

# THE MAGIC COLLECTION OF JIM RAWLINS

PART I • FEBRUARY 23, 2019



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PUBLIC AUCTION #069

# THE MAGIC COLLECTION OF JIM RAWLINS PART I

CONJURING APPARATUS INCLUDING RARE,  
UNCOMMON, & HISTORICALLY SIGNIFICANT  
PROPS, GIMMICKS, & STAGE EQUIPMENT

## AUCTION

February 23, 2019  
10:00am CST

## PREVIEW

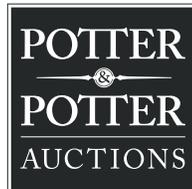
February 20 - 22  
10:00am - 5:00pm  
or by appointment

## INQUIRIES

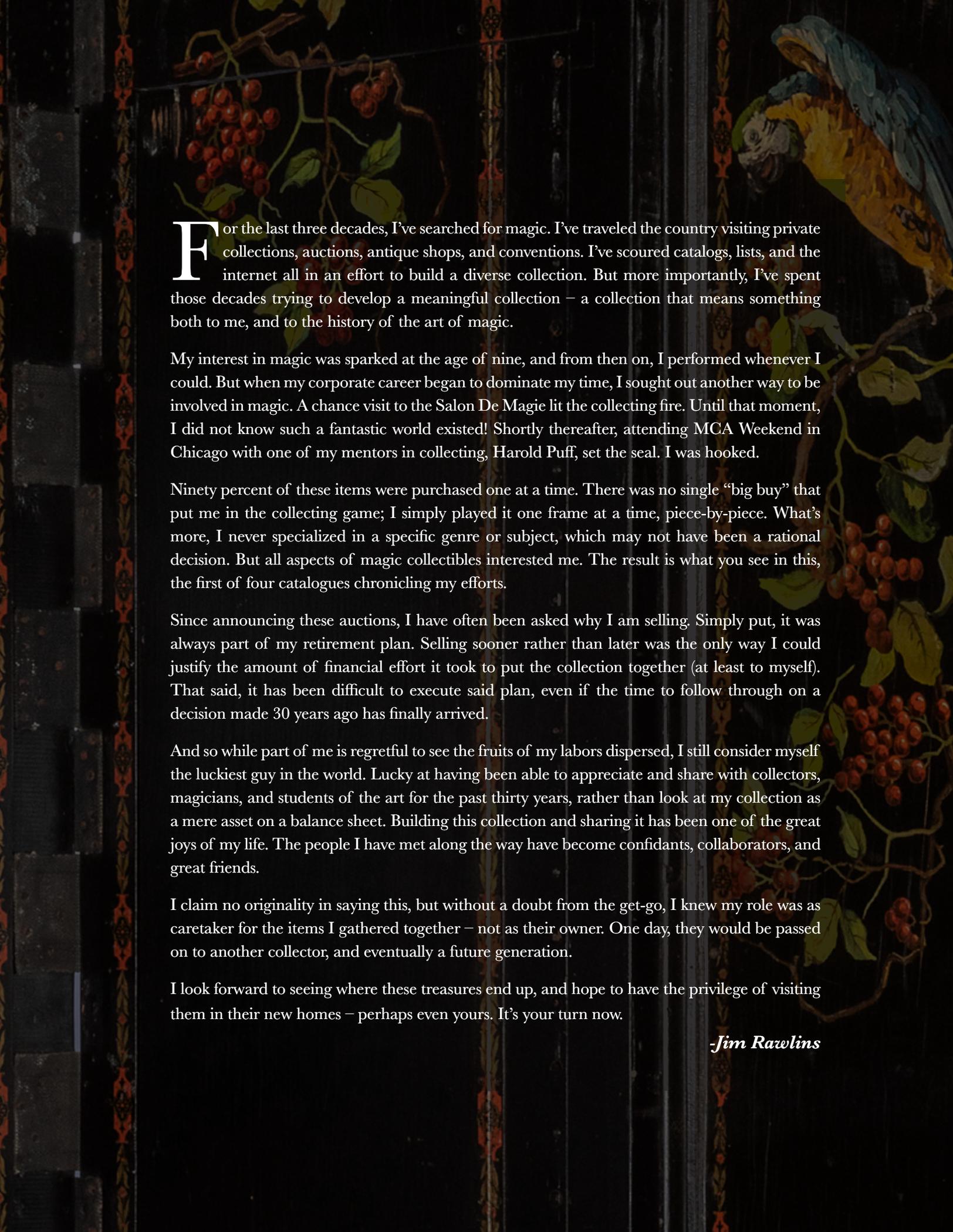
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**F**or the last three decades, I've searched for magic. I've traveled the country visiting private collections, auctions, antique shops, and conventions. I've scoured catalogs, lists, and the internet all in an effort to build a diverse collection. But more importantly, I've spent those decades trying to develop a meaningful collection – a collection that means something both to me, and to the history of the art of magic.

My interest in magic was sparked at the age of nine, and from then on, I performed whenever I could. But when my corporate career began to dominate my time, I sought out another way to be involved in magic. A chance visit to the Salon De Magie lit the collecting fire. Until that moment, I did not know such a fantastic world existed! Shortly thereafter, attending MCA Weekend in Chicago with one of my mentors in collecting, Harold Puff, set the seal. I was hooked.

Ninety percent of these items were purchased one at a time. There was no single “big buy” that put me in the collecting game; I simply played it one frame at a time, piece-by-piece. What's more, I never specialized in a specific genre or subject, which may not have been a rational decision. But all aspects of magic collectibles interested me. The result is what you see in this, the first of four catalogues chronicling my efforts.

Since announcing these auctions, I have often been asked why I am selling. Simply put, it was always part of my retirement plan. Selling sooner rather than later was the only way I could justify the amount of financial effort it took to put the collection together (at least to myself). That said, it has been difficult to execute said plan, even if the time to follow through on a decision made 30 years ago has finally arrived.

And so while part of me is regretful to see the fruits of my labors dispersed, I still consider myself the luckiest guy in the world. Lucky at having been able to appreciate and share with collectors, magicians, and students of the art for the past thirty years, rather than look at my collection as a mere asset on a balance sheet. Building this collection and sharing it has been one of the great joys of my life. The people I have met along the way have become confidants, collaborators, and great friends.

I claim no originality in saying this, but without a doubt from the get-go, I knew my role was as caretaker for the items I gathered together – not as their owner. One day, they would be passed on to another collector, and eventually a future generation.

I look forward to seeing where these treasures end up, and hope to have the privilege of visiting them in their new homes – perhaps even yours. It's your turn now.

*-Jim Rawlins*



2



1



3

1. [Abbott's] **Abbott's Deluxe Drawer Box, Signed.** Colon: Abbott's Magic Mfg., 1990. Sturdy wooden box shown empty, then fills with animals and scarves. Signed by attendees and performers at Abbott's 1991 Magic Get-Together, including Harry Blackstone Jr., Karrell Fox, Gordon Miller, Jay Marshall, Mike Caldwell, Senor Rai, Mr. Electric, Earl Ray Wilcox, Skilldini, and years later, by John Calvert at Abbott's on his 100th birthday (August 5, 2011). With instructions.

300/500

2. **Aerial Fishing Pole.** Circa 1910. Gimmicked bamboo and metal fishing rod allows the magician to catch live goldfish in mid-air. Three separate load chambers. With three later pieces of fish "bait." 93" long (assembled). Breaks apart in to three pieces for packing.

800/1,200

3. Alexander (Claude Alexander Conlin). **Alexander Question/Ticket Box.** Chicago: National Cash Register, ca. 1915. Sturdy cast nickel-plated ticket box with two glass sides. Said to be used by Alexander "The Man Who Knows." 6 3/4 x 6 3/4 x 6". With COA signed by Stan Kramien, stating, "This early National billet box was used in the Alexander "The Man Who Knows" show and is from the Stan Kramien Collection."

500/750

4. **Appearing Canary Cage.** Circa 1900. A live canary appears in the empty brass cage at the command of the conjurer. Fine all-brass construction, roller fabric renewed. Okito gimmick, but without a bottom plate. 8 1/4 x 7 1/4 x 12".

250/350



4



5



5. **Le Petit Automate.** Las Vegas: Mike Michaels, ca. 2010. A borrowed finger ring changes in to a golden key, which is used to wind up an automaton bird resting in a velvet-covered box. The bird moves, sings, flaps his wings, and lays a golden egg. When the egg is opened, the missing ring is discovered inside. Complete with instructions and accessories. 20 ½" high. As new.

2,500/3,500



6

6. **Ball and Cone.** Almost-seamless black leather cone with turned wooden insert and three billiard balls (two red, one yellow), for the Vernon routine. Cone 6 ⅝" high.

200/300

7. **Magic Ball Tube.** German, ca. 1920. No matter which sequence the colored balls are placed into the tube, they emerge in a different order. Cloth-covered tube and metal stand. 6 ¾" long. Light wear to finish.

200/300



7



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10



11

**8. Storel Ball Vase.** Lake Forest: John McKinven, ca. 1994. Combination Morison Pill Box/mechanical Silk and Ball Vase. A wooden ball vanishes and reappears in the vase, or transposes with a silk handkerchief. Solid ball, matching handkerchief ball, plunger mechanism in lid, brass silk shooter in base, and half-ball shells. Hallmarked twice. Instructions. One tiny chip to solid ball, vase unfinished (as issued). A unique version of this classic prop.

**1,000/1,500**

*After the handkerchief vanishes, it can reappear in the vase – or inside the shell ball in the vase – via the concealed spring-loaded mechanism. A mechanical marvel, and the only of its kind made by McKinven.*

**9. Morison's Pill Box.** Angelo lafrate, 2009. Gorgeous turned cocobolo vase with original turned wooden ball and shell (2" diam.) for the classic feat of conjuring. Height 8 3/8". Signed and dated by the maker on the base. Slight crack to rim of lid, otherwise fine.

**500/700**

**10. Bank Night / Deck Switching Tray.** Fred Rickard[?], ca. 1940s. Wooden tray facilitates the switching of one deck of cards for another, or other uses, with an unsigned note of provenance on the accompanying storage bag noting that Rickard may have been the maker. 13 1/2 x 9 1/2". Very good.

**250/350**

**11. Billet Knife.** Circa 1910. Finely crafted ersatz knife secretly loads a billet or bill in to a sealed envelope. Unusual spring-loaded mechanism concealed in handle and blade. 10" long. Minor splitting to blade, else very good. A unusually fine example of this secret device.

**100/200**



12



13

12. **Billiard Ball Stand.** Berlin: Conradi-Horster, ca. 1925. Skeleton-type stand facilitates the production of red billiard balls in the magician's hands by mechanical means. Mechanical six ball model. 20" high.

1,200/1,800

13. **Multiplying Billiard Balls.** Circa 1930. Solid billiard balls multiply between the magician's fingers. Set comprised of four solid snooker-type balls and one finely made shell (with a hair-line crack). Balls 2 1/8" diameter. An unusual, heavy, large, and impressive set.

200/300

## ICONIC APPARATUS

14. Birch, McDonald. **McDonald Birch's Nest of Boxes.** Circa 1940. Set of five nesting wooden boxes for Birch's signature stage effect in which a watch vanished on command, only to reappear in the smallest of the boxes. Accompanied by a signed and inscribed 8 x 10" photograph of Birch and his wife Mabel Sperry, posed with the prop. The largest 13 x 11 x 9 1/2". Accompanied by an enlarged photo of Birch and Mabel with the prop, and the tabletop used in the effect. Well-worn from professional use. Owned and used by Birch, and perhaps his best-known prop.

1,500/2,500

*In Birch's performance – depicted in the iconic Maurice Seymour photo accompanying this prop – as each box was removed from the larger one it rested inside, a tall stack was created spelling out the magician's name. The stage picture created by this action was perhaps as memorable as the re-appearance of the borrowed watch. Regardless, Seymour's photo captured the glamour of the couple in a way few other photographers could, freezing in time a memorable pair of performers with one of their signature feats. It is reported that Birch used the Nest of Boxes so frequently he repainted the props each year. Evidence of this is apparent even now, on close examination of the boxes (the lettering on the boxes differs from the photo).*



14





15

15. **Carousel Birdcage Production.** New Haven: Petrie and Lewis (P&L), ca. 1935. A small, square, flat table is covered by a large cloth. When the cloth is raised, a tall spinning brass stand has appeared. Hanging from the ends of the spinning stand are four solid brass bird cages, each filled with a live canary. The cages and stand significantly overlap the edge of the tabletop as they spin around. 37" high (collapsed). Lacking the spring/triggering mechanism in the base, and with new fabric. Working. One of five examples manufactured. Rare.

**4,000/6,000**

*Perhaps the rarest of all P&L-made apparatus, The Carousel Birdcage Production was never offered in the company's catalogs. Each unit was built to order, making the effect relatively exclusive. Jack Gwynne, Dell O'Dell, and W.W. Durbin owned examples (O'Dell purchased two). This unit is believed to be the model owned and used by Frederick Eugene Powell, close friend of the manufacturer, John Petrie.*



16

16. Blackstone, Harry (Henry Boughton). **Blackstone's Production Screen Illusion.** Circa 1930. Self-contained illusion made up of a large four-fold screen in black with decorative panels accented with flowers and birds. A girl can be produced or vanished from the folds of the screen. Panels approx. 96 x 22". In the original orange canvas-lined packing case. Owned and used by Harry Blackstone, Sr. in his illusion show. See Hippisley List #B1217.

**1,500/2,500**

*To easily identify his show property, Blackstone painted all of the packing cases carrying his show bright orange. This made loading and unloading a simple matter; anything painted orange belonged to Blackstone. It also made it simple to "acquire" new property without paying for it - by painting it orange, and loading it out of the theatre with the rest of show.*



17



19

17. Blackstone, Harry (Henry Boughton). **Blackstone Sr.'s Water Fountain Bowl Production.** Circa 1950. Three graduated bowls filled with water, and with a fountain spurting from their top, are produced on a thin table top. 47" high (extended). Lacks covering cloth. With a LOA signed by Stan Kramien stating that he purchased the prop at the Smith auction of illusions in Los Angeles in the 1970s, in the company of Harry Blackstone, Jr.

1,500/2,000

*Blackstone used a variety of flashy production tricks in the opening number of his show, "The Enchanted Garden," for years. The Water Fountain Bowl production was one such effect.*

18. Blackstone, Harry (Henry Boughton). **Harry Blackstone's Block off Ribbon.** Circa 1944. Solid wooden cube with a hole through its center is threaded on a ribbon or rope. Even so, the block penetrates the cord visibly. 6" cube painted in four colors. With the original padded wooden packing case. Owned and used by Harry Blackstone. With a note of provenance signed by Blackstone's assistant, Nick Ruggiero.

800/1,200



18

19. **Blades of Opah.** Los Angeles: John Gaughan and Associates, ca. 1975. Robert Harbin illusion in which an audience volunteer in a low stock is encircled with two blades, which are pulled through her body without harming her. With ATA case (in need of new foam).

2,000/3,000

*Gaughan constructed only two of these illusions, one of which was for Harbin. The concept for the illusion was Harbin's last, and does not appear in The Magic of Robert Harbin.*



20



21

20. **Blocks of San Yen.** Florida: Paul Lembo, ca. 2010. Ribbon running through three blocks is visibly cut in two spots between the blocks. The blocks are pushed back together and the ribbon is pulled free – completely restored. Stand 14 ½” wide. One of a handful manufactured. Very good.

700/900

21. **Block Vanish.** New York: Charles Larson, ca. 1940. Two of four colored block vanish (or are produced) in a small cabinet with four doors. Width 11”. Scarce.

250/350

*Larson owned one of the largest and historically significant collections of magic apparatus, and prized himself on knowing the methods behind virtually every trick he was shown. He had this and one other block trick devised based on his own ideas and presented it at various lectures he attended. The tricks were never commercially marketed, and few have survived.*

22. **Bogert Tube (Club Model).** New Haven: Petrie & Lewis, ca. 1957. An empty tube filled with water is set in a stand, capped with paper to make a drumhead, then dry silks are produced. The water is then poured out. 17” high. Hallmarked. Very good. Scarce.

700/900

23. **Bran Glass and Cover.** Early twentieth century. A crystal glass filled with bran is momentarily covered with a nickel plated lid. When lifted, the bran has turned to candy. Heavy glass, metal gimmick. 10” tall. Wear to plating, else very good.

200/300



22



23



24



25



26



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28

24. **Bran Vase (Small).** Circa 1920. Finely made brass vase transforms a quantity of bran or rice into handkerchiefs or even liquid. Small version. Interior painted white. 7 ½" high.

200/300

25. **Bran Vase.** Kansas City: Donald Holmes, ca. 1925. Handsome nickel-plated vase transforms a quantity of rice or bran into a live dove or small hare. 10 x 5". Tarnished, else very good.

300/500

26. **Selbit's Magic Bricks (Cuba Libre).** Circa 1910. The order of four numbered blocks in a wooden tube changes in concert with four numbered cards on an adjacent stand. Single-piece shell; an early model. Tube 9 ¼" high. Decals worn, else very good.

200/300

27. **Bulletproof.** Middleburg: Collector's Workshop, ca. 1995. A signed and selected jumbo card visibly and instantly appears between two sheets of glass resting in a finely crafted hardwood stand. Sound-activated mechanism of extremely clever design. Approx. 11 x 11". With ATA case, accessories, and instructions.

800/1,200

28. **Buried Treasure (Bean Box).** Oklahoma: Stillwell, ca. 1960. A marked coin appears in the smallest of three nested boxes, this box itself being rubber-banded shut and buried in a quantity of dry beans that fills the box it rests in. Largest box 6 ½ x 5 x 6". Hallmarked. Scratches.

200/300



29. **Cage Transformation.** Circa 1880. Objects placed inside the large metal canister change into two large brass birdcages, complete with chirping occupants. Includes sliding outer sleeve which helps conceal the method. With a quantity of spring flowers and balls. A large example; 18" high. Paint chipping.

500/750

30. **Giant Cage Transformation Box.** Circa 1920. Large box is filled nearly to overflowing with virtually any items that fit inside. When spun on its handles and re-opened, the articles have transformed in to a large solid metal birdcage filled with feathered inhabitants. Unusual sliding outer sleeve (see previous lot) helps conceal method. 17 1/2 x 13 1/2 x 16". A giant example of this popular prop, in an unusual form, finely made.

800/1,200

*Stenciled designs on the exterior of the prop are reminiscent of the patterns used to decorate Thayer-made props of the 1920s and 30s.*

31. **Candle to Bouquet.** Circa 1915. A burning candle transforms in to a colorful feather bouquet. Early spring-loaded flower mechanism allows bouquet to be significantly larger than candle. 21" high (open). Finish chipped, green feathers faded; good.

250/350

32. **Card Changing Box.** Vienna: S. Klingl, ca. 1910. Handsome plated box changes, vanishes, or produces cards or billets. Stamped with a heart motif on the hinged lid. Hallmarked. Interior paint chipped, else very good.

200/300

33. **Jumping Card Box.** Circa 1910. A chosen card jumps from the box high in to the air from pack which is isolated in the box. Hand painted example of this popular prop. 6 1/4" high.

200/300





35



36



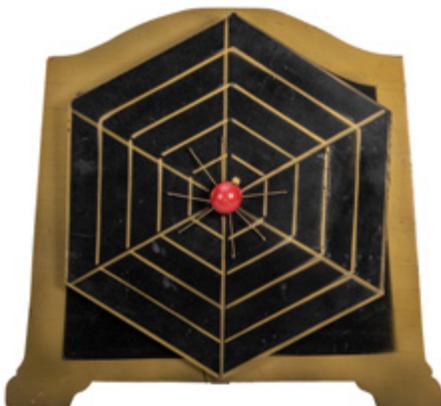
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34. **Card to Canary (Bird Box).** London: Joseph Bland, ca. 1880. Exceedingly handsome burled wooden box with inlaid brass ornaments. A card placed in the chest changes into a live canary when the lid is closed, then opened. Original key. Instructions. 4 ¾ x 3 ½ x 4 ¾".

800/1,200

35. **Card Ladle.** European, ca. 1890. Hand painted metal ladle switches one card or billet for another. Floral motif. 16 ¾" long. Working.

250/350

36. **Card Press.** German [?], ca. 1900. Handsome walnut card press with tall turned screw at top, flanked by four hardwood boxes filled with colored bone counters, the lid of each bearing porcelain suit symbols. A three-compartment drawer sits below the press. 12 x 7 x 12".

400/600

37. **Nu-Power Rising Cards.** Colon: Abbott's Mfg. Co., ca. 1965. Pneumatically-driven chrome-plated houlette from which selected cards mysteriously rise. 9 ½" tall. Very good.

200/300

38. **Jumbo Mechanical Card Rise.** Circa 1930. Cards selected from a giant pack rise, one after another, while the deck is isolated in a handsome brass holder. 14 ¼" high. With key. Working.

250/350

39. **Card Spider.** Colon: Abbott's Magic Novelty Co., ca. 1945. Chosen card visibly appears in the spider's legs as the web is spun. 15 ½" high. Finish worn, else very good. Uncommon Abbott-made prop.

200/300



41



43



40



42



44

40. **Card Star.** Circa 1890. Five selected cards appear on the points of the star when the pack is thrown toward it. Nickel plated star and base, chromed upright possibly a modern replacement. 28  $\frac{3}{4}$ " high.

800/1,200

41. **Card Sword.** Circa 1900. A selected card is impaled on the tip of a sword when the cards are thrown in the air. Cast brass handle ornamented with floral patterns and an animal's head at one point. Wooden reel in handle. 35  $\frac{1}{2}$ " long. Worn, but good condition overall. Rare in this form.

800/1,200

42. **Card Pedestal.** Circa 1870. Fine metal pedestal with lid which changes, vanishes, or produces cards and billets. Handsome white toleware. 8  $\frac{1}{2}$ " high. Finish worn as expected. An outstanding and early example of this classic conjuring device.

1,000/1,500

43. **Card Sword.** European [?], ca. 1925. A selected card is speared on the end of the sword as the pack is thrown in the air. More sophisticated in design than later models, with intricate handle and gimmick. Length 25  $\frac{1}{2}$ ". Good.

300/500

44. **Card Tripod/Pedestal.** Circa 1920. Nickel plated pedestal transforms one card to another when the lid is raised and lowered. 5" high.

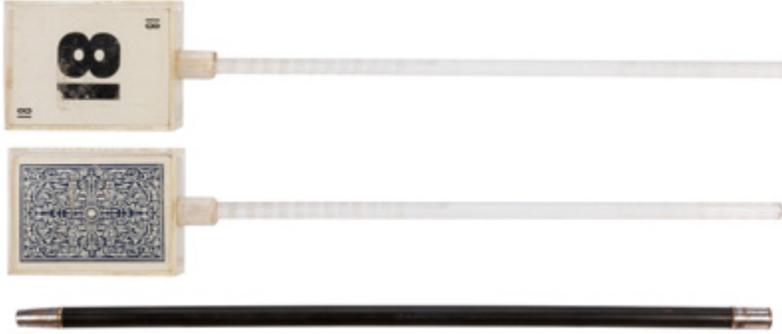
200/300



45



47



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48



49

45. **Himber's Cigarette Card Case.** North Hollywood: Merv Taylor, 1950s. Stainless steel cigarette case which vanishes, produces, or changes playing cards or other like objects inside. 4 3/8 x 3". Taylor logo stamped to case; very good, lacking the opening tool (not needed).

150/250

46. Cardini (Richard Valentine Pitchford). **Cardini's Parakeet Houlette, Wand, and Cards.** Circa 1950s. Cardini's trained budgie pulled chosen cards from a long-stemmed Lucite houlette. With a deck of number cards and a wooden wand with metal tips on which the bird would perch. Houlette 14" long, wand 15 1/4". Sold with a photograph of Cardini performing with one of his trained birds. Owned and used by Cardini. With a LOA signed by his daughter, Carole.

1,000/1,500

47. **Magician's Chafing Dish.** Circa 1900. Contents of a handsome brass saucepan are lit ablaze. The lid is clamped on. When removed, two doves appear. 11" diameter. Finely made.

300/400

48. **Change Bag.** England, ca. 1906. Velvet bag on a metal handle changes, vanishes, or produces items inside. The handle terminating in a substantial teardrop-shaped ivory grip, engraved with the text "Prof. B. / 1906." 17" long. Paint on rim rubbed, filigreed collar on handle loose. Good working condition.

400/600

*"Prof. B." may refer to a Professor Bovey or Professor Boffy.*

49. **Change Bag.** European, ca. 1910. Objects appear in, vanish from, or change inside the bag. Nickel plated rim and handle. 18" long. A handsome example. Very good.

200/250



50

50. **The Change Box.** Lake Forest: John McKinven, ca. 1995. A colored bead is dropped into a turned wooden vase. When dropped out again, it has changed color. This can be repeated four times, the bead changing color each time. 7 ½" high. Instructions. Hallmarked. Very good.

700/1,000

*Modeled after a description of "Une Boite a Transformations" published in St. J. De L'Escap's Les Secrets de la Prestidigitation, (Paris, 1913). McKinven manufactured perhaps fewer than 12 units.*



51

51. **Changing Canister.** London, J. Bland [?], ca. 1880. Toleware canister with floral motif allows the magician to change one item for another, including liquids for dry handkerchiefs. 5 ½" high. Finish worn and chipped; good.

200/300



52

52. **Changing Canisters.** French, ca. 1890. Bran, rice, or other small items placed in the canisters are transformed, or transpose between the two canisters. Spun brass. Claw feet. 3 ¾" high. Very good.

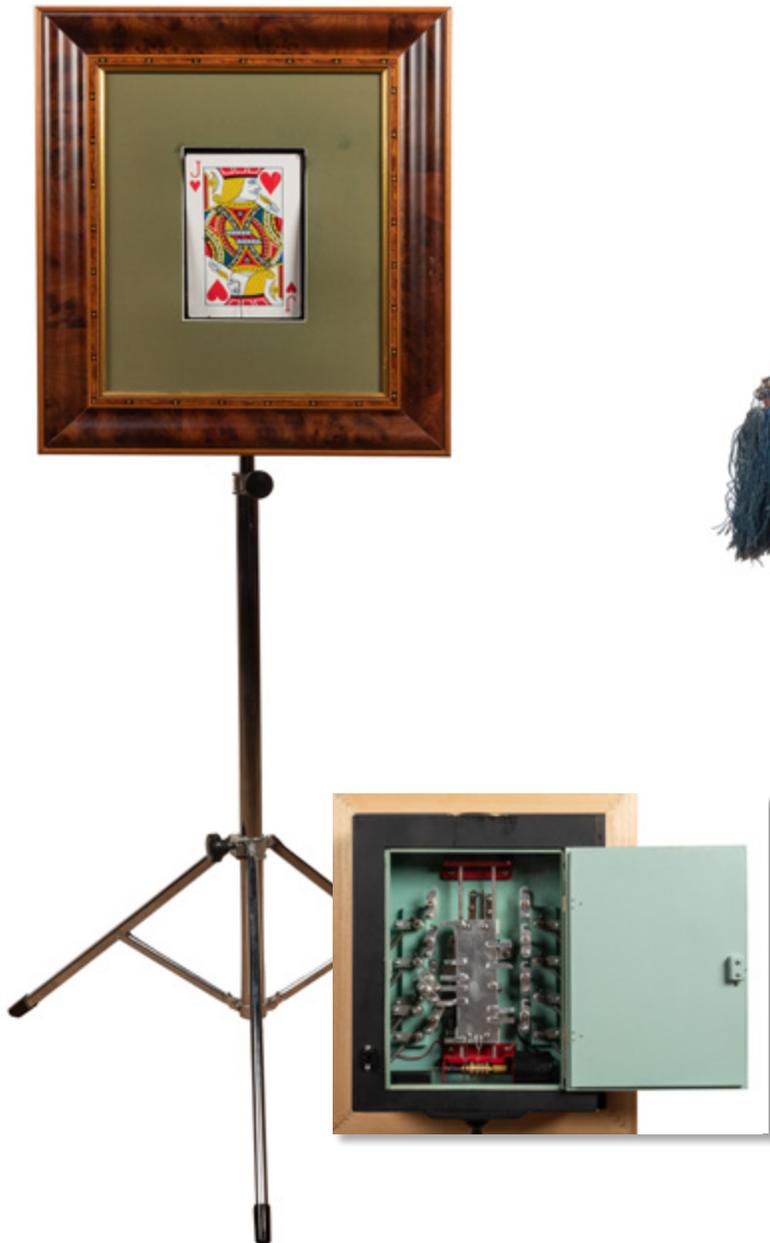
250/350



53

53. **Billet/Card Changing Tray.** European, ca. 1880. Handsome hand-painted metal tray exchanges or vanishes cards or billets placed on top. Operates subtly from underneath, and outfitted with two internal compartments. Sliding side door allows further access to interior. 9 x 7". Finely made. Paint worn, else very good.

500/750



54. **Jumbo Okito Card Restoration.** Ohio: Dale Pfister, ca. 2005. A jumbo chosen card is torn to pieces, and the pieces vanish. The card then reappears – piece by piece – in a handsome frame standing on a metal skeleton stand. One piece appears backward, then rights itself visibly. Finally, the card is completely restored and falls from the frame in to the magician’s waiting hand. Approx. 48” tall. With custom carrying case. As new.

1,500/2,500

*Based on the Willmann/Okito card restorations built in the first quarter of the twentieth century, with significant mechanical additions and upgrades, including the appearance of one backward piece during the restoration.*



55. Carter, Charles. **Carter the Great’s Canary in the Lightbulb.** Circa 1915. A canary vanishes at the firing of the magician’s pistol, only to reappear inside a lightbulb in a lamp that was, a moment before, brightly lit. Mechanism concealed under shade. With a single hollow bulb. 25” high. Requires new plug; not tested. With a LOA from Carter’s biographer, Mike Caveney. 2,500/3,500



56. Carter, Charles. **Carter the Great's Center Table.** New York: Martin-ka & Co. [?], ca. 1910. Heavy carved gold-leaf wooden table on cabriole legs, used as the centerpiece for many of the effects performed by Carter in his globe-trotting illusion show. Folding servante at rear. 42" wide. Worn from use. Green felt-covered top a modern replacement. Owned and used by Charles Carter. Sold together with a later photograph of Carter and Evelyn Maxwell beside the table. With a letter of provenance from Carter biographer Mike Caveney.

