

POTTER & POTTER AUCTIONS

# SALON DIE



# MAGIE • IV

THE COLLECTION OF KEN KLOSTERMAN

JUNE 21, 2025





# SALON DE MAGIE

THE COLLECTION OF  
KEN KLOSTERMAN  
PART IV



AUCTION

Saturday  
June 21, 2025  
10:00am CST

INQUIRIES

Gabe Fajuri  
gabe@potterauctions.com  
phone: 773-472-1442

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PREVIEWS

June 19-20, 10am–5pm



POTTER & POTTER AUCTIONS, INC.  
5001 W. BELMONT AVE.  
CHICAGO, IL 60641





1. [CUPS & BALLS]. **Frise-Poulet**. Circa 1875. Bronze desk set in the shape of a conjurer performing Cups and Balls on a draped, folding table. The magician wears a gibecière, and is surrounded by a trunk, horn, and drum; he holds a ball in one hand and a wand in the other. The conjurer's hat lifts to hold a pen, the trumpet forms a seal, the drum opens to reveal a porcelain-lined inkwell, and the trunk opens to accommodate stamps. When depressed, the small figure on top of the center cup rings a bell. Overall height 8". Joints a bit loose, a few spots of wear. An iconic magic-themed bronze as featured on the cover of Milbourne Christopher's book, *The Illustrated History of Magic*. 4,000/6,000





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2. **Appearing Magic Kettle.** Los Angeles: John Gaughan, ca. 2004. The magician produces a handsome nickel-plated tea kettle from an empty foulard, then pours any drink called for from it. After a design of Carl Willmann. Diameter 8 ½"; 1" thick (collapsed). One of six examples manufactured by Gaughan. With mahogany carrying case and holder for six cordial glasses, with Ken Klosterman's name engraved on a brass plaque affixed to the lid. Light wear to finish, but overall good working condition. Willmann's version of the Magic Kettle was described in the chapter "Old and New Magic" in the classic book *Greater Magic*.

3,000/5,000

3. **Cups and Balls Magician Sculpture.** 1983. Bronze statue shows a bearded magician in a high-collared shirt with vest performing the Cups and Balls behind a draped table. Height 10 ¾". Signed and dated in the base by the artist, B. Jull, behind the magician's feet. Breaks to left hand evident, other repairs evident.

400/800



5

4. **Carved Wizard Clock Sculpture.** Pasadena: Carl Williams Custom Magic, ca. 1988. Full-length carved wooden sculpture by Williams of a bearded wizard holding his hands over a levitating circular clock. Height 14". Hallmark under base. One of a handful handmade by Williams for special customers. Williams is regarded as one of the most refined craftsmen of magic apparatus of his generation.

300/600

5. **Smoking Monkey Automaton.** Paris: Rouillet & Decamps, ca. 1910. Clockwork automaton in the form of a seated monkey holding a lorgnette in one hand. When the motor is activated the monkey blinks his eyes, curls his lips, and nods his head, eventually raising the cigarette holder (and burning cigarette in it) to his lips to smoke. Height 14 ½". With winding key. Minor chip to upper lip, some shedding of fur, but working condition.

2,000/3,000



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6. **Tea Drinker Automaton.** Japan: Tanaka Hisashige [attr.], ca. mid-19<sup>th</sup> century. Small Japanese figure seated on a plush-covered pedestal holds a fan in one hand and a cup in the other. Without apparent outside influence or motivation, the doll-size figure moves his head, hands, and neck to simulate the act of drinking tea. 10 x 6 x 14" inclusive of base. Rubbing and chips to painted elements, wear and tear to fabric. Platform added later. Controlled with threads running through the figure and base to tabs below; originally this automaton likely sat on a much more elaborate base filled with wooden cams that, when rotated, put the proto-robot through its paces. Hisashighe's most famous automatons – karakuri dolls that operated apparently of their own accord – was an archer figure that would draw a bow and fire a small arrow. He founded the company that would become Toshiba. This automaton was purchased by Klosterman from the Circus Museum of Sarasota collection and may have been, at one time, in the collections of Dr. Samuel Cox Hooker and John McManus.

1,500/2,500

7. [CUFFLINKS – MAGICIANS]. **Ken Klosterman's Collection of Magicians' Cufflinks.** Assembled over the course of several years by Ken Klosterman for his Salon de Magie and made up of approximately 145 sets of cufflinks owned and worn by many notable magicians of the twentieth century. Represented in the collection are the following magicians: Frederick Eugene Powell, Al DeLage, Leon Mandrake, Norm Nielsen, Maurice Fogel, Magic Christian, Leo Behnke, John Daniel, John Mohering, John Snyder (which open to reveal a small pack of cards), Paul Daniels, John Calvert, Danny Ray, Mike Caveney, Walter Blaney, Bill McComb, John Salisse, Alan Shaxon, Burling Hull, Don Alan, Marvyn Roy, The Great Raymond, Ray Goulet, Harry Blackstone Jr., Fantasio, Ricky Jay, John Gaughan, John Carney, Dai Vernon, Ross Bertram, Cardini, Stuart Cramer, Milt Larsen, James Dimmare, David Berglas, David Ben, Jay Marshall, Milbourne Christopher, and dozens more. Neatly kept on two rotating "trees" with custom-made plaques identifying the links. Accompanying the collection are many gift letters or letters of provenance explaining the history behind the links, how they were acquired, and when they were worn. Many of these relate fascinating stories. A singular collection of personal items from many "greats" in the magic field of the last century. Complete list available on request.

2,000/4,000



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# MAGICAL WOODCRAFT & APPARATUS





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8. **Ball Vase & Hammer.** Vienna: R. Klingl [?], ca. 1890. A wooden ball is removed from the turned vase, vanishes, then reappears inside. When rapped with a short wooden hammer, the ball visibly vanishes again. All elements finely turned from wood, with hand-painted black and red accents to vase and hammer. Includes solid ball. Length of hammer 7 ¼".

400/600



9

9. **Six Vintage Bass Vases.** 1880s – 1920s. Small and finely turned examples of this classic pocket trick. A ball is removed from the vase and reappears inside. All six examples finely turned from wood, the largest standing 3" high, the smallest 1 ¾". Vase with bone knob includes second lid for color change effect or other routines. All attractively and expertly turned; a handsome grouping.

600/1,200



10

10. **Great Ballot Box Mystery.** Los Angeles: F.G. Thayer & Co., ca. 1930s. Mentalist infallibly knows the color of one of three balls is inside the mahogany box. Box 3 x 3 x 2 ½". Faint Thayer hallmark. Very good.

500/1,000

11. **Rattling "Pepper Shaker" Coin Vase.** English [?], ca. 1880. Turned boxwood vase simulates the appearance of a pepper shaker. A coin is placed inside, and the lid is screwed on. It is heard rattling about inside but vanishes from the interior. Height 4 ½". Uncommon.

300/600

12. **Coin Vase.** England: Five of Hearts/Paul Coker, ca. 2015. Finely turned ebony vase with bone accents vanishes, changes, or produces a coin when the lid is lifted from the body of the vessel. Height 4 ⅝". Hallmarked under the base. Near fine.

400/600

13. **Victorian Coin Vase.** Five of Hearts/Paul Coker, ca. 2015. Ebony vase with bone accents vanishes, changes, or produces coins inside. Carved lid and base. Height 5 ⅝". With hardwood box. Hallmarked under base. Fine condition.

600/1,200



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14. **Coin Vanishing Box.** Los Angeles: F.G. Thayer, ca. 1930. Finely turned hardwood box in which coins vanish, change, or are produced when the lid is placed on top and then removed again. Mahogany. Diameter of base 2". Fine. Though offered as an inexpensive pocket trick in Thayer's catalogs, the truly fine quality of this box is a prime example of Floyd Thayer's prowess as a master wood turner.

100/200

15. **Dice Vase.** European, ca. 1890. The total of two dice thrown in the chute at the top of the turned wooden vase can be predicted without fail. Large example; height 5 ¾". From the Circus Museum of Sarasota collection and retaining its inventory number under the base.

250/500

16. **Changing Vase or Millet Vanishing Vase.** Circa 1890. Finely turned boxwood vase changes, vanishes, or produces millet or bran inside when the lid is placed on, then removed. Ebonized finial. Height 4". Near fine.

300/600

17. **Millet Bell.** Circa 1890. A very finely turned wooden bell under which a quantity of millet or handful of seeds appears after vanishing elsewhere. Internal spring-loaded mechanism. Height 6". Perhaps the finest example we have offered.

400/600

18. **Millet Vase.** Circa 1880. Millet placed in the vase vanishes, then reappears inside. Finely turned from boxwood with ebonized accent to rim. Double-plunger gimmick. Height 5 ½". Near fine.

400/600

19. **Ball Vase.** Johnston, RI: Majic Brand Woodturning (Angelo lafrate), 2013. Red ball removed from the vase vanishes, then reappears inside. Turned in the Thayer style, with removeable shell for multiplying billiard ball-like effect. Height 4 ½". Hallmarked. Fine.

300/600





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**20. Transposition Ball Vases.** Circa 1900. A white ball and red ball in matching turned wooden vases jump back and forth between the vessels when the lids are clamped on and then removed moments later. Spring plunger mechanisms in each vase. Height approximately 5" each. Likely refinished. Handsome set. Uncommon.

600/1,200

**21. Color Changing Ball Vase.** Circa 1890. Turned wooden vase changes a solid wooden ball lacquered black to red, and then back again. Spring plunger gimmick in lid. Large example; height 6 7/8", ball diameter 1 3/4". Good working condition.

600/800

**22. Flower Growth Vase.** Circa 1880. Lathe-turned boxwood vase is shown empty. A small quantity of earth is placed inside along with a seed and when the lid is lifted again, a tiny flower has grown inside the vase. Height 4 1/8". RARE; first example we have encountered.

400/800

**23. Turned Wooden Cork or Ball Box.** Circa 1890. Turned round wooden boxwood case with lid is opened to show four cork balls inside. Lid is closed and reopened to reveal one (or all) of the balls have vanished. Can be used for a variety of effects. Diameter 3 1/4". Handsomely turned. A large example and the first we have seen for this prop usually encountered in children's magic sets of the 1920s and 30s but made of cardboard. From the Circus Museum of Sarasota collection and retaining its hand-painted inventory number.

300/600

**24. Marble Vase or Jam Vase.** Philadelphia: Yost & Co. [attr.], ca. 1890. Rosewood vase from which a marble is made to vanish, only to reappear on command. Finely turned with delicate finial atop which the ball can be balanced. Height 4 3/8". From the Circus Museum of Sarasota collection and retaining its hand-painted inventory number.

400/600

**25. Pyramid or Stepped Morison Pill Box.** Johnston, RI: Majic Brand Woodturning (Angelo Iafate), 2016. A ball vanishes from the vase, then reappears inside. Elaborately turned from ebony in a stepped or pyramid design which still incorporates (and conceals) the Morrison-type plunger gimmick. With a turned stand. vase 6 1/2" high. With box. One of four manufactured. Fine. Custom crafted from ebony; one of four manufactured. A remarkable accomplishment in the field of woodturning.

800/1,200

**26. Morison Pill Box.** European, ca. 1880. A ball vanishes, only to reappear in the handsome turned boxwood vase. Unlike standard Ball Vases, the ball that reappears is a complete sphere which may be removed and displayed. Height 6 1/4". Repaired by John McKinven in 1995; includes detailed information regarding the work performed. From the Circus Museum of Sarasota collection and retaining its inventory number under the base.

700/900

**27. Morison Pill Box.** Lake Forrest: John McKinven, 1995. A ball vanishes from the magicians and reappears in the vase from which it was removed. Mechanical spring-driven plunger in lid. Ball diameter 2 1/8", height 8". Hallmarked under base. Very minor wear to finish.

700/900

**28. Morison Pill Box.** German, 1910s. Maroon ball vanishes, then reappears inside the vase (as a complete sphere). Mechanism in lid. Height 5 1/2". Very good to near fine condition. From the Circus Museum of Sarasota collection and retaining its inventory number under the base. An early and unusually well-made and well-preserved example of this popular version of the Pill Box (this model was made in the Nuremburg toy factories of Baudenbacher and others for decades).

250/500

**29. Giant Morison Pill Box.** Circa 1900. Oversize version of the mechanical device that allows a vanished ball to reappear inside as a complete sphere. Finial (plunger) hallmarked with the letter "G." Height 11", ball diameter 3". Lacks solid ball. Good working condition. Unusual in this giant size.

500/1,000

**30. Boxwood Ball Vase.** Circa 1885. Finely turned vase for the vanish and reproduction of a wooden ball that fills its interior. Finial turned to incorporate a stand for the ball. Height 5 1/2". Shell cracked with loss; sold as is. Still, a handsome vintage example. From the Circus Museum of Sarasota collection and retaining its inventory number under the base.

400/800

**31. Ivory Ball Vase.** Circa 1910. Delicate and finely made ivory (imitation ivory, possibly celluloid) ball vase. A blue ball, removed from inside, vanishes, then reappears inside. Fine and thin shell, delicate finial. Height 4 1/2". Near fine.

200/400





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32. **Divining Bottle.** London: J. Bland, ca. 1875. One of four colored rods is dropped in the neck of the bottle and the other three are hidden. The magician instantly knows which color has been chosen. Finely made from turned boxwood. Height 4 5/8". An unusually delicate and tall version of this classic pocket trick. Finely made. From the Circus Museum of Sarasota collection and retaining its inventory number under the base. **400/800**



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33. **Pedestal of Divination.** London: J. Bland, ca. 1890. One of six wooden chips bearing a day of the week is concealed in a turned wooden pedestal. The others are hidden from view. The mentalist instantly divines the date of the week on the hidden chip. Self-working spring-loaded mechanism. Labels bear day, French, and German. Pedestal height 3". From the Circus Museum of Sarasota collection and retaining its inventory number under the base. Uncommon. **400/600**

34. **Rice Vase.** Los Angeles: F.G. Thayer, ca. 1920s. Turned wooden vase from which a quantity of rice vanishes, or inside of which it is transformed into an orange or egg. Height 12". Very good to near fine. Rarely encountered in a natural finish, as most were of a painted gesso over wood (in gold), with later Thayer and Owen models made of spun aluminum. **500/1,000**

35. [OKITO]. **Orange and Checkers.** Los Angeles: F.G. Thayer, 1940s. Gimmicked stack of checkers and second ungimmicked stack with two matching tubes for the classic transposition trick popularized by Thayer. Height of tubes 8 1/2". A CUSTOM PAINTED SET, finely finished in the Okito manner with elaborate Asian decals and gifted to Cincinnati magician John Braun by Okito (Theo Bamberg). The only such set we are acquainted with. A few minor scratches and wear to finish, but otherwise very good condition. The Rice Vase in the preceding lot would complete this set. The Thayer-made Blue Phantom decorated by Okito for Braun was offered in our first sale from the Salon de Magie. **1,000/2,000**

36. **Aerial Fishing.** New Haven: Petrie & Lewis, ca. 1940. A handsome fishbowl with nickel-plated lid that facilitates the production of three live goldfish from midair. Lid diameter 6 1/4". Hallmarked. **250/500**

37. [BOOTH, John]. **John Booth's Aerial Fishing Rod.** Colon: Abbott's Magic Novelty Co., 1940s. Collapsible metal rod concealing the mechanism that allows the performer to apparently catch live goldfish in mid-air. Assembled length 58". Breaks apart for packing. Paint chipped. With a letter of provenance stating that this prop was gifted by Booth to British magician Alan Shaxon (who would go on to devise his own version of the fishing trick with a different method). This design of this apparatus is the same as described in Booth's book *Marvels of Mystery* (1941). **400/800**



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38. **The Atom.** Norwood, OH: John Snyder, Jr., ca. 1936. A steel ball passes through a sheet of glass locked securely in a handsome wooden frame. In a felt-lined wooden carrying case for the ball and frame, as issued. Frame 4 1/4 x 6 1/4". Very good. One of approximately 24 units manufactured. **300/600**

39. **Conjuror Automaton.** Circa 1880. Elaborately dressed figure raises and lowers two cones adorned with tassels. As he does so, small pearls on the tabletop vanish and appear under the cones. The magician's head turns back and forth to view the proceedings. The figure, representing a mystic, is dressed in a long robe trimmed with lace, and wears a turban on his head. Porcelain face and hands. Some fabric appears original, but table recovered, and some elements restored. With key. Height approximately 18". Working but timing requires adjustment. **2,000/4,000**



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40. **Musical Conjuror Automaton.** Spain: Zdenka, contemporary. Single air cylinder musical movement causes the miniature magician to wave a wand and lift the box with the other hand. The cards on the table change three times, finally vanishing. Bisque head, embroidered jacket, pleated sleeves. Velvet-covered base. 12 1/2" tall. Working. **800/1,200**

41. **Ball Columns.** German, ca. 1920s. Two nickel plated tubes with removeable lids and bases which are just wide enough to accommodate a solid wooden ball. The spheres vanish, transpose from one tube to the other, or appear inside the columns. Two sets, one with red and the other with white balls. Height 5 3/4". With paper German export labels to bases. **200/400**





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42. **Billet Knife or Lemon Knife.** Hamburg: Willmann, 1930s. Spring-loaded mechanism concealed in a seemingly ordinary butter knife injects a small coin into a lemon as the fruit is cut open by the magician. Purchased by Charles Larson from the Willmann factory in Germany. Requires a shim to load. With instructions and notes in Larson's hand. Length 10". Minor splitting to blade. A precision-made prop and an unusual example of this clever apparatus.

200/400

43. **Bird Box.** After Martinka & Co., ca. 1880. A chosen card is placed into a wooden box and the lid is closed. When opened, the card has transformed into a live bird and the card is discovered elsewhere. Handsome burl wood with inlaid brass accents to lid (a bit loose) and ebonized look to corners and mirrored lid back. 5 x 3 1/4 x 5". With key. A fine early example.

500/1,000

44. **Cassette Mysterieuse Magique (Changing Box).** French, ca. 1880s. Cloth-covered box with gilt and embossed finish changes one card for another or can be used as a vanish or production. Faux keyhole. 4 1/2 x 3 1/4 x 3 1/2". From the Circus Museum of Sarasota collection and retaining its hand painted inventory number under the base.

200/400

45. BLACKSTONE, Harry (Henry Boughton, 1884 - 1965). **Harry Blackstone's Ink to Goldfish.** Circa 1915. Oversize and custom-made hand blown and hand-etched glass vase with spun metal rim. Filled to the brim with ink, at the command of Blackstone, its contents instantly transformed into clear water filled with live swimming goldfish. 16" high, 8" diameter. Glass insert chipped and crudely repaired. Still, a finely made and early prop owned by Harry Blackstone. Accompanied by a note stating, "This glass jar belonged to magician Harry Blackstone, who was working on using it in a trick. But never used. Given to me by his sister-in-law Millie Bouton 1972. Dan Waldron." Waldron wrote the definitive biography of Harry Blackstone.

800/1,200

46. BLACKSTONE, Harry (Henry Boughton, 1884 - 1965). **Dragon Mask.** Circa 1945. Finely painted papier-mâché mask in the shape of a dragon's head with open mouth, pointed tongue, and large red eyes. Length approximately 22". Said to be a prop from the illusion show of Harry Blackstone, and acquired by Klosterman from magic collector Robert Ellis.

500/1,000



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47. [BLACKSTONE]. **Giant Flower Pot Botania.** A giant red flowerpot is shown empty – the spectators can look through it – and yet when pulled apart, a large and colorful flowering plant appears. Modeled on the design for and used by Harry Blackstone, Jr., and said to be the property of his father, Harry Blackstone Sr. The outer flowerpot an expert replacement faithful to the Blackstone Jr. design, made and hallmarked by Richard Hughes. Height (expanded) approximately 22". Flowers worn, else very good. An unusual version of this popular flower growth device.

400/800

48. **Blades Through Steel Rod.** Joe Karson, ca. 1940s. A steel rod is placed through a slotted 2" cube resting on an acrylic stand. Six polished chrome blades then passthrough the cube and the rod. Includes finely-made custom burl wood carrying case with internal compartments for all elements. Length of steel rod 4 1/4". Precision made micro magic effect, and possibly a one-of-a-kind creation by Karson, best remembered as the creator of the Zombie floating ball effect.

400/800

49. **Billiard Ball Stand.** Berlin: Conradi, ca. 1910. Handsome nickel plated heavy stand with weighted base and cups to accommodate seven billiard balls. Used as an adjunct to a manipulative routine. Height 12". Good condition with minor wear as expected.

800/1,200

50. **Enchanted Ball Wand.** Hartz [?], ca. 1870s. Short nickel-plated wand with a cup at its tip; internal mechanism allows for a sleightless production or vanish of a white billiard ball from the cup. Height 7". Good working condition. See the Hartz catalog of 1873, at page 56. From the Circus Museum of Sarasota collection and retaining its hand-painted inventory number on the interior of the shell. RARE.

400/800

51. **Billet Knife.** German, 1950s. A Jaks-style Billet Knife secretly loads a prediction into a sealed envelope as it is cut open. Can be cleanly shown on all sides. Length 10 1/2". With original box. Hallmarked "Germany" at base of handle. Very good.

200/400



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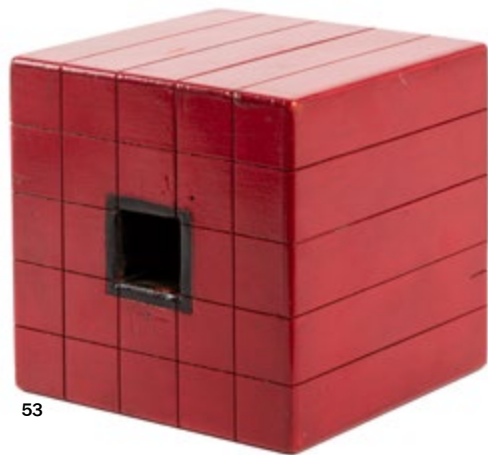


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52. **Bird Camera.** Birmingham: Jack Hughes, ca. 1960s. A live dove in a cage vanishes – along with the cage – when the magician snaps a photograph of the bird. The camera in use suddenly transforms into the cage, holding the live dove, when the picture is taken. Camera rests on metal legs; height of table inclusive of cage 42". The only such prop manufactured by Hughes, constructed for the cabaret act of his daughter, Bernice (stage name Lynn Sharon). See *Jack Hughes World of Magic V2*, pp. 24 – 26 for instructions and provenance.

800/1,200

53. **Levante-Style Block Penetration.** Circa 1930. Heavy wooden block lacquered in red and black is strung on a rope through the hole in its center. Without cover, the block penetrates the rope, which is held by spectators on either end. Mechanical block a 5" cube. This effect was favored by Australian magician Les Levante; models of the apparatus were constructed by several different magic dealers.

300/600

54. **Bonus Genius.** Circa 1890. Carved wooden figure of a horned devil. He vanishes from underneath a red cape at the magician's command. Hand painted in red, black gold, and blue. Height 4 ½". An unusually fine version of this classic close-up trick. Owned by the thirteenth president of the Society of American magician, Bertram Adams.

300/600

55. **Bonus Genius (Vanishing Devil).** Los Angeles: Thayer Studios, ca. 1946. A Larsen-era version of the venerable vanishing doll effect. Red cloth "cape," two devil dolls (one gimmicked). Dolls 7 ¾" high. Rare; perhaps one of three known.

250/500

56. **Private Pat.** Los Angeles: F.G. Thayer, 1940s. A doughboy-themed version of the Bonus Genius vanishing doll. Complete with two figures and tent (often lacking) from which the doughboy vanishes. Dolls 7" high. Very good. Uncommon.

200/400



54

57. **Two Spring Production Babies.** Circa 1900. One of all-cloth construction with hand-painted features to the face, and the other larger example with papier mâché hands and face. The larger approximately 23" high. Wear consistent with age; very good overall.

250/500

58. **Exploding Bottle to Bouquet.** Circa 1890. Wine bottle explodes or expands, transforming itself into a gayly-colored bouquet of flowers in the magician's hands. Unusual spring-loaded mechanism with locking feature on base and central plunger. Height 11 ¼". Flowers quite worn, but original; finish chipped. Good working condition.

250/500

59. **Coca Cola Cabinet. [Bottle Penetration.]** Los Angeles: F.G. Thayer, ca. 1940. A glass bottle of Coca Cola is placed in a decorated cabinet. A knitting needle is used to penetrate the bottle by running it through the cabinet. The front door of the chest is opened to show the needle through the bottle. The process is reversed and the bottle is removed unharmed (and still full of soda). Height of cabinet 10". RARE; the first we have encountered. This product was only advertised in mailed advertisements, not in Thayer's catalogs.

400/800



59

60. **The Mystic Bottle of Wine.** European, ca. 1880. Magician pours wine from a bottle, then produces ribbons from the neck of the bottle that are dry. For a finale, the bottle is placed in a decorated red tube. Moments later, the tube is split in half to reveal silk handkerchiefs, a canary, and a quantity of brightly-colored flowers. Cleverly-constructed mechanical bottle with lota-like feature for liquid load, trapdoor to conceal spring flowers, and locking door for second load. Height 11". Worn from age and use. First example we have seen.

250/500

61. **Bran and Ball Trick.** New York: Martinka & Co., ca. 1903. A transposition between a quantity of bran heaped into one vase and a colorful ball resting in the other. The vases are covered and the loose grain and solid ball change places. Nickel plated brass construction with trays to hold both props. Height 4 ¼". See the Martinka catalog of 1894, item No. 170. RARE.

800/1,200



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62. **Bran Glass.** Chicago: Roterberg [?], ca. 1900. Clear glass goblet filled with bran is covered by a highly-polished dome. When removed, the dry bran has changed into a quantity of sweets. Height 10 ½". From the Circus Museum of Sarasota collection and retaining its inventory number under the base.

400/600

63. **Bran Vase.** Hamburg: Willmann [?], ca. 1890. Spun brass vase changes loose bran into a live dove or guinea pig. Nickel plated. Height 13". Plating a bit rubbed, faint dent.

250/500

64. **Punx Multiplying Soap Bubbles.** Berlin: Ted Lesley's Wonder Workshop, ca. 2003. The magician blows a soap bubble from a clear glass pipe. He catches the bubble and turns it into a solid glass ball. Then the bubble multiplies between his fingers. Includes four glass bubbles, one shell, and glass pipe, in plush-lined fitted case. Fine.

250/500

65. **Confetti Vase.** Colon, MI: Abbott's Magic Novelty Co., ca. 1940. A spun metal vase is heaped to the brim with confetti and the lid is clamped on. When removed, the paper has transformed into a live canary. Finely turned in brass with "modernistic" crackle finish and red lacquer base and interior. Height 6 ½". SCARCE.

250/500

66. **Enchanted Caddy.** Circa 1870. Hardwood cabinet with three compartments and lids used to vanish, produce, or transpose items between the compartments. Said to be a progenitor of the Die Box. See Willmann, *Moderne Salon Magie*, at p. 359 and the Martinka 1885 catalog, at page 39.

300/600

67. **Round Top Vanishing Birdcage.** Hamburg: Willmann, ca. 1900 [?]. Collapsible brass cage with locking feature at tip to maintain rigidity before disappearance. Height 10", diameter 6". Circa From the Circus Museum of Sarasota collection and retaining its hand-painted identification number. An early example of this style of cage.

500/1,000



68

68. **Flyto Cage.** Circa 1900. A brass cage vanishes from beneath a handkerchief, only to visibly reappear in a skeleton stand on the magician's table. Reappearance is visible and without cover. Heavy brass pedestal with frame stands 11 ¼" high. An early and finely made example of this prop.

1,000/1,500

69. **Flyto Cage.** Circa 1890. A metal bird cage vanishes from a handsome wooden box, reappearing in a short metal stand, or vice-versa, at the will of the performer. Hand painted tin and wooden props with gilt striping, height of stand 8". Minor paint chipping and wear, but good condition overall. Purchased by Ken Klosterman from Philadelphia magic dealer and performer Jack Chanin.

600/1,200

70. **Cage Transformation.** European, ca. 1900. Objects placed inside a large and highly decorated metal canister are transformed into a sturdy metal cage complete with live songbird. Hand painted canister; cage possibly repainted. Height 11". Minor wear, good working condition.

400/600

71. **Fair Bird's Nest.** British [?], ca. 1890. Brass vessel is uncovered to reveal a bird's nest replete with an egg. The lid is replaced and when removed a moment later, a live bird flies out of the vase – the egg and nest are gone. Finely spun from brass with large and attractive finial. Height 11". Scarce.

800/1,200

72. **Mento Card Box / Thayer's Mento Mystery.** Los Angeles: F.G. Thayer & Co., 1930s. Cleverly-designed hardwood holder allows the performer to name the first card of the deck—a feat which may be repeated any number of times as the deck is reshuffled by a spectator and replaced in the case. Accommodates standard playing cards. Height 4". Uncommon.

400/600

73. **Hofzinser Card Box.** Vienna: Magic Christian, ca. 2009. A faithful recreation of the original Hofzinser Card Box; the engraved cylindrical container allows the magician to restore a card torn to pieces three times. Diameter 4 ½". One of 11 manufactured. With handsome cloth-covered case.

500/1,000



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78



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74. **Fifth Dimension Card Frame.** North Hollywood: Merv Taylor, 1950s. Stainless steel frame in which a card appears, piece by piece. Invented by Richard Himber. Original box. From the Circus Museum of Sarasota collection and retaining its inventory number on the verso of the frame. Requires one small latch at rear, else very good.

250/500

75. **Giant Television Card Frame.** Pittsburgh: R. Schlunegger, 1930s. A giant card, selected by an audience member and lost in the pack, visibly materializes between two sheets of plexiglass in a large wooden frame. Well made from wood, with external button/trigger. Height 13 ½". Unusual in this large size.

200/300

76. **Card Lyre (Rising Card).** Philadelphia: Carl Brema, 1920s. Lyre-like houlette resting atop a nickeled upright into which a pack of cards is placed. On command, chosen cards rise from the deck while the magician stands some distance away. Sand driven. Height 34 ½". New thread required. A SCARCE Brema-made item. See *Salon de Magie*, page 266.

800/1,200

77. **Card Rising Houlette.** Boston: C. Milton Chase, 1890s. Freely chosen cards rise from a houlette perched atop a large magic wand. Nickel-plated props, assembled height approximately 18". Heavy construction. Good working condition. A RARE example from this early American manufacturer.

400/600

78. **Neyhart Rising Cards.** Los Angeles: A.P. Neyhart, ca. 1935. Complicated mechanical Bakelite card houlette and custom-manufactured deck of Bee-back playing cards. Wear to gimmicked rubber rollers as usually encountered, otherwise very good condition. Uncommon. With this clever mechanical device, any card freely named by a spectator rises from the pack. Neyhart manufactured limited quantities of these props during the Great Depression, retailing them for the high price of \$37.50. This set was owned by "The Pioneer Mentalist" C.A. George Newmann. The instruction booklet is SIGNED by the inventor and INSCRIBED to Newmann.

500/1,000



76



77



79



80



81



82

79. **Stratosphere Card Rise.** Hamburg: Janos Bartl, ca. 1939. Selected cards rise from the pack isolated in a metal and glass houlette. At the outset of the routine, the front and rear doors of the houlette are lowered to allow a clear view through it. Clockwork mechanism. Height 10 ¾". Scarce.

800/1,200

80. **Ultra Card Rise.** New Haven: Petrie & Lewis (P&L), ca. 1930. A chosen card rises from the houlette atop the attractive nickel-plated stand. Includes special pack. Height 10 ¾". Hallmarked. Very good.

250/350

81. **Ultra Card Rise (Jumbo).** New Haven: Petrie & Lewis (P&L), 1930s. Nickel plated stand supports a metal houlette; giant cards previously chosen by a spectator rise from the holder. Height 18 ¼". Hallmarked. Includes prepared cards. Mild tarnish, else good. SCARCE in this large size.

500/1,000

82. **Jumping Card and Coin Revelation.** Dutch, ca. 1890 [?]. A card is chosen and returned to the pack, which is dropped into a wooden box resting atop a tall wooden column; the chosen card springs from the pack shooting high into the air. Later, a vanished coin, marked by a spectator, can be made to appear in the drawer at the base of the pedestal. Height 22 ½". From the Sicking collection, and formerly owned by Henk Vermeyden, the doyen of modern Dutch magic and teacher of Fred Kaps.

800/1,200

83. **Card Star.** Bridgeport: Sherms, 1930s. Five selected cards appear on the points of a star when the pack is thrown at the device. With cast art deco base design. Height 24".

500/1,000



83





84. **Conley Card Sword.** Colon, MI: Abbott's Magic Novelty Co., ca 1950. A chosen card is speared on the sword's blade when the back is thrown in the air. With textured handle. Length 33 ½". Tarnishing to hilt, requires new elastic. From the collection of Milbourne Christopher.

250/500

85. **Card in Candle.** Chicago: Roterberg, ca. 1900. A selected card appears in the flame of a candle. Nickel plated candlestick with twisted central design stands 7 ¼" high. Very good. See Roterberg's catalog for 1900, p. 86.

250/500

86. **Candle to Bouquet.** Circa 1910. A burning candle transforms into a bouquet of colorful flowers. Nickel-plated base with unusual feature; two clips to attach to a tabletop for added leverage in performance. Candle shell a modern replacement by Richard Hughes. Height 20 ½".

200/300

87. **Candlestick Coin Dropper.** New Haven: Petrie and Lewis (P&L), ca. 1950. Spun copper candlestick conceals and secretly delivers a stack of coins into the magician's waiting hand. Hallmarked. Base width 3" wide. Very good.

300/600

88. **Silk on Candle.** French [?], ca. 1960s. A handkerchief vanishes from between the magician's hands and instantly reappears tied around the body of a lit candle in a metal candlestick. Height 14". Very good.

200/400

89. **Card Dagger.** Bridgeport: Sherms, ca. 1925. A chosen card is speared on the blade of the dagger when the pack is thrown in the air. Nickel-plated brass with rope twist design to handle. Sherms "S" hallmark to hilt. Length 18". See Sherms' 1926 catalog, No. 323. SCARCE.

300/600



88



90

90. **Card Tripod.** Berlin: Conradi [?], ca. 1920s. Spun metal stand changes, vanishes, restores, or produces cards or billets. Nickel plated brass, height 6". Minor rubbing; very good.

250/500

91. **Double Card Switching Houlette.** Circa 1880. Hardwood case switches one card for another or can be used to exchange billets. Unusual and attractive inlaid design. With two concealed compartments. Subtle operation from exterior; spring-loaded internal mechanism. Height 5".

400/600

92. **Locking Card Switching Tray.** Circa 1900. Wooden tray with framed glass panels in its top. Secret internal mechanism switches cards or billets in the centermost frame. Slide locks for ease of handling. 12 x 6 x 1 ½". Very good.

250/500

93. **Deck Switching Plate.** Circa 1920. Heavy metal plate with spring loaded compartment used to secretly switch one pack of cards for another. Nickel plated. Diameter 9 ¼". Finely made.

300/600

94. **Ultra Four Ace Stand.** New Haven: Petrie and Lewis (P&L), ca. 1940. Specially constructed stand with internal mechanical gimmick makes possible the popular four-ace trick. Painted brass with chrome upright. Claw feet. 13 x 12 ½". Hallmarked. Includes vintage Steamboat deck with necessary duplicates and spinning top for selection of "leader" pile. A few paint chips, else very good.

