

SALON DE
MAGIE



PUBLIC AUCTION #125

SALON DE MAGIE



THE COLLECTION OF
KEN KLOSTERMAN

PART III

INQUIRIES

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

PREVIEW

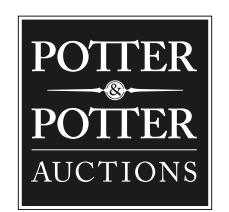
In our Chicago gallery:
October 26 - 28, 2022
10am-5pm or by appointment

AUCTION

Saturday, October 29, 2022
10:00am CST

CONTENTS

APPARATUS	3
EPHEMERA	71
POSTERS & ARTWORK	99
BOOKS	129



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



1. ROBERT-HOUDIN GLASS COLUMN MYSTERY CLOCK.

Paris, Att. Jean Eugene Robert-Houdin, ca. 1850. A transparent glass dial, five inches in diameter, in round brass bezel, to which is attached a single arrow-shaped ormlu hand. Reverse painted black Roman numerals and inner minute track. Height 19 1/2", supported on a gilt and ormlu base 6 1/2 x 6 1/2", the entire clock resting on an ebonized wooden base with four feet. The case supports a clear glass tube on which rests the bezel and dial. The movement drives an inner glass tube with connection at the dial stem to another indirect bevel gear driving an inner glass disc behind the main dial, which causes the hand to turn. Lacks winding key, and mechanism in need of adjustment. Chimes on the hour and half-hour. One of the most desirable mystery clocks by the father of modern magic and an iconic object from the inventive mind of the most prominent magician of the nineteenth century. See *Salon de Magie*, page 116.

15,000/25,000

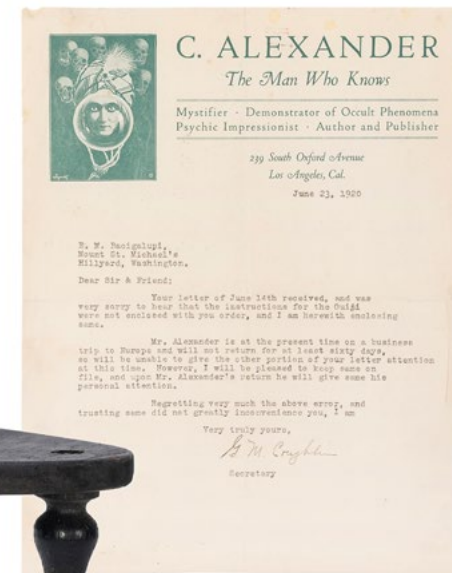
Introduced in the late 1830s, Robert-Houdin's Mystery Clocks were an instant success. Fully functioning timepieces with no visible connection between the hands and the works were a distinct novelty at the time. Robert-Houdin's first efforts (also known as "first series" or "single" Mystery Clocks) had glass faces. Later developments, including this example, were more complex in operation. Here, there are two mysteries – a glass clock face, and a glass tube supporting the face.



2. MUSICAL CLOWN MAGICIAN AUTOMATON.

Paris: Leopold Lambert, ca. 1910. Impressive clown magician with hand painted face, glass eyes, and multi-colored silk costume standing behind a table, a spun metal cup in his right hand and wand in his left. When wound and activated, the magician raises the cup to reveal one of four objects – a watch, a gem, a die, or a compass. The figure raises and lowers his head, shaking it from side-to-side, sticks out his tongue, and waves the magic wand in his hand. These actions are accompanied by a two-tune music box. The whole resting on an orange plush-covered base, with original key bearing the “LB” hallmark. Height 24”. Clothes have been replaced. See *Salon de Magie*, page 104.

8,000/12,000



3

3. ALEXANDER (CLAUDE ALEXANDER CONLIN). MYSTERIOUS “OUIJI” PLANCHETTE.

Los Angeles, 1920. Wooden planchette sold by “The Man Who Knows,” Alexander, and accompanied by a TLS to the purchaser on Alexander’s pictorial letterhead regarding the “Ouiji,” and signed by a secretary to the magician. Length of planchette 6 ¼”. Letter toned and chipped, planchette in good but worn condition. Believed to be the only known example of a planchette sold by Alexander.

500/1,000

4. MARBLE PEDESTALS/JAM VASES.

After Martinka & Co., ca. 1885. Two handsomely turned boxwood vases with ebony finials, each holding a large walnut ball. The ball can be made to pass from one vase to the other, or pass through the tabletop on command. Height 5 ½”. Near fine; balls an imperfect fit due to age. Handsome set.

800/1,200

5. SUPER BALL CLUSTER (BILLIARD BALL STAND).

Bridgeport: Sherms, 1940s. Heavy cast metal stand with space to hold six billiard balls produced at the fingertips of the magician, and gimmicked to facilitate said production. With one yellow, four white, and one red revolving shell, one solid ball, and one half shell. Height 16”. Hallmarked. Uncommon.

1,000/1,500



4



5



6



interior



7

6. SLIDING BILLIARD BALL BOX.

English, ca. 1940. An unusual variant of the classic Die Box. A large yellow ball placed in the hardwood cabinet is heard sliding from one chamber to the other, yet finally vanishes from the box reappearing elsewhere moments later. Unusual combination of methods including a trap door and a rubber balloon, inflated via incorporated valve, allowing a final apparent glimpse of the ball before it vanishes. 8 x 4 x 4 3/4". Ball diameter 3". Balloon in need of replacement.

500/1,000

This is perhaps a unique method for James Barton's Sucker Billiard Ball Box, which was introduced to the fraternity by Floyd Thayer in the 1920s, and is the only prop we have encountered using a balloon in this manner.

7. BIRD BOX.

After Martinka & Co., ca. 1890. A chosen card is placed into a wooden box and the lid is closed. When opened, the card has transformed into a live bird. Handsome burlwood box with rounded corners, mirror fitted inside lid, and airholes for bird. 5 x 3 1/2 x 5". Good working condition. A handsome example.

500/1,000



8

8. DOUBLE SINGING BIRD CAGE AUTOMATON.

European, ca. 1900. Fancy brass cage with black felted interior housing two realistic feathered birds, one perched, the other on the base, whose heads and beaks move while singing. Height 15 1/2". With key. Working, but song faint; bellows in need of renewal. Said to have been the property of nightclub magician Dell O'Dell.

1,500/2,500



9

9. RABBIT IN CABBAGE MUSICAL AUTOMATON.

Paris: Roulet-Decamps, ca. 1930. Clockwork automaton in the form of a green head of cabbage out of the top of which peers a white rabbit. When the motion is activated, the rabbit pops up, spins around, then descends back into the cabbage as an internal music box plays. Original key with "RD" device inside hasp. Height of cabbage 6". Good working condition.

600/1,200



10

10. ELECTRIC AUTOMATON DRINKING BEAR.

Paris/New York: Asbro, 1930s. The figure raises the cup to its mouth, takes two swigs, and pours himself another. Genuine rabbit fur body with leather-covered wooden paws, glass eyes, metal cup and bottle. Height 14". Working.

1,000/2,000

A modified version of this popular novelty was used by Del Ray in his famous nightclub magic act.



11

11. BLACKSTONE, HARRY SR. (HENRY BOUGHTON). BLACKSTONE'S WALKING THROUGH A RIBBON ILLUSION.

Circa 1940. Wooden cabinet stands on four curved legs. A woman stands inside, and a ribbon is inserted through holes running through the sides of the framework. The front doors are closed and the ends of the ribbon are held by spectators. Even so, the assistant walks through the ribbon and out of the cabinet, passing through it mysteriously. Approximately 43 x 18 x 16 1/2". Hand painted in gold with butterfly motif. Includes a letter of provenance tracing the ownership of the cabinet.

1,000/2,000



12



13

12. BLITZ, SIGNOR (ANTONIO VAN ZANDT). FIVE PRODUCTION RETICULES.

Circa 1830. Folding black cloth and paper production boxes/handbags (cataloged as "reticules" by Martinka and its contemporaries) which could be spirited into a borrowed hat, then produced as part of a larger routine. Open dimensions 6 x 3 1/2 x 3 1/2". With a paper label affixed to one reticule stating, "Used by Signor Blitz / about 1830". Well worn and used with silk ribbons mostly perished.

800/1,600

An accomplished ventriloquist, juggler, and magician, Blitz (1810 – 1877) was born in England, toured widely, and offered a program that frequently featured an "opera" of trained canary birds. He was also an adept plate spinner, and dabbled in fortune telling. Among his most celebrated feats was the dangerous Bullet Catch. His autobiography, *Fifty Years in the Magic Circle* (Hartford, 1871) is considered a classic of the Victorian era. These reticules were most likely used later in Blitz's career than the label states.

13. LEVANTE BLOCK PENETRATION.

Circa 1945. A solid wooden block with a hole running through it is threaded on a rope or ribbon. It then visibly penetrates the cord. Hardwood construction with contrasting stained finish. 4 3/8" cube. Good working condition. The finest example of this classic effect we have encountered.

400/800



14



15



16



17



18

14. BOGERT TUBE (PROTOTYPE).

New Haven: Petrie & Lewis (P&L), ca. 1930. A nickel-plated canister is placed in an upright stand, and filled with water, then capped with paper, forming a drumhead. The magician then produces dry silk handkerchiefs from within the tube. On an adjustable folding metal stand, with crossbar incorporated for displaying the silks. Height 46". Said to be the prototype made by Petrie for the inventor. Formerly in the Grossman/Nicholson collection.

600/1,200

15. THE AWAKENING OF THE FLOWERS OR FAIRY ROSE WONDER.

Hamburg: Carl Willmann, ca. 1914. A bouquet of feather flowers gradually blooms and opens, at its apex revealing a borrowed watch hanging from the centermost floral display. The watch, just moments before, vanished from the conjuror's hand. The original flowers supported by a heavy brass stand, the mechanism activated with a clockwork motor. Height (open) approx. 27". Rare; the first we have encountered.

2,500/5,000

16. BOTANIA (FLOWER GROWTH).

Hamburg: Bartl-Willmann [?], ca. 1938. An empty cone placed in a metal pot is lifted to reveal a giant growth of feather flowers. Hand painted cone with floral details and hand painted pot in gold and black (paint considerably worn); remarkably well-preserved vintage flowers. Height of bouquet 34". German instructions signed by John Willmann. Good working condition.

400/800

17. CHARMED GINGER BOTTLE.

Circa 1895. Hand painted green toleware vase into which a brown ginger bottle is placed. The cover is placed on, then removed. Inside is a quantity of ribbons and flowers in place of the vessel. Height 10 1/2". Minor wear and denting; very good.

500/1,000

18. FLYING HANDKERCHIEF & CANDLE.

Azusa: Owen Magic Supreme, 1990s. An orange silk handkerchief tied around the center of a burning candle is removed, vanishes from the magician's hands, and then visibly and instantly reappears around the center of the burning taper. Finely turned from wood with metal elements in the Owen tradition. Height 25 1/2". Near fine.

400/800



19

19. MINIATURE CANNONBALL VASE.

Circa 1895. A small cannonball is placed into the nickel-plated vase and the lid is clamped on. When removed, the ball has transformed into a live canary, or a quantity of sweets, which may be distributed to the audience. Height 6 ½". Wear to finish. First example we have encountered in this size.

1,000/1,500



20

20. MYSTIC CARD FRAME.

European, ca. 1890. A Hofzinsler-inspired effect in which three chosen cards, or even a vanished pair of white cotton gloves appear in the picture frame, behind the glass, visibly and without cover. Gesso over wood with gilt finish (restored). 18 ½ x 15". Mechanics repaired. From the Circus Museum of Sarasota Collection and bearing its inventory number on the reverse.

500/1,000



21



reverse



22

21. CARD LYRE (RISING CARD).

Philadelphia: Carl Brema, 1920s. Small lyre-like houlette resting atop a nicked 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. Scarce. See *Salon de Magie*, page 266.

800/1,200

22. GIANT MECHANICAL RISING CARDS.

London: John Martin, ca. 1950. Finely made mechanical faux pack of giant cards; cards selected by the audience rise from the pack while it sits isolated in a glass or holder some distance from the performer. Finely crafted from Dural aluminum by Martin, winding key (hallmarked), and tension plate. Unique Magic Studio back design. Good working condition, with rubber wheels in need of revitalization.

1,000/2,000

Martin's rising card "machines" remain the finest ever constructed. Top professionals, including Jose Frakson, regularly featured the effect - using Martin-made props exclusively - in their acts.



23

23. FLOOR MODEL CARD SPIDER.

Los Angeles: F.G. Thayer, 1940s. A chosen card appears in the legs of a spider sitting in a web as it is rotated by the magician. The web mounted on a Thayer Colonio-style base. Height 38 ¾". Scarce; the first example we have encountered in this size.

500/1,000



24

24. CARD STAR.

Circa 1900. Five chosen cards appear on the points of a star on the magician's table. Handsome nickel-plated prop mounted on an elaborate base. Camouflage-like paint to verso of star, possibly to allow the performance of the routine surrounded. Height 22 ¼". A handsome example of this classic prop.

1,000/2,000



25



26

25. CARD STAR (FLOOR MODEL).

Circa 1935. Five chosen cards appear on the points of a brass star-like device standing on stage beside the magician. Large freestanding model with heavy cast metal base. Height 64 ½". Rear of hub shows wear, several clips lacking, minor corrosion. An uncommon version of this classic prop.

1,200/2,400

26. CARD TRIPOD.

French [?], ca. 1890. Spun metal platform with cover. A card can be made to vanish, change, or appear when the lid covers the platform and is then removed. Height 8". Minor wear to base. A large and handsome example.

350/700



27



28



29

27. CARD SWORD.

Cambridge: Camtryx, ca. 2005. Chromed metal sword is thrust into a flurry of falling cards sprung in the air; the magician is able to pierce the selected pasteboards on the blade without fail. Length 37 3/8", with heavy hardwood fitted case lined in plush. Hallmarked. Near fine.

300/600

28. MECHANICAL CARD SWORD.

Hamburg: Bartl, ca. 1910. A selected card is speared on the end of this large nickel-plated sword as the pack is thrown in the air. Complex mechanism in hilt with "bomb-door"-like method for concealing the cards internally, allowing the effect to be performed surrounded. Length 36". Heavy and attractive, and sound mechanically.

800/1,200

The handle of the sword is also gimmicked in a manner that allows the performer to apparently run through an assistant on stage without harm, then retract the sword from the assistant's body.

29. MECHANICAL DECK CHANGING TRAY.

Hamburg: Carl Willmann, ca. 1900. Metal tray with hand-painted accents exchanges one pack of cards for another at the push of a button, using an internal spring-loaded carriage mechanism that swiftly switches the cards. Hand painted with faux mother-of-pearl inlay pattern. 13 1/4 x 7 1/4 x 1 1/4". A mechanical masterpiece. Chipped paint. Rare.

1,500/2,500



30

30. [GIMMICKED PLAYING CARDS] A LARGE AND IMPORTANT COLLECTION OF GIMMICKED DECKS.

American, 1920s - 40s. An impressive gathering of specially constructed, arranged, or manufactured decks of varying types and descriptions. Many packs bear the handwritten labels of the former owner, Charles Larson affixed to the case on gummed labels, or written on the boxes themselves, identifying each deck with its name. Represented are prearranged packs, specially printed decks, mechanical packs of cards, stacked decks, and other specially prepared decks to accomplish a wide range of seeming miracles. Among the inventors' work represented are effects by Tannen's, Al Baker, Burling Hull, Shackleton, Tarbell, Joe Berg, John Snyder, Abbott's, Ralph Hull, and dozens more. A large and diverse collection of trick cards, representing both classic effects in their earliest forms, as well as little-known and unknown effects by well-known magical inventors of the first half of the twentieth century.

1,000/2,000

The labels and handwriting on each box identify these cards as the former property of Charles Larson of New York, who is best remembered as a collector of clever and rare magic apparatus. He was also, it should be noted, a collector of all types of secret devices, as well as the secrets behind all types of tricks.

31. CHAIR TO SUITCASE.

London: L. Davenport & Co., ca. 1930. A wooden chair with cut-out back used throughout the magician's act is picked up; suddenly and visibly it transforms into a suitcase. Wooden construction with leather handle. Height (open) 34". Good working condition. Uncommon.

400/800



31



32. OKITO CHECKER CABINET.

Louisville: Okito/Redmon, ca. 1953. "Club Size" Checker Cabinet for the magical transposition of a stack of checkers and a glass full of rice. The props transpose locations between three compartments in the cabinet and a pagoda-like canister. Sold together with the matching Okito-made rolling table, featuring fine hand painted finish and decals/transfers in the Okito style. Intricate hand-painted finish and decal work. Hallmarked with Okito/Redmon decal. 20 x 7 ½ x 19". Table height 33 ¾". Minor rubbing and tiny chips and spots of wear to finish; very good condition overall. A superb example of Okito's masterful craftsmanship and fine attention to elegantly finished conjuring apparatus.

10,000/20,000

Okito's checker cabinet was a refinement of a prop invented by his father, David Tobias Bamberg. Okito's improved model was introduced to the fraternity in 1908, and was immediately added to Doctor Hooker's famed collection of magic apparatus. As Okito himself wrote, "The first box made by my father had no feet, and when the switch had to be made, the box was tipped in a slanting position [ala the Die Box]. Even the fake which represented the twelve checkers was a poor imitation, as black strips of paper were pasted around the white fake to simulate black checkers. The whole thing was a home-made job; nevertheless the basic idea was there, and it was worth my while to elaborate on the principle. I claim I am the first who transformed the box into a cabinet and the first to decorate it in the oriental style. I am also the first to utilize the black-art principle to a box or cabinet and the mechanism employed to shift the interior compartment."



33

33. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON). LANTERN PRODUCTION.

Circa 1910. Collapsible lantern meant for production from a bundle of silks. Includes black load tube with brass hook. Said to have been used by Chung Ling Soo. Approximately 15 x 15 x 10". Restored to working condition with new wiring and shade (original tattered fabric retained). From the Circus Museum of Sarasota collection; when acquired by Klosterman from this collection, the prop was identified as belonging to Chung Ling Soo.

1,000/2,000



34

34. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON). SHOOTING THROUGH A WOMAN GIMMICK.

Circa 1910. Being a leather and brass device meant to be concealed on the body of the magician's assistant and aid in the apparently shooting of an arrow through the woman's body. With a paper label affixed to the device bearing text that states it was made by Soo's mechanic, and possibly used by Jean Hugard. Housed in a gilt wooden shadowbox (18 x 13"), and presented together with a vintage portrait postcard of Soo at its center, his name written below the likeness, the two objects resting above an engraved plaque explaining the history of the object.

2,000/4,000



35. THE CABALISTIC CLOCK DIAL (LA PENDULE AERIENNE).

Paris: Voisin, ca. 1872. Gilded glass clock dial on which rests a single delicate hand at its center. The dial encased in a round brass bezel terminating in a large knob and ring at its apex, above Roman numeral XII. In performance, the conjuror would interact with the clock as if it were alive, asking it questions or allowing the audience to do so. As if motivated by a ghostly force, the hand of the clock would – without spinning or interaction from the performer, move mysteriously around the dial to stop on number to reveal the answer to a question (“How many children do I have?” “What is my birth date?”). The apparatus suspended by cords from the ceiling or the conjuror’s table, well away from assistants or the scenery. Diameter 16 ¾". Includes a custom-made carrying case constructed by Rüdiger Deutsch. **10,000/15,000**



36. SPIRIT CLOCK DIAL.

New York: N.Y. Magical Co., ca. 1900. Skeleton brass clock dial with celluloid disc at its center holding a fancy brass metal hand. The hand is spun on its axis and stops uncannily at any number called out by the audience without fail. Diameter approximately 12". Hallmarked. Uncommon.

500/1,000

37. GIANT COFFEE VASE.

After Martinka & Co., ca. 1890. Finely made nickel plated vase into which cotton is stuffed and set ablaze; when the lid is lifted, the burning cotton has changed into coffee beans. The vase is covered again and when the lid is lifted a second time, the beans have transformed into hot coffee which may be served to the audience. Unusual combination of gimmicks not often encountered. Height 17 ½". Minor denting; good condition. Uncommon in this size. **1,000/1,500**

38. COIN CASKET.

Vienna: S. Klingl (for National Magic), 1930s. Handsome nickel-plated box which causes four coins to vanish one at a time as the lid is opened and closed. Height 2". Hallmarked “National / Magic Co. / Chicago.” Exceedingly fine workmanship; good condition.

1,000/2,000

This box is identical to the Klingl model, and is likely a Klingl product marketed and sold by National Magic. It operates differently than other models; the placement and construction of the switch that operates the mechanism is much more reliable, larger, and cannot be damaged in performance.



37



38





40



39

39. COIN CASKET.

New York: Charles Kalish, 1970s. Four coins vanish one at a time as the box is opened and shut. All four coins then reappear at the conclusion of the effect. Heavy brass construction with tooled black leather case. 2 ½ x 1 ¾ x 2 ¾". Very good. Finely made. Obtained by Ken Klosterman directly from Charles Kalish, one of his early mentors.

1,000/2,000

40. COIN LADDER.

Berlin: Conradi, ca. 1930. Nickel-plated ladder with glass panels for each rung. The magician catches an apparently endless supply of coins at his fingertips and deposits them in a glass atop the ladder. Then, on command, the coins penetrate the crown of the hat and the top of the ladder, cascading down the rungs one at a time, falling into a hat below the apparatus. With a spring-loaded mechanism in the upper panel. Height 58". Scarce.

1,000/2,000



41

41. COPPERFIELD, DAVID (DAVID SETH KOTKIN). HEARTBEAT MONITOR PROP FROM THE MAGIC OF DAVID COPPERFIELD VIII TELEVISION SPECIAL.

1986. A large white satellite dish-like prop heart monitor and guidance device, used in the 1986 CBS-TV special in which Copperfield mysteriously walked through the Great Wall of China. Diameter 19". Inscribed and signed on the reverse by Copperfield to Ken Klosterman, and sold together with a photograph of the prop in use during filming of the special, and a TLS from Copperfield explaining the background and use of the device.

500/1,000



42

42. BRASS CUPS AND BALLS.

Circa 1880. Finely made set of tapered nesting cups for what is considered by many magicians to be the "oldest trick in the book," the Cups and Balls. Seamed construction with deep saddles. Height 3 ¼", mouth diameter 2 ½". Near fine. A handsome set.

250/500



43

43. BRETT SHERWOOD GOLD PLATED ENGRAVED SILVER CUPS.

England: Brett Sherwood, 2000s. Three solid silver Cups engraved in the style used and favored by Dai Vernon. Plated in gold. Mouth diameter 3", height 2 ⅞". Hallmarked and numbered 23 of 150. Includes original bag and four red crocheted balls. Slight tear to mouth of bag. Fine condition.

1,500/2,500





44. CUP AND BALL MAGICIAN AUTOMATON.

Los Angeles: Alan Wakeling, ca. 2002. As the handle of the apparatus is cranked, the magician raises and lowers both arms and nods his head, then covers the table in front of him with a cup held in one hand. Each time he raises the cup, the object under it – a ball – has changed or vanished. Concealed music box plays Vivaldi's Spring to accompany the movements. The components of this handsome automaton were crafted by Alan Wakeling and his wife Helen Wakeling; Alan constructed the mechanism and working parts, Helen sculpted the face. Each automaton the Wakelings constructed was built to order at significant cost, and fewer than ten Cup and Ball magicians were constructed. Height 32", base 17 x 14 x 7". Some adjustment to mechanism required. Includes ATA packing case.

5,000/10,000



46

45. CURIOUS CUBES (MINIATURE).

Vienna: S. Klingl, ca. 1938. Pocket version of the classic trick in which cubes with suit symbols rearrange themselves to reveal a selected card when isolated in a case. Bakelite cubes, hand painted. Nickel plated case with handle, height 4 ¼". Hallmarked. Exceptionally fine craftsmanship.

200/400

46. DANTE (HARRY AUGUST JANSEN). DANTE'S BEER BARREL ILLUSION.

Circa 1940. A large barrel is shown empty, then capped with paper on both ends, making a drum-like container. A spigot is then inserted through the paper and when the handle is turned, beer flows freely from inside. A second spigot can then be inserted in the opposite end of the barrel and more drinks are poured from within. Copper construction, with two taps. Mechanisms spring into position via external controls. Length 15 ½". Diameter at opening 10". With a later wooden cradle, and a letter of provenance tracing the ownership of the barrel.

4,000/8,000



45





47

**47. DHOTEL, DR. JULES.
CLOSE-UP MAGIC KIT OF DR. DHOTEL.**

1930s. Being a small cloth-covered box with internal compartment containing a miniature close-up pad, miniature Spring Flowers, six nesting cups (one gimmicked), a quantity of millet, and a number of cork and composition balls for a close-up routine. Said to have been the close-up case of Dr. Jules D'Hotel, the well-known French conjurer and physician. Sold together with a cast bronze medallion bearing a profile bust portrait of D'Hotel in relief, sculpted by D'Hotel himself, signed in the image, and dated 1941.

500/1,000

D'Hotel is best-remembered as the author of the eight-volume work, "Prestidigitation Sans Bagagges," widely regarded as a classic in the field of close-up magic. His nom de theatre was an anagram of his last name, "Heldot."

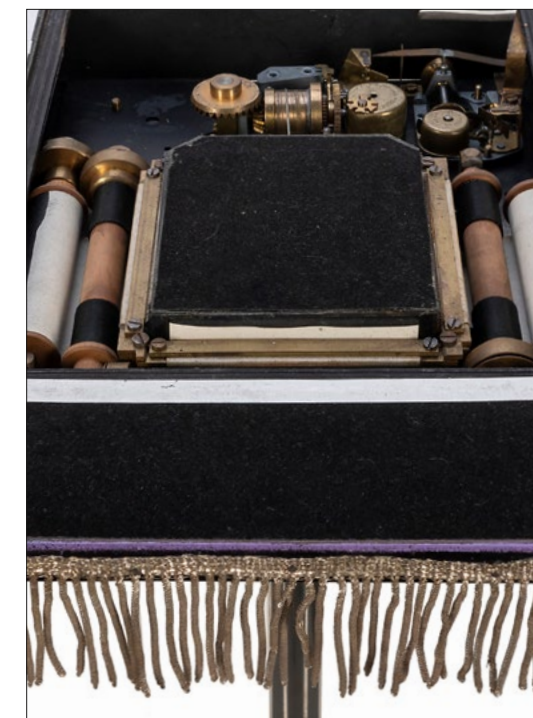
48. DIE PENETRATION PEDESTAL.

Hamburg: Carl Willmann, ca. 1900. A wooden die is placed into an open-sided nickel-plated stand and a hat is placed atop the stand. The die then visibly passes through the stand and crown of the hat and is removed from its interior. Finely made with two unusual internal mechanisms. Height 8".

500/1,000



48



49. VISIBLE DIE THROUGH HAT.

Winterthur, Switzerland: Dr. Borgeaud, 1937. A large die penetrates the crown of a borrowed opera hat. The magician then offers to repeat the trick, but this time, visibly. The hat is balanced on top of the die. Now, slowly and visibly, the hat sinks down - bit by bit - through the die, as if one solid is melting through the other. A fine and elaborate brass and roller-shade mechanism incorporated into the table causes the visible penetration effect. 3" die. Height of table 39". Includes vintage folding silk opera hat. A mechanical masterpiece and believed to be the only example made by Winthertur.

8,000/12,000

Decades after Dr. Borgeaud created this device, Rüdiger Deutsch, himself a renowned craftsman, manufactured six similar Visible Die Through Hat props with his own refinements. This prop is the original on which Deutsch's recreations were based.





50

50. DIE TRANSPOSITION (WITH PRODUCTION).

Holland: Okito [?], ca. 1890. Apparatus consists of two toleware tubes and one short cover, decorated in maroon with Asian and floral decals, two shell dies (one with unusual internal spring-loaded chamber, the other with a hinged top), and a solid wooden die. The die can magically transpose locations from one tube to the other, then under the smaller cover, finally transforming into a quantity of rice, flowers, or silks, and jumping back to either tube to conclude the performance. Tubes contain spring clips to hold back shells. Die a 3 ¼" cube. General wear to paint, but very good overall.

1,000/2,000

**51. DOWNS, T. NELSON.
T. NELSON DOWNS—OWNED SIXTH FINGER.**

American, first quarter twentieth century. Realistic plastic sixth finger gimmick owned by the famous coin manipulator. Obtained from the David Coleman collection by Woodrow Carpenter, according to the accompanying letter of provenance signed by Ken Klosterman.

400/800



51

**52. DOWNS, T. NELSON.
T. NELSON DOWNS' VANISHING BIRDCAGE.**

German, ca. 1910s. Nickel-plated birdcage that vanishes from between the magician's outstretched hands. Semi-rigid model, likely manufactured by Bartl. 7 x 4 ½ x 6". With a copy of a letter of provenance tracing the history of the cage. Owned and used by the great vaudeville magician T. Nelson Downs. See *Salon de Magie*, page 238.

1,500/2,500



52

53. FLOWER PRODUCTION PEDESTAL.

American, ca. 1920. An empty pot is shown and set on a high wooden pedestal. The bowl is covered with a paper cornucopia and when this is lifted, a gigantic bouquet of flowers has appeared. Overall height of 33". Clever mechanical pedestal facilitates the steal of the bouquet. Good working condition. Feather flowers, interior shelf in pot, and finish worn.

500/1,000



53

54. FLOWER PRODUCTION PLATE.

New York: Okito (Theo Bamberg) [?], ca. 1910. White china plate cleverly gimmicked to allow the performer to produce a large quantity of spring flowers from the apparently innocent piece of dinnerware. Hand painted metal insert with mechanical release. Includes a quantity of silk spring flowers. Diameter 9 ¼".

500/1,500



54





56

55. FU MANCHU HAND CHOPPER.

Chicago: Okito (Theo. Bamberg), ca. 1949. The threatening steel blade of the ornate miniature guillotine passes through a spectator's wrist without harm. Minor paint wear. Height 18 1/2". Hallmarked. Very good. Uncommon.

2,000/4,000

**56. FU MANCHU (DAVID BAMBERG).
FU MANCHU'S FLOATING BALL.**

Mexico: Edmund Spreer, ca. 1960. A golden ball sits on display in a clear chest bound in brass. On command, the lid of the box opens of its own accord, and the ball then floats up and out, and around the stage, obeying the directions of the magician. The ball then returns to rest in the cradle inside the chest, and the lid is closed. Fanciful box with motor-driven electric lift to activate the lid; gilded ball with a diameter of 8 3/4". Said to have been the property of Fu Manchu (David Bamberg). One crack in lid of chest, else very good.

1,000/2,000

The Floating Ball, invented by David P. Abbott, became a trademark trick for Okito and Howard Thurston, both of whom learned the routine and handling from Abbott. The ball trick became a signature routine for Okito (more so than Abbott), and he later taught it to his son, Fu Manchu.



55



**57. GERMAIN, KARL. (CHARLES MATTMUELLER).
GERMAIN'S METEORIC RIBBONS
AND PARASOL PRODUCTION.**

Circa 1910. Including a gilt wooden pedestal with the capital letter "G" incorporated into the design at the base, and an oversized parasol decorated in a variety of colors. In performance, Germain produced a large quantity of ribbons, then the giant parasol, which expanded rapidly from the bundle of silk ribbons in his hands. Height of pedestal 34". Parasol cover restored, else very good.

4,000/8,000





58



59

**58. GERMAIN, KARL. (CHARLES MATTMUELLER).
KARL GERMAIN'S BOOK TEST.**

Circa 1905. Being a gimmicked copy of *The Tragedy of Hamlet* (London: J.M. Dent, 1902), that allowed Germain, performing together with his sister Ida, to apparently divine the words or page at which a spectator was looking. Sold together with a straight copy of the same work, and the scrap pages used by Germain left over after the creation of the gimmicked book.

1,000/2,000

A typed note laid in each book states, "This is a forcing book and a straight book. Used by Germain and his sister Ida. She memorized the entire page... and would recite any line indicated to Germain by a member of the audience. He, of course pretended to read the line himself and transmit it via telepathy. Courtesy Stuart Cramer."

**59. GERMAIN, KARL. (CHARLES MATTMUELLER).
KARL GERMAIN'S MENTAL TELEPATHY PROPS/GIMMICKS.**

Circa 1910. Includes the billets, gimmick, and accoutrements, housed in a vintage blue telescoping box. With a letter of provenance from Stuart Cramer, Germain's student and colleague. See *The Secrets of Karl Germain*, at page 48, for a complete explanation of the routine and performance of the effect.

500/1,000



**60. GERMAIN, KARL (CHARLES MATTMUELLER).
KARL GERMAIN'S ONE-MAN SPIRIT CABINET.**

Circa 1910. Simple pipe-and-drape cabinet resting a raised wooden platform with decorative carved wooden header framing the roof. In performance, Germain sat in a wicker-backed chair in the cabinet and fell into a trance. While under this trance, spirit manifestations took place; bells rang and tambourines clattered, while ghostly forms appeared in and around the cabinet as other ghostly occurrences took place. Includes specially gimmicked apparatus, costumes, lifelike paintings, a gimmicked wicker-backed chair, and other props used by Germain to conduct the séance without the aid of concealed or costumed assistants, including a lifelike papier-mache mask of Germain's face. Cabinet stands approximately 8 x 5 x 5', exclusive of elaborate four-legged stand. Housed in the original custom-made traveling trunk, with Germain's name stenciled on its side in black lettering and an additional label identifying the subsequent owner as Paul Fleming. Sold with two folding screens (one gimmicked), both of them well-worn and tattered, used as part of the routine. Black side curtains lacking; all remaining elements show considerable wear and tear from use, with some apparatus fragile but intact.

4,000/8,000

The secret behind Germain's séance has never been fully revealed in print, though elements of it are made clear from a study of these props. A number of the devices enclosed in the trunk reveal methods likely unknown to other magicians, both of Germain's era and the present day.

62



61

61. HANDKERCHIEF BURNING GLOBE.

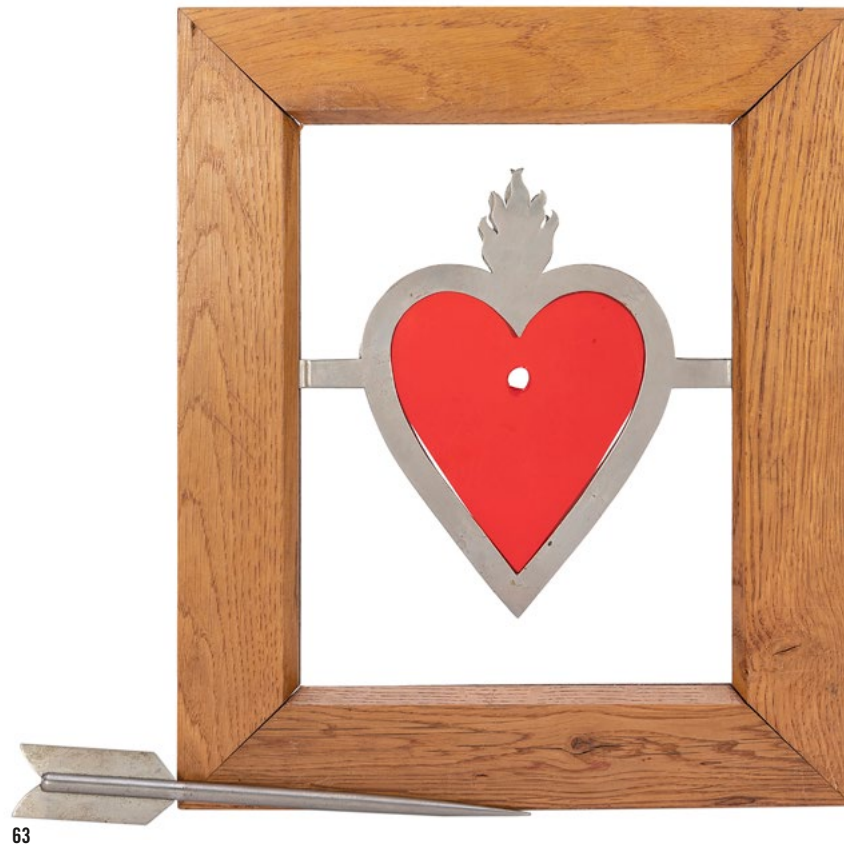
European, ca. 1890. A borrowed silk handkerchief is placed in the globe and set ablaze. The lid is clamped on, then removed. The handkerchief is entirely unharmed. May be used as a production, change, or vanish. Spun brass, height 10 3/4". Minor denting; good working condition.

800/1,600

62. HANDY BOX OF TRICKS.

London: Lewis Davenport & Co., ca. 1928. Small magic set housed in an elaborate folding case made of paper-covered boards, containing card, coin, and dice tricks. Complete with original instructions and outer cardboard sleeve. 2 3/4 x 2 3/4 x 4 1/4". Upper flap expertly reattached and delicate, else in very good condition. Uncommon.

400/800



63

63. HEART OF GLASS PENETRATION.

Germany: Robert Farchmin, 1930s. Finely crafted hardwood frame holds a sheet of glass and two metal "targets" in the shape of a heart on each side. The magician inserts a sheet of red paper or celluloid into the targets, and then pierces the glass with a nickel-plated arrow. The arrow is removed as is the paper; the glass is unbroken. 12 x 9 3/4". From the Circus Museum of Sarasota and Larson collections, and including Larson's notes on the routine.