**6,000/8,000**

*At one time the elaborate Louis XIV-style magician's center table was perhaps the most important piece of apparatus he owned. It provided not only a suitable working surface for the miracles he performed, but acted as an aid in the execution of many of the tricks, as well. Carter, like Herrmann, Kellar, Robert-Houdin, and the other masters before him, relied on his table as both a focal point of his stage setting, but also as a secret assistant for several of his signature feats.*





57



58



61



59



60



62

57. **Climbing Florin.** Macomb: Douglas-Wayne, ca. 1997. A coin climbs up through a glass-fronted column atop a small cabinet. It is then produced from a small box atop the cabinet. Based on plans in Hoffmann's *Modern Magic* (1876). 11" high. Hallmarked.

250/350

58. **Chinese Flame Clock.** Circa 1960. A lit candle in a large wooden cabinet is trisected by two blades. When the doors are opened, the center has vanished. The process is reversed and the candle is removed unharmed. Cabinet 16" high. Folk art look.

200/300

59. **Vanishing Alarm Clock.** Bridgeport: Sherms, ca. 1940. An alarm clock covered with a handkerchief and hanging on a nickel-plated stand vanishes at the very moment the cloth is removed from the stand and flung in the air. Tray, cloth, clock, and stand with claw feet. Working buzzer. Very good.

300/400

60. **Chinese Sticks.** Boston: "Silent" Mora, 1941. Cords passing through each bamboo stick react in sympathy; as the end of one is pulled, the other retracts, yet the cords are not connected. Hand painted by Mora, signed and dated by him on the reverse, on July 4, 1941. 15" long. Finish worn.

400/600

61. **Coffee, Milk, and Sugar.** Circa 1920. Plated coffee service magically produces hot coffee, sugar, and cream after each vessel has been shown empty. Largest 8 3/4" high. Insulated handle of coffee pot showing wear and cracks, else good.

600/800

62. **The French Coffee Pot.** New York: Martinka & Co., ca. 1898. Hot coffee is poured from the pot. A handkerchief then vanishes, only to reappear inside the pot. Toleware vase 6 1/4" high. Finish worn. Uncommon.

400/600



63



64



65

63. **Coffee Vase.** Colon: Abbott's Magic Novelty Co., ca. 1940. Chromed vase turns cotton in to hot coffee on command. 9 ½" high. Near fine.

150/250

64. **Coffee Vase or Flower Vase.** European, ca. 1880. Objects placed in the brass vase transform in to hot coffee, or from liquid in to dry flags. Spring-loaded mechanism in base with bayonet catch effects the appearance of flowers or other objects as a finale. Mechanical pick-up device built in to finial. 14 ¾" high. General wear, a few dents.

800/1,200



66

65. **Coolie Cube.** Las Vegas, Okito-Nielsen, ca. 2000. A black block vanishes from a wooden tube and reappears elsewhere. Tube stands 7" high. Light wear to paint of shell and tube; good overall.

200/300

66. **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. Base 8 x 5 ½". With ink tablets and gimmicked card-board. Uncommon.

200/300

67. **Coin Casket.** New York: Otto Maurer [?], ca. 1880. Coins vanish from a small leather-covered box when the lid is opened and closed. Approx. 3 x 2 ¾ x 3 ¼". Well worn and requiring new screws, but good working condition. Scarce.

1,000/1,500



67



68



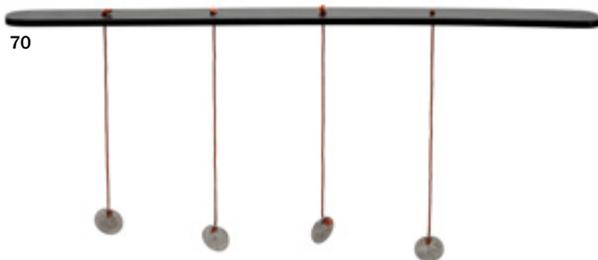
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70

68. **Miraculous Coin Casket.** Macomb, Ill.: Douglas-Wayne, ca. 1995. Four coins vanish one at a time from inside the hardwood box when the lid is opened and closed. Approx. 3 ¾ x 2 ¼ x 3 ½". Handsome variant with curved exterior design. Instructions.

200/300

69. **T. Nelson Downs Style Coin Ladder.** Circa 1915. At the magician's command coins placed in the hat resting on the top of the ladder penetrate the crown and cascade down the front, bouncing back and forth between the chromed pegs on its face, falling into a glass below. 33" high. Top and plunger restored; good working condition.

800/1,200

*Patterned after the ladder used by T. Nelson Downs and described in his 1909 classic, The Art of Magic.*

70. **Enchanted Coin Rule.** Vienna: S. Klingl, ca. 1949. Four coins appear dangling from the ends of strings running through a flat ruler-like strip of wood. Includes duplicate "ruler" that may be inspected. 21" long. Hallmarked. Uses Austrian 2-Schilling coins.

150/250

71. **Victorian Coin Vase.** England: Five of Hearts, 2005. A borrowed coin vanishes and reappears in the vase when the lid is lifted and replaced. Finely turned from Blackwood with bone accents. 6" high. With hardwood case. Near fine.

300/500

72. **Coin Wand.** American, ca. 1880. An endless number of coins appear on the tip of the black metal wand. Incorporating a seated 1861 US Half Dollar. Automatically retracts. Likely repainted. Good working condition.

150/250



73

73. **Okito Color-Changing Candle.** New York: Okito, ca. 1910. A white candle visibly and instantly changes to red while resting in a metal candlestick. 16" high. Hallmarked. Working. Finish worn.

1,000/1,500



74

74. **Copenetro.** Indiana, Penn.: Bob Kline, 1960s. Coins vanish from the magician's hands, reappearing in a shot glass covered by a tumbler. 6 x 6". Finish on wood rubbed, a few scuffs. Very good.

150/250



75

75. **Crystal Casket.** Circa 1930. The chromed metal casket, suspended above the magician's table or stage, instantly and visibly fills with colored balls or handkerchiefs. A large and sturdy version of this classic prop. 11 x 8 x 9 1/2". Glass replaced with Plexiglas.

400/600



76

76. **Segmented Takagi Cup.** Escondido: John Dahms, 1997. Solid cup designed by Shigeo Takagi for a one-cup and ball routine that ends with the large ball being discovered *inside* the cup. Turned from segmented hardwoods. 3 3/4" high.

250/350



77

77. **Brass Cups and Balls.** European, ca. 1900. Brass cups with internal seam polished smooth. Deep saddles. Mouths 3" wide, 3 3/4" high. With four vintage final load balls.

200/300



78



80



81



79



82



83

78. **Brass Paul Fox Chick Cups.** Phoenix: Danny Dew, ca. 1975. Oversize set of spun brass cups designed by Paul Fox. Large enough to accommodate a baseball or live baby chicken. 4" high, openings 3 1/2" across. With four balls.

600/800

79. **Copper Paul Fox Cups.** Phoenix: Danny Dew, ca. 1975. Set of three copper cups manufactured and sold by Danny Dew, designed by Paul Fox. The initials "CC" faintly engraved in the saddle of each cup, else good.

400/600

80. **Johnny Platt Hindoo Cups and Balls.** Maywood: Don Boss, 1948. Set of three turned wooden cups, metal loading device, cork balls, and original bag for Platt's version of the venerable Cups and Balls effect. Original instructions. A bright, unused set. Uncommon.

250/350

81. **Indian-Style Cups.** Tayade [?], ca. 1970. Three turned wooden cups with short handles, for the ancient Cups and Balls trick. Hand painted in green, red, and yellow. Mouths 2 3/4" diam. Minor paint wear.

200/300

82. **Charlie Miller Cups.** Chicago: Magic Inc., ca. 1970s. Set of three heavy cups made after Ross Bertram's design, spun from copper. With four balls, and a leather carrying case stamped "C.E.C." Tarnished.

250/350

83. **Stainless Steel Cups.** Holland: Auke Van Dokkum, ca. 2000. Three finely made and heavy stainless steel cups. Three-bead design, with original carrying bag. Mouths 2 3/4", height 2 7/8". Near fine.

400/600



84



85



86

84. **Miniature Copper Cups and Balls.** Vintage set of spun copper cups with red crocheted balls. Mouths 2" diam. Minor wear.  
150/200

85. **Copper-Plated Cups and Balls.** Large vintage set of three copper plated cups, very lightweight. Mouths 3 ¼" in diameter. Light wear to interior.  
200/300

86. **Cut and Restored Ribbon.** Circa 1930. A thick ribbon runs through a cabinet, extending from both ends. The ribbon is visibly cut in half, then made whole by opening and closing the cabinet's front door. 12 ¾ x 6 ¾ x 6 ½". Legs lacking; original paint and hardware with some scuffs and chipping to finish.  
250/350

87. **Dagger of Damocles.** London: Harry Stanley, ca. 1950s. The blade of a chrome-plated dagger is dipped into an unprepared clear tumbler. Mysteriously, the tumbler remains suspended from the dagger's tip. Length 10 ½". Very good.  
200/300

88. **Dancing Paper Doll.** Las Vegas: Mike Michaels, ca. 2010. A paper doll stands at the center of a small, elegant stage, then comes to life, dancing about. A tiny set of scissors appears on the stage, floating about and cutting a piece of paper in the doll's hand. When the paper is unfolded, it reveals the name of a selected card. The doll can also be made to dance atop a spiral-bound notebook. With all accessories and instructions. 14" high. As new.  
1,500/2,000

89. **Davenport Cabinet.** Circa 1920s. Well-made oak and mahogany cabinet with scrollwork design, silver-plated handle and plate, allowing the magician to vanish a quantity of coins or other small objects placed inside. 7 x 5 x 5".  
300/500



87



88



89



90



93



94



91



92

90. **Davenport Cabinet.** Martinka & Company [?], ca. 1880. A coin or small object placed in the drawer vanishes. Hardwood with ebony handle and finial. 2 3/4 x 2 3/4 x 3 3/4". Good.

250/350

91. Del Ray (Raymond Petrosky). **Del Ray's Dice Ladder.** Circa 1970. Lucite ladder owned and used by Del Ray in his memorable close-up magic performances. Dice tumbling down the ladder mysteriously landed on virtually any number called. With an engraved brass nameplate of Del Ray, and a later generation photo of Del using the prop. Obtained from the estate of Del Ray's friend, heir, and fellow magician Robert Escher.

600/800

92. **Die Box.** England: Brunel White [?], ca. 1920. Solid wooden die vanishes from box with four doors, reappearing elsewhere. With collapsing cloth-and-wood die (in need of repair). Early double-door feature. Cabinet 10 x 6 x 6 1/2".

200/300

93. **Die Box.** Escondido: John Dahms, ca. 1994. Harwood box from which a solid die vanishes, only to reappear elsewhere. Magnetic door closures. One double door. 3 1/2" die. Very good. Uncommon.

300/400

*Dahms was best known for his nests of boxes and segmented wooden cups and wands. His die boxes are uncommon.*

94. **Sliding Die Box.** Circa 1915. Mahogany box with four doors. Wooden die vanishes from inside, reappearing in a borrowed hat some distance away. Fine furniture-grade finish, 3" die with countersunk spots, box with inner sliding carriage (instead of sliding weight), metal shell. Near fine.

250/350



95

95. **Divination Box.** Hamburg: Carl Willmann, ca. 1900. Four numbered blocks are arranged in a box by a spectator. This is locked in a larger box. Even so, the magician knows their order. Inlaid hardwood boxes, the larger 6 x 3 x 1 3/4". Minor wear to finish.

800/1,200

96. **Dove Pan.** Circa 1920. Nickel plated copper pan transforms its flaming contents in to live birds or any other objects that fills it. 7 1/2" diam. An early model, well made.

150/250

97. **Miniature Drawer Box.** Circa 1930s. Small pine box with celluloid knob, shown empty one moment, then filled with handkerchiefs or other objects. Unusual design allows for an extra load or change. 2 3/4 x 3 x 1 5/8". Initials "P/R" penciled inside. Unobtrusive scratching and scuffing.

200/300

98. **Drumhead Tube.** Circa 1930. Empty metal tube is capped with paper on both ends and placed on a stand. One drumhead is punctured and a large production is made. Tube rotates on stand and can be removed for display. 8 x 9 1/2". Unusual design.

150/250

99. **Enchanted Arabian Mirror.** Cincinnati: John Snyder, ca. 1939. A sheet of glass with a hole in its center is tied with ribbon into a wooden frame representing a jail cell. The glass penetrates the ribbon as it is pulled from the frame. With original packing case. Base 14 x 15". Instructions. Uncommon.

250/350

*Reminiscent of the Thief of Bagdad, the signature trick of David Bamberg (Fu Manchu).*



96



97



98



99



100



101



103



104



105



102



106

100. **Fire Bowl to Flowers.** Germany: Conradi [?], 1920s. Nickel-plated bowl filled with flames is produced from a cloth, covered, and when uncovered, the fire has changed into a bouquet of flowers. 15" high. Plating worn; good.

400/600

101. **Fire Bowl.** After Martinka & Co., ca. 1900. Spun brass bowl belches fire and smoke upon production. Fire changes to flowers when lid is clamped on and removed. Mechanical striker, load chamber locks. 6" diameter.

300/500

102. **Flag Table.** Kansas City: Donald Holmes, ca. 1919. The magician produces a spray of small American flags from a foulard draped over his shoulder. Mechanical table on Kellar base 46" high. Flags show wear, else good. Scarce.

500/750

103. **Giant Flag Vase.** Circa 1910. Nickel-plated vase transforms a quantity of liquid into dry silk flags, or other objects. 19 1/2" high. Large, outstanding, early example of this classic prop. Minor wear and dents; good working condition.

800/1,200

104. **Flag Vase.** American or European, ca. 1910s. Tall and attractive nickel-plated vase, tiered base and lid with lightly engraved scrollwork, allowing the magician to transform a quantity of liquid into a stream of silk flags and handkerchiefs, or other objects, on command. Height 14 1/4". Minor surface wear; near fine.

400/600

105. **Flag Vase.** Boston: W.D. LeRoy, ca. 1900. Liquid poured in to the nickel-plated vase transforms into dry silk flags. 16" high. Minor wear to plating, else good. Hallmarked. Uncommon.

500/750

106. **Floating Ball.** Circa 1930s. Gilt-painted metal orb which the magician causes to float all over the stage. Contemporary cloth covered storage case. Diam. 6". Scattered indentations and paint repairs consistent with age and use.

100/200



107



108

107. **Flower Production Tray.** Paris: Voisin, ca. 1900. Four large bunches of flowers appear on a magnificently hand-painted metal tray finished in red, gold, and black. Spring-loaded mechanism. Minor paint flaking, else very good.

500/750

108. **Fly-To Cage.** European, late nineteenth century. Black toleware props with gilt, silver, and orange decal scrollwork. A metal birdcage vanishes from inside a box, yet reappears in a handsome metal stand previously shown empty. Stand 10 <sup>3</sup>/<sub>4</sub>" tall; Box 5 <sup>1</sup>/<sub>2</sub>" square. Finish lightly worn.

800/1,200

109. Fu Manchu (David Bamberg). **Fu Manchu's Cage Transposition.** Hamburg: Carl Willmann [?], ca. 1920. Mechanically complex mechanism allows a gleaming metal cage to vanish from under a handkerchief, only to visibly and instantly reappear in a skeleton-frame stand in the blink of an eye. 18" high. Very good working condition. Owned and used by Fu Manchu.

4,000/6,000

*Fu Manchu (David Bamberg, 1904 - 1974) was the last in a long dynasty of Dutch magicians. He made his mark as a stage illusionist, touring Latin America and Spain with a colorful, lively, stage-filling show that utilized corps of assistants, magnificent glow-in-the-dark scenery, broad comic sketches, using dozens of genuine antique Chinese robes as costumes. Like his father before him, Bamberg played the role of a Chinese magician to great effect and with almost unrivaled success, making himself a household name in Argentina and Mexico, setting and breaking countless box office records over the course of a decades-long career. These cages were purchased from the family of his most trusted assistant and chief mechanic, Edmund Spreer.*



109



110



112



113



111



114

110. **Genii Vase.** Colon: Abbott's Magic Novelty Co., ca. 1950. Water is poured in to a tall chrome-plated vase. Moments later, a mammoth production of dry silk handkerchiefs is made from inside, followed by a bottle of liquor, a glass, and paper streamers. 15" high.

250/350

111. Germain, Karl (Charles Mattmuller). **Germain's Wrist Trap.** New York: Martinka & Co., ca. 1900. Bench-made mechanical trap door device facilitates the vanish of small objects. Spring loaded, with locking mechanism. 8 x 6". Worn and oxidized, but good working condition.

500/750

*Sold by Germain's biographer and friend Stuart Cramer on a list titled "Rare...Tricks that Belonged to Karl Germain," published ca. 1966. Cramer offered Germain's Clock Dial, Dr. Faust Padlock, and other props on the same list. A copy is included with this lot.*

112. **Germain Water Jars.** Chicago: Roterberg [?], ca. 1915. Five heavy and empty nickel-plated jars magically fill to the brim with water. Set of nine heavy nickel-plated vessels, four bottomless. Each 8" high. Wear evident, including small unobtrusive dents and stress cracks.

500/700

113. **Ultra Glass Through Hat.** New Haven: Petrie & Lewis (P&L), ca. 1940. A glass placed on a brass candlestick is covered with a cloth, then visibly penetrates the crown of a borrowed hat. Hallmarked. Working.

250/350

114. Greystoke, R. Temple. **Greystoke's Floating Ball.** Circa 1930. Aluminum floating ball owned and used by the "South's Foremost Magician," in his school and assembly shows in the 1930s and 40s. 6 1/2" diameter. With a framed advertisement for the magician. Ball dented. Ex-Egyptian Hall, Nashville.

50/150



115

115. Gwynne, Jack. **Jack Gwynne's Cut-and-Restored Turban and Fan.** Circa 1969. Long orange fabric strip used in Gwynne's presentation of the famous cut-and-restored trick, together with a cloth and wooden fan he used to present the effect, both used in his final stage performance. Both Ex-Egyptian Hall of Nashville. Sold with typed note signed by Anne Gwynne authenticating the turban, and a photo of Gwynne performing the effect.

250/350

116. **Handkerchief Burning Globe.** European, ca. 1890. Brass vase exchanges one object for another, or transforms burning cotton into silk handkerchiefs. 8" high. Minor dents.

400/600

117. **Handkerchief Pedestal.** Vienna: S. Klingl, ca. 1940. Nickel plated stand secretly introduces a silk handkerchief in to a crystal tumbler. Spring-loaded mechanism, weighted base, with fitted cup to hide the gimmick, as issued. With bottomless crystal glass. 12" high. Hallmarked. Scarce.

500/700

118. **Handkerchief Pedestal (Jumbo).** Circa 1920. Oversize nickeled pedestal secretly introduces a silk hanky into a bottomless glass. Patterned fabric top 5" diameter, stand 10 1/2" high.

200/250

119. **Heckle Gun.** North Hollywood: Merv Taylor, ca. 1956. Gigantic comedy prop gun with an oversized barrel. Three triggers are used to fire the weapon, which first shoots one spring snake, then another, and finally launches a barrage of ten. Instructions. 41 3/4" long. Wear to finish. Scarce.

500/700

120. **Hindoo Inkwell.** Alabama: The Magic Company (Michael Baker), ca. 2010. Recreation of an Okito prop. A borrowed watch transforms into a potato when placed in the cabinet. Cutting open the potato reveals a key that opens a locked box, inside of which is the watch. 13 x 6 x 6". Hallmarked. Original box.

300/500



116



117



118



119



120



122

121. **Holdout.** Detroit: Al Caroselli, ca. 1930. Machined aluminum arm-pressure holdout, for the secret addition or removal of a playing card from the operator's hand. Original arm straps. Arm plate 6 ¼ x 2 ⅝". Very good. Uncommon.

800/1,200



121

122. Houdini, Harry (Ehrich Weisz). **Houdini-Owned Bean Giant Handcuffs.** Nickel-plated "escape proof" handcuffs with original key. 6 ¼" wide. Minor wear to plating. Lot 204 from the Radner/Mueller Great Houdini Auction. Sold with a COA signed by Radner, handsomely framed with the catalog description.

4,000/6,000

*The configuration of Bean's cuffs made it nearly impossible for a key to be inserted by the restrainee. Even so, Houdini escaped from a set early in his career, helping secure his reputation as the true king of escape artists. He would later use Bean Giants to challenge other supposed handcuff "kings."*

123. **Incubator/Drum Head Tube.** North Hollywood: Merv Taylor, ca. 1954. Stainless steel tube with open ends. These are capped by newspaper, then silks and a large metal cage with a live bird is produced from within. 12" high, 6" diameter.

500/700

*Perhaps a prototype or special order; the cataloged version of the effect did not include the drumhead feature. Here, a subtle method allows the magician to flash the interior of the canister before the second drumhead is in place. Also works as a Phantom Tube.*



123

124. **Ink Ladle.** British, ca. 1880. Handsome metal ladle turns water into black ink. Twisted handle and decorative scalloped cup. 15" long. Vent at short end of handle. Very good.

400/600



124



125

## A TRUE MECHANICAL MARVEL

125. Joseffy (Joseph Freud). **Joseffy's Expanding Queen**. Chicago, ca. 1906. A queen of hearts, held in the magician's hand, visibly and instantly expands to many times its original size. Complicated and Rube Goldberg-like apparatus comprised of lazy-tongs and spring-loaded mechanism, with original giant hand-painted silk card attached, the latter faded and worn, but the mechanism in good condition. Approximately 10 ½ x 8" (expanded). Framed, including an engraved brass plaque. Sold with a series of vintage photographs, circa 1960, showing the steps required to reset the device.

8,000/12,000

126. Joseffy (Joseph Freud). **Giant Queen of Hearts Inscribed and Signed by Joseffy**. Printed in four colors and measuring 7 ¾ x 11". Inscribed and signed in the margin, "Mysteriously yours, Joseffy, June 29 1915."

500/750

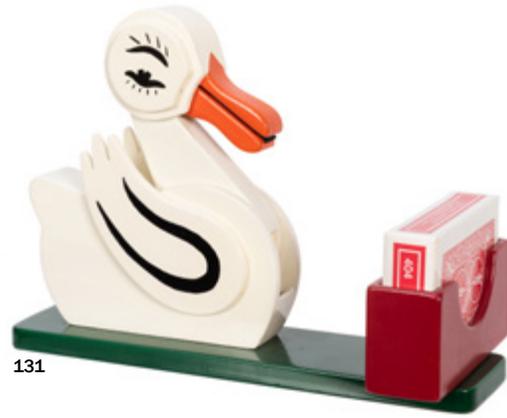
*A companion to the previous lot, possibly a souvenir produced by Joseffy, used as a giveaway after his performance of the Expanding Queen.*



126



127



131



128



130



129

127. Kaps, Fred (Abraham Pieter Bongers). **Bieman's Die Penetration, Owned and Used by Fred Kaps.** Franz Bieman, ca. 1960s. A thin steel rod holds a die in place within a small stainless steel tube, yet a moment later the die penetrates the rod and visibly drops into the magician's hands. 1 3/4 x 3/4 x 3/4". Accompanied by a COA signed by Kaps' widow, P.J. Bongers-Verschragen, and the trustee of Kaps' collection, Dick Koornwinder, plus an original Fred Kaps business card. Housed in a clasping wooden box.

300/500

128. Kellar, Harry (Heinrich Keller). **Kellar's Ching Ling Foo Paper Tearing Apparatus.** Los Angeles: Harry Kellar, ca. 1915. Leather-covered brass pull and gimmicked gold-plated finger ring allow the performer to execute an exceedingly clean version of the torn and restored paper strip effect as first seen in America in the hands of Ching Ling Foo. Elastic replaced, otherwise fine condition. Crafted by Kellar in his Los Angeles home and presented as a gift to David P. Abbott. Acquired from the personal props of Abbott by Omaha magician and collector Walter Graham.

500/750

*According to David P. Abbott's biographer, Walter Graham, the ring in this set was Abbott's own, given to him by Kellar.*

129. **Little Gem Deluxe Beer Keg.** Columbus: U.F. Grant, ca. 1946. Empty open-ended oak keg is capped with paper one either end and a spigot is inserted. Then, glasses of beer, cola, or virtually any drink called for are poured from inside, on command. 10" long, 6 1/2" diameter. Rare.

400/600

130. **Khartoum Ring Fantasy.** Middleburg: Collectors Workshop, ca. 1996. A borrowed ring visibly appears on a loop of ribbon suspended from a thin brass ring. Instructions. 22" high.

400/600

131. **Card Duckling.** Collectors' Workshop, ca. 1990. A miniature wooden duck snaps up into its beak a chosen card from the "feed box" holding a deck of similarly wee-sized playing cards. With playing cards, maker's label to base. Length 6 3/4".

150/250



132



133



134



135

132. **Ring Grinder.** Collectors' Workshop, ca. 1900s. A borrowed ring is dropped into small brass box for "cleaning," but with a loud cranking noise the machine malfunctions and grinds the jewelry into fine gold dust which spills out from the bottom. Later, the ring is restored to its original condition. Includes a quantity of gold glitter.

50/100

133. Kim Kee (Alexander Nagy). **Kim Kee's Dove Transposition Chests.** Circa 1945. Doves transpose from box to box. Hand painted with Asian motif. Self-working; gimmicks activated by simply placing chests in stands, causing one bird to vanish and the other to appear. 9 ½ x 7 ¼ x 8 ¼".

400/600

*Nagy worked in Asian costume as Kim Kee. He also managed Abbott's branch store in Detroit and manufactured props for the company.*

134. LePaul, Paul. **Paul LePaul's Thumb Tie Rings.** Pair of white wooden rings used by vaudeville card manipulator and magician Paul LePaul for his version of the Thumb Tie, in which the rings passed through his hands, despite the fact that they were securely bound together. 15" diameter, one ring cracked. Identified as LePaul's on the rings; originally part of the Jay Marshall collection.

100/200

135. LePaul, Paul. **LePaul's Spirit Barrel.** Circa 1950. The ends of the empty barrel are capped with paper. A wooden spigot is placed in one end, then a seemingly endless quantity of beer is poured from within. With original wooden packing case addressed to Werner "Dorny" Dornfield by Joe Scott of St. Louis, and identified as being "LePaul's Beer Keg." 18 ½" long. With two taps, one a gimmicked model possibly for another effect. Significantly worn from use and not tested with liquid. Owned and used by Paul LePaul.

800/1,200



136

136. **Levitation Automaton.** Switzerland: Zdenka, ca. 1985. The magician waves his hand and the lady before him floats in the air. He passes a hoop over her, and she descends to the couch. Four movements: head nods, hands move separately, doll ascends. Bisque faces and hands; finely made clothes, plush-covered base and setting. As the automaton performs, "Edelweiss" plays on a concealed Swiss Reuge music box. 8 ¾ x 5 ½ x 13". Key wound (as opposed to string-pull mechanism usually encountered on Zdenka automata).

1,500/2,500

137. **LaFollette Rice Combination.** St. Petersburg: George LaFollette, ca. 1939. A quantity of rice poured in an empty cylinder becomes dry silks and water; the water, poured in to a bottle, changes back to rice. With box, funnels, tumbler, bottle, and cylinder. Original instructions indicate the props were purchased directly from Lafollette in 1940. Largest piece 12 ½ x 7 ½ x 7 ¼". Uncommon.

250/350



137



138



139

138. **Giant Lota Vase.** Bridgeport: Sherms, ca. 1940. Large spittoon-shaped vessel of spun copper and brass is emptied of its liquid contents entirely. It refills and is emptied again and again. Mouth 4" wide, 7" high. Very good.

200/300

139. McComb, Billy. **Billy McComb's Eggs & Glasses Props.** Circa 1958. Three stemmed glasses and ersatz eggs for the juggling/science feat popular with magicians. In the original wooden case bearing McComb's hand-painted lettering on top and his return address label inside the lid. Case 11 x 7 ½ x 5 ¼". Owned and used by Billy McComb.

200/300



140



142



141

140. McComb, Billy. **Billy McComb's First Mouse Cage Box.** Belfast, 1944. Made by Billy McComb to hold the cage for his "mouse cage," as he called his own version of the Vanishing Bird Cage. 7 ¼ x 6 x 5 ¾". Labeled in McComb's hand.

200/300

141. McComb, Billy. **Billy McComb's Whiskey Egg Bag.** Circa 1965. Cloth bag, three small glasses and a golf ball used for the Irish magician's version of the venerable Egg Bag trick. With a photograph of McComb using the bag. Ex-John Fisher collection.

150/250

142. **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 ¾ x 8 ¾ x 17 ¼". Hallmarked. Light wear to finish.

1,000/1,500

143. **Milk Penetration Cabinet.** Circa 1920s. A tumbler filled with milk is placed in a cabinet. A wand is thrust through star traps in all sides, penetrating the cup, yet the glass and milk are unharmed. Concealed mechanical gimmick. 6 ¼" high. Devised by Stanley Collins.

100/200

144. **Millet Bell and Barrel.** Circa 1900. A quantity of dry millet vanishes from a small barrel, and reappears under a small wooden bell. Turned wooden props finished in green, black, gold and red. The larger 4 ¼" high.

250/350



143



144



146



145



147



148



149

145. **Millet Bell and Barrel.** Lake Forest: John McKinven, ca. 1993. Dry millet vanishes from a turned wooden barrel and reappears in an empty vase – or passes from the barrel and back again. Double-plunger gimmick. Vase 8” high. Hallmarked. Near fine.

500/700

146. **Miracle Flying Missiles.** New York: George J. Cook, ca. 1950. A card is chosen from a jumbo pack, which is placed in a holder on a table. A faux gun is pointed at the table. As each imaginary shot is “fired,” flowers fly off of the plant, a wand and handkerchief drop off of the tabletop, and cards fly out of the houlette leaving only the selection behind. Table 32” high. With all accessories, and leather carrying case, the interior labeled with the inventor’s name. Working. Scarce.

1,000/1,500

*The dangerous-but-effective precursor to a popular effect known as Jumbo Sidekick, the prop operates via a concealed motor which heats several copper wires to red-hot in rapid succession. As each wire breaks, the various elements are activated.*

147. **Examinable Mirror Box.** Circa 1930. Oblong box shown empty, then a production of livestock and other objects is made from within, climaxing with a large framed picture. The box may then be examined. Thayer-like stencils. 15 x 8 x 8 ¼”. Wear at corners and to paint.

