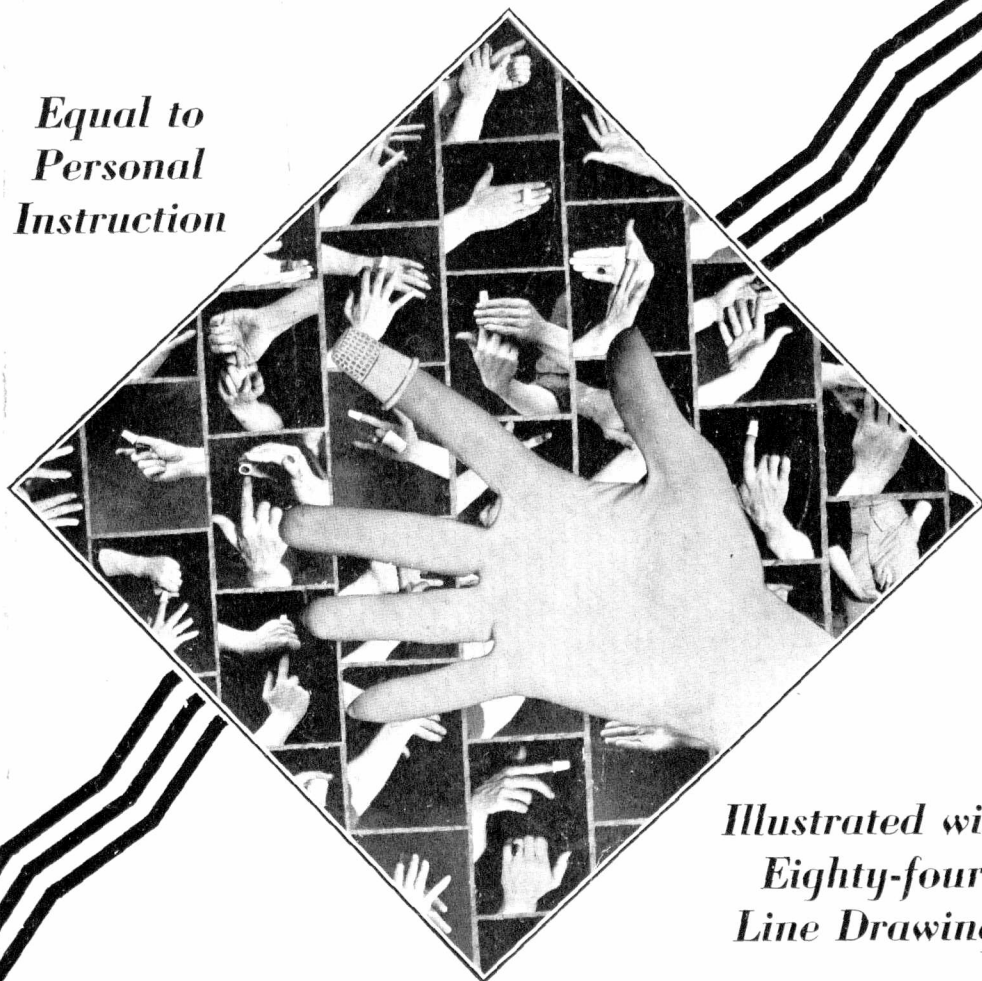

LOYD'S
Master Manipulation of
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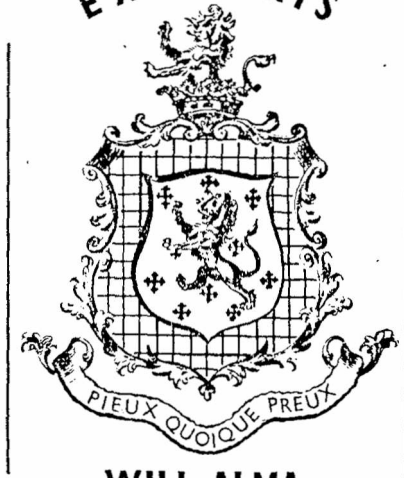
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E. LOYD ENOCHS

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FIRST EDITION

LOYD'S

Master Manipulation

of

THIMBLES

A TREATISE ON THE SCIENCE AND ART OF
MANIPULATING THIMBLES

COMPRISING MANY NEW, NOVEL,
AND ORIGINAL CONCEPTIONS

EQUAL TO
PERSONAL INSTRUCTIONS

ILLUSTRATED WITH EIGHTY-FOUR LINE CUTS
DRAWN FROM ACTUAL PHOTOGRAPHS

Author and Illustrator
E. LOYD ENOCHS

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CONTENTS

CHAPTER	PAGE
I. Thimbles — Patter — Advice	
II. Fundamental Palms	7
II. Thumb and Finger Palm.....	8
II. How to Understand Illustrations..	9
III. Master Back Hand Palm or Clip..	10
IV. Over the Top Vanish	12
IV. Phantom Vanish	12
IV. Wrist Hide	13
V. Slow Motion Vanish	13
VI. Hook Vanish	15
VII. Solid Thru Solid.....	16
VIII. The Elastic Finger	18
IX. Sander's Color Change	20
X. Loyd Color Change	22
X. Pocket Vanish	22
XI. Loyd's One Hand Color Change..	23
XII. One Thimble Handkerchief	
Penetration	24
XIII. It Will Fool Magicians	25
XIII. A Comedy Production	26
XIV. The Expanding Thimble	27
XV. Thru the Pocket	28
XVI. Vest Vanish	29
XVII. Up the Arm	30
XVIII. The Master Color Change.....	31
XIX. Climax Productions and the	
Thimble Holder	32
XX. Routines—Loyd Routine	33
XX. The Climax	36
XX. The Ghost Thimble	37

INTRODUCTION

It is with a slight egotism that I offer this book to the magical fraternity. There is no question in my mind that every magician, amateur, semi-professional or professional advances faster along certain lines in his work than others. Whether this is due to his likes or dislikes or natural ability along certain lines I cannot answer. I will leave this to the student of Psychology.

