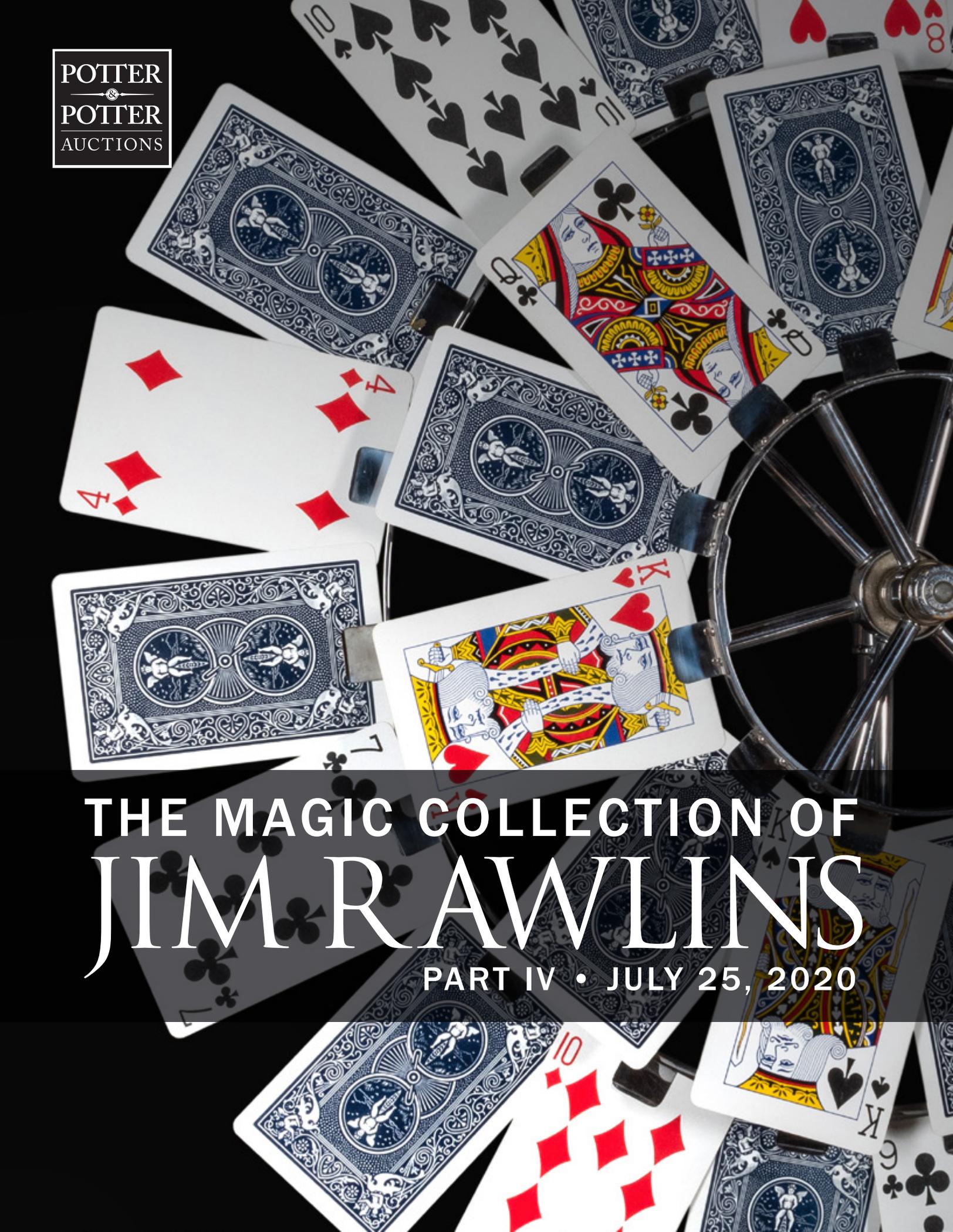


POTTER
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AUCTIONS

A collection of playing cards and a roulette wheel. The cards are scattered across the frame, showing various suits and faces. The roulette wheel is partially visible on the right side. The background is dark, making the cards and wheel stand out.

THE MAGIC COLLECTION OF JIM RAWLINS

PART IV • JULY 25, 2020



PUBLIC AUCTION #88

THE MAGIC COLLECTION OF JIM RAWLINS

PART IV

AUCTION

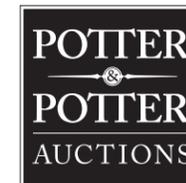
July 25, 2020
10:00am CST

INQUIRIES

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POTTER & POTTER AUCTIONS, INC.
3759 N. RAVENSWOOD AVE. SUITE 121
CHICAGO, IL 60613

The last two years have passed quickly, and during that time, second guessing the decision to auction my collection has never occurred (although I will say there are a few individual items that I think about often!). Ultimately, my collection has achieved its purpose - to provide me with thirty years of satisfaction, teach me about the history of an art I love, introduce me to a host of new close friends, and, in the end, help with my family's long-term financial security.

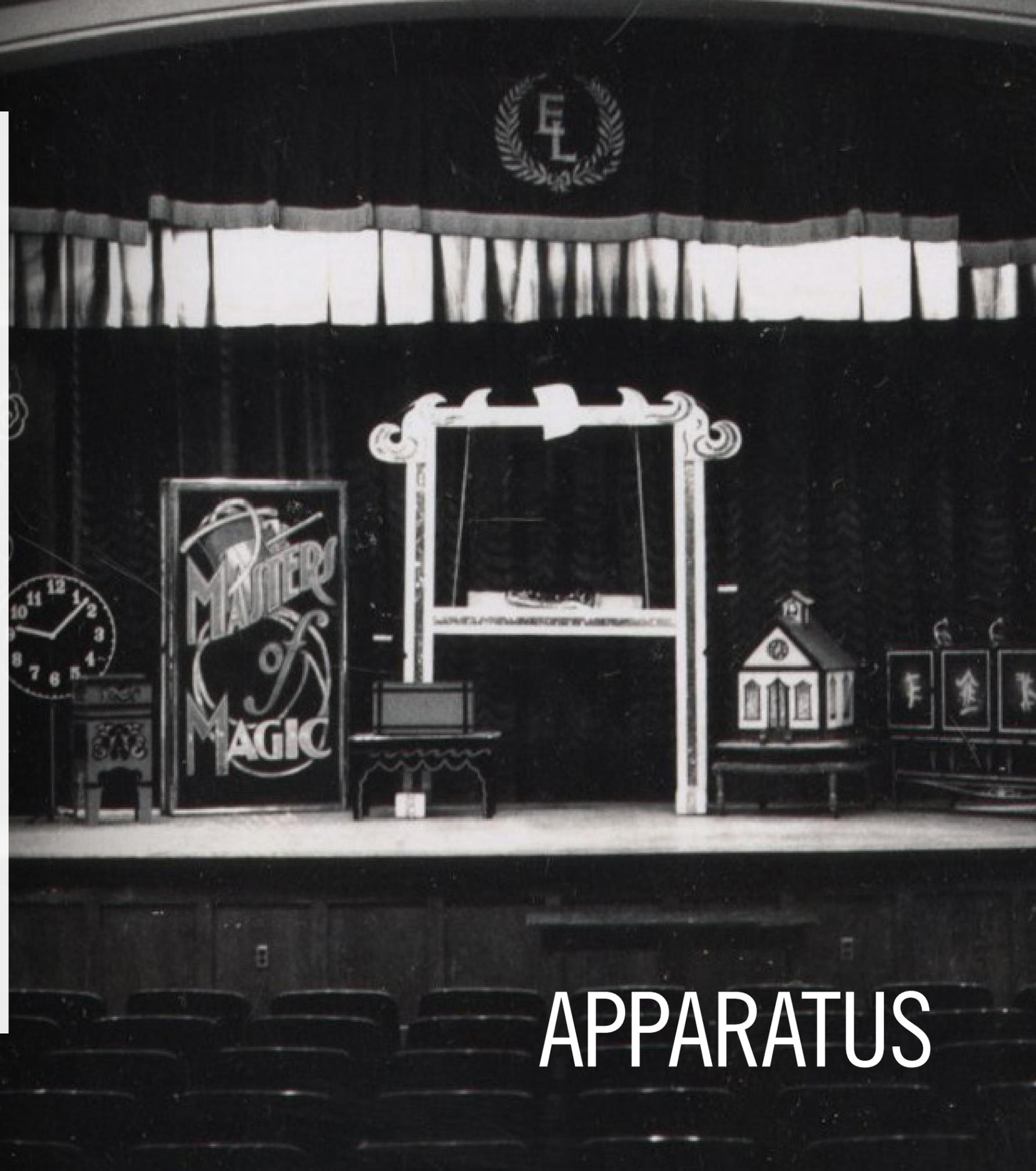
There are dozens of people who helped develop my early fascination with magic's history and the collecting of its relics, and for that I thank them all. I hesitate to name those who influenced me - the list would be a long one! - as I will undoubtedly leave someone out, but I'd be remiss without naming a few:

Harold Puff for starting it all, and his close friend Ken Klosterman for creating a road map to what my dream could be. Terry Harris for being my friend and mentor. George Daily for his sound advice and wisdom. Mike Caveney for helping me fully understand the importance of magic's history and "getting it right." Johnny Gaughan for being a creative genius and always being there to help when I needed it. Bill Smith for taking me under his wing and introducing me to the magic collecting community. Jim Matthews for starting me down the path of magic dealer. Gabe Fajuri for sharing his dream with me, and then letting me become a part of it. John and Cathy Daniel for befriending me and always having time to share, and Tim Moore for our early shared passion. Bob Albo for helping me whenever I asked, and educating the world with his *Classic Magic* series. Paul Lembo, for his wizardry at the workbench, and Garry Hayes for selling me my first collectible magic trick and then becoming a lifelong friend. Rodger Lovins, one of my closest friends and supporters, and Bruce Averbook for being my competitor in collecting and sharing my passion in all things Okito. And to my wife, Pam - most importantly - who not only put up with my collecting for three decades, but actively encouraged it. Please accept thanks to you all for your encouragement and willingness to share your knowledge, time, and passion.

Many other friends in the collecting community have written to me about pieces from these sales that are now part of their own collections, expressing real joy and delight at giving what were once my treasures new homes. I've received dozens of pictures of these gems on display in new, fabulous settings. And I have had the pleasure of visiting many of my former treasures in the showcases and bookcases of my friends and fellow collectors. Finding new caretakers for these objects was always mission critical, as preserving the history of magic has always been of the utmost importance to me.

As this last offering from my collection crosses the block, I'd like to extend a final note of thanks to those who have participated in each of the four auctions. I hope each object brings you even a fraction of the happiness it welcomed into my life. The funny thing about the objects we collect and care for is this: as they pass from one hand to the next, the joy of ownership goes along with them.

-Jim Rawlins



APPARATUS



1



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6



8



7



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4



5

1. Abbott's Ambitious Candle. Detroit: A&B Magic (for Abbott's), ca. 1948. A lit candle is extinguished, and placed in a chromed tube in a metal stand. Two handkerchiefs are placed in a matching tube on the same stand. Moments later, the candle and silks have changed places. The effect is then repeated. Overall height 9 ¼". Aluminum and brass construction. Very minor wear to finish. Rare.

300/600

2. Vanishing Alarm Clock. Circa 1920. A clock, covered by a cloth, hangs from a nickel-plated stand where it rings loudly. When the cloth is whisked away, the ringing stops – the clock has vanished. With tray, cloth, stand, and clock (the latter lacking a hook underneath). A handsome set.

300/600

3. The Atom. Norwood: John Snyder, Jr., ca. 1936. A steel ball passes through a sheet of glass locked securely in a finely finished wooden frame. Original felt-lined wooden carrying case for ball and frame. Frame 4 ¼ x 6 ¼". Hallmarked. Internal catch loose. One of approximately 24 units manufactured.

400/600

4. Color Changing Ball Vase. Circa 1900. Handsome turned wooden vase with lid changes the color of the solid ball inside from black to white and back again, or causes the white ball to vanish. Spring-loaded mechanism. Height 4 ⅞".

200/300

5. Two Vintage Ball Vases. German, ca. 1930. Turned from wood, one with a large red ball, the other with a smaller black ball. The balls, when removed from the vases or vanished, reappear inside. The largest 4 ½" high.

100/200

6. Obedient Ball. Circa 1930. A hardwood ball threaded on a cord stops at any position on the cord at the command of the magician. May be examined at the conclusion of the performance. Diameter 3". Bight method. Very good.

200/400

7. Berg/Nixon Switching Cabinet. Chicago: W.J. Nixon, 1930s [?]. Checker cabinet-type apparatus on a single tall central leg, decorated in the Okito style. Rotating the cabinet front-to-back operates the internal mechanism which switches the contents of the interior compartments. The stack of checkers transposes between the two compartments in the cabinet and the decorated canister on the table beside it. With Okito-type transfers decorating the base and cabinet. Includes shell/stack, canister, and solid checkers manufactured by Norm Nielsen. Height 25". Finish lightly worn. Rare.

1,500/3,000

Originally part of the famed Barbour collection, this device is a simplified version of the venerable Checker Cabinet that executes the exchange of the contents in each compartment of the cabinet by simply rotating the box on its central leg. Barbour, one of the most prominent collectors of magic apparatus of the first half of the twentieth century, amassed an impressive assortment of Okito and Nixon-made props such as this example, decorated in the Okito style.

8. Billet Addition/Switching Slate. Circa 1930. Subtle variant of the coin tray. Apparently innocent schoolroom slate conceals a compartment that adds billets, coins, or cards to a stack on top of it when the articles are dumped into a spectator's hands. 8 ¾ x 6 ¾".

100/200

9. Billiard Ball Stand. Circa 1920. Nickel-plated brass stand with six gimmicked receptacles that facilitates the production of red billiard balls in the magician's hand. With a single wooden silk-to-ball gimmick for the center ungimmicked cup. Height 21 ¼".

800/1,200



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11



12A



14



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15



12

10. **Billiard Ball Stand.** Circa 1930. Nickel-plated stand with six gimmicked cups that facilitate the production of white billiard balls from mid-air. Unusual form. Height 21 ¼". A few shells likely repainted.

800/1,200

11. Birch, McDonald. **McDonald Birch's Doll House Illusion.** Circa 1940. A tiny wooden house is shown empty by opening its front doors. At the magician's command, the house springs open and as a woman appears from inside. Hand painted finish, well-worn from professional use, but in working condition. Base 29 ½ x 34", assembled height 45". With a vintage snapshot showing the prop among many others on stage in Birch's show.

800/1,200

12. Birch, McDonald. **McDonald Birch's Side Table.** Colon: Abbott's Magic Novelty Co., 1940s. Wooden table with cabriole legs and lower shelf, lacquered in black and gold, the felt-covered top trimmed in gold and concealing one large well. Height approximately 35". With original packing case for the top. Owned and used by McDonald Birch.

400/800

12A. Birch, McDonald. **McDonald Birch's Giant Hippity-Hop Rabbits.** Circa 1960. Now-classic "sucker" trick in which a black and white rabbit cutout passes back and forth between two tubes. Just when the audience believes it has caught on, a surprise finish is revealed. Manufactured by Birch in his own workshop for his own show. Height 34". Showing considerable wear from use.

400/800

13. Birch, McDonald. **McDonald Birch's Man or Machine Illusion Head.** Circa 1950. Composition head of a "robot" with a hinged door in its forehead to reveal the ersatz mechanism that supposedly controls the figure's mouth and blinks its eyes. Electrical components not tested; mouth operates similarly to a ventriloquist's figure. Height 15 ½". In the original carrying case. Well-worn but operational. With a photograph of Birch holding the head.

400/800

14. Birch, McDonald. **McDonald Birch's Botania Flower Production.** German, 1930s. An empty cone is displayed, yet when lifted, a giant growth of flowers taller than the cone itself is produced from inside. White and green feather flowers worn, but good condition overall. Cone attractively redecorated. Height 23 ¾". Locking mechanism evident on base, but no flower pot present.

400/600

15. Birch, McDonald. **McDonald Birch's Parlor-Size Nest of Boxes.** Circa 1950. Set of five nesting wooden boxes for Birch's signature effect in which a watch vanished on command, only to reappear in the smallest of the six nested boxes. Bottomless method. Largest 9 ¾ x 7 ½ x 5 ¾". All elements showing wear from considerable use.

800/1,200

A "junior" version of the Birch favorite (sold in Potter & Potter's "The Magic Collection of Jim Rawlins Part I," Feb. 23, 2019, as lot 14), this model of the Ohio-based magician's signature trick was used for more intimate performances, and as such, was constructed on a smaller scale.



16



17



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19

16. Birch, McDonald. **McDonald Birch's Comedy Funnel.** 1940s. Special chrome funnel allows the performer to pour water from inside even though no water is poured into the top. Finely made and large model, with exposed valve concealed at tip of handle to control flow. Diameter 6 7/8". Owned and used by McDonald Birch.

200/400

This may be the model made by Abbott's Magic and marketed as the "Positive Valve Funnel," in the 1940s.

17. Birch, McDonald. **McDonald Birch's Spirit Alarm Clock.** Circa 1950. A brass alarm clock resting on a thin wooden tray held in the magician's hands rings out answers to questions – chiming once for “yes” and twice for “no” on command. With the wooden packing case for the clock. Tray 15” wide. Not tested with batteries. Tray crudely repaired. Likely manufactured by Birch himself, and the first example of this prop in any form we have encountered. With a photograph of Birch performing the trick.

500/800

18. Birch, McDonald. **McDonald Birch's Popcorn Trick Hat.** Circa 1960. Soft felt brown/grey hat owned and used by McDonald Birch for his version of the Popcorn trick, in which unpopped kernels, dropped in the hat, magically popped and were distributed to the audience. Stamp of Gerald's, of Desoto, Mo. inside the brim. With photographs of Birch using the hat in various situations. Well worn.

100/200

19. Birch, McDonald. **McDonald Birch's Gimmicked Bang Wand.** Circa 1950. Metal wand with brass tips that issues two loud “bang” noises as the magician waves it. Sliding weight mechanism. Length 14 3/4”. With a LOA tracing the ownership of the wand to Birch.

200/400

20. Birch, McDonald. **McDonald Birch's Illusion Show Records.** Being a collection of 33 1/3 rpm records owned and used by Birch and played to accompany various routines and illusions in his well-traveled magic show. Among the records are songs to accompany his opening trick, the Vanishing Pony, and more. In a compartmentalized wooden case, the shelves labeled by hand for the various routines.

200/400



21



23

BLACKSTONE 'VANISHING BIRDCAGE' 'STRANGE'

21. Birch, McDonald. **McDonald Birch's Push Broom.** Circa 1960. Wooden broom painted red, with the name “BIRCH” lettered on the end in yellow. Carried with the Birch show and used on its nation-crossing tours for years. Height 61”. Significantly worn and chipped.

100/200

Acquired from Birch, along with the rest of his illusions and props, by the Dean family, which used the props and toured with them for several seasons throughout the Midwest.

22. Birch, McDonald. **McDonald Birch Signed Photo and Throw Card.** Bust portrait of the magician with credit of “Austin” in negative, inscribed and signed to fellow magician John Lippy, dated April 8, 1929. 9 1/4 x 7 1/4”. 9 x 7”. Silvering, streak of brown soiling upper left. With a Birch throw-out card.

80/125

ANOTHER CAGE, ANOTHER CANARY

23. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr.'s Vanishing Birdcage.** Colon, MI: Abbott's [?], ca. 1959. A red ribbon-bound brass birdcage, which vanished from between the hands of Harry Blackstone Sr. in two performances of this, one of his most famous feats, at the Pasadena Civic Auditorium, 1960 as part of the annual *It's Magic* show. With attached pull. Good condition overall.

1,500/2,500

Blackstone shared the stage with Billy McComb and five other acts on the annual It's Magic Show in October 1960. At the conclusion of the performance, he presented this cage to McComb, whose handwriting on the cardboard tube containing the cage indicates the provenance of the cage.



22



24

24. Blackstone, Harry (Henry Boughton). **Lobby Portrait of Harry Blackstone, Sr.** Circa 1949. Oversize profile bust portrait of the famous American illusionist, in white tie and tails, captioned in black ink below the image, on the original mat. 24. 18". Mat dampstained, a few spots of wear to image. **200/400**



25

25. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr. Production Bouquet.** Akron: H. Marshall & Co., 1950s. Hard-center variegated feather flower bouquet of twenty-blooms, owned and used by Harry Blackstone Sr. in his "Enchanted Garden" routine. Height approximately 24". Considerable wear. With a typed tag addressed from the Blackstone Show in Philadelphia to George Hippisley. **300/600**



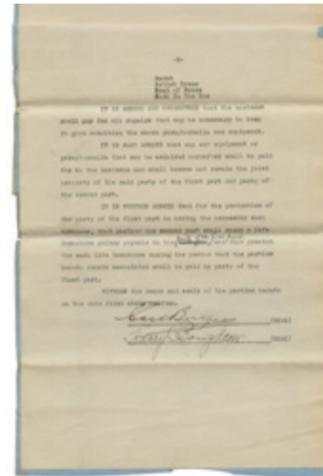
26

26. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr. Production Bouquet.** Colon, MI: Abbott's Magic Co., ca. 1960. Twenty-bloom feather flower bouquet in variegated colors, owned and used by Harry Blackstone Sr. in his "Enchanted Garden" routine. Height approximately 24". Wear and mild soiling, but very good overall. With an LOA from David Charvet outlining the history of the bouquet. **300/600**

27. Blackstone, Harry (Henry Boughton). **Harry Blackstone-Presented Cigarette Case.** Metal "New-Light" cigarette case, 3 x 3 5/8", with leather exterior and bearing two autographed notes by Blackstone inside, each stating, "To: Paul Britt/Ring #90/Season's Greetings/1961/Harry Blackstone." **250/350**
Clearly signed with identical inscriptions by Blackstone, in order to make an ordinary case into a device that can switch cards or other items.



27



30

28. Blackstone, Harry (Henry Boughton). **Harry Blackstone Sr. Sequined Assistant's Costume.** Circa 1950. One-piece bodysuit covered in blue sequins, with matching fitted cap, worn by one of the "gorgeous girls" in Harry Blackstone's long-running illusion show. Worn from professional use, but good condition overall. **200/400**

29. [Blackstone, Harry] **Two Assistant's Hats from Harry Blackstone Sr.'s Magic Show.** Late 1940s. Two broad-brimmed celluloid hats with dangling round tassels, worn by two of the "gorgeous girls" in Harry Blackstone's magic show. Diameter 18 1/4". Trimmed with yellow braid; well worn. **200/400**
These hats are prominently featured in publicity photographs from the late 1940s showing Blackstone surrounded by assistants wearing them.

30. Blackstone, Harry (Henry Boughton). **Early Harry Blackstone Signed Contract.** Dated July 16, 1915, and being a six-page management contract between Blackstone (here as Harry Boughton) and Earl Burgess. The last two pages list the illusions in the Blackstone show, including the Jack in the Box, Map of Europe, Duck Tub, and others. Several holographic corrections to text. Signed by Burgess and by Blackstone as "Harry Boughton." **300/600**

31. [Blackstone, Harry Sr. and Jr.] **Harry Blackstone Jr. Military Institute Tuition Receipt, Signed.** Dated Sept. 23, 1940, and acknowledging receipt of \$1,500 in tuition for the education of Harry Blackstone, Jr. at the Black-Foxe Military Institute. One 4to page, with old folds from mailing. Signed by Harry Blackstone Sr. **100/200**

32. Blackstone, Harry (Henry Boughton). **Black Velvet Painting of Blackstone.** Ron Dell, ca. 1960s. Original black velvet portrait oil painting of the magician in his later years. Signed "Rondel". Red wooden frame. 23 x 19". Collection of George Hippisley (List No. B1259). **200/400**



31



32



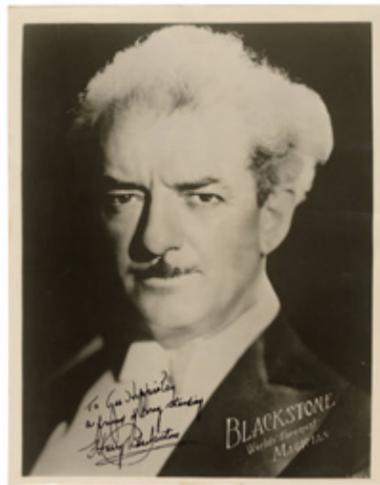
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29



33



34



35



2 of 5



36



37



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43

33. Blackstone, Harry (Henry Boughton). **Harry Blackstone Photograph Inscribed and Signed.** Matte-finish portrait photograph, inscribed with a flourishing hand in white ink to a fellow magician: "To Glen K. Ford/May we meet again/Harry Blackstone/1931." 10 x 8". Pinholes, slight creases.

125/225

34. Blackstone, Harry (Henry Boughton). **Harry Blackstone Photograph Inscribed and Signed.** Glossy photo, inscribed to George Hippisley, "a good friend of long standing/Harry Blackstone." 10 x 8". Slight creases in image.

125/225

Hippisley was a longtime friend and sometime agent and assistant of Blackstone. After Blackstone's death, Hippisley owned many of the late magician's illusions and show memorabilia. Much of the collection was sold to the American Museum of Magic.

35. Blackstone, Harry (Henry Boughton). **Five Harry Blackstone Lobby Photos.** N.p., 1930s/40s. Lobby photos (approx. 11 x 14") of Blackstone and his magic show, depicting levitation; rabbit tray; stage magic (collage); bust portrait; and Blackstone with female assistants. Levitation photo heavily creased and with tears; others with scattered tears and creases, but good overall.

250/350

36. **Block Go.** Chicago: National Magic Co., 1950s [?]. A block passes through both tubes and a pane of glass (or book) separating them. Block 2 3/4". Solid block chipped, else very good.

100/200

37. **Visible Block Penetration.** Las Vegas: Okito-Nielsen, ca. 2008. A solid red wooden block slowly and visibly penetrates a sheet of plexiglass bisecting a large wooden tube. The block can be seen passing through the divider in slow motion. Height of tube 13 1/2". Hallmarked. One of 24 units made in the original production run by Norm Nielsen.

400/800

38. **Blooming Rose Bush.** Circa 1960. Faux green plant slowly blooms real (or feather) flowers on the command of the performer, which can then be distributed to the audience. Feather-covered branches and wooden pot. Height 26". Wear to feathers and planter, but good condition overall. With original wooden packing case and metal resetting tool.

400/800

39. **Vanishing Magician Bonus Genius.** Circa 1950. A wooden doll decorated to represent a mustache and tuxedo-clad magician vanishes from inside a black plush cape. Modeled on the Thayer design. Height 7 1/2".

200/400

40. **Presto Chango Bran Glass.** American, 1940s. Cut glass on short foot is filled with bran and covered with a paper tube. When the tube is lifted, the bran has changed to wrapped candy. In original colorful box (lid taped, chipped) with original instructions, bran, and tube. Height of box 4".

100/200

41. **Bran Vase.** Kansas City: Donald Holmes, ca. 1920. Confetti scooped into the nickel-plated vase changes to coffee, silk handkerchiefs, or even a live guinea pig. Height 10". Tiny dent in base, minor wear.

250/350

42. **Large Bran Vase.** Circa 1920. Tall version of the classic magic prop that changes a quantity of dry bran, rice, or confetti to candy, or even a live guinea pig. Height 12". Faintest of stress cracks to load chamber, else very good.

300/600

43. **Cabinet Photo of a Parlor Magician.** Chicago: L.W. Felt, ca. 1890s. Depicting a magician and his minstrel assistant, posing with props such as coin ladder, rose bushes, with wand in hand. The table drapes embroidered with initials KK. 4 x 5 1/2" (image). 7 3/4 x 10 (mount). Heavy soiling and splatter to image.

50/100



44



49



51



52



45

44. **Production Cage.** Circa 1930. Metal cage collapses into a flat parcel, yet springs open to a substantial size when produced by the magician. Can accommodate a live bird. Open size 7 1/2 x 5 1/2 x 5 1/2". Finish worn; works well.

100/200

45. **Card Changing Box.** Circa 1915. Well-made wooden box changes one card or billet for another when the lid is closed then reopened. Spring-loaded gimmick. 4 5/8 x 3 1/2 x 4".

200/400



46

46. **Card Ladle.** Circa 1900. Short metal ladle switches, produces, or vanishes billets or cards placed inside. Brass handle, chromed receptacle. Gravity operated. Length 11".

200/400



50



53



55



54

47. **Card Ladle.** Boston: C. Milton Chase, ca. 1885. Finely made nickel-plated brass ladle switches, vanishes, or produces cards or billets inside. Spring-loaded mechanism in good working order. Hallmarked on handle. Length 15 1/2". Scarce.

600/900

48. **Neyhart Rising Cards.** Los Angeles: A.P. Neyhart, ca. 1940. Complicated mechanical Bakelite card houlette and custom-manufactured deck of Bee-back playing cards. Wear to gimmicked rubber rollers as usually encountered, otherwise very good condition. Uncommon.

400/600

With this clever mechanical device, any card freely named by a spectator rises from the pack. Neyhart manufactured limited quantities of these props during the Great Depression, retailing them for the high price of \$37.50.

49. **Jumbo Card Rise.** Hamburg: Janos Barti, ca. 1939. Selected cards rise from the pack isolated in a metal and glass houlette. At the outset of the routine, the front and rear doors are lowered to allow a clear view through it. Thread mechanism. Height 12 1/2". With partial pack of jumbo cards, some prepared for the effect.

400/800



48

50. **Sybil Card Rise.** Circa 1930. A chosen card rises from the pack while the cards are isolated between sheets of glass in a metal houlette. With vintage pack. Height 4 1/4".