250/500



91



92



93



94





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97



98



99



100

95. **Card Press.** Circa 1890. Elaborate and decorative cabinet-like card press of wood, with bone and brass accents, the press oriented horizontally behind two doors, and with four removeable boxes for counters or chips resting on an angled platform before the press. Each box's lid bears a reverse on glass painting of a king and one of each of the four suits of the pack. 10 x 8 ½ x 10".

800/1,200

96. **Changing Canister.** Vienna: Klingl, 1930s. Brass canister with floral and gilt decorations changes water to dry silks, or any small object into any other. Can also be used as a production or vanish. Klingl labels inside lids. Height 5 ¼".

200/400

97. [CHAVEZ STUDIO]. **Chavez Studio of Magic Props and Gimmicks.** California: Chavez Studio, 1962. Collection of gimmicks and apparatus issued by the Chavez Studio to a student, and including a billiard ball shell, ball clip, thimble devices, imitation cigar, cigarette holder/gimmick, and a set of turned wooden thimbles (including one jumbo) for manipulation routines. Many items hallmarked "CHAVEZ" or "CHAVEZ STUDIO OF MAGIC." With the original mailing carton partially sealed with Chavez-branded tape. The first set of these props we have encountered; SCARCE. The Chavez College of Magic, founded in 1941, was the first school to dedicated to teaching the art of conjuring. Its graduates include Norm Nielsen, Channing Pollock, and Neil Foster.

200/400

98. **Chick Pan.** Philadelphia: Carl Brema & Son (attr.), ca. 1921. Nickel-plated pan with lid is filled, and the contents are set ablaze, and the lid is clamped on. When removed, two baby chickens are removed from inside. Diameter 4 ½". From the Circus Museum of Sarasota collection and retaining its inventory number on the bottom of the load chamber. Similar in design to the Brema Dove Pan (see next lot); RARE.

250/500

99. **Dove Pan.** Philadelphia: Carl Brema & Son (attr.), ca. 1921. Nickel-plated copper pan with lid is filled, and the contents are set ablaze, and the lid is clamped on. When removed, a live dove is removed from inside. Diameter 8 ¼". Hallmarked under the base, "CB & S." RARE.

300/600

100. **Magician's Chafing Dish or Dove Pan.** Boston: C. Milton Chase, ca. 1900. Nickel-plated saucepan is filled with ingredients which are set on fire. The lid is clamped on and when it is removed, inside are two live doves. Engraved hallmark under base. Diameter 8 ½". Handle removeable. A RARE piece from this famous American maker of magic apparatus.

300/600



101

101. **Change Bag.** Circa 1930. Red plush bag on long metal handle changes, produces, or vanish items inside. Heavy metal construction (possibly by Conradi), length 21 ¼". Fabric renewed by Paul Lembo. Good working condition. Finely made.

250/500

102. **Miniature Mora Chinese Sticks.** Boston: Louis McCord ("Silent" Mora), 1949. The cords running through the wooden stick react in sympathy to each other. When one is pulled the other retracts and vice-versa. Hand-painted with faux Chinese characters and Length 3 ¾". Each stick SIGNED and dated by Mora on the flat side. Near fine. After his retirement, Mora lived in a Boston rest home. It was from here that he crafted several magic props by hand including his well-regarded Chinese Sticks. Many of those sets were inscribed and signed to the purchasers and became treasured possessions; as such, several sets have survived. This is the first miniature set we have encountered.

200/400

103. [CLOCKS – MAGIC]. **Two Himber-Made Clock Tricks.** Including: Clock in the Box. Circa 1960. An alarm clock is placed in a box. The top and bottom are removed and a clear view through the center proves the clock has vanished. With precision made metal clock (including rear ringing mechanism), well-made box, and instructions; and Himber's Plaid Stamp Clock. Circa 1960. A clock (with ringing alarm mechanism at rear) is placed in a red and gold box, from which it vanishes, only to reappear elsewhere. Two boxes made of heavy board with leather trim, two outer clocks and one inner. Height of boxes 7 ¾". All in working condition with wear from age and use. A SCARCE pair of exceptionally well-made Himber effects.

500/1,000

104. **Himber Cocktail Shaker.** New York: Himber, ca. 1960. An engraved cocktail shaker is shown empty by removing the upper cap and the base plate. A clear view through the center is allowed. The caps are replaced and then any drink called for can be produced from the spout. Lota-like feature allows for holdback of liquid load while shaker is displayed. Humorous engraved "Thirst Extinguisher" text to side. Exceedingly fine craftsmanship; brass construction, plated to represent stainless steel. Height 11". First example we have encountered; RARE.

600/1,200

105. **Coffee Vase or Hot Punch Vase.** Hamburg: Willmann, ca. 1910. Cotton batting placed in the vase is set ablaze. The lid is clamped on and when removed, the cotton has transformed into hot coffee or punch. Nickel-plated brass, finely made. Height 13", base width 4". Handsome example.

300/600



102



103



104



105





106



110



111



112



114



107



108



109

106. **Coffee Vase or Hot Punch Vase.** New York: Martinka & Co. [?], ca. 1910. Cotton batting placed in the vase is set ablaze. The lid is clamped on and when removed, the cotton has transformed into hot coffee or punch. Brass construction. Height 9 ½". Attractive example.

200/300

107. **Coffee and Milk Trick.** Circa 1910. Bran or confetti is scooped into two nickel-plated cups and the lids are clamped on. When removing the lids, one cup is now full of hot coffee and the other is full of milk. Height 6". Together with a homemade but attractive box from which the confetti may be scooped.

400/600

108. **Coffee, Milk, and Sugar.** Circa 1920s. Paper shavings and confetti transform into hot coffee, sugar, and milk, which are served to the conjurer's audience. Includes handsome nickel-plated coffee service in three pieces. Tallest element 8 ¾". An exceedingly handsome set in near fine condition. Thayer and others imported effects from Conradi and Willman for sale to the American market making a precise identification of the maker of this set difficult.

800/1,200

109. **Cap and Pence.** Vienna: Zauber-Klingl, 1930s. A stack of coins is set on the back of a spectator's hand and covered with a finely made and hand-stitched leather cover. When lifted, the coins are gone and in their place are two small dice. Unusually large pivoting stack of 14 Klingl palming coins. Minor tarnishing.

200/400

110. **Coin Casket.** New York: Martinka & Co., ca. 1900. Small jewelry-type box covered in plush with brass ornaments. When the lid is closed and then reopened coins appear in slots inside one at a time until all four spaces are full. Approximately 3" cube; near fine condition. With a vintage typed display card, possibly from the Circus Museum of Sarasota. A very attractive example of this classic magic prop.

1,000/1,500



113



115

111. **Coin Casket.** Circa 1920. Four silver quarters, placed in slots inside the casket, vanish singly, then reappear, as the lid of the box is opened and closed. Harwood case with inlaid design in lid, internal mechanism restored by John McKinven. 6 x 4 x 3". Formerly owned by John A. Petrie of the P&L magic manufacturing company of New Haven, Connecticut.

500/1,000

112. **Coin Casket or Vanishing Coin Box.** Hamburg: Willmann [?], ca. 1890. All-metal box with hinged lid; coins placed in slots inside the box vanish one at a time when the lid is opened and closed. Interior with gilt detailing. Height 3 ¼". Formerly owned by magician Arie McChesney. Finish scratched, but finely made. See Albo, *History and Mystery of Magic*, p. 375.

500/1,000

113. **Combination Coin Casket.** New York: Martinka [?], ca. 1890. Small toleware tin box with two hinged lids with eight internal compartments holding gimmicked Martinka palming coins pennies, and including a Coin Through Hat, Shell, Hook Coin, Copper/Silver, and More. Length 2 ¾". Finish worn, but well-preserved considering age and composition. SCARCE. In essence, a miniature magic set filled with gimmicked coins. One of only a handful we have encountered in the last twenty years.

400/600

114. **Coin in a Ball of Yarn.** Los Angeles: F.G. Thayer, ca. 1930. A borrowed, marked coin vanishes, only to reappear inside a locked metal box, which is wrapped in a ball of yarn, both of which are locked in a handsome mahogany box. Outer box a 4 ½" cube. With keys. Handsome early example of Thayer's craftsmanship.

400/600

115. **The Mascot Coin Box.** Tony Karpinski for Ed Hill, 2006. One of 25 sets, 20 of which were offered for sale. A re-creation of the prop described by Professor Hoffmann in *Latest Magic* (1918) operating similarly to a flap card box. Original limitation booklet reproducing Hoffmann's instructions, props, fitted wooden box. Brass plaque to lid. As new.

200/400





116



120



117



118



119

116. **Coins in Glass.** European, late 19<sup>th</sup> century. Victorian-era apparatus allows the magician to make a small quantity of coins appear in a covered glass resting atop a velvet-covered platform as a fan is waved at the equipment. Well-made and concealed internal brass mechanism drops one coin at a time into the covered glass; mechanism is activated by a table piston. Original mechanism and wooden base housed in a well-crafted contemporary plush-covered wooden case with cover approximating the look of the original prop. Included is the original well-worn velvet-covered box/shell, and a later metal cover for the glass. Originally part of the fabled McManus collection (and possibly considered one of his “prizes”); the bottom of the case bears the hand-painted inventory number of the Circus Museum of Sarasota. The newer elements of the device were faithfully constructed by noted German craftsman Rudiger Deutsch in 2010.

1,500/2,500

117. **Clockwork Coin Production Frame.** Circa 1880. Fine mahogany frame with concealed clockwork-motivated mechanism causes silver coins to appear inside on a ledge, one at a time, when the motor is activated. 13 x 10 ½”. Restored to working condition with plexiglass rear panel allowing a view of the mechanism. With instructions and winding key. From the Circus Museum of Sarasota collection and marked with its inventory number. RARE.

500/1,000

118. **Coin Vanishing or Producing Stand.** Modern Magic Studio GARD, 2018. An ornate metal coin stand to facilitate the production or vanish of four coins. Includes four vintage palming coins. Height 10”. Good.

250/500

119. **Rising Coin (Climbing Florin).** Chicago: National Magic [?], 1940s. A borrowed coin dropped into a drawer at the bottom of a decorated wooden column is seen to climb upward in the frame at the front of the apparatus as if under its own power. The magician then produces the coin from a box (or another receptacle; not included) sitting on top of the column. Lacquered wooden apparatus with stenciled designs. Height 16 ½”. Restored to working condition. A gift of Dr. Robert Albo to Kenneth Klosterman and his Salon de Magie. An unusual example of this classic prop.

300/600

120. **T.J. Crawford's Coin Rack.** Colon: Abbott's Magic Novelty Co., ca. 1937. Wooden rack with spaces for six coins facilitates the vanish of the money with, according to the catalog, the “touch of one finger.” Lacquered in four colors. 11 “ wide. An early Abbott-made prop, seldom encountered.

200/400



121



122



123

121. **Rattling Coin Vase Set.** Canada: Bert Pickard, ca. 1976. Four mechanical stainless steel vases, each concealing a secret spring-loaded rattle device. Coins dropped in the vases are stolen away and yet are heard to rattle about inside until the magician commands them to vanish; the vase is upended and the coins are gone (and so is the rattling sound). The tallest standing 3 ⅝” high. Hallmarked “BP” under bases. Uncommon, especially as a complete set. Near fine.

1,000/2,000

122. **Coin Dropper or Coins In Glass.** London: George Hammerton, 1960s. Clockwork mechanism concealed in a cigarette pack drops coins into a glass below the box one at a time. Key-wound mechanism with brass case.

400/800

123. **Coin Shooting Gimmick.** London: Will Goldston, Ltd. [?], ca. 1945. Aluminum and brass secret gimmick shoots one coin at a time into the magician's waiting hand when the cord is pulled. With one elastic arm strap. Spring-loaded mechanism in good working condition. With a copy of Goldston's illustrated instructions for the device. Scarce.

400/800



124

124. **Coin Wand.** Boston: C. Milton Chase, ca. 1885. A silver half-dollar appears on the tip of the black magic wand at the command of the magician. Clamshell-like closure of secret compartment, and outfitted with an 1877 silver half dollar. Closed length 14 ¾”. Chips to black lacquer finish. An early and well-made American example of this prop, in good working condition.

300/500





125



129



126



127



128



130



131



132



133

125. **Frakson's Original Money Catching Trick. [Coin Pail].** Chicago: Chicago Magic Company, ca. 1929. Attractive nickel plated champagne bucket outfitted with three gimmicks allowing the performer to produce an apparently endless quantity of half dollars from midair. Five droppers are concealed in the base, and spring loaded Kellar-type droppers are hidden in each handle. According to Chicago Magic Company advertising, this pail was modeled after the very same prop used by Jose Frakson on the Keith circuit. Height 7 ½". Lacking a small metal lip on the underside of the pail. RARE.

300/600

126. **Coke of Plenty.** Colon, MI: Abbott's Magic Company, ca. 1960s. An empty Coca Cola bottle lays on wooden trestles on a tray. A brass spigot is inserted into the bottle and when the spigot is turned, Coca Cola flows from it, filling a small glass. The magician continues pouring drinks from the empty bottle, including a glass of orange juice and for a finale, chocolate milk. Includes tray, bottle, spigot, and glasses. Liquid load chamber has failed, but could be easily replaced. SCARCE.

400/800

127. **Confetti Cup.** Kansas City: Donald Holmes, 1920s. Water is poured into the cup resting on a saucer. When poured out, it has changed to dry confetti. Finely spun from metal and brightly plated. Unusual inner funnel design. Saucer width 6 ½", height (assembled) 4 ½". As fine a version of this prop as we have encountered.

300/600

128. **Copenetro.** Indiana, PA: Bob Kline, 1950s. Four coins vanish only to reappear – visibly and audibly – in a shot glass covered by a tumbler resting on a turned wooden base. With coin rack. Height (inclusive of glass) 6". Attractive and uncommon dark finish.

200/400

129. **Cords of Cairo.** New Haven: Petrie & Lewis (P&L), ca. 1935. Cords running through wooden pillars act in sympathy; when one is pulled, the other retracts, and vice versa - even after a visible cord connecting the two is cut. With cloth-covered stand and two sets of pillars. Pillar length 13". Chipping to paint, wear and toning to fabric. Uncommon; P&L was best-known for its metal products, though it did make a limited number of items in wood, including this prop. See also lot 139.

600/800

130. **Cryptic Coffe.** Burnsville, MN: Cassini, ca. 1978. A Seven Keys to Baldpate variant. Spectators choose any keys from a group and none will open the locked cabinet – the magician always chooses the correct key to unlock the check (or can allow any spectator to open the box at will). Black walnut chest with inlaid accents, brass hardware, and Egyptian-themed pewter decoration to lid. 9 ½ x 7 ½ x 6". Complete with keys and gimmick; electronic mechanism working but may require adjustment. One of 12 manufactured.

600/1,200

131. **Klingl Cups and Balls Set.** Vienna: R. Klingl, 1880s. Three tapered tin cups with wide shoulders and deep saddles. Neatly soldered joints. Hallmarked on all three saddles. Height 4", mouth diameter 3". A rare early Klingl-made product. With the label of the Mirkovich Klingl collection.

300/600



134



135



136

132. **Silver Cups and Balls Set.** St. Louis: Rings N' Things, ca. 1973. Set of three sterling silver cups with single bead design, the interior highlighted with a gold wash finish. Height 3 ¼", mouth diameter 3". Said to be one of five sets made by Rings N' Things in this manner.

400/800

133. **"Traditional" Silver Cups.** Circa 1880. Set of three well-made tapered cups with deep saddles in the traditional design for the "oldest trick in the book," the Cups and Balls. Height 3 ⅝", mouth diameter 2 ¾". Silver tarnished, but good condition overall. A heavy and attractive early set. From the Circus Museum of Sarasota collection.

400/800

134. **Steel Cups Set.** Circa 1940. Three spun steel cups with single shoulder bead for the Cups and Balls trick. Height 3 ½", mouth diameter 2 ⅞". Wear and minor rust. An unusual set by an unidentified maker.

200/300

135. **Miniature Cups and Balls Set.** San Francisco: Golden Gate Magic, ca. 1955. Tapered set of small chrome-plated cups with tapered design. Each saddle hallmarked "GG / Magic / SF." Height 2", mouth diameter 1 ⅝". Uncommon.

200/400

136. **Don Alan Anniversary Chop Cup.** St. Louis: Rings N' Things II, 2000. Heavy spun copper cup with brass band at the mouth, engraved with the text, "RNT II Don Alan Anniversary Cup." Height and mouth diameter 3 ¼". Worn from use. With a camera lens carrying case.

250/500





137



141

137. **Davenport Cabinet.** Circa 1875. A coin or small object inserted into the cabinet's drawer vanishes when the drawer is reopened. Unusual version with closed bottom of the outer case. Hardwood construction with ivory-like knob. Early example. Height 4".

250/500



138

138. **Demon Second Sight Casket.** London: Davenports, 1940s. Small brass-bound hardwood box with lock into which a billet, photo, or other item is placed. Despite its locked condition, the mentalist instantly "sees" the contents. Subtle locking mechanism allows the casket to be examined. Mahogany finish. 7 x 4 ¾ x 1 ¾". Very good.

200/400

139. **Die Box.** New Haven: Petrie and Lewis (P&L), ca. 1939. Wooden box from which a die vanishes, only to reappear elsewhere. With shell, double door, and solid die. 7 ½ x 4 x 4". Good. Provenance: John Braun, editor of *The Linking Ring*.

400/800



139

140. **Cigarette Die Box.** Kansas City: Donald Holmes, ca. 1930. Chrome plated version of the Die Box using a pack of cigarettes in place of a six-sided die. Includes shell, two vintage packs of Camel cigarettes, and finely made shell. Width 4 ⅞". Uncommon example of this popular trick, finely made.

200/400

141. **Vanishing or Penetrating Die.** Circa 1880. A die placed in the metal casket vanishes, only to reappear elsewhere, or pass through the crown of a hat resting atop the box – visibly, and without cover. Includes five-sided wooden shell and all-metal box with gilt accents to borders. Die a 3" cube. General wear commensurate with age; roller shade intact but fragile and showing some loss; roller weak. From the Circus Museum of Sarasota collection and retaining its inventory number under the base.

400/600



140



142

142. **New Disecto.** Colon, MI: Abbott's Magic Novelty Co., ca. 1950. Variant of Lester Lake's popular wrist chopper effect, with larger dimensions, different method (no sliding mechanism), and far more open construction to show the blade as it passes through the device without harming a spectator's wrist. Height 19". Manufactured for only a short time by Abbott's; SCARCE.

400/800



143



144

143. **Divination Supreme.** Los Angeles: F.G. Thayer, ca. 1925. A solid metal bar is placed into one of three compartments in a hardwood case. The performer instantly divines the position of the hidden bar. Early and large model with nickel-plated hardware. 6 x 3 x 4 ½". From the Circus Museum of Sarasota collection, with its painted inventory number under the base.

400/800

144. **Wonderful Box of Numbers (Divination).** Los Angeles: F.G. Thayer, 1920s. Four wooden blocks numbered 1 – 4 with brass numerals are arranged inside a mahogany case and the lid is closed, yet the mentalist instantly knows the order of the blocks inside. With original gimmick (often lacking). Hallmarked. Near fine. Handsome early example.

400/800



145

145. **Giant Divination Box.** Circa 1870. Oversize version of the thought-reading effect; six numbered blocks are arranged in a wooden case and the lid is closed, yet the magician instantly knows the order of the blocks. He uses an empty metal tube to give him "x-ray" vision and peer through the wood. Mahogany case, length 15 ⅜". With gimmicked tube and matching "front" (these usually lacking). An early, large, and attractive example.

500/1,000



146

146. **Double Card Drawer Box.** London: J. Bland [?], ca. 1880. A card or billet placed in the drawer is changed (or vanishes). The action is repeated again and the contents of the drawer change for a second time. Fine mahogany construction. 5 ¼ x 3 ½ x 1 ¼".

250/500

147. **Four-Coin Drawer Box.** European, ca. 1900. Hardwood box with inlaid design and wooden drawer containing four wells for coins. Money vanishes, appears, or changes when the drawer is closed and re-opened. 6 x 3 ½". Unusual example.

250/500



147





148



149



150



151



152



153

148. **Mahogany Drawer Box.** Circa 1890. Polished wooden box with sliding drawer changes, vanishes, or produces items inside. Includes an unusual feature that allows the hinged bottom panel of the outer box to open downward when the drawer is pulled out of the case. First we have seen with this feature. Length 10". From the Circus Museum of Sarasota collection and marked with its inventory number. Finely crafted. **500/1,000**

149. **Expanding Ball.** Florida: Paul Lembo, ca. 2004. A small ball placed in a decorated wooden box visibly expands to 10 times its original size, then rolls out of the cabinet. 16 3/4" high. One of six units manufactured. Numbered and hallmarked. Very good.

**600/1,200**

150. **Fan of Nations.** New Haven: Petrie & Lewis (P&L), ca. 1930. A miniature version of the Mutilated Parasol effect, performed with a large metal-ribbed fan and silk flags. Hallmarked. Crackled "modernistic" finish to metal elements. Length 16". Light wear to fabric. Uncommon.

**400/600**

151. **Maynard's Comedy Funnel.** New Haven: Petrie & Lewis, 1940s. Gaffed copper funnel used for the classic Human Siphon routine. 5 1/2" diameter. Finely made with internal mechanism and no handle, as issued. Considered by some to be the best example of this classic lota-type prop. Uncommon.

**200/400**

152. **Finger Chopper.** London: Vampire Magic, ca. 1960. Precision-made steel chopper through a cigarette or other object but leaves a spectator's finger unharmed. Hallmarked. Height 5 1/8" (closed). Minor surface imperfections; very good. Uncommon.

**250/500**

153. **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. Length 7". With original accessories, including fuses, loading pins, caps, and cloth bag. Some wear from use. An uncommon P&L prop (the smaller Ching Soo Firecracker is much more commonly encountered).

**300/600**



154

154. **Perfection Fire Bowl to Flowers.** New York: Hormann Magic Co., ca. 1919. A "modernized" version of this production item, with features advertised in the 1918 Hornmann catalog: intricate grid pattern to contain the burning elements and ignition system, a handle to protect the performer's hands, three feet to keep the magician's table from burning, and no chemicals required. "The mechanism is so arranged failure is impossible, as there are four lighting contacts." Diameter 6 3/4". Owned by Werner "Dorny" Dornfield and purchased from him in the late 1960s.

**400/800**

155. **Fire Globe.** Detroit: Caroselli (?), ca. 1938. Nickel-plated spun vase with lid allows the magician to burn a borrowed handkerchief and return it to the owner unharmed. Height 9 1/4".

**400/800**

156. **Giant Fire Globe or Handkerchief Burning Globe.** Circa 1890. Handkerchiefs change, vanish, appear, or are restored when burned inside the large spun metal vessel. Lacquered brass finish. Likely lacking the lid. Height 10". Good working condition.

**400/800**

157. **Flower Production Basket.** Circa 1890. Wire basket with ornamental braided design terminating in clovers at the upper border. Toleware base with flower motif conceals three spring-loaded compartments which hold loads of spring flowers. Height 17 1/2". See Hamley's Catalog of 1897 at page 84. RARE.

**400/800**

158. **Frame and Ribbon Mystery.** Los Angeles: F.G. Thayer, ca. 1930s. A jumbo card inserted into a hardwood frame is held in place with a ribbon running through both the card and the frame, yet a moment later, drops free, though the ribbon remains in place. 8 x 5 1/2". From the Circus Museum of Sarasota collection and retaining its hand-painted inventory number. Uncommon.

**150/250**

159. **Cut and Restored Ribbon.** Glendale: Loyd, ca. 1940. A thick ribbon runs through a cabinet, extending from both ends. It is visibly cut in half, then made whole by opening and closing the cabinet's front door. Hallmarked. 12 3/4 x 6 1/4 x 6 1/2". Claw feet. Finely made.

**250/500**



155

156



157



158



159





160



164

160. **Fortune Telling Ball.** London: Hamley's [?], ca. 1910. A wooden ball is threaded on a nicked metal rod. It rises and falls on command, answering questions posed by the audience or reacting according to the commands of the magician. Weighted nicked stand height 27", with three contact points around the perimeter. Original paper case for ball. Minor denting to base. Uncommon.

600/1,200



161

161. **Mind Reader's Gimmicked Gazing Ball.** Circa 1920. Nickel-plated brass gazing ball with internal wheel mechanism that secretly feeds information to the mentalist, allowing her to answer private questions written on billets and sealed in envelopes prior to the performance. Roller gimmick designed in a manner different from other examples of this prop we have encountered. Ball diameter 5". With rubbing and wear from use. See the Dr. Q book of C. Alexander (1921), pp. 7 - 25.

500/1,000



162

162. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Karl Germain's Chinese Gong.** Circa 1909. Brass gong owned by Germain, who made a feature of a Vanishing Gong effect in his celebrated stage show. Accompanied by two wooden mallets. Diameter of instrument 11 1/2". Accompanied by a letter of provenance by Stuart Cramer stating, "Karl Germain purchased this ins Chinatown, New York, in 1909 when he visited there with Harry Kellar... He never used it in his programs to my knowledge."

1,000/2,000

163. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Germain's Ring.** Circa 1905. Heavy bone ring used for one of Germain's trademark feats titled, simply "The Ring." In effect, the ring passed through the arm of an audience volunteer. (A duplicate ring was destroyed by accident in the 1950s). Diameter 4 1/4". One short crack, else very good. Accompanied by a Germain Chautauqua/Lyceum brochure including a picture of him performing with the ring, and a letter of provenance from Germain's biographer, Stuart Cramer, stating, "[Germain] gave the trick to me for Christmas in 1938.... So here is the survivor, the original that Germain had turned in London in 1905."

500/1,000



163

164. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Karl Germain's Prop Pistol.** London: Mortimer & Son, nineteenth century. Attractive antique percussion pistol with engraved accents and crosshatch pattern to grip, with a small hinged door in the engraved base of the grip. Includes ramrod. Length 13 1/2". Owned and used by stage magician Karl Germain and his protégé, Paul Fleming.

1,000/2,000



165

165. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Karl Germain's Ring Pull.** Hamburg: Willmann, ca. 1930. Heavy machined metal locking pull with claw-like closure at line's terminal end. Length 4 1/4". Purchased for the Salon de Magie from Stuart Cramer, Germain's biographer and protégé. A letter of provenance from Cramer dated December 3, 1976 notes that the Ring Pull was used for a trick called the Ring from Hand to Hand, "One of the few tricks Germain still did after he became blind."

500/1,000



166

166. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Germain's Folding/Production Side Table.** Circa 1910. Collapsible wooden table with paper accents and cloth top folds down to a small size, yet opens on command due to spring-loaded attachment near top. Height 25" (open). Repaired and in good working condition. With a letter of provenance tracing the tables from Germain to Paul Fleming (his protégé), to Bob Little, and then the Salon de Magie.

1,000/2,000



167

167. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Collection of Gimmicks and Props used by Karl Germain.** 1900s - 30s. A group of gimmicks and props from Germain's show, including an ungimmicked pointer for the Spirit Clock, Dove/Rat Bottle gimmicks, group of throw-out coils and silk gimmicks, small servante with chair back clip, Handkerchief to Bouquet gimmick with spring flowers, small leather bag with wire rim possibly for the Green Silk Mystery, the Chameleons Color Changing Silks gimmick, two portions of the Spray of Flags or Congress of Nations production (tattered and in poor condition), a stand and tube for a vanish and production of liquid (lacks the glass), two imitation fountain pens with concealed internal hooks, a table clamp of unknown use, and a ratchet noisemaker possibly used for backstage sound effects or in a darkened séance setting. Most items obtained from Stuart Cramer, Germain's biographer and protégé, who describes "hauling" things out of Germain's "old house" in Cleveland.

800/1,200

168. **Ghost Glass.** Circa 1940s. A sheet of glass in a small chromed frame is seen to be solid. An arm at the center of the glass is twisted into any position chosen by a spectator and a needle is pushed through it - and the glass. When removed, the glass is shown to be solid again. 4 x 4". The original model devised by Richard Himber; later versions were manufactured from plastic and showed the corners of the glass outside the frame. RARE.

250/500



168





169

169. [GIMMICKS – MAGIC]. **Collection of Secret Magicians' Gimmicks.** 1890s – 1950s, and including sub rosa devices manufactured by magic shops both American and European. Among the items are spirit table rapping devices, thimble holders, an unusual card on plate device, liquid load containers, thumb and finger tips, an unusual Silk Winder, de Kolta pulls, Milton's Buzz Bang (by Abbott's; a combination Watch Winder and Joy Buzzer), Card on Chair Gimmick made from brass, cigarette tanks and pulls, an unusual and long Cigarette Dropper, and more. General paint wear and evidence of use and age, but most if not all items functional and in good condition. Many items likely from the fabled Larson collection featured in *Greater Magic*; a very attractive grouping of unusual gimmicks.

400/800



170

170. **Thayer's New Utility Glass Outfit.** Los Angeles: Thayer, ca. 1946. Set consists of bottomless glass, four inserts, solid glass, and aluminum cover. With instructions outlining a variety of uses, including vanishes, productions, penetrations, color changes, liquid tricks, etc. In the original hardwood Thayer case with brass hasp. SCARCE.

300/500

171. [GOLDIN, Horace]. **Goldin's Production Birdcage.** Circa 1910. Collapsible domed brass cage with wire bars and imitation canary used as a production article. Height approximately 7 ¼". Lacks two upper bars at rear, bird in poor condition. Said to be the property of Goldin, the "whirlwind illusionist." From the Circus Museum of Sarasota collection and retaining its inventory number painted under the base, and with a display card from the museum attributing the cage to Goldin.

800/1,200



171

172

172. **Golly Wobble Bottle.** Pasadena: Custom Magic (Carl Williams), ca. 1998. Williams' faithful recreation of a Thayer rarity. The bottle with crudely-painted face will lay on its side for the magician, but not for anyone else ala the hoary Imp Bottle pocket trick, but utilizing a much larger bottle and different method of working. Height 6". With instructions. One of 12 manufactured by Williams. Thayer's original was offered in his seventh catalog but found no buyers, so the originals were distributed to friends as gifts and consequently, only a handful have survived the intervening years. Williams recreated the effect – down to its clever method – as a tribute to Thayer's legendary (and in this case, unappreciated) craftsmanship.

400/800

173. GWYNNE, Jack (1895 – 1969). **Jack Gwynne's Canary Catching Net.** New Haven: Petrie & Lewis, 1940s. Attractive chrome plated frame and handle with attached net; when swung through the air, a bright yellow canary appears in the next, which is then deposited into a cage. This action is repeated at will, catching one live canary from the empty ether repeatedly. Length 30". With Gwynne's name engraved under the upper section of the handle. One of at least two of these nets made by P&L (another was constructed for Dell O'Dell; both were popular nightclub performers). The design is based on the Yettmah trick popularized by Thurston, commonly known as Birds from Nowhere.

500/1,000



173



175



176

176. [HOUDINI]. **Houdini's Leather Upside Down Straitjacket Escape Leg Braces.** 1920s. A pair of leather guards with three buckles for closure, used to secure the shins and ankles in the performance of an upside-down straitjacket escape. Houdini used these escapes – suspended over a busy city street – to draw huge crowds of spectators and subsequently sell tickets to his vaudeville and full-evening performances. When suspended upside down from a block-and-tackle arrangement, it was necessary to protect Houdini's legs and ankles. He sometimes resorted to padding his legs with cloth or even wadded paper, but leather supports such as these (replaced in the modern era with Gravity Boots) provided a much sturdier support. Length 13" each. Buckles corroded from age. With a letter of provenance tracing the ownership of the braces from Houdini to his brother Hardeen, to Joseph Yadah, and then to the Salon de Magie.

2,000/4,000



174

174. **Gaffed Hamburg 8 Handcuffs.** Circa 1930s. Folding cuffs with key that have been gaffed for quick release. Length 6". With key. See Handcuff Secrets for Magicians by Dick Norman, at page 18.

400/800

175. [HOUDINI]. **Gaffed Darby Handcuffs.** An apparently innocent pair of handcuffs that, with sufficient force, can be opened for quick escape. Said to be the property of Harry Houdini; previously owned by Keith Clark, who purchased a quantity of Houdini cuffs which were later integrated into the CMS (Circus Museum of Sarasota) collection. The cuffs retain the CMS hand-painted inventory number inside one cuff.

2,000/3,000





177



181

177. **Schlunegger's Four Inside Wall Production Box.** Pittsburgh: R. Schlunegger, ca. 1932. Short metal tube is shown empty, yet silk handkerchiefs are produced from within. Precision made brass prop conceals four secret internal panels to hold loads; each is opened by a concealed button on the exterior of the tube, and each panel locks when closed. Modernistic painted finish. 3 ½ x 3 ½ x 4 ¼". From the Circus Museum of Sarasota collection and retaining its painted inventory number; purchased by Charles Larson from Schlunegger in June 1932 and accompanied by Larson's handwritten note explaining the apparatus. RARE. One of perhaps 12 manufactured. Schlunegger also built a larger model.

400/800



178

178. **Leather Handkerchief Production Box.** Paris: DeVere, ca. 1895. Box may be shown empty, yet handkerchiefs are produced, vanished, or switched inside. Two lids with flap gimmick. Exceptionally fine craftsmanship with smooth roan/leather exterior and heavy wooden frame. First we have encountered. See De Vere's Export Catalog (1892), p. 10.

250/500



179

179. **Six-Compartment Mechanical Handkerchief Box.** Circa 1970 [?]. Mahogany casket with three internal chambers and hinged lid. Decorative trim on the short sides conceals internal spring-loaded mechanisms that open (or lock) six compartments, each one concealing a silk handkerchief. Length 10". Unusual in method and operation; well made.

250/500

180. **Billiard Ball Holdout Device.** Circa 1920. Heavy brass gimmick worn under the coat sleeve with attachments to secure a billiard ball and spirit it up and down the magician's sleeve. With a second thief for cigarettes or pencils. Extended length approximately 12". From the Circus Museum of Sarasota collection, with a numbered hanging tag attached. Exceptionally fine craftsmanship, and the first holdout in this design we have encountered.

200/400

181. [HOUDINI]. **Two Comedy/Production Umbrellas Owned by Houdini.** Circa 1920s. A pair of imitation umbrellas with weighted ferrules, which may be produced from or incongruously lowered into a soft felt hat. One with a composition handle the other with wood. Longer example 36 ½". Owned by Harry Houdini, and accompanied by a letter of provenance tracing the props from Houdini to Hardeen to Josephy Yadah, Houdini's assistant who offered many Houdini props and handcuffs for sale publicly. Complete but in poor condition; sold as-is.

800/1,200



180



182

182. [KEENE, Lamar]. **Lamar Keene's Floating Table.** Colon, MI: Abbott's Magic, ca. 1960s. Wooden table rises and floats about as if lighter than air. Disassembles for packing. Lacking ring gimmick (easily replaced). With a letter of provenance SIGNED by Keene, explaining that he used the table on a Canadian television program together with Allan Spraggett. Keene's exploits as a fraudulent medium were recorded in his revealing book, *The Psychic Mafia*.

400/600



183

183. **Key Box.** Holland: Anverdi, ca. 1970. No matter which keys the spectator selects, none will open the locked chest. The only one that opens the lock is the seventh key, which the magician holds. Box 6 ¾ x 3 ¾ x 4". Instructions. Very good.

600/1,200

184. **Knife Through Arm.** Circa 1900. Gimmicked knife approximating the image in Scot's *Discoverie of Witchcraft* (1584) which allows the performer to apparently pass a knife through his arm or hand without harm. Includes matching "front" which may be examined. Length 12 ½". Blades somewhat rusted. A rugged yet attractive vintage set.