With a certain feeling of self satisfaction regarding my thimble manipulations, and the praise of certain magical colleagues prompted the writing of this book on a much neglected subject. After completion of the manuscript and drawings, I understand why the subject has been neglected.

Brevity and distinctness have been my chief aim. While it was my original intention to let each move blend into a continuous routine which I use, I have deviated from this plan with the realization that a routine suited to one performer would not be suitable for another. Also, the blending of the different moves creates originality. Many of the moves are in the nature of original conceptions, never having appeared in print before. In dealing with a subject on Sleight of Hand the author is only able to give a complete technical description of the technique (*with suggestions.*) *That is, if he wishes to write a book of this nature free from padding...* The only thing possible to give on a subject of this nature, is the correct mechanical construction of the moves or sleights.

For all sleights are nothing more than a series of small movements synchronizing and blending, artistically into a whole or finished sleight.

And it is with sincere hope that my technical descriptions and illustrations are so clear that the reader is able to understand and master the construction of the sleights with little difficulty.

Leaving you to inject the art and misdirection so necessary to a finished performer.



E. LOYD ENOCHS.

CHAPTER I.

THIMBLES

There are three kinds of thimbles: wood, celluloid, and metal. The least desirable of these are the metal, as they afford a poor grip in the thumb palm. This is more or less true of the celluloid, whereas, this objection is entirely eliminated with the use of wood, and the fact that they can be turned out in a suitable size to ones personal needs without the expense of dies.

Having spent over ten years with thimbles and thimble manipulation and the expenditure of considerable funds, I have arrived at what I consider the Ideal Thimble, made of wood, white in color, measuring one and one quarter inches in length, seven eights inches over all in diameter at the base, and one half inch in diameter at the top. The extra length assists in Thumb Palming because the finger is not forced to curl so far back in placing it in the thumb crotch. The narrow top hides itself in the thumb grip without a cramped effect at back of hand. This Thimble is also turned with a slightly heavier rim to assist in the back hand palm or clip. Any magical depot equipped for this work should be able to furnish you with above thimble. My set consists of six white and one red thimble.



PATTER

Personally I do not have much use for patter with manipulative magic of this type. The use of pantomime and the attitude of surprise on the performers part, at the sudden appearance of the thimble at some unexpected place, combined with a few comedy situations, serves much better than a lot of chatter that has no bearing upon the subject.

ADVICE to the MANIPULATOR

No manipulation calls for slow, deliberate moves as much as Thimble Manipulation. Give the spectator a chance to see what you are doing. Probably the commonest fault of manipulators of sleights of this character and a thing that likely goes farther to distinguish the amateur from the professional in technique is the tendency to work with one side of the body or shoulder hiding his work. This is a fault which is very difficult to correct, so don't make a habit of it. I believe this is caused by the performer wanting to see how it looks to himself. Keep the hands and arms well extended from the body and the head well back. One way to overcome this fault is to keep the arms extended straight in front of body regardless of which side you are working from, then take care of the end view, by keeping the points of the wrists slightly toward the spectators.

The best way to correct faults in manipulation is to actually do that which you are supposed to do, then imitate these moves until there is as much similarity between the actual and the illusion as possible.



CHAPTER II.

Fundamental Palms

THE THUMB PALM

There are only three fundamental palms known to thimble manipulation, Namely: THUMB PALM, BACK HAND PALM or CLIP, and FINGER PALM.

The most important of these is the THUMB PALM, shown in illustration. The thumb palm, no doubt, is known to average magician but very few execute it with ease and grace. Therefore, a word regarding it will not be out of place.

The execution of this palm is bringing the thimble from the INDEX or SECOND FINGER to the CROTCH of thumb where it is held by pressure of the thumb. Two of the commonest faults of the average performer are, 1: To have the point of the thumb bent down, and 2: A pronounced strained appearance at crotch from back of hand. *Avoid these two errors.*

Let end of Thimble touch upper edge of thumb, then when end of Thimble arrives at crotch of thumb, elevating thumb which will automatically remove thimble from finger, leaving it in crotch, as shown in illustration.

I execute the THUMB PALM in practically all moves from the SECOND FINGER in place of the INDEX FINGER. *If you are a beginner in this branch of the work or if you work thimbles, I want you to adopt this SECOND FINGER THUMB PALM.* It will speed up and improve your work greatly. If it is necessary to have the hand in motion during the execution of a move let this motion be SHORT and SLOW.



FINGER PALM

The FINGER PALM is almost as important as the THUMB PALM. This is a palm not used enough by the average thimble manipulator. It is simple and easy of execution, consisting of nothing more than holding thimble on SECOND FINGER curled back in palm and the remaining fingers slightly curled. DO NOT close the fingers tight against hand but a natural easy bend with index finger extended (see figure) which may be used to point and call attention to other hand.