150/250

51. **Card Star.** Circa 1900. Five selected cards appear on the points of the nickel-plated brass star when the pack is thrown into the air above it. On a tall metal base with claw feet, the center rod telescoping. Spring-loaded mechanisms. Height (collapsed) 26". Minor wear to star; very good overall.

800/1,200

52. **Card Star.** Chicago: A. Roterberg, ca. 1910. Tabletop model of the effect in which five chosen cards appear on the points of the star when the pack is thrown at the device. Spun metal base heavily weighted. Height 32 3/4". Disassembles for packing. Two clips in need of repair, other minor wear; good.

800/1,200

53. **Card Tray.** Carl Rosini [?], ca. 1949. Spun brass tray secretly adds cards to a stack on top of it when the pasteboards are dumped into a bag or waiting hand. Diameter 7 5/8". Lacquer finish a bit worn.

100/200

54. **Card Tripod.** Circa 1910. Nickel-plated stand with lid transforms one card to another, or produces or vanishes cards placed inside. Diameter at widest 4 3/4".

200/400

55. **Diminishing Pack of Cards.** Los Angeles: F.G. Thayer [?], 1930s. A giant pack of cards placed in a handsome mahogany box continually diminishes in size when removed and reinserted in the case, for a total of six transformations, until the cards have diminished to a miniature pack. Metal shells, wooden stoppers, and combination of methods. Height of case 8 1/4". Lacks instructions. Exceedingly fine craftsmanship.

400/800



56. **Vance's Giant Card Wheel.** German, ca. 1940. A plated metal stand supports two freely spinning wheels of different diameters, each wheel holding an assortment of giant playing cards. Three cards are selected from a matching giant pack and placed in a skeleton metal frame on a table at one side of the wheel. Then, without forcing or the use of gimmicks, three cards are chosen by spectators from the freely spinning wheels. These are deposited in a matching stand on a table on the opposite side of the wheel. When the two sets of giant cards are revealed, they are a perfect match – and the wheel itself is then turned to reveal that no other cards on it are duplicates of those in the stand. The cards may all be examined. Height of largest element 72" (six feet high - without cards). Housed in two custom-made wooden crates, with a supply of giant cards, and accompanied by instructions, photographs, and extensive documentation regarding the history and working of the effect, including images of Chuck Vance with the wheel and a group of TLSs from Harold Martin describing the trick and its history. Believed to be a unique example. See front cover.

8,000/12,000

Akin to the giant card wheel effects of Charles Larson and Conradi, this "Big Wheel" owned and used by Charles Vance is likely one-of-a-kind, and was a feature of Vance's shows for decades.



VANISHING & APPEARING LAMPS

57. Carter, Charles. **Carter the Great's Appearing Lamp.** New York: Rudolf Schlosser, 1920s. Together with a Vanishing Lamp, constructed by Paul Lembo to work in concert with, and match the original precisely. At the command of the performer, an illuminated lamp with wide cloth shade vanishes from atop a thin wooden table at one side of the stage. Moments later, the lamp reappears on another table some distance away. The appearing lamp hallmarked internally by Schlosser. Table height 42". The appearing lamp restored to good working condition; the vanishing lamp nearly as-new.

3,000/6,000

Perhaps the only known surviving example of this Schlosser effect is the appearing lamp offered here. It was once owned and used by Charles Carter, and was later displayed along with his other props at a San Francisco nightclub. The lamp has been restored to working condition by Paul Lembo, who crafted the matching vanishing lamp to complete the set. Schlosser remains best-known as a builder of feather flowers, including Blackstone's "backpack" rosebush, but he was also a gifted mechanic who created intricate stage illusions (including the Light Bulb Cabinet), and Houdini's mechanically complex flower growth tables.

58. Carter, Charles. **Carter the Great's Shooting Through a Woman Costume and Gimmicks.** Circa 1925. Vintage pale green corduroy-type costume accented with gold ribbon and fringe, worn by an assistant in Carter's show for the Shooting Through a Woman illusion, in which a dart, attached to a ribbon, pierced the woman's body without harming her. Specially constructed to accommodate the gimmicks – included here – that made the effect possible. With a vintage 8 x 10" black-and-white photograph of Carter's assistant wearing the costume.

400/800



61



59

59. **Change Bag.** Circa 1930. Cloth bag suspended from metal and wooden handle transforms, vanishes, or produces items inside. Large example; length 20 ¼". Attractive example in very good condition.

200/400



60

60. **Zipper Change Bag.** Circa 1920. Plush bag suspended from a nickel-plated frame and handle, which produces, vanishes, or switches items inside. Zipper in bottom of bag. Length 17 ¾". Small hole in fabric.

200/400

61. **Chinese Candles and Lantern Production.** New York: Richard Himber, ca. 1960. A candle is removed from two large nested tubes, which are then shown empty. Moments later, two more candles are produced, one from each tube, and, as a finale, a large, solid, and substantial wooden and brass lantern is produced, with a burning flame inside. Height of largest piece 14". With original brown Himber box, and facsimile of Himber's original instructions. Minor splitting to one wooden element, else good. Rare.

1,500/2,500

One of two examples known, and likely the only complete set. Most of Himber's tricks were produced in limited numbers; certain props, such as those offered here, were essentially built one-at-a-time, to order. Research has yielded no advertisements for this effect in magic magazines.



62

62. **Aluminum Chinese Sticks.** Circa 1960. Handsome set of two metal sticks with cords running through them; the cords act in sympathy with each other, despite the fact that they are not connected. When one is pulled, the other retracts, and vice versa. Length 13". One tassel lacking, else good.

150/300



63

63. **Coffee and Milk Trick.** New Haven: Mysto Magic, ca. 1910. The magician scoops confetti into two nickel-plated cups and clamps lids on. A moment later, one is full of coffee, the other milk. 4" high. Mysto scimitar hallmark on both vases. Uncommon.

200/400



64

64. **Coffee and Milk Trick.** American, ca. 1920. Bran or confetti is scooped into two nickel-plated cups and the lids are clamped on. When removing the lids a moment later, one cup is now full of hot coffee and the other is full of milk. Height 6". Usual light wear to finish.

200/400



65

65. **Coffee, Milk, and Sugar Trick.** Circa 1920. Metal coffee service magically produces hot coffee, sugar, and cream after each vessel has been shown empty. Largest 8 ¼" high. Wear to plating, small spots of rust. Good.

400/800

66. **Abbott's Coffee Vase.** Colon, MI: Abbott's Magic Novelty Co., ca. 1948. All-brass version of the prop that transforms cotton into hot coffee. With the outer brass sleeve. Height 9 ¾".

150/250



66



67



68



69



70

67. **Coffee Vase.** Circa 1940. Burning cotton changes into hot coffee after the lid is clamped on top and removed. Brightly chrome plated. Height 9 ¾".

150/250

68. **Brass Coffee Vase.** Circa 1910. Silks or other objects change into hot coffee or liquid. Height 9".

150/250

69. **Brass Coffee Vase.** Circa 1900. Brass vase changes burning cotton into hot coffee when the lid is clamped on, then removed. Height 10". Exterior repainted in silver.

100/200

70. **Coffee Vase or Flag Vase.** Circa 1920. Plated metal vase allows burning cotton to transform into hot coffee, and a moment later, dry silk flags are produced from the same vessel. Height 14". Slight lean, interior chamber repaired; very good overall.

250/450



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71. **Three Magicians' Cones, One Gimmicked.** Circa 1890. Including two large nickel-plated cones with plain finials for the Rice and Orange trick favored by Alexander Herrmann, and a smaller plated Pick-Up Cone with internal mechanism used to vanish or produce a ball or orange or other small objects placed underneath. The larger pair 11 ¼" high.

200/400

72. **Coin Casket.** New York: Charles Kalish, 1970s. Leather-covered brass box that vanishes coins one-at-a-time when the lid is closed and opened. For a finale, all four coins reappear at once. Height 2 ¾". Latch a bit loose, else good. Uncommon.

1,000/1,500

73. **Miraculous Coin Casket.** Macomb, IL: Douglas-Wayne, ca. 1995. Four coins vanish one at a time from inside a small hardwood chest. Stenciled design on lid. 3 x 2 x 2 ½". Very good.

200/400

74. **Maggie's Night Out.** Circa 1950. Wooden box with four doors into which a half dollar is placed. After considerable "by-play," tilting the box back and forth, the coin is shown to have vanished, ala the Die Box. Length 3 ½". Well made.

100/200

75. **Coin Pedestal.** Hamburg: Janos Bartl [?], ca. 1940. Heavy turned metal pedestal delivers a stack of coins into a glass resting on top. Similar to a Silk Pedestal, but more substantial in construction and extremely heavy. Mechanism operates manually. 8" high.

400/600

76. **The Crystal Ladder (Coin Ladder).** New York: Martinka & Co., ca. 1905. Two rods support a small canopy atop a velvet-covered rolling platform. Suspended from the canopy are a number of glass frames attached together chain, forming a zig-zag or ladder. Coins produced by magic are placed in a hat on top of the stand and on command, they are seen and heard to drop from frame to frame until they reach the last one, and fall into another hat underneath the lowest frame. Height 68 ½", with cast eagles atop each rod. Good working condition. Rare.

7,000/9,000



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77. **Confetti Vase.** Circa 1930. Attractive nickel-plated vase transforms a handful of colorful confetti into sweets or other small objects. Height 6 ¼".

200/400

78. **Crystal Casket.** Circa 1920. The nickel-plated metal casket, suspended above the magician's table, instantly and visibly fills with colored balls or handkerchiefs. A large and sturdy version of this classic prop. 11 x 8 x 9 ½". Minor wear to plating, spring balls well worn, but very good overall.

400/800

79. **Cube-A-Libre.** San Francisco: Golden Gate Magic, ca. 1955. The order of six wooden blocks, stacked upon each other and covered by a tube, magically changes at the magician's command, and in concert with a matching set of blocks outside the tube. Height 12" high, blocks approximately 1 ¾" cubes. Very good.

300/600

80. **Cups of Plenty.** New York: Himber's Custombilt Magic, ca. 1950. Apparently ordinary coffee cups change coffee beans to hot coffee, produce liquid, or re-fill with water even though emptied repeatedly. Metal construction with faux china finish. Diameter 4". Each cup gimmicked differently. Fine.

400/600

81. **Traditional Aluminum Cups.** Circa 1940. Large set of three spun aluminum cups for the Cups and Balls effect. Deep saddles. Height 4", mouth diameter 3 ¼".

100/200

82. **Brass Cups.** Bordentown, N.J.: Edgar Ralston [?], ca. 1950. Three spun copper cups in the traditional design with single bead and deep saddles bearing the "SM" hallmark, for the ancient sleight-of-hand trick. Height 3 ⅝", mouth diameter 3 ¼".

200/400

83. **Brass Cups and Balls.** Contemporary set of single-bead design cups, likely made for D. Robbins & Co. Height 3 ¼", mouths 2 ¾" diameter. With a set of four crocheted balls.

100/200

84. **"Golden Cups" Combo Cup Set.** Sweden: El Duco, ca. 1990. Set of four spun cups; one a matching chop cup for the three-cup set. With a set of four small red crocheted balls, and one large final load ball. Height 3 ⅝", mouths 2 ⅞" diameter. Very good condition.

250/450

85. **Mini Paul Fox Cups.** Cleveland: Rings N Things, ca. 2009. Diminutive set of three cups spun with the Fox design. Bright chrome finish. Height 2". With set of four miniature crocheted balls and carrying bag. As new.

100/200

86. **Fox-Type Cups.** Circa 2000. Set of three steel cups ala the traditional Paul Fox design, with two beads and sharp lower lips. Height 2 ⅝", diameter of mouths 2 ⅝". With plush carrying bag.

200/400

87. **Miller Cups.** Chicago: Magic Inc., 1980s. Set of three spun copper cups with single bead and wide turned mouths, based on the Ross Bertram design, and later endorsed by Charlie Miller. Mouth diameter 3 ¼". A bright and handsome set.

200/400

88. **Monti Cups.** Rings 'N Things, ca. 2000. Set of three finely spun and chromed cups, and four matching crocheted balls. Height 3", mouth diameter 2 ¾". Fine condition.

150/250

89. **P&L Cups.** New Haven: Petrie and Lewis, ca. 1950. Set of three chrome plated cups, each standing 3 ⅝" high, with an opening 2 ¾" in diameter. Each cup hallmarked. Very good condition.

200/300



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90. "Indian" Cups. Circa 1950. Set of three flat wood turned cups with upper knobs, in the style of those used by Indian street magicians. Mouths 3 1/8" diameter.

150/250

91. Riser Traditional Cups. Arizona: James P. Riser, ca. 2005. Set of three spun copper cups with single-bead design. Height 2 5/8", mouth diameter 2 7/8". Very good.

200/400



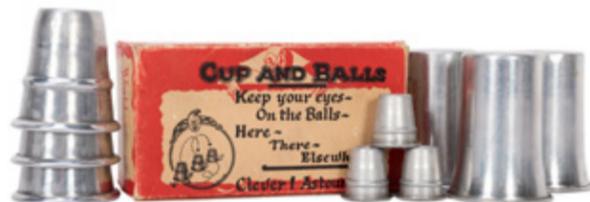
92

92. Tayade "Western Style" Cups. India: D.A. Tayade, ca. 1970. Set of three attractively lacquer-finished wooden cups for the traditional Cups and Balls effect. Mouths 3 1/4" in diameter. Near fine.

300/600

93. Three Vintage Sets of Small Aluminum Cups. Including a set by Mysto, a set by Sherms with the original pictorial box, and a tiny set, approximately 7/8" high. All three sets in good condition.

150/300



93

94. Wooden Cups and Balls. Japan: Mikame Craft, ca. 1990. Set of three lathe-turned wooden cups for the popular sleight-of-hand trick. 3 1/4" high, mouth 2 5/8". Near fine.

150/250

95. Duplessis-Bertaux, Jean. L'Escamoteur. France, 19th Century. Engraving after Duplessis-Bertaux, with light hand-coloring, depicting the ancient Cups and Balls trick. Image 3 1/4 x 2 3/8", sheet 4 1/4 x 5 3/4". Foxing and spotting, mostly outside plate area.

100/200

96. No lot.



94

97. Davenport Cabinet. Circa 1900. Mahogany box with single drawer used to vanish coins or rings placed inside. Operates mechanically when drawer is closed. Height 4". Lacks finial, else very good.

200/400

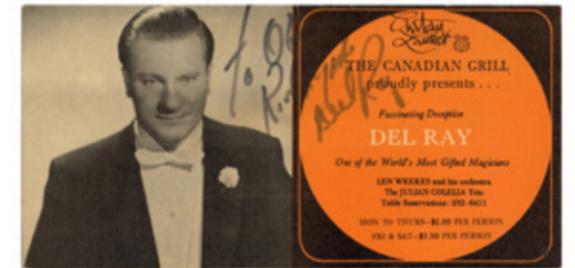
98. Del Ray (Raymond Petrosky). Four of Del Ray's "Little Willie" Card-Finding Mice. 1980s. Four imitation novelty mice made of real fur - three white, one brown - owned by Del Ray and meant for use in his effect where Willie revealed a card chosen by a spectator. Sold together with a name plaque of Del Ray's, and the plastic carrying case for the mice. Mice are unprepared.

400/800

Del Ray interacted with a number of apparently inanimate objects in his classic magic act. That these objects became animated and integral to the unique connection he was able to make with audiences is a testament to his abilities as an entertainer. The interplay between Del and Willie was at once humorous, endearing, and amazing.

99. Del Ray (Raymond Petrosky). Del Ray Signed Table Tent. Pictorial table tent for his appearance at Chateau Laurier (Canada), inscribed and signed on one side in marker. 3 1/2 x 7 1/4".

80/125



99

100. Devil's Pillars. Philadelphia: Brema & Son [?], ca. 1920. Cords running through a pair of mahogany pillars are severed, then restored. Brass tips to both ends on each pillar. Length 8 1/4".

100/200



100

101. Dew, Danny. Danny Dew's Chinese Sticks. Colorado: Paul Fox, 1940s. The cords running through two metal wands act in sympathy with each other; when one is pulled down, the other one retracts, even though the cords are not connected. Length 9". Designed by Paul Fox and presented to his friend Danny Dew, who used the sticks for years. Very good condition.

300/600



101



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108



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110



112

102. **Die Box.** England: Brunel White [?], ca. 1920. Solid wooden die vanishes from box with four doors, reappearing elsewhere. Shell die only. Early double-door feature. Cabinet 10 x 6 x 6 1/2".

200/400

103. **Die Box.** Circa 1930. Handsome hardwood box allows the magician to vanish a solid wooden die from inside, and reproduce it elsewhere. Double door, metal shell, two solid dice with multi-colored spots. 3" dice.

250/350

104. **Die and Frame.** Circa 1920. Solid wooden block with faux Asian characters painted on it is tied inside an open frame through holes in the block and frame, yet penetrates the ribbon holding it on command. Ribbon with celluloid needle at one end, height of apparatus 8 3/8". Finish worn, else good.

150/250

105. **Dice Vase.** Circa 1900. Turned wooden vase allows the magician to determine the total on two small dice dropped in the opening no matter how vigorously the vase is shaken by a spectator. Unusual bright orange finish. Height 4 1/4". Sold with a matching short Coin Vase.

250/350

106. **Divination Box.** German, ca. 1920. The order of four numbered blocks arranged in a box is divined even though the box is closed. Hardwood box with incised designs on lid, and paper-covered wooden blocks. Box 6 1/4 x 2". Lacks compass.

200/400

107. **Divination Boxes.** Germany: Haug [?], ca. 1960. Two locking hardwood boxes, the innermost containing four numbered blocks. The mentalist determines the order of the blocks despite the locked condition of the boxes. Larger box 7 x 3 1/4" x 2. No key, else fine.

200/400

108. **Dissecting Drawer Box.** After Martinka & Co., ca. 1880. Impressive and large hardwood drawer box finely crafted from hardwood. The interior is shown empty, yet upon reopening the drawer, is filled. The drawer is removed and the box "dissected" by hinging open the top, bottom, and sides, yet when reassembled, a second production is made. Inlaid front panel. Length 9 1/2". Evidence of repair and new hardware, but good condition overall. Scarce.

800/1,200

109. **Drawer Box.** Circa 1920. Handsome hardwood box with sliding drawer is shown empty, then closed. Opened again, it is filled to overflowing with silk handkerchiefs, flowers, or other articles. Locking hold-back feature; inner drawer of sheet metal. Length 6 3/8". Drawer a bit tight.

200/400

110. **Pocket Watch Drawer Box.** Circa 1920. A pocket watch vanishes or appears inside the drawer of a small box. Buckram-covered paper box, length 6 1/8". Trim of drawer chipping, else very good. With imitation watch.

100/200

111. Dornfield, Werner. **Dorny's Spirit Clock Dial.** Chicago: A. Roterberg, ca. 1910. Glass clock dial with metal spinning hand that stops on thought-of numbers, answers questions, or reveals the names of chosen cards. Nickel-plated pointer and hanging ring, with reverse-painted roman numerals in silver on glass dial. Diameter 15". Includes the "Kellar Addition," which allows an additional level of control not available with other versions. With a LOA from the former owner, who purchased the clock from Dornfield in the 1960s.

800/1,200

112. **Two Vintage Egg Bags.** First quarter twentieth century. Including a mesh-corner Egg Bag owned and used by S.H. Sharpe, and a black bag owned and used by Herbert J. Collings, president of London's Magic Circle. Both with faux eggs. Each tagged with the inventory label of the Magic Circle collection and paper labels indicating the provenance of the bags. Accompanied by a LOA. The larger 11 1/2 x 12".

100/200



105



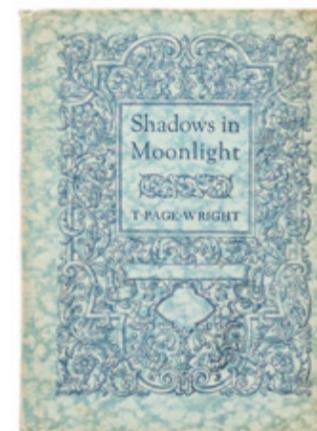
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118



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120



121

113. [Ephemera] **Eight Pieces of Magician Ephemera.** Including Ottokar Fischer photo postcard, inscribed to John Dittmar in Vienna (1931); Robert-Houdin's gravestone postcard (1930s); Neek Suen "Hong Kong Mysteries" photo postcard; Dante photo throw card (signed); Powell throw card; Houdini Club of Philadelphia snapshot of Bess Houdini; Powell 1931 Christmas card; and Egyptian Hall Christmas card (1973) with attached ceramic recasting of Thurston-Kellar token.

100/200

114. **Bakelite Finger Chopper.** Chicago: National Magic Co. [?], ca. 1940s. Green, butterscotch, and black Bakelite device with brass hardware for the magic effect in which the guillotine easily cuts through several objects yet doesn't harm the finger of a spectator. 4 x 2". Light surface wear; good.

250/350

115. **Fire Bowl to Flowers.** Berlin: Conradi, ca. 1930. A metal bowl filled with flames is produced by the magician, covered, and when uncovered, the fire has changed to a bouquet of flowers. With a tabletop stand. Overall height of 12". Very good.

300/500

116. **Nickel-plated Flag Vase.** American, ca. 1910. Water poured into the vase transforms into dry silk flags when covered and then uncovered. Height 13 1/4". Very good condition.

300/600

117. **Flag Vase.** Circa 1910. Large nickel-plated vase into which water is poured, yet dry flags are removed moments later. A coil of paper is then produced from underneath the vase, and finally a rabbit is produced from the paper. Height 15 1/2". With a vintage silk flag (well worn).

400/800

118. **Giant Flag Vase.** Circa 1910. Tall metal vase into which water is poured, yet moments later, a large quantity of dry silk flags, flowers, and other articles are produced. Unusual swiveling lid on load chamber. Height 15 3/4". Early model with seamed construction (not spun).

500/1,000

119. [Force Book] Klosterman, Ken. **Rising to Any Occasion.** Milford: Klosterman Bakery, ca. 1984. White cloth stamped in gold. 8vo. The magician instantly knows the word the viewer is looking at. Unnumbered example from a limited edition of 200, with signed and numbered instructions bearing an inscription from Klosterman. Very good.

200/400

120. [Force Book] Wright, T. Page. **Shadows in the Moonlight.** Los Angeles: Author, 1927. Pictorial aquamarine marbled boards. 8vo. Being a gimmicked book that allows the performer to "force" a word from one of the poems on any given page. 8vo. Finely printed at The Abbey San Encino by Clyde Brown, Printer. Toning to extremities, minor spotting internally, very good overall.

100/200

121. **Gambling Demonstration Suitcase.** North Hollywood: Merv Taylor, ca. 1955. Small suitcase converts to freestanding tiered easel with hidden devices and shelves from which the lecturer can deliver a crooked gambling exposé. Includes photocopy script/routine, gambler's shiner, Holdout, and various packs of prepared cards. A very good example of this uncommon apparatus.

400/800

122. **Gambler's Holdout.** Circa 1930. Secret brass device worn under the operator's coat on the forearm silently retrieves or delivers cards to the hand of the card mechanic. Closed length 7". A well-preserved example.

800/1,200

123. **Genii Tube.** Bridgeport: Sherms, ca. 1930. Hinged metal tube is shown empty, then closed. A giant production of scarves is made from within. Height 14", diameter 3 3/4". Exceptionally heavy model, finely made. Very good condition.

200/400

124. Germain, Karl. **Germain the Wizard Lyceum Booklet.** N.p., ca. 1906. Stapled pictorial wrappers. [8]pp. incl. covers. Half-tone illustrations from Germain's illusion show. Press testimonials, specimen program, and a biography and description of Germain's show. 4to. Very good.

100/150



122



114



115



116



117



123



124



126

125. **Glass Through hat Stand.** Circa 1930. Tall metal pedestal with felt top, gimmicked to allow the magician to place a glass, covered with a handkerchief, atop it, and then command the glass to slowly penetrate the crown of a hat resting atop the handkerchief. Height 10". Extremely heavy base. Thread or piston method. Stress crack to base, else very good.

200/400

126. [Magicians Gimmicks] **Giant Collection of Magician's Secret Gimmicks.** Approximately 200 gimmicks used to accomplish a variety of secret tasks by professional magicians, including metal, cloth, wooden, and plastic devices, most purpose-made, including Clutch Ball Vanishers, cigarette tanks and pulls, Coin Droppers and Slides, Thumb and Finger Tips (one painted black), Sixth Finger gimmicks, Coin Clips, Handkerchief Balls, Silk in Egg gimmicks, Ball Droppers, Match to Flower tricks, Harlequin Cigarette Holders, Spring Flower clips, Cigarette and Card Catchers, Card in Sock and Card Between Metal Plate gimmicks, Jumping Flower releases, Dye Tubes, knobs for Vanishing Canes, and dozens and dozens more, from a variety of manufacturers, including Ireland, Abbott, Supreme, and others. Most in good workable condition, but some with paint loss. 1940s - 2000s. Generally very good condition overall.

400/800

127. Gwynne, Buddy. **Buddy Gwynne's Bellhop Assistant Costume.** Circa 1945. Stage costume owned and worn by Buddy Gwynne, comprised of a bright red jacket with epaulets, purple pillbox hat, and heavy white trousers. Worn in his role as a key assistant on the Jack Gwynne nightclub magic show. Considerably worn from repeated use. With a LOA signed by members of the Gwynne family.

200/400

128. **Handkerchief Burning Globe.** Circa 1915. Brass vase which exchanges one object for another, or transforms burning cotton into silk handkerchiefs. Height 10". Internal mechanism loose, else good.

300/600



125



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129. [Henning, Doug] Chwast, Seymour. **Doug Henning's World of Magic / Flaming Miracle.** 1976. Linen-finish poster for the magic show sponsored by Mobil, featuring Ricky Jay, Michael Landon, and Joey Heatherton along with Henning. 22 1/4 x 14". Dampstains and marginal wear. B.

200/400

130. Henning, Doug. **The Magic Show. Window Poster.** 1974. Offset lithograph window poster on glossy stock, advertising Henning's breakthrough magic-themed musical at the Cort Theatre. 22 x 14". Verso foxed. A.

150/300

131. Henning, Doug. **Merlin. The Magical Musical. Window Card.** [New York, 1983]. Color offset window card on thick stock for Henning's Broadway show featuring Chita Rivera as the Queen, and a host of original illusions. 22 x 14". Unmounted. A.

100/200



133

132. Henning, Doug. **Doug Henning. Illusion or Reality. Signed.** Circa 1980. Offset color poster bearing a half-length portrait of the famous Canadian illusionist. 40 x 30". Minor surface wear and spotting, B+. Unmounted. Signed by Henning in ballpoint pen at the center of the image over the flower between Henning's hands.

200/400

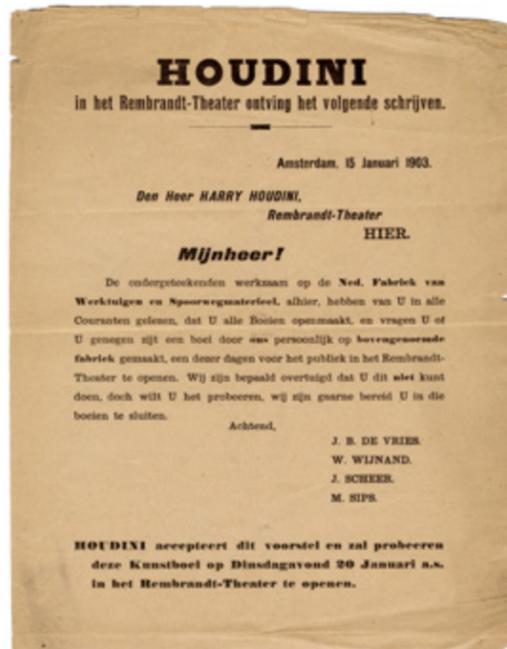
133. Henning, Doug. **Doug Henning's the Magic Show Touring Company Metamorphosis Costumes.** Circa 1976. Set of two costumes used in the touring production of Henning's hit Broadway magical musical, comprised of a breakaway jumpsuit of denim pants and blue fabric tunic with red webbing belt; and a bright white fabric ensemble comprised of a shirt and pants. In the latter, the name "Jeff" is faintly visible in the waistband of the trousers. Obtained from Abb Dickson, who purchased many of the props used in Henning's shows, and accompanied by a letter from Dickson stating that the costumes were Henning's.

400/800

In Henning's version of the classic Substitution Trunk trick, his costume changed entirely when the trick was performed, from the blue jean jumpsuit to the white spandex outfit.



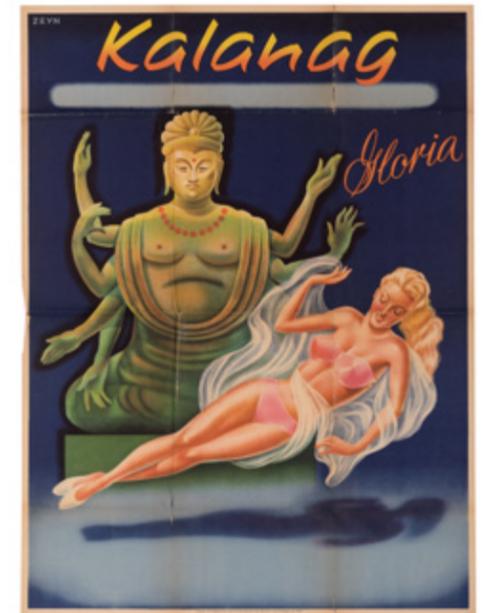
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134. Herrmann, Alexander. **Alexander Herrmann Magic Show Ticket. 1887.** Yellow cardstock ticket to the November 17, 1887 performance of Herrmann at the New Haven Opera House (Connecticut). Orchestra section, seat D7. 3 1/8 x 1 3/4". With three other New Haven Opera House tickets (1887/88). Each with scrapbooking remnants to blank versos.