200/400

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

2,000/4,000



185





186



190

186. **Locking Lippincott Box.** California: Mark Teufel, ca. 2000. Miniature locking wooden box (2 ¼ x 1 ¾ x 1 ½") with brass fixtures, interior green velvet, in which a vanished coin or ring appears. "Pirate Chest" variant. Very good.

400/800



187

187. **Crystal Goblet [Ink to Goldfish].** Colon: Abbott's Magic Novelty Co., ca. 1940s. Ink in a glass bowl visibly changes to clear water with goldfish swimming within. Hand-blown glass goblet and gimmick, on stencil-painted wooden base. Base 8 x 5 ½". Includes boxes of ink tablets and gimmicked "ink" card. Uncommon, especially in this all-glass model, as later incarnations were constructed from plastic.

400/800

188. **Art Deco Ink Ladle.** Circa 1920. Water scooped out of a vase changes into dark, murky ink. Plated brass with attractive art deco owl motif to one panel. Length 12 ¾". Minor denting; very good.

500/1,000



188

189. [JOKE – GAG]. **Magic Windmill or Lung Tester.** Ca. 1910. The magician (or wiseass) blows through the mouthpiece and spins the paddles of the miniature windmill, but when the victim tries to do the same a cloud of soot is blown back in his face. A mirror affixed to the reverse of the device allows the sucker to view his blackened face. Laughter ensues. Nickel plated elements with ebonized wooden finish including a slot at the top of the device for a hand-lettered card. Height 8 ¼".

200/400

190. **Production Lanterns.** European, 1880 ca. Four nesting lanterns, to be produced by a magician from a borrowed hat. Each includes a candle-holder at the rear. The largest 4 x 4 x 6 ½". The smallest lacking one side panel and in need of repair, else good. An unusual and outstanding set.

250/500



189

191. **Lota Vase.** Philadelphia: Carl Brema & Son, 1920s. Nickel-plated vase is emptied of its liquid contents, but moments later is full again. The vase is emptied repeatedly, after mysteriously refilling itself time and again. Height 15". Heavy weighted base. With a letter of provenance from Jack Chanin, stating that the vase was made by Brema for "a Syrian magician in 1927 at the sesquicentennial in Philadelphia." And further tracing its ownership. A RARE Brema item and the first we have encountered.

400/600

192. **Foo Vase/Canister.** Circa 1920. Water poured into the large chromed vase can be made to vanish, or transform into dry silk handkerchiefs. Brass interior with brightly plated exterior. Height 10". Formerly owned by Joseph Yadah, an assistant to Houdini and Hardeen.

200/400



191

192

## OKITO PROTOTYPE?

193. **Matter Through Matter.** Circa 1915. A sheet of canvas tacked to a wooden frame is pierced by a magic wand or other objects through a star trap lowered in front of it. Moments later, the canvas is shown unharmed, as it was at the outset of the effect. Height 9". Working, with fabric elements well worn. From the Circus Museum of Sarasota collection and bearing its hand-painted inventory number on the front of the device. According to Charles Larson's handwritten directions that accompany this prop, "This little stand is an original of the large one I have at home made up by OKITO." (Portions of Larson's collection were transferred to the Circus Museum.) Whether this crude model was the prototype of the handsome versions made in the Okito style or is in act a version sold by Gamage's of London in the 1910s is unclear based on this information.

500/1,000



193

194. **Maxam Ring Illusion or the Freer Linking Rings.** St. Albans, VT: Winston Freer, ca. 1942. Unusual and precision-made metal gimmick that allow three solid metal rings to be magically linked together – even though the rings are unprepared and are solid steel hoops. They can be examined both before and after the performance. Gimmick only; 10" rings required. Length of gimmick 4 ¾". RARE; only the second we have encountered. Note: image shows the effect in performance, but no rings are included.

Freer, whose reputation was as something of a mad genius, first marketed his Maxam Ring Illusion in the 1940s. While the effect of linking solid rings was already ancient by that time, Freer's method was entirely original. The trick has traditionally been performed with one or more prepared rings, but his version allowed them to be examined both before and after the performance. In the years since Freer released the trick, its status has grown to something of a legend – possibly because the equipment is virtually unobtainable. The props originally sold for \$8.00, and advertising copy that stated no "thread, glue, cellophane, magnetism or exchange" was necessary was entirely true. A signed oath of secrecy was also required by Freer from those who purchased the trick.

500/1,000



194





195



196



197



198



199

195. FREER, Winston (1910 – 81). **Hand-Ful of Ice.** St. Albans, VT: Winston Freer, ca. 1958. The molded clear plastic gimmick together with a pair of TLSs to Bob Kline on Freer's letterhead, both filled on both sides, with the second letter explaining in detail how to manufacture the props that allow the performer to apparently create a handful of ice in one bare hand. In effect, the magician pours water into his hand, and inserts a giant thermometer. The temperature in the thermometer drops visibly, and when the magician opens his hand, a solid mass of ice – shaped like the magician's clenched fist – is displayed. Accompanied by a drawing by Freer showing the requisite props in detail. Two 4to sheets, one signed "Winston Freer," with the drawings on a smaller 8vo sheet. A RARE gimmick and pair of letters from this elusive and troubled magic inventor.

200/400

196. **Mechanical Magic Lantern, for Use by Day or by Night.** Flein, Germany: Rudiger Deustch, ca. 1988. Modern version of an eighteenth-century magic lantern-like device. When one of nine wooden "slides" bearing descriptions of pictures is inserted into the box, a corresponding image appears "projected" onto the wall. 9 x 8 x 13". One of fewer than ten manufactured. Near fine. Described in Albo's *Classic Magic Apparatus Supplement II*, page 27.

800/1,200

197. **Milk Penetration Cabinet.** Circa 1920s. A tumbler filled with milk is placed in a cabinet. A wand is thrust through star traps in all sides, penetrating the cup, yet the glass and milk are unharmed. Concealed mechanical gimmick. Height 6 1/4". Devised by Stanley Collins.

200/300

198. **Rotating Mirror Casket.** Circa 1880. Octagonal glass terrarium-like vessel edged in metal with concealed spring mechanism in base. Lever at rear activates internal turntable and rotates internal compartment divided by a mirror. 5 5/8 x 5 5/8". Unusual and early example of this conjuring prop used for a vanish, production, or change of items inside the casket. Mirror a modern replacement.

300/600

199. **Nest of Boxes.** Circa 1975. A borrowed watch or ring is vanished, only to reappear in the smallest of six locked and nested boxes. Largest box a 7 1/2" cube. Brass hardware including lion-head pulls to smaller boxes; each chest made of a contrasting wood with inlaid designs. Berg no-assistant loading method. With keys and fabric cover for outer box. A handsome set.

600/1,200

200. [MAGIC PROPS – KLINGL]. **Ten Magic Props Manufactured by Klingl.** Vienna, 1910s – 30s. Including: a Lit Match Producer, nickel plated card houlette (likely a Sybil Card Rise but lacking the glass and gimmick), Double-Ended Candle Tube, brass Chinese Sticks (parlor size), Teufels-Stabe (Devil's Pillars), close-up Candle Tube, Color Changing Knives, Finger Through Hat, Three Chip Divination, and a silk Wonder Box. All in original Klingl boxes, many marked with the company's 30th anniversary embossed label. Many items hallmarked. All finely crafted in the Klingl tradition and in very good condition. A few effects bear the inventory sticker of the Stoyan Mirkovich collection of Klingl apparatus. A very good collection of exceptionally fine apparatus, with the scarce original boxes.

800/1,200

201. [MAGIC PROPS – P&L]. **Ten Parlor Tricks Manufactured by Petrie & Lewis.** New Haven: P&L, ca. 1930s. Including a Phantom Tube with drumhead double load and unusual paint scheme; Utility Tube (glass model, and including a SKS silk); Spirit Bag; Lota jug with extra internal rim for prayer vase presentation with rope; Ching Soo Firecracker (with two solid crackers and supply of wick); Patriotic Billiard Balls; Pearlescent Multiplying Billiard Balls; Rice Bowls with "modernistic" crackle finish, Vanishing Cigarette Holder with original box and second box of shells, and a set of Jumbo Patriotic Rockets (manufactured by A.C. Gilbert/Mytso). Tallest item 7" high. Some hallmarked, some original boxes. Generally good to very good condition.

400/600

202. [MATCHBOX TRICKS]. **Collection of 18 Mechanical Matchbox Magic Tricks and Novelties.** American and European, ca. 1920s – 60s. Including gimmicked and mechanical trick matchboxes (jumping, spinning, etc.), and a cigarette box (one in box with instructions); and a novelty Voice Tester gag (pin inside button pinches finger when pressed). Each matchbox approx. 2". With three winding keys.

200/400

203. **Paddle Works Set.** Kent Bergmann, 2015. Cased set of various paddle effects, with many elements including the box constructed of exotic hardwoods. Among the effects included are the Jumping Toothpick, Hot Rod, Money Paddle, and others. Number 11 of 15 sets, with maker's COA affixed to the bottom of the case as issued. Box 9 x 6 x 3". Near fine.

500/1,000



200



201



202



203





204



205



206



207



208



209

204. **Glass Penetration.** Circa 1930. A sheet of glass secured in a hardwood frame is pierced by a pencil or magic wand, yet remains unbroken when examined moments later. Heavy construction with brass hardware. 9 x 8". From the Circus Museum of Sarasota collection and retaining its hand-painted inventory number. Handsome example.

200/400

205. **Penetration Frame.** New York: Ludwig Krug, ca. 1935. A solid sheet of glass secured in a chrome metal frame is pierced by a pencil yet remains unharmed and without a hole when examined minutely by spectators. 5 x 4", with "patent applied for" stamped to one side (later models listed Krug's patent number). From the fabled collection of Charles Larson, the New York automotive dealer whose treasures were featured in the pages of *Greater Magic*. Accompanying the standard Krug frame is a matching ungimmicked "front" constructed expressly for Larson, who switched the gimmicked and ungimmicked frames when performing the effect for fellow magicians. So popular was the Krug version of this effect upon its release that nearly every well-posted amateur and professional magician was familiar with its working. Includes a black felt case for switching frames.

250/500

206. **Double-Ended Phantom Tube.** German, ca. 1930 [?]. Nickel plated tube can be shown empty – and spectators can look through both ends, yet a production of silks is made from inside. Can also be used as a vanish. Cleverly concealed trap door swivels open to reveal the Phantom Tube-like load chamber. Height 11 ½" diameter 3 ½". Remarkably well made with tight tolerances and deceptive design.

400/800

207. **Pick Up Cover.** Circa 1890. Lacquered brass cover with internal spring-motivated mechanism allows the magician to pick up or deposit items under the dome without resorting to sleight-of-hand. Height 5 ½". A few faint dents, but good working condition. Uncommon.

400/600

208. **Break Away Pistol.** London: Davenport's, ca. 1940. When the trigger is pulled, the plated barrel of the pistol collapses and contorts in an awkward shape. Length 12". Hallmarked with Demon Head logo on wooden handle.

200/300

209. **Wonder Pistol.** London: Davenport's, 1940s. A balloon is stretched over the chrome barrel of this faux pistol. When the trigger is pulled, the balloon suddenly inflates. Length 8 ½". Hallmarked with Demon Head logo. Uncommon.

200/300



210



211



212

210. **Meteor Card Pistol.** New York: Tannen's, 1960s. A card perched on the end of a metal (Army 45 toy) handgun vanishes visibly when the trigger is pulled. Length 6 ½".

200/400

211. **Color Changing Silk Pistol.** European, ca. 1935. A red handkerchief is draped over the imitation metal pistol. When the trigger is pulled, the silk changes to blue. Length 5 ½". Similar to the Joseph Silk Gun (see next lot), but with a second mechanism in the barrel, and a more secure method of securing the silk that vanishes. First example we have encountered.

250/500

212. **Joseph Silk Gun.** Circa 1940. Faux pistol vanishes a handkerchief draped over the barrel when the trigger is pulled. Attractive cast aluminum finish with black painted accents. Length 6 ¾".

200/400



213



214



215

213. **Handkerchief Pistol.** Berlin: Conradi [?], 1920s. A silk handkerchief draped over the barrel of the gun vanishes when the trigger is pulled. Finely made from nickel-plated brass with rotating barrel which conceals the mechanism and silk when the effect is complete. Length 11". Very good.

400/800

214. **Pistol Funnel (Handkerchief Vanishing Pistol).** Circa 1900. A handkerchief stuffed into the funnel at the end of the small handgun vanishes when the trigger is pulled, reappearing elsewhere. Nickel-plated funnel attached to an A.S.T. & Co. "Hero" single-shot pistol. With gimmick. Length 11". Separation at old solder, else good.

200/300

215. **"Sphinx" New Watch and Card Pistol.** Berlin: Conradi, ca. 1920. A card or watch (or both) are balanced on the end of a short flintlock pistol. Both vanish when the trigger is pulled, reappearing across the stage on a target. Finely made from a modified handgun, length 8 ¾". RARE.

600/1,200





216

217



220

216. **Giant Plug Box or Vase.** Circa 1920. Nickel plated brass container with lid changes one item into another, or can be used to vanish or produce small objects. A very large example (traditionally encountered for use with coins or very small articles). Height 4 ½", diameter of base 2 ⅛". Minor wear to plating.

300/600

217. **Plumes to Bon Bons.** Circa 1880. Nickel-plated brass tube with endcaps. Two feather plumes in red and white are inserted into the otherwise empty tube, which is capped. The magician gives one final look at the plumes but when he reopens the tube, out of the interior come wrapped candies or bon bons. Extremely fine construction with six external bands, original plumes, and gimmick. Length 14 ⅝".

300/600

218. **Prediction Chest.** Glendale: Loyd, ca. 1940s. The magician's prediction of a day's headlines is proven correct when his audience volunteer unlocks the small humpbacked chest that has been on view in public weeks before the performance. Single key, single box, with hallmarked resetting tool. Height of chest 3 ¾". Very good.

800/1,200

219. **Owen Anniversary Prediction Chest.** Azusa: Owen Magic Supreme, 1991. A billet carrying an accurate prediction of newspaper headlines is discovered inside a small brass chest locked inside a larger hump-backed hardwood chest. The mentalist's audience volunteer may unlock the boxes herself to reveal the prediction. Outer box 6 x 4 x 4 ¼". Instructions. Hallmarked, with Owen Genie in brass on lid, and SIGNED by the builder, Les Smith, on the base of the outer chest. Very good.

2,000/4,000

220. **50/50 Prediction Chest.** Edmonds, WA: Gem Production Inc. (John Pomeroy), ca. 1986. Locked hardwood box contains a prediction of a future event. On the date of the mentalist's performance the chest is unlocked to reveal the prediction is correct. Constructed to reveal one of two different predictions. With keys. Approximately 5 x 8". Includes instructions. Near fine.

300/600

221. **Haenchen Production Box.** Oklahoma: Haenchen & Co., ca. 1940. A production box that operates similar to a square circle, but on a short pedestal base. Outer doors hinged to base, load chamber moveable. 12 x 5 ½ x 5 ½".

200/400

222. **Rabbit Production.** California: Eric Lewis, 1980s. A decorated cabinet on a short stand is picked up, and the doors are lowered to allow a clear view through the center. Closed again and reset on the stand, a live rabbit or three doves are produced from within. Height 26 ¾". With basic instructions. Very good. Likely a one-of-a-kind item from Lewis's workshop.

500/1,000

223. **Razor Blade Swallowing Mystery.** Hamburg: Janos Bartl, 1930s. The magician swallows a quantity of loose razor blades, then asks the audience to choose one of six differently-colored threads. He consumes a length of this thread as well, then regurgitates his meal – with the shiny metal blades now strung on the thread. With six gimmicked wooden spools bearing the Bartl logo, a threading block, and a handsome wooden case to hold the apparatus. Case length 12".

250/500

224. **Double Cut and Color Change Ribbon Restoration.** Pittsburgh: R. Schlunegger, ca. 1930. Spectator chooses a red or blue ribbon, which marked, and then threaded through the cabinet. The center is cut from the ribbon, and moments later from the second piece; the ribbon in the cabinet is restored with the odd-colored strip. This is then cut away, and the ribbon is restored to its original state and may be removed from the cabinet for examination. Unusual routine and mechanically complex device; one of only 12 units manufactured. Cabinet measures 13 x 3 ¾ x 8". With instructions. Minor paint wear. RARE.

500/1,000

225. **Fairy Ribbon Shears.** New Haven: Petrie & Lewis (P&L), ca. 1940. Cleverly prepared scissors aid in the performance of a cut and restored ribbon effect. Finely made from real shears. Length 7 ½". Hallmarked. With wooden display stand, and a wood-mounted copper printing block for the P&L logo.

250/500



221

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226. **Rod, Ball, and Ring.** Circa 1880s. A ball is threaded onto a metal rod and held by two spectators, only to change places with a borrowed ring. An extremely well-made example with locking gimmick and outer spheres made of bone and gimmicked ball of lathe-turned ebonized wood with button-activated locking gimmick. Length 24 ¾". A handsome and extremely well-made example.

250/500

227. **Ring Box of Buddha.** Holland: Eddy Taytelbaum, ca. 1960s. A ring of a chosen color penetrates a solid wand threaded through a miniature pagoda-like box. Hand painted and pinstriped with red, gold, white, and black finish. 3 ½ x 1 ½ x 2 ¼". Very good.

400/800

228. **Round Table Roulette.** Chicago: H.C. Evans Co., ca. 1932. A gaffed "covered" roulette game. The operator can control the outcome of the game, despite its apparent fairness; the wheel is covered while it spins and yet the ball can be made to drop into any number desired. Well made from wood with spun nickel-plated funnel-like cover. Diameter 14", height 8". Chipping to numbers around perimeter, but good working condition. Scarce. See Evans' *Secret Blue Book*, page 68.

1,500/2,500

229. **Sand & Sugar Canisters.** Glendale: Loyd, ca. 1945. From the small canister, sand is poured into the large canister until it overflows as many as four times its volume. Copper construction. Large canister height 10 ½". Hallmarked. Paint worn, else very good.

500/1,000

230. **Sand Frame.** Vienna: S. Klingl, 1920s. A card, billet, or photo vanishes or appears in the frame. 6 x 4 ½". Hallmarked. Exceptionally fine craftsmanship and finishing.

300/500



231

231. **Saw Through an Arm.** Ardmore, PA: Massey, ca. 1948. A spectator's arm is locked in a gruesome-looking wooden and brass stock. A small hand saw is now pushed down through the volunteer's arm, sawing through a slat of wood next to it, but without harming the flesh. 22 x 22". Clever mechanical method. With instructions. RARE. The most elaborate and likely rarest of Massey's ingenious props, this effect retailed for \$100 when released in 1948. According to advertising of the time, "This effect has the chilling, grating sound of the saw cutting through wood WHILE IT GOES THROUGH THE LADY'S ARM AT THE SAME TIME! ... With the arm in position, the performer comes down very gently upon the flesh of the occupant in order that the sharpness of the teeth may be convincingly felt. THE TEETH ARE ACTUALLY FELT and the lady usually gives a quite definite admission to that effect."

1,500/3,000

232. **Miniature (or Close-Up) Magic Set.** Vienna: Zauber-Klingl, ca. 1950. Diminutive box of tricks including metal and wooden apparatus, a paddle set in the form of matchsticks, the case of which bears the Klingl devil logo. Box 5 ¼ x 4". Uncommon.

200/400

233. **Califaction of Silk.** Colon, MI: Abbott's Magic Novelty Co., ca. 1943. Metal box on metal stand is removed, shown unmistakably empty, and yet a production of silks is made from within. An unauthorized Abbott version of the Demon Wonder Box. Height (inclusive of stand) 6 ⅝". Unusual striped finish to box. See Abbott's Catalog #7, p. 198. SCARCE.

200/400

234. **Perfect Wonder Box.** Hamburg: Bartl, ca. 1938. Plated metal box is shown empty by opening all five doors, then a production of handkerchiefs is made from within. Unusual version with four side doors, a likely "improvement" on the Davenport original. Height 4". Near fine.

200/400



232



233



235



234

235. **Silk and Water Vase.** Philadelphia: Carl Brema and Sons, 1925. Spun vase with Grecian handles. Water is emptied from the vase; it refills repeatedly. Then, dry silk handkerchiefs of three different colors are produced from within. Three silk compartments. Height 12" high. Hallmarked. Tarnished; good. RARE. A photograph of Floyd Thayer in his workshop showing an identical vase in the background was the only evidence used to identify other examples of this prop we have encountered until a hallmarked example was discovered in 2022.

800/1,200





236



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240

236. **Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1930. Finely made version of this utility device that produces, changes, or vanishes silk handkerchiefs passed through the holes in either end. Mahogany construction, length 7". Near fine. A very handsome example of this prop, typically encountered with bright and gaudy lacquer finished.

200/400

237. [MAGIC PROPS – SILRAY]. **Five Magic Props Manufactured by Jack Silver.** Edinburgh, Scotland: Silray Magic. 1940s/50s. Including two silk production/vanishing boxes (one orange, one taupe), a coin slide, a snapper, and a small silk production box. Each manufactured from colored Perspex, some elements hand painted. The largest 5 x 2 ¼ x 2 ½". Uncommon.

250/500

238. **Sleeve Production.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A large number of silks can be produced from the tube after the magician thrusts his arm through it to prove its emptiness. One of 13 manufactured; maker's plate under base. Height 16". Very good.

250/500

239. **Snuff Vase.** Circa 1880. Spun brass vase aids in the vanish, production, or transposition of a small object such as a coin or borrowed ring. With the SCARCE carboard containers used in the effect, usually lacking. Height 6". Attractive example.

400/800

240. **Spirit Bell.** Chicago: National Magic Co., ca. 1945. Chrome-plated bell on skeleton stand, glass tumbler, ringing device, and carrying case. The bell, though isolated under the glass, rings out answers to questions. Case 6 x 5 x 7 ½". Gimmick hallmarked, National Magic Label to interior of lid. The National Magic Company operated out of a suite at Chicago's famed Palmer House Hotel for many years. It had a sister store – really a gift shop, that sold magic tricks and novelties – located in the lower-level arcade of the hotel, which catered to novices and tourists.

400/800



241



245

241. **Spirit Bell.** German, ca. 1900. An etched glass bell hanging from the magician's wand rings out answers to questions, finds selected cards, etc. Includes mechanical wand and bell. Diameter of glass 5". Near fine.

600/1,200

242. **Spirit Bell on Stand with Wand.** New York: N.Y. Magic Co., ca. 1900. Metal bell rings out answers to questions when resting on the nickel-plated stand, or when hanging from the magician's wand. Stand rests on a turned hardwood base with brass claw feet. Wand hallmarked inside tips. Height inclusive of stand approx. 24". SCARCE from this maker, which was later absorbed by Martinka & Co.

800/1,200

243. **Spirit Clock Dial.** Circa 1935. The hand of the clock is spun and comes to a stop on a previously chosen number. Fine aluminum hand and hardware with hand painted plexiglass dial (possibly a replacement for a glass model), 14" square. Very good working condition.

500/800

244. **Spirit Clock Dial.** Lake Forest, IL: John McKinven, ca. 1990. Hand-painted Lucite clock dial 12" in diameter and wooden framework which holds it. Though there are no apparent connections to the dial, its hand will answer questions, reveal selected cards or perform other feats when spun. Hand and fittings made of vintage chrome-plated brass. In a custom wooden carrying case also manufactured by McKinven. Unique. This outfit was specially manufactured by McKinven and can be operated by the magician or a hidden assistant. The device and a routine for its use was described in Robert Parrish's *Great Tricks Revisited* (1998).

1,500/2,500



242



243



244

245. **Spirit Collar.** Paris: DeVere [?], ca. 1910. Neck shackle made of nickel-plated brass used to secure a spirit medium to a post or chair. Concealed metal shim allows for a quick release (and re-entry) from the restraint. Diameter 6". Includes sub rosa tools for escape.

250/500





246



247



248



249



250

246. **Spirit Trumpet.** Circa 1950. Collapsible aluminum trumpet for use in spirit seances; in the darkened séance room ghostly voices emanate from the device. Large example; extended length approximately 40". Used by a medium at the Indiana spiritualist camp, Maple Grove, and presented to Ken Klosterman by a Mr. Payton, who stated that his wife used the trumpet in her work at the camp.

400/800

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

800/1,200

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

250/500

249. **Mini Magic Switchboard.** Garnerville, N.Y.: Wellington Enterprises, ca. 2000. Four differently colored light bulbs are illuminated by flipping correspondingly-colored switches. Yet when the bulbs are moved to different sockets, the corresponding switch still lights the bulb of the same color. Then the switch covers are mixed and still the corresponding switch and bulb light as before. Walnut base, 6 x 10". With instruction booklet.

400/800

250. **Sucker Subway.** Colon, MI: Abbott's Magic Novelty Co., 1940s. A combination Wonder Blocks/Die Box routine with three checkers. They rearrange their order in the flat wooden tube, then the red checker vanishes from the box after comedy by-play. To finish, the missing red checker reappears between the other two in the "subway" tube. Length of tube 16". Finish worn. With a handwritten note stating that this prop was used by the originator, Jimmy Trimble. A RARE prop from Abbott's heyday.

300/600



251

251. **Nite Club Table.** Colon: Abbott's Magic, 1970s. A stylish table that can house props and used onstage to display them. Folding platforms extend from interior. Height 35". Chrome plated hardware, with original denim carrying bag. Minor wear to paint. Very good.

300/600

252. **Anverdi Talking Skull.** Holland: Anverdi, 1970s. A miniature skull opens and closes its mouth on command with the included wireless remote. Plexiglass base. Working. Stand height 3 1/2" overall.

400/800

253. **Electronic Talking Skull.** Circa 1960. An imitation skull raps out answers to questions by clicking its jaw, once for "yes" and twice for "no." Incorporating an Abbott-made talking skull but modified to work via remote control. The original tabletop mounted to a nickel-plated based by Willmann of Germany. Height of table 30". Said to be the work of the famous Pittsburgh-based magician Del Ray, who was a pioneer in the field of magic props operated via electronics. An unusual and handsome outfit.

800/1,200

254. [MAGIC - MERV TAYLOR]. **Group of Taylor-Made Magic Props.** North Hollywood, 1950s. Including a Tambor, Hades Fire Bowl, FL-MT Glass (two), Cigarette Loader, Valve Funnel, Razor Blade Stand, Appearing Birdcage, and Flash Houlette. All but one with original boxes; some original instructions included. FL-MT Glasses with liquid and functional (not commonly seen in this condition). A very good group of props from this important American maker of magic apparatus.

500/800



252



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257



258

255. **Enchanted Talking Teakettle.** Columbus: Nelson Enterprises, ca. 1960. Oversized faux teakettle (unfinished in plain wood) appears entirely innocent. When the kettle's spout is held to the ear, a ghostly voice emanates from within, answering questions posed to it. The voice is not pre-recorded; any questions can be answered in any manner, even though they have only been thought of by the spectators. Includes induction coils and microphone in original mailing boxes with Nelson mailing labels, sound mixing device, and a metal printing block and newspaper advertising mats for the purposes of composing ads. Diameter of kettle 8 ½", height, 6". RARE; especially so with the necessary accessories. Nelson updated David P. Abbott's Talking Teakettle and marketed the effect for years. His advertising stated, "Here mysticism glows with a new warmth and life—the tempo of the pulse of the unknown is quickened—you experience a phenomenon beyond your grasp—you see, hear, possess and are challenged by an inanimate object with an intelligence equal to your own. The Enchanted Talking Tea Kettle takes you into the realm of the fantastic!" While this scintillating sales copy might be considered overly bombastic, the Kettle brought Nelson himself many bookings and considerable revenue, as he, too, was a frequent exhibitor of the device at fairs, festivals, in theaters, and on television.

1,000/1,500

256. **Teletop.** Riverside: Magikraft Studios (Martin Lewis), 1996. An ESP symbol is selected. Then a walnut top is spun on a board decorated with symbols. It comes to rest on the symbol matching the selection. Board 12 x 12". Basic instructions. One of 20 manufactured. Fine.

400/800

257. [TOYS - MAGIC]. **Mickey the Magician and Mr. Fox the Magician.** Linemar and Cragstan, 1950s. Tin litho battery-operated toys. Mickey moves a hat up and down producing and vanishing a baby chicken. Fox makes a rabbit disappear under his hat. Both showing signs of wear and use. Height of Mickey 10".

200/400

258. [TOYS - MAGIC]. **Five Wind-Up Magic-Themed Toys.** Including Bobo the "Happy Go Lucky" Magician, Trixie the Magician Dog, a wind-up Fox magician, a wind-up magician bank, and a wind-up Chinese magician figure. 1950s - 60s. Generally good condition, and working. Tallest 9" high.

300/600



259

259. [TOY - MAGIC]. **"Magie" Wizard Mechanical Bank.** German, 1920s. Litho tin bank in the form of a white-bearded wizard; coins placed atop his table vanish when the lever is pushed and the box in his hands lowers to cover the tabletop. Height 6 ¾". Minor rust and wear to finish.

800/1,200

260. **New Tumbler Pedestal.** Los Angeles: F.G. Thayer, ca. 1925. Silk handkerchiefs appear in a glass tumbler placed on top of the wooden pedestal. Novel operation (not spring loaded). Height 10". Hallmarked "Thayer." Very good. Uncommon.

150/300

261. **Umbrella to Table.** Hamburg: Willmann, ca. 1909. Black silk umbrella visibly and quickly transforms into a flat table with nickel-plated legs. With original cloth cover terminating in a nickel-plated ferrule. Nickel-plated legs and handle. Length 31 ½". Owned and used by Glenn Jester, a west coast-based magician who purchased the item from the Bamberg Magic & Novelty Co. of New York, ca. 1909; accompanied by a letter of provenance from John Pomeroy, who purchased (and later sold) the Jester show. SCARCE.

500/1,000

262. **Vanishing and Appearing Lamps.** New York: R.S. Schlosser, 1910s. A lit electric lamp resting on a table vanishes in the blink of an eye, only to reappear elsewhere. Includes mechanical table with lamp on Kellar-style base, and matching collapsible (reappearing) lamp. Height of table 36". Restored to working order in 2015. RARE. Though best known for his feather flowers, Schlosser also built mechanically complex props such as these lamps. The wire framework and cloth bodies were especially tricky to construction. Any and all of the items created in his New York workshop are rarities. In some sense, the Vanishing Lamp offered here is a precursor to the well-known DeLage/Marshall effect known as "The Fastest Trick in the World."

1,000/2,000



260



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267

263. **Vase, Cone, Beans and Orange Trick.** New York: N.Y. Magical Co., ca. 1920. Nickel-plated vase, wooden skittle, and two shells make possible a magical transposition between a quantity of dry beans, the skittle, and an orange. Includes paper cover and imitation orange. Hallmarked inside vase. Height 9 ¾". RARE with this hallmark; the New York Magical Co. was in business for only a short time, and was eventually folded into Martinka & Co.

400/800

264. **Watch Mortar.** London: J. Bland, ca. 1880. Toleware receptacle on a short pedestal; a watch is placed inside and crushed to bits, but later reappears restored in a nest of boxes or elsewhere. Height 4 ⅛". With RARE Bland hallmark plate under base.

400/800

265. **Ticking Watch Box.** French, ca. 1880s. A borrowed watch is locked inside the finely crafted wooden jewelry box and can be heard ticking inside. When reopened, the timepiece has vanished. Ticking mechanism concealed under base; box finely crafted with inlaid brass, with burl wood accents. 4 x 3 x 2 ½". Includes winding key. While the Watch Box was a standard prop for makers like Martinka and its contemporaries, this "ticking" version was far more costly and was constructed to a higher standard; thus, today, surviving examples are far scarcer than their more ordinary counterparts (see next lot).

1,000/1,500

266. **Carved Skull Wand.** Circa 1961. Wooden magicians' wand carved from a single piece of hardwood, with three-dimensional skulls at either end, facing in opposite directions. Used by Indiana magician Tommy Winterrowd in his performances, and carved for him by an unknown folk artist from Princeton, Indiana. Length 18".

150/250

#### CARL WILLIAMS/CUSTOM MAGIC WANDS

267. **Blackstone Forever Magic Wand.** Pasadena: Custom Magic (Carl Williams), ca. 2000. Cocobolo wand with cast coin silver tips representing Harry Blackstone, Sr. and Jr. Length 12 ¼". From a limited edition. Case hallmarked. Fine.

400/600



268

268. **Harry Houdini Wand.** Pasadena: Carl Williams Custom Magic, ca. 2008. Smoke ebony wand shaft with pure silver cast tips in the shape of Houdini's bust, with gold and platinum plated detailing. One of 21 manufactured. In original cloth-lined carrying case bearing a facsimile of Houdini's signature. Case hallmarked. Near fine.

600/800

269. **Kikkoman Magic Wand.** Pasadena: Carl Williams Custom Magic, 1994. Coca Bola shaft with sterling silver tips representing the Chinese magician Kikkoman. With felt-lined black walnut carrying case. Case hallmarked. Length 11 ½". Fine.

300/600

270. **Merlin Five Finger Magic Wand.** Pasadena: Carl Williams Custom Magic, ca. 1994. Fine Coca Bola shaft capped with matching sterling silver tips sculpted to represent the wizard, Merlin. One of 12 manufactured. With cloth-lined black walnut case (hallmarked). Length 11 ½". Near fine.

500/1,000

271. **Dai Vernon Tribute Magic Wand.** Pasadena: Carl Williams Custom Magic, 1994. Coca Bola shaft with sterling silver tips, each bearing relief busts of Dai Vernon. With felt-lined black walnut carrying case, hallmarked. The second in a series of wands crafted by Williams, each in limited numbers. Length 12". Near fine.

500/1,000

272. **Watch Box.** Circa 1900. Small wooden jewelry box with mirrored back to lid and burl wood inlay. A borrowed watch vanishes from inside even though the box is locked. With key. Length 4 ¼".

250/500

273. **Watch Stand.** Chicago, Ireland Magic, ca. 1930. Mechanical stand facilitates the production or vanish of six pocket watches. Heavy nickel-plated base. 17 ¾ x 12". Ireland also offered a four-watch version of this prop.

