

WINTER MAGIC

AUCTION • FEATURING OWEN MAGIC SUPREME • DECEMBER 12, 2020



PUBLIC AUCTION #94

WINTER MAGIC AUCTION

FEATURING APPARATUS AND MEMORABILIA FROM THE
WORKSHOPS AND SHOWROOM OF OWEN MAGIC SUPREME

AUCTION

December 12, 2020
10:00am CST

INQUIRIES

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Previews are available by
appointment. Please contact
the department for more
information or to schedule
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INTRODUCTION

The pages that follow provide a glimpse of more than one hundred years of magic making. Beginning with Floyd Thayer in 1902, southern California was home to an illusion factory with an international reputation. Supplying fine “magical woodcraft” in the company’s earliest days set it apart from the competition. Thayer, whose family had been in the woodworking business, was uniquely qualified to elevate the craftsmanship of magic apparatus at the dawn of the new century to a newer, higher level, when he opened his business.

Only a few years later, Carl Owen joined Thayer’s company. His talents as a draftsman, cabinet maker, and inventor were immediately apparent. Owen became the foreman of the shop, and not long thereafter, the mainspring of Thayer’s watch. Inventing now-classic illusions and parlor effects was simply part of Owen’s job, but perhaps unwittingly, he made history in the process. From the Thayer workshops, with Owen steadily operating behind the scenes, came the Girl Without a Middle for Howard Thurston, the Dr. Q Wonder Slates, and dozens of other ideas and methods now known by magicians worldwide — even if they don’t know who invented the ideas in the first place.

Owen continued his work in the factory after Thayer’s retirement, eventually establishing Owen Brothers as its own manufacturing concern. Then, with the shuttering of the Thayer business in the 1950s, Owen Magic Supreme came into being. With a series of partners at his side, Owen carried on the tradition he helped establish, and constructed illusions for nearly every great performer as the decades continued. From Owen’s factory came the first Thin Model Sawing in Half illusion, complete

World’s Fair exhibits, and the props and tricks for dozens of television specials and circus and theme park shows — all in addition to the “regular” business of making mysteries of every other description.

As Owen reached retirement age, new partners entered the business who would steer the ship for the next forty years. Les and Gertrude Smith purchased Owen Magic Supreme in the 1960s, relocated to California from Connecticut, and began a new tradition of magic making. Smith, along with his wife Gertrude and son Alan, chartered a new course for the firm. They brought the Thayer name back into the fold, and pioneered new methods of craftsmanship and new illusions, all built to a superior level of quality.

When Les and Gertrude stepped away from the daily operations at Owen, Alan took the helm of the company, developing new and innovative props and illusions, all the while maintaining and often outdoing a tradition of excellence set forth for him by prior generations.

In September of 2020, Alan felt it was time to begin his own well-deserved retirement. While the company has moved from its Azusa, California location, Alan’s daughter Alexia Zagorsky maintains Owen’s retail presence, offering the company’s products online. And the search is now on for the next link in the chain - a worthy successor to 118 years of magical history, someone who can, as four generations before him have, “keep the wheels turning.”

The lots that follow offer a tiny sampling of the firm’s output, showcasing the unsurpassed quality it brought to market for over a century, along with relics from its legendary showrooms.



THAYER’S MAGICAL WOODCRAFT AND OWEN MAGIC SUPREME

1. **Ballot Box Mystery.** Alhambra: Owen Magic Supreme, ca. 1970. The mentalist instantly knows which of three balls is in the wooden ballot box held behind his back. Hallmarked. Length 7 ¼". Hand made by Carl Owen and displayed for years in the foyer at Owen Magic Supreme. Very good.

400/800

2. **Thayer Two Inch Multiplying Billiard Balls.** Los Angeles: F.G. Thayer, ca. 1940. One solid wooden billiard ball, held between the forefinger and thumb of the magician, multiplies to two, then three, then four. Handsome 2" set lacquered in bright red. With Gertrude Smith’s note on the exterior of the box stating, “Genuine Thayer Turned / Collector Item.” Near fine.

200/400

3. **Eight Thayer Clingo Billiard Balls.** Los Angeles: F.G. Thayer, 1930s. Set of five unfinished, and four painted solid wooden balls (one each of red, blue, yellow, and green), lathe-turned by Floyd Thayer, and scored with a fine overall pattern. Diameter 1 ½". All very good or near fine.

200/400

4. **Two Sets of Owen Multiplying Billiard Balls.** Including a 1 ¾" set of four solid green balls with one red shell; and a 1 7/8" set with three solid balls (two red, one green) with a gold shell). With Les Smith’s handwritten notations on the end of each box. Both sets near fine.

200/400

5. **Collection of Turned Thayer Billiard Balls and Gimmicks.** Los Angeles: F.G. Thayer, 1930s - 40s. Group of finely turned billiard balls, Silk to Ball gimmicks, Thayer Billiard Ball Pocket (with instructions), two sizes of de Kolta pulls made of turned wood, a turned wooden Dye Tube, Nikko Device, and a number of solid billiard balls of different sizes and finishes, including French Polished examples. Generally good condition, with several likely turned by Floyd Thayer himself.

250/500



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6. **Growing Ball.** Azusa: Owen Magic Supreme, 1990s. A small billiard ball is placed in a handsome hardwood cabinet resting atop a turned wooden pedestal. Visibly, and as if watching a time-lapse video, the ball gradually expands to many times its original size and is removed from the cabinet. Incorporating an electronic mechanism combined with fine mechanical works and a wireless remote control to activate the mechanism. Height 19 ½". With batteries, charger, and remote. As new. With an ATA case bearing the Owen logo (foam lining in need of replacement).

2,500/5,000

7. **Barrel of Spirits.** Azusa: Owen Magic Supreme, 2000s. An empty liquor cask hanging from a skeleton display stand is capped with paper and a spigot is inserted. The magician then dispenses a seemingly endless quantity of drinks – apparently any drink called for – from within the empty keg. Length 12". Height of stand 73". Will require new rubber hose. With metal stand supporting a chrome hoop for hanging and performance.

1,500/3,000

8. **Peerless Billiard Ball Stand.** Azusa: Owen Magic Supreme, ca. 2000. Tall scrollwork wooden stand with nine golden cups to hold billiard balls caught in the empty hands of the magician. Four cups gimmicked to produce billiard balls on command or hold them out of view. Height 24". Hallmarked. With five white billiard balls, as issued. Very good.

2,000/4,000

9. **Bonus Genius Samples, Patterns, and Drawings.** Alhambra: Owen Magic, 1940s - 50s. A quantity of the original paint stencils, drawings, parts, blanks, and patterns for the vanishing doll trick in its various forms as made by the Owen Brothers for Floyd Thayer and, later, for their own business. Includes many finished pieces for the clown, devil, and doll versions of the effect, as well as pencil drawings, and painted renderings, likely by Carl Owen, for the doll and rabbit models.

200/400

10. **Custom Comedy Passe Passe Bottles.** Azusa: Owen Magic Supreme, 2000s. Custom-made set of the classic bottle-and-glass transposition trick, this model with an authorized set of Absolut Vodka labels. Height of tubes 12". As new.

200/400

11. **Small Brass Bran Vase.** Alhambra: Owen Magic Supreme, 1960s. Dry bran or confetti scooped into the vase changes into candy, silks, or flowers. Handsome small model of spun brass, height 7 ½". No gimmick in lid.

100/200

12. **Appearing Bird Cage.** North Hollywood: Merv Taylor, 1950s. Round cage appears from a bundle of silks. Length (closed) 11 ¼". Hallmarked. Near fine.

100/200

13. **Appearing Bird Cage (Large).** North Hollywood: Merv Taylor, 1950s. Round cage appears from a bundle of silks. Length (closed) 17". Near fine.

200/400

14. **Appearing Bird Cage (Giant).** North Hollywood: Merv Taylor, 1950s. Round cage appears from a bundle of silks. Length (closed) 22". Hallmarked. Near fine.

400/600



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15. **Master Cage Illusion.** Azusa: Owen Magic Supreme, ca. 1980. Without cover, a number of live doves in one cage visibly vanish, then visibly reappear in a matching cage some distance away. Cages approximately 14 x 14". Finished in classic Owen red, black, and gold lacquer. As new.

1,000/1,500

16. **Professional Cage Vanish.** Alhambra: Owen Magic Supreme, 1970s. A wooden cage with six live doves inside is covered, lifted from the table on which it rests, and thrown in the air. The cloth collapses; the cage has vanished. Finished in classic Owen red, black, and gold. Approximate height 42". With original carrying case. Near fine.

1,000/2,000

17. **Pollock Cage Vanish (Sample).** Alhambra: Owen Magic Supreme, ca. 1969. A cage filled with white doves is covered with a cloth, lifted from the table and thrown into the air, where it vanishes. With a black fiber packing case bearing a paper tag stating that this model is the sample used by Owen. Worn, with bars rolling and retracting slowly and chips and residue marring the finish, but in working condition.

1,000/2,000

Based on the design popularized by Channing Pollock, and offered with his permission by Owen. The packing case also contains the wooden guides for cutting the table legs.

18. **The Candle that Was.** Azusa: Owen Magic Supreme, 1980s. A lit candle, covered by a handkerchief, vanishes in the folds of the cloth. Handsomely turned candlestick and candle with turned gimmick and grommited hank. Height 15 3/4". Hallmarked. Near fine.

250/500

19. **Can-Can Switch Box.** Alhambra: Owen Brothers, ca. 1960. Hardwood chest changes, produces, or vanishes handkerchiefs or other small objects placed inside. Wooden and metal construction. 4 x 4 x 5". Very good. Uncommon.

200/400

20. **Appearing Candle.** Alhambra: Owen Magic Supreme, 1970s. A tall white lit candle appears - without cover - in a low spun copper candlestick. Height (open) 16 3/4". Hallmarked. Paint chipped, else good.

100/200

21. **Morison Cannon Ball Vase.** Azusa: Owen Magic Supreme, ca. 1987. A solid wooden faux cannon ball, removed from the tall turned hardwood vase, reappears inside the vase on command. Rock hard maple, with natural painted finish. 6" wooden ball and matching shells, height of vase 22". May be used as a Morison Pill Box or Hoffman Cannon Ball Vase. Turned and finished by Les Smith of Owen Magic.

2,500/5,000

22. **Les Smith's Hand Made Wood Lathe Tools.** Set of three steel and wooden tools, hand made by Les Smith of Owen Magic Supreme, specifically for turning oversize pieces of wood, including giant Morison Pill Boxes and Cannon Ball Vases, including the previous lot. Length 25". Showing wear from regular use, but good condition overall.

150/300



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23. **Card Castle.** Azusa: Owen Magic Supreme, ca. 1992. A tall, freestanding castle of playing cards appears on a thin wooden tray covered with a cloth. A previously selected card at the very apex of the structure. Height when produced 16". Hallmarked. With instructions. Very good.

300/600

24. **Giant Crystal Card Catch.** Azusa: Owen Magic Supreme, ca. 1995. A selected jumbo card appears instantly and visibly - without cover - between two sheets of glass suspended between wooden uprights supported on a low base. Height (including glass) 22 1/2". Hallmarked. A few tiny chips, but very good overall.

400/800

25. **Jumbo Slat Card Frame.** Alhambra: Owen Magic Supreme, ca. 1977. Slatted frame visibly changes, produces or vanishes a jumbo card. Handsome natural cherry wood finish. Height 8". Fine dovetailed construction, hand made by Carl Owen and displayed in the foyer at Owen Magic Supreme for years. Near fine.

300/600

26. **Hardwood Card Houlette.** Alhambra: Owen Magic Supreme, 1970s. Hardwood holder displays a pack of playing cards in an upright position. Ideal for thread-operated Rising Card routines. Handmade by Carl Owen. Hallmarked. Near fine.

100/200

27. **Card Display Stand.** Los Angeles: F.G. Thayer, 1930s. Turned wooden stand with metal crossbar used to display playing cards in clips on the upright. Lacquered in black and gold. Height 12". Very good. Rare; the only example we have seen.

500/1,000



28

28. **Improved Card Tray.** Los Angeles: Owen Brothers, ca. 1950. Well-made hardwood tray switches cards on top for another packet concealed inside. 12 x 7 3/4". Original instructions. Minor chipping; good. Uncommon.

200/400

29. **Card Ladder.** Azusa: Owen Magic Supreme, 1996. A pack of cards placed in a metal houlette resting atop of a large ladder-like device. At the performer's command, the cards cascade through the rungs of the ladder, dropping into a bowl below it - with the exception of several previously selected cards, each of them stopping at a different rung on the ladder. Height 54 1/4". As new.

2,000/4,000

One of six ladders constructed by Alan Zagorsky of Owen Magic, in the style of the P&L Card ladder. The reverse of the prop bears an engraved brass plate with the maker's name and the date of manufacture.

30. **Giant Chinese Sticks.** Azusa: Owen Magic Supreme, 1990s. Oversize set of the classic trick which cords running through the sticks react in sympathy to each other, despite the fact that they are not connected. Bamboo-like appearance, length 24".

350/700

31. **Collection of Chromat-O-Scopes and Lighthouse Slide Viewers.** Alhambra: Owen Brothers, (for Chromat-O-Scope Co.), 1940s - 50s. Group of over 15 handheld slide viewers, including the wired "Lighthouse" models, manufactured by Owen for Schwartz and his Chromat-O-Scope company. Includes several later plastic examples that replaced the wooden models made by Owen. With original boxes.

250/500

One of a handful of non-magic items manufactured by Owen for others. Thousands of Chromat-O-Scopes were built and assembled at the Owen Brothers factory during and after WWII. Kodak was among the biggest customers for the product.



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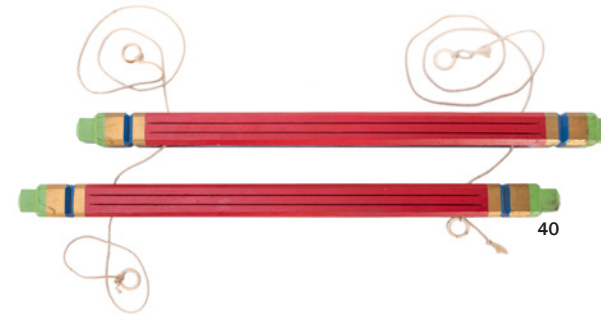
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32. **Sucker Cigarette Box (Sample).** Alhambra: Owen Magic Supreme, 1960s. Four-door mahogany box from which a pack of Camel cigarettes vanishes after comedic by-play. One double-door. Handsomely finished. Length 5 1/2". With the original wrapping paper from the Owen stockroom stating that this is the factory sample of the prop.

200/400

33. **Coin of the Realm.** Alhambra: Owen Magic Supreme, ca. 1970. A coin penetrates a sheet of glass held inside a handsome wooden box with hinged lid. Fine hardwood construction, hand made by Carl Owen and displayed in the foyer at Owen Magic Supreme for years. With an Owen palming coin. Near fine.

200/400

34. **Slicker Coin Tray.** Azusa: Owen Magic Supreme, ca. 1999. Hardwood tray switches or adds coins in the action of dumping the coins off of its surface. 11 1/2 x 8". Hallmarked. Near fine.

150/300

35. **Maggie's Night Out.** Azusa: Owen Magic Supreme, ca. 1990. Half dollar placed in the hardwood box vanishes after considerable back-and-forth by-play with the audience. All four doors are opened to show it is gone. Hallmarked. Fine.

100/200

36. **Coin Vanishing or Changing Stand.** Los Angeles: F.G. Thayer, 1930s. Finely turned wooden pedestal with lid changes a nickel to a dime or vanishes a coin when the base is covered and uncovered. Height 3 3/4". Weighted base with slight chip, else very good.

200/400

37. **Coin Tray or Switching Tray.** Azusa: Owen Magic Supreme, 1990s. Handsome wooden tray switches items (coins, links of chain, billets) atop it for another set concealed inside. Length 10". Hallmarked. Near fine. This style not listed for sale in the Owen catalog.

250/500

38. **Demon of Doom.** Los Angeles: F.G. Thayer, 1930s. Spectator locked in a short set of stocks has her neck and wrists pierced by swords running through the apparatus – without harm. Brightly painted in classic Thayer red, black, and gold with other lacquered accents. Height 40". Pictured in *Keep the Wheels Turning Vol. 2*, at page 167.

1,000/2,000

39. **Demon of Doom.** Azusa: Owen Magic Supreme, 1990s. Spectator locked in a short set of stocks has her neck and wrists pierced by swords running through the apparatus – without harm. Finely made of hardwood, height 40". With two swords (in need of repair), finish chipped and scuffed. Sold as-is.

500/1,000

40. **Improved Devil's Pillars.** Los Angeles: F.G. Thayer, ca. 1935. One cord strung through the pillars is cut in two. The pillars and cord are placed together momentarily, then separated; the cord is restored. Lacquered in five colors. Length 18".

100/200

41. **Jumbo Die Box.** Alhambra: Owen Magic Supreme, ca. 1970. Large model of the classic sucker trick in which the die vanishes from the cabinet, reappearing in a borrowed hat. Unusual sliding mechanism similar to the Loyd Monarch design; "double door" slides back and forth in front of each compartment. Hand made by Carl Owen. 4" die. Minor rubbing to solid die, else very good.

400/800



42



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42. **Four-Door Die Box.** Azusa: Owen Magic Supreme, ca. 1990. Large white die vanishes from the hardwood cabinet, reappearing elsewhere. Four doors, two front and two in back, commonly called the Brunel White Die Box. 4" die. Hallmarked. Near fine. Uncommon.

400/800

43. **Die and Silk Casket.** Alhambra: Owen Magic Supreme, ca. 1970. A die and a silk handkerchief transpose locations between a borrowed hat and a glass-sided box atop a turned wooden pedestal. With solid shell die and half-die gimmick. Hallmarked. Height 9 1/2". Hand made by Carl Owen and displayed for years in the foyer at Owen Magic Supreme. Chips to metal die, else very good.

300/600



44

44. **Phantom Die.** Azusa: Owen Magic Supreme, 1990s. Wooden block painted in yellow and black is held fast in a skeleton cabinet by a spike running through it. Visibly, the die vanishes from the cabinet and reappears in a hat resting atop it. 3" die painted in uncommon Asian design. Near fine.

300/600

45. **Divination Supreme.** Alhambra: Owen Magic Supreme, ca. 1970. The mind reader instantly knows the location of the steel bar inside the handsome wooden chest. Subtle method. 4" high. Hallmarked. Hand made by Carl Owen and displayed for years in the foyer at Owen Magic Supreme. Near fine.

400/800

46. **Crystal Dove Cote.** Alhambra: Owen Magic Supreme, 1960s. Clear box in which a live white dove or other articles instantly and visibly appears. An original Owen Magic Supreme sample (marked as such on the padded case) made of wood. Minor wear to finish.

250/500



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47. **Cupid's Doves.** Los Angeles: F.G. Thayer, 1930s. a painted wooden cage is shown empty by lifting its lid and lowering all four side walls. The box is reconstructed and then, visibly, four or five live doves appear inside. Combination of black art and clever spring-loaded hidden load chamber. Dimensions. Magnificent Thayer stenciled paint design in black, red, and gold. A few chips and minor wear, but very good overall. Height 17". Scarce.

500/1,000

48. **Giant Drawer Box.** Azusa: Owen Magic Supreme, ca. 1980. Giant box is shown empty by opening and closing it; when reopened, it is filled to the brim with flowers, food, silks, and even live animals. Hard blue lacquer finish. Simple hold-back mechanism in rear. 11 1/2 x 12 1/4 x 25".

400/800

The largest Drawer Box we have ever encountered and likely the largest ever manufactured by Owen Magic Supreme. It could accommodate a dog or other animal in its load chamber.

49. **Copper Duck Pan (Sample).** Azusa: Owen Magic Supreme, ca. 1980. Contents of the giant pan are set afire, then the lid is clamped on. When removed, a live duck has appeared inside. Heavy construction. Diameter 14". Special spun copper model, one of only two or three made by Owen.

300/600

50. **Multiplying Eggs.** Los Angeles: F.G. Thayer, ca. 1930. Small egg multiplies from one to four between the magician's fingers. With three turned wooden faux eggs and matching shell. Shell showing wear. Uncommon.

200/400

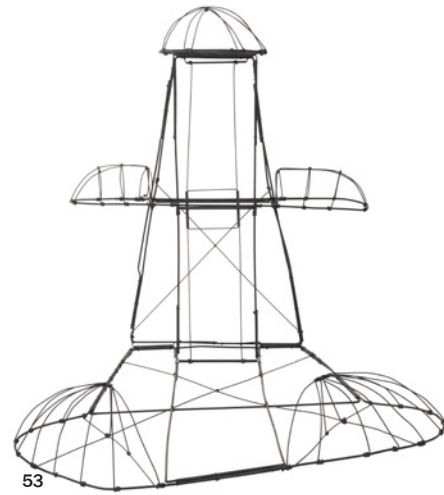
51. **Egyptian Water Box.** Azusa: Owen Magic Supreme, 1980s. A glass of water placed in the box vanishes – both front and back doors are opened – then reappears when the box is closed again. Scarab design on natural wood panels, red and gold borders. Height 8". Instructions. Near fine. Uncommon.

200/400

52. **Harry Anderson's Ferret Box.** Azusa: Owen Magic Supreme, ca. 2000. Oblong wooden cage with brass bars from which the magician removes a live ferret, which he then proceeds to eat or tear to pieces. Based on the Loyd Guinea Pig Box but designed for Harry Anderson for use with his pet ferret. Length 16". One of two made by Les Smith for Anderson.

400/800

Anderson revived interest in the Guinea Pig Box trick when he performed the effect with his pet, "Skippy," as part of an appearance on Saturday Night Live. The screen went dark after Anderson apparently ate the animal, causing pandemonium on the NBC switchboard.



53. **Seated Asrah Form.** Azusa: Owen Magic Supreme, ca. 1990. Intricate handmade wire form allows a seated assistant, covered with a cloth, to vanish without a trace when the cloth covering her is whisked away. 25 x 22 x 3" (collapsed). Believed to be a unique design.

500/1,000

An unusual and possibly unique version of the gimmick designed by Servais Leroy for his classic floating and vanishing woman effect known as "Asrah." This model, constructed with great care and precision at Owen, allows the effect to be performed with an assistant seated cross-legged, or could be used in a version of the venerable de Kolta Chair, if handled correctly.



54. **Glass Penetration.** Azusa: Owen Magic Supreme, 1980s. A metal spike pierces a card and solid sheet of glass underneath it, held in a handsome hardwood frame. When the card is removed, the glass is shown unharmed. Dovetailed construction, 10 1/2 x 9 5/8". With spike. Near fine.

200/400

55. **Gloves to Dove Table.** Azusa: Owen Magic Supreme, ca. 1980. A pair of white gloves, thrown on top of the magician's table, visibly change into a live white dove. On a heavy, low Colonio-type base. Height approx. 30". Hallmarked. Rare.

400/800

56. **Handkerchief Box.** Los Angeles: F.G. Thayer, 1930s. Mahogany box with removable base inside of which handkerchiefs can be produced, vanished, or changed. Height 5 1/4". Early single-flat non-locking model, finely made. Very good.

150/300

57. **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. Instructions. 41 3/4" long. Considerably worn, with only two of three triggers working. With scarce wooden loading mechanism and three giant cloth snakes.

300/500



58. **Gambler's Holdout.** Azusa: Owen Magic Supreme, 1990s. Brass device strapped to the arm of the card cheat shoots out of the sleeve and retracts, secretly delivering or removing cards from the operator's hand. Bench made of brass and backed in felt. Collapsed length 7 3/4".

1,200/1,800

59. **Holdout Table.** Azusa: Owen Magic Supreme, ca. 2000. Hardwood card table with four spring-loaded holdout devices used to deliver or steal playing cards from the sitter's hands. One device installed each seating position of the table. Turned legs with thick hardwood top. Height 29". Chips and wear, including to veneer at one side; unfinished and sold as is.

400/800



60. **House of Java (Sample).** Azusa: Owen Magic Supreme, 1980s. Giant version of the Silk Cabby, in the form of a birdhouse. With the original paper wrapping indicating this is a sample from the Owen inventory and is not to be sold. Length 12". Tiny paint chips and internal marks, else very good.

250/500

61. **Wonder Keg.** Los Angeles: Owen Brothers, ca. 1955. All-copper keg with brass banding is shown empty, then capped with paper at both ends. A spigot is then inserted, and drinks are poured at will. Height 12". With original wooden tabletop stand, original instructions, and wooden packing case. Lacks spigot (easily replaced). Rare.

1,500/2,500



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62. **Knife Through Arm.** Circa 1920. Specially prepared knife gives the illusion that the blade is running through the performer's arm. Including the gimmicked and ungimmicked knife. Length 12 3/4". Pictured in *Keep the Wheels Turning* Vol. 2, page 175.

100/200

63. **Eclipse Vanishing Lamp.** Alhambra: Owen Magic Supreme, 1966. An illuminated electrical lamp is wrapped in paper and lifted from the table. The paper is crushed; the lamp is gone. Table finely lacquered in black and gold with red accents, the tray trimmed with chromed metal. Fine condition. Rare. Recreated from the original Thayer patterns in 1966 by Carl Owen & Les Smith of Owen Magic. Near fine.

1,500/3,000

64. **Eclipse Appearing Lamp.** Alhambra: Owen Magic Supreme, 1966. An illuminated electrical lamp appears on a thin tray held between the outstretched hands of the magician's assistant, without cover; the lamp had vanished only moments before from a table some distance away. Fine condition. Rare. Recreated from the original Thayer patterns in 1966 by Carl Owen & Les Smith of Owen Magic. Near fine.

1,000/2,000

65. **Morison Pill Box.** Azusa: Owen Magic Supreme, ca. 1990. Ball removed from a hardwood vase vanishes, then reappears inside. Unlike the traditional ball vase, the sphere that appears in this prop is entirely round and may be removed from the vase and displayed. Diameter of ball 2 1/4", height 8". Hallmarked by Owen and signed by the turner, Les Smith.

1,200/1,800

66. **One Hand Production Box.** Azusa: Owen Magic Supreme, 1980s. All three doors of the box are opened, showing the interior empty; a production of silks is then made from within. Can be operated by one hand. Natural hardwood finish; cherry wood construction. Hallmarked. One tiny chip, else near fine.

300/600

67. **Palladian Lock.** Azusa: Owen Magic Supreme, 1990s. Giant hammered brass padlock is closed and locked with a key by a spectator, who holds it high overhead. From across the stage, the magician then turns another key in mid-air, pointing it at the lock all the while. As the key turns, the lock opens in the spectator's hand. In a handsome hardwood case lined in plush. Hallmarked. Height of lock 6 1/2". With original key tags bearing instructions in Gertrude Smith's hand. Cylinders in need of adjustment, else near fine.

3,000/6,000

68. **Two Expanding Die Models.** Alhambra: Owen Magic Supreme, 1970s. Fabric-covered collapsing metal frameworks used as models for the construction of the classic de Kolta Expanding Die illusion. With different mechanisms. The largest an 8" cube. Sold as-is.

200/400

69. **Chair Suspension Illusion Model.** Alhambra: Owen Magic Supreme, ca. 1970. Miniature walk-away chair suspension illusion, built by Les Smith of Owen Magic as a model from which to construct his own version of the effect, in which an audience volunteer, laying on a board over two chairs, remains suspended in space when the chairs are pulled away. Fully functional, and crafted from metal, intricately hand painted. 13 x 6 x 6 1/2" (assembled). Breaks apart for packing

300/600



70



74



77



71

70. **Vanishing Piano Illusion Model.** Alhambra: Owen Magic Supreme, 1970s. Miniature version of an illusion in which an upright wooden piano and the woman playing it vanish along with the stool she sits on. Constructed from wood, and in functioning condition. Used by the craftsmen at Owen Magic to build a full-size version of the effect. On a cloth-covered platform. 16 x 15 1/2 x 11" (open).

400/800

71. **Hindu Rope Trick Illusion Model.** Azusa: Owen Magic Supreme, ca. 1990. Miniature stage with curtains and lights outfitted with the apparatus for a version of the legendary Hindu Rope Trick, with apparatus built in to cause the final vanish of the boy from the top of the rope. Approx. 21 x 10 x 18".

200/400

72. **Time Capsule Illusion Model.** Alhambra: Owen Magic Supreme, 1960s. Model of a window display/illusion in which a blue "time capsule" floats in space inside a large box, while a metal ring spins around inside, passing behind the capsule, further proving it floats in mid-air. Made of metal sheeting, motor not functional, but hoop can be spun side-to-side manually.

200/400

73. **Money Maker (Merv Taylor Style).** Azusa: Owen Magic Supreme, 2000s. Blank paper cranked through the rollers of the mangle-like device becomes real, spendable money. Walnut construction. Instructions. Hallmarked. As new.

200/400

74. **Chambers' Obedient Ball.** Circa 1930. Large turned wooden sphere slides up and down on a length of cord, but at the command of the magician, starts and stops as it travels along the cord. Clever gimmick incorporated into one turned wooden handle. Diameter of ball 3 1/4". Pictured in *Keep the Wheels Turning, Vol. 2, page 169.*

250/500

75. Smith, Leslie. **Les Smith's Mutilated Parasol.** Circa 1955. The cover of a simple red parasol and a handful of loose silk handkerchiefs transpose – the parasol cover being replaced with the silks, and vice-versa. Two parasol method with gimmicked rattan mat for switch. Includes loose silks and extra cover. Length 27". Very good. Used by Les Smith in the years before he purchased and operated Owen Magic Supreme.

150/300

76. **Nic's Napkins.** Azusa: Owen Magic Supreme, 1990s. One of six different napkins is chosen by selecting a bead of a corresponding color from an abacus-like device on the table. This napkin vanishes from the rest and appears inside a stacked set of brightly-colored wooden napkin rings. With instructions. As new. One of but a handful manufactured.

300/600

77. **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. Outer box crafted of purple heart, with hammered copper accents, 6" wide. With keys and resetting tools. Hallmarked. Near fine. Built to commemorate the 100th anniversary of Thayer and Owen magic in 2002.

2,000/4,000

78. **Protean Mystery.** Azusa: Owen Magic Supreme, 1990s. A dove placed in the six-sided cabinet transforms into a small dog, parrot, or any other object of similar size when the lid is lifted and the sides fall downward. Lacquered in three bright colors. Height 14 1/2". As new.

500/1,000



75



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83

79. **Rabbit Wringer.** Azusa: Owen Magic Supreme, 1980s. A live rabbit placed in the box is cranked out of a mangle in flat form; the box is then flipped open to show the live rabbit is no longer inside. With chromed and brass hardware and crank, 10 x 14 x 6 1/2". As new. With a flat rabbit.

250/500

80. **Rapping Hand Form or Mold.** Alhambra: Owen Magic, ca. 1970. Cast metal hand made from an Owen Rapping Hand; meant as a mold for other examples for the popular effect, but never put into production. Length 9".