This palm is useless on index finger, but used in connection with THUMB PALM it is ideal as it relieves the tension at the crotch of thumb. Therefore, my method of SECOND FINGER THUMB PALMING is proven as there is a better relationship between these two palms.

The combination is used many times in the following sleights, also the position of the thimble on second finger places it in a perfect position to change over into opposite hand, opposite hand coming palm against this finger, removes the thimble, turning over at the same time.

IMPORTANT!

HOW TO UNDERSTAND ILLUSTRATIONS

Just below the number appearing on the illustrations is an initial letter L, R, or C, standing for LEFT, RIGHT, or CENTER. This letter is the first thing to look for as it gives the position of the hands in regard to the body. Example, "L" --- hand or hands in that particular illustration are held at left of the body. "R" --- to the right side, "C" center or directly in front of your body.

All illustrations marked with letter "A" are in position as seen by the audience. In other words "A" means Audience view.

Illustrations not bearing letter "A" show execution of important moves *but not seen by audience*.

REAR VIEWS

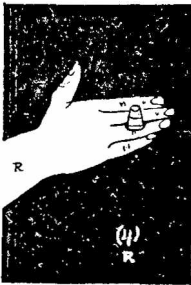
All illustrations bearing the letter "X" are X-ray views. The dotted lines indicate the position of the thimble or fingers on the opposite side of the hand.

Each hand in each illustration is marked with an "L" or an "R" to indicate right or left hand.

All illustrations are technically right even to the point of showing muscular tension. They were drawn from actual photographs of my hands in the process of the move.

FAMILIARIZE YOURSELF THOROUGHLY WITH THESE RULES BEFORE STARTING IN AND YOU WILL FIND THE ILLUSTRATIONS CLEAR AND SIMPLE.

CHAPTER III.

MASTER BACK HAND PALM
OR CLIP

Probably the most difficult of all three fundamental palms, and without a doubt the most to be desired to give a finished effect to your Thimble routine.

As it is used in two novel manners in following lessons. Its main object of use is to make it possible to show both hands empty back and front. This master move differs greatly from similar back hand palms and has many advantages.

--- METHOD ---

The hands are held at RIGHT OF BODY as Fig. 1, keeping hands in this position LEFT HAND hiding thimble on RIGHT HAND THUMB. MOVE ALL FINGERS while hands are in this POSITION.

Under cover of LEFT HAND execute the following move with RIGHT HAND shown in Fig. 3. Bring THUMB up force thimble between CENTER FINGERS press downward on top of thimble with SECOND FINGER, which will automatically remove it from THUMB. Leaving it clipped in position at back of hand as shown in Fig. 4. Then show hands as Fig. 2.

NOTE—By keeping PALM down will aid in learning this clip.

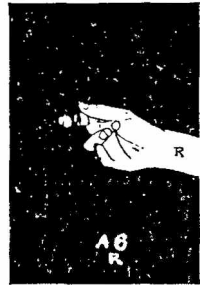
This entire move is shielded by OPPOSITE OR LEFT HAND.

TO RECOVER THIMBLE from this position bend three bottom fingers slightly forward placing INDEX FINGER back over top of thimble as Fig 5.

Now bring THUMB down on thimble as Fig. 6.

Insert INDEX FINGER and show as Fig. 7. While the description is lengthy, this is executed in one continuous move and not as difficult as it sounds.

The slightly heavier rim on thimbles that I speak of in a previous chapter under Thimbles, is to aid in this back hand clip. But once it is mastered, it is not necessary.



CHAPTER IV.

OVER THE TOP VANISH

HANDS LEFT OF BODY thimble on second finger of RIGHT HAND Fig. 8.



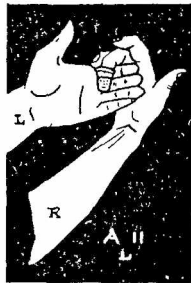
Apparently place over the top of LEFT HAND Fig. 9 LEFT HAND is closed.

Thimble is carried away on SECOND FINGER and THUMB PALMED, Fig. 10.

LEFT HAND turned over and shown empty, thimble produced as desired.

**PHANTOM VANISH**

HANDS LEFT OF BODY, displays thimble as Fig. 11 with aid of RIGHT HAND CLOSE LEFT HAND fingers carrying away thimble FINGER PALMED RIGHT HAND, then THUMB PALMED, Fig. 12. This is a very effective vanish.



WRIST HIDE

This is a fundamental or utility sleight. Its advantage is being able to show RIGHT HAND empty front and back by going from thumb palm to position shown in Fig. 51, which shows palm empty. Then to bring thimble into view PIVOT RIGHT HAND as Fig 52.



This is a novel ending for the OVER THE TOP VANISH and the PHANTOM VANISH. In the latter it is not necessary to move LEFT HAND from position in Fig. 12, just insert INDEX FINGER of RIGHT HAND in closed LEFT HAND, execute WRIST HIDE and produce, as Fig 52. The thimble appears to jump from closed hand to this finger.



CHAPTER V.

SLOW MOTION VANISH

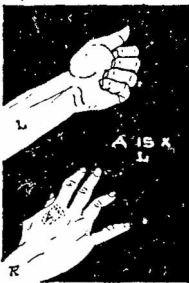
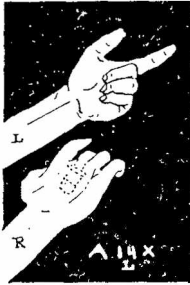
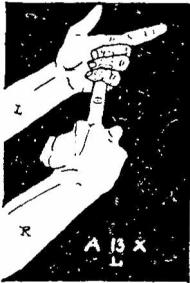
There is no move known to thimble manipulation that is more effective if timed right. Deliberation of execution is the KEY NOTE of this move. Actually place the thimble several times in the LEFT HAND leaving it there, then imitate this as near as possible until the most observing spectator is unable to tell the real from the illusion. You can tell how fast you are progressing by having some friend tell you which hand it is in, if he guesses right every time, it is a sign you are making some mistake.