300/600



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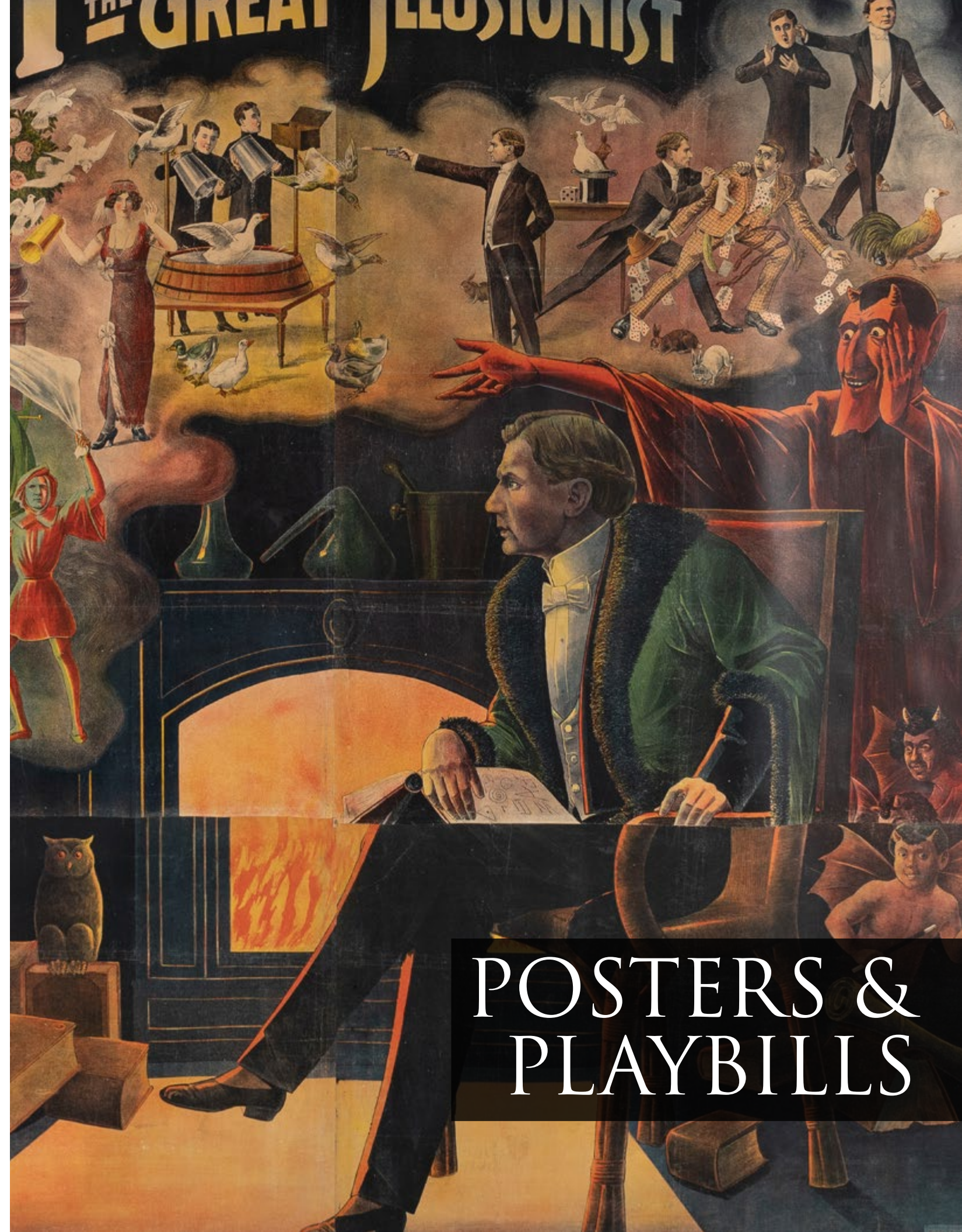
274. **Watch Production Stand.** Hamburg: Bartl, 1930s. Lyre-like stand of nickel-plated brass resting on a spun clawfoot base with six hooks on the crossbar, used to display pocket watches produced by the magician from apparently bare hands. With gimmicked watch stack for production including eight nesting faux timepieces. Height of stand 18". Minor tarnishing. RARE. 1,000/1,500

275. **Wonder Boxes.** North Hollywood: Merv Taylor for Richard Himber, ca. 1944. Two 4" boxes of stainless steel are shown empty, nested, and a production of eight silk handkerchiefs is then made. Exceptionally thin and deceptive. With original box. Uncommon. 250/500

276. **Wonder/X-Ray Clock.** Circa 1910. Finely made mahogany case containing a clock dial with one hand and a door used to cover it. Performer divines the number set on the dial when it is hidden from view. 3 3/4 x 6 1/2 x 1 1/4". Light scratches to finish. Good. 300/500

277. [WORTH MAGIC]. **Three Worth Magic Close-Up Tricks.** 1970s. Including a Color Cube Release, Coin of the Realm, and Transcendental Half. All props constructed of black walnut and housed in a fitted wooden case with snap-lid closure and plush-lined interior. Largest prop 2 1/2 x 4". All in near fine condition. 300/600

278. **Hippity Hop Rabbits.** Germany: Horst Chris, ca. 1960s. Now-classic "sucker" trick in which a black and white rabbit cutout passes back and forth between two tubes. Just when the audience believes it has caught on, a surprise finish is revealed. A scarce example and perhaps the first miniature version created, crafted from reverse-painted plastic. Expertly made in the manner of Taytelbaum, with minor wear to finish. 400/800



POSTERS &  
PLAYBILLS





279



280



281

279. ADELPHIA, Del 1868 – 1917). **Labarge and Adelphia Company**. Circa 1910. Five photographic vignettes of Del Adelphia performing effects tricks with birds, rabbits, and apparatus. 27 ¾ x 20 ¾". Linen backed. Uncommon. Del Adelphia (or his son, Jack) were reportedly responsible for teaching Harry Blackstone, Sr. the Vanishing Birdcage, an effect which would become one of Blackstone's most famous. The upper three photographs in this poster show Del performing the feat.

400/600

280. ALEXANDER (Claude Conlin, 1880 – 1954). **Alexander. Crystal-Seer. Knows Sees Tells All**. Bombay: Av Yaga, [ca. 1915]. Color lithograph bears a close-up of Alexander's turban-clad head staring into a crystal ball held by a skeletal hand. The ball's interior depicts scenes from cradle to grave. 41 x 14". Linen backed. Corner losses repaired. B.

1,000/2,000

281. ALEXANDER (Claude Conlin, 1880 – 1954). **Alexander The Man Who Knows**. Circa 1915. Three-sheet color lithograph depicting Alexander's turban-clad head in the shape of a question mark on a black background. 76 ½ x 46". Linen backed. A-.

700/900



282



283



284

282. BENEVOL (Luigi Benevolo, 1865 - 1939). **Benevol. Le Légendaire Professeur**. Paris: Imp. Spéciale des Tournées, ca. 1910. Color lithograph portrait of the Italian magician in his trademark Mexican-type costume, surrounded by three green demons. 24 x 33 ½". Linen backed. A.

400/800

283. BRUCHOFF. **Bruchoff Original Illusioniste Fantaisiste**. Paris: Affiches Ed. Maquis, ca. 1910. Color lithograph with vignettes of the magician producing a plethora of objects from a cone of abundance, a bowl of fire, and livestock, with two owl heads looking on from above. English text below. 31 ⅝ x 23 ½". Unmounted. Edgewear, one corner clipped. A-/B+.

400/800

284. CARTER, Charles (1874 – 1926). **Carter the Great. Carter Beats the Devil**. Cleveland: Otis Litho, ca. 1930. Color lithograph window card depicting a smiling Carter holding the winning hand. 22 x 14". Klosterman rubber stamp to corner. A.

200/400

285. CARTER, Charles (1874 – 1926). **The World's Weird Wonderful Wizard**. Cleveland: Otis Litho. 1930s. Bright stone lithographed window poster on cardstock shows Carter's turban-clad head on one side with bats and other demons flying about. 22 x 14". Scuffed. Klosterman stamp to corner. A.

200/400

286. CARTER, Charles (1874 – 1926). **Carter the Great / Condemned to Death for Witchcraft**. Cheats the Gallows. Cleveland: The Otis Litho. Co., ca. 1930s. Billboard-sized stone lithograph with an artist's rendition of Carter's gallows illusion. 106 x 80". Minor restoration to the edges and sheet breaks. Scattered scuffing and closed tears. Inpainting to original folds. Bright. B+.

600/900



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287. CARTER, Charles (1874 – 1926). **Carter the Great. Shooting a Marked Bullet.** Cleveland: The Otis Litho. Co., ca. 1926. Color lithograph billboard poster with a collage of images and vignettes from the Carter show, including his rendition of the Bullet Catching effect. 106 x 78". Linen-backed. Minor wrinkling at edges and chips at old intersecting folds. B+.

600/900

288. CARTER, Charles (1874 – 1936). **Carter the Great. The Vanishing Elephant.** Cleveland: Otis Lithograph Co., ca. 1930s. Impressive and imposing eight-sheet billboard poster shows a finely-dressed pachyderm on a platform just before it vanishes into nothingness. 105 1/4 x 80". Linen backed. Scattered scuffs and wrinkles; B+.

1,000/1,500

289. COPPERFIELD, David (David Kotkin, b. 1956). **The Magic Man.** [Chicago, ca. 1975]. Color offset window card for the first major stage production to star Copperfield (a college freshman at the time), with "special magical illusions created and performed" by the magician. 22 x 14". Corner pinholes and chips, else very good.

300/600

290. DANTE (Harry Jansen, 1883 – 1955). **Dante Mystery Review.** Hamburg: Adolph Friedlander, 1931. Bust portrait of Dante in small window card format (sometimes referred to as a trolley card), with a winged devil perched on his shoulder and whispering in one year. 12 3/4 x 9 1/4". Even toning, minor rounding of corners. A-.

400/600

291. DANTE (Harry Jansen, 1883 – 1955). **Have You Seen Dante?** N.p., ca. 1940s. Offset lithograph depicting the Devil in the form of a question mark. 41 x 29". Linen backed. Restoration to old folds through image; A-.

250/500

292. **The Fak Hongs. Le Plus Grand Du Monde. Numero D'Illusion.** Valencia: E. Mirabet, ca. 1930s. French grande (two-sheet) lithograph bearing portraits of the magicians and fantastical representations of magical creatures and effects. 75 x 52". Linen backed. Light scuffs and browning to margins; overall a fine impression; A-.

800/1,200

293. FU MANCHU (David Bamberg, 1904 - 74). **Fu-Manchú.** Mexico [?], ca. 1943. One-sheet lithograph bears a striking and artistic bust portrait of Fu Manchu, his hands reaching toward the viewer with bats in the background. 39 1/4" x 28". Linen backed. Over-coloring to old folds, borders chipped and stained. B. The design of this poster was used in a modified form to advertise one of Fu's Mexican noir genre movies titled *El Espectro de la Novia*.

1,500/2,500

294. FU MANCHU (David Bamberg, 1904 - 74). **Hechizos de Fu Manchú.** Sao Paulo: Farinas, ca. 1950. Lively color poster depicting the famous conjuror, an assistant, skeletons, and dancing girls. Linen backed. 27 x 19". Scattered losses to edges, some over-painting in image. Linen backed. B+.

200/400

295. GEORGE, Grover (1877- 1958). **George. the Supreme Master of Magic. Triumphant American Tour.** Cleveland: Otis Litho., ca. 1926. Color lithograph heralding the Ohio-born magician's American tour. Cards cascade from his hands. 40 x 26 1/2". Linen backed. A-.

400/800

296. GEORGE, Grover (1877- 1958). **Triumphant American Tour. Supreme Master of Magic.** Cleveland: Otis Lithograph Co., ca. 1926. Vibrant portrait poster of the magician surrounded by owls, imps, and bats. 41 3/4 x 26 3/4". Linen backed. A-.

300/600

297. GEORGE, Grover (1877- 1958). **Triumphant American Tour. George. The Supreme Master of Magic.** Cleveland: Otis Litho., ca. 1928. Striking lithographed billboard poster in bright colors depicts the magician with cards flying from his fingertips as devils and geisha girls look on. 81 x 101". Linen backed. B+.

800/1,200

298. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Germain the Wizard.** Cleveland: Schmitz-Horning Litho Co., ca. 1910. Three-color poster bearing a red-on-black portrait of Germain at its center, surrounded by a bat, cat, owl, and skull, and the magician's name in bright orange type. 39 3/4 x 24 1/2". Linen backed. Minor restoration to perimeter. B+/A-.

700/900





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299. GERMAIN, Karl (Charles Mattmueller, 1878 - 1959). **Germain the Man who Mystified All of London**. Cleveland: Schmitz-Horning Litho Co., ca. 1908. Three-sheet lithograph in red and black with Germain's name at the top, and text describing his triumphant run at London's St. George's Hall, over a large black exclamation point. 76 ½ x 41". Linen backed. Old folds, chipping and losses in borders; B.

600/1,200

300. GIOCONDA. Gioconda **Asombrosa Medium**. Valencia: Mirabet, ca. 1950. Oversize lithograph bears a striking portrait of the stately blonde mind reader in a bright blue evening gown with bright white gloves, against a red and yellow background. 60 x 26". Minor creasing, rubbing, and folds; A-. Linen backed.

400/800



301

301. GOLDBERG. **Goldberg Prestidigitateur**. New York: Richardson & Foos., ca. 1880s. Letterpress broadside decorated with two wood-engraved images of Goldberg, the first a three-quarter length portrait and the second showing his stage set with a Card Star, Crystal Casket, and other apparatus. Prominently billed are some of "Heller's Wonders." 28 ½ x 10 ¾". Linen backed. Scattered restoration throughout; B-.

400/800

302. HAROLD. **Harold Presente Le Coupeur de Tetes**. Paris: Harfort, ca. 1920s. Bright stone lithograph shows a bloody and horrific Grand Guignol-style decapitation illusion in a dungeon, as presented by red hood-wearing executioners. 63 x 48". Linen backed. A/A-.

600/1,200



302



303

303. HAROLD. **Group of Six Small Magic Posters**. Paris: Harfort, 1930s. Bright posters in yellow, blue, red, and white show scenes from Harold's illusion show, scenes of hypnosis, images of world travel, trained dogs, and in two instances, the figure of death looking over the scene. Each 15 ¾ x 11". Linen backed. A.

600/1,200

304. HEANEY, Gerald. **Heaney Presents Diana The Greatest Mystery of All Times**. Milwaukee: Riverside, ca. 1920s. Lithograph depicts the musical "automaton" Diana (the Golem illusion) playing a lute with the exposed works of the cabinet. 41 ½ x 28". Linen backed. Scattered soiling and spotting mostly in margins. A-.

200/500



304



305

305. [HENNING]. CHWAST, Seymour (b. 1931). **Doug Henning / The Sensational Houdini Water Torture Cell Escape**. 1974. Poster advertising Henning's television special featuring the famous Houdini escape. 46 x 30". Unbacked. A.

300/600

306. HERRMANN, Carl (1816 – 87). **Morning Performances. Matinées Magique**. [London]: W.S. Johnson, "Nassau Steam Press," 1848. Letterpress double-bill for Compars Herrmann's appearance at the Hay-Market, where the "premier prestidigitateur of France" will present a varied program including Second Sight, the Ethereal Suspension, and other classic feats of conjuring. Includes wood-engraved image of the aerial suspension. Framed to 23 x 22". Not examined out of frame.

2,500/3,500



306





307



310

307. [I.B.M. CONVENTIONS]. **International Brotherhood of Magicians Window Card Collection.** Kenton: Scioto Sign Co., late Ca. 1927-28. A group of 30 pictorial window cards printed to advertise some of the earliest convention shows staged by this fraternal organization and advertising the conjurer appearing at the convention. Among the performers represented are: Jack Gwynne, Ovette (including variant colors), Tom Bowyer, David Rose, Roberta and Marion, Al Saal, Oswald Rae, Al Caroselli, E.J. Moore, Harry Cecil, Jack Chalk Danks, Don Carlos, and others. Each 22 x 14". Some with date snipes. General toning, some chipping and wear, a few with pinholes, but good condition overall, with several uncommon cards included. Minor duplication. An impressive grouping of cards printed by the company owned and operated by the driving force behind the IBM, W.W. Durbin, lacking only a few examples to complete the collection. It has been said that instead of paying the acts to perform on the bill, Durbin offered a quantity of these window cards as an in-kind honorarium for their appearances.

500/1,000



308

308. KALANAG (Helmut Schreiber, 1903 - 63). **Kalanag.** Germany, 1950s. Color poster depicting Kalanag's partner, Gloria de Vos, astride a Hillman Minx, which vanished nightly in his illusion show. 32 x 46". Linen backed. A-.

250/500



309

309. KARLINI (Ludwig Trinka). **Karlini the Great Magician.** Vienna: Piller, ca. 1930. Karlini's face, crowned by a top hat, is illuminated by the flames and smoke from a brazier in the lower right and by the glowing wand in his hand. 48 ¾ x 38 ¾". Linen backed. Old folds visible, a few scattered areas over-colored. A-.

800/1,200

310. KASSNER, Alois (1887 - 1970). **Two Kassner Portrait Posters.** Hamburg: Adolph Friedlander, 1926 and 1929. Stone lithographs in color, including a half-sheet in full color with a green border, and a medallion bust portrait of Kassner, his head thrust through a globe. The latter trimmed to 22 x 25". The former linen backed.

250/500



311



312



313

311. KASSNER, Alois (1887 - 1970). **Kassner. Der Erste Zauberer.** Hamburg: Adolph Friedlander, 1929. Half-sheet stone lithograph shows Kassner's vanishing elephant, Toto, holding a medallion in her trunk, at the center of which is a portrait of the magician. 28 x 18 ½". Old linen backing. One loss in margin, strong old folds. B+/B.

300/600

312. KASSNER, Alois (1887 - 1970). **Der Mann in Der Kanne. Direktor Kassner.** Altona: Henrich Barkow, ca. 1918. Large two-sheet color lithograph depicting "the Thurston of Germany" in a large metal can à la Houdini, his escape assisted by a winged devil and twoimps. 72 x 27". Linen backed. Scattered restoration. A-/B+.

800/1,200

313. KELLAR, Harry (1849 - 1922). **Kellar. The Witch, the Sailor, and the Enchanted Monkey.** Cincinnati and New York: The Strobridge Litho. Co., 1905. Classic one-sheet poster depicts Kellar's version of the famous Maskelyne magic play with its various characters gathered before the "village lockup." 27 ¼ x 38 ½". Linen backed. Restoration to corners, one scrape to image, minor over-coloring. B/B+.

2,500/5,000





314



315



316

314. [LEVITATION]. **Cirque Theatre Imperator. La Femme Volante. "Astrale."** Paris: Louis Galice, ca. 1915. Lithograph. A turban-clad mystic, "Shah Rabey," passes a hoop over the body of his floating assistant. 15 ¼ x 23". Linen backed. A. **250/350**

315. **LONGMARK (Jaroslav Marek). Longmark Illusionist.** Circa 1938. Horizontal poster with vignettes from the illusionist's show including the Drum Illusion, Levitation, and Floating Ball. 34 x 48". Linen backed. **600/1,200**



317



318

316. **LONGMARK (Jaroslav Marek). Longmark.** [Czechoslovakia?]: Petiwoki [?], 1938. Bright and colorful lithographed magic poster shows a stage-filling scene from Longmark's show, with assistants flanking the magician and the chariot illusion. With an Egyptian motif. 48 x 34". Linen backed. Over-coloring to old folds; A-. **600/1,200**

317. **Lucia dans Le Cabine Fantome.** Paris: Harcourt, ca. 1920. Poster depicts a comely blonde woman tied in a spirit cabinet with manifestations surrounding the framework structure. 23 ¾ x 15 ½". Linen backed. Mino wrinkling and chips; A-. **200/400**

318. **MAZDA. The Great Indian Necromancer. Mazda.** Sheffield: Edwd. Harrison "Regent Litho Studio," ca. 1915. Bright color stone lithograph with vignettes from Mazda's show including the Basket Trick, Mango Tree, Levitation, Snake Dancing, and Spirit Paintings. Sanskrit text beneath his likeness reads "Manna Manahi Hindustan." Linen backed. Over-coloring to old folds and in borders. B+. SCARCE. **400/800**



319



320

319. **NEWMANN, C.A. George (1880 – 1952). Newmann the Great.** St. Paul: Standard Litho, ca. 1915. Stone lithograph in red and black and white with three bust portraits of the Minnesota-based mentalist and hypnotist. 41 x 14". Linen backed. Restoration at old folds; B+. **400/800**

320. **NEWMANN, C.A. George (1880 – 1952). Newmann the Great. Two Window Cards.** St. Paul: Standard Litho., ca. 1915. Pair of color lithographs for the "pioneer mentalist" who made a career out of reading minds and presenting a hypnosis show in rural communities under canvas and in small country "opera houses." His portrait is framed on a red background by a white question mark of smoke. Each 13 ⅞ x 11". **400/800**



321

321. **NICOLI (John Nicol). Nicol the Great.** Chicago: National Printing & Engraving, ca. 1898. The tricks and trappings of the magician's trade fill the scene, including an elaborate center table, skull, crystal casket, vanishing birdcage, pistol funnel, and American flag. Nicoli, father of Von Arx and Nicola, stands at the left side of the scene. 27x 20 ⅞". Linen backed. Old folds and border chips repaired; B+. **1,000/2,000**

322. **PASPART (Janu Zaořálek). Pasparrh Ilona??** Holesov: Lithographie Tiskarna Tucek, ca. 1930. One-sheet stone lithograph. Essentially a copy of the well-known Kassner poster designed by Friedlander. The magician's head is surrounded by devils and skulls, with the portrait of his wife in a bubble at the top of the image. 37 ¼ x 28". Old linen backing; A-. One of the few stone lithographs created for a Czech magician before the rise of communism. Scarce. **400/800**



322





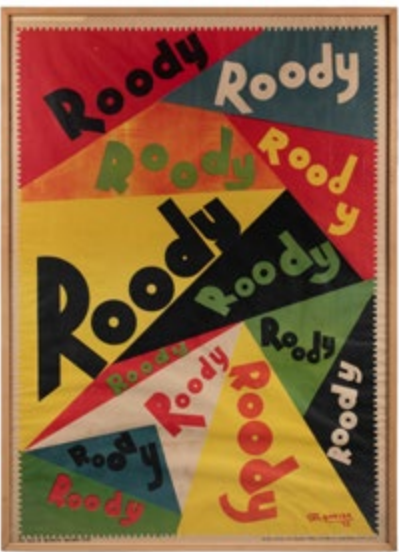
323



324



325



326



327

323. RACOZY. **Grand et Nouveau Mystère**. Paris: Blès, ca. 1900. Mrs. Racozy, bound to a stout wooden crucifix, vanishes at the shot of a pistol. Medallion portraits of the performers in the upper right. 30 ¾ x 23". Linen backed. Old tears, a few minor chips in margins; A-.

800/1,200

324. RAYMOND, Maurice (1877 – 1948). **Raymond**. [Diamond Billboard]. Circa 1915. Billboard-size poster shows Raymond's smiling face at the center of a giant brilliant diamond, flanked by scenes from his illusion show. Linen backed. Likely lacking the lower portion of the image. RARE.

500/1,000

325. ROODY (Alfonso Parodi, 1895 - ?). **Roody** [Roody Book]. Milan: N. Moneta, 1928. Designed by Umberto Calamida. Color lithograph depicting a sinister set of eyes peering over a Sanskrit-filled book of spells bearing Roody's name on the fore-edges. 55 x 39 ¼". Paper backed. Wear and tiny losses to margins, minor rippling; A-/B+.

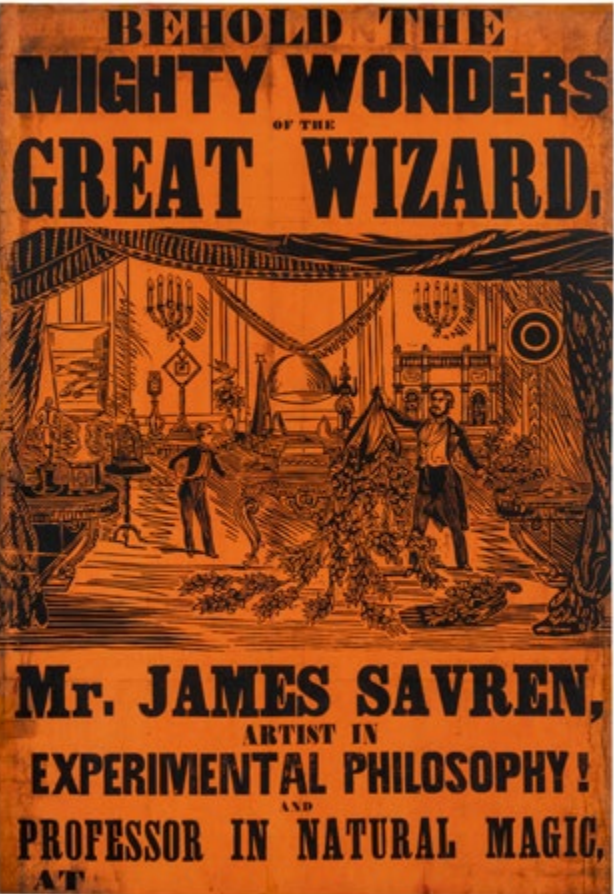
800/1,200

326. ROODY (Alfonso Parodi, 1895 - ?). **Roody**. [Names]. Milan: N. Moneta, ca. 1930. Designed by Umberto Calamida. Lithograph on a stained-glass window-type theme, with the Italian magician's name in different bright colors. 55 x 38 ¾". Linen backed. Framed; not examined out of frame.

400/800

327. ROODY (Alfonso Parodi, 1895 - ?). **Roody**. [Hands]. Milan: N. Moneta, ca. 1930. Italian magician and palm reader with a giant hand behind him, and a representation of different positions of his own arm captured by the artist as if stop-motion photography were used. 55 ¼ x 39 ¼". Paper backed. Chipping to perimeter, over-coloring to old tears. B+/B.

800/1,200



328

328. SAVREN, James (ca. 1821 – 91). **Behold the Mighty Wonders of the Great Wizard, Mr. James Savren**. Circa 1880. Attractive half-sheet broadside with large woodcut image at the center showing Savren producing bundles of flowers from a large foulard. The stage around him is set with the elaborate magic apparatus of the era. 33 x 23 ½". Linen backed. General toning and small losses expertly repaired. The "barber magician," Savren played an assisting role to many great magicians of his time, and occasionally performed himself. He was also an early collector of magic memorabilia whose holdings were acquired by Henry Evanion and later, Harry Houdini. Posters advertising his performances are scarce.

3,000/5,000

329. SHADE, George. **Shade the Wonder Worker**. Chicago: National Printing and Engraving, ca. 1925. Shade stands beside a cabinet decorated with faux Chinese characters and fires a pistol while an assistant in Chinese garb stands on the opposite side of the scene. 30 x 22 ½". Laid down on cardstock. One short closed tear, marginal wear. B+.

400/800

330. SORCAR, P.C (Pratul Chandra, 1913 - 71). **Sorcar / The World's Greatest Magician**. [India], ca. 1960. Designed by P. Ramchandra. Billboard-size portrait poster of the Indian illusionist, in his trademark jewel-encrusted turban, hands held out over his name, which is printed in bold yellow lettering. Pale purple background. 79 x 73". Linen backed. CONDITION.

300/600



329



330



331

331. STEENS. **Steens**. Paris: Loril, 13 Rue de Clignancourt, ca. 1920s. Vibrant color lithograph bearing a bust portrait of the magician before a guillotine. 54 x 37 ¾". Linen backed. A.

500/1,000





332



333



334



335



336



337

332. [STOCK POSTER]. **Second Sight / Mentalist Magician.** Chicago and St. Louis: National, ca. 1910. Color lithograph over-printed for Gordon The Master Magician, depicting a blindfolded woman divining the sum of a string of numbers on the blackboard to her back. 26 ½ x 20". Linen backed. Wear and chipping around perimeter; A-.

200/400

333. [STOCK POSTER]. **Spirit Cabinet Stock Poster.** Newport: Donaldson Litho., ca. 1915. Stone lithograph shows a magician standing beside a spirit cabinet. The medium inside is bound and blindfolded. Objects float about the scene. 30 x 20". Linen backed. A.

250/500

334. [STOCK POSTER]. **Magicians' Stock Poster.** Birmingham: Moody Bros., ca. 1910. Bright lithograph in orange and black with three medallion vignettes of a magician producing flags, cannonballs, and flowers, and performing a Second Sight routine with his blindfolded assistant. 20 x 15". Linen backed. Old folds. A-.

250/500

335. TAFT. **Taft the Great Illusionist.** Frankfurt: Block & Schmidt, ca. 1910. Eight-sheet color lithographed billboard poster, shows Taft seated in a chair before a burning fireplace, a menacing devil looking over his shoulder, and with scenes from his act around him. 68 x 68". Linen backed. Somewhat darkened, scattered repairs and over-coloring. B+. Scarce. Despite Taft's billing as a comedy magician, this poster shows a much more contemplative performer and sinister tone, even if some comedic moments from his show are also pictured.

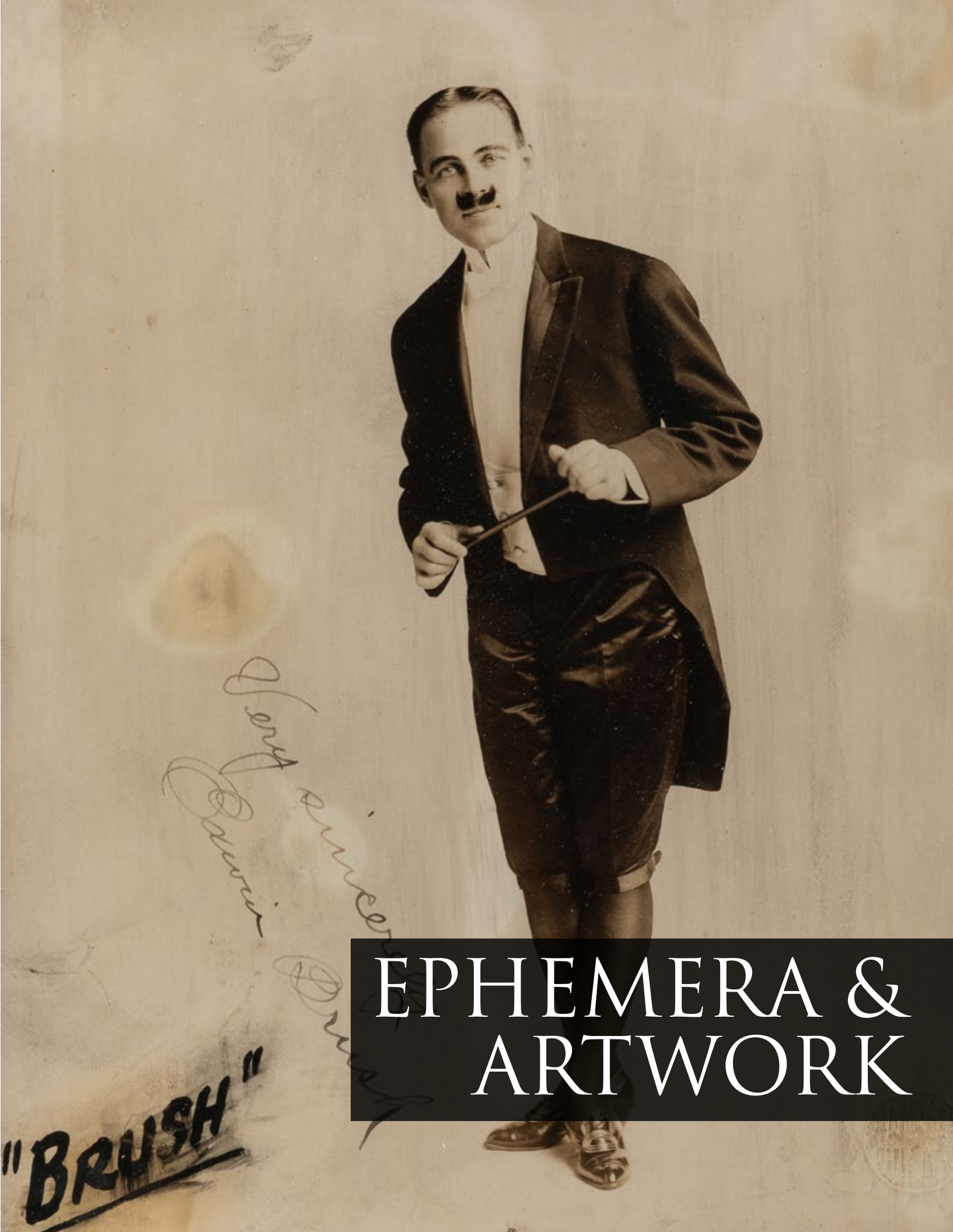
1,500/2,500

336. VON ARX (Charles Nicol, 1871–1958). **Von Arx. Magician Illusionist.** Cleveland: Morgan Litho., ca. 1917. Three-quarter length portrait poster of this second-generation American magician dressed in white tie and tuxedo jacket. 28½ x 20 ⅞". Chartex backing. Losses to perimeter and inexpert restoration in image. B.

400/800

337. YU LI SAN. **Yu Li San. Enigmatica 'Medium' del Profesor Alba.** Valencia: Graficas Valencia, ca. 1950s. Bold portrait lithograph poster for Yu Li San, a performer for Professor Alba. 27 x 19 ½". Rolled. Few marginal tears, otherwise very good. A.

150/250



# EPHEMERA & ARTWORK





338



341



339



340

338. ABBOTT, Percy (1886 – 1960). **Archive of Percy Abbott and Abbott's Magic Ephemera.** 1930s – 90s, and including correspondence from the Abbott branch stores, advertising cards, candid photos of the annual Get-Togethers, a small poster advertising the 1962 Get-Together, an INSCRIBED AND SIGNED portrait of Percy Abbott, order blanks, tickets, handbills, and programs, including the elaborate 1956 souvenir program and another for the fiftieth annual Get-Together, and more. Over 40 items, generally in very good condition, with several items SIGNED by Percy Abbott and other members of his organization.

200/400

339. ALAN, Don (1926 – 99). **Group of Don Alan Ephemera and Photos.** 1940s – 70s. Over twenty items, including photographs (candid and studio; color and black-and-white), flyers, and advertising brochures. 4to and smaller. Many items INSCRIBED AND SIGNED by Don Alan to Ken Klosterman.

200/400

340. ANNEMANN, Theodore (1907 – 1942). **Group of Annemann Photos, Secrets, and Ephemera.** 1930s – 40s. Including seven images of Annemann, several by Desfor, and one with an overhead view of his Bullet Catching stunt; clippings from newspapers and magazines about Annemann; a number of Annemann's pre-Jinx-issued secrets sold via mail order; two examples of his "Is Thought Reading a Possibility?" brochure; a large Green River Whiskey label; and more. Over 20 items, generally in very good condition, with some items SIGNED by Annemann. A very good collection.

600/1,200

341. [ALEXANDER]. **Portrait of The Nartell Twins & Mrs. Alexander.** Portland: Davies, ca. 1921. Half-length image of the twins and Mrs. Alexander grouped together and wearing elaborate headdresses and beaded gowns. 10 x 8". Heavy penciled notation to margin stating, "Mrs. Alexander and the twins," likely in the hand of Alexander himself. Verso states that this image was sent to Dr. Wilson for use on the cover of the *Sphinx*. A copy of the issue featuring the photo is included.

500/1,000



344

342. ANDERSON, John Henry (1814 - 74). **Great Wizard of the North Medallion.** England, ca. 1849. The obverse bears a cast bust portrait of this great Scottish magician; the reverse bears a cast bust portrait of Queen Victoria, for whom Anderson was commanded to perform before Balmoral Castle on August 28, 1849. Pewter, diameter 2". Scuffing, bumps, general wear. MTO12. RARE.

1,500/2,500

343. [AUTOGRAPHS]. **Collection of magicians signed playing cards.** Two decks of 52 cards, red and blue back Bicycle cards, signed by twentieth century magicians and magic collectors including Bev Bergeron, Penn Jillette, Teller, Jerry Andrus, Milt Larsen, Harry Riser, David Solomon, Bruce Cervon, John Carney, Jay Marshall, Tomsoni, Max Maven, Norm Nielsen, Richard Buffum, Billy McComb, Ken Klosterman, Derek Dingle, and more. With an index of all signatures, and letter about the collection to Ken Klosterman from Bill Coomer.