200/400

81. **Dr. Q Spirit Rapping Hand.** Azusa: Owen Magic Supreme, 1990s. Carved wooden hand on a plain wooden board raps out answers to questions, once for yes and twice for no. With an imitation wedding band on the finger of the hand; the first model we have seen crafted in this manner. Near fine.

800/1,200

82. **Andre Kole's Restoration Supreme.** Alhambra: Owen Magic Supreme, 1960s. A borrowed handkerchief is stretched between two aluminum tubes, forming a drumhead. The center of the hank is burned, yet moments later the fabric is restored and returned to its owner. Nested height 4". Hallmarked. Original instructions (tattered). Scarce.

100/200

83. **Rice, Grapefruit, and Checkers.** Azusa: Owen Magic Supreme, ca. 1995. Oversized and finely made stage version of the classic transposition effect in which a quantity of dry grains of rice, a stack of oversize wooden checkers, and a bright grapefruit, change places on command, between a handsome turned wooden vase and two brightly decorated canisters. With solid wooden grapefruit, as issued. The gimmicked Rice Vase an outstanding example of Owen craftsmanship, lathe-turned from segmented hardwood, finely turned; the canisters with matching segmented turned lids and stencil-painted designs in a variety of colors. Height of largest element 18". Hallmarked. Near fine.

2,000/4,000



84



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86



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89

84. Roy, Marvyn (Marvin Levy). **Lobby Photo of Mr. Electric, Inscribed and Signed.** Hollywood: Bruno, 1950s. Giant tinted bust portrait photo of a youthful Mr. Electric, in a gilt wooden frame. 30 x 24". Inscribed and signed, "This is how I used to look a long time ago. Mr. Electric / Marvyn Roy / 1970." Corner clipped, else good.

250/500

85. Roy, Marvyn (Marvin Levy). **Marvyn Roy's Audience Lightbulb Tray.** Alhambra: Owen Magic Supreme, ca. 1977. Wooden cigarette-girl-type tray with silk neck ribbon, central socket for a giant 500-Watt Westinghouse Bulb, and rheostat, which allowed the bulb to be lit in the hands of an audience volunteer, as part of a longer version of Roy's famous "Mr. Electric" act. Tray 15 x 11". Tray and wiring show considerable wear from use. Sold for display purposes only.

800/1,600

Owen Magic Supreme constructed many of the illusions and props for Roy's famous Mr. Electric Act, along with the other "specialty" turns he performed, including the Magical Jeweler, his Puzzle Act, and others. This tray and the built-in gimmick were used as part of a corporate show presented by the Roys for General Electric.

86. Roy, Marvyn (Marvin Levy). **Marvyn Roy's 1000-Watt Lightbulb.** Jumbo ungimmicked lightbulb meant for use in Roy's famous Mr. Electric act, for a feat in which the bulb would illuminate when held in one of Roy's gloved hands. Together with a vintage 8 x 10" photo of Roy performing the feat.

400/800

87. Roy, Marvyn (Marvin Levy). **Marvyn Roy's Giant Lighthouse Lightbulb.** Giant 5000-Watt Westinghouse lightbulb, integral to the finale of Roy's act, in which the giant bulb, on display in a holder at center stage was apparently lit by Roy using the electricity coursing through his body. In the original shipping crate addressed to Roy in Los Angeles.

500/1,000

After one of the Roy's many European tours with their famed "Mr. Electric" act, this giant bulb was stored – for decades – at Owen Magic Supreme and held in reserve as the backup for the final effect in his act, lighting the giant bulb with his bare hands.

88. Roy Marvyn (Marvin Levy). **Marvyn Roy's Silk Top Hat.** Circa 1950. Collapsible silk opera hat by Gelot of Paris. In the original box identifying it as Roy's. Lining nearly removed, else good.

150/300

89. Roy Marvyn (Marvin Levy). **Marvyn Roy's Giant Rhinestone Thimbles.** Alhambra: Owen Magic, 1970s. Six jumbo wooden thimbles lacquered in black and studded with dozens of rhinestones, made by Owen Magic for Roy's "Magical Jeweler" act. Height of each 2 1/4". A few rhinestones lacking, else very good.

200/400



90. Roy, Marvyn (Marvin Levy). **Marvyn Roy's Lady in the Diamond Illusion**. Alhambra: Owen Magic Supreme, n.d. A giant jewelry box resting on a low platform is opened, revealing a giant diamond, studded with rhinestones. The gem is replaced, the lid closed, and moments later when the box is reopened, a woman springs from the box. Finely made in the Owen tradition with hardwood case resting on claw feet and with a large metal "R" emblem on the lid. 28 x 34 x 30". The first example of this prop manufactured by Owen, exclusively for Marvyn Roy's Magical Jeweler act.

5,000/10,000

Used throughout Roy's tours as an opening act with *Liberace*, this prop was later manufactured to order by Owen Magic Supreme.



91

91. **The Shifting Sands (Sand Canisters)**. Azusa: Owen Magic, ca. 1980. Two heavy copper vases, one four times the size of the other. Despite the disparity in size, the magician fills the large vase from the smaller - to overflowing. Yet when the bottom of the vase is removed, it is empty. The filling and refilling can be performed twice more. With custom *Encore* case, sand, instructions, and accessories. One of six sets manufactured. As new.

2,000/4,000

Designed for *Harry Blackstone Jr.* by Les Smith of Owen Magic; the *Sand Canister* trick was performed by *Blackstone Sr.* using a pair of vases manufactured at the *Willmann magic factory in Hamburg, Germany*.

92. **Silk Cabby**. Alhambra: Owen Magic Supreme, ca. 1970. Hardwood cabinet changes, vanishes, restores, or produces silk handkerchief inside it. Handsome natural walnut finish, hand made by Carl Owen and displayed for years in the foyer at Owen Magic Supreme. Near fine.

300/600



92



93

93. **Simplex Dove Vanish**. Alhambra: Owen Magic Supreme, ca. 1966. A dove placed into two folding boxes stacked on top of each other, vanishes; each box is shown empty, then folded flat. The bird is gone. Unusual scarab and pharaoh paint design. Dimensions. Original instructions. Height 12". Very good. Uncommon.

250/500

94. **Visible Twentieth Century Silks**. Alhambra: Owen Magic Supreme, 1960s. A blue silk vanishes, then reappears visibly, tied between a yellow and pink silk held in an open framework cabinet. With original silks. Cabinet 14 x 4 x 10". Scarce. Together with the unfinished pattern/sample from the Owen factory.

200/400

This is the Owen-made model and the first we have encountered; it is slightly larger than the original, which was invented and manufactured by Loyd.

95. **Bamboo Side Table**. Alhambra: Owen Magic Supreme, 1950s. Low table with faux bamboo legs and felt-covered top, with central tassel below the surface. Height 22 1/4". Finish worn. Uncommon in this size.

150/300



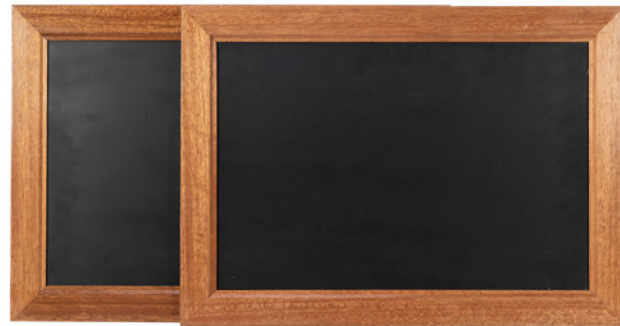
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96. **Talking Skull.** Azusa: Owen Magic Supreme, ca. 2000. A faux human skull on a turned wooden pedestal click its jaws to answer questions posed by the audience, once for "yes" and twice for "no." Remote controlled. Height 10 ½". As new.

600/1,200

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

300/600

98. **Giant Dr. Q Wonder Slates.** Azusa: Owen Magic Supreme, ca. 1990. Jumbo version of the spring-loaded locking slates designed by Carl Owen, on which messages appear after each side is shown blank. 23 ¾ x 15 ½". With two flaps. Minor scratches. Finely made. Rare in this size.

500/1,000

99. **Spirit Cabinet or Casadega Cabinet.** Azusa: Owen Magic Supreme, 1990s. Wooden cabinet with open top and two front doors in which a borrowed pocket handkerchief is placed; it becomes animated and dances, jumping out of the box and cavorting about the stage. Modeled on the classic Blackstone design. Width 20". As new.

300/600

100. **Square Circle.** Azusa: Owen Magic Supreme, ca. 2000. An open-front box and tube nested inside it are shown empty, then re-nested. A giant production is then made from within the pair. Height of outer tube 15". As new.

250/500



101

101. **Floating Table.** Azusa: Owen Magic Supreme, ca. 1990. Wooden side table floats in the air, clinging to the magician's hand, even spinning in place. 28 ½" high. Hallmarked. As new.

700/1,400

102. **Genii Tables.** Alhambra: Owen Magic, ca. 1970. Pair of hand-painted magicians' tables depicting bare-chested genies rising in clouds of smoke from brass lamps, with jeweled turbans on their heads. With felted tops trimmed in gold braid, on rolling casters. Height 34". The painting executed by Les Smith of Owen Magic. Near fine condition.

250/500

103. **Transformation Table.** Azusa: Owen Magic Supreme, 1980s. Café-type table is covered with a large cloth. When the cloth is removed, the table is now set with plates, silverware, napkins and a wine glass. Height 31". Heavy restaurant-style table base. Uncommon.

1,000/2,000

104. **Appearing/Vanishing Thimble Stand.** Azusa: Owen Magic Supreme, ca. 2010. Mechanical stand facilitates the production and vanish of eight white thimbles. A concealed spring-loaded device allows the magician to vanish all eight thimbles simultaneously. Height 13 ¼" high. Based on the rare Thayer original, and one of but a handful built by Owen Magic.

1,000/2,000



102



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105. **The Voice from the Great Beyond.** Los Angeles: F.G. Thayer, ca. 1930. The Thayer version of D.P. Abbott's Talking Teakettle. Gold leaf gesso-covered vase from which a ghostly voice emanates, answering questions posed by audience volunteers. Height 17 1/2". A complete, working model including new receiver, wiring, and newly-wired candlestick-type telephone and battery for the "voice," and modern induction coil. Rare, particularly in operable condition.

2,000/4,000

106. **Circus Wagon Production.** Alhambra: Owen Magic Supreme, 1970s. Brightly painted miniature circus wagon visibly produces a live rabbit. 16 x 10 x 12". As new.

250/500

107. **Ebony Magic Wand.** Azusa: Owen Magic Supreme, 2000s. Handsome hardwood wand with ebony shaft and chrome tips. Length 14 1/4". Near fine.

150/300

108. **Bubinga Magic Wand.** Azusa: Owen Magic Supreme, 2000s. Handsome hardwood wand with bubinga shaft and brass tips. Length 14 1/4". Near fine.

150/300

109. **Exotic Wood Commemorative Wand.** Azusa: Owen Magic Supreme, ca. 2002. Fine wand crafted from Paducah wood with maple tips, housed in a hardwood display case with etched glass front bearing the Owen genii logo. Length of case 17". Hallmarked.

250/500

110. **Diminishing Watch Samples.** Los Angeles: F.G. Thayer, 1930s. Two carved wooden samples of the Diminishing Watch trick as made by Thayer, including one riveted and one loose set of wooden watches, along with a box filled with printed watch faces, and patterns for cutting the large watches with penciled notations, likely in Carl Owen's hand.

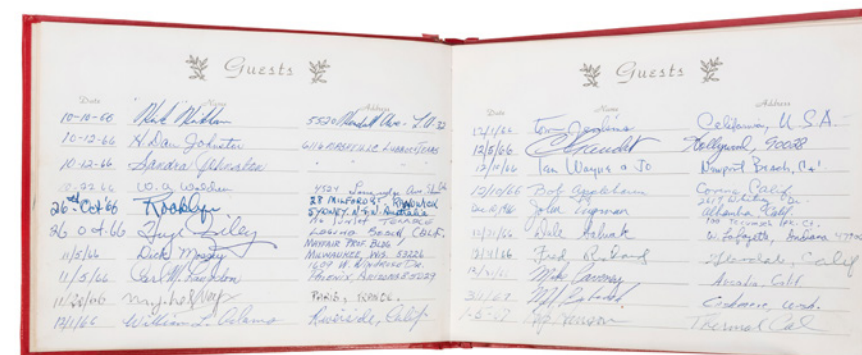
100/200

111. **Rattling Watch Box.** Alhambra: Owen Magic Supreme, ca. 1970. Borrowed watch locked in the wooden box is heard rattling inside, yet when the chest is opened again, it has vanished. Handsome natural finish. Hallmarked. 4 x 3 1/4 x 3". Hand made by Carl Owen and displayed for years in the foyer at Owen Magic Supreme. Near fine.

300/600



112



113



112. **New Wonder Screen.** Azusa: Owen Magic Supreme, 2000s. Large three-fold screen painted in white and black lacquer is shown on both sides, then formed into a triangle; from inside, a massive production of flowers, silks, and livestock is made. Sturdily constructed from wood and metal, with webbing hinges and load chamber operating differently than earlier models. Height 37". Near fine.

500/1,000

MEMORABILIA FROM THE OWEN FACTORY AND SHOWROOM

113. [Autographs] **Collection of Owen Magic Supreme Guestbooks.** Eleven autograph books/guest books from the Owen Magic Supreme factories in Alhambra and Azusa, California, filled with the signatures of the magicians, designers, circus promoters, and customers who patronized the famous magic manufacturing firm over the course of half a century. Among the autographs in these books are those of

Doug Henning and Charles Reynolds (signing on the same day in late 1975; Henning signed previously in 1972), Don Bice, Fred Kaps, Eric Lewis, Michael Skinner, Ricky Jay, Siegfried & Roy, Dai Vernon, Mike Caveney, Johnny Thompson, Pepe Carol, Jonathan Pendragon, Mark & Jinger Kalin, Jeff McBride, makeup artist Rick Baker, Francis Martineau, Daniel Cros, Ayala, Reveen, Melinda Saxe "First Lady of Magic," Rich Little, Paul Osborne, Joe Labero, Cyril Takayama, Channing Pollock (signing once as "Channing/Moss Beach"), Keith Clark, Marvyn Roy, Ray Grismer, Andre Kole (also signing as Robert Gurtler), Trolle Rhodin, Kirk Kirkham, Rooklyn, Chaudet, Ron Urban, Tihany, Hideo Kato, Jay Marshall, Peter Pit, Mike Caldwell, Disney artist Roland Crump, and hundreds and hundreds more. Signatures date from 1966 - 2020, with many autographs appearing more than once (and in some instances, dozens of times). Condition of books generally good, with wear and splitting to spines of earlier volumes. A remarkable chronicle of the great illusionists and magicians of the twentieth century and their association with Owen Magic Supreme.

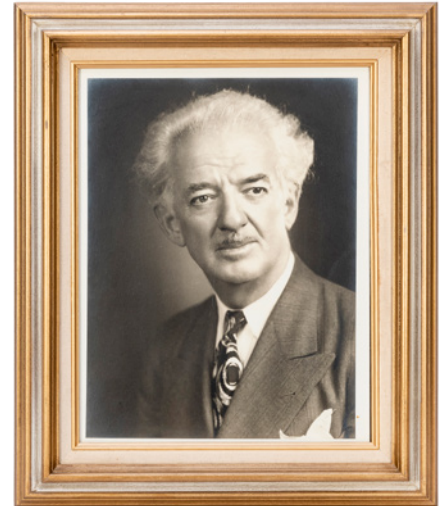
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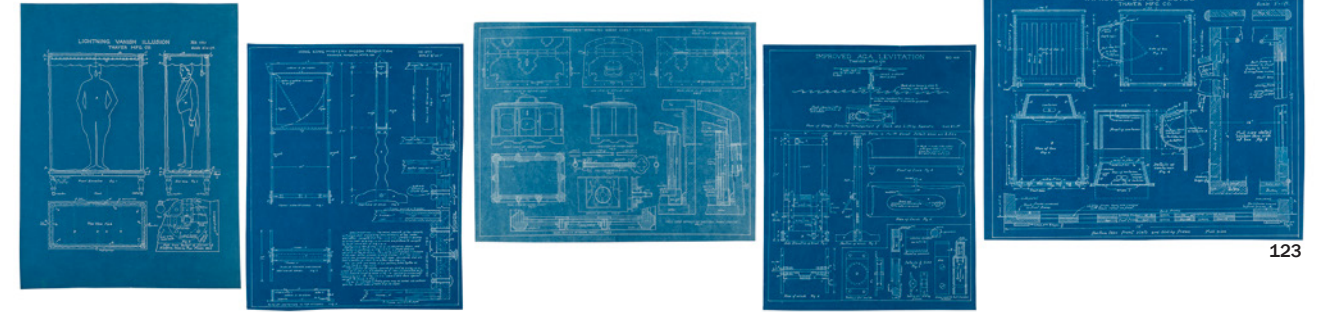
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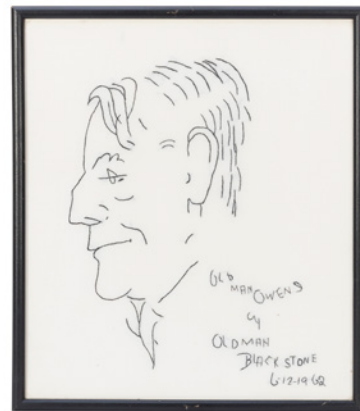
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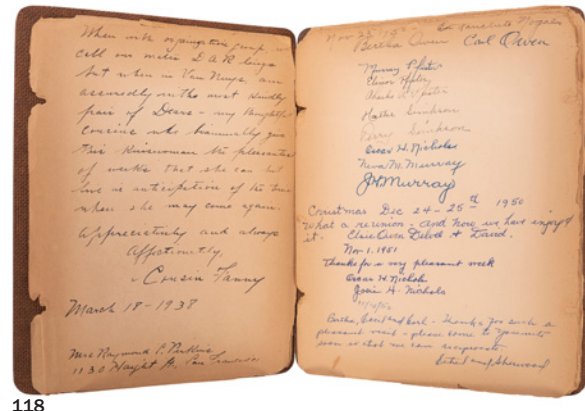
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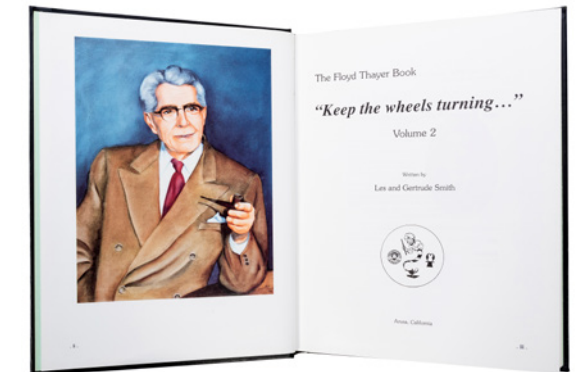
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114. Mandrake Statue from the Owen Magic Supreme Factory. Short cast statue in the form of Mandrake the magician, made from molded resin; the top hat and cape-clad magician holds a wand in his outstretched hand. Height 14 1/4". Brightly painted. Signed on the reverse by Los Angeles magician L.O. Gunn. Extended arm repaired.

150/300

This figure stood at the doorway to the Owen Magic Supreme building for decades.

115. Blackstone, Harry (Henry Boughton). Blackstone The World's Master Magician Broadside. Circa 1930. Double-sided pictorial letterpress broadside advertising an appearance of the Blackstone show in Martins Ferry, Ohio. In an unusual hardwood frame with hinged device allowing a view of both sides of the broadside; 21 x 11 1/4". This poster hung in the Owen showroom for decades.

200/400

116. Blackstone, Harry (Henry Boughton). Large Portrait Photograph of Harry Blackstone. Circa 1949. Bust portrait of the famed American magician in coat and tie. Framed. 18 x 15". This portrait hung in the Owen showroom for decades.

150/300

117. [Carl Owen] Blackstone, Harry (Henry Boughton). Embroidered Caricature of Carl Owen by Harry Blackstone. Los Angeles, 1962. Caricature titled "Old man Owen by Old Man Blackstone," being a profile portrait of Carl Owen drawn by Blackstone Sr. on a white cloth dinner napkin, the image embroidered over in black thread. Framed to 15 1/4 x 13 3/4". With an Owen Magic label on the reverse explaining how the caricature was drawn on the napkin by Blackstone, then embroidered, and finally, that it was presented to Les Smith by Owen in 1972.

250/500

118. Owen, Carl. Carl Owen's Guestbook. 1930s - 40s. Guestbook from the home of Carl and Bertha Owen, filled with inscriptions and signatures of the family members and business associates who visited with them, including numerous humorous lines from his brother Emmett, and an inscription from the inventor of the Chromat-o-Scope, a lesser-known Owen product. Approximately 20 loose leaves between hinged Masonite boards, the uppermost hand painted with a picture of the Owen homestead and the word "guests." Roughly 4to. With three family photographs laid in.

100/200

119. Owen, Carl. Carl Owen's Family Bible, Books, and Family Photo Album. Including a Victorian album of Owen family portraits, some annotated on the versos (album disbound); the Owen Family Bible, in heavy embossed and gilt-decorated boards, with Carl and Bertha Owen's bookplate (disbound); an illustrated edition of The Arabian Nights published in 1914, signed by Owen (in the year he began working for Floyd Thayer); and a copy of The Chessmen of Mars by Edgar Rice Burroughs, inscribed and signed by Emmett Owen to his brother Carl.

200/400

120. Smith, Les and Gertrude. Keep the Wheels Turning. Vol. 2. Azusa: Owen Magic Supreme, 1992. Deluxe edition, copy #411L of 1,000, being one of approximately 25 copies which were bound in full black leather. Numerous illustrations. 4to. Lightly scratched and bumped covers, otherwise very good.

200/300

121. Pair of Thayer Catalogs, Inscribed and Signed by Floyd Thayer. Including Catalogue No. 7, inscribed on the title page by Thayer; and Catalogue No. 8, inscribed on the fep by Thayer, having the name Dr. I.R. Calkins stamped to front cover. Original wrappers and cloth over boards, respectively. Illustrated. 8vos. Very good.

200/300

122. Group of Thayer and Owen Magic Catalogs. 20 volumes, being merchandise catalogs and catalog supplements issued by Thayer, Owen, and Owen Magic Supreme, in original paper, cloth, and hard-bound covers. Size 4to and 8vo. Condition varies, but generally good or very good. Includes a facsimile of Thayer's first catalog, from an edition of 50 copies which were printed with a duplicate of the original type font and using the same kind of press.

125/225

123. Thayer-Owen Magic Blueprints Lot. Approximately 119 blueprints to a multitude of illusions including Improved Aga Levitations; Spider Girl (Spidora); Morrith Cage; Ghost Show Illusion; Dynamic Dove Vanish; Miracle Girl Production; Noah's Ark Illusion; Lightning Vanish; and many other of the firm's best-known creations, having Thayer Mfg. credits printed in the image. Sizes vary, generally 24 x 18" and smaller. Provenance: Owen Magic Supreme.

600/900



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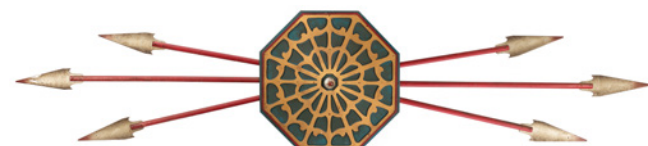
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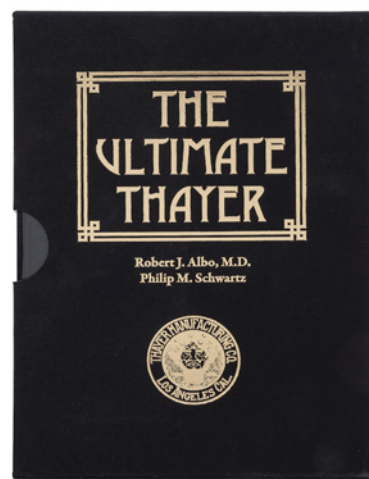
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124. Owen, Carl. **Carl Owen's Silk Fireplace Screen.** Woven silk fireplace screen with Japanese crane and bamboo motif framed in wood held behind glass. Formerly the property of Carl Owen and used in his home for years. 27 ½ x 23".

200/400

125. **Collection of Thayer and Owen Magic Stencils and Patterns (small).** Eleven intricate hand-cut wooden patterns, used in the Thayer and Owen factories for the manufacture and painting of many classic props, including the Rapid Rabbit Vanish, small Wonder Screen, One Hand Production box, and others. The largest approximately 8 x 14". Chipped and worn from considerable use.

300/600

126. **Collection of Thayer Owen Magic Stencils and Patterns (large).** Sixteen intricate hand-cut wooden patterns, used in the Thayer and Owen factories for the manufacture and painting of many classic props, including the Vanishing Radio, Square Circle, a Buddha design (partially painted), and other classic Owen and Thayer-made props. The largest approximately 15 x 20". Chipped and worn from considerable use.

300/600

127. **Three Awards from the Owen Magic Showroom.** Including two undated SAM Hall of Fame induction certificates presented to Les Smith and Carl Owen, and a Magic Castle "Special Award Fellowship" presented to Carl Owen by the Academy of Magical Arts in 1968, and bearing the embossed gold seal of the AMA. Framed to 14 x 11".

100/200

128. Albo, Robert and Philip Schwartz. **The Ultimate Thayer.** Doug Pearson, 2010. From an edition of 400 copies. Two gilt-stamped clothbound volumes in matching slipcase. With folder containing ten-disc DVD set, bookmarks, commemorative coin in rear pocket. Profusely illustrated. 4tos. As new.

400/600

129. **Shield and Spears Prop Made for Cecil B. DeMille by Carl Owen.** Circa 1927. Large decorative wooden shield with six spears protruding from it, crafted by Carl Owen during his days as foreman of the Thayer magic factory for a silent Hollywood feature, said to be *The King of Kings* directed by DeMille in 1927. Length 107". Chips and holes in extremities and spear tips, but good overall. With later hanging brackets at the reverse.

350/700

For decades, this ornamental piece of woodwork hung over the rear doors of the Owen Magic Supreme workshop in Azusa, California.



APPARATUS



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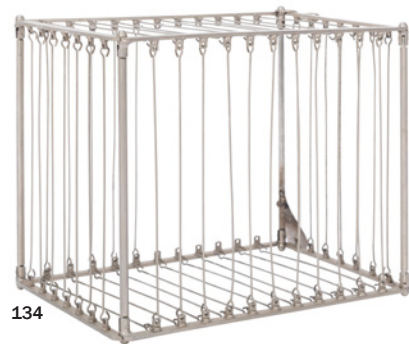
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130. **Aerial Fishing.** Lake Forest: John McKinven, ca. 1985. Gimmicked fishing rod that allows the magician to catch three live goldfish in mid-air. Brass and wood-turned handle, body of rod, "fish bait" (by Abbott's), and bait basket. Good condition. Likely the only example made by McKinven.

250/350

131. **Mini ABC Blocks.** Cashmere: Magic House of Babcock, ca. 1998. Three lettered blocks stacked on a rod are covered. One block vanishes, reappearing elsewhere. Crafted from hardwood. Blocks measure 1 1/4". Accompanied by Babcock's Mini Instant Transposition, crafted from matching hardwood, with matching blocks. Hallmarked.

200/400

132. **Atomic Stockpile Trick.** Arizona: Robert Gurtler (Andre Kole), ca. 1970. Three wooden blocks are stacked on a small platform. The bottom block is removed, yet the center block and the red block set askew atop it remain suspended. A hoop is passed over both blocks as they float. Height 7". Minor wear and chips.

200/400

133. **Steel Ball Through Glass.** Circa 1960. Hardwood case holds a small sheet of glass securely. A steel ball bearing visibly passes through a hole in the case, and the glass, without harming the glass. Length 4 1/4".

100/200

134. **Vanishing Bird Cage.** German [Bartl?], ca. 1930. Nickel-plated cage held between the magician's hands vanishes visibly. Semi-rigid model with large sleeve guard. 7 x 4 1/2 x 6". Lacking several bars.

150/300

135. **Blooming Bouquet.** Circa 1980. Yellow blooms are plucked off of the bouquet and cast aside; moments later the bare foliage blooms anew with deep red flowers. Height 23". Manually operated. Only minor wear.

250/450



139

136. **Harbinger Book Test.** London: Martin Breese, 1992. Cleverly gimmicked version of the classic effect in which the mind reader knows which word on any page chosen by the audience has been selected. With lengthy original instructions, gimmicked book, and accessories.

100/200

137. **Selbit's Magic Bricks (Large).** Circa 1920. The order of four numbered blocks magically changes inside a tube in concert with the magician's wishes, or with corresponding numbered cards (not included) outside of the tube. A large and early example with elaborate decal on tube; height 16". Finish worn.

200/400

138. **Three Vintage Candle Tricks.** Including the Earl Morgan Nesto Candles (multiplying candles), both right and left-hand sets, with original instructions; a double-ended Candle Tube; and Ireland's Hot Stuff, in which the flame of the candle may be lifted away and replaced, still burning. The latter also with original instructions. 1950s - 60s. Good condition overall.

150/300



140



141

139. **Appearing Cane.** Chicago: Russ Walsh, 1960s. Steel cane appears in the magician's bare hands. Original box and instructions. The original model introduced and issued by Walsh. As new.

100/200

140. **Shooting Cane or Bang Cane.** Circa 1950. Unusual variant of the Bang Wand; the end of the metal cane is outfitted with a spring-loaded device that will fire a blank cartridge and issue a loud report. Length 36". Paint chips, else good.

100/200

141. **Group of Close-Up Magic Props and Gimmicks.** 1940s - 60s. Including a Steen Magic Ball Vase (with original box), Rose to Silk Gimmick, Jimmy King's Sensational Crystal Watch (Grant), coin and ball dropping gimmicks, a vintage Adams Funny Dribble Glass in original package, Joe Berg's Enchanted Card Slide, Merv Taylor's Pass the Salt with original box, and the Vampire Magic Strat-O-Smoke with original box and instructions. Generally good condition.

200/400



142



146



148



149



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147

142. **Koornwinder Kar.** London: Ken Brooke's Magic Place, 1970s. Original version of the card trick in which a small and unassuming wooden car comes to a stop on the back of a chosen playing card. With original instructions.

100/200

143. **Ultra Card Box.** New Haven: Petrie & Lewis, 1930s. Nickel plated box changes, vanishes, restores, or produces cards, bills or billets placed inside. Locking. Good working condition.

100/200

144. **Card Fountain.** Boston: Marcelo Contento Productions, 1990s. Battery-powered device shoots a ribbon of cards high into the air. Maker's label to base. Serial number 183. Very good.

