

POTTER
&
POTTER
AUCTIONS



VINTAGE & MODERN
MAGIC

AUGUST 26, 2023

THE INVENTOR OF ALL THAT IS GREAT IN MAGIC



SERVAIS LEROY



LOT 49A

PUBLIC AUCTION #142

VINTAGE & MODERN MAGIC

AUCTION
Saturday
August 26, 2023
10:00am CST

INQUIRIES
Gabe Fajuri
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phone: 773-472-1442

PREVIEWS
August 24-25, 10am-5pm

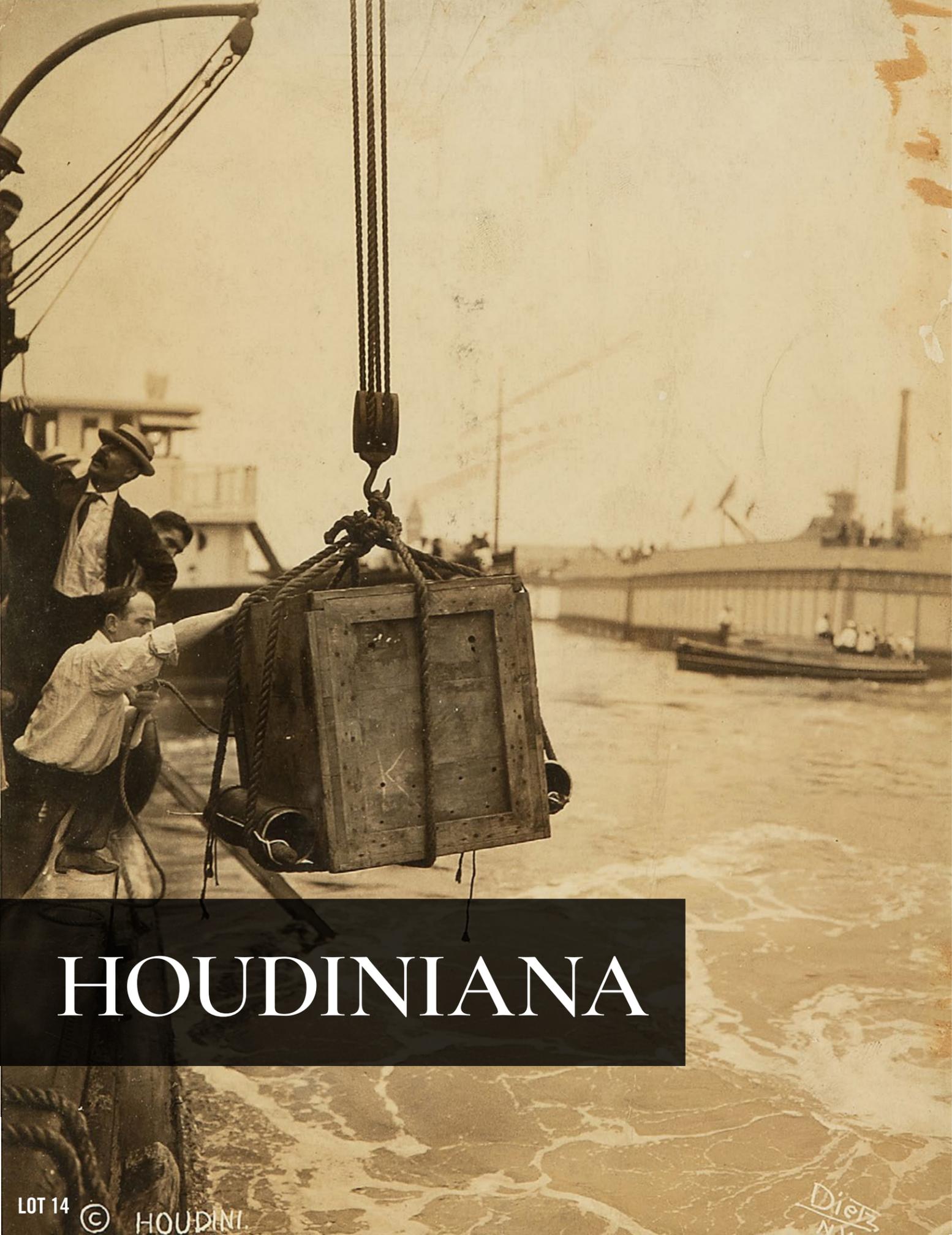
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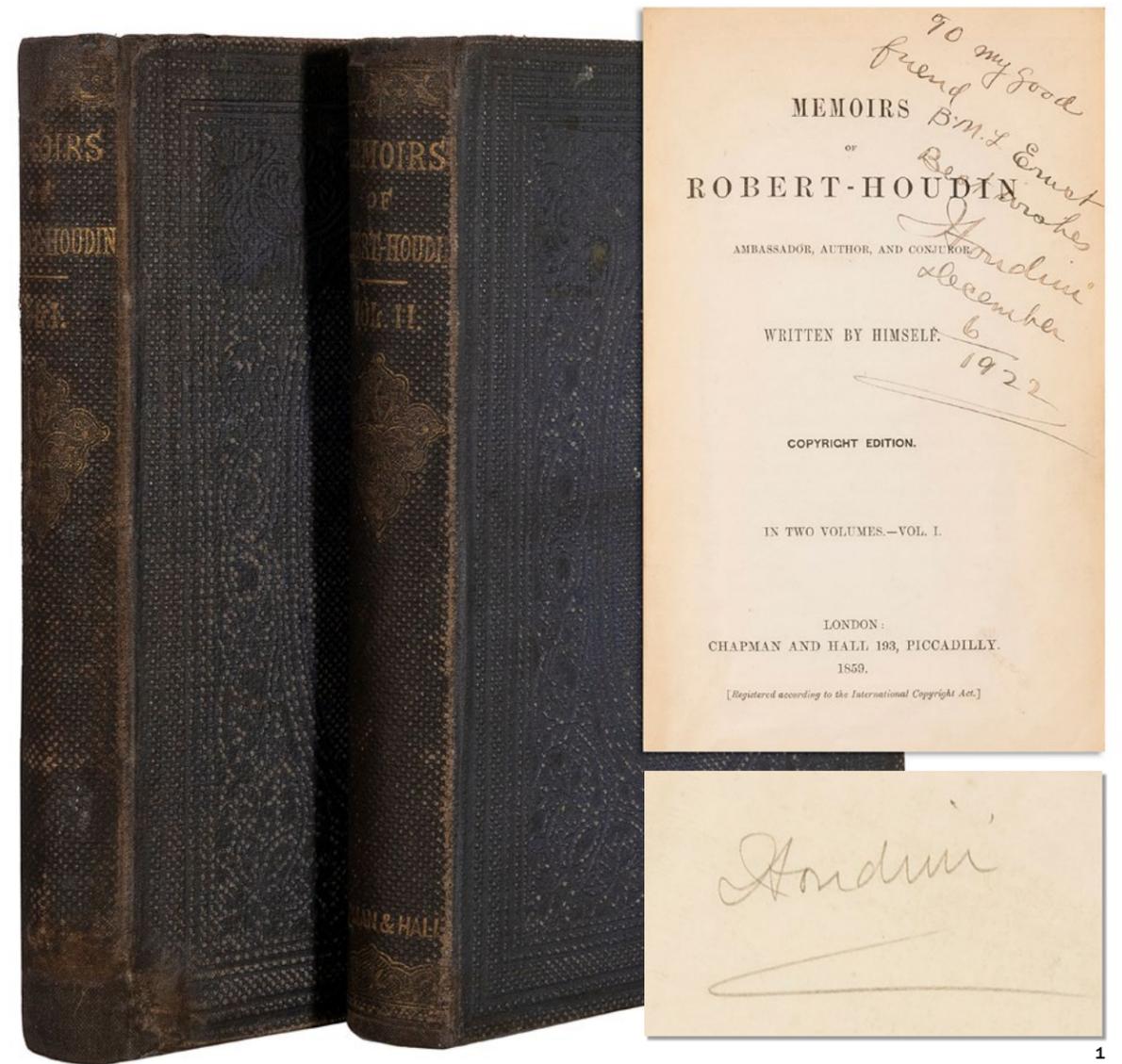
Additional images can be found on
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HOUDINIANA

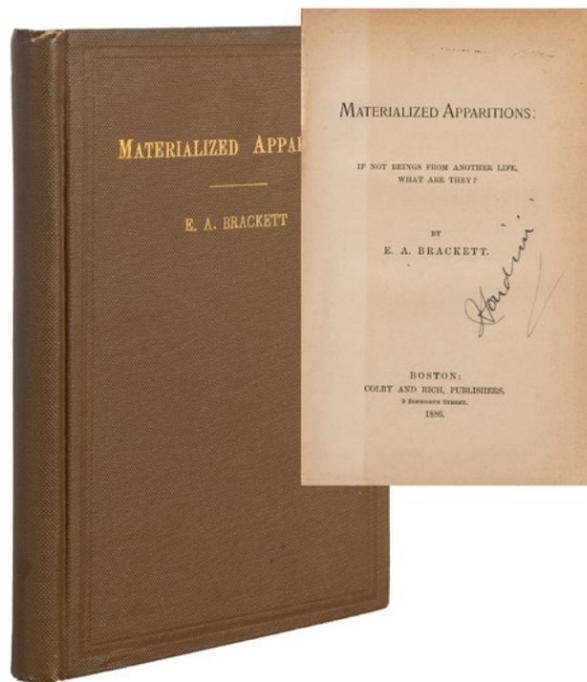


IMPORTANT ASSOCIATION COPY - SIGNED THREE TIMES

1. [HOUDINI] ROBERT-HOUDIN, Jean Eugène (1805 - 71). **Memoirs of Robert-Houdin**. London: Chapman and Hall, 1859. FIRST ENGLISH EDITION OF THIS SEMINAL CONJURING AUTOBIOGRAPHY. Two volumes in matching dark blue pebbled cloth (soiled and neatly rebacked), stamped in gilt and blind. 8vo. Spines toned and chipped, general shelfwear, bindings slightly canted. Pages very good, a few old fold marks. Toole Stott 602. Volume 1 INSCRIBED AND SIGNED by Houdini to his confidant and Lawyer, Bernard M.L. Ernst on the title page: "To my good friend B.M.L. Ernst, Best wishes, Houdini, December 6, 1922." Additionally INITIALED in Houdini's hand on the flyleaf, and INSCRIBED AGAIN and initialed by Houdini in pencil, "The rare 2 vol edition / HH." Volume 2 also SIGNED by Houdini on the flyleaf in pencil. A remarkable association copy of this important work, initialed and signed four times by the most famous magician of all time.

6,000/8,000

Houdini's admiration for Robert-Houdin stemmed from his reading of this very book, long considered one of the best memoirs of its time. In fact, it was Houdini's fascination with the life and career of "the father of modern magic" that led to the creation of a name that is now universally linked with magic: Houdini. By adding the letter "I" to the end of "Houdin," young Erich Weisz became Houdini, with the understanding that appending the letter to his hero's name was a way to be "like" Robert-Houdin. However, much changed as Houdini's reputation and fame grew, and in 1908 he published a book that used the words of these very memoirs against their author. The Unmasking of Robert-Houdin was all but a chapter-by-chapter takedown, a literary assault by Houdini on his former hero. Using the words of Robert-Houdin against him, Houdini set out to tarnish the reputation of his forebear by "proving" the Frenchman's greatest inventions were first conceived and performed by other men. Even so, Houdini remained a collector and considered himself a great scholar of the history of magic, as evidenced by his notation in the first volume of this set.



2

2. [HOUDINI] BRACKETT, E.A. (1818 - 1908). **Materialized Apparitions: If Not Beings from Another Life, What Are They?** Boston: Colby and Rich, Publishers, 1886. Pebbled brown cloth ruled blind and lettered in gilt. Two diagrams of séance rooms. 8vo. Tiny chips to a few page edges, gutter of title page ragged and binding tender, pages uniformly browned, but very good to near fine overall. SIGNED on the title page in ink by Harry Houdini, with a pencil notation on the facing page stating, "From the library of the late Eva Anna Fay [sic] (Mrs. Pingree) stage spiritualist." An important association copy linking two famed mystery entertainers and Houdini's deep interest in the world of spirit mediums and their disciples.

2,000/4,000

Brackett was a sculptor who worked in the neoclassical style. The book deals with his experiences in séance rooms and alludes to both "real" and fraudulent mediums, legerdemain, and other related topics. Fay and Houdini had a tumultuous if friendly relationship.

3. CANNELL, J.C. (1899 - 1953). **The Secrets of Houdini.** London: Hutchinson & Co., (1931). FIRST EDITION. Publisher's maroon cloth, spine lettered in gilt. With the uncommon pictorial dust jacket (considerably chipped and worn at folds and extremities). Portrait frontispiece of Houdini, plates and drawings. 8vo. Bookseller ticket of Will Goldston and tiny booklabel of "Mazirko" the Magical Mystic. Faint foxing, minor wear to page edges; very good or better. INSCRIBED AND SIGNED on the flyleaf "To my friend / E.W. Beal / with my Compliments / Horace Goldin / Oct. 1931."

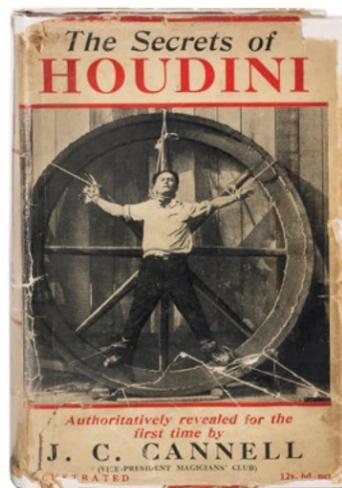
200/400

4. FRIKELL, Samri (Walter Gibson). **Spirit Mediums Exposed.** New York: Macfadden Publications, 1930. Pictorial wraps, illustrated. Folio. Pulp magazine featuring statements from Houdini, Howard Thurston, and Sir Arthur Conan Doyle. 4to. Chips and tears, browning, covers reattached. Good.

150/300

5. HOUDINI, Harry. **Three Houdini Magic Books.** Includes: *Miracle Mongers and Their Methods* (1920). - *Elliot's Last Legacy: Card Tricks and Conjuring* (1923). - *The Unmasking of Robert-Houdin*, 1908. New York: 8vos. Ex-libris John Fisher, John Nelms Hawtin. Some spines loose. Toning to pages. Good.

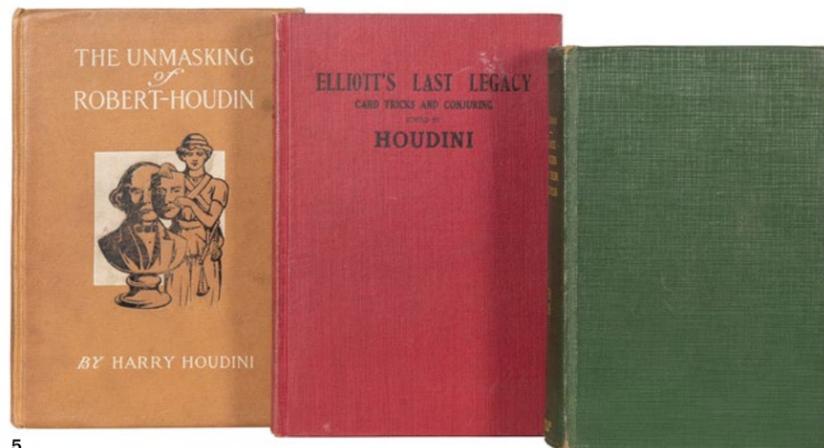
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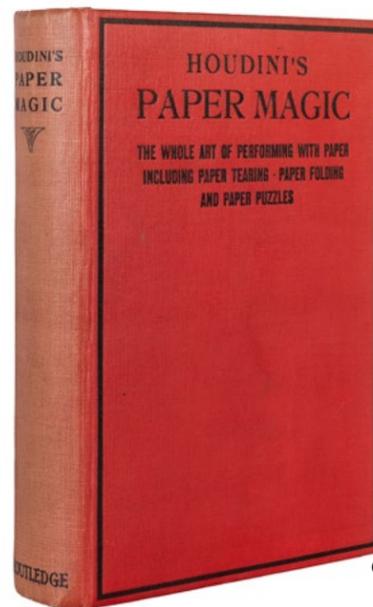
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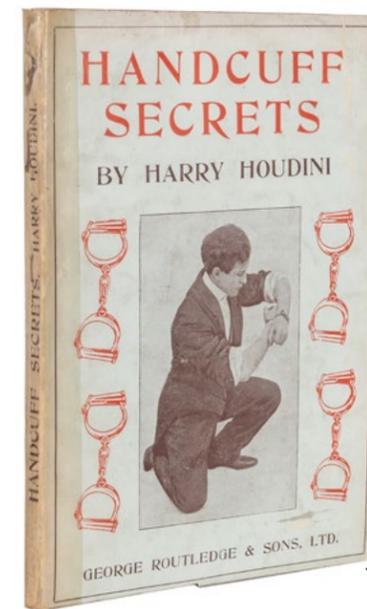
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6

6. HOUDINI, Harry. **Houdini's Paper Magic.** New York: E.P. Dutton & Co., 1922. New York: E.P. Dutton & Company, 1922. Second Edition. Red cloth. Color frontispiece. 8vo. Ex libris John Fisher. Minor foxing. Fading to spine.

150/300



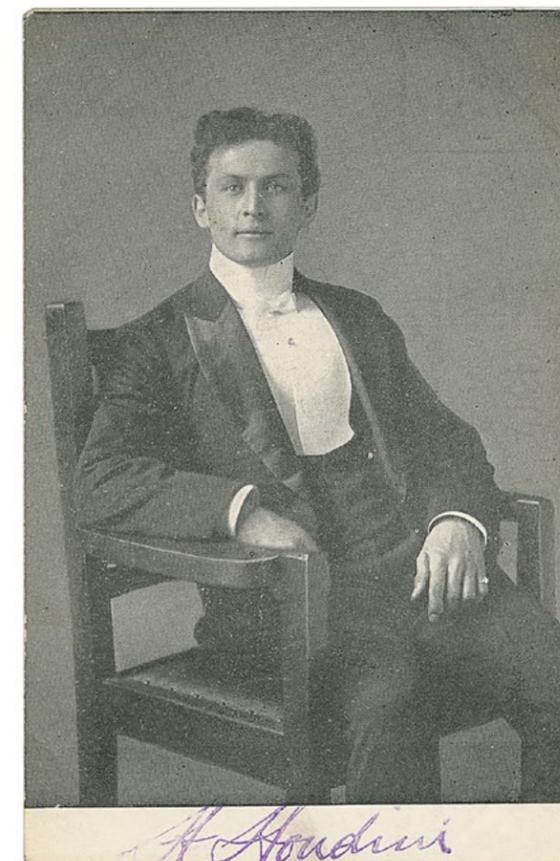
7

7. HOUDINI, Harry. **Handcuff Secrets.** London: George Routledge and Sons, Limited, 1910. Publisher's pictorial boards. Photographic portrait frontispiece with Fry's Cocoa advertisement to rear. Illustrated. 8vo. Ex-libris John Fisher. Tearing to spine and cover, minor water staining, spine weak.

200/400

8. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait Postcard of Harry Houdini.** Circa 1907. Three-quarter length portrait postcard of Houdini, seated in a wooden chair and dressed in white tie and three-piece suit, looking directly at the camera. This image was used as the frontispiece to *The Unmasking of Robert-Houdin*. With rubber-stamped signature in purple ink in the lower margin. Postally used. Good condition. See next lot. SCARCE.

800/1,200



8

9. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Unmasking of Robert-Houdin.** New York: Printers Publishing Co., 1908. FIRST EDITION. Brown cloth decorated in white and black (head of spine and tops edges well-rubbed). Portrait frontispiece behind tissue. Plates. 8vo. Hinges loose, else generally very good. INSCRIBED AND SIGNED by Theo Hardeen: "Feb. 23rd 1929 / To H. Prescott Shreeve with all good wishes Sincerely Theo Hardeen Brother and Successor of the author Houdini."

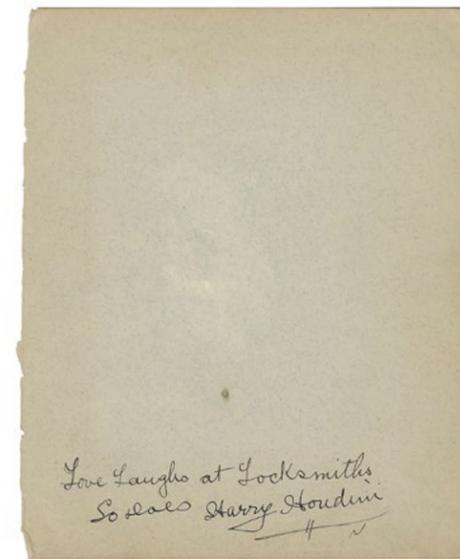
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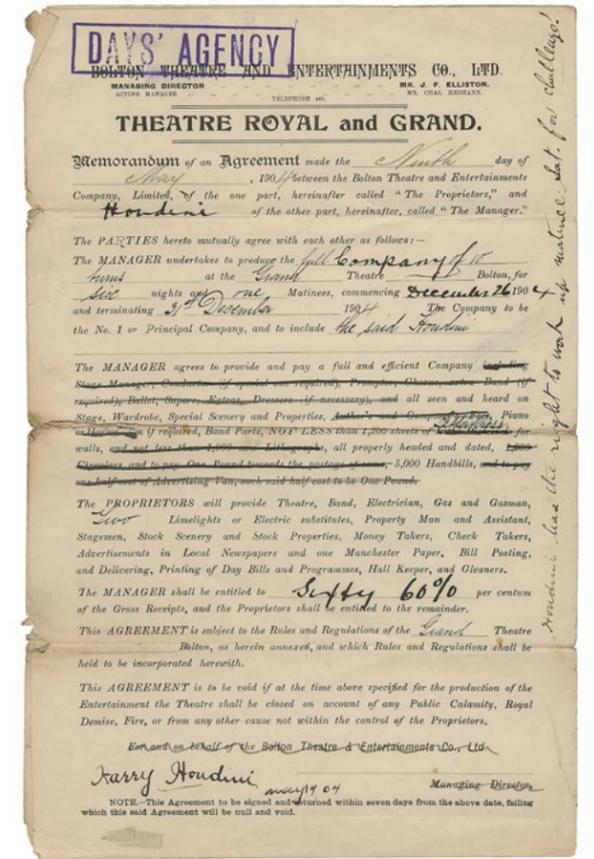
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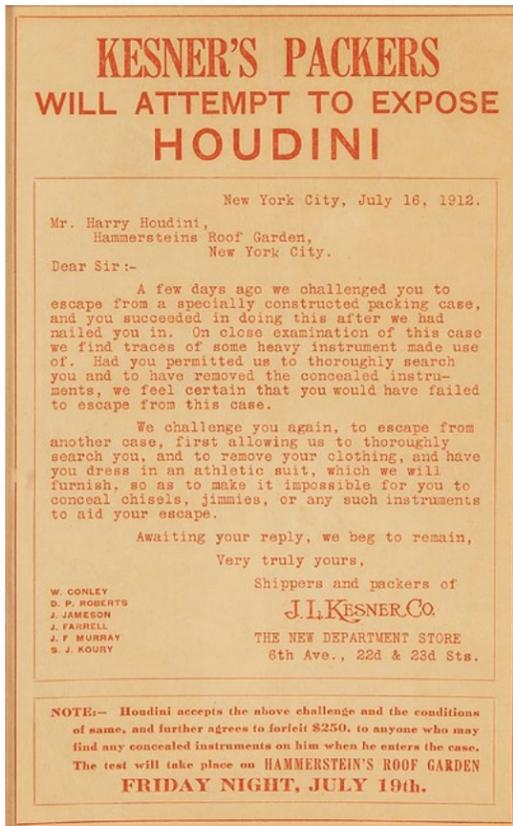
12



13



12A



11

10. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Inscribed and Signed RPPC of Houdini Piloting his Biplane.** 1910. Gelatin silver print real photo postcard picturing Houdini making his historic flight at Digger's Rest in Australia, piloting his Voisin Biplane and making him, arguably, the "first successful aviator in Australia." Divided back, unused. Near fine. INSCRIBED AND SIGNED in ink, "Harry Houdini / June 10 /1911."

1,500/2,500

11. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Kesner Packers Will Attempt to Expose Houdini.** Challenge. New York, 1912. Letterpress printed handbill in red ink on cream-colored stock, being a challenge issued to Houdini by employees at the J.L Kesner Department Store who will secure him in a packing case from which he will escape during a performance at Hammerstein's Roof Garden on July 19, 1912. Handsomely framed to 15 x 12". Not examined out of frame.

500/1,000

12. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Photograph of Houdini with Teddy Roosevelt.** [New York], 1914. Matte-finish full-length image of the great magician standing next to the former President of the United States while aboard the Hamburg America Line steamship "Imperator." Caption in image reads "Taken on board the Hamburg American [sic] Liner "Imperator" in mid ocean June 23, 1914." Framed to 14 x 10 1/2". Not examined out of frame, but trimming and old folds visible. SIGNED in the upper left corner, "Best wishes Houdini."

2,000/3,000

Houdini had this image - taken on the upper deck of the ship - retouched to remove not only the boat itself, but the other individuals who stood together with them when the picture was captured.

12A. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Theatrical Contract.** Dated May 9, 1904, and being a contract for Houdini's Christmastime engagements in England from December 26 - 31, 1904, the terms stipulate that Houdini and "the full company of 10" will appear at the Grand Theatre, Bolton, and that the company will include the "said Houdini," who shall be entitled to 60 percent of the gross receipts. Edgewear and soiling, chips and splitting at old folds. BOLDLY SIGNED by Houdini and dated May 19, 1904 in ink, and with a marginal notation in ink stating, "Houdini has the right to work up matinee Sat. for challenge!" RARE; only the second Houdini contract we have offered.

3,000/5,000

Terms and conditions including the type of advertising, and other stipulations, have been amended or crossed out, likely in Houdini's hand, on both sides of the contract, and additional notations are also present, including penciled initials of the theatre proprietor. The rubber stamp of Day's Agency, who represented Houdini, is also prominent at the top of the recto of the contract. It is interesting to note that Houdini was, by 1904, working on a straight percentage basis for these engagements as opposed to receiving a fixed salary.

13. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Harry Houdini Autograph and Inscription.** Circa 1915. Bold inscription in ink at the lower edge of a loose album page (8 x 6 3/4", removed from the larger book) reads, "Love laughs at locksmiths / so does Harry Houdini."

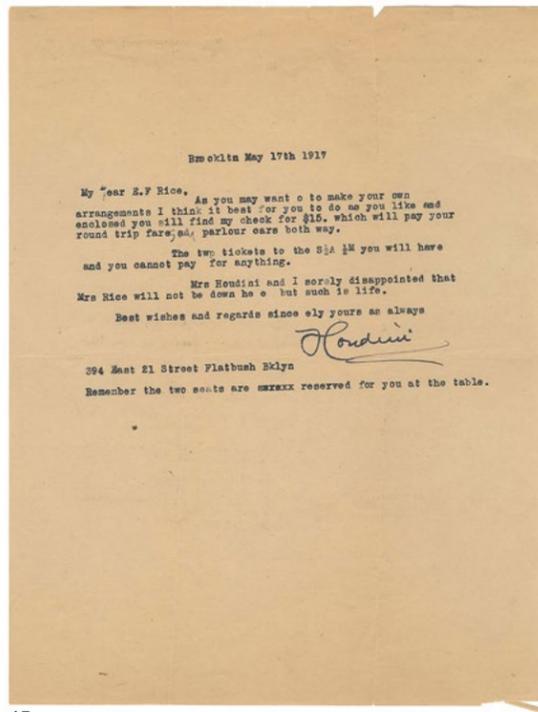
1,000/2,000

14. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Overboard Packing Box Escape Press Photo.** New York: Dietz, 1914. Large-format photograph depicts the first stages of Houdini's overboard packing box escape. A block and tackle lower a heavy wooden crate outfitted with weights into New York's East River. Jim Collins, Houdini's trusted assistant, helps guide the box. With Houdini's copyright notice in the lower left. Studio stamp (scratched out) to verso, and rubber stamp reading "Harry Houdini," above and below penciled notation reading, "Journal / Sat." Framed with glass on both sides; wear and soiling visible, but not examined out of frame. RARE.