200/300

148. **Mirror Vase (Crystal Jar Outfit).** Kansas City: Donald Holmes, ca. 1930. Heavy cut glass jar produces, vanishes, or changes items inside. 8 ½” high. New mirror.

100/200

149. **Morison Pill Box.** German, 1920s. A ball is removed from a vase, vanishes, and reappears inside. Turned wood, internal mechanism. 6” tall. Original box, near fine condition.

250/350

*This model of the venerable Morison Pill Box was produced in large numbers, most likely by Quhel or Baudenbacher, before the second world war. Typically encountered in fair to poor condition, this is the finest example we have handled.*



150

150. **Morison Pill Box.** Indiana: William Tresslar, ca. 1999. Turned hard maple vase. A ball vanishes, then reappears inside. When the ball reappears, it can be tipped out of the vase and shown whole. 8" high. Near fine.

600/800

151. **Mystic Key.** London: Unique Magic Studio (Harry Stanley), ca. 1955. No matter how the keys are mixed, and despite the fact that the magician does not touch them, only he knows which one opens a lock in a miniature hardwood door. 10 x 12". Scarce.

300/500

152. **Mutilated Parasol.** Germany: Willmann, ca. 1930s. Finely crafted metal parasol which allows the conjurer to perform a magical transposition between cover of the parasol and a quantity of silk handkerchiefs. With custom wooden packing case bearing a Voilan & Co. luggage label. Good. Sold with a velvet handbag-style changing bag manufactured by Abbott's Magic Co. for use in conjunction with the effect.

250/500

153. **Mysterious Glass Jar and Flying Coins.** Chicago: A. Roterberg, ca. 1910s. Five coins vanish and visibly reappear inside an empty glass jar, closed with a glass stopper. With gimmick and a vintage dragon silk. Height 7 1/2".

300/500

154. **Multiplied Billiard Balls.** Vintage set of four turned wooden billiard balls with smooth and glossy red finish, with matching shell. A few light scratches and chips not affecting overall stability. Very good.

100/200



152



151



153



154



155



156



157



158

155. **Nekko Omar Perfect Mystery.** Chicago: W.J. "Doc" Nixon, ca. 1932. Wooden cabinet hangs between two short uprights. Barred sides allow a clear view inside. Front and back doors are opened and closed and a production is then made from inside. 20 ½" high. Finish worn. Scarce.

400/600

*Constructed during Nixon's time in Chicago and after his attempts at vaudeville stardom, first with Okito's act, and later with his more successful turn presenting "Where do the Ducks Go?" Nixon manufactured a select line of props at high prices, including a bowl production and checker cabinet; all of his products are uncommon.*

156. **Jerry Conklin's Nest of Boxes.** Colon: Abbott's [?], ca. 1960. A vanished watch, ring, or other small object is discovered in the smallest of seven nesting boxes. Hardwood boxes feature dovetailed corners. Includes rolling table with platform for display of stacked boxes, the tabletop gimmicked to load the final box. Table 35 ½" high. Well worn from professional use. Wooden packing box included. Owned and used by Jerry Conklin.

500/700

*Conklin toured schools and fairs for decades with his family, billed as "The Amazing Conklins." He settled in Colon, Michigan, where he worked on-and-off for Abbott's Magic Company for years. This prop, or portions of it, were likely made in the Abbott shops.*

157. The Great Nicoli (John Nicol). **Nicoli and Nicola's Obedient Ball.** Circa 1890. Large metal ball rises resting on a metal stand rises and falls of its own accord, in response to commands of the magician. A large example; stand 32" high. Owned and used by The Great Nicoli, and later by his son Nicola. With a handwritten note in Leola Lawain's hand describing the provenance and working of the ball.

1,000/1,500

158. **Niffen Tube.** Circa 1945. Chrome plated cocktail shaker allows the magician to switch liquids for dry silks, one object for another, etc. With a removable plate that conceals the gaff. 10" high. Minor cracks to lid.

200/300



159. **Okito Checker Cabinet.** Louisville: Okito/Redmon, ca. 1952. "Club Size" Checker Cabinet for the magical transposition of a stack of checkers and a glass full of rice. The props transpose locations between three compartments in the cabinet and a pagoda-like canister. Sold together with the matching Okito-made rolling table, featuring fine hand painted finish and decals/transfers in the Okito style. Intricate hand-painted finish and decal work. The canister, checkers, and shell expertly recreated to match the originals. Hallmarked with Okito/Redmon decal. Dimensions. Minor rubbing and tiny chips to finish; very good condition overall. A superb example of Okito's masterful craftsmanship and fine attention to elegantly finished conjuring apparatus.

8,000/12,000



160



161

160. **Okito's Cut-Restored Tape Mystery.** Chicago: Okito (for Joe Berg), ca. 1948. A cloth ribbon runs through an open frame. It is cut in half, then visibly restored to one piece. Hand-painted frame 12 3/4" high. Minor wear to finish.

700/900

161. **One Day Fly.** Berlin: Conradi-Horster, ca. 1920. A prediction effect in which a spinning metal pointer is used to select miniature cards on three wheels. These match three cards previously placed on the stand before the trick began. Nickel-plated brass apparatus. 11 x 14". Scarce.

1,000/1,500



162

162. **Passe Passe Ball Vases.** New York: Martinka & Co., ca. 1890. Magnificent set of lathe-turned boxwood vases, each containing a 2 1/2" diameter wooden ball, one red, the other black. When covered and uncovered with the lids, the balls change places, back-and-forth. Each vase 9" high. Minor chips and wear, including chips to the rim of one shell, but in good working order. An outstanding oversize example of this classic effect.

4,000/6,000

*Each vase is marked with the inventory number of the Circus Museum of Sarasota, "CMS 243," underneath its base.*



163

163. **Passe Passe Bottles.** French, ca. 1890. A claret glass and wine bottle change places repeatedly when placed underneath separate brass covers. 10" high. Wear to finish of bottles, minor dents to covers.

400/600



164. **Giant Phantom Tube.** Circa 1930. Oversized metal tube decorated with black cloth and an embroidered dragon design. Shown empty, when set on end a massive production is made from within. An extremely large example, 21" high, 8" wide. Wear to fabric, else good.

200/300

*Virtually identical in form and function to a set of tubes owned and used by Howard Thurston (The Christian Fechner Collection of American & European Magic, Part III; Swann Galleries, Oct. 25, 2007).*

165. **Pierced Palm.** Circa 1940. The magician's hand is locked in a wooden cabinet just large enough to hold it, in a compartment ringed by spikes. Six small swords are thrust through the cabinet, yet the performer is unharmed. Box 6 ½ x 9 x 2 ½".

200/300

166. **Pistol Tube.** Circa 1910. Small "Defender" model pistol with attached funnel used to vanish watches or other borrowed objects by a magician, who later reproduced the object from a nest of locked boxes or other impossible location. 10 ½" long.

200/300

167. Pit, Peter (Herman Claassen). **Peter Pit's Dancing Cane.** Circa 1970. White-tipped walking stick which floated and danced about at the command of the magician, even spinning around his body. Wood, cork, cardboard, and metal construction. Breaks apart in three sections. 36" long (assembled). With the original plush carrying bag and hard travel tube/case and a photograph of Pit performing with the cane, and a LOA.

500/750

*The Dancing Cane was Pit's signature trick, and such was his facility with it - the cane seemed to spin around and dance in a dizzying array of patterns and at light-speed - that on the strength of this effect alone he secured a booking on the Ed Sullivan Show. The performance changed the course of his career. Pit settled in California and became a staple at magic conventions worldwide, and at the Magic Castle, where he performed, served as entertainment director, and was a board member for decades.*

168. Powell, Frederick Eugene. **F.E. Powell's Foo Can.** Circa 1921. Tin canister causes water to vanish or appear inside. Well worn, having survived a 1921 flood that destroyed many of Powell's props. 8" high. Ex-Egyptian Hall collection, retaining original paper label.

200/300



164



168



167



169



173



174



170



171



172

169. **Production Cabinet.** American, ca. 1910. Mahogany cabinet shown on all sides, and doors are opened to reveal empty interior, yet a moment later, a large production is made from within. Accented with decals. 9 ¼" high.

250/350

170. **Production Tremendous.** Colon: Abbott's Magic Novelty Co., ca. 1945. A metal tube on a flat tray is shown empty. Immediately, a large quantity of handkerchiefs, a metal flowerpot with flowers, and a glass vase with fish are produced from within. Combination of several principles. Overall height 8 ¼". Board well worn, flower clip loose. Scarce.

300/400

171. **Rapping Hand.** Colon: Abbott's Magic Novelty Co., ca. 1940. Papier mache hand raps out answers to questions, once for yes, twice for no. Thread method. Crudely painted; folk art look. 9 ½" long.

200/300

172. **Rice, Orange and Checkers.** Circa 1950. An orange, a tumbler full of dry rice, and a stack of checkers magically transpose under two lacquered covers and a handsome vase. Tubes 12" high, decorated in the Okito style. Minor paint wear.

300/500

173. **Riddle of the Rabbit.** Florida: Paul Lembo, ca. 2010. Tabletop version of the venerable "Where do the Ducks Go" effect. A rabbit vanishes from a red box, which is disassembled piece-by-piece to show the animal is truly gone. With break-apart box and yellow cage, decorated in the Okito style.

400/600

174. **Ring Pull.** London: Jon Martin, ca. 1944. Bench-made Dural aluminum pull with locking clip. Aids in the secret vanish and reproduction of a borrowed ring. 3 ¼" long (including clip). Good working condition.

500/700



176



177



178

175. **Rod, Ring, and Ball Mystery.** Circa 1910. A wooden ball threaded on a metal rod transposes with a metal ring held in the magicians hand; the ring links to the rod and the ball takes its place in the performer's palm. Metal rod, turned wooden balls (one mechanical). Rod 11 1/2" long. Finely made example.

200/300



175

176. **Rising Card Chest.** New York: Martinka & Co. [?], ca. 1905. Hardwood box with celluloid bottom into which a deck of cards is placed. On command, the box's lid opens as three chosen cards rise from the interior. Celluloid panel removable, allowing a view through the box. Original key. 5 x 4 x 5".

250/350

177. **Rising Cigarettes.** Cincinnati: Vern Hartmann, 1985. Two cigarettes rise mysteriously from a pack. Key-wound mechanical device crafted from brass, operated with one hand. Hall-marked. Wooden carrying case and instructions. Very good.

150/250

178. **Sawing Through an Arm.** Chicago: Okito-Berg, ca. 1948. The performer's arm is locked in the box with a metal and wooden stock, then sawed through without harming it - but cutting through the carrots held on either side of the appendage. 18" high. Uncommon.

1,500/1,800

179. Shaw, Barclay. **Barclay Shaw's Jack and Anne Gwynne Giant Puppets.** Circa 1988. Life-size puppets crafted by Barclay Shaw for use in his illusion show. The giant figures include articulated joints and elaborate costumes. The Jack Gwynne figure features four movements: moving eyes, moving head, blinking eyes, and arching eyebrow. The Anne Gwynne figure features a moveable head. The larger (Jack) standing approximately six feet tall. Sold together with a collage of Barclay Shaw photos and publicity items, framed, one a photograph inscribed and signed by Shaw to the Gwynnes.

4,000/8,000



179



180



184



181



182



183

180. **Silk in Lightbulb.** German, ca. 1930. A handkerchief draped over the end of a pistol vanishes, instantly reappearing in an illuminated bulb. Nickel-plated apparatus, pistol with wooden grip. Original winding key. Fitted wooden packing case. Lamp 18" high. Good working condition. Rare.

**1,500/1,800**

181. **Silk Pistol.** German, ca. 1930. A handkerchief draped over the end of the gun vanishes when the trigger is pulled. Modified "Ideal" cap gun with nickel-plated vanisher attached. 9 3/4" long.

**250/350**

182. **Simplified Snake Trick.** Colon: Abbott's Magic Novelty Co., ca. 1941. The predecessor to the popular Abbott-made Snake Basket trick. The spring snake repeatedly jumps out of the box, then rises slowly from inside with a selected card in its mouth. Motorized, with key, and two snakes. 8 1/2 x 8 1/2 x 8 1/2". Scarce.

**300/500**

183. **"Moretti" Floating Skull.** Hamburg: Janos Bartl, ca. 1920. Papier mache skull rises off the table and floats about the stage. Hand painted, with reflective red eyes. 6" high.

**150/250**

184. **Sensational Talking Skull.** Colon: Abbott's Magic Novelty Company, ca. 1949. Mechanically operated papier mache skull clicks its jaws – once for "yes," twice for "no" – to answer questions from the audience and magician. Internal clockwork mechanism. Original key. Instructions. Finish worn, but good working condition. Uncommon.

**800/1,200**



186



187



185



188

185. **Snuff Vase.** European, ca. 1890. Nickel plated vase changes one item for another or causes items to vanish. 5 ½" high. Finial bent, else very good.

400/600

186. **Spirit Bell.** Circa 1910. Red cut glass bell with nickel-plated ring and ornament. When hung from the magician's wand, the bell rings out answers to questions, once for "yes," and twice for "no." With gimmicked wand. 5 ¼" diameter. Uncommon design.

700/900

187. **Spirit Bell.** London: Jon Martin, ca. 1945. Glass bell with aluminum clapper rings out answers to questions, sounding once for "yes," and twice for "no" despite it being out of the magician's hands and hanging from a finely made aluminum "wand" with hook to hang the bell, and which conceals the mechanism. Wand 16" long. With a spare bell. Scarce.

4,000/6,000

188. **Spirit Clock Dial.** London: Jon Martin, ca. 1945. Clear Lucite dial with polished Dural aluminum numbers. A hand is set on the dial at its center and spun, stopping on any number called for without fail. Dural aluminum folding handle. With two hands, operating slightly differently. 15 ¼ x 15 14". Minor wear at extremities, but overall very good working condition. Rare.

4,000/6,000



189



192



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193

189. **Spirit Clock Dial.** Circa 1910. The chrome plated hand stops on any number called for as it is spun on the glass dial. Vintage cast brass base with modern dial and vintage hand, attractively finished. Weight method. 23 ¼" high.

**800/1,200**

190. **Sympathetic Silk Stand.** American [?], ca. 1925. Chrome-plated stand facilitates the performance of the Sympathetic Silk effect in which knots vanish and appear in matching sets of handkerchiefs in sympathy with each other. 14 ¼" high. Small dents to pedestal.

**200/300**

191. **Sum Ting Wong.** Pasadena: Okito-Williams, 2001. A small Buddha figurine on a chain is dangled over a row of cards; a spectator's selection jumps up and sticks to the underside of the Buddha. Housed in a round box decorated in the Okito style. One of 12 manufactured.

**300/400**

192. **Magician's Side Table.** Boston: W.D. LeRoy, ca. 1900. Attractive side table with specially-made top mechanically gimmicked, and including spring-operated wrist trap and oversize black art well. Original yellow drape. Handsome cast metal base. Hallmarked. 32" high. Scarce.

**1,000/1,500**

*While LeRoy was one of two prominent Boston magic dealers in Victorian-era Boston, props bearing his hallmark are truly scarce.*

193. **Talking Skull.** Circa 1920. Realistic faux skull clicks its jaws eerily to answer questions posed to it, once for "yes," and twice for "no." Wooden jaw and papier mache head, jaw spring loaded. Wear to finish. Approx. 8" high.

**300/500**



194

194. Thurston, Howard. **Thurston's Stack of Fishbowls Production**. Circa 1935. Four bowls filled with water and fish which appeared from a group of silk scarves during the flash opening of the Thurston show. Four bowls and mechanical base, the largest 9" diameter; 25 3/4" high stacked. Owned and used by Howard Thurston. Accompanied by a LOA from Richard Berry, who obtained the bowls from Thurston's daughter, Jane.

2,000/2,500



195

195. **Time Odyssey**. Middleburg: Collectors' Workshop, ca. 1999. A sucker effect in which the vanish of a clock is accidentally revealed when a table drape falls askew, then the clock visibly vanishes. At the shot of a pistol, it reappears, ringing, hanging from a hook inside a lantern on another table some distance away. With ATA case, tables, props, and instructions. Not tested with batteries.

1,200/1,800

196. **Transposition Covers/Magic Covers**. Circa 1900. Pair of nickel-plated covers. Objects placed under one vanish and reappear under the other, or vice versa. Two different mechanisms, both operated externally. Mouths approx. 5" diameter. Plating and finish worn.

700/900

*Martinka cataloged these devices under the blasé title of "Magic Covers."*



196



197



199



198



200

## ELECTRICAL WIZARDRY

197. **Treasure Finder.** London: Will Goldston Ltd., ca. 1919. A coin is hidden under one of three covers on a wooden platform. With a tiny “treasure finding rod,” the magician divines its location. With Goldston business card, instructions, and contemporary advertisement. Platform 8 x 3 x 1 ½”. Chipping at base. Uncommon.

300/500

*An early and clever use of electricity and light bulbs in a conjuring trick. The secret lies in the pedestal. When the coin is hidden, its presence completes an electrical circuit. A secret button is pressed which illuminates a hidden lightbulb and revealing the location of the coin.*

198. **Vanishing Alarm Clock.** American, ca. 1950. A square metal clock covered with a cloth is lifted from a tray. The cloth is tossed in the air and the clock has vanished. Mechanically complex method involves elevator trap in tray, spring-loaded sham clock, ringing mechanism, and sliding door. Tray 19 x 12 x 2”. Good working condition.

300/500

*Unlike most versions of this trick, there are no telltale signs of the clock on or in the tray once it has been removed; in fact, the tray can be held parallel with the floor once the clock has been removed, and the top can be cleanly displayed.*

199. Virgil (Virgil Harris Mulkey). **Virgil’s Humber Rings.** Two gimmicked 10-karat gold rings; one signet-style, the other wedding band-style, the former engraved with the letter “V” and the latter with the letter painted on one flat surface. Obtained from Virgil by John Daniel.

250/350

200. Virgil (Virgil Harris Mulkey). **Virgil’s Spirit Slates.** Los Angeles: F.G. Thayer, ca. 1940. Precision-crafted set of mechanical slates on which supposed “spirit messages” appear. Locking gimmick. 10 x 8”. With Virgil’s name lettered on both frames, and Virgil’s own wooden packing case.

300/500



201



203

## MARTIAN HUNTING RELIC?

201. Virgil (Virgil Harris Mulkey). **Virgil's "Weird Execution on Mars" Space Gun.** New Haven: Petrie & Lewis (P&L), ca. 1950. Virgil's heavily-modified space-age version of the classic P&L Shooting Through a Woman prop, the rifle outfitted with oversized chrome discs and barrel. In performance, a ribbon fired from the gun pierced the assistant's body, the bullet lodging in the target behind her, with the ribbon running through her midsection without harming her. Sold with the target used in the illusion, and photographs of Virgil performing the routine, and a sturdy red traveling trunk from the Virgil Show housing the props. With a reproduction photo of Virgil performing with the apparatus.

1,500/2,000

202. Virgil (Virgil Harris Mulkey). **Hand-Colored Lobby Photo of Virgil's Execution on Mars.** Circa 1950. Oversize full-stage photograph of Virgil and Julie, together with two assistants costumed as extraterrestrial aliens, performing the Shooting Through a Woman effect. Framed to 21 ½ x 28".

200/300

*The photo depicts Virgil performing with the apparatus in the preceding lot.*

203. **Antique Ivory and Ebony Conductor's Baton, Inlaid Mother of Pearl.** English [?], late nineteenth century. Ivory-tipped baton, likely doubling as a magician's wand by a previous owner, with inlaid mother-of-pearl spots and silver band. Modern velvet drawstring bag. Length 17 ¾". Fine.

250/350



202



204



206



205



207

204. **Blackstone Forever Magic Wand.** Pasadena: Custom Magic (Carl Williams), ca. 2000. Cocobolo wand with cast coin silver tips representing Harry Blackstone, Sr. and Jr. 11" long. From a limited edition. Case hallmarked. Fine.

400/600

205. **Double Wand Wonder.** Louisville: Okito/Redmon, ca. 1953. Black wand with white tips and a white wand with black tips vanish from a handsome cabinet, reappear in the magician's pocket, vanish from his hands, then reappear in the cabinet. 17" high. Hallmarked. Very good. Uncommon.

300/500

*The wands for this set were reportedly manufactured by P&L.*

206. **Thornton's Wonderful Watch Stand.** Sedona: Signature Pieces, ca. 2005. Six pocket watches are produced at the magician's fingertips. Each is placed in a holder at the top of an elegant stand. Then, one at a time, the watches vanish from the display and cascade down the front of the stand, clacking back-and-forth, as if walking down the rungs of a ladder. They fall in to a brass top hat below the stand. For a finale, the performer reaches in to the hat and produces a ringing alarm clock. Dimensions." Hallmarked. Original instructions. One of less than 12 units manufactured.

5,000/7,000

*Modeled on the Watch Ladder conceived and constructed by Jesse Thornton for Abbott's Magic in the 1940s, a prop so rare only two or three are known to exist. This model, a mechanical masterpiece, is Nick Ruggiero's version operated mechanically (but not electronically), via a variety of coordinated mechanism concealed in the "star" at the top of the stand and just above the glass-front ladder.*

207. **Watch Box.** Circa 1910. Small hardwood box with lock. A borrowed watch vanishes from the box, reappearing elsewhere. Inlaid lid. With key. Handsome example of this classic prop.

200/300



208



209



210



211



212

208. **Watch Manipulation Act.** Circa 1920. Eight faux watches of pressed brass and mechanical frame with nine watches comprise the props. Watches are produced at the fingertips, one at a time. For a finale, the empty frame suddenly fills with watches. Frame 14" high.

250/300

209. **Watch Mortar.** Circa 1910. Handsome turned wooden mortar and pestle allows the magician to apparently destroy a borrowed pocket watch, but instead switches the timepiece for dummy parts and pieces. The restored watch reappears unharmed in another location. Pestle 5 ½" high, mouth 3 ¼" diameter. Very good.

600/800

210. **Watch Target.** European, ca. 1880. A vanished watch reappears at the center of the target at the magician's command. Handsome toleware base. 20 ¾" high. Paint worn.

500/750

211. Willard, Harry. **Harry Willard's Cone and Block of Wood.** Circa 1940. Props for a perennially popular magic trick in the Willard show, comprising a wooden "skittle" and shell, chromed metal cone with snug-fitting conical wooden block, and paper shell, the latter signed by Willard. Sold with the original sign from the Egyptian Hall of Nashville, stating, "Cone & Block of Wood...Presented to Egyptian Hall by the Greatest Magician of All Harry Willard (1895 - 1970)." Largest 8 ¾" high. Worn from use.

250/350

212. Willard, Harry. **Harry Willard's Rapping Hand.** Circa 1950. Carved wooden hand with lace and plush cuff. When sitting on a glass plate suspended between two chairs, the hand rapped out answers to audience-posed questions, once for yes, and twice for no. Sold with an original 10 x 8" photograph of Willard using the prop. Fingers broken, well worn. Ex-Egyptian Hall/David Price collection.

400/600



213



217



214

213. **Wine and Water Separation.** Circa. 1915. Three metal cones, three stands, and a glass decanter make up the apparatus. Wine and water are poured into the decanter from separate glasses, which are then covered with the short cones. The liquid then vanishes from the decanter, reappearing in the two glasses, separated. Largest cone 13" high. Finish worn, good working condition.

800/1,200



215

214. Worthington, Thomas. **Appearing Bird in Cage.** Circa 1890. Brass wire cage in which birds visibly appear at the magician's command. Bearing the hallmark of the Circus Museum of Sarasota inside, "CMS 295." 12 x 7 x 11". Several joints separated, small door expertly restored. Good working condition. Owned and used by Baltimore magician and collector Thomas Chew Worthington III.

800/1,200

215. **All-Metal Wrist Guillotine.** North Hollywood: Merv Taylor, ca. 1953. Aluminum guillotine chops any object in half other than the wrist of an audience volunteer. Stamped with two different Merv Taylor hallmarks. 13 1/2" high.

300/500



216

216. **Ball and Tube.** New York: Charles Kalish, 1970s. Steel ball slowly and visibly sinks in to brass tube, then reappears at the upper opening; at the conclusion, all can be closely examined. Original Busby-Corin box, printed label. 1 1/4" long. Fine.

150/250

217. **Locking Strong Box.** New York: Charles Kalish, 1970s. A vanished ring or coin reappears within the locked steel and brass miniature chest. 2 x 1 3/4 x 1". Original Busby-Corin box, lock, keys, and instructions. Fine.

200/400



218

218. **Coin Vase.** New York: Charles Kalish, 1970s. Precision-turned brass vase from which a stack of coins (up to half-dollar size) can be vanished. With locking rattle mechanism and rattle insert. Original Busby-Corin box, instructions, drawstring carrying bag. Height 3". Fine.

600/900



219

219. **Billet Switching Box.** Vintage wooden box painted black, with handle. The magician/mentalist invites audience members to drop their sealed question slips into the box, but only the questions preselected to be answered by the performer are drawn. 15 1/2 x 5 1/2 x 4". Very good.

200/300



220

220. **Mini Die Box.** St. Louis: Joe Scott, 1963. Miniature pine die box with brass fixtures, hand-made by Scott as a gift to John Braun, dated gift inscription etched to the underside. 3 x 1 1/2 x 1 3/8". Accompanied by a TLS (1963; 2pp., with mailing cover) from Scott to Braun, discussing a recent magic convention, and elements of the methods Scott observed various magicians employ in watch and clock routines, Leipzig's Cigar and Purse trick, and Cards Across.

250/350



221

221. **Snake Basket.** England: Jack Hughes, ca. 1970s. A woven basket contains a "live" snake which, after considerable comedic by-play, performs (or refuses to perform) what the magician commands, including rising from the basket with a colored ball resting in his head, launching a baby snake into the air, and appearing with a chosen card in his mouth. With all original parts including spring baby snake and set of red, white, and green balls.

400/600

222. **Siamese Ribbon.** Middlesex: Alan Warner, ca. 1990. A ribbon runs through a small cabinet. It is cut in two and both doors of the cabinet are closed. Immediately both doors are opened, and the ribbon is seen restored. Hand-painted wooden cabinet. 4 x 1 1/2 x 2 1/2". Very good.

250/350



222



223



224



225



226



227

223. **Chinese Change.** Middlesex: Alan Warner, ca. 1990s. A faux Chinese coin vanishes from a small cabinet. At the conclusion of the routine, both doors are opened, revealing the coin's transformation into a British 10p. Hand-painted with Chinese characters to the doors. Approx. 4 x 2 x 1". Very good.

150/250

224. **Oriental Blocks.** Middlesex: Alan Warner, ca. 1990s. Six different colored blocks are displayed, replaced within a lacquered cabinet, and a spike is inserted to hold them all in place. When tilted, the two blocks specifically chosen by a spectator are freed while the other four remain imprisoned by the spike. Cabinet 4 x 1 x 2 1/2". Very good.

200/300

225. **Chinka Chink.** Vintage set of miniature aluminum cones which visibly and magically transpose on the tabletop as the magician passes his hands over them. Black plastic case.

50/100

226. **Divination Box.** Circa 1970s. The order of four color plastic chips arranged in a wooden box is divined even though the box is closed. Fine hardwood construction. Box 5 x 2". Fine.

80/125

227. **Enchanted Ring.** Holland: Anverdi, ca. 1975. A brass ring penetrates a solid metal pin that holds the bracelet in a groove cut in a small wooden block. At the conclusion of the trick, all of the props are examinable. With original box and instructions. Fine.

100/150



THAYER &  
OWEN-MADE  
MAGIC



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230



229



231



232



233



234

228. **A-B-C / Traveling Block.** Los Angeles: F.G. Thayer, ca. 1940. A wooden block vanishes from a stack of three when covered with a decorated tube, reappearing elsewhere. Plain block variant (red, yellow, and blue). Overall height 11 ½”.

150/250

229. **Perfecto Ball Stand.** Los Angeles: F.G. Thayer, ca. 1940. Gimmicked stand assists in the production and vanish of red billiard balls at the fingertips. 13 ¾” high. Marriage of silver and gold-finished originals, new finial.

500/700

230. **Blue Phantom.** Alhambra: Owen Magic Supreme, ca. 1965. A blue checker mysteriously travels through a stack of yellow checkers when covered by a metal tube. 17” high. Wear and chipping to finish; good working condition.

400/600

231. **The Vanishing American (Bonus Genius).** Los Angeles: Thayer, ca. 1944. A Larsen-era version of the venerable vanishing doll effect. Two cloth “teepees,” two Native American dolls (one gimmicked). Dolls 7 ¾” high. One of perhaps three known.

500/700

232. **Bonus Genius (Vanishing Doll).** Los Angeles: F.G. Thayer, ca. 1942. Hand painted wooden doll vanishes from under a small red cloak. Doll painted to represent a blonde Flapper. One gimmicked, one ordinary. 7” high.

200/300

233. **Box of Numbers.** Los Angeles: F.G. Thayer, ca. 1940. Four numbered blocks are arranged in any order in a closed box. The magician determines the order by “looking” through the closed box. 7 ¼” long.

150/250

234. **Lock Flap Card Box.** Los Angeles: F.G. Thayer, ca. 1940. Handsome hardwood box changes, vanishes, or switches cards or billets. Designed by Carl Owen. 5 x 3 ¼ x 1 ½”. Very good.

150/250



235



236



237



238



239



240

235. **Jumbo Lock Flap Card Box.** Los Angeles: F.G. Thayer, ca. 1930. Finely crafted mahogany box exchanges, vanishes, or produces jumbo playing cards. Locking mechanism designed by Carl Owen. Flap warped, else very good.

200/250

236. **Flip Over Box.** Los Angeles: F.G. Thayer, ca. 1940s. Red and gold flip over box with classic dragon motif. 12 x 8 x 5". Some wear to paint, a few nicks to wood. Good.

200/300

237. **Card in Balloon.** Los Angeles: F.G. Thayer, ca. 1940. A selected card appears when a balloon, resting in a turned wooden stand, suddenly pops. Classic Thayer red and gold lacquer. 18 1/2" high.

250/350

238. **Penetrative Card Frame.** Los Angeles: F.G. Thayer, ca. 1940. A playing card held within a small hardwood frame is partially covered by a wooden crossbar. A wand is pushed through the crossbar – and apparently the card – yet the pasteboard is restored unharmed. 4 x 5". Very good.