500/1,000

A complete routine utilizing this prop was published in Punx's "Magical Adventures and Fairy Tales" (1988), at page 18.



65

64. [HOFZINSER] HOFZINSER "WONDERFUL WAND."

Flein: Rüdiger Deutsch, 1999. A utility item used to vanish, produce, or exchange small items. In a plush-lined carrying case accented by filigreed corners and an engraved plate on the lid bearing an engraved version of Hofzinsler's signature. Length (assembled) 16". Case signed and dated by the maker. Fine.

1,000/1,500

A handsome recreation of the Hofzinsler original, modeled on the apparatus used by the great Viennese magician produced in limited quantities by Deutsch.

65. [HOFZINSER] FOUR GIMMICKED PLAYING CARDS.

Vienna: Tietze, ca. 1850. Four specially-manufactured stencil-colored cards created to the specifications and for the use of J.N. Hofzinsler, the famed Viennese parlor conjurer who is widely acknowledged as the creator of many now-standard card effects, gimmicked decks, and special cards. Included are two double-faced cards (7S/JS and JD/AD) and two double-ended cards (QH/KD and QS/JH). With a letter of provenance presenting the cards to Ronald Haines by Joe Wildon in 1962. See *Salon de Magie*, page 134.

2,000/4,000



64



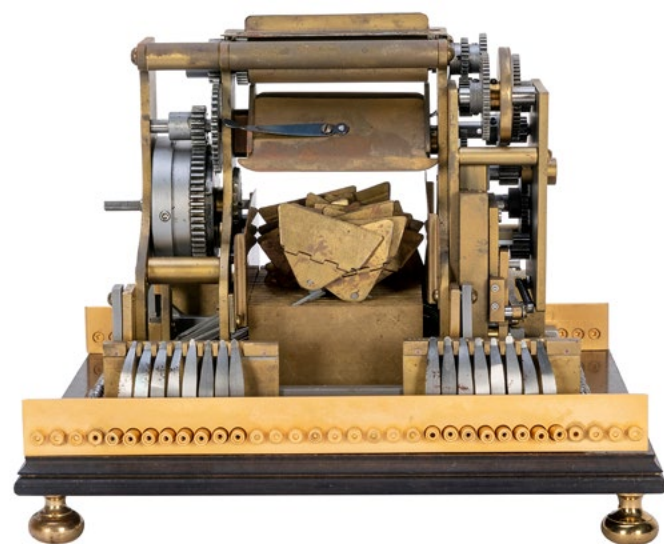


66. [HOFZINSER] HOFZINSER ANY-CARD CALLED FOR CARD RISING BOX.

New York: Charles Kalish, ca. 1976. Leather-covered brass case tooled in gilt into which the magician places a pack of piquet cards. A spectator is asked to name any card in the pack, and then, on command, the called for card rises from the slot in the top of the box. The case conceals a mechanically complex clockwork device that allows for the working of the effect. One of two manufactured by Kalish. See *Salon de Magie*, page 130.

20,000/40,000

Modeled on the original apparatus owned and used by Hofzinsler and now in the Library of Congress, this box is one of two manufactured – with the consent of the Library – by Charles Kalish, who used the original apparatus as his direct model, borrowing it and disassembling (and then reassembling) it for expressly that purpose.



67. PENETRATION OF MATTER.

New York: Okito, ca. 1900s. A sheet of solid silk is attached to a handsomely decorated wooden frame. A moveable target is placed at the center of the cloth, and then wands, handkerchiefs and other objects are passed through. When the target is removed, the cloth is then shown to be solid and unblemished. Original cloth-lined paper case included. Height 20". Very good. Brass plate to rear a recreation; original plate (included) loose, and accompanied by a Bamberg Magic Co. token and purple and white embossed Okito seal. Several elements expertly repaired or restored. From the Circus Museum of Sarasota collection and bearing its inventory number on the rear of the apparatus.

5,000/10,000

This clever mechanical prop is likely the very example featured in the pages of Hilliard's classic work Greater Magic (1938), wherein it is stated, "No other word than exquisite suffices to describe this piece made by Theo Bamberg (Okito). The trick is now well known but this apparatus is truly a museum piece."



**68. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI'S AUTOMATIC FLOWERING ROSEBUSH.**

New York: R.S. Schlosser, ca. 1924. The performer places a small earthenware pot atop an elaborate metal table terminating in four large claw feet. A short red flower surrounded by green foliage is then placed in the flowerpot, and the plant is covered with a gauzy cloth. On command, the flower began to grow and transform, expanding into a full size rose bush, revealed when the cloth was whisked away from the tabletop. To conclude, the performer then removed the plant in its pot from the tabletop to present it to the audience. Elaborate cast metal base with concealed crank-wound worm gear and mechanical tabletop, the claw feet on concealed rolling casters. Height of table 37". Height inclusive of flowers 70". As elaborate and intricate a mechanism as we have encountered. With the original compartmentalized traveling trunk. See *Salon de Magie*, page 182.

25,000/50,000

This was one of several flashy effects used to open the production Houdini created for his final American tour, billed as "three shows in one," being made up of magic, spiritualism exposes, and sensational escapes. In the first act, Houdini presented two rose growths – two identical tables were constructed for the show – by Rudolph Schlosser, an enigmatic New York-based craftsman. Schlosser was both creative and talented, inventing unusual mechanical devices which centered primarily around tricks with feather flowers, including hats and musical instruments that transformed into giant colorful bouquets, as well as the infamous "backpack" that visibly transformed a magician's assistant into an enormous flower-covered tree without any special covering or apparent apparatus. Magical horticulture has been a constant theme in the shows of stage magicians, and many methods from the all-metal P&L model, to Kellar's growth of real roses, to the now-standard Botania have been devised by dozens of makers to apparently instantly grow flowers – both real and imitation – on stage before a live audience. Germain's model of the effect was considered especially artistic. The rose growth offered here is one of two Schlosser built for Houdini, and is as elaborate and finely made as it is inventive in its working.

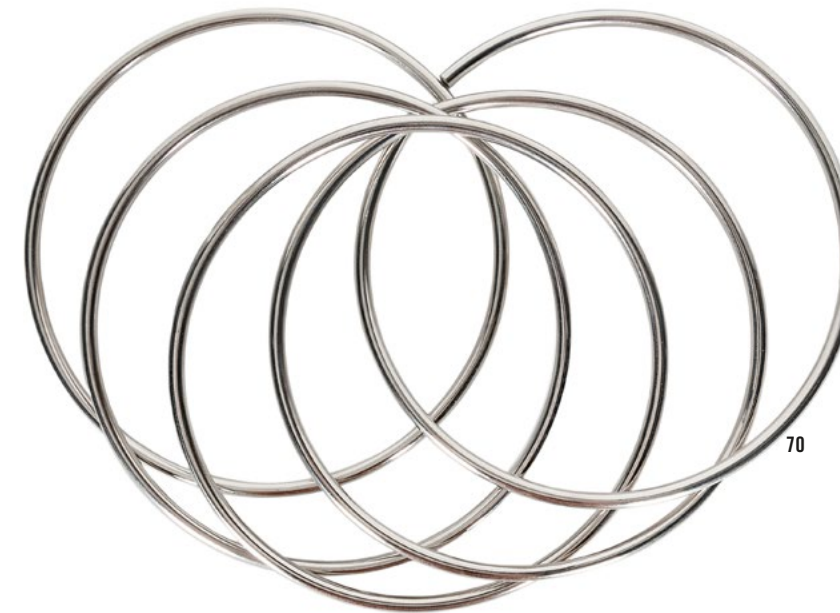


69

69. HUMBOLDT AND THE GLOBE.

German, ca. 1880s. A plaster statue of Alexander Von Humboldt and a small globe magically transpose locations underneath two large decorative covers, back and forth on command. Formerly owned by famed mid-century magician Dell O'Dell, and accompanied by a letter from Ottokar Fischer explaining the history of the effect and its provenance.

3,000/6,000



70

**70. JUDAH, STEWART.
STEWART JUDAH'S LINKING RINGS.**

North Hollywood: Merv Taylor, ca. 1950. Set of five custom-made plated stainless steel rings (one chain of three, one key, one single) owned and used by the famed sleight-of-hand magician Stewart Judah. 9" diameter. With a note of provenance in Ken Klosterman's hand and a TLS from Harold Puff explaining the provenance of the rings and the original blue plush carrying bag.

400/800



71. JACK IN THE BOX OR THE LEARNED JUDGE.

Los Angeles: John Gaughan and Associates, 1995. Gaughan's recreation of the Robert-Houdin/Okito effect in which a chosen card, placed in the drawer at the bottom of a handsomely lacquered box filled with dry tea leaves, is suddenly and instantly revealed by a Mandarin figure that springs from the box when the lid is re-opened. The tea has vanished, and in the figure's hands is the spectator's chosen card. Height (closed) 7 ¼". With an engraved plaque on the rear panel presenting the prop to the Klostermans by John Gaughan. Minor chips to finish.

4,000/8,000



72



73

72. KELLAR, HARRY (HENRICH KELLER). HARRY KELLAR ROPE TIE ROPE.

Being a length of woven cotton cord with the ends neatly secured by twine, owned and used by Kellar for the famed Kellar Rope Tie, one of his signature feats. Bound together with velvet cord. Sold together with a Kellar business card, on the verso of which is written a note of provenance by Kellar's niece and caretaker, "This rope was used by uncle for the rope tie trick. Mrs. M.V. Buck."

1,000/2,000

73. KELLAR, HARRY (HEINRICH KELLAR). HARRY KELLAR'S HANDKERCHIEF PISTOL.

New York: Edward Beadle, ca. 1900. Modified Starr Arms pistol with elongated barrel used to vanish a borrowed handkerchief stuffed into the end of the gun when the trigger is fired. Length 18". Hallmarked by Beadle. Said to have been the property of Harry Kellar.

2,000/4,000

According to the former owner, Jerry Furman, this pistol was left behind in an Indianapolis Theater by Kellar. Furman, as stage manager, recovered the pistol and attempted to return it to Kellar, but in the end, kept it and used it in his own performances. A note from Furman's widow accompanies the prop. A similar Beadle-made pistol used by Kellar was in the collection of Dr. Zina Bennett of Detroit and was sold in these rooms in July of 2008. Beadle was a prop maker based in Manhattan who counted the great golden age magicians and illusionists as his customers. All props from his workshop bearing his hallmark are rarities.





**74. KELLAR, HARRY (HENRICH KELLER).
HARRY KELLAR'S VANISHING LAMP.**

Hamburg: Carl Willmann, ca. 1895. A brightly lit oil lamp rests on a handsome wooden column. The magician covers the lamp with a silk foulard; the chimney can be seen through a hole in the fabric. The lamp is placed on a glass-topped table near the apron of the stage and when the cloth is whisked away, the lamp has vanished. In fragile but working condition, the silken foulard considerably tattered, and other elements worn or loose (including glass tabletop), but complete. With the original traveling trunk faintly bearing the name "Kellar" stenciled in paint on one short end, and several documents describing the provenance of the apparatus. Owned and used by Harry Kellar, the first Dean of American Magicians. See *Salon de Magie*, page 168.

10,000/15,000



75. APPEARING MAGIC KETTLE.

Hamburg: Carl Willmann, ca. 1910. A nickel plated teakettle is produced from an empty foulard in the magician's hands; drinks are then poured for the audience. Finely manufactured from spun brass and heavily plated. Height 10 3/4" (open). Minor wear to plating, but good working condition. Rare; the only example we have encountered. See *Salon de Magie*, page 204.

4,000/8,000

This kettle, originally owned by Charles Larson of New York, is the very prop featured in the first edition of Hilliard's seminal work, Greater Magic (1938). Two modern master craftsmen, Rudiger Deutsch and John Gaughan, manufactured their own versions of the Willmann original in limited quantities, but this is the only vintage model of which we are aware.

76. APPEARING LAMP.

Circa 1920. The magician produces a lit electric lamp on a thin wooden tray from a bundle of silk handkerchiefs. Clever mechanism conceals lamp and allows it to spring into shape. Tray 24 1/2 x 23", lamp height 20". Restored to good working order with newly stenciled silk shade, springs, and wiring. The first example in this form we have encountered.

500/1,000



76

77. VANISHING LAMP AND MECHANICAL PULL.

Hamburg: Willmann [?], ca. 1890. A burning oil lamp, with a bright cloth shade is covered with a foulard and held between the magician's hands. The cloth is tossed in the air and is empty – the lamp has vanished completely. Spun metal lamp with brass hardware and elaborate heavy mechanical pull, the latter from the Circus Museum of Sarasota collection. Lamp height 15 3/4". Shade restored, else very good. Uncommon in this form.

1,000/2,000

The large and elaborate mechanical pull that effects the vanish of the lamp is larger than, and in other ways unlike any other we have encountered; it includes a sturdy network of cloth straps to attach it to the performer's body, as well as a pressure trigger to activate it and cause the lamp to vanish. If modified, the pull could also vanish a bird cage, ring, or other objects in the magician's hands.



77



78



79

**78. LEVANTE, LES (LESLIE GEORGE COLE).
LEVANTE'S TENNIS RACQUET MYSTERY.**

1930s. A wooden tennis racquet, bare of strings, is instantly and visibly strung while held in the performer's hand. Vintage wooden Slazenger's racquet, cleverly gimmicked to accomplish the effect. Length 27". Several strings loose and worn. Owned and used by Les Levante, the famed Australian illusionist.

800/1,200

**79. STICKLAND, WILLIAM.
STICKLAND'S TENNIS RACQUET TRICK.**

Circa 1940. An unstrung tennis racquet is placed inside a paper bag, but when removed a moment later, it is strung, and a ball can be bounced off of the strings. Length 27". Good working condition. Operates differently from previous lot. Owned and used by Stickland who featured it in his "sporting magic" act.

500/1,000

A good deal of controversy surrounded Stickland's use of this effect, as it was associated with Levante. Stickland worked under the auspices of E.N.S.A., entertaining British troops with a sporting-themed magic act centering primarily around tennis and golf. Most of the secrets behind those effects are explained in the 1970 book, "I.B.M. (Introducing Bill's Magic)," with the exception of the racquet trick.



80

**80. MARO (WALTER TRUMAN BEST).
MARO'S TRI-COLOR PLUME TRICK.**

Circa 1900. The magician produces a large, bright, red plume from a bundle or ribbons or silks. On command, it splits visibly into three plumes – one red, one white, and one blue. These plumes are placed into a rolled cardboard tube and when removed moments later, have metamorphosed into a single large plume that is red, white, and blue. Includes mechanical plume and second gimmicked plume for finale. Length of latter 17". Owned and used by Maro, and later owned by Karl Germain. Accompanied by documentation from Stuart Cramer, Germain's student, explaining the routine and history of the props.

1,000/2,000

This routine is a relic of the Victorian era and is little-known today, though plume trick was made popular by Alexander Herrmann and was regularly featured in his show. The props offered here were purchased by Germain from the widow of Maro, who had used the apparatus in his Chautauqua and Lyceum shows.





81



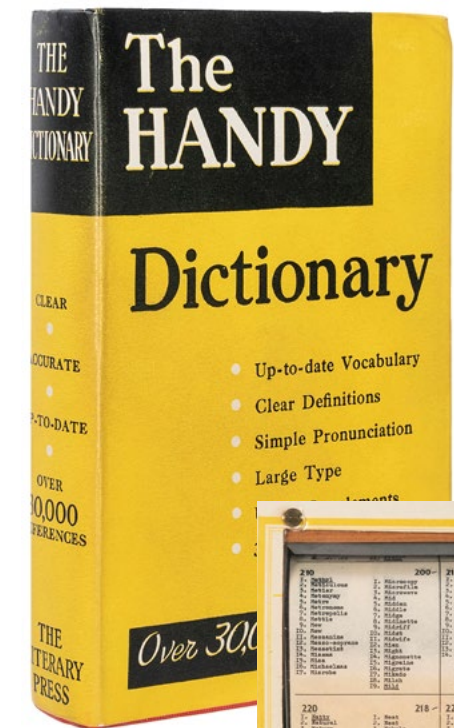
83



82



84



85

81. GRIMMOND'S MIRROR PENETRATION.

Circa 1930. A glass mirror in an octagonal frame is placed upright in a low wooden stand. A piece of paper bearing the signs of the zodiac is used to shield the center of the mirror and then, suddenly, a folded paper parasol is thrust through the center of the glass. It is removed, as is the target, and the mirror is shown unbroken. Height approximately 24". Good working condition.

800/1,200

George Grimmond invented and constructed this prop for his own use, and a matching piece of apparatus was built for and used by Les Levante. Grimmond designed a number of original props and stage illusions for his music hall and variety act, popular in England in the pre-war era.

82. MYSTERIOUS MICKY MAUS.

Hamburg: John Willmann, ca. 1933. A metal blade is passed through the neck of a small plush Mickey Mouse head resting on a metal base, yet the head remains attached. Height 6 1/2". Scarce.

400/800

83. [MOVIE PROP] GIMMICKED SALTSHAKER FROM THE MARK OF ZORRO.

New York: Al Baker (Broadway Magic Shop), ca. 1939. Gimmicked shaker used by Tyrone Power in the 20th Century Fox feature *The Mark of Zorro* to vanish a quantity of pepper from his hands. Accompanied by a still from the film showing Power presenting the effect with the shaker, and a letter of provenance tracing the history of the prop.

400/800

84. EGYPTIAN MUMMY DIVINATION (TRAUMORAKEL).

Dresden: Herbert Martin Paufler, ca. 1970. One of three small mummies is placed into a wooden casket while the other two remain hidden from view in a wooden box. The casket is placed into an elaborate "temple" structure, and by simply gazing at the pyramid atop the temple, the magician divines the color of the mummy in the casket. Hand-painted wooden elements with brass trim. Height of temple (but not pyramid) 8". Brass hallmark plaque to rear. Very minor wear; near fine. Requires European batteries; not tested. The most elaborate and fanciful version of the classic Mummy Divination effect we have encountered.

2,000/4,000

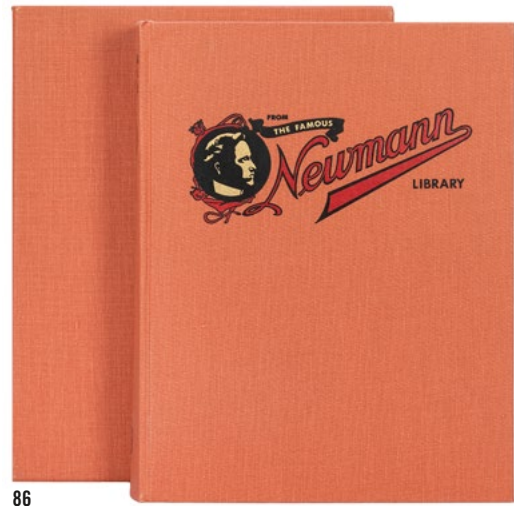
This prop was a showpiece and commanded the centermost point of the table in the Salon de Magie's Egyptian Room for over twenty years. The apparatus is considered by some to be Paufler's best creation.

85. [BOOK TEST] CORINDA'S DICTIONARY MEMORY FEAT.

London: Corinda's Studio of Magic, 1950s. The performer distributes three or four dictionaries, explaining that he has memorized the entire book. At the request that members of the audience, the performer then, according to the directions, "names any word in any position on a selected page, or tells the position of any word. He can say exactly how many words are in view of the spectator and occasionally defines exact meanings of words as given in the book." Mechanically complex faux book and original instructions included. The first example we have encountered; scarce.

400/800





86



88

**86. [BOOK TEST] BEHNKE, LEO.
THE COLLECTED MENTAL SECRETS OF C.A. GEORGE NEWMANN.**

Pasadena: Daniel's Den, 1991. Orange cloth stamped in red, black, and gilt with matching slipcase. Tipped-in color poster, portrait frontispiece of Newmann. 4to. Near fine condition. Gimmicked book that appears to explain Newmann's methods, but in fact has been prepared so that the performer can tell a reader the words or page he is gazing at when the volume is opened at random. With a letter of explanation from editor Leo Behnke explaining the working of the book. The only example of this title prepared in this way.

400/800

87. NEKKO OMAR PERFECT MYSTERY.

Chicago: W.J. "Doc" Nixon, ca. 1932. Wooden cabinet hangs between two short uprights. Barred sides allow a clear view inside. Front and back doors are opened and closed, then a production is made from within. Height 20 1/2" high. Scarce.

400/800

Nixon manufactured a select line of props at high prices, including a bowl production and checker cabinet; all of his products are uncommon.

88. MIND READER'S GAZING BALL (A/K/A "MECCANO").

Circa 1920. Exceptionally heavy nickel-plated brass gazing ball with internal mechanism that secretly feeds information to the sitter, allowing her to answer private questions written on billets and sealed in envelopes prior to the performance. Roller gimmick designed as a heavy cartridge which slides free of ball for loading/reloading unlike similar models. Ball diameter 5". The finest example of this device we have encountered.

800/1,200



89

**89. NEWMANN, C.A. GEORGE.
NEWMANN'S CRYSTAL BALL
AND GIMMICKED PEDESTAL READER.**

Los Angeles: Thayer, 1920s. Including a large crystal ball owned and used by the "Pioneer Mentalist" resting atop the cleverly gimmicked Thayer-made stand that allowed the mindreader to answer questions posed to him by audience members even though they had been sealed in envelopes. Height (inclusive of ball) 11 1/2". Ball diameter 5". With a letter of provenance tracing the history of the ball and stand.

1,500/2,500



90

90. ORRIN'S MATCHBOX ROUTINE.

London: Davenport's [?], ca. 1950. Transposition of a stack of matchboxes, which vanish from the top of a small wooden stand, only to appear in a previously empty tube. Clever gimmick for vanishing the boxes from the stand. Overall height 15 1/2". Perhaps one of the only magic props to use cloth shells in this way.

200/400



87



91

91. ONE DAY FLY.

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

1,000/1,500

92. RED PHANTOM.

Vienna: S. Klingl, ca. 1930. A red checker stacked on a post with a quantity of white checkers moves about the stack when covered by a decorated tube. Nickel plated apparatus with wooden checkers. Height 13 ¼". Hallmarked. Lever mechanism in base. Tube worn, but very good overall.

800/1,200

An early model of Hans Trunk's classic magic prop popularized by Thayer as the Blue Phantom.

93. PHOENIX TARGET AND CAGE.

Hamburg: Carl Willmann, ca. 1915. A live canary loaded in the end of a special pistol is shot across the stage at a large black target. At the pull of the trigger, the target visibly and noisily transforms into a substantial domed metal cage with the canary, very much alive, flying about inside. Heavy nickel-plated brass cage, finely built. Spring-roller mechanism intact; working. 11 x 10 x 14". Shows wear from use. See *Salon de Magie*, page 354.

1,500/2,500

A trick popular with David Devant, his routine using the apparatus is described in great detail in the classic textbook he co-authored with Nevil Maskelyne, Our Magic (1911).



93



94

94. CARD PIGEON AUTOMATON.

Flein: Rüdiger Deutsch, ca. 2000. Handsome hardwood pedestal with burlwood top supports two faux marble columns and a brass perch on which sits a white bird. A card is chosen at random and placed in a decorative metal houlette before the pigeon. The magician then engages a music box in the base, and as the tune plays, the bird slowly descends toward the cards, grasps one pasteboard in its beak, and removes it from the pack. It is the selection. One of a limited number manufactured by Deutsch, based on plans in an early nineteenth century conjuring book. Height 18 ¼". Good working condition.

2,500/5,000



95

95. GOLD PLATED SNUFF/RING BOX.

London: Jon Martin, 1950s. A borrowed coin or ring appears inside the locked gold plated box after vanishing from the magician's hands. Finely crafted in the Martin tradition. 2 ½ x 1 ¾ x ¾". With two keys. Accompanied by letters from John McKinven and Al Sharpe explaining the history of the box and the routine for its use. Rare.

1,000/2,000





96



97



97A

96. HOLDOUT DEVICE.

London: George Hammerton, ca. 1960. Finely manufactured aluminum device with lazy tongs incorporated into an oblong box, to be worn on the magician's arm under the shirtsleeve. When activated, the "thief" end of the device appears at the end of the cuff, and an item in the hand may be deposited in the device or the hand as needed. With a variety of attachments for coins, cards, cigarettes and billets, which may be attached to the moving end of the apparatus.

600/1,200

Often confused for Jon Martin's work, Hammerton took up the mantle of the "master magical mechanic" after Martin's passing and constructed a number of complex mechanisms for magicians along these lines.

97. HECKLE GUN.

North Hollywood: Merv Taylor, ca. 1956. Gigantic comedy prop gun with an oversized barrel. Three triggers are used to fire the weapon, which first shoots one spring snake, then another, and finally launches a barrage. With a noisemaker incorporated into the handle (no longer functional; and the first we have seen with this feature). Includes a quantity of the original giant cloth snakes. Length 41". Minor wear to finish; very good.

500/1,000

97A. HOLMES BANG GUN.

Detroit: Sterling Magic, ca. 1949. A triangular-shaped flag springs out of the gun's barrel with the word BANG printed on it. Wood and metal construction. 13" long. Flag soiled and worn. Uncommon.

200/400



99



98

98. SILK VANISHING PISTOL.

Dresden: Manfredo, ca. 1932. A silk handkerchief, draped over the end of the pistol, vanishes when the trigger is pulled. With winding key. Length 8 3/4".

400/800

99. PUNX (LUDWIG HANNEMANN). PUNX'S MULTIPLYING SOAP BUBBLES.

German, ca. 1970. Including a long glass pipe and two custom-made clear billiard balls used in Punx's routine in which soap bubbles were transformed into solid bubbles or glass balls, which were manipulated and multiplied in his hands. Length of pipe 11". In a custom fitted case crafted by Ted Lesley. Owned and used by Punx.

350/700

Ted Lesley, who presented these props to the Salon de Magie, later marketed and sold a version of the Punx routine issued in a similar plush-lined case.

100. RABBIT THROUGH GLASS.

Azusa: Owen Magic Supreme, ca. 1990. A rabbit, or any other small object, passes through a solid sheet of circular glass held in an elaborate wooden frame supported by scrollwork accents, on a turned wooden base. Classic black and gold paint. Hallmarked. Height 24 1/2". Near fine.

1,000/2,000



100





101

101. VANISHING RADIO.

Los Angeles: F.G. Thayer, 1940s. A solid and sturdy wooden radio, its dial alight, with music playing, is covered by a cloth and lifted from the table. The cloth is flung in the air; the radio has vanished. With original cloth. Finely crafted from wood. Height of table (excluding radio) 29". Some scratches to finish as expected especially at bases of legs, but very good overall.

1,500/2,500

102. TAKE UP REEL.

London: Jon Martin, 1940s. Finely crafted aluminum reel that facilitates the vanish of a birdcage from between the magician's hand. With original arm strap and unusual double-pronged resetting mechanism attached to thief. Length 2 5/8".

800/1,200

103. WRISTWATCH REEL.

Long Island: Richard Cardini, 1972. A seemingly ordinary Swiss-made wristwatch with leather band that conceals a thread reel. Used to perform the Rising Card trick. Obverse bears engraved text: "Made by/Cardini/1972". Requires restringing. Uncommon.

800/1,200



103



104

104. SATURNUS BALL.

Bridgeport: Sherms [?], ca. 1940. A large ball mounted on a nickel-plated handle is shown to be black, then changes to red. As the handle is twisted, the ball can be shown clearly on both sides to be either red or black. Height 13 1/2", ball diameter 4 1/2". The largest example of this prop we have encountered.

300/600

105. PHYSIQUE MAGIC SET.

Paris: NK Atlas, ca. 1880. Handsome vintage conjuring outfit with faux alligator skin-covered box with gilt decorated lid. Includes turned wooden conjuring props (Ball Vase and Hammer, Coin Bank, Wand, and others), Bonus Genius, Die Through Hat, Card Tripod/Pedestal; and metal props including a Card Tripod, Cups and Balls, and more. Original instructions. 15 1/2 x 11 x 7". Box in very good condition. Contents worn as expected.

800/1,200

106. NORMAN'S MIRACULOUS SCREEN (BLOOMING FLOWER PAINTING).

London: Jack Hughes, ca. 1945. A mahogany frame bearing the painting of barren plant is shown, then set on the magician's table. On command, flowers slowly and visibly grow on the plant, until it is awash in color. Height 2" (inclusive of handle). Good working condition. Rare. See *Jack Hughes' World of Magic, Volume 2*, at page 112 for a detailed explanation of the working of the effect. One of the most elegant and finely crafted of Hughes' many props. Rare.

500/1,000



105



106





107

**107. SHAXON, ALAN (ALAN ARTHUR HOWSON).
ALAN SHAXON'S AERIAL FISHING.**

Being the complete apparatus, including the special fishing pole, bowl, base (for lighting the bowl from below), folding metal/Perspex table, bait, gimmicks, and carrying case for Shaxon's signature effect. In performance, after baiting the hook on his fishing rod, Shaxon cast the line over the heads of the audience and caught live fish in mid-air.

2,000/4,000

Shaxon (1933 - 2012) served as president of The Magic Circle, and Aerial Fishing was one of a handful of his pet effects, and arguably the one for which he was best known. It's working was kept a well-guarded secret for decades, as his method for producing the fish was substantially different than the widely-known versions and variants popularized since the invention of the trick by Dr. Nix in the nineteenth century.



108

108. SHOOTING THROUGH A WOMAN.

New Haven: Petrie and Lewis (P&L), ca. 1940. The magician levels a rifle at his assistant, who stands in front of a large target. A large bullet with attached ribbon is fired at the assistant. The ribbon and bullet pass through her and hit the target, yet the ribbon is seen running through the assistant and can be pulled back-and-forth through her midsection, even though she is unharmed. The ribbon is then pulled free. Includes darts, gun, target, P&L stand, and gimmick. A handsome outfit. Owned and used by Chautauqua and Lyceum magician John W. Frye.

1,000/2,000



110

109. SILK OR MESSAGE CHANGING PICTURE FRAME.

German [?], ca. 1920. Unusual piece of apparatus which allows handkerchiefs or messages placed in the glass tube suspended from two elastic bands at the center of a small painting to be changed - without cover - for another identical tube. Two silks become tied, messages appear on blank slips of paper, or items appear in the tube instantly. Mechanical clockwork timer operates device without contact from the magician. Height 25", on a spun metal base.

400/800

110. FLOATING TABLE.

Los Angeles: F.G. Thayer, ca. 1940s. Wooden table rises in the air at the touch of the fingertips. Black and silver finish (chipped) with patterned cloth top. 27 x 17 x 31". Good working condition.

500/1,000

111. SILK PRODUCTION TABLE.

Los Angeles: F.G. Thayer, 1930s. Specially constructed table facilitates the production of an endless quantity of flowers, handkerchiefs, and other articles from an empty paper cone, tube, or box. Felt top with classic Thayer stencil design positioned to camouflage load chamber. Height 32". Wear to finish, but very good overall. The first example we have encountered; rare.

1,000/2,000



111



109



113



114



112

112. ECLIPSE VANISHING LAMP.

Los Angeles: F.G. Thayer, ca. 1930. A lit lamp is wrapped in paper, which is then crushed between the magician's hands. The lamp has vanished. Table height 32". Felt top and decorative ornaments on table show visible wear, legs replaced, but overall good condition. Uncommon.

1,500/2,500

113. SILVER ODYSSEY I.

Middleburg: Collectors' Workshop, ca. 1995. Handsome reimagining of Bob Kline's classic Copenetro. Four coins vanish, then visibly reappear in a shot glass covered by a tumbler resting on a silver tray. Wind-up mechanism (replaced with electronics in the later model). Hallmarked.

600/1,200

114. SNUFF VASE.

European, ca. 1890. Nickel-plated vase changes one item for another or causes items to vanish. Includes two cardboard cylindrical containers for the traditional handling as described by Hoffmann. Height 6 3/4". Very good.

600/1,200



115

115. SPYKHER (LEG SPIKER).

Colon: Abbott's Magic Novelty Co., ca. 1947. A spectator's leg is placed into a brightly lacquered box which contains a rack of spikes. The rack of metal spikes are passed through her leg, popping balloons below it in the box, but leaving her appendage unharmed. 15 x 11 1/2 x 28". Wear to finish and base of legs. Very good overall.

400/800



116

116. REINCARNATION OF THE INCA'S HEAD.

Los Angeles: F.G. Thayer, ca. 1940. A decorative chest is placed upon an open framework stand decorated in a scarab motif. The box is opened, and a skull is removed and displayed. It is replaced in the box and then, visibly, flesh grows on the skull as it becomes a living human head. The head opens its eyes and mouth, looks about, and interacts with the audience until, on command, the flesh slowly fades from the face and it returns to its original form - that of a bare skull. Finely crafted framework in the Thayer tradition, lacquered in bright colors. Includes original rheostat wired with switches and insulated electrical cords (not tested). Approximately 48 x 33 x 48". Includes a model of the "mummy head" used in the Thayer workshops to create other versions of the effect. Minor wear to finish and various elements from use, but very good condition overall. Rare.

4,000/6,000

A combination of technology utilized by John Henry Pepper and Henri Robin, this self-contained "ghost" illusion was conceived by Carl Owen, the man responsible for devising and constructing many of the great stage illusions of the twentieth century. The apparatus was first offered for sale in the 1930s.



117. DOUBLE BOX PREDICTION CHEST.

Indiana: Harry Roydon, 1960s. A prediction of future events is proven to be accurate when two nested boxes are unlocked and the billet bearing the prognostication is removed from the innermost of the two wooden chests. Requires no special keys or tables. Larger box 8 ¼ x 7 ¾ x 6 ½". With padlocks and instructions. Uncommon.

500/1,000

Harry Roydon is best-known for the clever yet simple pocket tricks he invented, though several of his stage props, such as this prediction effect are equally devious. While his close-up tricks are relatively common (and some of them, such as the Crazy Cube, have become standard beginner tricks), his parlor apparatus is relatively scarce.



117

118. PREDICTION CHEST.

Columbus, OH: Nelson Enterprises, ca. 1948. Brass-bound wooden chest contains a prediction of future events, and in its locked state is sent to the performer's venue ahead of time. On the night of the performance, a member of the audience unlocks the chest to find a correct prediction of the day's headlines inside. 9 ¼ x 6 ½ x 5 ¾". With two brass keys, one cleverly gimmicked. Near fine. Said to be one of only twelve manufactured.

1,500/2,500

119. HAUNTED RAPPING CHEST.

Columbus, OH: Nelson Enterprises, ca. 1950. Brass-bound wooden chest is shown empty, yet on command, ghostly rapping noises are heard from within. Questions posed to the ghost apparently inhabiting the chest are answered by raps, once for "yes" and twice for "no." 9 ¼ x 6 ½ x 5 ¾". Mechanism modernized and restored. The first example we have encountered. Rare.

1,500/2,500

Crafted in the same style as Nelson's prediction chests, but without a lock and key assembly to close the box. The mechanism for this chest was built for Nelson by Bill Dodson of Louisville, who manufactured many of Nelson's other electronic marvels.



118



119



120

120. WHISPERING OR TALKING MEGAPHONE.

Omaha: David P. Abbott, ca. 1910. When held to a sitter's ear, a faint voice emanates from the narrow end of the megaphone, answering questions posed by audience members and written on billets sealed in envelopes. Height 11 ½", mouth diameter at widest 7 ¾". Finish chipped. The only example of this device we have encountered. Rare.

1,500/2,500

An unusual variant of the famous Abbott Talking Teakettle and perhaps the only known example. According to Klosterman's records, this megaphone was created by Abbott for a Dr. Blakeley. It was later owned by Donald Holmes before finding its way into the collection of Dr. John Henry Grossman.



121

121. ENCHANTED TALKING TEAKETTLE.

Columbus: Nelson Enterprises, ca. 1960. Oversized faux teakettle 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 participating in the experiment. With instructions. Diameter 8 7/8", height, 6". Very good condition. With minor stress cracks to kettle, but good condition overall. Rare; especially so with the necessary accessories.

2,000/4,000

A modernized version of David P. Abbott's creation, Nelson updated the Kettle, made it larger, from newer materials, and marketed the effect for years at an astonishingly high price. As his own advertising for the prop 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!" And while this scintillating sales copy might be considered an exaggeration, the results the Kettle brought Nelson himself in terms of bookings and revenue were considerable, as he was a frequent exhibitor of the device at fairs, festivals, in theaters, and on television.



124



123



125



127



126



122

122. ELECTRONIC TALKING SKULL.

Detroit: Robert Petrocy, ca. 1976. Faux human skull clicks its jaws in response to questions, once for "yes" and twice for "no." Mounted on a turned wooden base. Height 10 1/2". Maker's label inside remote. With the original custom carrying case.

400/800

123. ANIMATED HAND.

New York: Hornmann Magic Co., ca. 1918. Carved wooden hand raps out answers to questions while resting on a sheet of glass. Clever locking internal mechanism. 9" long. Finish worn. Uncommon.

400/800

This hand operates without the aid of thread or a clockwork motor, and can be examined by a spectator both before and after the performance.