1,000/2,000



14



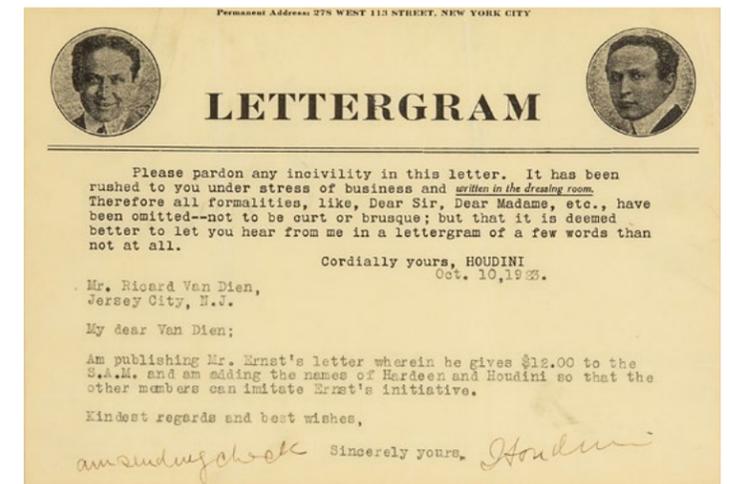
15



18



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16

15. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **One Page Houdini TLS**. Dated May 17, 1917, Houdini writes to Edwin Fay Rice, a fellow magician and researcher of magic history, sending him funds for a visit to New York: "As you may want to make your own arrangements I think it best for you to do as you like and enclosed you will find my check for \$15. Which will pay your round trip fare[s] a[n]d parlour cars both way[s]." Houdini notes his address in Brooklyn, where he lived for a time with his brother, Hardeen. With the original mailing cover retained. Some splitting at old folds, else good. SIGNED boldly in ink, "Houdini."

1,500/2,500

16. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Nude Jail Cell Escape Photograph**. Full-length black-and-white French newspaper photograph of Houdini, nearly naked, and locked behind bars in a jail cell. A later printing, with press notes and stamps to verso from Seldow of Paris. 5 1/2 x 3 5/8". One corner creased.

250/500

17. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Boy's Cinema Famous Heroes Houdini Trade Card**. [England], 1922. Pictorial souvenir card issued with the March 25, 1922 issue of Boys' Cinema and featuring Houdini, in chains and shackles, on the recto, with a short biography to the verso. 2 7/8 x 1 3/4".

100/200

18. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Signed Photograph of Harry Houdini**. N.p., 1920s. Matte-finish silver gelatin print, being a bust portrait of the magician in coat and tie, staring directly at the viewer. 6 1/4 x 4 1/2". SIGNED boldly in black fountain pen: "Houdini". Near fine condition.

1,500/2,500



17

19. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Harry and Beatrice Houdini, Inscribed and Signed**. Circa 1923. Handsome half length portrait of the Houdinis, taken later in life. Bess sits on Harry's knee, as they gaze into each other's eyes. Houdini holds his wife's wrist and she smiles back at him. Gilt wooden frame with engraved brass plaque, overall dimensions 15 x 12". Visible wear and abrasions, but not examined out of frame. BOLDLY INSCRIBED AND SIGNED by Houdini in ink: "To Kathryn Muir / Here's looking / Best wishes / Houdini."

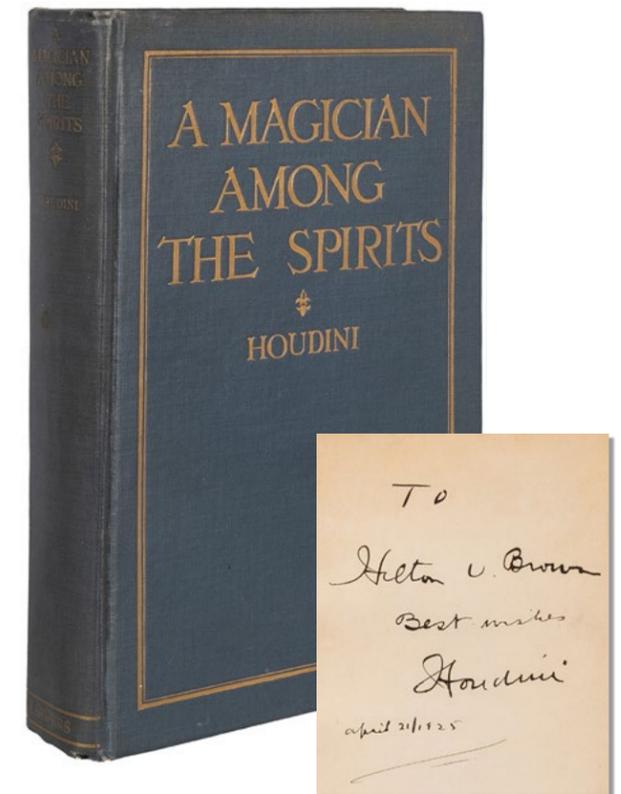
2,000/3,000

20. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini TLS "Lettergram" to Richard Van Dien**. Dated October 10, 1923, Houdini writes to his fellow magician on his half-sheet printed Lettergram stationery, which states that the missive was "written in the dressing room." The letter reads, in full, "Am publishing Mr. Ernst's letter wherein he gives \$12.00 to the S.A.M. and am adding the names of Hardeen and Houdini so that the other members imitate Ernst's initiative. Kindest regards and best wishes, Sincerely yours [SIGNED], Houdini." In addition, the lower left margin contains the inked note in Houdini's hand, "am sending check." Framed to 11 x 14 1/2".

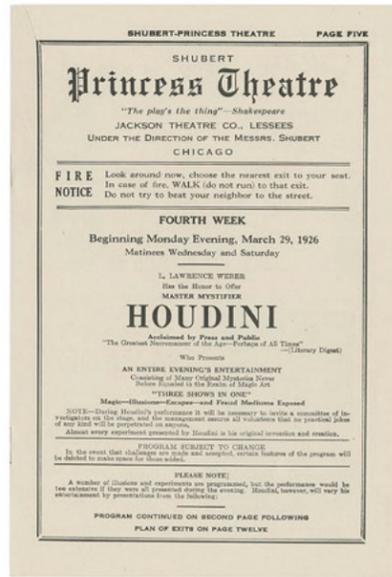
1,500/2,500

21. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. Ribbed blue publisher's cloth stamped in gilt. Portrait frontispiece of Houdini and Conan Doyle. Plates. Thick 8vo. Library stamp to upper edge, else clean, crisp, and bright with sharp corners and bright stamping. Very good condition. INSCRIBED AND SIGNED boldly in ink on the flyleaf by Houdini: "To Hilton U. Brown / Best wishes / Houdini / April 21/1925."

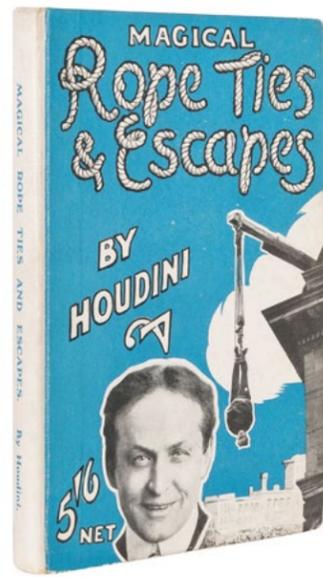
2,000/3,000



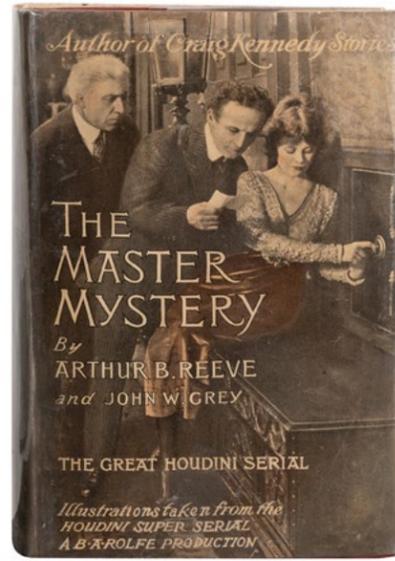
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22



23



24

22. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Theatrical Program**. Chicago, 1926. Twelve-page program for the Shubert Princess Theatre featuring Houdini in his final tour, presenting "Three Shows in One. Magic - Illusions - Escapes - and Fraud Mediums Exposed." Rubber stamp of Chicago magician George Schulte to front wrap, else very good.

150/300

23. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Magical Rope Ties & Escapes**. London: Will Goldston, Limited, [1922]. FIRST EDITION. Publisher's pictorial boards bearing an image of Houdini escaping from a straitjacket. Illustrated, including plates. Small 8vo. Ex-libris Bayard Grimshaw. Corners bumped, else very good.

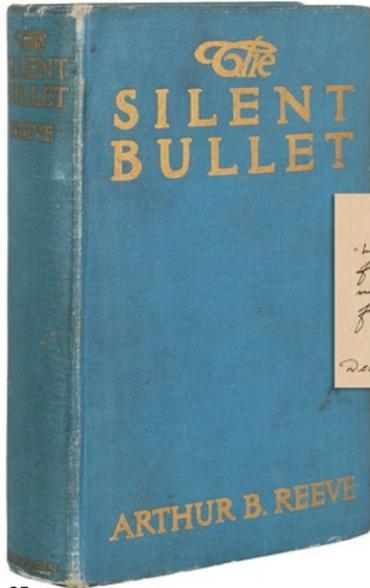
150/250

24. REEVE, Arthur (1880 - 1936) and John W. Grey. **The Master Mystery**. New York: Grosset and Dunlap, (1919). First edition. Publisher's red cloth lettered in black, (toned, foot of spine chipped). In the scarce original pictorial dust jacket, price-clipped and mended with tissue. Portrait frontispiece of Houdini. 8vo.

400/800

25. REEVE, Arthur (1880 - 1936). **The Silent Bullet**. New York and London: Harper & Brothers, (1910). Blue cloth lettered in gilt. Frontispiece by Will Foster. 8vo. Extremities rubbed, hinges cracked. INSCRIBED AND SIGNED on the flyleaf in ink: "To Harry Houdini - "Master of Mystery" in fact from "Craig Kennedy" master of mystery in fiction. Arthur B. Reeve. Dec. 20, 1918." Reeve is best-remembered as the creator of Craig Kennedy, a fictional detective character sometimes referred to as "the American Sherlock Holmes" whose stories were first serialized in *Cosmopolitan* magazine, and later published in book form. The *Master Mystery* was a Kennedy story that became the first of three serial films starring Houdini to which Reeve was attached. The inscription in this earlier work is a well-considered turn of phrase considering the collaboration between the men.

1,000/1,500



25

To Harry Houdini -
"Master of Mystery" in fact
from "Craig Kennedy"
master of mystery in
fiction.
Arthur B. Reeve.
Dec. 20, 1918.

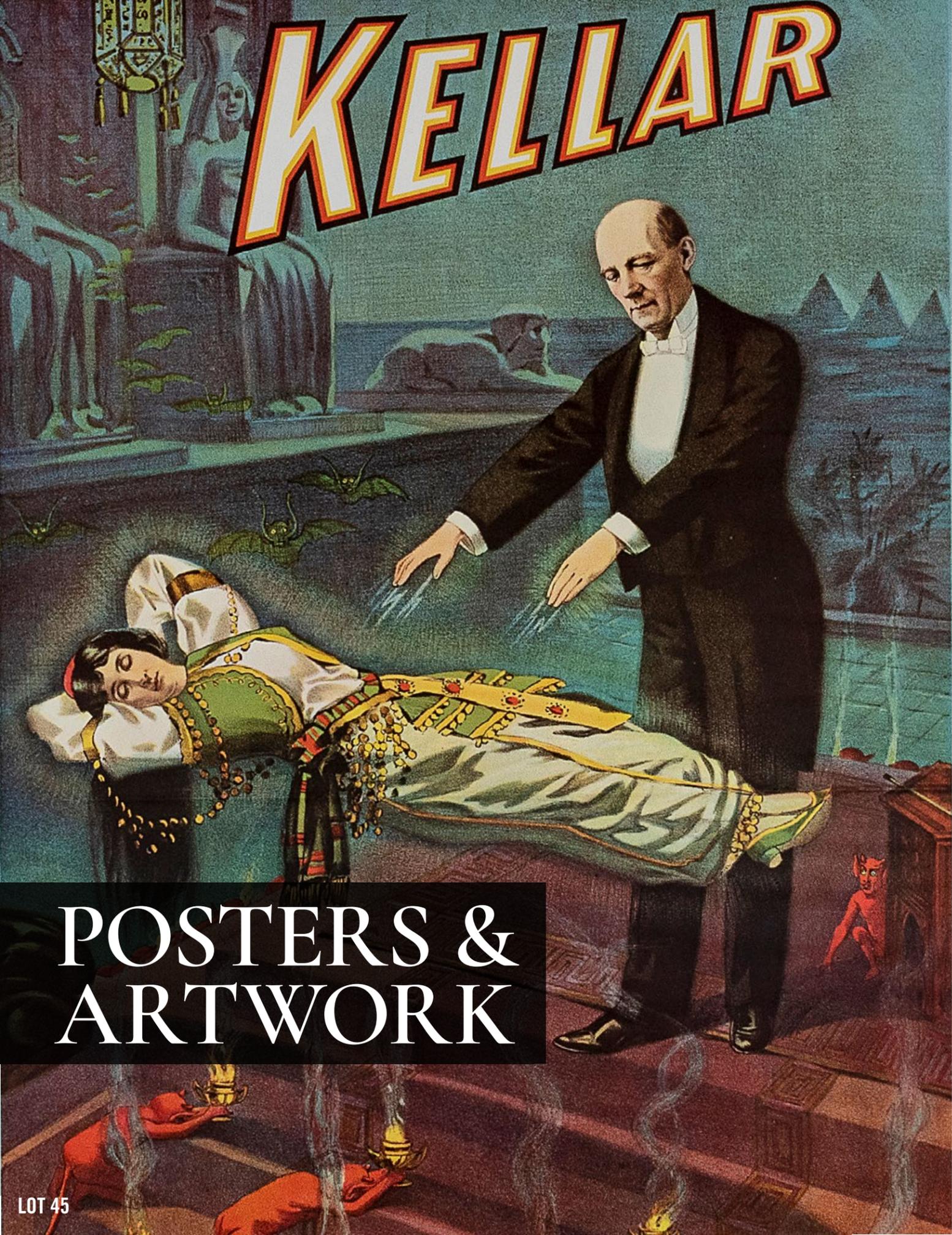


25A

25A. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Harry Houdini. King of Cards**. Chicago: National Printing and Engraving, ca. 1898. Half-sheet color lithographed poster used by Houdini as a young circus and dime museum performer, with a bust portrait of the young magician at the center, and vignettes depicting his facility with a deck of cards above and below. 24 3/4 x 19 7/8". Old folds restored, tape stain at left. B+. Linen backed.

10,000/20,000

An iconic magic poster and one of the first color lithographs used to advertise Houdini's turns in dime museums and circus shows, prior to his ascendance to fame as a handcuff king and escape artist.



POSTERS & ARTWORK

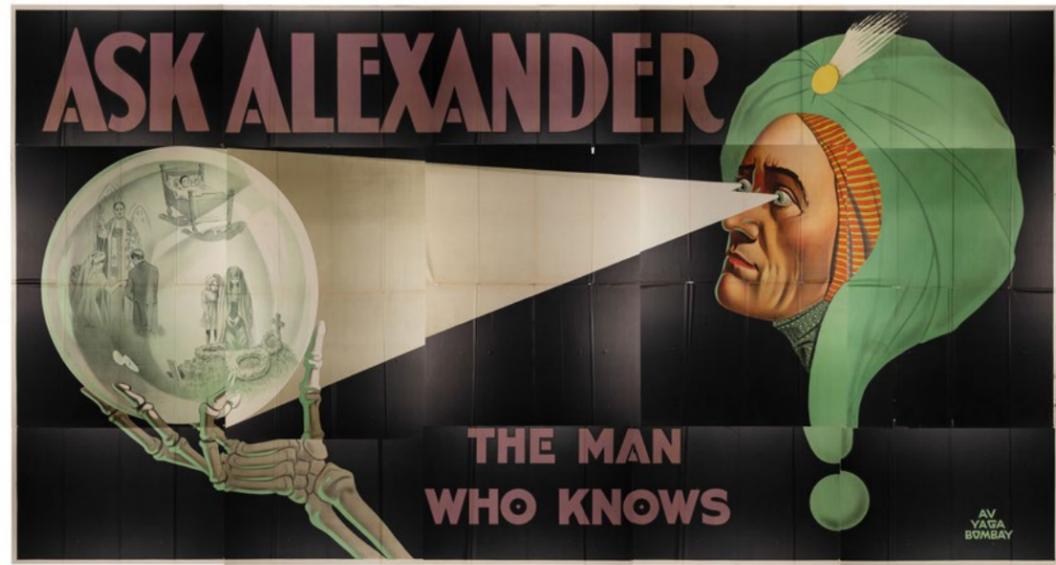
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26



27



28

26. ALEXANDER (Claude A. Conlin, 1880-1954). **Alexander. The Man Who Knows.** Bombay: Av Yaga, ca. 1915. Billboard-size color lithograph featuring a portrait of Alexander, adorned with a turban, against a red background. Approximately 55 x 44 1/2". Unmounted, folded. Tears along fold lines. B. **1,000/2,000**

27. ALEXANDER (Claude Conlin, 1880 - 1954). **Alexander. The Man Who Knows.** Circa 1920. Classic stone lithograph poster depicting the mentalist-magician's turban-clad head on a red background. 42 1/4 x 28". Linen backed. Slight creasing, chips, and scuffing in image and margins with minor expert restoration. A-. **600/1,200**

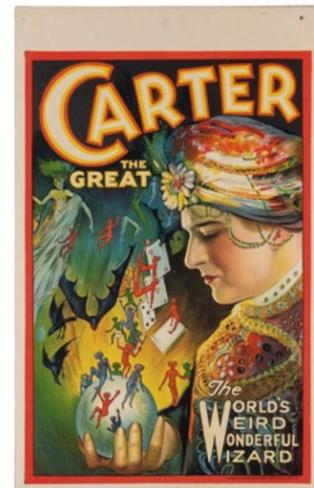
28. ALEXANDER (Claude A. Conlin, 1880-1954). **Ask Alexander. The Man Who Knows.** Circa 1920. Enormous color lithographed billboard depicting Alexander's head wrapped in a question mark at the right. He casts a wide gaze over a ball at the left, held by a skeletal hand on a black background, framed above and below with purple block letters. Approximately 110 x 197". In separate sheets, unmounted, with wear and tiny losses. Original old folds. B. **1,000/2,000**



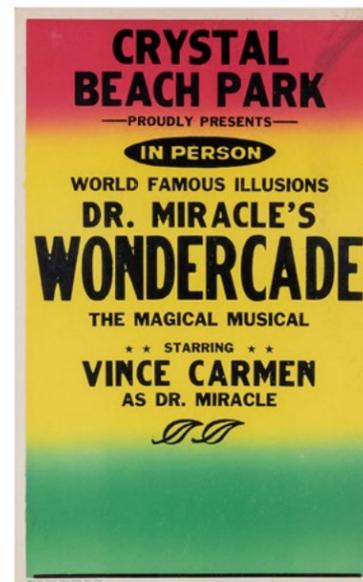
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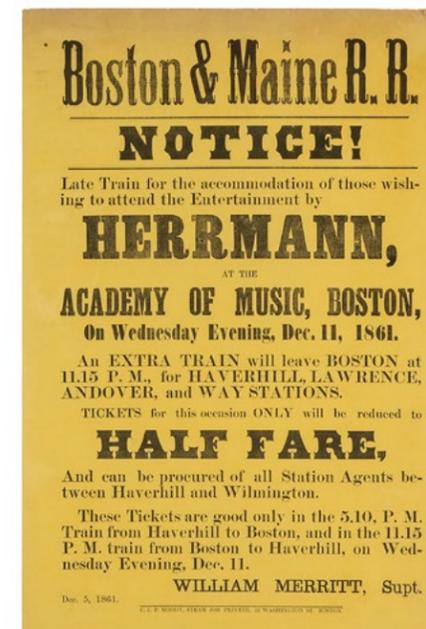
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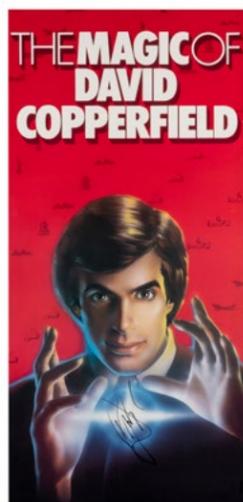
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35



37

29. BLACKSTONE, Harry Jr. (1934-1997). **Blackstone Magic Show**. New York: Artcraft Lithographers & Printers, ca. 1980s. Window card depicting an artistic montage of images including the Buzz Saw, Zig Zag, a tiger, and more. 14 x 22". Creasing to corners. B.

100/200

30. CARTER, Charles (1874-1936). **Carter the Great. Carter Beats the Devil**. Cleveland: The Otis Lithograph Co., ca. 1930. Color lithograph window card depicting a smiling Carter holding the winning hand against Mephistopheles. 22 x 14". Open tear to lower left edge. B+.

200/300

31. CARTER, Charles (1874-1936). **Carter the Great. The World's Weirdest Wonderful Wizard**. Cleveland: The Otis Lithograph Co., ca. 1930. Color lithograph window card. 22 x 14". Minimal foxing to the right upper corner. A.

200/300

32. COPPERFIELD, David (David Kotkin). **Dreams & Nightmares**. [New York], 1996. Oversize three-sheet theatrical poster for Copperfield's record-breaking run on Broadway at the Martin Beck Theater. Printed in two sections; unmounted. Minor scuffs and folds; A-. RARE.

400/800

33. COPPERFIELD, David. **The Magic of David Copperfield**. An iconic image of David Copperfield's bust in front of a red backdrop featuring small images of pyramids and the Sphinx. 36 x 17". Signed in black ink. B+

200/400

34. COPPERFIELD, David. **The Statue of Liberty Disappears / David Copperfield [Signed]**. [New York], 1983. Iconic image of the illusionist hovering above the New York City skyline with his hands over the Statue of Liberty, poised to make her vanish – and reappear again – on live TV. 36 x 24". Signed and numbered by Copperfield at lower right in gold pen. Tack holes in corners. B-

150/250

35. DANTE (Harry August Jansen, 1883-1955). **Dante with Moi-Yo Miller**. Circa 1940s. Linen-backed offset window card advertising an appearance of the Dante magic show in Ontario. Printed in three colors. Featuring portraits of an older Dante and his co-star, "Australia's Most Beautiful Woman," Moi-Yo Miller. 22 x 14". Toning, skinning, tape discoloration and creasing. B-/C.

250/350

36. **Dr. Miracle's Wondercade**. Earl Park, IN: Tribune Press, ca. 1960s. Color window card advertising World Famous Illusions at Crystal Beach Park, with a performance by Vince Carmen as Dr. Miracle. 22 x 14". Scuffing to some corners and right edge. B.

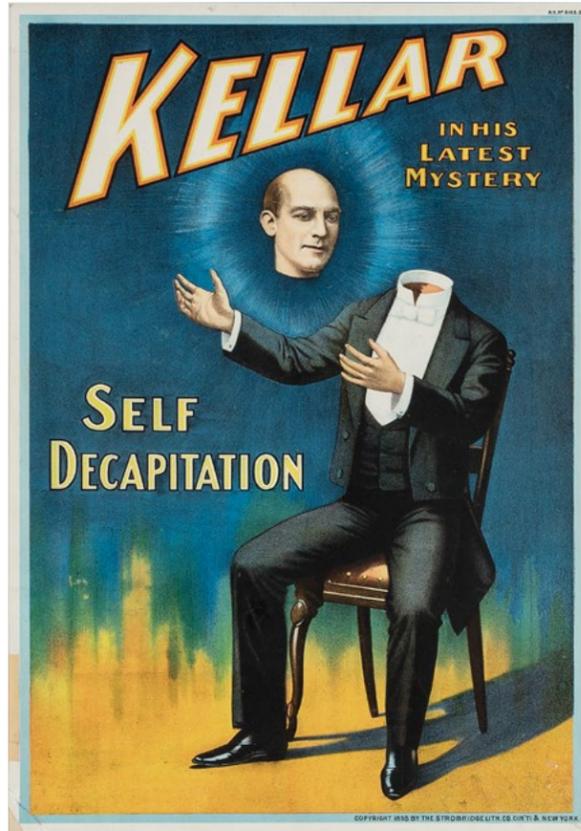
50/150

37. GEORGE, Grover (1887-1958). **George the Magician. Triumphant American Tour Billboard Poster**. Cleveland: The Otis Lithograph Co., ca. 1922. Color lithograph billboard-size poster depicting a central portrait of George the Magician, framed by an elaborate Egyptian sarcophagus on the left and a menacing devil on the right. The pyramids of Egypt and a faint Asian scene fill the background of the poster. Approximately 108 x 204". In separate sheets, unmounted, original folds. Chipping, wear, and losses throughout. C.

1,000/2,000

38. HERRMANN, Carl (1816 – 87). **Herrmann, at the Academy of Music, Boston**. Boston: C.C.P. Moody, Steam Job Printer, 1861. Boston & Maine Railroad broadside printed broadside in black ink on bright yellow stock, advertising half-fare tickets those taking the late train to Herrmann's magic show held on December 11, 1861. 18 ¾ x 12 ½". Toning around edges, small chips; A-. Linen backed.

800/1,200

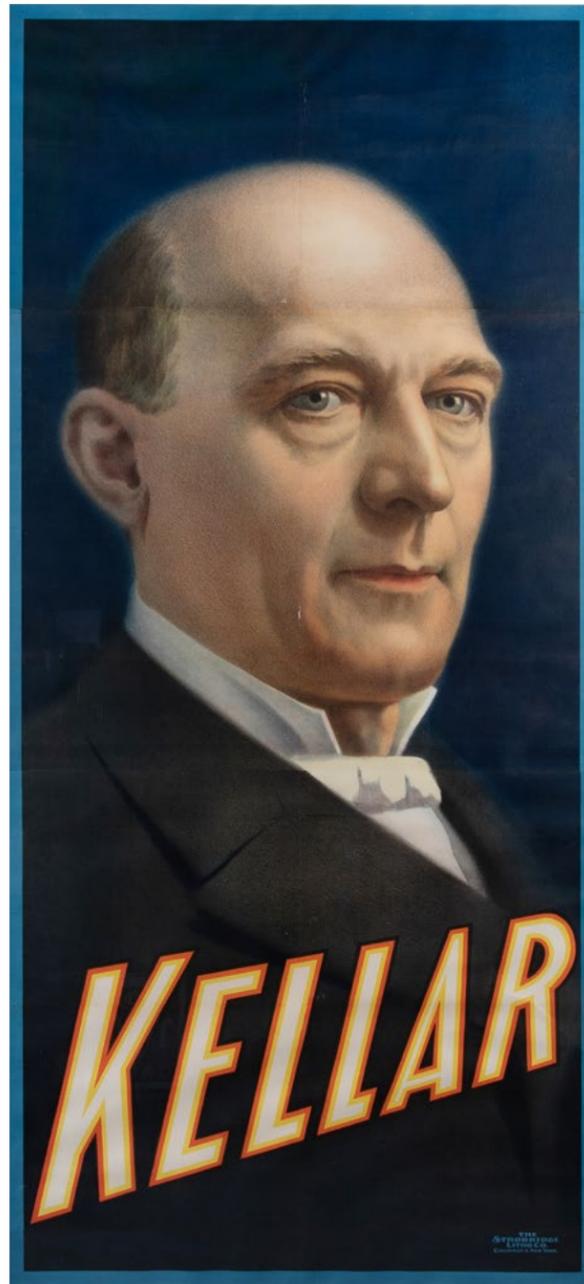


39

RARE KELLAR WINDOW CARD

39. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Kellar in his Latest Mystery. Self Decapitation.** Cincinnati & New York: The Strobridge Litho Co., 1898. Vibrant stone lithographed window card pictures the famous American illusionist seated in a chair, with his decapitated head floating in front of him, as rays of light emanate from it. Framed to 21 ½ x 16 ½". Minor border wear visible, but not examined out of frame. A. RARE. 4,000/6,000

The illusion depicted in this rare poster is an artist's rendition of one of the features in a longer routine that Kellar made famous: The Blue Room. The apparatus for the effect was said to be so large and unwieldy that the Martinka Brothers were forced to complete construction of the props on the street in front of their famous New York magic factory. This is one of but a handful of these window cards known.