150/250

239. **Hartz Card Frame.** Los Angeles: F.G. Thayer, ca. 1925. Chosen cards appear in the empty hardwood frame in the blink of an eye. Roller shade thinned, but in good working order. Rear door stenciled in gold. 13 3/4 x 11 1/2".

300/500

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

200/300



241



244



246



245

241. **Card Rising Table.** Los Angeles: F.G. Thayer, ca. 1930. Chosen cards rise from a wooden houlette resting on a thin table. Spring-loaded mechanism, stenciled tabletop, original flat-backed houlette. Table 33" high. One screw replaced, else very good.

500/750

242. **Casadaga Cabinet.** Azusa: Owen Magic Supreme, ca. 1980. A borrowed handkerchief placed in a handsome hardwood cabinet begins to move and dance, jumping from the cabinet and floating about the stage. With two built-in gimmicks not issued with the standard version of the apparatus. 23 ½ x 11 x 11 ½". Hallmarked. Very good.

600/900



242

243. **Sucker Cigarette Box.** Los Angeles: F.G. Thayer, ca. 1940. Die box routine performed with a pack of cigarettes. The pack vanishes from the hardwood box after comedic by-play. One shell, one double door. Cabinet 5 ½ x 2 x 3 ¾". Base scratched; good.

200/300

244. **Sliding Clock Box.** Alhambra: Owen Magic Supreme, ca. 1960. An alarm clock vanishes from a four-door mahogany cabinet, and is reproduced from a previously empty hat. Cabinet 10 x 3 ¾ x 6". Minor wear to finish; good.

400/600

245. **Haunted Candle.** Owen Magic Supreme, ca. 1990s. A lit candle rises from its gilt holder into the air, slowly spins in a full circle while still lit, and sinks back into its original position in the candlestick. Height 16". Lacking the wax/wick insert (easily replaced).

200/300



243

246. **Coin Easel.** Los Angeles: F.G. Thayer [?], ca. 1920. Lyre-shaped easel allows the magician to vanish four coins without sleight-of-hand. 9 ¾" high. Good. Scarce.

200/300



247

247. **Master Coin and Card Tray.** Los Angeles: F.G. Thayer, ca. 1935. Mahogany tray vanishes, switches, or adds coins; also gimmicked for use as a card tray. Dovetailed corners. 8 x 10". Uncommon.

200/300

248. **Combined Contrast Screen.** Los Angeles: F.G. Thayer, ca. 1930. Velvet screen hangs from Thayer Colonio-style base, used as a background for billiard ball manipulation. Crossbar fitted with 1 ½" billiard ball cups and screen conceals sectioned servant to facilitate changes, productions, and vanishes. 61" high. Paint worn, legs repaired, screws replacements, else good. Rare.

1,500/2,000

249. **Deck Switching Tray.** Los Angeles: F.G. Thayer, ca. 1940. An apparently innocent hardwood tray allows the magician to secretly switch one deck for another. 7 x 9".

200/300

250. **Devil's Mail Box/Devil's Card Rise.** Los Angeles: F.G. Thayer & Co., ca. 1944. A lacquered picture frame allows the performer to visibly but secretly switch one envelope for another. 6 x 9 x 2".

200/300

251. **Eli's Die Box/Flap Die Box.** Los Angeles: F.G. Thayer, ca. 1930. Round mahogany box with lid. The numbers on two dice inside are controlled by the magician even when the box is shaken. 2 ¾" diameter. Near fine. With a close-fitting flap for the lower portion of the box, with an unusual handle on the rounded lid. The only known example with these features.

200/300

*Possibly a prototype or a custom-ordered item, most likely turned by Floyd Thayer himself, as the quality of the workmanship is extremely fine. Owned by The Great Virgil.*

252. **Mysterious Flag, Die, and Chest.** Los Angeles: F.G. Thayer, ca. 1925. A die placed in a wooden chest magically trades places with a handkerchief placed in a borrowed hat. Mahogany box, 3" wooden die, and shell. Uncommon. Finish and spots worn.

250/350



248



250



249



251



252



257



253



254



255



256



258

253. **Modernistic Sliding Die Box.** Los Angeles: F.G. Thayer, ca. 1942. Standard Thayer die box with uncommon paint scheme in blue, silver, and black. One double-door. 3" die. Very good. Scarce.

400/600

*The second most expensive Die Box in Thayer's Catalog #8, and seldom encountered, let alone in this condition.*

254. **New Break-Apart Die Box.** Los Angeles: F.G. Thayer, ca. 1940. A solid die vanishes from a hardwood cabinet to reappear elsewhere. In this version, the two compartments of the cabinet are physically detached from each other. Even so, the die is heard "sliding" back-and-forth. Two double-doors, shell, and 3" solid die. Shell and die worn, cabinet very good.

500/750

255. **Divination Supreme.** Los Angeles: F.G. Thayer, ca. 1920. A solid metal bar is placed into one of three compartments in a hardwood case. The performer instantly divines the position of the hidden bar. Early model with numbered stenciled on lid. 4 x 1 3/4 x 4".

400/600

256. **Drawer Box.** Los Angeles: F.G. Thayer, ca. 1930. An empty drawer fills with any number of objects after being closed and reopened. Classic Thayer scarab stencils. Only example with hold-back button on top of box to operate mechanism. 6 3/4" long. Minor paint wear.

400/600

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

1,200/1,800

258. **Turned Wooden Drumhead Tube.** Los Angeles: F.G. Thayer, ca. 1920. An empty wooden tube is capped with tissue paper on both ends. A drumhead is punctured, and a silk handkerchief is produced from within. French polished wooden tube, two wooden rings and wooden "bullet" gimmick, all finely turned by Floyd Thayer. Tube 5" high. Very minor wear to finish. Rare.

400/600



259



260



261



261A



262



263

259. **Find the Lady Cards.** Alhambra: Owen Magic Supreme, ca. 1970. Three giant playing cards – two jacks, and one queen – are mixed up and set on a long wooden stand. No matter how closely spectators watch, they cannot locate the queen. Handsomely silkscreened cards 15 x 11". With quilted carrying bags for all components. Minor paint wear.

300/500

260. **Find the Lady Cubes.** Los Angeles: F.G. Thayer & Co., ca. 1930. Three wooden blocks, each with a different card on 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. Tube 11" high. Light wear to finish. Uncommon.

600/800

261. **L&W Flower Box.** Los Angeles: F.G. Thayer, ca. 1935. An empty box with removable bottom suddenly fills with flowers. Base lacquered in gold, box with natural finish. 6" high. Uncommon.

150/250

261A. **Fortune Telling Ball.** Los Angeles: F.G. Thayer, ca. 1930. A wooden ball moves up and down on a wooden post, answering questions "yes" when at the top, and "no" when at the bottom, as if moved by an unseen hand. 16" high. Minor paint wear. Uncommon.

500/700

262. **Flip Over Box.** Los Angeles: F.G. Thayer, ca. 1940. Birds or objects placed in the chest vanish when it is flipped over, opening both doors in the process. Classic Thayer dragon stencils. 12 x 8 x 5".

200/300

263. **Floating Table.** Los Angeles: F.G. Thayer, ca. 1940s. Wooden table rises in the air at the touch of the fingertips. Finish chipped, else good working condition. 27 x 17 x 31".

500/700



267



264



268

264. **Satanic (Genii) Tube.** Los Angeles: F.G. Thayer, ca. 1928. A rectangular tube is shown empty by opening it wide; a moment later, closed, a giant production of handkerchiefs is made from inside. Early all-wooden model with art deco butterfly stencils. 12" high. Rare with this finish.

500/750



265

265. **Haunted Temple and Discs of Quong Hi.** Alhambra: Owen Magic Supreme, ca. 1958. A wooden "ghost" figure, a stack of checkers and a glass of rice change places. Cabinet elaborately decorated in lacquer with crackle finish. Gimmicked stack of turned wood. Cabinet 14 3/4 x 5 1/2 x 9 1/2". Minimal wear to paint, minor splitting to veneer, overall good.

800/1,200

266. **The Money Machine/Money Maker.** Los Angeles: Thayer, ca. 1930. Blank sheets of paper turn into dollar bills when run through the rollers mounted on the wooden stand 4 3/4 x 2 1/4 x 4". Finely turned wooden construction. Minor surface scratches, else good. Scarce.

700/900



266

267. **Nest of Boxes.** Los Angeles: Carl Owen, ca. 1955. A vanished ring or watch reappears in the smallest of seven locked, nesting boxes. Exceptional set of seven hardwood chests fitted with brass hardware. Innermost box fabric lined. Original keys. Largest 9 3/4 x 9 3/4 x 10". One of only two seven-box sets constructed by Carl Owen, this set for his own collection. Passed from Carl Owen to his friend and business partner John Daniel.

1,500/2,000

268. **One-Hand Production Box.** Los Angeles: F.G. Thayer & Co., ca. 1945. Handkerchiefs or other articles are produced from a small cabinet that was shown empty a moment before. Finely made. 5 x 3 1/2 x 7". Very good.

400/600



269

269. **Milady's Parasol.** Los Angeles: F.G. Thayer, ca. 1930. The cover of a sunshade transposes with handkerchiefs placed in a velvet handbag. Turned wooden handle; handbag frame made of chromed brass. Parasol 21" long. Handbag hallmarked "Walter Baker Magic." Thin spots in shade, minor wear.

500/750

270. **Miracle Frame (Small Version).** Los Angeles: F.G. Thayer, ca. 1935. Flat items – card, billets, photos – vanish, change, or are produced in the decorated wooden frame with front and back doors. Two double doors. Minor paint wear. Uncommon in this size.

200/300

271. **Mirror Casket.** Los Angeles: F.G. Thayer, ca. 1925. Mahogany-framed glass cube on a turned wooden pedestal produces, vanishes, or changes items on command. 9" high; 4" cube. Uncommon.

200/300

272. **Pedestal Reader.** Los Angeles: F.G. Thayer, ca. 1930. Cleverly gimmicked stand on which rests a crystal gazing ball. Pedestal conceals questions or information revealed by the thought-reader in performance. 6 ¼" high, with 3 ½" diameter crystal ball. Minor wear to finish and felt.

800/1,200

273. **Poker Chip of Chamelio.** Los Angeles: F.G. Thayer, ca. 1928. A triple color change: a poker chip changes from red to blue, and from blue to white within the spectator's hands. Two ordinary chips, and one gimmicked. In original Thayer inventory envelope bearing typed title of trick. Scarce.

100/200



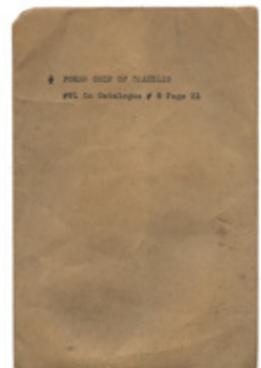
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272



271



273



274



275



276



277

274. **Anniversary Prediction Chest.** Azusa: Owen Magic Supreme, ca. 2003. An accurate prediction – of headlines, or any other future event – is found locked in a brass strongbox secured inside a hardwood chest. Hardwood outer box with hammered copper accents. Outer chest 6” wide. With keys and resetting tools. Instructions. Hallmarked. Near fine. Built to commemorate the 100th anniversary of Thayer and Owen Magic.

1,500/2,000

275. **Presto Card Frame.** Alhambra: Owen Magic Supreme, ca. 1965. Hardwood frame on a heavy metal base in which a vanished card reappears. Crackle finish base. Vinyl shade. Good condition.

100/200

276. **Rabbit Through Glass.** Azusa: Owen Magic Supreme, ca. 1980. A rabbit, or any other small object, passes through a solid sheet of circular glass held in an elaborate wooden frame supported by scrollwork accents, on a turned wooden base. Classic black and gold paint. Hallmarked. 24 ½” high. Minor wear to paint.

1,000/1,500

277. **Radio Simplex Gazing Ball (a/k/a “Meccano”).** Los Angeles: F.G. Thayer, ca. 1930. A nicked metal ball into which the mind-reader gazes, constructed to conceal a mechanically operated crib sheet bearing answers to questions posed by the audience. Heavier than other examples encountered. 5” diameter. Original padded packing case. Scattering of light wear, otherwise good.

300/500



278

278. **Reincarnation Head Casket.** Los Angeles: F.G. Thayer, ca. 1940. Highly decorated box with classic Thayer stencil work used in the Reincarnation illusion, in which the flesh of an assistant's head visibly dissolves to a skull, and is then restored. 26 x 19 x 16". With the original Thayer "mummy" head used in the effect in place of a skull various unfinished elements of the supporting bi-fold screen and table. Sold as-is.

900/1,200



279

279. **Rice, Orange and Checkers.** Los Angeles: F.G. Thayer, ca. 1944. An orange, a quantity of rice, and a stack of checkers magically transpose under two lacquered covers and an elaborate wood turned rice vase. Vase 12" high. Minor paint wear.

400/600



280

280. **Rice Vase.** Los Angeles: F.G. Thayer, ca. 1940. Rice vanishes from the vase or transforms into an orange. Uncommon green crackle paint. 12" high. Very good.

300/500



281

281. **Sellers' Hat Brush.** Los Angeles: F.G. Thayer, ca. 1935. Faux hat brush secretly loads coins in to a borrowed hat in the action of brushing it clean. 2 1/2 x 4 x 1 1/2".

50/100

282. **Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940. Silks change, vanish, or appear in the box. Dragon stencil. 7 x 3 x 5". Flaking paint.

150/250



282



283



287

283. **Spirit Cabinet Illusion.** Los Angeles: F.G. Thayer, ca. 1935. Low cabinet is shown empty, yet inanimate objects move about inside as if controlled by ghostly figures. Tambourines ring and guitars play, knots untie themselves, and objects are produced or vanish. As a finale, a living lady appears inside. Classic Thayer gold and red stenciling. Base 48 x 28". Disassembles partially for packing.

1,000/2,000



284



285

284. **Spooky Ookum.** Los Angeles, F.G. Thayer, ca. 1930. A billiard ball drops through the wooden tube, vanishing instantly. 6" high. Near fine.

150/250

285. **Square Circle.** Alhambra: Owen Brothers, ca. 1950. A square tube and round tube are shown empty, then nested. A giant production is made from within the two. 13" high. Metal tube with paint worn, else good.

200/300



286

286. **Sucker Pigeon Vanish.** Los Angeles: F.G. Thayer, ca. 1935. Live birds vanish from a lacquered box, which is disassembled piece-by-piece. Classic Thayer dragon motif. 15 x 15 x 7".

400/600

287. **Colonio Table.** Los Angeles: Thayer, ca. 1940s. Black and silver Colonio-style table with velvet drape, turned wood center column, and two secret "wells." Top 14 x 20". Paint rubbed.

200/300



288



289



290



291



292

288. **Elephant Head Table.** Los Angeles: F.G. Thayer, ca. 1935. Attractively lacquered. Felt-covered top. General wear. 32" high. Wear to fabric and finish. Good.

500/700

289. **Portable Black Art Table.** Los Angeles: Thayer, ca. 1940. Wooden box with crackle finish paint converts into a black art Colonio-style magicians table, with velvet drape and secret "well." Turned wooden center leg. Case 18 x 8 x 7 1/2". Good.

400/600

290. Virgil (Virgil Harris Mulkey). **Virgil's Table to Suitcase.** Los Angeles: F.G. Thayer, ca. 1945. A sturdy wooden table is picked up by the magician; it instantly transforms in to a suitcase with handles. With original quilted carrying bag sewn by Virgil's wife, Julie, and Virgil's hat used in his presentation for the routine. 24 x 7 x 14" (closed). Good working condition. With a LOA from John Daniel. Rare.

1,000/1,500

*This prop toured the world with Virgil five times. After the transformation, Virgil put the hat on his head and uttered the line, "Off to the Congo!" as the curtains parted to reveal a jungle-like scene.*

291. **Wonder Screen.** Los Angeles: F.G. Thayer, ca. 1940. A three-fold screen is displayed front-and-back, then formed into a triangle. A large production is made from within. Panels 16 x 26". Paint shows wear.

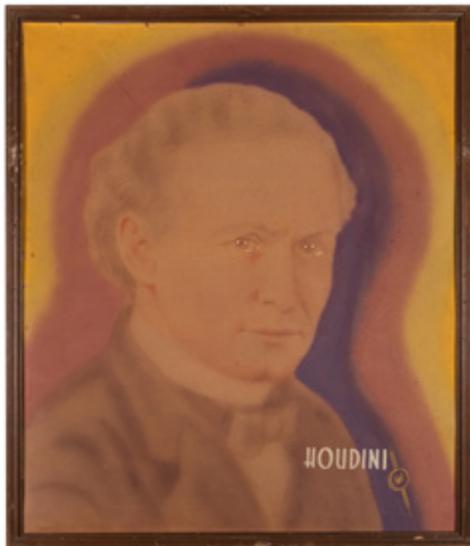
600/800

292. **X-Ray Vision Chest.** Alhambra: Owen Magic Supreme, ca. 1960. The mentalist knows the contents of the chest even though it is closed and bound with string. Mahogany box 8 x 5 x 5 1/2". Finish rubbed.

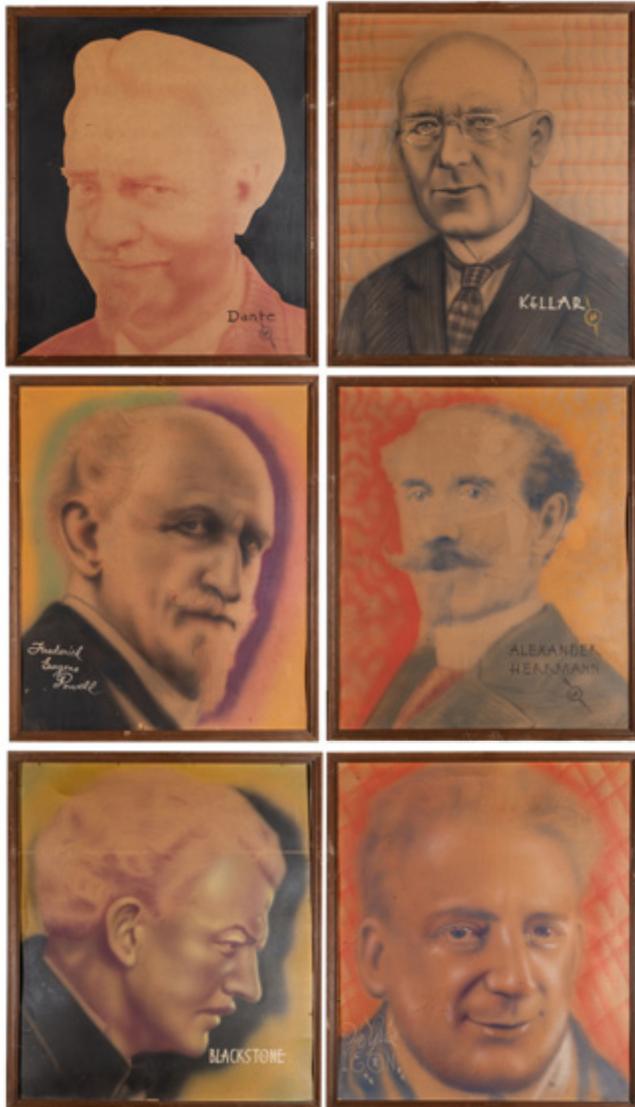
200/300



293



294



295

## BROOKLEDGE BEAUTIES

293. [Thayer's Studio] **Portrait of Howard Thurston.** Los Angeles, ca. 1940. Oversize airbrushed bust portrait of Thurston in coat and tie, modeled from a popular portrait of the American magician, signed by an unknown artist, "Karl," in the lower right. Original frame, 31 ½ x 27 ½". Chipped and nicked.

**500/750**

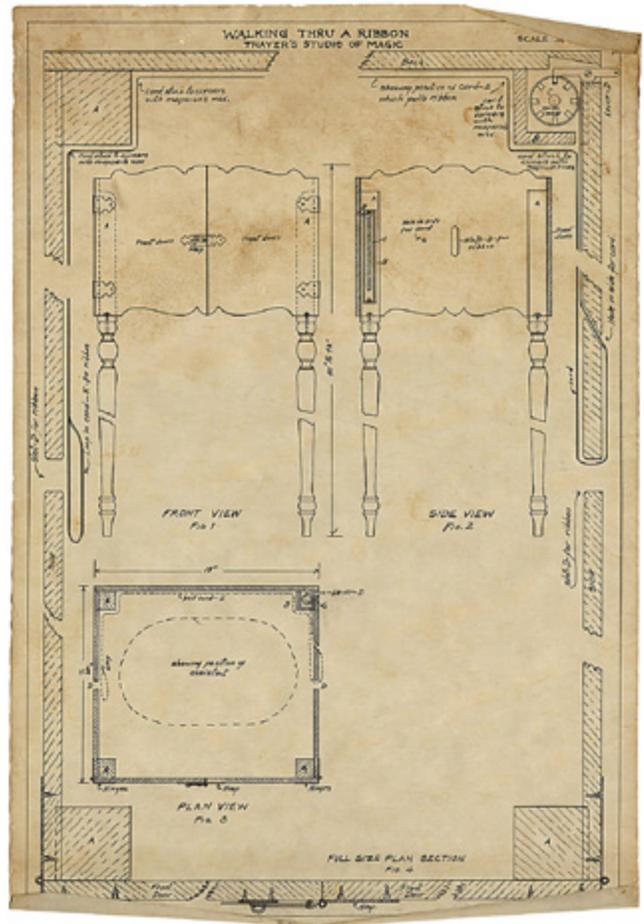
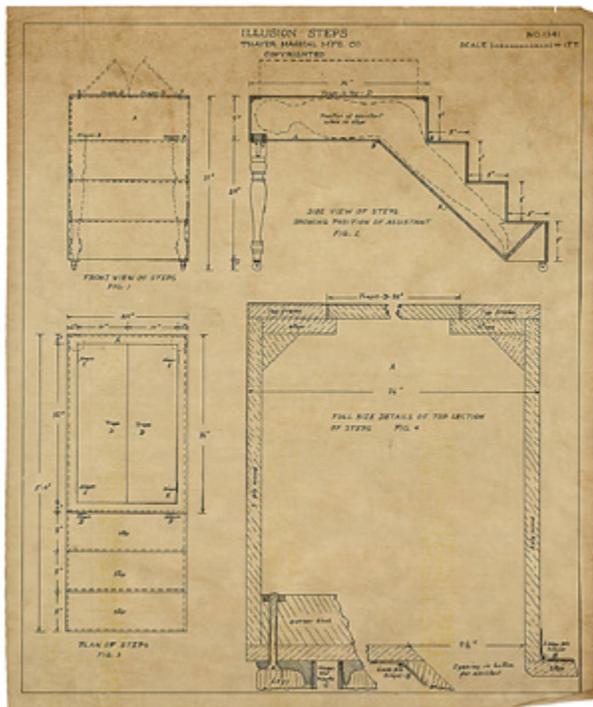
294. [Thayer's Studio] **Portrait of Harry Houdini.** Los Angeles, ca. 1940. Oversize airbrushed bust portrait of the famous escape artist, modeled from a well-known photograph, varied bands of color encircling his image. Signed by an unknown artist, "Karl," in the lower right. Original frame, 31 ½ x 27 ½". Chipped and nicked.

**800/1,200**

295. [Thayer's Studio] **Six Portraits of Famous Magicians from Brookledge.** Los Angeles, ca. 1940. Oversize airbrushed portraits of Kellar, The Great Leon, Frederick Eugene Powell, Alexander Herrmann, Harry Blackstone, and Dante. Each signed by an unknown artist, "Karl," in the lower right. Original frames, 31 ½ x 27 ½". Chipped and nicked, some with significant wear, bends, or fading.

**2,000/3,000**

*The eight portraits in the preceding three lots hung at Thayer's Studio of Magic - Brookledge - in the historic Wilshire district of Los Angeles for nearly a decade. It was there that Floyd Thayer, and later the Larsen family, operated the business. The portraits were part of a collection of posters, prints, and photographs that looked down over many of the most important magical gatherings of the 1940s, as Brookledge was, in some ways, the focal point of the Los Angeles magic scene.*

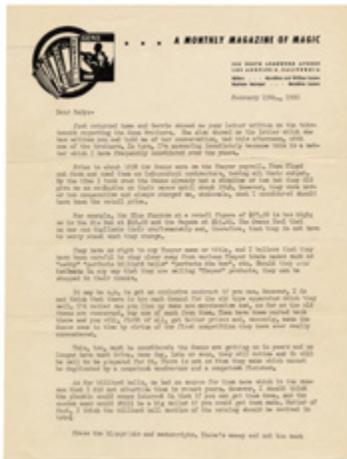


296. **Thayer Master Blueprints.** Los Angeles: Thayer, 1930s – 40s. Collection of 130 original cloth “negatives” drawn directly from the files of Thayer, used to create the famous Master Blueprints offered and sold for decades through the Thayer’s catalogs. Illusions explained and diagrammed include many of the firm’s most famous, among them the Mummy Case, Buzz Saw, Morrith Cage, The Girl in the Drum, Zenith Water Fountain, New Flyto, Lester Lake Guillotine, and many more. Accomplished in black ink on white slick-backed linen, most measuring 16 x 19 ¼”. Housed in the original cardboard tubes as kept in the Thayer workshops, nearly all bearing typed labels describing their contents, many of these being green Thayer return address labels listing the company’s address as 929 Longwood Ave., Los Angeles (Brookledge). Moderate wear from age, but generally in good to very good condition.

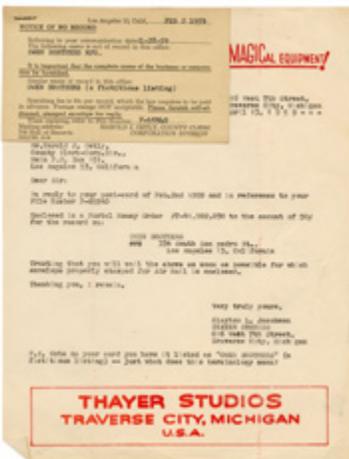
5,000/7,000

Thayer’s blueprints allowed purchasers to learn the secrets behind the firm’s famous illusions for a fraction of the cost of purchasing the heavy wooden props themselves. Many of the diagrams were drawn by the man who constructed and designed the tricks as well, Thayer’s shop foreman Carl Owen. Years later, at least one apt Owen pupil asked the master craftsman why certain details were missing in some of the blueprints. Owen reportedly chuckled as he replied, “Some plans are made for building; others are made for selling.”





297



2,000/3,000



298



299



300

297. **Thayer Studios Sale and Correspondence.** Significant gathering of documents spanning approximately 1949 - 61, providing a detailed and oftentimes sobering look at the sale of the storied Thayer Studios of Magic by the Larsen family. The archive, approximately 50 pages in all, includes the contract selling the Thayer Studios of Magic by the Larsens to Clayton L. Jacobsen of Traverse City, Michigan. Drawn from Jacobsen's own files, the material includes an original contract between the Larsens and Jacobsen (signed by the former, but not the latter) for the sale, drafts of a *Genii* story about Jacobsen, postcards, TLSs on various Thayer, Owen, Thayer Studios, and *Genii* letterheads, and other material from the City of Los Angeles and various attorneys. Jacobsen's correspondence is primarily unsigned and carbons. Other items of significance include correspondence related to possible purchases of the Chicago Magic Company and the National Magic Company by Jacobsen. Neatly kept in a ring binder, and generally in very good condition. An important and revealing archive of information related to the operation, dissolution, and history of one of the most significant manufacturers of magic apparatus and illusions of the twentieth century.

## MONEY MAKERS

298. **Money Maker.** Inwood, N.Y.: Redhill, ca. 1940s. Wooden device produces real currency when blank slips of paper are inserted into the rollers and spun. 7 x 4 1/4 x 2 1/2". With two slips of Redhill stage money.

200/300

299. **Perry Moola Press.** N.p., ca. 1970s. Prototype money maker, paper-covered case lettered "Moola Press" in gold ink, with painted wooden handles, concealing two green rollers allowing the performer to produce real currency simply by inserting blank paper. Original mimeographed instructions. 3 x 2 x 1".

100/200

300. **Money Maker.** Chuck Caputo, 2010. The magician feeds a roll of blank white tape into the red satin rollers and produces a stream of real currency. Tiered wooden base, brushed brass handle. Signed and dated by the maker on the base. 7 x 9 x 6".

250/350



301

301. **Money Maker.** Connecticut: Anatoly Zaya-Ruzo for Fantasma, 2010s. Hardwood and brass money maker allowing the magician to produce American currency in six denominations (\$1, \$5, \$10, \$20, \$50, and \$100) merely by placing the slide over the chosen value and feeding blank paper into the rollers. Maker's label affixed to the underside, signed and numbered 1 of 1. 7 x 4 x 5 1/2". Fine.

800/1,200

302. **Money Maker.** Huntington Valley: Harry G. Franke, 2000. Wooden device turns paper into real bills as they are cranked through its rollers. Base 10 x 5". Signed and dated slip by Franke affixed to base. Very good.

200/300

303. Alan, Don (Donald Alan McWethy). **Don Alan's Money Maker.** California: Haskell, ca. 1950. Blank paper cranked through the mangle becomes real, printed money. Wooden base, metal parts, plastic knobs. 5 3/4 x 5 3/4". With a LOA signed by Don Alan's son, Kevin, and a signed and inscribed photo of Alan.

300/500

304. **Delben Blotter.** Ben Stone, ca. 1980. A wooden blotter visibly transforms a blank slip of paper into a real dollar bill. Hallmarked. Good condition.

150/250

305. **Denver Mint.** Azusa: Owen Magic Supreme, ca. 1990. Blank paper cranked through a set of cloth rollers turns in to real money as if being minted by magic. Finely crafted from hardwood with custom brass hardware. Base 8 x 5 1/2". Hallmarked. Very good.

700/900



302



303



304



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306



310



307



308



309

## MAGIC SETS

306. **Conjuring Tricks Magic Set.** Bavaria: Spear, ca. 1930. Very large and handsome set includes many turned wooden props, among them a rattle vase, dice vase, ball vase, billiard ball and matching shell, magic awl, and more; plus cardboard and metal props. Sturdy paper-covered wooden box with embossed silver title on lid. Instructions. 21 ½ x 13 x 3". Minor rubbing and wear; very good overall.