124. DR. Q RAPPING HAND.

Los Angeles: F.G. Thayer, ca. 1930. A carved wooden hand raps out answers to questions while isolated on a wooden board. Board 18 x 11 1/2". Minor wear and chipping to finish on board, old label remnants to underside, with Circus Museum of Sarasota inventory number painted on upper surface.

800/1,600

125. DR. Q. WONDER SLATES.

Los Angeles: F.G. Thayer, ca. 1940. Precision-crafted set of mechanical slates on which apparent "spirit messages" appear. Hardwood construction, bound with red felt. Locking gimmick. Designed by Carl Owen. 10 x 8". Near fine. From the Circus Museum of Sarasota collection and bearing its painted identification number on one slate.

300/600

126. BILLET SWITCHING BASKET.

Circa 1920. Seemingly innocent woven wicker basket used to switch or add billets to a pile placed atop the receptacle by sitters or spectators. 11 1/2 x 10". With Circus Museum of Sarasota tag attached. The first device of this nature we have encountered.

200/400

127. BILLET CHANGING BASKET.

Los Angeles: F.G. Thayer, 1930s. Fine rectangular woven basket with silk lining that allows the mentalist to exchange one set of billets for dummies, making possible a mind reading "question and answer" act. 8 1/4 x 6 1/4 x 3 1/4". Near fine condition.

250/500

128. SPIRIT PAINTING.

Los Angeles: F.G. Thayer, 1930s. A blank canvas, placed in an open gilt wooden frame is lit from behind by a single bulb. The lights are dimmed, and then - slowly and eerily - an image develops on the canvas, coming into sharp view after a brief few seconds elapse. Finally, the canvas is removed from the frame and the painting, executed apparently by spirit hands, is displayed to the audience. Height 55". Includes canvases. Shows wear from professional use. Owned and used by Paul Fleming, the noted Chautauqua magician and student of Karl Germain.

2,000/4,000

129. SÉANCE ROOM REACHING ROD/CANE.

Circa 1915. Carved wooden cane with floral and bird motif around its circumference, apparently terminating in a metal ferrule. The interior of the cane conceals a telescoping wooden reaching rod, used to produce apparent spirit manifestations in a darkened séance room. Length (collapsed) 35 1/2". From the Circus Museum of Sarasota collection.

400/800



129



128





130



131



132



133



134



135

**130. [SPIRITUALISM]
TABLE LIFTING/TABLE TURNING SÉANCE ROOM GIMMICKS.**

Circa 1900. Four substantial metal table lifting gimmicks with leather wrist and arm straps used by the secret accomplices of a spirit medium to aid in the tipping and lifting or levitation of a séance table. Hinged at rear of each device, the bars forked at the wrist end. Leather straps with sturdy sewn connections and metal buckles. Length of each approximately 8". Scarce.

400/800

Meant for use in tandem by accomplices of a spirit medium who, seated across from each other at a séance table, could lift it together in the darkened room thereby causing it to tilt, tip, and even float as if motivated by a spirit or ghost.

131. CASSADAGA CABINET.

American, ca. 1930. Mahogany cabinet with lacy circular curtains filling the two front doors rests atop a thin platform on Queen Anne-style legs. A borrowed handkerchief is placed inside with a knot tied in one corner, then dances about merrily as if inhabited by a ghost. The pocket square is later returned to the owner who is none the wiser as to the working of the effect. Height 39 1/2". Finely made. With a vintage hand-lettered sign stating "Quiet - Spirits at Work."

800/1,200

Unlike the plain cabinet used by Blackstone, this model, clearly the work of a master carpenter, is outfitted with a host of contact points and traps used to facilitate the animation of the handkerchief.

132. SPIRIT CABINET ILLUSION.

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

1,200/2,400

133. SPIRIT BELL.

New York: Hornmann Magic Co., ca. 1920. A metal bell hanging on a nickel-plated stand rings out answers to questions, once for "yes" and twice for "no," and is then hung from the magician's wand and continues to ring in response to queries posed by the audience. Engraved brass bell with nickel-plated Mysto-type table base stand and mechanical metal wand. Good working condition.

1,200/2,400

134. SPIRIT TRUMPET.

Circa 1890. Conical metal trumpet used by fraudulent spirit mediums to apparently channel the voices of those in the "great beyond" while cloaked in the darkness of the séance room. Seamed construction with mouthpiece at one end and ring at central joint. Length 26 1/2". Considerably worn.

250/500

135. COLLAPSIBLE SPIRIT TRUMPET.

Anderson, IN: E.A. Eckel, ca. 1920. Telescoping aluminum trumpet with two rings of luminescent paint near the wide end, meant for use in a séance room to amplify the voices of "ghosts" visiting the medium and her sitters. Extended length 32". Wear at seams, box reinforced with tape.

400/800





137

137. TALKING SKULL.

Cincinnati: McElroy Brothers (for Abbott's Magic), ca. 1939. Faux skull mounted on a thin wooden post and platform clicks its jaw to answer questions, once for "yes" and twice for "no." Finely crafted and finished by the famed puppet and marionette makers, George and Glen McElroy, and gimmicked via the method invented by U.F. Grant. Height 8 1/2". Very good. Rare; the only example in this form we have encountered.

2,000/4,000

The only example of a Talking Skull of this construction we have encountered. While the McElroy Brothers built skulls for Abbott's Magic Co., the Grant-devised mechanism was generally incorporated into Reilly-made skulls or other papier-mache heads; in point of fact, the McElroy-made skulls were meant for use with a special board (of which no known examples exist), or via a hidden length of thread. The McElroys built items for Abbott's for several years, beginning in the waning days of the Great Depression. It was at the same time that U.F. Grant moved to Colon, Michigan and worked for Abbott's. In 1941, he moved to Columbus, Ohio where he would found his own magic manufacturing concern.



136

136. SPIRIT BOLTS AND BOARD.

American, ca. 1910. Including a set of two large and heavy pieces of hardware with harness-type rings, attached to a rectangular wooden board, and a set of metal bars terminating in large nickel plated rings. These devices cleverly gimmicked to allow the spirit medium, hands apparently restrained by ropes tied to the rings, to escape in the darkened séance room and cause various "manifestations" to occur. Length of board 30 3/4". Oxidation to gimmicked bars, but good working condition. Uncommon.

400/800



138

138. ETHEREAL SUSPENSION ILLUSION.

Boston: C. Milton Chase, ca. 1900. The magician's assistant, apparently hypnotized, stands atop a stool on a low platform, with two metal poles supporting his weight. The assistant is lifted into a horizontal position and one of the supports is removed, along with the stool. She remains suspended in the air. Then the second support is removed, and the assistant remains suspended. Finally, the process is reversed and the assistant awakens. Includes gimmick, poles, platforms, and original wooden packing crate addressed to The Great Reno of St. Joseph, Missouri and bearing the return address of the manufacturer, C. Milton Chase of Boston.

1,500/2,500

A description of this version of Robert-Houdin's Ethereal Suspension can be found in Ellis Stanyon's Magic (1901), at page 201. A similar illusion – in which both poles were removed from underneath the magician's assistant, was made popular by the Fakir of Oolu at the Egyptian Hall in London in the 1870s, billing it as "The Last Link Severed." This is the only illusion manufactured by Chase of which we are aware. Though a prolific builder of props for decades, little of his output has survived the years with the exception of small parlor apparatus. The Reno to whom this illusion belonged should not be confused with the popular Chautauqua and Lyceum magician; The Great Reno hailed from Missouri – Ed Reno was born in New York and spent his later years living in Kankakee, Illinois.



139

139. MAGICIAN'S CENTER TABLE.

Circa 1910. Nickel-plated table resting on four legs terminating in cast metal feet, with two uprights capped by cast metal eagles, and two crossbars, used in performance to display silks, flowers, or other production items, or from which a clock dial, Phoenix Cage, or other large prop. The felt-covered top concealing an internal thread-operated mechanism for the Glass Through Hat. Height (exclusive of uprights) 38". Top outfitted with metal fringe (some lacking); generally very good condition. A handsome and impressive piece of furniture, and a rarity, being the first example of this type of conjuring table we have encountered.

2,500/5,000

Formerly owned by Suzy Wandas and Zina Bennett, and used as a centerpiece in their home theater. Similar tables were cataloged by Conradi, the famous German magic manufacturer headquartered in Berlin.



141



142

141. TEA CANISTER MYSTERY.

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

1,000/2,000

142. VANISHING ALARM CLOCK.

Bridgeport: Sherms, 1930s. A heavy metal clock is hung from a stand atop a tray and while covered with a cloth. Its ringer is activated and yet when the cloth is whisked away, the clock vanishes. Gimmicked stand height 13". Refurbished to working condition with new cloth and hook.

300/600



143



144

**143. VIRGIL (VIRGIL HARRIS MULKEY).
THE GREAT VIRGIL'S DUCK PRODUCTION.**

Los Angeles: Owen Brothers, 1960s. Handsome hardwood box is shown empty, tipped over, and a door is opened; out pops a live duck. Can also be used as a vanish. Striped cloth interior. 18 x 12 x 11". Hallmarked. With a letter of provenance tracing the ownership of the prop. Owned and used by The Great Virgil.

500/1,000

144. SOCIETY OF AMERICAN MAGICIANS PRESENTATION WAND.

[New York, ca. 1905]. Ebony wand encircled by a nickel-plated serpent and capped with nickel-plated tips terminating on each end in the head and tail of a 1902 Indian head penny. Length 14 1/4". Finely crafted. From the collection of John McManus.

500/1,000

The Society of American Magicians, the world's first organized magic club, was founded in New York in 1902, in the back room of Martinka's Magic Shop at 493 6th Avenue. The Society's seal featured a serpent wrapped around the initials of the organization. While no engraving or hallmark indicates the attribution of this wand to the S.A.M., the elements of its design strongly suggest its association.

**145. WILLARD, HARRY.
WILLARD THE WIZARD'S GLASS THROUGH HAT TABLE.**

Hamburg: Carl Willmann, ca. 1920. Nickel-plated upright supporting a glass top and terminating in a Kellar-style base. Cleverly gimmicked to allow the magician to apparently pass a glass tumbler through the crown of a borrowed hat resting atop the drinking glass. Height 35". Gimmick catch loose. With a letter of provenance tracing the ownership of the table.

1,500/2,500



145



140

140. MAGICIAN'S SIDE TABLE.

Boston: W.D. LeRoy, ca. 1901. Brass "stork leg" table incorporating figures of the birds into each brass foot, with one black art well concealed in its top. Legs disassemble for packing. Height approximately 30". Fabric elements replaced. A handsome early American conjuring table.

500/1,000





146



147

146. MINIATURE WINE AND WATER.

Circa 1900. A quantity of wine and a quantity of water are poured from two small glasses into an equally diminutive decanter. The vase is covered by a cloth, and the glasses by two leather tubes. When the cover is lifted from the decanter, the liquid has vanished, only to reappear – separated again – in the individual glasses. Height of tubes 5 3/4". First example we have offered in this size. Finely made.

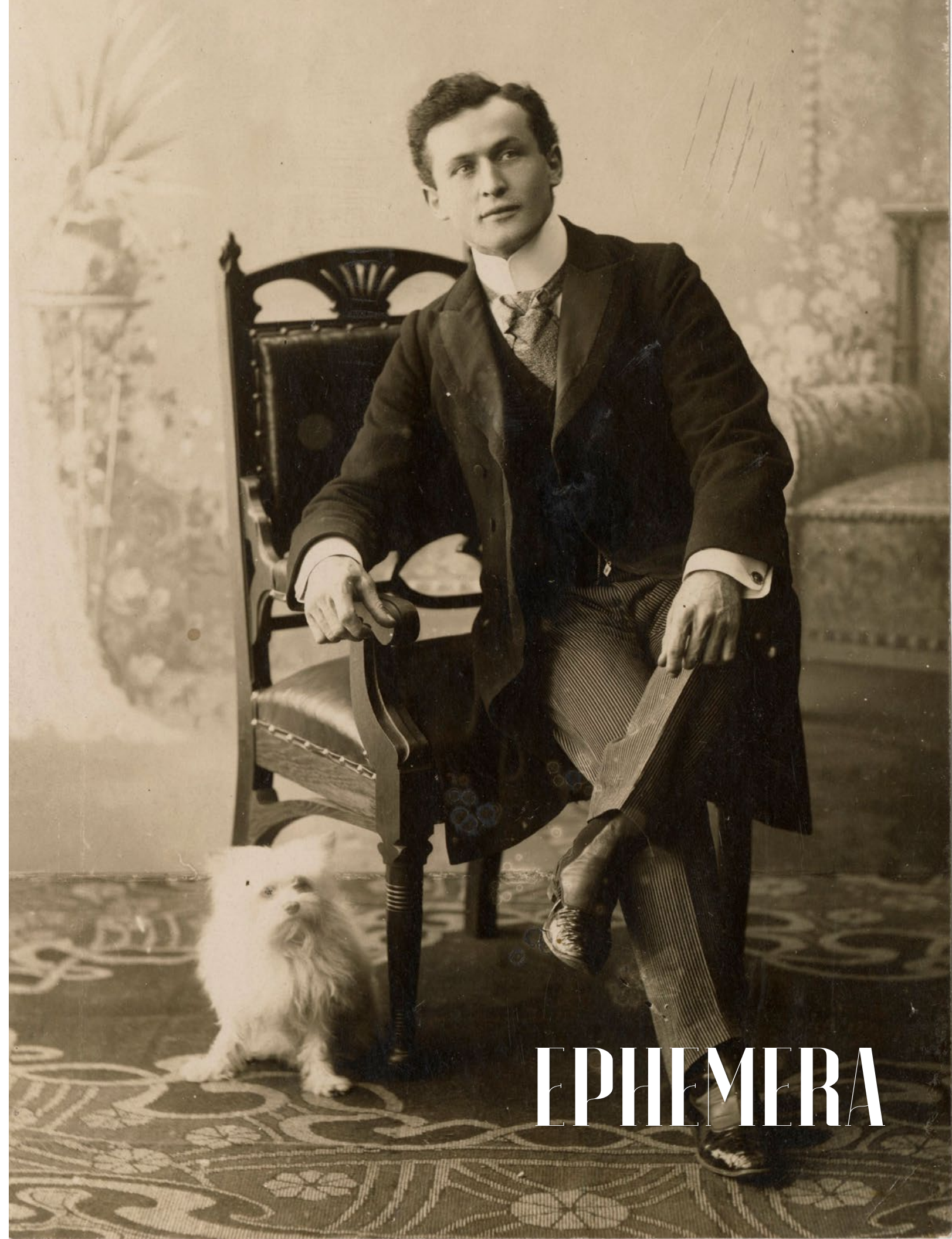
1,000/2,000

These props were owned and used by a Professor Arthur V.W. Eltinge of Syracuse, New York.

147. WONDER SCREEN.

Los Angeles: F.G. Thayer, ca. 1940. A three-fold screen is displayed front-and-back, then formed into a triangle. A large production of silks, flowers, and even livestock is then made from within. Panels 16 x 26". Attractive and classic Thayer stencil-painted design.

500/1,000



EPHEMERA





148



150



151



four of seven

149

**148. [AUTOGRAPHS]
PACK OF PLAYING CARDS
AUTOGRAPHED BY FAMOUS MAGICIANS.**

1920s - 40s. A complete pack of red-back playing cards inscribed and signed by famous magicians of the early twentieth century, including Adelaide Herrmann, Harry Blackstone Sr., Frank Ducrot (with drawing of a crow in ink), Harry Otto, Jack Gwynne, Lewis Davenport, Cardini, Floyd Thayer, Edwin Brush, John Mulholland, Russell Swann, Max Holden, Hardeen, Dell O'Dell, The Great Leon, and dozens more. Good condition, and neatly preserved in album pages.

600/1,200

**149. [BADGES & PINS]
COLLECTION OF OVER 80
MAGIC CONVENTION AND CLUB BADGES AND PINS.**

1920s - 80s. Including badges for early I.B.M. conventions (1930s), including Lester Lake's badge from the Fort Wayne convention), the first S.A.M. convention (New York, 1929), a grouping of British Ring convention pins/badges, an I.B.M. Gold Medal award, S.A.M. Life Member pin, a group of Klosterman's badges for the annual Magic Collectors' Weekend conventions, the 9th Annual Piff Paff Poof convention badge, and a variety of enameled pins for German and European magic congresses. Over eighty items, condition generally good to very good, housed in six display trays.

400/800

**150. BLACKSTONE, HARRY SR. (HENRY BOUGHTON).
PORTRAIT OF THE GREAT BLACKSTONE.**

Harstook Photo, 1920s. Handsome oversize left-facing bust portrait of the famed American illusionist in white tie and jacket, arms crossed over his chest. Framed to 17 1/4 x 13". Chips and losses visible; not examined out of frame.

200/400

**151. BLACKSTONE, HARRY SR. (HENRY BOUGHTON).
BLACKSTONE AND COMPANY
"MODERN CABINET" LOBBY PHOTO.**

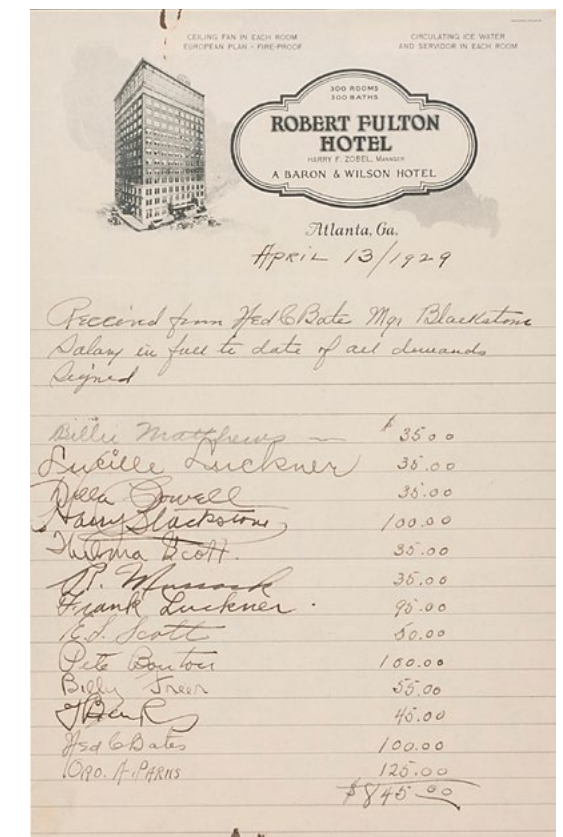
New York: White Studio, ca. 1925. Handsome oversized image of Blackstone producing twelve members of his cast from a curtained cabinet, including the "Old Man and the Whiskers," the bear from the same illusion, and a wolfhound. Blackstone stands to the right of the cabinet. Framed to 12 x 15".

400/800

**152. BLACKSTONE, HARRY SR. (HENRY BOUGHTON).
SIGNED BLACKSTONE COMPANY PAYROLL RECORD.**

Dated April 13, 1929, and recorded in ink on Robert Fulton Hotel (Atlanta) stationery, the document lists the salaries for each member of Blackstone's traveling magic show, including the magician himself, his brother Pete Bouton, and Blackstone's future wife, Billie Matthews. Signed by each member of the company next to their payroll amount. Gilt frame, 17 1/2 x 14".

250/500

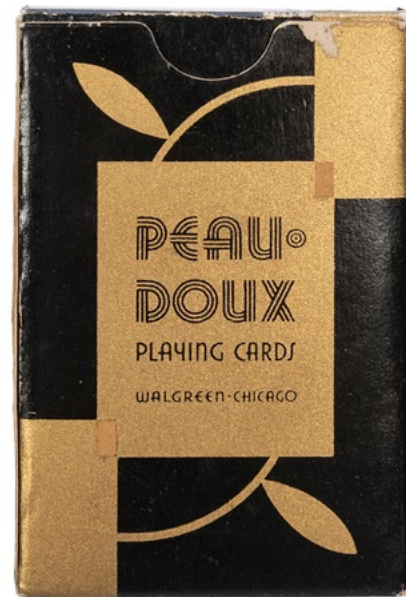


152





153



155



156



154

**153. BLACKSTONE, HARRY JR.
DANCING HANDKERCHIEF USED
BY HARRY BLACKSTONE JR.**

White cotton man's pocket handkerchief used in Blackstone's trademark Dancing Handkerchief effect, in which the borrowed square of fabric danced about the stage as if inhabited by a ghost. Framed in a shadowbox with tickets from the performance, 10 x 16 x 3 1/2". Inscribed and signed on the fabric, "To Steve / This Hanky "Played the Palace" / March 2, 1980 - Cincinnati / Harry Blackstone Jr."

400/800

**154. CARDINI (RICHARD VALENTINE PITCHFORD).
INSCRIBED AND SIGNED PHOTOGRAPH OF CARDINI.**

Chicago: Maurice Seymour, ca. 1941. Three-quarter length photograph of the famed manipulative magician and his wife and assistant, Swan, posed with fans of cards. 10 x 8". Stain in lower right. Inscribed and signed, "To Lt. Lee Allen Estes / With Best Wishes / Cardini / 1942."

250/500

**155. CARDINI (RICHARD VALENTINE PITCHFORD).
CARDINI'S GOLD 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. Tax stamp and cellophane intact. Box shows wear.

300/600

**156. CHUNG LING SOO
(WILLIAM ELLSWORTH ROBINSON).
CHUNG LING SOO ADVERTISING BEER MAT.**

Ashton-Under Lyne: Horrocks & Co., ca. 1915. Gilt-edged beer mat advertising Soo's show on the verso ("the most accomplished conjurer in the world"), a printed design of a willow-pattern plate on the recto, similar to that with which Soo caught bullets on in the trick that would tragically end his life. Diameter 4 1/2". Wear around edges.

500/1,000

**157. CHUNG LING SOO
(WILLIAM ELLSWORTH ROBINSON).
CHUNG LING SOO BULLET CATCH POSTCARD.**

England, 1910. Monochrome card bearing an artist's representation of Soo's bullet catching trick, which would eventually cost him his life. Unused. Extremities worn, Klosterman stamp to verso, else very good.

200/400

**158. [CHUNG LING SOO]
SUEE SEEN PICTORIAL POSTCARD.**

England, 1908. Medallion bust portrait in blue tone picturing Chung Ling Soo's principal assistant, Suee Seen (Dot Robinson). Printed verso advertising Soo's appearance at the Richmond Theatre.

150/250



157



158





159



160

**159. [MAGIC CONVENTION]
PANORAMIC PHOTOGRAPH OF THE FIRST MAGIC CONVENTION.**

Columbus, Ohio: Ree Photo Service, 1926. Long image depicts the delegates to the first annual International Brotherhood of Magicians convention, held at W.W. Durbin's Egyptian Hall in Kenton, Ohio in June of 1926. Among the attendees are Harry Blackstone Sr., Harlan Tarbell, Dorny, Leslie Guest, Percy Abbott, Gene Gordon, Paul Fox, Sid Lorraine, Robert Nelson, Len Vintus, and dozens more. Framed to 9 ¼ x 37". Visible wear, but not examined out of frame.

250/500

Although the Society of American Magicians was the first organized magic fraternity (founded in 1902), and London's Magic Circle came in to being only a few years later, it was the I.B.M., founded in 1922 as a correspondence club by a few scattered friends, that broke new ground with this convention, which was the first such organized gathering of magicians on record.



161

**160. DANTE (HARRY AUGUST JANSEN).
INSCRIBED AND SIGNED PORTRAIT
OF DANTE THE MAGICIAN.**

Bust portrait of the famed Danish-American illusionist in white tie and top hat, a cigar between his lips and his engraved gold cane held in both hands. Framed to 11 ¾ x 9 ½". Inscribed and signed "To Will Lindhorst, with my best wishes, Dante the Magician, 1950."

200/400

**161. FOX, IMRO (ISIDORE FUCHS).
PORTRAIT OF COMEDY MAGICIAN IMRO FOX.**

Circa 1900. Amusing half-length photograph of Fox, best known for his personable and comedic take on stage illusions and conjuring tricks, holding a rabbit in one hand and an egg in the other. Cabinet card format on embossed mount, framed to 9 ¼ x 7 ½".

400/800



162

**162. GERMAIN, KARL
(CHARLES MATTMUELLER).
TRIO OF GERMAIN PHOTOGRAPHS.**

Circa 1905. Including a full-length portrait of Germain, arms crossed over his chest; a photograph of Germain dressed as Dr. Faustus; and a bust portrait of his father and principal prop builder, Herr Mattmuller. Framed to 10 x 21 ¾". Typed note on verso of frame states "Courtesy of Mr. Stuart Cramer," who was Germain's biographer and student.

1,500/2,500

**163. GOLDIN, HORACE
(HYMAN ELIAS GOLDSTEIN).
INSCRIBED AND SIGNED
PORTRAIT OF HORACE GOLDIN.**

Three-quarter length portrait of the famed whirlwind illusionist, seated in a heavily carved chair. Framed to 9 ¾ x 7 ½". Inscribed and signed "Yours sincerely / Horace Goldin / Dec. 2nd 1910." Minor surface abrasions visible. Not examined out of frame.

300/600



163





164

**164. GOLDSTON, WILL (WOLF GOLDSTEIN).
PHOTOGRAPH OF WILL GOLDSTON'S MAGIC DISPLAY.**

Circa 1920. Handsome silver print exterior photograph of an expansive and elaborate display of magic apparatus and the façade of the stand where Goldston's wares were exhibited, possibly at a tradeshow or seaside fair. Pictured are Goldston books, vent figures, a coin ladder, and other elaborate apparatus. Hand-tinted in white ink. Framed to 13 x 16 1/2".

250/500



165

**165. HAINES, RONALD.
RONALD HAINES' PRESENTATION WAND AND MASONIC FEZ.**

1950s. Including a solid brass wand with wooden presentation stand bearing an engraved brass plaque presenting the wand to Haines from the "friends and members of the Queen City Mystics," and a black felt Masonic Fez encrusted with rhinestones spelling out "Oola Khan / Magician" above and below a central bust medallion. Wand length 14 1/4". The hat with Haines' name written inside in ink.

250/500

Ronald Haines was a stalwart of the Cincinnati magic community and took up the mantle of John Snyder Jr.'s trick card manufacturing concern, renaming it Haines' House of Cards. The company, still in operation today, was a primary supplier of specially-prepared cards, gimmicked decks, and pitch items for decades. Haines was an early mentor to, and lifelong friend of Ken Klosterman.



166

**166. HERRMANN, ADELAIDE.
INSCRIBED AND SIGNED PORTRAIT OF ADELAIDE HERRMANN.**

Circa 1910. Bust portrait of Madame Herrmann in a fancy feathered hat and scarf. Framed to 10 x 7 1/2". Inscribed and signed, "Yours truly / Adelaide Herrmann." Not examined out of frame.

400/800

**167. HERRMANN, ADELAIDE.
ADELAIDE HERRMANN SOUVENIR POCKET MIRROR.**

Pennsylvania: Reading Ribbon Badge Co., ca. 1900. Oval souvenir mirror bearing a three-quarter length portrait of Adelaide Herrmann. Text above the likeness reads, "Compliments of Adelaide Herrmann Queen of Magic." 45 x 71 mm. PM27a. Rare.

500/1,000

**168. HERRMANN, ADELAIDE.
ADELAIDE HERRMANN'S "NIGHT IN JAPAN" PAPER FAN.**

Circa 1899. Wooden-ribbed paper fan with floral motif owned and used by Adelaide Herrmann on stage. Mounted in a shadowbox together in a shadowbox with a trimmed cabinet card portrait of Mme. Herrmann, holding a parasol over one shoulder. Mounted along with the fan is a TNS stating, "This fan is one that I used in my first vaudeville act, "A Night in Japan." (1899) [signed] Adelaide Herrmann."

1,500/2,500



168

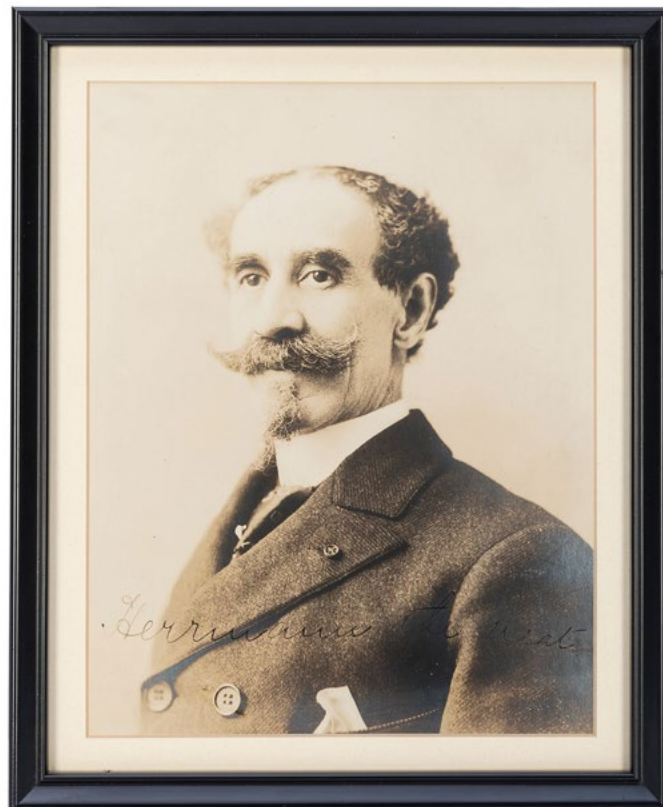


167





170



171



169

169. HERRMANN, ADELAIDE. FRAGMENTS OF ADELAIDE HERRMANN'S COSTUMES.

Circa 1910. Two embroidered silk portions of the famed vaudeville magician's costumes (of different designs, with floral patterns and sequins), encased in presentation folders bounded by cloth tape. The first bears an affixed typed note stating, "Fragment of Mme. Herrmann's "Trilby" Costume." Height of each object approximately 12". Tattered and worn, as found.

1,000/2,000

170. HERRMANN, ADELAIDE. INSCRIBED AND SIGNED LOBBY PORTRAIT OF ADELAIDE HERRMANN.

Schenecady: The Earl-Broady Studios, ca. 1925. Three-quarter length portrait of the "Queen of Magic" in beaded white gown with feathered headdress, taken at the end of her vaudeville career. Framed to 17 x 13 1/2". Wear and folds visible, but not examined out of frame. Inscribed and signed in ink, "Yours Truly / Adelaide Herrmann."

300/600

171. HERRMANN, ALEXANDER. BUST PORTRAIT OF HERRMANN THE GREAT.

Circa 1900. Classic left-facing sepia tone portrait of the great French wizard whose visage has become forever associated with the public's image of an archetypal magician. Framed to 11 x 10". Inked caption on image, possibly in the hand of Herrmann's wife, titling the portrait "Herrmann the Great."

400/800



172

172. HERRMANN, LEON. LEON HERRMANN. THE WORLD'S RENOWNED PRESTIDIGITATOR. SOUVENIR POCKET MIRROR.

American, 1900s. Round souvenir celluloid-backed pocket mirror advertising the "great" magician and successor to his uncle, Alexander. Approx. 2 1/4" diam. Mirror tarnished, image strong and clean with scattered minor scuffs and deposits.

800/1,600

173. HOUDINI, HARRY (EHRICH WEISZ). YOUTHFUL PORTRAIT OF HOUDINI AND HIS DOG, CHARLIE.

[Joplin: Jeanette Studio], ca. 1903. Handsome youthful full-length portrait of Houdini seated in a carved chair, resplendent in a high-collared shirt and formal attire, with his white Pomeranian seated at his feet. 5 1/2 x 4". Old notes to verso in pencil.

1,500/2,500

Charlie, Houdini's beloved dog, was given to the magician as a gift by a Russian duke in 1903.

174. HOUDINI, HARRY (EHRICH WEISZ). PHOTOGRAPH OF HOUDINI IN CUFFS AND CHAINS.

Circa 1910. Classic portrait of the legendary escape artist in white tie and tails, his legs bound by two sets of irons held with two massive locks, his hands restrained by cuffs running halfway up his forearms. 5 1/2 x 3 7/8". Old pencil notations to verso, minor soiling and stains to recto.

1,000/2,000



173



174



175

**175. HOUDINI, HARRY (EHRICH WEISZ).
PHOTOGRAPH OF HOUDINI AND TEDDY ROOSEVELT.**

Captioned June 23, 1914. Oversize example of the famous full-length image of Houdini and President Roosevelt taken aboard the Hamburg American Liner "Imperator." Framed to 16 x 13 1/4". Not examined out of frame.

1,500/2,500

Close examination of the background of the image reveals that the other passengers who originally posed for the photograph have been skillfully painted out of the background by the photographer. This is the largest example of this famous picture we have encountered.



176

**176. HOUDINI, HARRY (EHRICH WEISZ).
BUST PORTRAIT OF HOUDINI.**

Circa 1922. Classic sepia tone image of the master mystifier smiling directly at the camera. 7 x 5". Near fine.

250/500



178

**177. HOUDINI, HARRY (EHRICH WEISZ).
BUST PORTRAIT OF HOUDINI.**

Seattle: Lapine Studio, ca. 1920. Striking matte-finish bust portrait of the great magician staring intently at the camera with his arms crossed before him. 10 x 8". Minor wear in corners.

400/800

**178. HOUDINI, HARRY (EHRICH WEISZ).
INSCRIBED AND SIGNED PHOTOGRAPH
OF HOUDINI IN THE GRIM GAME.**

[Los Angeles], 1919. Sepia tone silver gelatin movie still, shows Houdini astride the wing of a biplane, the pilot looking on behind him. 8 x 10". Edges unevenly trimmed, pinholes at corners. Boldly inscribed and signed "About 4000 feet in the air / Houdini."

2,500/5,000



177



179

William Penn Hotel
Pittsburgh
Enroute to Texas
Oct 10/24
Dear all
Just a rush letter to
let you know where we are.
am lecturing on fraud med.
& miracle mongers.
Instructing my NY sect'y
to send you my 3 best
photos for you to make
selection. ... we are enroute
for a lot of 1 night stands.
As ever, regards to all
from Mrs. H & Houdini.

180

William Penn Hotel
Pittsburgh
Oct 10/24
Dear all
Just a rush letter to
let you know where we are.
am lecturing on fraud med.
& miracle mongers.
Instructing my NY sect'y
to send you my 3 best
photos for you to make
selection. ... we are enroute
for a lot of 1 night stands.
As ever, regards to all
from Mrs. H & Houdini.



183



184

**179. HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI SPIRIT MEDIUM EXPOSE PHOTOGRAPH.**

Chicago: Butler, 1920s. Full-length image of Houdini and Mrs. Benninghofer, a spirit medium, seated in chairs facing each other and demonstrating the method used to make a spirit trumpet apparently float in mid-air. 10 x 8", framed.

200/400

182. INNER MYSTERIES OF CLAIRVOYANCE, (THE).

New York: Published for the Trade, ca. 1900. Grey pictorial wrappers. Illustrated. 62 pp + ads. Wraps chipped, else very good.

200/400

**180. HOUDINI, HARRY (EHRICH WEISZ).
REVEALING TWO-PAGE HOUDINI ALS.**

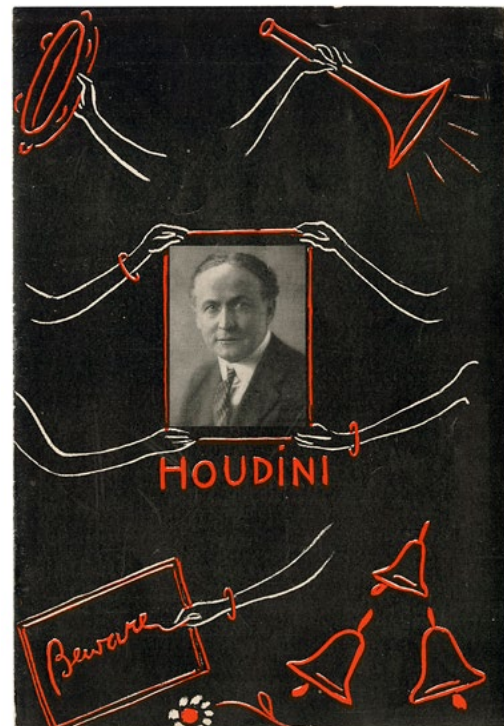
Dated October 10, 1924 and written entirely in Houdini's hand on Hotel William Penn stationery, he writes, in part, "Just a rush letter to let you know where we are. Am lecturing on fraud mediums & miracle mongers. Instructing my NY sect'y to send you my 3 best photos for you to make selection. ... we are enroute for a lot of 1 night stands. ... As ever, regards to all from Mrs. H & Houdini." Framed together with a reproduction of a Houdini straitjacket poster to 25 x 18 3/4".