200/300

344. BAKER, Al (1874 – 1951). **Collection of Al Baker Ephemera and Photos.** 1920s – 50s. Approximately 25 items, including several portraits, studio photos, and candid photos of Baker, one SIGNED AND INSCRIBED; a seven-page letter in Baker's hand to Bernard M.L. Ernst (Houdini's attorney) with detailed instructions and illustrations for a performance of the Card from the Hat and one other effect (long before the feats were published in Baker's books); an invoice from Baker's Broadway Magic Shop; instructions for Baker's Card Trio in the original mailing cover addressed by Baker; clippings; and a Baker Testimonial program. The largest 10 x 8". Generally good condition.

250/500

345. BALABREGA (Johan Moller, 1857 – 1900). **Balabrega ALS to Henry Hatton.** Dated August 20, 1886, the Swedish magician writes to his compatriot from Boston regarding fascinating professional matters including the methods behind at least one effect: "If Seeman's Suspension is patented ... I would like to know the details of it ... Oh yes, the watches under the chair. Nothing simpler. I take any wooden chair, chisel out a hole under the seat, or rather out of the under part of the seat... How to stack a pack of cards before the eyes of tolerably smart people is another matter ..." Sold together with an illustrated clipping for Balabrega from the New York Clipper. The letter SIGNED "Yours, Balabrega." A RARE autograph of this accomplished magician who met a tragic end when a gas light exploded while he stood on stage in Pernambuco, Brazil.

400/800



342



343



345





346

346. BIRCH, McDonald (1902 – 92). **Archive of Birch the Magician Ephemera and Photographs.** 1920s – 90s. Including approximately 40 photographs, several INSCRIBED AND SIGNED by Birch and his wife Mabel Sperry, both candid scenes and studio shots, many depicting scenes from Birch’s long-running illusion show including his Spirit Paintings, Golem Illusion, Packing Box escape, and more; TLSs from Birch to Paul Fleming and others, carbons of letters to Birch from fellow magicians, theatre programs, tickets and passes, a membership card in Birch’s “Guild of Helpers” (given to audience volunteers), handbills, advertising flyers, newspaper clippings, brochures, and more. Minor duplication. Several publicity items SIGNED by Birch. Largest 10 x 8”. All neatly organized in a three-ring binder, with most items in very good condition. Approximately 100 items in total. A very good collection of material from the life and career of this successful magical trouper.

600/1,200



347

347. BLACKSTONE Sr., Harry (1886 – 1965). **Large Collection of Blackstone Sr. Letters and Ephemera.** 1920s – 60s. Approximately 100 items, including ALSs from Blackstone Sr. on his pictorial letterhead, a SIGNED Blackstone pitchbook, a lengthy TLS from Julien Proskauer on Blackstone Magic Enterprises letterhead (two pages), many theatre programs and souvenir programs (at least one SIGNED), photographs of Blackstone (both candid and studio; some with the George Karger/PIX rubber-stamp to their versos), playbills, complimentary passes, clippings (newspaper and magazine), ticket stubs, advertising gum wrappers, one radio script of 14 pages, and much, much more. 4tos and smaller. Neatly kept in a three-ring binder. Most items in very good condition, but many with age-related wear. Several unusual items included. An impressive collection that should be seen.

500/1,000



348

348. BLACKSTONE Jr., Harry (1934 – 1997). **Large Collection of Blackstone Jr. Memorabilia.** Approximately 75 items, 1960 – 90s, including: photographs (both studio and candid, including one INSCRIBED AND SIGNED by Blackstone to Ken Klosterman), programs, handbills, correspondence (from Gay and Harry Blackstone Jr.), postcards, greeting cards, invitations, news clippings, Christmas cards, show tickets, a very early advertising brochure, and a publicity packet with the Hirschfeld caricature of Blackstone on the cover. Several items SIGNED. All neatly kept in a three-ring binder, and in generally very good condition. A significant archive of material from the life and career of this important American magician.

400/800



349

349. [BOOKPLATES]. LAUREAU, M. (1911 – 2004). **Quatre Ex-Libris Pour Un Magicien.** Le Chesnay: Marcel Laureau, 1947. Printed wraps holding a handsome print depicting four bookplates used by Laureau, designed for him by Jean Chièze. Number 41 of 50 examples, numbered and signed by the artist in pencil. Folio. INSCRIBED AND SIGNED by Laureau to Paul Fleming on the explanatory leaf, and with an ALS from Laureau to Paul Fleming laid in, presenting the work to him.

200/400

350. BOOTH, John (1912 – 2009). **Archive of Magicians’ Correspondence to John Booth.** 1930s – 90s. Correspondents to Booth include C.A. George Newmann (with signature, not rubber-stamped autograph), Marvyn & Carol Roy (“Mr. Electric”), Milbourne Christopher, John Pomeroy, Elizabeth Warlock, Orville Meyer, Eugene Gloye, David Charvet, Eric Lewis, Joan Maskelyne, Percy Press, Neil Foster, Walter Gydesen, Martin Gardner, James Randi, P.C. Sorcar Jr., Len Vintus, David Price, Tom Morley, Howard Huntington, John Calvert, Ackero, Bill McComb, Stuart Cramer, Bill Larsen Jr., Mark Walker, and dozens more. Many correspondents appear in the file more than once, with many letters running to three or four pages, and several on elaborate pictorial letterheads. Housed in a single letter file, generally in very good condition or better. Booth was a well-known nightclub magician, author of many books on the subject of magic, and wrote a long-running column in *The Linking Ring* for decades; as such, the writers of these letters touch on subjects relevant to their own lives, profiles Booth is proposing to write of them, personal matters and gossip, and even the techniques and methods behind a wide range of tricks. In all, a revealing and fascinating trove of correspondence from many of the twentieth century’s great magicians, dealers, and collectors to one of their peers.

800/1,200



350

351. BRAUN, John (1896 – 1988). **Two Notebooks of Magic Secrets, Ideas, and Sleights.** Circa 1950s – 60s. A pair of handwritten 4to three-ring-binders/notebooks filled with penciled instructions for a wide range of magic tricks, including effects with apparatus, as well as feats of pure sleight-of-hand. Many items illustrated in great detail. Included are instructions and routines for The Blue Phantom, Brema’s Penny Weight, David Hoy’s Book Test, the Jim Ryan Push Through Control, Dai Vernon’s Al-N-Dai variation, Ellsworth Lyman’s 4 Ace Control, and well-sketched tricks by Germain, Leipzig, Bobo, Charlie Miller, LePaul, S. Leo Horowitz, and others. With scattered memorabilia, printed instruction sheets for marketed effects, and correspondence to Braun laid in. A fascinating trove of secrets collected by this well-posted magician and author. While not a professional magician, John Braun was an “insider” who counted many of magic’s stars as his friend, including Okito, Dai Vernon, Stewart Judah, and countless others. He served as president of the I.B.M., was a longtime editor of its journal, *The Linking Ring*, authored and edited several important books on conjuring (among them Bobo’s *Modern Coin Magic*), and was a mentor to Ken Klosterman, who named the library in his Salon de Magie collection after his friend.

500/1,000



351

352. BREMA, Carl (Carl Brehmer, 1864 - 1942). **Group of Carl Brema Photos and Ephemera.** 1910s – 50s. Approximately 20 items, including a cabinet photo of Brema performing the Chinese Sticks, pictures of him presenting thimble manipulations, order blanks, the schematic pencil drawing for what appears to be a Nickels to Dimes prop (one of Brema’s most famous effects), instructions for the Afghan Bands, an early bound Price List, Carl Brema & Son business card (torn), and more. Most 8vo and smaller. Generally good condition. A good collection of material related to this important Philadelphia-based manufacturer of bench-made metal magic apparatus.

200/400



352





353



355

353. BRUSH, Edwin (1873 – 1967). **Signed Portrait of Edwin Brush.** Chicago: Warner, ca. 1910. Full-length image of the well-traveled and popular Chautauqua and Lyceum magician in knee breeches, holding a wand in his hands. Framed to 10 x 8". SIGNED "Very sincerely / Edwin Brush."

150/250

354. [BUSINESS CARDS – MAGICIANS]. **The Klosterman Magicians' Business Card Collection.** 1900s – 2000s, and comprised of approximately 1000 calling cards and business cards for nearly every famous magician of the last fifty years, including: Jerry Andrus, Michael Ammar, Gene Anderson, Eugene Burger, Rich Bloch (Collectors' Workshop), J.B. Bobo, Edward Bagshawe, Connie Boyd, Jack Chanin, Lloyd Chambers, Cardini, Charles Carter, David Copperfield, Paul Daniels, Simon Drake, Celeste Evans, Gabe Fajuri, Mike Foydel, Chuck Fayne, Walter Gibson, John Hinson, Haskell, Richard Hughes, Ricky Jay, Stewart Judah, Hank Lee, Ken Klosterman, Paul Noffke, Bill Neff, Jimmy Grippo, Don Potts, Fay Presto, Sid Radner, Maurice Raymond, Ray Goulet, Kreskin, John Scarne, David Solomon, Michael Skinner, Sorcar, Bill Smith's Magic Ventures, Mel Stover, Ward Thomas, Bill Tadlock, Dai Vernon, Tad Ware, James Wakefield, Steve Weikal, Meir Yedid, Princess Yvonne, The Zancigs, and hundreds more. Neatly organized and alphabetized in three large three-ring binders. An impressive collection built over the course of 50 years and the largest accumulation of these cards we have offered. Should be seen.

1,000/2,000

355. CALVERT, John (1911 – 2013). **Inscribed and Signed Photograph of Calvert.** Circa 1945. Bust portrait of the magician, pilot, adventurer, and movie star. Framed to 10 x 8". INSCRIBED AND SIGNED, "To Sonny Boy: My best pal. Your pappy, John Calvert." According to the records of the Salon de Magie, the "Sonny Boy" referred to in this inscription is Lester Lake, the inventive magician, stunt performer, and boyhood friend of Calvert's. The two magicians hailed from the same small town: New Trenton, Indiana.

200/300



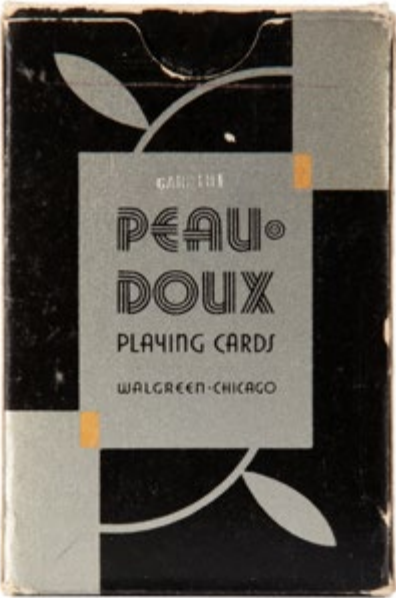
356



357

356. CARDINI (Richard Pitchford, 1895 – 1973). **Life Cast of Cardini's Hand.** A plaster cast of the great manipulative magician's right hand. Length 8 ½". Visible cracks, but generally good condition. In a box bearing Swan Cardini's writing, stating, "Dick's Hand." Sales History: Potter & Potter Auctions, *Cardini: The Suave Deceiver*, April 6, 2013, Lot 14.

4,000/6,000



358

357. CARDINI (Richard Pitchford, 1895 – 1973). **Inscribed and Signed Portrait of Cardini.** 1942. Printed portrait of the "suave deceiver" with his trademark monocle in one gloved hand. Framed to 10 x 8". INSCRIBED AND SIGNED "To the "Boys" most sincerely Cardini 1942."

300/600

358. [CARDINI]. **Cardini's Silver Peau Doux Playing Cards.** Chicago, Walgreen Co., ca. 1934. Unopened pack of the bridge-size fanning cards purchased by Cardini for use in his famous act. Cardini hallmark stamp to one panel. Deck mint sealed with cellophane and tax stamp; box shows wear.

250/500





359



360



361



362

359. CARTER, Charles (1874 – 1936). **Carter Master Magician Brochure.** Chicago: Hollister Brothers, ca. 1905. Elaborate early eight-page advertising brochure for Carter, featuring dozens of photos from his show, pictures of the Divorce Machine illusion, Spirit Cabinet, pictures of early Carter posters, and more. 4to. RARE. Sold with a later lithographed advertising brochure by Otis Litho.

250/500

360. CARTER, Charles (1874 – 1936). **Large Collection of Carter The Great Ephemera.** 1910s – 30s, and including sepia tone original photographs of Carter, Evelyn Maxwell, and his assistants, and several images (later printings) showing Carter and his stage illusions; unused performance contracts (a quantity); full-color brochures and envelopes issued by Otis Lithographing Co. showing Carter's many posters printed by the company (a quantity); a silk theatre program for Carter at the Empire theatre, Calcutta in 1925; and other programs for Carter's show, one annotated in ink by the former owner with guesses at the methods behind each trick; and additional brochures and ephemera for Carter's show. Approximately 30 items, 4to and smaller, with most in very good condition. A very good collection of items from the career of this world-traveled illusionist.

500/1,000

361. CHANIN, Jack (1907 – 97). **Archive of Jack Chanin Magic Memorabilia.** 1930s - 1990s. Approximately 80 items, including Chanin's membership cards in the I.B.M, Houdini Club of Philadelphia, and other clubs; advertising brochures; advertising novelties (diminishing cards, stage bills, paper tokens, etc.); typed "set lists"; candid photographs of Chanin performing and demonstrating at various magic conventions (10 x 8" and smaller); invitations, convention badges, and tickets to Chanin lectures; postcards; correspondence by and to Chanin from fellow magicians and other parties (including Ken Klosterman); programs, newspaper clippings, and greeting cards. 4to and smaller, with many items SIGNED by the magician. An impressive and diverse grouping. Chanin was primarily a magic dealer, but was also widely regarded as a gutsy and talented sleight-of-hand artist. The methods he developed relied far more on chutzpah than finger flinging, and he was an acknowledged master of the Three Shell Game, tricks with silks, and most notably, the art of sleeving.

400/800

362. CHARLIER. **Photographic sketch of Charlier Signed by Chung Ling Soo.** [New York]: W.E. Robinson, 1897. Cabinet card image of a bust sketch of the mysterious card conjurer captioned "Charlier as I knew him." "Copyrighted 1897 by W.E. Robinson" printed lower left. Cabinet card format, plain mount, 4 ¼ x 6 ½". INSCRIBED AND SIGNED by William E. Robinson on the mount. Robinson would go on to fame as Chung Ling Soo.

500/1,000



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363. CHING Ling Foo (Chee Ling Qua, 1854 – 1922). **Ching Ling Foo American Tour Postcard.** Circa 1913. Pictorial postcard showing the entire Chinese troupe. Printed back, postally unused. Scuffed folded, worn, stain and rubber stamp to verso. SCARCE.

150/250

364. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Australian Portrait of Chung Ling Soo.** [London, ca. 1918]. Large format printed half-length monochrome image (red-brown) of Soo in Western dress and without his wig, inside a frame. Signed in the image in English and Chinese. 11 ½ x 8 ¼". Edges chipped with corner pinholes and folds. Issued as a supplement to The Magic Mirror on August 15, 1909 while Soo toured Australia.

800/1,200

365. CHUNG Ling Soo (William E. Robinson, 1861 - 1918). **Three Photographs of Chung Ling Soo.** Including a full-length silver gelatin image of Soo with Suee Seen and two assistants dressed for the stage circa 1915, but printed later and identified as coming from the H. Adrian Smith collection; a picture of one of Soo's posters; and a full length image of Soo without his wig or costume, seated at a table with his legs crossed before him, bearing a notation on the verso that the picture was taken in Singapore during his tour. The largest 7 x 5". Together with a pictorial postcard bearing the full-length color image of a Chinese man, mis-identified as Soo by the unknown author of a message on the verso and filled with "humorous" notes about Soo.

500/1,000

366. DE BIERE, Arnold (1876 – 1934). **Three De Biere Advertising Novelties.** 1910s. Including the die-cut "All in One" souvenir booklet, lithographed in colors and showing the characters from De Biere's quick-change act as the pages are turned (over-printed for an appearance at Maskelyne's Theatre of Mysteries); and two hold-to-the-light postcards one advertising his Egg Bag feat.

300/600



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367. DECREMPS, Henri (1746 – 1829). **Engraved Portrait of Henri Decremps.** [Paris, 1784]. Handsome steel engraving shows the magician and author nailing a chosen card to the wall with the shot from a pistol. Originally the frontispiece to his influential work, *La Magie Blanche Dévoilée*. Gilt wooden frame, 12 x 9". From the John Braun collection, with handwritten notes by Ken Klosterman to the verso.

150/300

368. DOWNS, T. Nelson (1867 – 1938). **Group of T. Nelson Downs Ephemera and Photos.** 1900s – 30s. Approximately 20 items, including a handwritten letter on Downs' elaborate folding letterhead/brochure, an ALS from Harriet Downs after her husband's passing, photographs of Downs (including one a later printing of an image of Downs with Houdini), four different unused Downs letterheads (one describing his unsuccessful illusion act built in party by Guy Jarrett), photostats of other letters, and more. The largest 4to. A very good group of ephemera regarding this important sleight-of-hand magician.

500/1,000

369. DUVAL, Ade (1898 – 1965). **Signed Photographs and Ephemera Group.** 1920s – 50s. Five items, including two portraits by Maurice Seymour of Chicago, both INSCRIBED AND SIGNED by Duval; and with a welcome program for Duval issued by Australian magicians, a handbill for a Duval performance, and an early Chautauqua brochure for The Duval Brothers. 10 x 8" and smaller.

200/300

370. ELLIOTT, James W. (1874 – 1920). **Portrait and Autograph of Dr. J.W. Elliott.** Circa 1915. Silver print bust portrait of the "champion card manipulator of the world" who also worked as Bosco in the Comedians de Mephisto Co. Matted with a SIGNATURE of the famed magician, to 7 x 5". Edges of mat unevenly trimmed, else very good.

400/800

371. FELSMAN, Arthur P. **Stamping Die for Felsman's "MAJA" Magic Token.** Chicago, 1920s. Heavy steel die with the well-known "Maja/Goddess of Magic" design and the initials "A.P.F." surrounding a central figure of a female fairy-like goddess producing a cascade of coins. Used to strike the dollar-size palming coin for Felsman's long-running Chicago magic shop. Diameter 1 ½", height 1 ⅛". Dies for magicians' palming coin and tokens are uncommon. Felsman was the successor of Roterberg's famous magic business; it was Roterberg who first used this design on a magic token.

400/800

372. FOX, Imro (Isidore Fuchs, 1862 – 1910). **Group of Imro Fox Ephemera.** Including a RPPC postcard of Fox with divided back, program for his appearance at London's Empire Theatre in 1899, a news clipping showing Fox dressed as Dr. Faust, another vaudeville program featuring Fox, and a cabinet card portrait of the magician (split in half and mended on the verso). The largest 4to.

400/800

373. GEORGE, Grover (1887 – 1958). **The Wizard George Throw-Out Card.** Circa 1930. Pictorial card bearing a half-length portrait of the Ohio native, with the devil looking on from the right. Spanish text to verso. Three rounded corners. 3 ⅝ x 2 ¾". General wear. RARE; the first we have seen. Nearly all ephemera from George's career is uncommon.

200/400

374. GEORGE, Grover (1877 – 1958). **Small file of ephemera.** Ten pieces, including a "good luck" card, in Spanish, SIGNED with a note on the reverse by George: "Printed in Argentine Republic Fall of 1926 used as 'good luck' card/Grover G. George;" an admission card to an automobile show in Uruguay for George, with his notation on the reverse (1926); snapshot of George posters displayed outside a theater in Havana (1929); a mailing cover with George's notation "care Raleigh Hotel/650 N Dearborn St/Chicago Ill."; and several clippings and incomplete programs.

250/350



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375. GERMAIN, Karl (Charles Mattmueller, 1878 – 1959). **Important Archive of Karl Germain Manuscripts, Patter, Programs, and Research Material.** 1890s – 1970s. Hundreds of pages of documents housed in three volumes, the first of three containing handwritten manuscripts, typescripts, drawings, and other compositions in Germain’s hand. Included are inked mockups in his hand for advertising in newspapers and on handbills, sample sketches for letterhead designs, fanciful compositions in his hand (“Do you know you have a blind spot in your eye? Maybe you do, maybe you don’t, but Germain knows: See him and see how funny the things you don’t see look.”), handwritten scripts and typescripts for various effects (book test, clock trick, introductory patter, Coffee Trick, Watch and Rabbit, Clock Dial, Spirit Cabinet, and more). Many of the typescripts bear Germain’s handwritten notes or corrections, and some are headed in his hand “For Paul” [Fleming], who would perform many of Germain’s tricks after the elder magician’s retirement.

The second volume of the archive contains ephemeral relics from Germain’s career, among them theatre programs (including one for his appearance at the second annual Magic Circle séance), Chautauqua programs, newspaper and magazine clippings, handbills, brochures, letters to Germain, the classic multi-page pictorial brochure bearing Germain’s well-known portrait on the front wrapper, a printed scene plot for Germain’s show, handwritten “set lists” for his performances, a copy of the music used to accompany Germain’s performances, a five-page typed “press sheet” describing his show, a form letter on Germain letterhead to booking committees, and more. Several items are annotated or contain marginalia in Germain’s hand.

A third volume is comprised of hundreds of pages, including typescripts, correspondence, and related material from the careers of the two magicians most responsible for growing and elevating Germain’s legacy: Paul Fleming and Stewart Cramer. Fleming worked as an assistant to Germain, later took over Germain’s Chautauqua route, and even performed as Germain, presenting many of his signature illusions. Fleming then became a noted professor of Economics, but all the while maintained a healthy performance schedule with his full evening magic show featuring many of Germain’s classic tricks, oftentimes using Germain’s own apparatus. These documents include lists of Germain props owned and used by Fleming, typescripts of patter for Fleming’s presentation of the effects, inventories and lists of tricks Fleming and his wife would sell to collectors after their retirement from the stage. Ken Klosterman purchased many Germain props from the Flemings. Also included in this portion of the archive are letters, notes, sketches, and comments from Germain’s friend and biographer, Stewart Cramer which reveal details of presentation, personal information, and other sidelights into Germain’s life and career. Cramer knew Germain intimately in the last years of his life, became his protégé, and helped dispose of many of Germain’s props, posters, and documents.

The archive is housed in three handsome maroon cloth three-ring notebooks with matching slipcases, the spines lettered in gilt with the name “Karl Germain.” Primarily 4to sheets and smaller, with age-related wear as expected, but generally in very good condition. A revealing, expansive, informative, and important archive that shows the trajectory of Germain’s career, his thought processes, how he performed many of his most famous feats, and the lasting legacy he created which was enhanced and expanded by Paul Fleming and Stewart Cramer.

15,000/25,000

376. GOLDIN, Horace (Hyman Goldstein, 1873 – 1939). **The Great Goldin Souvenir Booklet.** London: Alf. Cooke, 1914. Illustrated souvenir booklet for Goldin’s appearance at the Queen’s Theatre, Poplar. Die-cut wraps, filled with illustrations and photos of Goldin’s show, including posters, pictures of his pet tiger, and more. 16pp. Rubbing, toning, dog-eared corners, but good condition. Scarce.

100/200

377. GOLDSTON, Will (Wolf Goldstone, 1878 – 1948). **Large Archive of Goldston Letters and Ephemera.** 1910s – 40s, and including approximately 36 TLSs from Goldston, most to G. Sturgess, Esq. of Loughborough, a customer of Goldston’s firm who is building an act based around fans (with the correspondence related to the construction of various elements of the act), with a few other addressees including John Mulholland, Carl Rosini, and Williard Smith. Accompanied by advertising leaflets, a prospectus for one of Goldston’s publications, a Goldston Christmas card, photographic postcard, pencil sketches for an illusion using a giant feathered fan, clippings, and more. Most items 4tos, with most letters SIGNED in ink by Goldston. A large and impressive grouping.

400/800

378. GRIFFIN, Ken (1914 – 88). **Large Archive of Ken Griffin & Roberta Memorabilia.** 1940s – 80s. Over 200 items, including photographs (studio and candid), programs, handwritten notes, running orders or “set lists” for shows, telegrams, ALSs, paychecks, newspaper clippings, brochures, souvenir booklets, letterheads, handbills, contracts, and personal items including Griffin & Roberta’s passports, driver’s licenses, social security cards, and other forms of identification. Neatly organized in two three-ring binders. An extensive record of the magic and illusion shows of Griffin and Roberta, who worked across America, for the U.S.O., and on cruise ships throughout the course of the twentieth century. Griffin was a master leatherworker and cowboy who worked in Hollywood creating saddles and other fine leather goods. After the close of WWII began a new career as a stage magician. He started on the road as “Navo” the native American magician, and later toured for 20 years with The Ken Griffin Show. HE was honored by the Academy of Magical Arts in 1979 with the club’s special Award of Merit for his many contributions to magic.

250/500

379. HAHNE, Nelson (1908 – 70). **Archive of Pen-and-Ink Hahne Cartoons and Magic Catalog Illustrations.** 1930s – 60s. Approximately 95 original drawings on artist’s boards and paper, many being humorous cartoons conceived and drawn by Hahne for *The Linking Ring* magazine, the journal of the International Brotherhood of Magicians, for which he served as art director for some 40 years. Other Hahne drawings in the archive include pictures for John Snyder’s magic catalog, magic-themed Christmas cards, and at least one instructional diagram for a levitating bottle effect. Styles represented include Hahne’s classic deco-influenced detailed work to his later 1950s and 60s mid-century themed works. The largest images 11 x 8 ½”, with some smaller examples included, and most corrected or captioned in Hahne’s hand, bearing crop marks, notations, or bearing his signature or initials. A very good collection of material from the pen of the artist long considered one of the finest illustrators in the history of twentieth century magic.

1,500/2,500



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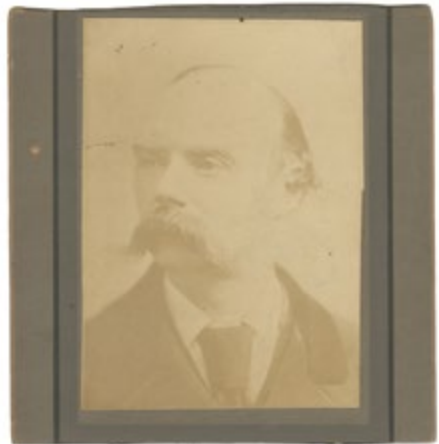
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380. HAN Ping Chien (1891 – 1930). **Signed Giant RPPC Portrait of Han and his Troupe.** Circa 1908. Half-length matte finish photograph shows the Chinese magician and the company members of his Peking Mysteries troupe. A giant postcard with printed back and New York Palace Theatre rubber stamp to verso. 6 x 7 7/8". SIGNED in Chinese by four company members including Han. With a later (reprint) portrait of Han.

300/600

381. HARDEEN (Theo Weiss, 1876 – 1945). **Group of Hardeen Ephemera.** 1930s – 50s, and including a pictorial brochure, two Hellz-a-Poppin' programs, newspaper clippings, a later photograph of Hardeen in a straitjacket, a handbill for the Houdini-Hardeen show featuring Princess Yvonne, and two Hardeen Jr. (Douglas Geoffrey) promotional items. Eleven items, generally in very good condition.

250/500

382. HELLER, Robert (William H. Palmer, 1826 – 1878). **Portrait of the Comedy Magician and Musician.** Circa 1870. Left-facing sepia bust portrait of the composer and comedy conjurer. On a plain mount, trimmed to 6 x 6". With two later clippings related to Heller included.

400/800

383. HERRMANN, Adelaide (1853 – 1932). **Adelaide Herrmann's Wooden Fan with Ribbon.** Circa 1899. Wooden-ribbed paper fan with brown leaves accented by gilt paint, the pivot point decorated with a wide purple ribbon. Length of ribs 10 1/2". Working and intact. Said to be the property of Adelaide Herrmann; found with the mate to this fan which was sold in these rooms on October 31, 2022 as lot 168 in *Salon de Magie, Part III*.

500/1,000

384. HERRMANN, Adelaide (1853 – 1932). **Photograph of Herrmann's Bullet Catch.** Circa 1890s. Horizontal image of Adelaide Herrmann with a China plate in her hands and marksmen aiming at it with long rifles; at the command of "fire!" Herrmann would catch bullets on the plate. On a stiff mount (cracked), 5 1/2 x 7 1/2". Badly damaged; sold as-is. Regardless, a RARE image.

100/200

385. HERRMANN, Adelaide (1853 – 1932). **Group of Photographs and Ephemera.** 1890 – 1930s. Including four portraits of the "Queen of Magic," one INSCRIBED AND SIGNED by the magician; a playbill from B.F. Keith's with Herrmann as the closing act (mounted to stiff card); a London Hippodrome program featuring Herrmann; a RPPC advertising her vaudeville act; two clippings; and a small advertising handbill advertising Adelaide as "Greatest of all the Herrmanns," likely issued after her split from Leon Herrmann. The largest 10 x 8".

500/1,000

386. HERRMANN, Alexander (1810 – 96). **Photograph of Alexander Herrmann.** Circa 1890. Postcard-size sepia tone three quarter length image of the devilish magician in a tweed three-piece suit. 5 3/8 x 3". Scrapbook remnants to verso.

400/800

387. HERRMANN, Alexander (1810 – 96). **Portrait of Alexander Herrmann.** Circa 1900. Famous left-facing portrait of the Mephistophelean wizard in a tweed coat. Sepia toned. 10 x 8". Unity Studio stamp to verso. Very light wear; very good or better.

500/1,000

388. HERRMANN, Alexander (1810 – 96). **Card Thrown by Herrmann the Magician.** Circa 1889. A Five of Diamonds with plaid Steamboat-type back thrown into the audience by Alexander Herrmann, the famed magician whose ability to scale cards to any seat in the theater was well-known. Accompanied by a holographic note in the hand of Henry Ridgely Evans (or perhaps Harry Clapham) stating, "Card thrown into audience by A. Herrmann, March 30, 1889."

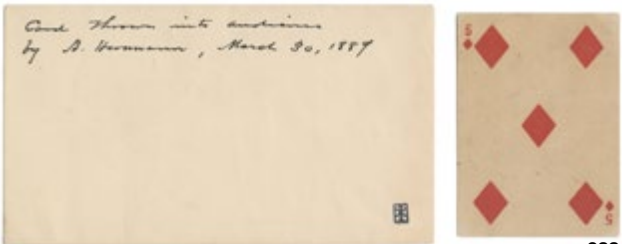
800/1,200

389. HERRMANN, Leon (1867- 1909). **Herrmann the Great Encased Penny.** 1901 Indian Head cent encased in aluminum. The obverse bears a relief portrait of Leon Herrmann and the text "Herrmann The Great Direction Thurnaer & Gorman," the reverse images of a wishbone, horseshoe, four-leaf clover, and the text, "Good Luck/Keep Me and Prosper." Light wear. MT158.

250/500



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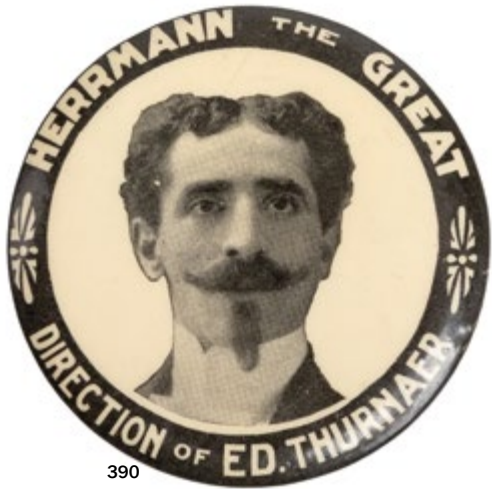


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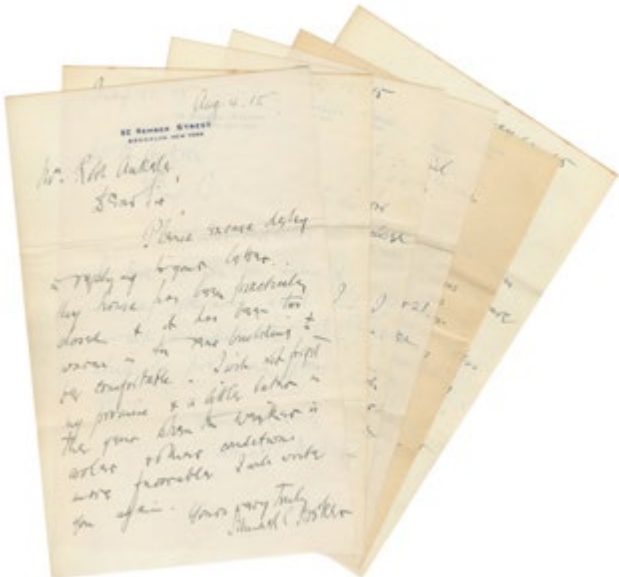




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390. HERRMANN, Leon (1867- 1909). **Leon Herrmann Souvenir Pocket Mirror.** American, 1900s. Round souvenir celluloid pocket mirror advertising the “great” magician and successor to his uncle, Alexander. Approx. 2 ¼” diam. Mirror tarnished, image strong and clean. PM32.

500/700

391. HOFFMANN, Professor (Angelo Lewis, 1839 – 1919). **Hoffmann ALS to Paul Fleming.** Dated August 9, 1905 and written entirely in Hoffmann’s hand on his own stationery, he addresses his career as a writer, stating that he will be working on “smaller” books due to his age and schedule: “... you have doubtless seen “King Koko”; and I have just ready for the press a small volume, subtitled “Recollections of Hartz the Wizard,” being a selection of his favorite tricks and an additional chapter of especially good tricks of later date ... .” With the original mailing cover addressed in Hoffmann’s hand. Splitting and one corner reinforced. SIGNED “Angelo Lewis / Prof. Hoffmann.” The Hartz book Hoffmann mentions was never published separately. Instead it became a chapter in some editions of his book *Later Magic*.

500/1,000

392. HOOKER, Dr. Samuel Cox (1864 – 1935). **Five Letters Signed by Dr. Samuel Hooker.** New York, 1915 - 16. Including four ALSs and one TLS on his 82 Remsen Street letterhead, all written to fellow magician Robert Ankele. Hooker writes about visiting Ankele (“calling to see him”), and regarding a purchase of various books for his fabled magic collection. With one original mailing cover addressed in Hooker’s hand, and bearing Ankele’s notations. Each letter SIGNED, “Samuel C. Hooker” or initialed “SCH.” A RARE grouping of letters from the man who created and performed the legendary “Impossibilities,” an impossible, inexplicable version of the Rising Cards.

1,500/2,500

393. HOUDINI, Beatrice (1876 – 1943). **Portrait of Beatrice Houdini.** Circa 1915. Half-length sepia tone image of Houdini’s wife and co-star, signed in the plate in white. 10 x 8”. Stamp of The Welworth Co. (Indianapolis) to verso. Very good.

200/400



394

394. HOUDINI, Beatrice (1876 – 1943). **Four Photographs of Bess Houdini.** 1930s. Including two studio portraits (one close-up, the other with the background retouched), an image with the mayor of Seattle presenting Mrs. Houdini with an oversized memorial wand, and a fourth image showing her in the company of many California magicians. 10 x 8”. Good condition overall.

250/500

395. HOUDINI (Erik Weisz, 1874 – 1926). **Youthful Portrait of Houdini with Handcuffs.** Circa 1905. Full length sepia tone portrait of a young Houdini, stripped to the waist with a chain of interconnected handcuffs hanging from one extended hand. 8 ½ x 6 ½”. Edges and image partially toned.