200/400

145. **Cards on Plate.** English [?], ca. 1910. Four chosen cards appear at the edge of a china plate at the shot of a pistol. Gimmick works well. Diameter 9 1/2". Attractive example; very good.

200/400

146. **Exacto Rising Cards.** [Hollywood?]: Al Wheatley, ca. 1960. Secret device causes selected cards to rise from the pack, which may be examined before or after the effect. Similar to the Himer Solid Gold Gimmick. Original box, sample card box back, and original instructions. Very good.

100/200

147. **Five Vintage Card Rises.** 1930s - 50s. Including one sham pack with concealed motor; one Albeniece Card Rise Houlette (lacking ribbons); two Devano-type decks, one custom-made with cards for the 1980s touring show "Zauber Zauber"; and one motorized card rise requiring extensive repair.

150/250



144



145



151



152



153

148. **Jumbo Mechanical Rising Card Pack.** Circa 1960. Motor-driven faux jumbo back, similar in many ways to the famous Martin design, that causes selected cards to rise from within on the command of the magician. Aluminum construction with tension plate and requiring a square key for winding (not present). With a moving pip card (Five of Diamonds to Nine of Diamonds). Good condition.

400/800

149. **Break-Apart Cigarette Box.** Circa 1970. A pack of cigarettes vanishes from a wooden cabinet after comedy by-play, a la the Die Box. Unusual design in which the box splits apart and yet the cigarettes still "slide" back-and-forth between the boxes, then vanish and reappear elsewhere. Length 6 3/4". A few spots of paint rubbed, else good.

200/400

150. **Cigarette Pack Coin Dropper.** George Hammerton [?], ca. 1960. Faux cigarette pack conceals a clockwork mechanism that drops four coins, one at a time, into a glass that rests below it, after the coins have vanished from the magician's hands. With winding key. Good working condition.

400/800

151. **Mechanical Coin Dropper.** Circa 1970. Unusual gimmick hangs from inside another object and, when activated, drops twelve coins, one at a time, into a waiting vessel below. Music box motor. Length 4 1/4".

100/200

152. **Large Coffee Vase.** London: Davenport, 1930s. Burning cotton inside the plated copper vase changes into hot coffee. With patterned paper cover. Height 12". Hallmarked. Very good.

150/300

153. [Coin Magic] **Collection of Vintage Gimmicked Silver Coins.** Including shells (expanded and regular) made from Morgan dollars with matching dollar coins; a \$2.85 trick with Morgan dollars; many examples of folding coins made with Seated Liberty Halves and other silver half dollars; magnetic half dollars and shell half dollars crafted from Walking Liberty, Seated Liberty, and Barber Half Dollars; and a quantity of other gimmicked US coins dating to as early as 1853, including silver quarters, pennies, nickels, and dimes. Several foreign coins neatly gimmicked also included. With a shell coin dated 1760, two counterfeit lead half dollars dated 1908 and 1911, and early double-headed coins. Neatly organized in a four-ring display album. Nice lot.

400/800



154



158



159



155

154. **Davenport Cabinet.** English, ca. 1890. Handsome hardwood box with drawer into which coins or billets are placed, then vanish. Ivory knob and handle. Height 4". Attractive example.

150/300



161



162



156

155. **Homer Hudson Die Box.** California: Homer Hudson, 1970s. Solid die vanishes from the box and reappears elsewhere. Classic design by Hudson with lion motif on front doors. One double door. With the original tattered paper wrapping from Owen Magic stating, "Our Sample / don't open / always." Fine condition; the solid die still wrapped in tissue.

100/200



160



163

156. **Vintage Walnut Die Box.** Circa 1940. Walnut box with solid die that vanishes from inside after back-and-forth byplay with the audience. Nicked hardware. 2 3/4" die. Finish scratched, several spots lacking on die and shell. Still, a handsome vintage model.

100/200

159. **Sea-Ling's Family Ties.** Arizona: Richard Gerlitz, ca. 2010. A ribbon running through three blocks on a shallow tray is clearly displayed, then cut in two places. The severed ends of the ribbon first vanish from the centermost block, then the ribbon is restored entirely. Several convincing moves and displays make the trick quite startling. Original instructions. As new.

1,000/2,000

162. **Florabella Production.** Colon, MI: Abbott's Magic Mfg., ca. 1980. A giant chrome plated tube is shown empty – spectators may look clear through it. Then, a large quantity of feather flower bouquets and silk handkerchiefs are produced from within. 21 1/4" high. Very minor wear to flowers and tube; very good overall.

300/600



157

157. **Inlaid Victorian Drawer Box.** London: J. Bland [?], 1890s. Fine burled box with fancy inlaid bands at each end; the drawer is opened, showing the interior empty, then closed. When opened again, the drawer is full to overflowing. Mahogany inner drawer, hold-back tab underneath covered in plush. An outstanding Victorian prop.

400/600

160. **Collapsible Flagstaff.** Colon: Abbott's Magic Mfg., ca. 1960. Sturdy telescoping staff allows the magician to produce a giant silk flag from nowhere. Length 14" (collapsed). Very good.

100/200

163. **Flying Ring (Ring Flight).** Circa 1970. Al Koran's classic effect in which a borrowed ring vanishes, then reappears on a clip in the key wallet of the magician. With a finely machined locking aluminum reel, bearing characteristics of George Hammerton or Jon Martin's work; housed in a tooled leather case with snap closure. Together with a second version of the trick in good working condition, but requiring rethreading of two clips.

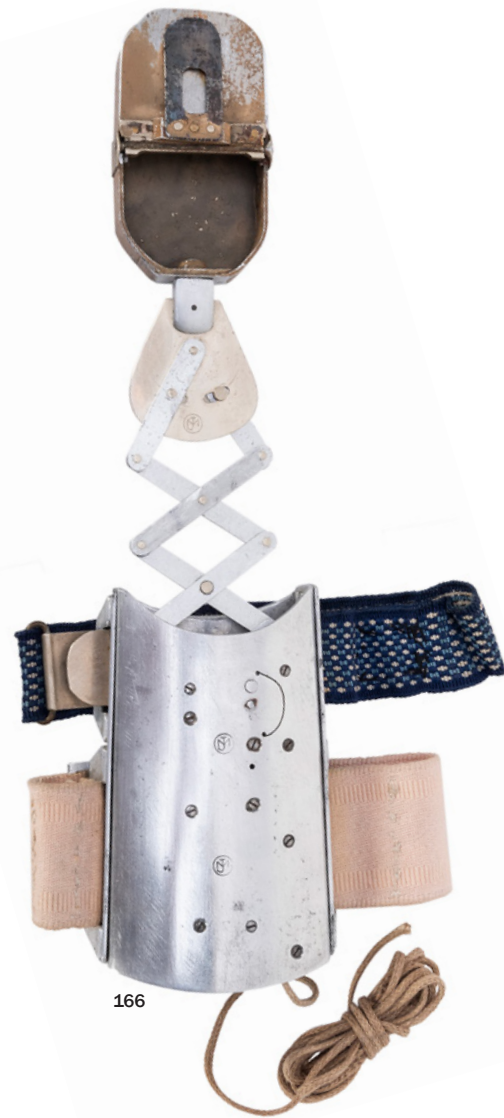
150/300

158. **Drum/Tambourine Production with Stand.** Circa 1920. Small metal ring is capped with paper forming a makeshift drum, then hung from a nicked metal stand from chains at either side. The paper is punctured, and a massive production of silk handkerchiefs is made from within the drum. Diameter of drum 6", stand 61" high.

350/700

161. **Flea Circus.** Germany: Hakan Varol, ca. 2006. Self-contained flea circus includes numerous accessories including scales, magnifying glass, cards, tweezers, swing, and much more. Housed in its own box with all necessary props and CD instructions for an apparent demonstration of the amazing acrobatic feats of a family of trained fleas. Very good.

800/1,200



166

164. **Ultra Four Ace Stand.** New Haven: Petrie & Lewis (P&L), ca. 1940. Mechanical stand facilitates the classic four-ace assembly trick. Painted brass with chrome upright. Claw feet. 13 x 12 1/2". Hallmarked. Chips to paint, else good.

200/400

165. **Handkerchief Burning Globe.** English, ca. 1910. Silk or cotton set afire inside the globe become bright, unscorched silk handkerchiefs. Large brass example, height 12 1/2". Mechanism stiff. Brightly polished.

500/750

166. **Martin Holdout.** London: Jon Martin, ca. 1940. Secret device worn on the magician's arm under the coat which, when activated, shoots from the sleeve to deliver or steal coins, cards, or other small objects in the hand, then retracts out of sight. Hallmarked by Martin five times. Thief unscrews and may be replaced with other devices (not present). Collapsed length 6 1/4". Very good working condition. Rare.

1,500/2,500

Sometimes called "Cardini's Third Hand," later versions made of inferior materials by less-skilled craftsmen were brought to market by Max Andrews' Vampire Magic business in the 1950s. As with all of Martin's props, this holdout is superior in every way, from form and function to overall design. The thief incorporates a card clip and small receptacle that will accommodate billets, coins, or even folded cards, and has a folding lid that swings back-and-forth to modify its function as needed.



165



164



167

167. **Solid Silver Prediction Watch.** London: Jon Martin, 1940s. The magician shows that the hands of the watch spin freely, then writes the name of a chosen time on a business card which he lays face down on the table. A spectator is now invited to spin the stem of the closed watch at will, stopping wherever she wishes. When the case of the watch is opened, the time is noted and it is indeed a perfect match to the prediction that has been laying on the table in full view. Hallmarked solid silver pocket watch with engraved case, fob, velvet carrying bag and leather container, and accompanied by instructions from Granville Taylor (Faust the Magician), describing the history and working of the timepiece. Rare.

3,000/6,000

Made to order for famed London magic dealer Ken Brooke by Martin, the watch later passed into the hands of Brooke's manager, and then two other magicians before Faust. Martin himself was a watchmaker, and the subtle mechanism incorporated into the works of this watch operate differently than the sought-after Stull watches so favored by performers and collectors.

168. **Take-Up Reel.** London: Jon Martin, 1940s. Bench made Dural aluminum reel used for the vanish of a bird cage or ring from the magician's hands. Traditional pear shape with locking alligator clip. Good working condition.

600/1,200

169. **Swiveling Take-Up Reel.** London: Jon Martin, 1940s. Powerful reel allows the magician to vanish a ring or birdcage. Locking mechanism incorporated into the design, and with a spring-loaded locking/swiveling clip underneath the device. Dural aluminum construction. Length 6" (closed). Near fine. Rare.

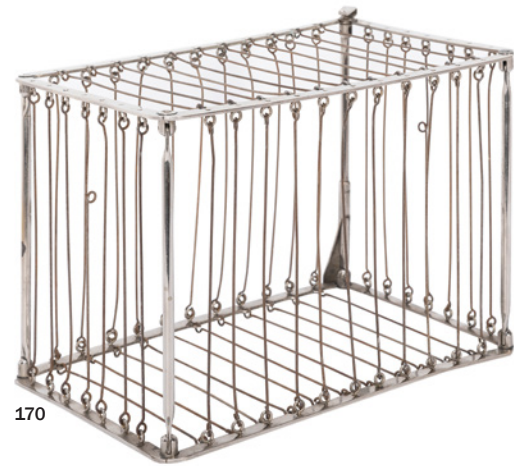
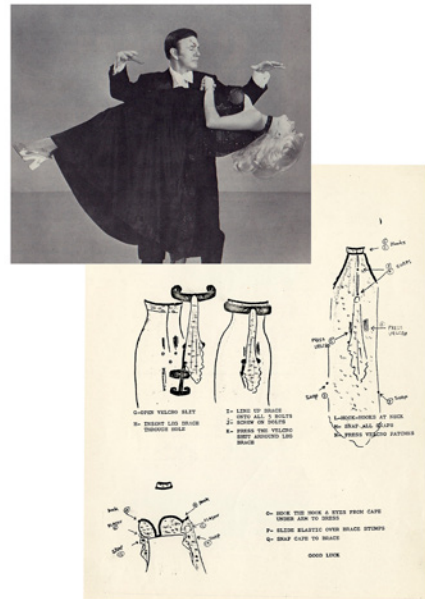
1,000/1,500



168



169



170



171

170. **Vanishing Bird Cage.** London: Jon Martin, ca. 1944. A metal bird cage vanishes from the magician's hands. Rigid model. 6 3/4 x 4 1/2 x 5". Very good. Considered the finest rigid cage ever manufactured. Scarce.

1,500/2,500

171. **Jewel.** Middleburg: Collectors' Workshop, 1990s. Five spectators each choose a separate drawstring bag from an elegant wooden jewelry chest. With the bags held in their own hands, the mindreader then accurately describes the contents of each bag as the volunteers examine what they hold. Fine wooden jewelry box with all accessories, instructions and a custom ATA road case.

800/1,200

172. **Bob Brown's One-Man Levitation.** A self-contained device allowing the magician to levitate his assistant in mid-air before him, without cover or special apparatus. She first rises off the floor, then remains floating in a position perpendicular to the magician's body. Performed for years by Bob Brown of California, together with his assistant Brenda, and frequently seen on the stages of various FISM events in Europe. Complete with all necessary costumes, gimmicks, and extensive hand-colored illustrated instructions, as well as multiple DVDs and a videotape of the illusion in performance.

2,000/4,000



173



174



176



175

173. Lorraine, Sid (Sidney R. Johnson). **Sid Lorraine's Harbin Table.** Folding and spring-loaded magician's table appears and takes shape in a flash. Hand painted. Felt-covered top with gold braid edge, open height 33 1/2". Owned and used by Sid Lorraine.

100/200

174. **Blooming Orange Tree.** Akron: Horace Marshall, ca. 1960. The white blossoms of an orange tree are plucked from its branches, yet moments later, the tree bears real orange fruit, which grows slowly and visibly on the tree, and may then be distributed to the audience. Height 61". Good working condition.

1,000/2,000

175. **Automated Sefalalija.** Wallace, Idaho: Jeff Busby Magic Inc., 1995. Miniature spirit cabinet devised by Stewart James in which bells ring, knots untie themselves, balls roll as if pushed by invisible hands, and more. Hardwood box with brass fittings. 13 x 6 x 9". Fine dovetailed construction. Includes two sets of necessary props and illustrated comb-bound instruction booklet. Fine condition.

800/1,200

176. **Shooting A Ribbon Through a Girl.** Colon: Abbott's Magic Mfg., 1960s. A rifle loaded with a length of ribbon is aimed and fired at an assistant; the ribbon pierces her midsection and lodges in the target behind her – without harming her. Includes sash, leather belt, rifle, and target on Roydon "supersonic" table base. All elements worn, but good condition overall.

1,000/2,000



177



182

177. **Silk Vanishing Gun.** Circa 1930. Handkerchief draped over the barrel of the gun vanishes when the trigger is pulled. Made from a modified All Metal Products cap gun patented in 1924. Length 6 1/2". Unusual design; first we've seen.

150/300



178

178. **Snake Basket.** London: Jack Hughes, 1960s. An ersatz snake rises from the wicker basket, shooting ping pong balls, bits of sod, and other items out of the basket before finally finding a chosen card from the pack that was dropped inside. Includes various ping pong balls in red, white, and blue, "baby rattler" snake gag, miniature spring snake, and fake chunk of sod. With instructions. Snake a bit unstable and showing wear on head, but good overall. Uncommon, especially with all ancillary props for the complete routine.

300/600



179

179. **Six Shot Lota.** New Haven: Petrie & Lewis (P&L), ca. 1960. Spun copper jug pours out a shot of whiskey. Then, six more are produced, even though the jug is emptied each time the liquid is poured. Height 3 1/2". Hallmarked. Near fine.

150/300

180. **Mephisto's Firecracker.** New Haven: Petrie & Lewis (P&L), ca. 1939. A large burning firecracker vanishes from a nickel-plated case, and in its place appears a vanished American flag. The cracker reappears hanging from the back of an audience volunteer, then explodes with a loud bang in his hands. With original accessories, including fuses, flag, and original box. Spring clip shows wear, else very good.

300/600



180

181. **Nest of Boxes.** Colon: Abbott's Magic Co., 1960. A borrowed coin, marked by the spectator, vanishes, only to reappear in the smallest of seven nested metal boxes secured with rubber bands. Largest box a 2 3/4" cube. Minor paint wear.

100/200



181

182. **Osaisen.** Riverside: Magikraft Studios, 1990s. A half dollar in a wooden slide is placed in a matching wooden sleeve. A nail is then run through the sleeve and coin. Removed from the holder, the coin is shown whole. Cherrywood construction. One of 50 manufactured. Lacking a matching coin with hole and silk bag, but else near fine.

150/300



183

183. **Collection of P&L Gimmicks.** New Haven: Petrie & Lewis (P&L), ca. 1960. Including a Touch Lit Cigarette Dropper, Silk Pull, Kellar Coin Catcher, Cigarette Reproducer, Thumb Tips, and others. Most in as-new condition, some with instructions.

150/300

184. **Group of Five P&L-Made Magic Tricks.** New Haven: Petrie & Lewis (P&L), ca. 1960. Including Multiplying Billiard Balls, Phantom Die, Ching Soo Firecracker, Goblin Tube (with three Thumb Tips), and Creative Silks. Several hallmarked, some with original instructions, and three with original boxes. Generally very good condition or better.

250/500

185. **Ink to Goldfish.** Vienna: Viennamagic, ca. 1980. Ink in a clear glass vase visibly changes to water with live, swimming goldfish in it. Mechanical gimmick in spun metal base; hand-blown double-walled vase in two pieces, the outer vase etched with concentric bands.

400/800

186. **Nest of Boxes.** German, ca. 1920. A borrowed coin vanishes, then reappears in the smallest of seven turned wooden nested boxes. Largest 2" in diameter. Largest box scratched, else good. Pictured in *Keep the Wheels Turning*, Vol 2., page 171.

200/400

187. **Group of Vintage Parlor and Stage Magic Props.** 1930s - 70s. Including Haskell's Split Deck (Jumbo), P&L Change Bag, Abbott's Topsy-Turvy Bottles (green metal bottles, tubes repainted), Jumbo Card Houlette, Appearing Table, Liqui-Silks, Merv Taylor's Deep Freeze with original box and instructions, Multiplying Golf Balls (Ireland; a quantity, including flash four-ball finale production), heavy Mirror Glass, Chink Cans (Grant), and more. Generally good condition. Nice lot.

250/500

188. **Large Plug Box.** Circa 1890. Brass tube is covered by a decorative lid and when reopened, is filled with silk handkerchiefs or other articles. Finely spun, height 4 3/8".

100/200



184



185



187



186



188



189

189. **Six P&L Reels.** New Haven: Petrie & Lewis (P&L), ca. 1960. Including two lapel reels, a finger-clip model, large reel with finger brake, and smaller locking reel with brake. The latter an uncommon design. Hallmarked examples, three reels being new old stock. With vintage P&L instructions and one box.

200/400



192

192. **Jumbo Simplified Snake Trick.** Colon: Abbott's Magic Novelty Co., ca. 1944. Large version of the popular comedy "snake finds card" trick in which the ersatz serpent rises from the basket repeatedly, eventually finding a card chosen by a spectator. Woven basket with wooden base, carved wooden snake heads, wind-up motor. Height 12". Working. A fine, early, large example of this classic Abbott trick.

250/500

The baskets for this effect and other Abbott items of the era were woven by a Potawatomi tribe located only a short distance from the Michigan magic factory.

193. **Hindu Table.** Pasadena: Homer Hudson, 1970. Folding magicians' side table with silk screened design of a turban-clad boy on the front panel. Felt-covered top trimmed in red braid. Height 30 1/2".

150/300

194. **Dragon Table.** Pasadena: Homer Hudson, 1960s. Folding magicians' side table the legs in the form of dragons, painted in six colors. Round felt-covered top trimmed in three colors. Height 32 1/4". Minor paint wear.

250/500



190

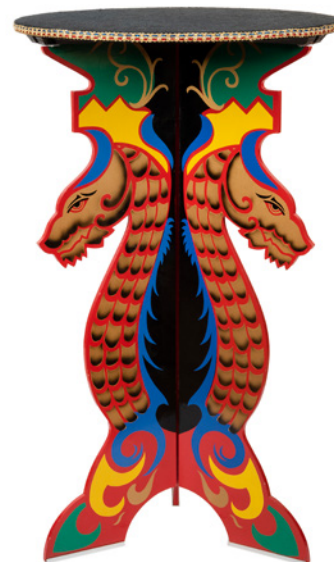


191

191. **Silk Cabby.** Tampa: Warren Hamilton, ca. 1955. Cabinet changes, restores, produces, or vanishes handkerchiefs placed inside. Length 7 1/2". Minor rubbing to finish.

250/500

Hamilton's high-gloss, finely stenciled hard lacquer finishes are legendary in the magic world, and none of his products better emphasize his abilities as a painter than this Silk Cabby.



194



195

195. Marquis (George Marquis Kelley). **Marquis's Traveling Desk/Trunk.** Repurposed army field desk painted bright red, owned and used by illusionist George Marquis during his years as an illusionist. One interior drawer labeled "Gimix," with clippings pasted inside the lid, a label addressed to LaWain's House of Magic pasted to the top, and Marquis's name in block capitals pasted to the front of the lid. Height 25". One latch defective, general wear from considerable use.

300/600



196

196. Virgil (Virgil Harris Mulkey). **Two Egyptian Side Stands/Tray Rests from the Virgil Show.** 1950s. Hand-painted stands used for display, or on which props or trays could be rested. Height 33". Stands disassemble for packing. From Virgil's globetrotting illusion show.

200/400



197

197. **Forcing Tops.** Circa 1890. Two turned boxwood tops, one with indented wells for the numbers, gaffed to force a specific number. Well made.

200/400

198. **Voodoo Cabinet.** Springfield: Karson X-Clusives, 1949. A borrowed pocket handkerchief, with a knot tied in one end, is placed in the low wooden cabinet. As if filled with a lively spirit, the handkerchief then dances about inside and in front of the cabinet, responding to the magician's commands and control. The handkerchief is then returned to the owner. With original instruction booklet, Thornton Reel, and winding key. Height 32". Trim on base chipped, else very good. Rare. One of but a handful manufactured.

2,500/5,000

Karson's cabinets were manufactured by a young magician named Leslie Smith, who would go on to own and operate Owen Magic Supreme. The trick requires no offstage assistance, often used in similar routines. When first advertised by Karson in 1949, Voodoo retailed for the astounding sum of \$150.00. Perhaps fewer than six examples have survived the intervening decades.



198



199



200



201



202



203

199. **Bending Wine Glass (Version II)**. Berlin: Ted Lesley's Wonder Workshop, ca. 2000. A stemmed glass slowly and visibly bends – without cover – as spectators stare at it, and can then be examined. Includes all gimmicks, accessories, remote, and original instructions. See Lesley's *Paramiracles* (1994) for a complete routine. As new. Uncommon.

400/800

200. **Canto Spiritualis**. Scarborough: House of Darkness/Unique Productions, ca. 2007. A heavy brass bell placed in a sturdy wooden chest is heard ringing, answering questions by sounding once for “yes” and twice for “no,” or in any other desired sequence even though the case is isolated well away from the magician. Wooden box 8 ¾” high. Original instructions and accessories. One of 25 units manufactured. As new.

400/800

201. **Flamentum Spiritualis**. Scarborough: House of Darkness/Unique Productions, ca. 2007. At the séance table, sitters gaze into the flame of a candle secured in a metal and glass hurricane lantern. At the command of the medium, the flame begins to dance and flicker, starting and stopping its movement on command in response to the command of the performer or his spectators. Height 9 ¾”. With original instructions and accessories. One of 25 units manufactured. As new.

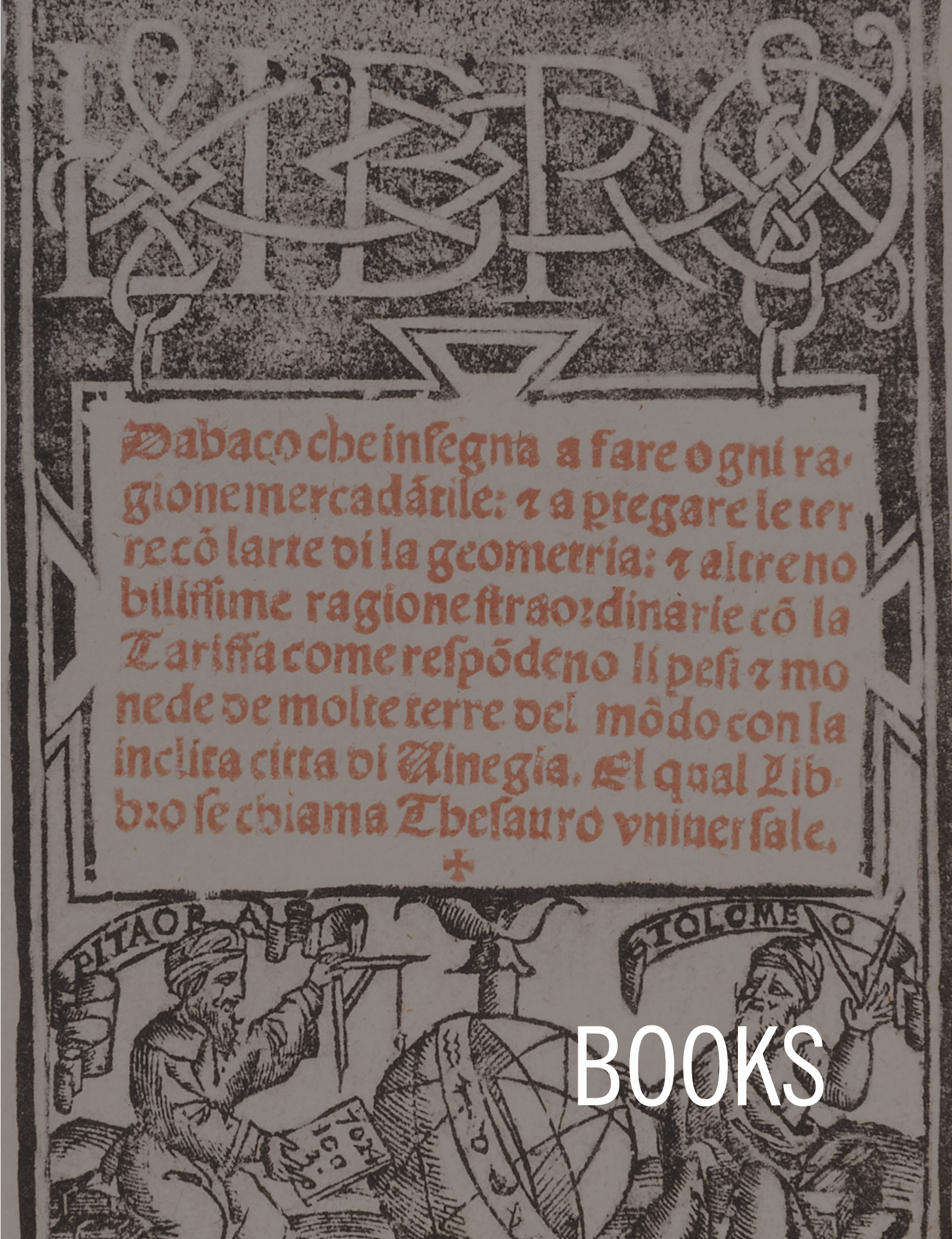
400/800

202. **Inscripto Spiritualis**. Scarborough: House of Darkness/Unique Productions, ca. 2007. Ghostly sounds are heard emanating from the interior of a small wooden humpbacked trunk atop the medium's séance table. At the conclusion of the séance, the photograph of a departed loved one has appeared in a small wooden picture frame adjacent to the chest, along with a message from the deceased. Chest 5 ½ x 5 x 5”. With original instructions and accessories. One of 25 units manufactured. As new.

400/800

203. **Tampanum Spiritualis**. Scarborough: House of Darkness/Unique Productions, ca. 2007. A tambourine is one of several objects removed from a wooden case, examined by spectators, and returned to the box. Moments later, with the case well away from sitters at the séance table, the tambourine is heard to drum and ring from inside, answering questions by sounding once for “yes” and twice for “no,” or in any other desired sequence. Wooden case 12 ½ x 12 ½ x 2 ¼”. With original instructions. One of 25 units manufactured. As new.

400/800



BOOKS



204

204. Albertus Magnus. **Albertus Magnus, de Secretis Mulierum Item de Virtutibus Herbarum, Lapidum, et Animalium.** Amsterdam: Henricus & Theodori Boom, 1702. Calf, ornate gilt tooling, all red edges. Engraved title page. 16mo (5 1/4 x 3"). p. 329, [6, index]. Small piece chipped from title compartment, joints a little tender; occasional marginal damp-staining.

100/200



205

205. [Animal Magnetism] **Shelf of Antiquarian Italian Works on Animal Magnetism.** Including *I Magnetizzatori giudicati da loro stessi nuova investigazione sul magnetismo animale* (Napoli: F. Vitale, 1859), G. Mabru; *Magnetismo Animale* (Florence, 1845-51), Verati, 4 vols.; *Manuale del Magnetismo Animale* (three edns.: Milan: Luigi Cioffi, 1854; 1858; 1861); *Lo Smascheramento del Magnetismo Animale* (Torino, 1870), Pesarini; *Spiritismo e Magnetismo* (Florence, 1868), Liroy; *La Pratica del Magnetizzatore alla Conoscenza di Tutti* (Napoli, n.d.); and two booklets. Size 8vo/12mo.

200/300



210

210. [Bosco] **Four Volumes on Conjuring.** Including *Il Nuovo Bosco* (two editions: Venezia-Trieste, 1878; and Venice, 1870), wraps; and *Il Piccolo Bosco* (two editions: Livorno, 1863), one with "seconda edizione" on title page, leather/buckram over boards [one with detached cover], 16mo.

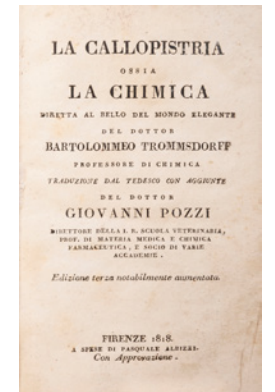
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211

211. [Cagliostro] [Compagnoni, Giuseppe] **Gli Arcani Svelato O Sia Il Cagliostro Smascherato.** Venice: [Author], 1791. Contemporary plain wrappers. With the half-title. 8vo. 232pp. A few woodcut ornaments. Light foxing; chipping and tears to backstrip.

100/200



213

212. Castiglione, Baldessar. **Opera volgari, e latine. Novellamente raccolte...da Gio. Antonio e Gaetano Volpi.** Padua: Giuseppe Comino, 1733. Later quarter vellum, spines gilt with leather labels. Engraved frontispiece (includes a second, facsimile frontis. also bound in), title vignette, engraved and woodcut initials, head- and tail-pieces. 4to. p. [32], xxxii, 436. Nice, crisp copy.