400/600

307. **Le Petit Escamoteur Magic Set.** Circa 1900. Small magic set includes five tricks, among them a Ball Vase, Grandmother's Necklace, Pillars of Solomon, flap Card Box, and two nesting cardboard tubes. Handsome paper-covered wooden box with colorful label, 6 ½ x 4 x 2 ½".

400/600

308. **Der Kleine Zauberer Magic Set.** Nuremburg: Baudenbacher, ca. 1900. Handsome kit includes wooden ball vase, tiny multiplying billiard balls, Pillars of Solomon, and Snapper; metal coin box and coin vanishing rings; and other props. Lithographed label with text in five languages. 11 ½ x 8 ½ x 2 ½". Box worn.

250/350

309. **The Little Conjuror Magic Set.** Nuremburg: Carl Quhel, ca. 1950. Includes wooden props: shell egg, die vase, ball vase, and marble vase; metal nail through finger; card to match box, vanishing egg cup, and more. Instruction booklet (tattered). 10 x 9 x 2 ½".

200/300

310. **Early French Magic Set.** Circa 1880. Handsome kit includes brass Rice Vase, coin boxes, coin vases, and tin Cups and Balls, toleware Die Through Hat and Multiplying Money Plate, Linking Rings, turned boxwood Passe Passe Ball Vases with plunger gimmicks, wooden wand, and more. Paper-covered box 18 ½ x 12 x 3" bears label of Parisian toy shop Mons. Guillard, 4 Rue des Petit Champs. Minor internal wear to box and internal compartments, chips and wear to apparatus. Overall, remarkably well preserved.

1,500/2,000



311



312



313



314

311. **Early Mysto Magic Set.** New Haven: Mysto, ca. 1908. Wooden case includes Vanishing Coin in Glass, Drumhead Tube, Handkerchief Cassette, small Tambourine Rings, Hank Ball, Pulls, Billiard Balls, and other well-made small props of above average quality. Front panel stenciled with the word "magic," and a fan of four cards pasted to the top. 13 x 6 ½ x 4". Rare.

600/800

*A true rarity, made in the days before A.C. Gilbert and his father bought John Petrie's interest in the Mysto Co. and turned the company into a powerhouse manufacturer of popular toys and games, as opposed to the niche supplier of tricks and props for professional magicians it had been at its founding. Reportedly, these early sets were filled on an ad-hoc basis at the Mysto plant, making no two exactly alike.*

312. **Mysto Magic Set No. 1.** New Haven: Gilbert, ca. 1935. Classic beginner's magic set includes Mysto coins and shells, pull vanisher, Buddha Money Mystery, and more. Instruction booklet and inspector's voucher. Vibrant box 18 x 10 x 1 ½".

100/200

313. **Mysto Magic Set No. 5.** New Haven: Gilbert, ca. 1935. Set includes substantial props: Passe Passe Bottles, wand, metal hank vanishers, Patriotic Rocket-type divination, as well as gimmicked cards. Instruction booklets. 20 x 13 ½ x 3". Box worn and torn, contents very good.

300/500

314. **Mysto Magic Set No. 2001.** New Haven: Gilbert, ca. 1930. Classic American set includes Buddha Papers, metal Pull Vanisher, Obedient Block, Mysto coins and shell, instruction booklet, and more. 12 ½ x 8 ½ x 1". Box worn.

100/200



315



316

315. **Mysto Magic Set No. 25.** New Haven: Gilbert, ca. 1940. The largest and most elaborate of the Mysto Magic Sets manufactured by Gilbert, including two layers of tricks inside the cloth-covered wooden case. Props include a glass houlette, dozens of boxed tricks, wand, trick cards, instruction booklets, Linking Rings, curtains to frame a small theatre, and more. Includes Gilbert advertising paperwork, original moustache, and inspector's slip. Case converts to tabletop. Wooden dowel legs lacking, else apparently complete. 25 x 16 x 5".

700/900

316. **Trick Box.** Germany: Lilliput, ca. 1930. Handsome vintage magic set includes many wooden props, among them a Coin Vase, Divination Bottle, Marble Vase, Dice Vase, Obedient Ball, Diminishing Egg, and more. 16 x 11 x 2". Two box flaps perished, some pieces with minor wear, possibly lacking small parts. Very good overall.

400/600

317. **Linemar Mickey the Magician Toy.** Japan, ca. 1955. Tin litho battery-operated toy. Mickey moves a hat up and down producing and vanishing a baby chicken. Original baby chick. 7 x 5 x 10. Minor paint scratches, wear to hat. Works, but does not pick up chick correctly. Very good.

500/750



317



318



319

318. **Cragstan Mr. Fox the Magician with the Magical Disappearing Rabbit Toy.** Japan, ca. 1950s. Tin lithographed battery-operated toy with fabric covering, in the original brightly colored box. Rabbit present under patriotic top hat. Dark spotting to face, light scratching from minimal play-wear; box shows minor soiling and short tears. Not tested.

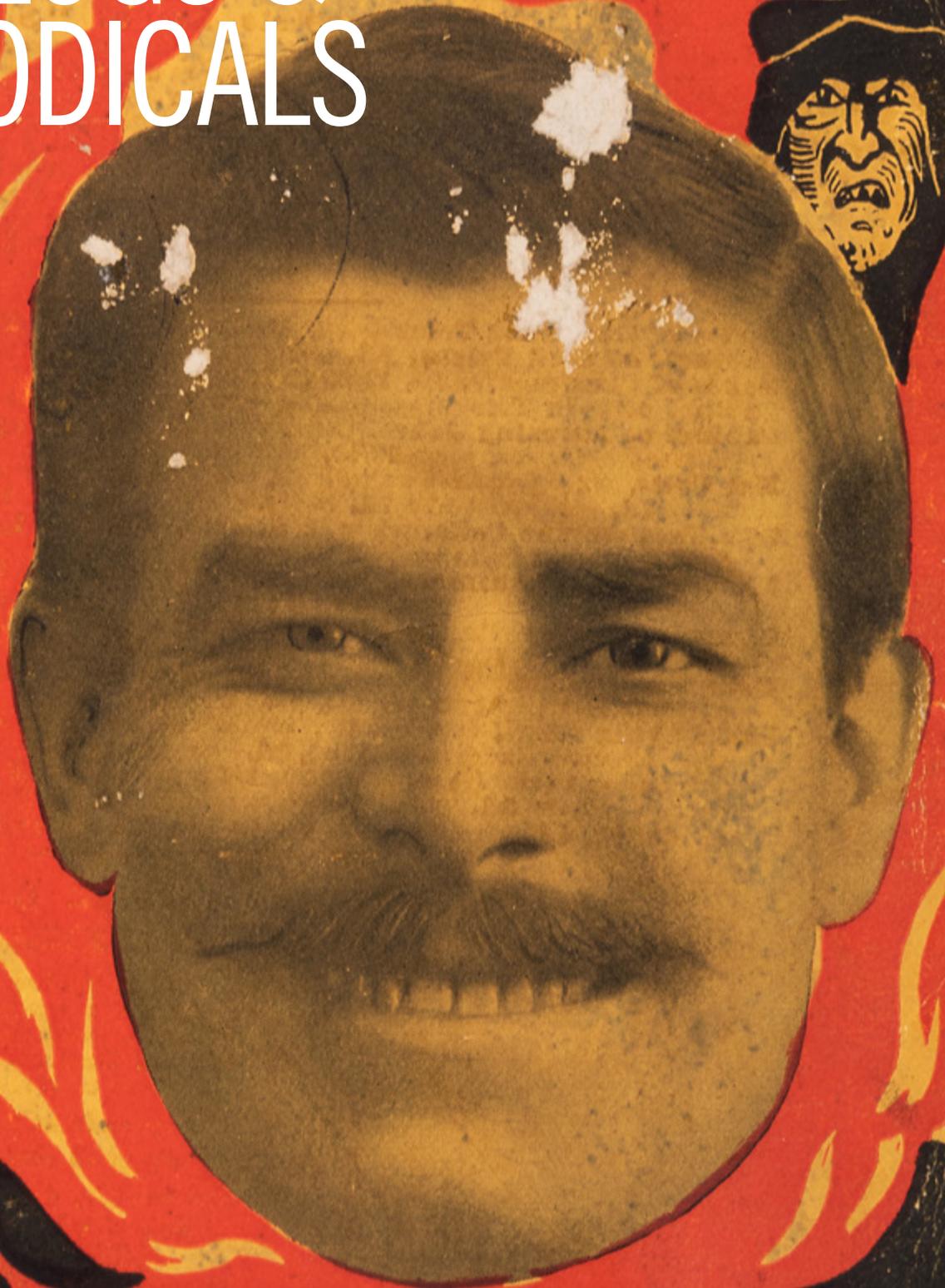
250/350

319. **German Tin Toy Magic Lantern Viewer in Original Box.** Nineteenth century tin magic lantern viewer with black and gilt body, with oil burner, brass chimney and lens attachments, small gilt label "Gesetzlich/720/Geschützt" to front side, on a footed wooden platform. 11 x 6 x 4 3/4". Original wooden box with chromolithographed label and hook closure, printed instructions slip in German, French, and English. Box lid detached, scattered minor paint chipping and oxidation.

200/300

# WOES of a WIZARD

BOOKS,  
CATALOGS &  
PERIODICALS

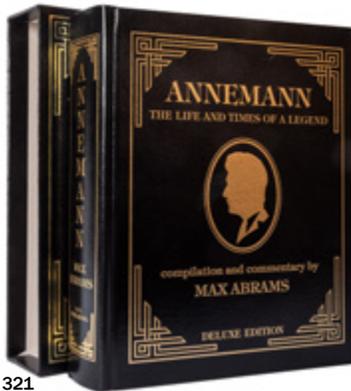




320



325



321

320. Abbott, David P. **The Marvelous Creations of Joseffy, Signed.** Chicago: The Open Court Publishing Co., 1908. Black wraps with red lettering. Illustrated, portrait frontispiece. 24pp. 8vo. Signed "Mysteriously Yours" by Joseffy dated October 1910 on inside cover. Covers detached, foxing. Good.

300/500

321. Abrams, Max (compiler). **Annemann: The Life and Times of a Legend.** Tahoma, 1992. Number 87 of a of 100 copies of the deluxe subscription edition. Publisher's black leather stamped in gold with matching slipcase. 4to. Signed by Abrams, with signed subscription letters and advertising laid in.

200/300



322



323

322. Alexander (Claude Alexander Conlin). **Alexander's Book of Mystery.** Los Angeles: C. Alexander, 1919. Two-color pictorial wrappers. Illustrated. 8vo. 39pp. Blank "Question Coupon" pasted in to the rear inside cover. Ownership sig. of Hermann Homar, several purple hand-stamps advertising a nicked globe and other notices.

200/300

323. Alexander (Claude Alexander Conlin). **Alexander's Book of Extensive Astrological Readings.** Los Angeles: Author, 1919. Color pictorial wraps. 8vo. 59pp. Covers creased; dampstaining to top inside edge generally note affecting text; good.

250/350

324. Blackstone, Harry. **Blackstone's Modern Card Tricks.** New York: George Sully, 1932. First edition. Red cloth stamped in black. Illustrated. 8vo. Inscribed and signed by Blackstone on the flyleaf to Dr. Taylor, bearing his blind stamp above and rubber stamp below, and with a RPPC of Blackstone on the paste-down. Dr. Taylor's throw-out card laid in.

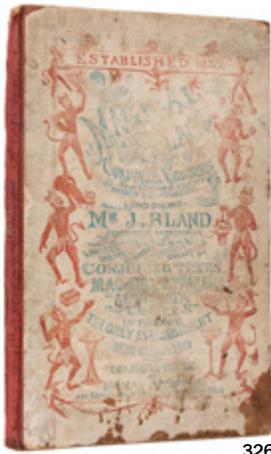
100/200



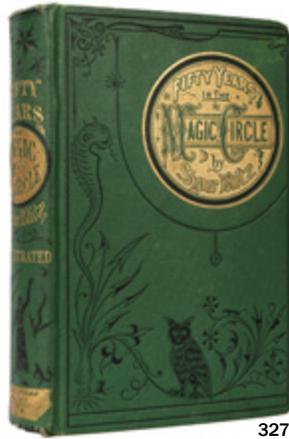
324

325. [Blackstone, Harry] **Super-Magician and Other Blackstone Comics. Lot of 14 Comic Books.** V.p., 1940s. Including *Super Magician* V2 N9 (1944), V3 N9 (1945), V4 N8 (1945), V3 N8 (Dec. 1944), V2 N7 (Nov. 1943), V4 N6 (Oct. 1945), V2 N2 (Jun. 1943), V2 N2 (Jun. 1945), V4 N9 (Jan. 1946), V3 N12 (Apr. 1945), V1 N6 (July 1942); *Blackstone Master Magician Comics* V1 N1–N2; and *Blackstone the Magician Detective* N3. Lower-grade copies, about fair to good.

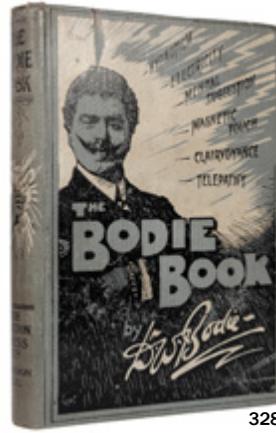
200/300



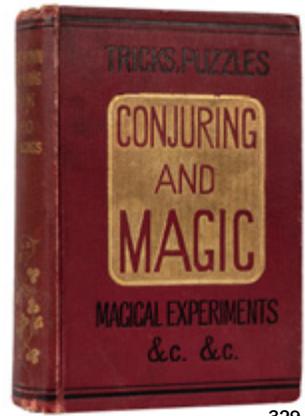
326



327



328



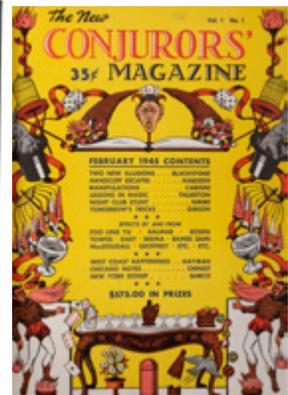
329



330



331



326. Bland, J[oseph]. **Magical Palace of Conjuring Wonders.** Mr. J. Bland. London, n.d. (ca. 1890). Pictorial boards, over cloth spine, illustrated with woodcuts. 8vo. Boards well rubbed, binding weak, ffep detached. Good.

300/500

327. Blitz, Signor. **Fifty Years in the Magic Circle.** Hartford: Belknap & Bliss, 1871. Green cloth decorated in black and gilt, a.e.g. Portrait frontispiece, engraved title page, 15 engraved plates. 8vo. Minor wear and corner bumps, cloth and gilding bright; very good. Attractive copy. Toole Stott 100.

200/300

328. Bodie, Dr. Walford. **The Bodie Book.** London: Caxton Press, 1905. Publisher's light blue pictorial cloth. Half-tone portrait frontis. Seven plates, facsimile of the author's signature on dedication page. 8vo. 193, [5]pp. ads. Covers moderately scratched and rubbed; slightly leaning.

200/300

329. **Boy's Own Conjuring Book, (The).** New York: Dick & Fitzgerald, (1860)/later impression. Maroon cloth stamped in black and gilt. Frontispiece within red border. Illustrated with 200 engravings. 16mo. xii, 384pp. Ownership inscriptions, bookplate to endpapers; spine ends bumped and rubbed; good. Collates same as Toole Stott 115.

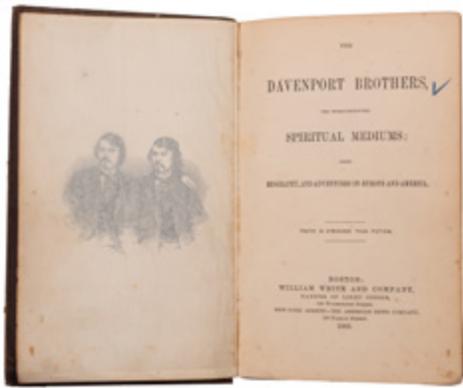
100/200

330. Colburn, Zerah. **A Memoir of Zerah Colburn.** Springfield: G. and C. Merriam, 1833. Contemporary cloth, original printed spine title label. Engraved frontispiece. 8vo. vii, 204pp. Heavily foxed, spotting, offsetting. Toole Stott 171.

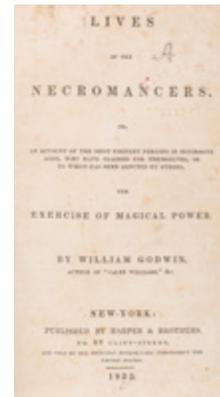
200/300

331. **Conjurers' Magazine.** Walter Gibson. Monthly. V1 N1 (Feb. 1945) - V5 N7 (Sept. 1949). Complete file. Bound in five green buckram vols., with gilt-lettered spines. Original covers retained. Alfredson/Daily 1785.

250/350



332



338



333



334

332. [Davenport Brothers] **The Davenport Brothers**. Boston: William White and Company, 1869. Publisher's cloth, spine gilt stamped. Frontispiece, nine plates. 8vo. Inked notes to fly and front pastedown, spine worn and sunned, cloth chipped, light foxing; good. Toole Stott 802.

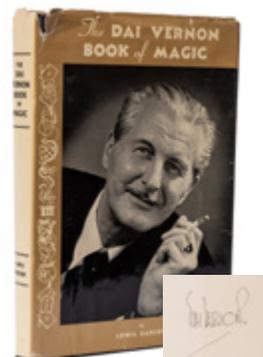
400/600

333. De Vere, (Charles). **Catalogue General Appareils et Instruments Pour la Physique Amusante et la Prestidigitation**. Paris, ca. 1917. Stapled wrappers printed in black and red. Illustrated. 8vo. 116pp. Merchandise catalog of over 700 pieces of parlor conjuring apparatus, tables, accessories, and books, several purple "epuise" hand-stamps denoting sold out items. Light chipping and soiling to covers, otherwise very good.

200/300



335



337

334. Devant, David. **Woes of a Wizard**. London: S.H. Bousfield, (1903). Re-bound in patterned library buckram, retaining publisher's wraps. 8vo. Wrappers scuffed and worn, otherwise good.

100/200

335. Erdnase, S.W. **The Expert at the Card Table**. Chicago: Charles T. Powner, 1944. Cloth, with color dust-wrapper. Illustrated. 8vo. Critical comments by Prof. Hoffmann. Jacket spine toned, short tears and minor chipping, else good.

150/200

336. Evans, Henry Ridgley. **The Old and the New Magic**. Chicago: Open Court, 1906. First Edition. Tan cloth stamped in black. Illustrated. 8vo. Former owner's signature on flyleaf, front hinge weakening, leaving crinkles. Very good.

100/150



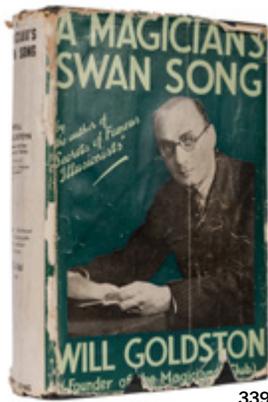
336

337. Ganson, Lewis. **The Dai Vernon Book of Magic**. Signed by Vernon. London: Unique Magic Studio, [1957]. First edition. Black cloth, illustrated with photographs. 8vo. Wear and chipping to jacket, else good condition. Signed by Dai Vernon.

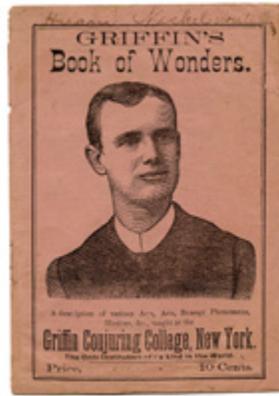
150/250

338. Godwin, William. **Lives of the Necromancers**. New York: Harper & Bros., 1835. First American edition. Modern quarter cloth, contemporary marbled boards, new endpapers. 12mo. xii, 307pp. Blind-stamps of Abbott Public Library (Marblehead, Mass.). Lacking half-title, minor foxing initially, otherwise good. Toole Stott 835.

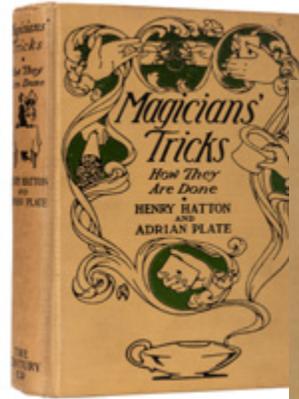
100/200



339



340



341

339. Goldston, Will. **A Magician's Swan Song**. London: John Long, (1934). First edition. Publisher's black cloth, gilt-titled spine, scarce pictorial dust-jacket. Plates. 8vo. Light to moderate spotting, endpapers heavily browned; covers scuffed and soiled, jacket heavily chipped and torn with several losses to edges.

150/250

340. Griffin Charles. **Griffin's Book of Wonders**. New York, ca. 1888. Pictorial wrappers retained in plain cloth-backed boards. 8vo. Eight unnumbered leaves, advertising the author's Conjuring College, apparatus for sale, with hints and diagrams of some tricks. Short tear and former ownership signature to upper wrapper. Good.

200/300

341. Hatton, Henry and Adrian Plate. **Magicians' Tricks and How They are Done**. New York: The Century Co., 1910. First edition. Cream cloth stamped in black and green. Illustrated. 8vo. Very good. Sold with photographs of the authors: a boudoir card portrait of Hatton (P.H. Cannon), and a printed portrait of Adrian Plate, signed and inscribed in the margin, both ca. 1905.

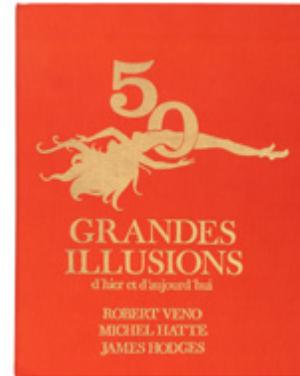
200/300

342. Hodges, James, et al. **50 Grandes Illusions**. Paris: Mayette, [1974]. Numbered deluxe edition in linen slipcase, stamped in gold. Two folios: one composed of written directions, the other illustrated explanations. French text; publisher's English translation included. 4to. Good.

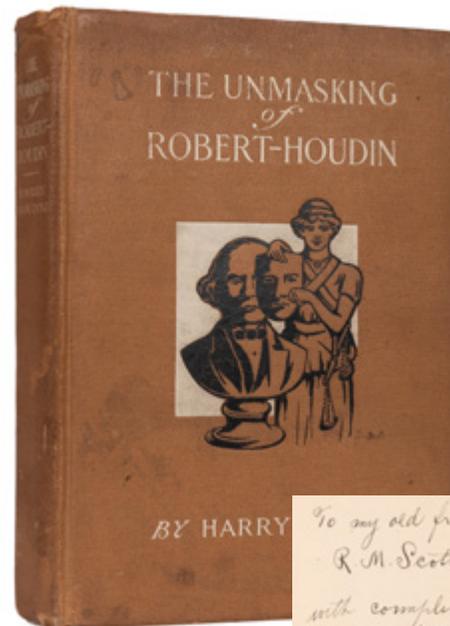
300/500

343. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin**. New York: The Publishers Printing Co., 1908. First edition. Brown cloth stamped in black and white. Portrait frontispiece of Houdini, plates. 8vo. Soiling and wear; good condition. Page-long inscription from Houdini on the flyleaf, reading "To my old friend R.M. Scott with compliments and best wishes from the author, Harry Houdini 1908. May the perusal of my book conjure up pleasant memories of the dim past. HH."

1,500/2,000

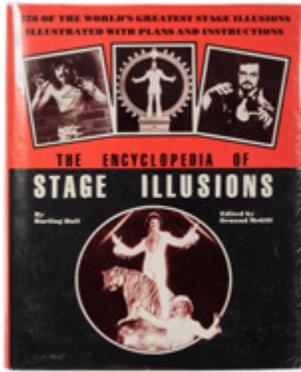


342



To my old friend  
R. M. Scott  
with compliments and  
best wishes from the  
author.  
Harry Houdini  
1908  
may the perusal of my  
book conjure up pleasant  
memories of the dim past  
HH.

343



344

344. Hull, Burling and Ormond McGill (ed.). **The Encyclopedia of Stage Illusions**. Oakland: Magic Limited, 1980. From the first and only edition of 500 copies, many of which were suppressed due to copyright infringement claims. Black plush vinyl hardcovers lettered in gilt, pictorial dust-jacket priced \$100. Heavily illustrated with diagrams and photos. 4to. Minor creasing and short tears to jacket, else very good.

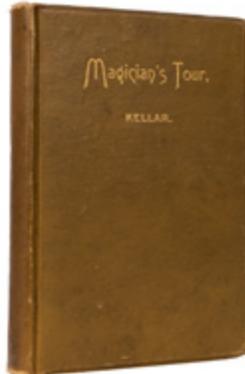
400/600

345. Hurst, Lulu. **Lulu Hurst (The Georgia Wonder) Writes her Autobiography**. Rome: The Psychic Publishing Company, 1897. Fourth edition. Blue printed wraps bound in one third leather over marbled boards, spine gilt stamped. Portrait frontispiece, illustrated with photographs. 8vo. Very good. Nice copy.

250/350



345



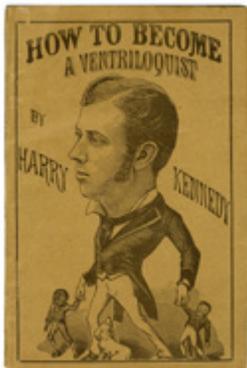
346

346. Kellar, Harry. **A Magician's Tour**. [Chicago], 1891. Publisher's yellow cloth stamped in gilt. Beveled boards. Patterned endsheets. Plates. A.E.G. 8vo. Bookplate of Harlowe Hoyt. Lacks title page, other general wear and darkening of cloth. Scarce binding state. Sold as-is.

100/200

347. Kennedy, Harry. **How to Become a Ventriloquist**. New York: Frank Tousey, 1891. Pictorial wrappers. 16mo. Upper wrapper weak, else good.

100/200



347



348

348. Lorento, Professor. **Lorento's Wizard's Guide**. New York: Hurst & Co., 1878. Hand-colored pictorial wrappers. One illustration. 8vo. Tight, bright, and crisp, with only minor wear and one tiny chip. A near-fine example. Toole Stott 1106.

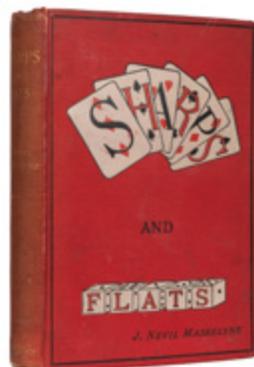
400/600

349. **Mahatma**. George Little, et al. Monthly. V1 N1 (Mar. 1895) – V9 N8 (Feb. 1906). Complete File. Two volumes, black library buckram. Alfredson/Daily 4655. Facsimiles of two leaves have been bound in place to complete the file. Includes original issues of the scarce associated periodical *The Vaudeville*, Late "Mahatma" (V1 N9 [Nov. 1895], and V1 N10 [Nov. 23, 1895]). Lacking cover of V3 N7, scattered short closed tears, very good overall. Bookplates of Virgil Anjos.

800/1,200



349



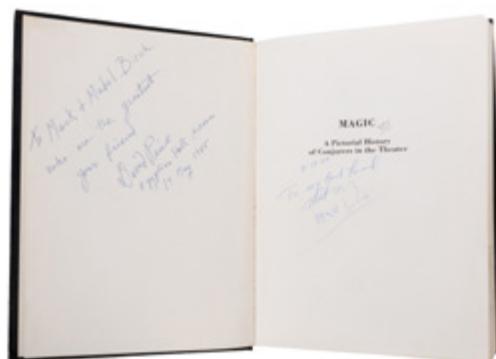
350

350. Maskelyne, J.N. **Sharps and Flats**. London: Longmans, Green, and Co., 1895. Second edition. Red cloth stamped in black and white. Publisher's catalog tipped-in at rear. Frontispiece, illustrated. 8vo. Cloth rubbed, spine worn; good. Inscribed and dated by the author on the verso of the ffep.

300/500



351



352

351. Okito (Tobias Bamberg). **Quality Magic**. London: Will Goldston Ltd., [1922]. Pictorial boards. Frontispiece. Illustrated. Small 8vo. Inscribed and signed on the title page by Okito. Spine taped, toned, and rubbed, else good.

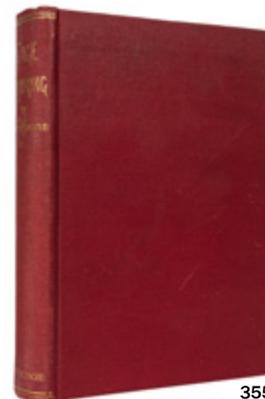
200/300

352. Price, David. **Magic: A Pictorial History of Conjurers in the Theater**. New York: Cornwall Books, 1985. Black cloth. Lacks jacket. Color plates, profusion of illustrations. 4to. Cloth soiled. Inscribed and signed by the author to McDonald and Mabel Birch, "who are the greatest," and again on the half-title by Birch to "my best friend Walt."

150/250



353



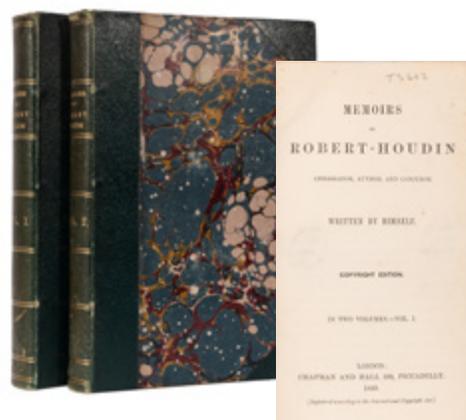
355

353. Raymond, Professor. **Parlor Pastimes; or, The Whole Art of Amusing for Public & Private Entertainments**. New York: Hurst & Co., 1875. Pictorial colored wraps. Illustrations, diagrams. 8vo. Upper wrap worn and chipped, good internally. Toole Stott 593.

150/250

354. Robert-Houdin, Jean Eugène (trans. Lascelles Wraxall). **The Memoirs of Robert-Houdin**. London: Chapman and Hall, 1859. First English edition. Two volumes, half green leather, marbled sides and edges, spines gilt stamped. 8vo. Vol. 1: xiv, 293pp; vol. 2: iv, 271pp. Lacking half-titles. Minor occasional foxing, otherwise very good. Bookplate of Burton Sperber. Toole Stott 602.