2,000/3,000

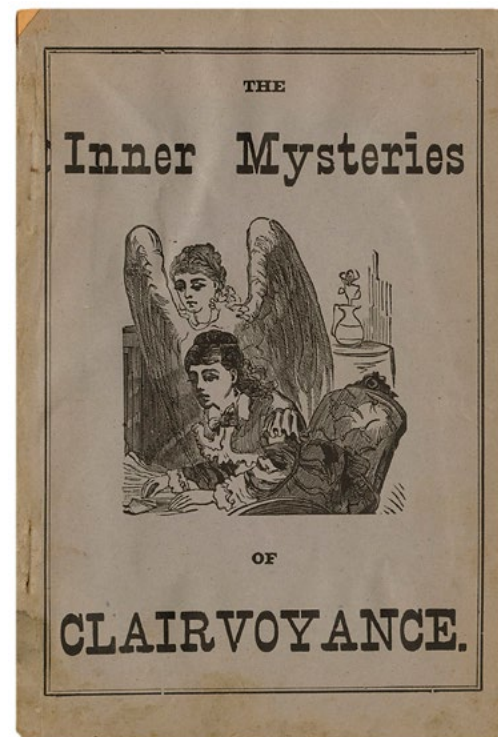
**183. JONES, LLOYD.
PLAYING CARD POCKET MIRROR MAGIC TRICK.**

American, 1947. Oval souvenir depicting an open mouth, teeth, and a Two of Hearts on the outstretched tongue. 71 x 45mm. Mirror silvering flaking. Rare. PM40. One of perhaps six examples known.

200/400



181



182

**181 HOUDINI, HARRY (EHRICH WEISZ).
HOUDINI SPIRITUALISM-THEMED PITCH BOOK/BROCHURE.**

Circa 1925. Eight pages. Includes a biography of Houdini and notice of his \$10,000 challenge to spirit mediums. Overprinted on rear for an appearance at the Shubert Princess Theatre. 8vo. Near fine.

250/500

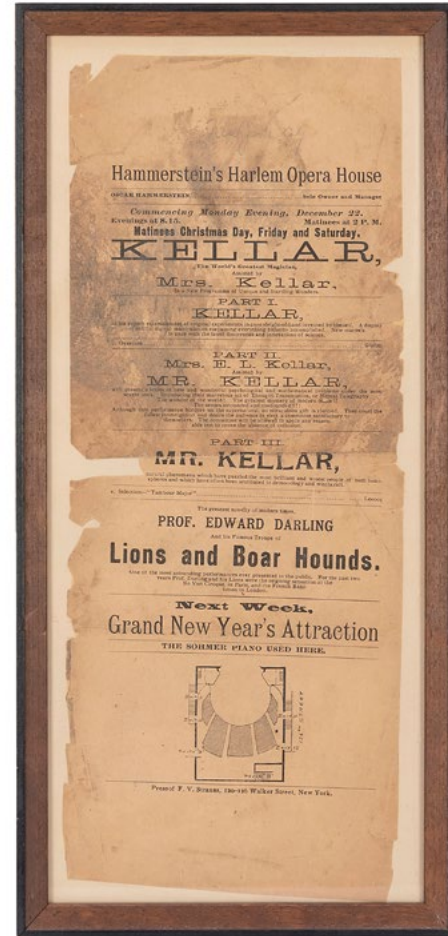
**184. KASSNER, ALOIS.
PLASTER BUST MEDALLION OF KASSNER THE MAGICIAN.**

Left-facing plaster bust of the "Thurston of Germany," captioned "Kassner / misteriose / experimenter." Dated 1926 and signed by the artist in the lower right, "A. Engelharell" [?]. Height 14". The first example we have encountered.

400/800



185



186



187

185. KELLAR, EVA. PORTRAIT OF EVA KELLAR.

Circa 1900. Full-length portrait of the co-star in Harry Kellar's full-evening illusion show in a beaded evening gown with embroidered cape. Contemporary note below the likeness identifies her as "Mrs. Harry Kellar." Framed to 10 x 7 3/4".

400/800

186. KELLAR, HARRY (HEINRICH KELLER). KELLAR HARLEM OPERA HOUSE PLAYBILL.

New York: Press of F.V. Strauss, ca. 1890. Printed playbill for Harry and Eva Kellar's show at the Harlem Opera House, New York. The three-part program includes their Spirit Cabinet routine. Framed to 15 1/2 x 7 3/4". Chipped and soiled with losses; sold as-is.

150/300

187. KELLAR, HARRY (HEINRICH KELLER). PORTRAIT OF KELLAR AND CHING LING FOO, INSCRIBED AND SIGNED.

New York: Moody, ca. 1914. Classic three-quarter length image of the two great magicians smiling and shaking hands. Framed to 11 x 9". Inscribed and signed by Kellar in German at the upper left: "Zum Henrich Huber / von seinem Freund / Harry Kellar," and in the negative by both Foo and Kellar.

600/1,200



188

188. KELLAR, HARRY (HEINRICH KELLER). PORTRAIT OF HARRY KELLAR AND FELICIEN TREWEY.

American, 1919. Large-format bust portrait titled, "The Two Deans/Franco-American/Magicians and Fantaisists." In the original frame, 10 1/2 x 13". Very good.

300/600

189. KELLAR, HARRY (HEINRICH KELLER). HARRY KELLAR SOUVENIR POCKET MIRROR.

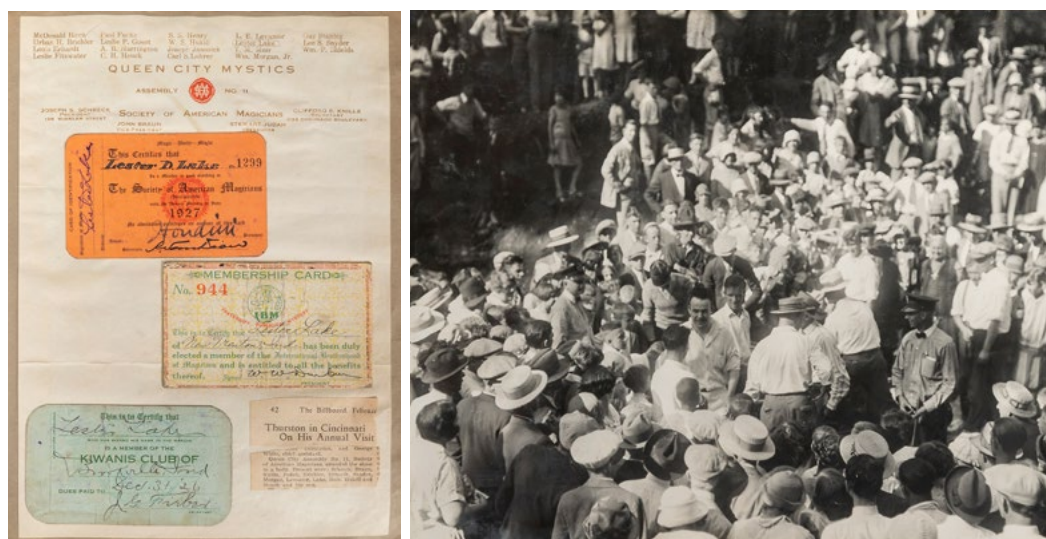
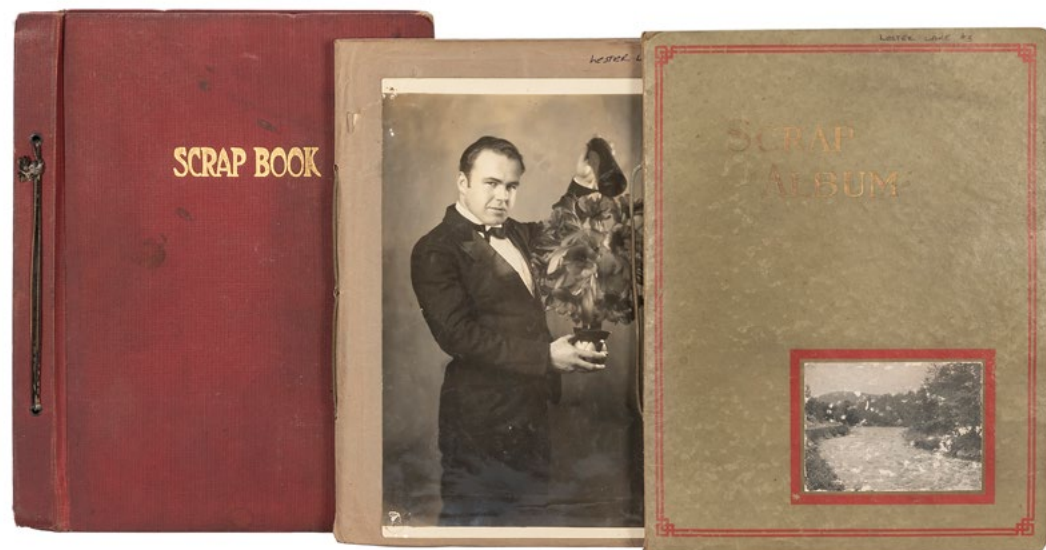
Pennsylvania: Reading Ribbon Badge Co., ca. 1900. Round mirror bears a finely colored portrait of Kellar in hat and spectacles. 56mm diameter, beveled edge. Mirror pitted, otherwise very good. PM50. One of two known examples. Mirror spotted, else very good.

2,000/4,000



189





190. LAKE, LESTER. THREE SCRAPBOOKS OF AMERICAN MAGICIAN LESTER LAKE.

1920s-30s. Including two paper-bound albums and one clothbound, compiled and kept by the Indiana magician and escape artist, and filled with over 100 photographs (both studio and candid) that picture Lake performing his signature stunts Buried Alive and Burned Alive (primarily at carnivals and fairs), with fellow magicians primarily at early I.B.M. conventions (including Howard Thurston, T. Nelson Downs, Harry Blackstone, Cardini, E.J. Moore, and others), and studio images of Lake presenting Sand Painting, flower growths, and other magic effects. Complementing the photographs are an array of printed ephemera including handbills, broadsides, programs, tickets, and other promotional materials related to Lake's shows and career. Scattered among the printed ephemera are his membership cards in various magic societies, most prominently his 1927 Society of American Magicians membership card SIGNED by president Harry Houdini, a later S.A.M. card signed by Thurston, and his first membership card in the International Brotherhood of Magicians (in which he held membership number 944). Other images show the construction of the various coffins and boxes Lake would escape from or endure flames from the inside of, pictures of the McElroy Brothers King Kong marionette with Lake, and dozens of candid photographs of prominent magical entertainers of the era. One album lacks its outer wrapper, with the other two in good condition. Contents neatly mounted and kept. A significant gathering of American magic ephemera including dozens of unpublished photographs and scarce ephemera. Nice lot.

2,000/4,000



191



192

191. MAGIC LANTERN.

Vienna, ca. 1890. Brass and tin magic lantern viewer with internal kerosene lamp, the lens and slide holder supported by a bearded male figure. Kerosene burner marked "Wiener-Flachbrenner." Height 12 1/2".

400/800



193

192. LEIPZIG, NATE (NATHAN LEIPZIG). INSCRIBED AND SIGNED PORTRAIT OF NATE LEIPZIG.

Minneapolis: Miller, ca. 1910. Three-quarter length portrait of the vaudeville magician noted for his gentlemanly manner and refined sleight-of-hand technique. Magic Circle medallion on one lapel, cards in his hands. Framed to 9 1/2 x 7 3/4". Incribed and signed "Magically yours, Nate Leipzig."

400/800

193. LEROY, SERVAIS AND MERCEDES TALMA. AUTOGRAPHED PORTRAITS OF LEROY AND TALMA.

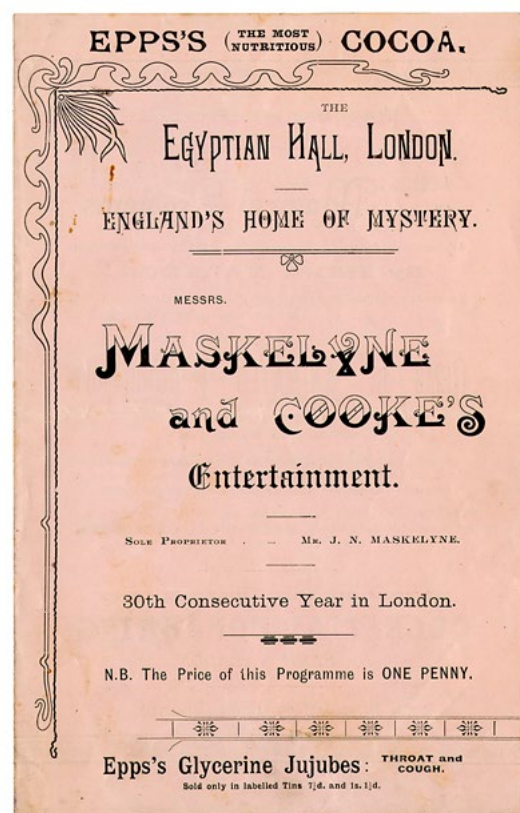
Circa 1915. A pair of handsome signed and inscribed portraits of the husband and wife team who worked together on stage as part of the "Comedians de Mephisto Co." Framed to 22 x 9 3/4". Not examined out of frame.

1,000/2,000





194



195



196

194. LONG TACK SAM (LUNG TE SHAN). SIGNED PORTRAIT OF LONG TACK SAM.

Canton: Courtney Studio, ca. 1910. Oversized full-length silver print matte finish portrait of the famous Chinese magician seated in a heavily carved chair, resplendent in an elaborate embroidered Chinese robe. Framed to 12 x 10". Signed in Chinese by Long.

300/600

195. MASKELYNE & COOKE. EGYPTIAN HALL PROGRAM.

London, ca. 1900. Folded program for a performance at "England's Home of Mystery" featuring Nevil Maskelyne and Paul Valadon, with advertisements for Maskelyne's book exposing the work of crooked gamblers, *Sharps and Flats*, on the rear. Minor toning.

200/400

196. MULHOLLAND, JOHN. JOHN MULHOLLAND'S SILVER MONEY CLIP.

1930s. Sterling money clip with a silver example of Mulholland's token soldered to it, and being the clip owned and used by Mulholland to carry currency. Framed in a display box (6 x 5") with a Mulholland business card inscribed and signed by Mulholland's wife to Bill Kuethe, "Dear Bill Kuethe, as a memento from Johnny, want[ed] you to have the coin clip he always carried - Pauline."

400/800

197. MULHOLLAND, JOHN. FOUR JOHN MULHOLLAND KEEPSAKES.

Including a copper printing block for Mulholland's business card, an engraved and painted brass plaque bearing Mulholland's rabbit in hat logo, a small scroll encased in a glass vial (now broken) presented to Mulholland by Harry Alpigni with brass rabbit display stand, and a handsome inscribed and signed portrait of a youthful Mulholland seated in his library.

200/400



197

198. NEFF, BILL. ARCHIVE OF BILL NEFF PERSONAL AND GHOST SHOW EPHEMERA.

1930s - 60s, and including a small scrapbook typed by Neff and bearing his address label on the front cover, detailing ideas for "exploiting" his magic show, and with sample press releases and other documents or ideas for promotion; Neff's badge for the 6th Annual I.B.M. convention held in Columbus, Ohio; an early Neff throw-out card; handwritten cue sheets for Neff's Madhouse of Mystery spook show; various advertising novelties and "faint checks" for Neff's ghost show; TLSs from Neff to Jack and Leola LaWain, who would sell the Neff show after his passing; a sheaf of typed documents illustrated by Neff to help advertise various magic effects and outline the working of others; vintage photographs, and more. An important grouping of material related to the career of this spook show illusionist that should be seen.

500/1,000



198

199. NICOLA, WILL (WILLIAM MOZART NICOL). INSCRIBED AND SIGNED PORTRAIT OF THE GREAT NICOLA.

New York: Nasib, ca. 1930. Three-quarter length matte finish portrait of a seated Nicola, smiling at the camera. Framed to 10 x 8". Inscribed, "With best wishes / Nicola - Jan 4, 1932."

200/400



199



200

**200. OKITO (TOBIAS BAMBERG).
PORTRAIT OF OKITO INSCRIBED AND SIGNED.**

Berlin: M. Waltern, ca. 1930. Bust portrait of the famed Dutch magician who performed in Asian garb. Framed to 12 x 9 1/2". Signed in ink by Okito and dated in 1934; with his embossed red and black seal affixed to the image at the lower right. Visible chips and wear; not examined out of frame.

300/600



202

202. POWELL, FREDERICK EUGENE. F.E. POWELL'S MAGIC WAND.

Circa 1930. Long wooden wand with metal tips, formerly owned by the second Dean of American Magicians, Frederick Eugene Powell. Affixed to the wand is an engraved golden plaque bearing the inscription "From J.L. to F.E.P." In a shadowbox frame (27 x 22"), together with three pieces of vintage Powell ephemera.

1,000/2,000



201

**201. POLLOCK, CHANNING.
CHANNING POLLOCK'S CUFFLINKS, LEATHER CASE, AND JEWELRY.**

Including a monogrammed leather box containing a set of Pollock's cufflinks, and a larger jewelry case with over one dozen pieces of jewelry owned by the famed magician including various pins, studs, and tie tacks. Some latter sets incomplete. Leather case diameter 2 1/2".

400/800



203

**203. RAY, DEL (RAYMOND PETROSKY).
INSCRIBED AND SIGNED PORTRAIT OF DEL RAY.**

New York: James J. Kriegsmann, ca. 1955. Classic half-length portrait of the Pittsburgh-based magician noted for his mechanically marvelous apparatus and charming personality. He shuffles a pack of cards with one gloved hand. Framed to 12 x 10". Incribed and signed to Ken Klosterman by Del Ray.

200/400

**204. [ROBERT-HOUDIN, JEAN EUGÈNE].
QUEROLLE, MADELEINE-PIERRE.
BRONZE ROBERT-HOUDIN MEDALLION.**

French, 1967. Profile of the great French magician Robert-Houdin on obverse, magic-themed composition on reverse. One of 150 examples cast. Bronze. Diameter 119mm. MT 280.

400/800

**205. ROGERS, JOHN (AFTER).
THE TRAVELING MAGICIAN.**

Washington, D.C.: Collectors' Workshop, 1986. Heavy bronze sculpture depicts an itinerant magician performing for three children. He produces a rabbit from his hat, while a secret assistant holds a pigeon behind the table, in readiness for the next trick. Approximately one-quarter of the size of the original Rogers statue. One of 12 examples cast, but unnumbered.

Mounted on a hardwood base. Height 14". Fine.

1,500/2,500



204



205





206



207



208

**206. ROSINI, PAUL (PAUL VUCIC).
INSCRIBED AND SIGNED PORTRAIT OF PAUL ROSINI.**

Chicago: Maurice Seymour, ca. 1935. Bust portrait of the dapper nightclub magician. Framed to 11 x 10". Lengthy and warm inscription in white ink to fellow magician Aude Furlong. Signed "Paul Rosini" and dated on April 25, 1936.

250/500

**207. [S.A.M.] SOCIETY OF AMERICAN
MAGICIANS PANORAMIC PHOTOGRAPH.**

New York: Drucker & Co., 1915. Bird's eye view of the ballroom at the Hotel McAlpin shows attendees at the annual S.A.M. banquet on June 4, 1915, including Theo Bamberg (Okito), Dunninger, Martinka, A.M. Wilson, J.W. Sargent, Dr. Hooker, Harry Rouclere, Saram Ellison, a very young John Mulholland, Elmer Ransom and dozens more. Gilt wooden and plaster frame, 16 1/2 x 24 1/2", considerably chipped.

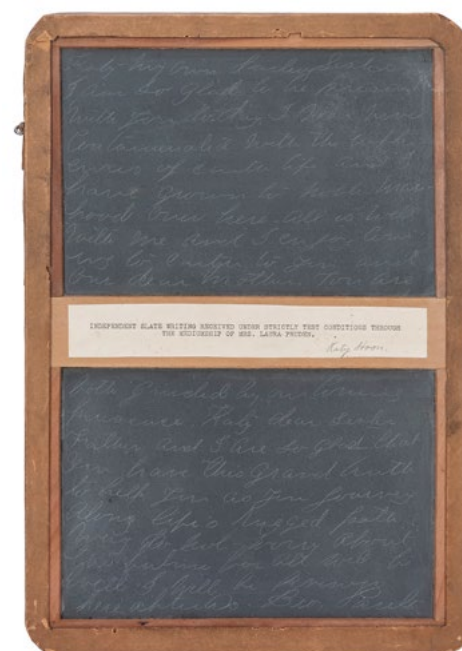
250/500

**208. [SPIRITUALISM]
KILNASCRENE CLAIRVOYANCE/AURA GOGGLES.**

London: London Psychic Educational Centre, ca. 1938. A set of blue-tinted goggles with wire rims lined in brown fur or fabric, and the original elastic headband terminating in wire clips. With original box (worn) stamped in silver with the text "Kilnascrene" Develops Clairvoyance" on the lid. Scarce.

400/800

The properties of these goggles, invented by spiritualist Harry Boddington to train the wearer to see a subject's aura, were first demonstrated in London in 1936. The blue lenses were not meant to help the user focus on an aura, but rather train the eyes so that an aura would become visible when the goggles were not in use.



209



211

**209. [SPIRITUALISM] PRUDEN, LAURA.
INDEPENDENT SLATE WRITING SAMPLE.**

Circa 1920. Wooden-framed slate filled with an apparent spirit communication channeled by Laura Pruden and directed to the sitter. Signed "Bro Paul." Framed under glass with a typed note signed by the sitter, Katy Hoon, stating, "Independent slate writing received under strictly test conditions through the mediumship of Mrs. Laura Pruden." Edges of frame sealed with paper tape. 15 1/4 x 10 1/2".

400/800

Laura Pruden of Cincinnati was considered "one of the greatest mediums of the world" by Sir Arthur Conan Doyle, the creator of Sherlock Holmes.

**210. [SPIRITUALISM]
SOUVENIR OF MRS. LILLE, SPIRIT MEDIUM.**

Circa 1910. Hanging wooden plaque with wood-burned accents bearing a central sepia tone portrait of Mrs. Lille, and a folding card affixed below the likeness, the interior of which bears the phrase, "There is no death; all is life, beautiful life." 8 1/8 x 6 1/8".

100/200

**211. [SPIRITUALISM]
SPIRIT PHOTOGRAPH OF A MATERIALIZING GHOST.**

Boston: Celebrity Art Co., 1910. Horizontal matte-finish full-length photograph shows a suit-clad man in his library, seated before a fire, with the ghostly image of a female spirit materializing before him above a nearby table. Framed to 9 x 11".

150/300



210





212



213

212. STEREOSCOPE CARD VIEWER.

New York: Alex Bekers, ca. 1909. Manually-operated card viewer with capacity for 72 stereoviews. Handsome rosewood case with several vintage stereo cards including spirit photographs, acrobats and circus acts, and others. Brass maker's plate bearing multiple patent dates. 18 x 10 x 11". Lower wooden panels loose, but very good condition overall. Near fine.

600/1,200

213. [SPIRITUALISM] SPIRIT PHOTO STEREOVIEWS AND VIEWER.

Circa 1893. Collection of spirit photo stereoviews including several from a series titled "Phantom Visions" depicting ghosts floating beside or before women and children as they lay in bed or kneel to pray, another view of a ghost materializing before a group of drinkers in a tavern setting, and a color stereoview by Ingersoll titled "Holy Moses! Look at the Ghost!" Sold together with a well-made adjustable wooden and metal stereo viewer bearing a patent date of 1897.

400/800



214

214. [SPIRITUALISM] SPIRIT GUIDE AND RELICS FROM THE SÉANCE ROOM OF MABEL FIGHTMASTER.

Circa 1920s. Including a large decorated plaster bust of Hiawatha, together with an 1898 edition of The Song of Hiawatha by Longfellow (with embossed leather binding; torn and worn and in poor condition), an arrowhead necklace, two bird's feathers, an embroidered cloth bag, and several arrowheads, all recovered from the séance room of "The Butterfly Lady" Mabel Fightmaster. Plaster bust 28 x 17 x 13". Together with a note of provenance tracing the ownership of the items from the medium, to her son, to Ken Klosterman.

1,500/2,500

Fightmaster claimed Hiawatha to be her spirit guide, as was a common practice with her fellow mediums, and used these objects as part of the free seances she conducted in Louisville, where she lived and worked.



216

215. [SPIRITUALISM] [PENN & TELLER] GIMMICKED SÉANCE CHAIR.

Circa 1993. Specially-constructed high-backed wooden chair used to demonstrate apparent spirit manifestations as part of an MIT Media Lab demonstration of a Theremin-like instrument. In performance, Teller was duct-taped to the chair at his arms and ankles and placed in a curtained cabinet with the instrument. When the drapes were drawn, the "ghosts" apparently played the instrument. Later, the chair was used as part of the Penn & Teller show for a short time as part of a séance "opera" routine. Spots of wear to padding of seat, but generally very good condition. 48 x 23 x 20". Third party transportation required.

2,000/4,000

216. STANYON, ELLIS. WOODEN SOUVENIR PLATE PRESENTED TO ELLIS STANYON.

Circa 1905. Finely turned hardwood plate bearing a central portrait of the famed author and editor of MAGIC, Ellis Stanyon, on the recto, and a paper label affixed to the verso by the maker stating, "My Dear Prof. Ellis Stanyon / with compliments / Kind Present / from / Nathoomanchand / India / Mahuwa." Diameter 9 1/4".

250/500

217. THORN, CHEAVLIER ERNEST. CHEVALIER ERNEST THORN SOUVENIR POCKET MIRROR.

Pennsylvania: Reading Ribbon Badge Co., ca. 1909. Celluloid-backed mirror bearing a portrait of Thorn asleep in "dreamland" as pictured in many of his advertising posters. Yellow border variant. 53mm diameter; beveled edge. PM84. Edge cracked.

800/1,200



215



217





218

218. [TOKENS & COINS] LARGE COLLECTION OF MAGICIANS' TOKENS, PALMING COINS, AND SOUVENIR MEDALLIONS.

Spanning the 1890s to 1980s, and including examples from many of the best-known magicians and magic shops of the era, including Abbott's, Klingl, Martinka, Holden, Adams, Bartl, FISM, Anna Eva Fay, Annemann (Green River Whiskey; many variants), T. Nelson Downs, Will Goldston, Bill Goldman, Chicago Magic Co., Mysto Magic Co., Tarbell, Roterberg, Nelson, Owen Magic, Norm Nielsen, The Ushers, Trewey, Voisin, Dai Vernon (spinning coin), and an assortment of advertising wooden nickels for various magicians and magic shops. Approximately 500 items in all including duplication, and in several cases with many variants of prominent makers/shops included, all neatly organized in two albums. Condition generally very good. An impressive collection that should be seen.

2,000/4,000

219. WEBER, H.C. HERMAN WEBER SOUVENIR ADVERTISING POCKET MIRROR.

Pennsylvania: Reading Ribbon Badge Co. [?], ca. 1909. Celluloid oval souvenir mirror bearing a portrait of Weber grasping a coin, flanked by a pair of imps. One of three known examples. 2 3/4 x 1 3/4". PM90. Residue on mirror. Rare.

800/1,200



219



220

220. WOOD, WILLIAM B. PLAYING CARD RECOVERED FROM WOOD'S FATAL SHIPWRECK.

Being a vintage Four of Spades signed by Frederick Eugene Powell, who recovered the card from the baggage of magician and ventriloquist William B. Wood, who drowned in the Gulf of Mexico in Framed in a shadowbox, 9 1/2 x 8 3/4", with typed note of provenance by F.E. Powell included, explaining the history of the card.

500/1,000

Wood (1862 - 1908) was a magician and ventriloquist who began his career as an assistant to Harry Kellar and patented a spectacular levitation illusion named for his wife, Edna. A multi-lingual performer, he worked in Latin America successfully for years. In February 1908, Wood and his daughter Bertha engaged a tugboat to take them across the Gulf of Mexico. Unexpectedly, a storm blew in across the gulf. The boat began leaking, and eventually the captain, passengers, and crew abandoned ship. The last time Wood and his daughter were seen was floating in the gulf clinging to debris from the wrecked tug. The \$14,000.00 in cash and \$5,000.00 in diamonds Wood was reported to be carrying at the time were never recovered, however, his trunks did wash ashore. These were later claimed by fellow magician Frederick Eugene Powell, who went on to perform the Edna levitation illusion in his own show.





221



222

221. ALEXANDER (CLAUDE ALEXANDER CONLIN). ALEXANDER CRYSTAL SEER. WORLD'S GREATEST MASTER OF MENTAL MYSTICS.

Bombay: Av Yaga, ca. 1920. Color lithographed panel poster depicts the magician peering into a crystal ball held by a skeleton, with skulls hovering in the background. 41 x 14". Linen backed. A-
800/1,600

222. ANDRESS, CHARLES. ANDRESS AND HIS NOVELTY GIFT SHOWS. [DECAPITATION].

Cincinnati & New York: The Strobridge Litho. Co., 1917. Address, in the style of his contemporary Harry Kellar, sits in a gold chair while a spirit floats above him and a devil looks on from below. He holds his own head in one hand and a bloody knife in the other, having severed the head from his own body. 29 x 8". Evenly toned with old folds throughout. Linen backed. B+/B. An uncommon poster.
1,000/2,000

Text below the image states, "Andress' latest mystery sensation, in which, in full view of the audience, he apparently decapitates himself, and, while holding his head in his own hand, converses with the awe-stricken onlookers, and "in the twinkling of an eye" is again restored to normal conditions and walks smilingly to the footlights, to the great relief of the astonished auditors. No cabinet is used, no curtain is drawn, no one on the stage but Andress himself."

223. [BLACKSTONE] BLACKSTONE'S DANCING HANDKERCHIEF.

1978. Oil on canvas, being the artist's depiction of the famed routine of Harry Blackstone Sr. and Jr. and featuring the Cassadaga Cabinet and the handkerchief on a foreboding cloudy red background. Gilt wooden frame, 26 1/2 x 30 1/4". Signed and dated by the artist in the lower right.
500/1,000



223



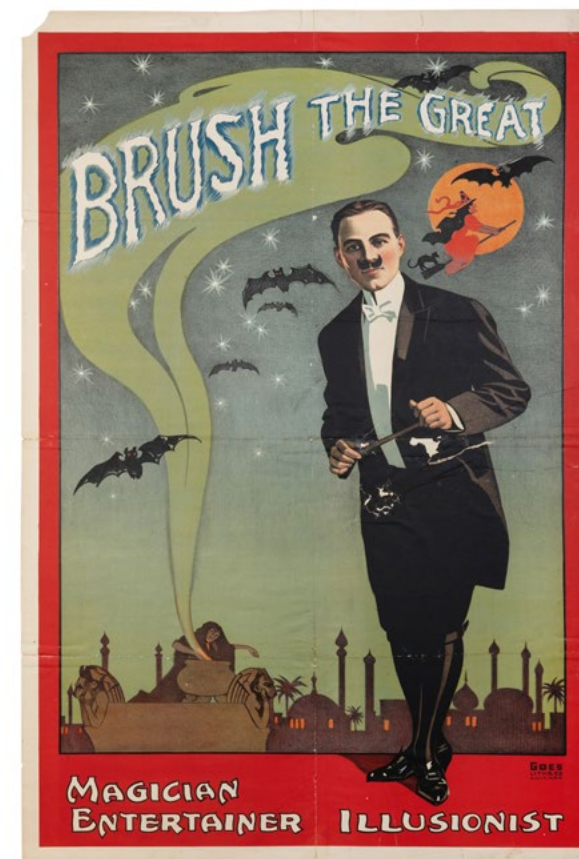
224

224. BLACKSTONE, HARRY (HENRY BOUGHTON). BLACKSTONE. ORIENTAL NIGHTS.

Erie: Erie Litho., ca. 1925. A Hindu boy climbs a rope suspended in mid-air, a dromedary floats in the center of the image, and Blackstone is tied to a burning stake on the right side of the poster as imps prod his feet with pitchforks, in a scene described in the poster as "a stage spectacle such as rivals the regal splendor of Solomon's court and in kaleidoscopic metamorphoses outbids the aurora borealis...." Framed to 29 1/4 x 43 1/2". Not examined out of frame.
3,000/5,000

225. BRUSH, EDWIN. BRUSH THE GREAT.

Chicago: Goes Litho., ca. 1920. Color lithograph bearing a full-length portrait of the famous Chautauqua and Lyceum performer, surrounded by bats and witches, his name spelled out in white on a background of green smoke, emanating from a cauldron. 40 3/4 x 27 5/8". Old folds, losses in image and one corner lacking, reinforced with tape, mounted to paper. Egyptian Hall rubber stamp to verso. B-
600/1,200



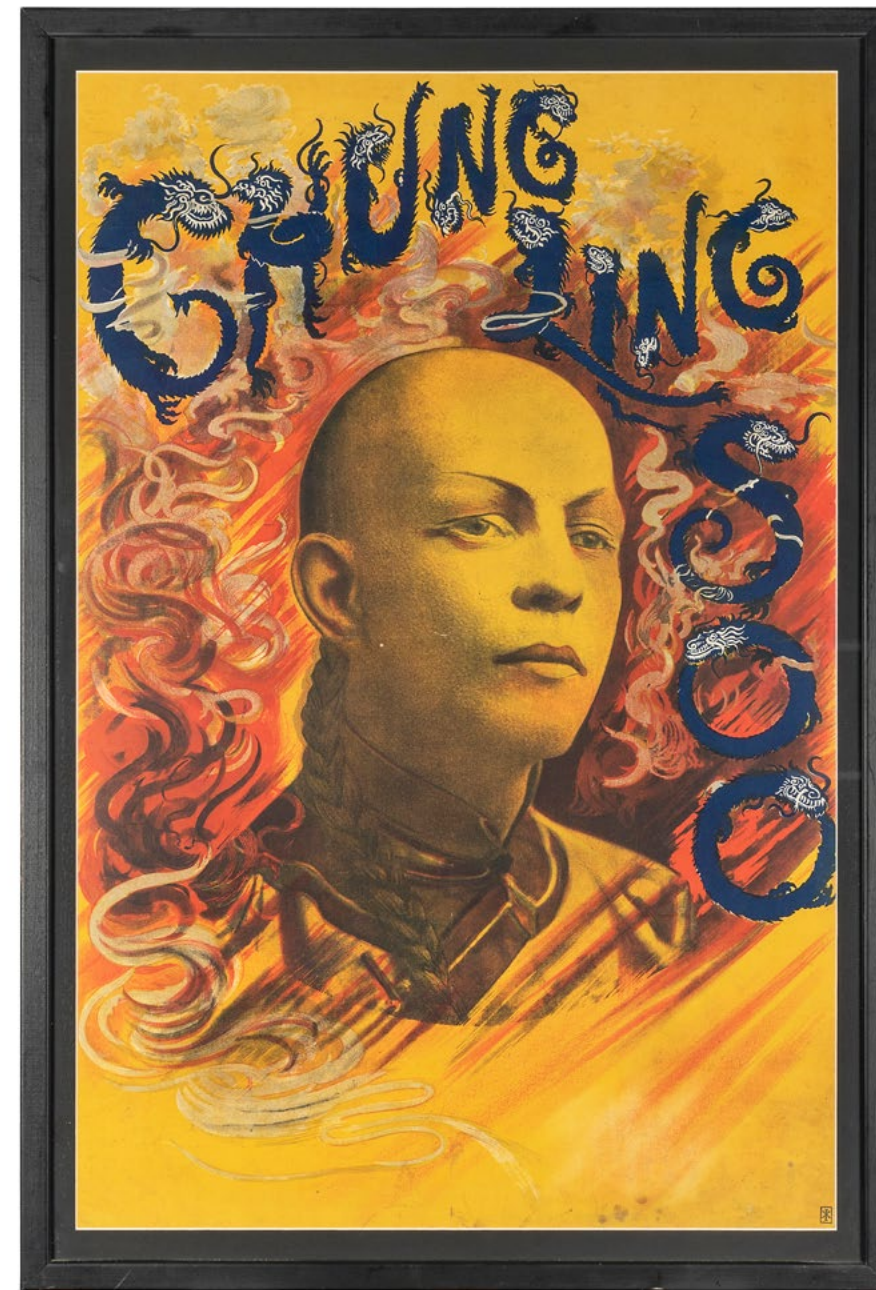
225



226



228



230

230. CHUNG LING SOO
(WILLIAM ELLSWORTH ROBINSON).
CHUNG LING SOO.

Birmingham, James Upton, ca. 1910. Half sheet color lithograph of the "Marvelous Chinese Conjuror" who was, in fact, a Scotsman from New York. His portrait surrounded by letters made up of Dragons. Framed to 31 3/4 x 21 1/2". Fold lines visible; not examined out of frame.

4,000/8,000



227



229

226. CARRERE.
CARRERE CANE CABINET POSTER.

Paris: Eloit, ca. 1920s. Oblong lithographed poster shows Carerre's performance of the cane cabinet illusion, in vibrant yellow, green and red hues. 27 x 74 1/2 x 27". Minor restoration at folds and margins. A-. Linen backed.

500/1,000

227. CALVERT, JOHN.
IN PERSON. ON THE STAGE. CALVERT.

Kansas City: U.S. Printing, ca. 1940. Three-color poster bearing a cartoonish portrait of Calvert with the devil over one shoulder and an orange dragon filling the foreground. 42 x 28". Signed by Calvert in silver ink. A-. Linen backed.

200/400

Said to be Calvert's first poster.

228. CARTER, CHARLES.
CARTER THE GREAT. "CARTER ON THE CAMEL."

Cleveland: The Otis Lithograph Co., ca. 1930. Carter and a devil sit on the back of a camel, with the head of The Sphinx in the background. Demons and witches fill out the scene. 40 1/2 x 27". Bright and vibrant. A. Linen backed.