150/250



212

213. [Chemistry] Trommsdorff, Bartolomeo. **La Callopiustria ossia la chimica diretta al bello mondo elegante...traduzione del Giovanni Pozzi.** Milan: Giovanni Silvestri, 1805. 19th century quarter leather over marbled boards. 8vo. 262pp. With another edition of same (Florence: Pasquale Albizzi, 1818), 8vo, vellum-backed boards.

100/200



214

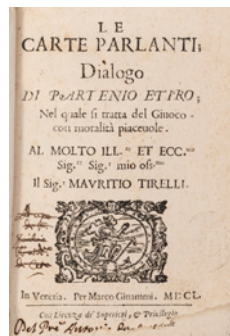
214. Cicogna, Strozzi (1568-1605). **Del Palagio de gl'Incanti et delle gran meraviglie de gli Spiriti & di tutta la natura loro.** Brescia: Buozzola, 1605. First edition of the author's most important work on occultism. Later vellum over patterned paper-covered boards, satin page marker. Woodcut title device; decorative woodcut initials. 8vo. p. [40], 623. Corners of title page clipped, not affecting printed area; a few very short closed edge tears, but on the whole a very good and bright copy. Vellum gently splitting at joints, but stable. See Caillet I, 2374.

1,500/2,500

The first edition of 1605 was published simultaneously, by four different publishers, in Venice and Brescia. This is the first copy of this imprint at auction in over 70 years; only one institutional copy was traced, at Bibliotheque Nationale de France.

206. Aretino, Pietro. **Le Carte Parlanti. Dialogo...nel quale si tratta giuoco con moralita piacevole.** Venice: Marco Ginammi, 1650. Contemporary vellum, edges sprinkled in navy. Woodcut title device, initials, tail-piece. 8vo. Small corner tear to title page not affecting text, light soiling; several punctures and splits to vellum along backstrip, but still tightly bound.

250/350



206



207

207. Bosco, Giovanni Bartolomeo. **Gabinetto Magico... ossia il Complesso dell'Arte di Presigio. Quinta Edizione.** Milan: Agenzia Giornalistica Savallo, 1864. Leather-backed boards. Frontispiece of Bosco, folding plate with illustrations of conjuring apparatus. 8vo. viii, 248pp., 2 engraved plates bound at rear. Occasional light spotting.

200/300



208

208. Bosco, Giovanni Bartolomeo. **Gabinetto Magico...ossia L'Arte Del Prestigiatore. Nona Edizione.** Milan/Voghera: Gio Gussoni, 1879. Original pictorial wrappers depicting a wizard. Frontispiece of Bosco by Silvestri. 8vo. iv, 250pp., [1, ads.]. Light foxing; spotting and soiling to covers.

200/300



209

209. [Bosco] **Il Nuovo Bosco, Ossia Il Diavolo Color di Rosa.** Trieste: Colombo Coen, 1862. Green cloth over boards. Frontispiece, wood-engraved conjuring illustrations. 12mo. vii, 247pp. Paper chipping and cloth peeling to edges of covers; contents clean with occasional light foxing.

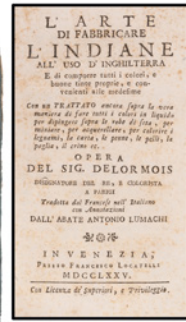
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215



216



217



221



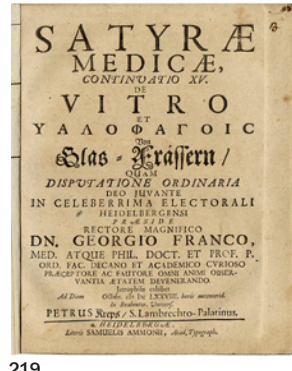
222



223



218



219



220



215. Costo, Tommaso. **Il Fuggilozio, diviso in otto giornate ove da otto gentiluomini e due donne si ragiona.** Venice, 1613. Later quarter brown calf over patterned paper-covered boards, raised spine bands, gilt title. Edges sprinkled in red. Woodcut title device. 8vo. p. [56], 617, [1], [35, index]. Damp-staining at start with tide line; old ink marginalia; overall very good.

80/150

216. Delormois. **L'Arte Di Fabricare L'Indiane.** Firenze: Moucke, 1771. Modern plain brown wraps. 12mo. xxiv, 114pp. Without front flyleaf. Light spotting; some residue to title page from a previous binding. With two other editions: (Venice: Francesco Locatelli, 1775), 108pp; and (Bassano, 1791).

100/150

217. [Memory] Dolce, Lodovico. **Dialogo, Nel quale si ragiona del modo di accrescere e conservar la memoria.** Venice: Gio. Battista Marchio Sessa Fratelli, 1552 (but actually 1562). First edition (rare, having the misprinted date and co-printed by Marchio, not Melchiorre). Contemporary wraps. Pegasus woodcut title device; illustrated with woodcuts, several full-page; historiated woodcut initials and head-pieces. Small 8vo. Defective, lacking nine leaves: A5, E1, I4, I5, N1, O3, O4, O6, and O7. Light to moderate damp-soil throughout; title page re-margined; tears to backstrip. Together with: Filippo Garelli, *Sistema Mnemonico* (Florence: Luigi Pezzati, 1834), publisher's printed wrappers, half title, p. [5] 6-183, [1], 8vo.

100/200

218. Folengo, Theophilo. **Merlini Cocaii, Macaronic Literature, in Five Volumes.** Including *Merlini Cocaii macaronicum notis illustratum* (Amsterdam: Joseph Braglia, 1768/71), later quarter leather, two parts in one, separate title pages, engraved frontispiece, title engraving, and beautifully engraved chapter headings and initials, 4to; *Opus Merlini Cocaii* (Amsterdam: Abrahamum a Someren, 1692), paper over boards, engraved frontispiece, engravings in text, woodcut ornaments, 8vo; *Elogio di Teofilo Folengo o Merlino Cocajo* (Venice: Carlo Palese, 1803), paper wraps, 8vo, engraved title portrait; and a two-volume edition by Portioli (Mantova, 1882), half leather [one defective backstrip].

150/300

219. [Medicine - Ingestion] Franck von Franckeneau, Georg. **Satyrae Medicae, continuatio XV. De Vitro.** Heidelberg: Samuelis Ammonii, 1678. Striped paper wraps. Small 4to. 24pp.

80/150

Lecture delivered in Heidelberg in 1678 concerning human ingestion of glass and its physical consequences.

220. [Rogues/Vagabonds] Frianoro, Rafaele. **Il Vagabondo overo Sferza de Bianti.** Venice/Bassano: Gio. Antonio Remondini, n.d. (1650s?). Two editions. Cont. paper wraps/later boards. Woodcut title vignettes. One title within woodcut border. 16mo. One copy with repaired marginal losses along bottom edge with some loss of text; second copy with moderate browning and soiling throughout.

250/350

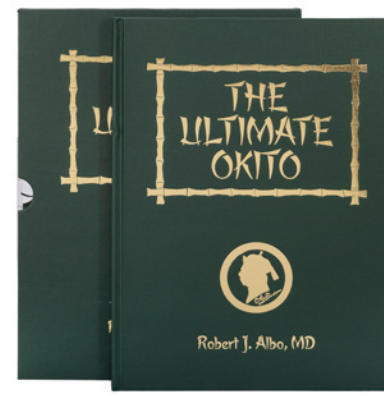
Scarce work describing various types of charlatans, frauds, and beggars.



224



225



226

221. Frizzo (Enrico Longone). **Frizzi Mefistofelici.** Milan, 1881. Black buckram cloth over marbled boards. 12mo. 78pp. Light spotting. Rare; one of only two book by this Italian conjurer, a student of Compars Herrmann.

150/250

222. [Mathematics/Astronomy] Filonzi, Francesco Antonio. **Pratiche matematiche divise in tre trattati.** Ancona: Satorj, 1775. First edition. Two parts in one, separate title pages, bound in modern full brown leather, spine lettering in silver. Title page to vol. 1 in red and black. 23 folding plates bound at rear, untrimmed. 4to.

200/400

223. [Mathematics] [Pollastri, Bartolomeo] **I Divertimenti dilettevoli d'aritmetica, geometria, e d'altre scienze matematica.** Milan: Paolo Antonio Montano, 1740. Contemporary paper wraps, sewn. Equations and figures in text. 12mo. p. [6], 143 + 3 folding engraved plates. Uncommon work on mathematical recreations.

250/350

224. [Mathematics] Tagliente, Giovanni Antonio. **Libro Dabaco Che Insegna a Fare Ogni Ragione Mercadantile.** [Venice], n.d., [1535?]. Old paper wraps. 8vo. 77 leaves. A-N3; O3-V4 [A1 (title) is probably a later facsimile; O1 is supplied, but probably from another copy, with a corner tear and loss of text]. Many mathematical and pictorial woodcuts, large decorative initials, head- and tail-pieces. Several leaves at rear with closed gutter and horizontal tears. Defective and sold as is, but still an opportunity to obtain a coveted Renaissance work of popular mathematics.

400/800

225. [Mathematics—Manuscript] [Alberti, Giuseppe Antonio] **I Giochi Numerici Fatti Arcani Palesati.** Bologna, [1747]. Eighteenth century ink manuscript, in Italian, on laid paper, 416 pages in 22 unbound gatherings, housed in a modern quarter leather drop-spine box. Small 4to (9 x 7"). Neatly hand-drawn and diagrammed full-page geometric and other mathematical illustrations. Very good.

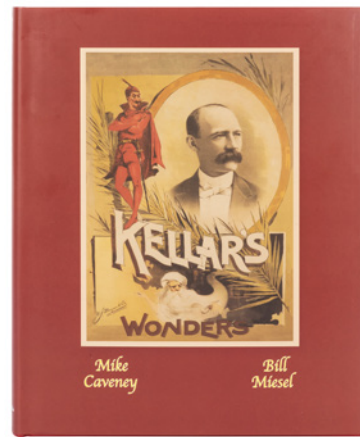
400/600

226. Albo, Robert. **The Ultimate Okito.** Doug Pearson, 2007. Publishers green cloth stamped in gilt, in slipcase. With eight-disc portfolio of DVDs. Illustrated with color plates, tip-ins, illustrations, and photographs. 4to. Signed by Albo on the copyright page. Slipcase worn, else very good.

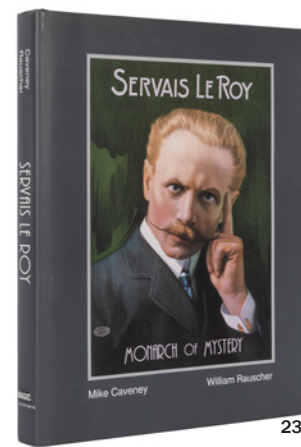
250/500



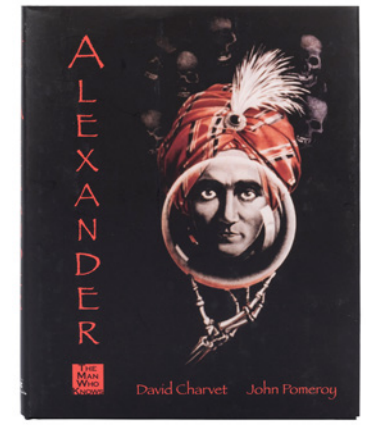
227



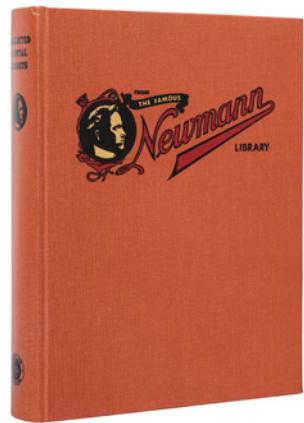
232



233



234



228

227. Andruzzi, Tony (Tom Palmer). **The Legendary Scroll of Masklyn Ye Mage.** [Chicago], ca. 1975. Handmade scroll with wooden handles, explaining many of Andruzzi's "bizarre" magical effects. From a limited, handmade edition. Margins soiled, as issued to appear aged. Each of these scrolls was handmade by Andruzzi.

400/600

228. Behnke, Leo (ed. and illus.). **The Collected Mental Secrets of C.A. George Newmann.** South Pasadena: Daniel's Den, 1990. Number 114 of 250 copies. Orange cloth stamped in three colors. Tipped-in colored frontispiece, supplemental materials laid in. Illustrated. 4to. Very good.

400/600



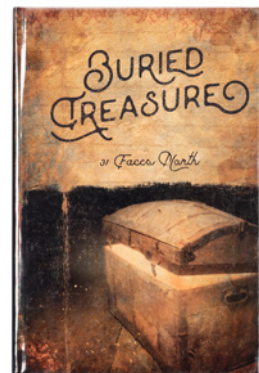
229

229. Ben, David and E.S. Andrews. **The Experts at the Card Table.** Toronto: Magicana, 2015. Publisher's green cloth with pictorial jacket and matching cloth-covered slipcase. Number 10 of 100 deluxe edition copies, with tipped-in photograph as used in the text, signed and numbered by the photographer, Julie Eng, and signed on the title page by the author, David Ben. Tipped in Ace of Diamonds on page 17, as used in the photographs for the book. Square 4to. Very good to near fine.

150/300

230. **Buried Treasure.** Toronto: Magicana, 2016. One of fifty copies bound in pictorial boards for attendees of the 31 Faces North gathering. Including selections by Teller, Max Maven, Johnny Thompson, Gordon Bean, Michael Close, and others. Illustrated. 8vo. Very good.

150/300



230



231

231. Braue, Frederick. **Fred Braue on False Deals.** Oakland: Jeff Busby, 1978. First edition, number 183 of 300 copies. Comb bound, in printed wrappers in three colors. 4to. Minor scuffs; very good.

50/150

232. Caveney, Mike and Bill Miesel. **Kellar's Wonders.** Pasadena: Magic Words, 2003. From the numbered limited edition of 1000 copies. Publisher's cloth with jacket. Illustrated, including color plates. 4to. Near fine.

200/400



235

233. Caveney, Mike and William Rauscher. **Servais LeRoy: Monarch of Mystery.** Pasadena: Magic Words, 1999. Cloth, dust-jacket. From the publisher's limited edition of 1,000 copies. Illustrated, including color plates. 4to. Very good.

150/250

234. Charvet, David and John Pomeroy. **Alexander the Man Who Knows.** Pasadena: Magic Words, 2004. Number 625 of 1000 first edition copies. Publisher's cloth with pictorial jacket. Illustrated with photographs, including color plates. Square 8vo. Very good condition.

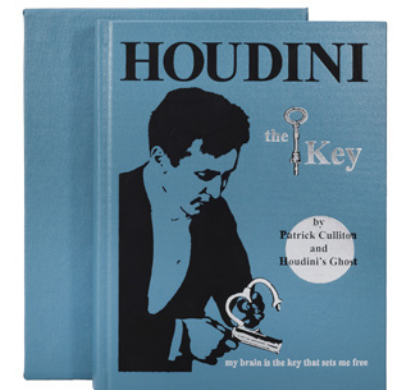
150/300

235. Cremer, W.H. **The Secret Out or 1,000 Tricks Explained.** Edinburgh: John Grant, n.d. [ca. 1877]. Publisher's green cloth, upper cover pictorially stamped in black, spine titled in gilt (ends gently rubbed, upper inner hinge cracked, light marring with ownership signature to front pastedown). 300 woodcut illustrations throughout including title vignette and frontispiece. 8vo. [Together with:] *Conjuring... The Great Goldin.* Manchester: Daisy Bank, n.d. [ca. 1914]. Publisher's printed wrappers (sunned with staining, spine chipped).

80/125

236. Culliton, Patrick. **Houdini—The Key.** Los Angeles: Kieran Press, 2010. Number 131 of 278, signed by author on copyright page. Blue cloth, slipcase, stamped in black and silver. Illustrated. 4to. Near fine.

200/400



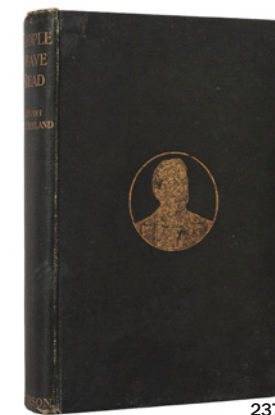
236

237. Cumberland, Stuart. **People I Have Read.** London: C. Arthur Pearson, 1905. Publisher's dark green cloth stamped in gold. Portrait frontispiece behind tissue. Illustrated. 8vo. Binding rubbed, faint dampstains to endsheets, bookplate to flyleaf. Very good. Uncommon.

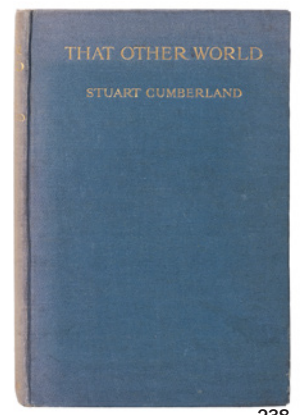
200/400

238. Cumberland, Stuart. **That Other World.** London: Grant Richards, 1918. Blue cloth stamped in gilt. 8vo. Spine sunned. Good condition.

150/250



237



238



240

239. Daley, Jacob. **Jacob Daley's Notebooks**. [Teaneck]: The Gutenberg Press, [1975]. First edition. Black cloth, spine gilt stamped. Introduction by Dai Vernon. 4to. Ex-libris David Ben. Very good.

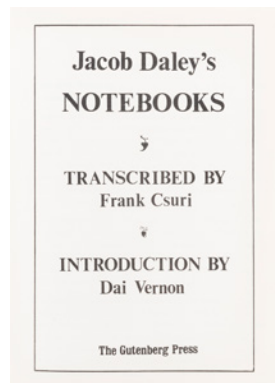
200/400

240. Dunninger, Joseph. **Important Early Dunninger Escape Artist and Magic Scrapbook**. American, ca. 1911-17. Contemporary half-cloth folio scrapbook, 60 leaves, filled with letters, photographs, and clippings, including an early photograph of Dunninger completely shackled at the wrists and elbows; a letter from an officer of the Peekskill N.Y. Police Department (1915) that Dunninger "experienced no difficulty in releasing himself from any of the handcuffs that I submitted to him..."; and similar letters on official departmental letterhead with testaments from officers, captains, sheriffs, and chiefs of police in Yonkers, Worcester, Bridgeport, Orange, N.J., North Tarrytown (2), Tarrytown, Schenectady, Hightstown, Perth Amboy, Haverstraw (accompanied by four small snapshots of his escape), and Rockland County; escape handbills and clipped vaudeville programs; (2) photostats of letters from Harry Kellar; and many newspaper and periodical clippings (many from New England and New York papers) reporting or advertising Dunninger's escapes and magic act. Mounted on the inside rear cover are four photographs of Dunninger, including two escape act, a headshot, and Water Torture Cell. Items neatly affixed on rectos only. Fascinating record of Dunninger's early exploits as an escape artist and vaudeville act.

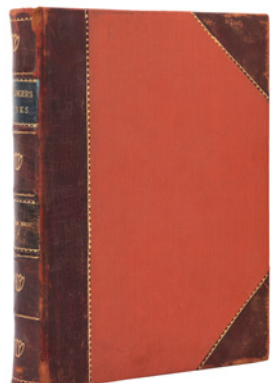
1,000/2,000



241



239



242

241. Dunninger, Joseph. **Dunninger's Universal Second Sight Mysteries**. [New York], ca. 1919. Original buckram folder, lettered in gilt. Text mimeographed and tied with satin, housed in black paper and retaining original wax seal. Bookplate on inside cover signed in white crayon, "Sincerely/Dunninger." 4to. Text unexamined (sealed). Light scuffs to covers; very good.

300/500

242. Dunninger, Joseph. **Dunninger's Works in Pulp Magazines, Bound**. Five pulp magazines bound in a maroon half-leather volume with cloth sides, raised spine bands stamped and lettered in gilt. Comprising: *Popular Magic Vol. 1* (Experimenter Publishing, 1926); *Popular Magic Vol. 2* (Experimenter, 1926); *Popular Magic Vol. 3* (Experimenter, 1929); *Houdini's Spirit Exposes...and Dunninger's Psychical Investigations* (Experimenter, 1928). Illustrated. 4tos. Each issue retains original color wrappers. Minor rubbing to covers; occasional small tears and light soiling internally.

200/300

243. [Dunninger, Joseph] **Bound Volume of Magazines featuring Dunninger**. V.p., 1920s-40s. Fifteen issues of various magazines whose contents feature or mention magician-magician Dunninger, comprising (in order): *Newsweek* (Jun. 23, 1934), *Newsweek* (Sept. 16, 1940), *Liberty* (Sept. 26, 1931), *Foto* (Feb. 1938), *Radio News* (Oct. 1929), *Radio Digest* (Nov. 1929), *Who* (Feb. 1942), *Smash Stories V1 N1* (1941), *Screen Book* (Jun. 1931), *Science and Invention* (four issues: July 1929, Sept. 1929, Apr. 1930, and July 1931), and *Real Detective* (Apr. 1937). Issues retain color and pictorial wrappers. Bound in quarter green leather, spine with raised bands and title compartments lettered "Magazine / Dunninger." 4to. Occasional edge tears repaired with old cloth tape; one loose gathering in *Foto* issue, otherwise contents fresh and bright.

200/300

244. [Dunninger, Joseph] **Mock-Up Booklet for "The Sphinx Speaks"**. N.p., ca. 1930s/40s. Mock-up of a booklet that would feature Dunninger exposing the secrets of Egyptians, Oriental Mystics, and African Witch Doctors. [16]pp. including covers. With hand-colored and pen and ink illustrations and embellishments including designs from the covers and color plates, some signed "Temp", likely the illustrator. 6 1/2 x 5 1/4".

125/225

245. Erdnase, S.W. (pseudo.). **The Expert at the Card Table**. Two early paperback editions published by Frederick J. Drake (Chicago, n.d., ca. 1905), grey and yellow wrappers. Illustrated by M.D. Smith. 12mo. Copy in grey wrappers poor, having detached upper cover, lacks lower, detached title page [with a Magic Circle label] and flyleaf; yellow wrapper copy tight, with light soiling to covers and small notations to flyleaves.

125/225

246. Evans, Henry Ridgley. **Magic and Its Professors**. New York: George Rutledge and Sons, Limited, 1902. Green pictorial cloth. Photographic frontispiece, plates, illustrations. 8vo. Bookplate and library stamp of Gary Bontjes. Very good.

150/250

247. Goldston, Will. **Four Goldston Deluxe Edition Magic Books**. Middleburg, Va.: Collectors' Workshop, 1990/ 91. Including the *Magical Secrets* locked-book trilogy, and *Great Magicians' Tricks*. All from the publisher's deluxe editions of 250 copies, full maroon leather. Illustrated. 4tos. Hasps at edges of first three vols., no padlocks. Very good. Les Smith's copies (his bookplates).

300/500

248. Goldston, Will. **Goldston's Magical Quarterly / The Goldston Reader**. Middleburg, Va.: Collectors' Workshop, 1990/92. Blue cloth and brown marbled vinyl. Illustrated. 4to. Latter volume (*Reader*) from an edition of 300. Very good. Les Smith's copies (his bookplates).

200/300



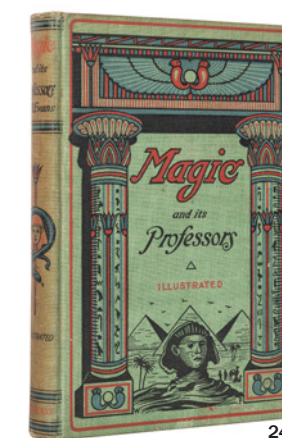
243



244



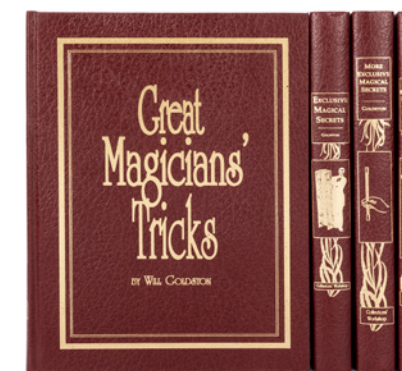
245



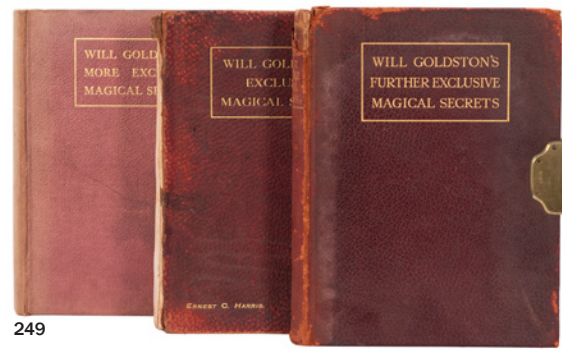
246



247



248



249

249. Goldston, Will. **Exclusive Magical Secrets Trilogy**. London: [1912]; [1921]; [1927]. Three vols., comprising: *Exclusive Magical Secrets*; *More Exclusive Magical Secrets*; and *Further Exclusive Magical Secrets*. Complete “locked book” trilogy. Publisher’s maroon leather and cloth. First volume with name of subscriber Ernest C. Harris stamped to front cover, copy number 531. Second volume copy number 630. Illustrated. 4tos. Third volume locked, without key; others with lock/clasp, no keys. Backstrip perished on first volume. Fair/good.

400/600



250

250. Hamley Bros. **Illustrated Catalogue of Conjuring Tricks Illusions, &c.** London, ca. 1895. Publisher’s grey, blue and gold pictorial wraps, profusely illustrated with woodcuts and engravings. Address change slip pasted to front wrap. 4to. Extremities worn and chipped, but intact. A classic conjuring catalog.

200/400



251

251. [Magic History] **Collection of Contemporary Magic History Books**. Over 35 volumes, including *Blackstone: A Magician’s Life* by Waldron, *The P&L Book* by Walker & Seaver, books on Stanley Collins and Charles Bertram by Edwin A. Dawes, *The Artistic and Magical Life of Bob Kline* by Bill King, *Stage Flying* by McKinven, *The Illustrated History of Magic* by Christopher, *Learned Pigs and Fireproof Women* by Ricky Jay, *Life of the Party* by Kirk Demaris, S.S. Adams and *Pleasant Nightmares* by Rauscher, and over two dozen more. Primarily clothbound with jackets and 4tos, most profusely illustrated. Generally very good condition. Nice lot.

400/800



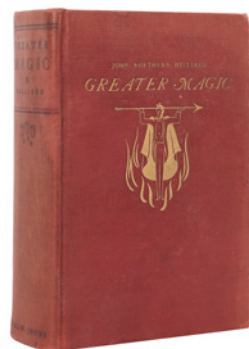
252

252. [Magic Books] **Collection of Contemporary Magic Books**. Many volumes regarding close-up magic, including *Showmanship for Magicians* by Fitzkee, *The Secrets of Brother John Hamman* by Richard Kaufman, *Designing Miracles* by Darwin Ortiz, volumes of the *Tarbell Course*, *What’s Up Deck* by Aldo Colombini, *Steranko on Cards* (revised edition), *The Expert at the Card Table* (Magic Makers edition), *Modern Coin Magic* by Bobo (first edition), *Magic By Gosh* by Patrick Page, works by David Ginn, and more. Most clothbound 4tos, profusely illustrated, and generally in very good condition. Nice lot.

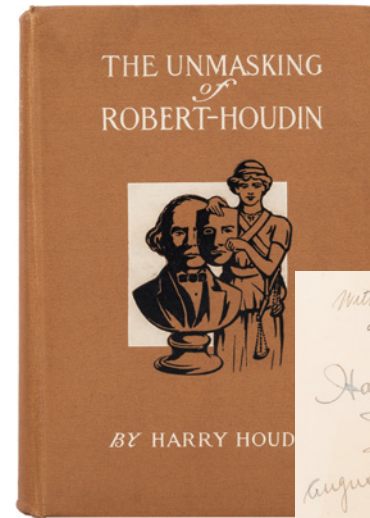
400/800

253. Hilliard, John Northern. **Greater Magic**. Minneapolis: Carl Waring Jones, 1938. Second impression. Red cloth, front cover stamped in gilt. Numerous illustrations by Tarbell. Thick 8vo. Tender front hinge, light wear to covers and edges.

80/150



253



254



259

254. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin**, [Signed by Houdini]. New York: The Publishers Printing Co., 1908. First edition. Signed by Houdini on the fep: “With compliments of the author/Harry Houdini/Aug 10-1912.” Pictorial brown cloth, top edge gilt. Portrait frontispiece. Plates and text illustrations. Terminal stapled index detached, last leaf pasted down, as issued. 8vo. Lightly bumped corners, white spine lettering rubbed, otherwise very good and with a fine signature.

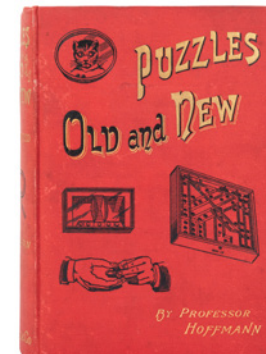
1,800/2,400

255. Hoffmann, Professor (Angelo Lewis). **Puzzles Old and New**. London: Frederick Warne & Co., 1883. Bright red cloth decorated in gilt and black, with patterned endsheets. Frontis. under tissue. Profusion of illustrations. 8vo. Ex-libris Leslie C. Smith. Minor wear to cloth; a bright and attractive example in very good condition.

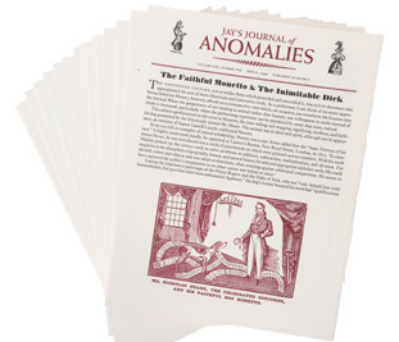
250/350

256. Jay, Ricky. **Jay’s Journal of Anomalies. Complete File**. Los Angeles: Ricky Jay/W & V Dailey, 1994/2000. Complete run of sixteen issues of the quarterly journal. Letterpress printed on heavy Rives paper with tipped-in color illustrations, text illustrations. 4to. Fine.

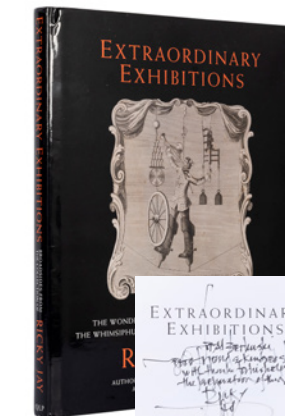
500/1,000



255



256



257

257. Jay, Ricky. **Extraordinary Exhibitions [Presentation Copy]**. New York: Quantuck Lane Press, 2005. First edition, inscribed and signed to the former owner on the half-title page in the year of publication. Black cloth stamped in gilt, glossy dust-jacket. Many illustrations. 4to. Also with: letterpress broadside (13 ½ x 9”) advertising the book, and publisher’s complimentary pictorial bookmark. Small tears to jacket, else fine.