40

40. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Kellar.** Cincinnati: Strobridge Litho, (1907). Three-sheet color lithograph portrait of the famous American magician used on his farewell tour in conjunction with Howard Thurston, which spanned the 1907-08 theatrical season. 72 x 39 ½". Restored losses mainly along folds and in margins, a few scratches and repairs in image. A-/B+. Linen backed and framed. 1,500/3,000



41

41. LEROY, Servais (Jean Henri Servais LeRoy, 1865 – 1953). **LeRoy Talma & Bosco. Servais LeRoy. The Inventor of All that is Great in Magic.** Chicago, New York & St. Louis: National Printing & Engraving, ca. 1908. Striking one-sheet color lithograph with a central bust portrait of the famous Belgian magician in grey coat and blue necktie, with his left hand pressed against his cheek and index finger pointed against his temple. 40 ½ x 28". Expertly restoration to ripples and wear in image and borders recreated. Linen backed. A RARE poster, being one of only a handful of examples extant.

10,000/15,000



42



43



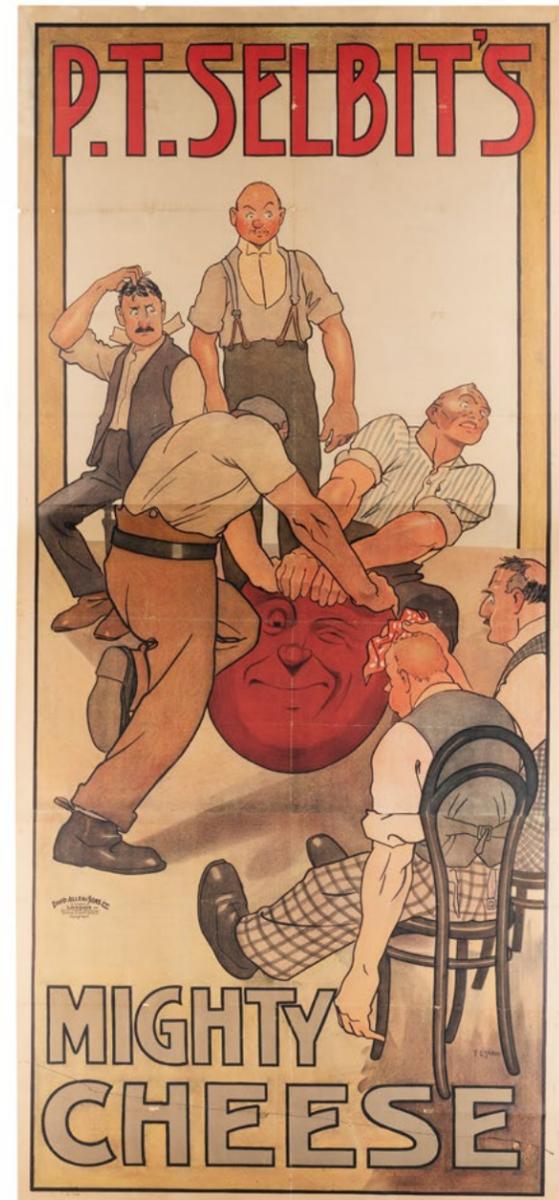
44



46



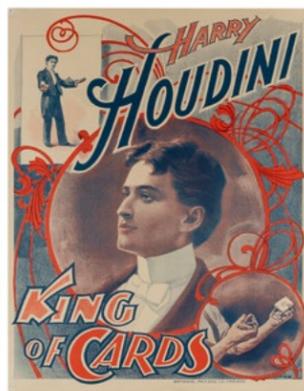
48



47



45



42. LEVANTE, Les (Leslie Cole, 1892 - 1978). **Levante. The Famous Australian Illusionist.** London: Jordison & Co., ca. 1935. Three-sheet poster with a nautical theme, advertising Levante's illusion of shooting a girl through a sheet of steel. Designed by Robert Kemp. 76 1/2 x 40". Visible folds and closed tears in image, borders chipped. A-. Linen backed. Framed.

600/1,200

This poster advertises an effect devised by The Great Leon which was originally billed as the Death Ray Gun. Levante purchased the props from Leon and used it in his stage production for years.

43. LEVANTE, Les (Leslie Cole, 1892 - 1978). **The Great Levante. Steel Trunk Mystery.** Burnley, Lancashire: Central Printing Co. (Chas. Snowden), ca. 1935. Pictorial offset three-sheet poster advertising the magician and his substitution trunk illusion. 87 x 40". Old linen backing. A-/B+.

100/200

44. [THE MAGIC CASTLE] **Magic Castle Hat & Hare Pub Hand-Painted Sign.** Hollywood, ca. 1990s. Wooden sign with rounded corners, formerly mounted to the wall outside the Hat & Hare Pub and Impromptu Room on the lower level of the famed Hollywood magic venue, hand-painted with the names of the rooms and the text, "Here our non-paid magician members frequently perform / No gratuities please." With age-related wear and holes from previous mounting. RARE; the first piece of Magic Castle signage we have offered for sale.

400/800

45. [MAGIC - POSTERS] **Magic Poster Collection.** A large grouping of over fifty contemporary magic posters. Includes Andre Kole, Lance Burton, Doug Henning, Virgil and Julie, Dunninger, and many more. Varying degrees of condition. Overall, very good.

300/600

46. RANDI, James (James Randall Zwing, 1928 - 2020). **The Amazing Randi. The Levitation of a Living Woman in Mid-Air.** Red Bank, N.J.: Grant, 1970s. Randi, standing beside a purple curtain, holds a large ring around the body of a sleeping woman suspended in mid-air. Designed by Jayson. 18 x 24". INSCRIBED AND SIGNED by Randi in blue felt-tip. A.

200/400

47. SELBIT, P.T. (Percy Thomas Tibbles). **P.T. Selbit's Mighty Cheese.** London: David Allen & Sons, ca. 1920. Linen-backed three-sheet color lithograph depicting a comic scene sketched by artist T.E. Stephens in which a group of audience volunteers do battle with Selbit's giant wheel of "wrestling" cheese. This poster was used as a door through which visitors to the Salon de Magie passed when entering the collection from the mineshaft. 87 x 40". Original folds, tearing and scuffing throughout. Light toning to edges. Rolled. B-/C.

1,000/2,000

48. SORCAR, P.C. (Pratul Chandra Sorcar, 1913 - 71). **The Great Sorcar.** Madras: Aspy Litho Works, ca. 1950. Large full-color portrait of India's foremost magician, who billed himself as the "world's greatest." Approx. 81 x 41". Old linen backing, with only moderate chipping and wear at old folds, edges, and sheet breaks. B+.

200/400

THE FIRST COMEDY MAGIC POSTER?



49. TAFT (Albert Sachse). **Taft. The Comedy-Wizard.** Frankfurt: Graph. Kunstanst. Block & Schmidt, ca. 1910s. Color lithographed poster depicting the elegantly-dressed magician conjuring a duck from a flaming pan with rabbits scurrying about at his feet. 34 ¾ x 23 ¼". Gilt wooden frame (minor chips). Slightest wear along folds. A.

1,000/1,500

This is the earliest lithograph we have encountered that advertises the performance of a "comedy" magician. While other posters from magic's "Golden Age" show magicians, like Leon Bosco, in funny poses, and others heralded "roars of laughter" generated by the performers they advertised, we have found no other images identifying the magician depicted as a comedian.

RARE THURSTON POSTERS

49A. THURSTON, Howard (1869 - 1936). **Thurston The Great Magician.** [Billboard Poster]. Cincinnati & New York: Strobridge Litho., ca. 1909. Enormous color stone lithograph bears a full-length image of Mephistopheles at the right, clad in an elaborate garment, bowing at the waist to an ethereal bust of Thurston that emanates from a large Egyptian vessel on the ground. A host of imps look on in the background, in awe, as other red devils bow at the waist holding burning candles in brass candlesticks. Egyptian elements fill out the scene, including pyramids, The Sphinx, and a hieroglyphic-covered structure. 107 ¼ x 146 ½". Expert restoration and over-coloring at sheet breaks and to margins and old folds; Linen backed. RARE; one of perhaps three examples known.

8,000/12,000

A genuinely rare stone lithograph from the years when Thurston was the foremost magician in America, made all the more uncommon due to its size. While one-sheet, half-sheet, and panel posters, especially later from Thurston's decade-spanning career come to market regularly, large posters such as this example were rarely saved, as they were meant to be pasted on the sides of barns and other buildings.

49



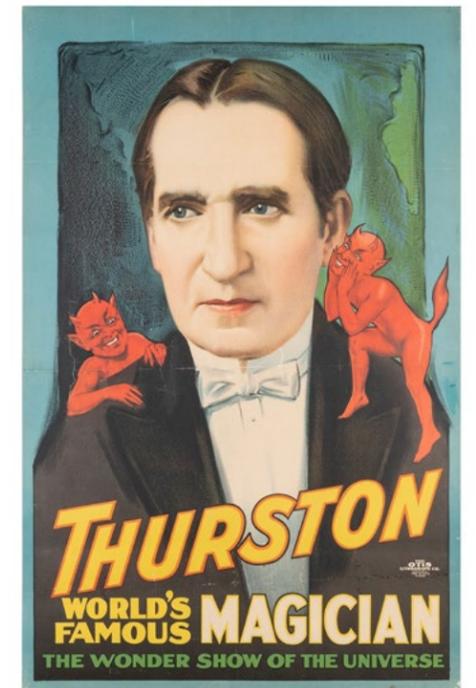
49B. THURSTON, Howard (1869 - 1936). **Thurston the World's Greatest Magician. The Lady and the Lion.** Cincinnati & New York: The Strobridge Litho. Co., 1909. Bright one-sheet poster depicts three illusions from early in Thurston's career: The Lady and the Lion, a transposition effect; The Witch's Cauldron; and the Indian Rope Trick. Bright and crisp, with short closed tears and wear in margins, old central fold. Linen backed. A/A-. RARE; the first example we have offered and one of only a handful known.

10,000/15,000

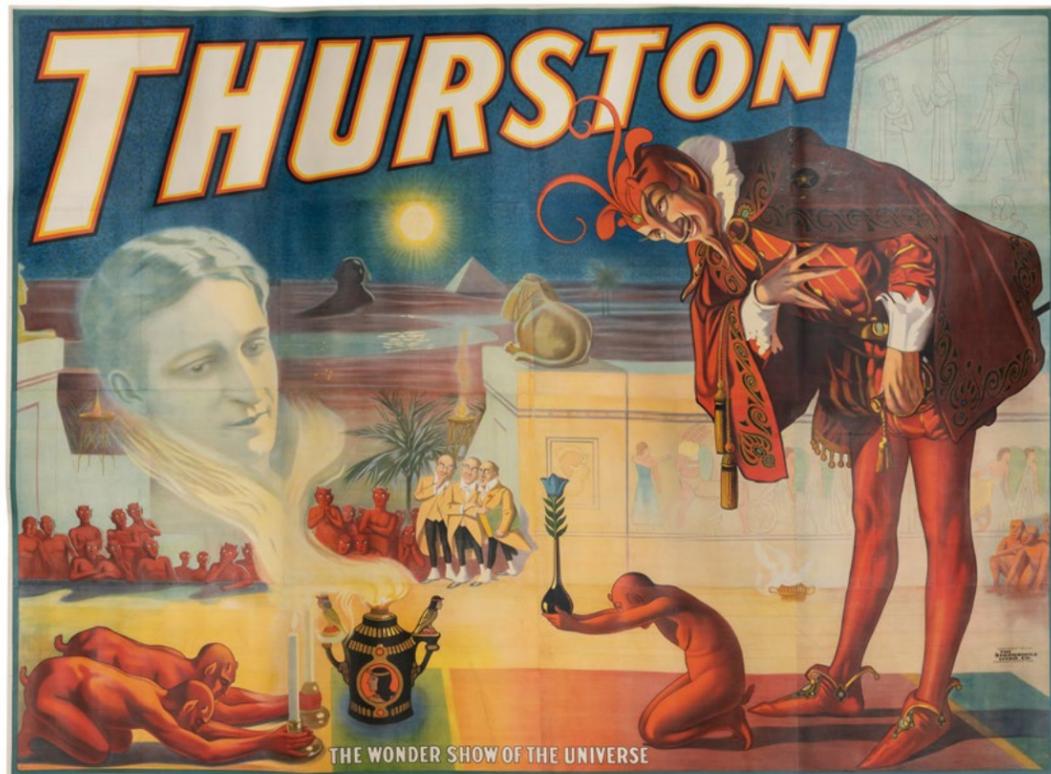
A billboard-size version of this poster was also printed by Strobridge, along with panel-size posters for the Rope Trick and the Cauldron illusion. The Native American version of the swastika appears in the design of this poster below the two cages at the center, as it does in other Thurston posters of the era.

50. THURSTON, Howard (1869 - 1936). **Thurston World's Famous Magician.** Cleveland: The Otis Lithograph Co., ca. 1930. Well-known one-sheet portrait of Thurston in his later years with imps perched on his shoulders whispering into his ears. 39 ¼ x 25". Margins trimmed away and mounted to stiff card; sold as-is.

400/800

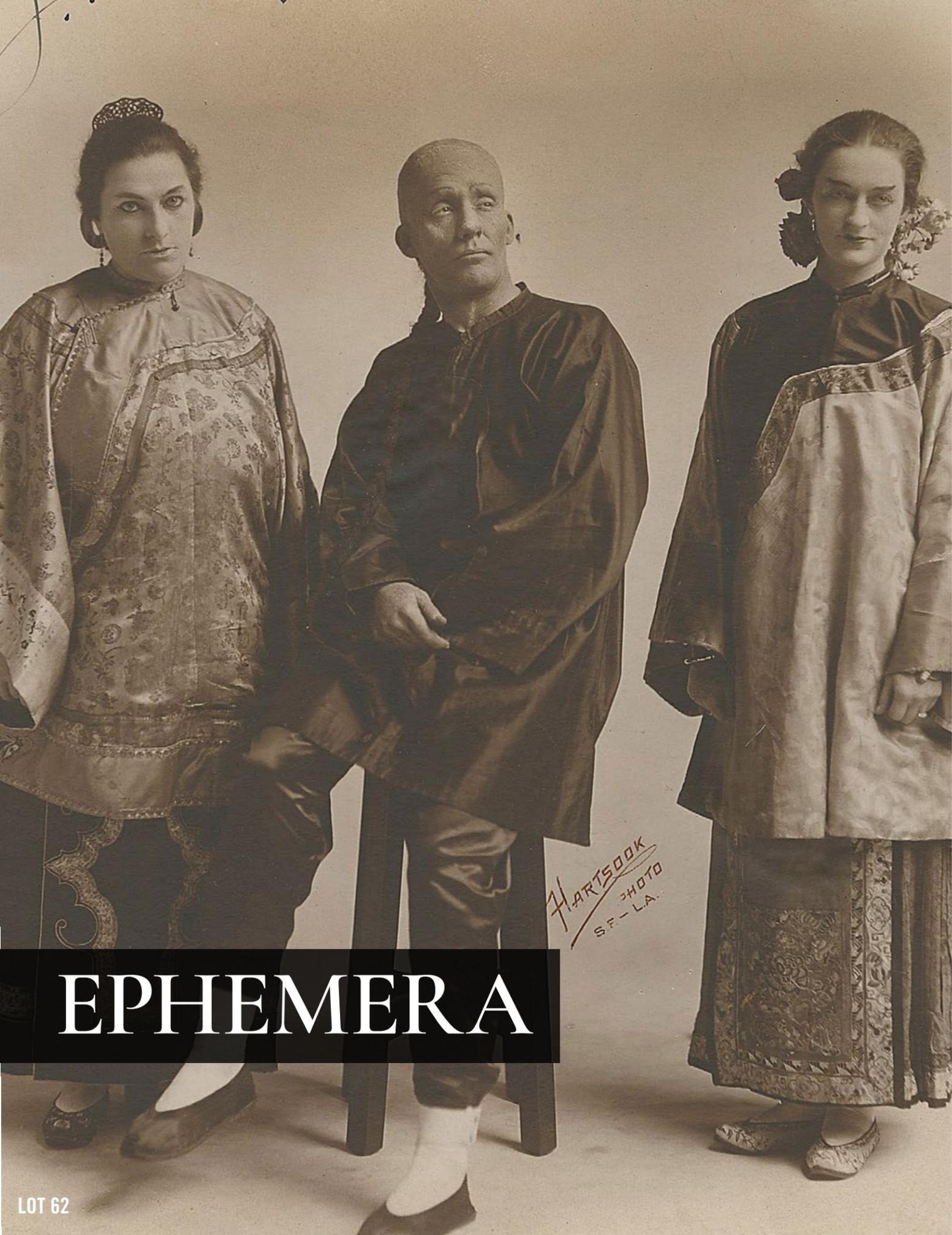


49B

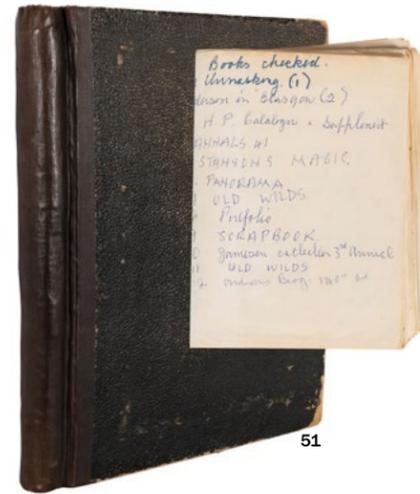


49A

50



EPHEMERA



51



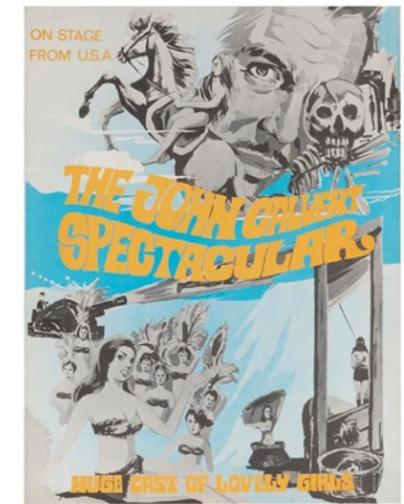
53

51. [ANDERSON, John Henry] **J.B. Findlay's Great Wizard of the North Notebook.** Compiled 1950-70s. Findlay's notebook of approximately 140 pages filled with dates and research, detailing the later career of John Henry Anderson, The Great Wizard of the North. Organized in sections, including Anderson's bibliography, performances, and later career in Scotland from 1836 to 1874. Includes typed notations. Rebound. 4to. On unlined 8vo sheets. Scuffing to cover, toning to pages.

300/500

52. CALVERT, John (1911-2013). **Three John Calvert programs.** Circa 1950-60s. Includes: *The John Calvert Spectacular* (The National Theatre Trust) and *Magicalarama* (National Theatre Singapore). Saddle-stitched inside a John Calvert folder (2 examples). Inscribed and signed by John Calvert to Vince Cameron. 18 x 13 1/2". Wear to edges.

100/200



52

53. [CONTRACTS] **Archive of British Magicians' Music Hall Contracts.** Over 50 printed contracts, dating from the 1910s - 50s, most issued for variety theatres in Bolton, and completed and SIGNED by a host of magicians of the time, including Claude Lester, James Crossini the Escape Artist, Reggie Dennis, The Great Desmo, Bert Irving, Rolph Hanson, The Great Weiland, Ralph Chart, Yoga, "Celeste," Giordano the Italian Illusionist, Cingalee, Pharos, Takase, Deveen, Ching Wu, Fred Harcourt, and many others. Some duplication. The majority 13 x 8" or smaller, and completed in longhand or typed, with pertinent details on the length of each act, salaries to be paid (either straight or on a percentage basis), and frequently with marginal notations from the performer or his representative. Condition varies, but generally very good, with old folds and expected wear from age. An impressive archive filled with revealing vital data about a host of performers from the first half of the twentieth century.

400/600

54. COPPERFIELD, David. **David Copperfield Ephemera Collection.** 1980s. A grouping of three signed show programs, show tickets, a t-shirt, and one signed poster (24x 33") from one of the most impactful and successful magicians of the modern era. Fine.

200/400



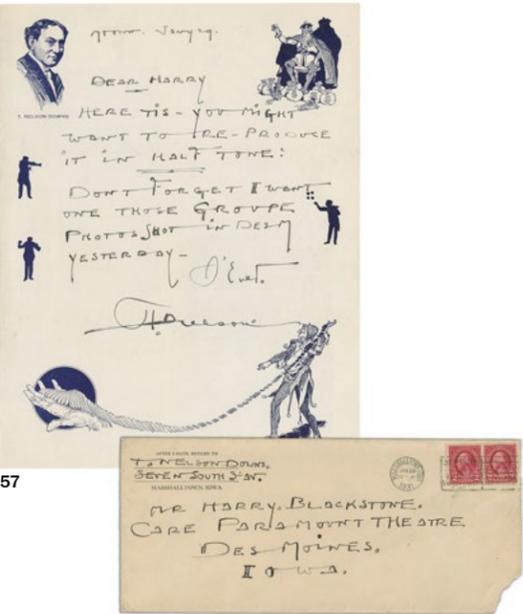
54



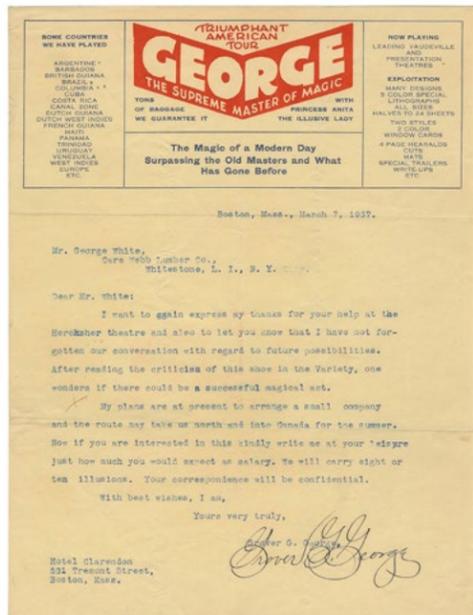
55



56



57



58

55. DANTE (Harry August Jansen, 1883-1955). Dante Trunk Book. N.p., 1950s. Original color wraps. Illustrated. Oblong 4to. Tearing and creasing to the spine, edges, and cover.

100/200

56. DANTE (Harry August Jansen, 1883 - 1955). Collection of Dante the Magician Ephemera. 1920s - 50s, and comprised of over twenty programs, tickets, silver gelatin print portraits, newspaper advertising mats, table tents, handbills, and printed envelopes from the career of this noted globe-trotting illusionist. Several uncommon items included. The largest 11 x 9". Condition generally good. Nice lot.

250/500

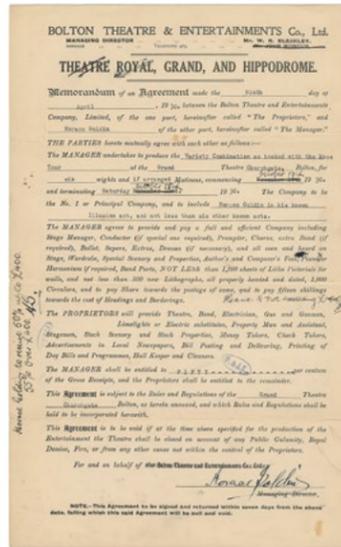
57. DOWNS, T. Nelson (1867 - 1938). ALS from Downs to Harry Blackstone Sr. Bearing a postmark of Jan. 29, 1931, Downs writes to Blackstone on an elaborate four-page printed letterhead/brochure in his trademark blocky lettering, likely in reference to International Magic Circle business: "Dear Harry, Here tis - you might want to re-produce it in half tone? Don't forget I want one [of] those groupe [sic] photos shot in Des M[ojines?] Yesterday. A'Ever, T. Nelson." With the original mailing cover completed in Downs' hand.

200/400

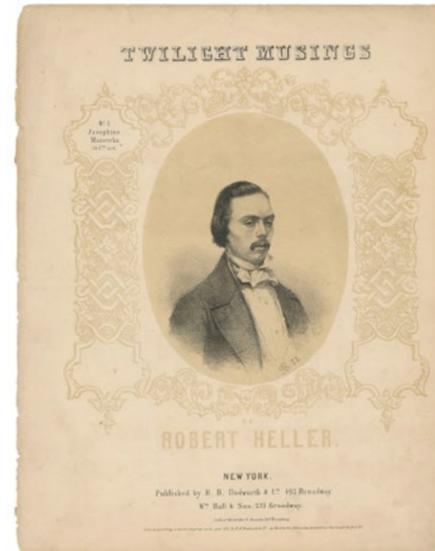
58. GEORGE, Grover. TLS to Thurston's Long Time Assistant George White. Dated March 7, 1937 and typed on George's elaborate two-color stationery, he writes in full: "I want to again express my thanks for your help at the Herckher [sic] theatre and also let you know that I have not forgotten our conversation with regard to future possibilities. After reading the criticism of this show in the Variety, one wonders if there could be a successful magic act. My plans are at present to arrange a small company and the route may take us north and into Canada for the summer. Now if you are interested in this kindly write me at your leisure just how much you would expect as a salary. We will carry eight or ten illusions. Your correspondence will be confidential." Boldly SIGNED in ink "Grover G. George." With the original mailing cover (well worn), the letter in very good condition. RARE.

200/400

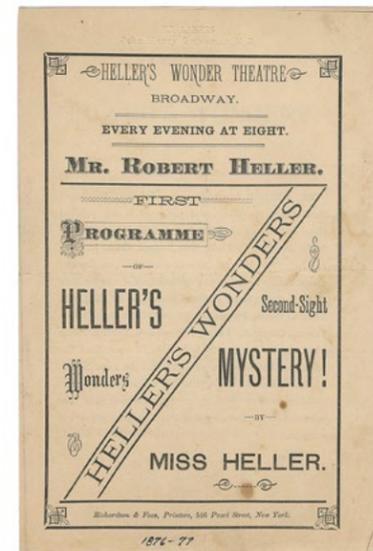
This letter is as ironic as it is historically significant, as George was, for all intents and purposes, sued into oblivion by George White's longtime employer, the illusionist Howard Thurston. And yet this message, written less than one year after Thurston's death, shows not only that White assisted George on-stage, but that he was considering a longer-term contract with his former boss's rival. In the end, White went to work for Dante, who was Thurston's unofficial successor.



59



60



61



61A

59. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). Goldin Signed Theatrical Contract. Dated April 9, 1930 and governing Goldin's appearance at the Grand Theatre Churchgate, Bolton in October of the same year. The magician agrees to present his "illusion act, and not less than six other known acts" for a salary of 50% of the proceeds up to £400, and 55% over £400. A few stains and old folds, but very good overall. 13 x 8 1/4". Boldly signed in ink and initialed again in the margin by Goldin.

300/600

60. HELLER, Robert (William Henry Palmer, 1826 - 78). Twilight Musings. Josephine Mazourka. Sheet Music Cover. New York: H.B. Dodworth, (1853). First edition. Lithographed front wrapper (only) bears an oval portrait of the magician-pianist-composer by Boetticher & Benecke. The portrait on this edition is much sharper than the second of 1855.

300/600

61. HELLER, Robert (William Henry Palmer, 1826 - 78). Heller's Wonders Program. New York: Richardson & Foss, Printers, ca. 1877. Bi-fold program for performances at "Heller's Wonders Theatre" on Broadway, presenting his "first programme in New York," including Second Sight, "The Dessicated Canaries," a turn on the grand piano ("Supplied by Steinway & Sons"), and the Harlequin automaton (noted in ink by the former owner). Ad for Heller pitchbook to rear. Dr. Grossman blindstamp to upper margin, small loss in gutter.

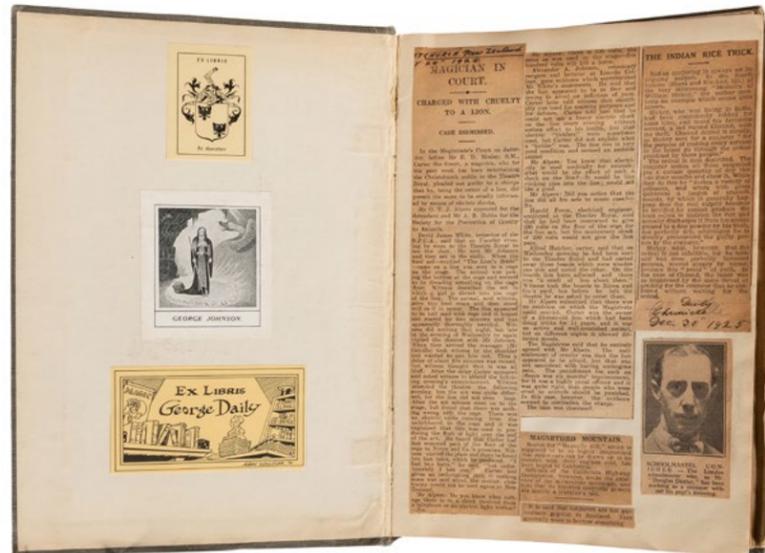
400/800

61A. HERRMANN, Alexander (1844 - 96). Herrmann Cigar Box Label. American, ca. 1890. Gilt-embossed stone lithographed label depicts an artist's portrait of Herrmann the magician, in Mephistophelean attire with his trademark moustache and van dyke, blowing a cloud of smoke from his lips in which appears his name in gold script. 6 x 10". Near fine. RARE; the first example we have offered.