300/500



354

355. Robert-Houdin, Jean Eugène. **The Secrets of Stage Conjuring**. London, 1900. Revised edition. Publisher's red cloth, spine lettered in gold. Portrait frontispiece, illustrated. 8vo. Minor spotting to endpapers, otherwise very good. Nice copy.

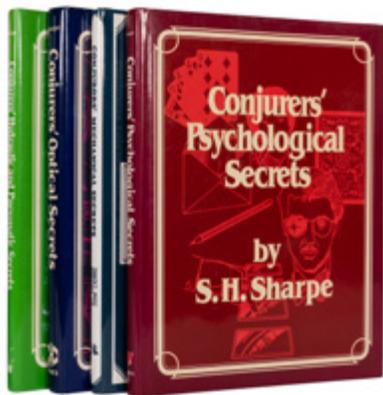
100/200

356. **Seven Circles**. Walter Gibson. Monthly. V1 N1 (Apr. 1931)—V5 N6 (Jun. 1934). Complete File. Two green cloth volumes, spines lettered in white. Original covers retained. Alfredson/Daily 6230.

200/300



356



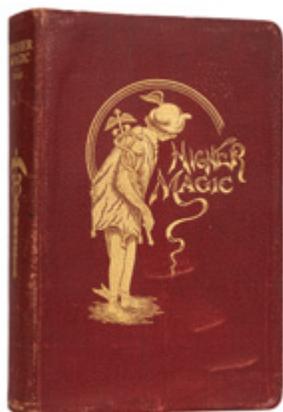
357

357. Sharpe, S.H. **Conjurers' Secrets Series. Four Volumes.** The complete series, comprising: *Conjurers' Hydraulic and Pneumatic Secrets* (1991), *Conjurers' Mechanical Secrets* (1992), *Conjurers' Psychological Secrets* (1988), and *Conjurers' Optical Secrets* (1985). All cloth bound with jackets. Illustrated. 4tos. Ownership sigs. and ex-libris stamps to titles; near fine.

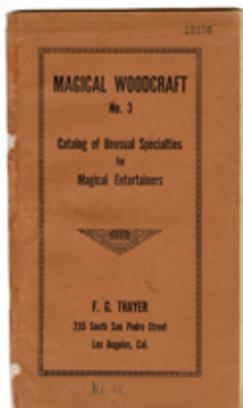
300/500

358. Teale, Oscar. **Higher Magic.** New York: Adams Press Print, 1920. Deluxe edition bound in red cloth, gilt stamped, A.E.G. Frontispiece, illustrations. 8vo. Binding scuffed and worn. Presentation copy, inscribed and signed, "With best compliments to my dear friend Prof. F.E. Powell, Oscar S. Teale author, Feb. 9 1921."

250/350



358



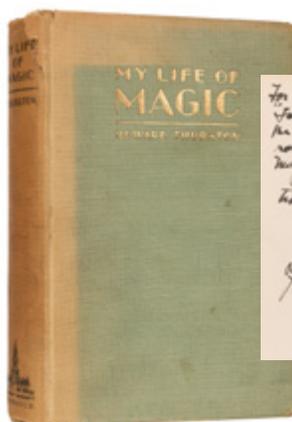
359

359. **Magical Woodcraft No. 3.** Los Angeles: F.G. Thayer, 1910s. Orange wraps. Illustrated. 55pp. 8vo. Uncommon Thayer paper label inside the front cover. Wraps reinforced with archival tape, creasing. Good.

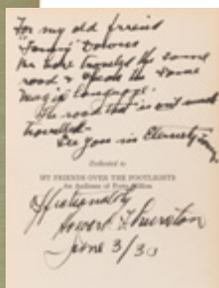
100/200

360. Thurston, Howard. **My Life of Magic.** Philadelphia: Dorrance & Company, 1929. First edition. Green cloth (faded). Frontispiece, plates. 8vo. Worn, spine chipped, cloth sunned, good condition overall. T. Nelson Downs' copy, bearing the rubber stamp of his library on the flyleaf, and inscribed and signed by Thurston: "For my old friend "Tommy" Downs who has traveled the same road & speaks the same magic language. The road that is [illegible] much travelled. See you in Eternity Tommy. Affectionately Howard Thurston June 3/30."

400/600



360

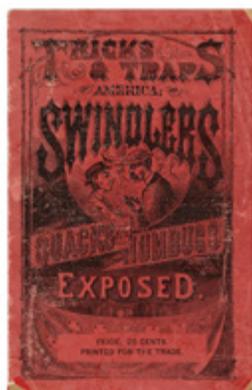


361. **Tricks & Traps of America; or Swindlers, Quacks, and Humbugs Exposed.** Corfu: C.E. Curtiss, ca. 1880s. Original pictorially engraved glossy wrappers designed by T. Chubbuck. 8vo (8 3/4 x 6"). 16pp. Minor offsetting and marginal chipping to pulp paper, covers moderately soiled and chipped, but stable condition. Rear inside cover advertises *Prestidigitation; or Magic Made Easy.*

200/400

362. Scheidler, John. **Scheidler's Art of Conjuring Simplified and Songster [cover title].** New York: E.E. Benedict, ca. 1880. Colored pictorial wrappers. Illustrated. 16mo. Chipped, short tears, losses to several leaves (not affecting text); intact. Not in Toole Stott.

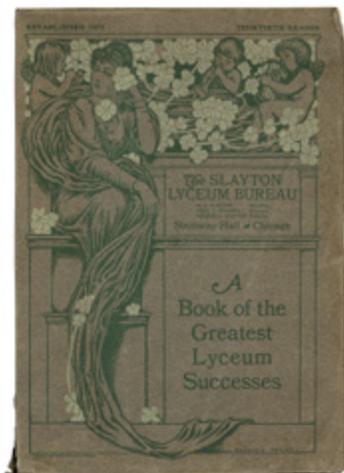
300/500



361



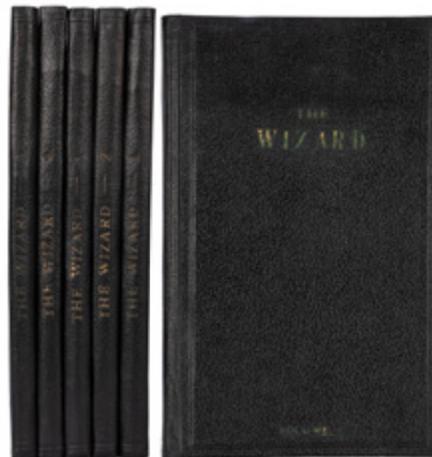
362



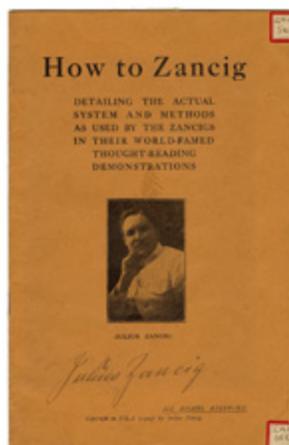
363



364



365



366



367

363. Wagner, Charles L. **The Slayton Lyceum Bureau: A Book of the Greatest Lyceum Successes** [cover title]. Chicago: Hollister, (1903). Pictorial wrappers designed by Raymond Perry. Illustrated, including pasted and tipped-in portraits, announcement card, fold-out pages. Profusely illustrated, printed in up to three colors per page, on various colored papers and paper types. 4to. Wrappers chipped, internally fine. Rare; OCLC records no copies.

250/350

*A specially-printed souvenir book filled with specimen programs for Slayton's top actors, musicians, singers, lecturers, humorists, and other entertainers, among them magician and illusionist Harry Jansen (later and more familiarly Dante) and the Jansen Carnival Company, Olof Krarer the Little Esquimaux Lady, and others.*

364. Carl Willmann Hamburg. **Katalog B**. Hamburg, 1890s. Original engraved wrappers (upper cleanly detached at the spine). Illustrations, including portraits of the Willmanns, interior and exterior of the magic shop, line drawings of apparatus and illusions. 8vo. 80pp. Chipping and tears to covers, old pencil notations to back cover, some minor marginal dampstaining.

250/350

365. **The Wizard**. P.T. Selbit. Monthly. V1 N1 (Sept. 1905) – V5 N60 (Aug. 1910). Complete file bound in five matching leatherette volumes with marbled endsheets. Alfredson/Daily 7235.

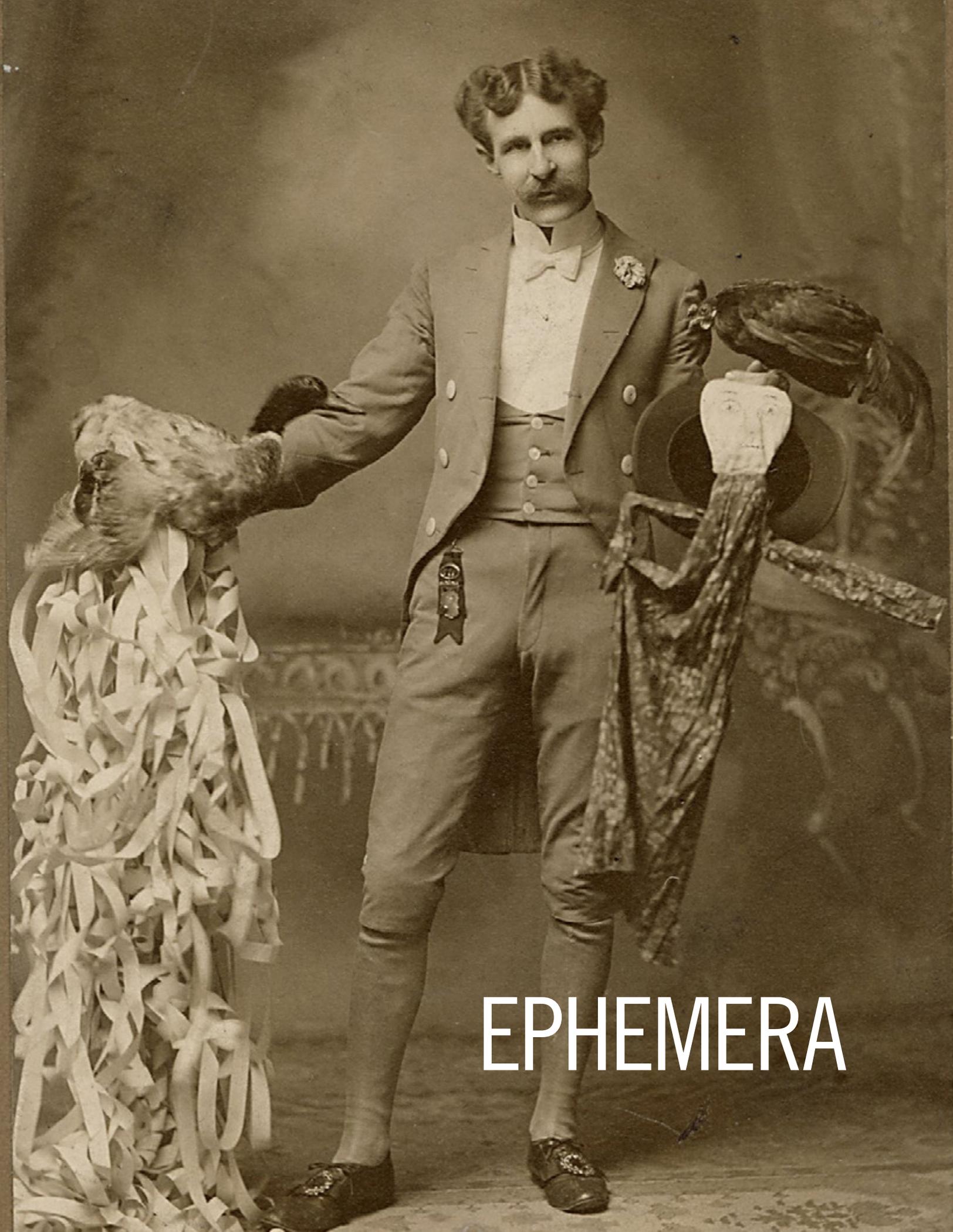
250/350

366. Zancig, Julius. **How to Zancig, Signed**. London: Leslie Smith & Co., 1924. Orange pictorial wraps. 16pp. 8vo. Signed by Zancig on front wrap. Slight soiling, residue from stickers on top and bottom corners, marginalia. Very good.

150/250

367. **Zovelloscopes**. Brooklyn, N.Y.: Zovello-Richard, 1934. N1–N16. Complete set of staple-bound wee flip-books showing various card manipulations, housed in plastic sleeves, accompanied by original index sheet. Scarce.

400/600



EPHEMERA



368

368. Adelphia, Del. **Portrait of Del Adelphia.** San Francisco: Rasmussen Studio, ca. 1910. Handsome half-length bust portrait of Del Adelphia, the “cowboy magician,” in boudoir card format. Mount 10 ¾ x 9”. Image soiled and corners of mount bumped. Scarce.

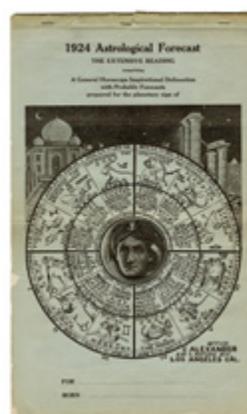
200/300



369

369. Alexander (Claude Alexander Conlin). **Portrait of Alexander, Inscribed and Signed.** Portland: Davies, ca. 1918. Full-length image of “The Man Who Knows” in costume, with turban and crystal ball. 8 x 10”, framed to 12 x 15”. Boldly and humorously inscribed and signed in the left margin.

500/750



370

370. Alexander (Claude Alexander Conlin). **Astrological Forecast: The Extensive Reading.** Los Angeles, 1924. Large-format pamphlet with a forecast for the year of 1924 for all astrological signs, specifically pertaining to business matters, changes, travel, accidents, health, affairs of the heart, and marriage. 8 ½ x 14”. Chipping and short tears to edges. Good. Scarce.

150/250



371

371. Alpighini, Harry J. **Harry J. Alpighini Postcard.** Philadelphia, ca. 1900s. Hand-colored postcard of Alpighini performing various tricks. 6 ¼ x 4 ¼”. Unused. Heavily creased along edges, browning. Good.

100/150

372. [Autographs] **Fox Lake Playing Cards Signed by 30 Magicians.** Autographs of thirty magicians, several inscribed to “John,” obtained at the International Brotherhood of Magicians Convention in Cincinnati, July 3–5, 1969, (several adding the date and place to their inscriptions), including Al Flosso, Slydini, Harold Rice, Al Goshman, John Braun, John Mulholland, Roy Benson, Paul Swinford, Jay Marshall, George Johnstone, H. Adrian Smith, Jack Chanin, Ronald Haines (“Haines House of Cards” distributed Fox Lake playing cards), Jim Ryan, Max Terhune, Bob Mason, and others. Full deck (52 +2J+EC) retained in original box.

200/300



372



373



377



374



375



376

373. [Autographs] **Second Annual I.B.M. Program, Signed by Over 50 Magicians.** Kenton: Scioto Sign Co., 1927. Souvenir program from the second gathering of the International Brotherhood of Magicians. Lithographed string-bound wrappers designed by Merle Fleming. The last three pages filled with dozens of autographs of magicians in attendance, including T. Nelson Downs, Harry Blackstone, Floyd Thayer, Rajah Raboid, Harlan Tarbell, S.S. Henry, Robert Nelson, Gene Gordon, Wallace Lee, A.M. Wilson, Joe Berg, Elmer Eckam, Arthur Felsman, Donald Holmes, "Mystic" Craig, Frank B. Willis (U.S. Senator, Ohio), and others. Folio. Slight soiling and browning. Very good. **400/600**

374. Bamberg, Tobias. "**Papa" Bamberg Postcard.** Holland, ca. 1890. Photograph of Okito's father shows him with a stage full of magic apparatus. Perforated edge. Printed but undivided back. Uncommon. **400/600**

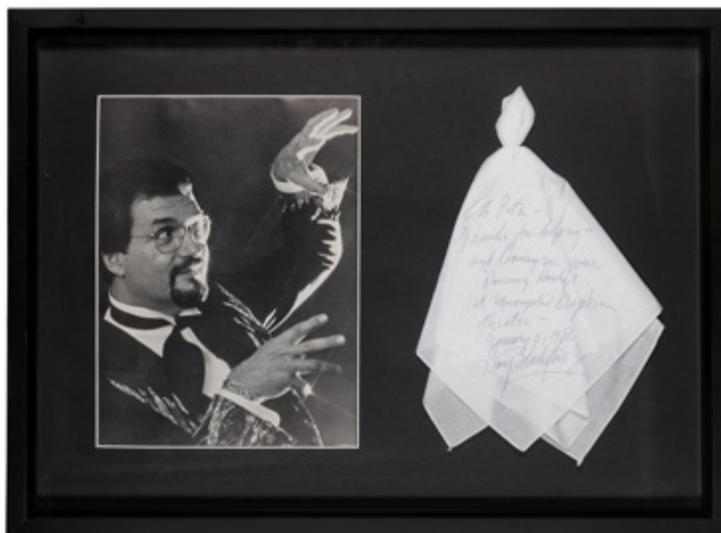
375. Barnum, P.T. (Phineas Taylor). **Cabinet Photo of P.T. Barnum.** New York: A. Bogardus, Sherman & McHugh, ca. 1880s. Bust portrait cabinet photo of P.T. Barnum, possibly signed on verso in graphite. 4 ¼ x 6 ½". Slight curling, soiling. Very good. **150/250**

376. Blackstone, Harry (Henry Boughton). **Early Harry Blackstone RPPC, Signed.** 1905. Early half-length portrait of the future Harry Blackstone, at age 20. Printed back. Signed "Harry Boughton" and dated Nov. 6, 1905 on the recto. A truly early Blackstone signature. **250/350**

377. Blackstone, Harry (Henry Boughton). **Portrait of Harry Blackstone Sr., Signed and Inscribed.** New York: Moody Studios, ca. 1922. Handsome and early bust portrait of Blackstone in white tie and tails. Vintage frame, 15 x 12". Inscribed and signed by Blackstone in 1922. Signature faded. **250/350**



378



379

378. Blackstone, Harry (Henry Boughton). **Large Caricature Self-Portrait of Harry Blackstone on Cloth.** 1952. Large pencil-sketched caricature self-portrait of the famous Chicago-born magician on fabric. Framed to 16 ¾ x 13 ¾". Inscribed and signed, "To Perry Jones, Col. Harry Blackstone by himself, 2-10-1952."

250/350

*Likely a linen table napkin, as Blackstone regularly sketched his self-portrait on napkins when entertaining after dinner.*

379. Blackstone Jr., Harry. **Harry Blackstone Dancing Handkerchief, Signed.** White pocket handkerchief used by Blackstone Jr. in his famous rendition of the Dancing Handkerchief routine, in which the hank cavorted about the stage as if inhabited by a ghost. Warmly inscribed and signed by Blackstone in 1980. Framed to 17 ½ x 24".

600/800

380. Blackstone, Harry (Henry Boughton). **Boughton. Magic. Mystery. Illusion.** N.p., (1906). Early brochure for Blackstone performing as Leroy Boughton, printed in orange and green, including reproductions of photographs showing the magician in various restraints, with a substitution trunk, and other stage props, newspaper reviews from Illinois and Minnesota. [4]pp. 11 x 8 ½". Closed marginal tears, scattered soiling.

150/300

381. Blackstone, Harry. **Photograph of Harry Blackstone and the Cage Illusion.** New York: White Studio, ca. 1920. Large-format lobby photo of Blackstone producing a woman from a giant bird cage which has just appeared in a curtained cabinet. 13 ¾ x 10 ¾". Some chips, minor creasing at corners, slight soiling. Good.

200/300



380



381



382



384



383

382. [Blackstone, Harry] Bouton, Pete. **Early Photograph of Pete Bouton, Signed Three Times by Blackstone.** Minneapolis: Sussman, 1907. Gelatin print depicting Pete Bouton, Harry Blackstone's brother, in tramp clown makeup, stacking building blocks that spell out "Harry Bouton & Co." and surrounded by children's toys. 7 ½ x 9 ½". Signed and inscribed twice in the image by Harry Blackstone, in the upper image area, "My brother Pete/1907/Harry Blackstone" and faintly in the lower margin, "To our friend Col. Tarall[?]" from Harry Bouton." Signed a third time by Blackstone on the verso in graphite: "Harry Bouton Co." Pinholes, one corner clipped, dampstains and soiling. **500/700**

*This studio photograph was taken in the days before the brothers assumed the name Blackstone. Around the time this picture was taken, the act was sometimes billed as "Straight and Crooked Magic".*

383. Cardini (Richard Valentine Pitchford). **Cardini's Folding Opera Hat.** English, ca. 1930s. Black hat worn and used by the famous manipulative magician, being one of the most important and iconic pieces of his costume. The interior faintly stamped with the name "CARDINI" in white. Used but good condition.

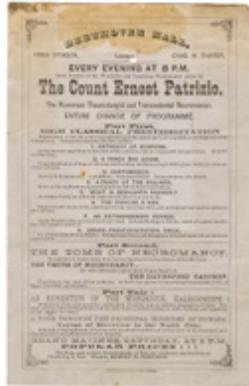
**2,000/3,000**

384. Cardini (Richard Valentine Pitchford). **Portrait of Cardini, Inscribed and Signed.** Chicago: Bloom, ca. 1935. Handsome half-length double-exposure portrait of Cardini in white tie and tails, clutching his gloves and cane. His image framed by his an enlarged silhouette in profile, a cigarette in one outstretched hand. 11 x 14". Boldly inscribed and signed to Jim Sherman, owner of the National Magic Company, by Cardini. Framed.

**800/1,200**



385



386



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388



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390

385. Carrington (Joseph Buhot). **Carrington the Magician Pocket Mirror**. Circa 1920. Oval celluloid-backed souvenir pocket mirror bears a three-quarter length portrait of the French illusionist, with French text translating to: "The Master Magician/Whoever Holds Me Will be Happy." 72 x 24mm. Uncommon.

400/600

386 Castilglione, Ernest Patrizio di (1845-1896). **Two Count Ernest Patrizio Programs**. Boston: L.F. Lawrence & Co., 1870s-80s. Two programs advertising Patrizio alongside Chas. Thayer and Fred Stinson at Beethoven Hall. Larger piece 5 1/2 x 8 1/2". Browning and dampstains. Good.

300/500

387. Ching Ling Foo (Chee Ling Qua). **Signed Portrait of Ching Ling Foo**. Circa 1910. Half-length portrait of the great Chinese magician, in traditional silk jacket and cap. 7 x 9". Signed in Chinese.

500/750

388. Chung Ling Soo (William Ellsworth Robinson). **Suee-Seen Orange Tree Postcard**. Circa 1915. Three-color postcard bears a portrait of Suee-Seen in the center of an orange tree. Divided back. Very good.

300/500

389. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. Fire Trick Postcard**. Circa 1915. Offset postcard depicts Chung Ling Soo executing "a few facial expressions during the fire trick." Divided back overprinted for an appearance at the Colchester Hippodrome.

300/500

390. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Autographed Confucius Quotation**. In the hand of the "Marvelous Chinese Conjurer," reading, "Go slow, and you will live longer. "Confucius" Sincerely Yours, Chung Ling Soo." Matted with a real photo postcard of Soo. The paper also signed in mock Chinese, and autographed by "Suee Chung," presumably Soo's wife, Dot Robinson, in English and mock Chinese; and an unknown person, "Le Bosi." Framed to 17 x 13".

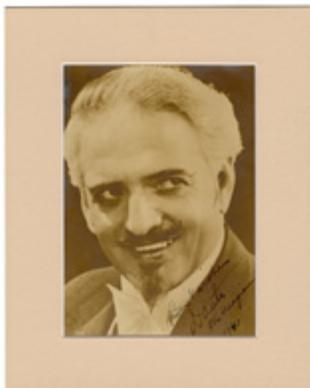
500/700



391



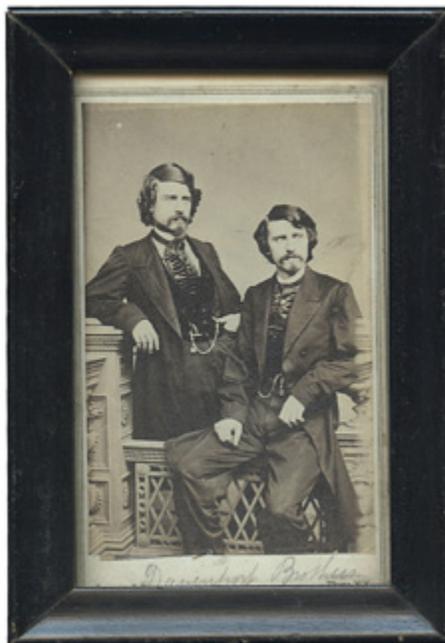
392



393



395



394

391. Jansen, Harry August (Dante the Magician). **Large Portrait of Dante the Magician.** Circa 1950. Large octagonal colored portrait of the Danish-American illusionist in white tie and tails, smoking his trademark cigar. In a wooden frame. Said to have hung in the bar at Dante's home ranch in Northridge, CA. 25" wide.

300/500

392. Jansen, Harry August (Dante the Magician). **Group of Jansen Ephemera.** 1920s. Includes a TLS on colored letterhead, two Halton and Jansen Co. newsletters about mail order catalogs, and the No. 12 catalog for Halton and Jansen Co. Few tears, some browning and soiling.

200/300

393. Jansen, Harry August (Dante the Magician). **Signed Portrait of Dante the Magician.** 1941. Black and white bust portrait of Dante, signed and inscribed on the lower right corner. Matted to 8 x 10". Very good.

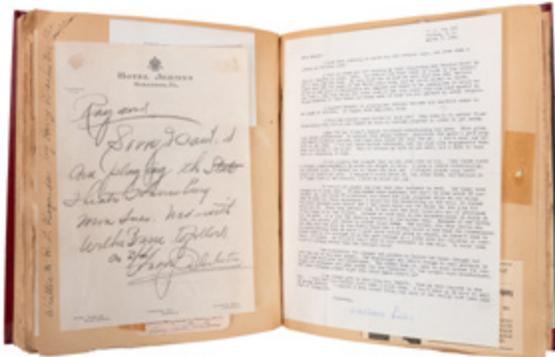
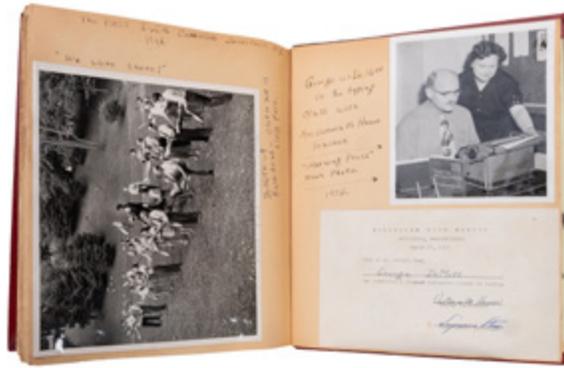
150/200

394. Davenport, Ira and Henry. **CDV Photograph of The Davenport Brothers.** New York: Gurney & Son, ca. 1868. Handsome ¾ length portrait of the famed brothers in carte de visite format. Image 2 ¼ x 3 ½". Framed.

600/800

395. De Biere, Arnold. **Signed Real Photo Postcard of Arnold De Biere.** 1930s. Real photo postcard of Arnold De Biere, signed and inscribed on the lower left corner. 3 ½ x 5 ½". Slight curling. Very good.

150/250



396

396. DeMott, George. **Juggling and Magic Ephemera Scrapbooks. Four Volumes.** 1940s/1960s. Four thick 4to scrapbooks, numbered 6, 7, 10, and 11 on the covers, each titled and labeled property of DeMott inside, and extensively annotated in the margins by the performer throughout, containing hundreds of pieces from his career as a variety and medicine show performer (primarily a juggler, but also performing as a magician, chalk-talker, ventriloquist, and musician). Includes a Harry Blackstone ALS to artist and magician Raymond G. Bogardus; Bogardus's membership cards to the I.B.M. and other organizations; several original pen and ink drawings by Bogardus, including a circus midway scene; DeMott's membership cards and membership booklets to the International Jugglers Association, American Federation of Actors, I.B.M., American Guild of Variety Artists, and other groups; dozens of typed and signed letters, postcards, and greeting cards from magicians and entertainers, including Bogardus, John Mulholland (enclosing annotated proofs of articles by or about DeMott which appeared in *The Sphinx*), Loring Campbell, Werner Dornfield, John Frye, Paul Fleming, J.B. Bobo, Milbourne Christopher, Tommy Windsor, "Silent" Mora, Wallace Lee, and others; numerous Lyceum, Chautauqua, and magic convention programs featuring DeMott and his contemporaries; miscellaneous magic programs and ephemera, including letterhead, business cards, handbills, and more; photographs of DeMott juggling; news clippings, certificates, and diplomas from DeMott's career; a McDonald Birch color poster; and more. Should be seen.

400/600



397



398

397. Devant, David (David Wighton). **Signed David Devant Portrait Postcard.** London: W. Stackemann & Co., ca. 1920s. Portrait postcard of David Devant signed and inscribed on the bottom margin. 3 ½ x 5 ½". Not postally used. Fold mark in center, slight browning. Very good.

250/350

398. Downs, T. Nelson. **T. Nelson Downs Autograph Letter Signed.** July 27, 1925. Downs writes to the secretary of the S.A.M., thanking him for his hospitality on Downs' "trip East," and commenting that "Everyone everywhere Houdini in particular seemed to go away out of their way to show me a big time." On Downs' pictorial letterhead. Very good.

300/400



399



401



403



400



402

399. Durno, John [?]. **Magician Cabinet Card Photograph.** Dayton, Ohio: Bowersox, ca. 1890s. Cabinet card featuring a magician, possibly the Mysterious Durno, a Chautauqua and Lyceum favorite, performing two tricks with birds. 4 ¼ x 6 ½". Minor wear.

100/150

400. **Egyptian Hall Engraving.** London: Ackerman, 1815. Number 80 from Ackerman's *Repository of Arts*, depicting Bullock's London Museum, which would later become England's Home of Mystery, the Egyptian Hall. Framed to 10 x 12 ½".

100/200

401. Fox, Imro. **Real Photo Postcard of Imro Fox, Signed.** England, ca. 1900. Attractively hand-colored RPPC of the great comic magician, dressed as Abanazer for a British pantomime. Divided back. Boldly signed "Yours truly, Imro Fox."