400/600

258. Jay, Ricky. **Jay’s Journal of Anomalies**. New York: Farrar, Straus, Giroux, 2001. First edition, inscribed and signed by Jay on the half-title to the former owners, in the year of publication. Publisher’s brown paper-covered boards, dust-jacket. Illustrated. 4to. Light wear to jacket; near fine.

200/300

259. Jay, Ricky. **Group of Books and Magazines, and Autograph Notecard**. Including *Celebrations of Curious Characters* (McSweeney’s, 2011); *Jay’s Journal of Anomalies* (Quantuck Lane Press, 2003); *Learned Pigs & Fireproof Women* (1986); *Many Mysteries Unraveled* (Worcester, 1990); (6) magazines with articles by or about Jay; “Extraordinary Exhibitions” folding flyer (2001); plus an autograph pictorial notecard (2004) signed “Cheers/R.J.” and a blank Mulholland Library pictorial notecard.

200/300



260



261

260. Kaplan, George. **The Fine Art of Magic**. York: The Fleming Book Co., 1948. Publisher's cloth with jacket, illustrated by Francis J. Rigney. 8vo. Jacket price clipped, else very good. Nice copy.

150/300

261. Karr, Todd (ed.) **The Silence of Chung Ling Soo**. Seattle: The Miracle Factory, 2001. Publisher's cloth with pictorial jacket. Color frontispiece, color plates, profusion of illustrations and photographs. 8vo. Very good.

100/200

262. Klosterman, Ken. **Salon de Magie**. Loveland: Salon de Magie, 2006. Pebbled green cloth stamped in gilt. Color frontispiece and photographs. 4to. Very good.

150/250

263. Levent and Todd Karr. **Roy Benson By Starlight**. Los Angeles: Miracle Factory, 2005. Cloth, dust-jacket. Illustrated. 4to. Near fine.

200/400

264. [Mentalism] **Group of Mental Magic and Magic Publications**. Thirteen booklets, including *Celestial Agent* by Charles Maly, *The Incorporated Strange Secrets* by Annemann, *Magical Mentalism* by John Booth, *26 Living and Dead Tests* by Teral Garrett, *Out of the Spook Cabinet* by Herman L. Weber, *Thirty-Five Weird and Psychic Effects* by Clettis V. Musson, and others. Together with a copy of *Herrmann the Great* by Burlingame (1897), in pictorial blue cloth, with the rear board slightly damaged. All 8vos in publisher's wraps, many illustrated. Some defective.

50/150

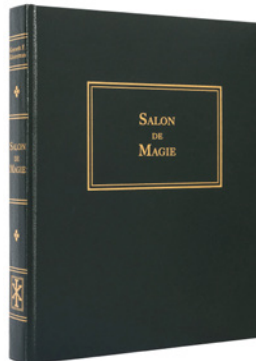
265. Okito (Tobias Bamberg). **Quality Magic**. London: Will Goldston Ltd., [1922]. Pictorial boards. Portrait frontispiece and plate, illustrated with line drawings. Small 8vo. Ex-libris Leslie C. Smith. Sunned, else very good. Inscribed and signed by Okito.

200/300

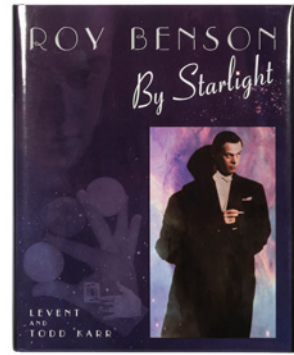
266. **Catalog of Illusions**. C.W. Parker. Abilene, Kansas, ca. 1910. Printed wrappers. Profusion of illustrations and photographs of sideshow illusions and amusement devices manufactured by the famous Kansas-based carousel factory. 24 pp. Chips and wear, disbound but complete. Rare.

200/400

Several illustrations in this catalog – specifically for the Living Half Lady and other mirror illusions – are nearly identical to those in the catalog of G.W. Allen of New York. A curious two-page spread in this Parker catalog depicts, in three photographs, a heretofore unknown illusion called "The Pharaoh's Daughter." Parker is best-remembered today as a builder of shooting galleries and carousels.



262



263



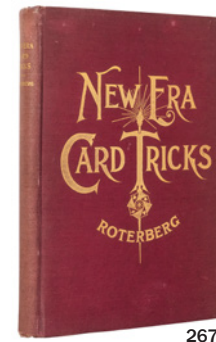
264



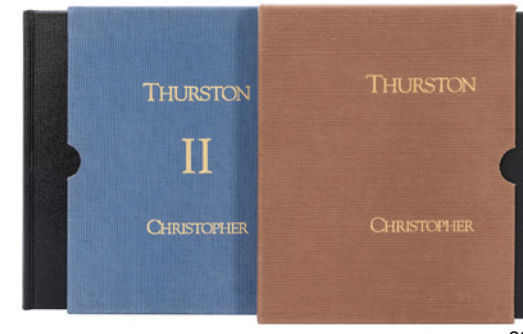
265



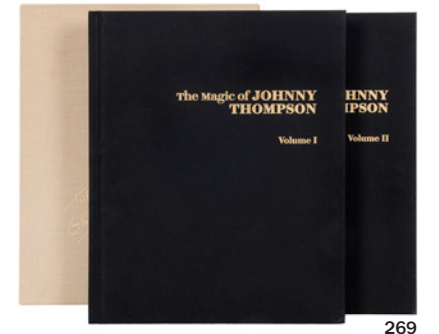
266



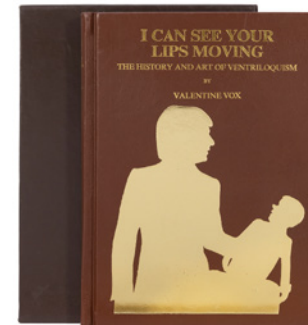
267



268



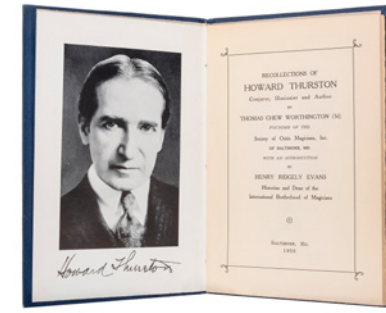
269



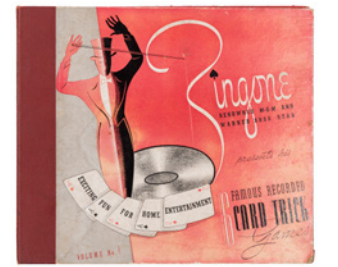
270



271



272



273

267. Roterberg, Augustus. **New Era Card Tricks**. London: W&F Hamley: Author, 1897. Maroon cloth decorated in gilt. Portrait frontispiece, profusion of illustrations. 8vo. Spine sunned.

150/250

268. Steinmeyer, Jim (editor). **Howard Thurston's Illusion Show Workbooks Vols. 1 & 2**. Pasadena: Magical Publications, 1991/92. Blue and brown cloth, gilt-stamped, with matching cloth slipcases. Each from a numbered edition of 500 copies. Illustrated with photographs. Small 4to. Ex-libris Leslie C. Smith. Very good.

400/800

269. Swiss, Jamy Ian and Johnny Thompson. **The Magic of Johnny Thompson**. Toronto: Magicana, 2018. First edition. Two volumes in black cloth stamped in gilt with tan slipcase. Unsigned. Profusion of photographs. 4tos. Very good.

200/400

This copy represents an example of the "Polish Collectors' Edition," one of twelve copies intentionally pulled from the production so as to remain "unsigned" by Johnny Thompson and the Great Tomsoni, and then presented to contributors to the project. As Thompson signed every copy of the first and second printing of the run – 2,488 of 2,500 copies – this set, neither signed nor inscribed by the great magician, is a fitting tribute to the Wizard of Warsaw. Accompanied by a LOA from the publisher.

270. Vox, Valentine. **I Can See Your Lips Moving**. Kingswood: Kaye & Ward, 1981. Deluxe edition, number 252 of 500 copies. Pictorial gilt-stamped leather in slipcase. Illustrated. 4to. Very good.

100/200

271. Weber, Michael. **Life Savers**. New York: Kaufman & Greenberg, 1991. First edition. Printed boards. Illustrations and photographs. Tall 8vo. Near fine. Inscribed and signed by Weber to artist Pat "Patterson" Lyons.

100/200

272. Worthington, Thomas Chew. **Recollections of Howard Thurston**. Baltimore: [Author], 1938. Dark blue cloth stamped in gilt. Portrait frontispiece. Plates. 8vo. Tipped-in signed photograph of the author, portrait of John Northern Hilliard on the front pastedown; and bearing the ex-library stamps of Henry Ridgley Evans and the Library of Congress, and further inscribed and signed by Worthington to Henry Ridgley Evans, who contributed the introduction to the book.

350/700

273. **Zingone's Recorded Card Tricks Vol. 1**. New York: Magic Record Co., 1939. Set of three 78rpm records housed in the original pictorial cover. Instructional booklet tipped-in on the first sleeve, unopened. Demonstrating crooked gamblers' techniques with cards. Folio well worn, instruction booklet detached but present.

50/150

EX LIBRIS



EPHEMERA

SID LORRAINE



274



275



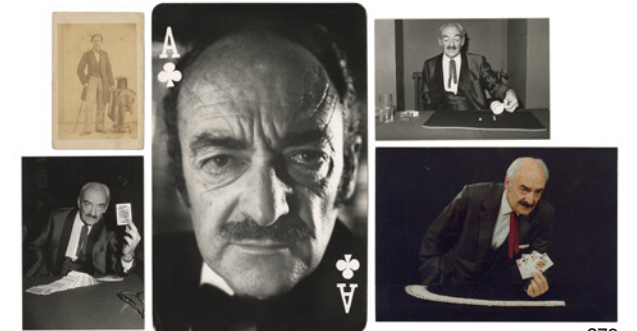
276



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279

274. Annemann, Ted (Theodore Squires). **Annemann Bullet Catch 16mm Film**. Film clip shows Annemann's performance of the feat of catching a bullet in his teeth as performed in Fort Erie, Ontario in 1937. Appended to the Annemann effect is a clip of John Ramsay performing coin magic. Canister labeled in the hand of Sid Lorraine, the original owner of the reel who shot the original footage. Likely printed in the 1950s or 60s. **300/600**

275. Blackstone Sr., Harry (Henry Boughton). **Magic Castle Crystal Garden Menu, Signed by Harry Blackstone**. Los Angeles, 1964. Printed menu from the earliest days of the famed Hollywood magic club, bearing a self-portrait of Harry Blackstone, Sr., signed and dated by the famed magician in 1964. Framed to 11 1/2 x 9". **150/300**

276. Blackstone, Harry Jr. **Brick of Twelve Harry Blackstone Jr. Playing Cards**. Canada: International Playing Card Co., 1988. A dozen sealed decks in original wrappers. Mint. **250/350**

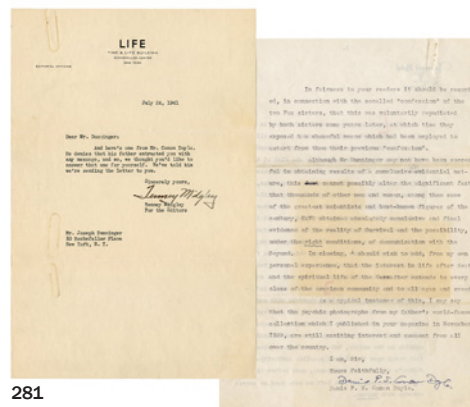
277. Buchinger, Matthew. **Engraved Portrait of Matthew Buchinger**. London: R.S. Kirby (from Kirby's Wonderful Museum), 1804. Image of the "little man of Nuremberg," seated on a pillow. Despite being born without hands or feet, Buchinger could write in a calligraphic hand, engrave intricate portraits, and perform sleight-of-hand tricks. Framed to 12 3/4 x 10 3/4". **200/400**

278. Bustelli, Ranieri (1898-1974). **Group of Mago Bustelli Ephemera**. Italy, ca. 1950s/60s. Approximately 20 pieces, including a booklet signed and inscribed by Bustelli, dated 1963; postcards; various other magic booklets; flyers, programs, and handbills; and assorted news clippings. **200/300**

279. **Collection of Photographs of Magicians, Mostly Italian**. Includes one early late 19th/early 20th century CDV size image of a magician; and approximately 75 color and black and white photographs of 20th century professional and amateur magicians, predominantly Italian and European performers, and some American and other nationalities, including Dai Vernon, Rene Lavand, Joe Palen (signed), Al Goshman, Topper Martyn, Marco Berry (escape artist), Houdini (1953; movie stills), and many others. Size 8 x 10" and smaller. Collection of Roxy (Giovanni Pasqua). **200/300**



280



281

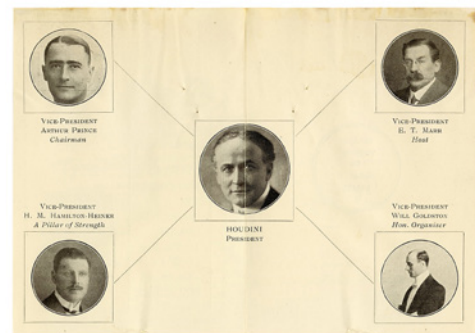


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280. Dunninger, Joseph. **Caricature of Dunninger by Zamora.** Circa 1940s/50s. Ink, watercolor, and gouache on board, an exaggerated depiction of the magician, holding a deck of cards. Image 7 x 5 1/4". Board 9 1/4 x 7 1/4". Signed "Zamora." Trimmed unevenly along top edge, old paper clip stain, neither affecting image.

250/350

281. [Dunninger, Joseph] **Arthur Conan Doyle's Son Challenges Dunninger's Exposé in Life Magazine.** A four-page typed letter signed, dated June 20, 1941, from Denis P.S. Conan Doyle, Arthur Conan Doyle's son, to the editors of *Life*, defending genuine mediums as "invaluable member[s] of the world community," and refuting claims in an article by Dunninger in *Life* that Conan Doyle's father, Arthur, had given Dunninger a "code message" before his death: "My father never left a code or secret message with anyone in the world, not even with any member of his own family..." Signed "Denis P.S. Conan Doyle." With a cover letter from *Life*, forwarding the letter to Dunninger.

80/150

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

100/200

283. Goldston, Will. **Collection of Will Goldston / Magicians' Club Letterhead and Ephemera.** Including Magicians' Club Official Welcome to George Heller invitation (Houdini pictured inside as President of the group); Will Goldston "List of Artistes" ledger sheet (1920s); (5) different letterhead examples; Magicians' Club application form; (2) postcards; ad card; Great Magicians' Tricks prospectus; Magical Quarterly prospectus; and several odd issues of Goldston magazines.

150/250

284. **Group of Magicians' Throw Cards, Postcards, and Bookplates.** Including Eugene Laurant throw card; (2) Will Rock signed throw cards; Boxley RPPC; Kalanag photo with leopard; Stanley Collins Christmas greeting; (2) Will Rock photo postcards; Harry Blackstone complimentary pass; Hypnotist calling card (stock); Piddingtons signed photo postcard; Winston Freer photo postcard; Cecil Lyle signed photo postcard; Zina Bennett signed photo postcard; David Nixon signed photo postcard; (4) bookplates; and several others.

200/400

285. Jay, Ricky. **Ricky Jay Cards As Weapons Promotional Playing Cards.** 1977. Custom pack of cards produced to promote Jay's cult classic book. Mint sealed, a sample card affixed to exterior showing back design.

300/500

286. Kaps, Fred. **Group of Fred Kaps' Personal Membership Cards.** Including Academy of Magical Arts/Magic Castle Honorary Life Member, engraved gilt metal; Magic Circle MIMC (1976; signed); Svensk Magisk Cirkel (1956; signed by Sven Ladhe); Dutch-Canadian Entertainment Club (1974); and (4) Society of International Magicians (1974-75), each signed by Kaps and with a series of passport-size photos of Kaps. As found in a small white leatherette card holder, presumably Kaps' own.

400/800

287. [Sid Lorraine] Lyons, Pat. **Playing Card Painting of Sid Lorraine.** Toronto, 1982. Finely rendered whimsical representation of Lorraine as the King of Diamonds, incorporating quips, phrases, and elements from his famous "Frasnia" act - both the patter and the props - into the design. Painted by Lyons for Lorraine's tribute/roast at the 1982 Fechter's Finger Flicking Frolic convention. Turning the artwork end-for-end reveals a second view of Lorraine. Matted to 35 x 27".

250/500

288. Lorraine, Sid (Sid R. Johnson). **Original Artwork and Proofs for Sid Lorraine's Bookplate.** Handsome original pen-and-ink drawing by Lorraine himself for his own bookplate, featuring witches, a crystal ball, and a subtle silhouette portrait of Lorraine himself. 9 3/4 x 13". Together with a framed proof sheet of the bookplates from Lorraine's collection.

300/500

289. Lorraine, Sid (Sidney R. Johnson). **Group of Oversize Photos and Memorabilia.** 1950s - 70s. Including a hand-illustrated giant birthday card bearing a caricature of Lorraine; two oversize photos of Lorraine, presenting his "Frasnia" act in one and producing a glass of water in the other; an oversize color photograph of Lorraine and Micky Hades, inscribed and signed by Hades to Lorraine; and a certificate from the World Festival of Magic presented to Lorraine in 1971. The largest 15 x 14".

100/200

290. Lorraine, Sid (Sidney R. Johnson). **Pen-and-Ink Artwork for Sid Lorraine's Stage Money.** Toronto, ca. 1950. Original artwork for the phoney money designed and drawn by Lorraine, bearing his portrait at its center, surrounded by comedic quips and images. 10 1/4 x 19". Together with a quantity of the oversize printed bills.

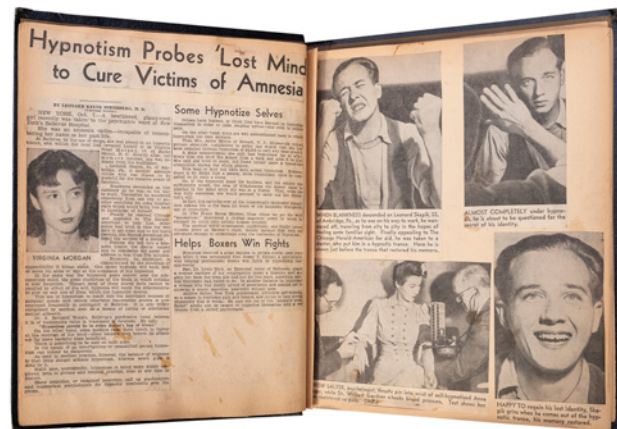
150/250



291

291. Lorraine, Sid (Sidney R. Johnson). **Collection of Original Artwork, Props, and Paste-Ups by Sid Lorraine.** Including original pen-and-ink drawings for Lorraine's Christmas Cards and two of his magic tricks, a Hi-Sign prop used by Lorraine with carrying sleeve, a giant Humber Wallet-type trick in which a set of astrological signs changes into a comedic maternity ward sign, the paste-ups (including original artwork) for several sets of Lorraine's self-published lecture notes, and other sketches and drawings by Lorraine for various magic-related publications and products. The objects housed in a large cloth portfolio of Lorraine's with his name on the outside flap. Approximately 40 pieces, many unique. The largest piece 19 x 14".

400/800



292

292. Lorraine, Sid (Sid R. Johnson). **Sid Lorraine Scrapbook, Photo Album, and Testimonial Scrapbook.** Including a scrapbook of clipping and handbills compiled by Lorraine circa 1944, with material related to local shows, marionette artists, Harry Blackstone Sr., and general newspaper clippings of the era; a thick album, circa 1988, with over 200 photos taken by and of Lorraine at various magic events, including Abbott's Get-Together, the "Inn Event," a Magic Collectors' Weekend, and other gatherings, featuring many prominent magicians of the era; and a binder with testimonial letters from 1982, written to or about Lorraine by Robert Lund, Gene Anderson, Elizabeth Warlock, Bob Weill, John Henry Grossman, and over a dozen other magicians. All three neatly kept and approximately 4to. Condition generally good or better.

200/400



293

293. Lorraine, Sid (Sid R. Johnson). **Sid Lorraine's Awards and Certificates.** Four items, including his Literary Fellowship from the Magic Castle (1984); the Stanley Collins Memorial Award (1976); a plaque from the American Museum of Magic saluting Lorraine in 1981; and his Order of Merlin Excalibur certificate from the International Brotherhood of Magicians. Two framed, one with glass. The largest 15 1/2 x 12 1/2".

150/300

Author, performer, columnist, inventory, dealer, and artist, Lorraine (1905 - 89) was one of the longest-serving columnists in magic history, penning articles and advice columns for over one hundred magic magazines spanning some seven decades. He is perhaps best remembered for his "Frasnia" act, a medicine pitch-cum-magic show that startled audiences not only by amazing them and fooling them with conjuring feats, but with Lorraine's humorous delivery and acting. A graphic artist by trade, he illustrated many classic magic books, magazines, and catalogs, designed logos (for Abbott's Magic Co., among others), and created many of his own props by hand, some of which are offered in this catalog.



294

294. [Mentalism] **Collection Mentalism, Mind Reading, Spiritualism and Related Clippings.** Extracted from popular magazines, newspapers, and other publications, and comprised of articles about hypnotism, palm reading, and including stories about Ormond McGill and Joseph Dunninger. 1940s and later. Includes two large and detailed vintage palm reading charts.

80/125



295



297



298



299

295. [Mental Calculator] **George Bidder, of Devonshire, Aged 13.** London: Colnaghi & Co., 1819. Engraving by J.H. Robinson, after Miss Hayter. Platemark 10 1/2 x 8 1/4". Sheet 14 3/4 x 11 1/2". Minor foxing; edges brown but print area dark and quite clean.

100/200

296. Moretto, Toni (Italian, 1929 - 2011). **Linking Rings Magician Sculpture.** Italy: Lo Scricciolo, ca. 1995. Caricaturish porcelain sculpture of a magician standing behind his table laden with cards, props, books, and flowers, and with a set of Linking Rings in his hands. Approximately 10 x 10". Near fine.

1,200/2,400

297. [Engraving] **"Millions of Spiritual Creatures Walk the Earth..."** N.p., 19th century. Steel-enuvring in blue by P. Rothwell, depicting a woman falling asleep and dreaming of fantastical sprites and creatures on land and sea. Verse from Job on scroll, quotation from Milton in margin. Trimmed to image. 4 1/2 x 7". Minor spotting.

50/80



296

298. **Original 16mm Film Reels of Don Alan's Magic Ranch TV Show.** 1960s. Included are performances by Al Flosso, Jack Gwynne, Ralph Pierce, Clarke "The Senator" Crandall, Jimmy Reneaux, Karrell Fox, and others. In the original metal canisters. One 8mm print of Gwynne included, indicating that the print is in color. None tested; sold as-is, but apparently in good playable condition.

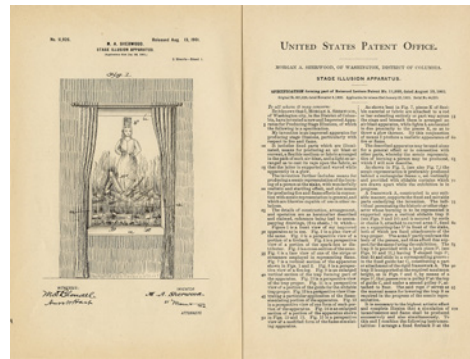
500/1,000

299. **Original 16mm Film Prints of the You Asked for It TV Show.** 1950s. Performers featured include Aubrey Kirk Kirkham, Kuda Bux, Jose Frakson, Lee Grabel, Bob Haskell, Bela Lugosi as Dracula, and a host of jugglers, acrobats, and other variety entertainers, as well as celebrities, among them Buster Keaton. Including several reels in the original mailing boxes bearing labels indicating that the prints were originally in the collection of George Boston, the magic consultant for the show. Others bear the return address labels of Owen Magic Supreme. Not tested, but apparently in good playable condition.

500/1,000

A human-interest program developed by Art Baker, "You Asked for It" aired from 1950 - 59, and featured numerous magicians over the course of the decade. Aubrey (James Crabbe), a Los Angeles-based illusionist, was featured frequently, as was his colleague Chuck "Kirk" Kirkham.

MEMORABILIA FROM THE CAREERS OF CHARLIE MILLER,
DAI VERNON, ROSS BERTRAM, AND JOHN SCARNE



300



301



302



303



304



306

CHARLIE MILLER, CHARLIE MILLER,
CHARLIE MILLER



305

300. [Patents] **Collection of Vintage Stage Illusion Patents.** 1920s. Group of 15 US Patent Office-issued documents, complete with drawings and detailed descriptions, for a wide variety of stage illusions. Included are patents for the Hanlon Brothers Beheading Block and Ax illusion, Tobin's Palligenesia (as performed by Houdini), the Amphrite levitation, W.B. Neale's patent for "aerial dancing" apparatus, Hanlon's Dismembering Apparatus, a P.T. Selbit patent for optical illusions with gloves, and others. 4tos, most saddle-stitched with detailed line drawings. A few ragged edges, but generally very good condition.

250/500

301. [P&L] **Collection of P&L Instruction Sheets and New England Magic Society Memorabilia.** 1930s - 60s, and including programs for various New England magic conventions and magic shows, including souvenir programs; P&L magic catalogs; and approximately 200 printed and typewritten instructions for various P&L-made magic props, representing a large majority of the company's line; and a handful of P&L invoices and correspondence issued by or written to "The House Where Tricks are Born."

200/400

302. Tarbell, Harlan. **Original Tarbell Poster Artwork.** Circa 1940. Hand-lettered in ink on board by Tarbell himself, and filled with quotes from the popular press and statements decrying his successes as a magician on stage, with a bust portrait of the performer under tissue laid down at left. Pencil printer's notations in lower margin. 26 1/2 x 22". Curled, else good.

200/400

303. [Ventriloquism] **Collection of Vintage Ventriloquism Memorabilia.** Primarily 1930s - 50s, and including flyers, handbills, and photographs of Paul Stadelman (including one flyer advertising him as the "man with the x-ray eyes"), F.W. Carter, Stanley Burns, advertisements for Willmann-made ventriloquial figures, and other performers, and a colorful magazine featuring Edgar Bergen and Charlie McCarthy on the cover. Fourteen items. Generally good condition.

100/200

304. Ziska (William Griffin). **Large Portrait of Vaudeville Magician Ziska.** New York: White Studio, ca. 1915. Profile bust portrait of the one-time assistant to Alexander Herrmann and Julius Zancig, who performed in vaudeville with his partner William King as "Ziska & King." Inked notations to verso. Photographer's mount, 12 x 8 3/8".

100/200

Considered one of the twentieth century's great exponents of sleight-of-hand - second only in stature to his friend Dai Vernon, according to many a well-posted magician - Charlie Miller (1909-1989) was equally adept at stage magic and tricks requiring classic apparatus. One of the "inner circle" of magicians in the heyday of the New York scene, he counted Al Baker, S. Leo Horowitz, Arthur Finley, Cardini, Paul Fox, and Faucett Ross among his closest friends. With Vernon, he took part in the legendary hunt for Allen Kennedy and the Middle Deal, and in the 1950s was voted one of the great "card stars" of the USA in *The New Phoenix*.

Born in Indianapolis, Miller was something of a vagabond, and became affectionately known as "America's Houseguest." At various times, he lived with Jay and Frances Marshall, Robert Lund, Harry Riser, Robert Parrish, and perhaps a dozen other magicians. He settled in Los Angeles in his golden years, and became a fixture at the Magic Castle.

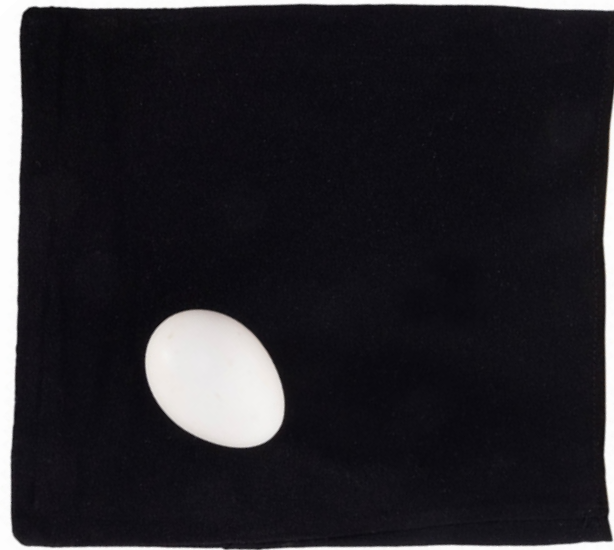
The props and memorabilia in the following pages are Miller's former property, and were stored for years in the home of one of his closest friends and confidants, Johnny Thompson. Miller lived with John and Pam Thompson in Los Angeles for years, which allowed them to "session" nearly every day. Miller was also a confidant of the legendary Max Malini, and imparted much of the "real work" learned from his time with Malini to Thompson.

305. Miller, Charles Earle. **Collection of Charlie Miller Candid Performance Photographs.** 1960s. Fourteen images of Miller performing several of his trademark routines, among them the Egg Bag, Rice Bowls, and Miser's Dream. Also included are photos of Miller with Ed Marlo and Harry Riser, as well as three pictures of Miller in a dentist's office. A few with polaroid film residue, but generally good condition.

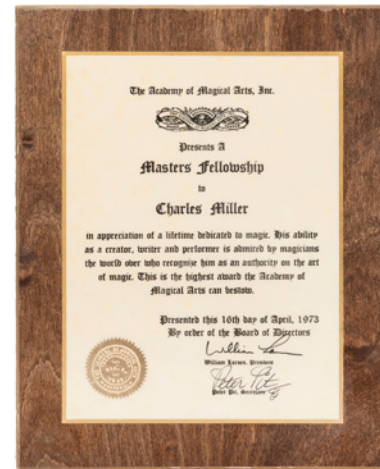
200/400

306. Miller, Charles Earle. **Published and Unpublished Charlie Miller Manuscripts and Correspondence.** Archive includes handwritten manuscripts by Miller, including illustrations, for various tricks including the Card in Candle (ten pages), as well as typewritten biographical information on Miller, and the manuscript for *Charlie Miller's Lecture Notes* published by Magic, Inc. in 1967 filled with Miller's handwritten corrections and comments (approximately 32 typewritten pages); a number of cartoons of Miller performing various magic tricks signed "Rivera"; six typewritten pages with rough illustrations describing Miller's handling of a Jack Miller-type holdout (the prop itself is offered in another lot in this sale); an additional six typed manuscripts similarly illustrated for Miller's Ring on Wand, Untying Handkerchief, Manuel Thomas's coin manipulation, and more; and over twenty more handwritten pages by Miller describing his routines, a partial typewritten description of his Egg Bag handling, crude drawings for Malini's Chink-a-Chink routine, letters from Miller to Jay and Frances Marshall, one page of Miller's autograph in red three times, and other miscellaneous notes, drawings, and information. Typed and handwritten primarily on 4to sheets, some stapled at corners, with many other sheets loose. Over 120 pages in all, most in good to very good condition. A unique and significant archive of secrets and information related to the life, career, and magic of one of magic's great unsung sleight-of-hand artists.