100/200

Herrmann's appearance was advertised in the *New Haven Daily Morning Journal and Courier*. He played afternoon matinees three consecutive days, Nov. 17-19, assisted by Mme. Adelaide Herrmann.

135. Houdini, Harry (Ehrich Weisz). **Harry Houdini Photograph Inscribed and Signed.** Glossy sepia-tone photograph of Houdini, inscribed: "Myron Ross/Best wishes/Houdini/Oct. 2/24". 8 5/8 x 6 3/4". Small piece of clear tape adhered to upper edge. An oval line is scored around Houdini's face, with old re-touching in the area outside the inscription. Penciled inscription on verso, from Bob Lund to Doug Collins in 1978.

1,000/2,000

136. [Houdini, Harry] **Plaster Busto of Harry and Bess Houdini.** American, 1930s. Matching gilded statuettes of the Houdinis, height 6". Small chips to tips of noses and other minor wear, else good.

200/300

137. Houdini, Harry (Ehrich Weisz). **Houdini Dutch Packing Case Challenge.** Dated January 15, 1903 and issued to Houdini at the Rembrandt-Theater, Amsterdam, and challenging him to escape from a "buoy" made by a firm of men who construct railway equipment. 11 1/8 x 8 5/8". Brittle, with edge chips and folds. Rare.

1,000/1,500

An early Houdini challenge, issued just as the great escape artist's star was beginning to rise following his initial successes in England and Europe.

138. **Jewel Chest of Ching See.** Glendale: Loyd, 1940s. A solid block is locked in an open wooden frame with a brass bar, yet visibly vanishes from the box, appearing in a hat resting on top of it. 3" cube. Box hallmarked. Roller blind fraying, else very good.

200/400

139. Kalanag (Helmut Schreiber). **Kalanag. Gloria.** Bremen: Carl Ed. Scheumann, ca. 1956. Photolitho offset poster depicting the spectacular levitation illusion from Kalanag's show, considered by many to be his strongest illusion. 31 x 23". Unmounted. Old folds, tiny chips. A-

300/600

140. Kellar, Harry (Heinrich Keller). **Kellar the Great Magician.** Cincinnati: Strobridge Litho., ca. 1894. Half-sheet color lithograph depicting the classic bust portrait of Kellar with imps perched on his shoulders, one of them whispering in his ear. Handsomely framed to an overall size of 38 1/2 x 28 1/2". Linen backed. A-

2,000/4,000

141. **Vanishing Lamp.** Circa 1950. Brass lamp with cloth shade is covered with a cloth. The light can be seen through the cloth, yet when thrown in the air, the lamp vanishes. Height 12".

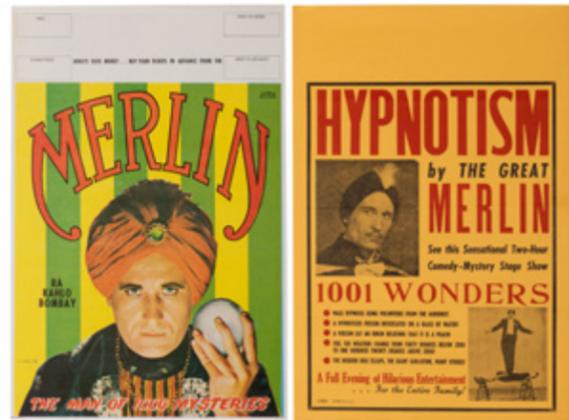
200/400



136



142



145

2 of 6



144



146



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148



143

142. **Vanishing Lamp on Pole.** Hamburg: Carl Willmann, ca. 1920. A burning oil lamp with silk shade is covered by a cloth and perched atop a heavy metal pole. At the performer's command, the lamp vanishes from atop the pole, as the cloth flutters to the ground. Nickel plated brass components. Silk shade replaced, else very good. Rare.

2,500/4,500

143. **Giant Lota Bowl.** New Haven: Petrie & Lewis, ca. 1939. Spun copper bowl filled with water is emptied, only to refill itself again and again. 7" high, mouth 4 3/4" diam. Hallmarked.

200/400

144. **McComb, Billy. Billy McComb Gypsy Thread Trick and Signed Jumbo Playing Card.** Two pieces, including a thread spool owned by McComb, with his handwritten cue words to accompany patter; and a jumbo 4 of Spades inscribed by McComb with a small rabbit in the hat doodle.

80/125

145. **Six Merlin Mind Reader Posters.** Hugo, OK: Acme Show Print, ca. 1960. Group of unused posters for the mind reading show imitating classic Alexander (Claude Alexander Conlin) lithographs of the 1910s. Offset images; five in color, one printed in two colors. Each 22 x 17".

150/250

146. **Mikado.** Berlin: Conradi [?], ca. 1925. Five silk handkerchiefs placed in the short tube suspended from the metal frame vanish, then visibly appear tied to the bar below it, from which they were hanging just moments before. Nickel plated brass frame with spring mechanism. Height 31 1/2". One tiny pin lacking, else very good. Scarce.

800/1,200

147. **Mirror Vase.** Circa 1930. Etched glass vase with finial-topped lid allows for the vanish, appearance, or transformation of objects inside it. Height 8 1/4". Very good.

150/300

148. **Morison Pill Box.** Hesperia, CA: Richard Spencer, 2014. A solid blue ball vanishes, then reappears in the turned wooden vase, or a red ball becomes blue inside the vase. Finely turned from cocobolo with balls and shells of rock maple. Height 7 5/8". Number 1 of 6 boxes hand made by Spencer, and signed and numbered by the maker under the base, with accompanying certificate, wooden base and glass cloche display dome.

800/1,200

149. [Neff, Bill] **Two "Harem Girl" Costumes from the Bill Neff Spook Show.** 1940s. Pair of multi-colored rainbow-like striped costumes worn by two of the female assistants on Neff's well-traveled ghost show. Wide purple collars accented with gold sequins. Worn but good condition.

200/400

150. [Neff, Bill] **Bill Neff Spook Show Assistant's Jacket.** 1940s. Black silk jacket with rear zipper and bright red trim, decorated with a pattern of reflective sequins. Worn by an assistant in Neff's spook show.

150/300



149



150



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152



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158



159

151. [Neff, Bill] **Bill Neff Spook Show Assistant's Costume.** 1940s. One-piece black costume, with diagonal stripe of silver decoration studded with rhinestones, worn by an assistant in Neff's spook show.

100/200

152. **Victorian Nest of Boxes.** London: Hamley's Grand Magical Saloons, ca. 1880. Magnificent set of six nested wooden boxes, the largest finely decorated with brass trim, claw feet, and ornaments in the Victorian style. A borrowed ring, watch, or banknote appears in the smallest of the locked boxes at the command of the magician. Largest box 8 x 7 3/4 x 6 1/4". With Hamley's maker's plaque underneath largest box. Locking mechanisms and lids of several internal boxes lacking, one foot bent. Rare.

2,000/4,000

Reminiscent of the Thayer "No-Assistant" version of this venerable conjurer's feat, this model is perhaps one of a handful of surviving props marked with the Hamley's tag. The firm, founded in 1760, is operated today as a toy shop, but in the late Victorian era and into the twentieth century, was a supplier of professional magic apparatus.

153. **Nest of Boxes.** Klingl [?], ca. 1910. Handsome set of four nested and locked boxes. A borrowed object vanishes, then reappears in the smallest of the chests. Clever and refined outfit, being an improvement on the standard bottomless method allowing for clean and fair displays as the boxes are unlocked. Four keys. Largest box 7 1/4 x 5 x 5". A few scratches to finish, very good overall.

800/1,200

154. **Cocktail Shaker Niffen Tube.** Circa 1940. Chrome plated cocktail shaker changes liquid into dry silks, vanishes or produces items placed inside. Height 9 1/2". Stress crack to one lid, else very good.

200/400

155. [Parlor Magic] **Collection of WWII-Era Parlor Magic Props.** European, early 1940s. Including well made magic props for classic effects including a Sliding Die Box, Drawer Box with peaked roof, Card Rise Chest, Handkerchief Box, Silk Production Tube, Selbit's Bricks (partial), Die Cabinet (partial), and other items. Most made of patterned board, or in some cases, constructed of wood or metal with colorful paper decorations. Condition varies; some in need of repair, others very good.

400/800

These props were said to have been made during the Second World War when raw materials traditionally used to construct these props were scarce. Despite the unusual methods used to construct the tricks, they were generally constructed to a high standard.

156. **Glass Penetration Frame.** Circa 1940. A sheet of glass is pierced by a pencil, yet is shown unharmed moments later. The cards used to cover the glass retain their holes. In a lacquered wooden frame, 8 1/2 x 7 1/2". A handsome and well-made example of this classic prop.

150/250

157. **Giant Glass Penetration.** Circa 1920. A solid pane of glass held in a finely-crafted oval wooden frame is repeatedly pierced by the magician's hand, a silk handkerchief, or other objects, which pass through it at various points covered by a giant glass "lens" held in place by a moveable brass arm. Decorated in hand-cut brass trim with dragons flanking either side of the glass. The entire outfit resting on a chromed Kellar-style base. Width of frame 22 1/2". In a custom wooden packing case.

2,000/4,000

The mechanics of this effect are similar to a model designed by Richard Humber and marketed under the title "Ghost Glass."

158. **Phantom Tube/Drumhead Tube Combination.** Circa 1920. Nickel-plated tube is shown empty, the ends are capped with paper, then a production of handkerchiefs is made from within. A second load can then be produced. Height 10". Finely made.

200/400

159. **Pistol Funnel.** Circa 1920. Wide metal funnel attaches to a pistol; a borrowed watch or handkerchief placed inside vanishes at the shot of the gun, appearing across the stage in a nest of boxes or elsewhere. Spring loaded trap. Height 9 1/2".

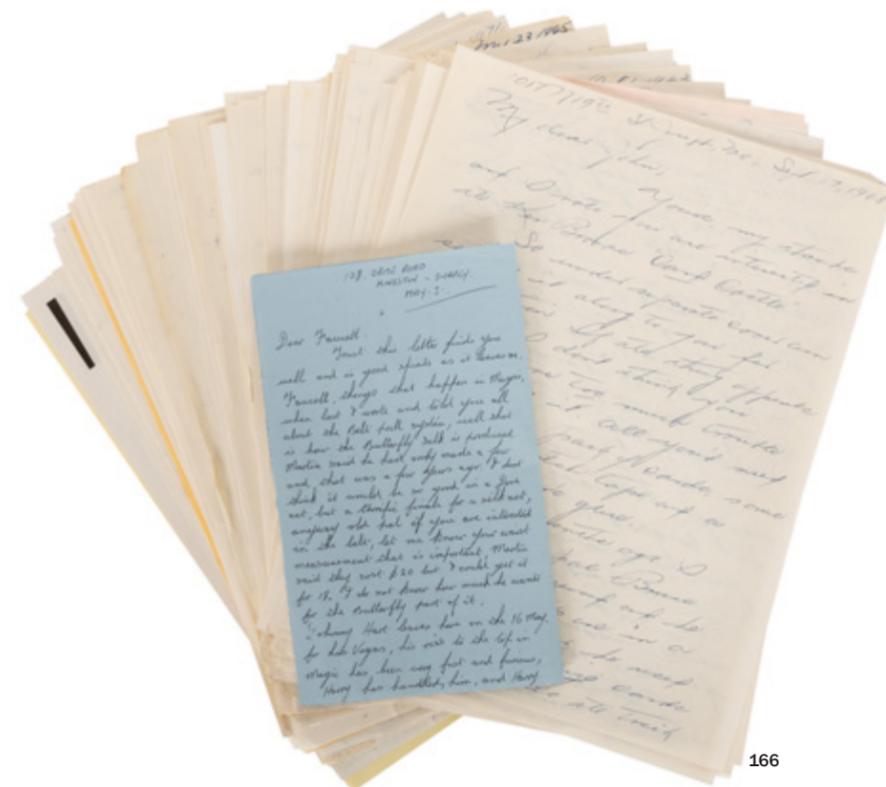
150/300



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160. **Pistol Funnel.** Circa 1920. Nickel-plated metal funnel attaches to a pistol; a borrowed watch or handkerchief placed inside vanishes when the trigger is pulled, appearing across the stage in a nest of boxes or elsewhere. Rotating trap method. Large example, height 11 3/4".

150/300

161. **Por-Mor.** North Hollywood: Merv Taylor, ca. 1957. Small stainless steel pitcher pours a seemingly endless quantity of liquid even after it is emptied repeatedly. Height 4 1/4". Hallmarked.

100/200

162. **Arturo/Mason Prediction Chest.** Springboro: MagicCollectibles.com, 2018. The prediction of a day's headline is revealed in a locked wooden chest, which is nested inside a locked clear box. Exceedingly clever injection method for large billet. Accompanied by wooden "key box," as issued. Number 1 from an edition of 10 in the "classic reproductions" series, with numbered and signed original instructions and engraved brass plaque in key box. Based on the Bob Mason/Arturo design. As new.

1,000/1,500

163. **Rabbit Through Mirror.** After Thayer, ca. 2000. A rabbit, dove, or other solid object passes through a trap door that covers a solid mirror mounted in a tall circular wooden frame decorated in bright lacquer. Height 25". Minor paint chips and wear.

800/1,200

164. **Ribbon Penetration (ala Thief of Bagdad).** Circa 1930. A sheet of glass placed in a wooden frame is tied in place with a silk ribbon, through holes in the glass and doors of the cabinet. Even so, the glass penetrates the ribbon. Height of cabinet 7". Thread method.

200/400



164

165. Berland, Sam. **Archive of over 85 Letters from Magician Sam Berland.** 1970s - 80s. To fellow magician John Bowery, most handwritten on a variety of Berland's 4to stationery, the letters discuss magic tricks and conventions, marketed magic effects, magic publications, and many personal matters. Berland was a noted creator of magic props, performer of a manipulative magic act, and at one time, a magic shop owner in Chicago. Several postcards and greeting cards included. Condition generally very good.

400/800

166. Ross, Faucett. **Important Archive of Over 90 TLSs from Magician Faucett Ross.** 1960s - 80s. Written in Ross's characteristic longhand, nearly all on blank 4to sheets to fellow magician John Bowery, the letters include lengthy discussions of the methods of magicians, the passing scene of the day (including tantalizing details regarding the activities of those in Ross's "inner circle," among them Dai Vernon, Jay Ose, Ken Brooke, Roger Klause, Bruce Cervon, Charlie Miller, Albert Goshman, and dozens of other well-known performers). Several effects explained by Ross are accompanied by his crude drawings of apparatus or gimmicks needed to perform the tricks. Three letters addressed to Ross are also included in the archive, one from Channing Pollock's protégé, Frank Booker, one from John Braun, and the final, from an unknown correspondent, with fascinating comments regarding David Bamberg's plans for a lecture tour and his work on a manuscript that would eventually become *Illusion Show* and *The Oriental Magic of the Bambergs*. Old folds from mailing, but generally very good condition.

1,500/2,500



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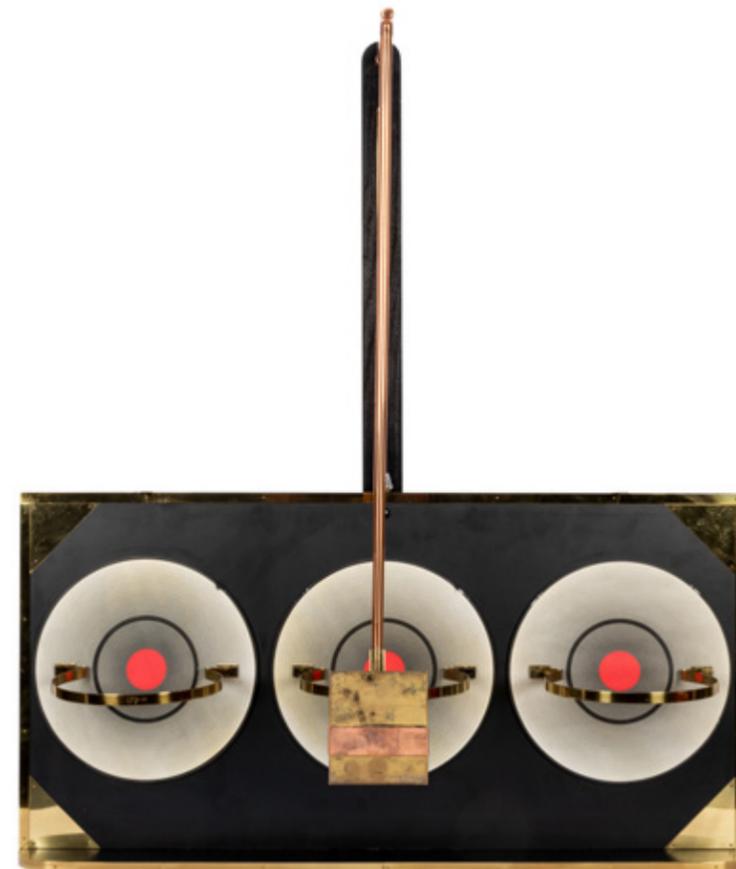
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167. **Kirkendall Autograph Model Finger Clip Reel.** Columbus: George W. Kirkendall, 1975. One of the first 100 finger clip reels manufactured by Kirkendall, with a label affixed bearing the number in the series, and accompanied by the original mailing cover and explanatory letter to Linking Ring Editor John Braun.

100/200

A note from Kirkendall states that Braun should look inside the reel – perhaps to see an engraved autograph or number. The reel has not been opened.

168. **Take-Up Reel.** [California: Owen Magic Supreme?], ca. 1960. Powerful and precision-machined reel aids the magician in the Vanishing Birdcage and other effects. With mounting plate, leather straps, and sleeve attachment (which will require re-threading). Very good working condition.

600/900

169. **Dressing Screen.** French, ca. 1890. Louis XIV-style dressing screen decorated with oil paintings framed behind glass on each panel, the centermost being after Ignace Spiridon's (Italian, active 1860 – 1900) image of a court conjurer in knee breeches, performing before two amazed spectators. Carved wooden framework with deeply carved floral pattern atop each panel. Embroidered silk panels below each frame, the leftmost significantly torn and frayed. Height 69".

2,000/4,000

170. **Sand Canisters.** Glendale, Loyd, ca. 1943. A quantity of sand is poured into a large metal canister from a smaller canister until the large canister is overflowing. Even so, the magician can continually fill the larger canister to overflowing as many as four times. Hallmarked. Largest canister stands 11 1/2" high. Minor wear and chrome flaking on smaller canister.

600/900

171. **Nelson's Secret Invention.** Columbus: Nelson Enterprises, 1950s. A secret two-way communication device consisting of a pocket radio transmitter and receiver, meant for use by mind reading acts to facilitate the secret communication between the medium on stage and the mentalist in the audience. Outfit consists of aluminum receiver and transmitter, leg or arm straps, antennae, earpiece, microphone, and other accessories. With later typewritten instructions. Includes tools for repair. Housed in a custom carrying case. Rare.

500/1,000

One of the most expensive articles offered by Nelson, the Secret Invention was a James Bond-type sub rosa device. Now obsolete, at the time these were offered to the fraternity, the technology incorporated into these tiny machines seemed space-age to the unsuspecting public, and made miracles possible. It is widely believed that they were constructed for Nelson by Bill Dodson of Louisville, KY, who was well-known as a maker of electromagnetic devices for crooked gamblers.

172. **Shooting Gallery.** Middleburg, VA: Collectors Workshop, 1990s. A borrowed watch is placed in a canister at the end of a swinging pendulum. Behind this are three inflated balloons. As the pendulum swings, a spectator shoots at the balloons, popping two, and in the process, apparently destroying his own watch. Parts of the watch fall from the canister. Yet when the centermost balloon is finally popped, hanging from a ribbon inside it is the very same borrowed watch. Original instructions. With custom-made Encore ATA case (22 x 39 x 8"). Uncommon.

2,000/4,000

173. **Silk in Potato Trick.** Glendale: Loyd, 1940s. A marked handkerchief, stuffed into a bottle of ink, vanishes, then reappears inside a potato. Height of turned wooden bottle 2 3/4".

100/200

174. **Silk Pedestal.** Circa 1920. Plated metal pedestal secretly introduces a handkerchief into a glass tumbler resting atop it. Powerful spring-loaded mechanism. Height 10". Well-made example similar to the Barti design.

200/300



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175. **Silk Pedestal.** Chicago: A. Roterberg [?], ca. 1910. Nickel-plated stand atop of which rests a glass tumbler. Mechanism secretly delivers a handkerchief into the tumbler. Height 8 ¼". **200/400**

176. **Mechanical Silk to Ball.** Circa 1920. A silk handkerchief visibly and instantly retracts into the magician's hand, which, when opened, reveals that the handkerchief has changed into a red ball. Diameter 2". Good working condition. **100/200**

177. **Silk Production Wand.** Circa 1940. Heavy brass wand with strong internal spring loaded mechanism which fires a concealed silk in the air. Length 15". Central covering worn. Good working condition. **100/200**

178. **Silk Vanishing Wand.** Circa 1945. Aluminum wand cleverly designed to aid the magician in the vanish of a silk handkerchief from a paper cone. The wand is used to poke the handkerchief into the paper, yet without the conjurer touching the silk, it vanishes without a trace. Length 14". A few tiny paint chips. **100/200**

179. **Singing Birds in Cage.** West Germany, ca. 1980. Automaton birds rest in a hammered brass base supporting brass cage containing two faux birds that move and sing when the mechanism is activated. Height 11". Lacks one foot, else very good. **200/400**

180. Slydini, Tony. **Tony Slydini Signed Jumbo Playing Card.** A jumbo Bicycle 3 of Diamonds, signed "Slydini" in blue marker. 7 x 4 ½". Slightly smudged. **80/125**

181. **Spectacular Finale.** Colon: Abbott's Magic Mfg., 1960s. Two decorated pagodas hang from the magician's stage throughout the performance, and at the conclusion of his show, on command, they spring open, producing matching colorful parasols, and four spring-loaded flagstuffs on each pagoda, while paper coils cascade to the deck of the stage. As the performer steps forward to take his final bow amidst the production, long lines of silk banners drop from the flies, filling the stage with bolts of color. Includes wooden pagodas with flags and parasols, giant cloth streamers for backdrop, and instructions. Height of pagodas (closed) 23". Minor wear to finish and hardware, but very good overall, and possibly unused. Uncommon. **1,500/2,500**

182. **Spirits Barrel.** North Hollywood: Merv Taylor, ca. 1950s. Stainless steel barrel with Lucite handle rests on a wooden stand, openings capped with paper. One end is pierced with a spigot, and an array of beverages is poured out. Hallmarked. Includes barrel, stand, and spigot. Length 9". Scarce. **800/1,200**

183. **Spirit Bell.** German, ca. 1960. Chromed metal bell isolated under a cut glass tumbler rings out answers to questions, sounding once for "yes" and twice for "no," and ringing out requested numbers, etc. on command. Height of glass 6 ½". Gimmick requires new key (easily replaced), else very good. **300/600**



182



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184. **Spirit Bell.** Circa 1900. Cut glass bell hanging from an art deco stand rings out answers to questions, once for “yes” and twice for “no.” Removed from the stand and hung from the magician’s wand, the bell continues to ring, even when carried out to the audience. Mechanical metal wand 16” long (lacks one chrome tip). Good working condition. Uncommon.

1,500/2,500

185. **Spirit Clock Dial.** Circa 1910. Nickered clock dial backed with green lucite supports a brass pointer on a spindle at its center. The hand is spun, and stops on a chosen time, or on a number that answers a question, or reveals other information. Unusual example with pentacle design in pointer. Lucite added later. Diameter 15”. Spindle resoldered, else very good.

500/1,000



186

186. **Spirit Clock Dial on Klingl Stand.** Florida: Paul Lembo, ca. 2010. Large glass clock dial, the pointer of which stops on command, or answers questions. On an unusual crook-like vintage stand, likely made by Klingl of Vienna. Height of stand 70”, clock diameter 18”.

800/1,200

187. **Spirit Drum.** Circa 1915. Hammered brass drum with attached carved wooden hand gripping a short wooden drumstick. On command, as if guided by a ghostly force, the hand raps out sounds on the drum in response to questions posed by the audience. Thread method. Height of drum 11 ½”. Drum head splitting, drumstick chipped. .

800/1,200



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MASTERPIECE OF THE MAGICAL MECHANIC

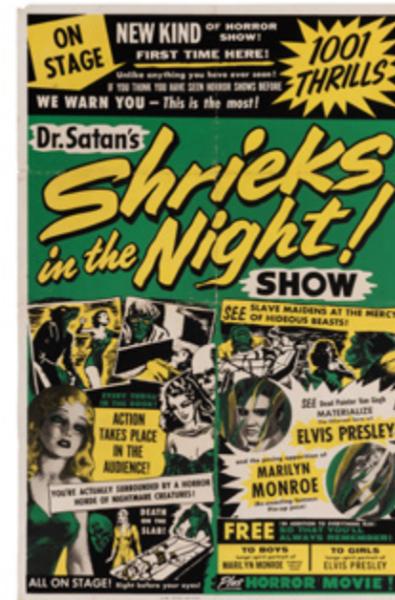
188. **Martin Spirit Lock.** London: Jon Martin, 1940s. Oversized aluminum lock is displayed and locked. At the command of the performer, the lock then visibly and instantly opens on command. Finely crafted from dural aluminum, and including two keys and resetting devices. Height 6 ¾”. Good working order. One of a handful known. Rare.

5,000/10,000

Martin’s most popular effects were the Vanishing Birdcage and Rising Card “machines,” but he crafted a variety of other props from aluminum that are even more impressive in their operation and construction. Among these is the entirely mechanical Spirit Lock, with a complex yet surefire internal mechanism that allows it to open on command.

189. [Spook Show] **Dr. Satan’s Shrieks in the Night.** Baltimore: Globe Poster, 1960s. Poster (60 x 40”) for the spook show performed by John and Irene Daniels, promising sundry thrills and horrors in addition to the “materialization” of Elvis Presley “to girls” and Marilyn Monroe “to boys.” Folded. Old tape repairs, chipping and tears mostly at edges, light staining.

250/350



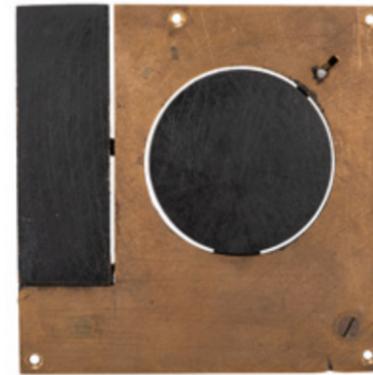
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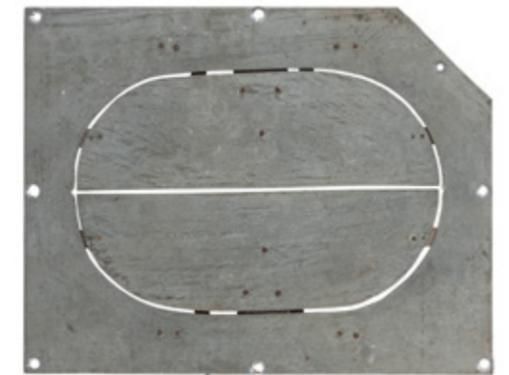
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190. **Talking Skull.** Columbus: S.W. Reilly, ca. 1930. Papier-mache skull answers questions by clicking its jaw, once for "yes," and twice for "no." Early mode with solid wooden base (no cutout for hand). Lacks pin (easily replaced). Includes contact point for thread on jaw. Good working condition.

300/600

191. **Talking Skull.** Circa 1920. Faux skull clicks its jaw to answer questions, once for "yes," and twice for "no." Thread method. Weighted and counterbalanced jaw. On a newer wooden base. Height 12 1/2".

400/600

192. **Sensational Talking Skull.** Colon, MI: Abbott's Magic Novelty Co., ca. 1949. Clockwork mechanism concealed in the base supporting this faux skull allows the magician to apparently converse with the skull, its jaw clicking out answers to questions posed by the performer and the audience. Chipping to finish on jaw, else very good. Complete with packing case, key, covering cap, instructions, and handwritten routine of the former owner. Scarce.

1,200/1,800

193. **Tempo Tempo Clock Transposition.** Hamburg: Janos Bartl, ca. 1932. A pocket watch and an alarm clock visibly transpose when placed in two attractive nickel-plated stands, the alarm clock ringing as it transposes from one stand to the other. Height 11 3/4". Minor wear from use, and some tiny repairs evident, but good condition overall. Uncommon.

2,000/4,000



192



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194. **Locking Wrist Trap.** New York: Martinka & Co., ca. 1900. All metal spring-loaded trap manufactured by Martinka for installation in a conjurer's table to aid in the vanishing of small objects. Hallmarked. Locking mechanism incorporated into design. 5 7/8 x 5 7/8". Scarce.

250/500

195. **Rabbit Trap.** Paris: Voisin, ca. 1880. Spring-loaded double trap door, intended for secret use by a magician to effect the vanish of a rabbit or other large object. 9 1/2 x 7 1/2". Two Voisin hallmarks. Uncommon.

250/500

At one time common accoutrements used by many a magician, these traps – and others, of varying designs and functions – were part and parcel of nearly every magic supply depot's inventory. Surprisingly, despite their popularity, few examples have survived to modern times.