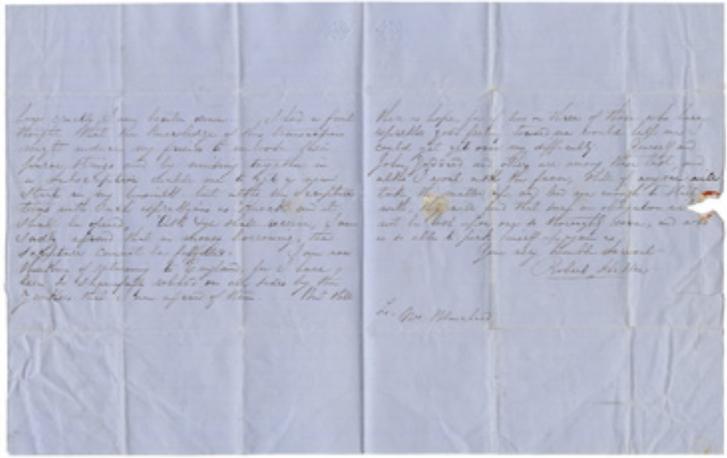
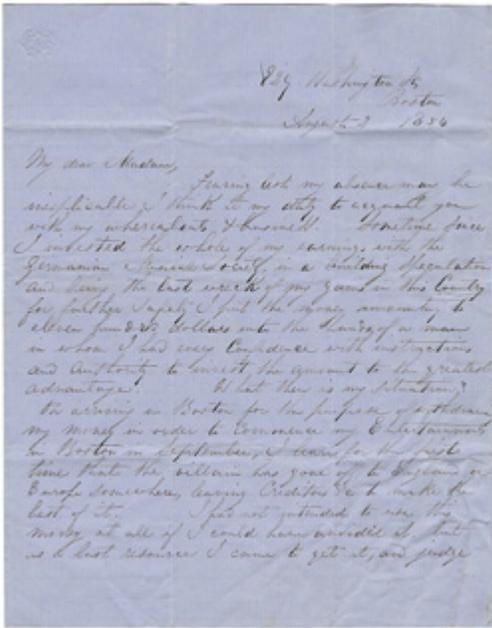
200/300

402. Germain, Karl (Charles Mattmuller). **Portrait of Germain, Inscribed and Signed to Raymond.** Cleveland: Bakody - Berger Studio, ca. 1912. Profile portrait of the Cleveland-born conjurer, used as a model for one of his famous lithographs. Boudoir-card format, on embossed photographer's mount. 14 x 11". With an uncommon gilt Germain letterhead (trimmed) affixed to the verso. Scratched; margins chipped and trimmed. Inscribed and signed to The Great Raymond, "To my old, young, good friend the only Raymond, Germain, Nov. 1st, 1913."

2,000/3,000

403. Goldin, Horace. **Illuminated Address Presented to Horace Goldin.** Dated April 9, 1925. Finely printed proclamation presented to Goldin by *Maja*, the Austrian branch of Magician's Union (*Zauber-Vereinigung*). Filled with a striking art nouveau image of the goddess of magic, accented with hand-painted elements in oil: national flags, magic books, a wand, skull, an amusement park, and hand-lettered text. Signed by members of the organization. 25 ¾ x 19 ½". Minor surface wear.

700/900

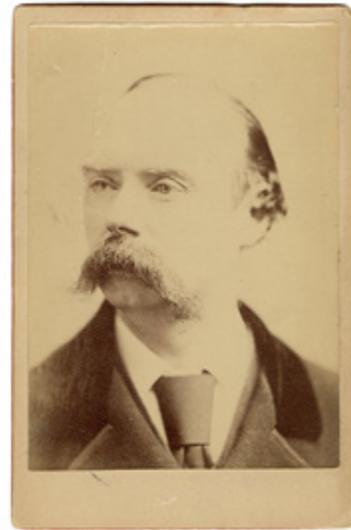


404

404. Heller, Robert. **Autograph Letter Signed, "Robert Heller," to Madame Blanchard.** Boston: Aug. 2, 1854. Three-page letter in Heller's hand, on a folded folio sheet of P&S laid paper, signed and underscored "Robert Heller," the cover initialed by Heller and addressed to Blanchard at the corner of Pleasant and High St.. Expected folds, old loss to margin at the wax seal.

2,500/3,500

Heller explains his long delay in correspondence by relating that a bogus investment firm in Boston has swindled him of "the whole of my earnings," totaling some \$1,100, and that the loss has prevented him from commencing performances he planned for September. The "villain," Heller states, has sailed for England or Europe with his money, "leaving Creditors to make the best of it." In his "beaten down" state, Heller appeals to Blanchard for a loan, as a last resort in his effort to finish his American tour, having been rejected by other friends and lenders and "shamefully robbed on all sides by the Yankees."



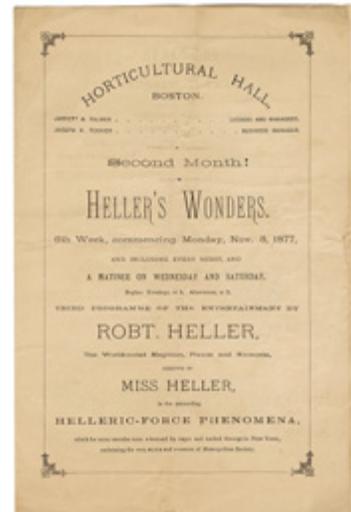
405

405. Heller, Robert. **Cabinet Card Portrait of Heller.** N.p., ca. 1900s. Sepia-tone bust portrait of the famous conjurer, on standard cabinet-format mount. Image 5 1/2 x 3 1/4". Jagged diagonal crease from top edge of mount through image. Verso with a Martinka ownership/inventory signature.

600/900

406. Heller, Robert. **Heller's Wonders. Boston Horticultural Hall Program.** Boston, 1877. Program for Heller's second month in Boston, listed as performing nightly, plus matinees two days a week, in a four part program of tricks with cards and other apparatus, piano music, and displays of spiritualistic phenomena. [4]pp. 8vo (8 3/8 x 4 1/2"). Scarce.

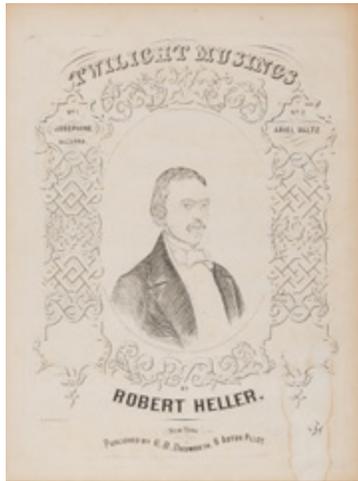
500/700



406



407



408



411

407. Heller, Robert. **Ticket to Heller's Wonders at Horticultural Hall, Boston.** Boston, 1877. Ticket to Heller's Wonders at Horticultural Hall with H6 left seat indicator. 4 ½ x 1 ½". Minor wear. **200/250**

408. Heller, Robert (William Henry Palmer). **Twilight Musings.** New York: H.B. Dodworth, 1855. Lithographed sheet music bearing an oval portrait of the magician and musician. Framed to 17 x 14". **250/350**



409



410

409. Herrmann, Alexander. **Framed Alexander Herrmann Autograph.** Autograph page bearing the great French magician's distinctive autograph, flanked by his birth and death dates in another hand. Framed with a later photo of Herrmann and an engraved plaque bearing his vital statistics. 21 ¾ x 11 ¼". **250/350**

410. Herrmann, Felix (Felix Kreitschmann). **Inscribed and Signed Portrait of Felix Herrmann.** Peoria: Colorgraph, ca. 1915. Hand-tinted full-length portrait of the nephew of Alexander Herrmann in knee breeches, white tie, and tails. Inscribed and signed. Framed to 11 ½ x 9 ½". Visible wear; not examined out of frame. **150/250**



412

411. Herrmann, Leon. **Signed Portrait of Leon Herrmann.** San Francisco: Thors, ca. 1900. Striking ¾ length sepia toned portrait of Herrmann, a cigar in his hand. 6 ½ x 4 ½". Boldly signed by the magician in the upper left margin. Mount trimmed, else near fine. **800/1,200**

412. Herrmann, Leon. **Complimentary Herrmann The Great Ticket.** Circa 1905. Printed for an appearance at the Gordon Theatre, and offering free admission and "trick rabbits to children holding lucky coupons" at the matinee performance. 2 ¼ x 4 ¾". Chip in upper border. **400/600**



413

413. Herrmann, Adelaide. **Adelaide Herrmann Souvenir Pocket Mirror.** Pennsylvania: Reading Ribbon Badge Co., ca. 1900. Oval souvenir mirror with  $\frac{3}{4}$  length portrait of Adelaide Herrmann. Text reads, "Compliments of Adelaide Herrmann Queen of Magic." 45 x 71 mm. PM27a. Mirror cracked. Rare.

600/900



414

414. Hoffman, Charles. **Charles Hoffman Photograph Signed and Inscribed to Joe Berg.** 1936. Photograph of "Think a Drink" Hoffman performing his any drink called for act. Inscribed to Berg at the top left corner: "Who I should consider as a real friend. The drinks are on me". 10 x 8". Corners slightly worn, small chips. Very good.

250/350



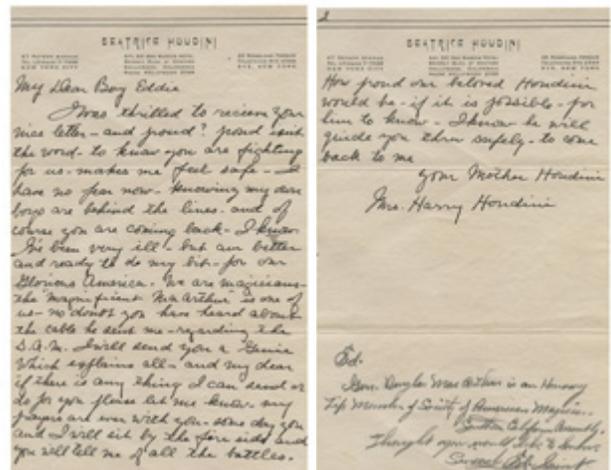
415

415. Houdini, Harry (Ehrich Weisz). **Harry Houdini Translucent Window Decal.** N.p., ca. 1910s. Color bust portrait of Houdini in tuxedo, bearing a facsimile of his autograph. The present example, one of only a handful known to have survived, retaining the original overlay, printed instructions to verso describing the method for wetting the print and applying to glass store window. Moderate foxing and dampstains, horizontal folds, small tears and losses to overlay. Sheet 11 x 8  $\frac{3}{4}$ ". Rare.

2,500/3,500

416. Houdini, Beatrice. **Bess Houdini ALS signed "Your Mother Houdini."** Circa 1943. Mrs. Houdini writes to "Ed" regarding his WWII service, "...to know you are fighting for us makes me feel safe..." and invokes her husband's name repeatedly, "How proud our beloved Houdini would be - if it is possible - for him to know - I know he will guide you thru safely to come back to me." Two 8vo sheets of uncommon letterhead bearing her Rye, NY, New York City, and Hollywood addresses. Signed, "Your Mother Houdini/Mrs. Harry Houdini." The bottom of the second sheet bears a penciled notation from Edward Saint, Mrs. Houdini's business manager.

300/500



416



417



418



419



420

417. Houdini, Harry (Ehrich Weisz). **Portrait of a Young Harry Houdini.** [Russia, ca. 1903]. Striking three-quarter length portrait of Houdini in white tie and tails, taken not long after his initial rise to fame, at age 27. In an ornate wooden frame, 9 3/4 x 8 3/4". Not examined out of frame. From the Houdini Hall of Fame of Niagara Falls Collection.

1,000/1,500

418. Houdini, Harry (Ehrich Weisz). **Harry Houdini/Abraham Lincoln Spirit Photo Glass Slide.** London, ca. 1930. Glass lantern slide bears an image of Houdini, bound with rope, kneeling before the ghost of a seated Abraham Lincoln. From the collection of self-proclaimed ghost hunter Harry Price, one of a set used in his lectures regarding spiritualism. 3 3/8 x 3 3/8".

800/1,200

419. Houdini, Harry (Ehrich Weisz). **Real Photo Postcard of Harry Houdini. "The Handcuff King."** London: Rapid Photo Co./Campball Gray, ca. 1910. Silver gelatin photographic postcard (3 x 5"). Divided back. Unused. Faint creasing; very good.

500/750

420. Houdini, Harry (Ehrich Weisz). **Houdini Straightjacket Escape Postcard.** New York [?], ca. 1920. Offset photographic postcard bears a UPI photo of Houdini, suspended from a rope above a crowd, escaping from a straightjacket as a crowd looks on from below. Divided back. 3 1/2 x 7". Scarce.

600/800



424

421. Houdini, Harry (Ehrich Weisz). **Four Houdini Straightjacket Escape Photographs.** Circa 1920. Candid images of Houdini, suspended from a rope above a large crowd, making his escape from a straightjacket. Sequential shots; the last shows the escape is complete and his arms free. Each 4 ½ x 2 ¾". Scrapbook remnants and minor wear.

800/1,200

422. Houdini, Harry (Ehrich Weisz). **Houdini May Co. Packing Case Challenge.** [Cleveland], 1908. Letterpress handbill challenges Houdini to escape from a packing case built by The May Co., with Houdini "dressed in one of our athletic suits." 7 ¼ x 5 ½". One corner torn, else very good.

400/600

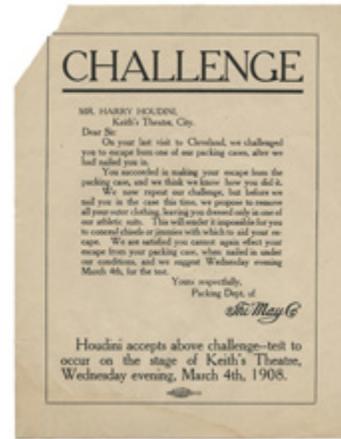
423. Houdini, Harry (Ehrich Weisz). **Houdini Bradford Palace Challenge Program.** Bradford: Berry & Co., 1901. Oversize tri-fold theatre program with two full-panel advertisements for the upcoming appearance of Houdini. Each bearing a separate portrait of the "King of Handcuffs," the balance of the pages filled with a lengthy and fascinating \$5,000 challenge posed by Houdini to "so-called Fake Exposures and Mediocre Magicians, who claim to do my act because they possess a lot of false keys and springs." Each panel 5 ½ x 11". Wear and chips at folds, but overall very good. Rare.

2,000/3,000

*The terms of Houdini's challenge to other escape artists are as strenuous as they are fascinating; he specifies that "each competitor is allowed a physician and a mechanic" and that the challenger is to "strip stark naked, be thoroughly searched, mouth sewed and sealed up, making it impossible to conceal keys, springs, or lick pickers..."*

424. Houdini, Harry. **Bronze Bust of Harry Houdini.** Middleburg: Collectors' Workshop, ca. 1995. Fine bust of the great escape artist and magician. Modeled after a bronze bust created in 1914 by John Cassidy. 12 ¼" tall. Hallmarked. Number 12 from an unstated limited edition. Near fine.

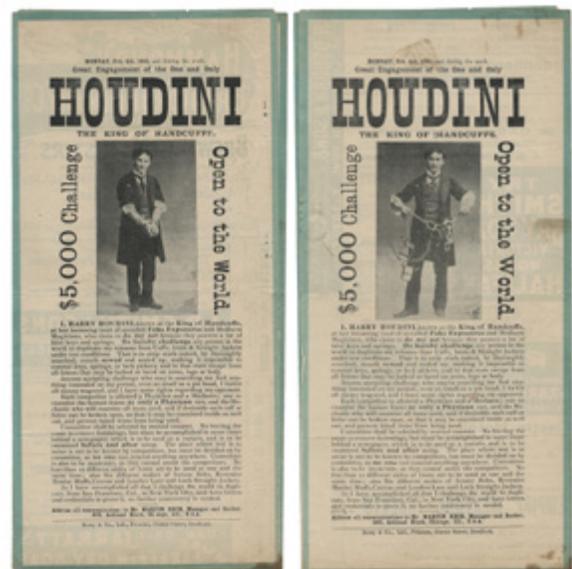
800/1,200



422



421



423



425



429



426

425. Hardeen (Theodore Weiss). **Hardeen New Orpheum Palace Advertisement**. Chicago, 1930s. Color pamphlet advertising Hardeen in the New Orpheum Vaudeville circuit and his ability to perform all of Houdini's tricks. 6 ¼ x 9 ½". Accompanied with a price guide for many effects from the Hardeen Estate. Minor wear. Very good.

200/300



427

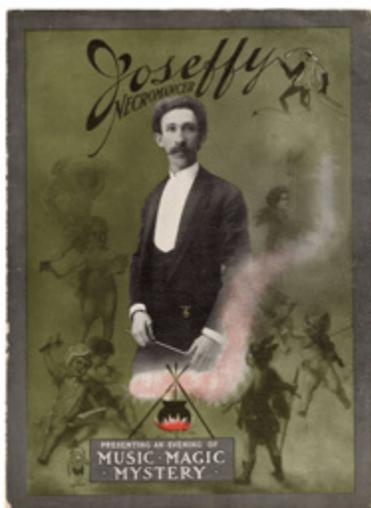
426. Johnstone, George. **Original Magic / Playing Card Illustrations**. 1955; [n.d.]. Two pieces, the first depicting a 19th Century style Jack of Spades playing card, mounted in a hand-made plaster frame (6 ½ x 6"); the second a series of four illustrations of classic magic props and related imagery painted on board (4 x 18 ½"), chipping with losses to the rightmost vignette.

150/250

427. Joseffy (Joseph Freud). **Signed and Inscribed Portrait of Joseffy**. Circa 1910. Handsome ¾ length portrait of the famed mechanician/magician in white tie and tails, and holding a magic wand. 5 ½ x 9 ¾". Very good.

400/600

*This photograph was extracted from the scrapbook of David P. Abbott; Abbott's monograph The Marvelous Creations of Joseffy (Lot 320) remains the best record of Joseffy's many mechanical magical creations.*



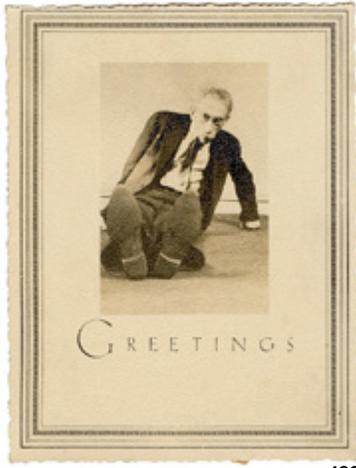
428

428. Joseffy (Joseph Freud). **Joseffy. Necromancer**. Chicago: Kenfield Publishing Co., ca. 1900s. An informational pamphlet which advertises Joseffy as a magician following in the footsteps of Robert-Houdin. 8 x 11". Some wear along centerfold and edges.

200/400

429. Joseffy (Joseph Freud). **I Am "Japonette" Joseffy Advertisement**. Chicago: Steinway Hall, ca. 1900s. Advertisement for Joseffy's latest trick "I am 'Japonette' (an Oriental Incident)". Beautiful photos of Joseffy performing the effect in which a tiny parasol visibly expands in to a large Japanese umbrella. 11 ¼ x 4 ¾". Dampstain to bottom margin, browning, corners bumped, adhesive residue on verso. Good. Rare.

300/400



430

430. Joseffy (Joseph Freud). **Joseffy Real Photo Greeting Card.** Circa 1930s. Real photo greeting card featuring Joseffy sitting on the floor, facing the camera. Writing on verso reads "Joseffy in a mood." 4 ¼ x 5 ½". Slight curling, adhesive residue on verso. Very good.

150/200



431

431. Joseffy (Joseph Freud). **Railroad Photograph of Joseffy.** Circa 1920s. Photograph of Joseffy on the caboose of a California Santa Fe Limited train with two other people. 10 x 8". Minor browning.

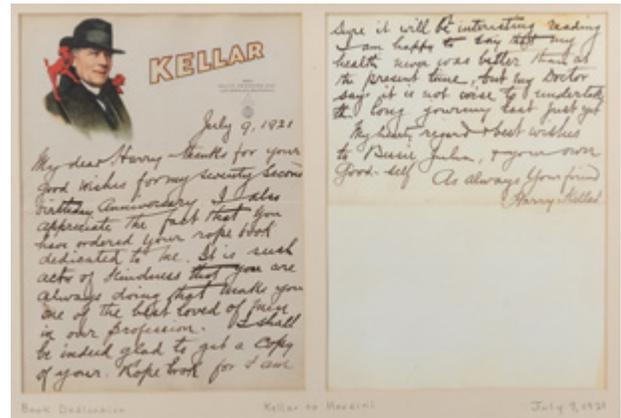
100/150



432

432. Keating, Fred. **Signed Photograph of Fred Keating.** Circa 1930s. Black and white photograph of Fred Keating holding a birdcage, signed and inscribed in the lower left corner. 8 x 10". Corners slightly bumped. Very good.

200/300



433

433. Kellar, Harry (Heinrich Keller). **Kellar ALS to Houdini Regarding Magical Rope Ties and Escapes.** Dated July 9, 1921 and written in Kellar's hand on his lithographed letterhead, thanking his friend Houdini, writing, in part, "...appreciate the fact that you have ordered your rope book dedicated to me. It is such acts of kindness that you are always doing that make you one of the best loved of men in our profession. I shall be indeed glad to get a copy of your Rope Book..." Handsomely framed. Sold together with a first edition copy of Houdini's book, in very good condition.

800/1,200

*Kellar and Houdini were fast friends and frequent correspondents, the elder dean playing a mentor-like role to the younger Houdini. Unfortunately, Kellar would not live to see a finished copy of his friend's book; he died on March 10, 1922. As a memorial to his Kellar, Houdini ordered slips be tipped-in to each copy of the publication as a memorial to his deceased friend.*

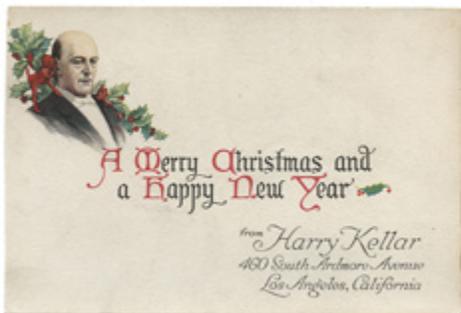
434. Kellar, Harry (Henrich Keller). **Portrait of Harry Kellar, Inscribed and Signed.** Philadelphia: Marceau, 1906. Oval bust portrait of the great American magician in coat and tie. On embossed photographer's mount, 11 x 8 ¼". Heavy crease at upper left. Inscribed and signed, "Mrs. Sally Smith from her friend Harry Kellar 1906."

500/750

*Sally Smith was the wife of the Fakir of Ava, Harry Kellar's mentor.*



434



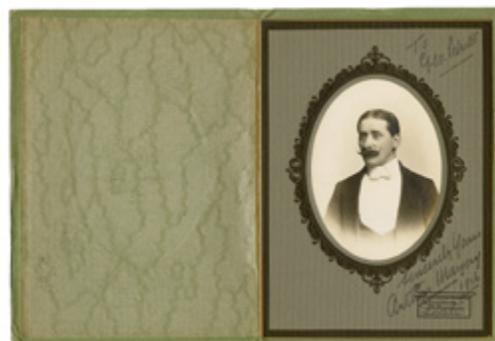
435



437



436



439



438

435. Kellar, Harry (Henrich Keller). **Kellar Christmas Card**. Circa 1919. Lithographed card bears the classic "imp" portrait of the great magician surrounded by boughs of holly.

200/300

436. Leipzig, Nate. **Leipzig Cigarette Box**. Handsome ebonite box 3 x 4 x 1 3/4" which Leipzig had produced in limited quantities and presented as a gift to friends. Hallmarked "NIC." Uncommon.

250/350

437. The Great Leon (Leon Levy). **Signed Photograph of The Great Leon**. New York, 1940s. Linen-finish silver print portrait of the magician dressed in military uniform, inscribed: "Wishing you best of luck/The Great Leon." Wooden frame. 8 x 10". Creasing to corners, otherwise fine.

150/250

438. Malini, Max (Max Katz). **Malini Advertising Card**. Circa 1936. Pictorial card bears a full-length portrait of Malini in tie, cape, and tails, with the title, "Malini/The Marvel Magician of To-Day" above the image. Over-slip for an appearance at the Moana Hotel Banquet Room pasted below. Old crease, else very good.

1,000/1,500

439. Margery, Arthur. **Signed Portrait of Arthur Margery**. London: Hellis & Sons Photographers, 1926. Keepsake portrait of Margery in a green folder with protective tissue. Surrounded by an ornate border, featuring the magician in a three-quarter pose. Signed and inscribed by Margery. Tissue browned, green wraps slightly creased. Very good.

150/250



440



442



441



443

440. Maskelyne, Jasper. **Signed Real Photo Postcard of Jasper Maskelyne.** 1930s. Real photo postcard of the last of the Maskelyne dynasty of magicians in Asian costume, signed and inscribed at the lower right. 3 ½ x 5 ½". Residue on verso, slight soiling. Very good.

100/150

441. Minerva (Mrs. Van Dorn). **Minerva. Female Escape Artist Postcard.** New York: Haugeros Bros., (1908). Jumbo postcard on thin pale pink cardstock reproducing a two-column article from the Cumberland *Morning Press*, July 14, 1908, the verso listing C.M.J. Haugeros as her manager. 10 ½ x 5". Browning, both right corners chipped, short tears. Not postally used. Very good. Scarce.

200/400

442. Moretto, Toni (Italian, 1929 – 2011). **Sawing in Half Sculpture.** Italy: Lo Scriccolo, ca. 1995. Caricaturish depiction of a magician with a saw in hand, his hapless assistant in a long box on a table, the method of the classic stage illusion exposed by the misplaced table drape. A large example of Moretto's work, 11 x 7 x 10".

1,200/1,800

443. Mullica, Tom. **Tom-Foolery Magic Bar Neon Sign.** Atlanta: J.C. Doty, ca. 1978. A small version of the neon sign that advertised Mullica's famous magic bar theatre, bearing a lighted portrait of Mullica at its center and surrounded by three colors of neon. 20 x 18 ½ x 6 ½". Good working condition.

1,500/2,500

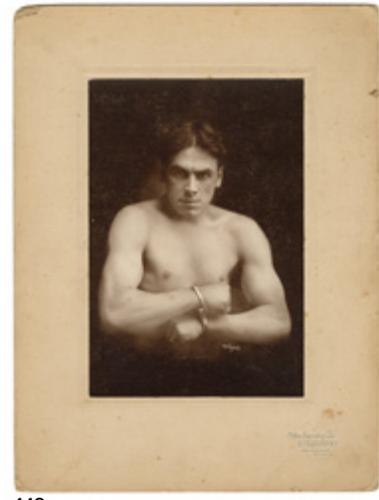
*The original exterior sign for Mullica's famed magic bar was also built by Doty, and hung outside the Tom-Foolery above the entrance, but was destroyed when the bar closed. This smaller version was on display inside.*



445



447



448



444



446

444. Okito (Tobias Bamberg). **Portrait of Okito, Inscribed and Signed.** Holland: Atelier Lijenaar, ca. 1903. Half-length portrait of the great Dutch magician, nattily attired, in cabinet card format.  $6 \frac{5}{8} \times 4 \frac{3}{8}$ ". Inscribed and signed on the verso, "To my Dear Friend [James] Wakefield and Wife, from Theo Okito."

800/1,200

445. Okito (Tobias Bamberg). **Portrait of Okito, Inscribed and Signed to Litzka Raymond.** Chicago, 1948. Hand-colored half-length bust portrait of Okito, in tweed coat and tie.  $8 \times 10$ ". Inscribed and signed, "To Litzka with love from Theo Chicago 1948." Mounted to board.

300/500

446. Okito (Tobias Bamberg). **Portrait of Okito, Inscribed and Signed.** Portrait of Okito performing a table trick on stage. Signed and inscribed to Jean Sherell, inscription dated July 1947. With an Okito seal affixed to the top right corner. Framed, overall  $8 \frac{3}{4} \times 10 \frac{3}{4}$ ". Mild curling visible. Not examined out of frame.

200/300

447. Phillippe (Jacques André Noel Talon). **Phillippe der berühmte Zauberer aus Paris.** Vienna: Andreas Geiger after Schoeller, ca. 1842. Lovely colored print shows the magician in conical hat and costume surrounded by the tricks of his trade, a bowl of goldfish at his feet. Plate 82 from the *Costume Bild zur Theaterzeitung*. Framed to  $16 \times 14$ ".

400/600

*Edgar Heyl, a Baltimore bookseller who specialized in conjuring memorabilia, believed this print to be one of the earliest to depict a rabbit being produced from a hat.*

448. Raymond, Maurice F. (Morris Raymond Saunders). **The Great Raymond Handcuff Photo.** New York: Otto Sarony, ca. 1900s. Photograph depicting The Great Raymond shirtless, posing in a set of cuffs.  $8 \times 11$ ". Slight spotting.

300/500



449



451



452

449. Roody (Alfonso Parodi). **Bust Portrait of Roody, Inscribed and Signed.** Circa 1935. Half-length portrait of the Italian magician and palm reader, bearing a lengthy inscription to John Mulholland, editor of *The Sphinx*. Signed illegibly by the photographer. Mounted to a card bearing a Mulholland collection rubber stamp, 11 x 10".

250/350

450. **Porcelain Magician Statuette.** Spain: Lopez Moreno, ca. 1984. Hand painted sculpture based on a likeness of the French "father of modern magic," Jean Eugène Robert-Houdin. A boy stands behind the magician, assisting him by handing items to him for production. From an edition of fewer than 20. Height 20". Hallmarked. With hardwood base bearing a brass title plaque. Fine.

1,200/1,800

451. Seeman, Baron Hartwig. **CDV of Magician Baron Hartwig Seeman.** Glasgow: Alexander Brothers, ca. 1870s-80s. Carte de visite of Baron Hartwig Seeman posing next to a Satyr Head Automaton. Identified on the verso in ink. 2 ½ x 4 ¼".

300/500

452. Silent Mora (Louis McCord). **Inscribed and Signed Portrait of Silent Mora.** 1945. Black and white portrait of Mora smoking a cigar in front of a fireplace. Signed and inscribed wistfully: "I regret I have but one life to give to magic". 7 ½ x 9 ¾". Creasing to corners, one small chip.