1,000/2,000



307



310

307. **Charlie Miller's Malini Egg Bag.** Specially-sewn black cloth bag constructed to Miller's specifications by Margy Riser, ca. 1958. Owned and used by Miller for his performance of the venerable effect in which an egg, placed in the bag, vanishes and reappears repeatedly, even when the bag is examined by, or is in the complete control of, an audience volunteer. Approximately 7 x 8". Closely follows the pattern described in Harry Riser's book *Secrets of an Escamoteur* (2006). Together with a hand-blown egg of Miller's for use in the routine.

1,000/2,000

The Egg Bag was perhaps the most famous item in Miller's repertoire. He imparted some of the secrets behind his handling in a thin pamphlet published by Magic, Inc. Many of the fine points of the trick he learned from firsthand experience with Max Malini. Miller later imparted his knowledge of and handling for the Egg Bag to Johnny Thompson, who made the routine a true showpiece and one of his best-loved effects.



308

308. Miller, Charles Earle. **Four Egg Bags owned by Charlie Miller.** One in plaid, with a torn seam; one in black with a satin edge and traditional gimmick opening; one in maroon fabric with a net at the bottom and holders for various articles inside; and a large black bag with rough opening, possibly a pattern for a later version Miller would use. The largest 9 x 8 1/2".

200/400

309. **Charlie Miller's Special Award Fellowship.** Hollywood: Perma Plaque, 1970. Laminated wooden plaque presented to Charlie Miller by the Academy of Magical Arts (The Magic Castle), "in recognition of his dedication to magic in a lifetime of work. His knowledge of magic is equalled by only a few other living persons." 14 1/2 x 11 1/2". Signed by F. Michael Shields and William Larsen.

200/400

310. **Charlie Miller's Master's Fellowship Award.** Hollywood: World of Plaques, 1973. Laminated wooden plaque presented to Miller by The Magic Castle/AMA, which "is the highest award the Academy of Magical Arts can bestow." 14 1/2 x 11 1/2". Signed by Peter Pit and William Larsen.

300/500



311

311. **Charlie Miller's Desert Magic Seminar Dedication Plaque.** Las Vegas, 1985. Engraved brass plaque mounted to wood, presented to Charlie Miller by Siegfried & Roy and the Board of Directors of the Seminar "for devoting your life to magic & magicians." 9 x 12 1/4".

150/300

312. Miller, Charles Earle. **Charlie Miller's Cake in the Hat Pan.** Circa 1935. Two-part gimmicked metal pan used to apparently bake a cake in a borrowed hat. In a metal packing container. Sold together with a typed recipe for the cake used in Al Baker's famous version of the Cake in the Hat routine. Owned and used by Charlie Miller, who most likely learned the routine from Baker himself.

300/600

313. Miller, Charles Earle. **Charlie Miller's Miser's Dream Coin Pail.** Ungimmicked spun copper pail with ornamental handles, owned and used by Miller for one of his favorite routines, in which a seemingly endless supply of coins was produced from his bare hands and other incongruous places, and deposited in the pail. Height 6 3/4". With fifteen dollar-size Ireland Magic Co. palming coins owned and used by Miller.

200/400

314. Miller, Charles Earle. **Charlie Miller's Paul Fox Candy Bowl.** Phoenix: Danny Dew, ca. 1965. Confetti scooped into the bowl changes to sweets as if by magic. Chrome plated. With three hat coil rings. Diameter 5 3/4". Owned and used by Charlie Miller.

250/500

315. Miller, Charles Earle. **Charlie Miller's Handkerchief Boxes.** Two single-flap, non-locking handkerchief boxes, for the vanish, production, or change of silks placed inside them. One all wood, the other with metal construction. Removable bottoms. The larger wooden model 5 x 7 1/2 x 5 1/4". Owned and used by Charlie Miller.

150/300



312



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316

316. Miller, Charles Earle. **Charlie Miller's Mugs and Hats.** Comprised of two plastic beer mugs and two soft felt hats and two plastic beer mugs, for Miller's version of the venerable transposition routine using four balls of paper and the hats for covering. After the papers have gathered under one hat, the beer-filled mugs were produced. Both hats well worn.

100/200

One hat bears the initials "FWR" inside the band, indicating it was formerly the property of Faucett W. Ross, Miller's close friend and confidant; the other bears the initials "CBA," possibly indicating it was owned by magician and illustrator Charles B. Aste. The complete routine and handling for Mugs and Hats was published in "An Evening with Charlie Miller" by Robert Parrish, at page 9.



317

317. Miller, Charles Earle. **Charlie Miller's Sun and Moon Props and Case.** Black fiber case filled with the prepared and unprepared handkerchiefs for Charlie Miller's Sun and Moon routine, in which two bandannas are cut to pieces, restored incorrectly, and then restored to their original condition. Includes a quantity of fabric for preparing additional bandannas, folding baskets, paper bags, holographic notes in Miller's hand on versions of the trick, and a quantity of miscellaneous props owned and used by Miller for other routines (including a wooden table top and three imitation lemons).

150/300

Miller's handling of this effect is described in Frank Csuri's manuscript - based on Miller's letters to Paul Fox - *The Magic of Charlie Miller* (1961).



318

318. Miller, Charles Earle. **Charlie Miller's Small Prop Suitcase.** Small locking tan suitcase filled with small magic props owned and used by Charlie Miller, including a Vanishing Bottle (Nielsen), Paul Fox Dye Tube, miscellaneous gimmicks, Card on Wall gimmick, two packs of vintage playing cards (one with Texan Backs, the other with Fan Backs), Baker Salt Shaker, a salt pour gimmick, a quantity of casino dice, miscellaneous silks, numbered poker chips, and more. With the initials "F.H.A." stamped in gilt on one short side, and a partial Republic Airlines label bearing Miller's name in his own hand below the handle.

200/300

319. Miller, Charles Earle. **Two of Charlie Miller's Leather Prop Suitcases.** Pair of handsome locking leather bags filled with props owned and used by Miller, including apparatus for the Egg on Fan (including two fans, and a quantity of boxes filled with the remnants of Weller Eggs), Billet Knives (two sets, one in brass, one in plastic, with matching "fronts"), Newspaper tear props, Thumb Tie Props, and much more. The larger 18" high. Both with cruise line labels affixed, and the larger bearing Miller's handwritten address label near the handle.

400/800



320

320. Miller, Charles Earle. **Charlie Miller's Magic Castle Playing Cards.** Twelve unopened packs of vintage Magic Castle cards, in the original dozen box (torn). Cellophane intact, but worn in spots. Six red and six blue packs. Owned by Charlie Miller.

200/400



321

321. Miller, Charles Earle. **Charlie Miller's Cigarette Paper Tearing Props.** Including a quantity of vintage cigarette papers of different manufacture, in original packages, and two gimmicks.

50/150

322. Miller, Charles Earle. **Charlie Miller's Color Changing Knives.** Circa 1960. Set of six knives, four gimmicked, for the classic routine in which the knives change colors, jump from hand to hand, or into the pocket. With one striped white/black finale knife.

150/300

323. Miller, Charles Earle. **Charlie Miller's Cap and Pence Tricks.** Two versions, including one with a leather cone and the other with a leather cap, for the classic Leipzig-inspired trick in which a stack of coins penetrates the hand of an audience volunteer. When the cone is lifted, a die or other small item has appeared on the back of the hand. The gimmicked stacks made of old English Pence and Japanese Yen, with matching loose coins.

200/400

324. Miller, Charles Earle. **Charlie Miller's Dai Vernon Spinning Coin.** 1976. Souvenir coin issued for Vernon's \$1000 Lecture Tour in 1976, bearing The Professor's silhouette on the obverse, and a pastiche of Vernon-related images on the reverse. Brass. Tarnished. Owned by Charlie Miller.

50/150

325. Miller, Charles Earle. **Amac's Educated Pencils.** Birmingham, UK, 1940s. Two versions of the Educated Pencil trick in which the writing instrument will stand up for the magician, but not the spectator. With another pencil marked "Amac Patent/Demon Series London." The metal cases for the two models with red and black caps, respectively. Owned by Charlie Miller.

100/200

326. Miller, Charles Earle. **Charlie Miller's Tie Tacks, Cuff Links and Miscellaneous Jewelry.** Including six tie tacks, one set of cuff links, three pins, and other miscellaneous jewelry pieces owned and worn by Charlie Miller. One decorative clip shaped in the form of the comedy/tragedy theatre masks, one tie tack with a gold question mark motif.

200/400



322



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331



332

327. Miller, Charles Earle. **Charlie Miller's Screw-Apart Magic Wand.** Heavy and handsome hardwood wand with short brass tips and brass center which screws together or apart. Assembled length 15 ¼". Owned by Charlie Miller.

200/400

328. Miller, Charles Earle. **Charlie Miller's Engraved Wand.** Hardwood wand with brass tips, one of them engraved in block capitals with the name "Charlie Miller." Length 12 ¼".

200/400

329. Miller, Charles Earle. **Charlie Miller's Carved Wooden Magic Wand.** Hand-carved wand with the initials "CM" and a hand-and-eye icon carved near its center. Length 19 ¼". The upper portion chipped. Owned by Charlie Miller.

150/300

330. Miller, Charles Earle. **Group of Cards and Card Tricks Owned by Charlie Miller.** Gimmicked and ungimmicked decks, including a Bee-back Electric Deck, unusual gimmicked box with rubber stamp for stamping the name of a card covertly on a piece of paper or other card (including the vintage ink pad), miniature pack (well used), a vintage mint sealed Bee Pinochle pack, two Virtex Grimaud 32-card packs with original plastic cases, and an apparently unused Bicycle Pan Set with original box. Owned and used by Charlie Miller.

250/500

331. Miller, Charles Earle. **Charlie Miller's Gimmicked Card Collection.** Including one deck of "Avoid" playing cards, and many partial decks, decks of jokers, rising card gimmick samples, number cards, and other loose cards used for various effects. One card box contains invisible thread for use in various effects, wrapped around Miller's business card, which bills him as the "dunbury delusionist," and another box contains a handmade Card Index, crafted from spare playing cards. Owned by Charlie Miller.

300/600

332. Miller, Charles Earle. **Charlie Miller Playing Card Collection.** Small blue suitcase filled with thousands of loose cards and complete decks, formerly owned by Charlie Miller. Included are advertising decks, one jumbo pack, poker decks, double decks, and a pack of Diminishing Cards in a vintage Bicycle New Fan Back box. Owned by Charlie Miller. Sold as-is.

200/400



333



334



335



336



337



338

333. Miller, Charles Earle. **Charlie Miller's Chinese Sticks.** Texas: Haenchen, ca. 1970. Cords running through the sticks react in sympathy to each other. Hallmarked. Length 14". Paint chipped. With the original Hollywood Magic price tag at one end. Owned and used by Charlie Miller.

200/400

334. Miller, Charles Earle. **Two Derby Hats Owned by Charlie Miller.** Pair of vintage soft derby hats owned by the great sleight-of-hand magician Charlie Miller. One by Emerson of New York, the other a Stetson. In an oversize hat box with Johnny Thompson's notation "2 Derbys C.M." Linings worn.

150/300

335. Miller, Charles Earle. **Charlie Miller's Gimmicked Derby Hat.** Circa 1930. Well-made imitation derby hat with concealed compartment for producing a live rabbit, or a large quantity of eggs ala the famous David Devant routine. Metal construction with leather band. Owned and used by Charlie Miller.

150/300

336. Miller, Charles Earle. **Charlie Miller's Al Baker Dictionary Trick and Supplies.** New York: 1940s. Including the original box, instructions, cue cards, and gimmicked postcard for the feat in which the mind reader apparently divines the word the spectator is thinking of in a pocket dictionary. Together with a large quantity of later dictionaries and Magic Castle postcards, likely procured by Miller and backups.

150/300

337. Miller, Charles Earle. **Charlie Miller's Die Box.** Circa 1970. English-style box with front and back doors and five-sided shell. Solid wooden die vanishes from within, reappearing in a hat some distance away. 3" die.

150/250

338. Miller, Charles Earle. **Charlie Miller's Glass Production Bag.** 1960s. Navy blue corduroy bag trimmed with blue satin at its edge, owned and used by Charlie Miller to produce a glass filled with liquid from its interior after the bag was repeatedly examined and twisted about by spectators. 9 ¾ x 10". With a short tumbler owned by Miller.

200/400

This appears to be the same bag used by Miller in his performance on the Canadian television program, "The Magic Palace."



339



340



345



341



342



343



344

339. Miller, Charles Earle. **Charlie Miller's Handkerchief Frame.** Los Angeles: F.G. Thayer, 1940s. Wooden frame with a handkerchief tacked to it is placed in an envelope; the envelope is pierced repeatedly, yet the handkerchief remains unharmed. Owned by Charlie Miller.

100/200

340. Miller, Charles Earle. **Charlie Miller's Berg Nest of Boxes.** Chicago: Joe Berg, ca. 1950. Borrowed ring vanishes, then reappears in the smallest of five finely crafted cherry wood boxes, nested together and locked. With two keys. Second box scratched, else good. Owned and used by Charlie Miller.

400/800

341. Miller, Charles Earle. **Charlie Miller's Mutilated Parasol.** Colon: Abbott's Magic Mfg., ca. 1965. The cover of a parasol and six silk handkerchiefs magically transpose locations. Custom-made model with white and pink shade. Parasol and duplicate cover; no change bag. Owned and used by Charlie Miller.

150/300

342. Miller, Charles Earle. **Charlie Miller's Paul Fox Rabbit Pan.** Phoenix: Danny Dew, ca. 1960. Metal pan produces a live rabbit when the lid is clamped on, then removed. Clever design allows for subtle concealment of the load. Includes tray, pan, load, and lid, and a second unfinished lid and load. Spun brass. Tray chipped, new feet to pan. Housed in a large rolling case owned by Miller bearing his address labels.

500/1,000

343. Miller, Charles Earle. **Collection of Miscellaneous Magic Props owned by Charlie Miller.** Including two Production Bird Cages, Key-R-Rect (in original package and unopened), Rarebit Pan (Morrissey), two Flower-Producing Magic Wands, thimbles and thimble gimmicks, sham pocket watches and wristwatches, printed silks, pull vanishers, and assorted tricks and props for a wide range of mentalism, close-up, and parlor tricks.

250/500

344. Miller, Charles Earle. **Charlie Miller's Long Pour Salt Gimmicks.** Large and small versions of the gimmick designed by Paul Fox for the Salt Pour trick, a favorite of Vernon and Kaps. Aluminum, painted with a flesh tone. The larger 2 1/2" high.

200/400



348



346



347

345. Miller, Charles Earle. **Charlie Miller's Show Props and Case.** Props for a parlor-type magic show presented by Miller, and including a set of giant hand-cut sponge balls, Thayer-made Change Bag, various Breakaway Fans, rope, handsome set of Tambo Rings with vintage hat coils for production, Breakaway Wand, patterns for a Skeleton Paper Tear, Troublewit, P&L Commando production, rope shears, and more Included in the case are handwritten instructions and three multi-page letters from Faucett Ross and Ross Bertram to Miller regarding the routines for various tricks. All props housed in a modest black fiber traveling case with reinforced metal corners. Generally good condition overall, but many items showing wear from regular use.

1,000/2,000

A Princess Cruises label on the lid of the case reveals that the props inside may have been used in performance during the many shows Miller gave as a regular entertainer at sea.

346. Miller, Charles Earle. **Charlie Miller's Props for Devant's Silver Ball Routine.** Comprised of two vintage derby hats and the necessary silver balls/half balls (here fashioned from small metal globes) used for a production routine involving live rabbits as described in *Our Magic*, at page 424. In a vintage hat box with Johnny Thompson's notes describing the contents.

100/200

347. Miller, Charles Earle. **Charlie Miller's Top Hat and Gimmicks.** Fine tall opera hat by Dunlap & Co., owned and worn by Charlie Miller. The initials "E.K.J." inside in gold lettering. In a box with Johnny Thompson's note on the lid, "Top Hat/C. Miller." Near fine. Together with the upper portion of two collapsible top hats, also owned by Miller, one red and the other black - possibly meant for a color changing hat routine. In a matching box with identical handwriting on the lid.

200/400

348. Miller, Charles Earle. **Charlie Miller's Rolling Prop Case and Props.** Large black fiber case with two address labels bearing Charlie Miller's name and Los Angeles address, filled with a wide range of props for various magic tricks, including several gimmicked Spirit Nuts, a wide range of magician's rope, and much more. Height 34". The case well-worn and the contents disorganized, but overall in good condition.

250/500



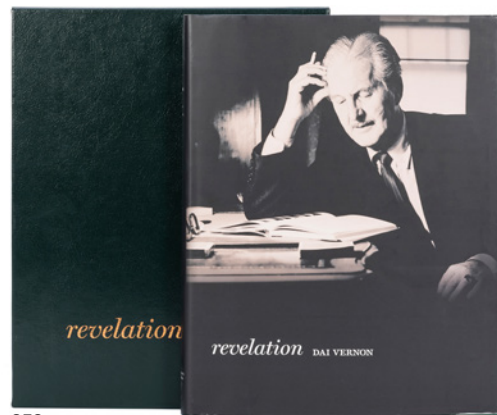
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349



352

DAI VERNON

349. Miller, Charles Earle. **Charlie Miller's Rolling Prop and Parasol Case.** Large maroon rolling case filled with a range of props and parts for various magic tricks performed by Miller, including a sizeable quantity of ribs and parts for the Mutilated Parasol, as well as parasols themselves, and a host of other items. Height 35". The contents disorganized, but overall in good condition.

250/500

350. Miller, Charles Earle. **Charlie Miller's Metal Footlocker and Magic Apparatus.** Sturdy metal footlocker with Miller's name stenciled on the front panel in black block capitals, filled with dozens if not over 100 different magic tricks, props, and gimmicks owned by Miller, including versions of the Skittle & Cone trick, Dove/Rat Bottles, Lota Vases, thimbles, pull vanishers, confetti, custom-dyed silks, and a host of other parlor magic props owned and used by Miller in his performances. Some props incomplete or requiring repair, but many in good working condition and showing signs from professional use. Trunk measures 32 x 18 x 11". Props date from the 1940s - 80s. A massive, fascinating grouping of classic magic props owned and used by one of the great sleight-of-hand artists of the twentieth century.

1,000/2,000

351. [Houdini] **Portrait of Beatrice Houdini, Inscribed and Signed to Dai Vernon.** New York: Mishkin, ca. 1915. Large-format sepia tone half-length portrait of Houdini's wife and co-star. Inscribed and signed: "To David Vernon with fond memories from Beatrice Houdini." Framed to 15 ¼ x 12 ½". With a letter of provenance from Vernon's son, Derek.

800/1,200

352. Vernon, Dai (David Frederick Wingfield Verner). **Revelation.** Pasadena, 2008. One-quarter leather over green cloth with leather-covered slipcase. Profusion of illustrations and photographs. Includes a tipped-in photograph of Vernon and a poker size Queen of Hearts extracted from a forcing pack owned by Vernon tipped in, as issued, which matches the Queen in the tipped-in photograph. Number Y of 26 lettered copies from the publisher's edition of presentation copies. 4to. Very good.

400/800



354

353. [Vernon, Dai] Ganson, Lewis. **The Dai Vernon Book of Magic.** London: Unique Magic Studio, [1957]. Restricted first edition, inscribed and signed by Vernon and numbered "30" on the ffeep. Original pebbled maroon leather. Marbled endsheets, tipped-in leaf gilt leaf bearing a facsimile letter to the reader by Vernon, present only in the restricted edition. Illustrated with photographs. 8vo. Considerable chipping, rubbing, and wear to spine and extremities.

250/500

An unknown quantity - perhaps 100 - of this deluxe first edition of what is arguably Vernon's most influential work were produced and sold by Vernon himself, as a partial payment to him in kind for the publication of the book.

354. Vernon, Dai (David Frederick Wingfield Verner). **Two Dai Vernon Souvenir Tokens.** Including a poker chip bearing Vernon's silhouette on the recto and facsimile of his autograph on the verso, in gold ink; and a nickel silver version of the Vernon spinning coin issued for his \$1000 Lecture Tour in 1976.

80/125

355. Vernon, Dai (David Frederick Wingfield Verner). **Giant Photograph of Dai Vernon Sessioning with Cards.** Toronto: Sid Lorraine, 1955. Vernon crouches down with four cards between his spread hands, a cigarette dangling from between his lips, demonstrating an effect from Stars of Magic. 12 ¼ x 16 ¾". Dated in ink on the verso by Lorraine "June 18, 1955."

250/500

356. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Sterling Silver Cigarette Case.** Heavy silver case bearing a relief image of a Thai goddess on the upper portion. Owned by Dai Vernon and likely presented to him as a gift. 4 ¾ x 3 ¾". Minor tarnishing; very good overall. With a letter of provenance from Vernon's biographer, David Ben.

200/400

357. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Fancy Dive Trophy.** Small silver loving cup trophy presented to Vernon in 1912 as the first place winner of a fancy diving competition during his days at Ashbury College. Engraved with his name D.F. Verner. Height 7". With claw feet. Sold together with an engraved silver cup presented to his brother, Charles Napier Verner, for winning a Novice Dive competition in 1915.

200/400



353



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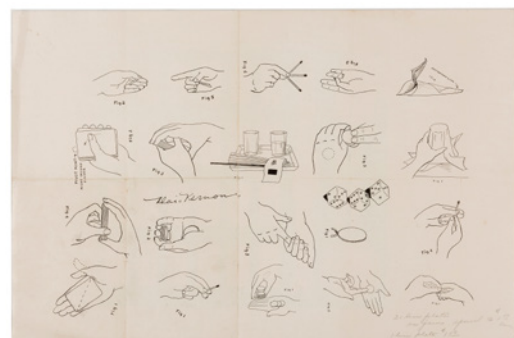
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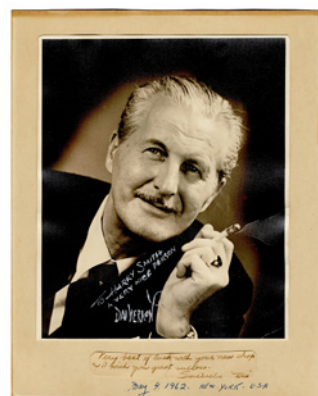
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361



362

358. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon Senior High Jump Trophy.** Engraved silver cup on turned wooden base, presented to Vernon for winning a high jump competition at Ashbury College in 1911. Engraved with his name "D.F.W. Verner." Height 5 3/4".

150/300

359. Vernon, Dai (David Frederick Wingfield Verner). **Proof Sheet of Vernon's Illustrations for Select Secrets.** Circa 1940. Printer's proof of the pen-and-ink illustrations used to illustrate Vernon's second book, *Select Secrets*, self-published in 1941 and later by Max Holden, Tannen's, and others. 12 1/2 x 19". Old folds, holographic notations in margin. Laid down to archival paper. Accompanied by a LOA.

200/400

360. Vernon, Dai (David Frederick Wingfield Verner). **Photo Collage of Vernon Demonstrating the Scott Second Deal.** Circa 1930. Eight original sepia-toned photographs of Vernon's hands in various poses demonstrating the work of the famed "Phantom of the Card Table," Walter Irving Scott. Handsomely framed to 12 3/4 x 24 1/2". Vernon's own set of these images, obtained from his family in the 1990s. Not examined out of frame.

800/1,600

361. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon Silhouette Presentation Folder.** New York, 1928. Handsome presentation folder for silhouettes cut by "Mr. & Mrs. Winfield Verner" during their tenure as popular "silhouettists" in Manhattan under the management of Frances Rockefeller King. Very good. Scarce.

200/400

362. Vernon, Dai (David Frederick Wingfield Verner). **Portrait of Dai Vernon, Inscribed and Signed.** Classic bust portrait of Vernon from the cover of *The Dai Vernon Book of Magic*, mounted to a piece of stiff card. Inscribed and signed to Harry Smith, Toronto magic shop owner, and signed by Vernon. 8 x 10". A second inscription by Vernon wishing Smith good luck "with your new shop," is mounted underneath the portrait and is signed, "Sincerely, Dai." Vernon's name and Tuckahoe, New York address has been lettered in ink on the verso.

200/400



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365



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363. Vernon, Dai (David Frederick Wingfield Verner). **Portrait Photograph of Dai Vernon, Inscribed and Signed.** Classic half-length portrait photograph of "The Professor" from his \$1000 Lecture Tour, a champagne glass in one hand and a coin in the other. 8 x 10". Inscribed and signed in black ink, "To my very good friend Harry, with best wishes, Dai Vernon 1976."

100/200

364. Vernon, Dai (David Frederick Wingfield Verner). **Group of Dai-Vernon-Owned Magic Gimmicks.** Including metal coin and card clips, a hallmarked P&L match gimmick, Card on Wall Gimmick with typewritten partial instructions mentioning Vernon's name, a Silk Winder, and various incomplete gimmicked coins a thin metal Okito-type coin box, and other sub-rosa devices used to accomplish various magic tricks. Housed in a vintage Berkeley tobacco tin also owned by Vernon. With a letter of provenance from Vernon's biographer, David Ben.

250/500

365. Vernon, Dai (David Frederick Wingfield Verner). **Gimmicked Coins Owned by Dai Vernon.** Including a silver folding US Half Dollar; Shell Walking Liberty; Folding English Penny with U.S. Penny at its center; a Folding English Penny; a Split English Penny; and miscellaneous pieces of gimmicked coins. With letters of provenance signed by Derek Verner, Dai Vernon's son.

250/500

366. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Billiard Balls.** Circa 1950. Set of four wooden billiard balls and one metal shell, owned and used by Dai Vernon for the classic effect of multiplying one ball into four between the outstretched fingers. Diameter 1 3/4". With a letter of provenance from Vernon's biographer David Ben.

300/600

367. Verner, Jeanne. **Rush Ling Toy's Mask.** New York: Jeanne Verner, ca. 1940. Fine handmade papier-mache mask crafted and painted with lifelike realism by Verner for George P. Reuschling for use in his act as Rush Ling Toy, an Asian magician of the vaudeville and nightclub era. Height approximately 10". Chips around eyes, else very good. Rare.

1,000/2,000

Jeanne Verner created and painted these life-like masks for a handful of New York magicians, including Cardini. Each mask was made to order. Despite their outwardly fragile nature and appearance, several were used in regular vaudeville-type performances by working professionals, including Mike Bornstein, Faucett Ross, and Jeanne's own husband, Dai Vernon.



368

THE HARLEQUIN ACT

Many magicians consider Dai Vernon's 1938 turn as a magical harlequin, on the nightclub floor of the Rainbow Room at Rockefeller Center, his greatest artistic triumph. Over eight decades later, the finely costumed, choreographed, and routinized magic act has become the stuff of legend. With just a handful of tricks — all of them now classics — performed nearly surrounded by his audience, Vernon made history by developing not only deceptive handlings and presentation, but by doing so with an unprecedented level of skill, thought, and artistry. The props offered here are the very ones used by Vernon in that history-making turn, and later at Radio City Music Hall. They were obtained directly from Vernon's family by the consignee over twenty years ago.

368. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Harlequin Osborne Rope Trick.** Gimmicked rope owned and used in Dai Vernon's famous Harlequin Act for the Tom Osborne 3-1 Rope Trick, in which three separate pieces of cord were fused into a single long length in the magician's hands. With a second rope gimmick owned and used by Vernon. Length of rope 88".

500/1,000

369. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Harlequin Act Ball and Cone.** New York, ca. 1938. Sturdy stitched leather cone and five billiard balls, owned and used by Dai Vernon for one his iconic and gimmickless one cup and ball routine, in which the ball vanished, reappeared, and changed color underneath the cone. Includes three white, one red, and one black ball, the latter made of painted copper. Height of cone 6", mouth diameter 3". Together with the solid wooden chuck used to store (and create) the cone.

2,000/4,000

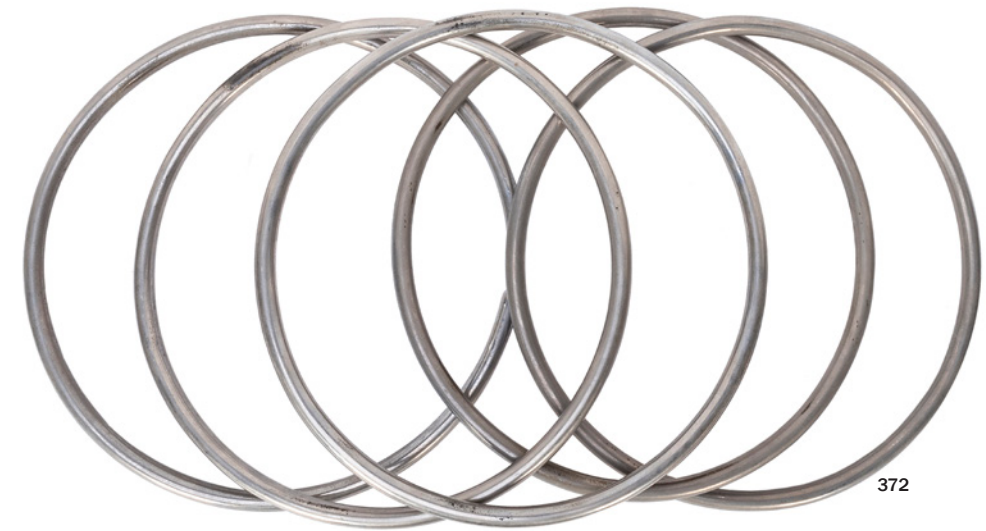
Vernon developed his Ball and Cone routine specifically for the Harlequin Act. The sequence included the filtration of the ball up through the apex of the cone, and, at one point, the vanish of the ball from underneath the cone and its reappearance on Vernon's head. The routine has been dissected, varied, and adapted for the eighty years since its creation. These are the props used to develop that iconic routine.

370. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Harlequin Act Change Tray.** Small oblong patterned wooden tray on to which Vernon deposited the salt in the third routine in his famed Harlequin Act, the Salt Pour. The underside stamped with the logo "ADT" and bearing the label "Made in France." 6 3/8 x 4 1/2".