800/1,200

396. HOUDINI (Erik Weisz, 1874 – 1926). **Portrait of Houdini and Teddy Roosevelt.** 1914. Full-length image taken aboard the S.S. Imperator of the Hamburg America Line. Houdini and the president stand side-by-side. 7 x 5”. Caption below printed in image. Near fine. This photo was printed for publicity purposes by Houdini. The background (and other men in the photo) were removed with careful retouching, giving the impression of a one-on-one meeting of the two great men.

600/1,200

397. HOUDINI (Erik Weisz, 1874 – 1926). Houdini Orpheum Circuit Program. Chicago, ca. 1915. For an appearance at Chicago’s Palace Music Hall, Houdini is billed as the “elusive American” and presents his Water Torture Cell in the sixth spot on an eight-act bill. 8vo.

200/400

398. HOUDINI (Erik Weisz, 1874 – 1926). **Press Photograph of Houdini at Mediums’ Hearing.** May, 1925. Houdini smiles from his standing position at a congressional hearing regarding the work of fraudulent mediums, in the company of one congressman and two supposed “spirit mediums.” Approximately 6 ¾ x 4 ¾”. Wire service stamp to verso with pasted-down snipe. Oddly trimmed with pencil and ink marks to recto.

250/500



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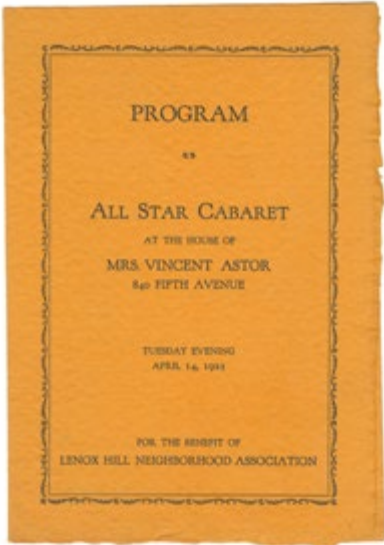


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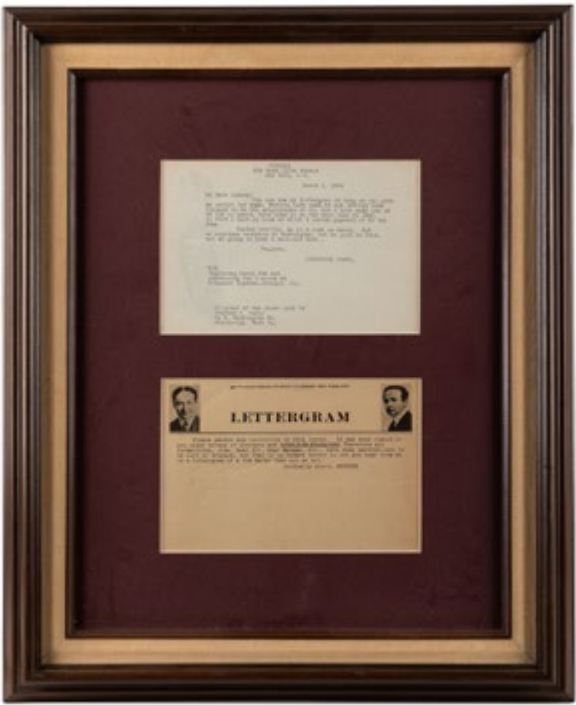
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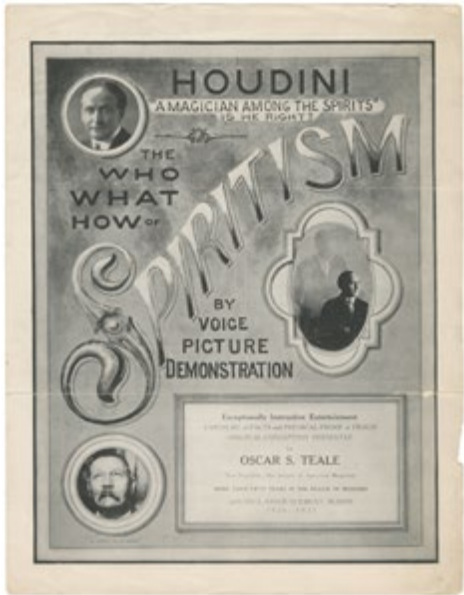
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399. HOUDINI (Erik Weisz, 1874 – 1926). **Houdini Private Performance Program.** For an event on April 14, 1925 at the home of Mrs. Vincent Astor of New York City, Houdini appears as part of an “all star cabaret” for the benefit of the Lenox Hill Neighborhood Association, sharing the bill with Will Rogers, the Duncan Sisters, Ann Pennington, and the Folies Quartette. One folded sheet, letterpress printed. Near fine. RARE.

250/500

400. HOUDINI (Erik Weisz, 1874 – 1926). **Portrait of Harry Houdini.** Circa 1925. Half-length image of Houdini in coat and tie, gazing directly at the viewer, taken near the end of his life. Silver print, 10 x 8”. Minor toning to center of image.

500/1,000

401. HOUDINI (Erik Weisz, 1874 – 1926). **Houdini Final Tour Theatre Program.** For the week beginning Monday, December 14, 1925, Houdini presents his full-evening three-part show at the 44<sup>th</sup> Street Theatre in New York City. With extensive descriptions of the parts of Houdini’s show. 16pp. Old central fold, else very good.

200/400

402. [HOUDINI]. **Houdini. “A Magician Among the Spirits.” Is He Right? The Who-What-How of Spiritism.** New Jersey, 1925. Monochrome brochure advertising Oscar S. Teale’s lecture/demonstration regarding the work of his employer, Harry Houdini, on the subject of spiritualism. Four 4to pages. Edges ragged, old folds.

250/500

403. HOUDINI (Erik Weisz, 1874 – 1926). **Press Photo of Houdini’s Shelton Hotel Pool Breath Hold.** New York, 1926. Vintage press photograph of Houdini stepping from the metal coffin constructed for his record-setting breath hold underwater at the Shelton Hotel on August 5, 1926. 7 x 9”. Wide World stamps and snipe to verso.

500/1,000

404. HOUDINI (Erik Weisz, 1874 – 1926). **Signed Houdini Final Tour Souvenir Program.** New York, 1925. Pictorial wraps, illustrated. 4to. Twenty-five cent souvenir program for Houdini’s 1925 – 26 tour of America. 4to. Wraps worn and rubbed. INSCRIBED AND SIGNED by Houdini above his portrait on the interior of the front wrapper.

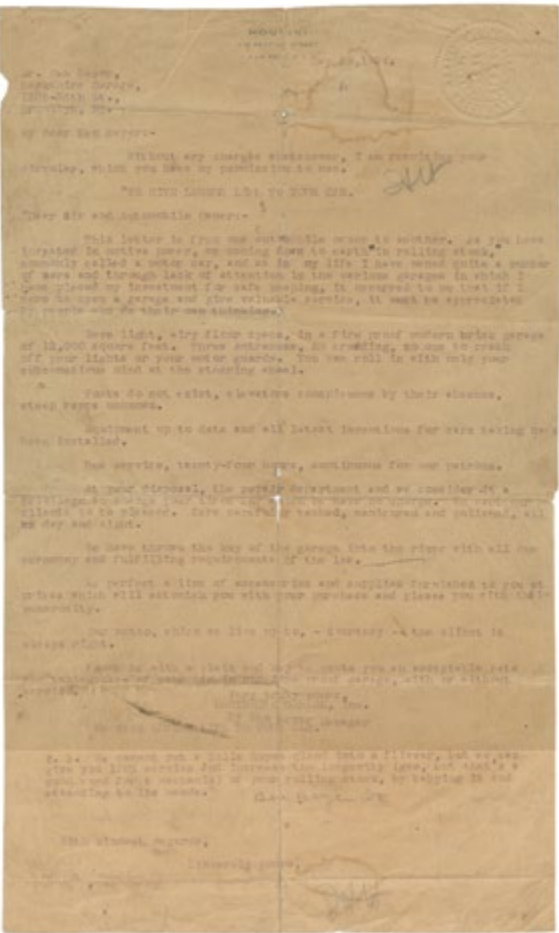
1,000/2,000

405. HOUDINI (Erik Weisz, 1874 – 1926). **Houdini Lettergram and Carbon.** Dated Marc 1, 1926, Houdini writes to fellow magician Carl Lohery of Cleveland, granting him permission to use his lettergram design, “...as long as you give me credit for same. Several have used it and several have claimed to be the originators of it, but I have made use of it for 26 years.” He goes on, “Had an enormous business in Washington, not so good in York, and am going to have a sell-out here [Chicago].” Matted and framed with an unaccomplished Houdini lettergram bearing two images of the famous magician. Overall size 22 ½ x 18 ½”.

500/1,000

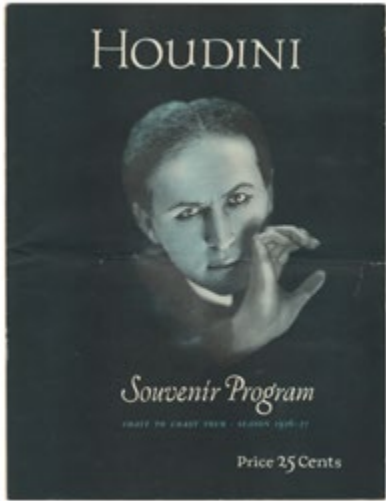
406. HOUDINI (Erik Weisz, 1874 – 1926). **Unusual Houdini Letter to Auto Dealer Ben Beyer.** Dated May 29, 1924 and typed on Houdini’s letterhead, the message is a lengthy one, with Houdini offering an edited version of an advertising circular issued by Beyer for his car business, the Berkshire Garage of Brooklyn, New York. Houdini states, “Without any charges whatsoever, I am rewriting your circular, which you have my permission to use.” Strong old folds reinforced with archival tissue and minor losses at intersections. Comprised of a single sheet of Houdini’s printed letterhead with the balance of the note pasted to the bottom of the sheet contemporarily. INITIALED TWICE in pencil by Houdini, the first near the top, and again at the bottom in pencil after the salutation, “HH.” An unusual letter in that Houdini offers his suggested sales copy to Beyer and goes to great length in a field he was not particularly adept at. Beyer may have been a vaudeville cyclist who retired and opened an automotive business.

1,000/2,000



406





407



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407. HOUDINI (Erik Weisz, 1874 – 1926). **Houdini Final Tour Souvenir Program**. [New York, 1926]. Pictorial wrappers bearing a striking photo of Houdini. Illustrated with photos and line drawings. 4to. Variant issue with “Coast to Coast Tour – Season 1926 – 27” in blue ink to front wrapper. Old central fold, but clean and attractive.

400/800



412



413



414

412. JUDAH, Stewart (1893 – 1966). **Judah's Box File of Notes on Magic Tricks**. Circa 1930s – 50s. A collection of handwritten notes by Judah on large, lined index cards. A few with crude illustrations. Judah was one of the ten “card stars” from Hillard’s seminal work, *Greater Magic*. These notes record the methods behind nearly 200 magic tricks, primarily with playing cards. Neatly written and organized by category (“prediction,” “mathematical,” “four ace,” etc.) in an oak card file box with hinged lid. With a carbon list/inventory of the contents. Hilliard wrote of Judah: “I’d rather see him do a card trick than go to a convention. I have few longings. One of the most insistent is – to be able to present one cabalistic card problem with the savoir fair of Stewart Judah.”

400/800

413. [KALANAG]. SCHREIBER, Helmut (1903 – 63). **Helmut Schreiber Presidential Plaque**. Pforzheim, 1942. Metal plaque bearing a bust of Schreiber (Kalanag) in profile and relief. Engraved below with the name of the dedicatee, “Barry,” presumably a friend of Schreiber’s. Reverse engraved with text related to the founding of the German Magic Circle. 2 ¾ x 2”. Lacks original case. Surface wear. Scarce.

400/800

414. KELLAR, Harry and Ching Ling Foo. **Portrait of Kellar and Ching Ling Foo**. New York: Moody, ca. 1915. Matte-finish gelatin print, a three-quarter length portrait of the two magicians. Studio stamp on verso. 10 x 8”. Toned around perimeter, short tear to upper left.

300/600

415. KELLAR, Harry (1849–1922). **Bronze Bust of Kellar**. Glendale, CA: Spectral Motion, ca. 2015. Cast bronze, sculpted by Mitch DeVane. From an edition of 30 issued by the Hollywood special effects company. Depicting the American illusionist with two small devils on his shoulders and his name lettered on the plinth below. Height 13”. Near fine.

1,500/2,500

416. KRATKY-BASCHIK, Anton (ca. 1821 – 89). **CDV and Program of Kratky Bashik**. Circa 1860s. Including a full-length image of the Austrian musician and musician in carte de visite format, picturing him holding a fan of cards; and a program for his Zauber-Soiree printed in two languages. The latter 11 x 8 ½”.

400/600



415



416



408



410



411

408. HOUDINI (Erik Weisz, 1874 – 1926). **Harry Houdini's Cufflinks**. Circa 1920. Pair of onyx Hickcock-brand cufflinks on nickel-plated brass posts said to be the property of Harry Houdini, the famed escape artist and magician. Hallmarked on stud versos with maker's name. With a letter of provenance from Sidney Radner dated 5/29/11, stating, “The cufflinks that you acquired from me were Houdini's. Hardeen indeed give [sic] them to me before I went overseas to the China, Burma, India campaign. Hardeen died while I was in Calcutta and we had all kinds of plans for the future –”.

1,500/2,500

409. [HOUDINI]. **Conjurer's Monthly Copper Printing Blocks**. Circa 1906 – 08. Approximately 35 heavy photo-engraved copper plates mounted to wooden blocks used to print portraits of magicians in Houdini's short-lived but well-regarded periodical, *Conjurer's Monthly*. Included are images of many famous magicians of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, among them Harry Kellar (together with his wife, individually, and with the Fakir of Ava), members of John Henry Anderson's family, J.N. Maskelyne, C. Milton Chase, Nate Leipzig, Chevalier Ernst Thorn, and others. Most wrapped in paper proofs/prints of the subject matter. Together with a handful of other printing blocks for various magicians and magic-themed designs, including images of Al Snyder, John McManus and his famous magic collection, and more. Most 3 x 4” or smaller, with a few 11 x 8”.

1,000/2,000

410. [HOUDINI]. **Houdini and Beatrice Plaster Busts**. New York [?], C. Romanelli Jr., ca. 1930s. Gilded plaster busts of the couple, their names under the likenesses. Signed by the artist on the reverse of each sculpture. Height 5 ¾”. Minor chips and wear.

200/400

411. JAY, Ricky (1946 – 2018). **Archive of Ricky Jay Ephemera**. 1980s – 2010s. Approximately 20 items, plus a quantity of clippings, including ALSs and TLSs from Jay to Klosterman, advertising postcards for his live shows and TV appearances, a lenticular card advertising his book *Learned Pigs & Fireproof Women*, an announcement for the television program of the same name, Los Angeles Conference on Magic History program and broadsides, a small poster for “Ricky, (World's Youngest Magician),” programs for Jay's live shows *On the Stem* and *Ricky Jay and his 52 Assistants*, and more. Several items SIGNED by Ricky Jay.

250/500





417



418

417. LAFOLETTE (George Reuschling). **Group of Lafolette Ephemera and Photos.** 1910s – 50s. Approximately 15 items including two INSCRIBED AND SIGNED portraits of the magician and quick change artist (one an early image in a straw boater), souvenir booklets with die-cut covers, advertising brochures, handbills, and other publicity materials. The largest 11 x 8 ½". Minor duplication.

200/400

418. [LARSEN FAMILY]. **Collection of Larsen Family Magic Memorabilia and Photos.** 1920s – 2000s. Approximately 50 items, including photographs of Bill Larsen Jr., Milt Larsen, and the Larsen family (many INSCRIBED AND SIGNED); three issues of *Conrad's Magic Poster* (a scarce publication issued by a magic firm operated by Larsen & Wright); programs, tickets, and brochures to various editions of Milt Larsen's annual *It's Magic* show; TLSs; Christmas and greeting cards; advertising brochures; clippings; stage bills featuring the Larsens; and a photograph of the entire Larsen family, circa 1940, SIGNED by each member of the company: Bill Sr., Gerrie, Milton, and Bill Jr. 10 x 8" and smaller. Generally very good condition. Includes several unusual or scarce items.

400/800



419



420

419. LEROY, Servais (1865 – 1953). **Christmas and New Year's Sentiment.** Hamburg: Adolph Friedlander, 1911. Handsome image of the Belgian conjurer gesturing toward a silhouetted figure behind a screen with Santa Claus and a little boy looking on, the title printed in gold ink. 6 ¼ x 8".

200/400

420. [LETTERHEAD]. **Enormous archive of magicians' letterhead.** Bulk American, ca. 1880s – 1990s. Hundreds of sheets of letterhead for magicians, conjurers, and illusionists; magic dealers and manufacturers; magical societies and organizations; and publishers and magazines, spanning the late nineteenth and twentieth century. Many prominent magicians of the "golden age" are represented, including Okito, Blackstone, Chung Ling Soo, and Germain, in addition to scores of lesser-known acts. For some magicians, multiple or variant letterheads are included, such as for Bill Neff, The Great Raymond, and Karl Germain. Size 4to and smaller. Some examples cut or trimmed to printed area; many full sheets (all blank). Occasional duplication. Carefully organized alphabetically in sleeves within four binders. An expansive collection that SHOULD BE SEEN.

1,500/2,500



421

421. LONG Tack Sam (Lung Te Shan, 1884 – 1961). **Signed Portrait of Long Tack Sam.** Canton, OH: Courtney Studio, ca. 1920. Oversized full-length silver print of the Chinese magician in a heavily embroidered jacket and pants with one arm raised. 11 ½ x 9 ¼". Chipping around perimeter, old linen to verso. INSCRIBED AND SIGNED by Long in Chinese and English. Sold with a Testimonial Dinner to Long by the Parent Assembly of the SAM held on May 12, 1940.

400/800

422. [MAGIC SOCIETIES]. **Two Magic Society Presidential Badges/Medallions.** Including the enameled gold Society of American Magicians Presidential Medal of Ronald Haines, owner of Haines House of Cards and National President of the organization from 1964 – 65, with his name and the date engraved on the verso; and an International Brotherhood of Magicians gold presidential medal. Together with the original leather case for the Haines medal. Both in very good condition.

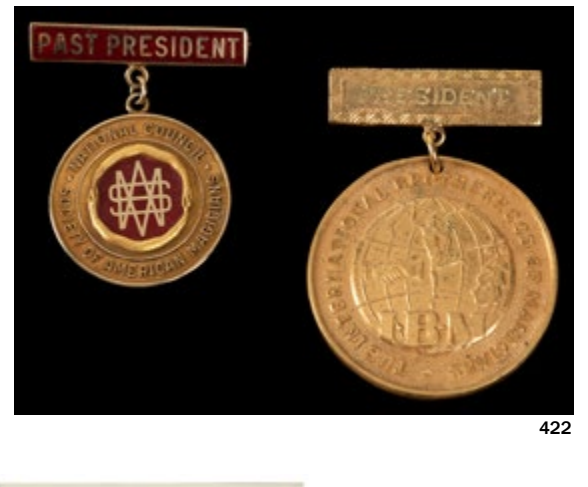
250/500

423. MALINI, Max (Max Katz Breit, 1873 - 1942). **Malini Ticket, Business Cards, and Show Description.** Including two business cards for Eddie McGuire "representing Max Malini," a business card-size ticket for Malini's performance on December 12, 1919 for the Golden Gate Assembly No. 2 of the Society of American magicians, and a single 4to sheet on onionskin paper with typed descriptions of Malini's 12-part show (by an unknown writer). Together with two reprints of Malini publicity issued in the 2000s.

500/1,000

424. MARQUIS, George (George Kelly). **Archive of Marquis the Magician Ephemera and Photos.** 1930s – 70s. Approximately 40 items, including photographs, handbills, small broadsides (one for his spook show), brochures, newspaper clippings, telegrams, holographic postcards, letters, programs, and more. Many items INSCRIBED AND SIGNED on in the hand of Marquis or his various wives and assistants. 4tos and smaller. Condition varies, but generally good or better. An interesting mix of material from the life and career of this touring illusionist whose fame was forestalled by drunkenness, among other personal issues, as many of the documents in this archive reveal. To wit: "What's the matter with Marquis? ... His attitude is bad for the entire profession." Several of the letters in the archive, written to Bill Sachs, editor of *The Billboard's* magic page, reveal similar information.

250/500



422



423



424





425

425. MARSHALL, Jay (1919 – 2005). **Inscribed and Signed Portrait of Jay Marshall.** Hollywood: Bruno of Hollywood, ca. 1947. Smiling portrait of the magician and ventriloquist who appeared on Ed Sullivan’s television program some 14 times. 10 x 8”. INSCRIBED AND SIGNED humorously by Marshall to Ken Klosterman: “These were my own teeth. Good wishes / Jay Marshall / one of the better cheaper acts. 4/6/90.”

100/200

426. MASKELYNE & DEVANT. **Group of Programs and Ephemera.** London, 1900s – 20s. Including five programs for shows at St. George’s Hall (one with contemporary marginalia rating the quality of the acts), a printed souvenir card for Jasper Maskelyne, two large proof sheets of photographs of Will, The Witch, and the Watch on stage (including several unusual images), a handbill for The £1,000 Ghost Case, and a number of modern ephemeral items related to the Maskelynes and their magic. 4tos and smaller.

500/1,000

427. MCGUIRE, Eddie (1891 – 1968). **Group of McGuire Ephemera and Letters.** 1940s – 50s. Including a ten-page printed manuscript/story about McGuire by Joseph Sarandrea (and on other subjects; possibly the supplement to a magic journal); two lengthy ALSs from McGuire to John Braun from McGuire with original mailing covers; a business card and other advertising items; an enlarged photo showing McGuire with Downs, Leipzig, and Eddie McGlaughlin; advertising postcards with McGuire’s portrait, two advertising cowboy boots; letterhead; and two photostats of McGuire letters typed on Malini letterhead. 4tos and smaller. Generally good condition.

400/600

428. MÉLIÈS, Georges (1861 – 1938). **Autograph Letter Signed by Georges Méliès.** Dated October 20, 1915 and written entirely in the filmmaker’s hand on Theatre Robert-Houdin letterhead, the message (translated from the French) reads, in part, “It is hardly possible for me to give you the information you desire ... [about] all that has transpired in the gold old theatre “Robert-Houdin” since its foundation. The fact remains that I do not have the time. We are showing here at Montreuil in a theatre which I own, at a benefit for the Red Cross .... Our cast comprises artists from the Odeon and the Colonial Musicians. ... I had inserted in my older programmes a printed resume which give about all the details which you need... .” One 8vo sheet listing Méliès as the director of the theatre. SIGNED on the verso, “Receive, my dear sir, my very sincere salutation, G. Méliès.” A SCARCE autograph of this important figure in the history of magic and motion pictures.

Remembered for his pioneering work as a filmmaker, Méliès began his career as a conjuror and director of the Theatre Robert-Houdin in Paris, where he presented many of Robert-Houdin’s greatest feats and automatons, in addition to routines and magical plays of his own devising. It was Méliès’ background as a magician that led him to develop many of the scenes and scenarios in his most famous films, and inspired him to invent many early special effects in motion pictures.

2,000/4,000



429

429. [DELAND]. **Printing Blocks for Magicians’ Playing Cards and Throw-Out Cards.** Circa 1910s. Two engraved copper blocks for playing card back designs, including the DeLand optical illusion back with SAM logos; a “Roterberg” back design block; and four other unmounted copper plates for the Daisy Deck and other back designs. With a sample card for the Grand Rapids Magicians’ Club Ladies Night incorporating the Roterberg back, and a DeLand Card Locator.

250/500

430. [MINIATURES]. **Two Sets of Tiny Playing Cards.** Philadelphia: Theodore DeLand, ca. 1914. Two decks of “smallest in the world” playing cards in round paper-covered box with manufacturer’s labels to top and bottom. Red backs, each card approx. 3/8 x 1/4”. Box diam. 1 3/4”. Includes instruction slip, with DeLand’s name handwritten (possibly by himself). Together with a second pack, blue backs with the SAM logo, and the box bearing a handwritten title label. Hargrave, p. 365.

300/600

431. [POCKET MIRRORS]. **Group of 12 magic and other pocket mirrors.** Circa early to mid-20th century. Oval and round celluloid pocket mirrors, including: IBM/International Brotherhood of Magicians, (2) Haines “The Shoe Wizard,” Charles & Henry Rigoletto, Magic Disc, Brahma, (2) nude/naughty, little people musicians, Archie’s Studio, and two others. Size generally 2 1/4”. One Haines mirror with crack across image, otherwise very good overall.

400/600

432. H.C. Weber **Christmas Souvenir Celluloid Button.** American, ca. 1900s. Double-sided celluloid button, featuring a portrait of the magician on one side, and a Christmas wreath and text on opposite. Diam. 1 3/4”. Scarce. PM91 (variant).

300/500

433. [POCKET MIRRORS]. **Collection of magicians’ souvenir pocket mirrors.** Over 70 pocket mirrors and some badges, predominantly 1980s and later, including Badge-A-Mint mirrors with black and white portraits of numerous magicians including Houdini, Dai Vernon, Ricky Jay, Chet Karkut, Kellar, Goldston, Jay Marshall, and more; Magic Castle Houdini Séance; Yankee Gathering mirrors; Burton S. Sperber; I.B.M. Atomic Energy Lodge No. 314; FISM; Harry Blackstone Jr.; Doug Henning “Merlin”; S.A.M.; The Magic Cauldron; and others. Size 3” and smaller. Generally very good; in five display cases.

300/500



430



431



432



433





434



435



436

434. **Ken Klosterman's Magic Token Dies.** Metal dies used to create four different tokens for Ken Klosterman's Salon de Magie and the Cincinnati Magic Collectors Convention. Includes: Salon de Magie (logo), Ken Klosterman's Salon de Magie, and Cincinnati Magic Collectors Convention June 2014 and June 2018. Width generally 1 ½".

150/250



437

435. [TOKENS – MAGIC]. **Ken Klosterman's Magicians' Tokens and Wooden Nickels Collection.** An expansive collection of over 700 tokens and over 200 wooden nickels from Ken Klosterman's Salon de Magie. Housed alphabetically in four vinyl binders, most tokens in cardstock coin holders with inked identifications. Includes silver, brass, nickel, aluminum, and other compositions. A short list of tokens and highlights include: Abbott's, Herr Alexander, Bamberg, Bartl (a full page), C. Milton Chase, Comte, Cortini, DeBiere, DeVere, Dickmann, John Henry Grossman, Houdini (various commemorative tokens), Kassner, Professor King, Jay Marshall, Martinka (full page; various designs), John Mulholland, Robert Nelson, Richard Ross (one of 43 coin-sets used in his Grand Prix winning FISM act in 1970), Roterberg (nearly a full page), Matt Schulien, Tarbell, and Yost. An impressive collection with little duplication. Offered with Klosterman's copy of *Magicians' Tokens and Related Items*, F. William Kuethe, #45 of 100 copies "specially bound," INSCRIBED AND SIGNED by Kuethe to Klosterman.

2,500/3,500

436. **Tannen's Magic Jubilee. Collection of 27 Medallions.** 1970s-90s. Collection of brass medallions, some on chains, with various designs and some with portraits of honored magicians (Paul Daniels, Harry Anderson, Mark Wilson, and others). Sizes generally 2" each.

200/300

437. MORETTO, Toni (Italian, 1929 – 2011). **Magician's Table with Dove.** Italian, ca. 1990s. Hand-painted ceramic sculpture of a magician's table laden with props, including Passe Passe Bottles, a wand, and a dove perched on the brim of a top hat. 5 x 5 x 8 ¾". Signed to base and stamped Lo Scricciolo. Very good overall.

500/1,000



438

438. MORETTO, Toni (Italian, 1929 – 2011). **Magician's Table with Sword Box.** Italian, ca. 1990s. Hand-painted ceramic sculpture of a conjurer's table holding cards, a lamp, wine bottle, and top hat; on the floor at its side rests a sword-box-like device, two cups, and a book. 5 x 5 x 8 ¾". Signed to base and stamped Lo Scricciolo. Very good overall.

500/1,000

439. MULHOLLAND, John (1898 – 1970). **John Mulholland's Rabbit-in-Hat Cufflinks.** Circa 1950. A set of bespoke Sterling Silver and copper cufflinks crafted in the shape of Mulholland's rabbit-in-the-hat logo, the studs engraved with his initials, "JM." With a fish hallmark to the verso of each stud.

400/800

440. MULHOLLAND, John (1898 – 1970). **Collection of John Mulholland Ephemera and Photos.** 1930s – 60s. Over 45 items, including pictorial brochures, TLSs on various letterheads including two written to S. Leo Horowitz, a short manuscript in Mulholland's hand for a proposed booklet or publication called *Fun with Magic*, a SIGNED photograph of Mulholland in his famed library, other studio and candid photos of Mulholland, Christmas cards, programs, a TLS from Harry Usher to Mulholland, postcards, bookplates, mailing labels, a gummed label for Mulholland's Magic Dye, an endorsement card from Leila Leipzig to Mulholland, a blank Sphinx Award certificate, other items related to The Sphinx, and more. 4to and smaller, with most items in very good condition, and several SIGNED by the magician. A very impressive group regarding the career of this important American author, historian, and conjurer.

400/800



439



440



441

441. NEFF, Bill (1905 – 67). **Bill Neff's Bernadette Award.** Circa 1961. Metal trophy with engraved brass plaque on hardwood base presented to Neff, well-known Spook Show magician, as the "world's greatest illusion magician." Height 13 ¼". Figure loose on base. Together with a photograph of Harry Blackstone Sr. presenting the award to Neff, as published in the 1961 *Bill Neff Bonanza* printed by Abbott's Magic.

200/400





442



445



446



447



443



448



449



444

442. NELSON, Robert (1901 – 73). **Archive of Robert Nelson Photos and Ephemera.** 1930s – 60s. Including approximately 35 items, among them an INSCRIBED AND SIGNED photographic portrait of Nelson, several other studio images of the mentalist from his radio mind reader days, a portrait of Nelson at Don Redmon’s dealer stand, an interesting TLS to MS Mahendra on Nelson Enterprises letterhead, a “faint check” for Nelson’s spook show, advertising matter for his Talking Teakettle (including the picture of a chimpanzee listening to the kettle), and more. 4tos and smaller. Generally good to very good condition.

400/600

443. NEWMANN, C.A. George (1880 – 1952). **Newmann Hypnotism Manuscript and Ephemera.** 1910s – 50s. Eleven items, including handbills (one with Newmann’s typed notation in the margin), a newspaper clipping, two 8 x 10” photographs of Newmann’s tent show, another showing an artist’s rendition of his blindfolded carriage drive, a business card, and a contemporary 2Opp. carbon manuscript on the techniques of hypnosis sent to George Kaplan with a cover letter from 1942 stating, “Eugene Bernstein dropped me a line in which he enclosed a manuscript which he thinks was prepared by Dr. Newman [sic]. ... I, therefore, take the liberty of sending you sub rosa a copy of the manuscript.”

400/600

444. NICOLA (William Nicol, 1880 – 1946). **Handprints and Signature of The Great Nicola.** Dated and signed in concrete on June 15, 1937, this slab was removed from the Nicola family home in Monmouth, IL in the 1990s along with other Nicola family memorabilia. Approximately 16 x 16 x 3”. With a letter of provenance. A unique relic from the life of this globe-trotting magician. Third party transportation recommended.

500/1,000

445. NICOLA (William Nicol, 1880 – 1946). **Large Archive of Nicola Ephemera and Photos.** 1910s – 60s. Approximately 70 items, including theatre and souvenir programs, a SIGNED RPPC for Nicola, handbills and broadsides (from Bombay and other locations in India), an INSCRIBED AND SIGNED bust portrait of Nicola, newspaper clippings, magazines, a straw mask from the Nicola show with a letter of provenance tracing its ownership and a small cache of TLSs from Nicola’s brother, Charles (who performed as “Von Arx”) to fellow magician Johnny Jones. A very good collection of material from the career of this famous globe-trotting illusionist and his brother.

500/1,000

446. NIXON, W.J. “Doc.” **Three Nixon Manuscripts and Ephemera.** Including: *The Nixon Ghost Manuscript* (1929), with single 8 x 10” photograph illustrating the methods in the manuscript; *Now You Try One* (1932; issued for the IMC convention in Kalamazoo); and *The Nixon Manuscript* (ca. 1920), disbound, but with an accompanying suite of blueprints. 4tos, two with original wrappers and accompanied by modern typescripts of the works. Sold together with a four-page TLS from Nixon to a customer regarding the construction of effects, a TL from Nixon to John Mulholland, a RPPC showing Nixon props in the Barbour collection with Nixon’s rubber stamp to verso, and a theatre marquee photo for Chandu the magician INSCRIBED AND SIGNED by Nixon to John Mulholland on the verso calling himself “the original Chandu.”

250/500

447. O’DELL, Dell (Odella Newton, 1902 - 62). **Inscribed and Signed Photograph of the Magicienne.** 1940s. Attractive half-length portrait of the popular nightclub magician holding two white rabbits. Framed to 10 x 8”. INSCRIBED AND SIGNED in the upper left, “To Chic ... for your health & happiness Dell O’Dell.”

150/250

448. OKITO (Theo. Bamberg, 1875 – 1963). **Humorous Okito TLS to Frank Ducrot.** Dated August 4, 1911, Okito writes to his fellow New Yorker and magic shop owner T. Francis Fritz in a humorous tone, beginning with the address, “His Excellency Herrn, Fritz, Prestidigitateur, Zauberkünstler & Magician...Right honourable Sir, I take the great liberty and honour .... Oh shut up!” He goes on to ask for supplies, and finishes the missive, “Many kisses from a nice piece of “coosie,” she send her love to you.” On one 4to sheet of Bamberg’s letterhead billing him as “The Man with the Mysterious Fingers.” SIGNED “Theo” in Bamberg’s unmistakable hand.

300/600

449. OKITO (Theo. Bamberg, 1875 – 1963). **Two Okito TLSs to John Braun.** Written in August and Sept. 1953 on Berkeley Hotel (Louisville) stationery. Both letters discuss Fu Manchu (Okito’s son): “He opened at the “Teatro Esperanza Iris” on September the 15<sup>th</sup>; and thank the goodness, hit was a decided success... David is no fool and knows what the people wants now-a-days.” The earlier letter mentions his parting with Don Redmon: “The work was rather too heavy for me on my age and besides Don has different plans... I wish him the best of luck, he deserves it...” With original mailing covers, one bearing Okito’s embossed red seal. Both signed in Okito’s hand, “Theo.”

400/800





450



451



455



456



457



452



453



454

450. OKITO (Theo. Bamberg, 1875 – 1963). **Inscribed and Signed Okito Portrait.** 1950s. Full-length image of Okito and his wife Marie Dean, both dressed in robes and made up. 10 x 8”, with Okito’s seal in the lower left. Framed. INSCRIBED AND SIGNED by Okito and dated July 1954 in the upper left.

100/200

451. PLATT, John. **Group of Johnny Platt Ephemera and Photos.** 1940s – 60s. Over 15 items, including studio portraits of Platt in different costumes and clothes, one SIGNED by Platt, and one showing him eating fire; two TLSs from Platt, advertising flyers for his close-up magic shows in Chicago (one SIGNED); an advertising card for his residency at the Gay ‘90s Tap in Chicago; and more. 4tos and smaller. Minor duplication of studio portraits. Generally good condition.