1,500/2,500



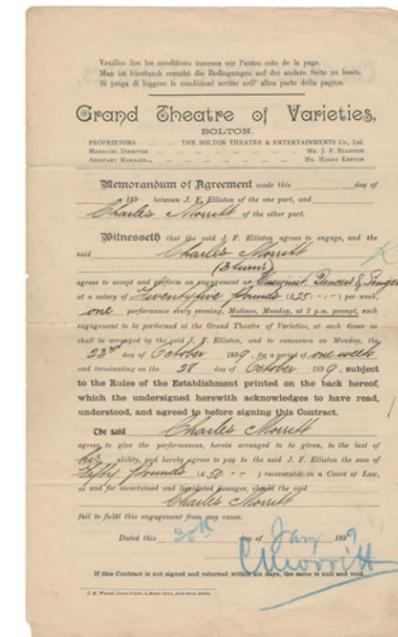
62



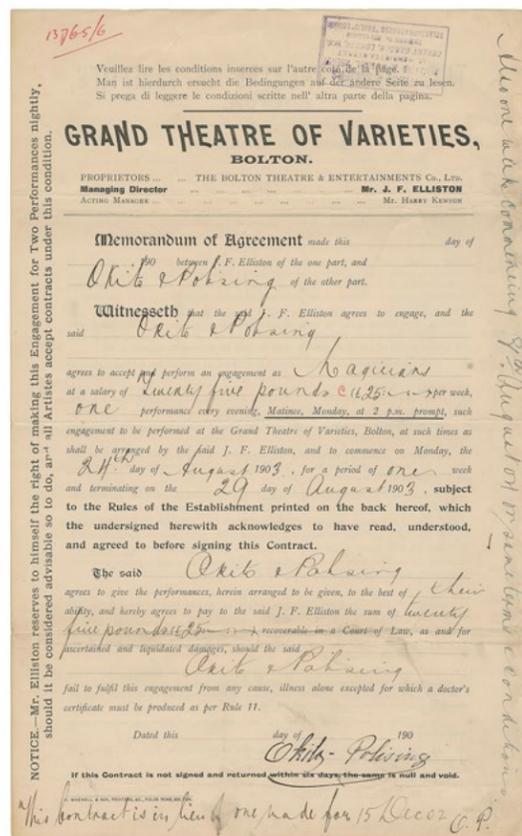
63



65



66



64

62. HUGARD, Jean (Gerald Rodney Boyce, 1871 - 1959). **Portrait of Hugard in Costume.** San Francisco and Los Angeles: Hartsook Photo, ca. 1918. Full-length matte finish sepia tone image of the Australian magician dressed as an Asian performer, flanked by two assistants in embroidered costumes. 9 x 7". INSCRIBED AND SIGNED by Hugard in the upper left.

100/200

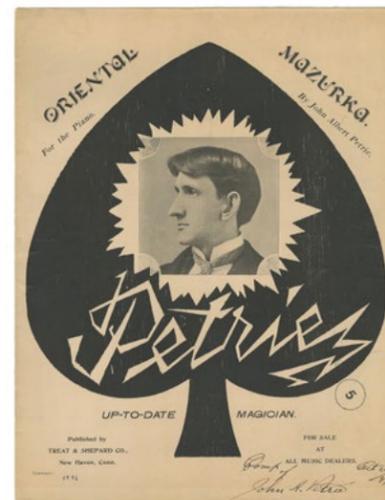
63. JOHNSON, George [attr. to]. **20th Century Magic Scrapbook and Ephemera.** 1920-50s. Compiled by George Johnson, editor and founder of *The Magic Wand*, and composed of approximately 24 bound leaves with additional 34 pieces of loose ephemera stored in a bag; disbound and neatly gathered in a gray cloth scrapbook. Includes news clippings, programs, broadsides, and correspondence. Postage addressed to *The Magic Wand*. Most items relate to seances and magic tricks, with news clippings regarding Harry Houdini, Carter the Great, Richard Davis, Max Holden, various women magicians, and more. 8vo. Ex-libris George Daily, Al Gueuther. Pen and ink marginalia throughout. Toning to pages, wear and tape to spine.

500/700

64. OKITO (Tobias Bamberg, 1875 - 1963). **Okito & Polising Theatrical Contract.** Dated August 24, 1903, the contract dictates the terms of an appearance for the act to be paid £25 per week, for one performance each evening, for a span of one week. An amendment made in ink in the right margin extends the contract for an additional week. 13 x 8" with old folds. SIGNED "Okito-Polising." RARE.

400/800

Okito wrote extensively about this short-lived act in the memoir portion of his now-classic book, Okito on Magic.



67



68

65. Okito (Tobias Bamberg). **The Perpetual Query.** Is the World Suspended in Space? Okito will Demonstrate This! Berlin: Dinse & Eckert, ca. 1915. Die cut pop-up souvenir/advertising card, lithographed in color, depicting Okito and his most famous effect, the Floating Ball. When opened, Okito's hand, holding the ball, pops out of the image. Inscribed and signed by Okito "To Tom, My very good friend. Theo" Scarce.

800/1,200

66. MORRITT, Charles (1860 - 1936). **Theatrical Contract Signed by Charles Morrirt.** For a run at the Grand Theatre of Varieties, Bolton in October of 1899. Completed in ink and indicating that the magician will supply three acts for the variety bill to perform once each evening, "Illusionist, Dancers & Singer," for a fee of £25 per week "subject to the rules of the establishment printed on the back hereof." Old folds, marginal chips as expected. SIGNED in blue pencil and dated in the hand of Charles Morrirt. RARE.

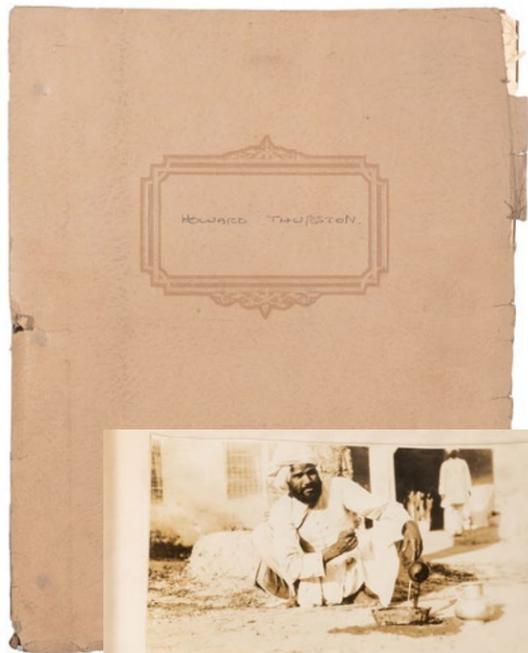
500/1,000

67. PETRIE, John Albert (1870 - 1954). **"Oriental Mazurka" Sheet Music.** New Haven, CT.: Treat & Shepard Co., ca. 1891. Eight pages. Portrait of Petrie inside ace of spades on cover. 8pp. Folio. Inscribed and signed on the cover by Petrie in ink and dated October 20, 1944. SCARCE.

100/200

68. RAYMOND, Maurice (1877 - 1948). **Inscribed and Signed Portrait of The Great Raymond.** New York [?], ca. 1945. Bust portrait of the Ohio-born magician in coat and bow tie, captured in his later years with his trademark grin on his face. 10 x 8". INSCRIBED AND SIGNED in ink to the Connecticut-based magic manufacturer Bob Sherman: "To Bob 'Sherms' - a clever magician! A good psychologist! A wonderful host!! Maruce F. Raymond. N.Y. June 16th 1946."

150/300



69



THURSTON WITH GROUP OF MAGICIANS AT BOMBAY



70

69. THURSTON, Howard (1869 - 1936). **The Yogi of Delhi or The Gods of Fire Film Treatment.** New York: Howard Thurston, 1930. Typed carbon film treatment based loosely on Thurston's world tours, and centering on a fictional magician named "Danton" and his travels through the far east. Some of the scenes are carried out on stage during a performance of Danton's illusion show. Thirty-nine 4to pages, typed rectos only, bound in plain brown wrapper, the name "Howard Thurston" lettered in ink on the front wrapper.

Tipped-in before the treatment are 39 sepia-tone photographs of street scenes captured by Thurston while on tour (ca. 1905), including images of street performers presenting acrobatic tricks, the Mango Tree trick, snake charming, and other effects, an image of the Thurston tent, Thurston's show being transported to a theater, and Thurston in a white pith helmet amidst a group of local Indian people, as well as other scenes at Monkey Temples, and other historic sites referred to in the manuscript. Each photograph has a typed caption pasted below the image.

Obtained by the consignor from the estate of Al Altman, an amateur magician who served as Eastern talent executive for MGM Studios from 1926 - 1959. Edges of wraps and pages chipped and dog-eared, with age-related wear as expected. Regardless, an apparently unique document related to one of the many business ventures attempted at the peak of Thurston's long career.

1,000/2,000

70. ROCK, Will (William George Rakauskas). **Will Rock's Bicentennial License Plate.** 1980 Michigan license plate owned and used by the American illusionist Will Rock, who presented a magic show trading on the Thurston name and using several original Thurston illusions. Minor wear around mounting holes, good condition overall.

100/200

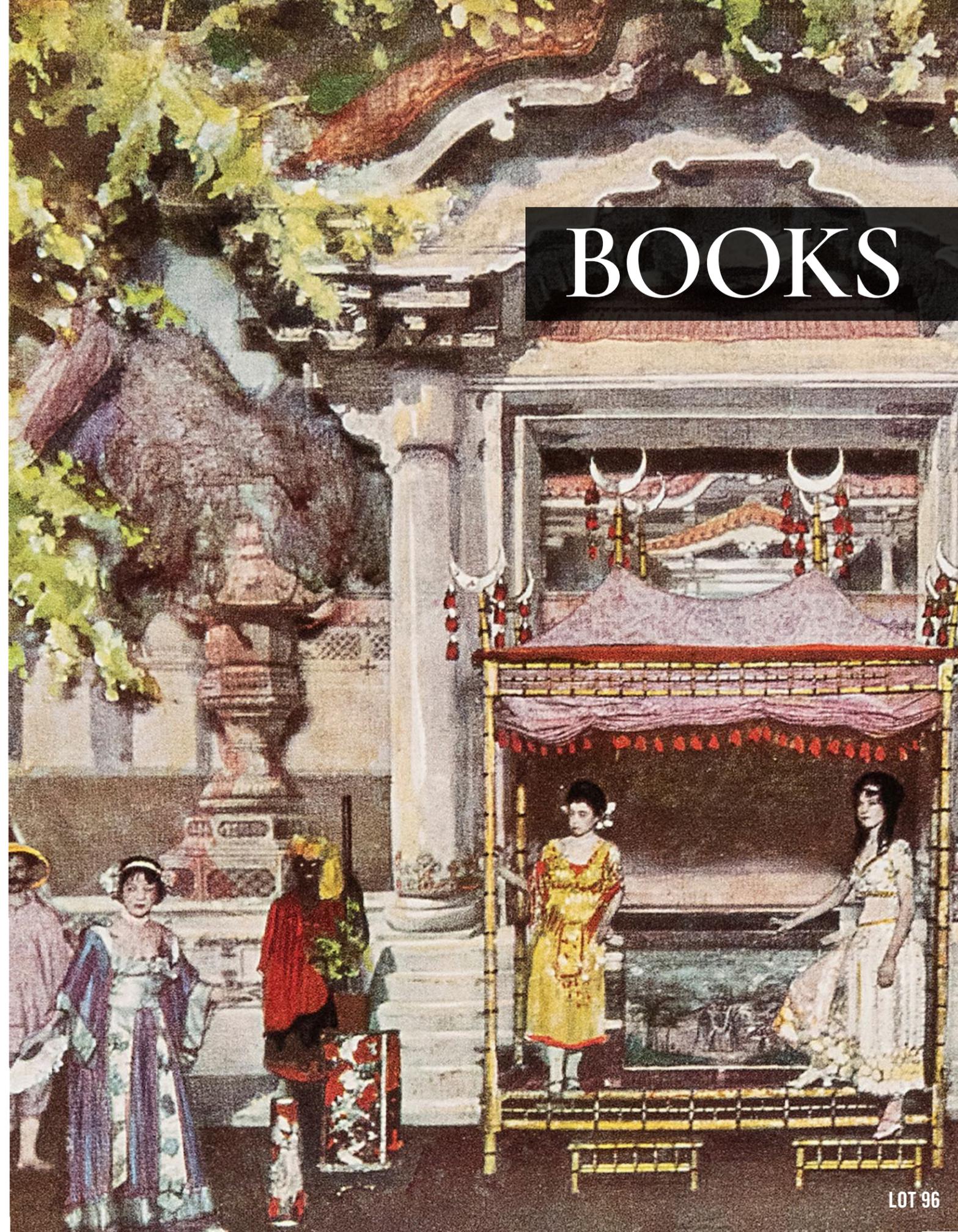
70A. [VERNON, DAI] **Joe Berg's 1968 Magic Castle Award.** Hollywood: Hollywood Trophy Co., 1968. Gilded plaster sculpture of Dai Vernon's hands, crossed, one holding a pack of cards, the other clipping his trademark cigar between two fingers. Mounted on a hardwood base with attached engraved plaque reading, "Academy of Magical Arts / 1968 Award / Dealer of the Year / Dai Vernon." Base 9 x 9". A few small spots of wear, else very good condition.

600/900

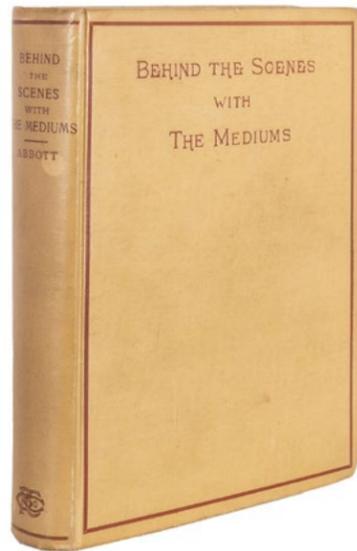
These awards were presented by the Academy of Magical Arts for one year only. This is only the second such award, featuring the sculpture of Vernon's hands, we have encountered.



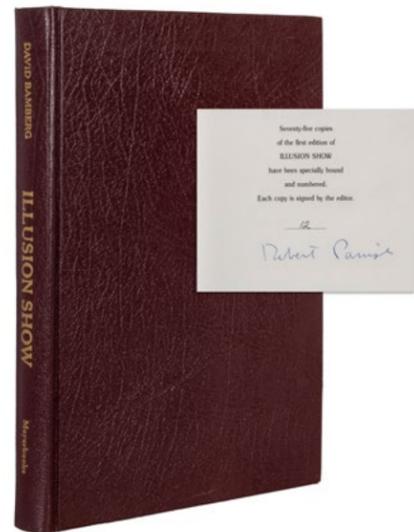
70A



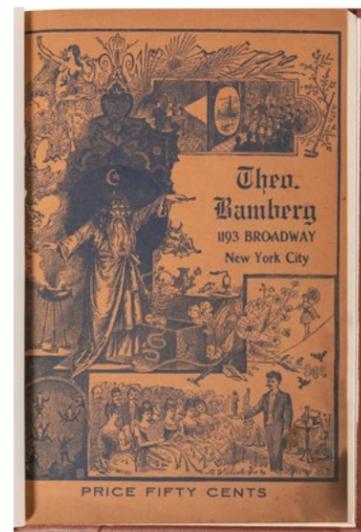
BOOKS



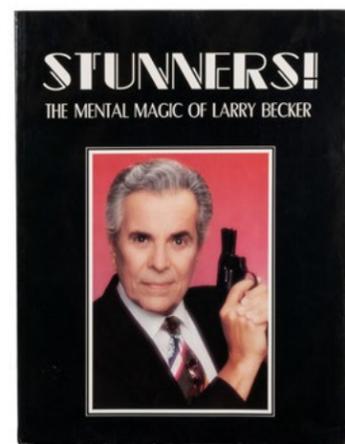
71



72



73



74



84

71. ABBOTT, David P. **Behind the Scenes with The Mediums**. Chicago: The Open Court Publishing Company, 1907. Second Edition. Cream cloth stamped in red. Red edges. 8vo. Ex-libris John Fisher. Spine bent, minor soiling.

150/250

72. BAMBERG, David. **Illusion Show**. Glenwood, IL: David Meyer Magic Books, (1988). First Edition. Full brown leather stamped in gilt on spine. Number 12 of 75 deluxe copies, signed by the editor, Robert Parrish. Illustrated with photographs. 4to. Very good.

150/250

73. **Theo Bamberg Conjuring Catalog**. New York, [1909]. Orange pictorial wrappers bound in brown cloth, spine lettered in gilt. Profusion of illustrations. 8vo.

150/300

Bamberg issued two catalogs during his tenure as New York magic shop owner. This is the "professional" catalog, essentially an English version of Willmann's catalog, as Bamberg served as the American representative for the famous German trick manufacturer.

74. BECKER, Larry. **Stunners! The Mental Magic of Larry Becker**. Carefree, Arizona: Aplar Publishing, (1992). First Edition. 464 pages. Black paperback, illustrated. 8vo. Inscribed and signed by the author. Scratching to cover, otherwise very good.

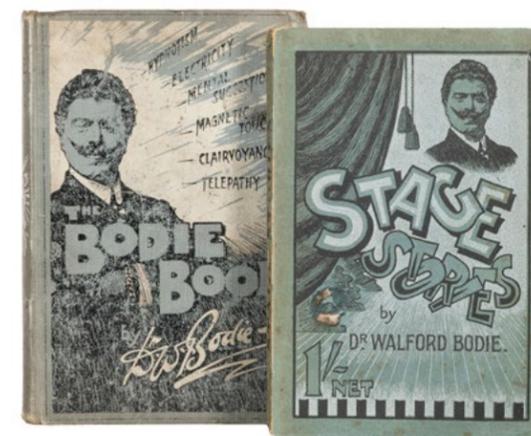
150/250

75. BELLEW, Frank. **Three Volumes on Amusements and Magic**. Includes: *Magic No Mystery*. Illustrated. Red cloth stamped in black. 8vo. Ex-libris John Fisher. Ink and pencil marginalia. Light foxing and discoloration to title pages. - *The Merry Circle*. Red cloth stamped in black and gilt. 8vo. Ex-libris removed, with residue on the first page remaining. Light pencil and ink marginalia. - *The Art of Amusing*. New edition, illustrated. Brown cloth with black stamp. 8vo. All later editions published by John Grant, Edinburgh circa 1900. Wear to cover with previous ownership markings.

250/350



76



77



78

76. BLITZ, Antonio. **Life and Adventures of Signor Blitz, Being an Account of the Author's Professional Life**. Hartford: T. Belknap, 1872. Originally published as "Fifty Years in the Magic Circle" (1871). Red cloth, gilt on spine. Engraved frontispiece behind tissue. 8vo. Pencil marginalia, water staining to frontispiece.

200/300

77. BODIE, Dr. Walford. **Two Bodie Books**. Including: *The Bodie Book*. London: The Caxton Press Ltd., 1905. Publishers' light blue pictorial cloth. Portrait frontispiece. Facsimile of the author's signature on the dedication page. 8vo. Faint foxing throughout, rubbing to covers. And *Stage Stories*. London: Simpkin, Marshall, Hamilton, Kent & Co., ca. 1906. Blue pictorial wraps. Illustrated. 8vo. Spine chipped, minor stains to wraps. Pages uniformly browned.

200/400

78. BORODIN. **Sheherazade: Magical Tales, Midnight Stories, Mental Mysteries**. Adesso Verlag: (2003). English Edition. Translated and edited by Bill Palmer. Black cloth stamped in gilt on cover and spine, pictorial sleeve. 4to. Inscribed and signed by the author. Very good.

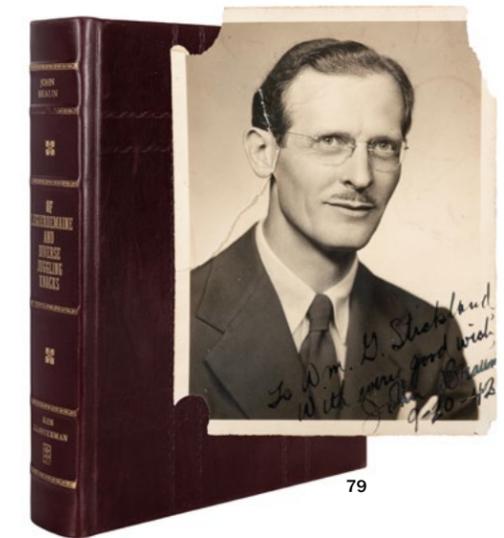
100/200

79. BRAUN, John and William L. Broecker (ed). **Of Legerdemain and Diverse Juggling Knacks**. Loveland: Ken Klosterman, 1999. Numbered 14 of 40 copies from the specially bound collectors' edition. Signed and numbered by the publisher and editor. Full embossed leather with raised spine, stamped in gilt, gilded edges, with ribbon page marker. 4to. Very good. Sold together with: a signed photograph inscribed by John Braun, dated 1943. 4 1/4 x 3 1/4". Fair condition, with tears to corners.

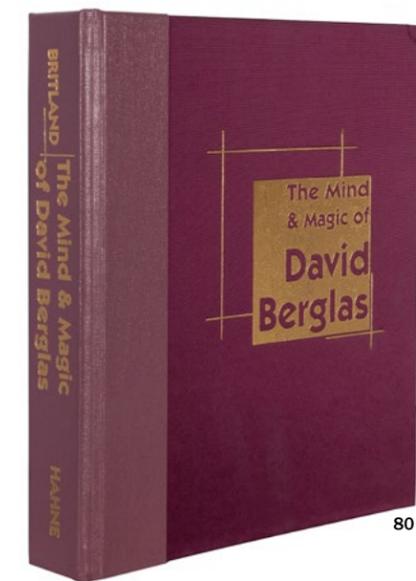
200/400

80. BRITLAND, David. **The Mind & Magic of David Berglas**. Burbank: Hahne, 2002. From an edition of 1000 copies. Maroon cloth and leather binding, stamped in gold. Illustrated. 4to. Spine a bit canted, corner bumps, good.

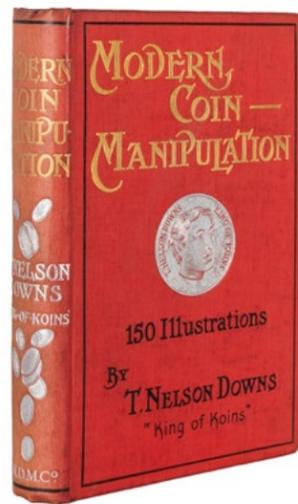
300/600



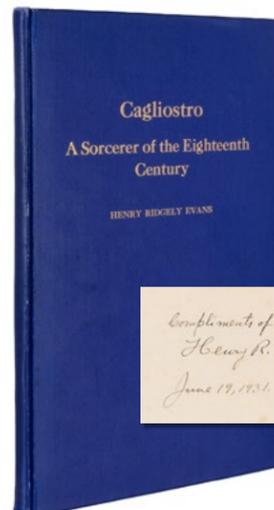
79



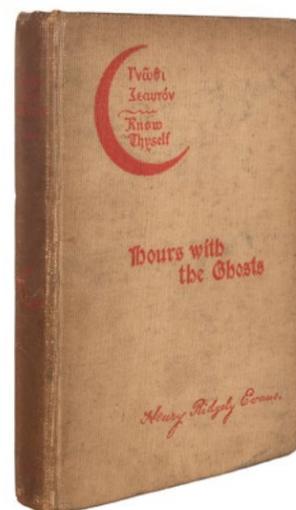
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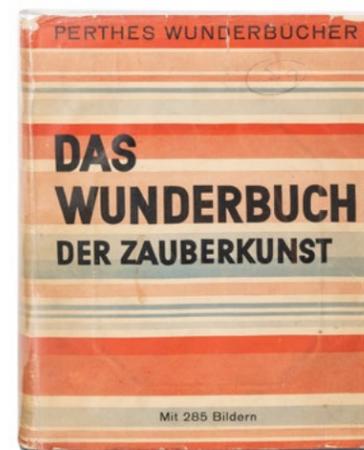
90



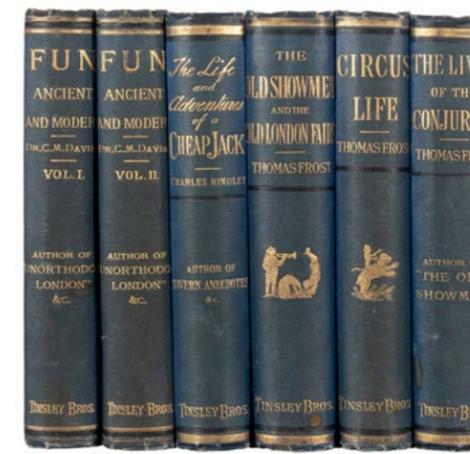
91



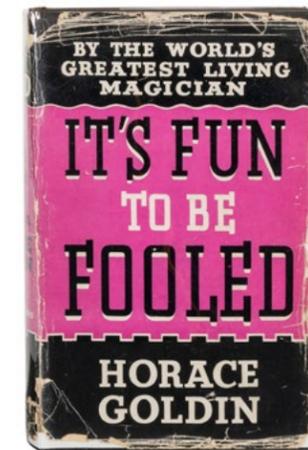
92



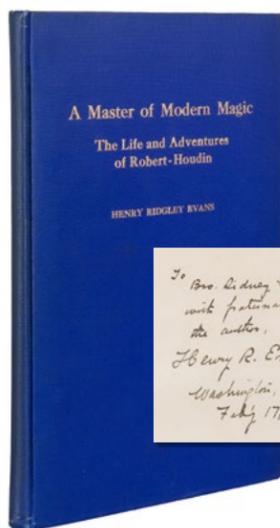
96



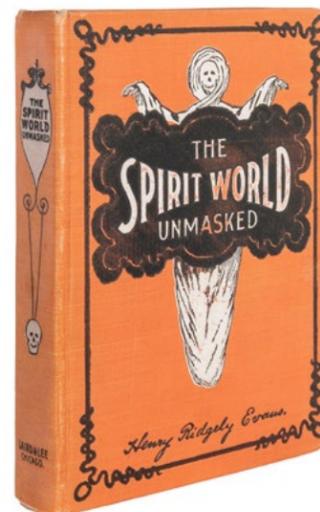
97



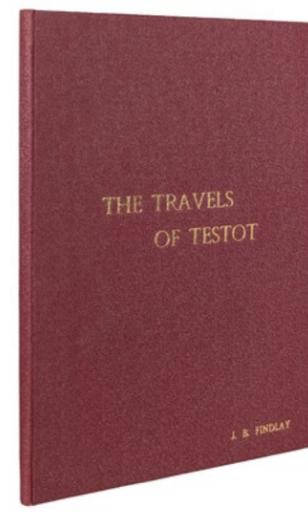
98



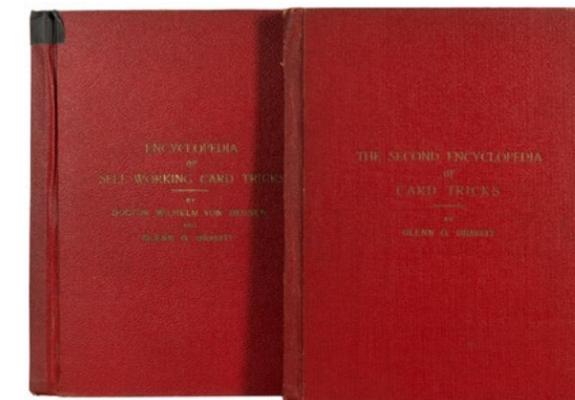
93



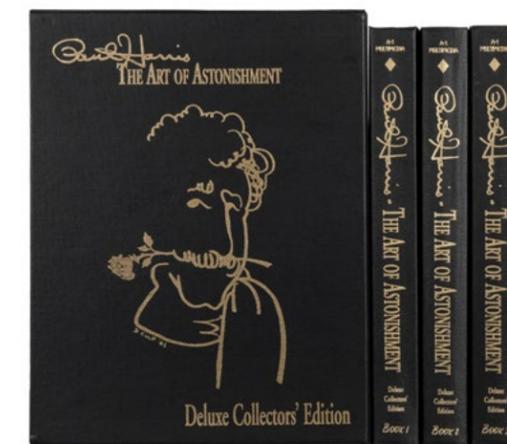
94



95



99



100

90. DOWNS, T. Nelson (1867 – 1938). **Modern Coin Manipulation**. London: T. Nelson Downs Magical Co., 1900. Bright red cloth decorated in silver, gilt, and black. Frontispiece portrait of Downs, illustrated with line drawings and plates. 8vo. Spine somewhat sunned, a few spots to rear board, faint foxing. A bright and attractive example of this classic work on coin magic.