196. **Magician's Side Table/Display Stand Combination.** Circa 1910. Nickered tripod-like table with central wooden top covered in fabric, with upright T-bar outfitted with several hooks for the display of flags, birdcages, and other articles produced by the performer. Acorn finial. Height 65". A few chipped elements; good condition.

200/400

197. **Roterberg Magician's Side Table.** Chicago, ca. 1910s. Portable conjuring table with nickel-plated center post and legs, wooden plush-covered top (22 x 16"). Height 34 1/2". Top a later replacement.

400/800

198. **Vanishing Birdcage.** German, ca. 1939. Semi-rigid cage made of nickel-plated brass in the Martin style, which vanishes from between the magician's hands. Finely made with central wooden perch, locking feature allows cage to stand freely on a tabletop. With attractive cloth-lined wooden box. 6 3/4 x 4 1/2 x 5 1/2". Near fine.

600/800



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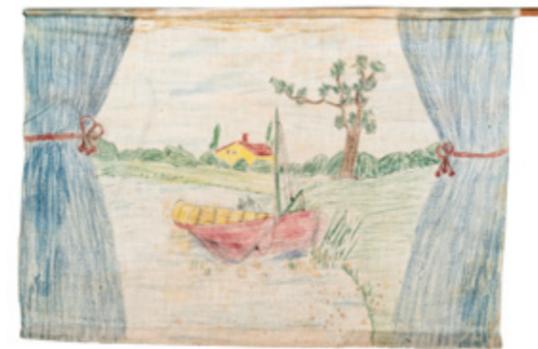
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199. **Vase, Cone, Beans and Orange.** Circa 1920. Mysterious transposition between a metal skittle, a quantity of beans, and an orange. With two metal shells, nickel-plated vase, cardboard cone, and cardboard skittle painted silver to match the shells. Height of vase 9". Finish worn.

300/500

200. **Vase, Cone, Beans and Orange.** American, ca. 1925. Magical transposition between a wooden skittle, a quantity of beans, and an orange. With one metal shell, nickel-plated vase, and wooden skittle. Height of vase 9 1/2". Finish worn, else very good.

300/500

201. **Vasudeo's Pyala.** Colon: Abbott's Magic Novelty Co., ca. 1950. A small brass vessel with a figure carrying a baby in its arms is removed from a crackle finish wooden box, along with a bottle of water. The water is poured into the bowl, yet it vanishes from inside. The bowl is handed out for examination. Height of box 4 3/4". Original instructions. Minor wear to crackle finish and interior of brass figure and bowl polished, else very good. Rare.

250/500

202. Verner, Jeanne. **Danny Dew's Chinese Mask and Costume.** New York, 1940s. Lifelike papier mâché mask handmade by Jeanne Verner, Dai Vernon's wife. Accompanied by an aqua robe decorated with thousands of sequins in a gold, pink, and silver floral, its sleeves lined with white silk. A matching Chinese hat accompanies the costume and mask. A label affixed inside the mask bears the signature of the artist.

2,000/4,000

An accomplished artist, Verner created lifelike masks of Cardini, Sam Margules, and her husband, among others. Only a few have survived. Each mask was first sculpted in clay, then set in papier mâché. Her designs were based on measurements of the head of the buyer, making each mask form fitting. The robes used to complete the ensemble were typically purchased from theatrical supply houses in Manhattan.

203. Vernon, Dai. **Six of Dai Vernon's Personal ID and Membership Cards.** Including a Presbyterian Prestidigitator Magic Club Dai Vernon lecture ticket signed by Vernon (1976), creased; and Vernon's cards to the Royal Military College Club of Canada (signed "D.W. Verner"), Allstate Insurance, American Federation of Television & Radio Artists, The Magic Circle, and Hotel Puente Romano. Together with a later printing of the famous Hal Hyfe portrait of Vernon (8 x 10").

200/400

204. Virgil (Virgil Harris Mulkey). **Virgil's Hand Painted Toy Theater Curtain.** Circa 1908. Hand painted cloth curtain for a toy theater owned by The Great Virgil as a child, depicting a row boat at the edge of a pond. 18 1/2 x 12". Worn. With handwritten note of provenance on the tube housing the curtain.

50/150

205. Virgil (Virgil Harris Mulkey). **The Great Virgil's Find the Lady Cards.** Circa 1925. Spectators can never locate the Queen of Diamonds when it is mixed among two Jacks. Giant wooden and paper cards with patterned backs, 10 1/4 x 7 1/2". With a wooden packing case made by Virgil.

200/400

206. Virgil (Virgil Harris Mulkey). **The Great Virgil's Comedy Passe Passe Bottles.** New Haven: Petrie & Lewis (P&L), ca. 1935. A bottle and glass of liquid transpose underneath two large metal covers repeatedly. Even after an "extra" bottle is removed unbeknownst to the magician, the trick concludes successfully. Height of tubes 12". Hallmarked. With Virgil's custom-made bottle labels bearing his devil design, and padded carrying tubes. Some wear to finish; good condition.

300/600



207

207. Virgil (Virgil Harris Mulkey). **The Great Virgil's Blue Dragon Robe.** Fine silk robe heavily embroidered with wave pattern below the knees, and a giant blue dragon wrapping around the shoulders and midsection, with matching wave pattern at the ends of the sleeves. Worn by Virgil in his globetrotting illusion show. Good condition overall.

800/1,200



208

208. **Splendid Amusement! Startling Feats of Legerdemain by Mr. A Walker.** Hartford: Calhoun, 1855. Unused letterpress broadside for the conjurer's display of magic, Punch and Judy, mechanical figures, and more. 18 x 8". Lightly toned; A. Matted.

100/200

209. **Danny Dew's Magic Wand.** Colorado: Paul Fox, 1950s. Octagonal lucite magician's wand, designed by Paul Fox and presented to his friend Danny Dew. Length 15 1/8".

250/500

210. **Wooden Wand with Bone Tips.** Circa 1960. Hardwood shaft with handsome bone tips and red accents on each end. Length 15".

100/200

211. **Hardwood Magic Wand.** Contemporary wand made of varnished hardwoods with lathe-turned details and metal bands below each tip. Length 13 7/8".

100/200

212. **Metal Magician's Wand.** San Jose: Ghastly Gallimaufry [?], ca. 1970. Well-made metal wand with rhinestone-studded tips. With red plush carrying bag. Length 12".

100/200

213. **Optical Illusion Magic Wand.** Fine hardwood wand with brass tips and milled design that provides the optical illusion of movement when the wand is twisted in the fingers. Length 12 1/2". Tips and center of wand unscrew. With red corduroy bag.

100/200



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214. **Watch Box.** Circa 1910. Walnut box allows the performer to secretly remove a watch or other object placed inside even though it is locked. 4 x 3 x 2 1/4". Gimmick loose, lining worn, else very good.

150/250

215. **Manipulation Watches.** Berlin: Conradi, 1920s. Including a stack of production pocket watches with gimmicked clip watch, watch catching device (with finger clip), and Diminishing Pocket Watch trick. Nickel plated brass. Very good condition overall.

200/400

216. [Welles, Orson] **Orson Welles' Locking "Three Ring Circus" Linking Rings.** Brooklyn: Connie Haden for Richard Himber, 1960s. Mechanical set of three rings devised by Himber and manufactured by Haden for the traditional Linking Ring routine, in which the solid steel bands link and unlink in a bewildering routine. Unlike most apparatus constructed for the trick, this model may be minutely examined by spectators after the trick is performed. Diameter 9 1/2".

4,000/6,000



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220A



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217. **Wine and Water Separation.** Two nicked canisters, a claw-footed brass stand, and a cut glass decanter comprise the props. Wine and water are poured into the decanter from separate glasses, which are then covered with the tubes. The liquid then vanishes from the decanter, only to reappear in the two glasses, separated, as it was at the outset. Unusual valve mechanism in base of decanter. Height of tubes 8 1/2". Tubes a vintage set, circa 1900, decanter and brass stand gimmicked by Paul Lembo in 2019.

800/1,200

218. Wilson, Mark. **Mark Wilson's Thayer Floating Ball.** Los Angeles: F.G. Thayer, 1940s. Silver sphere rises from a small hump-backed wooden chest, floats about the stage, then returns to the box. Owned and used by Mark Wilson on his pioneering television program, *The Magic Land of Alakazam*. Wear to finish of chest, else very good.

400/800

219. **Wonder Clock.** Circa 1920. Compact wooden case contains a clock and brass dial with single hand. An hour is chosen and a sliding door is used to cover the clock, yet the mind reader instantly knows the chosen time. Sturdy example crafted from solid hardwood. Height 6". Minor scratches to finish.

200/400

MONEY MAKERS

220. **Money Maker.** Inwood, N.Y.: Redhill, ca. 1940s. Upright wooden device produces real currency when blank slips of paper are inserted into the rollers and spun. 7 x 4 1/4 x 2 1/2". Finish worn.

100/200

220A. **Metal Money Maker.** Circa 1950. Metal device with two cloth rollers; paper cranked through them becomes real currency. Brass knobs. Height 4". Near fine.

100/200

221. **Babcock Money Maker.** Cashmere: Magic House of Babcock, ca. 2000. Upright money maker changes blank paper into real bills as the blank roll is cranked through the mangle-like device. Modeled after the Merv Taylor design. Hallmarked. Very good.

150/250

222. **Blotter-Style Money Maker.** Contemporary example with brass platen that visually transforms blank paper into a real bill when blotted with the device. Base 7 1/2 x 5".

50/150

223. **Vintage German "Geldmaschine" Money Maker.** Circa 1950. Wooden prop with paper rollers and metal cranks. Blank paper rolled through the device becomes real currency. Paper label in German at top. Height 3 1/2".

100/200

224. **Upright Money Maker.** Circa 1960. Metal and wooden frame supporting two rollers which changes blank paper into real currency when cranked through. Height 6 3/4".

200/300

225. **Vintage Money Maker.** Circa 1910. Blank paper becomes real currency when cranked through the device. Wooden base, with cast metal sides supporting paper-covered wooden rollers. Base 5 1/2 x 3 1/2".

200/300

226. **Two Money Makers and a Bill Box.** Including a vintage S.S. Adams Money Maker sold as a premium for the Union Bag Paper Co., with original literature and box; a contemporary model with faux digital cord apparently used to power the device; and a well-made wooden Bill Box, being a puzzle box in which a dollar bill is placed, yet no obvious opening or drawer is visible.

100/200



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227. **Wooden Money Maker.** Modern. Paper cranked through the rollers becomes real, spendable currency. Height 8".

50/150

228. **Cast Iron Money Maker.** American, ca. 1927. Blank bills cranked through this device become real paper currency. Originally a small cast iron fruit press manufactured by Charles Giunta of Philadelphia, mounted to a solid wooden base and re-purposed to perform this classic magic trick. 10 x 12". Good.

400/800

229. **Zupan's Money Maker.** Slovenia: Magic Wladimir, ca. 2005. A "money printing device," assembled piece-by-piece in front of the audience is used for a complete routine in which blank paper, newsprint, and even the magician's tie, when cranked through the rollers of the device become real - or misprinted - currency. Moneymaker prints Euros, Swiss Francs, British Pounds, and US Dollars. Dark finish. With the original box (9 x 7 x 5"), bills, partial tie, accessories. Hallmarked. Near fine.

400/800

THAYER AND OWEN MAGIC

230. **Appearing Alarm Clock.** Los Angeles: F.G. Thayer, ca. 1930. A ringing alarm clock appears at the center of a gilt wooden frame on the magician's table. An early model. Height 20". Uncommon.

700/900

231. **Baffo Box.** Los Angeles: F.G. Thayer, ca. 1940. A borrowed ring appears inside an orange placed in the box. Mahogany with brass hinges. 5 x 5 x 5". Very good.

150/250

232. **Great Ballot Box Mystery.** Los Angeles: F.G. Thayer & Co., ca. 1925. Mentalist infallibly knows the color of one of three balls is inside the mahogany box. Box 3 x 3 x 2 1/2". Very good condition.

400/800

233. **Banner Nest of Boxes.** Azusa: Owen Magic Supreme [?], ca. 1985. The smallest box from a nest of three - with a dove inside - vanishes, only to be found back inside the other two. The missing bird is inside. Largest box 8 1/2 x 6 1/2 x 6 1/2". Tray repainted (or possibly a replacement), paint worn.

300/600

234. **Thayer Billiard Ball Box.** Los Angeles: F.G. Thayer, ca. 1915. A red ball placed in one compartment of the cabinet moves back and forth to the other compartment before vanishing and reappearing elsewhere. 6 x 3 x 3 1/4". Two solid balls. Minor surface blemishes; very good. Uncommon.

600/900

235. **Billiard Ball Rack.** Los Angeles: F.G. Thayer, ca. 1930. Turned wooden display stand with four cups to hold billiard balls produced at the magician's fingertips. Height 11 3/4". Classic black and gold Thayer finish with minor wear. With four solid white billiard balls.

600/900

236. **Blue Phantom.** Los Angeles: F.G. Thayer, ca. 1930. Early parlor model of the trick in which a blue checker moves through a stack of yellow checkers when covered with a tube. Wooden center rod, height 12 3/4". Shell requires new pin, else very good.

500/750



236



237



240



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239

237. **Blue Phantom.** Alhambra: Owen Magic Supreme, ca. 1955. A single blue checker travels through a stack of yellow checkers when covered with a decorated tube. Natural finish base. Height 16 ½”.

400/600

238. **Bullfighter Bonus Genius.** Los Angeles: F.G. Thayer, 1940s. Wooden doll decorated in the form of a bullfighter vanishes from underneath a red “cape.” Height of doll 7”. One of two examples known; rare. Accompanied by an original pencil sketch from the Thayer files showing the design of the doll.

400/600

239. **Private Pat Bonus Genius.** Los Angeles: F.G. Thayer, 1940s. Wooden doll decorated to represent a doughboy vanishes from underneath a khaki “tent.” Two dolls, one gimmicked, and fabric tent with secret pocket. Height of dolls, 7 ¼”. Finish of gimmicked doll well worn.

150/300

240. **Candle to Bouquet.** Los Angeles: F.G. Thayer, ca. 1935. A burning candle, covered momentarily, changes to a tall bouquet of feather flowers. Spring-loaded mechanism, two flowers loose. Height of turned wooden candlestick 9 ¼”.

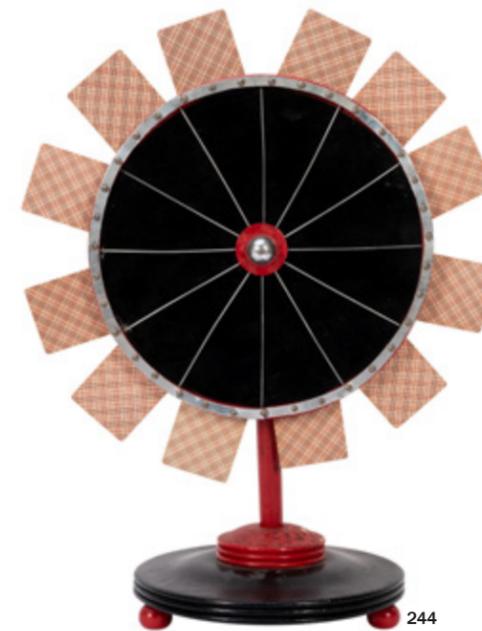
300/600

241. **The Candle That Was (Vanishing Candle).** Los Angeles: F.G. Thayer, ca. 1930. A lit candle is wrapped in paper, from which it vanishes. Turned wooden candle, gimmick (in need of paint), and candlestick. Height 15 ¾”. Gold paint on base of candlestick worn.

250/350



243



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242

242. **Haunted Candle.** Los Angeles: Owen Magic Supreme, ca. 1960s. A lit candle rises from its gilt holder, spins in a full circle while still lit, and sinks back into its original position. Height 16 ½”.

200/400

243. **Dancing Cane.** Los Angeles: F.G. Thayer, ca. 1940. Black wooden cane with white knob and tip floats between the magician’s hands and around his body. Length 34”. Finish worn, else good. Uncommon.

100/200

244. **Cardart.** Los Angeles: Lloyd Chambers (for Thayer), ca. 1938. A dart thrown at a spinning wheel with cards attached to it locates the spectator’s selected pasteboard. 12-card model. Height 18”. Paint worn. Uncommon.

400/800

245. **Supersonic Card Case.** Los Angeles: Owen Brothers, 1940s. Hardwood card box cleverly gimmicked to allow the mind reader to determine the bottom card of the pack inside it. Height 4 ⅝”. Instructions. Finely made.

200/400

246. **Hartz Card Frame.** Los Angeles: Owen Magic Supreme, ca. 1950. Chosen cards appear in the empty wooden frame in the blink of an eye. Lacquered in red and gold. 12 ½ x 10 ½”. Good working order.

250/350



245



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252



250

247. **Two Slat Card Frames.** Los Angeles: F.G. Thayer, 1940s. Including a jumbo and standard example, which change, vanish, or produce cards inside, visible through the slatted openings. The larger 8" high. One tiny chip, else good.

200/400

248. **Card Rising Box Unique.** Los Angeles: F.G. Thayer, ca. 1930. Selected cards rise from the pack while it sits in a hardwood box. As each card rises, it pushes up the lid of the box. Removable base. 4 x 3 1/2 x 4 3/4". Minor splitting to wood. Uncommon.

200/400

249. **Rising Card Tray.** Los Angeles: F.G. Thayer, ca. 1930. Chosen cards rise from a wooden houlette resting on a turned wooden tray with black felt surface. 9 3/4" diameter. Tray shows wear. Finely-constructed Thayer-made houlette added later.

200/400

250. **Card Star.** Los Angeles: F.G. Thayer, ca. 1930. Five chosen cards appear on the points of a star resting on the conjurer's table. Gesso over wood star, on turned wooden base, heavily counterweighted. Height 16 1/2". A fine example of this classic Thayer prop.

600/900

251. **Card Tray.** Los Angeles: F.G. Thayer, ca. 1935. Hardwood tray secretly adds cards to a stack when the pasteboards are poured into a spectator's hands. 6 1/2 x 8 3/8".

100/200

252. **Deck Changing Tray.** Los Angeles: F.G. Thayer & Co., ca. 1930. Mechanical mahogany tray facilitates the switch of one deck of cards or one small object for another. 6 5/8 x 9 1/2".

200/400



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253. **Rising Card Tray.** Los Angeles: F.G. Thayer [?], ca. 1940. Chosen cards rise from a wooden houlette atop a felt-lined wooden tray. Tray 11 x 9". Identical in operation to the classic round Thayer model.

300/600

254. **Change Bag.** Los Angeles: F.G. Thayer & Co., ca. 1930. Plush red bag with finely turned wooden handle switches, vanishes, or produces objects. Minor wear to paint; very good.

400/600

255. **Chinese Jug and Shoelace or "Prayer" Vase.** Los Angeles: F.G. Thayer, ca. 1936. Thayer's version of the classic close-up suspension effect. Red and silver paint (other examples in gold and red). 5" tall. Possibly repainted; base new.

300/600

256. **Chest of Chu Chin Chow.** Los Angeles: F.G. Thayer, ca. 1930. Rice poured into a box on a skeleton stand visibly vanishes. The grain can be seen through windows in the front of the box, then vanishes visibly. Height of stand 32". Paint on tray worn, drape a replacement, else good. Scarce.

600/900

257. **Sliding Clock Box.** Alhambra: Owen Magic Supreme, ca. 1960. An alarm clock vanishes from a handsome four-door mahogany cabinet. It is reproduced from a previously empty hat. Cabinet 10 x 3 3/4 x 6". Minor wear to finish of clock.

400/600

258. **Coin in a Ball of Yarn.** Alhambra: Owen Magic Supreme, ca. 1960. A borrowed coin, marked by a spectator, vanishes, only to reappear in a small box inside a large ball of yarn, which is found inside two locked, nested hardwood boxes. Lock and key. Largest box a 5 1/2" cube.

400/600



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259. **Improved Devil's Pillars (Stage Size).** Los Angeles, F.G. Thayer, ca. 1940. One cord running through the wooden pillars is chosen and cut in two by a spectator. The pillars and cord are placed together momentarily, then separated; the cord is restored. Lacquered in three colors. Length 17 1/2". Requires new cord.

100/200

260. **New Break-Apart Die Box.** Los Angeles: F.G. Thayer, ca. 1940. A solid die vanishes from a handsome wooden cabinet after considerable "sucker" by-play; this model allows the two compartments of the cabinet to be physically detached from each other. Even so, the die is heard to "slide" from one half to the other. Two double-doors, shell, and 3" solid black die. Uncommon.

600/900

261. **Super Perfecto Sliding Die Box (Small).** Los Angeles: F.G. Thayer, ca. 1930. The second smallest model of Thayer-made Die Boxes. Mahogany construction. 2" die. Die and shell finely repainted, else very near fine.

300/400

262. **Sucker Die Box.** Alhambra: Owen Magic Supreme, ca. 1960. Handsome hardwood box vanishes a die from inside, which reappears elsewhere, after sucker "by-play." Four doors, one double-door, shell, and 3" die. Finely made.

300/600

263. **Die and Chimney.** Los Angeles: F.G. Thayer, 1930s. Solid wooden die vanishes from an upright wooden chimney, reappearing in a previously empty hat. Scarab paint motif. Height 6 1/2". Shell worn, but good working condition. Uncommon.

300/600

264. **Eli's Die Box.** Los Angeles: F.G. Thayer, ca. 1930. Finely turned wooden box allows the operator to control the roll of two dice inside, no matter how vigorously the container is shaken.

150/250



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265. **Sesame Drawer Box.** Alhambra: Owen Magic Supreme, ca. 1960. The empty drawer in the box is opened, closed, and when reopened, is filled to the brim with fruit, livestock, silks, or other articles. Doors at the rear and sides may be opened to show the box empty. Length 10". A few nicks to finish; very good overall.

400/600

266. **Dy-Flyto.** Los Angeles: F.G. Thayer, ca. 1930. A large die is placed on a tray. It visibly transforms into a grapefruit, while the die is reproduced moments later from a lacquered wooden chest. Lovely dragon stencil on box. 4" die. Scarce.

1,200/1,800

267. **Enchanted Tube.** Los Angeles, F.G. Thayer, ca. 1936. A small tube is shown empty, yet silk handkerchiefs are produced from inside. Red crackle finish with gold and black trim. Height 7". Chipped paint. Uncommon.

100/200

268. **Find the Lady Cubes.** Los Angeles: F.G. Thayer, ca. 1930. Apparatus version of Three Card Monte. Spectators cannot follow the location of a cube bearing a Queen of Hearts when it is mixed among two others in a wooden tube. Height 11". Minor chipping and wear. Rare green, red, and gold paint scheme.

600/900



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269. **Flight of Time.** Los Angeles: F.G. Thayer, 1930s. Four alarm clocks vanish, then reappear on red ribbons suspended from a skeleton framework on the magician's table. Nickel-plated sham clocks manufactured by Donald Holmes of Kansas City. Height approx. 36". A few spots of wear to finish, but very good overall. Rare.

2,000/4,000

270. **Flap Tray.** Los Angeles: F.G. Thayer & Co., ca. 1930. Mahogany tray allows the magician to switch cards placed on it for a duplicate set. 8 x 6". Good.

100/200

271. **Jumbo Four-Ace Stand.** Los Angeles: F.G. Thayer & Co., ca. 1940. Gimmicked stand holds four packets of jumbo cards and facilitates switching them without sleight-of-hand for the performance of the popular four-ace trick. 23 x 10". Good.

200/400

272. [Gimmicks] **Five Wood Turned Gimmicks by Thayer.** Including a Clingo handkerchief ball, painted with a flesh tone; a small de Kolta-style pull; a wooden coin vanisher; unfinished large pull (with two hairline cracks); and a Kellar-designed Nikko device (with hairline crack). Fine examples of Thayer's expert wood turning.

150/300

273. **Handkerchief Frame.** Los Angeles: F.G. Thayer, ca. 1935. Hardwood frame with handkerchief attached is inserted into an envelope. Magician stabs the envelope with a knife, yet the handkerchief is unharmed. 11 3/4" square. Pinholes at corners from use.

100/200

274. **Flying Handkerchief and Soup Plate.** Los Angeles: F.G. Thayer & Co., ca. 1930. A handkerchief vanishes, then reappears under an overturned soup plate on the conjurer's table. Turned wooden gimmicked plate, diameter 8 1/2".

100/200

275. **Haunted Temple and Discs of Quong Hi.** Los Angeles: F.G. Thayer, ca. 1944. Thayer's version of the Checker Cabinet. A glass filled with rice, and a stack of checkers change places. Cabinet elaborately decorated with dragon motif in lacquer, gimmicked stack of turned wood. Parlor model, cabinet 15 1/2 x 6 x 9 1/2". Minor wear to finish of metal tube, stress crack to fake stack, else a handsome example.

1,200/1,800

276. **Haunted Cabinet and Discs of Quong Hi.** Los Angeles: F.G. Thayer, ca. 1928. Stage-size version of Thayer's Checker Cabinet. Brightly-lacquered cabinet allows the magician to mysteriously transpose the location of a stack of checkers, a glass of rice, and a wooden "ghost." 21 x 7 x 17". Light wear to finish, but overall good condition. Uncommon.

2,000/3,000



277



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277. **Kuma Tubes / Marvelous Japanese Cylinders.** Los Angeles: F.G. Thayer, ca. 1930s. Two large tubes are shown empty, then a giant production of silks or livestock is made. A large copper pot filled with water is then produced, so large that it cannot be replaced inside the tubes. Tallest piece 10". Considerable paint loss and other age-consistent wear.

600/900

278. **Eclipse Vanishing Lamp.** Los Angeles: F.G. Thayer, ca. 1930. A lit lamp is wrapped in paper, which is then crushed between the magician's hands. The lamp has vanished. Height of table 32". Wiring and lampshade renewed, visible wear to several elements, but very good overall. Uncommon.

2,000/4,000

279. **Sealed Message Reading Table Top.** Los Angeles: F.G. Thayer [?], ca. 1940. Thin felt-covered wooden tabletop with concealed electric lights allow the mind reader to read messages sealed in opaque envelopes. Activation point concealed in tabletop. 18 3/4 x 22 3/4". Lacks upright.

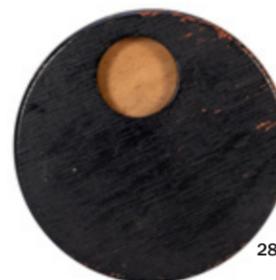
400/800

280. **Mystic Money Box.** Los Angeles: F.G. Thayer, ca. 1940. Borrowed coins vanish from the turned wooden receptacle. Turned hardwood, base 2 3/4" diameter.

150/250



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281. **Nest of Boxes.** Los Angeles: Carl Owen, ca. 1955. A vanished ring or watch reappears in the smallest of seven locked, nesting boxes. Exceptional set of seven hardwood chests fitted with brass hardware. Innermost box fabric lined. Original key. Largest 9 3/4 x 9 3/4 x 10". Finish of exterior box rubbed. One of only two seven-box sets constructed by Carl Owen, this set retained for his own collection.

1,500/2,500

282. **New Tumbler Pedestal.** Los Angeles: F.G. Thayer, ca. 1930. A silk handkerchief appears in a glass tumbler on top of a wooden pedestal. Novel operation. 10" high.

150/250

283. **Obedient Coins.** Los Angeles: F.G. Thayer, ca. 1930s. Secret device causes a succession of coins to visibly and audibly fall through a hat on the magician's table into a glass or pail below. Diam. 5". Very good.

150/300

284. **One Hand Production Box.** Los Angeles: F.G. Thayer, ca. 1930. Small wooden box is shown unmistakably empty by opening lid and two doors, yet a production is made from within moments later. Four-color lacquer finish. Height 6 1/2". Very minor chipping to base.

400/600

285. **One Hand Production Box.** Los Angeles: F.G. Thayer, ca. 1930. Small wooden box is shown empty by opening lid and two doors, yet a production is made from within moments later. Scarab design. Height 6 1/2". Near fine.

400/600

286. **Orange and Apple Transposition.** Los Angeles: Owen Brothers, 1950s. Finely turned wooden apple and orange finished in orange crackle paint. The two imitation fruits change places at the command of the magician. Diameter of orange 2 1/8". Shell crack, else very good.

200/400



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287. **Tarbell Orange Vase Combination.** Los Angeles: F.G. Thayer, ca. 1927. A small orange, removed from a wooden vase, multiplies, vanishes, or reappears; one orange changes to a silk handkerchief, which then jumps inside the vase, or vice versa. A combination Ball Vase/Ball and Silk Vase and Multiplying Ball routine, all in one. Finely wood turned vase lacquered in black, with gold finial and legs and green interior, wooden "orange" and matching shell. Diameter 2 5/8". Faintest wear to finish, but very good condition overall. Rare. Perhaps the finest example of the wood turning talents of Floyd Thayer.

5,000/7,000

Devised by Dr. Harlan Tarbell and advertised as part of his famous Tarbell Course in Magic in the late 1920s, the Orange Vase was offered for sale for \$8.50 to his students. Tarbell worked in Chicago, but the prop was crafted - personally - by Floyd Thayer in Los Angeles. Thayer was the acknowledged master magical craftsman of the era, and arguably the finest wood turner in the field. The delicate nature of the gimmicked portions of the vase have left more than a few of the surviving examples of this prop in fair to poor condition; frequently, the finely turned wooden ring essential to the trick's working is split, or even absent. The example offered here is truly fine - about as fine an example of magical artistry in wood as exists from the golden era of Thayer's business.

288. **Comedy Passe Passe Bottles.** Los Angeles: F.G. Thayer, ca. 1935. A bottle and glass covered by separate tubes transpose magically. At one point an "extra" bottle is removed from one of the tubes, yet the effect continues as before. Height of tubes 11 1/2". Three nesting bottles, two tubes. Wear and chips to finish.

