piece itself does the job the video claims. The folds lock cleanly, the finished form is stable, and the result looks like something that should not have come from a single playing card. But the video is not really selling the Folding Frog so much as documenting the particular flavor of deadpan commitment that produces it. You come for the product demonstration, you stay because someone just narrated a paper amphibian's mating habits with the gravity usually reserved for snow leopards—and because the same object can be produced one-handed, no-look, in the time it takes a toddler to ask again.

The magic possibilities are, as advertised, endless. The frog can appear from a borrowed card, vanish, or reappear as a giveaway that spectators actually keep. It works as a quiet closer after a coin routine or as the thing you produce when someone asks if you can do something with an ordinary deck. Because the folds are pre-cut and the sequence is short, it survives the kind of repeated handling that would destroy a card cut by hand. The documentary treats it like wildlife. In practice it behaves more like a reliable utility that happens to look impossible.

The episode is short, slightly unhinged, and more entertaining than most actual wildlife specials that run for full hours. It is also the clearest statement yet of what the channel seems willing to do with a single design: treat the topology as literal while still solving a real, small-scale problem involving a three-year-old and a finite number of hours in the day. If the next one brings back the theme song, the Admiral's extraction protocols, and at least one more wildlife encounter involving a Topogami sculpture, the formula is already working. In the meantime, the full set of micro-perforated cards is available at sly-designs.com, topology never lies, and somewhere on the Mogollon Rim a reservation dog is still trying to figure out how a frog made of cardstock got into a tree—while

- Joel Fleischman



PRODUCT SPOTLIGHT: NEUTRINO

KILLIAN LORD
EDITORIAL CONTRIBUTOR





The Neutrino sold out at Magic Live! before most people had finished their coffee. That is not the usual convention outcome for a $595 piece of machined stainless steel that requires a waitlist, a tutorial, and the willingness to assemble twelve heavy puzzle pieces into a solid block roughly the size of a deck of cards. It is, however, exactly what happened. By the time the booth quieted down, the remaining units were already spoken for and the list for the next run was open. People who handle props for a living do not usually line up for something that expensive and that physical unless the object itself has already answered the question they walked over to ask.

Craig Petty covered it on Magic TV. After watching the solid-through-solid effect—an ordinary playing card pushed through a finished, examinable stainless block that had already been assembled in front of him—he called the method “a very nice take on the plot” and said it “fooled me completely and totally. Just completely and totally floored me.” He also noted the engineering: aerospace-grade thinking, precision manufacturing, and a block thick enough that you can see all sides in every direction and still not find a seam that explains what just happened. He pulled on the pieces. They did not move. The card had already gone through. The clip is here:

https://youtu.be/_7CZqcWLePE.

In a community where most “fooling” clips involve a quick camera cut or a prop that never leaves the performer’s hands, a reaction that explicit from someone who has seen the method is worth noting.

It also turned up on an episode of Piff TV. Piff the Magic Dragon performed it. Horribly. That is not an editorial judgment; that is simply what occurred. The assembly was casual, the timing was loose, and the presentation was pure Piff. The piece still worked. The audience still reacted. The stainless still looked like stainless. In a year when a lot of props are being asked to survive both professional scrutiny and deliberate misuse, the Neutrino cleared both bars without argument. The fact that it held up under that particular kind of handling says as much about the tolerances as any careful demo does.

The idea is original. Earlier penetration puzzles often hide the method until after the effect or restrict the path the object can take. Neutrino shows the complete solid block first—twelve precision-machined pieces of 303 stainless steel assembled with the spectator into an impenetrable wall—then lets the card pass through it, including lengthwise, before everything is taken apart and handed out. Every piece is fully examinable. The black case has a continuous slit; the card moves freely inside it; nothing is left behind that explains the penetration. It is self-working and can be performed completely surrounded. The finished block is heavy, substantial, and machined from solid stock rather than cast or stamped. Designed and manufactured in the USA.

The method does not ask the audience to look away at the critical moment; the impossibility is the moment.

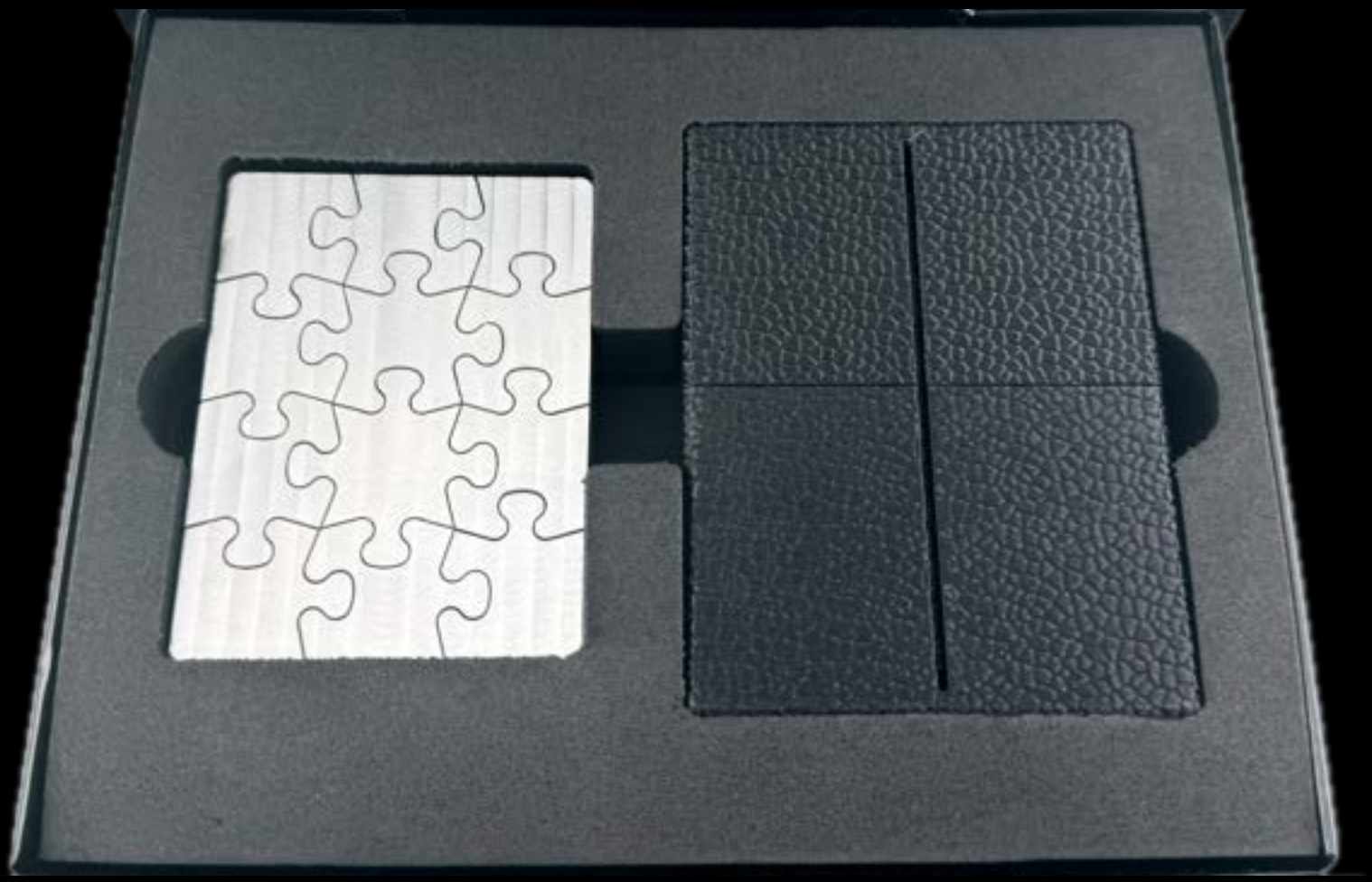
Buyers have responded the way people respond when the object in their hands matches the object they were promised. Rave reviews have come in from everyone who has purchased one so far. The comments that keep appearing are variations on the same three points: the weight feels correct, the fit is tighter than expected, and the effect reads cleanly even when the spectator is the one who assembled the block. The tutorial has been consistently praised—clear enough that people are performing it cleanly after one watch, detailed enough that the ones who like to know why the angles work are also satisfied. No one has written in asking for a second explanation of the same step. Units have shipped to at least six different countries. The waitlist is still moving; once the current batch clears, the piece will open for regular checkout at sly-designs.com.

Quality is not a marketing word here. It is the difference between a prop that survives the third show of the night and one that starts looking tired by the second. The Neutrino is the former. The edges are clean, the tolerances are consistent from piece to piece, and the stainless does not develop the soft look that cheaper alloys pick up after a few dozen handlings. It is also the first solid-through-solid effect most of the people who have handled it have seen that does not trade away examinability for the sake of the method. That combination—original method, examinable steel, a tutorial that actually

teaches the piece, and a build that holds up when someone who is not trying very hard still gets the reaction—is why it left Magic Live! with an empty booth and why Craig Petty said what he said on camera.

It's an American made magic product that is being purchased internationally - that's saying something!





EMPLOYEE SPOTLIGHT:

DR. DINA BUNS
HUMAN RESOURCES

Crystal Claire - Materials Engineer

Crystal Claire does not look like a woman who spends her days arguing with acrylic about refractive index and edge flash. She looks like a woman who should be on a materials-science panel explaining why a particular polymer will not yellow under stage lights or pick up fingerprints that read as gimmicks. Instead she is here, at Sly Designs, making sure the transparent body of the Crystal Chalice does not give away the method the opaque versions carefully conceal.

She has a materials-science degree. The real one. She has the stories about solvent bonding, about the one professor who still made everyone machine their own test coupons, and about the classmate who is now at a larger firm working on optical components for instruments that will definitely be in labs. She does not bring any of that up unless asked—because she left the program before completing her thesis. When she does, she usually ends with some version of "and then I took a job making sure four coins can pass through a clear chalice without the spectator seeing how."

The decision to use optical-grade acrylic rather than glass was hers. Most of the early prototypes were glass; they were heavier, more fragile, and produced edge reflections that the camera loved and the method hated. Crystal heard the complaints, tested a series of acrylic formulations, and settled on one that machines cleanly, stays clear after repeated handling, and does not develop the soft look that cheaper transparent materials pick up after a few dozen shows. She says the material already behaves like it belongs to the place, a little unforgiving of casual handling, and more confident under light than it has any right to be. She also says that once you start finishing a transparent vessel with the same tolerances used on the stainless version, the whole thing starts to feel less like a marketing variant and more like a deliberate answer to the spectator's first objection. She has not been talked out of this position.