150/250

452. [PUZZLES]. [WWI]. **The Lion Vs. The Eagle Puzzle.** London: Will Goldston Ltd., 1914. Printed paper and string puzzle that challenges the user to “remove the Kaiser” from the strung-together pieces without tearing them. Together with a form letter from the manufacturer offering the puzzle at wholesale prices (“This novelty is sure to appeal to the masses, and the price is withing the reach of all.”), and an original illustrated counter display card (quite tattered).

100/200

453. RAPP, Augustus (1871- 1961). **Three Photos of Magician Gus Rapp, one Signed.** 1950s. Including a photo of Rapp and a young girl with his handmade illusion models, a 1950s printing of a three-quarter length portrait of Rapp, and a bust portrait of the magician in his dotage, INSCRIBED AND SIGNED “What’s left of me after nearly years of magic / Augustus Rapp.”

100/200

454. RAY, Del (Delbert Petrosky, 1927 – 2003). **Archive of Del Ray Photos and Ephemera.** 1940s – 90s. Approximately 30 items, including two ALSs from Del to a close friend, two different table tents, an INSCRIBED AND SIGNED publicity photograph, postcards, handbills, nightclub programs, several folding posters (with minor duplication), an advertising brochure also INSCRIBED AND SIGNED, four different RPPCs, newspaper clippings, advertising envelopes, tickets, four more photographs INSCRIBED AND SIGNED by Del Ray, and other ephemeral items. 22 x 17” and smaller, with most items 8 x 10” and smaller. Generally very good condition. An impressive grouping.

500/1,000



458



459

455. RAYMOND, Maurice (1877 – 1944). **Portrait of The Great Raymond.** 1910. Lithograph of the American magician with winged imps whispering into his ears. Gilt frame with engraved brass plaque, 15 x 12”.

100/200

456. ROSINI, Paul (Paul Vucic, 1902 - 48). **Group of Rosini Photos and Ephemera.** 1930s – 40s. Eleven items, including studio portraits of the magician, one INSCRIBED AND SIGNED, a candid photo of Rosini with Marshall D. Smith (illustrator of Erdnase’s book) and Martin Gardner, two small pictorial brochures, a table tent, and a later photo of Rosini’s headstone. The largest item 10 x 8”.

300/600

457. ROUCLERE, Harry (1866 – 1942). **Signed Portrait of Rouclere.** 1930. Right-facing sepia bust portrait of the New Jersey-based magician, juggler, and mind-reader, who would later become a noted pilot and hotelier. Framed to 10 x 8”. SIGNED in the lower left, “With best wishes / Harry Rouclere / 1930.” Klosterman stamp to lower right.

150/250

458. ROY, Marvyn (1925 – 2020). **500-Watt Bulb Signed by “Mr. Electric.”** A Champion 120-volt 500-watt bulb SIGNED on the surface, “Sincerely / Mr. Electric / 1993” with a drawing of a lightbulb beneath the autograph. Length 6 ¾”. Marvyn Roy and Carol presented their world-famous Mr. Electric act in Cincinnati as part of the Playhouse in the Park Abracadabra show in the 1990s and presented this signed bulb to the Salon de Magie at that time.

200/300

459. [S.A.M & HOUDINI]. **Group of S.A.M. Banquet and Show Programs.** New York and elsewhere, 1910s – 30s. Including a 29<sup>th</sup> Annual Dinner program SIGNED to George Kaplan (author of *The Fine Art of Magic*) by Hardeen, John Mulholland, Royal V. Heath, Milton Bridges, Al Baker, and S. Leo Horowitz; and eight more programs for club banquets or shows, most featuring (and some picturing) the president, Harry Houdini, with one program including Adelaide Herrmann as the headliner. 8vos, many with attractive illustrated covers. A very good grouping.

300/600





460



463



464



465



461



462

460. STEBBINS, Si (Will Coffrin, 1867 – 1950). **Group of Si Stebbins Photographs.** 1920s – 30s. Nineteen images of Stebbins, one INSCRIBED AND SIGNED, with most showing Stebbins and his wife drawing crowds to help promote the sales of automobiles, and one unusual studio image of Stebbins and his wife dressed as “rubes” in the company of another actor. In one studio photo, Stebbins performs card tricks for two boys. Sold together with a program for the Si Stebbins testimonial of 1945, a letter advertising the testimonial with two tickets, and a later version of Stebbins’ pitch book for his card system. The largest item 10 x 8”. Wear and chips to several photos, with one significantly damaged, but very good overall. A good group. **500/1,000**

461. [STERN, Duke]. DIAMOND, Louise. **Duke Stern. Joker and King.** 1973. Oil on board. Comedic portrait of the comedy magician and magic dealer depicted as two different cards in the pack. Wooden frame (no glass), 21 x 17”. Dated on verso, “Oct. 1973.” Signed lower right.

**250/500**

462. TAMPA (Ray Sugden, 1887 – 1939). **Archive of Tampa the Magician Ephemera.** 1920s – 30s. Approximately 40 items, including Christmas Cards, three sex detectors (two boxed, one with a printed envelope), blotters, handbills, brochures, advertising envelopes of various sizes and designs, Tampa’s Gypsy Fortune Telling System, and four 8 x 10” photos of illusions in the Tampa show. Minor duplication. 4tos and smaller. Condition varies, but generally good or better.

**200/400**

463. THAYER, Floyd (1877 – 1959). **Collection of Floyd Thayer Ephemera.** 1920s – 50s. Including: a portrait of Thayer INSCRIBED AND SIGNED by him, and two other portraits; two copies of *Thayer – Things Mysterious* published for the 1927 I.B.M. Convention, one filled with an attendees notes from the convention; two Thayer membership cards, one for the S.A.M. the other for the I.B.M.; a blue print for Thayer’s Doll House illusion; candid photo in the Thayer studio including Beatrice Houdini in the crowd; two Thayer advertising circulars; a blank order form; and photostats of several Thayer illusions.

**400/800**

464. THAYER, Floyd (1877 – 1959). **Thayer Manufacturing Co. Token.** Los Angeles, 1928. Advertising token for this famous magic shop. German silver. 30mm. MT 320. Scarce.

**200/400**

465. TREWEY, Félicien (1848 – 1920). **F. Trewey ALS to Harry Kellar.** Dated February 2, 1918 and written in Trewey’s hand on his printed letterhead, he addresses the Dean of American magicians in both French and English regarding personal matters, World War I, and other magicians: “I have received a good letter from our friend H. Evans.” With the original mailing cover addressed in Trewey’s hand. SIGNED on the verso of the letter, “Yours, F. Trewey.”

**300/600**

466. TREWEY, Félicien (1848 – 1920). **Portrait of the Juggler, Shadowgraphist, and Magician.** Circa 1918. Three-quarter length portrait of the multi-talented Frenchman with a palette in one hand and a paintbrush in the other. Plain mount, image 6 ½ x 4 ¾”. Toning to mount.

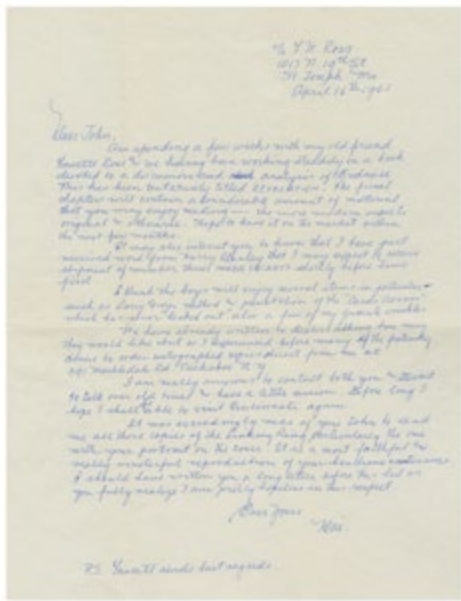
**300/600**

467. VERNON, Dai (David Verner, 1894 – 1992). **Four Dai Vernon Letters to John Braun.** 1960s. Including a one-page ALS with the return address of Faucett Ross including this note: “...we have been working steadily on a book devoted to a discussion and analysis of Erdnase. This has been tentatively titled REVELATION. The final chapters will contain a considerable amount of material ... Hope to have it on the market within the next few months.” He also discusses his *Inner Secrets* books, Harry Stanley, his tour of England, and Larry Grey’s method for Cards Across. Vernon also flatters Braun and his friend Stewart Judah: “I consider Stewart Judah one of the very best exponents of the “art.” He is a credit to the whole fraternity and they can learn much from him.” With original mailing covers addressed in Vernon’s hand, and each letter or card written in ink entirely in Vernon’s hand, and SIGNED “Dai Vernon” or “Dai.”

**500/1,000**



466



467





468



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468. VERNON, Dai (David Verner, 1894 – 1992). **Silhouette of Magician John Braun.** 1933. Scissor-cut silhouette of the magician, editor, and author John Braun of Cincinnati. On a printed mount stating, “Silhouetted by Vernon / Century of Progress / Chicago / 1933.” 6 ¼ x 3 ¾”. SIGNED and dated by Vernon on the right side of the likeness. Near fine.

400/600

469. VERNON, Dai (David Verner, 1894 – 1992). **Limited Edition Dai Vernon Playing Cards.** Congress Playing Cards, June, 1982. Four sealed packs of cards commemorating Vernon’s 88th birthday, housed in the original display case bearing Vernon’s silhouette. Two of the packs reproduce the famous Hal Phye photo of Vernon. Fine.

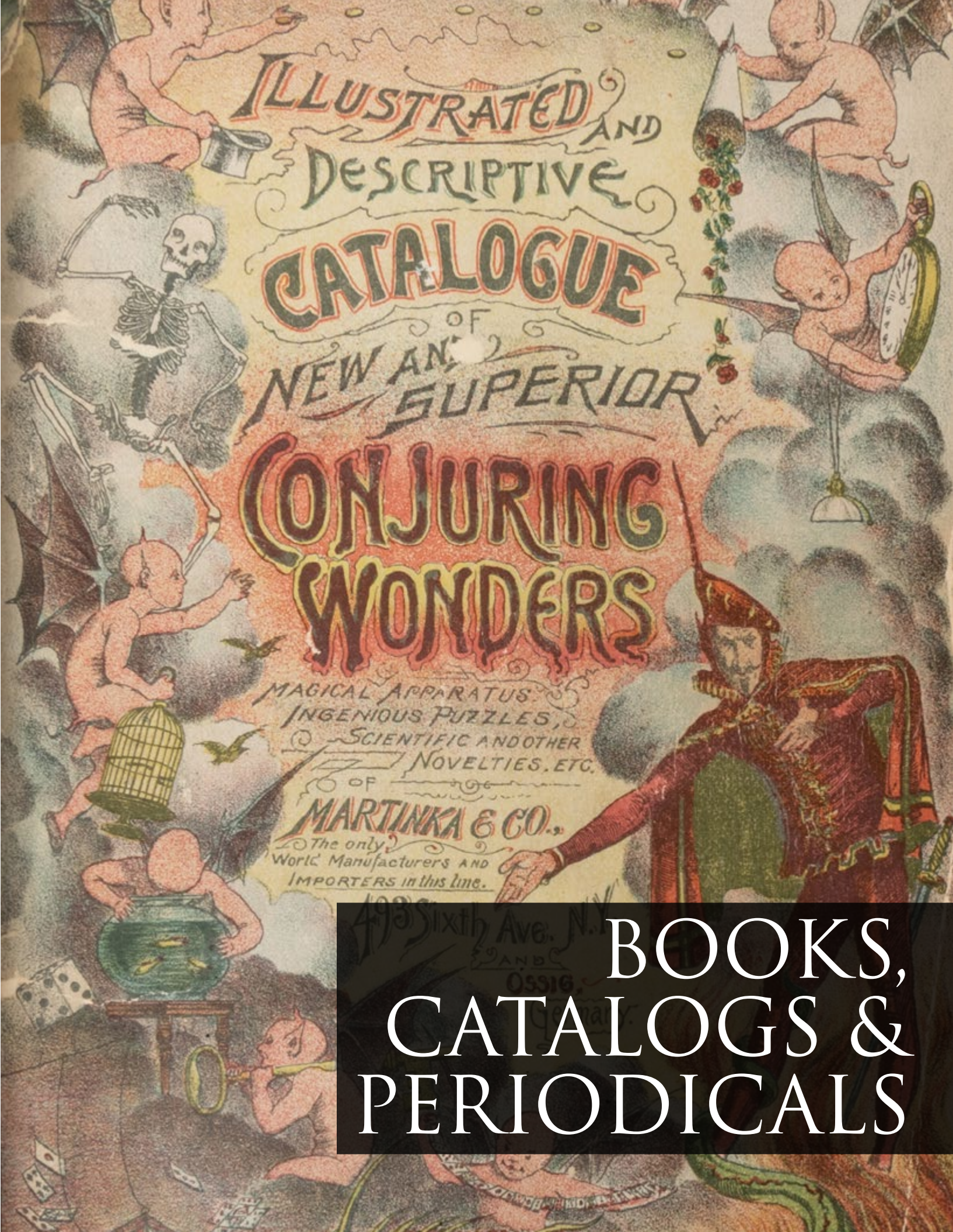
150/250

470. VON ARX (Chas. Nicol, 1871 – 1958). **To-Day. To-Day. [Lobby Photo].** Circa 1920. Oversize matte finish lobby photo shows Von Arx in a rickshaw on the streets of China with seven men looking at the camera along with the magician. On a large mount with paper text above and below. 24 x 18 ¾”. Chipped, soiled, and worn, but regardless, and interesting relic from the career of this world-traveled illusionist.

300/600

471. WYMAN, John. **Wyman the Wizard advertising Token.** American, ca. 1854. Counter stamped American cent bearing the text Wyman Wizard & Ventriloquist. A smooth, well-kept example. Rare. MT352. During a performance for Abraham Lincoln, among other feats, Wyman passed a stack of coins through the back of the president’s hand.

400/800



BOOKS,  
CATALOGS &  
PERIODICALS

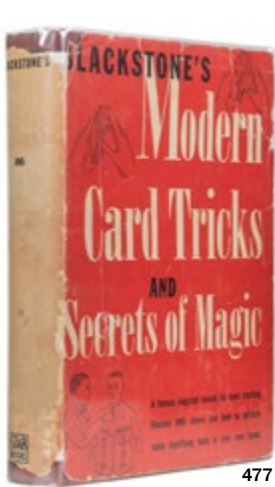




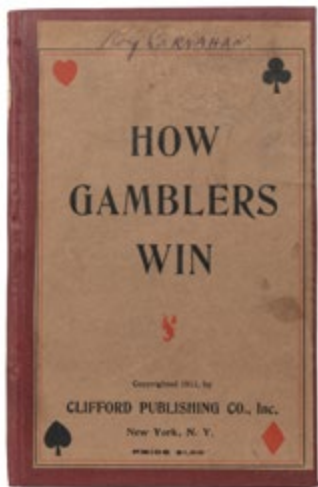
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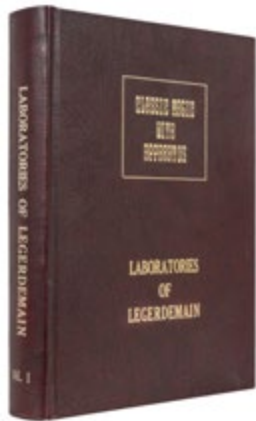
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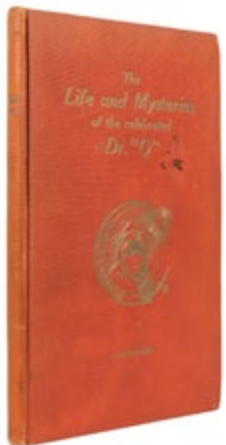
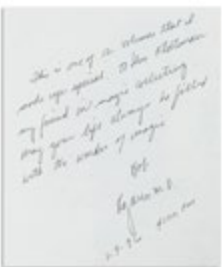
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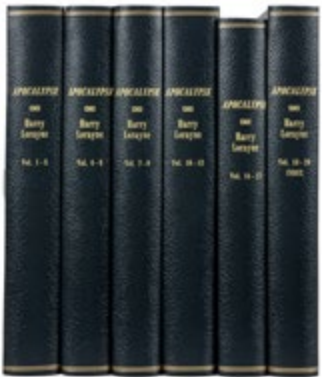
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472. **Abbott's I.B.M. Convention Special Vest Pocket Catalogue.** [Colon, MI: Abbott's, 1935]. Bijou catalog issued to coincide with the International Brotherhood of Magicians annual convention. Printed wraps bound with green string. Illustrated. 32mo. Rear wrap with scrapbook mounting remnants, else very good. RARE; one of only a handful known. 100/200

473. **ALBO, Robert (1932 - 2011). Classic Magic with Apparatus. Laboratories of Legerdemain.** [Piedmont]: Robert Albo, 1994 - 95. One of twelve specially bound contributor's copies, in textured maroon cloth stamped in silver. Comprised of: *The Magic of America*, *The Magic of France*, *The Magic of Germany*, and *The Magic of Britain*. Original wrappers retained. Illustrations, color plates. 4to. Klosterman bookplate. Warm inscription from Dr. Albo to Ken Klosterman on the flyleaf. 500/700

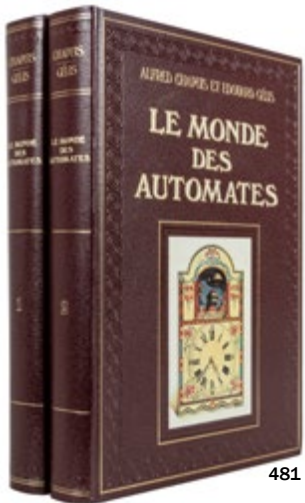
474. **ALEXANDER, C. (Claude Conlin, 1880 - 1954). The Life and Mysteries of the Celebrated Dr. Q.** Los Angeles: Alexander Publishing, (1921). Red cloth gilt, profusion of illustrations. 8vo. INSCRIBED AND SIGNED on the flyleaf, "Oct. 14 - 21 / Yours for greater success / C Alexander." 150/250

475. **Apocalypse.** Harry Lorayne. Monthly. V1 N1 (Jan. 1978) - V14 N12 (Dec. 1991). Complete file bound in matching pebbled dark blue cloth volumes lettered gilt. Klosterman stamp to bindings. Alfredson/Daily 1160. 300/600

476. **BARELI, Pietro. Giuochi di Prestigio.** Milan, 1910. Printed red wraps retained in red buckram gilt. Profusion of illustrations. 112pp. Small 4to. Newmann Collection blind stamp to front wrap and title page. Very good. An attractive Italian conjuring supply trade catalog. 150/250



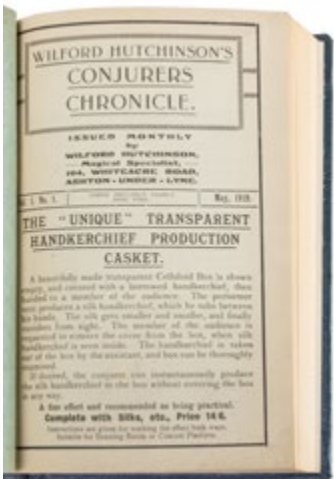
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477. **BLACKSTONE, Harry (Henry Boughton, 1884 - 1965). Blackstone's Modern Card Tricks and Secrets of Magic.** New York: Garden City Publishing, (1941). Red cloth with jacket. Illustrated. 8vo. SIGNED by Blackstone with a self-portrait caricature and Dated October 1, 1947. 200/400

478. **(BROWN, Frederic A.) How Gamblers Win.** New York: Clifford, (1912). Printed brown wrappers (upper only) laid down to red cloth. Illustrated. 8vo. 45pp. Klosterman bookplate. Internal wear, but good condition overall. No author is listed in book, but a copyright was registered under Brown's name in 1912. The booklet focuses on cheating at cards and includes 19 oval halftone close-up photographs (numbered in ink) showing maneuvers used in false shuffles, cuts, second dealing, and holding out. Uncommon. 200/400

479. **BURLINGAME, H.J. (1852 - 1915). Herrmann the Great.** Chicago: Laird & Lee, Publishers, (1897). Publisher's binding with cloth spine over colorful pictorial boards. Illustrated. Thick 8vo. Klosterman and George McAthys bookplates. Old ownership signature, pages uniformly browned, old tape reinforcements, rubbing and wear to extremities, other minor faults. An uncommon edition. 150/250

480. **[BURLINGAME, H.J.; pseudo. Ralph Sylvestre]. Gambols with the Ghosts [cover title].** Chicago: Ralph E. Sylvestre, 1901. Original wrappers. Illustrated merchandise catalog of mind reading and spiritualistic effects. Approx. 16mo (5 3/4 x 3 1/4"). Stamped change of address on title-page; short tears and creasing to covers. 300/400

481. **CHAPUIS, Alfred and Edouard Glis. Le Monde Des Automates.** Geneva: Editions Slatkine, 1984. Two volumes blind and gilt-stamped with color onlays, as issued. Profusion of illustrations, including color plates. 4to. Near fine. 400/800

482. **Chicago Magic Company. Group of 6 catalogs.** Chicago, 1922-41. Includes nos. 10, 13, 14, 16, 17, and 18. All but one bound in color cloth or buckram from Ken Klosterman's Salon de Magie, and one in wrappers. Bound with original wrappers (except no. 13). 100/200

483. **Conjurer's Chronicle.** Wilford Hutchinson. Monthly. V1 N1 (May 1919) - V21 N3 (Dec. 1939/Feb. 1940). Complete file bound in blue buckram, spines lettered gilt. Alfredson/Daily 1735. 200/400





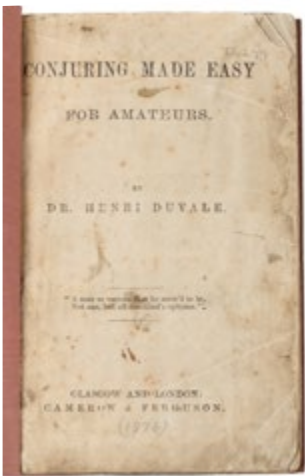
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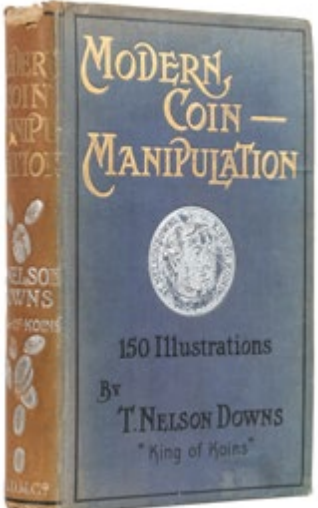
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484. **Conjuriana**. Charles Blythe, Jr. V1 N1 (Spring 1951) – V1 N3 (Autumn 1951). Complete file, bound in a single blue cloth volume, gilt stamped. Klosterman bookplate. Alfredson/Daily 1750. The final issue, which was recalled by Milbourne Christopher due to a disagreement with the editor, is almost entirely devoted to Houdini and his famous collection.

150/250

485. **Conjuring Record**. Van K. Allison. Monthly. V1 N1 (Mar. 14, 1913) - V2 N12 (Feb. 1915). Complete File, with pictorial supplement accompanying V2 N1. Advertising rate slip laid in. One third smooth calf over marbled boards (rubbed). Final issue laid in to the second volume. Alfredson/Daily 1770.

250/500

486. CREMER, W.H. **Four Classic Conjuring Books**. Including *Hanky Panky*, *The Magician's Own Book*, *Magic No Mystery*, and *The Secret Out*. Edinburgh: John Grant, v.d. Matching publisher's bindings in varying hues of cloth, decoratively stamped in black and gilt Illustrated. Uniform 8vos. Klosterman bookplates. All bright, square, and attractive; a handsome set.

250/500

487. D'HOTEL, Jules. **Prestidigitation Sans Baggage**. Paris: A. Mayette, 1936 – 44. Finely bound in green calf with gilt-lettered spines over marbled boards with marbled endsheets. Profusely illustrated. 8vos. Klosterman bookplate. Bindings with usual rubbing and wear, faint foxing to text blocks, else very good. A handsome set of this important French work on sleight-of-hand.

800/1,200

488. **Detroit Magical Company. Illustrated Catalogue and Book of Wonders**. Detroit: Winn & Hammond, 1892. Original wrappers. Illustrated. 8vo. Change of address hand-stamp on cover and title-page. Very good. Uncommon. The rear of the catalog borrows an illustration from Otto Maurer's catalog, and states "We are the western agents for the celebrated magical house of Martinka & Co."

250/350

489. DOWNS, T. Nelson (1867 – 1938). **Modern Coin Manipulation**. London: The T. Nelson Downs Magical Co., 1900. First Edition. Pictorial cloth on cover and spine. Illustrated. 12mo. Roterberg overslip to title page. Cover rubbed, spotted; spine sunned; joints tender.

200/300

490. DUVALE, Dr. Henri. **Conjuring Made Easy for Amateurs**. Glasgow & London: Cameron & Ferguson, (1876). Modern plain wrappers. Text illustrations throughout. 8vo. 128pp. Staining and losses to title page; foxing and tears to terminal blank, some foxing at rear. Toole Stott 247.

150/250

491. **Epoptica**. Jeff Busby. Irregular. N1 (May 1982) – N12 (Sept. 1989). Complete file bound in two matching grey cloth volumes lettered gilt. Alfredson/Daily 2135. Fine.

200/400

492. [EVANS, Gerritt]. **How Gamblers Win**. New York: Dick & Fitzgerald, 1868. Cloth-backed pictorial boards, title lettered in gilt on spine. Illustrated. 12mo. 112 + 22 leaves ads. Advertising endsheets. Board edges rubbed and bumped, light soiling to covers, marginal tide marks. A very attractive example.

600/900

493. FECHNER, Christian (1944 – 2008). **La Magie de Robert-Houdin**. Boulogne: FCF Editions, 2005. Two volumes, the first describing the methods behind Robert-Houdin's tricks, the second a faux book containing faithfully recreated souvenirs of Robert-Houdin and his theaters, including fans, booklets, and bank notes, and a DVD. Publisher's cloth with jackets in pictorial slipcase, as issued. Profusion of illustrations and color plates. French text. Large 4tos. Near fine. Uncommon.

800/1,200

494. **Felsman's Magical Review**. Arthur Felsman. V1 N1 (Oct. 1919) - V3 N1 (n.d.). Complete file, single cloth volume lettered gilt. Alfredson/Daily 2205.

100/200

495. FISCHER, Ottokar (ed.) (1873 – 1943). **J.N. Hofzinsner Kartenkünste**. Vienna and Leipzig: Jahoda & Siegel, 1910. First Edition. Unnumbered example. Grey cloth stamped gilt, patterned endsheets. Rotogravure portrait frontispiece of Hofzinsner under tissue. TEG. Illustrations. 8vo. John Braun bookplate. Minor corner bumps. A bright and attractive example.

200/400



493

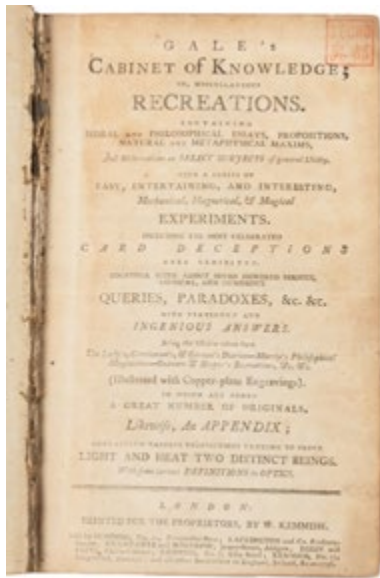


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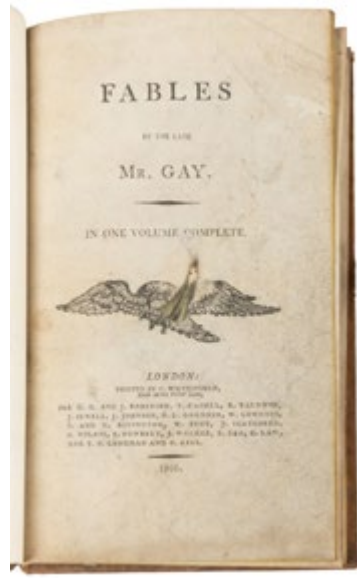




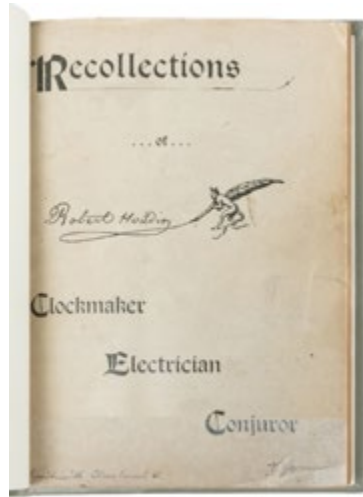
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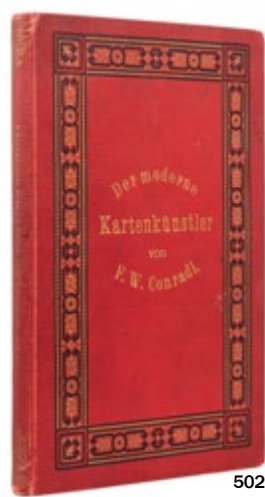
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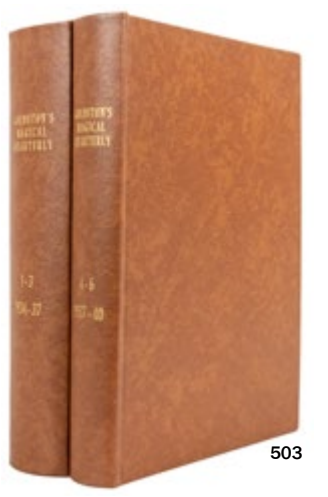
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501



502



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496



498

496. FULVES, Karl (1939 - 2023). **Group of 23 magic booklets.** Bulk 1970s-80s. Primarily works on cards. Original pictorial wrappers, some with packets at rear. Illustrated. 8vos. Generally near fine.

250/350

497. GALE, John. **Gale's Cabinet of Knowledge**. London: Printed for the Proprietors by W. Kemmish, 1796. First Edition. Flexible red roan. Illustrated with six folding copper plate engravings. Klosterman bookplate. 12mo. Binding rubbed, thumbing, front hinge weak, but very good overall. Toole Stott 307.

700/900

498. GANSON, Lewis (1913 – 80). **Group of 14 magic booklets, Four signed by Dai Vernon.** Fourteen volumes, most published by Harry Stanley (London). Includes the Dai Vernon “Inner Secrets” trilogy, all three volumes SIGNED by Vernon, the first in the series inscribed and signed by Vernon, Lewis Ganson, and Harry Stanley to John (Braun). Vernon’s *Symphony of the Rings* also inscribed and signed to Braun. Original wrappers. Illustrated. 8vos. Overall very good.

300/500

499. GAULTIER, Camille. **La Prestidigitation Sans Appareils.** Paris, [1914]. First edition. Pictorial wraps retained in one-third crushed blue leather over marbled boards with marbled endsheets. Illustrated with photographs. 4to. Klosterman and George Johnson bookplates (the latter laid in). Minor wear to extremities, else near fine. INSCRIBED AND SIGNED on the title page by the author.

200/400

500. GAY, John. **Fables**. London: C. Whittingham, for C. G. and J. Robertson, [et al.], 1811. Contemporary paneled calf, gilt cornerpieces, spine with five raised bands and morocco title label. In-text woodcuts. 12mo. p. [1-6], 232. Occasional spotting, small area marred on title device. Including the charming image of the juggler (magician). See Toole-Stott 1278.

150/250

501. [GERMAIN]. **Recollections of Robert-Houdin/Burlingame Catalog.** [Chicago: Burlingame], 1898. Original printed wrappers bound in grey buckram gilt. Illustrated 12mo. Burlingame's reprint of the Manning monograph on Robert-Houdin with a catalog of Burlingame tricks appended to it. Ownership signature of Karl Germain to the front wrapper (reinforced with tissue), and with Germain's doodles and penciled marks beside several catalog entries.

400/800

502. [GERMAIN]. CONRAD, F.W. (1879 – 1944). **Der Moderne Kartenkünstler**. Dresden: Borwig & Horster, ca. 1896. Bright red publisher's cloth stamped in black, blind, and gilt. All edges red. Illustrated. 232pp. 8vo. Klosterman bookplate. Corners bumped, else very good. KARL GERMAIN'S copy, with a fine original watercolor ownership illustration in Germain's own hand to the flyleaf, incorporating foliage, plants, theatrical curtains, two royal personages, and his name, "Karl Mattemuller / magician."

500/1,000

503. **Goldston's Magical Quarterly.** Will Goldston. V1 N1 (Summer 1934) - V6 N4 (Sept. 1940). Complete file. Two hardbound volumes, spines lettered gilt. Klosterman bookplates. Fine. Alfredson/Daily 2520.

200/400

97-52218

MAGICA  
DE SPECTRIS  
ET  
APPARITIONIBUS SPIRITIBUS  
et Phantasmatibus Illustrata

LUD. BATAVORVM  
et Franc. Hackium. Auct.

505

504. GRAUPNER, Theo. **The Man With the Breath.** [St. Louis?]: The Author, ca. 1900. Pictorial wraps. Rear advertises Graupner as a "fire king / magician / and /mesmerist." 12pp. plus wraps. Corner of upper wrap clipped, rubber stamp to cover and Klosterman inkstamp to interior of front wrap. Very good. A RARE pitchbook on fire eating and fire tricks issued by this circus, tent show, and sideshow magician hailing from Missouri.

00/400

505. GROSSE, Henning. **Magica de Spectris et Apparitionibus Spirituum, de Vaticiniis, Divinationibus, &c.** Leiden: Franciscus Hackium, 1656. Contemporary vellum, yapp edges. Engraved title page showing demons surrounding a man stirring a cauldron. [24], 636, [33]. Woodcut ornaments, initials. 12mo. To first 120pp. generally not affecting text, ink scribbles to title page, ownership signatures, occasional spotting. Nice, clean copy.

00/800

506. GUYOT, [Edme-Gilles] (1706 – 86). **Nouvelles Recreations Physiques et Mathematiques**. Paris: Gueffier, 1769–70. First edition. Four volumes, one quarter smooth calf with gilt stamped spine labels over marbled boards. Profusion of copperplate engraved plates, beautifully hand-colored. 8vo. Clean, square, bright; near fine.