250/350



288



289

289. **Pedestal Reader.** Los Angeles: F.G. Thayer, ca. 1930. Gimmicked stand on which rests a crystal gazing ball. Pedestal conceals questions or information revealed by the thought-reader in performance. 6 1/4" high, with 3 1/2" diameter ball. Minor wear to finish and felt.

1,000/1,500

290. **Poko-Chinko.** Los Angeles: F.G. Thayer, ca. 1930. Four wooden discs and a wooden ball threaded on a cord and covered with a cloth pass through it by magic. With turned gimmicked ball and ungaffed duplicate. Very good.

100/200

291. **Dr. Q. Wonder Slates.** Los Angeles: Thayer, ca. 1940. Pair of mechanical hardwood slates on which apparent spirit messages appear. 10 x 8". Separations at joints, but good working condition.

250/350

292. **Rapping Hand.** Los Angeles: F.G. Thayer, ca. 1930. Carved wooden hand raps out answers to questions on a sheet of clear glass. Hand only, length 9". Sunned finish; uncommon pale paint scheme.

200/400

293. **Rapping Hand.** Los Angeles: F.G. Thayer, ca. 1935. A carved wooden hand, resting on a wooden board, taps out answers to questions posed by the audience, reveals cards, numbers, or other information. Board 18 x 11".

800/1,200



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294. **Radio Simplex Gazing Ball (a/k/a "Meccano").** Los Angeles: F.G. Thayer, 1930s. Large metal ball into which the mind-reader gazes, but constructed to conceal a crib sheet bearing answers to questions posed by the audience. With the scarce matching ungimmicked ball (dented). Diameter 5". Scattering of light wear, otherwise good.

400/800

295. **Rice Vase.** Los Angeles: F.G. Thayer, 1930s. Rice poured into the vase vanishes or transforms into an orange. Height 9". Rare green and black crackle finish with red and gold accents. Near fine.

500/750

296. **Challenge Box, Rod, and Rings Mystery.** Los Angeles: Thayer Mfg., ca. 1940s. Three solid rings dropped inside a stencil-painted hardwood box mysteriously appear hanging from the rod running from end to end. Box 13 x 7 1/2 x 7", rod 22". Full set of rings. Uncommon.

300/600

297. **Sand Frame.** Los Angeles: F.G. Thayer, 1940s. Hardwood frame produces or vanishes cards, photographs, or other objects inside. Inlaid design. Hallmarked. 7 x 6". Sand level slightly low.

150/250

298. **Spool and Silk Trick.** Los Angeles: F.G. Thayer, 1940s. One of four spools of thread, each of a different color, is chosen and dropped into a tight-fitting metal canister. On command, the thread vanishes from the spool, which is dropped from the canister, and handed out for examination. The thread is reproduced elsewhere. The spectators are also allowed a clear view through the canister, which has a large hole in its bottom. Height of canister 3". The first example we have encountered. Rare.

400/600

The plans for this little-known Thayer effect are pictured in Appendix B of Keep the Wheels Turning (the Carl Owen book). No record of the trick can be located in Thayer's catalogs.

299. **Greatest Solid Thru Solid (Block Go).** Los Angeles: F.G. Thayer, ca. 1940. A wooden block passes visibly from one tube to another, even though they are separated by a small piece of glass, a book, or other solid object. Block 2 1/2".

100/200

300. **Spooky Ookum.** Los Angeles: F.G. Thayer, ca. 1930. A billiard ball drops through the wooden tube, vanishing instantly. 6" high. Two white wooden balls. Instructions.

150/250

301. **Chinko Tables.** Los Angeles: F.G. Thayer [?], ca. 1940. Pair of stencil-painted wooden tables with Asian design, single folding rear legs and removable felt-covered tops trimmed with yellow ribbon. Height 37" each. In a large wooden packing case.

500/750

302. **Elephant Head Table.** Los Angeles: Thayer Mfg., ca. 1930s. Attractively carved, hand-painted, and lacquered Hindu-themed side table depicting a trio of elephants in red and green headdresses. 34 x 20 x 16". Green felt-covered tabletop worn, with later yellow fringe. Uncommon carved example.

400/800

303. **Targetto.** Los Angeles: F.G. Thayer, ca. 1940. A pack of cards flies into the air when fired at, yet the spectator's selected card is impaled on the target behind the brass houlette in which the deck was placed. Tray 12 x 12". Very good condition; a handsome example.

200/400

304. **Growing Thimble.** Los Angeles: F.G. Thayer, ca. 1940. A white wooden thimble expands to four times its size when placed in the magician's fist. Turned wooden thimbles nest. Larger thimble 2 1/8" high. Paint worn.

50/150



305



309

305. **Turntable Stand.** Los Angeles: F.G. Thayer, ca. 1930. Mechanical stand secretly and silently rotates an object resting atop it. Includes heavy Donald Holmes mirror glass. Stand 7 ¾" diameter. Hallmarked. Minor wear.

200/300



306

306. **Traveling Block.** Los Angeles: F.G. Thayer, ca. 1940. A red block, stacked between a yellow and blue block and covered with a tube, vanishes, only to reappear elsewhere. Faux Asian characters on blocks. Height of center rod 12 ½". Very good condition.

300/500



307

307. **Collapsible Umbrella.** Los Angeles: F.G. Thayer, ca. 1940. Faux umbrella collapses and can be produced from a borrowed hat. With original Thayer envelope. New old stock, with original tissue paper covering wooden handle. Length 26 ½". Rare.

100/200



308

308. **Wu-Ling Pagoda.** Los Angeles: F.G. Thayer, ca. 1940. Shown empty, a moment later, a small animal or other object is produced from the interior of the lacquered cabinet. 5 x 6 x 10". Very good.

250/350

309. **Camouflaged Tabletop Servante.** Los Angeles: F.G. Thayer, 1940s. Secret device disguised as a patterned handkerchief draped over the edge of the magician's table used to ditch, switch, or secure items. Length approx. 16". Hallmarked. Near fine. Rare.

100/200

Most likely based on an idea of Karl Germain, and the first example of this unusual sub rosa device we have encountered.



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MAGIC SETS

310. **Two Vintage Card Magic Sets.** Including Adams' Card Miracles, ca. 1930, including twelve packet tricks in original envelopes and printed box with metal corners, with instructions; and Eight Mystic Card Tricks by Whitman Publishing, in a colorful box with original envelopes, cards, and instructions. Larger box 6 x 6 x 1 ½".

150/250

311. **The Conjurer/Der Zauberer.** Bavaria: Spear, ca. 1920. Five tricks include apparatus for vanishing and producing a card, cigarette, ball and coin, as well as a card to matchbox prop. Instructions present. Box 5 ¾ x 4 ⅝ x 1". Minor splitting to box, and wear to finish of tricks.

100/200

312. **Conjuring Tricks Magic Set.** Bavaria: Spear's Games, ca.1938. Vintage magic set includes Marble Vase, Obedient Ball, Traveling Corks, Jumping Peg, Wisenheimer Coin Trick, and others. Original instructions. A few chips and light rubbing to box, else near fine. Nearly as-new.

300/600

313. **Hamley's Cabinet of Magic (Small).** London: Hamley's Magic Dept., ca. 1920. Includes paper, wooden, and metal tricks, among them a Marble Vase, Die Through Hat (two), Find the Baby, Jumping Peg, metal Egg Vase, and more. Paper box with gift label, 10 x 7 x 2". Uncommon.

300/600

314. **Little Conjurer Magic Set.** Germany: Schutz, ca. 1925. Attractive children's magic set with well-made props, including a small Card Box, wand, wooden Ball Vase, Obedient Ball, Coin Bank, Egg Box, and other popular tricks. Original instruction booklet and large poster. Color box label in four languages. 16 x 10 ½ x 2 ¼". Bottom of box showing wear and separation, but good condition overall. Uncommon.

400/800

315. **Mysto Magic Set No. 5A.** New Haven: A.C. Gilbert Co., ca. 1950. Includes glass card houlette, metal Cups and Balls, Mysto coins, wand, card tricks, Handkerchief Ball and silks, instruction booklets, poster, mustache, and other props. 20 ¼ x 13 x 2 ½". Wear and chipping to box, but generally good condition. One of the more elaborate and scarce post-war Gilbert sets.

400/600



316



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316. **Mysto Magic Set No. 2003.** New Haven: A.C. Gilbert Co., ca. 1930. Vintage magic set includes metal and wooden props, including Grandmother's Necklace, Billiard Balls, coins, and more. Two trays of tricks, as issued. Original instruction booklet and poster (the latter likely added later). Box 8 ½ x 12 ¼ x 2", lacking two flaps and well worn, contents clean.

400/600

317. **Mysto Magic Set No. 2005.** New Haven: A.C. Gilbert Co., ca. 1930. Large set includes wand, Pull Vanisher, Billiard Balls, Buddha Papers, De Land card tricks, coin purse, and other tricks. Original instruction booklet. Box 18 x 10 x 1 ¼".

150/250

318. **Mysto Magic Set No. 2006.** New Haven: A.C. Gilbert Co., ca. 1923. Double-decker set with metal, wooden, and paper props, including Spirit Slates, Linking Rings, coin tricks, Billiard Balls, card effects, and more. With instruction booklet, poster, inspector's voucher, and Gilbert Engineering Certificate. Box 12 ¼ x 8 ¾ x 3". Cardboard insert in upper tray replaced, else good. Scarce.

400/800

319. **Sherms Master Magic Set No. 1.** Bridgeport: Sherms Inc., 1929. Includes instruction booklet, pull vanisher, pin and wand, and other tricks. Box 12 x 9 x 1 ½". Set sponsored by Knapp Electric Co.

150/250

320. **"Physique" Magic Set.** French, ca. 1890. Elaborate conjuring set with wooden, metal, and paper props, including ball vases, Cups and Balls, Bonus Genius, Soot Whistle, wooden wand, and other lacquered tin props. Mirrored finish to interior of lid. In a cloth-covered wooden box decorated in gilt with the word "Physique" on the lid in fancy script. Box 14 x 10 x 6". A handsome example.

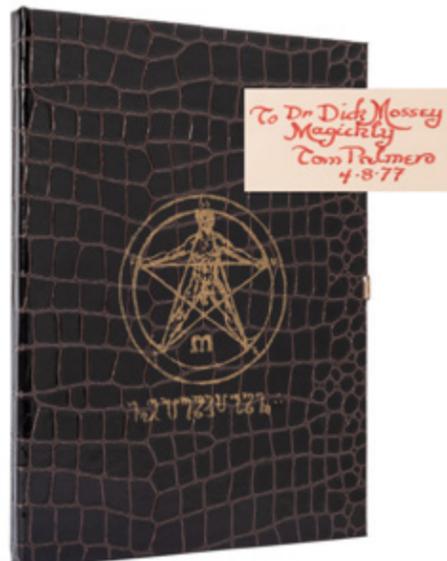
800/1,200

321. **Vintage French Magic Set.** Circa 1880. Boxwood, cloth, and metal props include ball vases, Cups and Balls, Melting Pot Coin Vase, wand, Triple Color Changing Egg Vase, Bonus Genius, and more. Original instructions. Paper-covered wooden box 14 x 10 x 2 ½".

800/1,200

BOOKS, MANUSCRIPTS & PERIODICALS

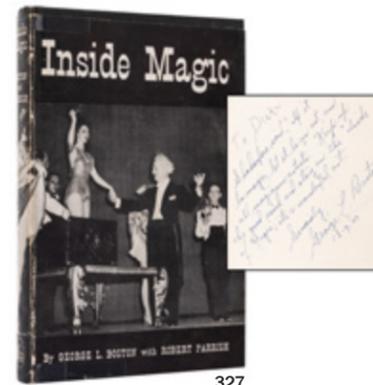
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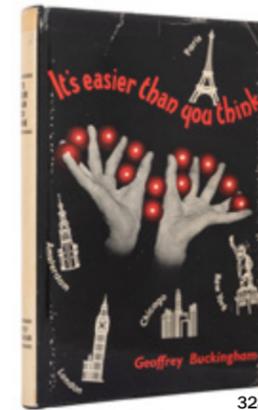
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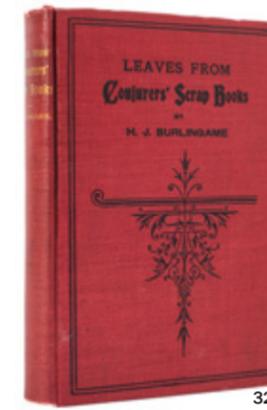
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322. Andruzzi, Tony (Tom Palmer). **The Negromicon of Masklyn Ye Mage**. Chicago, ca. 1975. First edition. Handmade book with lock and hasps integrated into binding, lacking lock and key. Publisher's faux crocodile skin binding. Tipped-in photo. 4to. Inscribed and signed, "Tom Palmer," on flyleaf. Near fine. **700/900**

327. Boston, George. **Inside Magic**. New York: Beechurst Press, 1947. First edition. Edited by Robert Parrish. Publisher's cloth with pictorial jacket. Plates. 8vo. Two tape repairs to jacket, else very good. Lengthy inscription by Boston on the flyleaf. **50/150**

323. Baker, Al. **Pet Secrets**. New York: George Starke, 1951. Black cloth stamped in gilt. Illustrated by Clayton Rawson. Number 16 from the publisher's first, numbered and signed edition of 500, signed by Al Baker on the copyright page. Minor wear to cloth, two or three inked notations in text, very good overall. **150/300**

328. Buckingham, Geoffrey. **It's Easier Than You Think**. [Inscribed Four Times]. London: H. Clarke, 1952. First edition. Black cloth with pictorial jacket. Frontispiece. Illustrations and photographs. 8vo. Jacket taped, else very good. Inscribed and signed by Buckingham four times to Richard O. Mossey, in 1957, 1970, 1975, and 1980. **100/200**

324. **Two Theo Bamberg Conjuring Catalogs**. New York, 1909. Including "professional" catalog in orange pictorial wrappers bound in plain green wraps. Profusion of illustrations, with "confidential" list laid in. Prices taped over (as issued), a few old cello tape repairs and chips; together with Bamberg's "amateur" catalog with front color wrapper (lacking rear wrapper, spine taped). 8vos. **300/600**

329. Burlingame, H.J. **Leaves from Conjurers' Scrap Books**. Chicago: Donohue, Henneberry & Co., 1891. Red cloth stamped in black and gilt. Patterned endsheets. Photographs. 8vo. Faint wear to extremities. A near-fine example. **150/300**

Bamberg issued just two catalogs during his tenure as New York magic shop owner. The "professional" catalog is essentially an English language Willmann catalog, as Bamberg served as the American representative of Willmann's firm. The confidential price list included here is scarce.

330. Burlingame, H.J. **Tricks in Magic Vols. I - III**. Chicago: Clyde Publishing, 1895/98. Original printed wrappers retained in red buckram binding with gilt lettering and marbled endpapers. Illustrations. 8vos. Chipping to extremities and wrappers, but good condition overall. **100/200**

325. Behnke, Leo (ed. and illus.). **The Collected Mental Secrets of C.A. George Newmann**. South Pasadena: Daniel's Den, 1990. Number 54 of 250 copies. Orange cloth stamped in three colors. Tipped-in colored frontispiece, supplemental materials laid inside. Illustrated. 4to. Fine. **400/600**

331. Dawes, Edwin A. and Michael Bailey (eds.) **Circle Without End: The Magic Circle 1905 - 2005**. London: Magic Circle, 2005. Blue cloth, gilt stamped, with pictorial jacket. Numbered and signed by the editors. Number 27 of a limited edition of 100. Profusely illustrated. 4to. Very good. **100/200**

326. Booth, John. **Collection of Autographed Works of John Booth**. Thirteen volumes, including *Marvels of Mystery* (1941), *Psychic Paradoxes* (1984), the *Fine Art of Hocus Pocus* (1996), *Wonders of Magic* (1986), *Fabulous Destinations* (second edition, ca. 1999), *Creative World of Conjuring* (1990), *Super Magical Miracles* (1930), and others. Most being illustrated 8vos bound in cloth, and in very good condition. Each volume warmly inscribed and signed by Booth to his friend Richard O. Mossey. **250/500**

332. Dornfield, William. **Trix & Chatter**. Chicago: Felsman, 1921. Blue cloth stamped in black with portrait laid down to front board, as issued. 8vo. Hinges reinforced with tape. Inscribed and signed humorously by Dornfield to Richard Mossey, and with a vintage signed Dornfield business card tipped in. **50/150**

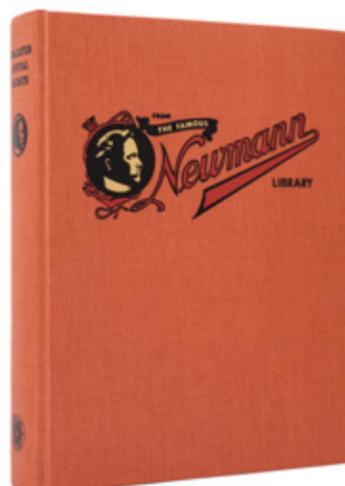
333. Downs, T. Nelson. **The Art of Magic**. Buffalo: The Downs-Edwards Co., 1909. First edition. Red cloth decorated in black. Portrait frontispiece of Downs, profusion of illustrations. 8vo. Cloth darkened, bubbled, and worn; good. **150/250**



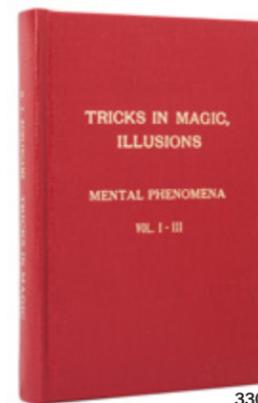
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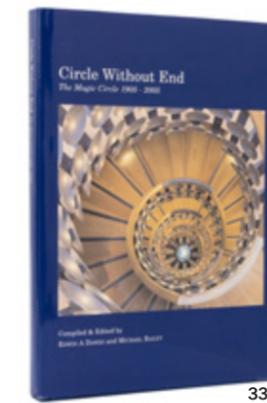
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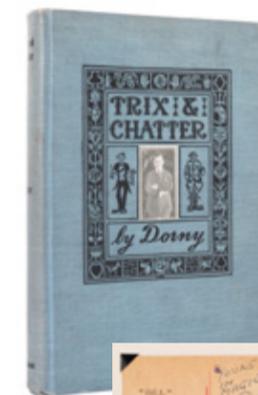
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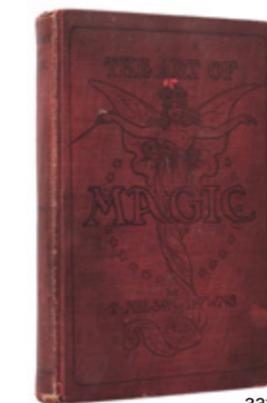
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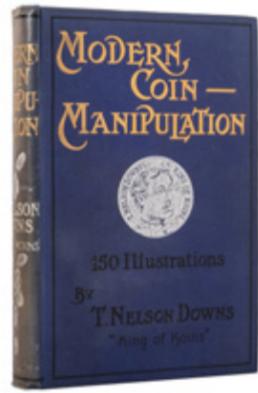
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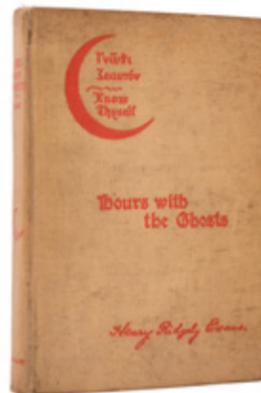
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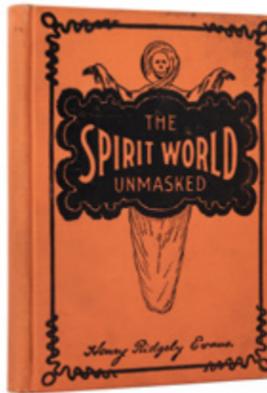
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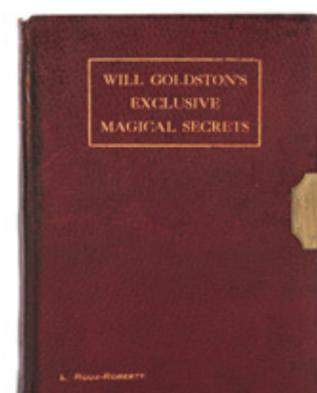
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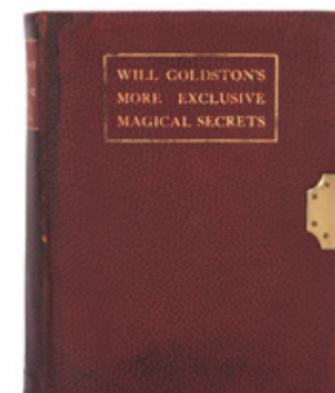
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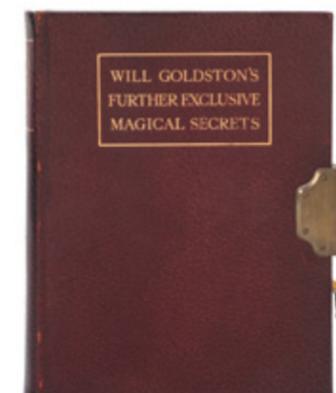
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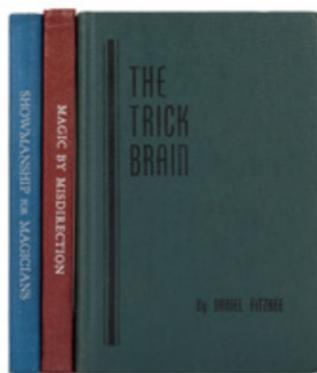
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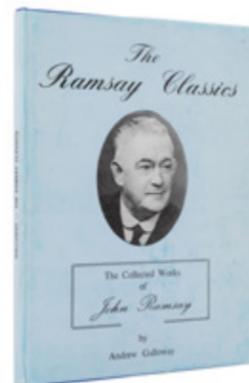
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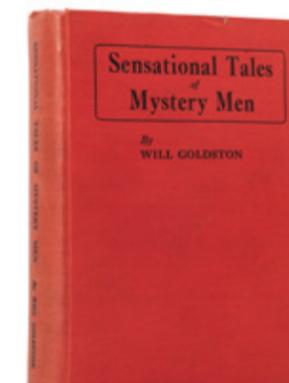
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347

334. Downs, T. Nelson. **The Art of Magic**. Chicago: Arthur Felsman, 1921. Second edition. Bright red cloth stamped in black. Portrait frontispiece. Illustrations. Thick 8vo. Facsimile Downs business card tipped to the front pastedown. A bright and attractive example; near fine.

200/300

335. Downs, T. Nelson. **Modern Coin Manipulation**. London: The T. Nelson Downs Magical Co., 1900. First edition. Purple cloth decorated in silver, black, and gold. Portrait frontispiece of Downs, profusion of illustrations. 8vo. Spine sunned, a few faint bumps, tear at gutter to frontispiece. Facsimile Downs calling card tipped to front pastedown. Bright and attractive; very good overall.

250/500

336. Evans, Henry Ridgely. **Hours with the Ghosts**. Chicago: Laird & Lee, (1897). First edition. Cream cloth stamped in red, top edge brushed red. Frontispiece, plates, some under tissue, text illustrations. 8vo. 302pp. Minor soiling and wear; very good. Nice copy.

200/400

337. Evans, Henry Ridgely. **The Spirit World Unmasked**. Chicago: Laird & Lee, [1897]. Orange pictorial cloth. Plates, illustrations. 8vo. 175 pages + 3 leaves advts. Minor soiling to front board and wear at corners; a fine copy.

200/400

338. Evans, Henry Ridgely. **Some Rare Old Books on Conjuring and Magic**. Kenton: International Brotherhood of Magicians, 1943. Blue paper wrappers. Illustrated with plates. Wrappers mildly toned, overall very good.

200/400

339. Fitzkee, Dariel. **The Fitzkee Trilogy**. Comprised of *Magic by Misdirection* (1945), *Showmanship for Magicians* (1943), and *The Trick Brain* (1944). First editions, all in publisher's cloth, with portrait frontispieces of the author. 8vos. Very minor wear. Very good set.

150/300

340. Frost, Thomas. **The Lives of the Conjurers**. London: Chatto & Windus, 1881. Grey cloth stamped in red and black. 8vo. Chipping to head and foot of spine, library stamp to title page, else very good. Nice copy.

100/200

341. Galloway, Andrew. **The Ramsay Classics**. Ayr: [Author], 1977. Bright blue cloth with pictorial jacket. Profusion of illustrations. 8vo. Very good.

100/200

342. Garcia, Frank. **The Encyclopedia of Sponge Ball Magic**. [New York: Author, 1976]. Red cloth with jacket. Illustrated. 8vo. Very good condition.

200/400

343. Goldston, Will. **Exclusive Magical Secrets**. London: Will Goldston Ltd., [1912]. Number 21 from an unstated limitation of the deluxe edition. Publisher's pebbled maroon leather, stamped in gilt. Locking mechanism incorporated into binding. Original key. Pictorial endpapers. Portrait frontispiece of Goldston behind tissue. Profusion of illustrations. Thick 4to. Minor cracking at joints, cap of spine chipped, else very good.

400/800

344. Goldston, Will. **More Exclusive Magical Secrets**. London: Will Goldston Ltd., [1921]. Number 193 from an unstated limitation of the deluxe edition. Publishers maroon morocco stamped in gold, marbled endpapers. A locked book, original brass clasp, original lock and key. Illustrated. Thick 4to. Blind stamp of Joe Lightner to one preliminary page. Exceptionally clean and bright, with the leather darkened and minor chips, but overall, a lovely example.

400/800

345. Goldston, Will. **Further Exclusive Magical Secrets**. London: Will Goldston Ltd., [1927]. Pebbled maroon leather stamped in gilt. Locking mechanism incorporated into the binding, as issued. Original lock and key. Illustrated. Hand-numbered 83 of an unstated limited, deluxe edition. Only very minor wear to leather at hinges; very good.

400/800

346. Goldston, Will. **The Magician Annual. Six Volumes**. Including *The Magician Annual 1907-1908*, *The Magician Annual 1908-1909*, *The Magician Annual 1909-1910*, *The Magician Annual 1910-1911*, *The Magician Annual 1911-1912*, and *Will Goldston's Annual of Magic 1915-1916*. All 4to, with a profusion of illustrations. Internally very good, with wear as expected to hinges and to bindings, the first with stained cloth. An above-average set.

500/1,000

347. Goldston, Will. **Sensational Tales of Mystery Men**. London: Will Goldston Ltd., 1929. Red cloth lettered in black. Signed by Goldston on the frontispiece. Tipped-in postcards of Houdini, Chung Ling Soo, and Horace Goldin. 8vo. Two old labels to half title, chip in front board, else very good.

200/400



348



349

348. Goldston, Will. **Collection of 21 Will Goldston Magic Publications.** Including Tricks of the Masters, Tricks that Mystify, Latest Conjuring, Stage Illusions, Easy Magic with Patter, Secrets of Magic, Tricks and Illusions, More Tricks and Puzzles, Tricks You Should know, and others. Bound in wraps, pictorial boards, and cloth. Profusion of illustrations. 8vos. Some with faults to bindings, but good condition overall. Nice grouping.

300/600

349. [Graphics] **Bosco, Comte and Döbler Portraits on Glass.** Manchester: Wilford Hutchinson Jr., 1971/73. A group of three bust portraits of these three great 19th Century European magicians: Louis Comte, Ludwig Döbler and Bartolomeo Bosco, printed on glass, with gilded accents, and in uniform frames. From an edition limited to 75. 6 3/4 x 8 3/4".

80/125

350. Hertz, Carl. **A Modern Mystery Merchant.** London: Hutchinson and Co., 1924. First Edition. Blue publisher's cloth stamped in black. Photographic portrait frontispiece, 24 other plates. 8vo. Very good.

100/200

351. **Hocus Pocus Junior.** New York, 1950. McArdle facsimile edition, being one of fifty copies printed and bound by the publisher. Green cloth stamped in gold with leather spine and corners, striped dust-jacket. Illustrated. Jacket with minor nicks and scuffs and tape repair, else near fine. Includes a short essay by the publisher on the last four leaves. 12mo. Scarce.

300/600

352. Hoffmann, Professor (Angelo Lewis). **Modern Magic.** London and New York: George Routledge & Sons, 1876. American edition. Red-brown cloth decorated in gilt and black. Frontispiece of The Sphinx illusion. Profusion of illustrations. Thick 8vo. Front fly chipped, two stickers to one endsheet, hinges chipping, else very good.

200/400

353. Hoffmann, Professor (Angelo Lewis). **More Magic.** London: George Routledge & Sons, 1890. Pictorial brown cloth decorated in gilt and colors, beveled boards. Profusion of illustrations. Hinges weak, a few spots of rubbing, else very good. An attractive example of this conjuring classic.

200/400

354. Houdini, Harry. **Miracle Mongers and Their Methods.** New York: Dutton, 1920. First edition. Brown cloth stamped in black. Pictorial frontispiece of Houdini. Illustrated. 8vo. Clean and sturdy; very good.