1,500/2,500

229. CARTER, CHARLES.
CARTER THE GREAT. THE LION'S BRIDE.

Chicago: Illinois Litho, ca. 1918. Three-color window card advertising arguably Carter's most spectacular illusion presented as a magical play, involving Carter as the hero saving a damsel in distress from a ferocious lion. 22 x 14". A. The only known example of this window card.

1,000/2,000



231

**231. FU MANCHU (DAVID BAMBERG).
FU-MANCHU.**

Ca. 1940. Bright color lithograph with a striking portrait of the magician in costume with his hands outstretched, his portrait encircled by a snarling dragon as a woman looks on. 43 x 29". Old folds and minor abrasions; A-. Linen backed.

1,500/2,500



232

**232. GERMAIN, KARL (CHARLES MATTMUELLER).
GERMAINE THE WIZARD.**

Cleveland: Schmitz-Horning, ca. 1908. Color lithograph bearing a full-length portrait of Germain conjuring a spirit from the embers of a fire while a witch and black cat look on. Dimensions. Mounted to board and framed without glass; even toning across image.

2,000/4,000

This is one of three posters used as a door in the Salon de Magie. Behind it were concealed shelves on which reposed many of Germain's personal props and accessories.



**233. GERMAIN, KARL (CHARLES MATTMUELLER).
GERMAINE THE WIZARD.**

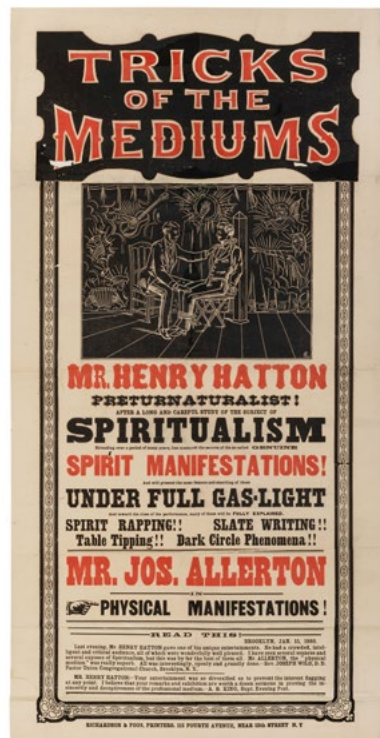
Cleveland: J. Morgan & Co. Litho., 1903. Magnificent full-color portrait of this artistic and inventive magician surrounded by fairies, gnomes, pillars, and banners that support his name. A crow silhouetted by the moon perches near the top of the image, lending a hint of mystery to the image. Handsomely framed to 51 x 38". Bright and attractive, with a few spots of expert restoration visible, but not examined out of frame. Uncommon.

10,000/20,000

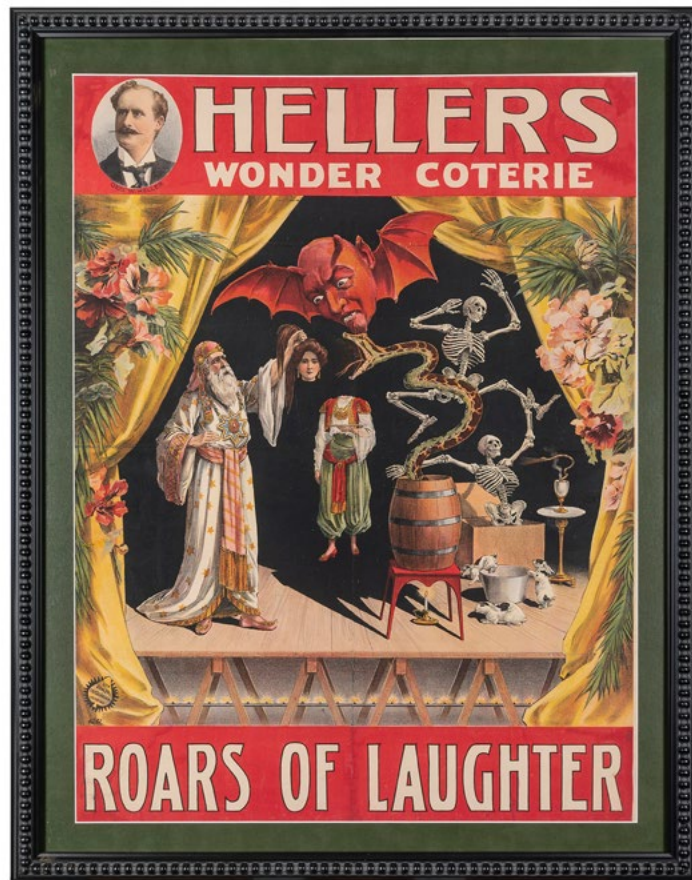




234



235



236

234. 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

235. HATTON, HENRY (P.H. CANNON). TRICKS OF THE MEDIUMS.

New York: Richardson & Foos, Printers, ca. 1880. Two-color pictorial broadside with wood-engraved illustration in the upper third depicting a séance, the medium bound to a post with angels, ghosts, and spirit hands floating about in the background. 29 ¼ x 14 ½". Visible losses and restoration to same; B-. Linen backed.

1,000/2,000

236. HELLER, GEORGE WALDO. HELLERS WONDER COTERIE. ROARS OF LAUGHTER.

Hamburg: Adolph Friedländer, 1907. Striking stone lithograph bearing a central montage of the trappings of the magician's trade, including a winged demon head, skeletons, snakes and a Ben-Ali Bey-type black art performance of the decapitation illusion. A medallion bust portrait of Heller flanks the text in the upper banner. Framed to 35 x 28". Old visible folds at center, linen backed. B.

2,000/4,000

Heller found his greatest success in tours of New Zealand and Australia. The central image used in this poster was later adapted by Friedlander into a popular stock poster of lesser quality and detail used by a wide number of magicians.



237. HERRMANN, ALEXANDER. A. HERRMANN'S LATEST EUROPEAN SENSATION. LE COCON.

Boson: Forbes Co., ca. 1890. Three-sheet color lithograph depicting Adelaide Herrmann dressed in a butterfly costume and emerging from a cocoon in her husband's rendition of the Buatier de Kolta-invented stage illusion. 80 x 40". Chipped, worn, and mounted to board. Sold as-is. The only known example of this poster.

5,000/10,000

Buatier de Kolta patented his Cocoon illusion while performing at London's famed Egyptian Hall in 1886. The effect would first be performed there in the following year. According to Sidney Clarke, writing in The Annals of Conjuring, "Very shortly described, the effect of the novelty was that the performer suspended a sheet of tissue paper — stretched over a frail frame, in shape something like the rim of a large cardboard box — from a ribbon which crossed the stage. On the paper, he painted a rough sketch of a silkworm. The paper burst, displaying a large cocoon of golden silk. A stool was placed beneath this, onto which it was lowered, and as soon as it touched the stool, it opened and out stepped Madame de Kolta, dressed as a butterfly." This poster advertises Alexander Herrmann's presentation of the illusion. Herrmann — likely without permission — made features out of many of de Kolta's greatest feats.



238. HOUDINI, HARRY (EHRICH WEISZ). THE WORLD FAMOUS SELF-LIBERATOR! HOUDINI.

Cardiff: Western Mail Ltd., 1913. Broadside advertising Houdini's performance of his Water Torture Cell at the Cardiff Empire, "Houdini's own invention, whilst standing on his head, his ankles clamped and locked above in the centre of the massive cover. A feat which borders on to the supernatural." Color image of a giant monster holding Houdini down in the cell at the right. He shares the bill with seven other acts, including the magician and humorist G.W. Hunter. Framed to 34 x 13 3/4". Old folds and minor edgewear visible, but not examined out of frame.

6,000/12,000

Houdini devised and debuted the Water Torture Cell in 1911 as a replacement to his sensational Milk Can escape. He took it on tour soon thereafter. It became one of his most celebrated feats and a reputation maker for the great escape artist.



239



240

239. HOUDINI.

Paramount Studios, 1953. Half-sheet poster for the Harry Houdini biopic starring Tony Curtis and Janet Leigh. 22 x 28". Pinholes and minor separations at intersecting folds, margins toned. Ummounted. B.

200/400

240. HOLKAR. HOLKAR. MYSTERÉ HUMOUR.

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

200/400



241

241. JANSSEN, HARRY. THE GREAT JANSSEN. AMERICA'S GREATEST TRANSFORMIST AND HIS OWN BIG AMERICAN COMPANY.

Milwaukee: American Showprint, ca. 1915. Gigantic eight-sheet billboard poster depicts Jansen, the Danish-American magician, descending a large staircase, surrounded by fellow magicians, many of them bowing their heads toward him. The caption below the image reads, "Past masters have acknowledged him their successful rival." 106 x 82". Minor surface wear, chips, wear; B+. Linen backed. Rare.

4,000/8,000

This is the first example we have encountered, though the image (and much of Jansen's other paper) was later produced by American as stock posters for Wallace and others.

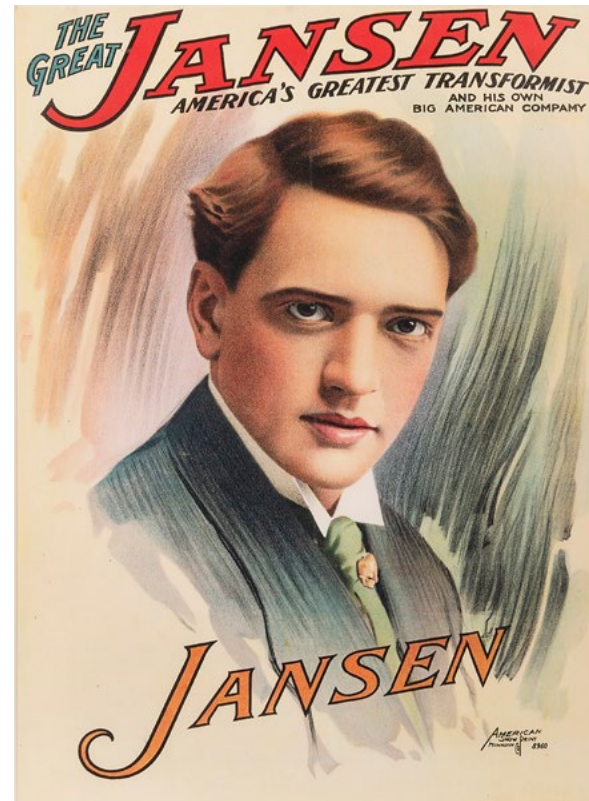


**242. JANSEN, HARRY.
THE GREAT JANSEN.
AMERICA'S GREATEST TRANSFORMIST.**

Milwaukee: American Showprint, ca. 1915.
Handsome color lithograph bears a striking bust portrait of the Danish-American magician staring directly at the viewer. Framed to 32 x 25 ¼". Old central folds visible, but not examined out of frame. Linen backed. Scarce.

2,000/4,000

Jansen had a successful career in vaudeville before his initial retirement from the stage. He became a well-known builder of magic tricks and illusions, first for a Chicago-based magic firm bearing his name (Halton & Jansen), and later as the operator of Howard Thurston's workshop on Long Island. In the 1920s, he took up the reigns of an illusion show sponsored by Thurston and was rechristened as "Dante - Europe's Magician." It was under this guise that he became world famous, and would go on to a career that took his around the globe, to the stages of Broadway, and even into motion pictures. This poster is from early in his career.



242

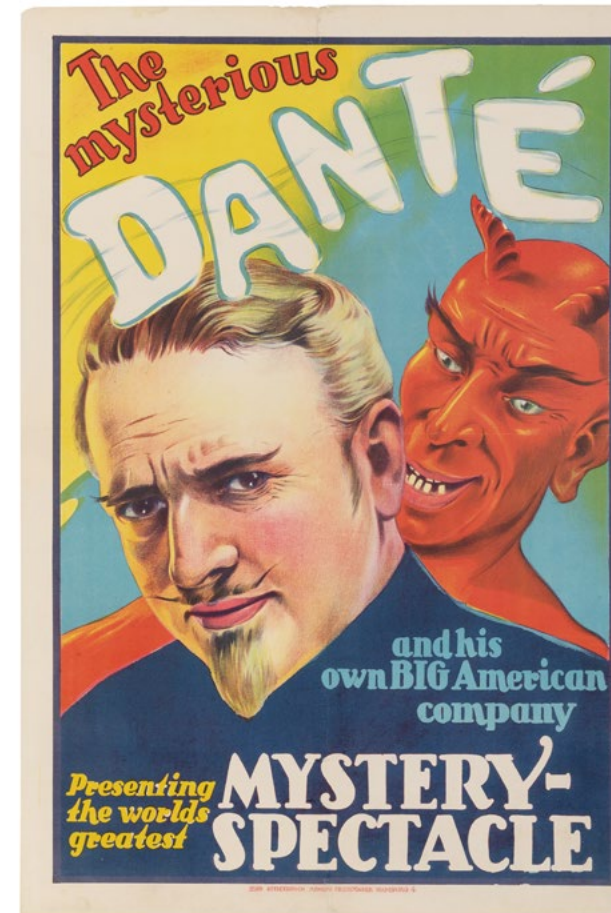
**243. JANSEN, HARRY.
THE GREAT JANSEN. MISS EDNA HERR.**

Milwaukee: Great American Show Print, 1911.
Lithographed bust portrait of Jansen's wife, Miss Edna Herr. Framed to 24 ½ x 17 ½". Two long closed tears; A-. Uncommon.

1,500/2,500



243



244

**244. DANTE (HARRY AUGUST JANSEN).
THE MYSTERIOUS DANTE. MYSTERY-SPECTACLE.**

Hamburg: Adolph Friedländer, ca. 1930. Half-sheet color lithograph bearing a bust portrait of Dante with the devil whispering into his ear. Closed tears at old central folds. Linen backed. A-/B+.

1,500/2,500

245. JESTER, GLEN. THE GREAT JESTER.

Cincinnati: Russell & Morgan, ca. 1910. Handsome stock lithograph depicts scenes from the hypnotism show of Jester, who also performed as an illusionist and magician, and was close friends with Claude Alexander Conlin, "the man who knows." 40 x 28". Old folds; A-. Linen backed.

600/1,200

**246. JESTER, GLEN. THE GREAT JESTER.
THE MOST LAUGHABLE ENTERTAINMENT EVER PRODUCED.**

Circa 1910. Three-sheet stock poster for the hypnosis show of Jester, who hailed from the Pacific Northwest. A group of his subjects sit on chairs before him in one scene, while two other vignettes fill the foreground. 81 x 41". Minor restoration at folds, sheet intersections, and margins; A-.

600/1,200



245



246



247

247. JESTER, GLEN. THE GREAT JESTER. 2 1/2 HOURS OF WHOLESOME MIRTH.

Circa 1910. Three-sheet stock hypnosis poster for overprinted for Jester. Three vignettes show scenes from the performance, with a fourth depicting a man with an outstretched arm. 81 x 41". Minor restoration at folds, sheet intersections, and inpainting in margins and image; B.

600/1,200



248

248. JOHNSTON, EARL (AMERICAN, 1898 – 1940). [CHINESE MAGICIAN].

Circa 1928. Oil on canvas bearing a full-length image of an Asian magician with a bird in one hand, a fan in the other, and a table laden with props in the foreground, next to his assistant, who holds a birdcage. 28 1/2 x 22 1/2". Minor scuffs and craquelure to surface. With the original tag from the Harrisburg Art Association Exhibition retained (but in poor condition).

1,000/2,000



249

249. KARLINI (LUDWIG TRINKA). KARLINI THE GREAT MAGICIAN.

Vienna: Pillar, ca. 1940. Horizontal art deco-style lithograph of Karlini, his visage staring intently across the poster from the left, with a levitation, butterfly, cards, and other trappings of the magician's trade filling the balance of the image. Strong old folds restored; A-/B+. Linen backed. Rare; the first example we have encountered.

2,500/5,000



250

250. KASSNER, EDNA. KASSNER'S SHOW OF STRANGE MYSTERIES.

Hamburg: Adolph Friedländer, 1923. Colorful one-sheet lithograph bearing a full-length portrait of Kassner's wife and principal assistant at its center, surrounded by vignette's from the Kassner's illusion show, including image of the Die Box, Glass-Lined Trunk, Levitation, and Palanquin production illusion. 36 3/4 x 27 3/4". Strong central fold, else bright and crisp. A-. Old linen backing. Uncommon.

500/1,000

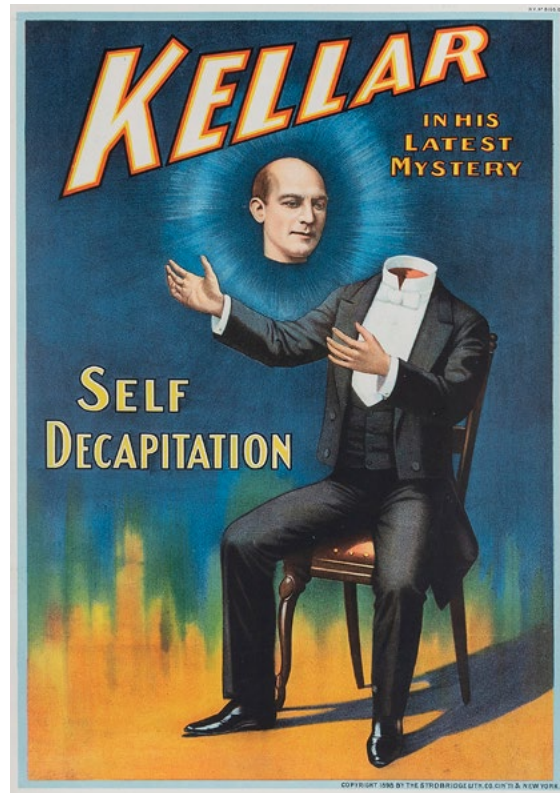


251

**251. KELLAR, HARRY (HEINRICH KELLER).
KELLAR THE GREAT MAGICIAN.**

Cincinnati and New York: The Strobridge Litho. Co., 1894. Classic bust portrait of the American illusionist with imps perched on his shoulders, whispering into his ears. 30 x 19 7/8". Unobtrusive chips in borders, old linen backing. A/A-

3,000/6,000



252

**252. KELLAR, HARRY (HEINRICH KELLER).
KELLAR IN HIS LATEST MYSTERY. SELF DECAPITATION.**

Cincinnati and New York: The Strobridge Litho. Co., 1898. Full-color window card depicts Kellar, seated in a chair, with his head floating away from his body and outstretched hands. Gilt wooden frame, 19 1/2 x 14 1/2". Minor chipping visible; not examined out of frame.

4,000/6,000



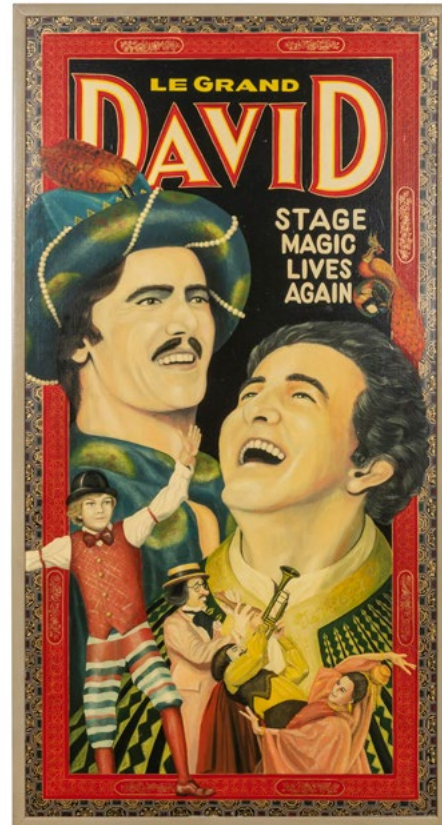
**253. KELLAR, HARRY (HENRICH KELLER).
KELLAR. "WALK IN THE WOODS."**

Cincinnati & New York: Strobridge Litho, ca. 1900 Half sheet color lithograph depicting the famous American magician strolling through the forest as the demons so popular in his posters peek out from behind trees. Minor corner chip; A-. Linen backed.

10,000/15,000



254



255

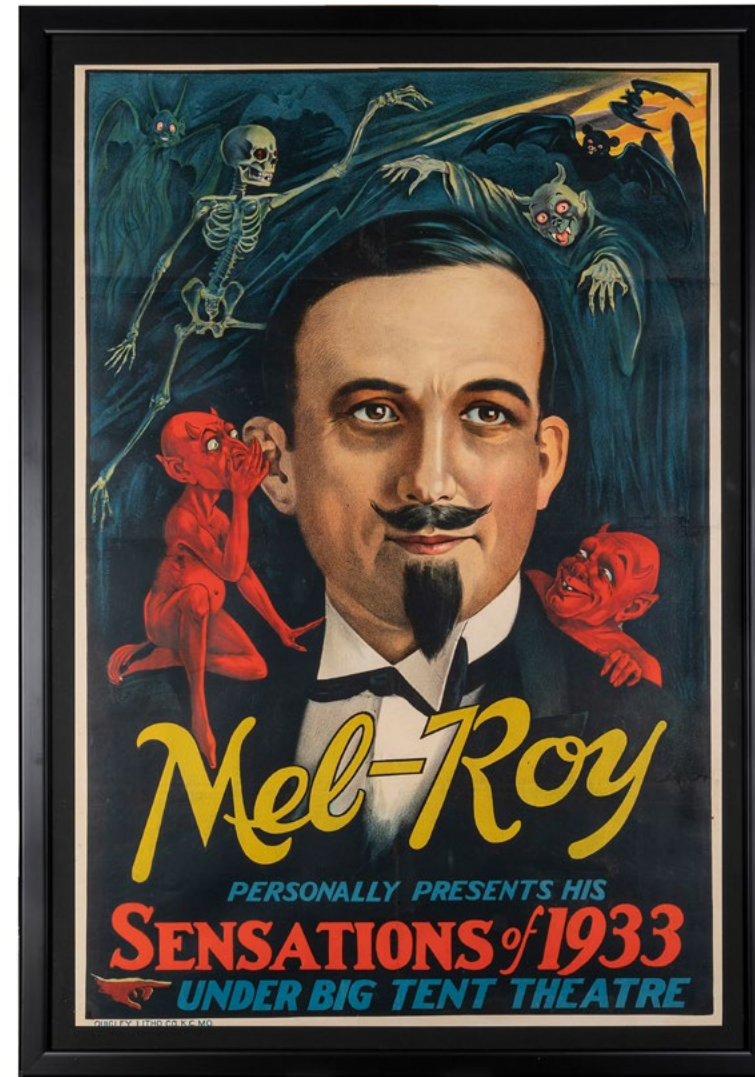


256

254. KELLAR, EVA. MRS. KELLAR.
Cincinnati and New York: Strobridge Litho., ca. 1894. Sepia-tone poster bears a handsome three-quarter length profile of a seated Eva Kellar, the onstage co-star and assistant to her husband, the famous American magician Harry Kellar. 20 x 30 ¼". One border chip repaired; A-. Linen backed. Scarce. **2,500/5,000**

255. [LE GRAND DAVID] HEATH, RICHARD. LE GRAND DAVID. STAGE MAGIC LIVES AGAIN.
Circa 1985. Oil on panel. Being an oversized lobby display/painting created for the long-running stage magic show at the Beverly, Massachusetts theater owned and operated by the Le Grand David Company, and featuring portraits of Marco the Magi (Cesareo Pelaez), Le Grand David (David Bull), and other cast members. 65 x 33 ½". **1,000/2,000**

256. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY). A FLYING VISIT BY SERVAIS LEROY.
London: Edward Weller, ca. 1900. Color lithographed poster depicting LeRoy's transposition illusion, The Flying Visit. 11 x 17", framed. Strong central fold visible; not examined out of frame. **1,000/2,000**



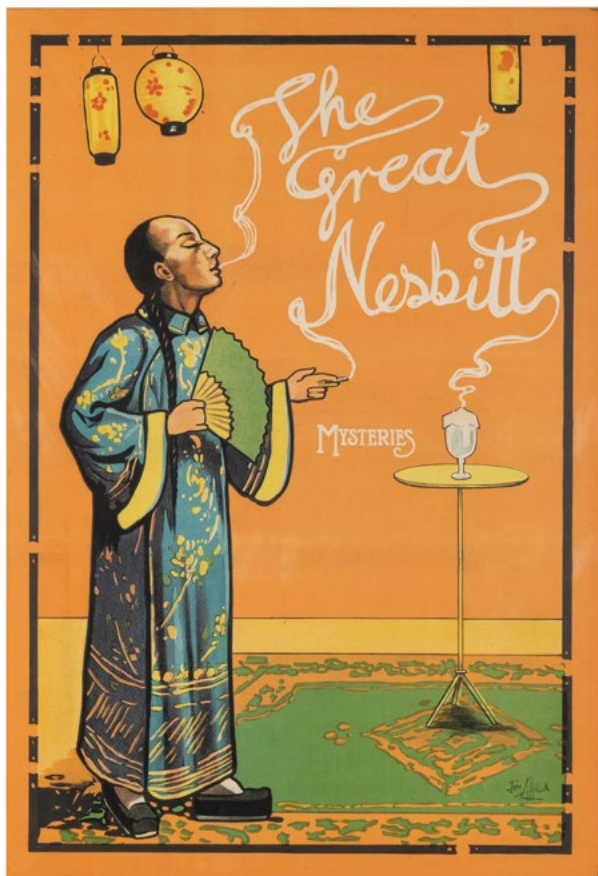
257



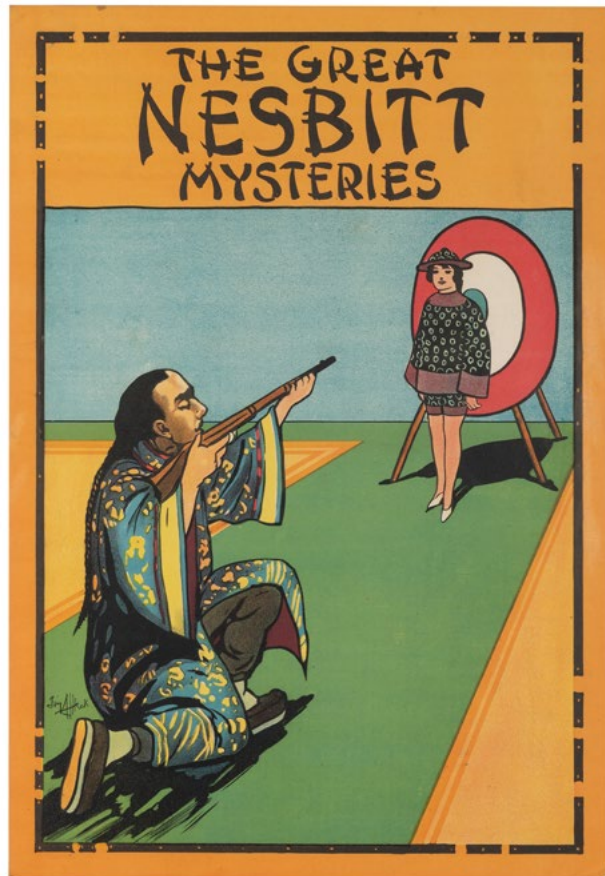
258

257. MEL-ROY (GEORGE HOLLY). MEL-ROY PERSONALLY PRESENTS HIS SENSATIONS OF 1933.
Kansas City: Quigley Litho. Co., 1933. Full-color portrait of the Dallas-based mind reader and magician who presented an illusion show under canvas, but went on to greater success as a radio mindreader. Skeletons and demons surround the likeness. Framed to 45 x 31 ¼". Old folds, corners, and minor loss retouched; B+. Scarce. **2,000/4,000**

258. [PEPPER'S GHOST] DIE MYSTERIÖSEN CATAKOMMEN.
Berlin: Weylandt & Bauchwitz, ca. 1915. Lithographed stock poster depicting a Grand Guignol-type performance of the Pepper's Ghost illusion in which a man resting in a coffin slowly dissolves in full view of the audience to a stark white skeleton, then returns to life. All the while, a robe-clad bearded monk looks on. 28 x 18 ½". Border chips repaired. Linen backed. B+. **500/1,000**



259



260



261

**259. NESBITT, NEIL.
THE GREAT NESBITT MYSTERIES. [SMOKE LETTERS].**

[Leeds: Alf Cooke], ca. 1920. Nesbitt, in Chinese costume, presents the Smoke Vase effect, white wisps curling into the air and forming the text of the design. A direct copy of a famous poster used by Chung Ling Soo, the "Marvelous Chinese Conjurer." Designed by the artist Jim Affleck [?]. 28 x 19". Old fold visible. Linen backed. A-

250/500

**260. NESBITT, NEIL.
THE GREAT NESBITT MYSTERIES. [SHOOTING].**

[Leeds: Alf Cooke], ca. 1920. Colorful poster depicts Nesbitt taking aim with a rifle at an assistant standing in front of a large target for his version of the Shooting Through a Woman illusion. Designed by the artist Jim Affleck [?]. 28 x 19". Old folds. Linen backed. A-

150/300

**261. NEWMANN, C.A. GEORGE.
NEWMANN'S WONDERFUL SPIRIT MYSTERIES.**

Newport: Donaldson Litho., ca. 1930. Color offset stock lithograph pictures a magician's spirit cabinet performance, the design copied from a Carter The Great lithograph designed by Otis of Cleveland. 28 x 20". Creases, closed tears. Old linen backing. B.

200/400



263



262



264

**262. RENO, ED (EDWARD MUNN BURDICK).
MYSTERIOUS RENO AND HIS WONDER SHOW. PRINTING BLOCK.**

Circa 1900. Wooden printing block bearing a central portrait of the famed Chautauqua and Lyceum performer at its center with text above and below. Smooth back. 40 x 13". Worn from use.

250/500

Reno (1861 – 1949), or "uncle Ed" as he was known in later years, was a no-nonsense performer with a shabby appearance and shabbier props, who, nevertheless, was a remarkable entertainer with a long and illustrious career. What he lacked in polish he made up for with brash technique and witticisms won by performing in nearly every theatrical venue – including outdoor shows, where he excelled – as America transformed itself thanks to the industrial revolution. His catchphrase in later years, "it's all in the stick" was a funny explanation as to why the magic happened, as his magic wand was a humble wooden dowel, not a bejeweled ebony rod with ivory tips. This is the first printing block carved from wood we have offered at auction.

263. RICHIARDI (ALDO IZQUIERDO). RICHIARDI JR.

Porto: Litho. National, ca. 1938. Fanciful depiction of the great stage magician's name, spelled out in a variety of playing cards on a bright blue background. 13 3/4 x 78". A. Linen backed. Rare.

1,500/2,500

Widely regarded as the greatest illusionist of his generation, Richiardi had a style that was direct, engaging, poetic, and balletic all at once. He appeared more than any other magician on the Ed Sullivan Show.

**264. RODOLFO (REZSŐ GÁCS).
RODOLFO THE MAGICIAN AND PICKPOCKET.**

Budapest: Kincs Litho., 1936. Two large green eyes cast a downward glance at a modernist full-length portrait of the Hungarian magician who stands beside his table while a skull floats above it. 33 x 22". Bright and crisp; A. Linen backed.

400/800



265

**265. ROUCLERE, HARRY.
HARRY & MILDRED ROUCLERE.
THE WORLD'S GREATEST MIND READERS.**

Cincinnati: The Henderson-Achert-Krebs Litho. Co., ca 1900. Color lithograph advertises the mind reading feats and lightning calculations of the Roucleres early in their career, under the auspices of Whallen & Martell. The Roucleres were a feature act on their program. Framed to 21 x 31". Old folds visible; not examined out of frame.

2,000/4,000

Whallen, the patriarch of a family of acrobats, partnered with Martell to develop their own full evening minstrel and variety shows which toured America beginning in 1890.

**266. SELBIT, P.T. (PERCY THOMAS TIBBLES).
P.T. SELBIT'S MIGHTY CHEESE.**

London: David Allen & Sons, ca. 1920. Three-sheet (87 x 40") color lithograph depicting a comic scene sketched by artist T.E. Stephens in which a group of audience volunteers do battle with Selbit's giant wheel of "wrestling" cheese. Framed. Visible wear, chips, and tears; A-/B+.

1,200/2,400

This poster was used as a door through which visitors to the Salon de Magie passed when entering the collection from the mineshaft.



266



267

267. [SIDESHOW BANNER] MAGICIAN SIDESHOW BANNER.

Circa 1920. Hand painted canvas sideshow banner; the tuxedo-clad performer holds a wand in one outstretched hand while a woman springs forth from a brass genie-type lamp on the stage. Birds, ribbons, and cards fill out the scene on either side of the conjurer. Unsigned. Leather hanging tabs at corners. Approximately 96 x 123". Well-worn from professional use.

2,000/4,000



268

268. SINARA. SINARA THE GREAT MAGICIAN.

Paris: Harford, 1920s. Bust portrait of the magician, her face aglow in yellow and framed by wisps of smoke and fire emanating from a cauldron below, the image also populated by bats, cats, and demons. 47 1/2 x 31 1/2". Edgewear, one loss in margin. Mounted to chartex. Uncommon.

400/800



269

269. [STOCK POSTER] SPIRIT CABINET STOCK POSTER.

Circa 1930. One-sheet lithograph bears a full-length portrait of a magician seated in front of a spirit cabinet, with ghosts materializing behind him. A design copied from the Strobridge image created for Howard Thurston in 1910. 42 x 28". Very minor wear in margins; A-. Linen backed.

400/800



270

**270. STOCK, GEORGE.
STOCK IN HIS INTERESTING
PRODUCTION OF WHITE MAGIC.**

Cincinnati: The Enquirer Job Printing Co., ca. 1898. Horizontal lithograph shows Stock, in white breeches and tailcoat producing flowers in crystal boxes while an assistant looks on, and his tables behind and beside him hold the other props for his show. Framed to 26 1/2 x 32 1/4". Visible losses, tack holes, and wear. Sold as-is. Signed and inscribed by Stock in the lower left. The only known example of this poster.

2,000/3,000

**271. [STOCK POSTER]
MAGICIAN'S STOCK POSTER.**

Hamburg: Adolph Friedländer, ca. 1899. One-sheet color lithograph depicting magician standing amid a plethora of magic-themed items: a snake, devil, fan, and a montage of scenes fanned out behind him. 40 x 28". Minor loss in border. Linen backed. B+.

400/800



271



272

**272. VANDREDI.
VANDREDI. ZAUBER-REVUE.**

Hamburg: Adolph Friedländer, 1932. Horizontal color stone lithograph advertising the magic show of this German performer, in a style faintly reminiscent of the Blackstone "Oriental Nights" image, the scene filled a demon on horseback, an elephant, camel, and restless onlookers in a variety of costumes standing before a minaret-dotted city in at the rear left. 28 x 37 1/2". Wrinkling and closed tears in margins; image clean and bright. A-. Linen backed.

600/1,200



273

**273. VON ARX (CHARLES A. NICOL).
VON ARX. THE WITCH'S CALDRON.**

St. Paul: Standard Litho., ca. 1919. The white tie and tails-clad magician stands together with a witch at either side of a cauldron propped up on legs constructed from of skulls and bones, as an ethereal lady floats up from the boiling concoction inside. 28 1/2 x 20 7/8". Minor over-coloring in borders and to old folds; B+.

1,000/2,000

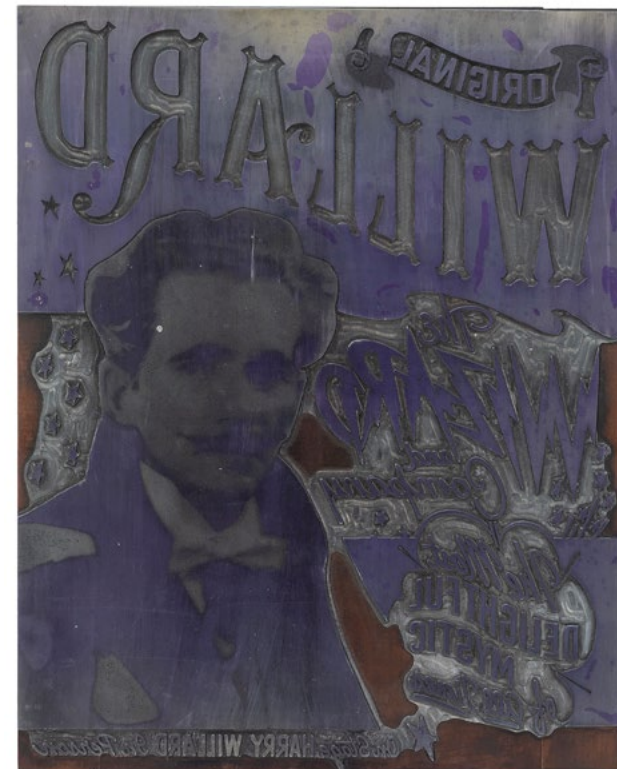


274. WANDAS, SUZY (JEANNE VAN DYK). THE WANDA'S GODDESS OF MYSTERY.

Paris: Louis Galice, ca. 1910. A comely lady rises from the flames of a smoldering cauldron asimps look on and doves fly in about, while the second magician stands beside the brazier holding a fan. Framed to 53 ½ x 38 ¼". Inscribed and signed by Wandas and dated in 1966 in the lower left. Not examined out of frame.