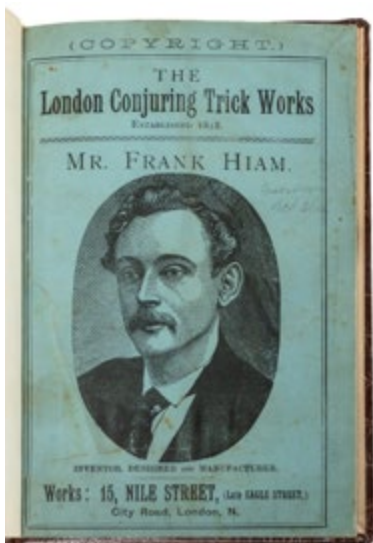
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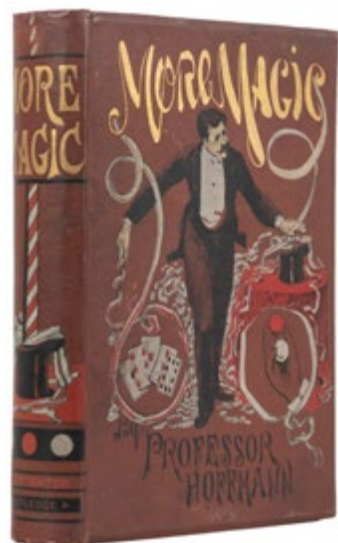




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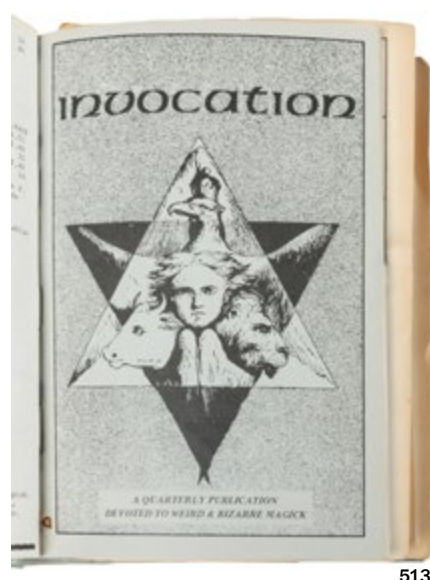
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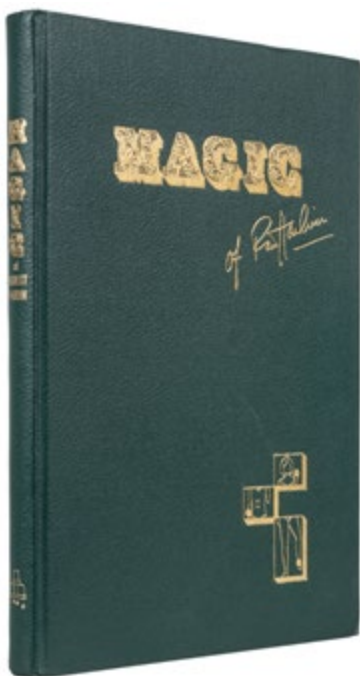
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507. HAMLEY, W. & F. **Illustrated Catalogue of Conjuring Tricks & C.** London, ca. 1888. Grey pictorial wraps. Illustrated. 8vo. Wraps soiled and lightly foxed, spine chipped; good.

200/400

508. HARBIN, Robert (1909 – 78). **The Magic of Robert Harbin.** [London: Author], 1970. Number 260 of 500 copies in the first and only edition. Pebbled dark green cloth stamped in gilt. Color frontispiece, profusion of illustrations and photographs. Numbered and signed by Harbin on the limitation page. 4to. Minor wear to cloth and corners. Klosterman bookplate. With original receipt, also SIGNED by Harbin and made out to Klosterman.

1,500/2,500

509. HIAM, Frank. **London Conjuring Trick Works.** London, ca. 1889. Modern faux alligator boards with gilt stamped spine. Small insert price list bound in. Profusely illustrated. Klosterman and John Henry Grossman bookplates. 8vo. Light foxing. An uncommon conjuring apparatus catalog. Servais LeRoy learned and purchased many magic tricks at Hiam's store.

250/500

510. HOFFMANN, Professor (Angelo Lewis, 1839 – 1919). **More Magic.** New York: George Routledge & Sons, ca. 1880. Brown pictorial cloth with gilt titles. Beveled edges, blue-black endsheets. 8vo. Klosterman bookplate to front pastedown. Bright and square, with only minor rubbing to cloth and wear at corners (one rear corner bumped). Very good or better; a handsome example of Hoffmann's second great work on conjuring.

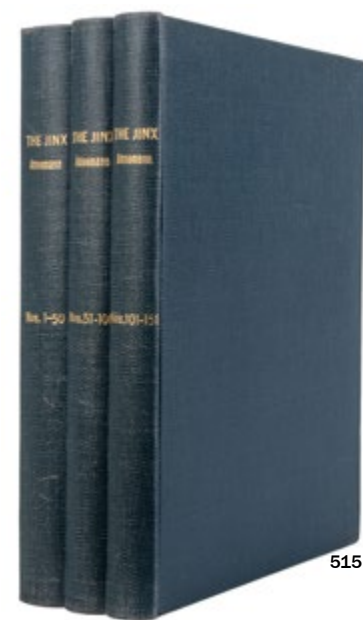
300/600

511. [HOUDINI]. **Group of National Vaudeville Artists yearbooks.** Yearbooks of 1925, 1926, and 1927, in original embossed boards or wrappers. Each volume depicts or lists Houdini (1927 in memoriam) along with numerous other vaudeville performers, magicians, variety acts and managers. Copiously illustrated. 4tos. The 1927 volume split at the backstrip; all moderately rubbed with generally clean interiors.

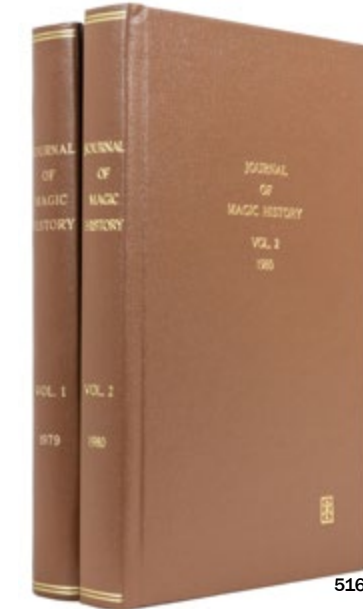
250/350



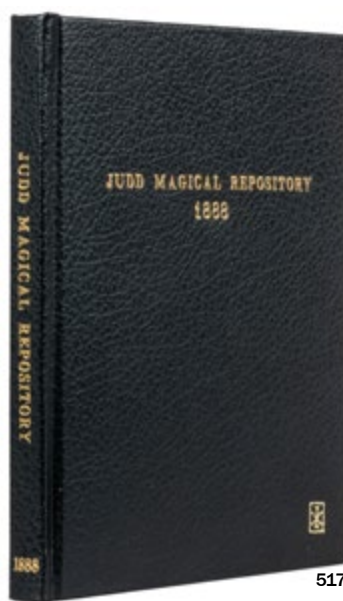
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517

512. **L'illusionniste.** Jean Caroly. N1 (January 1902) – N151 (July 1914). Complete file. Four volumes in one quarter calf over marbled boards, spines lettered gilt. An important French conjuring periodical, and a scarce file.

400/800

513. **Invocation.** Tony Raven (Bob Lynn). V1 N1 (Jul. 1974) – N16 (Apr. 1978). Complete file of original issues, with inserts (the latter not collated). Single grey cloth volume stamped gilt. Klosterman bookplate. Alfredson/Daily 2965.

200/300

514. JAY, Ricky (1946 – 2018). **Cards as Weapons.** New York: A Darien House Book, (1977). Publisher's wraps, illustrated with line drawings and photographs. Tall 8vo. Creasing to covers. Klosterman bookplate. INSCRIBED AND SIGNED on the half-title: "For Ken, who is trying his best to put Cincinnati on the map. Ricky Jay / 1<sup>st</sup> April 1983."

200/400

515. **The Jinx.** Theo Annemann. N1 – N151 (Dec. 1941). Complete file of original issues, including indices, bound in three matching blue buckram volumes. Ex-libris John Braun (who contributed to the journal). Very good. Alfredson/Daily 3065.

150/300

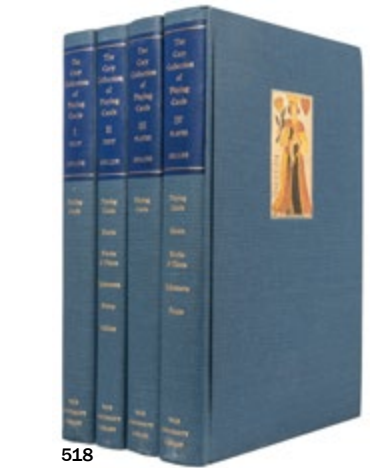
516. **Journal of Magic History.** Stephen Tigner. Quarterly. V1 N1 (Mar. 1979) – V2 N3 (Dec. 1980). Complete file in two brown buckram volumes lettered gilt. Alfredson/Daily 3115.

150/250

517. JUDD, W.J. **Illustrated Descriptive Catalogue and Wizard's Guide.** New York: W.J. Judd Magical Repository, 1888. Pale green pictorial wrappers retained in later gilt-lettered pebbled black cloth. Profusion of woodcuts. 12mo. Front wrap torn with loss near spine; still, an attractive example. An uncommon and early New York conjuring catalog.

300/600





518



521

518. KELLER, William. **A Catalogue of the Cary Collection of Playing Cards in the Yale University Library.** New Haven: Yale University Library, 1981. 8vo. 4 volumes (2 vols. text, 2 vols. of plates). Publisher's blue cloth, spines titled in gilt, illustrated paper labels laid down to upper boards as issued (light rubbing at ends and corners). A near fine set.

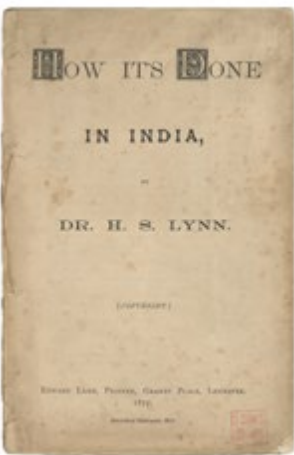
200/400

519. LYNN, Dr. (J.W. Simmons, 1836 - 99). **How It's Done in India.** Leicester: Edward Lane, 1877. [1-3], 4 - 33, [34 - 36], 37 - 59, [60]. Second title page for *Programme and Accounts of Feats ... of Hindoo Conjurers*, and third title page of *Opinions of the Press* regarding Hindoo Conjurers at 35 and 43, respectively. Terminal blank and interior of rear wrapper filled with manuscript notes on various magic tricks in an unknown hand. O'Dowd rubber stamp to title page, soiled, foxing, lacking front wrap, spine just holding. Not in Toole Stott. SCARCE.

400/800

520. **Magic.** Ellis Stanyon. V1 N1 (Oct. 1900) - V15 N9 (Jun. 1920). Limited edition facsimile edition by Kaufman and Greenberg, one of 500 copies. Three gilt-titled volumes in maroon cloth over boards, with matching slipcase (bumped). Alfredson/Daily 3535. Together with: *Stanyon's Serial Lessons in Conjuring*. Matching binding, being the Kaufman & Greenberg edition, issued simultaneously with their reprint of the periodical. 8vo.

200/400



519



520



523

521. **The Magic Cauldron.** F. William Kuethe, Jr. N2 (Feb. 1962) - N64 (Jun. 1977). Complete file, including all supplements and indexes. Being number 2 from the original edition of 50 subscriptions. In two finely made custom drop spine boxes lettered and stamped gilt, with Klosterman hallmark to front boards. The cover of V1 N1 is inscribed and signed to Ed Heyl, "...with my thanks and best wishes Bill Kuethe." Alfredson/Daily 3650.

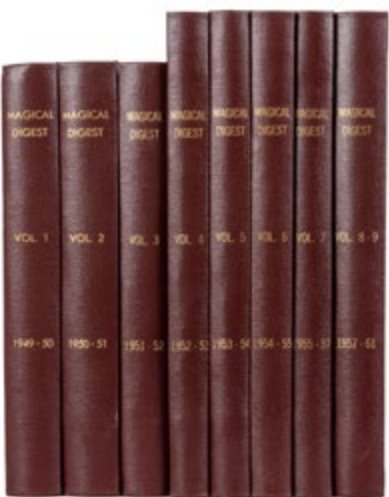
400/800

522. **Magic Gazette.** Nelmar (Anthony Albino). Monthly. V1 N1 (n.d.) - NV NN (n.d.). Complete file of six mimeo issues. Single orange buckram volume, spine lettered gilt. Alfredson/Daily 3770. Scarce.

100/200

523. **Thayer's Magical Bulletin.** Louis Christianer and Floyd Thayer. Monthly. V1 N1 (Jan. 1914)—V13 N2 (1948). Complete File, in five maroon buckram volumes, gilt stamped. 4to. Alfredson/Daily 4210.

300/600



524

524. **Magical Digest.** Oscar Oswald (C. Quantrill). Monthly. V1 N1 (Sep. 1949) - V9 N6 (n.d.). Complete File. Bound in matching red buckram volumes, gilt titled. Alfredson/Daily 4250.

200/400

525. **Magical World.** Max Sterling (J. MacLachlan). V1 N1 (Nov. 2, 1910) - V2 N3 (May 17, 1911). COMPLETE FILE in pebbled black cloth gilt. Alfredson/Daily 4410. Klosterman bookplate.

200/300

526. **Magician Monthly, (The).** Will Goldston, et al. Monthly. V1 N1 (Dec. 1904) - V35 N9 (Aug. 1939). Complete File. Fourteen volumes, red textured buckram gilt, retaining publisher's covers. Alfredson/Daily 4490. Klosterman bookplates and rubber ownership stamp of Mike O'Dowd. Goldston's longest running periodical and a great resource for information from the first half of the twentieth century.

500/1,000

527. **Mahatma.** [Washington D.C.]: Kaufman & Greenberg, 1994. Matching black leather volumes stamped in copper, with matching slipcase. Facsimile of the early 20th century magic journal by Kaufman & Greenberg. One of 50 deluxe numbered sets. Alfredson/Daily 4655.

250/500

528. MARLO, Ed (1913 - 91). **Group of 38 magic booklets, many signed.** V.p., v.d. (bulk Chicago, 1940s-60s). Group of booklets, most in stapled color wrappers. Illustrated. 8vos. Sixteen volumes are INSCRIBED AND SIGNED by Marlo to magician John Braun (1896 - 1988).

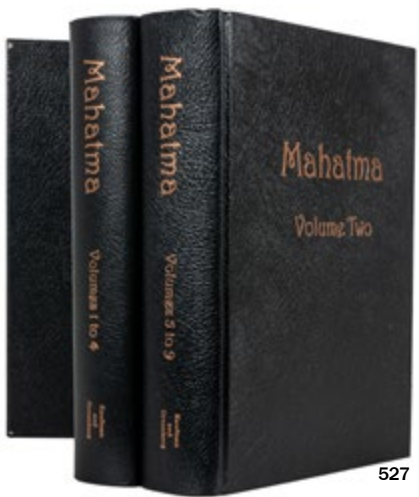
300/500

529. **Martinka & Co. Illustrated and Descriptive Catalog of Conjuring Wonders.** New York, ca. 1899. "End of Century Edition," with original color pictorial wrappers retained in brown cloth gilt. Profusion of illustrations. Klosterman bookplate. 8vo. Wrappers chipped and reinforced with old cello tape. A classic American conjuring catalog.

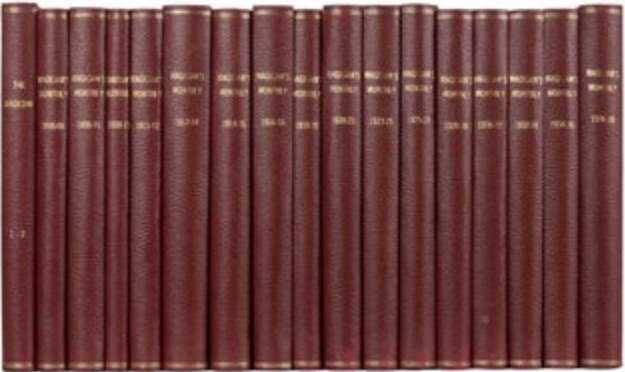
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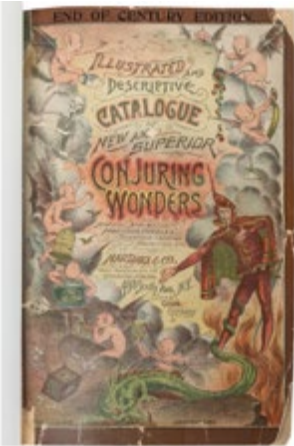
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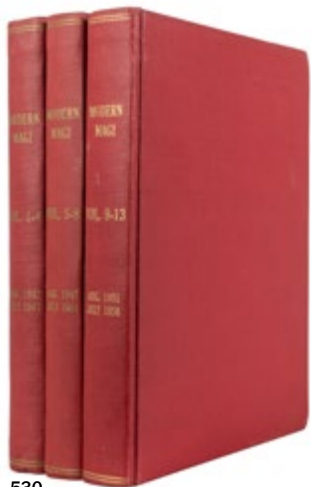


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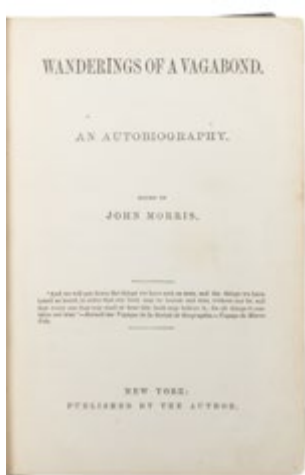


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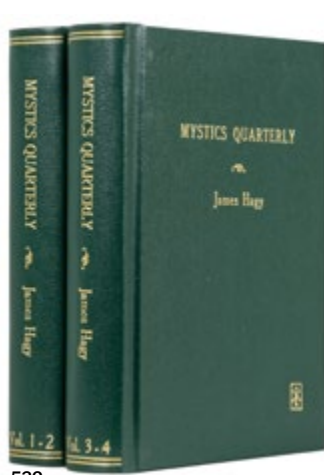




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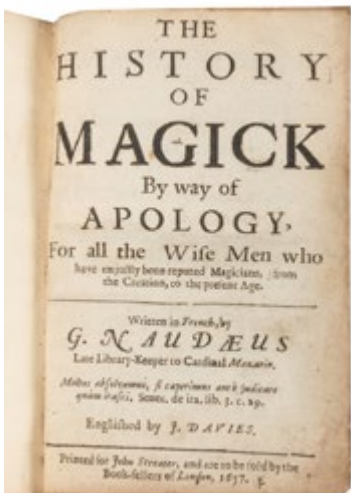
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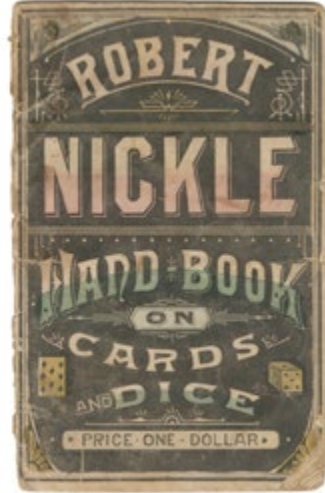
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533



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535

530. **Modern Magi.** R.C. Buff. V1 N1 (Aug. 1943) - V13 N12 (Jul. 1956). Complete file, bound in three matching red buckram volumes lettered gilt. THE EDITOR'S OWN FILE and bearing his bookplate in the first volume; also with Klosterman bookplates. Alfredson/Daily 4910.

250/500

531. MORRIS, John (pseudonym of O'CONNOR, John). **Wanderings of a Vagabond**. New York: Author, [1873]. First edition. Publisher's drab brown cloth, gilt-lettered spine. 8vo. Good to very good with only minor shelfwear and rubbing. The first and only edition of a scarce title, presenting information on sharpers, Three Card Monte, and exhaustive coverage on the game of Faro as it was introduced and played within the United States.

500/1,000

532. **Mystics Quarterly.** James Hagy. Quarterly. V1 N1 (Summer 1976) – V4 N4 (Spring 1981). Complete file in two green cloth volumes ruled and lettered gilt. Near fine. Both volumes INSCRIBED and SIGNED by the editor to Ken Klosterman. Alfredson/Daily 5030.

200/400

533. NAUDE, Gabriel (1600 – 53). **The History of Magick. By Way of Apology for all the Wise Men who have unjustly been reputed Magicians, from the Creation to the Present Age.** London: Printed for John Streater, 1657. Original full calf, front panel with crude corner repair, rear all but detached. 306pp., followed by one leaf of adverts. 8vo. Binding quite rough, tiny wormholes not generally affecting text. Good. Toole Stott 498. Wing N246. According to Toole Stott, this is the “rare and only edition in English” of Naude’s book. “It is an attack upon belief in witchcraft and sorcery as was Scot’s [book].”

**1,000/2,000**

534. **Nelson Enterprises. Group of 12 catalogs.** Columbus, 1927 - 69. Color cloth bindings of Ken Klosterman's Salon de Magie, gilt titles, with original wrappers bound in. Includes catalog nos. 6, 12, 16, 19, 20, 21, 22, 24, 25, 27, 28, and 29. Illustrated. 8vos. Condition generally very good.

250/350

535. NICKLE, Robert. **Robert Nickle Hand-Book on Cards and Dice.** [New York, ca. 1870s]. Hand-colored publisher's wraps. Wood-engraved bust portrait of Nickle, and illustrations in text. 32pp. Wraps chipped and worn, corners dog-eared, spine chipped. Good. SCARCE. Sold together with a reprint of the booklet.

600/1,200

536. [PLAYING CARDS]. **Group of over 60 books and sets.** Collection of playing card bibliographies, reference books, and other works about the history and art of playing cards and games. Including: TAYLOR, Rev. Ed S. *The History of Playing Cards, with Anecdotes of their use in Conjuring, Fortune-Telling, and Card-Sharpping*. London: John Camden Hotten, 1865. Toole Stott 657. – MOAKLEY, Gertrude. *The Tarot Cards Painted by Bonifacio Bembo*. NYPL, 1966. – KAPLAN, Stuart. *The Encyclopedia of Tarot*. U.S. Games Systems, 1990s. Three volumes. – HARGRAVE, Catherine Perry. *A History of Playing Cards and a Bibliography of Cards and Gaming*. Boston and New York: Houghton Mifflin, 1930. – JENSEN, Frank. *Eroticism on Playing Cards 1940 – 1990*. Ouroboros, 1990. – and others. Sizes and bindings vary. Condition overall very good.

300/500

537. POTTER, Jack (compiler) and HADES, Mickey (ed.). **The Master Index to Magic in Print.** Calgary: Mickey Hades International, 1967-1975. Fourteen volumes, plus nine supplemental indices (1971-75). Mimeographed sheets in three-ring binders, labeled on spine, as issued. Covering books and magazines in English up to and including 1964, the Master Index was, according to the publisher, "the most staggering undertaking in magical history," being "an effort to find the most functional yet inexpensive way to produce this gargantuan reference library."

300/500

538. **Ollapodrida**. Alton Sharpe. Bimonthly. N1 (May 1983) – N24 (Oct. 2005). Complete file bound in brown cloth gilt. Alfredson/Daily 5380.

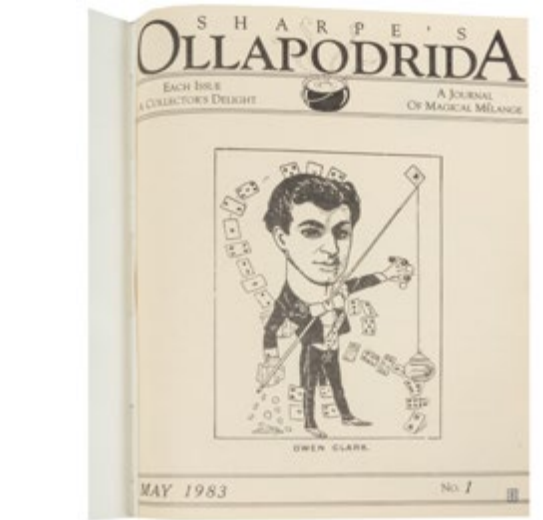
200/400

539. **Osirian.** Al Snyder. Monthly. V1 N1 (Apr. 1925) – V1 N6 (Sep. 1925). Complete file of this bulletin of the Society of Osiris. Green buckram gilt. Alfredson/Daily 5435.

150/250

540. **Owen / Owen Magic Supreme. Group of 7 catalogs.** Los Angeles and Azusa, 1951 – 1997. Seven volumes, six in Ken Klosterman's red cloth, gilt lettering, Salon de Magie emblem stamped to covers, and one in publisher's binding. Illustrated. 4tos. The 1959 catalog inscribed by John Daniel and Carl Owen; 1964 signed by Les Smith (in 1994); 1977 inscribed by Les Smith (in 1994); 1997 inscribed by Les and Gertrude Smith; 1984 signed by Les Smith (in 1994).

300/500



538

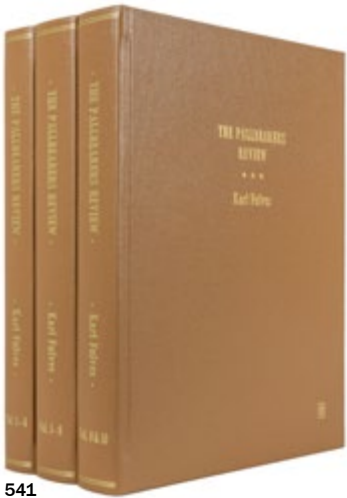


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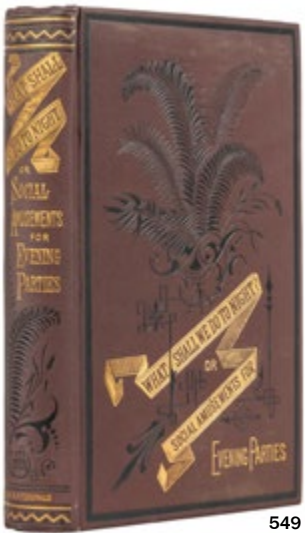
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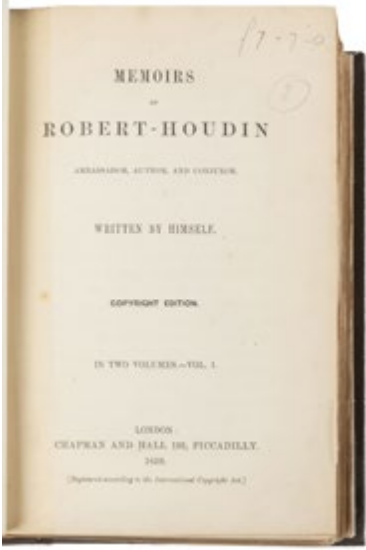
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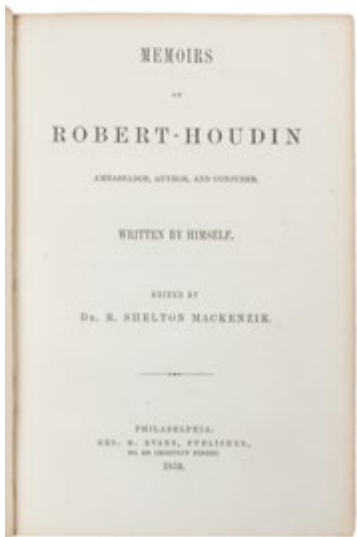
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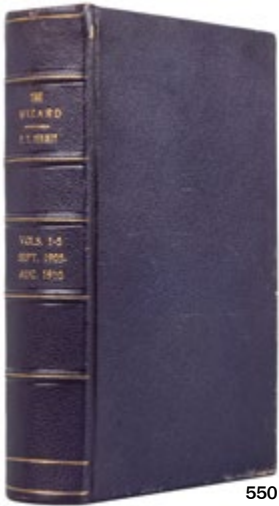
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552

541. **Pallbearers Review**. Karl Fulves. V1 N1 (Nov. 1965) – V10 N12 (Oct. 1975). Complete file. Bound in tan buckram with gilt titles on front boards and spines. Klosterman bookplates. Near fine. Alfredson/Daily 5515.

250/500

542. **Parlor Magic**. New York: United States Book Company, ca. 1900. Blue cloth lettered gilt with black pictorial stamping to front board. Floral endsheets. Illustrated. 8vo. Klosterman bookplate. Bright, square, and tight with sharp corners; near fine. About the finest example we have encountered.

150/250

543. **The Parlor Magician and Parlor Tricks with Cards**. New York: Dick & Fitzgerald, 1860s. Two volumes in matching publisher's bindings; colored pictorial boards over green cloth spine. Illustrated. 8vos. Boards bumped and toned. Both in good condition. Toole Stott 543 and 1142, respectively.

200/400

544. PIESSE, G.W. Septimus. **Chymical Natural and Physical Magic**. London: Longman, Green, Longman, Roberts, & Green, 1859. Second Edition. Publishers patterned cloth. Hold-to-light frontispiece under tissue guard (a blank in mirror; when warmed, a portrait appears). Illustrated. 8vo. Cloth soiled, minor bumps to boards, else clean and bright, with frontispiece unscorched. Toole Stott 560.

200/400

545. ROBERT-Houdin, Jean Eugène (1805 - 1871). **Memoirs of Robert-Houdin**. London: Chapman and Hall, 1859. FIRST ENGLISH EDITION of this important and influential conjuring biography. Two volumes rebound in one. Brown cloth, spine lettered gilt. 8vo. Toole Stott 602.

400/800

546. ROBERT-Houdin, Jean Eugène (1805 - 1871). **Memoirs of Robert-Houdin**. Philadelphia: Geo. G. Evans, 1859. First American edition. Original blind-embossed cloth, gilt title. 8vo. Minor wear to spine caps and corners, faint chipping to ends; near fine. Handsome example. Toole Stott 605.

150/250

547. ROUSE, William. **The Doctrine of Chances, or The Theory of Gaming Made Easy to Every Person**. London: Lackington, Allen & Co., (1814). First edition. Contemporary tooled calf, titled and ruled in gilt. Marbled ends, Engraved title page. Two folding plates. 8vo. p. lvi, [57], 58-350, [1, errata]. Extremities bumped, covers rubbed, occasional marginalia. Jessel 1454. Toole Stott 1308. A very handsome example of this classic work on gambling.

500/1,000

548. **Seven Circles**. Walter Gibson. Monthly. V1 N1 (Apr. 1931)—V5 N6 (Jun. 1934). Complete File. Two volumes, cloth with spines gilt lettered. Klosterman bookplate. Original color covers retained. Alfredson/Daily 6230. The official publication of the International Magic Circle, with each volume INSCRIBED AND SIGNED by Gibson to Ken Klosterman on the flyleaf.

250/500

549. **What Shall We Do Tonight?** New York: Dick & Fitzgerald, 1873. Brown cloth stamped blind, gilt, and black. Engraved frontispiece and illustrations. 8vo. Bright, square, and tight. About as fine an example as we have seen.

200/300

550. **The Wizard**. P.T. Selbit. Monthly. V1 N1 (Sept. 1905) – V5 N10 (Aug. 1910). Complete file. Single purple leather volume with spine in compartments, ruled and lettered gilt. Includes indices. Binding scuffed at extremities; issues clean. Alfredson/Daily 7235.

250/500

551. **Wizard**. George Armstrong (W. Jenkins). Monthly. V1 N1 (Apr. 1947) – V8 N95 (Jul. 1956). Complete File. Bound in matching blue cloth, spines uniformly toned. Alfredson/Daily 7215.

250/500

552. ZIMMERMAN, Diana and Robert Gould. **Siegfried & Roy: Unique in All the World**. Los Angeles: Noesis, 2010. Clamshell case, gloves, bookplates, DVDs included. Publisher's pictorial cloth; dust jacket. LIMITED EDITION, SIGNED ON TITLE PAGE; one of 500 copies. Profusion of color photographs, including gatefolds and tip-ins. Large square 4to. A beautiful example of one of the most lavish magic books ever produced.

600/1,200





553

553. [AUDIO/VISUAL MATERIALS]. **Group of magic-related records, tapes, and film.** Including: A-Haunting We Will Go, Americom 8mm home movie (1966); The Magic Record (Peter Pan Records, 1953), Let's Talk Magic with Anthony Carrao (1957), 45rpm, in sleeve; Bob Falkner, How to Become a Ventriloquist (1973), six cassette set in binder; Zingone's Recorded Card Tricks (two of three 78rpm discs), in folder, with instructions; and LPs and other records featuring David Hoy, Harry Lorayne, Richard Himber and his Orchestra, Harry Blackstone, and more. Together, approximately 25 items.

150/250



554

554. [BOOKLETS & LECTURE NOTES]. **A massive library of magic publications.** Ken Klosterman's expansive collection of lecture notes and thin magic booklets, spanning the twentieth century, and neatly organized alphabetically in file boxes. Includes an estimated 2,000 volumes in 73 containers, with English works predominantly published in the United States and Great Britain. In addition to magic, the collection is interspersed with publications in allied arts such as ventriloquism, hypnotism, carnivals, automata, shadowgraphy, and more. Many works focus on card tricks, close-up magic, and mentalism, with many dozens of volumes with Ken Klosterman's library stamp and/or bookplate; some also INSCRIBED AND SIGNED to Klosterman or John Braun. Sizes generally 4to and 8vo. A remarkable and well-kept collection that should be seen.

2,000/4,000



555

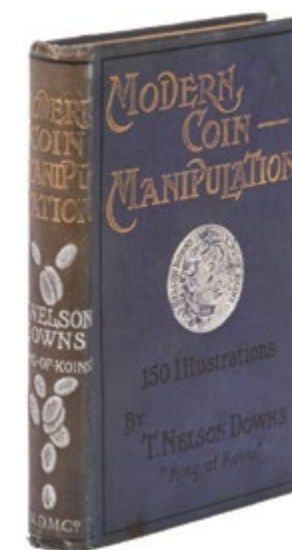
555. [MAGIC - PAPERBACKS]. **Collection of Over 200 Paperback Books on Magic and Related Subjects.** 1940s - 2000s. Including books for the trade and general public, among them instructional works, titles about magic history, books for children, and texts on magic's allied arts. Titles include: *Panorama of Magic* by Christopher (three examples, two INSCRIBED AND SIGNED), *Magic Land of Allakazam*, *Paintless Paint Book* by Mark Wilson (1962; INSCRIBED AND SIGNED by Mark Wilson), *Spooky Tricks* by Wyler and Ames (1968), *Books at Brown* (1987), *Magician's Handbook* (1942; three copies), *666 Science Tricks & Experiments* by Brown (1978), *Side Show* by Howard Bone (2001), *The Magical Life of Marshall Brodien* by John Moehring (2007; SIGNED), *Do It Yourself Tricks, Stunts and Skits* by Carlson (1952), *The Great Chess Automaton* by Carroll (1975), *Born in a Trunk* by Choate (1994), *Psychophysiological Thought Reading* by Banachek (2002), and hundreds more. Authors represented include Paul Harris, Richard Osterlind, Walter Gibson, William Rauscher, Dan Fleshman, Penn and Teller, Harry Lorayne, and many others. Minor duplication. Publisher's wraps, most illustrated. Primarily 4tos and 8vos. A number of works INSCRIBED AND SIGNED to Ken Klosterman. Many with Klosterman bookplates. Generally very good condition.

250/500

END OF SALE

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

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

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

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



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

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

**Abandoned Property** - In accordance with the Illinois Revised Uniform Unclaimed Property Act (765 ILCS 1026/15-191 et seq.), any property not collected within six months after an auction's conclusion will be considered abandoned. This applies to all property, whether associated with a settled invoice or a previously listed and unsold consignment. Potter & Potter Auctions reserves the right to treat abandoned property as it sees fit and act in its sole discretion, and may resell, discard, donate, or retain the abandoned property. To facilitate timely removal, the auction house will issue three written communications before determining a property as abandoned. A final notice will be sent once six months passes, confirming the forfeiture of ownership rights. No refunds, payments, or future credits will be issued for abandoned property

LIABILITY

**Condition Reports** – Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of

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

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

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

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Potter & Potter Auctions, Inc.  
(Illinois Lic. # 444.000388)  
5001 W. Belmont Ave.  
Chicago, IL 60641

Phone: (773) 472-1442  
Fax: (773) 260-1462  
www.potterauctions.com  
info@potterauctions.com

Gabe Fajuri, Managing Auctioneer  
Lic. #441.002150  
Text: Gabe Fajuri and Joe Slabaugh  
Photography: Jade Podschweit and Laura Severson  
Layout: Stina Henslee

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