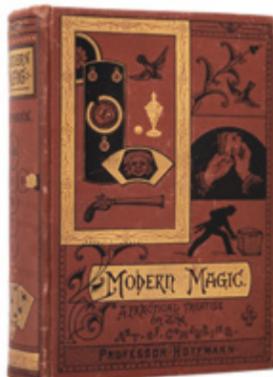
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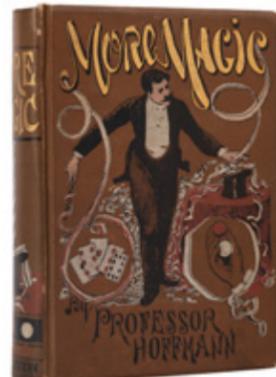
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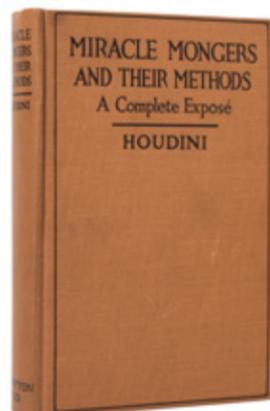
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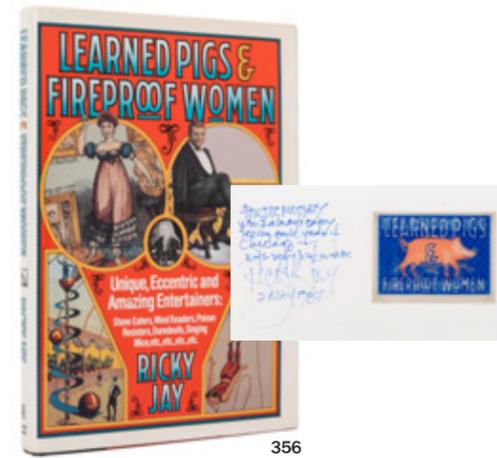
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356

355. Hugard, Jean. **Houdini's Unmasking Fact vs. Fiction.** [York: Magicana for Collectors, n.d.]. Green cloth stamped in gilt, with marbled endpapers. One of ten copies issued in this binding. 8vo. Near fine.

100/200

356. Jay, Ricky. **Learned Pigs and Fireproof Women.** New York: Villard Books, 1986. First edition. Cloth over boards with pictorial jacket. Photographs and color plates. 4to. Minor wear to jacket. Warmly inscribed and signed by Ricky Jay on the flyleaf, with a promotional lenticular for the book laid down to the page.

200/400

357. Kaplan, George. **The Fine Art of Magic.** York: Fleming Book Co., 1948. First edition. Orange cloth with green printed jacket. Illustrated by Francis J. Rigney. 8vo. Very good.

100/200

358. Keene, Robertson. **Novel Notions and More Novel Notions.** London: A.W. Gamage/Hamley Brothers, 1905/07. Two volumes handsomely rebound in matching red cloth, retaining original cloth and paper covers. Illustrated. 8vos. Minor wear, but very good overall. An attractive set.

150/300

359. **Zauber Klingl Conjuring Catalog.** Vienna, 1926 [?]. Printed wrappers, profusion of illustrations. 104pp. Chipping and wear at spine and extremities.

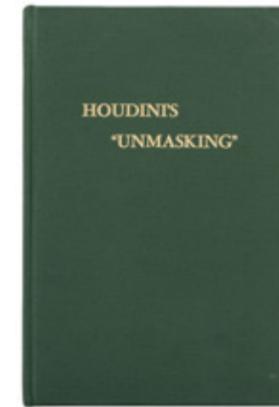
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360. **Leroy's Mammoth Pictorial 20th Century Up-to-Date Illustrated Catalog.** Boston, ca. 1912. Publisher's pictorial wraps, illustrated, and including plates of many prominent magicians: Kellar, Heller, Chefalo, etc. 8vo. Terminal pages rippled, else very good. An important early American catalog.

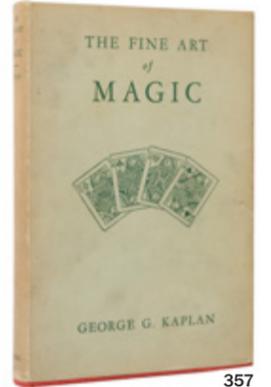
150/300

361. Marshall, Frances (ed.). **Kid Stuff, Vols. 1 - 5.** Chicago: Ireland/Magic, Inc., 1954 - 75. The first four in publisher's wraps, housed in publisher's slipcase; Volume 5 bound in red cloth with jacket. Illustrations, including one tipped-in photograph. 8vos. Generally very good condition. Vols. 1 and 5 inscribed and signed by the author to Richard Mossey.

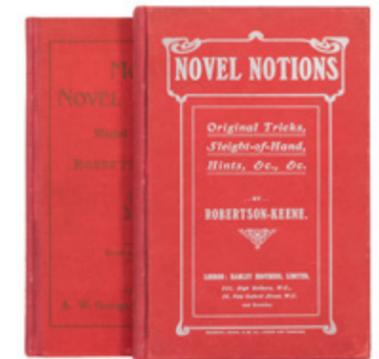
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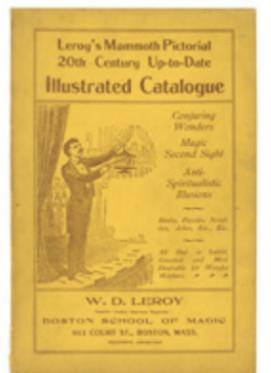
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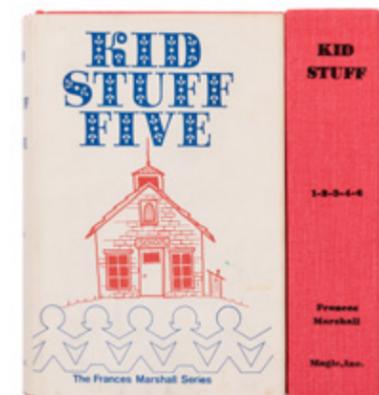
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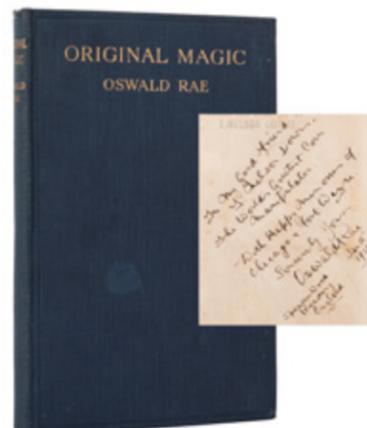
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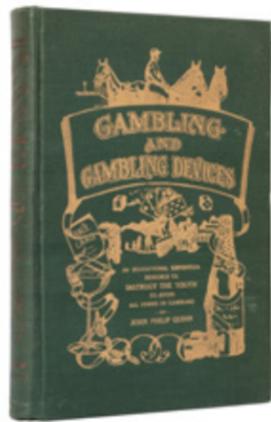
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366

362. Massey, Edward. **New and Original Magic**. New York: Spon & Chamberlain, 1922. Blue boards stamped in gold. Illustrated. 8vo. Flyleaf clipped, else very good.

100/200

363. Parrish, Robert (ed.). **Bert Allerton's The Close-Up Magician**. Chicago: Ireland Magic Co., 1958. Pebbled black cloth lettered in yellow. Pictorial dust jacket. Illustrations. 8vo. Front hinge reinforced with tape, label taped to jacket. Allerton memorabilia tipped in and laid in, paper envelope tipped to inside of rear board with notes on the text. Uncommon.

150/300

364. Parrish, Robert. **An Evening with Charlie Miller**. Chicago: Ireland Magic, 1961. Pictorial wraps with red comb binding. Photographs. 8vo. Bright and attractive; very good. Inscribed and signed by Charlie Miller inside the front wrapper.

100/200

365. Punx (Ludwig Hanemann). **Three First Edition Punx Magic Books**. Including *Farewell Performance* (1991; one of 500 copies, this being an unnumbered presentation copy signed by the publisher); *Magical Adventures and Fairy Tales* (1988; 99 of 500); and *Fourth Dimensional Mysteries* (1990; number 415 of 500 copies). Cloth. 8vos. Illustrated. Very good.

250/500

366. Quinn, J.P. **Gambling and Gambling Devices**. Canton: Quinn Publishing, 1912. Green cloth decorated in gilt. Portrait frontispiece, profusion of illustrations. 8vo. Faint bump to front board; near fine.

150/300

367. Rae, Oswald. **Oswald Rae's Original Magic**. Author, 1930. Blue textured cloth stamped in blind and gilt. Illustrations. Small 8vo. Lengthy inscription on the ffep, "To my good friend T. Nelson Downs, the world's greatest coin manipulator. With happy memories of Chicago & Fort Wayne. Sincerely Yours, Oswald Rae, Jan 16 1931/Spencer Wood Reader England." Bearing rubber stamp of C.R. Tracy and Downs Ex-Libris. Adhesive label to front pastedown, some toning to pages; very good overall.

150/300

368. Robert-Houdin, Jean Eugéne (trans. Professor Hoffmann). **The Secrets of Conjuring and Magic**. London: Routledge, (1877). Publisher's bright blue pictorial cloth stamped in black and gilt. Frontispiece. Illustrated. 8vo. Spine worn and toned worn, otherwise very good.

200/400

369. Robert-Houdin, Jean (trans. Professor Hoffmann). **Secrets of Stage Conjuring**. London: George Routledge, 1881. Vibrant pictorial green cloth stamped in gilt and black. Illustrated. 8vo. Judd's Magical Depot rubber stamp to verso of title page. Minor rubbing, overall very good. Nice Copy.

200/400

370. Robinson, W.E. **Spirit Slate Writing and Kindred Phenomena**. New York: Munn & Co., 1898. Red cloth stamped in black and gilt. Frontispiece, illustrations and plates. 8vo. Faint wear to extremities; very good overall.

200/400

371. Rooklyn, Maurice. **Spherical Sorcery & Recollections of a Pro**. [Sydney]: Author, 1973. Black cloth with jacket, illustrated with photographs. 8vo. Inscribed and signed on the flyleaf by Rooklyn, and with a Rooklyn brochure and ALS to the former owner laid in. Faint wear to jacket, else very good.

100/200

372. Scot, Reginald. **The Discoverie of Witchcraft**. New York: John McArdle, 1954. Quarter leather over light blue cloth, stamped in gold, with marbled endsheets. Original dust wrapper. Color frontispiece of Arms of the Scot Family behind tissue-guard, with additional plates. Introduction, preface, and biography by McArdle, who printed and bound his books privately, usually in editions of fifty copies. An abridgement of the first edition, reproduced in facsimile. 8vo. Very good. With a TLS from McArdle laid in.

300/600

373. **Small Scrapbook on 19th/20th Century Magicians**. Disbound scrapbook (approx. 16mo; 6 x 3 3/4"), approximately 100 leaves, filled with portraits of famous magicians clipped from magic journals, letterhead, or other advertising, including the period's most well-known performers as well as more obscure subjects, some accompanied by manuscript biographical information. Includes a photograph of one boy magician, Butzo. Page edges chipping.

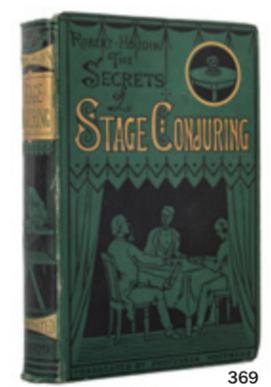
125/225

374. Selbit, P.T. (Percy Tibbles). **Trio of Conjuring Classics by Selbit**. Including *The Magic Art of Entertaining* (1907), *The Magician's Handbook* (1902; fair condition; reinforced with tape), and *The Magical Entertainer* (1906). Pictorial cloth, each volume illustrated. 8vos. Generally good condition, except as noted.

200/400



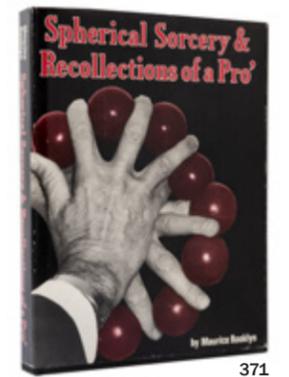
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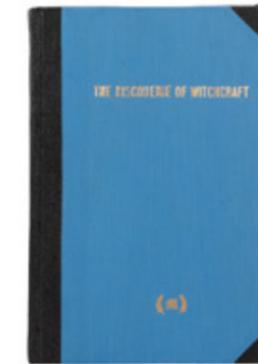
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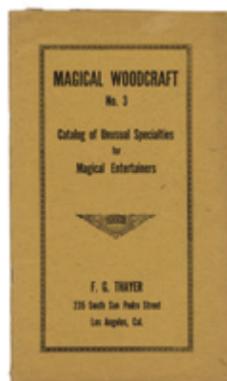
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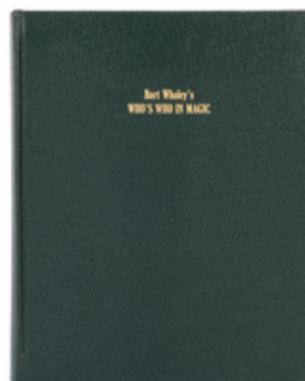
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375. **The Sphinx.** William Hilliar, et al. Monthly. V1 N1 (Mar. 1902)- V52 N1 (Mar. 1953). Complete file. All but one volume bound in cloth with gilt stamped spines. Alfredson/Daily 6420. Widely considered the most significant and informative magic magazine of the twentieth century.

3,000/5,000

376. Teale, Oscar. **Higher Magic.** New York: Adams, 1920. Pebbled pictorial buckram stamped in gilt. All edges gilt. Frontispiece, illustrated. 8vo. Slightest rubbing to extremities; a fine copy.

100/200

377. [Thayer] **Magical Woodcraft No. 3.** Los Angeles: F.G. Thayer, 1910s. Buff wraps. Illustrated. 55pp. 8vo. Thayer rebate coupon tipped in, three flyers laid in. Very good.

150/300

378. Whaley, Bart. **The Encyclopedic Dictionary of Magic.** Oakland: Jeff Busby Magic, 1989. Number 180 of 500; one of fifty deluxe hardbound copies. Green cloth gilt stamped. Illustrated. 4to. Near fine.

200/400

379. Whaley, Bart. **Who's Who in Magic.** Oakland: Jeff Busby Magic, 1990. Number 111 of 500; one of 100 deluxe hardbound copies. Dark green pebbled cloth, gilt stamped. Illustrated. 4to. Very good condition.

200/400

PROPERTY FROM
OTHER COLLECTIONS

HOUDINIANA

INCLUDING RELICS FROM HOUDINI'S HISTORIC NEW YORK BROWNSTONE 278 W. 113TH ST.

Houdini bought the house at 278 W. 113th Street in New York City in 1904. The house was not only a place of respite for Harry and Bess between tours, but also a home for their mothers and any Weiss sibling. "278" (as Houdini called it) was the hub of Houdini's world and saw visits from all the famous magicians of the day and other famous friends, including Sir Arthur Conan Doyle. The house also held Houdini's extensive book and magic collections, and is where he stored many of his escape props.

After Houdini's death in 1926, Bess sold the house to her neighbors, John and Filippina Bonanno. The Bonannos' children lived in the house until 1980. The house remained little changed from Houdini's time, with many original Houdini artifacts still housed in the basement. In 1990, the house was purchased by Fred Thomas, who modified the floors to be apartments and installed modern upgrades. But Thomas kept most of the original fixtures and appliances stored in the basement, along with documentation of where the pieces had been used during the time of the Houdinis and the Bonannos. Thomas passed this information to the current owners, who have done extensive restoration to the property. They have now decided to offer these following select original items to Houdini and magic collectors.



380

380. **Houdini's Bathtub.** Enameled cast iron bathtub from the New York residence of Harry and Beatrice Houdini. 60 x 26 x 23". Showing significant wear, but intact and sturdy despite its age. Removed from the Houdinis' home at 278 W. 113th Street, New York, and accompanied by documentation and photographs, including a LOA from the homeowner, attesting to the history of the object, and documenting its presence in the home during and since Houdini's time. Photographs suggest this tub was removed from the top floor bathroom, with "BH" tiles, which would have been primarily used by Bess.

8,000/12,000



381

381. **Houdini's Laundry Sink.** Being a large and heavy porcelain sink with three compartments, removed from the Houdinis' home at 278 W. 113th Street, New York. 37 x 24 x 7". Accompanied by documentation and photographs, including a LOA from the homeowner, attesting to the history of the sink, and documenting its presence in the home during and since Houdini's time.

3,000/5,000



382

382. **Houdini's "Garden" Sink.** Single-compartment porcelain sink with heavy craquelure, formerly installed on the garden level of Houdini's home at 278 W. 113th Street, New York, where it was removed only recently. 31 x 21 x 7". Accompanied by extensive documentation, photographs, and a LOA from the homeowner, attesting to the history of the object, and documenting its presence in the home during and since Houdini's time.

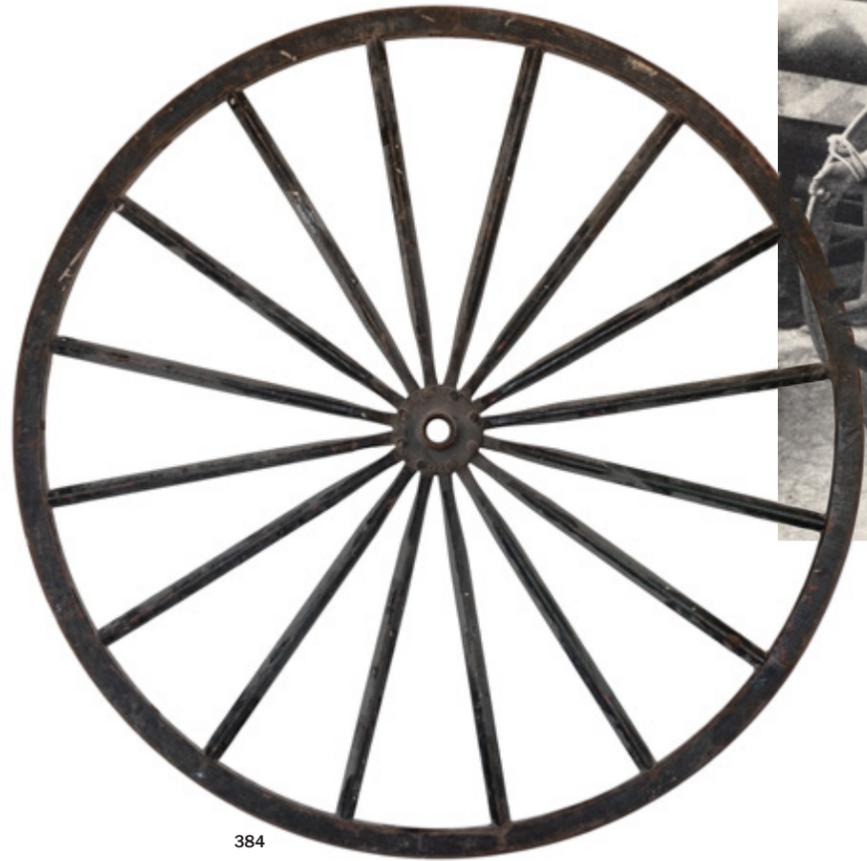
3,000/5,000

383. **Houdini's Fruit or Wine Press.** Being a floor-standing wooden press with vertical screw-driven platen, driving down into an open-sided ribbed bucket enclosure. 22 x 47 x 22". Wooden slatted bucket height 13". Removed from the Houdinis' home at 278 W. 113th Street, New York, and accompanied by documentation and photographs, including a LOA from the homeowner, attesting to the history of the object, and documenting its presence in the home during and since Houdini's time.

4,000/8,000



383

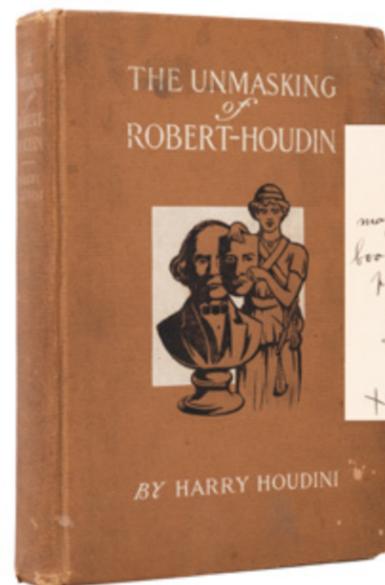


384



384. Houdini's Wooden Wagon Wheel. Being a large wooden wheel with sixteen spokes and a heavy metal outer rim, with faint flecks of green and orange paint. Diameter 48". Possibly the last escape device to come out of Houdini's historic home. Well worn, but good condition overall. Removed from the Houdinis' home at 278 W. 113th Street, New York, and accompanied by documentation and photographs, including a LOA from the homeowner, attesting to the history of the object, and documenting its presence in Houdini's home.

4,000/8,000



Ray Chase
may the reading of this
book bring back
pleasant memories
of
Harry Houdini
Xmas 1918

385. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin**. New York: The Publishers Printing Co., 1908. First edition. Brown cloth decorated in black and white. Frontispiece portrait. Illustrations. 8vo. Cloth soiled, hinges weak, a few internal chips. Good. Presentation copy, boldly inscribed and signed by Houdini on the flyleaf: "Ray Chase, may the reading of this book bring back pleasant memories of Harry Houdini. Xmas 1918."

1,500/2,500

385



387

386. Houdini, Harry (Ehrich Weisz). **Houdini Apollo Theatre Mourning Handbill**. Germany, 1913. Letterpress advertisement bordered in black, for Houdini's appearance in Nuremburg, with a lengthy description of the Water Torture Cell. 8 7/8 x 6 1/2". Right edge significantly chipped. Sold with a later photograph of Houdini in the Water Torture Cell.

800/1,200

Cecilia Weiss died in July of 1913, and Houdini stayed by her graveside for the entire month of August. This bill advertises one of the first engagements after Houdini's return to the stage, for the week of Sept. 18, 1913.

387. Houdini, Harry (Ehrich Weisz). **Houdini Typed Letter to Will Goldston, and Related Ephemera**. Dated below the message May 1, 1913. Houdini writes on his engraved pictorial letterhead to Will Goldston, stating: "The President of the Magicians Club wishes you BOW WOW and lots of good times. If you cant [sic] be good, be careful. H. Houdini." Accompanied by the original mailing cover, a signed photograph of Goldston, and an invitation to a Magicians' Club Ladies Night event on April 25, 1926. The letter and cover with remnants of mounting tape to versos, else good.

800/1,200

388. Houdini, Harry (Ehrich Weisz). **Real Photo Postcard of Houdini, Framed**. [London]: Campbell-Gray, ca. 1910s. Glossy RPPC bearing a three-quarter length portrait of the magician in a three-piece suit. Divided back. Handsomely framed with engraved plaque affixed to mat, 20 1/2 x 16".

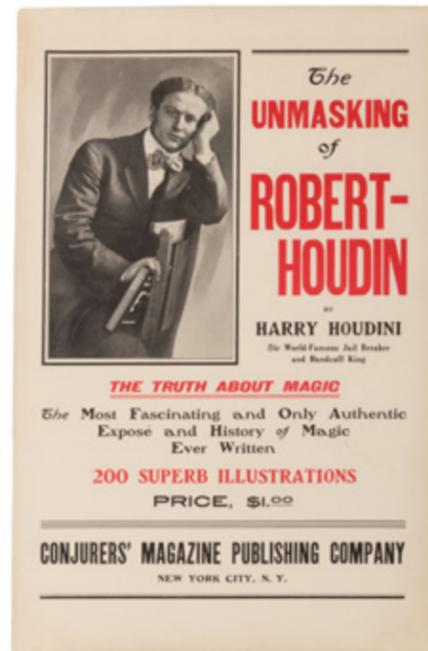
400/800



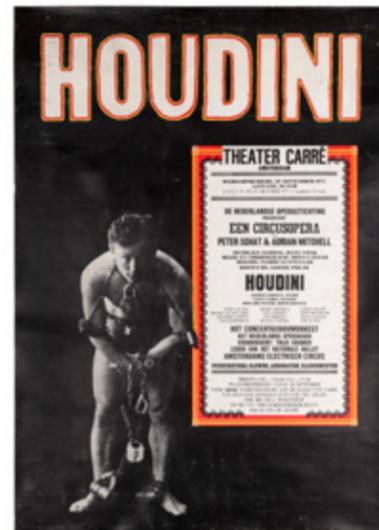
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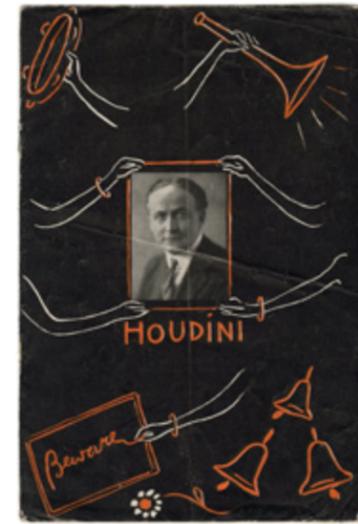
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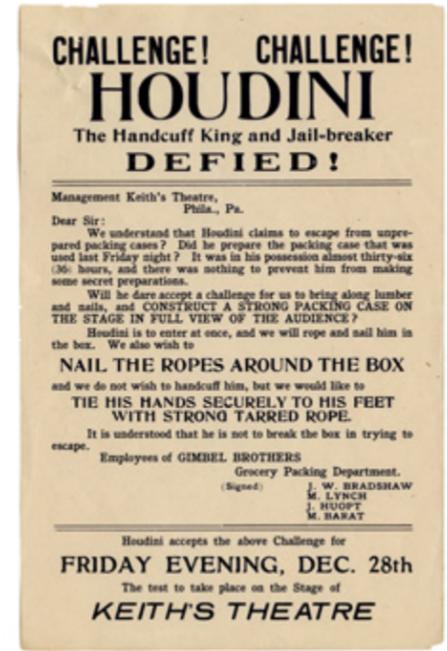
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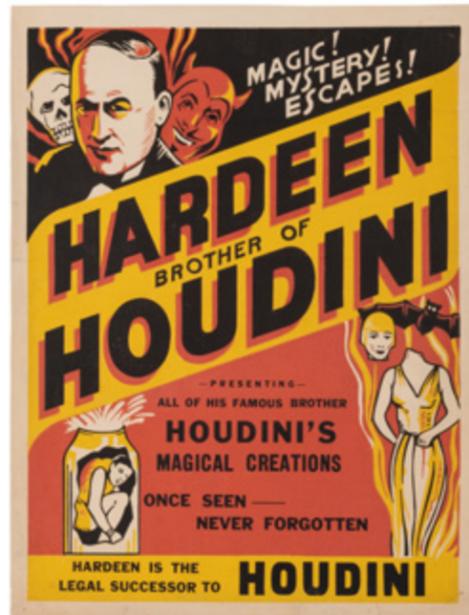
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392



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396

389. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin**. [New York], 1908. Two-color poster bears a handsome offset photo of Houdini holding the book it advertises. 19 x 12 1/2". Backed on Japan paper. Crease line lower right corner, small creases in corners. A-

800/1,200

390. **Houdini**. Paramount, 1953. One-sheet (41 x 27") movie poster, this being an uncommon alternate design to be hung in magic shops, having added copy such as "Inspect our complete stock of magic tricks," and promoting the release of the Houdini bio-pic starring Tony Curtis and Janet Leigh. Unmounted. Faint corner creases, folds. A-

225/350

391. [Houdini] **Houdini. Een Circusopera Theatre Carre**. Amsterdam, 1977. Poster advertising the musical based on the life of Houdini. 48 x 32 1/4". Linen backed. Creases and closed tears to edges and parts of image. B.

200/300

392. Hardeen, Theo. **Hardeen Brother of Houdini**. American, ca. 1935. Three-color quarter sheet screen print poster depicting Houdini's brother and picturing the Milk Can escape and advertising Hardeen as the "legal successor to Houdini." 22 x 14". Linen backed. Short closed tears.

500/700

393. Houdini, Harry (Ehrich Weisz). **Houdini Philadelphia Packing Case Challenge**. Circa 1915. Letterpress handbill advertising Houdini's acceptance of a challenge from the Grocery Packing Department of Gimbel's, who will construct a "strong packing case on the stage in full view of the audience," from which Houdini will escape. 9 x 5 7/8". Tiny chip at upper left, a few pinholes, else very good.

500/1,000

394. Houdini, Harry. **Houdini Spiritualism-Themed Brochure**. Circa 1925. Eight-page brochure includes a biography of Houdini and notice of his \$10,000 challenge to spirit mediums. 8vo. Old folds and wear.

200/400

395. Houdini, Harry. **Photograph of Houdini and Teddy Roosevelt**. Captioned June, 1914. Famous full-length image of Houdini and President Roosevelt taken aboard the Hamburg American Liner "Imperator." 5 x 7". Press bureau stamp to verso, and rubber stamp reading "Houdini & Roosevelt" to verso. One small chip at left, old pencil notations (likely a press agent's caption) to verso.

500/800

396. Houdini, Harry (Ehrich Weisz). **Portrait of Houdini Bound in Chains**. Harrisburg, PA: Kellery Studio, ca. 1920. Unusual image of Houdini lying face-down on the ground, his neck, wrists, and ankles bound together with leg irons, cuffs, and possibly a large lock. Matte-finish, with photographer's embossed name at lower left. 5 x 7". Scarce.

600/900



397



398

397. Houdini, Harry (Ehrich Weisz). **Movie Still of Houdini Holding a Gun, from "Terror Island."** Los Angeles, [1920]. Houdini, leaning over a chair and wearing a mohair sweater, brandishes a gun, while secreted behind native god statue. Serial No. 318-14. 8 x 10". Very good.

600/900

398. Houdini, Harry (Ehrich Weisz). **Movie Still of Houdini Hung from a Rope, from "Terror Island."** Los Angeles, [1920]. Houdini hangs backward from a loop of thick rope, stripped to the waist, and surrounded by "natives." Serial No. 318-60. 8 x 10". One corner clipped, else very good.