--- METHOD ---

HANDS LEFT OF BODY. Thimble on SECOND FINGER of RIGHT HAND, place thimble in LEFT HAND closing fingers over it one at a time as Fig. 13.

Then just as last or INDEX FINGER CLOSES deliberately remove SECOND FINGER of RIGHT HAND, carrying away thimble Fig. 14, as this finger leaves LEFT HAND curl down hiding thimble from view, Fig 14.

As this hand drops to side of body bring thimble to THUMB PALM come up as Fig. 15, with this hand pointing at LEFT HAND with RIGHT INDEX FINGER which slowly opens ONE FINGER at a time. Fig 16. The success of this move depends mostly on practice and confidence.



CHAPTER VI.

THE HOOK VANISH

While this is a novel vanish it has its good points insomuch that the thimble from the spectators view has no possible way to leave the HAND it is placed in.

--- METHOD ---

HANDS LEFT OF BODY thimble on SECOND FINGER OF RIGHT HAND. LEFT HAND closed after shown empty, Fig 17.

RIGHT SECOND FINGER inserted into LEFT CLOSED HAND and over LEFT THUMB, Fig. 18, where it is removed by INDEX and SECOND FINGER of RIGHT HAND, Fig 18. (*Figs. 18 and 19 are rear views.*)

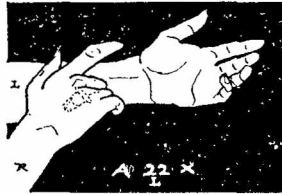
Then if you wish to finish sleight remove RIGHT SECOND FINGER from LEFT CLOSED HAND to all apparent reasoning you have left thimble in LEFT HAND.

If you wish to carry it farther insert LEFT THUMB in thimble, Fig. 19 and LEFT HAND still holding SECOND FINGER of RIGHT HAND.





Turn RIGHT HAND over as Fig 20. Then back as Fig. 21, removing thimble from THUMB, with INDEX and SECOND FINGER of RIGHT HAND and carry it away, FINGER PALMING or THUMB PALM. Opening LEFT HAND, Fig. 22.



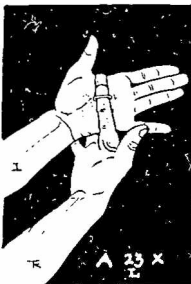
CHAPTER VII.

SOLID THRU SOLID

This effect is a favorite of mine and was shown to me by "James Sanders" of Tucson, Arizona, who worked out many novel moves with the thimbles while confined to his bed. In his hands it is a perfect illusion, and I have tried to the best of my ability to describe this novel effect in detail, having written it many times to give it to you right.

--- METHOD ---

HANDS LEFT OF BODY, thimble on INDEX FINGER of RIGHT HAND, LEFT HAND held in position between INDEX and SECOND FINGER of RIGHT HAND Fig. 23.



Then bring hands in front of body, executing THUMB PALM as the hands swing to this position. Then grip INDEX FINGER of RIGHT in LEFT, Fig. 24.

Then turn HANDS back to LEFT SIDE OF BODY still keeping hold of INDEX FINGER, but bringing BACK OF RIGHT HAND TO audience, Fig. 25.

Then with SECOND FINGER of RIGHT HAND pick up thimble from THUMB PALM and show PALM OF RIGHT HAND, as Fig. 26.

Now open LEFT HAND showing thimble gone from INDEX FINGER then bring hands to FRONT OF BODY, Fig. 27, which shows thimble on second finger at rear, yet the LEFT HAND has always divided the two fingers and there has apparently been no false moves.



CHAPTER VIII.

THE ELASTIC FINGER

It is just such a move which relieves the monotony and creates the right amount of humor without detracting. I have used it successfully for a number of years. It's good for a laugh.

--- METHOD ---

HANDS HELD LEFT OF BODY, thimble on INDEX FINGER of RIGHT HAND inserts it into CLOSED HAND, Fig 28. Right on up through LEFT CLOSED HAND until thimble can be seen at top, then back again as Fig. 28, calling attention that when FINGER is inserted FULL WAY that thimble just shows at TOP of CLOSED HAND; after you have convinced spectators of this and upon inserting thimble last time. Let THUMB pick it up and push upward keeping TIP OF INDEX FINGER just inside of LEFT HAND; TWIST RIGHT HAND back and forward to give effect of pulling finger.

Keep elevating thimble with THUMB as Fig. 30 (which is not audience view but rear of same), until thimble makes its appearance as Fig. 29.



Then drop THUMB away, Fig. 29. Push up with RIGHT INDEX FINGER letting it enter thimble and finish as Fig. 31.

Slide LEFT HAND on down RIGHT then take hold of RIGHT INDEX FINGER with LEFT THUMB and LEFT INDEX FINGER and work down to create effect of telescoping stretched finger back.