250/500

91. EVANS, Henry Ridgley (1861 – 1949). **Cagliostro. A Sorcerer of the Eighteenth Century**. New York: The Masonic Bibliophiles, 1931. Bright blue cloth lettered in gilt on front board. Frontispiece, plates. 8vo. Spine rubbed, text foxed. INSCRIBED AND SIGNED by Evans on the flyleaf and dated 1931.

200/400

92. EVANS, Henry Ridgley. **Hours with the Ghosts**. Chicago: Laird & Lee, Publishers, (1897). Beige cloth stamped in red. Frontispiece behind tissue. Red top edge. 8vo. Ex-libris John Fisher. Soiling to cover, separation to spine. Foxing to tissue.

200/400

93. EVANS, Henry Ridgley (1861 – 1949). EVANS, Henry Ridgley. **A Master of Modern Magic. The Life and Adventures of Robert-Houdin**. New York: Macoy Publishing, 1932. Bright blue cloth lettered in gilt on front board. Frontispiece portrait of Robert-Houdin. Plates. 8vo. Spine a bit dark, else very good. INSCRIBED AND SIGNED by Evans to noted British magic historian Sidney Clarke.

150/300

94. EVANS, Henry Ridgley. **The Spirit World Unmasked**. Chicago: Laird & Lee, [1897]. Orange pictorial cloth stamped in black and white. Illustrated. 8vo. Hamley's Magical Saloons overslip to title page. Chipping to cover, fading to spine, with previous ownership markings.

300/400

95. FINDLAY, J.B. **The Travels of Testot**. Shanklin: J.B. Findlay, 1965. Number 62 of 150 copies. Illustrated. Tall 8vo. Tearing to upper corners of jacket. Inscribed and signed by the author. Sold together with: *The Incomparable Testot! Selections from a 19th Century Magician's Paragraph Book*. Hastings: The Projection Box, 2005. Pictorial wraps, illustrated with photographs. 4to.

150/250

96. FISCHER, Ottokar. **Das Wunderbuch Der Zauberkunst [Illustrated Magic]**. Stuttgart: Friedrich Undreas Berthes, (1929). FIRST EDITION. Blue cloth stamped in orange with elaborate full-color lithograph laid down on front board, as issued, with the uncommonly encountered color dust jacket. Color frontispiece depicts Adelaide and Leon Herrmann. Illustrated with photographs. 4to. Ownership stamp of Johnny Platt to the half-title. With a TLS SIGNED by the author laid in. Regarded by many as one of the best-designed magic books of its era.

200/300

97. FROST, Thomas (1821 – 1908), et al. **Six Volumes on Magicians, Showmen, and Circuses, and Amusements**. Including: *The Old Showmen and the Old London Fairs* (1874), *Circus Life and Circus Celebrities* (1875), and *The Lives of the Conjurers* (1876); and sold together with HINDLEY, Charles. *The Life and Adventures of a Cheap Jack*. (1876); and DAVIES, C.M. *Fun Ancient and Modern* (two volumes, 1878). All published by Tinsley Brothers of London, and uniformly bound in bright blue cloth stamped in black, spines ruled and decorated and lettered in gilt and black. 8vos. Ex-libris John Browne. With expected shelfwear, toning, foxing, bumps, and chips, but generally good condition overall.

500/1,000

Frost's works are an important if flawed sources of information, chronicling the lives of unusual entertainers, mind-readers, sideshow performers, and other show folks of the pre-Victorian and Victorian era. Harry Houdini called the books the best of their kind, up to the date of their publication.

98. GOLDIN, Horace. **It's Fun to be Fooled**. London: Stanley Paul & Co., LTD., [1937]. Black cloth stamped in gilt to spine, with uncommon dust-jacket. 8vo. Chipping and tearing to jacket, minor scuffing to spine, light foxing to edges. Provenance: Jay Marshall Library.

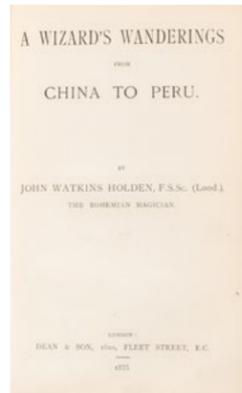
200/300

99. GRAVATT, Glenn and Wilhelm Von Deussen. **The Encyclopedia of Self-Working Card Tricks / The Second Encyclopedia of Self-Working Card Tricks**. [Quality Magic Co., 1936]. Two volumes. Red cloth stamped in gilt. 4to. Signatures of former owner, magician J. Elder Blackledge. Light pencil and ink marginalia. Wear to spine, toning to edges. Provenance: Jay Marshall Library.

200/300

100. HARRIS, Paul (b. 1954) and Eric Mead. **The Art of Astonishment, Volumes 1-3**. [California]: A-1 Multimedia, 1996. Publisher's cloth stamped in gold. Illustrated. Number 189 of a limited, signed, numbered deluxe edition in publisher's slipcase. 4tos. Very good. Each volume SIGNED by Paul Harris on the tipped-in color limitation page.

250/350



101



102

101. HOLDEN, John Watkins. **A Wizard's Wanderings from China to Peru.** London: Dean & Son, 1886. Portrait frontispiece. Red edges. Rebound. 8vo. Chipping to spine, light discoloration to front pages.

200/400

102. HOFFMANN, Professor (Angelo Lewis). **Five Magic Books by Professor Hoffmann.** Includes: *Later Magic*. London: George Routledge & Sons, Limited, (1911). First edition. Illustrated. Red pictorial cloth stamped in gilt, black, and white. Frontispiece. 8vo. Spine separately slightly. Sold together with: - *Magic at Home*. London, Paris & Melbourne: Cassell & Company, Limited, 1890. Red pictorial cloth stamped in gilt and black. 8vo. Wear to spine, faint toning to paper edges. - *Magical Tidbits*. London: George Routledge & Sons, Limited, 1911. 8vo. Munro overslip on title page. Ex-libris Prof. E. Vol, M.M.C. Minor discoloring to cover. - *Drawing Room Amusements and Party Evening Entertainments*. London: George Routledge and Sons, Limited (1879). Illustrated. Gilt and black stamped pictorial green cloth. Engraved frontispiece behind tissue. 8vo. Ex-libris John Fisher. Cloth worn. - *Latest Magic*. New York: Spon & Chamberlain, 1919. Second Edition. Illustrated. Red cloth stamped in black and gilt. Photographic portrait frontispiece. 8vo. Fading to the frontispiece, mild toning to edges.

300/400

103. HOFFMANN, Professor (Angelo Lewis). **More Magic.** New York and London: George Routledge, ca. 1890. Publisher's pictorial green cloth stamped in gilt and colors. Beveled edges, A.E.G. Illustrated. 8vo. Minor rubbing, spine lettering and images restored.

200/300

104. HOFFMANN, Professor. **Puzzles Old and New.** London: Frederick Warne, 1893. Red pictorial cloth stamped in gilt and black. Frontispiece under tissue. Illustrated. 8vo. Wear to spine. Very good.

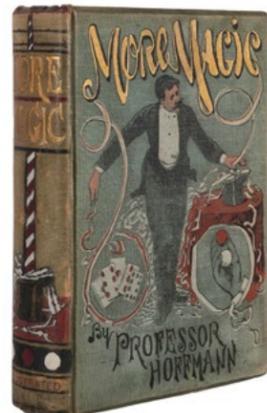
200/300

105. JAY, Ricky. **Dice. Deception, Fate & Rotten Luck.** New York: Quantuck Lane Press, 2003. Cloth with pictorial jacket. Photographs. Square 8vo. Jacket worn, else very good. Card laid in stating, "This book is sent with compliments of the author." Very good.

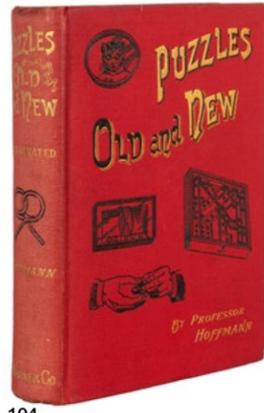
50/100

106. JAY, Ricky. **Extraordinary Exhibitions.** New York: Quantuck Lane Press, 2005. First edition, inscribed and signed to the former owner on the half-title page in the year of publication. Black cloth stamped in gilt, glossy dust-jacket. Many illustrations. 4to. Signed and inscribed "For dear dear Melba [Dew], with very best wishes for a happy birthday/Ricky Jay/June/2005" Very good.

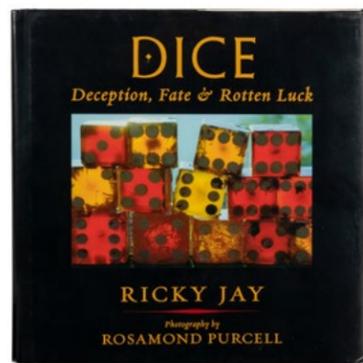
400/600



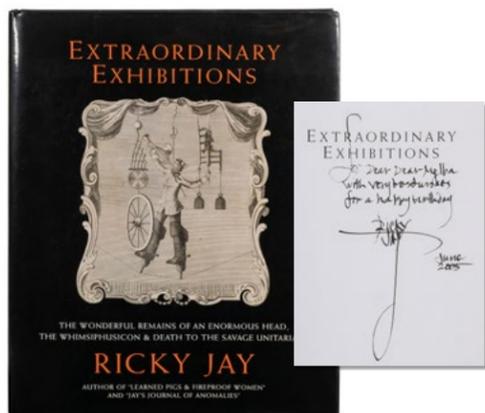
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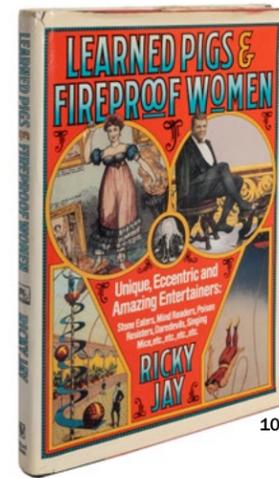
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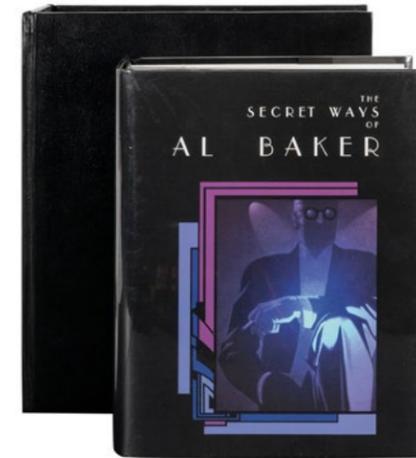
108



109



110



111



112

107. JAY, Ricky. **Learned Pigs & Fireproof Women.** New York: Villard Books, 1987. Second edition. Black cloth over red boards, glossy unclipped pictorial dust-jacket. INSCRIBED AND SIGNED by Jay on the ffeop: "For my wonderful friends Danny and Melba [Dew] with best wishes for a happy anniversary, a great thanksgiving, and better things to come/Ricky Jay/27/ November/1986". Illustrated in color and black and white. 4to. Very good.

150/250

108. JENNESS, George A. **Maskelyne and Cooke. Egyptian Hall, London, 1873-1904.** London: Published by the Author, 1967. Number 168 from a limited edition of 500 copies. Red cloth stamped in gold with jacket. Illustrated with photographic plates. 8vo. Inscribed and signed on the flyleaf by Jenness to Bayard Grimshaw, dated August 1967. Jacket worn and creased.

200/300

109. KALANAG (Helmut Schreiber). **Der Magier Erzählt Sein Leben.** Stuttgart: Bluchert Verlag, (1962). Brown cloth with green stamping on front cover and spine, pictorial dust jacket. Illustrated with black and white plates. Text in German. 8vo. Ex-libris Peter Warlock. Inscribed and signed on flyleaf, "To my friend Peter Warlock with best wishes, Kalanag." Wear and chipping to jacket edges. Otherwise, very good. First signed example we have encountered.

150/250

110. 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. Jacket scuffed on spine, tape stain to flyleaf. Ex-libris John Fisher. Very good.

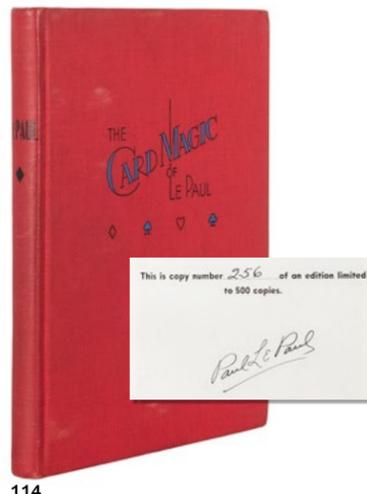
150/250

111. KARR, Todd (ed). **The Secret Ways of Al Baker.** Seattle: The Miracle Factory, 2003. Number 42 from the deluxe edition of 100 copies bound in black leather with matching book box. Tipped-in page signed by Jay Marshall, Teller, John Carney, and other contributors. Profusion of illustrations and photos. Thick 4to. Fine condition.

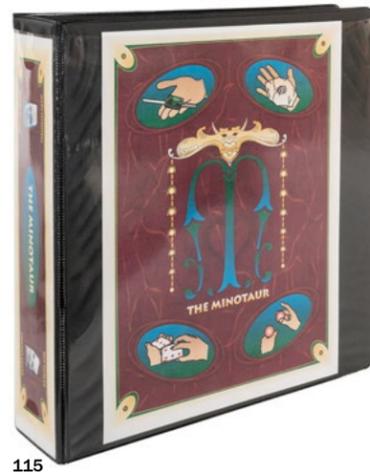
300/500

112. [PLATES] [LACOMBE, Jacques] **Dictionnaire Encyclopedique des Amusemens des sciences, Mathematiques et Physiques.** Paris: Chez Pancoucke, 1792. Single 4to volume of handsome engraved plates that accompanied this treatise on magic tricks, optical illusions, and recreational mathematics. Marbled boards over cloth spine (boards well worn). 4to. Faint dampstains, foxing, and wear, but still a handsome collection of images related to magic dating to the late eighteenth century.

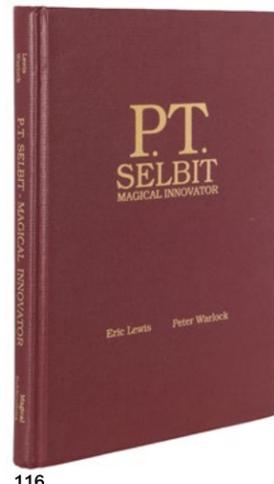
400/800



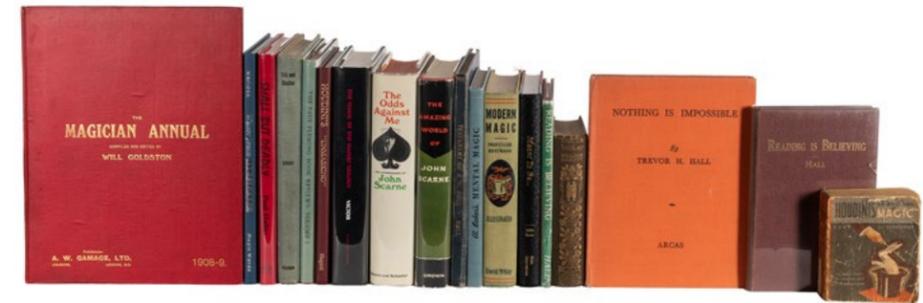
114



115



116



121

113. [LE GRAND DAVID] **Five Le Grand David-Related Publications.** Comprised of: *Life with a Magic Company* (1995), *Varietades* (1998), and *Carteles de Magia* (1994), all bound in gilt-decorated cloth and being profusely illustrated 8vos.; *Thirty Years of Sustained Wonder* (2007), bound in paper wraps with color plates. 8vo; and a souvenir poster picturing the company, bound and folded between two cloth-covered boards by The Paper Crane of Beverly Massachusetts, and issued in conjunction with the bi-annual Yankee Gathering convention held in November of 2000. All from limited printings, in very good to near fine condition.

250/350

119. [MAGIC - GENERAL] **22 Modern Magic Books.** Includes: SCHINDLER, George. *Magic with Everyday Objects*. New York: Stein and Day Publishers, (1976). - KORAN, Al. *Bring Out the Magic in Your Mind*. Preston, Lancashire: A. Thomas & Co., (1964). - LEWIS, Eric C. *Opus Thirteen*. Liverpool: A Good Life Publication, (1954). Ex-libris Bernard Reid. - BRANDON, Arthur. *Milo and Roger: A Magical Life*. Seattle: Hermetic Press, Inc. 1999. (Inscribed and signed). - HOUGHTON, Norman. *Wit and Wizardry*. Toronto: I Saw That! (1998). - ADAIR, Ian. *Conjuring as a Craft*. South Brunswick: A.S. Barnes and Co., (1972). - NEALE, Robert S. with David Parr. *The Magic Mirror*. Seattle: Hermetic Press, (2002). And more. Majority 8vo. Condition varies, ranging from good to very good.

200/400



113



115

114. LEPAUL, Paul (Paul Braden). **The Card Magic of LePaul.** [Chicago]: Author, (1949). FIRST EDITION. Red cloth lettered in black and blue. Portrait frontispiece, photographs by Jerry McDermott. 8vo. Ex-libris Jack Avis. SIGNED AND NUMBERED by LePaul on the limitation page.

150/300

115. LEVENTHAL, Marvin J., and Daniel D. Harlan. **The Minotaur.** Broadview Heights, OH: Published by Marvin J. Leventhal and Daniel D. Harlan, (1988-1996). Includes the "sneak preview" issue, final issue on DVD, and a letter announcing the official end of the series. Illustrated. 4to. Stored in binder. Stephen Fernandes 48804.

200/400

116. LEWIS, Eric and Peter Warlock. **P.T. Selbit Magical Innovator.** Pasadena: Magical Publications, 1989. Number 353 of 1000 copies. Maroon cloth stamped in gilt. Profusion of photographs and illustrations. Tall 8vo. Near fine. INSCRIBED AND SIGNED by Peter Warlock on the half-title.

150/300

117. LYONS, P. Howard. **Idem, Volumes I-III.** Seattle, WA: Hermetic Press, Inc., (1993-2002). Black cloth stamped in gilt on spines, pictorial dust jackets. First Editions. 4tos. Very good.

200/300



118



119

118. [MAGIC - GENERAL] **21 Modern Magic Books.** Titles include: GOLDSTON, Will. *Tricks of the Masters*. Philadelphia: David McKay Company, (1942). - HUNTER, Norman. *Successful Magic for Amateurs*. New York: Arco Publishing Company, [1936]. - WADE, John. *The Trade of the Tricks*. London: Elm Tree Books, (1974). - COLLINS, Stanley. *A Conjuring Melange*. New Jersey: Fleming Book Company, (1947). - RACHERBAUMER, Jon. *The Legendary Hierophant*. New York: D. Robbins & Company, Inc, (1998). - WALKER, Barbi and Robert Seaver (ed). *The P&L Book*. San Leandro, CA: 1992. First Edition. Limited printing number 6 out of 1000. - REGAL, David. *Constant Fooling Volumes 1-2*. [Rancho Cordova], CA: Murphy's Magic Supplies Inc., 2002; and more. Majority 4tos. Conditions vary, ranging from good to very good.

300/400

121. [MAGIC - GENERAL] **41 Modern Books on Magic and Tricks.** Includes: SCARNE, John. *The Odds Against Me*. New York: Simon and Schuster, (1966). - VICTOR, Edward. *The Magic of the Hands Trilogy*. USA: Richard Kaufman and Alan Greenberg, (1995). - HOFFMANN, Professor. *Modern Magic*. Philadelphia: David McKay Company, (n.d). - HALL, Robert. *Reading is Believing*. A Good Life Publication, [1950s]. - HALLAS, Paul. *Small But Deadly*. Humble TX: H & R Books, (2005). Inscribed and signed. - HUGARD, Jean. *Houdini's Unmasking: Fact Vs. Fiction*. York, PA: Magicana for Collectors, 1989. - HALL, Capt. Trevor. *The Testament of Ralph W. Hull*. London: Academy of Recorded Crafts, Arts, and Sciences Ltd., [1946]. Signed. And many more. Majority illustrated clothbound 8vos. Condition varies, ranging from good to very good.

250/350



120



122



123



124



125

122. [MAGIC - GENERAL] Collection of 41 magic books, pamphlets, and catalogs. [V.p., v.d.]. 20th century. Titles include: *The Magical Catalogue Demon Series*. London: L. Davenport & Co. - ALFREDSON, James B. *Magical Ex Libris: A Checklist*. - ALFREDSON, James B. and George L. Daily. *A Bibliography of Conjuring Periodicals in English: 1791-1983* (Inscribed and signed). - *Magicram: The Magazine of Supreme Magic* (Volume 21 Nos. 7-12, Volume 22 No. 1, and Volume 23 Nos. 2-3 and 3-12). Various sizes, majority 8vo. Overall, good to very good condition.

200/300

123. [MAGIC - HISTORY] Grouping of Historical Magic Books. Five books regarding magic history, biography, or collecting, including *MAGIC, 1400s - 1950s* (Taschen, later edition), two copies of *The Great Raymond* by William Rauscher (cloth and wraps), Goldston's *Exclusive Magical Secrets* (later edition), and *Houdini!!!* by Kenneth Silverman. Bindings and sizes vary.

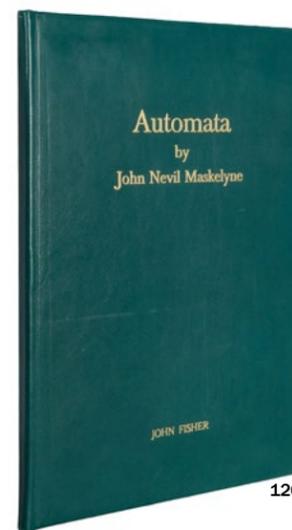
50/100

124. [MAGIC - HISTORY AND BIOGRAPHY] Lot of 60 Books on Magic History and Biography. [V.p., v.d.]. Titles include: BERGERON, Bev. *Willard the Wizard*. Lake Can Publications, (1978). Brown textured cloth with gilt stamping on front cover and spine, pictorial dust jacket. Portrait frontispiece, illustrated, 154 pages. Inscribed and signed by the author. 8vo. Very good. - WILSON, Ron. *Tales from the Uncanny Scot*. Published by the Uncanny Scot Himself, (2010). First Edition. Brown cloth with gilt stamping on spine and cover, pictorial dust jacket. 195 pages. Signed and inscribed by the author. Includes DVD. 8vo. Scuffing to pictorial jacket. - DAWES, Edwin A. *The Great Illusionists*. Newton Abbot and London: David & Charles, (1979). Black cloth with gilt stamping on spine, pictorial dust jacket. Signed and inscribed by the author to on title page. 8vo. Very good. - WALDRON, Daniel. *Blackstone: A Magician's Life*. Glenwood, IL: David Meyer Magic Books, 1999. Black cloth with gilt stamping on spine and cover, pictorial jacket. Pictorial frontispiece, illustrated with black and white plates. In very good condition. - OLSON, Robert E. *Illusion Builder to Fu-Manchu (David Bamberg)*. Charlotte: Morris Costumes Co., (1986). Red cloth stamped with gilt and black. Original pictorial dust jacket. Illustrated. 8vo. - CAVENEY, Mike. *The Great Leon: Vaudeville Headliner*. Pasadena: Magical Publications, (1987). Number 108 of 1,000 copies. Green cloth with gilt stamping to spine and cover. And others, including eight publications by Val Andrews. A very good group.

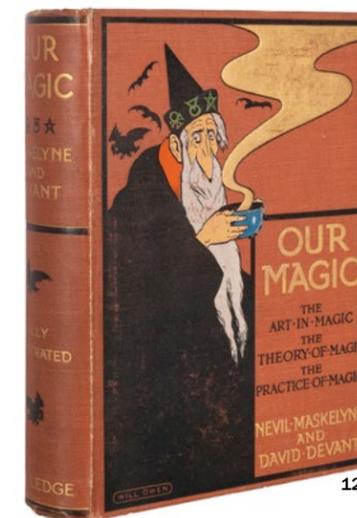
600/900

125. [MAGIC TRICKS] 12 Magic Books on Close-Up and Card Tricks. Includes: MENTZER, Jerry. Eight *Card Cavalcade* Magic Books. U.S.A: (1972-1979). Also with: DUSHECK, Steve. *Dusheck Magic Series No. 1-3*. (1991-1992). Red cloth stamped in gilt. 8vos. Very good.

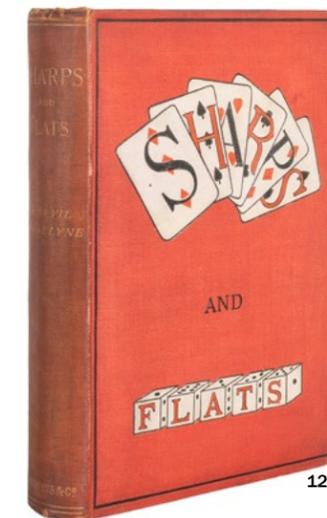
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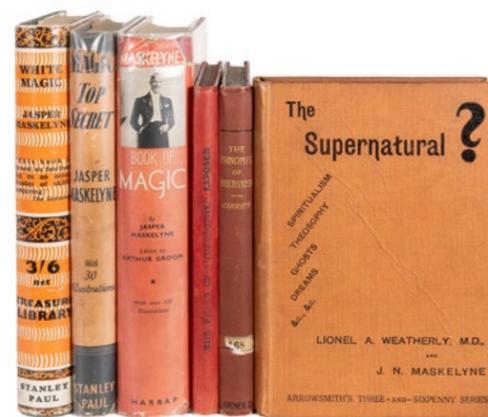
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127



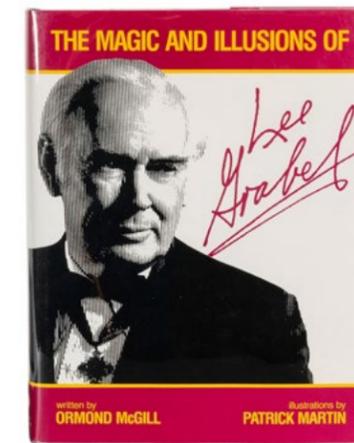
128



129



130



131

126. MASKELYNE, John Nevil. *Automata*. London: Magic Circle Foundation, 1989. Presentation copy. Number 002 of 400 copies, 250 of which were offered for sale. In full gilt-stamped green leather. Editor's name stamped in gilt on front board. With green cloth slipcase. Illustrated. 4to. With two pieces of related memorabilia laid in. Signed by Leslie Cole, John Fisher, and John Gaughan. Scuffing to slipcase. Overall, very good.

200/400

127. MASKELYNE, John Nevil and David Devant. *Our Magic*. London: George Routledge, 1911. First Edition, first state, with gilt-stamped smoke on front board. Pictorial brown cloth, picturing a wizard drinking tea as bats fly above him. Portrait frontispiece under tissue guard, illustrated with photographs. Thick 8vo. Covers rubbed. Minor foxing to pages. Very good.

200/400

128. MASKELYNE, John Nevil. *Sharps and Flats*. London: Longmans, Green & Co., 1894. Red cloth stamped in two colors. Frontispiece behind tissue guard. Illustrated. 8vo. Minimal foxing to title page.

200/400

129. MASKELYNE, John Nevil and Jasper. *Six Maskelyne Magic Books*. *The Supernatural* [1891]; *Book of Magic* (1936); *White Magic* (1936); *The Fraud of "Theosophy" Exposed* [1912]; and *Magic: Top Secret* [1948]. London: majority Stanley Paul & Co., LTD. Sold together with: *The Principles of Mechanism* by Herbert A. Garratt [1903]. Predominantly 8vo. Minor tearing to pictorial sleeves, creasing and minor foxing to some.

400/600

130. MCGILL, Ormond. *How to Produce Miracles*. South Brunswick and New York: A.S. Barnes and Co., (1976). Black cloth with illustrated jacket. 8vo. Illustrated with surrealist pen-and-inks by the author. Pencil marginalia. Minor scuffing to jacket. Very good.