1,000/2,000

An early poster advertising the magic act of Belgian magician and manipulator Suzy Wandas, who worked with her family in European fairgrounds, and later with her mother, and finally solo, in the finest variety theaters and music halls on the continent. This poster advertises the turn with her mother, though the pair was frequently billed as a sister act.



275

275. WILLARD, HARRY. WILLARD THE WIZARD AND COMPANY PRINTING PLATE.

Circa 1950. Heavy metal offset printing plate used to produce window posters bearing a portrait of the famed Texas magician Harry Willard. Mounted to wood, 14 ¾ x 11 ⅝". Sold together with a finished example of the window card, 22 x 14".

300/600

276. ZAMLOCH, ANTON. ZAMLOCH. INTRODUCING NEW AND ORIGINAL FEATURES.

San Francisco: Francis Valentine Co., ca. 1895. Half-sheet letterpress poster heralding a "humorous and refined" performance by this west coast magician. Central woodcut depicts the magician on stage, and bombastic text fills the surrounding area. 28 x 20 ¾". Edge chipping. A-. Linen backed.

250/500

SPOOK SHOW POSTERS

277. CRACKNELL, ALAN. THE NEW YORK GHOST SHOW. THE GREAT MILAN.

[London], ca. 1955. Three-color poster for a performance of this spook show "direct from America!" at the Regent Cinema, Lord St., Fleetwood. 40 x 30". Overpainting and wear, mounted to cardstock, sold as-is. Upper right corner chipped.

400/800

A note affixed to the verso of the show states, "Alan Milan Cracknell bought "The Great London Ghost Show" from Bob Nelson. After touring the U.S. Milan went back to England and changed the name to N.Y.G.S. [New York Ghost Show]."



276



277





278



279

278. LA FOLLETTE (GEORGE REUSCHLING). LAFOLETTE'S SPOOK PARTY.

Circa 1950. Three-color window card advertising a midnight show at the Booker T Theatre in Richmond, VA that was so startling that, "no children's tickets [were] sold - it's too scary!" 26 ¼ x 17". Long vertical creases evident.

150/300

279. MUSEUM OF MONSTERS POSTER MAQUETTE.

Circa 1960. Original ink and gouache on board, being the artwork used to produce the window cards for this "stageful of living horrors gone mad," featuring images of zombies, vampires, spooks, and the Siamese Twins, "Frank and Stein." 22 x 15", with marginal pencil notations visible. Sold together with a finished example of the window card in green ink, 22 x 14".

500/1,000

280. NEFF, WILLIAM. NEFF AND HIS WONDER WORKERS/ MODERN MASTER OF MYSTERY.

Goshen, Ind: Poster Service, 1950s. Window card bears striking graphics depicting turban-clad Neff in front a spider's web, a blindfolded woman at his side and a ghost along the left border. 26 x 17". Minor scuffs and chips at borders.

200/400



281



283

281. NEFF, WILLIAM. MIDNITE GHOST SHOW. DR. NEFF.

Circa 1955. Three-color window card in glowing green and orange, advertising Neff's appearance with his spook show at the Bay Theatre, in Baytown, Texas. 14 x 11". Minor scuffs and pinholes in borders.

200/400

282. NEFF, WILLIAM. DR. NEFF AND HIS MADHOUSE OF MYSTERY.

Circa 1960. Blue and green window card advertising Neff's "spook frolic" at the Court Square Theatre, Springfield. 22 x 14". Pinholes, tape residue.

200/400



282



284

283. NEFF, WILLIAM. IN PERSON. DR. NEFF PRESENTS HIS MADHOUSE OF MYSTERY.

Baltimore: Globe Poster, ca. 1960. Three-color oversize window card features ghosts, skulls, and a photograph of four of Neff's assistants with "hex appeal." For an appearance at the Court Square Theatre, Springfield. 28 ¼ x 22". Right edge chipped, old billposter's stamp, fair condition.

200/400

284. NEFF, WILLIAM. UNA CITA CON EL MIEDO.

New York: Boriquen Printing, ca. 1955. One-color window card featuring photos of Neff's shows and advertising his appearance in Spanish Harlem at the Teatro Boricua with a company of 22 people and a two-hour show. 22 x 17". Strong central folds, chipping.

200/400



285



286



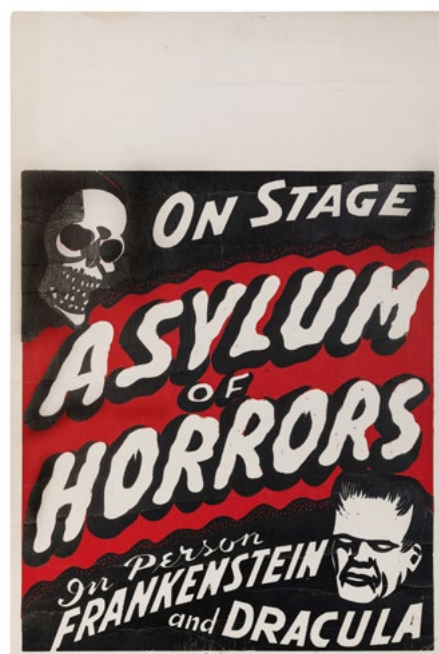
287

285. NELSON, ROBERT. NIGHT OF TERROR! SPOOK SHOW. Mason City: Central Show Print, ca. 1955. Three-color jumbo window card for Nelson's spook show featuring a large skeleton overlooking the bright and punchy yellow and black text. 28 x 22". Old tape residue in borders.

200/400

286. JAXON. JAXON THE MAGICIAN AND HIS GHOST SHOW. American, ca. 1950. Three-color window card for the "necromantic extravaganza" and "spiritualistic séance - a challenge to the imagination." 22 x 14". Pinholes, old notes in lower margin.

150/250



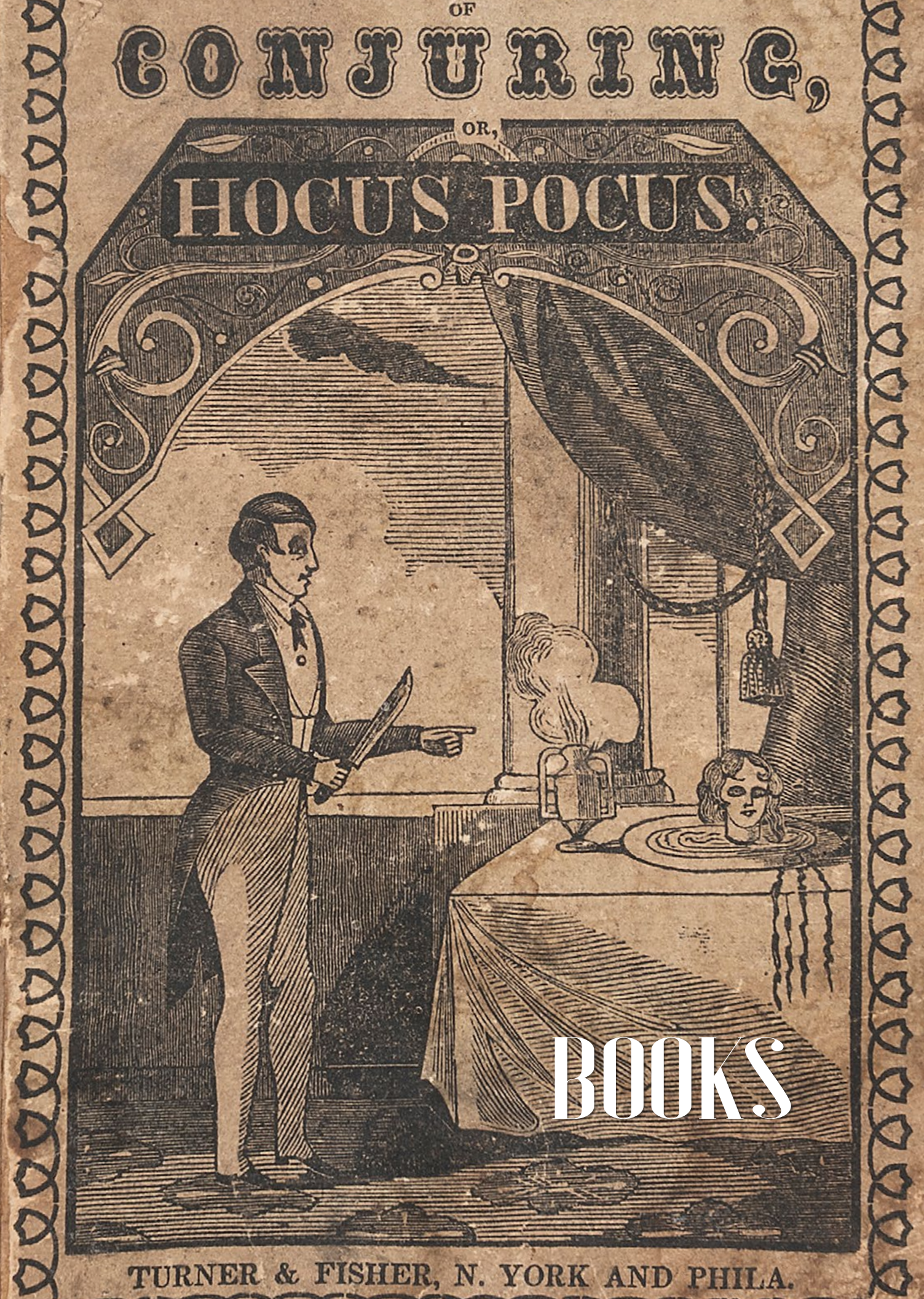
288

287. SILKINI (JACK BAKER). DR. SILKINI'S SCREAM SHOW. MIGHTY GARGANTA. Circa 1963. Three-color jumbo window card for Silkini's ghost show featuring the "giant gorilla" as one of its main attractions. 26 x 17". Old creasing, soiling, and wear.

200/400

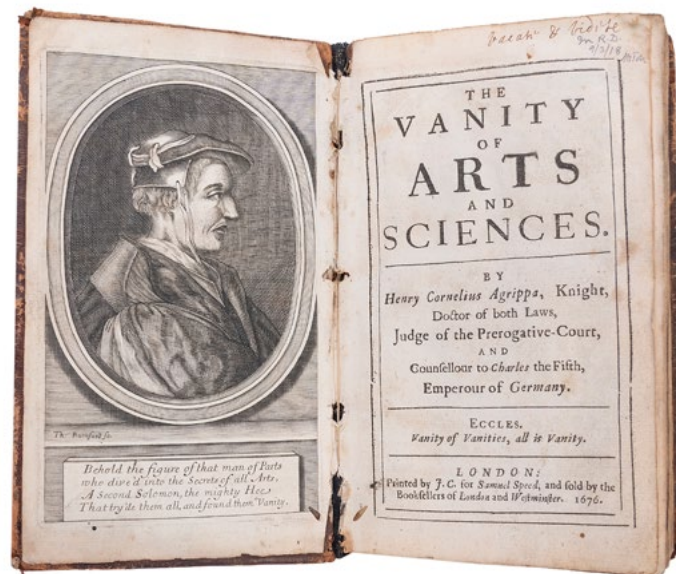
288. [SILKINI (JACK BAKER)]. ON STAGE. ASYLUM OF HORRORS. Circa 1963. Large three-color spook show window card advertises an in-person appearance of Frankenstein and Dracula as part of the larger performance. 26 x 17". Old creases and wear.

200/400

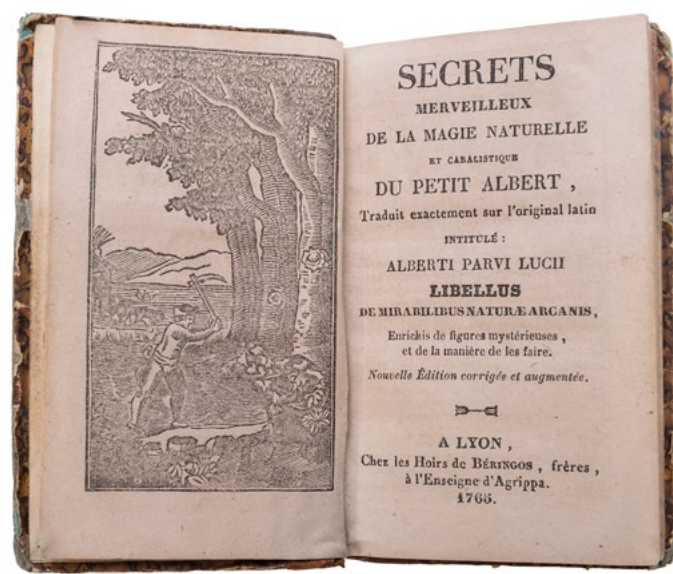


BOOKS





289



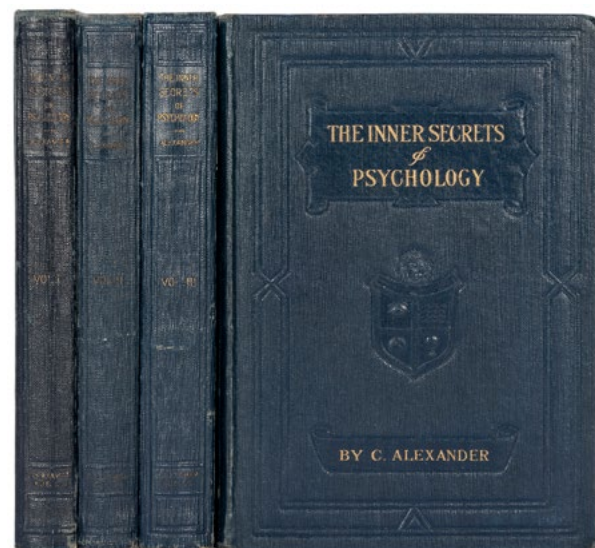
290



293



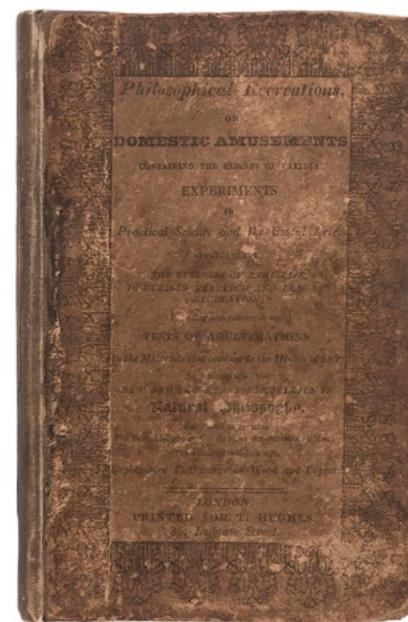
294



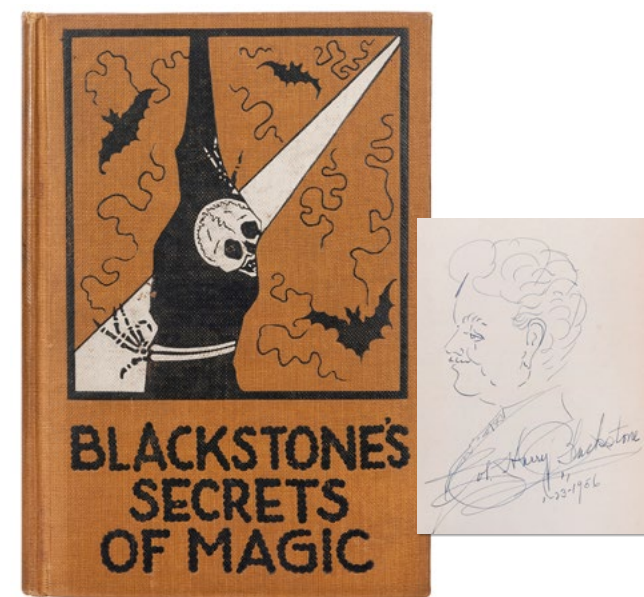
291



292



295



296

289. AGRIPPA, HENRY CORNELIUS. THE VANITY OF ARTS AND SCIENCES.

London: Printed by F.C. for Samuel Speed, and sold by the Booksellers of London and Westminster, 1676. Contemporary calf, spine retaped, endpapers lacking. Copper engraved frontispiece portrait. 8vo. Marginal wormholes, A7 damaged, else good. Toole Stott 1219.

500/1,000

290. ALBERT OF SAXONY (1320-1390). SECRETS MERVEILLEUX.

Lyon: Chez les Hoirs de Beringos, 1765. 12mo. Frontispiece with hand-painted fold-out plates. Contemporary half calf with mottled boards and raised bands with gilt compartments, marbled endpapers and page edges (rubbing to boards, shelf wear to head and tail of spine, some fold-out plates partially disbound). Provenance: Kenneth Klosterman (bookplate), Robert T. Danforth (bookplate).

250/350

291. ALEXANDER, C. (CLAUDE ALEXANDER CONLIN). INNER SECRETS OF PSYCHOLOGY.

Los Angeles: Alexander Publishing, 1924. Four of five volumes (fourth lacking). Publisher's cloth stamped in gilt and blind. Pictorial frontispieces of Alexander in turban and costume. 8vos. Cloth rubbed, minor foxing. Very good. Scarce.

400/800

292. ANDRUZZI, TONY (TOM PALMER). THE LEGENDARY SCROLL OF MASKLYN YE MAGE.

[Chicago], ca. 1975. Handmade scroll with wooden handles, explaining many of Andruzzi's "bizarre" magical effects. From a limited, handmade edition. Margins soiled, as issued, to appear aged. Each of these scrolls was handmade by Andruzzi.

400/800

293. ANDRUZZI, TONY (1925-1991) ("TOM PALMER"). NEGROMICON OF MASKLYN YE MAGE.

Chicago: [N.p.], ca. 1975. 4to. Handmade binding with lock and key, illustrated throughout. Publisher's faux-crocodile binding. LIMITED EDITION, number 42 INSCRIBED BY AUTHOR TO KEN KLOSTERMAN WITH TIPPED-IN LETTER FROM AUTHOR ADDRESSED TO "JOHN." Klosterman bookplate.

600/800

294. APULEIUS (124-CA.170). MADAURENSIS PLATONICUS.

Amsterdam: G. Caesius, 1623. 12mo. Contemporary calf with morocco label, marbled endpapers, and marbled page edges (rubbing to boards, offsetting). Klosterman bookplate.

100/200

295. BADCOCK, JOHN. DOMESTIC AMUSEMENTS, OR, PHILOSOPHICAL RECREATIONS.

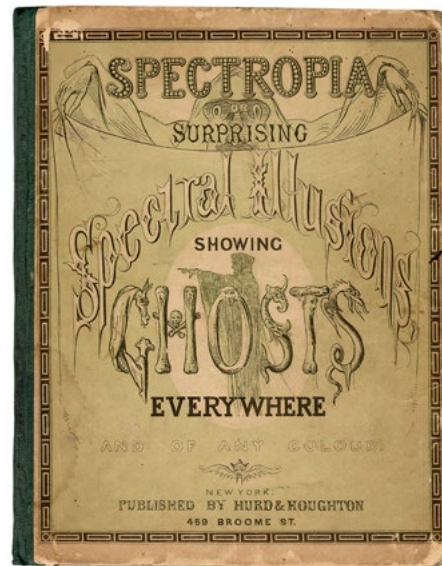
London: Printed for Thomas Hughes, 35, Ludgate Street, (ca. 1823). 12mo. Hand-colored folding frontispiece, woodcuts. Contemporary boards with publisher's wrappers retained, laid down (toning). Toole Stott 78.

400/600

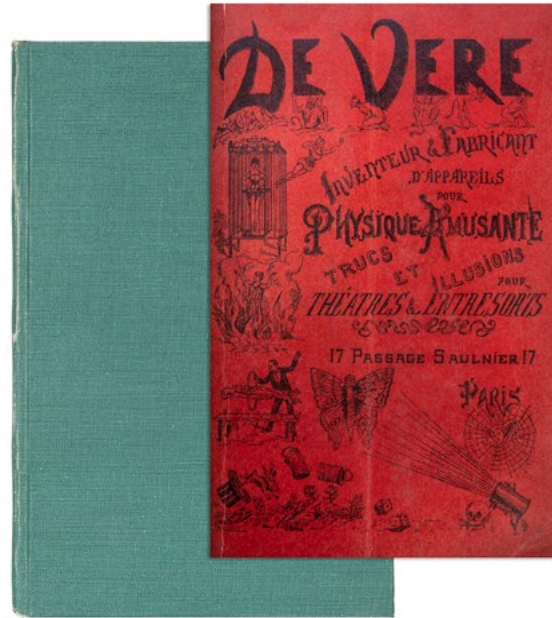
296. BLACKSTONE, HARRY SR. (HENRY BOUGHTON). BLACKSTONE'S SECRETS OF MAGIC.

New York: George Sully and Company, 1929. Brown cloth decorated with skeleton and bat motif in white and black (rubbed). Illustrated. 8vo. Klosterman bookplate on flyleaf. With a self-portrait caricature and autograph of Harry Blackstone Sr., dated January 23, 1956 on the front pastedown.

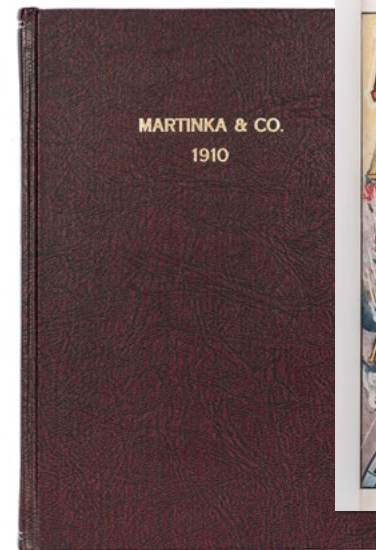
200/400



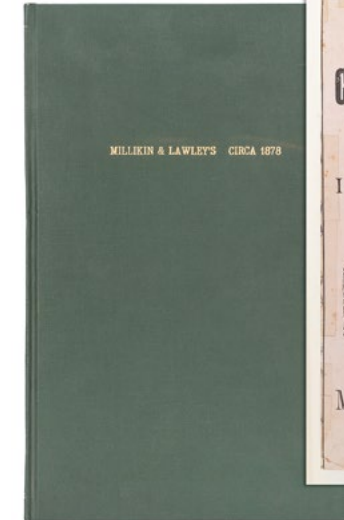
297



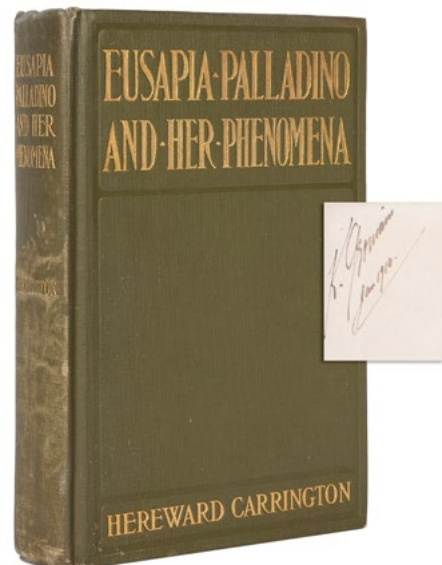
300



301



302



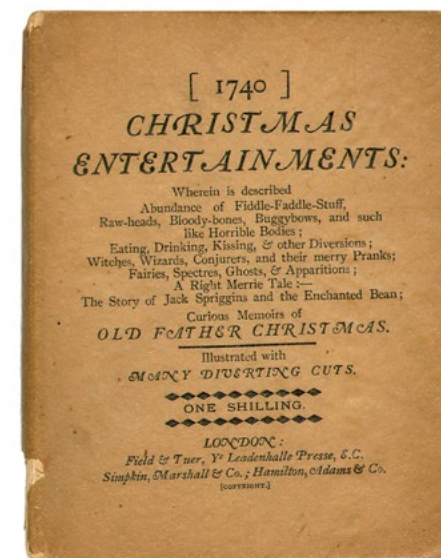
298

297. [BROWN, J.H.]. SPECTROPIA; OR SURPRISING SPECTRAL ILLUSIONS SHOWING GHOSTS EVERYWHERE AND OF ANY COLOUR. New York: James G. Gregory, 1864. 4to. Illustrated with 16 hand-colored plates of ghosts, witches, and skeletons. Publisher's pictorial cloth-backed boards (staining to boards, binding loose). Klosterman bookplate. Toole Stott 777.

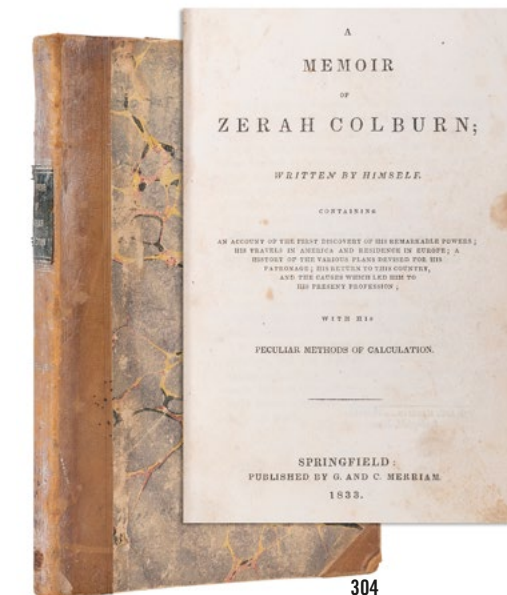
400/600

298. CARRINGTON, HERWARD (1880-1958). EUSAPIA PALLADINO AND HER PHENOMENA. New York: B.W. Dodge & Company, 1909. 8vo. Frontispiece. Publisher's green cloth stamped in gilt (toning and soiling to spine). FROM KARL GERMAIN'S PERSONAL LIBRARY WITH GERMAIN'S SIGNATURE ON FRONT PASTEDOWN. Klosterman bookplate.

300/500



303



304

299. [CATALOGS]. – [CHASE, C. MILTON (1851-1928)]. MAGICAL APPARATUS AND SCIENTIFIC NOVELTIES. Boston: C. Milton Chase, [1882]. 8vo. Tenth edition. Illustrated throughout. Modern leather stamped in gilt with publisher's original pictorial wraps bound in. FIRST CATALOG USED BY C. MILTON CHASE AFTER BUYING OUT ADAMS & CO WITH CHASE LABEL PASTED OVER ORIGINAL ADAMS & CO. This catalog was originally printed by Adams & Co. in 1876; upon purchasing the company C. Milton Chase simply pasted a label bearing his own name over that of the now-defunct firm.

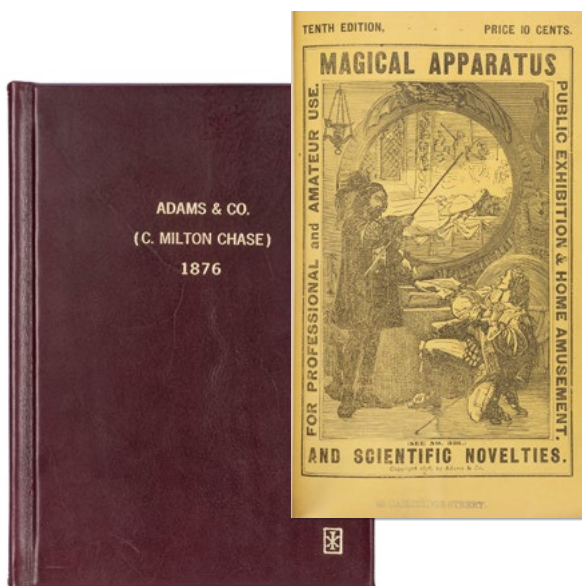
250/350

301. [CATALOGS]. MARTINKA AND COMPANY. New York: Martinka and Company, 1910. 8vo. Illustrated throughout. Modern cloth stamped in gilt with original pictorial color wraps bound-in (repaired losses to cover of front wrap). Klosterman bookplate.

100/200

303. CHRISTMAS ENTERTAINMENTS 1740 (THE VELLUM-PARCHMENT SHILLING SERIES OF MISCELLANEOUS LITERATURE). London: Field & Tuer, Leadenhale Press, ca. 1884. 16mo. Illustrated with woodcuts. Publisher's printed wrappers (rubbing to spine, toning to wrappers). Unique volume with third chapter entitled "Of Witches, Wizards, Conjurers, and Such Trifles."

150/250



299

300. [CATALOGS]. – [DE VERE, CHARLES (1843-1931)]. DE VERE INVENTEUR ET FABRICANT D'APPAREILS POUR PHYSIQUE AMUSANTE. Paris: De Vere, [1892]. 8vo. Illustrated throughout. Modern cloth stamped in gilt with publisher's original pictorial wraps bound-in (vertical crease to front wrap, rubbing to boards, toning and foxing throughout). Provenance: Kenneth Klosterman, Charles L. Rulfs Library of Conjuring (bookplate).

200/300

302. [CATALOGS] MILLIKIN AND LAWLEY'S CATALOGUE OF CONJURING TRICKS, PUZZLES, & NOVELTIES. London, ca. 1878. Pictorial wrappers (upper trimmed & laid down; lower encapsulated in acid-free tissue). Profusion of woodcuts. 4to. p. 2-3 [4] 5-45 [46-50]. Bound in green cloth, lettered in gilt.

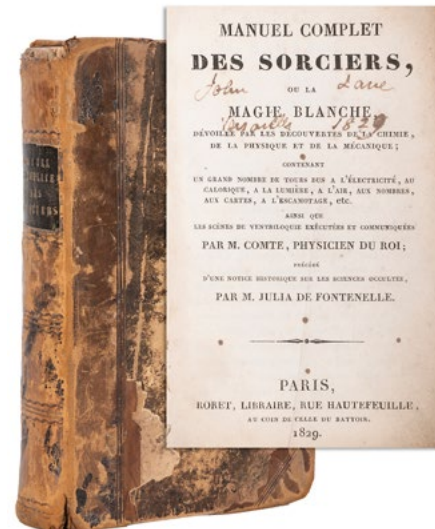
300/400

304. COLBURN, ZERAH (1804-1839). A MEMOIR OF ZERAH COLBURN. Springfield: G & C Merriam, 1833. 8vo. Contemporary half calf with marbled boards (toning and foxing throughout, frontispiece missing and replaced with modern copy, rubbing to spine). FIRST EDITION of this work on the famous lightning calculator. Toole Stott 171. Klosterman bookplate.

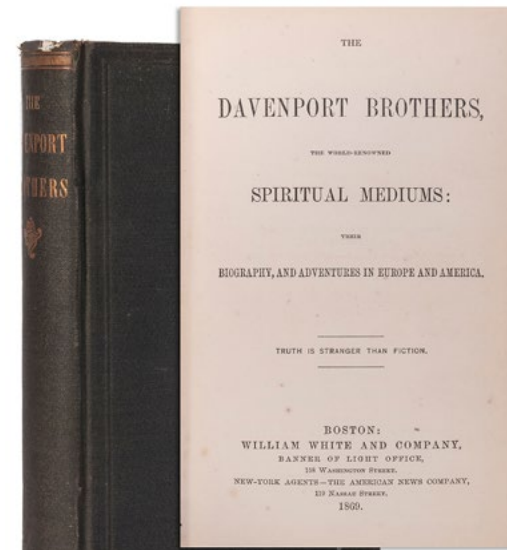
200/400



305



306

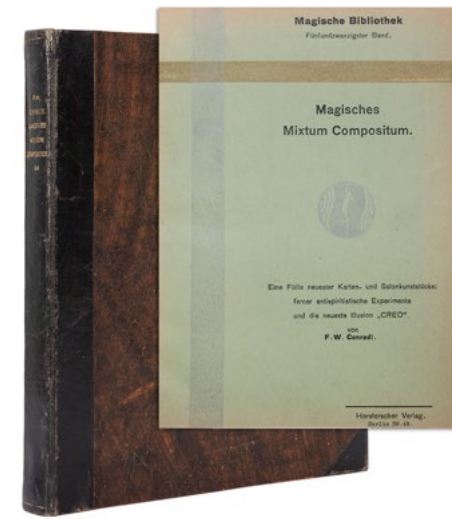


311

308. [CRANDON, MINA (1888-1941) ("MARGERY")]. A LARGE GROUP OF BOOKS AND PAMPHLETS RELATING TO MINA CRANDON ("MARGERY") FROM THE LIBRARY OF HEREWARD CARRINGTON.
 Circa 1920s/30s. Approximately 11 books and pamphlets, many of them printed by the American Society for Psychical Research and personally owned by noted paranormal investigator Hereward Carrington, all relating to the unique case of Mina Crandon, also known as "Margery." Provenance: Hereward Carrington (bookplate), Kenneth Klosterman.

600/800

Carrington was a well-known investigator of psychic phenomena whose first exposure to Mina Crandon came while serving on a committee which included Harry Houdini whose job it was to investigate Crandon's psychic claims; he was the only member to express belief in her abilities and the two would later engage in a passionate affair.



307



309

305. [COMICS]. A LARGE GROUP OF MAGIC-RELATED COMIC BOOKS.
 20th century. Approximately 85 comic books relating to the magic and magicians, including issues of *Batman/Houdini*, *Books of Magic*, *Daring Escapes*, *Magic Comics*, *Mandrake the Magician*, *The Phantom*, and others. Many sealed in mylar bags. Overall condition fair to good.

300/500

306. COMTE, LOUIS (APOLLINAIRE CHRISTIEN EMMANUEL, 1788-1859). MANUEL COMPLET DES SORCIERS, OU LA MAGIE BLANCHE.
 Paris: [N.p.]: 1829. 12mo. Illustrated with three fold-out engravings. Contemporary calf (rubbing to boards, partially loose pages, toning).

150/250

Louis Comte is believed to be the first magician to pull a rabbit out of a hat; his years performing for various French kings earned him the moniker, "The King's Conjurer."

307. CONRADI, FRIEDRICH W. (1870-1944). MAGISCHES MIXTUM COMPOSITUM.
 Berlin: Horster'scher Verlag, [1930]. 4to. Six books bound in one volume. Quarter calf with titles gilt (rubbing to spine, slight toning). Includes sections on card tricks, linking rings, and others. Klosterman bookplate.

200/300

309. [CRANDON, MINA (1888-1941) ("MARGERY")]. A GROUP OF 7 VOLUMES RELATING TO THE LIFE AND CAREER OF MINA CRANDON ("MARGERY"), INCLUDING:
 BIRD, J. Malcolm. *"Margery."* Boston: Small, Maynard, and Company, 1925. Frontispiece, illustrated with photographs. Publisher's blue cloth gilt stamped. – THOROGOOD, Brackett K. *The "Margery" Mediumship.* [N.p.]: The Journal of the American Society for Psychical Research, 1932. Publisher's printed wraps (staining to wraps). Two copies. – WALTER THE POET. *The Margery Mediumship.* Boston: T.A. Scott, 1933. Publisher's printed wraps (stains to wraps). – *Margery Harvard Veritas.* Boston: Blanchard Printing Co., 1925. Publisher's boards with paper label (staple stains on back board). – *The "Margery" Mediumship.* [N.p.]: Reprint from the Journal of the American Society for Psychical Research, 1932. Illustrated with photographs. Publisher's printed wraps (stamp on front cover). – *The "Walter Kerwin" Thumb Prints.* Boston: Boston Society for Psychical Research, 1934. Publisher's printed wraps (rubbing and staining to wraps, text block disbound). – All 8vos. Overall condition good. Mina Crandon was one of the most notorious spiritualists of the early 20th century, with Harry Houdini for a time making it a personal mission of disproving her purported abilities at every turn.

400/600

310. D'ALLEMAGNE, HENRY RENE (1863-1950). LES CARTES A JOUER.
 Paris: Librairie Hachette, 1906. 4to. Two volumes. Frontispiece, with illustrations throughout. Later half red morocco stamped in gilt with cloth boards, raised bands, and marbled endpapers (original dust jackets bound into each volume). Klosterman bookplates.

2,000/3,000

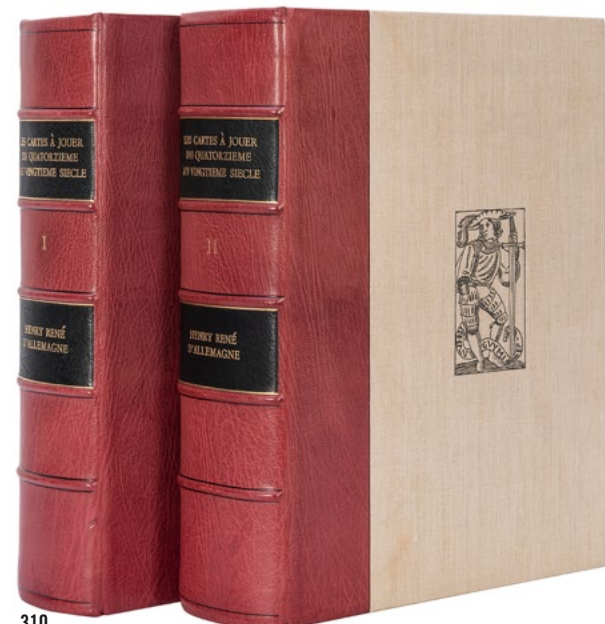
311. THE DAVENPORT BROTHERS.
 Boston: William White and Company, 1869. 8vo. Frontispiece with illustrations. Publisher's original cloth (light foxing to title page). FIRST EDITION. Klosterman bookplate. Toole Stott 802.