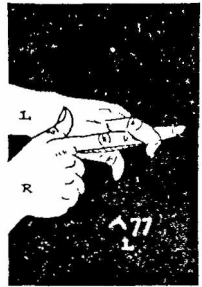


THE ELASTIC FINGER (Finale)

A good follow-up is the stretching finger illusion to apparently prove to spectators that you really stretch the finger, Fig. 77. This is probably known by most magicians, but try it after above lesson.

--- METHOD ---

HANDS TO LEFT OF BODY. Place INDEX FINGER of RIGHT HAND between INDEX and SECOND FINGER of LEFT HAND, pull back with RIGHT HAND crossing SECOND FINGER of LEFT HAND, letting this finger hide TIP of RIGHT INDEX FINGER. Fig 77.



CHAPTER IX.

THE SANDERS COLOR
CHANGE

This color change is unique and deceptive. The most opportune time to secure red thimble for this color change is during the "Thru the Pocket" effect under chapter XV. Securing it from Left Pocket during this sleight. Placing it on Right Second finger, Finger Palmed.

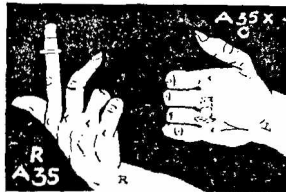
--- METHOD ---

HANDS held in FRONT OF BODY. RED thimble on SECOND FINGER of RIGHT HAND. WHITE Thimble on INDEX FINGER of same HAND. LEFT HAND removes it as Fig. 33, exposing PALM OF LEFT HAND.



Now place WHITE thimble back on INDEX FINGER at same time straighten SECOND FINGER with RED thimble as Fig. 34. Leaving RED Thimble in LEFT HAND.

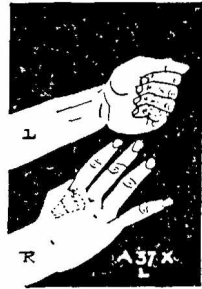
Swing RIGHT HAND to RIGHT OF BODY showing palm, holding LEFT in same position, Fig 35.



Now swing BOTH HANDS to LEFT of body. Placing White thimble in LEFT HAND along side of Red Thimble as Fig. 36. Now execute the SLOW MOTION VANISH, carrying the WHITE thimble away THUMB PALMING as Fig 37.

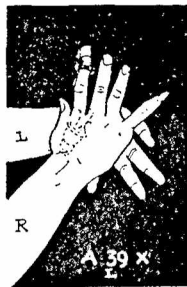
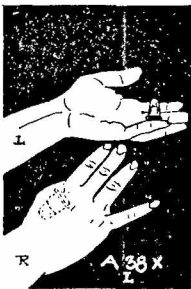


Opening LEFT HAND DISPLAYING RED thimble as Fig. 38. To make this a SUPER color change follow from Fig. 38 placing thimble on RIGHT INDEX FINGER, insert THUMB of LEFT HAND in thimble which is THUMB PALMED, Fig. 39.



Executing the BACK HAND PALM OR CLIP under cover of RIGHT HAND.

Turn RIGHT HAND over and remove RED thimble from RIGHT INDEX FINGER as Fig. 40. Remarking some people think I use TWO thimbles.



CHAPTER X.

LOYD COLOR CHANGE

HANDS LEFT OF BODY, RED thimble THUMB PALMED IN RIGHT HAND, WHITE thimble INDEX FINGER RIGHT HAND. HANDS shown as Fig. 41.



LEFT HAND turns over, LEFT THUMB inserts in THUMB PALMED thimble, Fig. 42, under cover of RIGHT HAND. LEFT THUMB carries thimble up into LEFT HAND which closes, Fig. 43.



Execute OVER THE TOP VANISH, Fig. 44, carry white thimble away THUMB PALMED, Fig. 45.



Pick up WHITE with SECOND FINGER from THUMB PALM, point to LEFT HAND turning same over displaying RED thimble as Fig. 46.

THE POCKET VANISH

A good method to dispose of WHITE thimble. Pull LEFT SLEEVE up until CROTCH OF THUMB comes over BREAST POCKET of COAT where you have previously inserted handkerchief to hold same open, then release thimble letting it fall in pocket. This can be used many ways.



CHAPTER XI.

LOYD ONE HAND COLOR CHANGE

This is original with me and very effective. It is a pretty effect, probably more appreciated by the magician than the layman. It is nothing more than the BACK HAND PALM or CLIP employing a RED and WHITE thimble.

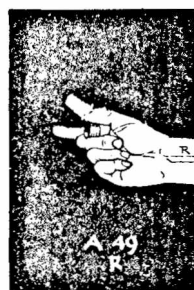
--- METHOD ---

HAND AT RIGHT OF BODY white thimble on RIGHT THUMB, RED clipped at BACK as Fig. 47.

Recover RED thimble as you have been taught, see Fig. 48, bring THUMB down holding RED thimble, Fig 49. Insert INDEX FINGER push WHITE thimble thru CENTER FINGERS, Fig 50, clipping it at rear and show HAND, as Fig. 47.

A SLOW up and down motion of the HAND will cover the moves.

(NOTE— Never try the BACK HAND PALM with finger ring on.)



CHAPTER XII.

ONE THIMBLE HANDKER-
CHIEF PENETRATION

There has been brought out many mechanical ideas supposed to create masterful effects but a great many of them are useless or I never was able to appreciate them. An exception to this was a mechanical method to create this effect, but then one does not always have his trick thimble. WHAT!