600/900



398A

398A. Houdini, Harry (Ehrich Weisz). **Houdini "The Grim Game" Airplane Photographs.** Circa 1919. Uncommon group of five possibly unpublished photographs of Houdini and others on the set of "The Grim Game," one of Houdini's films. One photo shows Houdini standing next to the Curtiss "Jenny" camera airplane piloted by Al Wilson; Lt. David E. Thomson, pilot; Robert Kennedy, Houdini's stunt double; and Lt. Christopher Pickup, pilot of second airplane. Other photos show various images of pilots, cameraman, director, and co-star Ann Forrest. During the filming of a sequence, the planes collided in mid-air but managed to land safely, in what was likely the first airplane collision ever filmed. The damage to the one of the airplane's wings is clearly visible in three of the photos. Very good.

800/1,200



400

399. Houdini, Harry (Ehrich Weisz). **Houdini Newspaper-Used Portrait Photograph.** Seattle: La Pine Studio, ca. 1924. Portrait of Houdini with crossed arms gazing directly at camera. Retoucher's ink surrounding his head. Newspaper notations in pencil to verso indicate the image may have been used in *The Oregonian* to advertise an appearance in 1924. Right and left edges trimmed.

400/800

400. Houdini, Harry (Ehrich Weisz). **Inscribed and Signed Portrait of Houdini.** Circa 1922. Handsome and classic sepia-tone bust portrait of Houdini in coat and tie, smiling. 7 x 5". Boldly inscribed and signed in the left margin, "Mille Salutation, Houdini." One corner damaged, else very good. In a vintage frame.

1,500/2,500

401. Houdini, Harry (Ehrich Weisz). **Inscribed and Signed Portrait of Houdini.** Circa 1920. Half-length sepia-tone portrait of Houdini in coat and bow tie. 7 3/4 x 5 7/8". Boldly inscribed and signed in the left margin, "Regards Harry Houdini," and dated Feb. 8/20 at the right. A few faint marks at edges, old notation to verso in ink, else very good. Bright, crisp, and attractive, with a strong signature.

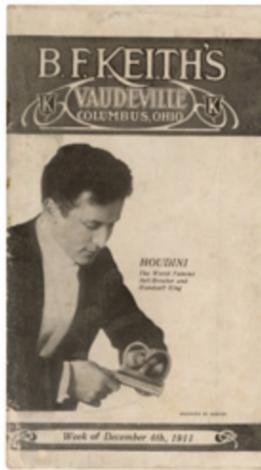
2,000/3,000



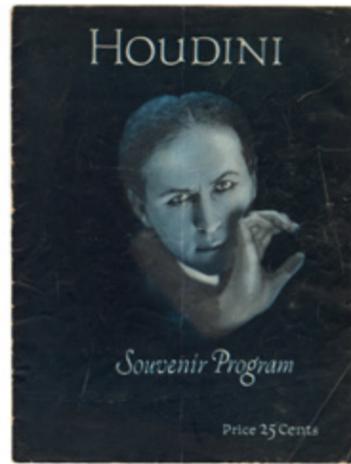
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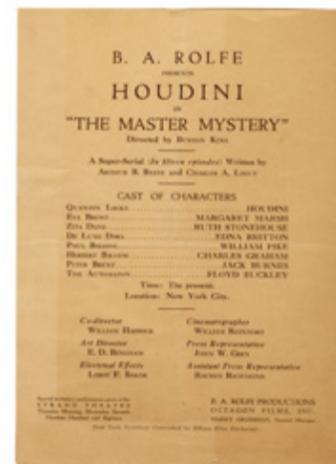
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407



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405

402. Houdini, Harry (Ehrich Weisz). **Houdini Pictorial Vaudeville Program.** For the week of December 4, 1911, Houdini headlines at Keith's in Columbus, Ohio. Front wrapper pictures Houdini with the famous Mirror Cuffs, interior pages advertise his Milk Can escape and challenges. 30pp. Good condition. 300/600

403. Houdini, Harry. **Houdini Final Tour Souvenir Program.** [New York, 1925]. Pictorial wrappers bearing a striking photo of Houdini. Illustrated with photos and line drawings. 4to. Folds to wraps, wear at extremities, minor offsetting of blue ink. 200/400

404. Houdini, Harry (Ehrich Weisz). **Houdini Mastery Mystery Invitation.** [New York], 1918. Brown ink on cream stock, listing the names of each character and actor playing the role, including Houdini as "Quentin Locke," and being a "special invitation performance given at the Strand Theatre" on Nov. 7, 1918. 8 1/4 x 5 7/8". Central folds. 200/400

405. Houdini, Harry (Ehrich Weisz). **The Master Mystery Glass Advertising Slide.** New York [?], 1918. Hand-colored glass slide used to advertise chapter 12 from Houdini's 15-part serial film *The Master Mystery* as a coming attraction in theatres. Depicts Houdini and one female co-star. 4 x 3 3/4". Glass cracked at upper right. 400/600

406. Houdini, Harry (Ehrich Weisz). **Houdini Master Mystery French Cinema Herald.** 1918. Three-color oversize brochure bearing illustrated images of Houdini battling the robot in this serial film, and with a large portrait of Houdini against a blue background inside. Four pages, 12 x 9 3/4". Old tape at central fold split, else very good. Scarce. 800/1,200



406



409

407. Houdini, Harry (Ehrich Weisz). **Four Issues of Houdini's Conjurer's Monthly Magazine.** New York, 1906. Including Vol. 1, numbers 4, 6, 7, and 12. Edited by Houdini. 100/200

408. Houdini, Harry (Ehrich Weisz). **Bronze Sculpture of Houdini in Chains.** From the "Legends of Magic Series," this being number one. Height 6 3/4". Near fine. 200/400

409. [Houdiniana] **Three Handcuff/Houdini Imitator Publications.** Including *Secret of the Great Handcuff Trick* (Toronto, 1911); *The Great Mysteries* by Oudini (Boston, 1909); and *Handcuff Tricks* by Carrington (Kansas City, 1913). All three in publisher's wraps, illustrated, and in good condition. 100/200



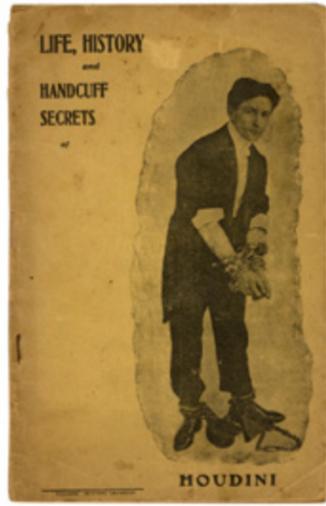
411

410. Houdini, Harry (Ehrich Weisz). **Houdini Grim Game Presentation Box.** Contemporary presentation of recreated Houdini memorabilia, including a reproduction Stanhope showing Houdini tied down, a commemorative coin and FDC issued in 2010 issued on the anniversary of Houdini's flight over Australia, reproductions of glass slides used to advertise *The Grim Game*, a second reproduction Stanhope in a fitted wooden case picturing Houdini in his biplane, and a reproduction of a glass slide picturing Houdini in a straightjacket used to advertise *The Grim Game*. The collection housed in a film reel-style tin. One of a handful of presentation copies issued by the maker. Near fine. 400/800

411. Houdini, Harry (Ehrich Weisz). **Houdini-Owned Key.** Circa 1920s. Long barrel-type key from Houdini's collection, handsomely framed together with a later photograph of the magician and an extensive LOA regarding its provenance. The key was once part of the collection of Paul Harter, who acquired parts of Houdini's collection from the magician's brother, Hardeen. Overall size of 16 x 24". 800/1,200



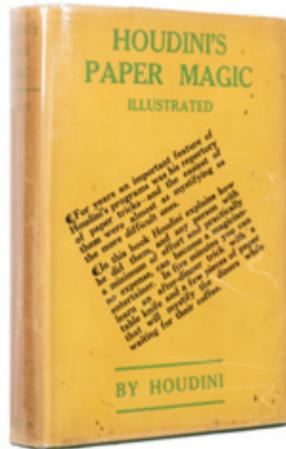
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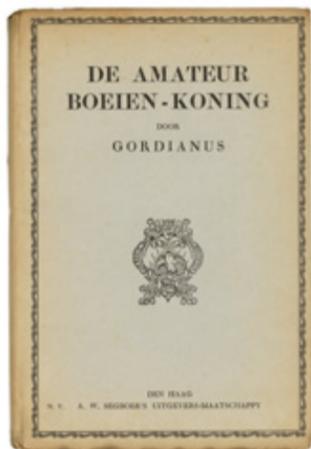
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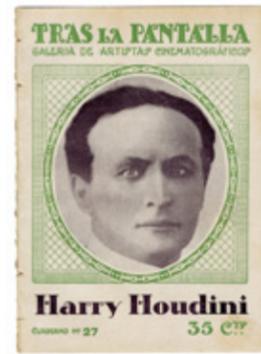
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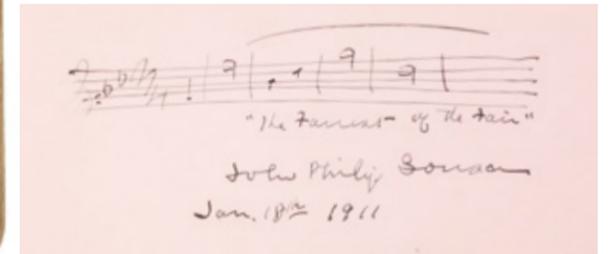
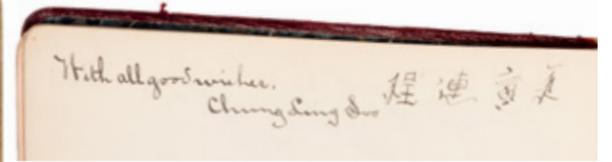
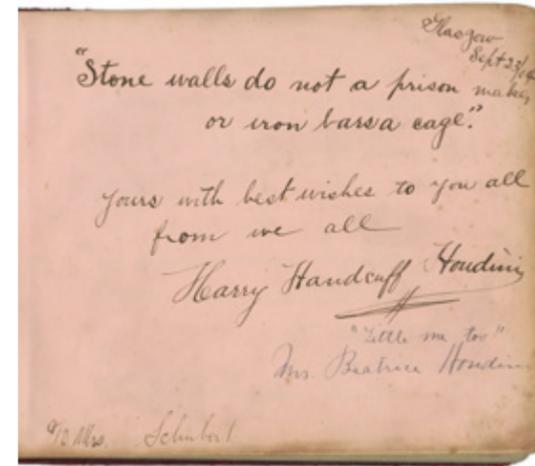
418



419



420



421

412. Houdini, Harry. **The Adventurous Life of a Versatile Artist.** [New York], ca. 1906. Original yellow pictorial wrappers. Many illustrations. 8vo. 63pp., 1 (blank). Backstrip reinforced with clear tape, small tears to covers, otherwise very good.

400/600

413. Houdini, Harry (Ehrich Weisz). **Life, History and Handcuff Secrets of Houdini [cover title].** Leicester: Willsons', ca. 1909. Pictorial wrappers. Illustrated. 8vo. 32pp. Splitting and small tears to pulp paper; back cover detached, clean internally.

500/750

414. [Houdini, Harry] Conan Doyle, Arthur. **O Atleta Desaparecido.** Lisbon: Guimaraes & Co., 1934. Publisher's lithographic wrappers depicting Houdini in chains. 8vo. 72pp. Losses and soiling to backstrip, rolled spine, but stable; owner's markings to prelims, light foxing throughout.

500/700

415. Houdini, Harry. **Houdini's Paper Magic.** New York: E.P. Dutton, 1929. Third printing. Green cloth lettered in orange, unclipped dust-jacket. Color frontispiece. Illustrations. 8vo. Jacket spotted with toned spine panel, ends lightly rubbed, two tiny holes to cloth at joint, but still very good.

200/300

416. [Houdini] Gordianus. **De Amateur Boeien-Koning.** Den Haag: A.W. Segboer's Uitgevers-Maatschappij, ca. 1923. Grey printed boards. Illustrated with line drawings and photographs of Houdini. 8vo. Pale damp-soiling at edges; small piece chipped at head of backstrip. Pirated edition of Houdini's 1922 publication, *Magical Rope Ties and Escapes*, in Dutch, under the pseudonym and without Houdini's name on the cover or title page.

100/200

417. Houdini, Harry. **Houdini 1911 B.F. Keith's Theatre Program.** Philadelphia, 1911. Program booklet for the week of October 30, advertising Houdini "The Handcuff King" on three pages as an upcoming performer. 32pp. incl. covers. 9 x 5". Light soiling.

200/300

418. Houdini, Harry (Ehrich Weisz). **Tras La Pantalla.** Barcelona, May 1921. Pictorial wraps. Cinema magazine devoted to and advertising the films of Harry Houdini. Illustrated, including halftone movie stills and drawings of Houdini. 16pp. Backstrip rough, ink stain to lower right corner, else very good.

200/300

419. Houdini, Harry (Ehrich Weisz). **Houdini "Famous Heroes" Cinema Card and Dragon Magazine.** Two pieces, including a 1922 Boys' Cinema Famous Heroes card (ungraded; off-center with creases); and the Oct. 1936 issue of *The Dragon* whose cover features Houdini.

60/90

420. Houdini, Harry. **Houdini Stanhope Lens Viewer.** France, ca. 1911. Miniature brass optical viewer through which is seen a micro-photograph of Houdini making his historic flight at Digger's Rest in Australia. Here, Houdini is pictured both in mid-flight in his biplane, and in a separate posed close-up shows Houdini behind the controls of the plane. The word "FRANCE" is embossed around the viewing end. Uncommon. Houdini is generally acknowledged as the first man to fly a plane in Australia. He made the historic flight just north of Melbourne in 1910. The viewer offered here is one of two types known to have been manufactured to commemorate the historic event.

800/1,200

421. Houdini, Harry (Ehrich Weisz). **Fantastic Autograph Album with Houdini, Chung Ling Soo, and Others.** Leather-bound autograph album (6 1/2 x 8") filled with signatures principally obtained at theatrical venues of the 1900s-10s, mostly in Glasgow and Bath, England. Featuring Houdini, who signs on the first page: "Glasgow Sept 23/04/'Stone walls do not a prison make, or iron bars a cage'/Yours with best wishes to you all from we all/Harry Handcuff Houdini" and by Bess, Houdini's wife and assistant, just below: "Little me too/Mrs. Beatrice Houdini." Chung Ling Soo signs "With all good wishes/Chung Ling Soo" and with faux Chinese characters. Scores of other music hall and variety artists, actors and actresses, and musicians represented in the album, including John Philip Sousa (with quotation from "The Fairest of the Fair"), Vesta Tilley, George Lashwood, "Carlton" (Arthur Philips), Paul Cinquevalli (juggler), Edward Compton and Viola Compton Mackenzie, Austin Rudd, Daley Cooper, Edith Drayson, George D'Albert, May Moore Duprez, George M. Schilling (champion long-distance walker), Wee Georgie Wood (dwarf actor), among numerous entries. Signed mostly one or two per page, many accompanied by inscriptions, some drawings, and quotations. Backstrip perished, covers peeling, contents shaken with several loose gatherings. With a PSA/DNA LOA for the Houdini signature.

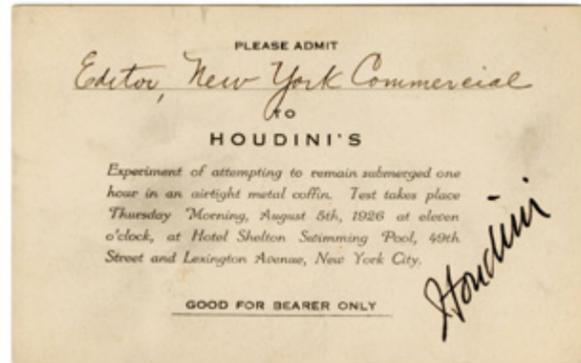
2,500/3,500



423



424



422

422. Houdini, Harry (Ehrich Weisz). **Signed Invitation to Houdini's Underwater "Buried Alive" Test.** Printed invitation made out to the Editor of the New York Commercial to attend Houdini's famous stunt, in which he was to "remain submerged one hour in an airtight metal coffin" at the Hotel Shelton Swimming Pool on Aug. 5, 1926. Boldly signed "Houdini" at lower right. 3 ¼ x 5 ½". Minor creases and smudges. From the Stephen A. Sparks Collection, and accompanied by a letter of provenance.

2,000/3,000

One of Houdini's last and greatest stunts was this endurance test at the Hotel Shelton pool. He remained submerged underwater in a galvanized iron coffin for an amazing hour and twenty-eight minutes without the aid of breathing apparatus or secret devices. Admission was by invitation only, and the small crowd gathered to witness the dangerous feat consisted mainly of journalists, medical personnel, assistants, and friends of the magician. Houdini intended to make "buried alive" the central attraction of his 1927 tour, but he died on October 31, 1926.

423. **Houdini-Dunninger Collection: Cummings Handcuffs.** Cummings handcuffs (9 ½ x 3"), patented 1899, with two keys. With a 2005 LOA from Joseph Tanner certifying the handcuffs were from the Houdini-Dunninger Collection purchased by Tanner in 1988-89 from R. Silmsner. The letter specifies identifiable markings unique to this set of cuffs. Also includes a copy of a 1988 letter from Mrs. Dunninger stating that the items she owned were owned by Houdini.

4,000/6,000



425



426

424. **Houdini-Wresch Collection: German Bell Padlock.** An early 20th century metal padlock (3 ¼ x 2 7/8") marked "DRGM," with key, which makes a dingy sound when the key is turned. With a 2005 LOA from Joseph Tanner certifying that the padlock was from the Houdini-Wresch Collection, and copies of a bill of sale and letters from A. Nugent Jr. and Theo Hardeen documenting the item's chain of ownership up to Tanner's possession of the piece.

2,000/3,000

425. Houdini, Harry (Ehrich Weisz). **Houdini Photograph Christmas Card.** Circa 1919. Cigarette-card sized photograph Christmas greeting titled Harry Handcuff Houdini. Verso carries a Christmas greeting message. 2 ¾ x 1 ¾". Very good. Rare.

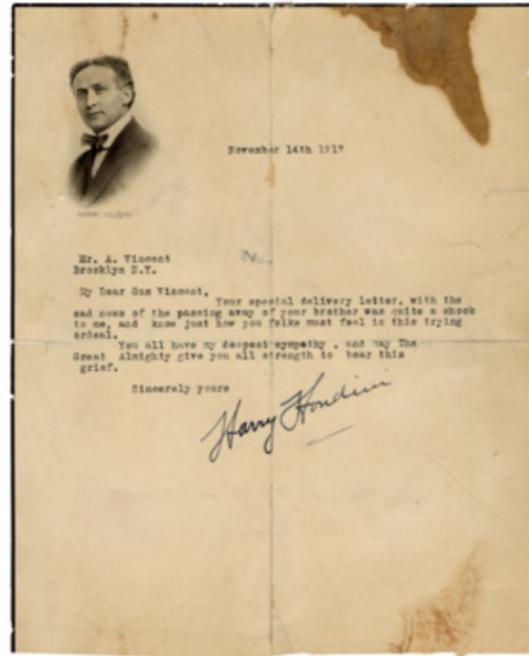
300/400

426. Houdini, Harry. **Photograph of Houdini with Police Officers.** N.p., ca. 1910s/20s. Sepia-tone photograph on thin paper of Houdini led by the arms by two police officers, identified on the verso as "Lynch" and "Drew." Officers' collars marked "OPD." 9 ¼ x 12 ¾". Several closed tears in image, light to heavy creases.

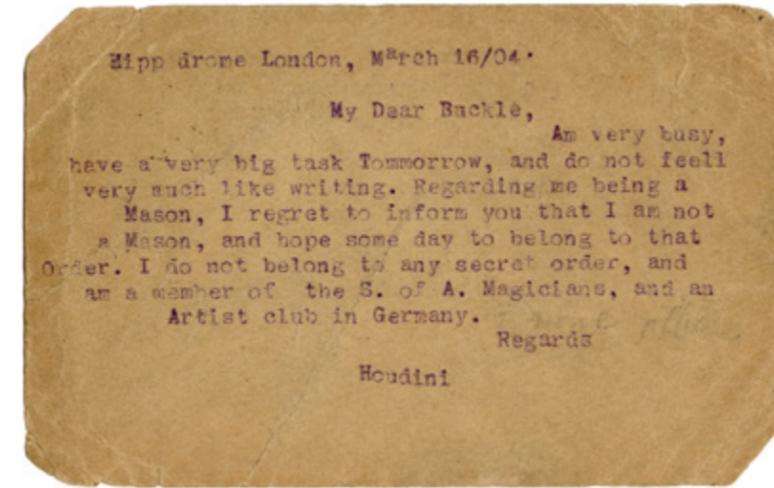
500/700



427



429



431



432



428



430

427. Houdini, Harry. **Photograph of Houdini in Safe / Vault.** New York: White Studio, ca. 1910s. Silver print photograph depicting Houdini standing inside a cast iron floor safe on wheels, with two other safes in the frame. Several tears and losses around edges, affecting part of image. Matted to image area. Studio hand-stamp on verso.

700/900

428. Houdini, Harry. **Photograph of Houdini and Ching Ling Foo.** [New York], ca. 1910. Matte-finish photograph of Houdini and the great Chinese magician outside the Brighton Beach theatre, where Foo was appearing. Framed and matted, sight 7 1/2 x 5 1/2".

400/600

429. Houdini, Harry. **Houdini Typed Letter Signed.** New York: Feb. 14, 1917. On a 4to sheet of Houdini's pictorial engraved letterhead, to Mr. Gus Vincent, expressing sympathy on the news of the death of Vincent's brother. Signed "Harry Houdini." Sheet laminated; coffee stain, soiling, and folds; scrapbooking remnants visible on verso.

800/1,200

430. Houdini, Harry (Ehrich Weisz). **Photograph of Harry Houdini.** Portrait photograph by Apeda of Houdini staring intensely at the viewer. 10 x 8". Marked "Original" with address of Larry Shean on the verso. Crease along right edge; slight abrasions in image, one with slight re-touching.

200/300

431. Houdini, Harry. **Harry Houdini Typed Postcard.** London: Mar. 16, 1904. Typed postcard from Houdini, writing from the London Hippodrome to English magician Arthur Buckle in Manchester. In full: "Am very busy, have a very big task Tomorrow, and do not feel very much like writing. Regarding me being a Mason, I regret to inform you that I am not a Mason, and hope some day to belong to that Order. I do not belong to any secret order, and am a member of the S. of A. Magicians, and an Artist club in Germany. Regards/Houdini." A few characters added in graphite at conclusion of last line, rubbed and faint, but presumably in Houdini's hand. Creases and rounded corners.

500/700

432. Houdini, Harry. **Houdini The Handcuff King "Kinema Comic" Insert.** 1920. Portrait insert on thin paper which was issued with Kinema Comics, and bearing a Paramount Arcraft photo of Houdini restrained by cuffs, balls and chains. Distributed with No. 3 of The Kinema Comic issued May 8th, 1920. 8 1/4 x 4". Horizontal creases, small tears, small hole in left margin, light corner creases.

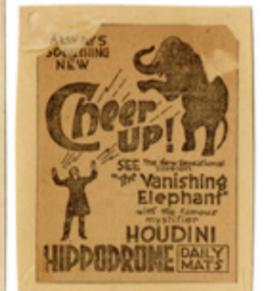
150/250

433. Houdini, Harry. **Harry Houdini Bookplate.** Engraved bookplate bearing a bust portrait of Houdini. 4 1/8 x 3". Slightly toned, minor soiling at bottom edge. Sold with a trimmed and mounted Houdini Hippodrome Vanishing Elephant advertisement (2 3/4 x 2 1/4"), with some losses.

50/100

434. [Houdini] **Pair of "Houdini" Lobby Cards and Signed Tony Curtis Print.** Three pieces, including a pair of lobby cards from the Houdini bio-pic (1953) having scenes from the packing case escape; and a modern print of a lobby card signed by Tony Curtis, accompanied by a COA from a London dealer stating the signature was obtained in person.

50/100



433



434



435



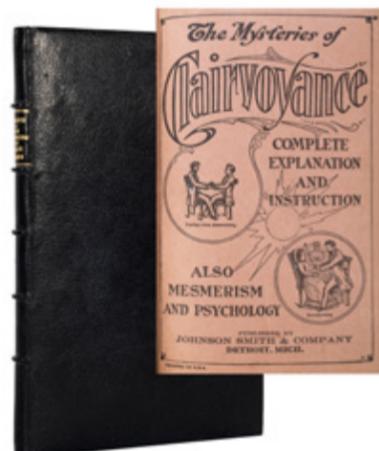
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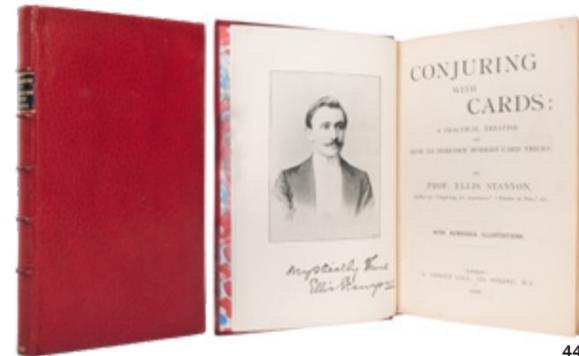
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438



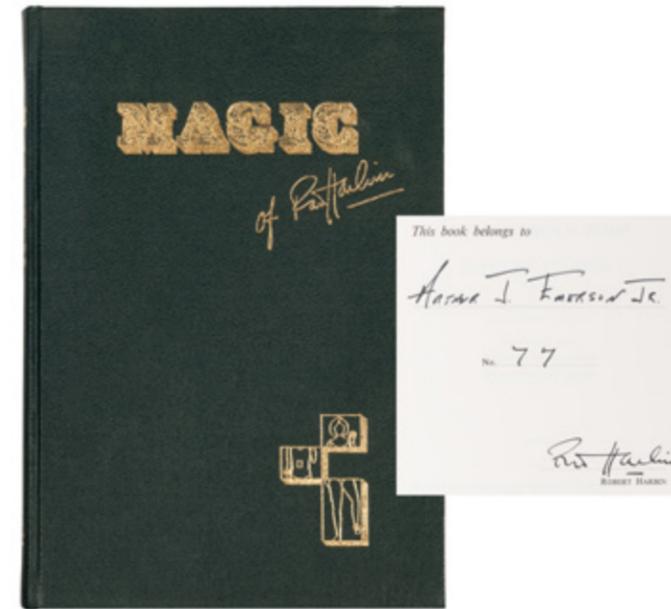
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BOOKS

435. [Occult] Baerwald, R. (editor). **Zeitschrift für kritischen Okkultismus und Grenzfragen des Seelenlebens**. Stuttgart: Ferdinand Enke, 1926/27. Two issues of the occult and parapsychology journal, one with an article that cites Houdini's research on mediums. A few illustrations. 8vo. Very good. **100/200**

436. [Spiritualism] **Four 19th Century Pamphlets on Spiritualism**. Including *Spirit Manifestations of Ancient and Modern Times Compared* (Greenfield, MA, 1879; 40pp.), *Beals; The Delusion of Spiritualism Compared with a Belief in the Bible* [cover title] (Meriden, CT, 1884; 52pp.), *Cadwell; Religion and Democracy. A Lecture Delivered Before the Society of Spiritualists* (New York, 1873; 27pp. + ads), Brittan; and *Facts: A Monthly Magazine Devoted to Mental and Spiritual Phenomena V5 N4* (Boston, 1886; pp. 87-106 + ads), torn wrappers. 8vo/12mo. **200/300**

The first volume includes an account of a sitting with Dr. Henry Slade, whose methods were investigated and exposed by Houdini and David Abbott, among others.

437. Alexander, C. A. **Alexander's Book of Mystery**. Los Angeles: C. Alexander Publishing, 1923. Colorful pictorial wrappers. Illustrated. 8vo. 104pp. Question coupon tipped to rear inside cover. Tight copy; very good. Later price inked on front cover. **200/300**

438. [Burlingame, H.J.] **Gambols with the Ghosts** [cover title]. Chicago: Ralph Sylvestre & Co., 1901. Color pictorial wrappers [large piece torn from front cover]. Illustrated. Small 8vo. 40pp. Catalog of mind reading, spiritualistic, and mentalism and divination props and effects. Address change cross-out in green ink (possibly by Burlingame) on title page. McManus-Young copy, ex-Library of Congress (bookplate). Rare. **200/300**

439. [Fine Binding] **The Mysteries of Clairvoyance**. Detroit: Johnson Smith & Co., ca. 1940s. Pictorial wrappers retained in a superb modern full black morocco leather binding by Claude Vallin. Raised spine bands, gilt title, t.e.g, marbled endpapers. 32pp. + 32-page catalog of novelties, magic tricks, and gags. 12mo (7 1/4 x 4 3/4"). Very good. **100/200**

440. [Fine Binding] Stanyon, Ellis. **Conjuring with Cards: A Practical Treatise on How to Perform Modern Card Tricks**. London: Upcott Gill, 1898. Modern full crimson morocco leather binding by Claude Vallin, gilt title compartment, raised bands, t.e.g., marbled endpapers. Illustrated. 12mo. 96pp, 16-page pub.'s catalog. Advertisement for Bland's magic shop on inside rear cover. **100/200**

441. Gibson, Walter. **File of Walter Gibson "Strange" Radio Show Scripts, and Other Ephemera**. Thirteen stapled mimeographed scripts for nine different episodes of the radio show "Strange" (1955), to air on ABC, comprising: May 30 (two copies), June 6, June 8 (three copies), June 27 (two copies), June 28, June 29, June 30, July 7, and July 8. Also includes: six scripts for 1955 episodes of "Broadway Matinee"; facsimile printing of the June 7, 1955 episode; a copy of Gibson's funeral service program (1986); copies of an auction catalog of Gibson's estate; color snapshots of Gibson in his study and with *Multiplying Balls*; and several pieces of *Shadow* ephemera. **300/500**

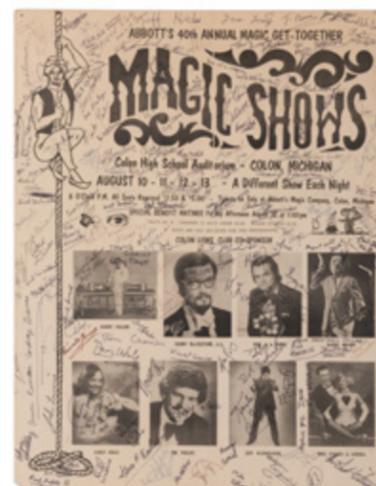
As narrator of this fifteen-minute radio show, Gibson focused on supernatural, weird, and uncanny stories, such as a "ghost that saved a ship," with voice actors re-enacting the unusual events, complete with sound effects.