400/600

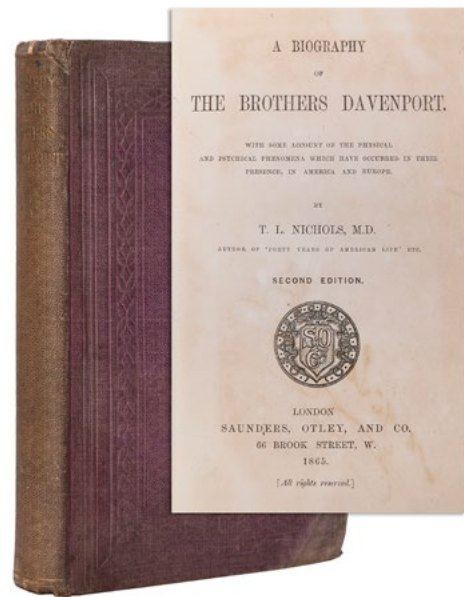
The Davenport Brothers were American magicians who presented illusions meant to be perceived as supernatural in nature, their act having been heavily influenced by the Fox Sisters of Rochester, New York.



308



310



312



313

312. [DAVENPORT BROTHERS]. NICHOLS, THOMAS LOW (1815-1901). **BIOGRAPHY OF THE BROTHERS DAVENPORT.**

London: Saunders, Otley, and Co., 1865. 8vo. Second edition. Publisher's stamped cloth (rubbing to boards, damp stains on ffp). SIGNED BY GEORGE SCHULTE, known as "Chicago's most famous magician." Rozoff bookplate, George Schulte rubber stamp.

250/500



314

313. DEFOE, DANIEL (1660-1731). **A SYSTEM OF MAGICK.**

London: Andrew Millar, 1728. 8vo. Frontispiece. Contemporary calf with raised bands and morocco label (boards detached but present on both sides, rubbing to boards). Provenance: C.E. Richardson (bookplate), Charles L. Rulfs (bookplate), Klosterman bookplate.

350/700

314. DELLA PORTA, GIAMBATTISTA (1535-1615). **MAGIAE NATURALIS LIBRI VIGINTI.**

Frankfurt: Heirs of Andreas Wechelus, 1597. 8vo. Printer's device, woodcut initials, illustrated with woodcuts. Modern half calf with titles and compartments gilt, silk ribbon, marbled endpapers (rubbing to boards). Giambattista della Porta was an Italian polymath and scholar who was often referred to as the "professor of secrets." Includes chapters on invisible ink, distillation processes, and the transmutation of metal. Klosterman bookplate.

400/600



315

315. DECREMPS, HENRI (1746-1826). **A GROUP OF SIX VOLUMES, INCLUDING:**

Codicile de Jerome Sharp. Paris: J.F. Desoer, 1791. Frontispiece, with illustrations throughout. Contemporary quarter calf with marbled boards (rubbing to boards, partial separation at front hinge). – *La Magie Blanche Devoilee ou Explication*. Paris: [], 1784. Frontispiece, with woodcut illustrations. Contemporary mottled calf with marbled endpapers (rubbing to boards, toning throughout). Includes: Bound-in *Supplement a La Magie Blanche Devoille*. Paris: [], 1785. Frontispiece with woodcut illustrations. Two copies, the other lacking boards. – *Les Petites Aventures de Jerome Sharp*. Brussels: Dujardin, 1789. Illustrated with woodcut illustrations. Contemporary speckled calf (rubbing to boards). FIRST EDITION. Clark and Blind pg. 23, Ruegg pg. 32. – *Supplement a La Magie Blanche Devoilee*. Paris: J.F. Desoer, 1792. Illustrated throughout. Contemporary quarter calf with marbled boards (rubbing to boards). – *Testament de Jerome Sharp*. Paris: J.F. Desoer, 1793. Illustrated throughout. Contemporary quarter calf with marbled boards (rubbing and soiling to boards, partial separation at front hinge). – All 8vos. Overall condition fair.

500/800



316

316. DIF, MAX. **HISTOIRE DE LE PRESTIDIGITATION.**

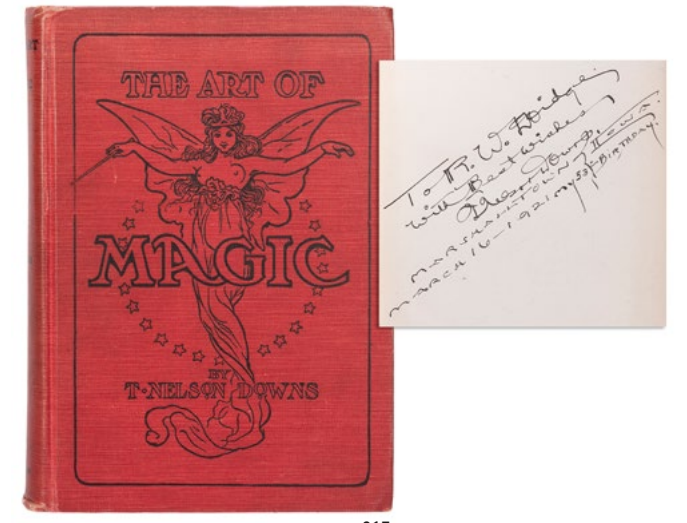
Paris: [N.p.], 1974. 8vo. Three volumes. Illustrated. Fine quarter calf with marbled boards and endpapers housed in marbled slipcase with raised spines, gilt decorations; publisher's covers retained in each volume. Provenance: Kenneth Klosterman.

500/800

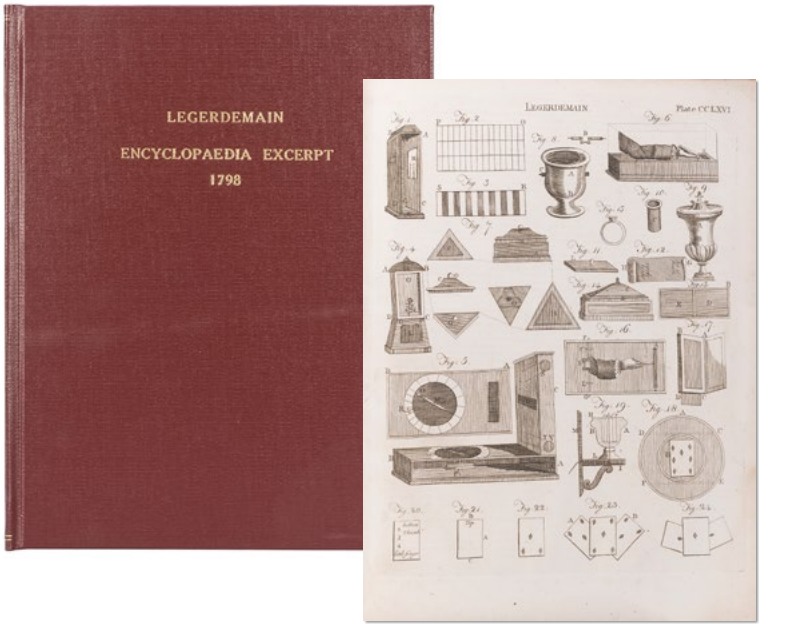
317. DOWNS, T. NELSON. **THE ART OF MAGIC.**

Chicago: Arthur Felsman, 1921. Second edition. Red cloth stamped in black. Illustrated. Thick 8vo. General shelfwear, hinges loose. Klosterman bookplate. Inscribed and signed on the flyleaf, "To R.W. Doidge / with best wishes / T. Nelson Downs / Marshalltown Iowa / March 16 - 1921 my 53rd Birthday."

300/600



317



319

318. ELLIOTT, CHARLES WYLLIS. **MYSTERIES OR, GLIMPSES OF THE SUPERNATURAL.**

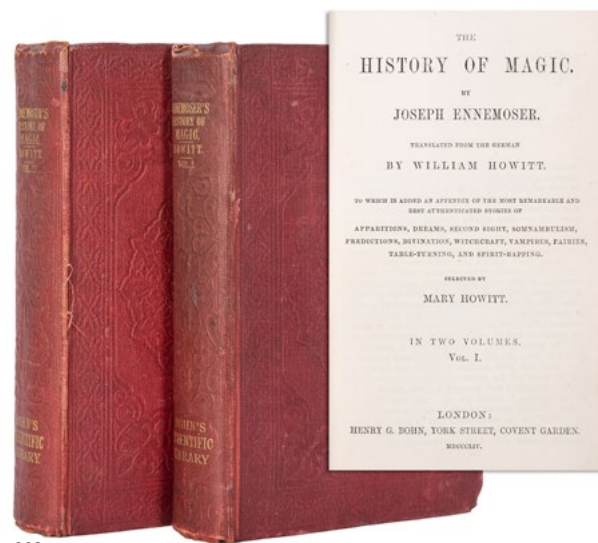
New York: Harper & Brothers, 1862. 8vo. Publisher's brown cloth stamped in gilt (wear to head piece of spine, rubbing to boards, foxing throughout). Contains one of the earliest published accounts of the Fox Sisters. Provenance: Kenneth Klosterman, Thomas C. Worthington, Jr. (bookplates).

150/250

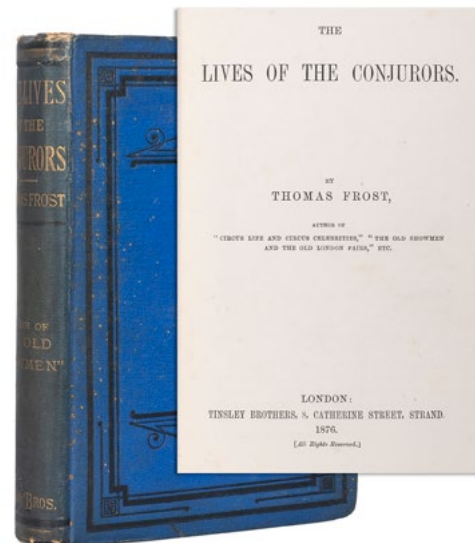
319. [ENCYCLOPAEDIA BRITANNICA]. **LEGERDEMAIN EXCERPT FROM 1798 ENCYCLOPAEDIA BRITANNICA.**

4to. Two pages of copperplate engravings. Modern red cloth stamped in gilt (offsetting from illustrations). Near fine. Provenance: Kenneth Klosterman (bookplate).

250/350



320

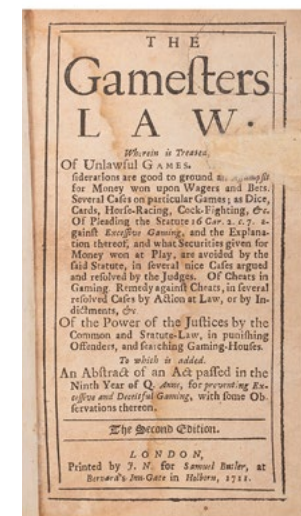


324

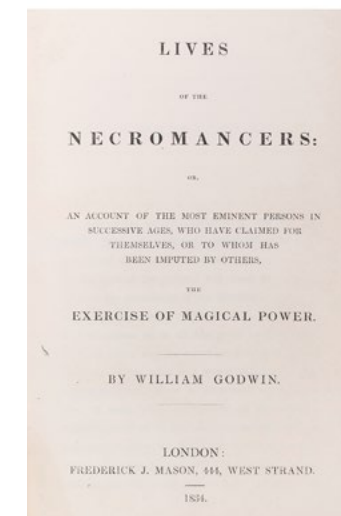
325. THE GAMESTER'S LAW.

London: Samuel Butler, 1711. 8vo. Second edition. Contemporary calf (toning and damp stains throughout, notations). Provenance: Kenneth Klosterman.

100/200



325



326

326. GODWIN, WILLIAM (1756-1836). LIVES OF THE NECROMANCERS.

London: Frederick J. Mason, 1834. 8vo. Contemporary half calf over marbled boards with marbled endpapers, marbled page edges, raised bands (front hinge partially detached, spine partially detached, rubbing and toning to boards). FIRST EDITION. Provenance: Kenneth Klosterman. Toole Stott 834.

200/300

327. GOLDSTON, WILL (1878-1948).

GOLDSTON'S LOCKED BOOKS. INCLUDING:

Will Goldston's Exclusive Magical Secrets. London: The Magician Ltd., [n.d.]. Restored ostrich lettered in gilt with locking mechanism and key (rubbing to boards, rubbing and scratching to endpapers, notations on title page). LIMITED EDITION number 826. Provenance: William W. Durbin (gilt stamped on front cover), Klosterman bookplate. – *Will Goldston's Further Exclusive Magic Secrets.* London: Will Goldston, Ltd., [n.d.]. Full turkey lettered in gilt with locking mechanism and key (rubbing to boards, notations on title page). LIMITED EDITION, number 80. Provenance: John Braun (bookplate), Kenneth Klosterman. – *Will Goldston's More Exclusive Magical Secrets.* London: Will Goldston, Ltd., [n.d.]. Full turkey lettered in gilt with locking mechanism and key (rubbing to spine, notations on title page). LIMITED EDITION, number 148. Provenance: John Braun (bookplate), Kenneth Klosterman. – All 4tos. A handsome set of the fabled "locked books," in very condition good.

250/350

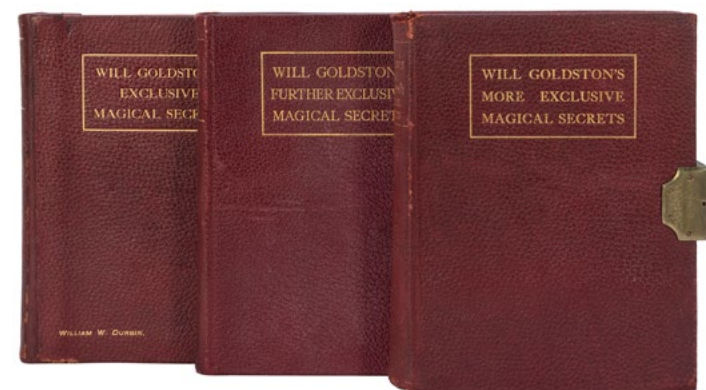
Bound in turkey hide, the bindings of these locked books are generally found in fair to poor condition, making this set an especially attractive grouping.

328. GREEN, JONATHAN HARRINGTON (1811-1881). AN EXPOSURE OF THE ARTS AND MISERIES OF GAMBLING.

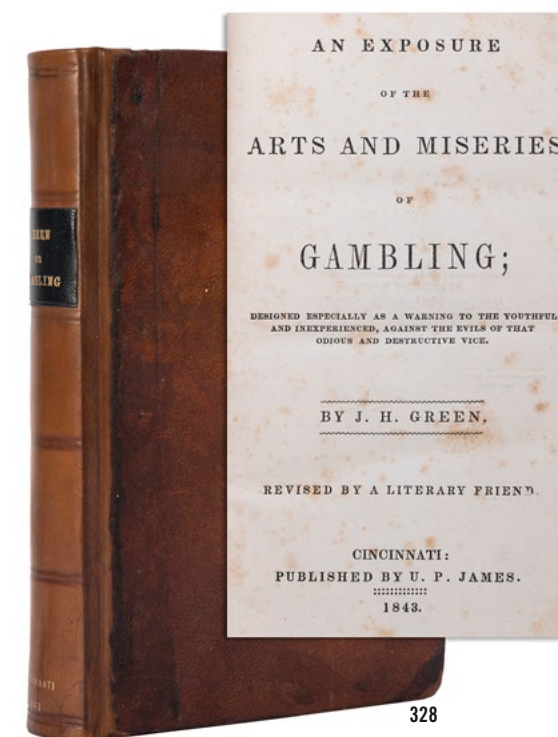
Cincinnati: U.P. James, 1843. 8vo. Illustrated. Later calf with gilt stamped morocco label and original calf boards laid over (foxing throughout, damp stains, previous owner inscriptions on fep). FIRST EDITION. Not recorded by Howes or Jessel. Klosterman bookplate.

2,000/3,000

The author's first book was also the first American work of any substance on poker and crooked gamblers' techniques. Green's fame stemmed from the many books and lectures he wrote under the pretense of being "reformed." Later editions of this book were widely circulated, but this first edition bearing the Cincinnati imprint is genuinely rare. The book recounts many tales from the romanticized gambling boats traversing the Mississippi River, as well as experiences with con men, counterfeiters, and pickpockets.



327



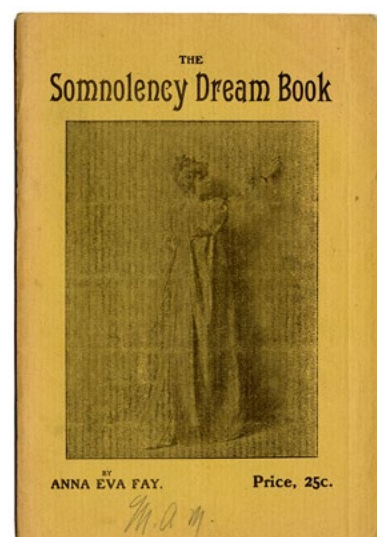
328



321



322



323

320. ENNEMOSER, JOSEPH (1787-1854). HISTORY OF MAGIC.

London: Henry G. Bohn, 1854. 8vo. Translated by William Howitt. Two volumes. Publisher's red cloth stamped in gilt (rubbing to boards, partial loss to title page of second volume, sunning to spines). FIRST ENGLISH EDITION. Toole Stott 816. Provenance: Kenneth Klosterman.

200/300

321. [EVANS, GERRITT]. HOW GAMBLERS WIN.

New York: Dick & Fitzgerald, 1868. Cloth-backed pictorial boards, title lettered in gilt on spine. Illustrated. 12mo. 112 + 12 leaves ads. Advertising endsheets. Board edges rubbed and bumped, light rubbing to covers, otherwise a fine copy. Scarce in this binding. Toole Stott 395.

500/1,000

322. EXPOSURE OF SECOND SLIGHT MYSTERY, PARLOR MAGIC, TRICKS WITH CARDS AND DICE.

New York: Popular Publishing Co., ca. 1880. Chapbook with hand-colored pictorial wraps. Engraved illustrations. 16mo. Wraps chipped and soiled; good condition.

250/500

323. FAY, ANNA EVA. THE SOMNOLENCY DREAM BOOK.

Circa 1900. Pictorial wrappers (rear bearing a rubbing of Fay's handprint). Portrait frontispiece. 8vo. Toning to wraps, a few corners crimped, contemporary pencil notes inside front wrap. Very good. Rare.

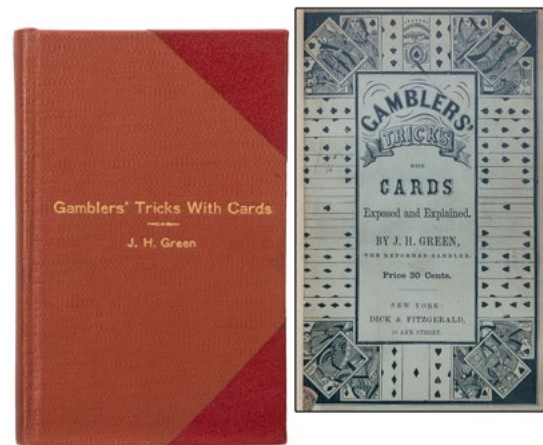
300/600

324. FROST, THOMAS (1821-1906). THE LIVES OF THE CONJURORS.

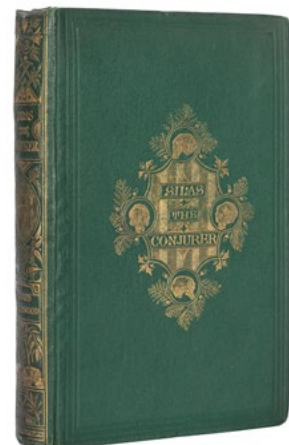
London: Tinsley Brothers, 1876. 8vo. Publisher's blue cloth stamped in gilt (notations on endpapers, passage underlined on pg. 53, rubbing to boards, sunning to spine). Provenance: Kenneth Klosterman (bookplate). Toole Stott 304.

100/200

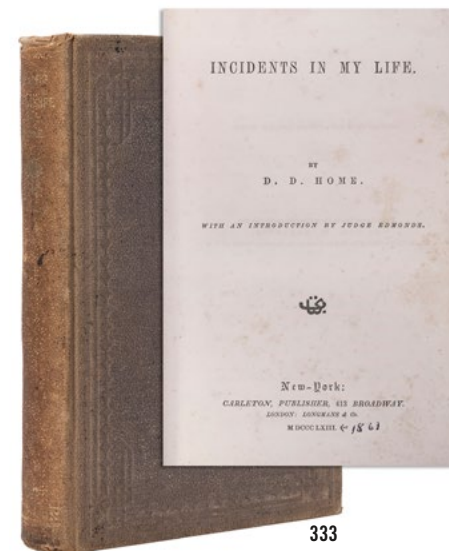




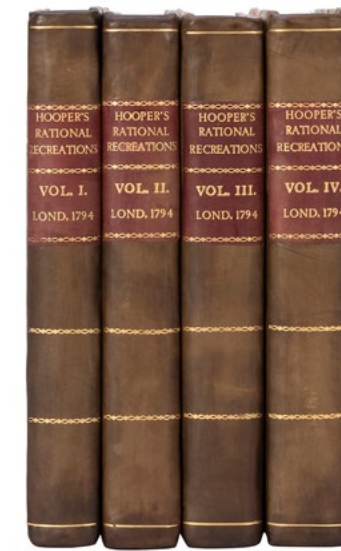
329



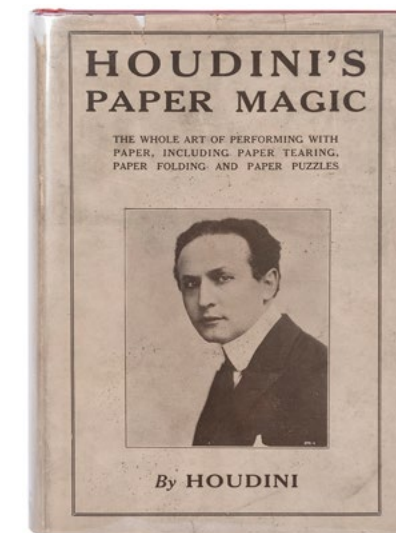
330



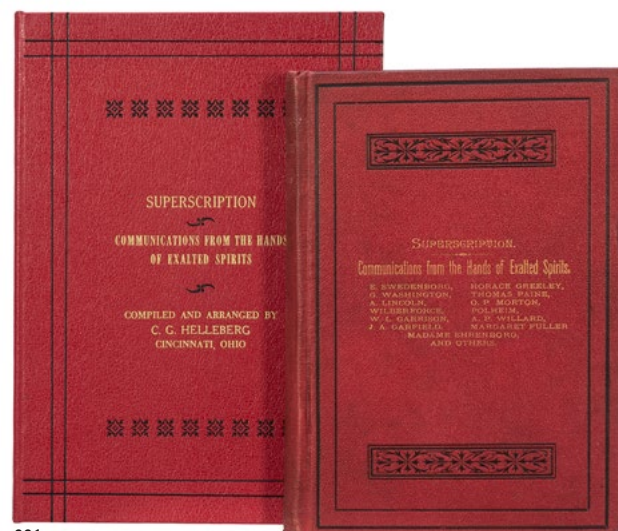
333



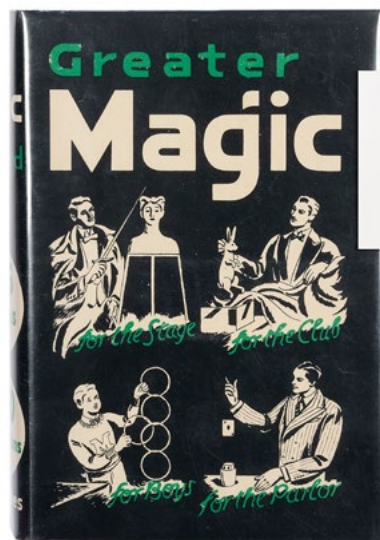
334



335



331



332

This Expurgated Edition of GREATER MAGIC is limited to 50 copies of which this is Number 48

333. HOME, DANIEL DUNGLAS (1833-1886). **INCIDENTS IN MY LIFE.**

New York: Carleton, 1863. 8vo. Introduction by Judge Edmonds. Publisher's cloth with titles gilt stamped (foxing throughout, closed tears to blank page at back, sunning to spine). Provenance: J.H. Luther (inscription), Klosterman bookplate.

250/350

334. HOOPER, WILLIAM. **RATIONAL RECREATIONS.**

London: B. Law & Son, 1794. 8vo. Four volumes. Fourth edition, corrected Illustrated, fold-out plates. Modern quarter calf with marbled boards and titles gilt stamped on morocco labels and gilt tooling (minimal foxing).

400/600

335. HOUDINI, HARRY (EHRICH WEISZ). **HOUDINI'S PAPER MAGIC.**

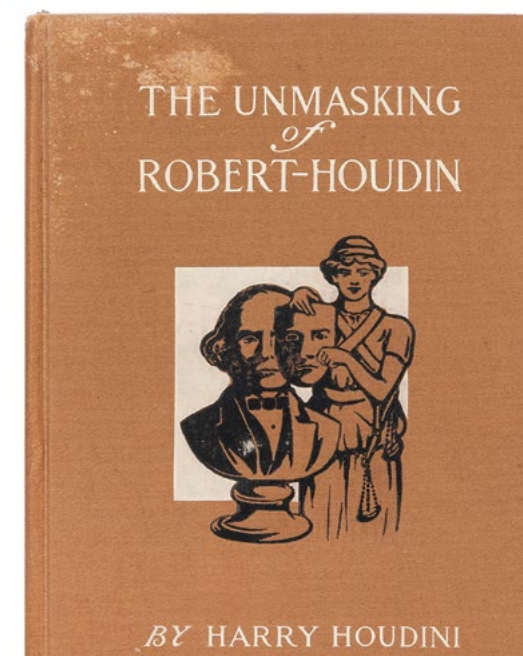
New York: E.P. Dutton & Company, 1922. First edition. Publisher's red cloth ruled and lettered in black, with original scarce dust jacket bearing a portrait of Houdini on front and rear panels. Colored frontispiece; illustrations. 8vo. Minor rubbing to cloth, minor chips to jacket; very good.

250/500

336. HOUDINI, HARRY (EHRICH WEISZ). **THE UNMASKING OF ROBERT-HOUDIN.**

New York: The Printer's Publishing Co., 1908. First edition. Brown cloth decorated in white and black (soiled and rubbed). Portrait frontispiece of Houdini. Illustrated with plates and reproductions of playbills from Houdini's collection. 8vo. Klosterman and former owner's bookplates. Inscribed and signed by Houdini on the flyleaf, with a secondary gift inscription from the recipient below Houdini's autograph.

1,500/2,500



10
 Best Compl.
 William M. Kern
 Best wishes from
 the author
 Houdini
 To Mr. and Mrs. Clyde F. Thompson
 from William M. Kern
 Captain, Medical Department, U.S. Army
 San Diego, California, December 10, 1944.

336

329. GREEN, JONATHAN HARRINGTON (1811-1881). **GAMBLERS' TRICKS WITH CARDS EXPOSED AND EXPLAINED.**

New York: Dick & Fitzgerald, [1868]. 12mo. Illustrated with 40 pp advertisements. Modern cloth with publisher's original wrappers bound-in (chipping to extremities, covers partially separated). Provenance: Kenneth Klosterman, John Braun (bookplate).

100/200

330. GREENWOOD, JAMES. **SILAS THE CONJURER.**

London: S.O. Beeton, [n.d.]. 8vo. Illustrated throughout. Publisher's green cloth stamped in gilt with page edges gilt (rubbing to spine). Klosterman bookplate.

100/200

331. HELLEBERG, CARL GUSTAF. **A BOOK WRITTEN BY THE SPIRITS OF THE SO-CALLED DEAD.**

Cincinnati: [N.p.], 1883. 8vo. Frontispiece. Publisher's red cloth stamped in black and gilt (partial split at front hinge). FIRST EDITION, INSCRIBED BY AUTHOR. A unique Spiritualist text purporting to contain communications from beyond the veil as interpreted by Lizzie S. Green and others from the likes of Abraham Lincoln, George Washington, Horace Greeley, Thomas Paine, and others. No institutional copies located in the United States. Klosterman bookplate.

800/1,200

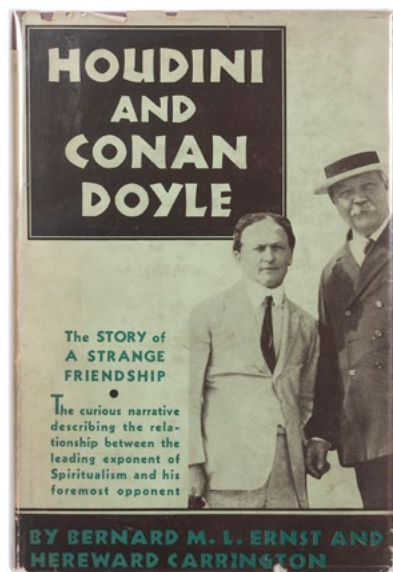
332. HILLIARD, JOHN NORTHERN. **GREATER MAGIC. [EXPURGATED EDITION].**

Minneapolis: Carl Waring Jones, 1938. Number 48 of fifty numbered copies in the publisher's "expurgated" edition. Red cloth stamped in gilt with pictorial dust jacket in three colors. Illustrated. Thick 8vo. Very good. Scarce.

600/1,200

After almost a decade of planning and preparation, and the death of John Northern Hilliard, Greater Magic was released with much fanfare in December of 1938. It remains one of the best-loved and widely read books in the field. Publisher Carl Waring Jones produced fifty copies of this "expurgated" edition, gifting them to friends and colleagues. While the front matter and first chapter are present in these copies, everything after page 26, excepting the last two leaves, are blank. Considering that the 1000+ page tome was so highly anticipated, undoubtedly those who received these "gift" copies were equally amused and frustrated upon receipt of their books.

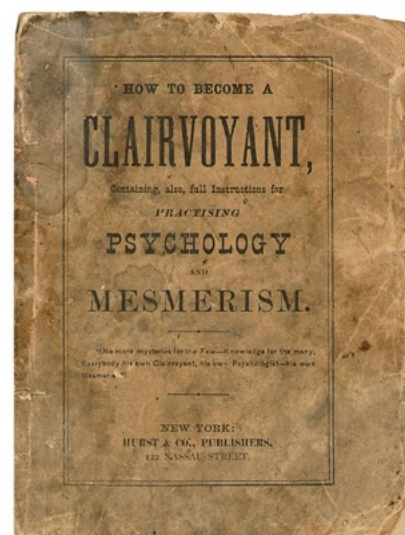




337

To Helen C. Lambert -
With warmest regards
and season's greetings,
Hereward Carrington.

Best New Year's wishes!
Marie Sweet Carrington.
1932.



338

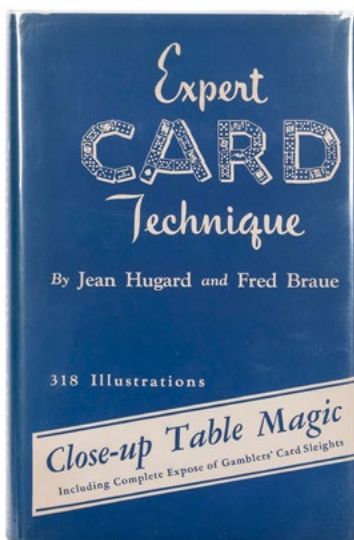


341

By Ken
Jay, from Isaldy's
people on page 63 ha
Hugard
Darien
NES
April 1983



342



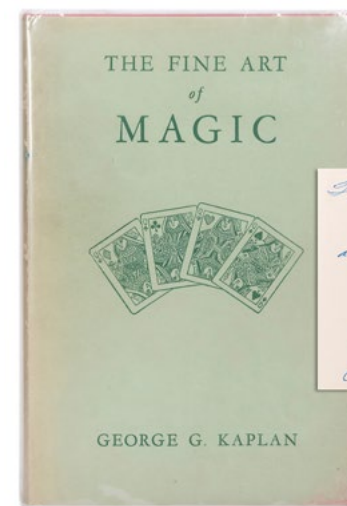
339

To
My good friend
George G. Kaplan
with many thanks for
kindly help and in the
hope that he will continue
to devote his keen mind
to the invention of more
brilliant subtleties for
the edification and bafflement
of fans of the magic art.

Jean Hugard
April 3, 1946
Brooklyn, N.Y.

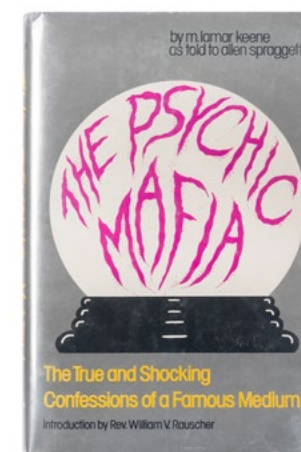


340



343

To Mother's Father -
With best wishes
and my deepest affection,
George
Oct 11, 1944



344

Kenneth
Klosterman
to
George G. Kaplan
Morris Lamar Keene

the
Psychic
Mafia

John Braud
1/26/89

To Ken
a magic book
with a good spirit.
11/2/77
Rauscher
1/24/79

337. [HOUDINI] ERNST, BERNARD M. L. AND CARRINGTON, HEREWARD. HOUDINI AND CONAN DOYLE.

New York: Albert and Charles Boni, [1932]. Photographic frontispiece of Doyle and Houdini. Publisher's brick cloth gilt, green top edge; original clipped dust jacket (spine sunned, chipping around extremities). First American edition, inscribed by Carrington and his wife: "To Helen Lambert/With warmest regards/and season's greetings/Hereward Carrington." "Best New Year's Wishes!/Marie Sweet Carrington." Green and Gibson E60a.

400/800

338. HOW TO BECOME A CLAIRVOYANT.

New York: Hurst & Co., 1874. 8vo. Illustrated with 8 pp. of advertisements. Publisher's printed wraps (soiling throughout, losses, rear wrapper detached, notations on title page). Klosterman bookplate. Not in Toole Stott.

100/200

339. HUGARD, JEAN AND FRED BRAUE. EXPERT CARD TECHNIQUE.

Minneapolis: Carl Waring Jones, 1940. First edition. Publisher's cloth with pictorial jacket. 318 illustrations by Donna Allen. 8vo. Near fine. With a page-long inscription to George Kaplan facing the title page: "...in the hope that he will continue to devote his keen mind to the invention of more brilliant subtleties for the edification and bafflement of lovers of the magic art. Jean Hugard."

200/400

340. HUTTON, CHARLES (1737-1823). RECREATIONS IN MATHEMATICS AND NATURAL PHILOSOPHY.

London: G. Kearsley, 1803. 8vo. Four volumes. Frontispiece, with fold-out engravings. Contemporary half calf with pebbled cloth (hinges starting on all volumes, rubbing to boards, spine partially detached on fourth volume, toning throughout). Overall condition fair. Klosterman bookplate, Claude W. Hill inscription.

150/250

341. JAY, RICKY (1946-2018). CARDS AS WEAPONS.

New York: Darien House, 1977. 8vo. Illustrated with photographs and drawings with front cover designed by Gary Cooley. Publisher's tan cloth; dust jacket. FIRST EDITION, INSCRIBED BY RICKY JAY TO KENNETH KLOSTERMAN. Scarce in cloth. Klosterman bookplate.

300/500

342. JOOSTENS, PASQUIER (D. 1590?). PASCASII JUSTI DE ALEA LIBRI DUO...

Amsterdam: Ludovic Elzevir, 1642. Elaborate silver binding, possibly Dutch, unmarked, all pierced and chased with strapwork issuing foliage and rococo ornaments, central devices of both a woman and child, single clasp with strapwork, all edges gilt, gilt-stenciled endsheets. Presentation folding box with recessed silk-lining. Engraved title page by C.V. Dalen bearing the image of gamblers at a table with chips, dice, and cards strewn about. 32mo in sixes. First published in 1561 in Basel by Oporinus. OCLC 16904730.

1,000/2,000

A rare anti-gambling book in Latin, apparently the first to call gambling a disease.

343. KAPLAN, GEORGE. THE FINE ART OF MAGIC.

York: Fleming Book Company, 1948. First edition. Orange cloth with pictorial jacket. Illustrated by Francis Rigney. 8vo. Inscribed and signed on the flyleaf by George Kaplan to his parents, and with a note from his daughter laid in, indicating that this was the book Kaplan presented to his parents.

250/500

344. KEENE, MORRIS LAMAR (1936-1996). THE PSYCHIC MAFIA.

New York: St. Martin's Press, 1976. 8vo. Introduction by William V. Rauscher. Illustrated with photographs. Publisher's black cloth; dust jacket. INSCRIBED TO KEN KLOSTERMAN BY M. LAMAR KEENE AND WILLIAM V. RAUSCHER. The only copy seen with signatures. Klosterman bookplate.

100/200





345

**345. [KEENE, MORRIS LAMAR (1936-1996)].
PORTABLE FILE CABINET AS MENTIONED
IN THE PSYCHIC MAFIA.**

Tin portable filing cabinet with false top, keys, and original legal documents as discussed in *The Psychic Mafia* pgs. 142-145 along with a pair of WWII medals and two tape recordings by M. Lamar Keene (one cassette, one reel to reel). 12 x 12 1/2 x 5 1/2". Age-related wear to cabinet; documents display damp stains, chipping, and soiling.