--- METHOD ---

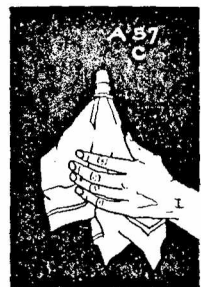
HANDS CENTER OR IN FRONT OF BODY, thimble RIGHT INDEX FINGER, Handkerchief LEFT HAND, Fig. 53.



The next two illustrations are rear from spectators. Hold handkerchief in front of RIGHT HAND, change thimble by THUMB PALM to SECOND FINGER cover RIGHT INDEX FINGER with handkerchief, which remains pointing upward. Let handkerchief drop over HAND, as Fig. 54.

Stroke handkerchief down raise SECOND OR THIMBLE FINGER as Fig 55, leaving thimble in LEFT HAND.

Carry it upward held by LEFT THUMB AND INDEX FINGER, Fig. 56. Then down, depositing it on RIGHT INDEX FINGER which handkerchief covers, Fig. 57.



CHAPTER XIII.

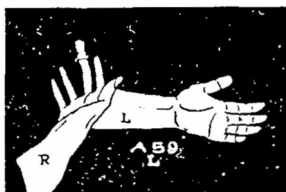
IT WILL FOOL MAGICIANS

And it will do just that, as they seem to fall for it more than the laymen. I have had the pleasure of catching some pretty smart boys with this one.

--- METHOD ---

HANDS LEFT OF BODY, thimble on SECOND FINGER of RIGHT HAND. Apparently place thimble in LEFT HAND, closing same. THUMB PALMING thimble in RIGHT HAND, then bring to FINGER PALM as in Fig. 58.

Turn RIGHT HAND over showing thimble to spectator as in Fig 59. (*Remark to spectator that they thought it was in LEFT HAND, but the magician would know it wasn't, but you fool them both by pulling up sleeve and leaving it under LEFT ARM PIT.*)



And to complete this illusion hold LEFT UPPER ARM close to BODY.

Bring RIGHT HAND down to LEFT with thimble FINGER PALMED, point to LEFT HAND as in Fig. 60.





Turn LEFT HAND over removing thimble from SECOND FINGER of RIGHT HAND with LEFT HAND and display hands as Fig. 61.

(Then follow above remark to spectators, that leaving it under arm has fooled magicians. SLAP LEFT SHOULDER as Fig 62, simultaneously producing thimble on INDEX, SECOND FINGER OR THUMB OF LEFT HAND, as Fig. 62.



The greatest part of this effect is showmanship and will even catch the magician. While the explanation is long, once studied out it is quite short, and simple of execution.



A COMEDY PRODUCTION

That can be used in producing the thimble after any sleight. When thimble is in LEFT CLOSED HAND insert LEFT THUMB in thimble open HAND stretching ALL FINGERS of this HAND, at the same time reach with RIGHT HAND at ELBOW of LEFT ARM as if you are going to produce thimble at this point. The sudden appearance of the thimble on thumb creates a humorous appearance.

CHAPTER XIV.

THE EXPANDING THIMBLE

This effect is good comedy, breaks the monotony, adds variation and is a suitable sleight just before the 4 or eight thimble climax production.

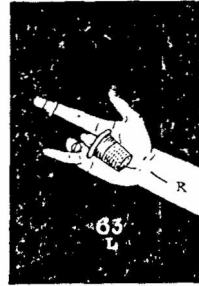
The JUMBO thimble I have is made of WOOD painted white and matches in every respect the smaller thimble except for size, it is two inches long, $1\frac{1}{2}$ inches in diameter at base, $1\frac{1}{4}$ inches at top and is made just so the opening will receive the small thimble. This can be supplied by any magic depot specializing in wood turning. The size can be enlarged if so desired, as the WHOLE PALM hides it. It can be taken from RIGHT PANTS POCKET unobserved at the completion of some previous sleight.

--- METHOD ---

HANDS HELD AT LEFT OF BODY, JUMBO THIMBLE FINGER PALMED, Fig. 63. Regular thimble on RIGHT INDEX FINGER pointing to empty LEFT HAND, Fig 64.

Change JUMBO THIMBLE over to LEFT HAND in act of turning this hand over as in Fig. 65.

Now insert small thimble in LEFT HAND IN JUMBO THIMBLE push upward with RIGHT HAND show change, turning LEFT HAND over Fig 66.



CHAPTER XV.

THRU THE POCKET

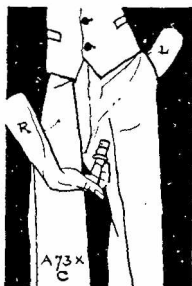
FACE AUDIENCE, apparently place thimble from RIGHT HAND to LEFT, retain it in THUMB PALM of RIGHT HAND. LEFT HAND goes immediately in LEFT TROUSER POCKET, Fig. 71.



Then with thimble FINGER PALM as in this illustration. Point to trouser with INDEX FINGER. PRESS OUTWARD with LEFT HAND in pocket and under cover of RIGHT HAND insert thimble under space created by LEFT HAND in pocket, as Fig. 72.



At same time bend RIGHT HAND showing PALM as in this illustration. Then draw FINGER down exposing thimble which creates effect of passing thru cloth, Fig 73.



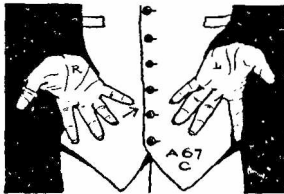
Remarking you can do this with any FOREMAN and CLARK suit after three weeks wear. A little pun of this nature creates a laugh and relieves the monotony, but a continuous chatter is out of place. But far be it from me to tell any performer what style of presentation to use. There has been so many successful entertainers that have broken every rule and been successful. Take our good brother FRANK VAN HOVEN now deceased, he was successful, so is CARDINI. Well, who is right regarding styles?