500/1,000

371. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Harlequin Act Dye Tube.** Well-used Paul-Fox type barrel-shaped tube used for Vernon's version of the venerable Color Changing Handkerchief, a key routine in his Harlequin act. Crafted from aluminum with cloth tape divider, the paint well worn and the gimmick pushed out of shape from considerable professional use. Owned and used by Dai Vernon in his famous Harlequin Act.

500/1,000



372



373

372. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Harlequin Act Linking Rings.** Custom-made set of giant hollow rings, comprised of two single rings, one key, and one linked pair, for Vernon's sonorous, and genre-establishing routine for this ancient feat, in which the solid rings apparently link and unlink in a dizzying and deceptive sequence. Diameter 11 7/8".

5,000/10,000

A revolution in ring routines, Vernon turned an already-classic effect inside out when developing his sequence for the Harlequin Act, and, as with the rest of the routines in the act, charted a new course for all who followed him. Using the five giant, hollow rings offered here — custom made for this routine — Vernon choreographed both visible and audible deceptions with the hoops never-before considered by his colleagues. It should be noted that these giant stainless-steel tubes, including and perhaps most importantly the key, ring "like bells" on purpose, as a result of Vernon's careful consideration and study of the effect. As the rings link and unlink, any one of them can be tapped against the other smartly to make a pleasing chiming sound. Vernon was likely the first magician to use this type of ring, in this size, and these types of auditory elements to their fullest extent, developing a symphonic version of an ancient and timeless trick that remains a favorite of both audiences and magicians alike to this day.

373. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Harlequin Act "Snowstorm" Fan and Chopsticks.** Gilt and lacquered wooden fan with silk accent, used by Dai Vernon for the finale of his Harlequin Act, in which torn squares of dry tissue paper, dipped in a tumbler filled with water, transformed into dry tissue butterflies, which were fanned over the audience in a stage-filling swirl. Spread of fan (open) 22". Length of sticks (stamped "Made in China") 12". Fan in fragile condition, but just holding.

2,000/4,000

Vernon's handling of the effect employing these props — now so common among magicians as to be virtually passe — is described in his first book for the trade, Select Secrets, published only a few years after it was developed for the Harlequin Act (see lot 359). Vernon used the chop sticks to lift the wet tissue paper from the tumbler before wringing it out and fanning the now dry tissue butterflies over the audience. Since Vernon's development of the routine, his presentation and technique has become a standard. The fan was a gift to Vernon from Charlie Miller.



370



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376



379



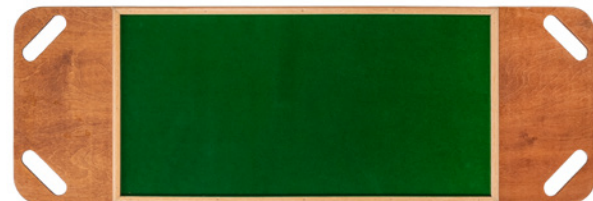
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381



377



378

334 - lot # touches the photo - move over a hair
378 - can you add a accent mark to "expose"?

374. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon's Butterfly Paper Punch.** Heavy metal punch with the cutting end in the shape of a butterfly, crafted for Dai Vernon to punch paper butterflies from sheets of tissue, for use in the closing routine of his Harlequin Act, Wintertime in China. Height 5". Made for Vernon by Paul Fox. See previous lot.

500/1,000

ROSS BERTRAM

375. Bertram, Ross. **Ross Bertram Brainwave Case.** Toronto: Ross Bertram, 1980s. Fine kid leather card case with snap closure, designed and manufactured by Ross Bertram for use with the Vernon/Fox Brainwave Deck. Double-ended design allows for ease of presentation. With original instructions and mailing cover, and Brainwave Deck. Scarce.

200/400

376. Bertram, Ross. **Bertram Card in Wallet.** Toronto: Ross Bertram, 1980s. A selected card, signed by the audience volunteer, reappears inside the magician's black leather wallet, inside a zippered compartment. Fine top grain leather, with original box, embossed tag, typed enclosure, original instructions, and Bertram bag. As new. Scarce.

200/400

377. Bertram, Ross. **Ross Bertram's Pitchman's Table.** Toronto: Ross Bertram, 1950s. Folding wooden trestle-type table with removable felt-covered top and red triangular front cloth, the latter two trimmed in gold. Height 33 1/4". Owned, made, and used by great Canadian magician Ross Bertram.

200/400

378. Bertram, Ross. **Ross Bertram's Cups and Balls Board.** Toronto: Ross Bertram, ca. 1970. Oblong wooden board with a green baize surface with hardwood framing and hand grips at either end, designed and constructed by Bertram for use on stage, as a surface on which to perform his Cups and Balls routine. Length 36". As described in Chapter 13 of *Bertram on Sleight of Hand*. Together with a vintage brochure for Bertram's gambling exposé act.

250/500

379. Bertram, Ross. **Ross Bertram's Welcome Mat.** Toronto: Ross Bertram, ca. 1980s. Felted merino wool mat with stitched border, "Welcome" embroidered on one end and pockets on the other; used as surface for close-up magic. One of a limited number made and sold by Bertram. With stitched Bertram label inside pocket and pegs in pockets to open them for larger objects. Approx. 22 x 22". As described in chapter ten of *Bertram on Sleight of Hand*.

100/200

380. Bertram, Ross. **Ross Bertram's Die Box.** Hardwood box with four doors from which a solid wooden die vanishes after considerable "by-play," reappearing in a hat previously shown empty. One double-door, solid die, and matching shell. Die a 3" cube. Sturdy construction, with decorative front trim. Very good. Owned, made, and used by Ross Bertram.

150/300

381. Bertram, Ross. **Ross Bertram's Cufflinks and Tie Tacks.** Six sets of cuff links and one tie bar worn and used by Bertram, several with a playing card or dice motif. Together with a folding souvenir/business card in the form of a Bicycle playing card advertising Bertram's services. With a letter of provenance from Bertram's student, David Ben.

200/400

JOHN SCARNE

382. [Scarne, John] **Cups and Balls Owned by Scarne.** Set of three brass cups owned by magician and gambling authority John Scarne. With rubber balls and cork squares. Height 4 1/8". Mouths 3 1/2". Finish oxidized. With a photo plaque of Scarne performing the Cups and Balls in the short film *Dark Magic* (1939). Provenance: Steffi Scarne (nee Norma Kearney).

400/600

383. [Scarne, John] **Dice Cup Owned by Scarne.** Black rubber and thick clear plastic dice cup, with "Sr. John Scarne" emblazoned on side. Accompanied by six casino dice. Height 4". Diam. 3 1/8". Provenance: Steffi Scarne (nee Norma Kearney).

250/350



382



383



384

384. [Scarne, John] **Chop Cup Owned by Scarne.** Aluminum. Height 3". Diam. 3 1/8". Accompanied by a ball suitable for use (but which actually appears to be a gaffed roulette ball); a color changing knotted silk; and a few other odd balls and corks found in the cup. Provenance: Steffi Scarne (nee Norma Kearney).

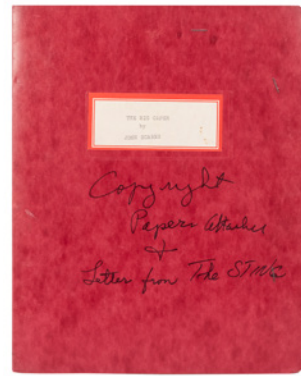
200/300

385. [Scarne, John] **Force Book Owned by Scarne.** A book whose pages are filled with random symbols, words, illustrations, and numbers, yet when a spectator calls out for the magician to stop at any given page, the performer names its contents without looking at the page. Bound in black cloth. 8vo (9 3/4 x 7"). One detached leaf at start. Provenance: Steffi Scarne (nee Norma Kearney).

200/300



385



386

386. Scarne, John. **"The Big Caper" Film Treatment and Related Correspondence.** 1974. Scarne's personal copy of a 90-page mimeographed film treatment for *The Big Caper*, a proposed sequel to *The Sting*, the 1973 film for which Scarne was a technical advisor and a double for Paul Newman's hands in scenes involving card manipulation. Printed on rectos only, bound with metal fasteners in maroon folder with printed title slip on front cover, copyrighted by Scarne on the first page and dated 1974. 4to. With original copyright claim form pasted on the inside front cover, along with other papers. Includes several laid in pieces of correspondence, including a letter from Scarne to Michael Phillips, producer of *The Sting*, pitching this sequel, together with Phillips's reply; a rejection letter from David Brown of Zanuck/Brown Co. on the same subject; and Scarne's heated reply to Brown, calling *The Sting* a "rip-off" of David Maurer's *The Big Con* and threatening a lawsuit if any material in *The Big Caper* were to appear in a future Zanuck/Brown production. Provenance: Steffi Scarne (nee Norma Kearney).

250/350

"The Big Caper" was never produced, and no other copies of Scarne's treatment are known.



387

387. Scarne, John. **Group of Television Show Proposals and Publicity.** Circa 1974. A mimeographed script and various publicity and marketing materials for a proposed program entitled "The Greatest Game in Town" or "Scarne's TV Poker," a half-hour or hour show that would have featured a celebrity game of poker as well as magic and gambling demonstrations by Scarne. Includes a signed agreement (1974) between Scarne and Jim Gosling to proceed with the series. 4to. Mostly comb-bound, two copies loose in envelope. Provenance: Steffi Scarne (nee Norma Kearney).

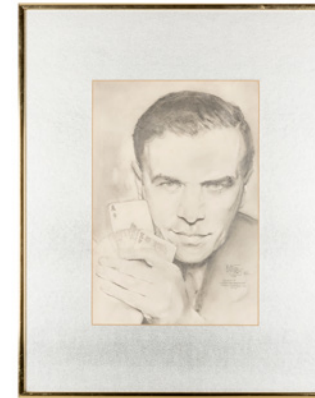
100/200



388

388. Scarne, John. **Group of 30 Photographs.** Collection of photos of or owned by Scarne, including (8) color Polaroid and Kodak photos of Scarne with cards; snapshot by Irving Desfor; (2) publicity photos; the balance made up of photos of casino games and tables, some with Scarne in the image, most from the Curacao Hilton. Includes one color photo from the Claridge Hotel of Mickey Mantle (but in which Scarne is not pictured). Size 8 x 10" and smaller. Also with three issues of *Scarne's Newsletter*.

200/400



389



391

389. Scarne, John. **Original S.A.M. "Magician of the Year" Artwork Presented to John Scarne.** 1978. A graphite portrait of Scarne, drawn after a well-known photograph, by Anthony Lopilalo (signed lower right), with a hand-lettered certificate to Scarne on the verso. Framed and matted, sight 12 3/4 x 8 1/2". Overall, 20 1/2 x 16 1/4". Includes a stapled program from the April 15, 1978 program at which Scarne received the honor, with this artwork reproduced inside, and a color photo of Scarne receiving the award (5 x 7"). Provenance: Steffi Scarne (nee Norma Kearney).

250/350

390. Scarne, John. **Pair of Poster Brochures.** Circa 1950s. Two flyers advertising Scarne's magic and crooked gambling expose acts, bearing testimonials, and folding out to poster size. Size (unfolded) 23 3/4 x 16 1/4" (the other slightly smaller).

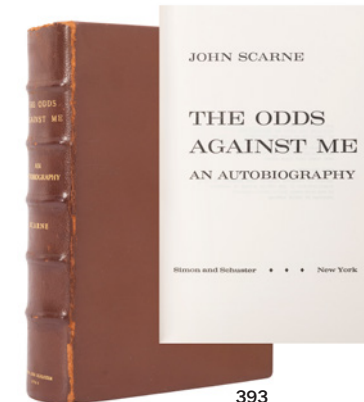
100/200

391. Scarne, John. **"Cheating in Gambling" Poster, Reel, and VHS.** Circa 1950s. Small poster (12 1/2 x 9 1/4") advertising Scarne's cheating expose film [corner tears and losses, creases]; together with a copy of the film on VHS and a 16mm film reel. An uncommon poster.

50/100



390



393

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250/350

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50/100



392

392. Scarne, John. **Pair of Early Publicity Photos of Scarne.** New York, ca. 1930s. Matte-finish gelatin prints of Scarne in tuxedo, with playing cards in one image, and a glove and cigarette in the other. 8 x 10". Slight creases and old adhesive marks to versos; images very good.

125/225

393. Scarne, John. **The Odds Against Me.** New York: Simon & Schuster, 1966. Scarne's personal copy of his autobiography. First edition, first printing (stated). Re-bound in full brown leather, top edge gilt, marbled endpapers, five raised spine bands with gilt lettered compartments. 8vo. Leather cracked and splitting along joints and spine ends, but holding. Provenance: Steffi Scarne (nee Norma Kearney).

200/400

394. Scarne, John. **The Amazing World of John Scarne.** New York: Crown, 1956. Scarne's personal copy of his third book. Half maroon leather, top edge gilt, marbled endpapers, five raised spine bands with gilt lettering and tooling. Frontispiece. 8vo. Leather lightly splitting along joints; light spotting; very good. Provenance: Steffi Scarne (nee Norma Kearney).

200/400



395

395. Scarne, John. **Scarne on Teeko**. Crown, 1955. Scarne's personal copy of his book on the game of Teeko, which he invented. Half grey leather, spine with raised bands, gilt compartments, t.e.g., marbled sides and endpapers. Illustrated. 8vo. Leather splitting along joints, else very good. Provenance: Steffi Scarne (nee Norma Kearney).

150/250

396. Scarne, John. **Scarne's Personal Copies of his Gambling Guides**. Four vols., comprising: *Scarne's Guide to Gambling* (Simon and Schuster, 1961), covers detached; *The Woman's Guide to Gambling* (Crown, 1968); *Scarne's New Complete Guide to Gambling* (Simon and Schuster, 1974); and *Scarne's Guide to Casino Gambling* (Simon and Schuster, 1978). Half- and full green leather, raised spine bands, gilt lettered compartments, t.e.g., marbled endpapers. Two bindings signed by Bennett Book Studio (New York). First editions, first printings. 8vos. Scarne's personal copies. Provenance: Steffi Scarne (nee Norma Kearney).

250/350

397. Scarne, John. **Scarne on Cards, [Author's Personal Copies]**. Three vols., comprising: *Scarne on Card Tricks* (Crown, 1950); *Scarne on Cards: Revised Augmented Edition* (Crown, 1965); and *Scarne on Cards: Updated Enlarged Edition* (Crown, 1974). Half-green and brown leather, t.e.g., spines with raised bands, gilt lettering, marbled endpapers. One binding signed by Bennett Book Studio (New York). 8vos. Leather cracked and slightly splitting at joints on two volumes. Scarne's personal copies. Provenance: Steffi Scarne (nee Norma Kearney).

250/350

398. Scarne, John. **Group of Playing Card Decks Owned by Scarne**. Thirteen decks, including a finely worked stripper Bee deck; Caribe Hilton (5) casino; Frontier Hotel; Hoyle poker size; Tally-Ho No. 9; Claridge Hotel and Casino (cancelled); and PGC poker size.

80/150

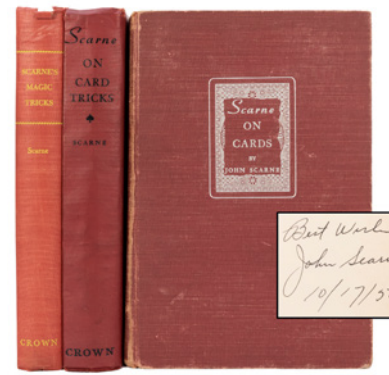
FATHER TO SON

399. Scarne, John. **The Odds Against Me**. New York: Simon and Schuster, 1966. First edition, first printing. Presentation copy from Scarne to his son, Teeko, inscribed on the fep as the "first book off the presses." Brown cloth over beige boards. Illustrated. 8vo. Light shelfwear; small damp-stain to right edge of front board.

200/400

400. Scarne, John. **Scarne's Encyclopedia of Games**. Harper & Row, 1973. First edition. Publisher's grey cloth, dust-jacket (tears and losses including tape repairs). Inscribed by Scarne to his son, Teeko, on the fep, as "the first book off the press," and dated in the year of publication. Illustrated. Small 4to. Moderate shelfwear.

100/200



401

401. Scarne, John. **Trio of Scarne Books Inscribed to Steffi**. Three volumes, comprising: *Scarne's Magic Tricks* (Crown, 1951); *Scarne on Card Tricks* (Crown, 1950); and *Scarne on Cards* (Crown, 1949), all three inscribed and signed to Steffi, Scarne's future wife, who edited two of the books, according to Scarne's inscriptions. 8vos. Shelfworn; good to very good.

200/400

John and Steffi married in 1955.

402. Scarne, John. **Two Volumes Signed by Scarne**. Including *Scarne's Magic Tricks* (Crown, 1956); and *Scarne on Cards* (Crown, 1949), white ink stain to front cover. Publisher's cloth, former with dust-jacket [worn]. Illustrated. 8vos. Both inscribed and signed by Scarne to Bob Vancelette and Tom Duffy, respectively, on the ffeps.

200/300

403. **Tiffany & Co. Playing Card Sterling Case, Presented to John Scarne**. Sterling silver double-deck playing card box, hallmarked by Tiffany & Co., engraved "JCS" on one lid, and on the undersides of the lids "Bergen County Medical Society" and "Woman's Auxiliary 12-2-72. 5 x 4 x 1". With two sealed decks monogrammed "JCS". In original Tiffany baby blue drawstring bag.

250/350



402

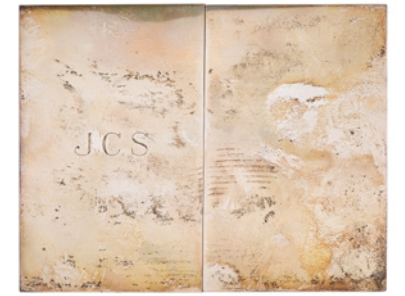
404. Scarne, John. **John Scarne's "Card Stars of the USA" Plaque**. Chicago: Reh-Craft/A.C. Rehberger, ca. 1955. Engraved brass plaque mounted to polished walnut. 5 3/4 x 9 x 3/4".

500/700

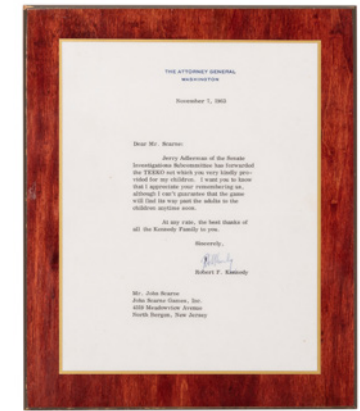
An entire chapter of John Northern Hilliard's magnum opus, *Greater Magic*, was devoted to the ten living "card stars" of the United States – the most talented and inventive card conjurers of their generation. Nearly twenty years later, in 1955, Jay Marshall revived the idea in the pages of his magazine, *The New Phoenix*. At that time, four of the stars were deceased, so Marshall polled 50 well-known magicians to elect four new members to magic's "most exclusive organization." The end result was an impressive list: Cardini, Dai Vernon, Stuart Judah, Bill McCaffrey, John Scarne, S. Leo Horowitz, Francis Carlyle, Paul LePaul, Ed Marlo, and Charlie Miller. Dr. Jacob Daley was also elected posthumously. Eleven plaques were engraved, and one was presented to each living Card Star. The eleventh was presented to Daley's sister.

405. Kennedy, Robert F. **RFK Signed Letter to John Scarne**. Washington: Nov. 7, 1963. Letter from Kennedy, as Attorney General of the United States, to magician and gambling expert John Scarne, thanking him for a TEEKO game set gift. Signed in blue ink. Mounted to mahogany plaque board with glossy laminate coating.

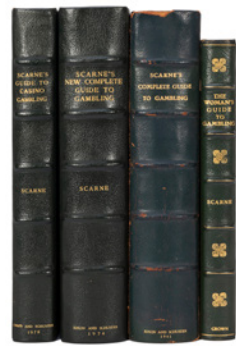
150/250



403



405



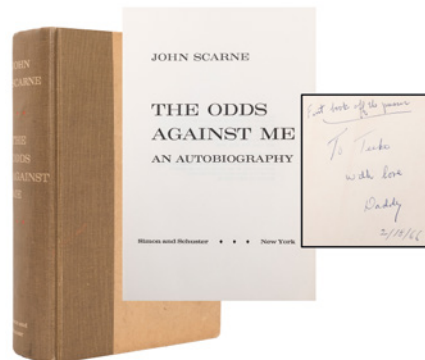
396



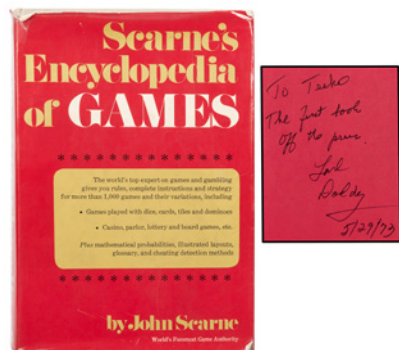
397



398



399



400



406

406. Kelly, Walt. **Original Walt Kelly "Pogo" Comic Strip, Presented to John Scarne.** Original pen and ink and blue graphite four-panel cartoon, dated March 1, 1957, inscribed "Best to John from Walt" in the margin, and signed and copyrighted by Walt Kelly in the fourth panel. The cartoon references Teeko, the game invented by Scarne. Artwork 5 1/2 x 17 1/4"; overall 7 3/4 x 19 1/2". Mounted to mahogany plaque board, with laminated coating.

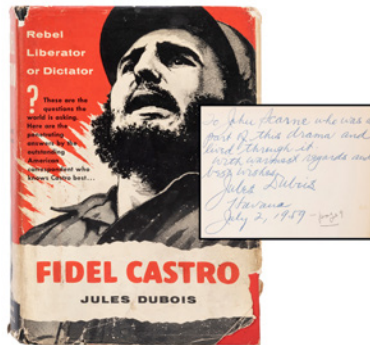
250/350



407

407. [World War II] [Scarne, John]. **Signed WWII Plaques Presented to John Scarne.** Including a menu for a wartime dinner held in honor of Sir William L. Welsh (Oct. 11, 1944), signed to John Scarne by American military leaders including H.H. Arnold, Barney M. Giles, Ernest J. King, Joseph J. McNarney, and one other; and a Gen. H.H. Arnold TLS to Scarne (Oct. 14, 1944) on Army Air Forces Headquarters letterhead, following up on the dinner and thanking Scarne for his performance. Size of larger 17 x 12". Mounted on wooden plaque boards with glossy lamination.

125/225

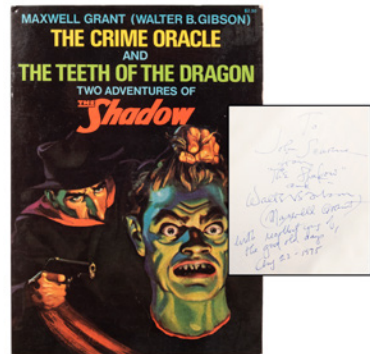


408

408. Dubois, Jules. **Fidel Castro.** Indianapolis/New York: Bobbs-Merrill, 1959. Publisher's black and red cloth, pictorial dust-jacket [many tears and losses, detached rear flap]. Presentation copy, inscribed and signed by the author to magician John Scarne on the ffep. Illustrated. 8vo. Occasional pencil and ink marks; good, with fair jacket.

50/100

Scarne was a casino protection consultant for several casinos in Cuba and was present during Castro's takeover. Scarne's experiences in Cuba during the period are recorded in his autobiography, "The Odds Against Me." He is mentioned on page 9 of Dubois' book as "the coolest man in Havana," hired by casinos "to detect the sharpies and the cheaters." The paragraph is marked with check marks.



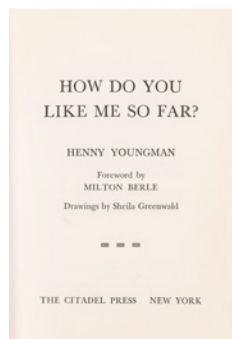
409

409. Gibson, Walter. **The Crime Oracle and The Teeth of the Dragon: Two Adventures of The Shadow.** [Presentation Copy]. Dover, 1975. Glossy softcovers. Inscribed on the ffep by Gibson to John Scarne as "The Shadow," Walter Gibson, and Maxwell Grant. Illustrated. 8vo. Very good.

150/250

410. Youngman, Henry. **How Do You Like Me So Far?** [Presentation Copy]. New York: Citadel Press, 1963. Lime cloth over black boards. Presentation inscription from Youngman to magician John Scarne on the ffep. Cartoon illustrations. 8vo. Several small bumps to front cover, otherwise very good.

60/90



410



411

411. Leipzig, Nate. **Leipzig Cigarette Box.** Handsome ebonite box depicting Leipzig performing with cards. 3 x 4 x 1 3/4". Leipzig had these boxes produced in a small quantity and presented as a gift to friends. This example was owned by John Scarne. Marked "NIC" to underside. Scattered chipping to veneer around edges of lid. Uncommon.

250/350



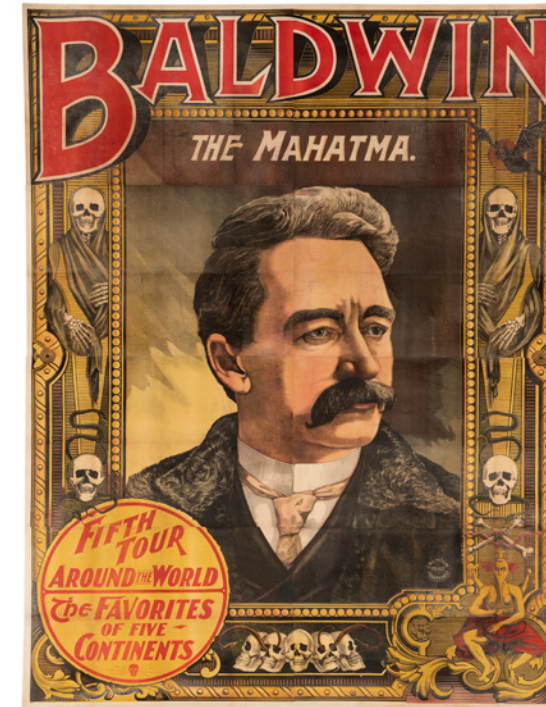
POSTERS



412



414



416



418



419



413



415



417



420

412. **L'Enigmatique Alban's**. Lyon: Atelier Erge, 1929. Attractive color lithograph with the classic image of a magical devil against a modernistic question-mark background and typeface. Signed in plate by the artist. 47 x 31". Linen backed. Very slight creases and tears. A-. Scarce.

400/600

413. Alexander (Claude Alexander Conlin). **Alexander / The Man Who Knows**. Bombay: Av Yaga, ca. 1915. Three-sheet (81 x 42") color lithograph depicting the mind-reader holding a crystal ball as he gazes at the viewer. Neatly folded in sheets as issued; a crisp copy with slight closed tears. Scarce.

4,000/6,000

414. Alexander (Claude Alexander Conlin). **Alexander / The Man Who Knows**. Circa 1915. Color lithograph depicting Alexander's turban-clad head on a red field. 42 x 28". Small skinned area below lips; tackholes. Linen backed. B+.

300/500

This copy of this classic poster hung for many years inside the entrance to Owen Magic Supreme in Azusa, CA.

415. Alexander (Claude Alexander Conlin). **Ask Alexander**. Circa 1915. One-sheet color lithographed poster bearing a bust portrait of Alexander, his turban shaped as a question mark. 40 x 28". Linen backed. Minor soiling. A-.

400/600

416. Baldwin, Samri (Samuel Spencer Baldwin). **Baldwin The Mahatma**. Hartford: Calhoun Print, ca. 1898. Gigantic billboard bearing a detailed multi-color woodcut portrait poster of the famous mind reader, his image surrounded with an elaborate frame incorporating skulls, devils, snakes, and bats. A medallion of text in the lower left states, "Fifth tour around the world. The favorites of five continents." 79 x 106". Linen backed; B.

1,500/3,000

417. Benevol (Luigi Maria Benevelo). **Benevol / Le Legendaire Professeur**. Paris: Spéciale des Tournées, ca. 1910. Color lithograph portrait of the Italian magician in his trademark Mexican-type costume, surrounded by three green demons. 33 ½ x 24". Linen backed. Scattered minor over-painting in image and along old folds. A-.

300/500

418. **Benevol et sa Compagnie**. Paris, ca. 1920. Color lithograph three-sheet (75 x 39") magic poster bearing cameos of the performer and members of his troupe. Linen backed. Repaired marginal tears; touch-ups and restored losses at folds and sheet breaks. B+.

250/350

419. Bixlerix. **Le Mysterieux Bixlerix**. Brussels: Pepermans, ca. 1920. Lithograph poster shows scenes from Bixlerix's magic show, including tricks with birds and fire eating, as well as a central bust portrait of the magician. 43 ¾ x 28 ½". Linen backed. Spotting and browning to margins; faint old folds vertical and horizontal folds. B+.

250/350

420. **Carrere**. Paris: Florit, ca. 1920s. Lithograph poster bearing a fanciful depiction of the Devil freeing a beautiful woman from a Cane Cabinet which has been pierced from every conceivable point. 75 x 27 ½". Linen backed. Scattered repaired marginal losses; over-painting and restored losses along folds. B+.

600/900



421



422

421. Carrington. **Carrington Le Formidable Magicien. The Man Who Plays with the Supernatural.** N.p., ca. 1925. Lithograph portrait poster of the magician in front of a glowing sphere. Approx. 63 1/2 x 47". Linen backed. Linen creased at edges, resulting in creases to margins. B.

250/350

422. Chanin, Jack. **Signed Lobby Portrait Photograph.** N.p., 1965. Vintage double-ply lobby photo showing Chanin, in tuxedo, emptying a quantity of sand or salt onto a tray. 20 x 16". Signed and dated by Chanin on the verso. Heavy soiling and scuffing across the image; lower left corner cracking but holding. Fair.

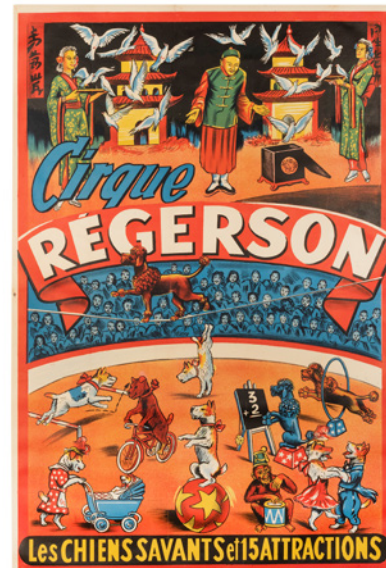
200/300



423

423. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo / A Name to Conjure With.** Ashton U. Lyne: Horrocks & Co. Ltd., ca. 1910s. Color lithograph depicts Soo juggling lanterns spelling out his name, flanked by a spritely lady and dragon. 29 1/8 x 19 7/8". Heavy central horizontal crease; scattered soiling and creasing around edges. Older linen backing. B.