What got her interested in a small magic company in the first place is harder to pin down. She had options. She had the degree. She had, by her own account, a perfectly reasonable path toward larger contracts and larger budgets. What she saw here was the opposite of that path and, in her telling, the more interesting one. "Every day is like being on a materials test," she says, "except nobody else seems to notice that the test is also a performance." There is a lathe. There is a transparent chalice that must remain empty at both ends when the effect finishes. There is an Admiral who requires extraction protocols even when the object is clear. There are product demos that turn into workplace-safety violations and then resolve themselves through the fourth dimension. Crystal finishes all of it as if the call sheet said "Day 12 – Transparent Body – Continuous Clarity." She is, so far, the only person on the premises who treats the optical properties this way. Everyone

else is just making props and trying not to get epoxy on the cards.

She is currently finishing the next batch of Crystal Chalices. Stone has already asked for a second color option that remains fully transparent. The lathe is still spinning. Crystal is the only one framing it like the refractive index is about to become a plot point.

-Dina Buns



THE HEATHEN

EDGAR DOS SANTOS,
FIELD REPORTER

Rocco still corrects the word before he will say anything else.

We are sitting in a booth at a diner just off the interstate outside Spearfish, South Dakota. The windows face the parking lot. It is mid-morning and the place is mostly empty. He ordered coffee and left it black. He has not touched the menu. He is heavier through the shoulders than the old booking photos, and the mustache has gone gray at the edges, but the way he sits—back to the wall, eyes on the door—has not changed.

“It’s a club,” he says when I use the other word. “Heathen Motorcycle Club. Deadwood chapter. You call it a gang and people start picturing drive-bys and corner kids. We had a charter. We had rules. Same as any other club that lasts more than a couple of years. The product was meth. The work was moving it. That’s all.”

He does not ask what the magazine is or why a reporter from a magic company wants to talk to him. He already knows the answer he intends to give.

“I hate magicians,” he says. “Always have. Nothing personal against whatever you’re selling. I just don’t like the type.”

The dislike, he says, started when he was eight.

His mother hired one for his birthday. The man arrived with a little black case and a rabbit that looked like it had already decided it wanted to be somewhere else. He had a business card that looked like he had printed it at the library—off-center, cheap stock, the phone number written in by hand. Rocco remembers the card more clearly than the man’s face.

“He did a couple of card tricks that didn’t work,” Rocco says. “Then he tried to pull a quarter out of my ear and the coin fell on the floor. One of the kids started laughing. Then all of them did. The magician got flustered. The rabbit got loose and ran under the table. My mom had to pay him extra to come back and catch it. After that the kids at school called me Magic Ears. Elementary school. Middle school. High school, once somebody from the old class remembered. I went to the Marines, i came home, I still got it from the same people. ‘Hey, Magic Ears, do a trick.’ So eventually I stopped going to the places those people went.”

He has a theory about the magician. He has had a long time to think about it.

“I figure he bought a couple of cheap tricks at a shop somewhere, decided he was good enough, got a crappy business card made, and started taking gigs he wasn’t ready for. Birthday parties. Kids. The kind of audience that

will tell you exactly when something doesn't work. He ruined the party. The other kids made fun of me for years. That's the whole story. No deeper mystery. Just a guy who thought he was better than he was."

He enlisted at eighteen. Marines, four years. Nothing he describes as combat. When he got out he expected the usual temporary status that comes with a DD-214—the short window when people treat the service like it means something. It did not last.

"The same guys were still around," he says. "Some of them had better jobs. Some of them didn't. None of them treated the service like it changed anything. I started riding with a couple of guys who didn't ask about the nickname. They were the Heathens. Deadwood chapter. We ran product. Meth, mostly, out of the Black Hills and into the places that wanted it. I was good at the driving. I didn't sample. I didn't talk more than I had to. After a while I was one of the people who decided which runs got made and which ones didn't."

I ask him about the larger network he once mentioned, years ago, to a different reporter who never published the interview. Rocco looks at the parking lot for a moment before he answers.

"The club is the club," he says. "What people don't understand is that the club is not the top of the chart. The money and the product moved through a system that was already old when the Heathens started using it. Bolivia. After the war a lot of the people who knew how to move things quietly ended up there. They had the contacts, the routes, the banks that didn't ask too many questions. Over time it turned into a network. You can call it whatever you want. Hydra, Cobra, Spectre—those are just the versions Hollywood puts on screen so the rest of us have a picture. The real thing doesn't need a logo. It needs routes that stay open and people who understand that the product is only one of the things being moved. Gold is another. Information is another. When the network wants something moved, the clubs handle the last mile. When the network wants something stopped, the clubs handle that too. I never met the people at the top. I met the people who told me which loads were protected and which ones were not. That was enough."

He is quiet for a moment. The waitress refills his coffee without being asked.

"The load that still bothers me was gold," he says.

Wharf Mine. They pour ingots every month. Armored truck runs the ingots out of the Black Hills toward Salt Lake. Rocco had a window. Inside information on the schedule, a couple of people at the mine who owed favors, and a plan that was simple enough that it should have worked.

"We were going to take the truck on the highway between Lead and the interstate," he says. "Hit it after the last turn before the canyon opens up, move the load into a second vehicle, and be gone before the mine even realized the truck was late. I had three other guys with me. All of them were reliable. We

had done the same kind of work before. The road is narrow there. One vehicle can block it. We had the second truck waiting a mile ahead. Everything was set."

He pauses again.

"There was a magician," he says. "Not one of the kids with the business cards. This one was older. He had been working the tourist spots around Deadwood and Lead for a couple of seasons. Card tricks for the people coming off the tour buses, a little close-up in the bars at night. Nobody paid him much attention. He found out about the run. I still don't know how. Maybe he overheard something. Maybe somebody talked. Doesn't matter. The morning of the hit he was already on the road. He had a pickup with a camper shell. He pulled in behind the armored truck about ten miles before our spot and just stayed there."

Rocco describes the sequence the way someone describes a traffic accident he has replayed too many times.

"When we came up on the truck he was still behind it. I figured he was a tourist who had taken a wrong turn. Then the truck's brake lights came on hard and it started to slow. The magician's pickup swung out and pulled alongside. One of my guys radioed that the driver was waving us off. I told him to ignore it and take the truck anyway. We came up on the left. The magician's window was down. He looked over at me, smiled like he was about to do a trick for a table of drunks, and held up a playing card. Just held it there so I could see it. Then he dropped it out the window. It blew back and stuck to my windshield for a second. When it came off I saw that the armored truck had already stopped. The rear doors were open. The magician's pickup was empty. The gold was gone."

He says the magician had pulled the truck over, talked the driver into opening the doors, and moved the load into his own vehicle while they were still a quarter-mile back. By the time they reached the truck the pickup was already turning around. The magician waved. One of Rocco's guys shot at him. The bullet went through the camper shell and out the other side. He kept driving.

"We never found the gold," Rocco says. "We never found him. The mine reported the truck late. The driver said a man had flagged him down and claimed there was a wreck ahead. When he stopped, the man was gone and the gold was gone. The driver couldn't describe him past some guy, great hair, calm.' That was the whole statement."

Rocco turns his coffee cup once on the table.

"I still don't know how he did it," he says. "The truck was armored. The driver had a protocol. We had the road. None of it mattered. He treated the whole thing like it was a show he had already rehearsed. After that I stopped taking any job that involved a location where a magician might be working. I told the other guys the same thing. Most of them thought I was being superstitious. Maybe I was. But the gold never turned up, and the magician never worked Deadwood again. I heard later he left the state the same night. I don't know if

that's true. I know the load was never recovered and that nobody in the network asked us to look for it a second time. They just marked the job as lost and moved on. That told me something. Either the magician was working for someone higher than us, or he was good enough that the people above us decided it wasn't worth the trouble to find him. I never got an answer."

He is quiet for a while. The parking lot is still empty except for my car and his.

"You can write that I said the Heathens were a club," he says. "You can write that I hate magicians. You can write that a magician took a gold shipment we were supposed to take and that I still don't know how he did it. Everything else is just details. I heard a rumor that the magician wrote a series of books about it to cover his tracks under a pseudonym."

He stands, leaves a five on the table, and walks out to a truck that is not the one he drove in the old photographs. He does not look back.

The story he told me is the version he is willing to put on the record. There are other versions. In one of them he and the men with him do not leave the highway that morning. In the version he told me, they do. The gold is still missing. The magician is still gone. Rocco still hates magicians.

That part, at least, has not changed.



Rocco recounts his disdain for magicians.

Edgar Dos Santos has never been content with the surface of a story. A chain-smoking, rumpled correspondent for Global Enigma Magazine in the late 20th century, he built a career on the fringes—where magic, espionage, and geopolitics collided in ways no one else dared report.

OPINION:

GIOVANNI VULCANO,
OPINION WRITER

The Magic Café: A Den of Beta Magicians, Sock Puppets, and Organized Dogpiles

Yes, I know I hit on this last month. But it needs to be said: The Magic Café stopped being a place where magicians talk about magic a long time ago. It is now a dimly lit online basement for a specific kind of man: the schlubby, soft, sad wannabe who has never created an effect, never held a room full of strangers, and never risked anything real. These are the beta magicians. Their only measurable accomplishment is the post count—eighteen thousand plus shitposts and climbing! They wear that number like a medal. In reality it is a public confession that they have spent years of their life refreshing a green-and-white website instead of practicing, inventing, or performing for anyone who isn't already logged in.

As I sat to write this I saw the perfect portrait of the species in my mind. A man plopped in a distressed chair, balding, glasses sliding down his nose, plaid shirt stretched tight over a soft midsection, hunched forward and speaking with the flat, slightly wet certainty of someone who has rehearsed his opinions alone for years. He dismisses something mildly interesting and popular as "just too weird," the way these beta-magicians dismiss anything that requires actual skill, risk, or an audience that isn't other men who also live on the Café. The body language is pure projection: the slumped shoulders, the defensive little smile, the need to declare that the thing other people enjoy is beneath him. Translate that image into the magic community and you have the Café's permanent residents. The schlubby physique of a sedentary lifestyle. The same conviction that typing is a substitute for adding something of value to the magical arts. The same quiet terror that anyone who actually makes the art better must be diminished before the contrast becomes unbearable.

These beta-magicians invent nothing. They perform nothing that anyone outside their circle would pay to see. Their only contribution is venom, delivered through an elaborate system of sock-puppet accounts and coordinated dogpiles. The sock puppets are not a minor annoyance; they are the operating system of the place. The same half-dozen regulars maintain secondary and tertiary accounts so they can agree with themselves, upvote their own attacks, and manufacture the appearance of consensus. When a creator posts a

new effect or a video of real work, the primary account fires the first shot. Within minutes the sock puppets arrive to pile on, each one claiming independent expertise while recycling the same talking points. The effect is to make a single bitter man look like a crowd. It is pathetic, and it is effective enough that plenty of working magicians have simply stopped engaging. Why argue with a man who has already brought his own echo chamber into the thread?