CHAPTER XVI.

VEST VANISH

An old timer showed me this, and I would give credit where credit deserves, but for a breach of memory, it makes it impossible. He showed the vanish at the fly of pants but the ladys might be present so the vest is just as suitable and no bad habits formed. It is a clever VANISH that differs, as both hands are left empty.

--- METHOD ---



HANDS displayed as Fig. 67. Thimble on RIGHT THUMB. Arrow in this Fig. shows where thimble is inserted between buttons of vest turn hands over to position in Fig. 68, letting thimble enter space between buttons on vest, where it is left, it will stay there without danger of dropping, at same time taking hold of RIGHT THUMB swing HANDS TO RIGHT OF BODY holding in position as Fig. 69, open and show as Fig. 70.

You can now take another from collar as in Fig. 76, which you have planted, remove it, place it back and slap neck with right hand, bring hand around, produce thimble at vest. This collar hold and slap, is useful in many ways. Apparently place thimble in mouth THUMB PALM. With THUMB and INDEX FINGER of same hand pinch skin at THROAT, release thimble.



I will leave these combinations to the student to work out as it is not my aim to give any particular routine. They are useless unless built up to suit each performer's needs. But the student will find material enough and of a quality to build up several thimble routines.

CHAPTER XVII.

UP THE ARM

Good misdirection is the keynote of this sleight. To act surprised at the thimble's appearance is good PANTOMIME in this effect.



--- METHOD ---

HANDS IN FRONT OF BODY, right arm perpendicular as Fig. 74. Thimble INDEX RIGHT HAND, LEFT TOUCHES RIGHT ELBOW, Fig. 74. *Never take your eyes from this point.* Reach up, take thimble off of RIGHT INDEX FINGER place at ELBOW then as if you can't find the imaginary hole at ELBOW place thimble back on RIGHT INDEX FINGER *still keeping eyes on point of elbow.* Rub the ELBOW at this point with LEFT FINGERS *keeping eyes at this point,* nonchalant reach up with LEFT HAND again apparently remove thimble from RIGHT INDEX. But THUMB PALM IN RIGHT HAND under cover of LEFT HAND as Fig. 75.



Bring LEFT HAND down closed, strike ELBOW, *where you have never removed eyes,* simultaneously producing thimble on RIGHT INDEX FINGER. *Execute this move with eyes ALWAYS focused on point of Right Elbow.*

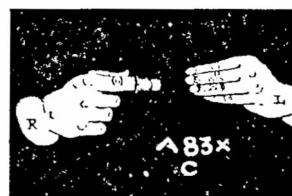
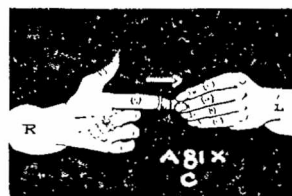
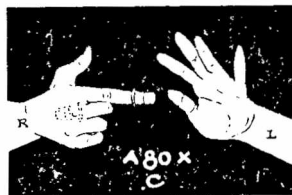
CHAPTER XVIII.

THE MASTER COLOR CHANGE

Hands held in front of body, level with lower vest pockets. RED THIMBLE RIGHT INDEX FINGER; WHITE THIMBLE RIGHT SECOND FINGER — FINGER PALMED. Fig. 80. LEFT HAND shown empty as in this illustration.

Stroke RED THIMBLE with FINGERS of LEFT HAND, in direction arrow points, Fig. 81.

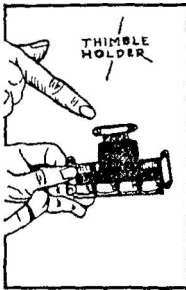
Show LEFT HAND again empty. Then on stroking RED THIMBLE second time let LEFT FINGERS cover thimble, and straighten RIGHT SECOND FINGER containing WHITE THIMBLE behind LEFT FINGERS, as Fig. 82. With aid of LEFT THUMB carry away WHITE THIMBLE in LEFT HAND as Fig. 83. Simultaneously THUMB PALMING RED THIMBLE in RIGHT HAND. Letting INDEX FINGER of RIGHT enter WHITE THIMBLE in LEFT HAND which is hidden from view by FINGERS. Draw these FINGERS back off of THIMBLE in direction of arrow, exposing WHITE THIMBLE Fig. 84. Show LEFT HAND again empty as Fig. 80. The latter part of this effect is one continuous move. That is, Thumb Palming, Index Finger entering Thimble, and drawing away fingers.



CHAPTER XIX.

**(CLIMAX PRODUCTIONS AND
THE THIMBLE HOLDER)**

Now regarding THIMBLE CLIPS and HOLDERS. I have used several styles from the old elastic type to the new one, pictured at LEFT known as the P. & L. Thimble Holder. I was more or less proficient with them all as I adapted myself to them rather than depending on them to help me. The type of HOLDER in illustration can be furnished by the average magical depot and embodies a few advantages not found in other THIMBLE HOLDERS, the greatest of these is the fact that a SLEIGHT pressure releases the thimbles, they do not have to be pulled away.



This one has been altered to hold the thimbles I use, this is easily done. Hook at the top where safety pin is, has been cut off and this pin replaces it. It can be worn at EDGE OF COAT at either side or both, for four and eight thimble climax.