442. Harbin, Robert and Peter Warlock (ed.). **Magic of Robert Harbin**. London, 1970. Number 77 from the privately printed edition of 500 copies, signed and numbered by Harbin on the limitation page. Green buckram stamped in gilt. Half-title page reprints the cover of *Magic Circular* in gilt and black and white. Numerous illustrations and detailed full-page diagrams. 4to. Very good; light wear to covers. **1,000/1,500**

First and only edition of a marquee work in which Harbin revealed the secrets to his closely guarded repertoire of illusions and stage magic. Recipients of the volume were asked to sign an agreement to, among other terms, not divulge the secrets; re-sell or lend out the book for at least two years; or make use of the material in lectures or demonstrations.



POSTERS & EPHEMERA



443



444



445

443. [Abbott's] **Abbott's Magic Get-Together Signed Posters.** 1977/88. Two posters, the first (16 3/4 x 11") from the 1988 Get-Together, signed by featured performers: Harry Blackstone Jr., Brett Daniels, Franz Harary, Kikuchi, Petrick & Mia, Kovari, Terry Herbert, Michael Ammar, Don Jones, Dave Cresey, and Bob Jepson, plus Tomsoni and Sid Lorraine; the second (28 x 22") signed by dozens of performers and attendees. Both with marginal creases, larger poster with tackholes.

150/250

444. Alba, Profesor. **Profesor Alba. El Hombre Que Juega Con La Muerte.** Valencia: Graficas Valencia, ca. 1959. Vibrant color lithographed poster, in two sheets, advertising the magician who stands beside a skeleton grim reaper. 78 x 26 1/2". Linen backed. Closed tears to edges; scuffs and abrasions along left side, a few losses around edges. B+. Uncommon in this large size.

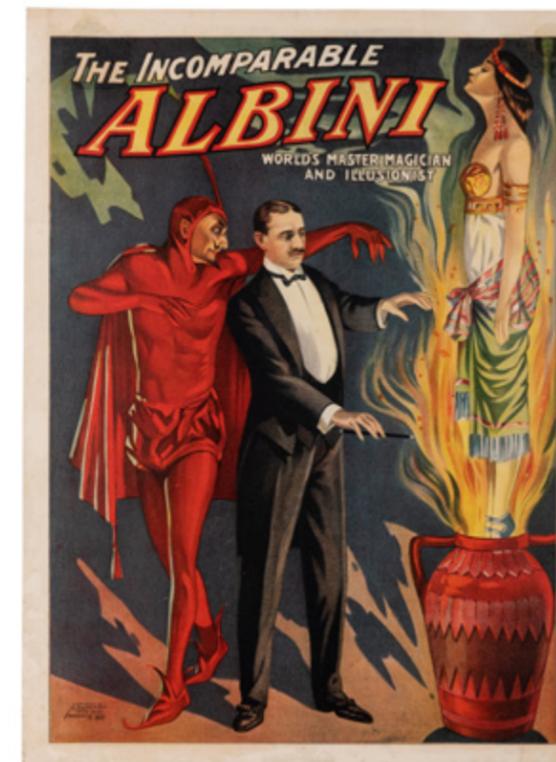
600/800

445. [Alba] Yu Li San. **Yu Li San. Enigmatica 'Medium' del Profesor Alba.** Valencia: Graficas Valencia, ca. 1935. Bold portrait lithograph poster for Yu Li San, a performer for Profesor Alba. 27 x 19 1/2". Rolled. Few marginal tears, otherwise very good. A.

100/200

446. Albini (Abraham Laski). **The Incomparable Albini.** Milwaukee: American Show Print, ca. 1910. Albini conjures a scantily clad assistant from a smoldering vase while the devil looks over his shoulder. 28 1/4 x 20 3/4". Expert restoration to margins and one loss in upper corners, a few small spots of restoration in image. B. Linen backed. Scarce.

1,500/3,000



446



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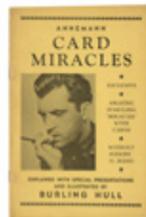
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447. Alexander (Claude Alexander Conlin). **Alexander The Man Who Knows**. (Bombay, Av Yaga,) ca. 1915. Three-sheet (41 x 76 1/2") color lithograph depicting Alexander's turban-clad head in the shape of a question mark on a black background. Linen backed. Minor touch-ups at folds; a few pale yellow stains; slight losses at breaks and margins. A-

600/900

448. Alexander (Claude Alexander Conlin). **Alexander Crystal Seer. World's Greatest Master of Mental Mystics**. Bombay: Av Yaga, ca. 1920. Color lithographed panel poster depicts the magician peering into a crystal ball held by a skeleton, with skulls hovering in the background. 41 x 14". Linen backed. Re-lined; scattered touch-ups outside main image. B+

500/700

449. Alexander (Claude Alexander Conlin). **Ask Alexander**. Circa 1915. Color lithograph poster bearing a bust portrait of Alexander, whose turban forms a question mark. 40 x 28". Linen backed. Ragged edges, several losses in image, a few light stains, other imperfections. B.

250/350

450. Annemann, Theo. **Annemann "The Jinx" Subscriber Letter, Postcard, and Flyer**. Four pieces, including a typed letter, signed "Ted", to a friend named Jules; a Jinx subscriber postcard; advertising flyer; and the booklet Annemann Card Miracles (1944).

100/200

Annemann devised an amazing method to retain magazine subscribers. With the supplied postcard, one needed only to stroke the black cat's back three times and return the postcard by mail—no address, postage, money, or signature was required to identify the renewal. How Annemann managed this feat has remained a subject of speculation ever since.



451



452



453



454

451. **Bertram Mills Circus of Olympia**. 1930s. Bright lithograph poster featuring Koringa "the Only Female Fakir in the World" and many other circus acts. 28 1/2 x 19". Ex-Egyptian Hall Museum; backed on Kraft paper.

125/225

452. Blackstone, Harry. **Five Pieces of Harry Blackstone Ephemera**. Including a Depression-era Christmas card with humorous message explaining why it was printed on wallpaper (5 1/2 x 4 1/2"); Blackstone "1001 Wonders" magic show programs (3); and a photo-postcard.

200/300

453. **Two Vintage Conjuring Catalogs**. Including a copy of the Martinka & Co. 1910 catalog, bound in colorful pictorial wrappers, with the rubber stamp of Noble & Co. to the front wrap, fair to good condition; and a Hornmann Magic Co. 20th Century Wonders Illustrated Catalog (1916) in good condition. Both 8vos and profusely illustrated. The Hornmann Magic Co. would later absorb the assets of Martinka & Co.

200/400

454. Carter, Charles. **Carter the Great. The Elongated Maiden**. Cleveland: Otis Litho. Co., ca. 1930. Three-sheet color lithograph advertising the effect of stretching an assistant's limbs as if they were made of India rubber. 76 1/2 x 41". Folded in sheets as issued. Well preserved, with minor tears and soiling.

500/700



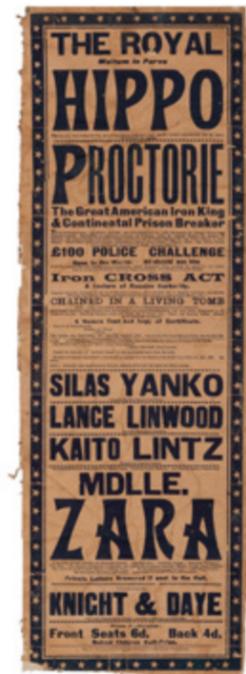
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455. Calvert, John. **Calvert the Great and His Troupe of Supporting Artists**. 1950s. Poster for Calvert's stage show, signed in the upper banner area by Calvert and dated 2000 in his hand at the time of signing. 28 x 22". Old linen backing. 100/200

456. Chang and Fak Hong's **United Magicians. The Bhuda**. Spain, ca. 1920s. Color lithograph depicts a magician producing spirits and animals from a cabinet. 25 x 17 1/2". Rolled, unmounted. Slight marginal chipping and creases. A-. 125/200

457. Dante (Harry August Jansen). **Dante and His Own International Company of Skilled Mystifiers**. London: Western Posters, late 1930s. Color lithograph with an artistic rendering of moments from Dante's famed spirit cabinet routine, with demons, skeletons, and spectators filling the scene. 30 x 20". Linen backed. A. 800/1,200

458. Downs, T. Nelson. **T. Nelson Downs Signed Christmas Card**. Circa 1910s. Commercially printed card on parchment, signed inside by Downs on behalf of himself and his wife. Size (closed) 4 x 5". Together with a Downs throw-out card. 100/200

459. Dunninger, Joseph. **Pair of Dunninger Mentalism Flyers, Framed**. Circa 1940s. Black and white pictorial flyers for Dunninger, advertising various feats of the "master mentalist." In wooden and metal frames, one matted. Size of frames 23 x 30" and 14 1/2 x 19". 200/300

460. [Escape Artist] **Proctorie the Great American Iron King & Continental Prison Breaker**. Peterborough: Dysons, ca. 1900s. Letterpress broadside advertising a lesser-known escape artist and likely Houdini imitator, Proctorie, at the Royal Hippo[drome], headliner of a show featuring a dancer, comedian, gymnasts, and mind-reader (Mlle. Zara). 29 x 10". On old linen backing, tipped to board and matted. Heavy creasing, chipped and ragged edges, some losses. 400/600

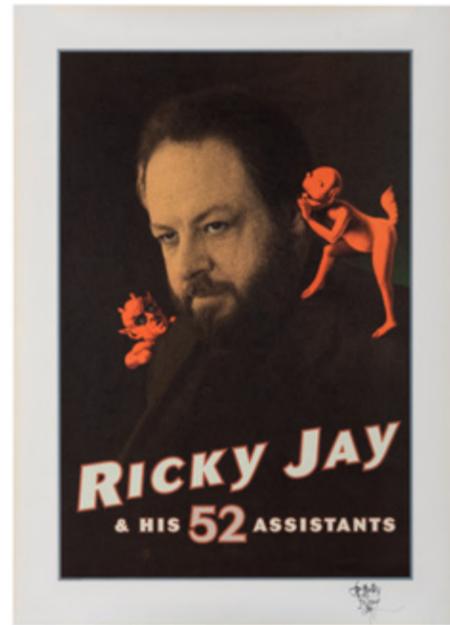
461. Fu-Manchu (David Bamberg). **Hechizos de Fu Manchú**. Sao Paulo: Farinas, ca. 1950. Lively color poster depicting the famous conjuror, an assistant, skeletons, and dancing girls. Old linen backing. 26 1/2 x 19". Light creasing, short closed tears. B+. 150/250

462. Goldin, Horace. **Horace Goldin Moveable Illusion Souvenir**. N.p., ca. 1910s. Paper souvenir with pull-tab mechanism which causes the image of Goldin standing inside a cage to change to that of a roaring tiger. The image is composed of very thin strips of paper, but appears almost seamless from a distance. 5 3/4 x 3 1/2". Rare. Tab with creases, old scrapbooking adhesive to verso of the plain paper case, not affecting image or function. 1,500/2,500

463. Hellstrom, Axel. **Hellstrom. The Man with the Sixth Sense**. 1928. Window card (22 x 14") for Hellstrom's appearance at the I.B.M. Magic Convention in Lima, OH, depicting the performer with an intense mind-reading expression. Minor scuffing and edgewear. 200/300



464



466

464. Hertz, Carl. **Carl Hertz Holborn Empire Playbill**. London, 1907. Letterpress playbill featuring Hertz's "Bridal Chamber" illusion, among other music hall acts. Framed and matted, sight area 18 x 10".

200/300

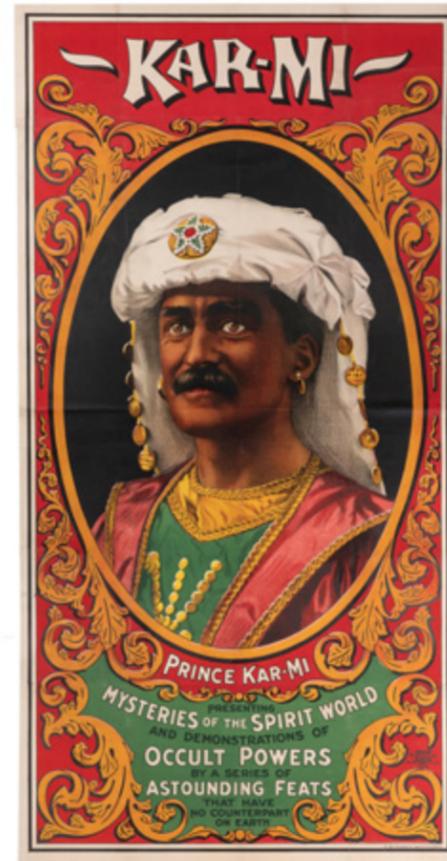
465. Jarrow, Emil. **Emil Jarrow's U.S. Passport**. 1924/26. Official United States passport issued to Emil Jarrow in 1924 at the age of 49, permitting travel to "all countries" for "professional work and travel." Photograph signed by Jarrow affixed to front page, again signed "Emil Jarrow" below his physical description. 12 x 9" (folded open). Visas, most obtained in 1926, in multiple countries including Germany, South Africa, and England. Lacks covers; separation at folds.

800/1,200

*This passport documents Jarrow's travel at the peak of his career in vaudeville, including his last extensive foreign tour as a performer. At the time, contemporaries such as Horace Goldin filled theaters with the popular *Sawing a Woman in Half* illusion. Jarrow famously advertised his signature feat, the bill in lemon, under the headline "Emil Jarrow: Sawing a Lemon in Half." In June of 1926, the same year many of the visas on this passport were obtained, Jarrow's wife unexpectedly died in Hamburg. A visa on the last page shows Jarrow in Hamburg with his young daughter Evelyn on June 15, though he was back in England the following month, leaving his daughter in the care of her grandmother (Charvet, "Jarrow: The Humorist Trickster," *Magic* V21 N10/11, 2012).*

466. Jay, Ricky. **Ricky Jay and His 52 Assistants, Signed Poster**. [New York], ca. 1995. Poster designed after the classic Kellar lithograph depicting Jay with imps perched on his shoulders, whispering into his ear. Inscribed and signed "Ricky Jay" in the lower margin. 28 x 20". Rolled. A.

400/800



467



469

467. Kar-Mi (Joseph Hallworth). **Prince Kar-Mi Presenting Mysteries of the Spirit World**. New York: National, ca. 1914. Three-sheet poster with central medallion bust of Kar-Mi. 78 x 40". Linen backed. Scattered touch-ups and restoration along folds and in margins. Small tear to linen at bottom edge slightly affecting margin. B+.

600/800

468. Kassner, Alois. **Kassner Illusionen**. Hamburg: Adolph Friedländer, 1927. Striking color lithograph poster depicts Kassner reaching up at the woman levitating high above him in a beam of swirling colors. 74 x 28". Older linen backing. Small repaired loss on right side just touching printed area; short creases in image and margins. B+.

600/900



468



470

469. Kellar, Harry. **Harry Kellar Signed Postcard**. Color postcard of Mount Vernon, George Washington's Home, signed in the message area "Harry Kellar." Not postally used. Very good.

150/250

470. Kellar, Harry and Ching Ling Foo. **Photograph of Kellar and Ching Ling Foo**. New York: Moody, ca. 1920. Matte-finish gelatin print, a three-quarter length portrait of the magicians, whose signatures are printed in the negative. Studio stamp on verso. 10 x 8". Lightly curled and creased at edges.

300/400



471



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472



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475

471. Kellar, Harry (Heinrich Keller). **Kellar Christmas and New Year Postcard**. [Cincinnati, Strobridge Litho., 1920]. Striking color lithographed sentiment card issued by the great American magician "With kindest thoughts for a Merry Christmas and a Happy New Year." 5 3/4 x 3 3/4". Scrapbooking remnants to verso in corners. Nice example.

300/500

472. Levante, Les. **Les Levante Poster, Signed Portrait, and Snapshot**. Three pieces, including a magic show poster (30 x 20"); lithograph color portrait, signed by Levante (15 x 10"); and a black and white snapshot of Levante with George Armstrong and Jack Lemonte.

100/200

473. Marquis, George. **Marquis the Magician. Coming in Person**. 1950s. Three-color panel poster (40 x 13 1/2") advertising an appearance in Marquette. Mounted to board; tears and losses around border, some affecting printed area. An uncommon poster with unusual imagery.

125/200

474. Pasha, Gogia. **Portrait Poster of Gogia Pasha**. 1950s. Colorful portrait on semi-stiff paper of the Indian magician in turban and embroidered tunic, laughing and pointing his finger. 15 1/2 x 10". Skinned in upper margin with minor loss to print area. Ex-Milbourne Christopher Collection.

100/200

475. [S.A.M.] **S.A.M. Broadsider for Hardeen, Baker, Powell, et al.** 1934. New York, 1934. Broadsider (29 x 7 1/2") advertising the annual variety show of the parent assembly of the Society of American Magicians. Featured acts include Al Baker, John Mulholland, Frederick Eugene Powell, Walter Gibson, Max Holden, and Hardeen (Houdini's brother). Ex-Egyptian Hall Museum. Backed on Kraft paper.

125/225

476. **Gaffed Second Dealing Faro Box Owned by John Scarne**. Chicago: A. Ball & Bro., ca. 1910s. German silver faro dealing shoe marked by Ball & Bro. to underside of top plate. 4 x 3 x 1 3/4". Green felt underside. Accompanied by a typed note of provenance from the former owner, stating that the box was owned by magician and gambling authority John Scarne, further noting that the subtle gimmick on this example was "admired" by magician Al Flosso, and that there was at one time a standing \$1,000 offer to any person who could detect the secret.

1,200/1,800

477. **Samuel Hart Faro [Faro] Deck**. New York, ca. 1900s. 52 (complete) + OB. Square corner, no indices. One way courts. Green dotted backs. Some losses and tears to box.

200/300

478. Sorcar, P.C. **Sorcar**. India, ca. 1950. Color lithographed portrait poster. 22 x 18". Folded. Slight corner creases, tiny marginal chips. A-/B+.

80/150

479. **Donaldson Litho. Escape Artist Poster**. Newport, KY, ca. 1920s. Color lithograph poster depicting the escape artist in restraints, emerging from a jail cell, and beside a locked packing case. Overprinted for Excello the Escape Artist. 30 x 20". Unmounted. Corner creases, folds, tackholes, light stains, small repaired losses and closed tears. B+.

300/500



478



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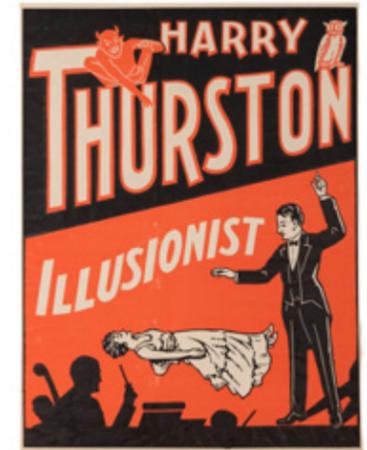
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484

480. Donaldson Litho. Magician Stock Poster. Newport, KY, ca. 1930s. Lithograph depicting a magician producing livestock. 28 x 20". Old linen backing. Minor wear. A-

125/225

481. Donaldson Litho. Magician Stock Poster. Newport, KY, ca. 1930s. Lithograph of a magician performing tricks with cigarettes, cards, and props. 28 x 20". Old linen backing. Minor wear. A-

125/225

482. Donaldson Litho. Magician Stock Poster. Newport, KY, ca. 1930s. Lithograph of a magician assisted by imps and sprites producing ribbon from a bewildered assistant's mouth. 28 x 20". Old linen backing. Minor wear. A-

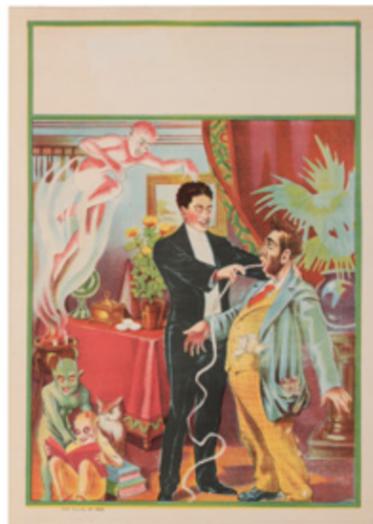
125/225

483. Adolph Friedlander Conjuring Stock Poster. Hamburg, ca. 1920. Quarter-sheet (18 3/4 x 14") color lithograph. A devil bearing a magic wand and overlooks a series of scenes from an illusion show. Unmounted. Minor repaired losses in margins, faint old folds. A-/B+

150/250

484. Adolph Friedlander Conjuring Stock Poster. Hamburg, ca. 1920. Quarter-sheet (14 x 19") color lithograph. The devil supports on his shoulders scenes from a parlor magician or illusionist's show. Unmounted. Small repaired losses in margins, tissue repaired closed tears.

125/200



482

485. Thurston, Harry. **Harry Thurston. Illusionist.** Circa 1930s/40s. Two-color poster depicting the magician, brother of Howard Thurston, levitating a woman, with silhouettes of orchestra members in the foreground. 28 x 20". Ex-Egyptian Hall Museum; on Kraft paper backing.

100/200

486. Thurston, Howard. **Do the Spirits Come Back? Thurston The Great Magician.** Cleveland: The Otis Lithograph Co., ca. 1929. Thurston holds a skull in his hands, green smoke emanating from its eyes, and in that smoke floats demons, disembodied hands, and ghostly forms. 40 1/2 x 27". Clean and bright; A. Linen backed.

1,500/2,500

487. Thurston, Howard. **Thurston TLS to Gerald Heaney.** Dated April 11, 1925, Thurston writes to fellow magician and magic dealer Heaney of Berlin, Wisconsin, relating the details of his route, requesting a book and a ball, and mentioning that he will forward a signed photo. On one sheet of Thurston's printed letterhead, signed boldly in ink, "Howard Thurston." Very good.

250/350

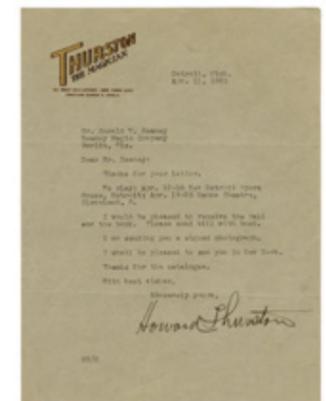
488. Thurston, Howard. **Original Thurston Poster Concept Artwork.** Circa 1925. Gouache on board, depicting a large bust portrait of the famous American magician, flanked on one side by a full-length image of Mephistopheles in tails, bowing slightly to the viewer. Affixed to the recto is the label of the Morgan Lithograph Co. of Cleveland, below which, in Thurston's hand, is the caption, "Here we are again." 8 3/8 x 6 1/2".

800/1,200

Morgan Lithographing never produced posters for Thurston's show, though the company's cross-town rival, Otis Litho., did print many posters for the magician. This artwork may be evidence that Thurston was entertaining offers from other printers before deciding with which firm he would work.



486



487



489



490

489. Ganson, Lewis. **Lewis Ganson's Magician's Cape.** 1960s. Crimson silk-lined black felt cape with brass chain link at the neckline, owned, used, and worn by Ganson and prominently featured on the covers of his classic *Routined Manipulation* series of publications. Gifted to the consignor by Ganson's widow. Accompanied by a letter of provenance.

300/600



491

490. [Vernon, Dai] **Lewis Ganson's 1968 Magic Castle Book of the Year Award.** Hollywood: Hollywood Trophy Co., 1968. Being a plaster sculpture of Dai Vernon's hands, crossed, one of them holding a pack of cards, the other holding his trademark cigar. Mounted on a hardwood base with attached engraved plaque reading, "Academy of Magical Arts / 1968 Award / Card Book of the Year / Lewis Ganson." The award was presented to Ganson for his work on the book, *Dai Vernon's Ultimate Secrets of Card Magic*. 9 x 9 x 7".

800/1,200

Ganson's name and legacy will forever be linked with Vernon's, as he was the author of many of Vernon's seminal works on magic, including the landmark tome, "The Dai Vernon Book of Magic." This award was created during the formative years of the Magic Castle, but was only presented in 1968.

491. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Wooden "Ring on Wand" Wand.** Circa 1950. Wooden wand with brass tips and rounded metal ends, likely used by Vernon for his classic Ring on Wand effect. Length 12 3/4". With a letter of provenance signed by Vernon's son, Derek Verner.

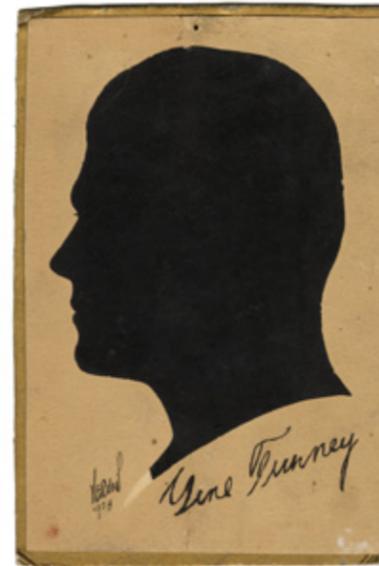
400/800

492. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon Silhouette of Ed Sullivan, Signed.** [New York], 1934. Young profile 3/4 length silhouette of Sullivan, cut by the famed magician Dai Vernon. Trimmed to the profile. Signed and dated by Ed Sullivan under the portrait. Mounted to a card, 6 x 3".

400/800



492



493

493. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon Silhouette of Gene Tunney, Signed.** [New York], 1928. Left-facing bust portrait of the famous American fighter, cut by the magician. Signed and dated by Vernon underneath the portrait. Mounted to a stiff card (by Vernon), 5 7/8 x 3 7/8". Chip to end of silhouette, corners of mount bumped.

400/800

494. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Coin Fan.** Japanese fan with floral pattern. When collapsed, a Japanese coin appears on the end of the fan (or vanishes) repeatedly. Length 12". With fabric carrying case. With a letter of provenance signed by Vernon's son, Derek Verner.

250/500



494



495

495. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Malini Egg Bag.** Red corduroy bag with black silk ribbon trim at the mouth. Together with an ungimmicked back that may be examined at the conclusion of the performance. Each bag 7 1/2 x 6 1/2". With tiny holes in each bag. Owned and used by Dai Vernon.

400/800



496

496. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Final Load Cups and Balls Baseballs.** Set of three Recent Practice League No. 72 baseballs, marked "Japan," owned and used by Dai Vernon as final loads in his famous Cups and Balls routine. Diameter 2 3/4". Together with a photograph of the baseballs signed by Vernon's son, Derek Verner.

400/800

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Bidding as Principal – When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

Absentee Bids – Potter and Potter Auctions, Inc. will use reasonable efforts to carry out written bids given to us prior to the sale for the convenience of clients who are not present at the auction in person. Bids must be placed in U.S. dollars. If we receive written bids on a particular lot for identical amounts, and these are the highest bids on the lot at the auction, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and Potter and Potter Auctions, Inc. does not not accept liability for failing to execute a written bid or for errors and omissions in connection with such written bid(s).

Telephone Bids – If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact said prospective buyer to enable them to participate in the bidding by telephone and we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding.

Bidding Increments - **Expected bid increments are as follows:**

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

Note: the auctioneer may modify the increments at any time.

Reserves – Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

Auctioneer's Discretion – The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

Successful Bid – The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer’s hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

Buyer's Premium – In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer’s premium of 20%, and the applicable sales tax added to the final total.

Payment – The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter and Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer’s invoice.

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3–4 weeks for delivery.

Customer's obligation to inspect and report claims. Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier’s rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier’s delivery record shall be conclusive as to this matter.

Correcting Shipping Address and report of non-receipt: Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer’s obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

Third-party shipping. Certain large, high-value, and fragile items will require the services of professional packing and transportation, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer’s written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

Risk of loss or damage in shipment. Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

Ship to address. The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

Shipping costs. Shipping costs include charges for labor, materials, insurance, as well as actual shipper’s fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper’s fees exceed the invoice amount. Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

International shipping. Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer’s premium and shipping cost. International buyers are responsible for knowing their country’s laws on importing items as well as paying all customs and duties fees on purchased items.

Non-Payment – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser’s obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier’s checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

LIABILITY

Condition Reports – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

Purchased Lots – If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, mis-delivered or lost prior to delivery, Potter and Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

Legal Ramifications – The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

Discretion - Any and all of the conditions may be waived or modified in the sole discretion of Potter and Potter Auctions, Inc.

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

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Note: Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at Liveauctioneers.com, or directly from Potter & Potter.

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