Worse are the organized dogpiles — the “magic mafia” raids. These are not spontaneous outbreaks of opinion. They are coordinated. A handful of high-post-count regulars decide that a particular creator has become too visible, too successful, or too unwilling to defer to the old guard. Word goes out across private messages and side channels. The sock puppets are activated. The thread is flooded with the same accusations: the method is old, the presentation is derivative, the creator is arrogant, the product is overpriced, the ethics are suspect. Anyone who pushes back is immediately labeled a shill or an idiot. The goal is not discussion. The goal is to make the creator feel isolated, to drive traffic away from the actual work, and to remind everyone else watching what happens when you step outside the approved hierarchy. The men organizing these raids have post counts in the five figures and almost nothing else to show for their time in magic. Their power exists only inside the forum. Outside it they are simply middle-aged men with a deck of cards and no audience.

The projection is constant and obvious. They accuse working creators of ego while their entire identity is the number next to their username. They lecture about “the audience” while the only audience they have is other beta-magicians arguing in threads. They demand purity and tradition while contributing neither craft nor innovation. When a designer machines a new prop, when a performer develops material that survives real spectators, when someone publishes a method that can actually be learned and used, the Café does not celebrate it. It dissects it for imagined flaws, speculates on methods with the glee of children who have never had to protect their own ideas, and eventually moves to personal attacks once the technical discussion runs dry. The high-post-count regulars treat the site as a status hierarchy in which volume equals virtue. The more they have shitposted, the more entitled they feel to police everyone else’s ethics, originality, and character.

The Café survives because the people who matter left or stopped caring. The ones who remain are the ones for whom the forum is the entire hobby. They need the den.

Outside it they are invisible. Inside it they can be experts, enforcers, and, in their own minds, the real guardians of magic. The sock puppets let them multiply themselves. The organized dogpiles let them punish anyone who threatens the illusion. Both tools are symptoms of the same insecurity: if I cannot outwork you, I will out-post you, and then I will use the post count and the manufactured crowd to prove that my judgment is superior.

The rest of us can keep building, selling, performing, and moving the art forward. The beta-magicians can keep refreshing the page, logging into their extra accounts, and telling themselves that eighteen thousand posts and a well-timed dogpile mean something. Both of those things can be true at once. Only one of them produces anything worth keeping. The Café is not a community. It is a den of sad beta-magicians who have mistaken a high post count for a successful career in magic, and who spend their energy trying to drag everyone else down to their level of sadness and self-loathing. The magic happens elsewhere. It always has.



Editor-in-Chief's Note:

Giovanni's opinions are his own and do not necessarily reflect the opinions or values of Sly Designs. To be fully honest, they only reason he is writing for us is because I lost a bar bet and the owners of the company laid their trust in me with the publication of this magazine. Any and all issues you may have with this opinion piece should be directed at Giovanni himself. Or with me, because after all I am the editor of this magazine and the buck stops with me. But honestly, if you feel attacked by his opinion you need therapy.

- Stone Johnson.

CRYSTAL CHALICE

ADAM HICK,
PRODUCT REVIEWER

A impossible transparent approach to an impossible classic.

The Crystal Chalice is the transparent version of the Infinity Chalice, and it exists for one reason: to answer the question every spectator asks the moment they see the original. You perform the stainless or aluminum Infinity first. Four coins penetrate a solid vessel. The audience is delighted. Then you look at them and say the line the piece was built for: “I know what you’re thinking. If the chalice was transparent then you would know exactly how this works.” You bring out the Crystal Chalice and do the same effect. When it is finished you show the top and the bottom completely empty. Nothing is left inside that explains the penetration. The material is clear enough that people can look straight through it from every angle, and still nothing suspicious appears.

That is the routine. It is also the entire point of the product. The tolerances that make the opaque versions work have been carried over into a transparent body that does not give the method away. The piece is optical-grade acrylic, machined in the USA, and finished so the walls stay clear after repeated handling. It is thicker than you expect and lighter than the metal versions. The rim and base are clean. There is no soft look, no edge flash that reads as a gimmick, and no visible seam that explains the coins. You can examine it before and after the effect. You can hand it out. The coins still go through.

In practice the switch from the opaque Infinity to the Crystal version is the strongest part. The first effect sells the impossibility. The second effect removes the remaining explanation. Spectators who were already leaning forward lean farther. Magicians who have handled the stainless version and thought they had a theory usually go quiet once the clear one is finished and empty. The tutorial covers the handling differences: lighting, angles, and the small adjustments needed so the transparent body does not catch reflections that the metal ones never did. None of those adjustments are complicated. They are just different.

The construction is worth noting because transparent props usually fail in one of two places: either the material clouds or yellows under stage and room light, or the edges and seams become visible once the piece is examined. The Crystal Chalice avoids both. The acrylic machines cleanly and holds its clarity after repeated coin drops and casual handling. Fingerprints show, as they will on any clear surface, but they wipe off without leaving a film. The walls are thick enough that the piece does not feel fragile, yet the overall weight is low enough that it does not read as a heavy gimmick when handed out. The base and rim match the proportions of the metal versions closely enough that the switch does not look like a different prop. It looks like the same prop made of a different material.

Performance notes are straightforward. The coins penetrate the same way they do in the Infinity. The difference is visual. Because the body is clear, certain angles that were forgiving with stainless or aluminum become less forgiving. The tutorial addresses this directly. A slight shift in hand position and a preference for overhead or slightly angled light keeps the interior looking empty at the moments that matter. None of this requires special lighting or a controlled environment. It works under normal close-up conditions once the angles are understood. After the final coin, both ends are shown empty. The effect is complete. There is nothing left to explain.

The Crystal Chalice is not a replacement for the Infinity Chalice. It is the follow-up. Used in that order it is one of the cleanest examinable coin penetrations currently available. The opaque version establishes the effect. The transparent version removes the last plausible theory. Magicians who already own the Infinity and have been waiting for the clear answer will find that the pair works better together than either does alone. Magicians who want the penetration to survive the first question the audience asks will find the same thing. Designed and manufactured in the USA. Recommended.





Uncle Mike: Two Voices

Jasper Flint

Uncle Mike has been performing magic longer than most of the people who hire him have been alive. He started the way a lot of people start—watching Mark Wilson on *The Magic Land of Alakazam*—but the first real instruction came earlier than that. Before he was eight, his paternal grandfather showed him how to locate a chosen card with a key card. It was a simple thing. It worked. He kept it.

In high school he learned a few more effects, mostly to show friends. Nothing that required a case or a routine. Just enough to have something ready when someone asked. The shift came in Bible College, when he was introduced to the idea that magic could illustrate a point instead of just decorating one. He began using simple effects while teaching Biblical concepts—silks, ropes, coins—because the people in the room were already sitting there and a visual made the idea land twice. He also used the same material one-on-one with kids and with friends who wanted to see "neat stuff." The effects stayed small. The context changed.

In 1995 he joined the Fellowship of Christian Magicians. He started attending conventions and, the following year, went to a Gospel Magician School in Indianapolis taught by Duane Laflin and Ron London. That is when the work expanded. He began doing full programs for churches, Bible clubs, and birthday parties. The material was still clean and still built around a point, but it was now structured as a show rather than a demonstration that happened to occur during a lesson.

Ventriloquism arrived in 2003. The first time he performed it was on a missions trip to Granada. The dummy gave him a second voice in the room—one that could ask the question he would rather not ask from the front, or deliver the line that made the point sharper. He later used both magic and ventriloquism on a ministry trip to New Zealand. The combination stayed. The dummy still sits next to him when he works. One voice carries the setup. The other handles the reminder or the objection. The contrast is the effect.

On one of the later trips the dummy did more than talk. The group had stopped at a small village compound when a handful of armed men came up the road. They were not looking for a conversation. Uncle Mike had the dummy on his arm from an earlier program and, without much time to think about it, started working both voices—his own and the boy's—while moving the dummy's head toward the tree line and the far side of the compound. The boy asked questions about the other men who were supposed to be with them. Uncle Mike answered. The dummy turned and called out a name that was not there. The armed men stopped, looked at each other, and then looked at the trees. They had heard two distinct voices and seen the dummy's head track toward places where no one was standing. After a minute they backed off and left. No one in the group had moved. The dummy had not left Uncle Mike's arm. The rebels simply decided the numbers were not in their favor and went elsewhere.

These days most of the performing happens in his local church, during teaching opportunities rather than formal stage dates. The sermons are fewer. The shows are mostly private events, church gatherings, and the occasional party where the dummy gets more reaction than the tricks. The material has not changed much in fifty years. The silk still changes color. The rope still restores. The boy still talks back. Uncle Mike still treats both of them as tools that have already earned their place in the case.

He does not describe the act as nostalgia. He describes it as the same work it has always been: a preacher who learned that a little misdirection and a second voice could keep a room paying attention longer than either one could alone. On at least one afternoon, the second voice also kept a small group from having a worse afternoon. The magic is still in the case. The dummy is still on the chair next to him. When the program starts, both of them go to work.

- Jasper Flint



Promotional poster from Uncle Mike's world ventriloquism tour.



Uncle Mike and his sidekick midway through the rare "Angry Birds Do Close-Up" routine. The kids loved it.



Uncle Mike running the effect while the dummy provides real-time notes.