Turn side of holder facing you in illustration, away from body and next to coat, while I don't believe it was built to fasten this way. The release is outward, and if the coat is accidentally thrown open the white thimbles are hidden by back of HOLDER.

CHAPTER XX.

ROUTINES

After you are able to execute sufficient moves, and have more or less become proficient with the thimble, the student should turn his attention to building up a routine of different moves and sleights.

Arrange the moves and sleights in the order which you think they will follow each other best. Working them in a familiarized order will make your work smooth.

A fault not common even with good manipulators is to have a perfect technique but then have to hesitate to think what move to make next. Avoid this mistake by having a definite routine.

THE LOYD ROUTINE

I give my routine as a medium by which the student can add to, change, or subtract to his own liking.

SET-UP AS FOLLOWS

HOLDER with FOUR WHITE THIMBLES LEFT SIDE of coat near bottom edge. Fasten as explained in paragraph under HOLDERS. ONE WHITE thimble and ONE RED thimble nested, LEFT FRONT PANTS POCKET. The nesting of the two thimbles aids in distinguishing the red from the white in the pocket. Jumbo thimble RIGHT FRONT TROUSER POCKET, one white thimble LOWER RIGHT VEST POCKET, you are now ready to start the routine.

The thimble in RIGHT VEST POCKET is picked up with RIGHT THUMB, hands showing empty as BACK HAND PALMING, in lesson 1.

Thimble produced RIGHT INDEX FINGER.

SLOW MOTION VANISH, OVER THE TOP VANISH. RIGHT INDEX FINGER, INSERTED CLOSED HAND, WRIST HIDE, WRIST PRODUCTION, Fig 52.

HOOK VANISH.

SOLID THRU SOLID, IT WILL FOOL MAGICIANS.

THRU THE POCKET, (Thimble which is now on SECOND FINGER of RIGHT HAND apparently pushes thimble back thru cloth, THUMB PALMING in RIGHT HAND, bring out planted white thimble from LEFT POCKET with LEFT HAND. Place this thimble on RIGHT INDEX FINGER where you have the other white thimble still THUMB PALMED. Thimble on INDEX FINGER is placed in MOUTH, pinch skin at THROAT, with RIGHT HAND dropping THUMB PALMED thimble into LEFT HAND.

Place this thimble in collar, facing audience as Fig. 76. (*Fig. 76 is rear view*) Slap NECK leaving thimble at NECK as in illustration, producing thimble you have been holding in mouth.

Then the VEST VANISH.

Turn back to audience producing thimble at collar at the same time removing thimble that you have vested, leaving it in one of the VEST POCKETS.

Next in order ELASTIC FINGER.

Repeat THRU THE POCKET, with LEFT HAND, unknown to audience remove red thimble place in THUMB PALM of RIGHT HAND with white thimble on INDEX FINGER of same hand.

LOYD COLOR CHANGE.

SANDERS COLOR CHANGE.

Finishing with BACK HAND CLIP as explained under this lesson.

Remark at end of this effect that some people think I use TWO thimbles, I DO. Turning LEFT HAND over exposing Red thimble, in BACK HAND CLIP position. Casually place RIGHT HAND in RIGHT TROUSER POCKET removing JUMBO thimble finger palmed.

Lay red thimble down execute EXPANDING THIMBLE. Place JUMBO thimble down retaining SMALL thimble from LARGE thimble. *This should be executed with right side of body slightly toward the audience. With LEFT HAND steal thimbles from CLIP at edge of coat.*

Produce SINGLE thimble from air with RIGHT HAND, apparently causes this thimble to jump to INDEX FINGER on LEFT HAND, executing THUMB PALM. *Be sure to keep remaining three finger which each containing thimbles out of sight. Remark to audience, that you have heard some one say that you have two thimbles, tell them they are wrong, you have four.* Straighten ALL FINGERS of LEFT HAND with this remark, *and then add, and one is five,* producing SINGLE thimble from RIGHT HAND place on LEFT THUMB.

The duration of this routine is about three minutes.

THE CLIMAX

Close with a spectacular production, this rule applies to all good showmanship. The most fitting in the thimbles is the production of a thimble on each finger of one hand or both, or carrying it farther by dropping the thimbles off of fingers on tray. Then producing another eight. Thimble work without this climax more or less loses its effectiveness to the audience. While the fellow magician is contented to see new moves or sleights with the single thimble.



THE GHOST THIMBLE

A little novelty in the way of mechanical thimble I have had great fun with, it's new and original with me. You can make it up yourself for a few cents.

Take a SHORT rubber THUMB STALL coloring it on one side red and inside white, a few feet off, this can not be distinguished from a regular thimble you have been using.

With this prepared thimble on INDEX FINGER of RIGHT HAND show BOTH HANDS unmistakably empty, CLOSE LEFT HAND, back of hand to audience, insert this rubber thimble over top of hand at LITTLE FINGER, in closed LEFT HAND, leaving it there now with INDEX FINGER of RIGHT HAND push up, turning rubber thimble wrong side out under cover of left hand. Push on upward as Fig. 31, display both hands empty.

Thanking you,
I remain fraternally yours,
E. LOYD ENOCHS.



NOTICE

A beautiful and complete set of seventy-nine genuine photographs taken with a Graflex camera which the illustrations in this book were drawn from, may be secured by the purchaser of this book for six dollars (\$6.00) through the DeLuxe Photo Service, 312 Breeden Street, Santa Ana, California.