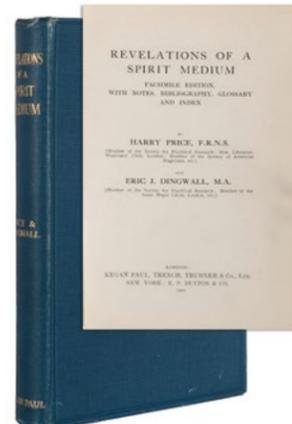
200/300

131. MCGILL, Ormond. *The Magic and Illusions of Lee Grabel*. Enchantus Productions, (1986). Maroon leatherette stamped in gilt, pictorial dust jacket. Illustrated. First Edition, number 336, signed by Grabel on the limitation page. 4to. Previous owner's name in ink.

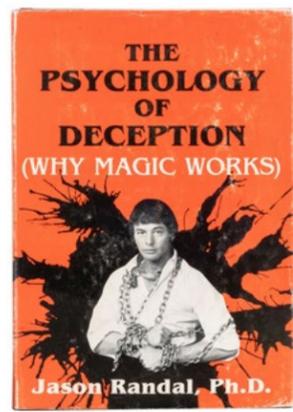
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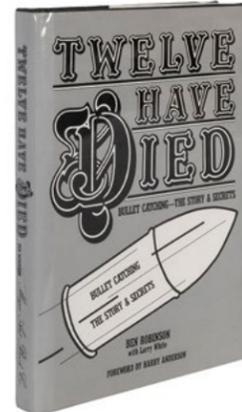
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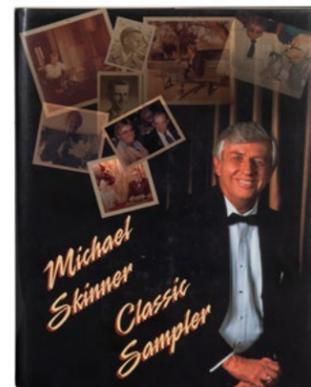
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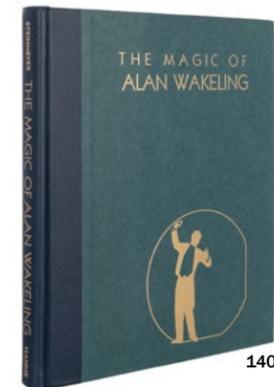
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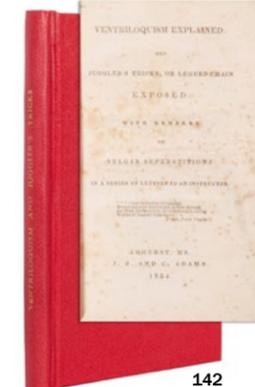
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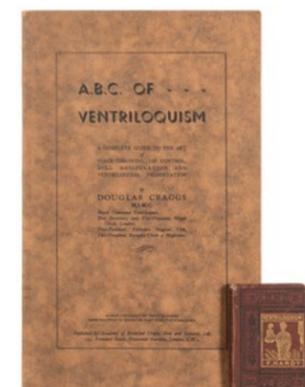
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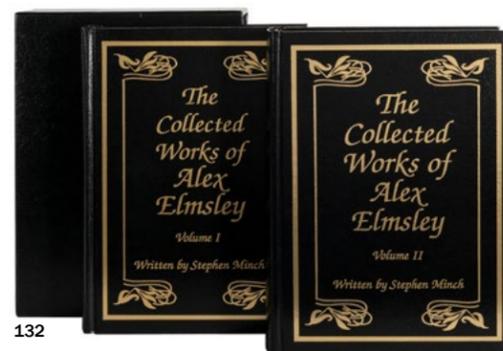
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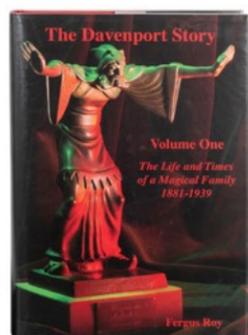
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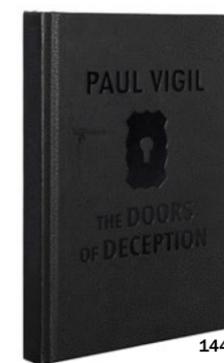
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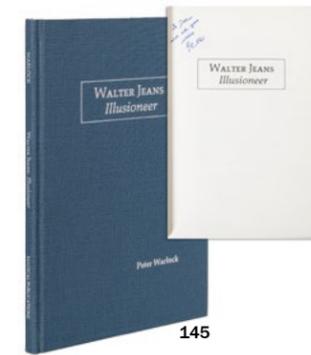
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145

132. MINCH, Stephen. **The Collected Works of Alex Elmsley**. Tahoma: L&L Publishing, 1991 – 94. Two volumes from the publisher's limited deluxe edition of 200 copies, each volume SIGNED by Elmsley. Full black bonded leather decorated in gilt, with matching slipcases. Frontispieces, illustrated with line drawings. Tall 8vos. Near fine.

300/500

133. PARRISH, Robert and Theo. Bamberg. **Okito on Magic**. Chicago: Ed. Drane, 1953. FIRST EDITION, number 127 of 200 from the limited deluxe edition, bound in pebbled copper boards over blue cloth gilt-lettered spine. Pebbled red slipcase with portrait of Okito laid-down as issued. Illustrated by George Johnstone. 8vo. Good to very good. SIGNED by Okito on the limitation page.

200/400

134. PRICE, Harry and Eric J. Dingwall (eds). **Revelations of a Spirit Medium**. London: Kegan Paul, Trench, Trubner & Co., Ltd. 1922. Facsimile Edition with notes, bibliography, glossary, and index. Blue cloth stamped in gilt. 8vo. Ex-libris Margaret Yates. Minor scuffing to spine.

100/200

135. RANDAL, Jason. **The Psychology of Deception (Why Magic Works)**. Venice, California: Top Secret Publications Inc., (1982). Red faux leather stamped in gilt to spine and recto, pictorial jacket. Number 155 out of 500. 8vo. Good. Inscribed and signed by the author.

100/200

136. ROBINSON, Ben. **Twelve Have Died**. Watertown: Magic Art Book Co., 1986. Publisher's cloth, with dust-wrapper. Illustrated. 8vo. Very good.

150/250

137. ROY, Fergus. **The Davenport Story Volume One: The Life and Times of a Magical Family**. London: Lewis Davenport Limited, (2009). First Edition. Red cloth stamped in gilt on spine and cover, pictorial cover. 4to. Limited edition with a tipped-in sheet signed by the author and publishing team. Very good.

150/250

138. SILVERMAN, Kenneth. **Two Books on Houdini**. Includes: *Houdini!!! The Career of Enrich Weiss*. New York: HarperCollins Publishers, (1996). First edition. Blue and black cloth stamped in silver to spine and cover, pictorial dust jacket. 8vo. Scratching to jacket. Including a note from the author regarding a note on the book laid in. And, *Notes to Houdini!!!* Washington D.C.: Published by Richard Kaufman and Alan Greenberg, (1996). First edition. Black cloth stamped in gilt on spine, pictorial dust jacket. Limited edition of 500 copies issued to coincide with the publication of *Houdini!!!*. 8vo. Very good.

150/250

139. SKINNER, Michael. **Classic Sampler**. Tahoma: L&L Publishing, 1996. First Edition. Red cloth stamped with pictorial dust jacket. 4to. Inscribed and signed: "To my dear friend Melba... It is with great pleasure that I present my new book to you. Thank you for all your kindness over the years. I am lucky to have a friend like you. Love, Michael. 9-19-97". Fine.

100/200

140. STEINMEYER, Jim. **The Magic of Alan Wakeling**. Burbank: Hahne Publications, (1998). Second edition limited to 1,000 copies. Blue cloth spine over green boards, stamped in gilt on cover and spine. Illustrated with photographs. Square 4to. Good.

100/200

141. VERNON, Dai (Lewis Ganson, compiler). **Inner Secrets of Card Magic Trilogy**. London: Harry Stanley, Unique Magic Studio, (1960–61). Three volumes, printed soft wrappers. Illustrated with photographs. 8vo. Ex-libris Stanley Simpson. Minor scratching to covers.

200/300

142. **Ventriloquism Explained: And Juggler's Tricks, or Legerdemain Exposed: with Remarks on Vulgar Superstitions, in a Series of Lectures to an Instructor**. Amherst, MS: J.S. and C. Adams, 1834. Second Issue. Rebound red cloth stamped in gilt along spine. 12mo. Foxing throughout. Toole Stott 678.

200/300

143. **Two Books on Ventriloquism**. Includes: *Ventriloquism Made Easy* by F. Hardy (London, [1860s]. New Edition. Red cloth stamped in gilt and black. 96 pages. Illustrated. Spine slightly loose. *A.B.C. of Ventriloquism* by Douglas Craggs, (n.d). Illustrated. Demon series stamp to title page. 4to. Overall, good.

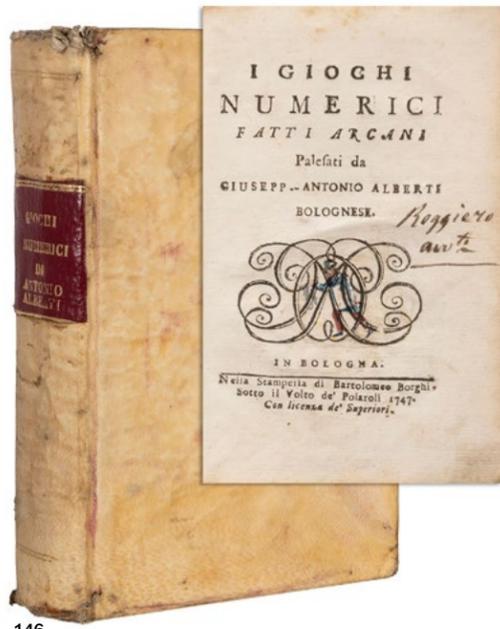
300/400

144. VIGIL, Paul. **The Doors of Deception**. [Dallas]: Dark Arts Press, [2017]. Publisher's full leatherette binding, boards and spine stamped in black. Profusion of illustrations. 8vo. Gimmicked cards for Vigil's 3-Card Monte routine laid in. Only minor wear to front cover. A bright, fine copy of this uncommon book.

500/1,000

145. WARLOCK, Peter. **Walter Jeans Illusioneer**. Pasadena: A Magical Publication, 1986. Blue cloth stamped in silver. Number 59 of 500 copies, with tipped-in color image of the "Blown to Atoms" effect. Illustrated. Tall 8vo. Near fine. INSCRIBED AND SIGNED by the author on the half-title.

150/300



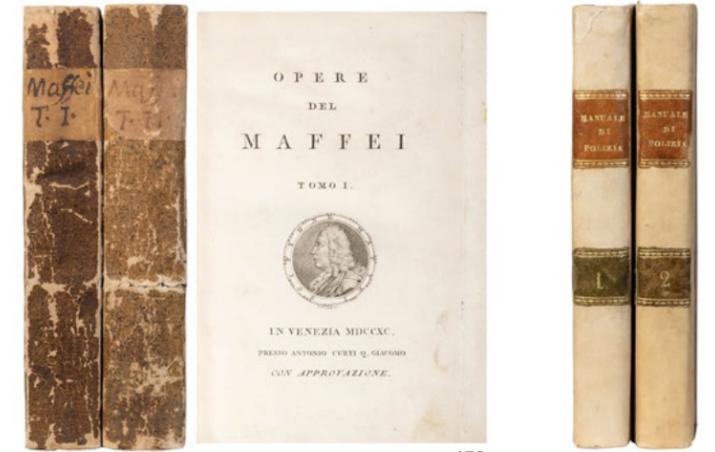
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ITALIAN MAGIC BOOKS

146. ALBERTI, Giuseppi Francesco Antonio. **I Giochi Numerici Fatti Arcani...** Bologna: Borghi, 1747. 8vo. Complete with 16 engraved plates inserted throughout. Contemporary vellum over boards, later burgundy gilt morocco lettering label on spine. Recased with later endleaves. Portion of later stickers on title-page and p. iii, ownership signature on title-page. Some wear, soiling, foxing to text, one plate with later color. Very good. FIRST EDITION OF THIS POPULAR BOOK ON NUMBER GAMES AND SLEIGHT OF HAND TRICKS.

900/1,000

147. ALBERTI, Giuseppi Francesco Antonio. **I Giochi Numerici Fatti Arcani...** Venice: Locatelli, 1780. 8vo. Complete with 16 engraved plates inserted throughout. Contemporary plain wrappers, ink titles to spine. Some wear, soiling, a few tears to wrappers, some occasional soiling, wear to text, final leaf (*Catalogo*) possibly supplied. Very good. THE RARE SECOND EDITION.

400/600

148. ALBERTI, Giuseppi Francesco Antonio. **I Giochi Numerici Fatti Arcani...** Venice: Locatelli, 1788. 8vo. Complete with 16 engraved plates inserted at rear. Contemporary full vellum over boards, spine stamped in gilt, brown gilt morocco lettering label on spine. Binding worn, soiled, with later ink date on front board, upper margin of text trimmed a bit close (no loss of text), some wear, soiling to text. Very good. THIRD EDITION. Uncommon.

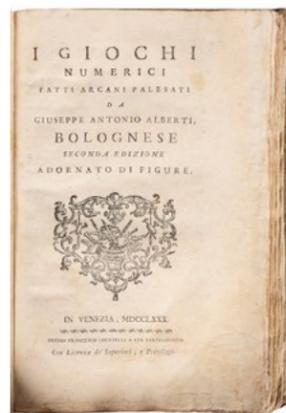
300/500

149. BORGHINI, Professor N. **Fatti Fisici.** Arezzo: Tipografia dell' Appennino, 1891. Original printer's wrappers. 12mo. Cover wrapper and first page half separated from main text, some wear. Author's copy, with his ink ownership stamp on inner rear cover. Good.

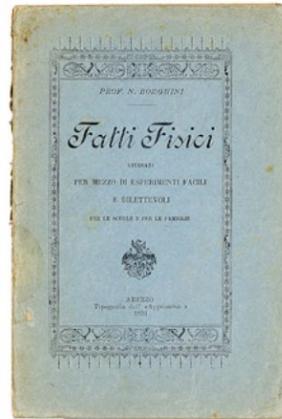
100/200

150. BRANCACCIO, D. Joanne. **Ars Memoriae Vindicata.** Palermo: Joseph Gramignami, 1702. 12mo. Contemporary vellum. Ink title on spine. Title inked on bottom page edges. Some light wear. Very good.

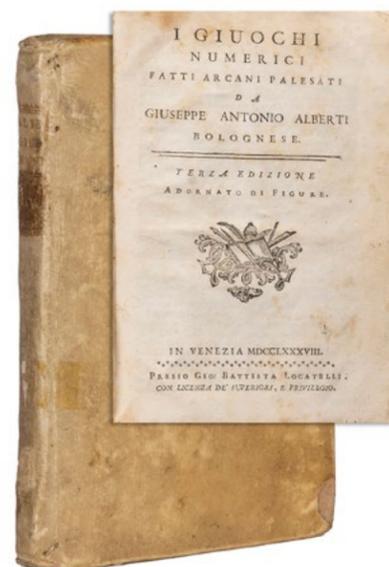
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151. CASTELLO, Ignazio Paterno (1722-1786). **Ragionamento A Madama N.N. Sopra Gli Antichi Ornamenti E Trastulli De' Bambini.** Florence: 1786. 4to. Contemporary marbled boards. Slight separation at page 2. Engraved title and 9 plates. Mild wear. Very good.

200/300

152. MAFFEI, Scipione (1675-1755). **Opere del Maffei.** Venice: Antonio Curti Q. Giacomo, 1790. Two volumes. 8vo. Contemporary carta rustica paper binding. Titles inked on the spines of each volume. Front hinges loose on both volumes. Oval portrait of Maffei on title page. Some wear, soiling. Good.

80/100

153. MOZZILLO, Raffaele. **Manuale de Polizia.** Naples: 1847. Two volumes. 8vo. Both volumes signed by author. Contemporary half-leather binding with stamped titles on spines. Modern notations on inner front boards. Some mild wear. Very good.

100/200

154. **Passatempo Civile Ovvero Racconti Piacevoli e Curiosi...** Venice: Colombani, 1759. 8vo. Frontispiece. Half brown calf over mottled boards, brown gilt morocco lettering label. Some wear, soiling, frontispiece mounted. Good. EARLY EDITION.

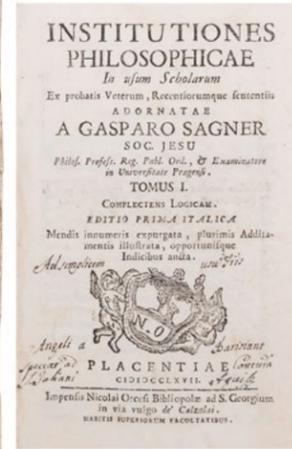
80/100

155. QUATTRAMI EVANGELISTA, da Gubbio (Italian, 1523-?). **La Vera Dichiaratione.** Rome: Accolti, 1587. 8vo. Contemporary vellum binding with handwritten title on spine. Frontispiece illustration of Marco Bragadino, con man and self-declared alchemist, dated 1591. Contemporary owner's notes on title page and in margins throughout. Evidence of insect damage to pages 203 onwards. Rare example. Marco Bragadino was a con man and self-declared alchemist who presented himself to the Republic of Venice as the illegitimate son of military hero Marco Antonio Bragadin. Throughout the 1570s he consulted with Grand Duchess Bianca Cappello, wife of Francesco I d'Medici, whom he told he could cure of her infertility using the philosopher's stone. His claims of converting base metals into gold won him many notable friends, among the most influential being the Duke of Mantua. So famous did he become that the REPUBLIC of Venice invited him to put his alchemic talents to use for the government, however when he failed to create the promised gold he fled the city. Shortly after he was summoned to Landshut, Bavaria, by the very much in debt William V, Duke of Bavaria. Once again Bragadino failed to produce, and so the Duke ordered his execution. When La Vera Dichiaratione was printed it caused such a furor that many copies were bought by Bragadino's admirers just so they could be destroyed.

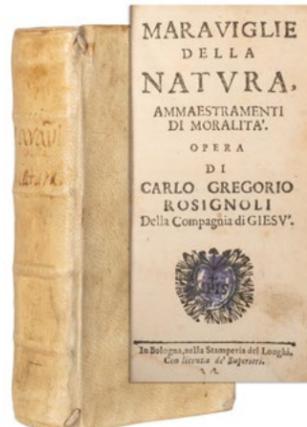
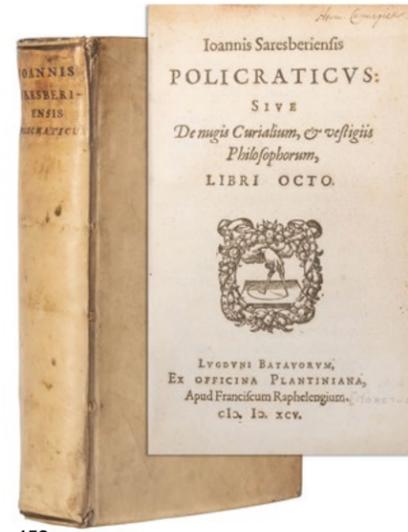
700/800



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156. ROSIGNOLI, Carlo Gregorio (1631-1707). **Maraviglie della Natura Ammaestramenti di Mortalita.** Bologna, 1705. 12mo. Contemporary vellum binding with handwritten title on spine. Contemporary signature alongside modern inscription on inner front board. Woodcut on first page. Institutional stamp at center of crest on title page. Near fine.

80/100

157. SAGNER, Kaspar (1721-1781). **Institutiones Philosophicae in Ufum Scholarum.** Piacenza: Nicoli Orcefi, 1767-1768. Four volumes. Contemporary carta rustica binding. Contemporary inscription on cover of first volume. Contemporary inscriptions on title pages of all four volumes. FIRST ITALIAN EDITION. Spines perished, some wear, soiling. Good. Rare.

200/300

158. SARESBERIENSIS, Joannis [John of Salisbury] (ca. 1110-1180). **Policraticus Sive de Nugis Curialium et Vestigiis Philosophorum.** Leiden: 1595. 8vo. Later vellum binding with title printed on spine. Contemporary inscriptions on front free endpaper and opposite title page. Mild wear, soiling. Very good. The first major work of political theory in the medieval era.

200/300

159. TARTAGLIA, Nicolò (1500-1557). **Tutte L'Opere D'Arithmetica...** Venice: All'Insegna del Leone, 1592. 8vo. Bound in near contemporary vellum over limp boards, ink titles to spine (binding worn and soiled, spine torn, lacking original title-page (here supplied in manuscript facsimile), two dedication leaves, and the author's portrait, text toned, soiled, worn, several gutters cracked). SECOND EDITION. Fair.

150/250

160. VERGILIO, Polidoro (1470-1555). **Di Polidoro Virgilio da Urbino de Gli Inventori Delle Cose.** Brescia: Domenico Gromi, 1680. 4to. Contemporary vellum binding with handwritten titles on spine. Worm holes at hinges. Two bookplates, including Roberto Almagia. Good.

100/300



APPARATUS



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161. **Billiard Ball Stand.** Colon, Abbott's Magic, ca. 1950. Mechanical stand facilitates the production of red billiard balls from mid-air. 15" tall. Some wear to paint. Overall, very good. 200/400

162. **BLACKSTONE, Harry (Henry Boughton, 1884 - 1965). Harry Blackstone Sr. Production Bouquet.** Colon: 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

163. **Blooming Bouquet.** Colon: Abbott's Magic, ca. 1970. Flowers are plucked from a bouquet, then red flowers slowly re-grow in the foliage, as if by magic. Faux bouquet handmade from feathers and brass. Seven blooms. Includes white flower darts. Very good. 300/500

164. **Crystal Goblet.** Colon: Abbott's Magic Novelty Co., ca. 1948. Ink in a glass bowl visibly changes to clear water with goldfish swimming within. Hand-blown glass goblet and gimmick, on stencil-painted wooden base. Base 8 x 5 1/2". Uncommon, especially in this all-glass model, as later incarnations were constructed from plastic. 600/800

165. **Cuban (Cube-On) Release.** Colon: Abbott's Magic, ca. 1970s. A sturdy block is tied to a wooden frame by two ropes running through holes in the block and frame. With a tug, the block penetrates the ropes as if by magic. 5" block. Minor wear to corners. 200/400



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166. **Drumhead Vanishing Candle.** Detroit: A&B Magic (for Abbott's), ca. 1948. A candle is placed into a tube and the ends are capped with tissue paper. The candle vanishes or changes into a silk. The candle can be reproduced elsewhere. 10" height overall. Very good. 100/200

167. **Fan of Fandango.** Colon: Abbott's Magic, 1960s. A fan is displayed on both sides as blank. It is then reopened and playing cards appear on the fans cover. Originated by Roy Shrimplin. 100/200

168. **Five Shot Lota.** Colon: Abbott's Magic Novelty Co., ca. 1950. The performer empties a small brass vase into a shot glass, takes a drink, and pours four more shots in succession, the vase magically refilling each time. With original shot glass. Vase 3". Very good. 100/200

169. **Jack Gwynne Ultimate Dove Vanish.** Colon: Abbott's Magic, 1990s. A dove or other small animal is placed into the decorated box and caused to vanish without a trace. Method differs from the traditional Flip Over Vanish in that the box can be shown on all sides after the livestock disappears. Includes box and tabletop with adjustable Supersonic Table Base. Very good. 300/500

170. **Obedient Block.** Colon: Abbott's Magic, 1980s. A small gold-painted block falls along a length of cord threaded through it, stopping at the magician's command. 2 1/2" cube. Very good. 100/200

171. **Orange, Rice, and Checkers.** Colon: Abbott's Magic, 1950s. An orange, a quantity of rice, and a stack of checkers magically transpose under three painted cylinders. Cylinders stand 11 3/4" tall. Uncommon. Minor wear. Very good. 300/500



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172. **Shenanigan Die Box.** Colon: Abbott's Magic, ca. 1960s. Bud West's approach to the classic Sucker Die Box, with no sliding weight, and a three-sided wooden shell. 7 x 4 x 5 1/2". Minor soiling. Good.

150/250

173. **Silk Mirage.** Colon: Abbott's Magic Novelty Co., 1950s. A silk is passed into a glass. The glass is then placed into one of two empty wooden covers. The glass vanishes and appears in the other cover. Covers 4 x 5 x 4". Instructions included. Glass and fake not included.

100/200

174. **Tub of Flowers or Bowl Production.** Colon: Abbott's Magic, 1980s. The magician catches a large object under a foulard; when the cloth is tossed over a table, a large tub of feather flowers is produced. May also be used as a bowl of water production. Includes heavy glass bowl, gimmicked metal tub with feather flowers, and gaffed table with covering. Very good.

300/600

175. **Yorick Talking Skull.** Colon: Abbott's Magic, 1990s. An electronic Talking Skull with remote control made for Abbott's by Bill Tresslar. 5 1/2" tall. Not tested with batteries. Good.

200/300

176. **Do-Mini-O.** Middlesex: Alan Warner, ca. 1990. As a black domino is passed through a wooden cover, its spots change color. The feat is repeated with two successive dominoes, the last of which changes colors twice. 3 x 1 1/2". With instructions. Fine.

100/200

177. **Mini Mental.** Middlesex: Alan Warner, ca. 1990s. The magician correctly predicts the order in which a spectator has commanded four colored blocks to be arranged on a wooden stand, as evidenced by removing the wooden screen concealing the prediction. Stand 13 x 2 1/2 x 2 1/2". Includes instructions. Very good.

200/400

178. **Super Plus Magic Stamp Album.** Middlesex: Alan Warner, 1970s. A variation of the classic Coloring Book effect involving a stamp album and multiple changes. 10 x 10". Includes original instructions. Very good.

100/200

179. **Silhouette Sorcery.** Middlesex: Alan Warner, 1980s. A black silhouette of a rabbit disappears and reappears in different top hats in this comedy sucker trick. 7 x 4 1/2". Includes instructions. Very good.

100/200

180. **Die and Silk Casket.** Alhambra: Owen Magic, ca. 1960. A metal large die and a silk handkerchief transpose magically between a borrowed hat and a glass cabinet trimmed with wood. 3" metal die with trap, casket 11 1/2" high. Very good.

250/350

181. **Fastest Trick in the World.** Akron: Horace Marshall, ca. 1950. A feather flower plant resting on a tall, thin table vanishes in the blink of an eye. Includes the original reset tool. 60" high. Some wear. Good.

800/1,200



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182. **Sleeve Bouquet.** Akron: Horace Marshall, 1960s. A beautifully made feather flower bouquet that consists of twenty one blooms in pink and white. 24" overall. Minor soiling. Good.

200/400

183. **Drawer Die Box.** Peoria Heights: Michael Baker, 2000s. A die vanishes from within the wooden painted drawer. 4 x 4 x 3 1/2". Fine.

100/200

184. **Drumhead Production Tubes.** Peoria Heights: Michael Baker, 2000s. A large and small example of a Drumhead Production Tube that can be shown empty before a large production is made from within. Large stands 12" tall and small 9 1/2". Fine.

100/200

185. **Giant Watch Production.** Peoria Heights: Michael Baker, 2000s. A giant novelty watch and a load bag to steal it from before producing it. Watch measures 25" overall. Very good.

50/100

186. **Mini Vampire Block Escape.** Birmingham: Michael Baker/The Magic Company, 2000s. A variation of the classic Vampire Block effect. Decorated as a vampire and his coffin. Height 6", block a 1 1/2" cube.

100/200

187. **Oriental Lippincott Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A borrowed watch or other small object vanishes and is later found locked within a locked wooden box. 4 1/2 x 6 1/2 x 4 1/2". Wear to decals. Good.

100/200

188. **Sewell Block Trick.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A large oriental block vanishes from a decorated pedestal and appears suspended on a rod running through a box previously shown empty. A Len Sewell creation made finely by Michael Baker. 4" block. Cabinet 14 x 8 1/2 x 5 1/2". Clever mechanism, including the vanish via the Tysl-Baker Block Vanish stand. Very good.

700/900

189. **Simplex Card Frame.** Peoria Heights: Michael Baker, 2000s. A previously selected card appears within the wooden frame. 8 1/2 x 10 1/2". Very good.

100/200

190. **Absconding Queen.** California: Milson-Worth, ca. 1990. The face of a giant Queen of Hearts card transfers to a silk handkerchief as it is passed through the card, which rests in a handsome frame. The card is then shown blank. 9 x 9 1/2 x 5". Lacks silks (easily replaced), else very good.