400/600

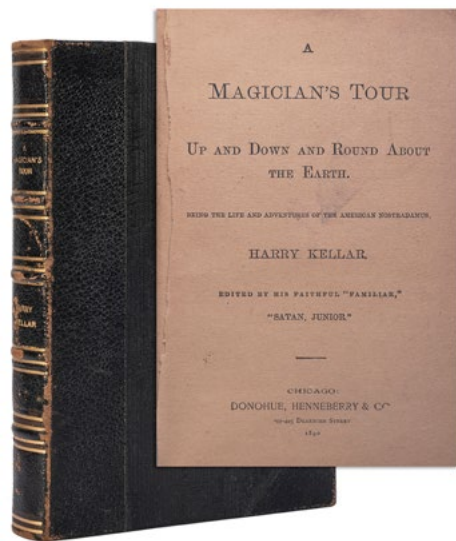
According to *The Psychic Mafia*, Keene was contacted by a woman named Florence Hutchison who was searching for the last will and testament of her late husband, A.D. Hutchison. With no prior knowledge of Hutchison or her deceased husband and finding himself on the spot to come up with an answer Keene responded, "You have a metal file cabinet at home...it has a false top in it. The document is in that false top." According to Mrs. Hutchison she rushed home that very night, found the box, and upon discovering the key and unlocking the false top, discovered her late husband's last will and testament.

**346. KELLAR, HARRY (1849-1922).
A MAGICIAN'S TOUR.**

Chicago: Donohue, Henneberry, & Co., 1890. 8vo.

Illustrated. Modern half calf with marbled endpapers and publisher's original wraps bound in (title page disbound but present, browning to pages. Bookplates of Clarence A. Myers and Kenneth Klosterman.

100/200

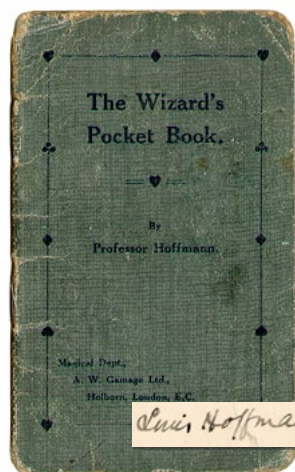


346

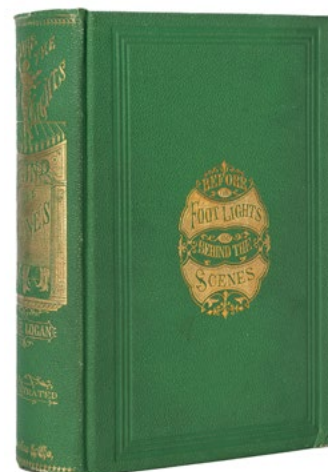
**347. LEWIS, ANGELO JOHN (1839-1919)
("PROFESSOR HOFFMAN").
THE WIZARD'S POCKET BOOK.**

London: A.W. Gamage Ltd., 1910. 12mo. Includes booklet with instructions for use. Stiff pictorial blue wraps (creasing and rubbing to wraps). Pocket-sized booklet allows the performer to perform a divination feat with cards. SIGNED ON TITLE PAGE BY PROFESSOR HOFFMANN. Klosterman bookplate.

250/350



347

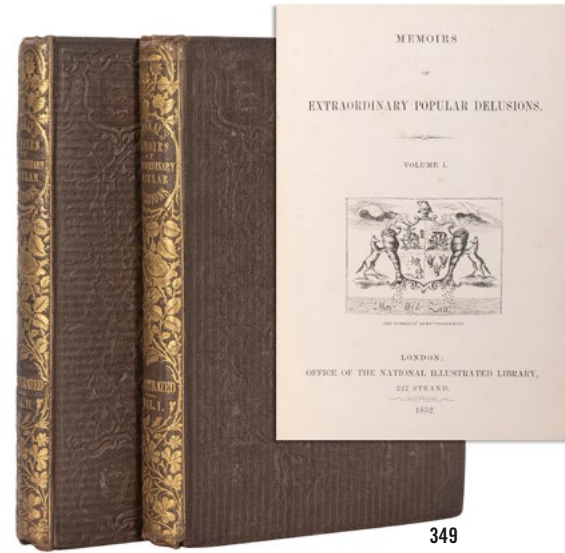


348

**348. LOGAN, OLIVE (1839-1909).
BEFORE THE FOOTLIGHTS AND BEHIND THE SCENES.**

Philadelphia: Parmelee & Co., 1870. 8vo. Portrait frontispiece, with illustrations throughout. Publisher's green cloth with gilt stamps (offsetting to frontispiece). Toole Stott 1292. Near fine.

200/300



349

**349. MACKAY, CHARLES (1814-1889).
MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS.**

London: Office of the National Illustrated Library, 1852. 8vo. Two volumes. Second edition. Frontispieces, with illustrations throughout. Publisher's brown cloth stamped in gilt with advertisements on endpapers (rubbing to boards). Toole Stott 860. Klosterman bookplate, William and Flora Richardson Library stamps.

200/400

**350. MONTAG, IGNATIUS BERNHARD.
NATÜRLICHE ZAUBERKUNST ALLER ZEITEN UND NATIONEN.**

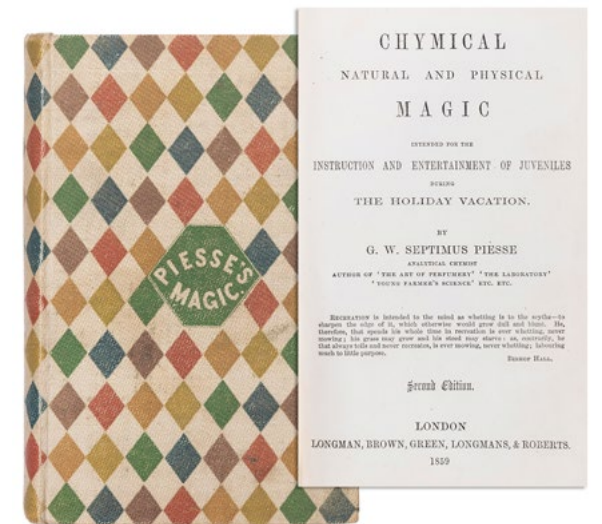
Weimar: B.F. Voigt, 1843. Sixth edition (first "edited and improved"). Frontispiece illustration depicting a magic demonstration. Contemporary half calf with marbled boards, page edges stained green (toning and foxing throughout). Huber/Theiss 1590.

100/200

This work is credited to Carl Friedrich Leichner by Huber and Theiss, and the book claims to explain the feats of Bosco, Philadelphia, Petorelli, Cote, Doeblor, Becker, and others.



350



352

**351. [PARIS, JOHN AYRTON (1785-1856)].
PHILOSOPHY IN SPORT.**

London: Longman, Rees, Orme, Brown, and Greene, 1827. 8vo. Three volumes. Illustrated throughout. Contemporary blue boards (front hinge on Vol. 1 detached but present, soiling to boards, rubbing to spines). Klosterman bookplates.

100/200

**352. PIESSE, G.W. SEPTIMUS (1820-1882).
CHYMICAL NATURAL AND PHYSICAL MAGIC.**

London: Longman, Brown, Green, Longmans, & Roberts, 1859. 8vo. Second edition. Hold-to-light frontispiece with tissue guard, illustrations throughout. Publisher's patterned cloth (offsetting to tissue guard). A near fine copy. Klosterman bookplate. Toole Stott 560.

250/350

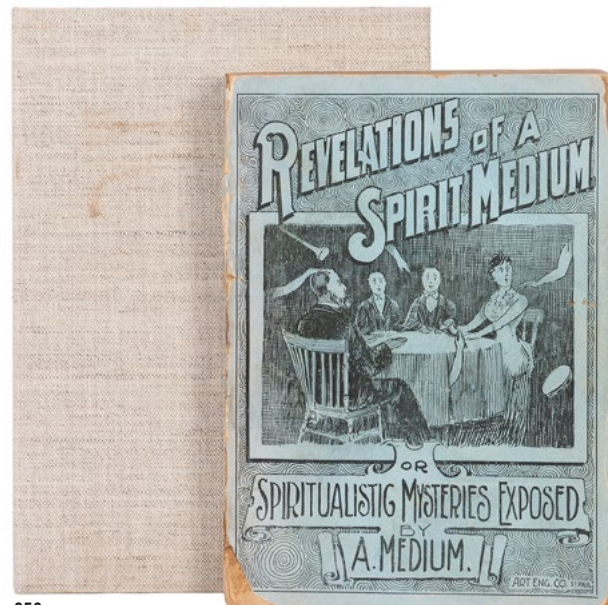


353. REVELATIONS OF A SPIRIT MEDIUM.

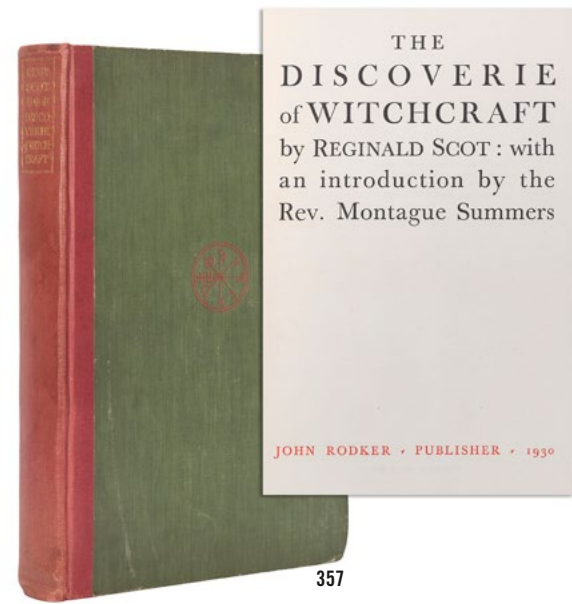
St. Paul: Farrington & Co., 1891. First edition. Pictorial wrappers, W.H.J. Shaw advertisement pasted to lowermost advertising his Chicago firm as the "headquarters for second sight acts and novelties...". Illustrated. 12mo. Considerably chipped and browned, but binding and spine intact. In a drop spine box. Uncommon.

800/1,200

Many copies of this work were reportedly destroyed by mediums who were afraid that the exposure in its pages would ruin their reputations. The book was credited to an anonymous author writing under the pseudonym "A. Medium."

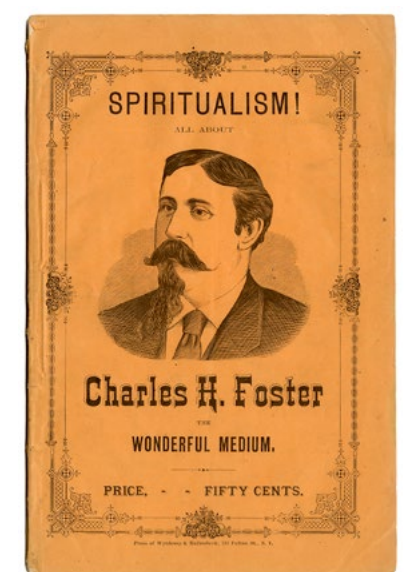


353



357

This edition of the Discoverie of Witchcraft is limited to 1275 copies, and is printed by Messrs. R. Clay & Sons, Ltd., Bungey, Suffolk, on a Dutch paper specially made for the edition. This copy is No. 1177.



359

357. SCOT, REGINALD. THE DISCOVERIE OF WITCHCRAFT.

Suffolk: John Rodker, 1930. Number 944 of 1275 copies printed on Dutch deckled-edge, mould-made paper. Top edge stained red. Title lettered in gold on spine, central ornament on front board. Illustrated. 4to. Cloth and corners rubbed, rubber stamp to half-title, else very good.

300/600

358. [HAND SHADOWS]. A PAIR OF VOLUMES, INCLUDING:

ASHMEAD, Henry B. *Hand Shadows To Be Thrown Upon the Wall*. Philadelphia: Henry B. Ashmead, [n.d.]. Publisher's printed wraps (soiling throughout). Toole Stott 1282. - *Ombromanie, Premiere and Deuxieme Serie*. Paris: Janvier, 1860. Two volumes. Publisher's printed boards (rubbing and soiling to boards). - 8vos. All volumes illustrated throughout. Klosterman bookplates.

150/250



358

359. [SPIRITUALISM] SPIRITUALISM! ALL ABOUT CHARLES H. FOSTER THE WONDERFUL MEDIUM.

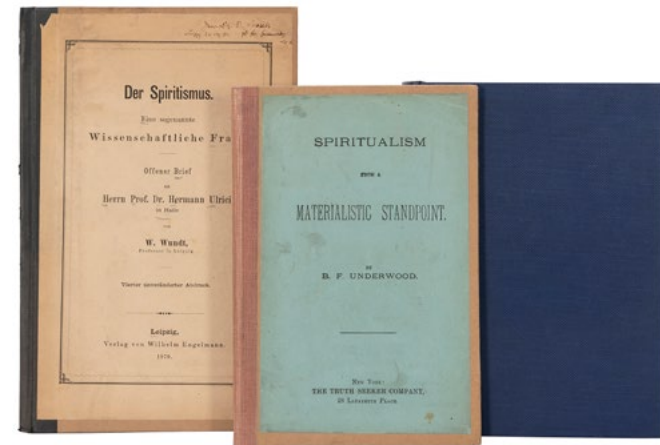
New York: Press of Wynkoop & Hallenbeck, 1873. Pictorial wrapper bearing a portrait of Foster. 8vo. Minor chipping and soiling; very good. Scarce.

200/400

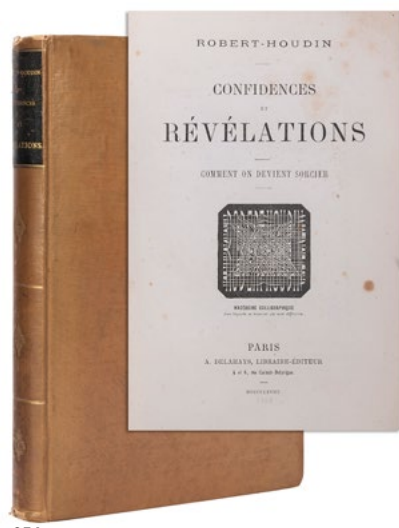
360. [SPIRITUALISM] A TRIO OF VOLUMES, INCLUDING:

WUNDT, Wilhelm. *Der Spiritismus*. Leipzig: Wilhelm Engelmann, 1879. Publisher's original pictorial boards (notations on front cover, offsetting on inner back board). Newman Collection stamp, Klosterman bookplate. - UNDERWOOD, B.F. *Spiritualism from a Materialistic Standpoint*. Tan cloth with pictorial pastedowns (soiling). The Newman Collection stamp, Klosterman bookplate. - *Revelations of a Spirit Medium*. St. Paul: Farrington & Co., 1891. Modern blue cloth with titles gilt and original wraps bound in (cracking to title page, toning). Klosterman bookplate. - All 8vos. Overall condition good.

400/600



360

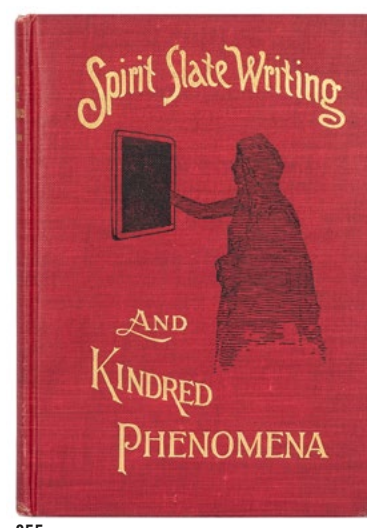


354

354. ROBERT-HOUDIN, JEAN-EUGENE (1805-1871). CONFIDENCES ET REVELATIONS.

Paris: A. Dalahays, 1868. 8vo. Frontispiece with illustrations of Robert-Houdin's most amazing feats with an optical illusion device on title page. Later cloth with morocco label stamped in gilt (frontispiece and title page leaves disbound but present, rubbing to spine).

200/300

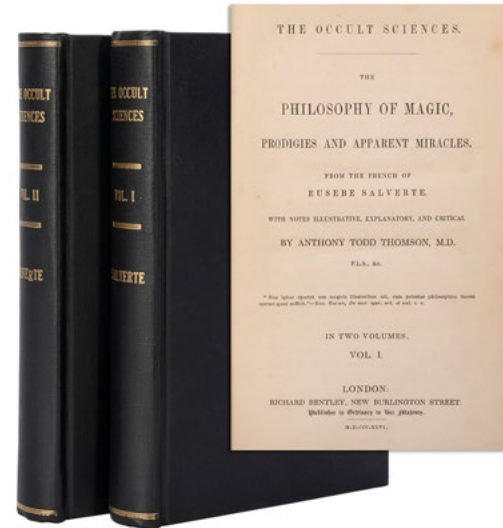


355

355. ROBINSON, WILLIAM ELLSWORTH ("CHUNG LING SOO") (1861-1918). SPIRIT SLATE WRITING AND KINDRED PHENOMENA.

New York: Munn & Company, 1898. 8vo. Frontispiece, illustrated. Publisher's red cloth stamped in black and gilt. The first and only book published by "Chung Ling Soo" under his given name. Bookplates of Leo Rullmann and Ken Klosterman, with Rullmann's notes on ffep. Nice copy.

250/500



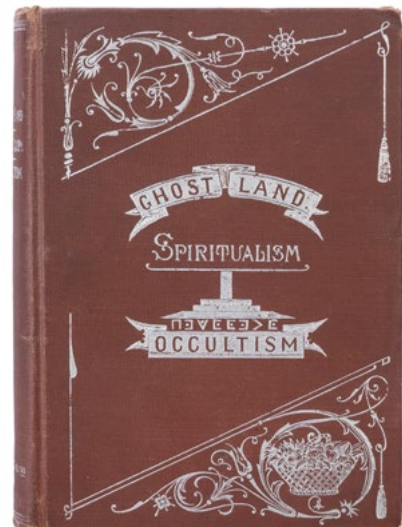
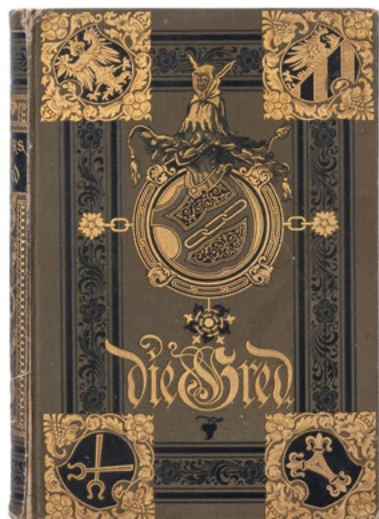
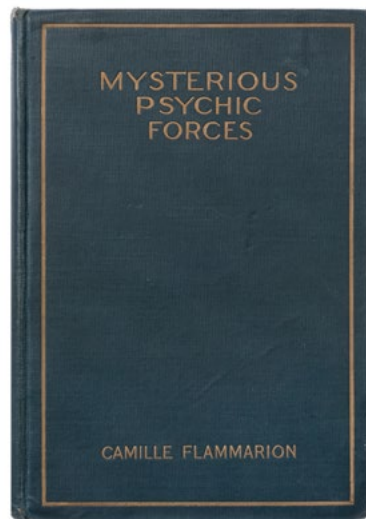
356

356. SALVERTE, EUSEBE (1771-1839). THE PHILOSOPHY OF MAGIC, PRODIGES, AND APPARENT MIRACLES.

London: Richard Bentley, 1846. 8vo. Two volumes translated by Anthony Todd Thompson. Modern cloth stamped in gilt (toning and light foxing throughout). FIRST ENGLISH EDITION. Klosterman and Steven S. Tigner bookplates. Toole Stott 1175.

200/400





361. [SPIRITUALISM].

A LIBRARY OF APPROXIMATELY 400 VOLUMES RELATING TO SPIRITUALISM AND OTHER PSYCHIC PHENOMENA.

19th/20th century. An extensive collection of books and pamphlets related to the Spiritualist movement, witchcraft, tarot, fraudulent mediums, and other related phenomena, the majority published during the latter half of the 19th century and first half of the 20th; includes volumes in English and German languages. Majority being clothbound and illustrated 8vos. Condition generally fine. Complete list available on request. Third party transportation required.

8,000/12,000

The links between magic and Spiritualism have been evident almost from the latter's inception, with such notable Spiritualists as the Fox Sisters, William Eglington, and Eusapia Palladino among others employing methods similar to many popular magicians of the time to produce their "manifestations." Spiritualism flourished throughout the 19th and 20th centuries, first as a relatively informal movement and then later through numerous camps and organizations. As the 19th century gave way to the 20th numerous magicians sought to debunk the Spiritualist movement, using knowledge of these same tactics as weapons against those fakes and fraudsters who sought to capitalize on human grief. Most famous among these was Harry Houdini, whose investigations helped to expose the popular medium "Margery" (also known as Mina Crandon) as a fraud. As the battle between believers and non-believers gathered steam (and the public's fascination), literature on the subject was published at an ever-increasing rate, as this collection of texts - which take both positive and negative views of the movement - are clear evidence of. The volumes included in this library offer a broad look at Spiritualism, span the movement's most popular period, and provide invaluable insight into its evolution and the various methods employed to "give the dead voice with which to speak."

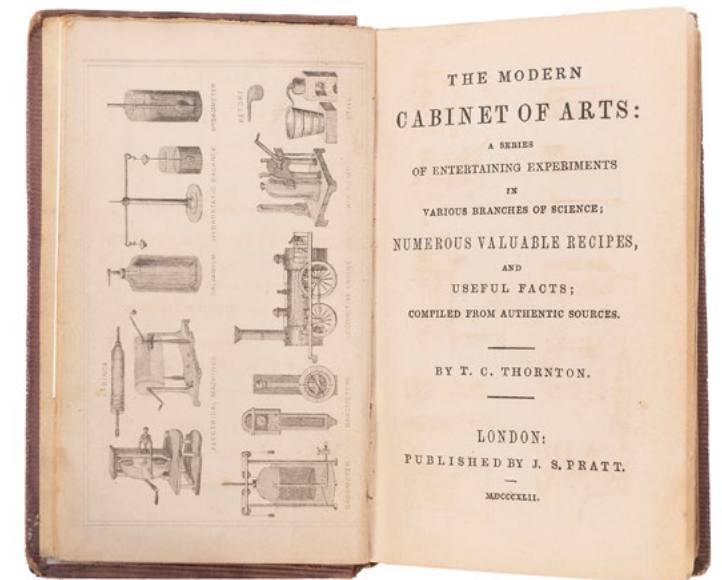


362

362. TARBELL, HARLAN. THE TARBELL COURSE IN MAGIC.

Chicago: Tarbell System, Incorporated, 1927. A bound set of the original 60-lesson mail-order course. Four volumes bound in one quarter leather, lettered and ruled in gilt, over bright blue pebbled cloth. Profusion of illustrations by the author. 4tos. Ex-libris John Braun. General shelfwear. Very good. Nice set.

250/500

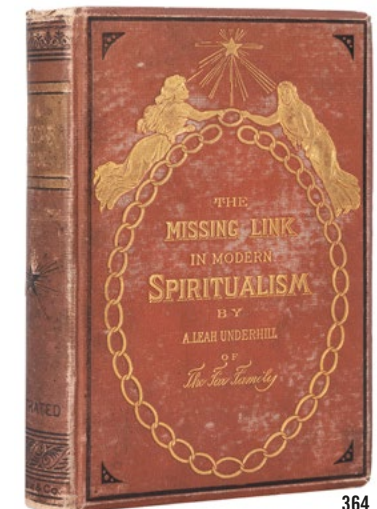


363

363. THORNTON, T.C. THE MODERN CABINET OF ARTS.

London: J.S. Pratt, 1842. 12mo. Second edition. Frontispiece. Contemporary cloth (rubbing to boards, toning at page edges throughout). Klosterman bookplate. Toole Stott 665.

200/300



364

364. UNDERHILL, ANN LEAH (1814-1890). THE MISSING LINK IN MODERN SPIRITUALISM.

New York: Thomas R. Knox & Co., 1885. 8vo. Portrait frontispiece. Publisher's brown cloth stamped in black and gilt (rubbing to boards, sunning to spine, first three pages partially disbound).

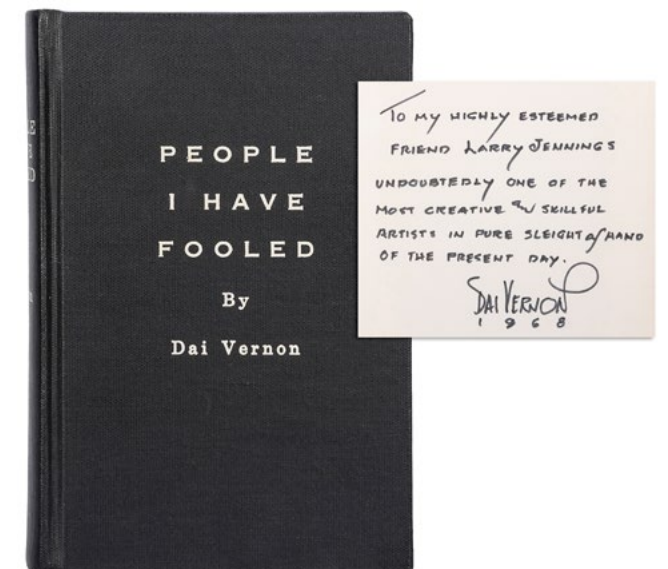
100/200

365. VERNON, DAI (DAVID FREDERICK WINGFIELD VERNER). PEOPLE I HAVE FOOLED.

[Los Angeles], [1968]. Black cloth stamped in white. Thick 8vo. Good. Inscribed and signed by Vernon on the ffep: "To my highly esteemed friend Larry Jennings undoubtedly one of the most creative and skillful artists in pure sleight of hand of the present day. Dai Vernon. 1968."

400/800

A gift/souvenir book presented to Vernon, the pages of this volume are entirely blank save the inscribed front free endpaper.



365



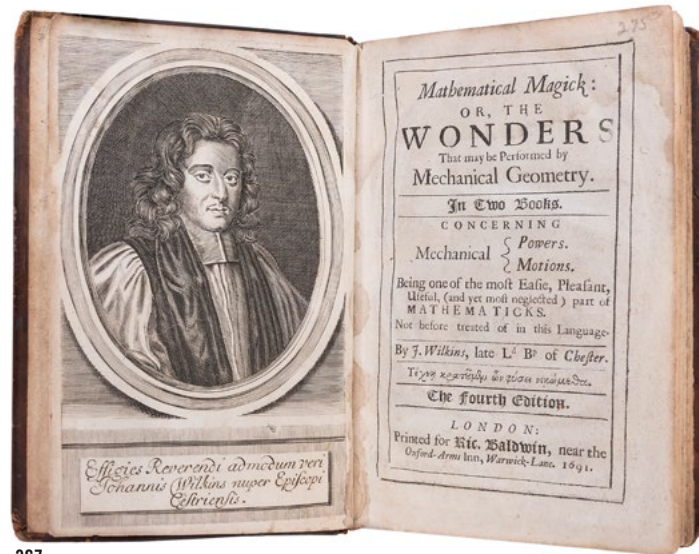


366

**366. [WEE BOOKS]
THE KLOSTERMAN COLLECTION
OF "WEE" MAGIC BOOKS.**

A grouping of over 100 diminutive publications regarding the history of, or teaching the art of, conjuring and its allied arts, and including titles by Bruce Dunn, publications from Sun Dog Press, works by Leo Behnke, Mark Wilson, and Jules Lenier, and their contemporaries, as well as pulp publications offered on newsstands and through bookstores, including various editions of *Houdini's Big Little Book of Magic* and *Mandrake the Magician*; plus *Adamathica* by Bertram Adams, various chapbooks by John Mulholland, Wehman Brothers publications (including works on Fortune Telling), *Popular Superstitions* (1832, not in Toole Stott), magic Blow Books, and more. Paper and cloth bindings, condition generally good or better. Complete list available on request. Nice lot.

1,000/1,500



367

**367. WILKINS, JOHN.
MATHEMATICAL MAGICK: OR, THE WONDERS THAT
MAY BE PERFORMED BY MECHANICAL GEOMETRY.**

London: Ric. Baldwin, 1691. Fourth edition. Old calf stamped in blind (quite rubbed), with gilt-lettered roan title label. Engraved portrait frontispiece. Illustrated. Minor staining and worming, lacks ffep, else clean and bright. Good. Toole Stott 885.

500/1,000

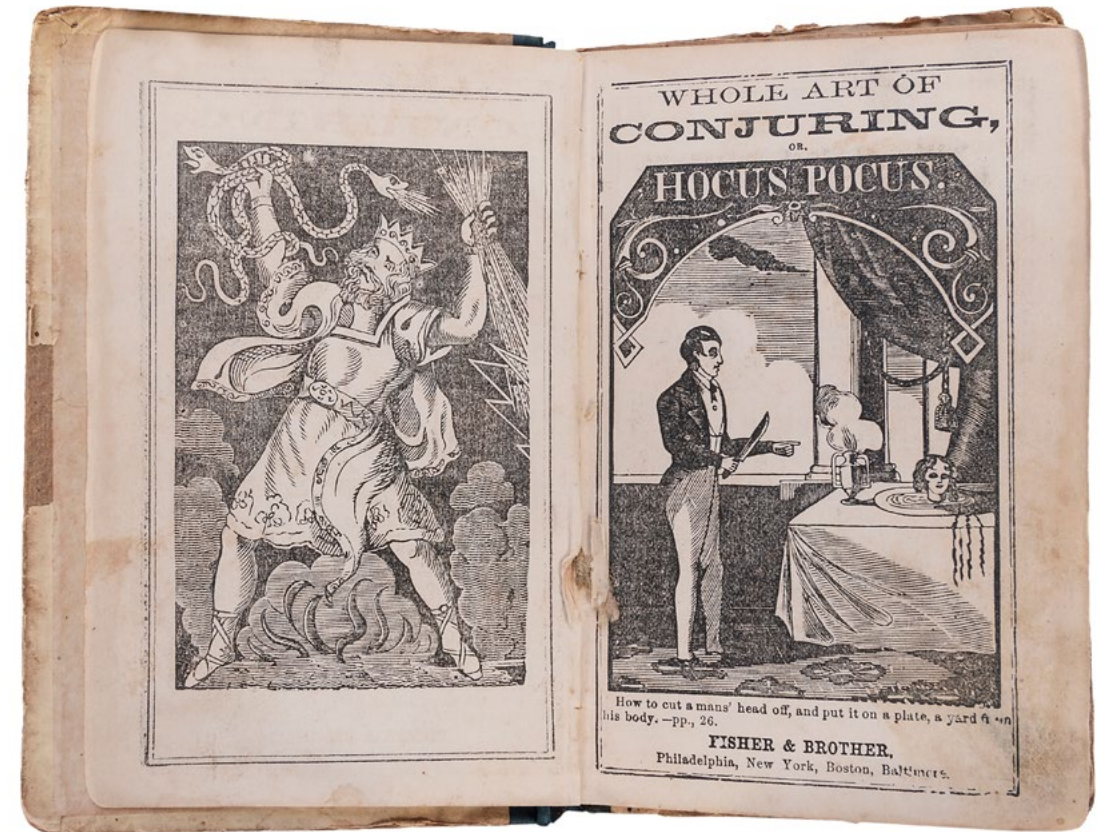


368

**368. WILKINS, JOHN (CA. 1614-1672).
MERCURY, OR THE SECRET AND SWIFT
MESSENGER.**

London: Richard Baldwin, 1694. 8vo. Second edition. Frontispiece portrait of author, woodcuts. Contemporary mottled calf with morocco label and title gilt (partial split along front hinge, rubbing and toning to boards, chipping along page edges, closed tears and damp stains throughout). *Mercury* was the first book written on cryptography to be published in the English language. Provenance: Kenneth Klosterman (bookplate), William Moore Adey (inscription), University College London (institutional stamp). Toole Stott 732.

300/500



370

**369. HOCUS POCUS; OR, THE WHOLE ART OF
CONJURING MADE EASY FOR YOUNG PERSONS.**

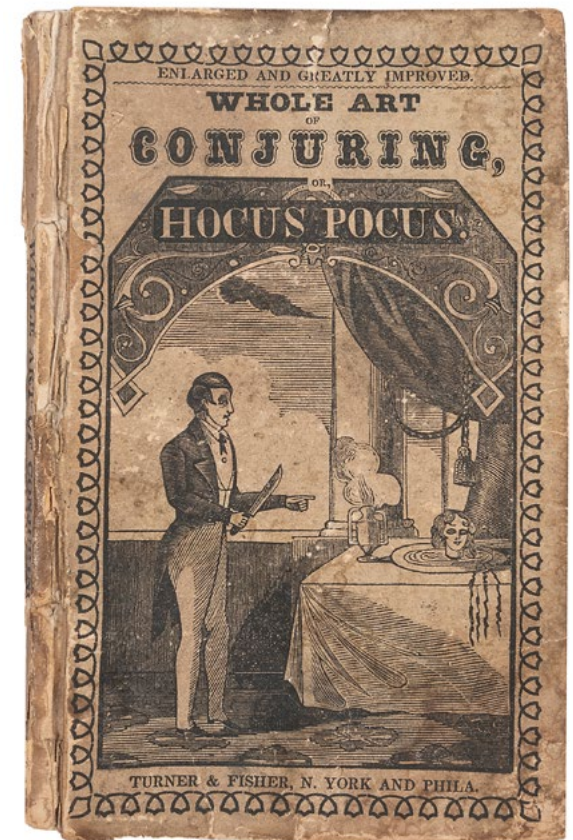
New York & Philadelphia: Turner & Fisher, ca. 1846. Original buff-colored boards bearing a framed woodcut of a conjuror performing. Wood-engraved frontispiece, wood-engraved title page vignette. Nearly 100 engraved vignette illustrations or figures. 12mo. Some soiling, browning, and tide marks, foxing, spine significantly deteriorated, rear cover just holding. In a drop spine box. Toole Stott 382.

1,200/2,400

370. THE WHOLE ART OF CONJURING, OR HOCUS POCUS.

Philadelphia, New York, Boston, Baltimore: Fisher & Brother, ca. 1850. Pictorial boards (bearing the title *Complete Book of Magic*) printed in color backed in green cloth, faintly lettered in gilt. Engraved title picturing the decapitation trick. Illustrations. Two volumes in one: *Hocus Pocus* being p. [1-5], 6-102; *Art of Legerdemain* being p. [3] 4-70 + 4 leaves of contents + 1 advertising leaf. 12mo. Binding shaken and loose, contemporary signatures in pen and pencil, general soiling and wear, chipping to boards, but good condition overall. Toole Stott 705.

1,000/2,000



369

END OF SALE

SALON DE MAGIE

THE COLLECTION OF
KEN KLOSTERMAN

Still Available:
Deluxe Hardbound Catalogs
SALON DE MAGIE • Part I & II



WWW.POTTERAUCTIONS.COM

CONDITIONS OF SALE

The lots listed in this catalogue (whether printed or posted online) will be offered at public auction by Potter and Potter Auctions, Inc., as agent for consignor(s) subject to the following terms and conditions. By bidding at auction you agree to be bound by these Conditions of Sale.

PRIOR TO THE SALE

Please examine lots. Prospective buyers are strongly advised to “in person” or by personally retained Agent, examine any property in which they are interested before the auction takes place. Condition reports may be provided if requested in a timely manner.

Condition of lots, Warranties and Representations - All lots are sold “AS IS” and without recourse, and neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any warranties or representations, express or implied with respect to such lots. Neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any express or implied warranty or representation of any kind or nature with respect to merchantability, fitness for purpose, correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, material, genuineness, attribution, provenance, period, source, origin, completeness, historical significance of any lot sold. The absence of any reference to the condition of a lot does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging. No statement, whether written or oral, and whether made in the catalogue, or in supplements to the catalogue, an advertisement, a bill of sale, a posting or announcement, the remarks of an auctioneer, or otherwise, shall be deemed to create any warranty, representation or assumption of liability. Potter and Potter Auctions, Inc. and its consignor(s) make no warranty or representation, express or implied, that the purchaser will acquire any copyright or reproduction rights to any lot sold.

AT THE SALE

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

Bidding as Principal - When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium, all applicable taxes and all

other applicable charges, unless it has been explicitly agreed upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

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

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

Bidding Increments - Expected bid increments are as follows:

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

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

Reserves - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open

the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

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

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

AFTER THE SALE

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

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

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders.

Please allow 3–4 weeks for delivery.

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

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

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

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

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

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

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

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

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

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

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

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

LIABILITY

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

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

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

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

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

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 Josh McCracken
Layout: Stina Henslee
Photography: Shelby Ragsdale
Proofreader: Richard Hatch

Note: Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at www.PotterAuctions.com and Liveauctioneers.com.

Potter & Potter wishes to thank Chip, Kim, and Jayme Klosterman, Glenna Hiles and Richard Hughes, Rob Hewitt, Pierre Mayer, Mike Caveney, Ethan Friedman-Brauner, Chris Brink, Joe Slabaugh, and Nick Diffatte for their help with the preparation of this catalog.



Contents copyright © 2022 by Potter & Potter Auctions, Inc.
Signature Book Printing, sbpbooks.com

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system now known or to be invented, without permission in writing from the copyright holders.