4,000/6,000



424

424. **Cirque Régerson. Les Chiens Savants et 15 Attractions.** Toulouse: Chabrilac Imprimeurs, ca. 1930s. Poster featuring a magician performing with doves, and below a pack of talented dogs dance, do math, jump through hoops and walk a tight-wire. 45 1/2 x 30 1/2". Linen backed. Minor over-painting along folds. A-

250/350

425. Corbassiere, Yves. **Sanas / Allo!** Paris: Harfort, ca. 1930s. Lithograph poster advertising the French magician's memory act, in which he calls to mind any of 400,000 telephone numbers listed in a directory. 63 x 42 1/4". Linen backed. Restored losses at cross-folds; several restored chips and losses in margins; scuffing and browning. B.

300/500

426. **Cyrk Magic Poster.** Poland, ca. 1970s. Color offset poster depicting a clown-magician sawing a lady in half. 38 x 26 1/2". Unmounted. Small sticker to verso, in corner. Paper wavy. A-

100/200

427. Dante (Harry August Jansen). **Thurston Presents Dante / Europe's Magician.** Cleveland: Otis Litho, ca. 1920s. Color lithograph panel poster vibrantly illustrated with a devil's head, imps, skull, and other haunting figures. Framed, sight area 38 1/2 x 11". Horizontal folds through image; a few scrapes and skinned areas. B+/B.

900/1,300



425



426



427



428



429



430



433



431

428. Dante (Harry August Jansen). *Have You Seen Dante?* N.p., ca. 1940s. Offset lithograph depicting the Devil in the form of a question mark. 34 ¼ x 27 ½". Linen backed. Repaired losses with over-painting along central horizontal fold; few spots of damp-soiling bottom margin. B+.

250/350

429. De La Mano. *Two Conjuring BroadSides*. New York, ca. 1870s. Letterpress broadsides with wood-engraved illustrations. Size 41 x 14" and 24 x 4 5/8". Linen backed. A/A-. 200/300

430. Delprade Mystere! *Substitution*. Paris Exposition Universelle 1889. Paris: F. Appel/P. Arrot, 1889. Lithograph poster advertising the mysterious substitution illusion accomplished in just three seconds within a striped sack. 47 ½ x 32 ½". Linen backed. Paper torn and lifting from backing in a few spots; browned; chipping and tears to edges; large restored loss at center cross-fold. C+.

400/800

431. Professeur Delacour & Miss Bianca / *La Resurrection*. Paris: Ch. Levy, ca. 1900s. Designer unknown (monogram DB upper left). Color lithograph magic poster advertising the French magician's Enchanted Coffin, in which a skeleton transforms into a beautiful woman, Miss Bianca. 48 ½ x 35". Linen backed. Repaired corner losses not affecting image; scattered wear along old folds, minor spotting and soiling. Pinholes. B+/B.

800/1,200

432. *The Fak Hongs*. N.p., ca. 1930s. Lithograph magic poster showing the devil whispering in the ear of the magician, an owl overhead, and a smoking cauldron below. 35 ½ x 28". Linen backed. Small repairs and losses along folds; a little uneven browning in margins. B+.

250/350



432



435

433. *Four Chang and Fak-Hong Magic Posters*. Valencia: E. Mirabet, ca. 1920s. Lithograph in colors including Hara-Kiri, Japanese Review, The Bhuda, and the Oriental Review. 25 x 17". Linen backed. A.

400/600

434. Germain, Karl (Charles Mattmuller). *Germain the Wizard. "Witch's Cauldron" Poster*. Cleveland: Schmitz-Horning Co. Litho, ca. 1908. Striking three-sheet color lithograph in orange and black outlining a full-length portrait of Germain materializing a female ghost from flames, next to which is seated a witch and black cat. 76 ½ x 41". Linen backed. Scattered restored tears and losses at old folds and sheet breaks. B+.

4,000/6,000

435. Gogia Pasha (Dhanapat Rai Gogia). *Two Posters*. Including Gogia Pasha and his Bhoot Mahal (Haunted House), 40 x 27" (mounted on board); and a small portrait window card, 15 x 10", horizontal central crease. B/B-.

150/250



434



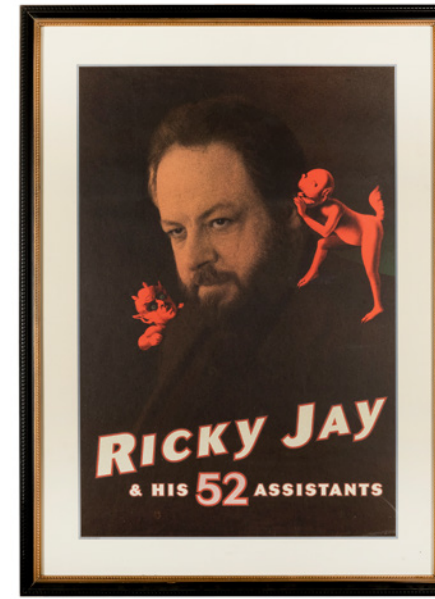
436



438



439



441



442



437



440



443



444

436. Grand Festival International de la Magie et Fakirisme. 1954. Paris: Etts. St. Martin, 1954. Poster advertising various magic acts. 61 ¾ x 46". Linen backed. Tape marks in margins, some affecting image; touch-ups along folds; marginal creases and light stains. Fechner collection stamp on verso. B.

250/350

437. Harold. Harold Presente Le Coupeur de Tetes. Paris: Harfort, ca. 1920s. Color lithograph magic poster bearing a bloody and horrific Guignol-style depiction of a decapitation illusion. 63 x 48". Linen backed. Creases to linen resulting in light marginal creases; over-painting and restoration along folds and cross-folds. B+/B.

1,000/1,500

438. Henning, Doug. Doug Henning / The Sensational Houdini Water Torture Cell Escape. 1974. One-sheet (46 x 30") color poster advertising Doug Henning's television special featuring the famous Houdini escape trick. Designed by Seymour Chwast. Rolled. Minor edgewear. A.

250/350

439. Henning, Doug. Doug Henning. Illusion or Reality. Circa 1980. Offset color poster bearing a half-length portrait of the famous Canadian illusionist. 40 x 30". Chips, wear, and pinholes at extremities and corners, B+. Unmounted.

100/200

440. Holkar / Mystere - Humour. [Paris]: Harfort, ca. 1950s. Lithograph poster advertising the mind-reader, in a design reminiscent of Alexander's "Man Who Knows." 47 x 31". Linen backed. A-.

250/350

441. Jay, Ricky. Ricky Jay and His 52 Assistants. [New York], ca. 1995. Poster designed after the classic Harry Kellar lithograph depicts Jay with imps perched on his shoulders, whispering into his ear. Framed, overall 30 x 21 ½".

200/400

442. Johnson, Fred. Magician Sideshow Banner. Chicago: O'Henry Tent & Awning, ca. 1955. Bright hand-painted canvas sideshow banner by the acknowledged master of the form, with a full-length portrait of the conjurer at the center, livestock and props filling out the scene. 112 x 93". Signed by Johnson (faded). Crudely repaired with tape on verso, with splits and small holes, but intact.

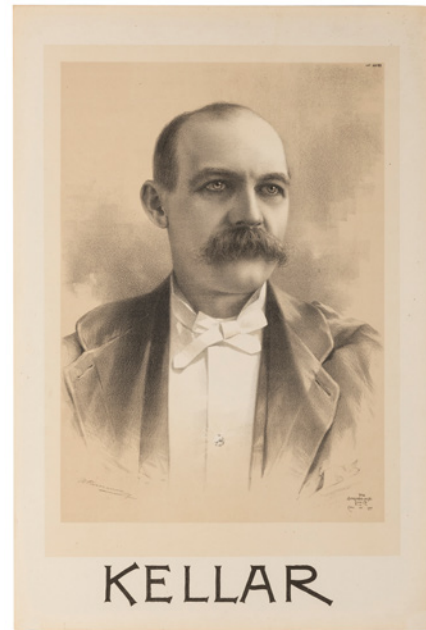
2,500/5,000

443. Kar-Mi (Joseph Hollingsworth). Kar-Mi Swallows a Loaded Gun Barrel. New York: National Printing & Engraving, 1914. Color lithographed poster showing Kar-Mi shooting a cracker from a boy's head with a bullet he had caught with his mouth, before an astonished crowd. 28 x 41". Backed on Japan paper. Several tears into image with in-painting. B+.

400/600

444. Kar-Mi (Joseph Hallworth). Kar-Mi / Selma. Performing The Most Startling Mystery of All India. St. Louis: National Ptg. & Eng., 1914. Color lithograph depicting the magician levitating a sarcophagus. 26 x 38 ½". Linen backed. Margins trimmed; closed tears in image, several tears and creases in image with over-painting. B.

300/500



446



448



445



447

445. Kassner, Alois. **Zauberschau / Direktor Kassner**. Hamburg: Adolph Friedlander, ca. 1910s. Stone lithograph poster depicting the prominent German illusionist in various acts. 37 ½ x 28 ½". Linen backed. Extensive over-painting to left margin; touch-ups along folds. B+. Scarce.

800/1,200

446. Kellar, Harry (Heinrich Keller). **Kellar**. Cincinnati: Strobridge Litho., ca. 1894. Stone lithograph poster bears a handsome bust portrait of a mustachioed Harry Kellar, the most famous American magician of his era. 30 ¾ x 20 ¼". Minor scuffs. Older linen backing. A-

1,500/2,500

447. [Kellar] **Variety Act Broadside featuring Ling Look and Yamadiva**. [Boston], ca. 1880. Two-color letterpress broadside (41 ½ x 13") advertising performances at the famous Boston Theatre featuring Harry Kellar's co-stars the sword swallower Ling Look and the "Man-Serpent" Yamadiva, along with a ventriloquist, a woman shot from the mouth of a cannon, and other acts. Linen backed. Chips in borders professionally repaired. B+.

500/700

448. Thurston, Howard. **Thurston Magician and Daughter Jane. Wonder Show of the Universe**. Cleveland: Otis Litho., ca. 1920s. Color lithograph in which Thurston's daughter Jane is billed alongside her father. 79 ¾ x 41". Minor restored losses along folds and to margins. Thin linen backing A-

7,000/9,000



449



450



451



452



453

449. **L'Enfer au British Circus Music-Hall Imperator**. Paris: Louis Galice, ca. 1915. Color lithograph. 15 x 23". Linen backed. Short tears with over-painting; small chips to border. B+.

200/400

450. **Le Coupeur de Tetes au British Circus Imperator**. Paris: Louis Galice, ca. 1915. Color lithograph magic poster depicting a grisly decapitation scene from a macabre magic show. Satan holds the severed head. 22 ¾ x 15". Linen backed. Repaired corner losses; lower right corner darkened. B+.

400/600

451. Leno. **Leno / Maitre de L'Inconnu / Magicien / Illusioniste**. Paris: Girbal, 1941. Lithograph poster designed by Girbal, depicting the magician in profile, beholding doves, a die, cards, and billiard balls. 31 ¾ x 23 ⅝". Linen backed. Margins evenly browned; image bright and clean. A-

200/400

452. Leno. **Professeur Leno**. [Paris]: Naboulet, 1926. Color lithograph portrait of this French mind reader and protégé of the magic dealer and performer Caroly. Demons float in the background near his head. 31 ½ x 22 ¾". Linen backed. Minor creases. A-

300/500

453. **Les Magique Leons. The Whirlwind Illusionists**. Netherfield: Stafford & Co. Ltd., ca. 1925. Handsome color lithograph poster depicts a Mephistophelean character with lightning bolts emanating from his fingertips and a sword at his hip. 30 x 20". Rolled. Minor edgewear. A-

250/350



454



459



455



457



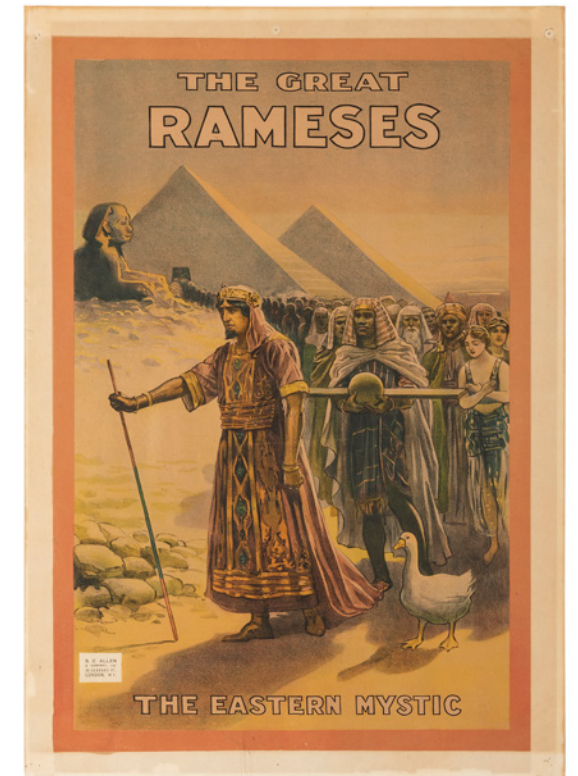
456



458



460



461

454. Levante, Les (Leslie Cole). **The Great Levante. Steel Trunk Mystery.** Burnley, Lancashire: Central Printing Co. (Chas. Snowden), ca. 1935. Pictorial offset three-sheet poster advertising the magician and his substitution trunk illusion. Approx. 87 x 40". Linen backed. A.

200/300

455. Li Chang (Joan Forns). **Li Chang / El Demonio Amarillo.** [Barcelona], 1946. Striking color lithograph depicting the magician onstage with a fire-breathing dragon. Signed in plate by the artist (Noblom). 39 1/2 x 27 3/4". Linen backed. Repaired marginal tears and small losses, with scattered over-painting. B+.

300/500

456. Lyle, Cecil. **Lyle. Cavalcade of Mystery.** Great Britain, ca. 1949. Half-sheet color poster depicting scenes from Lyle's show springing from a top hat. Most are illusions originated by Horace Goldin, David Devant, and Arnold DeBiere, as advertised on the poster. 30 x 20". Linen backed. Small repaired losses at margins and along folds. A-.

300/500

457. Lucia dans **Le Cabine Fantome.** Paris: Harcourt, ca. 1920. Lithograph poster depicts a comely blonde woman tied in a spirit cabinet with manifestations surrounding the framework structure. 23 3/4 x 15 1/2". Linen backed. Repaired loss to lower right lettered area; repaired tears with over-painting; scattered scuffing. B.

200/300

458. Faria, Candido Aragonese de (1849-1911). **Omo / Tournee du Mysterieux.** Circa 1900s. Poster with a central portrait of the magician, flanked by cameos of various illusions and magic tricks. 61 x 45". Linen backed. Over-painted losses in image and along folds. B.

300/500

459. David Price's "Deep Freeze" **Poster Storage Chest.** Being a large hardwood box on wheels, with drop-down front and hinged lid bearing the image of a sarcophagus, owned and used by David Price, Jr. to store many of the choice one-sheet posters in his famed Egyptian Hall collection in Brentwood, Tennessee for decades. 46 1/2 x 17 1/2 x 33". A few scratches, wheels and hinges loose, but overall very good condition.

250/500

460. Rameses (Abraham Marchinski). **Rameses in his Egyptian Temple of Mysteries.** London: S.C. Allen, ca. 1910. Striking half-sheet stone lithograph advertising the performance of this British magician. A butterfly woman floats over the performer, and another woman springs from a burning brazier. 30 x 20 1/8". Older linen backing. Pinholes to corners, slight marginal creases and soiling, image bright and clean. The printer's credit is a small paper label applied to lower right corner, as was the case on the only other copy of this poster we have offered. A-/B+.

4,000/6,000

461. Rameses (Abraham Marchinski). **The Great Rameses / The Eastern Mystic.** London: David Allen & Sons, ca. 1913. Clad in the robes of an Egyptian mystic, Rameses here appears in a Moses-like scene, leading a flock of the faithful from a door in a great pyramid set in the background of the poster, just beyond The Sphinx. He carries a staff in his hand, while a goose walks near his feet. 29 x 20". Older linen backing. Toned, taped over margins, pinholes, closed tears to lower image. B-.

1,800/2,600



462



463



464



465

462. Sorcar, P.C. (Pratul Chandra Sorcar). **The Great Sorcar**. [India]: R.K. Gaja, ca. 1960s. Three-sheet lithograph featuring the "World's Master Magician in Mysteries of India" with colorful cameos of various magic performances. Approx. 86 x 40". Linen backed. Small restored losses along folds and sheet breaks. B+.

250/350

463. [Spook Show] **Dr. Dracula's "Living Nightmares."** Sydney: W.E. Smith, ca. 1950s. Poster for a midnight spook show featuring Donna Haynes, 6 ft. 4 ins. of "hex-appeal." 40 x 30". Mounted to board; scattered tears and chips to edges, light wear along folds, but vivid graphics.

200/300

464. [Spook Show] **Dracula / "House of the Living Dead."** N.p., (1957). Spook show window card over-printed for the Round Hill Drive-In Theatre in Springfield, MA. Small date-stamp 1957 upper left corner. 26 x 17". Old vertical crease through image.

150/250

465. **Steens. Cirque des Alliés. Steens.** Paris: Bedos, ca. 1913. The magician walks arm-in-arm with Death, surrounded by vignettes of various illusions: the guillotine, electric chair, cauldron, and an unauthorized version of Houdini's Water Torture Cell. Subtitled (in French), "The Man Who Plays with Death." 62 x 46". Linen backed. Creases to linen resulting in creases in margins; scattered repaired tears, over-painting along folds and cross-folds. B+/B.

1,000/2,000



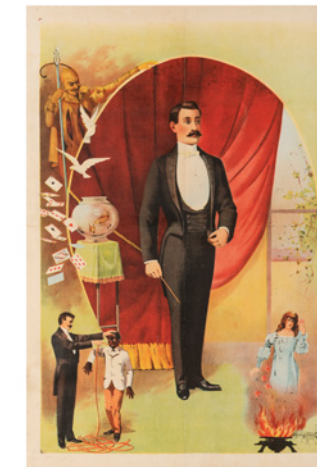
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467



468



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470



471

466. **Adolph Friedlander Magician Stock Poster.** Hamburg, ca. 1930s. Color lithograph poster depicting spirits and creatures emerging from boxes and barrels, with the magician holding a woman's detached head. 31 1/2 x 25 1/2". Repaired tears and losses to lower and right image area with over-painting. Linen backed. B+.

300/500

467. **Adolph Friedlander Conjuring Stock Poster.** Hamburg, ca. 1920. Quarter-sheet (18 x 13") color lithograph. A devil bearing a magic wand and overlooks a series of scenes from an illusion show. Linen backed. Central diagonal fold; repaired chip lower right; creases around edges, but still a bright copy. B+.

150/250

468. **Adolph Friedlander Conjuring Stock Poster.** Hamburg, ca. 1920. Quarter-sheet (12 3/4 x 17 7/8") color lithograph. The devil supports on his shoulders scenes from a parlor magician or illusionist's show. Linen backed. Circular damp-stain bottom center image; faint creases and folds, minor edgewear. B+/B.

150/250

469. **Donaldson Litho. Conjuring Stock Poster.** Newport, ca. 1900s/10s. Stone lithograph poster of a magician beside a fish bowl, cascade of cards, and doves, overlooked by a devilish character. In the corners, a lady materializes from a cauldron, and the magician pulls an endless supply of rope from a minstrel assistant's mouth. 28 3/4 x 19". Linen backed. Over-painting along folds, minor tears and losses at edges. B+. Uncommon design.

250/350

470. [Stock Poster] **Magician Stock Poster.** Birmingham: Moody Brothers, ca. 1925. Color lithograph poster depicts a menacing devil head floating above an erupting volcano as a snake curls around it. Designed by Robt. Kemp. 30 x 20". Linen backed. Minor over-painting along folds; printer's credit blacked out, light spotting. B+.

250/350

471. [Stock Poster] **Magician Stock Poster.** New York/Chicago/St. Louis: National, ca. 1910s. Color lithograph of a magician performing with rings, with vignettes of other feats of parlor magic. Overprint of Sauczuk the Mystifier. 27 1/8 x 19 3/4". Linen backed. Repaired chip in upper margin; scattered creases and small tears to edges. A-.

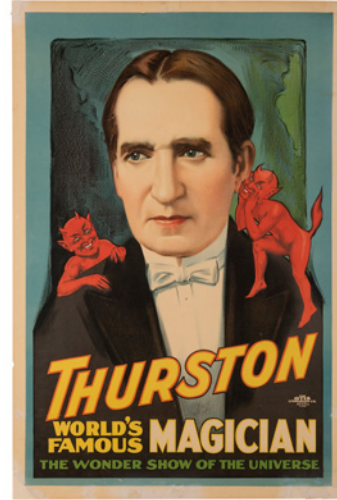
250/350



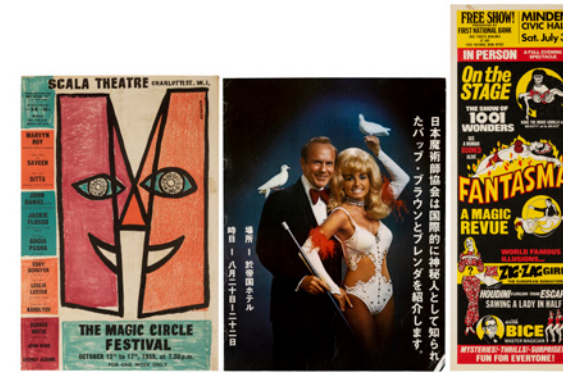
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473



474



three of fifty-six

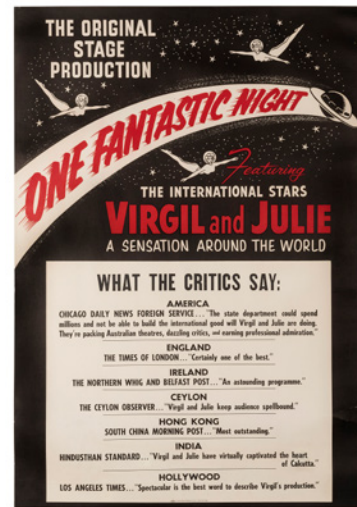
478



three of four



480



475



476



477

one of two



five of fifteen

479



482



five of twenty-one

481

472. [Stock Poster] **Magician Stock Poster**. Berlin: Primus Studios, ca. 1930s. Color lithograph poster depicts a turban-clad magician, with vignettes including producing articles from a hat, levitation, and trained birds. 27 ½ x 37 ¼". Linen backed. Faint old folds; edge tears, a few into image. B+.

200/300

473. [Stock Poster] **Hypnotist Poster**. Newport: Donaldson Litho., ca. 1900s. Color stone lithograph poster depicts a hypnotist commanding men to perform various absurd acts. 30 x 20". Unmounted. Heavy old folds; damp-soiling to bottom corners; tears to upper image repaired with tape; scattered creases and short tears. B-.

200/300

474. Thurston, Howard. **Thurston World's Famous Magician**. Cleveland: Otis Litho, ca. 1926. One-sheet (41 x 27") color lithograph bearing the classic bust portrait of Thurston withimps whispering in his ears. Crude over-painting to margins and edges of image; several tears and losses in image. Linen backed. C+.

250/350

475. **Virgil and Julie. One Fantastic Night**. Mason City: Central Show Print, ca. 1970s. Magic poster dominated by outer-space imagery and international press reviews of the stage show. 39 x 27". Linen backed. Scattered minor over-painting. A-.

80/150

476. Anicet-Joanni Lamotte. **Zed / L'Enigme Vivante**. Paris: Harford, ca. 1930s. Lithograph magic poster of the magician, aided by the devil, performing with rings, cards, second sight, and handcuffs. 45 ½ x 29 ¼". Linen backed. Horizontal and vertical folds with scattered over-painting; some marginal losses and restoration. B+.

300/500

477. Melinda (Melinda Saxe). **Two Melinda Magic Posters**. [Las Vegas, 1990s]. The "first lady of magic" is pictured with a white stallion in one poster and holding a macaw parrot in the other. 24 x 18". Unmounted. Minor edge creases. A/A-.

50/100

478. **Lot of 56 Magic Posters**. Bulk 1970s/2000s. Collection of posters for an array of American, European, Japanese and several magicians of other nationalities, including Milt Larsen/It's Magic; Virgil & Julie; Silvan; Willard the Wizard; Elgas the Wizard; Divad & Co.; "Spellbound"; Blackstone Jr; The 49 Boxes; Don Bice; Dave Hamner; David Seebach; Magic Circle Festival/Scala Theatre; and others. With some duplication. Includes a quantity of reprinted classic magic posters of Chung Ling Soo, Thurston, and others. Additional images on request. Sizes vary, generally 40 x 27" and smaller. Provenance: Owen Magic Supreme.

200/400

479. **Lot of 15 Magic Posters, [Some Signed to Owen Magic Supreme]**. Including (6) Le Grand David; and a collection of various posters signed by magicians to Owen Magic Supreme, Alan Zagorsky, and/or Les and Gertrude Smith, including Harry Blackstone Jr., The Pendragons, Dave Hamner, L.O. Gunn, Arnold Furst, Rick Gerber, Sterlini, Weiss & Patricia, and others. Sizes vary, largest 40 x 28".

100/200

480. **Lot of 4 Magic Posters**. Including Kio; Siegfried & Roy; Reveen; and Andre Kole. Each mounted on board. Size of largest 40 x 30".

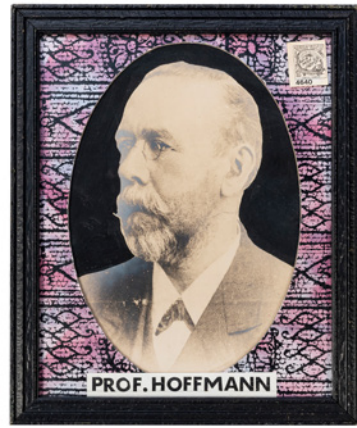
80/150

481. **Collection of 21 Magic Window Cards**. American, bulk ca. 1960s/80s. Including Harry Blackstone Jr.; Kirk Kirkham; Willard; S.A.M.; Irby; Don Bice; stock posters; and others. Size generally 22 x 14". Some chipped and torn. Includes some duplicates.

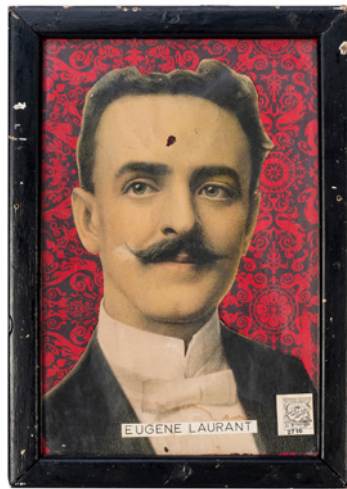
80/150

482. Kellar, Eva. **Eva Kellar Cut-Out Portrait, Ex-Egyptian Hall Museum**. Circa early 20th century. Enlargement of a bust photograph, cut out and mounted on patterned paper backing, in black wooden frame, with "Mrs. Kellar" label and Egyptian Hall label on frame. Probably assembled by W.W. Durbin. Overall 19 ½ x 13 ½".

250/350



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483. Hoffmann, Professor (Angelo Lewis). **Prof. Hoffmann Portrait, Ex-Egyptian Hall Museum.** Oval portrait after a photograph of Hoffmann, matted with patterned paper, name label and Egyptian Hall Museum label affixed to front of glass. Overall, 11 ¼ x 9 ¼".

100/200

484. Laurant, Eugene. **Eugene Laurant Cut-Out Portrait, Ex-Egyptian Hall Museum.** Portrait of Laurant, color lithograph likely cut from a poster, on decorative paper backing, with name label and Egyptian Hall Museum label affixed to front of glass. Wooden frame, overall 14 x 10". Hole in forehead.

100/200

485. **Harry Kellar—Howard Thurston Cut-Out Portraits, Ex-Egyptian Hall.** Photomechanical enlargements of portraits of Kellar and his successor Thurston, backed on patterned papers, in black wooden frame with Egyptian Hall labels affixed. Overall, 36 x 13". Probably assembled by W.W. Durbin.

250/350

486. **Group of 6 Cut-Out Portraits of Great Magicians, Ex-Egyptian Hall Museum.** Oval photomechanical portraits of great 19th Century American and English magicians, including Lafayette (Sigmund Neuberger), Signor Blitz (Antonio Blitz), John Henry Anderson, Jean-Eugene Robert-Houdin, Robert Heller, and J.N. Maskelyne. Uniformly framed on patterned paper backings, with Egyptian Hall Museum labels affixed. Size of each 19 ½ x 19 ½". Probably assembled by W.W. Durbin.

400/600

487. **Trio of Framed Cut-Out Portraits of Great Magicians, Ex-Egyptian Hall.** Oval enlarged portraits of Harry Houdini, Servais LeRoy, Alexander Herrmann, Buatier De Kolta, Frederick Eugene Powell, and Adrian Plate. All photomechanical enlargements, except Powell, which has been hand-colored and hand-lettered. Uniformly framed, backed on patterned papers, in black wooden frames with Egyptian Hall Museum labels. Size of each 36 x 13".

400/600

488. **Pair of Framed Portraits of Famous Magicians, Ex-Egyptian Hall.** Oval portraits of six magicians, comprising Col. Stodare, Baron Hartwig Seeman, David Devant, William Hilliar, Ed Reno, and Ed Maro, in uniform wooden frames, matted with patterned paper, an Egyptian Hall Museum label beside each name. Overall, 14 ½ x 26 ½" each.

200/400

489. Bosch, Hieronymus (after). **L'Escamoteur (The Juggler).** Offset lithograph, mid-20th century, printed by Braun et Cie (Paris). Black wooden frame, overall 24 x 27 ¼".

50/100

490. **Three Magic / Allied Arts Prints.** Including *Les Charlatans*, 19th century engraving by Garreau, after Carel Du Jardin, of itinerant performers on stage before a small crowd, matted, sight approx. 12 x 17"; *Praestigiator*, or "Powhatan Conjurer" (ca. 1600s), etching, after John White [damp-stained, re-margined losses to right side, slightly affecting image], 12 ¾ x 9"; and an Italian broadside (ca. 1743) issued by Bartolomeo Corsini, prohibiting certain types of gaming and gambling, 15 ½ x 12".

150/250

491. **Articulated Human Skull.** 25 teeth present; several wooden, few with fillings. Approx. 8 x 5 x 6". A fine specimen.

600/800

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Potter & Potter wishes to thank Alan Zagorsky, Alexia Zagorsky, Mike Caveney, Tina Lenert, Joe Fox, Jimmy Olson, John Cannon, David Ben, Johnny and Pam Thompson, Stephen Holmes, Gabrielle Lyster, Jordan Rooks, John Carney, John Gaughan, Fiona Atkins, Mark Gray, and Phil Schwartz for their assistance in the preparation of this catalog.

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