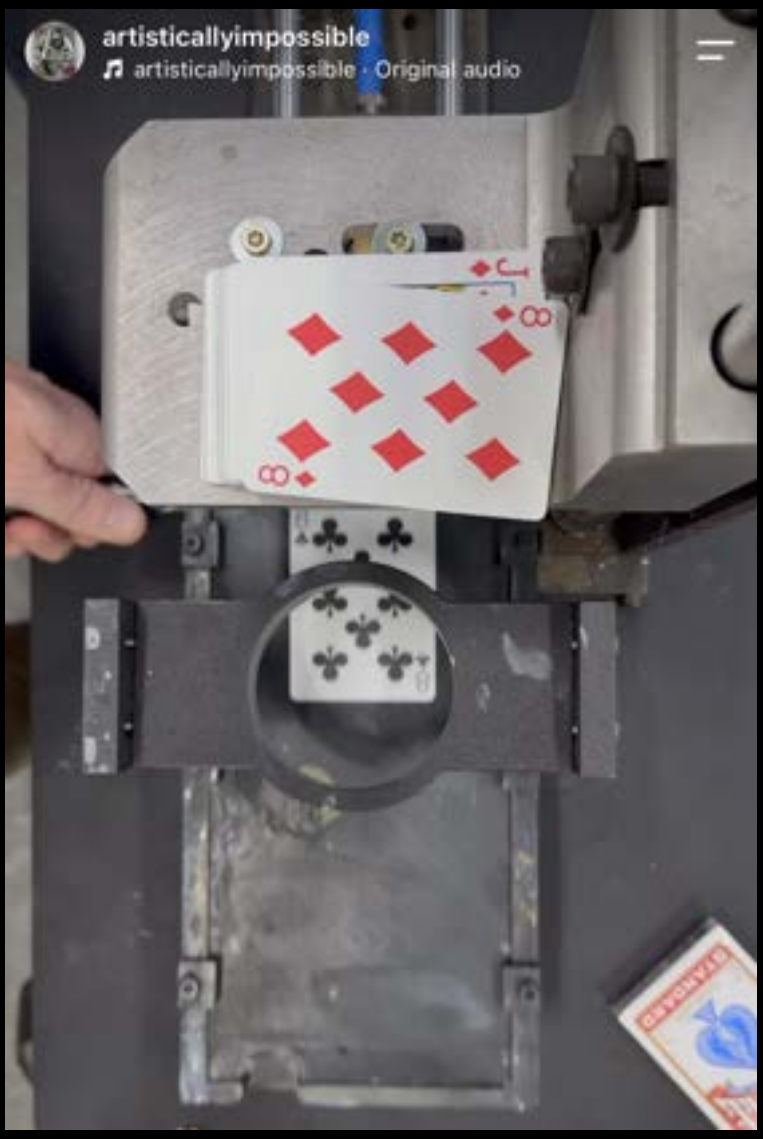
Next month's issue: Opinion

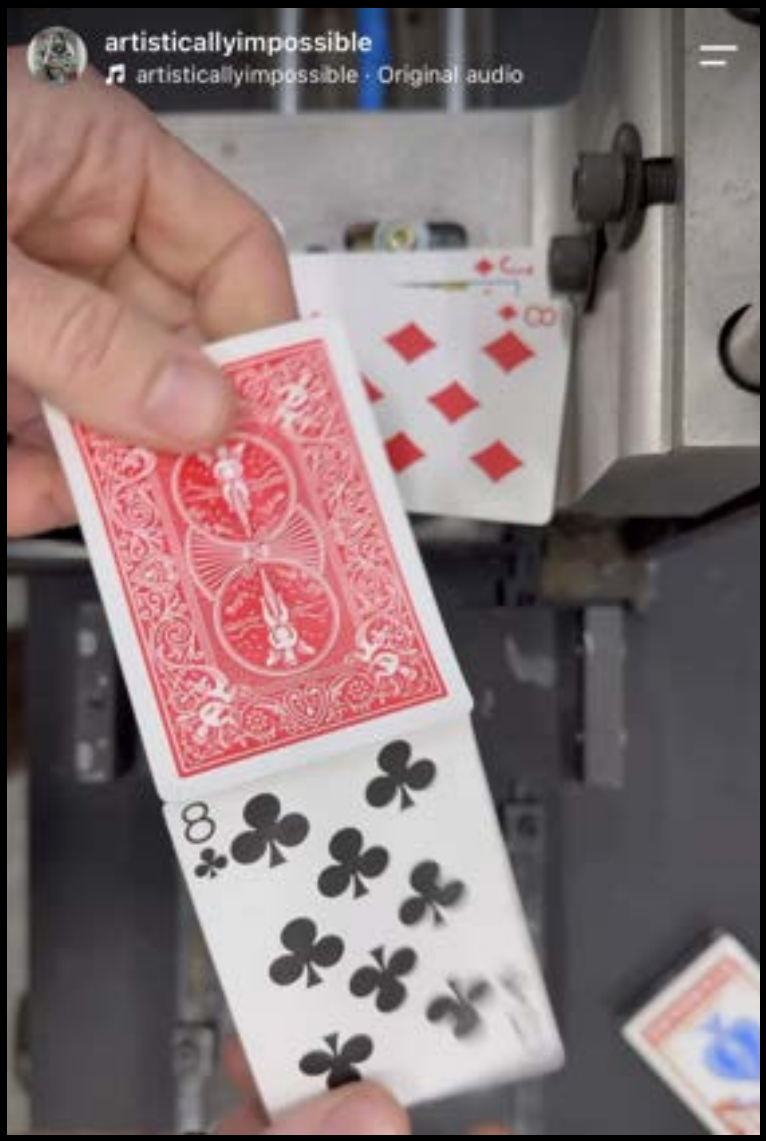
Kelly Clarkson has put all of our lives in danger!

We examine the threat posed to magician by frumpy D-list celebrities with large social media followings, and the long-standing conspiracy theory that Wayfair is involved in human trafficking.



Next month’s issue featured product:
RAPID CARD SPLITTER





SLY DESIGNS

PRODUCT CATALOG
NOVEMBER 2026

INFINITY CHALICE

STAINLESS STEEL LUXURY EDITION
HALF DOLLAR

"It's like 'Coins Across', one of my favorite routines to perform, only sideways! Everyone wants a closer look at the Infinity Chalice." — ★★★★★

"A great piece of magic for the collector and for the performer. Beautifully made and very easy for the less experienced magician." — ★★★★★

"This is a terrific routine that combines many principles into one cohesive routine that is easy to follow and easy to perform." — ★★★★★







Watch demo: https://youtu.be/SHVQiIEMG40?si=uhH131qVCWEwhh_B


SLY DESIGNS
SLY DESIGNS
Infinity Chalice
Made in USA
CERTIFICATE OF AUTHENTICITY
Model: ICH511
Serial: 1260610017

Perform the impossible penetration with the Infinity Chalice by Sly Designs

Created by Sam Sléibhín, the Infinity Chalice is a precision-engineered, double-ended stainless steel vessel that turns classic coin magic into a visual stunner: four half dollars visibly placed into the top seemingly melt through solid metal—one by one—to emerge cleanly at the bottom, defying physics in the most direct, impossible way.

Everything is examinable before and after: the gimmicked 303 stainless steel chalice (beautifully machined with a sleek, modern design), the custom gimmicked US half dollar, and four matching ungimmicked halves. Packaged in a custom black ASA case for protection and portability.

No difficult sleights, no awkward angles—just elegant, deceptive mechanics combined with a strong, easy-to-follow routine that builds astonishment step by step.

- **Precision machined** in durable 303 stainless steel for lasting beauty and smooth performance
- **Complete kit** — chalice, gimmicked coin, four matching halves, and protective case
- **Examinable** — spectators can inspect everything upfront, heightening the impossibility
- **Step-by-step video tutorial** included to master the routine quickly
- **Made in the USA** by veterans and world-renowned magicians—professional-grade, pocket-ready, and built to impress

Perfect for close-up magicians, coin workers, collectors of impossible objects, or anyone who loves high-impact, visual magic that leaves audiences speechless. Display it as a sculptural piece... or perform it to create unforgettable moments.

INFINITY CHALICE

STAINLESS STEEL STANDARD
EDITION - HALF DOLLAR



Watch demo: https://youtu.be/SHVQiIEMG40?si=uhH131qVCWEwhh_B

Perform the impossible penetration with the Infinity Chalice by Sly Designs

Created by Sam Sléibhín, the Infinity Chalice is a precision-engineered, double-ended stainless steel vessel that turns classic coin magic into a visual stunner: four half dollars visibly placed into the top seemingly melt through solid metal—one by one—to emerge cleanly at the bottom, defying physics in the most direct, impossible way.

Everything is examinable before and after: the gimmicked 303 stainless steel chalice (beautifully machined with a sleek, modern design), the custom gimmicked US half dollar.

No difficult sleights, no awkward angles—just elegant, deceptive mechanics combined with a strong, easy-to-follow routine that builds astonishment step by step.

- **Precision machined** in durable 303 stainless steel for lasting beauty and smooth performance
- **Complete essentials** — chalice, gimmicked coin
- **Examinable** — spectators can inspect everything upfront, heightening the impossibility
- **Step-by-step video tutorial** included to master the routine quickly
- **Made in the USA** by veterans and world-renowned magicians—professional-grade, pocket-ready, and built to impress

Perfect for close-up magicians, coin workers, collectors of impossible objects, or anyone who loves high-impact, visual magic that leaves audiences speechless. Display it as a sculptural piece... or perform it to create unforgettable moments.

CRYSTAL CHALICE

TRANSPARENT EDITION
HALF DOLLAR





Perform the impossible penetration with the Crystal Chalice by Sly Designs

Created by Sam Sléibhín, the Crystal Chalice is the fully transparent version of the Infinity Chalice—a precision-engineered, double-ended optical-grade acrylic vessel that answers the question every spectator asks after seeing the original. Four half dollars visibly placed into the top seemingly melt through solid material—one by one—to emerge cleanly at the bottom. When the effect is finished, both ends are shown completely empty. Even in its clear state, nothing suspicious can be seen.

The routine is built around the original Infinity Chalice. Perform the stainless or aluminum version first to the audience's delight. Then look at them and say the line the piece was designed for: "I know what you're thinking. If the chalice was transparent then you would know exactly how this works." Bring out the Crystal Chalice and repeat the effect. The coins still penetrate. The top and bottom are still empty. The method remains invisible.

Everything is examinable before and after: the gimmicked optical-grade acrylic chalice (beautifully machined with the same sleek, modern design as the metal versions), the custom gimmicked US half dollar.

No difficult sleights, no awkward angles—just elegant, deceptive mechanics combined with a strong, easy-to-follow routine that builds astonishment step by step.

- Precision machined in durable optical-grade acrylic for lasting clarity and smooth performance
- Complete essentials — crystal chalice, gimmicked coin
- Examinable — spectators can inspect everything upfront, heightening the impossibility
- Step-by-step video tutorial included to master the routine and the switch from the opaque version
- Made in the USA by veterans and aerospace engineers — professional-grade, performance-ready, and built to impress

Perfect for close-up magicians, coin workers, collectors of impossible objects, or anyone who wants the penetration to survive the first question the audience asks. Display it as a sculptural piece… or perform it after the Infinity Chalice to create unforgettable moments. **Check our website for availability as not many of these will be made.**

INFINITY CHALICE

ALUMINUM EDITION - HALF DOLLAR



Watch demo: https://youtu.be/uDOWQQAunWI?si=HKiD-kaNgSEAaMuG

Perform the impossible penetration with the Infinity Chalice by Sly Designs

Created by Sam Sléibhín, the Infinity Chalice is a precision-engineered, double-ended stainless steel vessel that turns classic coin magic into a visual stunner: four half dollars visibly placed into the top seemingly melt through solid metal—one by one—to emerge cleanly at the bottom, defying physics in the most direct, impossible way.

Everything is examinable before and after: the gimmicked aircraft quality aluminum chalice (beautifully machined with a sleek, modern design), the custom gimmicked US half dollar.