500/1,000

191. **Chinese Flame Clock.** Alhambra: Milson Worth, ca. 1970. A candle is placed into a tall cabinet decorated with an Asian motif. The magician cuts through the cabinet - and candle - with two large blades. When the doors of the cabinet are opened, the center of the candle is missing. The process is reversed, and the candle is removed from the cabinet unharmed. Cabinet 6 x 5 x 14". Light wear to finish, but good working condition.

300/600



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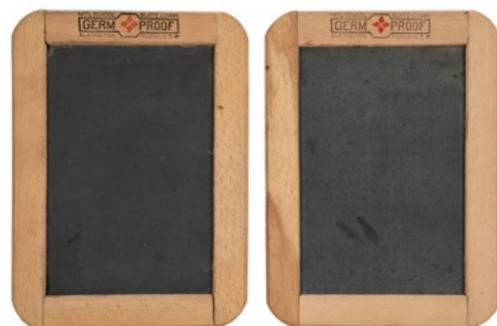
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192. **Dove Appearance.** California: Milson-Worth, 1990s. A dove or other small animal appears in an instant within the decorated wooden cage. 14 x 9 x 8". Minor wear to paint. Good.

150/250

193. **Orange Cabinet.** Sun Valley: Milson-Worth, 1980s. A borrowed ring appears within an orange, within the small cabinet previously shown empty. Includes all accessories and instructions. 7 x 6 1/2 x 6 1/2". Paint scratched, else very good.

200/400

194. **Copper Paul Fox Cups.** Phoenix: Danny Dew, ca. 1975. Set of three spun copper cups manufactured and sold by Danny Dew, designed by Paul Fox. Very good.

400/600

195. **Chrome Paul Fox Chick Cups.** Phoenix: Danny Dew, ca. 1975. Chromed oversize set of spun brass cups designed by Paul Fox. Large enough to accommodate a baseball or live baby chick. 4" high, openings 3 1/2" across. Minor wear. Very good.

700/900

196. **Paul Fox Collection.** A grouping of four Paul Fox products. Includes a set of Paul Fox Cups made by Danny Dew, Two different sized Salt Pour gimmicks made by Danny Dew, and the Paul Fox Beer trick. Includes instructions and extra beer gimmick shells. Very good.

700/900

197. **Paul Fox Slates.** 1930s. A pair of Al Baker style slates used by Paul Fox in many of his performances. Measure 6 x 8". Paint worn off of gaff. Overall good.

150/250



200



203

198. **Card Boxes.** A pair of Card Boxes including a cup-silver box made by Petrie and Lewis approximating the look of a cigarette case makes possible the vanish, production, or change of objects that fit inside. 3 x 4" and a larger, European brass model. P&L box in need of repair.

200/400

199. **Change Bag.** New Haven: Petrie and Lewis (P&L), ca. 1940. Plush red bag with tassel on the bottom used to vanish, produce or transform objects. Metal handle and rim. Length 15". Very good.

100/200

200. **Cherchez La Femme (Jumbo).** New Haven, Petrie & Lewis, ca. 1930. A mechanical version of the Three Card Monte. The location of the Queen is impossible to determine among three giant cards in the large metal slatwork frame. Method devised by Al Baker. 19 x 12". Hallmarked. Very good.

300/500

201. **Manipulator.** New Haven: Petrie and Lewis, ca. 1930. Holdout device worn on the performer's arm allows him to manipulate cards without sleight-of-hand. Lazy tong-style device, length 10 1/2" (extended). Hallmarked. Near fine. RARE; an early version of this utility device. Later (and more common) incarnations were constructed without the Jacob's Ladder mechanism.

500/800

202. **Mysto Changing Canister.** New Haven: Mysto Magic, ca. 1920s. A large red vase used to change or vanish small items. Small hinged door facilitates the operation. Stands 12" tall. Minor wear and cracks from use. Diamond Mysto hallmark. Good. First example we have encountered.

300/600

203. **Mysto Magic Prop Collection.** New Haven: Mysto Magic, ca. 1910. A grouping of four props included with Mysto Magic sets. Includes a Die Box, Coin Tray, Traveling Corks, and Passe Passe Bottles. Condition varies, but overall very good.

200/400



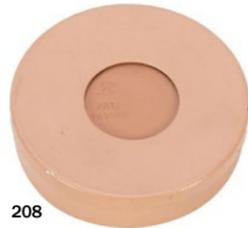
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204. **Passe Passe Bottles.** New Haven: Mysto Magic, 1930s. A pair of small metal bottles and cardboard covers used in the classic Passe Bottles transposition effect. Bottles 6 ½" tall. Minor wear. Good. Uncommon finish.

100/200

205. **P&L Magic Prop Collection.** New Haven: Petrie and Lewis, 1950s. A grouping of parlor effects from Petrie and Lewis. Includes large Phantom Tube, Drumhead Tube, Utility Tube, a set of Rice Bowls, and three examples of the Phantom Die. Condition varies, but overall, very good.

200/400

206. **Shooting Through a Woman.** New Haven: Petrie and Lewis, 1960s. The magician levels a rifle at his assistant, who stands in front of a large target. A large bullet with attached ribbon is fired at the assistant. The ribbon and bullet pass through her and hit the target, yet the ribbon is seen running through the assistant and can be pulled back-and-forth through her midsection, even though she is unharmed. The ribbon is then pulled free. Includes rifle, target stand, gimmick, some paper ephemera, and a printing block from original owner's advertising. Housed in wooden carrying suitcase. Wear from use, but overall very good condition for this uncommon P&L stage illusion.

2,000/4,000

207. **Three P&L-Made Magic Tricks.** New Haven: Petrie and Lewis, 1920. A grouping of three parlor props from Petrie and Lewis including a Drumhead Tube, Change Bag, and Chick Pan. Some hallmarked. Varying degrees of condition. Overall, very good.

150/250

208. **Utility Reel.** New Haven: Petrie and Lewis, 1960s. A large flesh colored "Utility Reel" for use in the Rising Cards or Serpent Silk effects. 1 ¾". Line in need of rethreading. Good. In original box with instructions.

100/200



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209. **Ultralight.** New Haven: Petrie Lewis, 1916. A non magic item made by P&L. A patented flashlight design by John Petrie. 3 ½ x 2 x 1". Very good.

100/200

210. **Crystal Ball and Stand.** Los Angeles: Thayer, 1930s. A large crystal ball and small spun wooden stand. 4 ½" crystal ball. Wooden stand 5" tall. Hallmarked.

150/250

211. **Dr. Q Slates.** Los Angeles: F.G. Thayer, ca. 1940. Precision-crafted set of mechanical slates on which apparent "spirit messages" appear. Hardwood construction, bound with red felt. Locking gimmick. Designed by Carl Owen. 10 x 8". Near fine.

300/600

212. **Enchanted Rabbit Hutch.** Los Angeles: Owen Magic Supreme, ca. 1950s. An open-front cage is shown empty, then a rabbit instantly and visibly appears inside. Hardwood cage lined with striped fabric. 12 x 10 x 7". Very good.

200/400

213. **Escape Shackles.** Azusa: Owen Magic Supreme, 1990s. A pair of metal restraint shackles that can be escaped from within seconds. Length 13 ½". Includes two ungimmicked Master locks. Fine.

100/200

214. **Joss House Drawer Box.** Los Angeles: Owen Brothers, ca. 1955. Empty box fills with a rabbit. Then a second production is made. Before the second production, the box can be shown empty by opening the rear panel and thrusting the arm through it. Gimmick locks. 6 x 9 ½ x 5 ½". Finish worn and minor cracking. Good.

300/600



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215. **One Hand Production Box.** Azusa: Owen Magic Supreme, 1970s. All three doors of the box are opened, showing the interior empty; a production of silks is then made from within. Can be operated by one hand. Hallmarked. Minor wear to finish.

300/600

216. **Oriental Production Bench and Kuma Tubes.** Azusa: Owen Magic Supreme, 1980s. Two tubes are shown empty, from which a gigantic quantity of silk streamers is produced, followed by a large copper vase full of water. At the conclusion of the routine the copper vase is shown to no longer fit within the tubes. Includes, tubes, silks, vase and specialty "production bench" table with dragon stenciled felt top. Minor wear from use. Very good. Uncommon.

1,000/2,000

217. **Owen Magic Supreme Collection.** A large grouping of close-up effects from Owen Magic Supreme. Includes a Devil's Hank, Chinese Egg Bag, King Pin, Card Rise Houlette, Squash Dice, Birdcage Pull, Bill in Lifesavers, "It's in the Bag" card effect (said to be one of three made), Diminishing Cards, Commando, and more. 1960s - 90s, with all elements in generally very good condition.

400/800

218. **Two Percent Tacks.** Azusa: Owen Magic Supreme, 2000s. A borrowed bill is tacked to the turned wooden cup/base with two push pins. The bill can then be ripped free without harm, and everything may be examined. Diameter 4". Very good.

100/200

219. **Silk Casket.** Azusa: Owen Magic Supreme, 1980s. A glass-sided wooden box is shown empty before a silk appears visibly within. 5 1/2 x 5 1/2 x 5 1/2". Very good.

150/300

220. **Silk Pedestal.** Los Angeles: F.G. Thayer, 1930s. A small spun wooden base, used in conjunction with a bottomless glass to make a silk appear inside the tumbler. 3 x 2". Fine.

150/250

221. **Force Page Numerals.** Holland: Eddy Taytelbaum, 1960s. Ten plastic chips numbered 0 - 9, with hand-painted gold lettering. Chips 1 x 3/16". Slight scratching on numbers; very good.

100/200

222. **Jumbo Slat Card Frame.** Holland: Eddy Taytelbaum, ca. 1970s. A card vanishes, changes, or appears in an empty wooden frame. Jumbo version (7 1/4 x 5 1/2"). Original Bicycle Jack of Hearts. Minor wear. Very good.

200/400

223. **Match Paddle.** Holland: Eddy Taytelbaum, 1970s. A small black acrylic paddle used to make a broken matchstick restore and multiply. 2 1/2". Very good.

50/100

224. **Mental Covers.** Holland: Eddy Taytelbaum, 1970s. A spectator places three chips under three small covers. The magician divines the location of each of the chips. Housed in clamshell book-shaped box. Plastic with brass handles; 1" diam. Fine.

200/300

225. **Taytelbaum Boxes.** Holland: Eddy Taytelbaum, 1970s. Five custom-made boxes originally sold with Eddy Taytelbaum's highly desirable micro magic effects. Includes two cardboard boxes, two book boxes, and one wooden box. Very good.

100/200

226. **Two Taytelbaum Paddle Tricks.** Amsterdam: Eddy Taytelbaum, 1970s. A pair of paddle effects made by famed micro magic craftsman Eddy Taytelbaum. Includes Money Paddle measuring 6" long, and a small gem paddle housed in original box. Very good.

100/200



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227. **Tile Puzzle.** Holland: Eddy Taytelbaum, ca. 1970. A variation of the Freer Tile Puzzle where the final missing shape is filled with a small square head-shaped block. 2 3/4 x 3 1/4". Very good.

150/300

228. **The Cellulator.** West Richland: Wolf's Magic, 2000s. A modernized variation of the "Wiz Kote" routine in which a borrowed phone is burned and restored within a wild, smoke and siren filled contraption. With carrying case and all accessories. Height 7". Very good.

800/1,200

229. **Chicken Sword.** West Richland: Wolf's Magic, ca. 2003. A chosen card appears in the mouth of a rubber chicken when the cards spring – apparently of their own accord – from a bucket of chicken on the performer's table. With all accessories, chickens, and instructional DVD. Signed by the maker. Very good.

300/600

230. **Happy Hyena 2.** West Richland: Wolf's Magic, 2000s. Wolf's version of Christopher's Forgetful Freddy. The hyena's head sways back and forth as he laughs, then falls off. Replaced by a balloon, the head vanishes, then reappears, popping the balloon in the process. Height 19 1/2". A few scuffs, else good.

200/400

231. **Jumbo Balloon Wand.** West Richland: Wolf's Magic, 2000s. An updated version of the Warren Stephens' Card in Balloon routine featuring a giant magician's wand to hold the balloons and jumbo deck houlette. Wand length 30". Very good.

400/600

232. **Micro Water Wheel.** West Richland: Wolf's Magic, ca. 2010. A shot glass filled with water is set inside the water wheel. Even though the wheel revolves 360 degrees, not a drop of water is spilled. From a limited edition. Handmade. Width 5 1/4". Hallmarked, signed and numbered by the builder. Very good.

200/400

233. **Micro Outhouse.** West Richland: Wolf's Magic, 2000s. A set of chattering teeth loudly chomps away at a roll of toilet paper within the miniature outhouse to reveal a selected card. Height 7". Good.

400/600

234. **Mirror Penetration.** Baltimore: Howie Schwarzmann, ca. 1990. A silk handkerchief miraculously, and visibly, passes through the center of a decoratively framed mirror without cover, as the performer merely rubs the silk into the center of the glass. Includes plexiglass display stand (repaired) and ATA travel case. With motorized mechanism; the original and superior version of this effect.

250/500

235. **Mr. Marvello.** West Richmond: Wolf's Magic, 2000s. A novelty version of Run Rabbit Run with a large cutout of a magician. A rabbit runs around the magician's hat, sides and changes color. 18" tall. Includes all accessories in original box. Very good.

300/500

236. **Sassy Silk.** West Richland: Wolf's Magic, 2000s. One-man dancing silk routine, in which the yellow handkerchief cavorts about the miniature stage, vanishes, reappears, and darts out from various locations in and around the stage. 16 x 11 x 11". Very good.

400/800



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237. **Sneaker Tweeker.** West Richland: Wolf's Magic, 2000s. Modern version of the burnt shoe or "Wiz Kote" routine in which a borrowed shoe is destroyed by the machine, then reappears unharmed at the conclusion of the performance. With all accessories, burnt shoe, video instructions, and ATA case. One of a limited number constructed. Very good.
1,000/2,000

238. **The Wacky Worm.** West Richland: Wolf's Magic, 2000s. Your worm assistant deciphers which colored flat "ball" the audience is thinking of. Antics ensue. Height 14". Very good.
200/400

239. **Geisha Girl Automaton.** Paris: Pierre Mayer, ca. 2002. Handmade wooden automaton with exposed works. The Geisha raises the cup to show a ball underneath. As the crank is turned, the cup descends, she waves a fan, the cup is raised and the ball has vanished only to reappear on her shoulder. Hardwood and metal construction. 6 x 3 x 7". Signed by the maker. In a heavy custom Lucite box which allows the automaton to function while covered.
1,000/1,500

240. **Ball Vase Collection.** Seventeen Ball and Marble Vases. Represented are a range of unknown makers, as well as props constructed and sold by Magic Makers, and one vase said to have been made by Conradi. Wooden and metal construction, with models of varying sizes and condition, but overall very good.
400/600

241. **Large Ball Vase Deluxe.** McAllen Texas: Viking Mfg. Co., 2000s. A red ball is removed from the vase, vanishes, and reappears inside. The ball also changes into a handkerchief and back. Finely turned mahogany. 9" tall. Fine.
200/400



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242. **Ball Vase and Mallet.** Macomb: George Richbark, 1980s. A wooden ball vanishes from within the turned vase when struck with the mallet, only to reappear elsewhere. Mallet length 9 1/2". Uncommon.
300/600

243. **Multiplying Billiard Balls.** 1960s. A set of Multiplying Billiard Balls made from real snooker balls. Includes three balls and turned shell in cloth bag. Diameter 2". Fine.
100/200

244. **Bewitched, Bottled, and Bewildered.** London: Maurice Fogel, 1960s. A stunning display of mental influence in which a chosen drink is revealed to be in a known position after a fair mixing and selection procedure. Includes cards, gimmick, bottle opener, bags and case.
100/200

245. **Comedy Multiplying Bottles.** New Zealand: Paul Romhany, 2000s. A nine-bottle set of the classic Multiplying Bottles prop, with a "comedy" paint scheme. Includes two cardboard tubes, six wine bottles, one coffee, one ketchup, and one rum bottle. Only very minor wear.
200/400

246. **Buried Treasure.** Pennsylvania: Edward Massey, ca. 1950. A small cabinet full of rice is in full view. A coin is marked and vanishes. The cabinet is opened and from inside a ribbon is seen. When pulled free of the cabinet and rice, on its end is found a bulldog clip. Between the clip's jaws is the missing coin. Cabinet stands 6 1/2" high. Good condition. Scarce in this, the original form of the trick
200/400

247. **Card Box.** Dallas: Woodmagic Studio (Howard Hale), 1990s. A wooden box used to vanish, produce, change, or restore a playing card or other similarly sized flat object. 4 x 3 x 1". In original felt bag. Very good.
100/200

248. **Card Spider.** American, ca. 1960. A selected card appears gradually and visibly in the legs of a spider as its web spins. Similar to the Owen Magic design. 14 x 18 1/2". Good condition.
150/300



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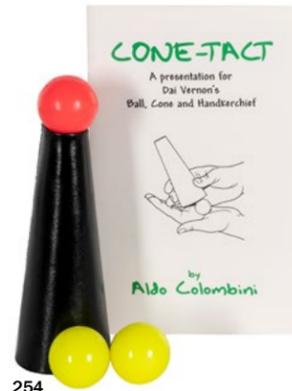
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249. **Chinca Chinca.** Holland: Tonny Van Rhee, ca. 1980. Four blocks decorated with Asian symbols transport invisibly under the magician's bare hands. Examinable; gimmick locks magnetically. Very good.

150/300

250. **Close-Up Collection.** A large grouping of close-up effects and gimmicks from various makers. Includes Chance Wolf's Bill in Ice, a John McKinven sound gimmick, various Louis Gaynor tricks, Paul Lembo-made effects, a vintage Okito glass, a number of Okito Boxes, and more. Condition varies, but generally very good. Nice lot.

300/600

251. **Expose Vanish.** Colon: Abbott's Magic Mfg., 1970s. A "sucker" effect in which the audience is apparently let in on the method behind a vanishing glass of milk. However, in the end, the tumbler disappears and the audience remains baffled. With tray, drape, glass, and gimmicked tube.

100/200

252. **Comedy Card in Balloon.** Cleveland: Wireless Wizardry, 2000s. An electronic version of the classic comedy Card in Balloon tray created by Warren Stephens, redesigned and built by Kerry Pollack. Remote Controlled. Housed in custom road case. Fine.

1,000/2,000

253. **Color Changing Dolls.** London: Will Goldston, 1930s. A pair of differently dressed dolls change places beneath silk handkerchiefs. Dolls each 11" tall. Minor wear. Very good.

200/400

254. **Cone-tact.** Florida: Aldo Colombini, 2000s. A leather stitched cone and set of 3 balls for Aldo Colombini's routine for Dai Vernon's Ball and Cone effect. 6" high. Includes booklet. Very good.

100/200



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257

255. **Copenetro.** Indiana.: Bob Kline, 1970s. A beautiful coin transposition; coins fly through the air invisibly, appearing under a shot glass under a covered tumbler. 6 x 6". Minor wear to finish. Good.

150/250

256. **Crystal Silk Cylinder.** Columbus: MAK Magic, 1970s. A large clear plastic tube is shown empty before a silk is placed inside and covered with the decorative cylinder. Upon removing the cylinder, the silk is found to have changed into another item. Stands 13" tall. Good.

100/200

257. **Deluxe Wand.** Dallas: Woodmagic Studio (Howard Hale), 1990s. A finely spun wooden wand with solid brass tips. 14 1/2" long. In carrying bag. Fine.

100/200

258. **Downs Style Coin Wand.** 1940s. A metal rod used to produce up to four palming coins. Originally described in the T. Nelson Downs book, *Modern Coin Manipulation*. Manufactured with gimmicked Roterberg palming coins. Length 15". Very good.

150/300

259. **Dragon Table.** 1960s. A small magicians side table with black art well and cast iron dragon motif base. Very good.

150/300

260. **Driebeck Die.** London: Ace Place Magic, ca. 1980. Two nested boxes are separated. Miraculously, what was, a moment before, the outer box, is now placed in what was the inner box. 6 x 6 x 8". With case. Good

100/200

261. **Eclipse Floating Table.** Las Vegas: Losander, 2000s. An Eclipse model Floating Table that rises beneath the tablecloth at the magician's command. Includes the "Anti Gravity Box" which allows the performer to release the cloth as the table is floating. Very good.

1,000/2,000



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267. **Fantastic Silks of Morocco.** Indiana, PA: Bob Kline, ca. 1989. Three silks are removed from a sword suspended in a cabinet. They vanish, and reappear tied to the sword, which is still in the cabinet. Cabinet 16 1/2 x 28". Vanishing box shows wear. One of three units manufactured by Kline. Very good.
400/800

268. **Feather Rings and Parasol.** Japan: Kikuchi, 1980s. A set of Color Changing Feather Rings (when passed through the box, they change colors), and giant finale ring, sold together with the finale feather parasol manufactured in matching colors. Ring diameter 9". Fine.
150/250

269. **Fire to Jumbo Fan.** Japan: Kikuchi, 1980s. A handful of fire instantly changes into a jumbo card fan. 7" long when closed. Very good.
100/200

270. **Flora Tube.** Florida: Paul Lembo, 1990s. A large acrylic tube is shown empty and placed onto a small wooden base before a production is made from within. Cylinder 12 x 5". Includes spring flowers. Minor wear.
150/300

271. **French Arm Chopper.** St. Louis: B.C. Magic Manufacturing, 1970s. A MAK Magic-style Arm Chopper. During the performance, the spectator's arm visibly falls into the bag below. Stands 22" tall. Minor wear from use. Overall good.
100/200

272. **Hans Trixer's Miniature Cups and Balls.** London: Unique Magic Studio, 1950s. Three miniature wooden cups and cut sponge balls, with printed routine devised by Trixer for the venerable effect, utilizing many techniques of the shell game. Original instructions. In a leather case. Good.
100/200

273. **Hathaway Rising Cards.** New York: Tannen's Magic, 1980s. A deck of cards is placed into an acrylic houlette and selected cards rise from within while being held with a long ribbon attached to both ends. 4 x 3 x 1 1/2". Includes cloth bag. Very good.
100/200



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262. **Elemental Sands.** Los Angeles: Johnathan Pendragon, 2000s. A new method for the classic Sands of the Desert routine. Includes gaffed bowl, trays, and instructions.
100/200

263. **Elephant Cabinet.** Florida: Paul Lembo, 2000s. A spectator feels a spoon when they reach into the cabinet. When it is opened up, a large ladle is found. 13 x 10 x 8 1/2". Some wear and separation to interior lining; fair.
100/200

264. **Encased.** Colorado: Mark Strivings, 2018. A deceptive version of the classic Brainwave and Invisible Deck plot. Includes instructions, jumbo cards, four gimmicked decks, metal case, and signed and numbered COA. 8 1/2 x 5 x 2 1/2". One of 50 units manufactured. Near fine.
100/200

265. **Equinox V2.** London: Alakazam Magic UK, 2000s. An electronic version of Max Maven's Kurotsuke that does not require the performer to hold the bag. Even so, he knows which audience member is holding the black ball. Includes all props and instructions. Very good.
100/200

266. **Explosive Card Rise.** Washington D.C.: Viking Mfg. A deck of cards is placed into a houlette wired to a plunger/detonator box. The plunger is depressed and the deck and holder explode, revealing the previously chosen card in the process. Detonator box 10" tall. Very good.
400/800



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274. **Homer Hudson Die Box.** California: Homer Hudson, 1970s. Solid die vanishes from the box and reappears elsewhere. 6 x 3 x 3 1/4". Classic design by Hudson with lion motif/finish. One double door. Very good.

100/200

275. **Japanese Fortune Box.** Japan: Mikame, 1990s. A number of sticks with numbers on them. As they are selected through a slot in the top of the decorated box, the performer is able to divine them. 12 x 4 x 4". In original box with instructions. Fine.

150/300

276. **Jo-Anne Improved Card Duck.** Tampa: Warren Hamilton, ca. 1950. Painted wooden duck with spring mechanism controlling movement of neck and bill, to pick chosen cards from a deck placed in the box. 9 1/2 x 13 x 2 3/4". Very good.

200/300

277. **John McKinven's Busker's Table.** Lake Forest: John McKinven, 1970s. A folding tray-type performance table made and used by John McKinven for his own performances. Fabric-covered top with wooden legs. Sturdily constructed. 27 x 17 x 31". Some wear and soiling from use. Good.

200/400

278. **La Glace Liquide.** Arizona: Richard Gerlitz, ca. 2009. Art Nouveau mirror in green and gold-trimmed frame in which a silk handkerchief, used to clean the surface of the glass, slowly and visibly diminishes, then vanishes entirely, leaving the surface of the mirror solid. 15 x 12". Very good.

2,000/4,000



279



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280A

279. **Lota Vase.** Kansas City: Donald Holmes, 1940s. Water appears multiple times within the spun aluminum vase even after it is repeatedly emptied. Height 8". Some denting and wear.

100/200

280. **Manse Ball Vase.** Spalding: Five of Hearts Magic (Colin Rose), 2000s. A finely spun wooden vase with undersized snooker ball within. The ball is removed, caused to vanish and reappears within the vase. Stands 6" tall. Fine.

200/400

280A. **Ed Massey's Carioca Production.** Florida: Paul Lembo, 2016. A large number of silks or small objects are produced from within the large green tube that is shown completely empty and placed upon the wooden skeleton stand. Height 14". A recreation of the rare original model, manufactured in limited quantities. Very good.

300/600

281. **Micro 5 Collection.** Chazpro, 2000s. A grouping of large magnets used for PK effects, sold together with a number of shimmed/gimmicked accessories. Housed in a close-up pad/tray used to conceal the magnet and meant to be used as a working surface. The latter 16 x 9 x 2". Good.

200/300

282. **Miniature Blue Phantom.** European: ca. 1960. Hand-held version of the classic parlor trick in which a colored checker mysteriously moves through a stack of white checkers inside a decorated tube while all components are threaded on a solid rod. Length of tube 4 1/8". Unusual variation without the usual gimmicked base; the first example we have encountered.

150/300

283. **Mighty Mini Chameleon Chest.** Arizona: Larry Becker, 2000s. A finely constructed and polished hardwood chest used to switch billets. No longer available. 5 x 4 x 3 1/2". Very good.

500/700



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284. **Morrison Pill Box.** Thailand: The Magic Wagon, 2000s. A red ball is caused to vanish and reappear within the small resin vase. 5" tall. Some chipping to rim of inner shell. Original box. Good.

150/300

285. **Okito's Linking the Rings.** Louisville: Don Redmon, ca. 1952. Links of chain are shown separately, then poured into a glass. A moment later, they are poured from the glass - linked together in a chain. Metal container 7" tall. Very good.

200/300

286. **Parlor Magic Grouping.** 1980s. A grouping of five parlor magic items. Includes a large Phantom Tube, a Jumping Stool, a Money Maker, and a Magic Light Bulb. Condition varies. Overall, good.

100/200

287. **Penny Whimsy.** Long Beach: Richard Buffum, 1980s. A recreation of a trick detailed in Hoffmann's *Modern Magic*. Includes two expanded English Penny shells, two spun brass covers and matching regular pennies. Elements of the effect were said to have been made by Owen Magic Supreme for Buffum. Fine.

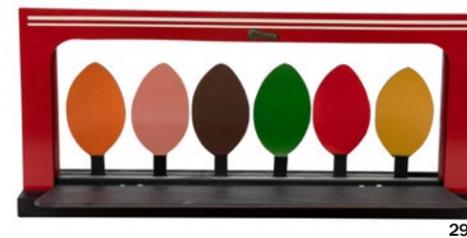
200/400

288. **Pyrotechnics Collection.** California: Theater Effects, 1990s. A grouping of three Flash Pots and two Ultra Confetti Cannons. All use flash products to operate. In used but good condition.

100/200

289. **Rattle Box.** Kenosha: Nielsen Magic, 1960s. A small coin or ring vanishes from within the small wooden drawer box, even though it can be heard rattling about inside. 2 x 2 1/2 x 1". Very good.

100/200



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290. **Reappearing Lollipops.** Cashmere: Mel Babcock, 1990s. Three wooden "lollipops" reappear within a cabinet after they are removed and vanished. 17 x 8". Very good.

100/200

291. **Russian Roulette.** New York: Richard Himer, 1960s. An acrylic Slat Frame used to vanish a jumbo-sized playing card. 7 x 4 1/2". Very good. First example we have encountered.

100/200

292. **Sacred Altar Lights.** Florida: Paul Lembo, 2000s. A UF Grant effect in which a hand or silk can be passed through a flame without harm. The candle is then extinguished and is shown to relight magically. Finally, the candle is removed and is found to have returned to its holder, still lit. 9 x 14". Very good.