200/300



450



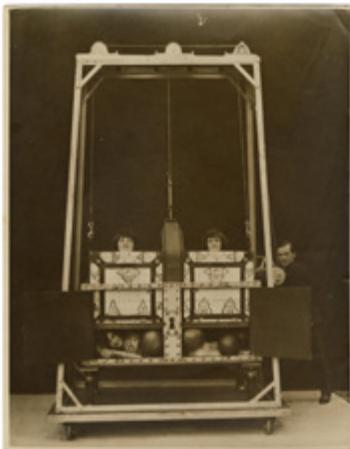
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458

453. **Spirit Land Spook Show Photograph.** New York: John Weiss, ca. 1920s. Black and white photograph depicting the entrance to Spirit Land with various staff members at their stations. 10 x 8". One tear along the bottom edge, small chips. Good.

80/125

454. Tarbell, Harlan. **Signed Stage Portrait of Harlan Tarbell.** Chicago: Maurice Seymour, 1950s. Photograph of Tarbell in a turban both close up and a full body view of his performance of a rope trick. 8 x 10". Signed and inscribed on the lower right corner to Don Connelly in white ink, dated January 15th, 1952. Very good.

150/250

455. Thorn, Ernest. **Chevalier Ernest Thorn ALS to Thomas Worthington.** Leipzig: Sept. 11, 1926. Autograph letter addressed to Thomas Worthington on Thorn's *Traumland*, relating to events in Thorn's personal life. 8 3/4 x 11 1/4". Folds, browning along fold lines, slight wrinkling. Very good.

200/300

456. [Thurston, Howard] **Lobby Photo of the Crushing a Woman Illusion.** Circa 1928. Matte-finish image of a lady lying prone beneath a box containing two other women, about to be lowered onto her by a male assistant. 14 x 11". Minor creases.

100/200

457. Thurston, Howard. **Lobby Photo of Thurston Performing A Levitation.** Circa 1930. Full-length image of Thurston on the rundown, his hands extended over a lady floating beneath them. 14 x 11". Creases and wear; good.

250/350

458. Thurston, Howard. **Thurston Hypnotizing a Duck. Photo and Throw Out Card.** Circa 1931. Sepia toned photo of the American magician hypnotizing a snow white duck. 10 x 8". Margins ragged. Sold with a throw out card bearing a version of the same image on the verso, and a portrait of Thurston on the recto.

500/700



459

459. Thurston, Howard. **Portrait of Thurston, Inscribed to Thomas Worthington.** Columbus: Baker Art Gallery, ca. 1906. Handsome matte-finish sepia tone bust portrait of a youthful Thurston in coat and tie, on photographer's mount, printed with his name below the image. 13 x 10". The reverse stamped with the mark of the Museum of the American Circus of Sarasota. Inscribed by Thurston, "This picture was taken at Melbourne Australia 1905 - Best wishes to my friend Tomas [sic] Worthington 3rd Dec. 6 / 1925."

700/900

*Worthington was perhaps Thurston's biggest fan, writing a monograph about him, and promoting dinners and testimonials to the magician each year Thurston visited Baltimore.*

460. Thurston, Howard. **Thurston Stage and Trap Plot Blueprint.** 1920s. Cyanprint of the stage plans for Thurston's traps in the stage floor. 11 3/4 x 9 1/4". Few wrinkles. Very good.

200/300

461. Thurston, Howard. **Signed Photograph of Howard Thurston and Friends.** [Baltimore], 1930s. Thurston sits at a table with a young Milbourne Christopher, Ernest B. Marx, Robert Tilford, and five others. Signed by Thurston on bottom center margin. 10 x 8". Top right corner clipped, pinholes, paper pasted to lower margin, writing on verso.

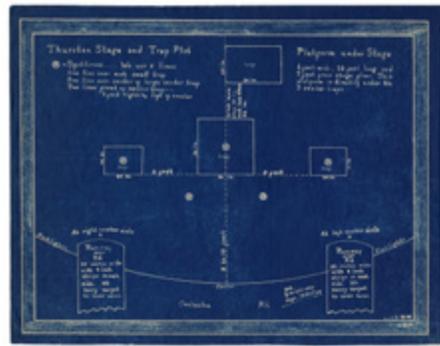
300/400

462. Thurston, Howard. **Typed Letter Signed by Howard Thurston to Clyde Powers.** New York, 1915. On Thurston's letterhead, Powers is asked to provide a glass cylinder prop. 8 1/2 x 11". Fold marks and browning.

300/500

463. Thurston, Jane. **The Growth of a Flower.** Baltimore: The Demons Club, 1928. Handmade souvenir. Pictorial wraps bound with colored cord. 8vo. 5pp. Contains illustrations of a fakir watering a flower that is Jane, showing her growth over the years. Slight curling to wraps, some reinforcement with tape, slight soiling. Very good.

250/350



460



461



462



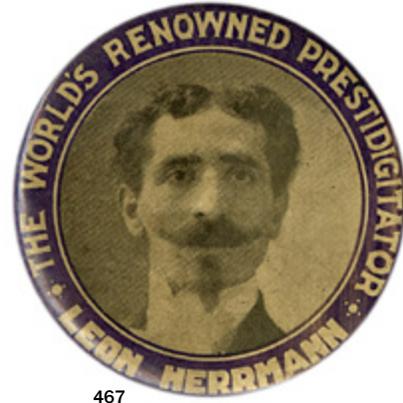
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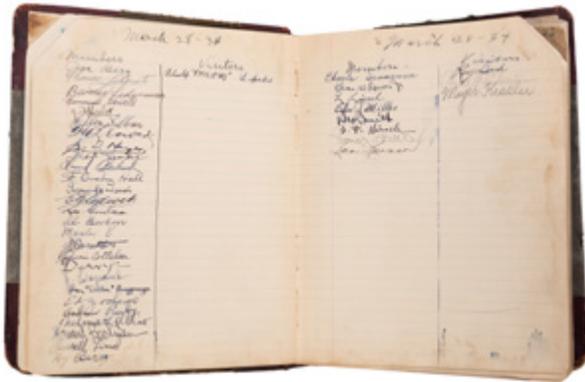
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468

464. Thurston, Jane. **Signed Jane Thurston Portrait Photograph.** Boston: Snyder, 1930s. Full-length portrait of Jane Thurston, Howard Thurston's daughter and assistant, in an unusually provocative pose with her back to the camera in a short dress, looking over her shoulder and licking a large lollipop. Signed and inscribed "Lots of Luck/ Jane Thurston". 8 x 10". Slight wear to edges. Good.

200/300

465. Vernon, Dai. **Silhouette of a Girl by Dai Vernon.** 1929. Scissor-cut silhouette of a young lady in a collared shirt. Modern mat, overall 5 x 7". Vernon's signature and date below the portrait. Spotting, closed tear lower right not affecting silhouette; good.

200/300

466. **The Wizard Club of Chicago Membership Register.** Cloth-bound 8vo ledger used by the Wizard Club of Chicago from 1933 - 1952 to record signatures of those members and visitors attending its meetings at Chicago's Morrison Hotel. Filled with thousands of autographs of regular attendees of the club's meetings, as well as visitors. Notable signatures include those of Harry Blackstone, Sr., Nicola, Johnny Platt, Nelmar, Russ Walsh, Dorny, Joe Berg, L.L. Ireland, Al Caroselli, Meyer Kessler (Carl Ballantine, signing his birth name), Sam Berland, Rajah Raboid, Jimmy Nelson, and many more. Several pages embellished with drawings or inscriptions, others filled with notes in Dorny's hand related to the activities conducted at specific meetings. Many signatures appear hundreds of times. Well worn and soiled, but sound.

400/600

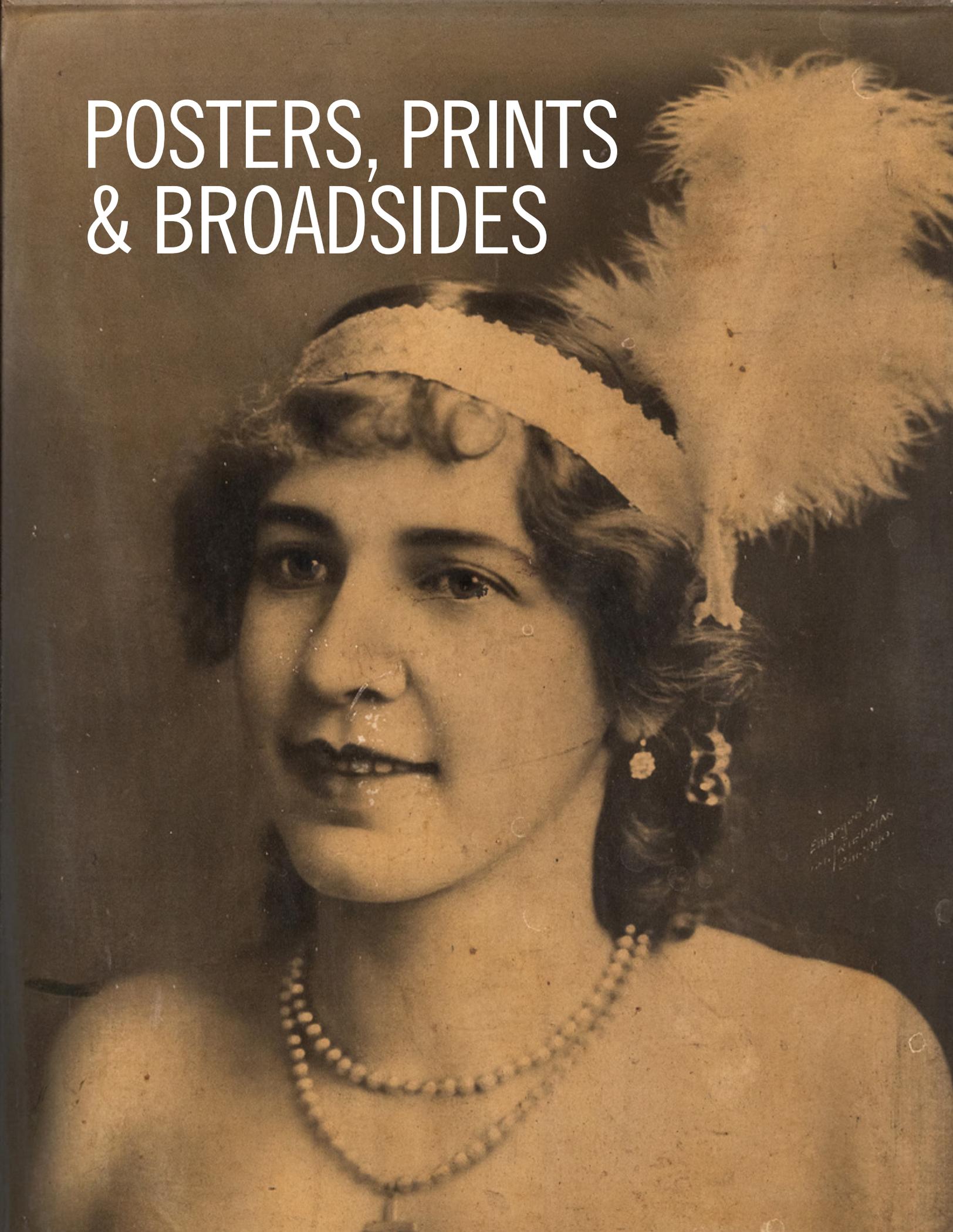
467. Herrmann, Leon. **Leon Herrmann Pocket Mirror. The World's Renowned Prestidigitator.** American, 1900s. Round souvenir celluloid pocket mirror advertising the French magician. Approx. 2 1/4" diam. Light scuffing and soiling to image, spotting to mirror, overall very good.

700/900

468. Wonder, Tommy (Jos Bemelman). **Bronze Bust of Magician Tommy Wonder.** Circa 1990. Life-size bust of the inventive Dutch magician, on a wooden base bearing an engraved brass plate with his name. 17" high. From Wonder's own collection. Near fine.

1,000/1,500

# POSTERS, PRINTS & BROADSIDES



Enlarged by  
RICHMOND  
1910



469



470



471



472

469. Adelphia, Del. **Lebarge and Adelpia Company**. Circa 1910. Five photographs show Del Adelpia performing various magic tricks with birds, rabbits, and apparatus. 27 ¾ x 20 ¾". Framed. Uncommon.

400/600

*Del Adelpia, the "Cowboy Magician," is reportedly responsible for teaching Harry Blackstone, Sr. the Vanishing Birdcage trick that would become one of Blackstone's signature effects. The upper three photographs in this poster show him performing the feat.*

470. Birch, McDonald. **Printing Plate for Birch's "Mysterio" Poster**. Mason City: Central Show Printing, ca. 1950. Original printing block for the window card advertising Birch's presentation of the Golem illusion, billed in his show as "Mysterio." 17 x 13 ⅝". Zinc on wooden block well worn from use.

200/300

471. Birch, McDonald. **Birch the Famous Magician**. Circa 1930. Two-color offset poster of the Ohio-based Chautauqua and Lyceum performer, a central portrait flanked above and below with red text. Framed.

100/200

472. **Black Magic**. United Artists, 1949. Orson Welles stars as Joseph Balsamo in this spooky noir film, an adaptation of a Dumas novel. Insert (36 x 14"). Framed.

150/250



473. Canaris, Alexander. **Mlle. Albani. A. Canaris. Illusionist.** Vienna: A. Reisser, ca. 1900. Magnificent colored lithograph depicts the Greek magician and his assistant in vignettes from their show, including a spirit cabinet, levitation, and performing various parlor tricks. Framed to 54 x 40 ½". Minor closed tears in borders; A-. Linen backed. Rare.

3,000/5,000



474. Carter, Charles. **Carter the Great. "Carter on the Camel."** Cleveland: The Otis Lithograph Co., ca. 1930. Carter and a devil sit on the back of a camel, with the head of The Sphinx in the background. Demons and witches fill out the scene. Linen backed. 40 ½ x 27". Bright and vibrant. A. Framed.

1,500/2,000

*The actual jacket worn by Carter, on which this poster image was based, is Lot 491 in this sale.*



475. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. From the Land of the Peacock.** London: J. Weiner Ltd., ca. 1908. Bust portrait of Soo at the center of a Chinese lantern, a peacock below, surrounded by Chinese trappings and a black border. 19 3/4 x 29 3/4". Framed.

4,000/6,000



476. Dante (Harry August Jansen). **Thurston Presents Dante. Europe's Magician in Thurston—Kellar Mysteries.** Cleveland: Otis Litho., ca. 1922. Half-sheet color lithograph bust portrait of Dante in conference with the Devil; small portraits of Thurston and Kellar in the upper corners. 27 x 20". Old central folds and edgewear expertly restored; B. Linen backed. Handsomely framed.

3,000/5,000



477



478

477. Downs, T. Nelson. **T. Nelson Downs. The King of Koin.** [Kenton, Ohio: Scioto Sign Co., ca. 1928]. Window card (22 x 14") for Downs' appearance at the International Brotherhood of Magicians convention in Ft. Wayne, Ind., bearing a halftone reproduction of the famous 1900s lithograph Downs poster at center. Retaining the scarce I.B.M. corner label. Light edge-wear; A-.

250/350

478. Gibson, Charles Dana (American, 1867 – 1944). **Advice to a Hostess.** New York: Life Publishing, 1902. Classic Gibson cartoon depicts a magician before a parlor of well-dressed ladies and gentlemen, plucking a rabbit from a top hat, with card scattered about his feet. Humorously captioned, "Keep your entertainment within the mental grasp of your guests." Attractively hand-colored. Framed to 22 x 26".

200/300

### RARE LAFAYETTE WINDOW CARD

479. The Great Lafayette (Sigmund Neuberger). **The Great Lafayette.** Circa 1909. Small-format window card bears a full-length portrait of Lafayette in Louis XIV-style costume, a fan or hat in one outstretched hand. Approx. 10 x 7", tipped-on to a contemporary album page with the performer's name lettered below the image in an unknown hand. Considerably chipped and worn; sold as-is. The only example of this window card known.

5,000/7,000

*A friend and contemporary of Houdini, Chung Ling Soo, and other star magicians of the Edwardian era, Lafayette was part magician, part quick-change artist. His production was truly lavish, requiring a corps of trained assistants, a trained lion, and a box car full of apparatus. He died tragically in a theatre fire in Edinburgh in 1911.*



479



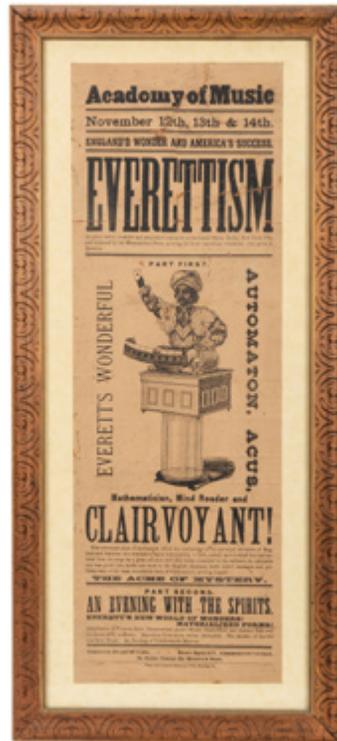
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483



484

480. Brooke, W[illiam] H[enry]. **Indian Jugglers. Aquatint Plate from "The Satirist."** 1813. Etching and aquatint with hand-coloring depicting Indian jugglers on a carpet performing with hoops, cups, and daggers. 15  $\frac{3}{16}$  x 8  $\frac{1}{4}$ ". Lettered "W.H. Ekoorb delt. et aquatinta fect." Old folds, slight creases, overall fine. British Museum 1868,0808.12729. BM Satires 12134.

250/500

481. **The Indian Jugglers.** [London]: R. Ackermann, 101 Strand, 1813. Hand-colored etching depicting three performers on a platform. Framed and matted. Sight 5  $\frac{1}{2}$  x 7  $\frac{3}{4}$ ". Sharp and clean with only minor spotting; near fine.

100/200

482. Neff, William. **Concept Art for Bill Neff Spook Show Poster.** Circa 1950. Accomplished in pencil and white ink on paper and advertising the "original" Neff, his "Cosmic Capers," and his illusions, including the Sex Ray, Dial Z for Zombie, and Magnetic Marilyn. Framed to 21 x 12".

300/500

483. [Psycho] **Everettism. Everett's Wonderful Automaton Acus.** Reading, Penn.: Times and Dispatch Steam Job Print, ca. 1880. Letterpress broadside advertising one of the many imitations of Maskelyne's famous false automaton, Psycho, presented as part of a gift show. Framed, overall 26  $\frac{1}{4}$  x 11  $\frac{1}{2}$ ". Considerable wear and chipping evident, but not examined out of frame.

800/1,200

484. Kassner, Alois. **Kassner der Grosse Zauberer.** Hamburg: Adolph Friedländer, ca. 1929. Handsome color lithograph shows Kassner's vanishing elephant, Toto, rearing up on two feet over the magician's head. Kassner stands in the foreground with a wand in his hand. Linen backed. 27 x 55". Minor wear; A-

600/900



487



485



486

485. LaMar, Leona. **Leona. The Girl With A 1000 Eyes. Lobby Display.** Circa 1917. Wooden lobby board with heavy board inserts: a large offset photo of LaMar, a vaudeville mind-reader, with hand-lettered text in blue and red above her. 42 x 23".

500/700

486. Newmann, C.A. George. **Newmann the Great.** St. Paul: Standard Litho, ca. 1920. Red and black stone lithograph showing three bust portraits of Newmann the mind reader and hypnotist. 42 x 14". Handsomely framed.

500/750

487. Thurston, Howard. **Thurston the Great Magician. Do The Spirits Come Back.** Cincinnati: The Strobridge Litho Co., ca. 1910. Green smoke, ghosts, and apparitions float up from skull in the magician's hand. Framed and matted, sight 36 x 26".

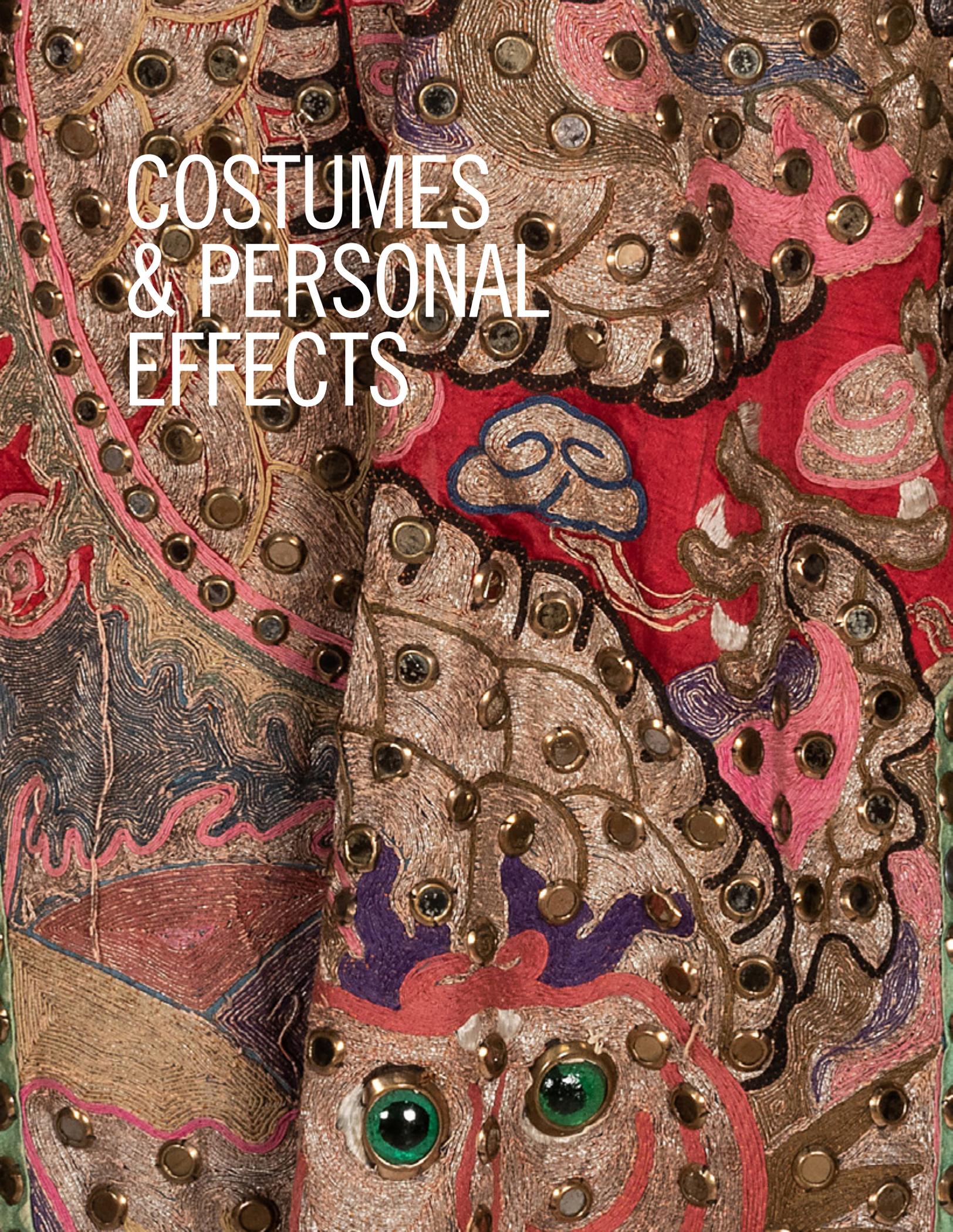
5,000/7,000

488. After John George Brown (American, 1831–1913). **The Card Trick.** American, early 20th century. Unsigned oil on canvas painting depicting a black youth performing a card trick for three others in an alleyway. 16 ¼ x 20". Slight chipping to edges, otherwise fine.

250/350



488



# COSTUMES & PERSONAL EFFECTS



489



490



491



492

489. Blackstone, Harry. **Harry Blackstone Jr.'s Black Flame Tuxedo.** Designed by Michael Travis, ca. 1976. Black tuxedo with matching jumpsuit. Black satin lapels accented by black satin piping, the sleeves, vest, and lapels accented by flame-shaped patterns of bugle beads. An extra pocket for use in Blackstone's famous Dancing Handkerchief routine has been incorporated into the design. Size 43 long. Slight fraying and several beads lacking from regular professional use by Blackstone. With black boots and white pique shirt and formal collar. With a COA signed by Gay Blackstone. The first flame-style tuxedo made for Blackstone by Travis.

**1,500/2,000**

*Michael Travis designed many flame-accented tuxedos for Blackstone; this was the first. The look became the magician's trademark. More famously, Travis designed the wardrobe for Liberace, the Academy Awards, and countless television productions.*

490. Blackstone, Harry. **Harry Blackstone Jr. Portrait.** 1992. Blackstone wears the tuxedo in the preceding lot in this dramatic black-and-white portrait by Philip Porcella. Photographer's stamp on verso. 14 x 11". Fine.

**50/100**

491. Carter, Charles. **Carter the Great's Linen Jacket.** Chicago: Peck & Behrens, ca. 1900. Double-breasted linen jacket owned and worn by globe-trotting illusionist Charles Carter. Similar in style and design to the jacket pictured on the famous "Carter on the Camel" poster. Mother-of-pearl buttons. Handwritten label inside one breast pocket reads, "Charles J. Carter/1900."

**700/900**

492. Conklin, Jerry. **Jerry Conklin's Robe and Fez.** Circa 1970. Rainbow-striped robe and dark red fez with tassel owned and worn by Jerry Conklin, who toured America and Canada for decades with his family illusion show. Well worn from professional use. With a LOA from the Conklin family.

**200/300**

*A companion to Lot 156, a Nest of Boxes owned and used by Conklin.*



494



493

493. Gwynne, Jack. **Jack Gwynne's "Bat Wing" Dragon Robe.** Handsome Chinese dragon robe trimmed in silk and decorated with hundreds of tiny mirrors, and large dragon forms embroidered on the front and rear. Heavily embroidered side panels and turned-back sleeves. Stiffened bat-wing-like protrusions behind each arm. Owned and used by magician Jack Gwynne in his vaudeville and nightclub performances. Significantly worn and tattered from constant professional use. Obtained directly from the Gwynne family by Jerry Conklin.

1,000/1,500

494. Heller, Robert (William Henry Palmer). **Robert Heller's Top Hat and Leather Carrying Case.** New York: Knox, ca. 1870. Fine black fur hat owned and worn by the great English/American pianist and magician, housed in its original silk-lined leather carrying case. The crown bears the marks of DHS Steinmetz & Son, hatters of Washington D.C., where Heller lived out his final years. The lid of the case bears a well-worn inspection label of the U.S. Customs House. Case lacking strap and significantly worn, hat brim with a few scattered spots of wear, but overall, very good condition. Accompanied by extensive signed documentation from descendants of Heller tracing ownership of the hat through the family. A truly significant artifact from the career of one of magic's great Victorian practitioners.

5,000/7,000

*Heller (1829 - 1878) was one of the truly great - and famous - magicians of the mid-nineteenth century. He idolized and emulated the shows of Robert-Houdin, but found real successes after giving up a poor imitation of the Frenchman. With a show that was part conjuring performance and part piano recital, he rocketed to fame on both sides of the Atlantic. Heller's theatrical successes allowed him to retire comfortably to Washington, D.C. where he taught piano lessons until his death.*



495

495. Henning, Doug. **Doug Henning Wizard Robe Costume.** Circa 1985. Floor length purple robe decorated with purple, blue, yellow and silver stars and moons, and bearing a blue and red collar. A label inside the collar reads, "Hand made by Karen Katz." Owned and worn by Doug Henning. With a LOA from Henning's nephew, who received the costume directly from Henning.

1,000/1,500

496. Henning, Doug. **Doug Henning's Snakeskin Cowboy Boots.** Two embroidered leather and snakeskin size 8-D Justin cowboy boots, the heels worn from use. Owned by Canadian magician Doug Henning.

500/750



496



497

497. Henning, Doug. **Doug Henning's Small Leather Traveling Trunk.** Handsome leather-covered box with handle and closure straps. With two luggage tags from Eastern Airlines bearing Henning's name and address in an unknown hand. 17 ½ x 13 ½ x 12". Well-worn from travel and use. Owned and used by Doug Henning. Together with a Henning program and record album for his breakout hit, *The Magic Show*.

400/600



498



499



500

498. The Great Leon (Leon Levy). **The Great Leon's Rhinestone Studded Costume.** Circa 1920. Deep blue/black knee-length robe bordered in silver ribbon, and studded with rhinestones. Owned and used in the fast-moving vaudeville illusion act of The Great Leon. With original tags and box from the Jay Marshall collection.

500/750

*Most likely used in Leon's famous Fire and Water illusion, and similar in design and style to the robe pictured in the famous Haycock-Cadle three-sheet lithograph advertising the effect.*

499. Jay Marshall's Personally Owned Gaffed Plaid Jacket. Canada, ca. 1970s. Plaid jacket specially tailored for the magician, with an elastic pull and invisible thread concealed inside. Union label inside vest pocket. Fine. Owned by Jay Marshall. Provenance: Collection of Jay Marshall, Potter & Potter Auctions, 2007.

250/350

500. Raymond (Morris Raymond Saunders). **The Great Raymond's Traveling Case F26.** Circa 1920. Brown metal carrying case painted with brass hardware and leather handle, the name and logo of the globe-trotting illusionist lettered on top, along with the identifying mark "F26". Filled with ephemera from his career, including his personal wallets and diaries (with notes in Raymond's hand), membership and business cards, pieces of stage rigging, handbills and show ephemera, photographs, embroidered logos from Raymond company uniforms, and more. 12 x 9 ½ x 7 ½".

1,000/1,500

END OF SALE



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### AT THE SALE

**Registration Before Bidding** – A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require bank or other financial references. Potter and Potter Auctions, Inc., is under no obligation to approve the registration of any prospective registrant.

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

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

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

Bidding Increments - Expected bid increments are as follows:

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$5,999.00	\$200.00
\$6,000.00	\$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 determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer’s hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

### AFTER THE SALE

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

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

## LIABILITY

**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.

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

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

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

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

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

**Shipping costs.** Shipping costs include charges for labor, materials, insurance, as well as actual shipper's fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper's fees exceed the invoice amount.

**Storage fees.** Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

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

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

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

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

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

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

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

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

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