No difficult sleights, no awkward angles—just elegant, deceptive mechanics combined with a strong, easy-to-follow routine that builds astonishment step by step.

- **Precision machined** in aircraft grade aluminum for lasting beauty and smooth performance
- **Complete essentials** — chalice, gimmicked coin
- **Examinable** — spectators can inspect everything upfront, heightening the impossibility
- **Step-by-step video tutorial** included to master the routine quickly
- **Made in the USA** by veterans and world-renowned magicians—professional-grade, pocket-ready, and built to impress

Perfect for close-up magicians, coin workers, collectors of impossible objects, or anyone who loves high-impact, visual magic that leaves audiences speechless. Display it as a sculptural piece... or perform it to create unforgettable moments.

INFINITY CHALICE

BUDGET EDITION - QUARTERS

"Beautifully made and very easy for the less experienced magician. A great piece for the performer on a budget." — ★★★★★

"This is a terrific routine... easy to follow and easy to perform. The plastic version is surprisingly solid and deceptive!" — ★★★★★





Get started with impossible coin magic on a budget: Infinity Chalice Plastic Edition by Sly Designs

Created by Adam Goldenstein, the Infinity Chalice Plastic Edition delivers the same jaw-dropping penetration illusion as our premium models—at an accessible price point. Four quarters visibly placed into the top of the double-ended chalice melt through solid material—one by one—to emerge cleanly at the bottom, creating a direct, physics-defying visual that leaves spectators stunned.

This budget-friendly version features a durable, lightweight 3D-printed black ASA plastic gimmicked chalice (sleek and modern-looking) paired with a custom gimmicked US quarter. You'll supply your own four matching ungimmicked quarters for the routine. Everything remains fully examinable before and after—no difficult sleights required, just smooth, deceptive mechanics and a strong, easy-to-perform sequence that builds astonishment naturally.

- **Affordable entry to premium effects** — same impossible penetration as the stainless and aluminum models, but lighter and smaller
- **Complete essentials** — 3D-printed gimmicked chalice + gimmicked US quarter (add your own matching quarters)
- **Examinable** — spectators can handle and inspect the chalice and coins upfront, amplifying the mystery
- **Step-by-step video tutorial** included to learn the routine quickly and confidently
- **Made in the USA** by veterans and world-renowned magicians—reliable, performer-ready, and built for real-world use

Ideal for aspiring magicians, coin enthusiasts on a budget, or anyone wanting high-impact visual magic without the premium investment. Great as a starter prop, backup, or travel-friendly version—perform it close-up, display it casually, and watch reactions turn to "no way!"

NEUTRINO



THE MOST IMPOSSIBLE PENETRATION EFFECT EVER MADE.

Assemble them with your spectator into a finished, impenetrable block.

Slide the block into its case.

Push an ordinary playing card straight through the solid steel.

The card moves freely. It can even travel the full length of the block. When you're done, take everything apart and hand it out. It's examinable. Nothing is left to explain what just happened.



Neutrino is self-working and can be performed completely surrounded. The block is heavy. The fit is precise. The effect is direct: solid through solid, shown before the penetration and examined after.

Designed and manufactured in the USA.

Built for working performers who want the object in their hands to match the effect their audience just saw.

Watch a video demo here:





NEUTRINO

Created by Sam Sléibhín, the Neutrino is a precision-engineered solid-through-solid effect built from twelve pieces of 303 stainless steel. Assemble the pieces with your spectator into a finished, impenetrable block. Slide the block into its clear case, then push an ordinary playing card straight through the solid metal. The card passes cleanly—even lengthwise—and everything can be taken apart and examined immediately afterward.

No difficult sleights. No restricted angles. The effect is direct, self-working, and can be performed completely surrounded. Spectators see the solid block before the penetration and handle every piece after. The method stays invisible; the impossibility does not.

- Precision machined from solid 303 stainless steel for weight, durability, and a substantial feel
- Complete essentials — twelve-piece puzzle block and clear examinable case
- Fully examinable before and after, heightening the impossibility
- Step-by-step video tutorial included
- Designed and manufactured in the USA

Perfect for close-up workers, puzzle collectors, and anyone who wants a solid-through-solid effect that looks exactly as impossible as it is. Display the finished block as a precision object, or perform it and hand everything out.

UNHINGED DECK

“This is incredible. The possibilities with this deck are literally limited only by the imagination” - ★★★★★





Watch Demo:

INVISIBLE HINGE TECHNOLOGY

Bills, billets, rings, toys...

Make anything that fits in the deck appear quicker than the eye can see.







Unleash endless creativity with the Unhinged Deck by Sly Designs

Created by Sam Sléibhín, the Unhinged Deck is the modern upgrade to his original “Forever Deck”. The Unhinged Deck appears to be a perfectly ordinary deck of Bicycle-style playing cards—until you reveal its secret: the entire deck cleverly folds open like a book, exposing a hidden cavity perfect for loading and vanishing small objects (rings, coins, billets, predictions, and more).

The removable hinge allows for truly "unhinged" versatility—detach it completely for standalone effects, reconfigure the deck in surprising ways, or combine with other Sly Designs pieces for layered impossibilities. Infinite performance options await: classic ring-in-box routines, impossible productions, vanishes, transpositions, or even hybrid effects blending with your kirigami topology cards.

Everything is built for real-world performance: smooth, silent operation, examinable appearance (looks and feels like a standard deck at first glance), and durable construction that holds up to repeated use.

- **Deceptive utility deck** — masquerades as a real Bicycle deck while hiding a spacious, accessible compartment
- **Removable hinge** — unlocks infinite handling variations and custom setups
- **Pocket-sized powerhouse** — compact, portable, and ready for close-up or stage
- **Step-by-step video tutorial** included to master loading, routines, and creative applications quickly
- **Made in the USA** by veterans and world-renowned magicians—professional-grade, reliable, and built to astonish

Perfect for magicians seeking a fresh, multi-purpose prop, mentalists incorporating predictions or switches, or collectors of ingenious gimmicks that spark "how is this possible?" moments. Display it innocently on the table... then unleash the unhinged magic inside.

COIN CYLINDER NOUVEAU

“Finally, a fresh take on the classic Cylinder and Coins that feels modern and performer-friendly! The Coin Cylinder Nouveau from Sly Designs has a sleek, elegant design—nothing like the old leather ones—and the coins move through it in the cleanest, most visual way. The mechanics are deceptive and smooth; no fumbling, no bad angles. Everything's examinable at the start and end, which kills any suspicion. The video tutorial is spot-on and helped me nail the routine in one sitting. This has become my go-to for table-hopping—spectators freak out every time.” ★★★★★



Watch demo:

Master the timeless impossible with Coin Cylinder Nouveau by Sly Designs

Created by Sam Sléibhín, the Coin Cylinder Nouveau reimagines the legendary Cylinder and Coins routine with a fresh, elegant twist: a sleek, precision-crafted cylinder that allows silver dollar or half dollar coins (custom sizes can be made to spec) to impossibly appear in the cylinder one at a time, under impossible conditions—leaving audiences questioning reality.

Unlike traditional cork-and-leather versions, this Nouveau model features a modern, streamlined design with deceptive built-in mechanics that feel natural and foolproof. Show the cylinder empty, vanish a coin from your hand, and show the coin under the cylinder. Repeat the process twice more and watch them appear inside in the cylinder in the cleanest, most visual manner possible.



Everything is built for professional performance: fully examinable at the start and finish (no suspicious moves), smooth handling, and durable construction that withstands real-world use.

- **Unique Nouveau design** — modern aesthetics meet classic impossibility for standout visuals
- **Incredible carrying case** — a unique designed case that looks like a coin roll from the U.S. Department of Treasury carries the coins and cylinder to keep them together and safe
- **Silver dollar/half dollar compatibility** — works with standard coins for easy resets and audience handling
- **Examinable throughout** — spectators can inspect the cylinder and coins, heightening the deception
- **Step-by-step video tutorial** included to learn the full routine and handling variations quickly
- **Made in the USA** by veterans and world-renowned magicians—compact, reliable, and engineered for astonishment

Perfect for coin magicians performing close-up miracles, Ramsay/Conover-inspired routines, or collectors seeking a beautiful, innovative prop that blends artistry and deception. Display it as a sculptural piece on your table… then unleash the Nouveau magic that makes coins dance through the impossible.

Available is SILVER DOLLAR, HALF DOLLAR, and CUSTOM* coin sizes.

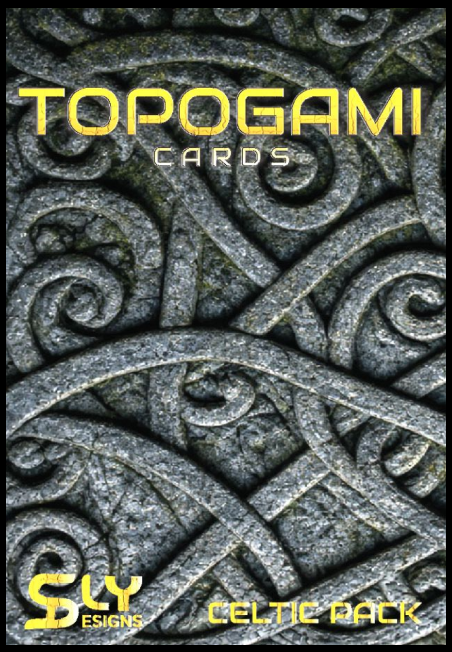
*contact us directly for custom coin sizes.

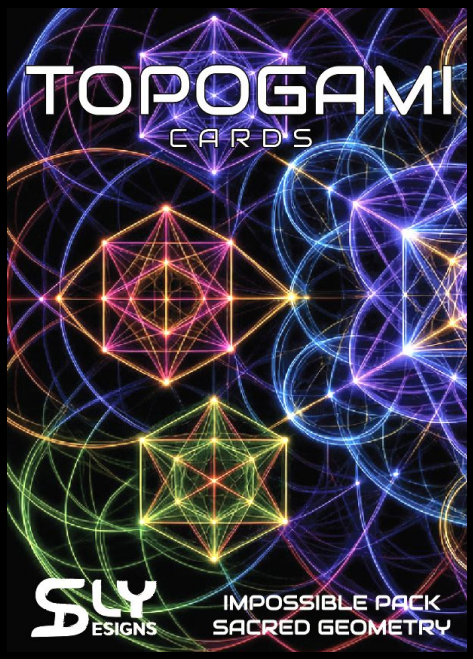


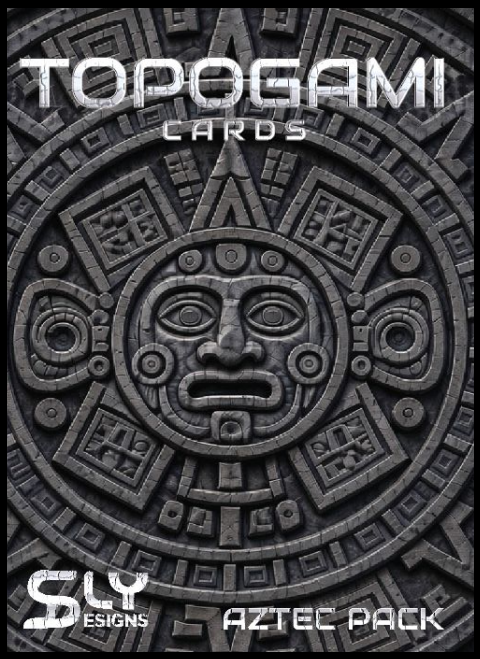
Unmatched durability — the cylinder has been tested to hold over 200 lbs of load weight, ensuring that it will withstand the toughest conditions.