100/200

293. **Silkola.** St. Louis: Ickle Pickle, 2000s. A silk vanishes and reappears within the coke bottle held inside the aluminum cylinder. 9" tall. Very good. Includes instructions. 27_020

100/200

294. **Sketchpad Card Rise.** California: Martin Lewis' Magikraft Studios, 2011. A finely made kit custom assembled to perform Martin's modern classic of stand up magic, *Cardiographic*. A playing card rises from a deck drawn onto a large sketchpad and the drawing is then torn off and given out at the end of the trick. Very good.

150/250

RARE MECHANICAL SPIRIT LOCK

295. **Spirit Lock.** European [?], ca. 1920s. Oversized hammered bronze lock is displayed and locked. At the command of the performer, the lock, which hangs from a chain wrapped around its hasp, then visibly and instantly opens as if an invisible key had been inserted into it and turned by a ghostly hand. 5 1/2 x 4 1/4 x 1". Face plate removable to expose mechanism. Includes two specially made keys. A trick featured in the shows of Charles Bertram, Karl Germain, and others. The first example we have seen manufactured in this form.

1,500/3,000



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296. **Sucker Block Box.** Japan: Mikame, 2000s. Performer places yellow block into wooden box and closes the doors. The block appears in different areas of the box for the duration of the routine. 9 x 4 ¼ x 4 ¾ ". Minor wear to finish. Good.

150/300

297. **Suitcase Table.** Columbus: MAK Magic, 1970s. A folding rolling table that can hold a large number of props for performance. Features a marbled finish with G.M. initial plate and top hat and cane stencil. 34 x 21 x 11". Good.

150/200

298. **Talking Skull.** Vienna: Vienna Magic, 1990s. A small skull resting atop a decorative wooden box divines a previously selected card. Includes skull, gaffed box and deck. 4 ½ x 2 ½ x 3". Very good.

150/250

299. **Tear Apart Vanish.** Columbus: MAK Magic, 1970s. A dove or other small animal is caused to vanish from within the newspaper-covered skeleton-type box when the magician thrusts his arm through each panel as the box is disassembled. 14 x 9 x 8". Wear from use.

100/200

300. **Technicolor Prediction.** Cashmere: Mel Babcock, 1990s. A Martin Lewis trick in which three colored envelopes contain detailed predictions of which one they would select. 16 x 4". Includes three envelopes and wooden board. Hallmarked.

50/100

301. **Teddy Bear Turmoil.** Proof Positive Magic, 2000s. A plush teddy bear falls apart - piece by piece - as parts of its body are erased from a whiteboard by the performer. The pieces of the bear are dropped inside the large decorated toy box and when the box is opened again, the bear is restored and may be given away as a souvenir. Box 15 x 15 x 15". Includes gaffed toy box, complex mechanical remote-controlled electronic teddy bear, all props, DVD instructions, and a supply of matching teddy bears to give away at the conclusion of the routine. One of only a handful manufactured at very high original cost.

1,500/3,000

302. **Tenyo Magic Prop Collection.** Japan: Tenyo, 1970s. Fifteen Tenyo effects, most still in original packaging. Includes Rabbit in Wallet, Chinese Sticks, Water Suspension, Billiard Balls, Crazy Spots and more. Sold together with an original Tenyo dozen/shipping carton.

400/600

DO YOU SEE THE SNOW-WHITE EGG?

303. THOMPSON, John. **Johnny Thompson's Egg Bag.** Specially-sewn maroon cloth bag owned and used by Johnny Thompson for his performance of the venerable Egg Bag effect, in which an egg, placed in the bag, vanished and reappeared repeatedly, even when the bag was in the hands of an audience volunteer. Bag approximately 7 x 8". Sold together with a duplicate ungimmicked bag, and a blown eggshell used by Thompson. Thompson used black Egg Bags for close-up work, and a maroon bag onstage.

800/1,200

304. **Matter Through Matter.** Pasadena: Okito-Williams, ca. 2000. A solid sheet of green fabric is attached to an elaborately decorated easel. The magician lowers a panel with a central hole over the fabric and can immediately pass solid objects through a hole in the panel and the sheet of fabric as well, yet no hole in the fabric is made. Elaborately decorated in the style of Okito, with decals, red, and gold lacquer. Hallmarked. 15 x 23". One of ten units manufactured. In an effort to duplicate Okito's craftsmanship almost exactly, builder Carl Williams used metric hardware when fabricating this version of the apparatus. The trick was described in *Greater Magic* (1938) in the following terms: "No other word than exquisite suffices to describe this piece made by Theo Bamberg (Okito). The trick is now well known but this apparatus is truly a museum piece."

2,000/3,000

305. **Wooden Magic Apparatus Collection.** Over ten handcrafted wooden magic items from various makers. Includes items manufactured by Michael Baker, Mel Babcock, Louis Gaynor. Among the items are a Coin in Ball of Wool, Monkey Bar, Watch Box, Ribbon Penetration, Puzzle, Bottle Balance and more. Very good.

200/400



306

306. Female Conjurer Automaton. Circa 1920. Charming figure of a long-haired brunette woman in a conical wizard's hat and red velvet cape standing behind a draped table. She raises a handkerchief in one hand and taps a star-tipped wand held in the other, as her head nods up and down. As the magician moves, the objects on the tabletop before her transform several times, from dice, to a small pitcher, to other objects. The action accompanied by a music box concealed in the base of the figure behind a shallow drawer. Height (to tip of hat) approximately 20". Age-related wear, including dampstains to tablecloth and other fabric elements, but good working condition. Included is a custom-made acrylic base and case. A charming vintage automaton in a form seldom encountered.

4,000/6,000



307



308



309



310



311



313



312

307. Ball Tripod. Magic Studio Gard, 2000s. A ball vanishes from atop a metal pedestal when the lid is placed on and removed. May also be used as a change or production. 7" tall. Very good.

200/300

308. Bartl Parlor Magic Collection. Hamburg: Janos Bartl, 1930s. A collection of four Bartl-made effects including three wooden penetration effects (including bullet-like releases and a block-and-frame release), and the Cobra-Cobra rope effect. Includes original instructions for Cobra-Cobra. Block for Block Penetration 3 1/2". Paint wear on wooden effects but overall good.

200/300

309. Two Bathing Beauty Props. [Los Angeles]: F.G. Thayer, ca. 20th century. Two cloth images of women in yellow coverups to red bathing suits, disrobed piece-by-piece, but at the critical moment, the image changes by magic and as the tide comes in; the woman becomes up to her neck in water. Largest 22 3/4 x 12". Missing felt clothing. Fine.

150/250

310. Bran Vase. Roterberg [?], ca. 1900s. Handsome nickel-plated vase transforms a quantity of rice or bran into a live dove or small hare. 10 x 5". Very good.

500/700

311. Café Express. Paris: Mayette Magie Moderne, ca. 1950. A transformation of paper shavings (or bran) placed in three nickel-plated cups, into hot coffee, sugar, and milk, respectively. Each cup stamped with a different set of letters, "A1", "B" and "ZL." 7" high. One knob detached. Good.

200/400

312. Card in Egg Wands. European: 1920s. A pair of vintage metal wands used to load a card or other similar objects within a cracked egg. One measuring 13 1/2" and the other 14 1/4". Some wear from use. Good.

150/250

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

300/500



314



316

314. **Color Divination Box.** European: 1920s. A red painted box containing four colored blocks is screwed shut, yet the performer can determine the position of the blocks within. 8 x 4 x 1 ½". Good.

150/250

315. COPPERFIELD, David. **Interactive Illusion from The Magic of David Copperfield XIV Television Special.** Being the custom-made props used by Copperfield for an interactive mindreading effect performed through the television screen for millions of at-home viewers of his ABC television special, *The Magic of David Copperfield XIV: Flying – Live the Dream*, broadcast in 1992.

In effect, viewers were asked to choose one of twelve symbols suspended on a sheet of glass positioned close to the camera. Among the choices were images of The Eiffel Tower, The Statue of Liberty, and mountain. Viewers were invited to move about their screens at home, fingers on the glass, from one symbol to another. Then, Copperfield began eliminating symbols one at a time, causing them to fall from the glass as if by magic. Finally, a large pointer was affixed to the glass at the center of the remaining images – simulacrum of a large clock's hand. The dial then rotated as if guided by a mysterious force, until it pointed to one symbol, a picture of the moon. At Copperfield's command, the other images remaining on screen fell away, leaving only the moon – the object chosen by the at-home viewers – affixed to the glass.

Offered here are fourteen custom-printed and designed symbols (including the twelve objects, one arrow, and one "X" marks the spot), used in the performance of the effect, along with the central oversize arrow, the latter constructed from acrylic with orange overlay (cracked and repaired). The largest symbol approximately 4 ½ x 6 ½", pointer length 8 ¼". Only the second screen-used prop from Copperfield's storied career to come to auction through these rooms, and an important piece of magic history if not television history.

1,000/2,000



315



317

316. **The DaVinci Chest.** Germany: Thomas Pohle, 2000s. A cleverly gaffed wood chest. Spectators set the number of dials on lid. Chest opens on performer's command. 3 x 3 ½ x 7 ½". Small piece missing from the bottom of chest, not affecting operation.

300/400

317. **A Collection of 14 Egg Bags.** Includes: A velvet bag with egg with a typed note of provenance stating it was used by Herbert J. Collings, magician and co-founder of The Magic Circle; who often performed in a well-known comedy under the name Col. Ling Soo. With: a variety of vintage bags and styles, including a Max Andrews' "Eggs Amined Egg Bag" with original envelope, props, and instructions; a Gamage bag with egg and original instructions; assorted Malini bags, a Senior Mardo bag, bags with netting in corners, a "popper bag" that snaps apart, a zipper bag; and a small auction tag used by Billy McComb. Sold together with: MILLER, Jack. *Egg Bag Routine*. London: Unique Magic Studio, [20th century]. - AYLING, Will. *Knowing the Egg Bag*. Bideford: A Supreme Magic Publication, (1988). Condition varies, ranging from good to very good. Provenance: The Billy McComb Collection.

400/600



318

318. **Gamages Champion Conjuring Set.** London: Gamage, 1940s. A set of wooden magic tricks including a Ball Vase, Grandmothers Necklace, various card tricks, Marble Vases, Coin Vanishing Box and more. 10 x 7 x 2". Some wear to box. Overall good.

100/200



319

319. **Humpty Dumpty with Silks.** [Glendale, Loyd, ca. 1930s]. Includes five hand-painted silks and a hand-painted Humpty Dumpty figure. The magician passes a handkerchief through a paper tube and as it comes out the other end, a portrait of Humpty Dumpty appears on it. Other handkerchiefs are passed through the tube to transform into colorful silks, illustrating the nursery rhyme in full. At the end of the story, the tube is unrolled, and inside is Humpty Dumpty himself, in doll form. Very good. Scarce.

200/300



320

320. **Jumbo Sidekick II.** Washington D.C.: Collector's Workshop, 1990s. A comedic card revelation in which a spectator fires a blank gun and accidentally "misses" the target, knocking the tablecloth off, shooting a flower into the air, and knocking the entire table top off its leg before revealing the selection. Sound activated. Height 31". Working. Includes ATA case.

400/600



321

321. **Lota Vase.** Hamburg: Willmann, 1920s. Water is produced from the spun aluminum vase even after it is repeatedly emptied.

200/400

322. **Magic Hands Collection.** Germany: The Magic Hands, 1980s. A collection of parlor magic from The Magic Hands. Includes a Twenty-First Century Silks (ala Loyd), Vanishing Die Tray, Flipp-Flapp, Silkola and more. Varying degrees of condition, but overall, very good.

400/800



322



323



328

323. **The Million Dollar Mystery.** Florida: Paul Lembo, 2000s. A small-scale wood model of the classic and deceptive Million Dollar Mystery. Illusion complete with a small stage and curtains. Produce a full-size magic wand from the tiny box which stands away from the backdrop. 10 x 9 1/2 x 6". Very good. 500/700



329

329. **Coin in Ball of Yarn/Nesting Coin Boxes.** Alhambra Owen Magic Supreme, ca. 1960. A borrowed coin vanishes only to reappear in the smaller of two nested hammered copper boxes bound together by rubber bands, encircled by a large ball of yarn. Larger box length 2". RARE; the only example we have encountered with a hammered copper finish. 200/400



330

330. **Engraved Sherwood Cups.** England: Brett Sherwood Magic, ca. 2000. Set of three sterling silver cups modeled on the design favored and used by Dai Vernon. Each cup elaborately and carefully engraved. Hallmarked, and numbered 75/1000 on the interior. With original blue embroidered bag and a set of four matching balls. Fine condition; as new. Widely regarded as the best-engineered cups for this venerable effect ever manufactured. 2,000/3,000



331

333

331. GELLER, Uri (b. 1946). **Signed Teaspoon Bent by Uri Geller.** Being a teaspoon bent at an approximately ninety-degree angle, purportedly due to the "psychic powers," of Geller, its bowl INSCRIBED AND SIGNED, "To Alan from / Uri Geller." Housed in a hardwood shadowbox bound in brass, together with a cast hand underneath the spoon, and an engraved plaque on the upper portion of the frame stating, "Allan Slaight's Car / October 16, 1999."

500/1,000

This spoon, apparently bent by Geller with only the power of his mind, was gifted to Allan Slaight, noted magician and Canadian businessman who owned and operated Standard Broadcasting and other firms. As Geller and Slaight rode together in Slaight's car, with Slaight at the wheel, the Israeli "psychic" caused the spoon to bend as it was placed on the dashboard of the moving vehicle. It was later signed by Geller as a souvenir.



332

332. **Bowl of Gobi.** Las Vegas: Nielsen Magic, ca. 2000s. Fine wooden box allows the performer to change a confetti-filled copper bowl into a bowl full of water. With all original parts including bowls, fakes, and original instructions. Box 8 1/2" square. Original packaging. Fine. 500/750

500/750

333. **Breakaway Box.** Las Vegas: Nielsen Magic, 2000s. Rectangular box drops open and the magician's hand is thrust through, yet moments later a production of flowers and silks is made from within. Height 9". Hallmarked. Near fine. 300/500

300/500

334. **Canary Cabby.** Las Vegas: Nielsen Magic, 2000s. A live canary is caused to vanish or appear within the small wooden cabinet decorated in the Okito style by Norm Nielsen. 7 x 5 x 4". Very good. 150/300

150/300



334

324. **Nest of Clocks.** European: 1950s. Six nesting faux alarm clocks which can be produced from a borrowed hat, handkerchief, etc. Clock faces measure 3 1/4" in diameter. Very good. 100/200

100/200

325. **Ribbons from Bottle.** Chicago: A. Roterberg, ca. 1900. Five colors of silk ribbon are produced from inside the glass bottle after drinks of five matching colors are poured from its interior. Metal-lined wine bottle with simple yet elegant internal mechanism for winding and dispensing the lengths of colored ribbon. Height of bottle 11 1/2". Internal paint flaking. For a complete description of the effect, see Roterberg's Price List #19, item no. 101. From the Ken Klosterman collection. 500/1,000

500/1,000

326. **Snuff Vase.** French, ca. 1900. Spun brass vase transforms one object into another when the lid is clamped on and removed. 5" high. Minor tarnish, missing insert. 150/300

150/300

327. **Tut's Mysterious Chamber.** Florida: Paul Lembo, [2000s]. An ornately decorated cabinet used to cut and restore a piece of rope in a very open manner. A version of the UF Grant and Hen Fetsch "Pandora" spirit cabinet. Finished in Egyptian décor. 13 1/4 x 5 1/2 x 13". Very good. One of six manufactured. 300/500

300/500

328. BERTRAM, Ross (1912 - 92). **Ross Bertram's Own Cups and Balls.** Toronto, ca. 1965. Three silver-plated spun copper cups, engraved with the name "Ross Bertram" on each, designed and used by Bertam himself for the "oldest trick in the book," The Cups and Balls. Housed in the original embroidered plush red bag with yellow drawstring tie and accompanied by four small black rubber balls, also used by Bertram. Each cup hallmarked with Bertram's "R.B." stamp. Height 3", mouth diameter 3 1/8". In near fine condition, with minor tarnish and wear from use. Obtained by the consignor from the Ross Bertram estate. Sold with a printed brochure advertising Bertram and his magic performances. An important and historically significant set of cups, owned and used by one of the original "Stars of Magic," Ross Bertram. 2,000/4,000

2,000/4,000



324

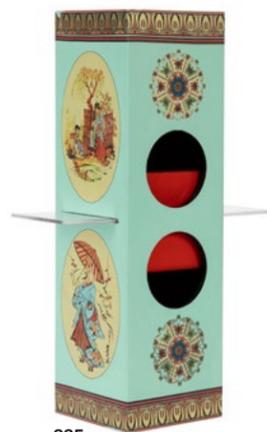


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335. **Visible Block Penetration.** Las Vegas: Okito-Nielsen, ca. 2008. A solid red wooden block slowly and visibly penetrates a sheet of plexiglass bisecting a large wooden tube. The block can be seen passing through the divider in slow motion. Height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

400/800

336. **Flipover Box.** Kenosha: Nielsen Magic, 1960s. A dove or other small animal placed within the box is caused to vanish when the boxes doors are flipped open. 12 x 8 x 4 1/2". Decorated in the Okito style by Norm Nielsen. Some wear to finish.

200/400

337. **Coolie Cube.** Kenosha: Okito-Nielsen, ca. 1960s. A black block vanishes from a wooden tube and reappears elsewhere. Tube height 7". Very good.

300/600

338. **Silk Cabby.** Kenosha: Norm Nielsen, 1960s. A small cabinet is shown empty by opening doors on opposite sides. A large production or transformation is then performed from within. 6 1/2 x 2 3/4 x 4 1/2". Minor wear to finish. Good.

200/300

339. **Nested Tubes.** Las Vegas: Nielsen Magic, ca. 2015. Three decorated tubes are shown empty, nested, then placed on a clear Lucite base. A massive production of handkerchiefs is then made from within. Height of largest tube 15". From a limited production run. Method and construction based on plans in *Okito on Magic* (1953). Near fine.

400/800

340. **Okito-Nielsen Checker Cabinet.** Las Vegas: Okito-Nielsen, ca. 2000. Club size cabinet for the magical transposition of a stack of checkers and a glass full of rice. With checkers, exterior tube, and coasters (uses any suitable glassware). Hand-painted lacquered finish and decals styled after an Okito original. Overall dimensions approx. 20 x 14 x 6". Minor paint wear. Very good.

2,000/3,000

341. **Wonder Box.** Las Vegas: Okito-Nielsen, 2000s. An update on the classic Mirror Box, painted in the iconic Okito-Nielsen style by Norm Nielsen. 14 x 12 x 12". Very good.

300/600

342. **Mignon Cabinet.** Kenosha: Okito-Nielsen, ca. 1965. Highly decorated cabinet is shown empty by opening its eight doors. Then a gigantic production is made from within. Metal and wood. Finely decorated in the Okito style. 8 3/4 x 8 3/4 x 17 1/4". Hallmarked. General unobtrusive wear to finish.

1,000/2,000



343



347



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346

343. **Die and Silk Transposition.** Cashmere: House of Babcock, ca. 1990s. A silk placed into a hat and a large die placed into a glass-sided stand change locations as if by magic. Pedestal height 13". Block 4". Very good.

300/500

344. **Jumbo Die Box.** Cashmere, WA: Magic House of Babcock, 1990s. Giant box with 4 3/4" die for the traditional sucker effect. Two magnetic double-doors. Inlaid hardwood box 12 x 7 x 6 1/2". Hallmarked. Very good.

300/500

345. **Block Vanish.** Cashmere: Magic House of Babcock, 2000s. A large letter block or die vanishes from within a decorated box adorned with oriental imagery, only to appear elsewhere. Large model; 3" block. Very good.

100/200

346. **Asian Mirror Box.** Cashmere, WA: Magic House of Babcock, 1990s. Silks are produced out of an empty wooden box with Asian decor. 6 1/2 x 5 1/2 x 6". Very good.

150/250

347. **Triple Coin Boxes.** Cashmere, WA: Mel Babcock (Magic House of Babcock), ca. 2000s. Nest of decorated wooden boxes for the reproduction of a borrowed, marked coin. Based on the Bean Box/Treasure Chest effect of Arturo (Glen Babbs). Largest box 7 x 6 x 6 3/4". Very good.

200/400

348. **Rainbow Die Box.** Cashmere, WA: Magic House of Babcock, 2000s. A large red die and a large yellow die placed into the decorative wooden cabinet change to green and blue. 3 1/2 x 4 x 7". Very good.

300/400



349



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349. **Oriental "Peek" Die Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A large block placed in the box is made to vanish and appear elsewhere. Incorporates clever method for sliding sound effect. 11 x 6 x 6". Very good.

150/300

350. **Mirror Box Livestock Vanish.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A small animal or other similarly sized object is caused to vanish from within the small decorated wooden box. 11 x 7 1/2 x 7 1/2". Very good.

200/300

351. **Okito Confetti to Silks.** Peoria Heights: Michael Baker, ca. 2000s. Confetti placed into an empty tube turns into a large number of silks. Includes box and cylinder. Cylinder height 8 1/2". Very good.

200/400

352. **Tea Canister Mystery.** Peoria Heights: Michael Baker/The Magic Company, 2000s. Based on the Okito original. Includes two tubes, canister, canister gimmick and glass. Cylinders stand 7 1/4" tall. Minor wear to finish. Very good.

300/600

353. **Oriental Tea Chest Rising Cards.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A selected card rises from the decorative tea chest. Variant of the classic U.F. Grant Rising Card Box. 4 1/2 x 4 1/2 x 6". Very good.

150/300

354. **Oriental Vampire Block.** Alabama: Michael Baker, ca. 2000s. A solid red block with oriental designs magically penetrates the solid wooden wand locking it within the wooden cylinder. 9 1/2" tall overall. Very good.

150/300



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355. **Block Vanish.** Peoria Heights: The Magic Company, 2000s. A large decorative block vanishes from within the box that is covered atop the pillar. Based on the Norman Block Vanish. Block 3 ¼". Stands 14 ½" tall overall. Very good.

200/400

356. **Pagoda Cabby.** Peoria Heights: Michael Baker, 2000s. A number of silks are produced from within the pagoda cabinet previously shown empty. 11 x 5 x 9". Very good.

200/400

357. **Oriental Screen Production.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A number of silks are produced from the decorative three-fold screen that has previously been shown empty. Height 16 ½". Minor wear. Very good.

300/500

358. **Livestock Vanish Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A rabbit vanishes from within the nautical themed, decorated wooden box. 15 x 10 x 7 ½". Very good.

200/400

359. **Silk Cabby.** Peoria Heights: Michael Baker/The Magic Company, 2000s. Silks appear or vanish from within the oriental décor cabinet. 8 x 5 ½ x 3 ½". Missing foot from one side.

150/250

360. **Mystery of the Three Boxes.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A stack of small boxes containing different items change positions. Then, one is removed, but magically returns to its position in the stack. 16 x 6 x 6". Very good.

600/800

361. **Block Vanish and Appearance.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A one of a kind vanish of a block that is impaled onto a wand from within a wooden tube. The block then reappears within the decorated cabinet, threaded onto a rod. Custom built base for block vanish. 9 x 9 x 5". Very good.

800/1,000

362. **Silk Cabby.** Sun Valley: Milson-Worth, 1990s. A number of silks can appear or vanish from within the decorated wooden cabinet previously shown empty. 5 x 8 x 3 ½". Very good.

150/250

363. **Oriental Die Box.** California: Milson-Worth, 1990s. A beautifully made example of the Sucker Die Box. Finely decorated with oriental decals and featuring two double doors and sliding sound effect. 3" block. Very good.

500/1,000

364. **Oriental Hank Box.** California: Milson-Worth, 1990s. A number of handkerchiefs are produced from within the finely decorated wooden box. 5 x 7 ½ x 5 ½". Very good.

200/400

365. **Drop Model Production Cabinet.** California: Milson Worth, ca. 1980s. A small box atop a pedestal is shown empty by dropping the side open. After being reassembled a large production is made from within. 26 x 9 x 9". Minor wear. Very good.

600/800



366



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366. **Enchanted Rabbit Hutch.** Alhambra: Owen Magic Supreme, ca. 1950s. An open-front cage is shown empty, then a rabbit instantly and visibly appears inside. Hardwood cage lined with striped fabric. 12 x 10 x 7". Minor wear to finish. Very good.

200/400

367. **Chest of Wang.** Azusa: Owen Magic Supreme, 1990s. A small box rests on a stand. The performer fills the box with rice and it visibly vanishes. Tabletop model. Box height 7". Tray 16 1/4 x 12". Hallmarked. Very good. Uncommon.

600/800

TWO PROPS DECORATED BY OKITO

368. **Bohleno Block Penetration.** St. Louis: Town House Magic, ca. 1950s. A yellow block visibly penetrates a pair of blades inserted into the chimney. Height 16". Decorated by Okito with decals. Very good.

500/1,000

369. **Sucker Card Frame.** Chicago: Joe Berg, ca. 1949. A jumbo card vanishes from within the slatted wooden cabinet. Decorated by Okito with oriental decals. 10 x 8 x 1". Minor wear. Very good.

500/1,000

370. **Blue Phantom.** Chicago: Ed Miller, 1960s. A blue checker travels up a stack of yellow checkers first to the middle, then to the top. Height 11 1/4". Minor wear from use. Overall, very good.

400/800

371. **Square Circle.** Tampa: Warren Hamilton, 1950s. A tube and box resting on a low stand are shown empty, then nested. A gigantic production of livestock, flowers, and silks is then made from within the two. A large model, height 19". Very good.

150/300

372. **Pagoda Production Box.** Tampa: Warren Hamilton, 1950s. An empty box is suddenly filled with solid objects. Operated similarly to the Thayer Wu-Ling Pagoda. Finely stenciled designs. 6 x 6 x 8". Finish worn from use.

200/400

373. **Square Circle.** Tampa: Warren Hamilton, 1950s. A large production is made from within the stencil painted tube and cylinder shown previously empty. 13" tall. Very good.

200/300

374. **Card Star.** Pasadena: Okito-Williams ca. 1997. Handsomely lacquered wooden star, accented with decals. Chosen cards appear on its five points at the magician's command. 19 3/4" high, 12 3/4" wide. Hallmarked. Fine.

700/900

375. **Sleeve Production.** Pasadena: Okito-Williams, ca. 1995. The magician thrusts his arm through an open-ended box to show it empty, then replaces the box on a stand and covers it with a lid. When reopened, a large production is made from within. Hallmarked. 5 1/2 x 5 1/2 x 10". Minor paint wear. Very good.

400/600

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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 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.



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376. **Find the Lady Cubes.** Los Angeles: F.G. Thayer & Co., ca. 1930. Three wooden blocks, each with a different card affixed to it, are dropped a wooden tube. Despite the fairness of the procedure and placement of the blocks, spectators can never locate the Queen of Spades. Height 11". Only example we have seen with question mark stencil. Very good condition. Uncommon.

800/1,000

377. **Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940. Wooden cabinet stencil-painted with dragons allows for the magical change, production, vanish, or restoration of silk handkerchiefs placed inside. Length 7". Minor wear. Very good.

200/400

378. **Tea Canister Mystery.** Chicago: Okito (Theo Bamberg), ca. 1948. An orange canister magically transposes from underneath one green cylinder to another, then a small fishbowl filled with water on a wooden pedestal appears under the first cylinder. Height of tubes 10". Scattered paint wear and chipping.

1,000/2,000

379. **Oriental Fantasy.** Colon: Arturo (for Abbott's), ca. 1975. A stack of wooden checkers and a glass full of rice change places, transposing from inside a handsome wooden cabinet to under a metal canister. Cabinet 7 x 11 1/2 x 14 3/4". Hallmarked. Very good.

600/800

END OF SALE

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 a professional packing and transportation company, 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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Potter & Potter wishes to thank Wayne & Sheila Oliver, The Klosterman Family, Robert Tysl, Bill Trotter, Jim Deloach, Stefania Carello, John Fisher, Robert Somerdin, Joe Long, David Ben, Gordon Meyer, John Walton, Scott Morley, Jacklyn Stevens, Glen Weissenberger, Brad Zinn, Chris Cromartie, Wayne Powers, Craig Busch, Andy Lansing, Jeff Altman, Steve Beam, Ron Pascu, Carole Nicholson, Stephen Jones, Dean Arnold, Yvonne Cain, Tim Tegge, Tim Felix, Mercer Helms, Rob Zabrecky, Tim Moore, and Harry Levine for their assistance in the preparation of this catalogue.

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Lot 61A