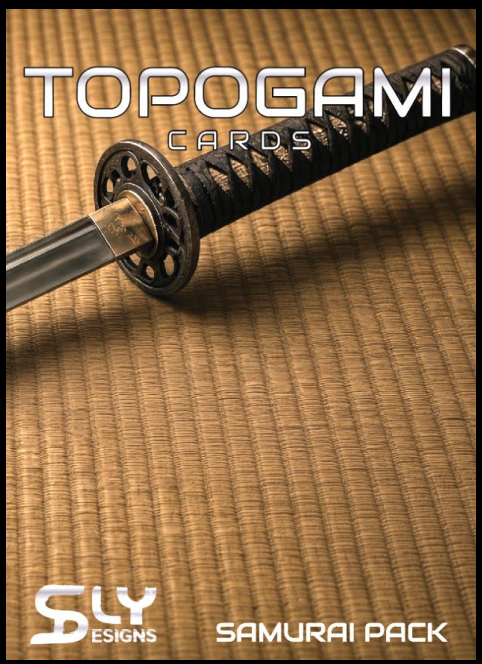
TOPOGAMI CARDS™

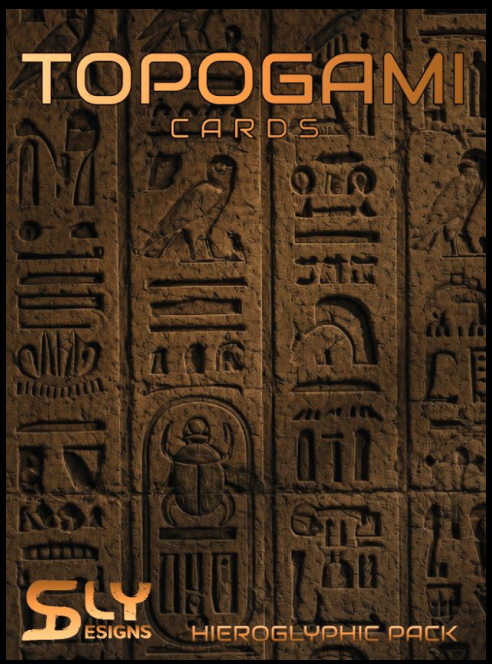
THE MAGIC OF INNOVATION IN EVERY FOLD











TOPOGAMI CARDS

Discover impossible elegance with Topogami Cards by Sly Designs

Experience the art of the impossible: each Topogami Card is a single, precision-cut playing card transformed into a mind-bending topological sculpture through clever folds and interlocking cuts.

One piece. Pre-cut. No assembly required beyond a few precise folds—yet the result is a stunning, two-sided work of art that defies expectation: a card impossibly linked to itself, looped in ways that seem to break the rules of reality.

Crafted with proprietary micro-perforation technology on premium playing card stock, these designs blend kirigami artistry, origami, mathematical topology, and magician's ingenuity—creating pocket-sized wonders that are as beautiful displayed flat or folded as they are perplexing to onlookers.

- **Single-card marvel** — no extra pieces, just one elegantly engineered card
- **Pre-cut precision** for effortless, clean performance or display
- **Two-sided artistry** — intricate cuts reveal stunning patterns and illusions from both sides
- **Step-by-step video tutorial** included (link provided) to master the "impossible" folds quickly
- **Made in the USA** by veterans and world-renowned magicians—compact, durable, and endlessly fascinating

Perfect for magicians, puzzle collectors, artists, or anyone who loves objects that spark wonder and conversation. Perform, display, or gift a true conversation starter that looks like ordinary art... until it isn't.

The **Topogami Cards™ collection by Sly Designs** features our proprietary micro-perforation technology—a precision innovation that brings the intricate, time-intensive art of kirigami to life in seconds.

What once required hours of meticulous cutting with a hobby knife (and often imperfect results and cut fingers) is now effortless: each card arrives fully prepared and ready to fold right out of the box. Simply separate along the micro-perforations, follow the included video tutorial, and transform ordinary playing cards into stunning topological sculptures, impossible links, or geometric wonders.

This breakthrough makes the art of kirigami accessible to magicians, puzzle enthusiasts, artists, and anyone who appreciates hands-on creativity—without the frustration or skill barrier.

Perfect for performers and gifting

Topogami Cards™ double as magical giveaways: hand one to a spectator after a mind-blowing routine for a lasting, personalized souvenir. They're also ideal last-minute gifts—compact, thoughtful, and far more memorable than a forgotten birthday card (especially when your magic budget has already taken a hit!).

With new designs added monthly, the possibilities are truly endless—whether you're performing "impossible" folds, building modular polyhedra, or exploring mathematical art.

Package includes a variety of 13 different Topogami Cards. Each package is different so you never know which cards (not the color, suit, nor pattern) you are going to receive! Collect them all!

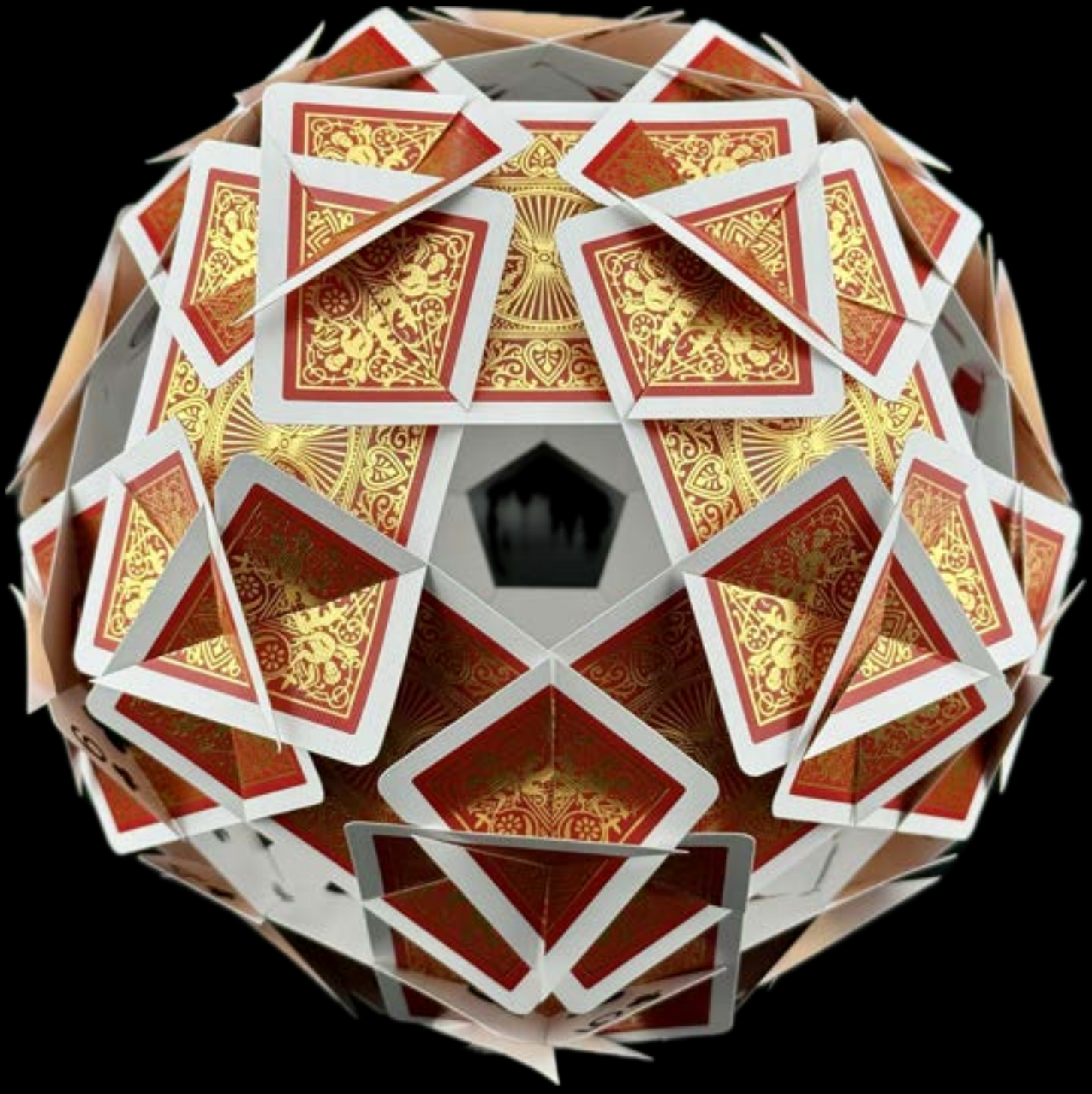
Click here for a demo:

TURN YOUR CARDS INTO A TWO-SIDED WORK OF ART



Display cases not included

POLYHEDRON COLLECTION



DO-DECK-A-HEDRON

Elevate curiosity into creation with this captivating geometric masterpiece.

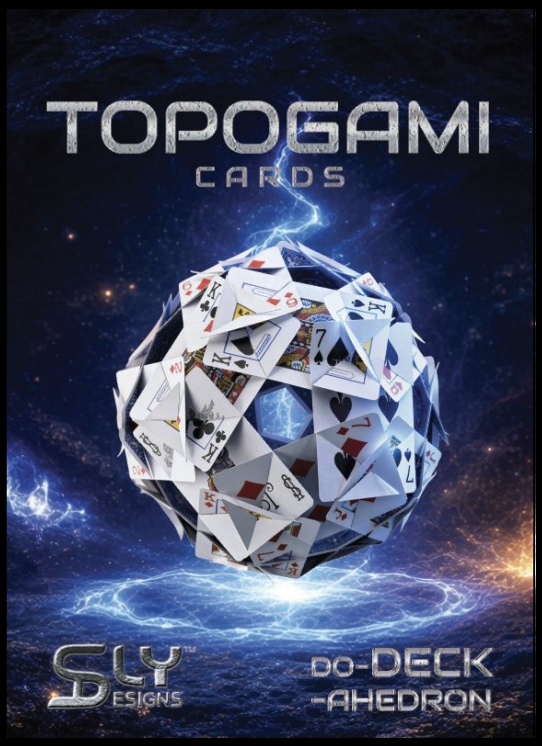
Transform 30 precision, pre-cut playing cards into a mesmerizing twelve-sided polyhedron, inspired by the innovative modular kirigami designs of renowned mathematician and artist **George Hart**.

No glue, no tape—just clever interlocking slots and folds that reveal an elegant, symmetrical sculpture blending art, mathematics, and playful wonder.

Includes a clear step-by-step video tutorial link to guide you smoothly from flat cards to finished form.

Perfect for puzzle enthusiasts, math lovers, artists, or anyone seeking a meditative, mind-expanding hands-on project that results in a beautiful, display-worthy object.

Available in 32 or 56 card packages. Full decks are left or right cut.



THE FACET FELON

“This thing is pure gold for magicians! The Do-Deck-a-Hedron assembles into a gorgeous dodecahedron in minutes thanks to the flawless pre cut cards and clear video tutorial.

But the real killer is the signed card routine: spectator signs a card, it vanishes, and then—bam—it's impossibly linked right inside the polyhedron, woven through the geometric structure like it was always there.

The 'how the hell?' reactions are *insane*—it's visual, impossible, and the polyhedron makes an amazing, lasting giveaway.

Already a staple in my set—highly recommend for anyone blending puzzles with magic!" ★★★★★



THE FACET FELON

THE FACT FELON

THE PERFECT CRIME.

COMMITTED IN PLAIN SIGHT.

A spectator signs their card.

They watch it vanish.

Then — in a single, impossible instant — their signed card **appears locked inside** a solid, woven 30-card dodecahedron.

It's a breathtaking geometric sculpture of 30 playing cards — every edge perfectly interlocked — and their signed card impossibly trapped at the very center, visible from every angle.

It's apparently not coming out without destroying the dodecahedron.

Visually impossible. Incredibly easy to perform.

30-card woven dodecahedron · Instant signed-card appearance · Basic sleight of hand

Available exclusively from Sly Designs.

Limited first-run edition.

Steal one before they're gone.

Watch Demo:



3-Burr Puzzles



"What a deceptive little gem! As a magician, I love how innocent it looks—just three Bicycle-style cards—until you start slotting them together and it forms this sturdy, 3D structure that feels solid. The precision cuts are top-notch (pips even align beautifully when assembled). I've used it as a quick desk toy during gigs, and it always draws people in for a closer look. Assembling is fun and meditative. Sly Designs nailed the balance of puzzle difficulty and elegance. Worth every penny—get it before your magic buddies do!" ★★★★★

Unlock the magic of geometry with the 3-Burr Puzzle by Sly Designs

Challenge your mind and hands with this ingenious kirigami-inspired burr puzzle: assemble three precision, pre-cut playing cards into a perfectly interlocked, three-dimensional structure that echoes classic wooden burr designs—but in a compact, elegant, and impossibly clever form. Based on puzzle creator **George Miller**'s design.

No glue, no tools, no frustration—just clever slots and folds that click satisfyingly into place, creating a sturdy, display-worthy polyhedral sculpture. Inspired by the interlocking genius of traditional burr puzzles (where pieces slide and notch in surprising ways), this version transforms ordinary Bicycle-style cards into a pocket-sized brain teaser that's equal parts art, mathematics, and magic.

- **Precision micro-perforated** for clean, easy separation
- **Step-by-step video tutorial** included to guide you from flat cards to finished form
- **Made in the USA** by veterans and magicians—compact enough for travel, intriguing enough for endless puzzling
- **Perfect for** puzzle lovers, math enthusiasts, card magicians, or anyone who appreciates thoughtful, hands-on creativity

Once assembled, admire (or show off) your creation—then disassemble and rebuild for repeat challenges. A fresh take on burr puzzles that feels delightfully impossible until it clicks. Partial deck Includes 12 cards, 4 puzzles per package; full deck included 54 cards, 18 puzzles per package.

> "Bought this on a whim after seeing it on Instagram, and wow—it's way cooler than I expected! Super easy to separate the precut cards, and the tutorial video walks you through assembly perfectly. Once together, it's this neat little polyhedral burr that looks like modern art on my shelf. My kids (teens) fought over who got to solve it first, and we all got it on the second try. Five stars for the fun factor!"

TOPOGAMI

CARDS



SLY DESIGNS

PYRO-BALLS

Pyro-Balls by Sly Designs

The Impossible Location That's Been Hiding in Plain Sight the Whole Show

If you've ever wanted a single prop that feels like pure fire—both literally and figuratively—Sly Designs just dropped the one you've been waiting for.

Here's the miracle:

You borrow a spectator's ring (or coin, watch, key—anything small). It vanishes cleanly using whatever method you prefer—classic palm, thumb tip, whatever. The ring is gone. The spectator is already nervous. You gesture toward the innocent-looking Pyro-Ball that's been sitting in full view on the table the entire time and say:

"*I think your ring has been trying to get warm…*"

You pick up the ball, give it a gentle shake… and the ring clinks inside. You disassemble the ball and tip it forward. The spectator's ring drops out into their hand.

That's it. No suspicious moves. The ball has been in plain sight the entire performance, and the reappearance feels genuinely impossible.

Why Performers Are Losing Their Minds Over It

- **Confabulation ready** – The ball sits out from the first moment of your set. When the ring appears inside it ten minutes later, the audience literally rewrites their own memory: "Wait… that thing was there the whole time?!"
- **Minimal sleight of hand required for the climax** – The gimmick does all the heavy lifting.
- **Works with any small object** – Rings are perfect, but signed coins, folded billets, borrowed earrings, even a spectator's tooth (don't ask) have all been used successfully in testing.
- **Audience-tested favorite** – Every single performer who's field-tested Pyro-Balls has reported the same reaction: stunned silence followed by an explosion of applause and "how the hell…" questions.
- **Incredibly easy** – Learn it in under five minutes, perform it the same night.

The finish is so clean and so visual that magicians who normally hate "gimmick" effects are calling this their new closer. It's elegant, dramatic, and plays just as strongly for 8 people at a restaurant table as it does for 80 at a corporate event.

Pyro-Balls are made in the USA by magicians and machinists who actually understand what close-up performers need. Each set includes enough cards for 9 ball (which can be reused for multiple performances or given away as a souvenir, a video tutorial that covers multiple handlings and multiple routine ideas to get your creative wheels turning.

If you've been looking for that one impossible-location piece that feels fresh, looks amazing, and actually delivers the reaction you dream about… *this is it*.

Grab one before someone else does… and then watch your spectators lose their minds when their ring drops out of a ball that's been sitting in full view the entire show.

Video Demo:



Ignite geometric wonder with the Pyro-Balls featuring Andrea Hawksley's 6-Card Ball Design by Sly Designs

Assemble six precision, pre-cut playing cards into a compact, interlocking spherical polyhedron that conceals a stunning secret: an elegant dodecahedron clearly visible at its core.

Created by mathematical artist **Andrea Hawksley**, this clever design uses just six cards—each ingeniously representing **two faces** of the underlying regular dodecahedron—resulting in a structure with **pyritohedral symmetry** (a fascinating subgroup of icosahedral symmetry, blending full dodecahedral beauty with pyrite-like distortions). The result is a mesmerizing, soccer-ball-like orb that's both a visual delight and a subtle mathematical puzzle.

No glue, no tape—just slotting and interlocking folds that click satisfyingly into place, revealing intricate patterns and a harmonious, display-worthy sculpture from every angle.

- **Six-card modular marvel** — compact yet structurally rich
- **Pre-cut precision** on premium playing card stock for clean separation and effortless assembly
- **Hidden dodecahedron core** with pyritohedral symmetry — a beautiful fusion of art and advanced geometry
- **Two-sided artistry** — stunning interlocking designs visible inside and out
- **Step-by-step video tutorial** included (link provided) to guide you from flat cards to finished ball
- **Made in the USA** by veterans and magicians—pocket-portable, durable, and endlessly intriguing



TOPOGAMI

CARDS



SLY DESIGNS

TUNNEL CUBE

THE TUNNEL CUBE

Inspired by mathematical artist George Hart

MATH MEETS MAGIC. GEOMETRY MEETS YOUR AUDIENCE.

Twelve ordinary playing cards. Pre-cut with precision slots.

Interlock in minutes to form a striking, open-structured cube — elegant tunnels piercing straight through every face to the center.

A geometric marvel: six clean square tunnels (plus hidden passages) create an impossible-looking lattice of cards that holds itself together without glue, tape, or tricks.

Spectators can't stop staring.

They turn it in their hands, peer through the tunnels, marvel at the symmetry — a perfect blend of art, math, and wonder.

The ideal post-show giveaway.
Far more sophisticated than balloon animals.

Far more memorable than a signed card alone.

Hand it to them at the end of your show:
“Your souvenir — a little piece of impossible geometry. Scan the QR code on the custom card for more magic and my next show.”

Boost your merch table instantly.

Compact, lightweight, packs flat in a sleek envelope.

Audience members buy extras for friends, kids, offices — “I have to show this to someone!”

THE TUNNEL CUBE

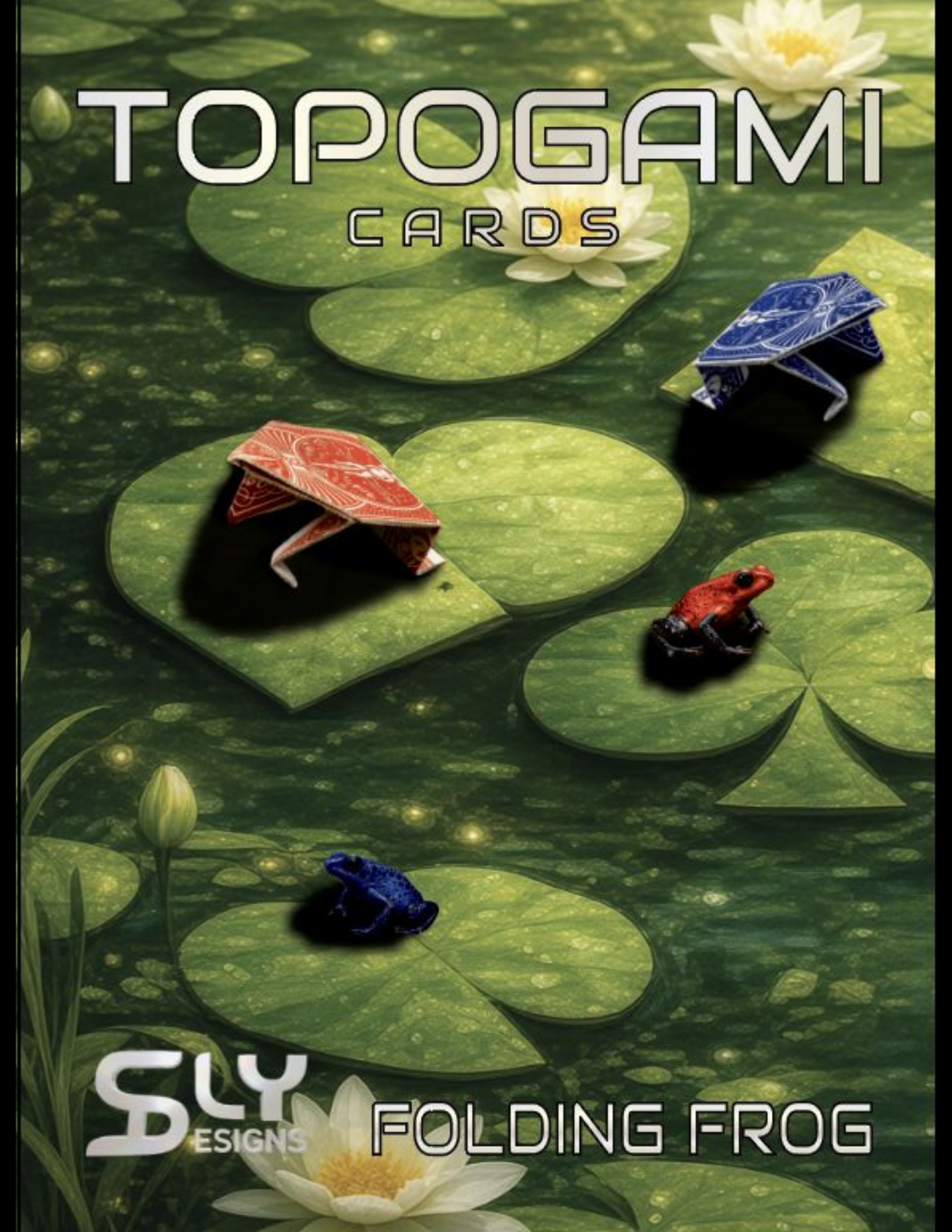
24 precision pre-slit playing cards, enough cards for two cubes • Inspired by George Hart • Assembles into a 10 cm sculptural cube with fourteen tunnels • No tools required

Limited edition — because elegance sells out.

Where magic folds into mathematics.

TOPOGAMI

CARDS



SLY DESIGNS

FOLDING FROG

Make their card… leap back to them. 🐸

Imagine this:
A card is freely selected and **signed**. It's lost in the deck—no control, no funny moves. The cards are spread across the table. The moment is over… or so it seems.

Then you reach into your pocket and remove something unexpected.

A **tiny origami frog**.

You place it on the table and show how it hops with a simple press of your finger. The room laughs. It's charming. Impossible not to smile.

Then you hand the frog to your spectator.

"Your frog knows where your card is. Just make it hop."

The frog jumps across the spread and lands on a card. The spectator turns it over…

Not their card.

But when the magician checks the spread, something is very wrong.

Their signed card is gone.

All eyes return to the frog.

Slowly… the paper frog is unfolded.

Layer by layer.

Fold by fold.

Until the truth appears in their own handwriting.

The frog was their signed card the entire time.





What Makes *The Frog Deck* Special

🃏 **Perforated Precision**
Every card is expertly scored to allow **rapid, one-handed folding** into a perfect origami frog without even looking..

Fast & Practical
Fold the frog in seconds—even under fire.

A Complete Magical Moment
Part magic trick, part playful theater, part impossible souvenir.

Interactive & Memorable
The spectator makes the frog hop themselves before the stunning revelation.

Perfect For

- Close-up magic
- Walk-around performers
- Table hopping
- Social media magic
- Magicians who love **visual, impossible endings**
- Simple giveaways

A signed card.
A hopping frog.
An impossible transformation.

The Frog Deck turns a simple card trick into a moment they'll talk about long after the frog stops hopping.

The magic… leaps into their hands. 🐸✨

Sly Designs – Revolutionary Innovations in Sly Deceptions

Includes 20 random cards with mixed colors.

CANNIBAL DECK



Because sometimes the cards don't just vanish...

They get eaten.

What happens when a deck of cards **eats itself?**

You're left with **The Cannibal Deck**.

Crafted from a genuine Bicycle deck, every single pip, index, and piece of artwork has been **meticulously cut away**—leaving behind a haunting collection of hollowed-out cards.

No printing.
No gimmicked ink.

Just the **bones of the deck**.

The Perfect Impossible Ending

Imagine performing the classic Cannibal Kings.

The kings devour the other cards one by one... until the deck is spread to reveal a shocking finale:

Every card has been eaten.

All that remains are the empty outlines where the pips used to be.

Or picture this...

You finish any ambitious card routine.
A quick deck switch.
You spread the cards across the table.

Gasps.

The entire deck has been **consumed from the inside out**.



A Tool for Creative Magicians

The **Cannibal Deck** is not a trick in itself.

It's a **powerful visual prop** that unlocks dozens of routines:

- A killer ending for **Cannibal Kings**
- A surreal finale for **Ambitious Card**
- A shocking deck-switch revelation
- A bizarre close-up storytelling piece
- A haunting display for bizarre magic

If you can imagine it... this deck can sell it.

Built for Impact

✔ Made from a genuine Bicycle deck
✔ Precision-cut artwork and pips
✔ Fully usable blank-face framework cards
✔ Perfect for dramatic spreads and reveals

Every card looks like it has been **slowly devoured**.

Limited Seasonal Release

The **Cannibal Deck** is a **limited seasonal edition** from Sly Designs.

When they're gone...

They're **gone**.

No restocks - until next year!

The Infinity Link

Link a card to itself. Link a ring to the card. Impossibly.

"Hands down one of the coolest topological card effects I've added to my arsenal! The Infinity Link by Sly Designs is genius—a single Bicycle card with those sneaky micro-perforations that are basically invisible until you pop the shape. Fold it, and suddenly you have an 'impossible' self-linked loop that you can thread a spectator's ring through effortlessly. The reveal is pure astonishment—clean, visual, and examinable. Tutorial is clear and quick; I had it performance-ready in an hour. Great for walk-around, table magic, or as a giveaway souvenir. Sly Designs' precision and magician-crafted vibe make this feel premium. If you're into impossible objects or linking effects, grab this—it's a worker!" ★★★★★



Watch demo:

Experience true topological impossibility with Infinity Link Cards by Sly Designs

Created by award-winning magician Sam Sléibhín, the Infinity Link Card turns a single Bicycle playing card into an astonishing, self-linked topological wonder: an "impossible" object where the card appears to link through itself in endless, reality-defying loops.

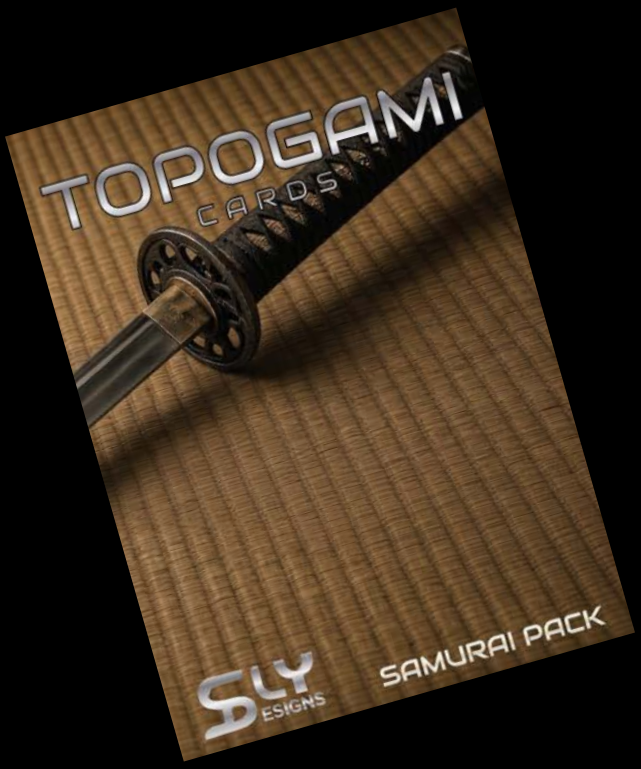
One piece. Pre-cut. No assembly or extra components—just precise folds that reveal a mind-bending structure you can actually thread rings, strings, or small objects through, creating visual paradoxes that look physically impossible.

The proprietary micro-perforated cuts (nearly invisible when flat) allow the card to transform seamlessly, showcasing intricate, symmetrical patterns from both sides—a true two-sided work of art that blends kirigami precision, advanced topology, and magician's ingenuity.

- **Single-card topology marvel** — one elegantly engineered card does it all
- **Pre-cut precision** for clean, effortless transformation
- **Two-sided artistry** — stunning interlocking designs visible and beautiful from every angle
- **Linking capability** — link rings, chains, or objects in ways that defy logic
- **Step-by-step video tutorial** included (link provided) to master the folds and handling quickly
- **Made in the USA** by veterans and world-renowned magicians—pocket-sized, durable, and endlessly perplexing

Perfect for anyone performing visual impossibilities, puzzle collectors seeking topological challenges, artists admiring geometric beauty, or anyone who loves objects that spark awe and endless "how did you do that?" moments. Display flat as subtle art... or link it up to blow minds.

TOPOGAMI CLUB





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- Access to our weekly internet jam session - which has been described as "a wildly unique experience"
- Early-bird purchasing of our new products before they're available to anyone else.
- Plus much, much more!

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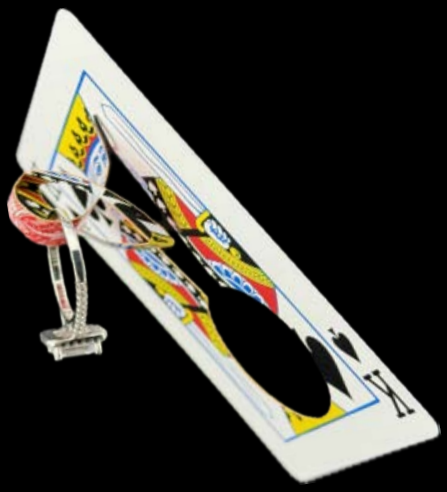

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SLY DESIGNS

Revolutionary Innovations in Sly Deceptions

The Magic Industry's #1 satirical magazine